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London 6 July 2021



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Lot 12 (detail)

INSIDE FRONT COVER:

Lot 99 (detail)

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1

ITALIAN SCHOOL, EARLY 16TH CENTURY

The Pentecost

with inscription 'Leonardo da Vinci' in pen and brown ink (lower centre edge)
 pen and brown ink heightened with white, pricked for transfer, on pink
 prepared paper, the lower corners made up
 13 $\frac{3}{8}$ x 10 $\frac{3}{4}$ in. (33.8 x 27.3 cm)

£5,000-8,000

US\$7,100-11,000
 €5,800-9,300

Attempts to date and to attribute this attractive drawing to a specific school
 have so far failed, but it seems the artist was raised in, or drew inspiration
 from the Florentine tradition.

Comparable use of pen and wash on pink prepared paper and pricking for
 transfer can be found in a number of drawings by Raffaellino del Garbo
 or from his circle (1466-1527), which appear to be mostly designs for
 embroidery, such as examples in the Kupfersich-Kabinett, Dresden (inv. C
 64; see L. Melli, *I disegni italiani del Quattrocento nel Kupferstich-Kabinett di
 Dresda*, Florence, 2006, no. 29, ill.), the British Museum (inv. 1895.0915.469;
 see A.E. Popham and P. Pouncey, *Italian drawings in the British Museum.
 The Fourteenth and Fifteenth Centuries*, London, 1950, I, no. 66, II, pl. LXII),
 and the Metropolitan Museum of Art (inv. 1975.1.370, A. Forlani Tempesti,
*The Robert Lehman Collection, V, Italian Fifteenth- to Seventeenth-century
 Drawings*, New York, 1991, no. 83, ill.).

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2

**AFTER RAFFAELLO SANZIO, CALLED RAPHAEL
(URBINO 1483-1521 ROME)**

Copy after an antique Hermes fastening his sandal ('Cincinnatus')

pen and brown ink, watermark crossed arrows

14¼ x 6¼ in. (36.2 x 17.1 cm)

£7,000-10,000

US\$10,000-14,000
€8,200-12,000

PROVENANCE:

Viti-Antaldi collection, Urbino and Pesaro (L. 2246, with inscription 'R.V.', for Raffaello Urbino, re-attached at lower right).

John Barnard (1709-1784), London (L. 2419, with his inscription in black chalk on the reverse 'JB/ a Urbino').

Sir John Charles Robinson (1824-1913), London (L.1433).

Anonymous sale; Christie's, London, 3 July 1990, lot 17.

LITERATURE:

P. Joannides, 'On Some Borrowings and Non-Borrowings from Central Italian and Antique Art in the Work of Titian c. 1510-1550', in *Paragone*, no. 487, September 1990, p. 23, fig. 16b.

P. Joannides, *Titian to 1518. The Assumption of Genius*, New Haven and London, 2001, p. 93, fig. 82.

Paul Joannides identified this drawing as a period copy after a lost drawing by Raphael made *circa* 1504-1508, during his Florentine years, after an antique sculpture of Hermes, previously in the collection of Alessandro Peretti Cardinal Montalto (1571-1623), and now in the Musée du Louvre (inv. Ma 83. 1.61 m.). Raphael seems to have adapted the pose of the upper body of the figure leaning forward in the right background of his fresco of the *Fire in the Borgo* in the Vatican Stanze.

We are grateful to Paul Joannides for his help in cataloguing the present work.



3
JACOPO NEGRETTI, CALLED PALMA IL GIOVANE
(VENICE CIRCA 1550-1628)

Cupid and Psyche

with inscription 'Dessin de Palma (Jacq:) dit le jeune né à Venise en 1544, mort en 1638.' (on the old mount)
 black chalk, pen and brown ink, brown wash heightened with white (slightly oxidized), on buff paper
 10 1/8 x 7 7/8 in. (25.8 x 18.8 cm)

£3,000-4,000

US\$4,300-5,700
 €3,500-4,600

We are grateful to Stefania Mason for confirming the attribution of the present drawing to Palma il Giovane, which she considers preparatory for one of the scenes from the *Cupid and Psyche* cycle in the Palazzo Nuovo of Mirandola - now in the Palazzo Ducale, Mantua (inv. 646; S. L'Occaso, *Museo di Palazzo Ducale di Mantova. Catalogo generale delle collezioni inventariate. Dipinti fino al XIX secolo*, Mantua, 2011, no. 305, ill.). Although executed by Palma il Giovane with Sante Peranda, the study is fully given to Palma il Giovane by S. Mason; another study depicting Psyche and Cupid in a similar composition, and also by Palma, was previously in the Rudolf collection (Sotheby's, London, 4 July 1977, lot 15, ill. p. 62).



4
SIENESE SCHOOL, LATE 16TH CENTURY

Christ on the Cross flanked by the Virgin Mary and the Magdalene in a trompe-l'œil lunette

with inscription 'Vanni 1563-1610' (lower left)
 black and red chalks, pen and brown ink
 9 3/4 x 11 1/4 in. (24.5 x 28.7 cm)

£1,000-1,500

US\$1,500-2,100
 €1,200-1,700

PROVENANCE:

Jonathan Richardson, Jr. (1694-1771), London (L. 2170).
 Robert Udny (1722-1802), London (L. 2248).

The combined use of red and black chalk and the drawing's style is reminiscent of the technique of drawings by Francesco Vanni (1563-1610); see J. Marciari and S. Boorsch, *Francesco Vanni. Art in Late Renaissance Siena*, exhib. cat., New Haven, Yale University Art Gallery, 2013-2014, *passim*.

5

CIRCLE OF MICHELANGELO BUONARROTI (CAPRESE 1475-1564 ROME)

Christ on the Cross between the Virgin Mary and Saint John the Baptist

black chalk, watermark encircled lily (cf. Piccard Online, no. 128676, used in Rome, 1566)

14 $\frac{7}{8}$ x 8 $\frac{3}{4}$ in. (37.2 x 21.9 cm)

£6,000-8,000

US\$8,500-11,000
€7,000-9,300

PROVENANCE:

Gustave Soulier (1872-1937), Florence (L. 1215a).

Henri (1917-1982) and Suzanne Paradis (1917-1988), Saint-Étienne (L. 4361).

LITERATURE:

P. Joannides, 'Reworking and erasure in two drawings by the aged Michelangelo', in *Colnaghi Studies*, no. 2, March 2018, p. 154, fig. 6.

This is a copy, made by an artist from his close circle, of Michelangelo's drawing in the Royal Collection at Windsor Castle from around 1560-1564 (inv. RCIN 912775; see A. Gnann in *Michelangelo. The Drawings of a Genius*, exhib. cat., Vienna, Albertina, no. 124, ill.). The watermark suggests a date in Rome circa 1566, a few years after the drawing was created. In the last years of his life, Michelangelo drew the Crucifixion repeatedly as a sustained and profoundly felt spiritual exercise; other complete sheets from the group are also in the Royal Collection (inv. RCIN 912761), as well as in the British Museum (inv. 1895,0915.510), the Louvre (inv. 700) and the Ashmolean Museum (inv. 1846.89; for a recent discussion of the group, see C.C. Bambach, *Michelangelo. Divine Draftsman and Designer*, exhib. cat., New York, The Metropolitan Museum of Art, 2017-2018, pp. 222-231). The Y-shaped cross seen in the present work (but not in the original it is after) as well as in the other drawing at Windsor, is an archaic form which, according to Michelangelo's biographer Ascanio Condivi, the artist knew from a crucifix in Santa Croce, Florence.

Alessandro Nova has suggested that Michelangelo was planning a painting on the subject as an altarpiece for the Capella Paolina at the Vatican, to be executed by an associate, perhaps Marcello Venusti ('Hat Michelangelo ein Altarbild für die Cappella Paolina geplant?', in *Michelangelo als Zeichner. Akten des Internationalen Kolloquiums Wien, Albertina-Museum, Vienna, 2010*, pp. 365-391).

We are grateful to Paul Joannides for his help in cataloguing the present drawing.



PROPERTY FROM A PRIVATE COLLECTION

***6**

ANNIBALE CARRACCI (BOLOGNA 1560-1609 ROME)

The Madonna and Sleeping Child with the Infant Baptist ('Il Silenzio')

black chalk, pen and brown ink, with ink number '1086' lower right, watermark figure inscribed in a circle

4% x 6% in. (12.7 x 16.8 cm)

£30,000-50,000

US\$43,000-71,000

€35,000-58,000

PROVENANCE:

Duke of Alva, Spain.

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

Samuel Woodburn (1786-1853), London (L. 2584).

Lord Francis Egerton, 1st Earl of Ellesmere (1800-1857), London (L. 2710b); by descent to

John Egerton, 6th Duke of Sutherland (1915-2000); Sotheby's, London, 11 July 1972, lot 59.

with C.G. Boerner, Düsseldorf.

Kimbell Art Museum, Fort Worth, acquired 1976; Sotheby's, London, 6 July 1987, lot 2.

EXHIBITED:

London, *Lawrence Gallery. Sixth Exhibition, A Catalogue of One Hundred Original Drawings by Lodovico, Agostino and Annibale Carracci, collected by Sir Thomas Lawrence, Late President of the Royal Academy, 1836*, no. 79.

Leicester, Leicester Museum and Art Gallery, *Old Master Drawings, 1952*, no. 8.

London, P. and D. Colnaghi, *Drawings by the Carracci and other Masters from the Collection of the Earl of Ellesmere, 1955*, no. 27.

Bologna, Palazzo dell'Archiginnasio, *Mostra dei Carracci. I Disegni, 1956*, no. 111 (catalogue by D. Mahon).

Newcastle-upon-Tyne, King's College, *The Carracci Drawings and Paintings, 1961*, no. 150 (catalogue by Ralph Holland).

Hamburg, Kunsthalle, *The Ellesmere Collection of Drawings by the Carracci and other Bolognese Masters, 1972*, no. 59.

Düsseldorf, C.G. Boerner, *Fünfzig alte Zeichnungen vor 1850, 1972*, no. 12, ill.

LITERATURE:

Catalogue of the Ellesmere Collection of Drawings at Bridgewater House, London, 1898, no. 27.

P.A. Tomory, *The Ellesmere Collection of Old Master Drawings, Leicester, 1954*, no. 46, pl. XXXI.

M. Levey, *The Later Italian Pictures in the Collection of Her Majesty the Queen at Hampton Court, London, 1964*, p. 58, under no. 432.

D. Posner, *Annibale Carracci, London, 1971*, II, p. 53, under no. 122.

G. Malafarina, *L'Opera Completa di Annibale Carracci, Milan, 1976*, under no. 114, ill.

Kimbell Art Museum, *Handbook of the Collection, Fort Worth, 1981*, p. 139, ill.

L. Whitaker and M. Clayton, *The Art of Italy in the Royal Collection. Renaissance and Baroque, London 2007*, p. 260, under no. 90.

This intimate drawing is a study for Annibale's *Madonna and sleeping Child with the infant Baptist* in the Royal Collection (*fig.*; see Levey, *op. cit.*, no. 432, ill.; Posner, *op. cit.*, no. 122, ill.). The small devotional painting, also known as *Il Silenzio*, was made between 1597 and 1601, when Annibale was completing the ceiling of the gallery at Palazzo Farnese in Rome. The painting was presumably also a Farnese commission as is recorded for the first time in the family's Palazzo del Giardino in Parma in 1678. The seventeenth-century biographer Giulio Cesare Malvasia affectionately described the painting as a 'Small Madonna who with her finger to her mouth cautions Saint John not to touch the sleeping Lord' (*Felsina pittrice*, Bologna, 1678, I, p. 508: 'una Madonna picciola, ch'accenna col deto alla bocca a S. Giovanni, che non tocchi il Signore che dorme'). The Virgin's gesture has been interpreted as a sign of caution to John not to awaken Christ to his Passion before his time (Posner, *op. cit.*, p. 53). The style of this study, freely drawn in black chalk and then reworked with rapid strokes of pen and ink, anticipates the highly expressive drawings of the artist's last years (C. van Tuyl van Serooskerken, *Annibale Carracci. Drawings from the Artist's Last Years*, New York, 2020).



Fig. Annibale Carracci, The Madonna and Sleeping Child with the Infant Baptist ('Il Silenzio'). Royal Collection, Hampton Court.



(actual size)

PROPERTY FROM A PRIVATE COLLECTION

***7**

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

Judith with the Head of Holofernes

pen and brown ink, watermark 'LT'
8 x 7¾ in. (20.4 x 19.7 cm)

£30,000-50,000

US\$43,000-71,000
€35,000-58,000

PROVENANCE:

Sir Charles Greville, Bt. (1763-1832) (L. 549); by descent to his nephew George Guy, 4th Earl of Warwick (1818-1893) (L. 2600); Christie's, London, 20 May 1896, lot 170 (sold for 3,5 gns).

Anonymous sale; Sotheby's, London, 22 March 1973, lot 42.

with Thos. Agnew and Sons, London (*Master Drawings and Prints*, 1974, no. 8, ill. on cover).

Kimbell Art Museum, Fort Worth; Sotheby's, London, 6 July 1987, lot 1.

LITERATURE:

Kimbell Art Museum, *Handbook of the Collection*, Fort Worth, 1981, p. 140, ill.

D. Mahon and N. Turner, *The Drawings of Guercino in the Collection of Her Majesty the Queen at Windsor Castle*, Cambridge, 1987, p. 127, under no. 360.

L. Salerno, *I dipinti del Guercino*, Rome, 1988, p. 347, under no. 277.

N. Turner, *The Paintings of Guercino. A Revised and Expanded Catalogue Raisonné*, Rome, 2017, p. 529, under no. 240, ill., p. 675, under no. 386.

Guercino executed two different paintings of *Judith with the Head of Holofernes*. One, painted in 1651 for the *speziale* Giacomo Zanoni, is identified with a canvas now in the Musée de Brest (inv. 69-2-1; see Turner, *op. cit.*, no. 386, ill.). An earlier version of the subject was painted for 'la Principessa Serenissima di Mantova' and paid for by the Duke of Mantua in 1638, known today only from what appears to be a copy (Turner, *op. cit.*, 240, ill., as by or after Guercino). The poses of the figures in the drawing – with Judith seen frontally and the servant in the right corner of the composition – reveal that this study more closely resembles the lost painting than the canvas in Brest. Another drawing attributed to Guercino depicting *Judith with the Head of Holofernes*, executed in black chalk, is in the Royal Collection at Windsor Castle (inv. RCIN 902864; see Mahon and Turner, *op. cit.*, no. 360, ill.). It is in the masterly use of pen and ink in the present sheet, however, that the dynamism of the composition is best expressed.



PROPERTY OF A PRIVATE COLLECTOR

*8

BARTOLOMÉ ESTEBAN MURILLO (SEVILLE 1617-1682)

The young Christ as the Good Shepherd

with inscriptions 'Murillo f.' (upper right and lower left), and '38' (upper right)
black and red chalk
13¼ x 9½ in. (33.6 x 23.2 cm)

£50,000-70,000

US\$71,000-99,000

€58,000-81,000

PROVENANCE:

Cathedral Library, Seville (according to the 1840 sale catalogue).
Alleyne Fitzherbert, Baron St. Helens (1753-1839), London; Christie's, London, 26 May 1840, lot 131 (4 gns. to William Buchanan).
Charles Sackville Bale (1791-1880), London (L. 640); Christie's London, 9 June 1881, lot 2374 (10,10 gns. to Philpott).
Anonymous sale; Christie's, London, 6 July 1977, lot 102.
Anonymous sale; Christie's, London, 5 July 1988, lot 112.

LITERATURE:

F. Russell, 'Two Murillo Drawings and the St. Helens Collection', *Burlington Magazine*, CXIX, 1977, p. 603, fig. 98.
G. McKim Smith, 'Review of: *Murillo and his drawings* by Jonathan Brown', *The Art Bulletin*, LX, no. 3, September 1978, p. 560.
J. Brown, 'Murillo: New Drawings, Old Problems', *Master Drawings*, XXI, no. 2, Winter 1983, pp. 160-162, pl. 24.
J. Brown, *Murillo. Virtuoso Draftsman*, New Haven and London, 2012, no. A2, ill.
G. Finaldi, ed., *Murillo and Justino de Neve. The Art of Friendship*, exhib. cat., Madrid, Museo Nacional del Prado, Seville, Hospital de los Venerables, and London, Dulwich Picture Gallery, 2012-2013, p. 119, under nos. 8-9.

This unusually large drawing for Murillo in red and black chalk is related to the artist's painting in the collection of Charles Lane, England (*fig.*; see Finaldi, *op. cit.*, no. 8, ill.). Murillo executed the painting, together with its pendant *The young Baptist with a lamb*, now in the National Gallery in London (inv. NG176; see Finaldi, *op. cit.*, no. 9, ill.), for one of his closest patrons, Don Justino de Neve. In 1665 De Neve lent both paintings to embellish an outdoor temporary altar erected for the inauguration of the church of Santa Maria La Blanca in Seville. The drawing was once in the library of Seville Cathedral, where Alleyne Fitzherbert, Baron St. Helens (1753-1839), acquired it presumably around 1790-1794, when he was ambassador in Spain. St. Helens was a British diplomat who had gained a reputation as a skilled negotiator. During his travels he acquired many interesting objects, but most notably is known as an early collector of Spanish drawings (J. Brown, 'More drawings by Murillo from the collection of Baron St. Helens', *Master Drawings*, XXXVI, no. 1, Spring 1998, pp. 25-29). While he was ambassador in Spain, he seems to have acquired almost sixty drawings by Murillo, including the present one, which were offered at Christie's after his death. In the sale's catalogue, the drawing is described as 'the study for Sir Simon Clarke's picture'. The drawing was purchased by the prominent dealer William Buchanan, who was familiar with the Clarke painting, having written about it with great admiration in his *Memoirs of painting, with chronological history of the importation of pictures by the old masters into England since the French Revolution* (London, 1824, II, pp. 50-51).

The handwritten number '38' at top right establishes that the drawing was part of a series of other works by Murillo with similar numbers (Brown, *op. cit.*, 2012, p. 68). The highly finished use of in black and red chalk connects this drawing to other sheets in the same style that have been recognized as works by Murillo since the 1970s (see McKim Smith, *op. cit.*, p. 559). In comparing the present drawing with a copy after it in the Hamburger Kunsthalle (inv. 38580; see Brown, *op. cit.*, 2012, no. R-1), Jonathan Brown described what distinguishes Murillo's manner from that of the copyist: 'in passage after passage, the active, alert hand of the master provides the small touches which bring the drawing to life, while the faithful but feckless copyist plods along his dreary, mimetic way' (Brown, *op. cit.*, 1983, pp. 160-161).



Fig. Bartolomé Esteban Murillo, *The young Christ as the Good Shepherd*. Charles Lane Collection, England.





9

SPANISH SCHOOL, 17TH CENTURY

Saint Sebastian

pen and brown ink, brown wash, within pen and ink framing lines
8 ½ x 6 ½ in. (21.5 x 16.5 cm)

£6,000-8,000

US\$8,500-11,000
€7,000-9,300

PROVENANCE:

Professor Michael Jaffé (1923-1997), London.

An attribution to Francisco de Herrera the Younger, 'El Mozo' (1627-1685) has been suggested by Viviana Farina. She compares the present sheet to another pen and wash drawing by Herrera the Younger in the Prado Museum, Madrid, which represents a group of *Angels with the Holy Cross*, (inv. D000136).

The present drawing may be compared in handling to *The Infant John the Baptiste with the Lamb* in the Hamburger Kunsthalle, Hamburg (inv. 38571; see J. Hoffmann-Samland in Dallas, Meadows Museum, *The Spanish gesture. Drawings from Murillo to Goya in the Hamburger Kunsthalle*, cat. exhib., 2014, no.op. cit., no. 92).

An attribution to Herrera the Elder, 'El Viejo' (1590-1656) has also been suggested and a similar figure type can be found in a *Study of an apostle* in the Hamburger Kunsthalle, Hamburg (inv. 38554; J. Hoffmann-Samland, *op. cit.*, no. 73).



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***10**

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

A study of a young man and a bearded older man, with a caricatural figure holding a baby

pen and brown ink, watermark crossbow in a circle, surmounted by a trefoil with a pendant letter (?)
11 x 7 ¼ in. (28 x 19.5 cm)

£8,000-12,000

US\$12,000-17,000
€9,300-14,000

PROVENANCE:

with W. Apolloni, Rome.

A short-haired young man and a bearded older one occupy the top portion of the sheet, while on the right side of the page a large caricatural creature is holding a baby whose foot rests on his chest. This unusual figure is a product of Guercino's fertile imagination, able to transform and exaggerate human features – here the long hooked nose and the jutting chin. As Nicholas Turner has kindly pointed out, the same baby here in the hands of the monster-like man occurs in another drawing in the same style and technique by the artist sold at Christie's, South Kensington, 7 December 2016, lot 13.

An extremely prolific draftsman, Guercino produced – in addition to studies for his paintings – a large number of autonomous drawings. Among these are a number of caricatures that reflect the artist's curiosity for nature and its aberrations. An interesting group of such drawings was collected in the 18th Century in an album now in the Princeton University Art Museum (inv. x1948-1290 to x1948-1319; see D.M. Stone in *Italian Master Drawings from the Princeton University Art Museum*, Princeton, 2014, nos. 64-69, ill.).



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11

GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

A standing man facing left

black chalk, pen and brown ink, brown wash, watermark flower on stem
8 7/8 x 5 1/2 in. (22.1 x 14 cm)

£10,000-15,000

US\$15,000-21,000
€12,000-17,000

PROVENANCE:

Possibly anonymous collection; Christie's, London, 14 July 1914, part of one of three albums in lot 49.
with E. Parsons and Sons, London.

This spontaneous sketch of a man dressed in a long coat and with his gown tied by a belt under his belly can be connected to the a drawing with a similar subject in the Victoria & Albert Museum (inv. D. 1824:87-1885; see G. Knox, *Catalogue of the Tiepolo Drawings of the Victoria and Albert Museum*, London, 1960, no. 158, ill.). The two sheets share not only the same subject, as the man is portrayed with minimal differences in the two drawings, but also the same technique and size. The sheet in London is part of an album entitled *Sole figure vestite* ('single clothed figures'), which includes a large group of drawings of standing figures in different outfits and headgear. These characters cannot be directly connected to any specific paintings, but were most likely created for their own sake. As argued by Knox ('Drawings by Giambattista and Domenico Tiepolo at Princeton', *Record of the Art Museum, Princeton University*, XXIII, 1964, no. 1, p. 10), it is possible that a second album of drawings of *Figure vestite* existed and was one of the three purchased by the dealer E. Parsons and Sons at Christie's in 1914 and subsequently dismembered and sold. A group of drawings from that album are now in the Princeton University Art Museum, while others are scattered in different collections. The present sheet must come from that or similar album.

12

GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

Design for a ceremonial barge representing the Triumph of Poland

black chalk, pen and brown ink, brown wash, indigo, pink, olive green, purple, yellow, red washes, on two joined sheets, watermark letters 'AS' with trefoil (cf. A. Robison, *Piranesi. Early Architectural Fantasies. A Catalogue Raisonné of the Etchings*, exhib. cat., Washington, National Gallery of Art, 1986, watermark nos. 51, 52, used in Venice, mid to late 1740s)
18½ x 31 in. (47 x 79 cm)

£400,000-600,000

US\$570,000-850,000
€470,000-700,000

PROVENANCE:

with P & D Colnaghi, London, by 1935.
Marie-Pierre-Louis Hélié de Talleyrand-Périgord, Duc de Talleyrand (1859-1937), Saint-Brice-sous-Forêt; then by descent.
Private collection, United Kingdom.

EXHIBITED:

Venice, Ca' Rezzonico, *Feste e maschere veneziane*, 1937, no. 59, fig. 53, ill. (catalogue by G. Lorenzetti).
Venice, Fondazione Giorgio Cini, *Disegni veneti di collezioni inglesi*, 1980, no. 80, ill. (catalogue by J. Stock).

LITERATURE:

A. Morassi, *Dessins vénitiens du dix-huitième siècle de la collection du Duc de Talleyrand*, Milan, 1958, no. 32, pl. 32.
G. Pavanello, 'Per Gaspare Diziani decoratore', in *Arte Veneta*, XXXV, 1981, p. 134, n. 8.
G. Romanelli, *Masterpieces of Eighteenth-Century Venetian Drawings*, exhib. cat., Brussels, Palais des Beaux-Arts, 1983, p. 44, nos. 17-18, ill. ('The drawings of Giambattista Tiepolo' by A. Mariuz).
D. Succi, *Luca Carlevarijs e la veduta veneziana del Settecento*, exhib. cat., Padua, Palazzo della Ragiona, 1994, p. 79.
A. Robison, *The Glory of Venice. Art in the Eighteenth Century*, exhib. cat., London, Royal Academy of Arts, and Washington, National Gallery of Art, 1994-1995, p. 17, fig. 4, ill.
P.B. Kerner, *Eyewitness Views. Making History in Eighteenth-Century Europe*, exhib. cat., Los Angeles, The J. Paul Getty Museum, pp. 76-77, fig. 93, ill.

The present sheet is a unique visual record of the ephemeral barge which Giovanni Battista Tiepolo designed for the *regatta* staged on 4 May 1740 on Venice's Canal Grande in honour of Frederick Christian of Saxony (1722-1763), future Prince-Elector and son of Frederick August II, Prince-Elector of Saxony himself and King of Poland. For its subject, size and use of watercolour, this design is exceptional in Tiepolo's extensive corpus of drawings, and a *virtuoso* demonstration of his inventiveness, the scope of his genius, and his mastery as a draughtsman.

The traditional Venetian *regatta*, or boat race, was an opportunity both for locals and foreign nobles visiting the lagoon to display their magnificence by commissioning the barges that took part in the parade preceding the actual race. These *peote*, guided by oarsmen in rich costumes, were abundantly decorated and adorned with gilded sculptures following a precise iconographical theme decided by the patron. On the occasion of the visit of Frederick Christian, Tiepolo was commissioned to design a barge by the Venetian ambassador Giacomo Soranzo (1686-1761) on the theme of the triumph of the Poland, kingdom of the Prince's father, Frederick August II. With his commission, Soranzo intended to honour the Prince's extended stay in Venice with an extraordinary gift.

Full of invention and whimsical ideas, this unusual project proved to be an ideal outlet for Tiepolo's extremely fertile imagination. The barge's decoration as proposed in the design is exuberant, with grand rococo structures, life-size figures, and fish and a dead deer animating the barge. The helmeted knight in armour standing on the prow and holding a shield with the coat of arms of the Polish Kingdom (an eagle crowned) and a female figure wearing a mural crown seated at his feet, respectively personify Poland and Muscovy, while the enthroned figure sketched in black chalk must represent King Frederick August (for a discussion of the drawing's iconography, see Kerber, *op. cit.*, pp. 76-77). In the final design, described in a printed account of the festivities titled *L'Adria festosa* (Venice, 1740), the King was moved to the prow underneath a royal baldachin (cited *ibid.*, p. 74). Of the two rivergods mentioned in the description, the Vistula and the Volga, only one is visible in the present drawing, holding a rudder and with water gushing out of the vase he leans on; the second river was represented by a similar figure on the *peota's* other side. Near the barge's centre, a young man holds two large fish, which, just as the deer and bow seen to the right, symbolise the bounties of Poland as a fishing and hunting ground. Adorning the port side of the barge are several coats of arms which can be identified as those of several of the main clans of the *szlachta* (Polish nobility), including the Wąż, Bawola Głowa and Bojczya clans. Touches of gules (red), including in the sash worn by the Polish knight, underlined the importance of that colour within Polish heraldry.





Fig. 1. Francesco Guardi, *Design for a bissona, with two gondoliers in Chinese dress*. Victoria & Albert Museum, London.

In addition to the red, Tiepolo worked with a wide variety of other colours – a rarity in his work, although not entirely unique: in a signed design for the decoration of a ceiling in the cathedral of Udine in the Städel Museum, Frankfurt (inv. 14188), he also made extensive use of watercolour (J. Schewski-Bock, *Von Tizian bis Tiepolo. Venezianische Zeichnungen des 15. bis 18. Jahrhunderts aus der Graphischen Sammlung im Städel Museum*, exhib. cat., Frankfurt, Städel Museum, 2006-2007, no. 60, ill.). The presence of the colour was undoubtedly imposed by the type of drawing, as witnessed by two designs for *bissone* (smaller ceremonial barges) executed in a similar technique by Tiepolo's younger contemporary Francesco Guardi, who in his drawings also usually limited himself to the use of black chalk and pen, brush and brown ink (Victoria & Albert Museum, London, inv. 143, 144; fig. 1; fig. 2; see P. Ward-Jackson, *Victoria and Albert Museum. Italian Drawings, II, 17th-18th Century*, London, 1980, nos. 1032, 1033, ill.).

The superior achievement of Tiepolo's drawing is immediately evident by comparing it to two watercolours of other vessels that participated in the 1740 *regatta* made by Antonio Joli (1700-1777) and bought by the Frederick Christian, now in the Kupferstich-Kabinett, Dresden, inv. C-1979-6, C-1979-8 (Kerber, *op. cit.*, p. 74, figs., 91, 92.). The unanimous success of Tiepolo's *peota* design is also recorded in several contemporary witness accounts. Writing in a letter to her husband, Lady Mary Wortley Montagu praises 'a concert of the best instrumental music in rich Polish Habits' and 'the painting and gilding were exquisite

in their kinds' (letter dated 1 June 1740, quoted in Kerber, *op. cit.*, p. 77). The young Prince himself gives a detailed description of the ceremony in French in his diary, with a description of Soranzo's gift to him: 'it represented the Triumph of Poland, and no expense was spared to make it look magnificent. A great quantity of white feathers was used in it, and the Polish eagle visible on the stern was beautifully executed. The oarsmen wore Polish costumes, and above was a band of musicians in Turkish dress' (entry dated 6 May 1740, quoted in Kerber, *op. cit.*, p. 202, n. 56). (These costumes, not included in Tiepolo's drawing, were probably designed by another artist as was not uncustomary; see Kerber, *op. cit.*, p. 77.) *L'Adria festosa*, already mentioned above, opened its exhaustive description of the vessel by putting simply: 'the *peota* of His Excellency Giacomo Soranzo of the Rio Marin resplended in its majesty, and magnificent in its design.' (p. 83; quoted from Pavanello, *op. cit.*, p. 134, n. 8.).

Shortly after its rediscovery with Colnaghi in 1935, Tiepolo's drawing was acquired for the collection of Hélié de Talleyrand, whose exceptional collection of eighteenth-century Venetian drawings encompassed no fewer than thirty works by Tiepolo père (see Morassi, *op. cit.*, nos. 6-36, ill.). The Duke also owned a pen and wash drawing by Francesco Guardi depicting a *regatta* on the canal Grande seen from the Ca' Foscari promontory from circa 1770-1780 (*ibid.*, no. 62; see A. Morassi, *Guardi, tutti disegni*, Venice, 1984, no. 301, fig. 299, ill.).

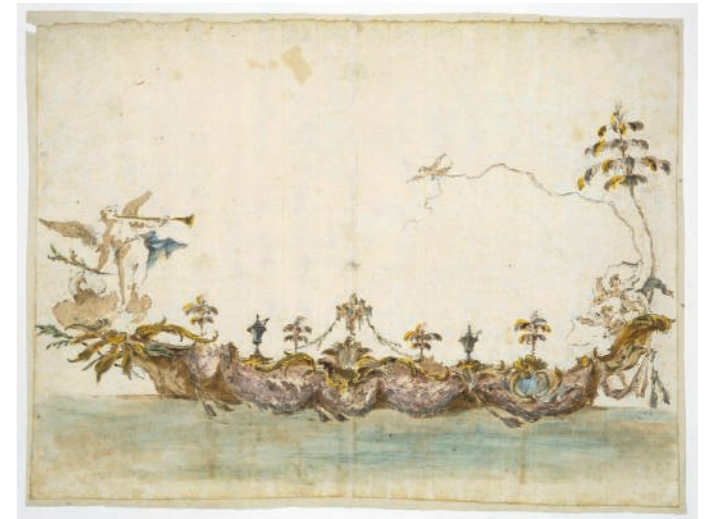


Fig. 2. Antonio Joli, *Peota with the Hercules in the garden of the Hesperides*. Kupferstich-Kabinett, Dresden.





13

13
ROMAN SCHOOL (?), LATE 17TH CENTURY

A child reclining, seen from the back with subsidiary studies of drapery

inscribed 'di suo [...] nel petto il suo veleno' (on the sheet pasted onto the verso of the backing board)

red chalk

12¼ x 15½ in. (31.1 x 39.7 cm); with a later drawing pasted onto the verso of the backing board, *Studies of the Virgin and Child and other figure studies* (black chalk, pen and brown ink)

£2,000-3,000

US\$2,900-4,200
 €2,400-3,500

14
GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

Head studies of satyrs and the head of the youthful Bacchus

black chalk, pen and brown ink, brown wash
 9 x 5 ½ in. (22.7 x 14 cm)

£30,000-50,000

US\$43,000-71,000
 €35,000-58,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 4 July 2012, lot 46.
 with Stephen Ongpin Fine Art, London.

LITERATURE:

S. Onping, *Master Draughtsmen of the Venetian Settecento: Drawings by Giovanni Battista and Giovanni Domenico Tiepolo*, London, 2017, no. 2, ill.

While Giovanni Battista Tiepolo was an extremely prolific draftsman and many of his drawings in pen and ink survive, sheets like the present one with small studies of fantastic heads are less frequent. Most likely executed as sketches for their own sake, only a few similar drawings have survived including one in the Morgan Library and Museum (inv. 1997.45; see F. Stampfle and C. D. Denison, *Drawings from the Collection of Lore and Rudolf Heinemann*, exhib. cat., New York, Pierpont Morgan Library, 1973, no. 54, ill.). Such spontaneous sketches provided a source of inspiration for Count Francesco Algarotti (1712-1764), the sophisticated collector and connoisseur who was a friend of Tiepolo, and who copied them in some of his etchings (S. Boorsch, *Venetian Prints and Books in the Age of Tiepolo*, exhib. cat., New York, The Metropolitan Museum of Art, 1997, pp. 12-13, fig. 11, no. 1).





PROPERTY OF A LADY

15

GIOVANNI DOMENICO TIEPOLO (VENICE 1727-1804)

Hercules and Antaeus

black chalk, pen and black ink, grey wash
8 ¼ x 5 ¾ in. (21 x 14.5 cm)

£7,000-10,000

US\$10,000-14,000
€8,200-12,000

PROVENANCE:

Possibly part of an album in the collection of H. Bordes, Paris; bought by Paul Prouté, Paris, and sold on in 1936 to P. and D. Colnaghi, London, and later dismembered.

This drawing and the following lot are part of a group of similar size, technique and subject, now dispersed in various public and private collections. James Byam Shaw recorded how an album with 38 sheets, once in the Bordes collection, was bought by Colnaghi from the Galerie Paul Prouté in Paris in 1936 and later dismembered (J. Byam Shaw in *The Robert Lehman Collection. Italian Eighteenth-Century Drawings*, VI, New York, 1987, pp. 163-164, under no. 133). Others were included in the so-called Beauchamp Album, dispersed in 1965 (Christie's, London, 15 June 1965, lots 149-152; see F. Stampfle and C. D. Denison, *Drawings from the Collection of Lore and Rudolf Heinemann*, exhib. cat., New York, Pierpont Morgan Library, 1973, p. 57). Two of such sheets are in the Robert Lehman collection at the Metropolitan Museum of Art (inv. 1975.1.491, 1975.1.492; see Byam Shaw, *op. cit.*, nos. 133, 134, ill.), and two more at the Morgan Library and Museum



(inv. 1996.129, 1996.130; see Stampfle and Denison, *op. cit.*, nos. 96, 97, ill.) are very similar to the present ones. All the drawings depict variations on the struggle between Hercules and Antaeus. While some sheets include a simple pedestal underneath the figures, others present elements of a landscape setting. It has been suggested that a source of inspiration for the series could have been a statue, either an antique marble or a small Renaissance bronze (Byam Shaw, *op. cit.*, p. 164).

PROPERTY OF A LADY

16

GIOVANNI DOMENICO TIEPOLO (VENICE 1727-1804)

Hercules and Antaeus

signed 'Dom.o Tiepolo f'
black chalk, pen and black ink, grey wash, watermark 'C E V' over a shield
7 ⅞ x 5 ½ in. (20.1 x 14 cm.)

£7,000-10,000

US\$9,900-14,000
€8,200-12,000

PROVENANCE:

Possibly part of an album in the collection of H. Bordes, Paris; bought by Paul Prouté, Paris, and sold on in 1936 to P. and D. Colnaghi, London, and later dismembered.

FRANZ KOENIGS:
A PASSION FOR COLLECTING



Franz Koenigs in Sierre, Switzerland, 1924.
Photographer unknown.

FRANZ KOENIGS: A PASSION FOR COLLECTING

Over the course of his life, Franz Koenigs (1881-1941) formed one of the greatest and most diverse art collections of the twentieth century.

Born in 1881 into a prominent Cologne family of bankers and textile merchants, Koenigs had a natural flair for business. Yet, his true passion lay in art and an inherent love of collecting. Art had always been a central feature in the life of Franz Koenigs: his uncle Felix Koenigs (1846-1900), was a well-known collector in Berlin, close to artists such as Max Klinger and Wilhelm Leibl, and his sister was taught by Lovis Corinth. His mother Anna Bunge, was a keen art connoisseur. His wife Anna, whom he married in 1914, was the daughter of the prominent German painter, Count Leopold von Kalckreuth, who made several portraits of his son-in-law, and she was also an amateur artist herself. She inherited Old Master prints and drawings collected by her family, and supported her husband in forming his collection.

Koenigs made one of his first acquisitions at the age of seventeen when visiting Paris with his uncle Felix. In 1903-1904, he returned to Paris to live and work there as part of his professional education. This period marked the beginning of a lifelong interest in the work of French artists, particularly Toulouse-Lautrec, whose entire graphic oeuvre he would amass – a remarkable achievement and a reflection of the deep love he held for the artist. Koenigs's time in Paris was crucial to developing his taste, as his acquisition of work by Toulouse-Lautrec, as well as by Cézanne and Degas demonstrates.

Following an education and early career that took him across Europe and beyond, he started his banking business in Amsterdam in 1920 with his two cousins from the Rhodius part of the family. Two years later he and his family settled permanently in Haarlem, in the Netherlands. In these years, in which his business flourished, Koenigs's acquisitive strategy as a collector took on a greater importance and larger scale. With great flair and enthusiasm, and willing to make rapid decisions, he was considered one of the most active buyers of Old Master drawings in the years between the two World Wars, often paying vast sums for exceptional works. Through his own family and that of his wife, Koenigs had access to the highest circles of society, especially the German nobility. This helped him to acquire major works of art privately, including the large drawings collection of Grand Duke Karl-Alexander von Sachsen-Weimar in 1923, containing 505 drawings by Fra Bartolommeo. Not necessarily concentrating on famous names, he acquired what struck him in a broad sense, while he particularly seems to have enjoyed artists' preliminary studies. Koenigs bought from dealers, and, often through agents, at some of the most famous auctions of the era, such as Emile Wauters, Campe, Bellingham Smith, Bateson,

Russel, d'Hendecourt, Marius Paulme, Rodrigues, Straus-Negbaur and Czeczowicka.

Adopting a highly selective, multi-disciplinary approach to collecting, by 1935 Koenigs had acquired over 2,500 drawings by artists as diverse as Dürer, Grünewald, Tintoretto, Rubens, Rembrandt, Watteau, Millet, Degas, Manet, and Cézanne. Alongside these, he also possessed a great number of museum-quality oil paintings, including a celebrated group by Rubens, and four works by Hieronymus Bosch, and a wide-ranging collection of applied art.

Such was the renown of his collection that Koenigs welcomed a constant stream of visitors to his home. Amateurs, art historians, and even royalty came to marvel at the array of works he owned. Koenigs's generosity enabled a number of art historical publications, and he regularly loaned works of art to exhibitions in Holland and Germany, such as the Museum Boymans in Rotterdam. The famed Dutch art historian and collector, Frits Lugt, who wrote extensively on Koenigs in his seminal work, *Les marques de collection de dessins et d'estampes* (under no. 1023a), noted that Koenigs's eye was essentially instinctive. The international economic depression since 1929 and the rise of Hitler and the National Socialists combined to cause a dramatic reversal in Koenigs' fortunes. In order to fulfil his obligations Koenigs couldn't help but sell a substantial part of his collection. The major part of his collection at the time was on long term loan to the Museum Boymans in Rotterdam. The Rotterdam shipping magnate D.G. van Beuningen acquired part of this collection on 9 April 1940, days before the Nazi invasion of The Netherlands. This part is held by Museum Boymans van Beuningen.

Koenigs, who adopted Dutch nationality in 1939, strived to keep his collection in one piece and preferably in the Netherlands. He was happy with Museum Boymans to be the guardian of his collection. The selling and fracturing of what now is defined as his first collection saddened him deeply. However, notwithstanding the tragic developments preceding the war, Koenigs managed to retain a number of Old Master drawings, and also held on to his more modern works. With prescience, he deposited as much as possible of what remained of his collection that might have been classed as 'Entartete Kunst' in safe-keeping in the Stedelijk Museum, Amsterdam. Meanwhile, his collection of prints, including his cherished works by Toulouse-Lautrec, remained in his house in Haarlem. In addition to this, he continued collecting avidly, forming the so-called 'Second Collection'. The bulk of this group survived the war. His flat in Berlin was discovered miraculously intact at the end of the war, with part of the collection within it, meaning that a number of important Koenigs pictures in Germany remained in the family's possession.



Franz and Anna Koenigs – von Kalckreuth in their house, Am Lützowufer, Berlin, 1916. Photographer unknown.



Franz Koenigs in front of his house at the Florapark, Haarlem, 1929. Photographer unknown.

Christie's is honoured to offer a selection of works from the Koenigs family collection across a number of sales in New York and London throughout 2021. From the wonderful oil *Wooded landscape near Deventer* by Meindert Hobbema, to an exquisite Cézanne watercolour, the collection presented for sale has its seminal moments in Henri Rousseau's *Sciérie aux environs de Paris*, a compelling oil portrait of the English-born café-concert star *May Milton* by Toulouse-Lautrec, as well as a group of his prints, including *La grande loge*, one of the artist's lithographic masterpieces, and a rare early Limoges enamel processional Cross.

Such diverse works epitomise the expansive range of Koenigs's taste as well as his innate eye for quality: from Old Master drawings, to Impressionist painting and applied arts, Koenigs continues to be remembered for his extraordinary eye, his passionate pursuit of works of the highest quality a fundamental part of his long lasting legacy as a collector.





PROPERTY OF HEIRS OF FRANZ KOENIGS

17

**CIRCLE OF VITTORE CARPACCIO
(VENICE CIRCA 1465-1525/1526)**

Study of the Virgin, looking down to the left (recto); An ear and the back of a man's head (verso)

with inscription 'Cima da Conegliano' (twice) and 'Gio Bellini' (?) and number '675' (verso)

brush and brown ink, heightened with white, on blue paper
3¼ x 2½ in. (7.8 x 6.5 cm)

£10,000-15,000

US\$15,000-21,000
€12,000-17,000

PROVENANCE:

Possibly Charles-Henri Marcellis (1798-1864), Liège (L. 609).

E.R. Lamponi-Leopardi, Florence (L. 1760).

Franz Wilhelm Koenigs (1881-1941), Haarlem, presumably acquired circa 1900-1920; thence by descent to the present owners.

This small and refined depiction of a veiled woman, undoubtedly intended as the Virgin, is executed in a technique mastered at the end of the fifteenth century by artists such as Giovanni Bellini and other painters in his circle. Vittore Carpaccio, however, brought the technique to a new level of refinement by using blue paper as support (C. Whistler, *Venice and Drawing*, New Haven, 2016, pp. 107-110). The drawing can be compared with works by the artist such as two studies of heads on a double-sided sheet at the Morgan Library and Museum (inv. I, 54; see R. Eitel-Porter in *Italian Renaissance Drawings at the Morgan Library and Museum*, exhib. cat., New York, Morgan Library and Museum, 2019, no. 56, ill.).



PROPERTY OF HEIRS OF FRANZ KOENIGS

18

ATTRIBUTED TO JACOPO ROBUSTI, CALLED JACOPO TINTORETTO (VENICE 1519-1594)

Head of Giuliano de' Medici, after Michelangelo

black and white chalk on brown (formerly blue) paper
14 $\frac{1}{8}$ x 10 $\frac{1}{8}$ in. (36 x 25.5 cm)

£30,000-40,000

US\$43,000-56,000
€35,000-46,000

PROVENANCE:

Robert Udny (1722-1802), London and Teddington (L.2248).
Francis Abbott (1801-1893), Edinburgh (L. 970).
Possibly with Paul Cassirer & Co., Amsterdam; from whom acquired on 23 April 1924 for 800 guilders by Franz Wilhelm Koenigs (1881-1941), Haarlem; thence by descent to the present owners.

An important practice in Tintoretto's workshop was drawing after antique and modern sculptural models, in particular works by Michelangelo. Already the early art historian Carlo Ridolfi mentioned in 1642 the existence of 'infiniti disegni' of this kind. The group of works was recently discussed by John Marciari, in whose opinion most of the many surviving drawings of this type should be attributed to members of Tintoretto's *bottega*, rather than to the master himself (in *Drawing in Tintoretto's Venice*, exhib. cat., New York, The Morgan Library and Museum, 2018-2019, pp. 90-113). For these exercises, Tintoretto must have collected an interesting group of casts; for instance, another contemporary, Vincenzo Borghini, mentions that Tintoretto had 'no regard for expense in obtaining copies of [Michelangelo's] figures in the Sacristy of San Lorenzo' (quoted in Marciari, *op. cit.*, p. 91).

The present sheet is one of a number of studies after the beautiful (and idealized) head of Giuliano de' Medici (1479-1516), son of Lorenzo the Magnificent, as portrayed by Michelangelo in the full-length statue in the Sagrestia Nuova at San Lorenzo, Florence. Several other drawings from Tintoretto's workshop of this head survive, each depicting the model from a different viewpoint. It has been argued that the cast of Giuliano's head available in Tintoretto's studio probably was a mask-like plaster of the face only, as in many of the surviving drawings the head is abruptly interrupted along the face's edges (see Marciari, *op. cit.*, p. 98). Paola Rossi, in her 1975 catalogue of Tintoretto's drawings, listed no fewer than ten different versions of the head (*I disegni di Jacopo Tintoretto*, Florence, 1975, pp. 39-40, 50), of which one was recently sold at Christie's, Paris, 24 March, 2021, lot 10 (as workshop of Tintoretto). Other, previously unpublished drawings have surfaced on the art market, such as a drawing sold at Sotheby's, London, 4 July 2007, lot 25. While Rossi accepts three of the studies she lists as by Jacopo's hand (Städel Museum, Frankfurt, inv. 15701; and Christ Church Picture Gallery, Oxford, inv. 357 and inv. 354; see Rossi, *ibid.*, figs. 17-21), that number may need to be revised following Marciari's discussion of the group.

As he has noted, the presence of several artists practising together in front of the same models in Tintoretto's workshop over several years makes it difficult to establish with certainty the authorship of this kind of drawing. However, the present drawing is better than many drawings from Tintoretto's workshop after sculpture, and it lacks the obvious shorthands used by copyist, where lines of hatching stretch across forms without a true understanding of its three-dimensional form. The strong qualities of the present drawing, on the other hand, are closely reminiscent of Jacopo's own manner, and allow to suggest an attribution to the master himself.



PROPERTY OF HEIRS OF FRANZ KOENIGS

19

GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

Study of a woman folding her hands, seen from below

pen and brown ink, brown wash
8 1/8 x 5 1/2 in. (20.6 x 14.1 cm)

£15,000-25,000

US\$22,000-35,000
€18,000-29,000

PROVENANCE:

Count Bernardino Algarotti-Corniani, Venice.
Edward Cheney (1803-1884), Badger Hall, Shropshire, and by descent to his brother-in-law Colonel Alfred Capel-Cure (1826-1896), Blake Hall, Essex; Sotheby's, London, 29 April 1885, probably part of lot 1024, with Messrs. B.T. Batsford, London; Christie's, London, 14 July 1914, part of lot 49 (£120 to Parsons).
Franz Wilhelm Koenigs (1881-1941), Haarlem, presumably acquired circa 1900-1920; thence by descent to the present owners.

Swiftly yet masterfully executed representations of figures in steep foreshortening, such as the present one, were most likely first ideas for characters that Tiepolo could use in the many frescoed ceilings he created. This drawing once belonged to Edward Cheney, who owned nine volumes of drawings from Tiepolo's studio. One of these volumes was entitled *Sole figure per soffitti* ('single figures for ceilings'), and may have contained the sheet under discussion. The album from which the present drawing comes was dismembered sometime after it was sold at Christie's in 1914, and its contents is now scattered in numerous private and public collections, for instance four drawings in the Robert Lehman Collection at the Metropolitan Museum of Art, inv. 1975.1.426-1975.1.429 (see G. Knox in *The Robert Lehman Collection, VI, Italian Eighteenth-Century Drawings*, New York, 1987, nos. 83-86, ill.).



PROPERTY OF HEIRS OF FRANZ KOENIGS

20

GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

A man standing by his horse

black chalk, pen and brown ink, brown wash, watermark three crescents
6½ x 5¾ in. (16.6 x 13.8 cm)

£15,000-25,000

US\$22,000-35,000
€18,000-29,000

PROVENANCE:

Giovanni Domenico Bossi (1767-1853), Munich (with associated inscription in black chalk 'G.B. Tiepolo. X.re [?] 12 No 2690.' on the verso); by descent to his daughter Maria Theresa Karoline Bossi (1825-1881) and her husband Carl Christian Friedrich Beyerlen (1826-1881); H.G. Gutekunst, Stuttgart, 27-28 March 1882.
Franz Wilhelm Koenigs (1881-1941), Haarlem, presumably acquired circa 1900-1920; thence by descent to the present owners.

The drawing has the same provenance (the Bossi-Beyerlen collection) and the same subject matter as a sheet in the Robert Lehman Collection at the Metropolitan Museum of Art, inv. 1975.1.430 (G. Knox in *The Robert Lehman Collection*, VI, *Italian Eighteenth-Century Drawings*, New York, 1987, no. 92, ill.). The Lehman drawing has been connected with a figure in the background of the fresco of *Angelica tending Medoro* in the room dedicated to Ariosto's epic *Orlando Furioso* of the Villa Valmarana near Vicenza, on which the artist worked around 1757 (*ibid.*, p. 121, fig. 22). The present sheet can also be considered a quick sketch for the same composition. Although the figure of the man is partially different in the final fresco, the pose of the horse, with his front left leg lifted, corresponds closely to the drawing offered here.

21

GERARD TER BORCH II (ZWOLLE 1617-1681 DEVENTER)*Vegetable market day in a Dutch town*

with number '3.451' (*verso*) and with inscription 'op [...] Ter Borg [?]' (*verso*, visible through the backing sheet)

black chalk, within black chalk framing lines

6¼ x 7¾ in. (15.5 x 19.9 cm)

£150,000-250,000

US\$220,000-350,000

€180,000-290,000

PROVENANCE:

Barthold Suermondt (1818-1887), Aachen (L. 415).

Mountmaker's mark, probably of Alexandre Jouanest (active 1888-1911) or Maurice Hauët (born 1869), Paris (L. 3536).

Franz Wilhelm Koenigs (1881-1941), Haarlem, presumably acquired *circa* 1900-1920; thence by descent to the present owner.

EXHIBITED:

Utrecht, Centraal Museum, *Catalogus van de Lustrumentoonstelling uit het Kunstbezit van Reünisten van het Utrechtsch Studenten Corps*, 1956, no. 131.

LITERATURE:

A. McNeil Kettering, *Drawings from the Ter Borch Studio Estate in the Rijksmuseum*, The Hague, 1988, I, p. 32, II, Appendix I, p. 830, no. 32, ill., p. 831. M.C. Plomp, *The Dutch Drawings in the Teyler Museum*, II, *Artists Born Between 1575 and 1630*, Doornspijk, 1997, p. 89, under no. 65.

G. Rubinstein, 'A New Attribution to Gerard ter Borch the Younger', *Master Drawings*, LIII, no. 4, Winter 2015, p. 461 (p. 462, n. 12, as 'current whereabouts unknown').

Gerard ter Borch's renown is based on his painted genre scenes and portraits, of which the refined *mise-en-scène*, sophisticated use of colour and exquisite execution rank among the finest in Dutch seventeenth-century art. His pictures can now be found in many of the major public collections between Los Angeles and Saint Petersburg, and between Copenhagen and Madrid, and have spread his fame widely (A.K. Wheelock, Jr., *Gerard ter Borch*, exhib. cat., Washington, National Gallery of Art, and Detroit Institute of Arts, 2004-2005). The vast majority of his drawings, however, are preserved at the Rijksmuseum in Amsterdam, after the acquisition in 1886 of a large group of drawings by Ter Borch, his father and his siblings from direct descendants of the family, affording a unique and often informal view of the different artists' artistic education, development and range. In total, about 150 sheets survive by Gerard the Younger (including over 50 landscapes in a sketchbook), of which only fewer than thirty can be found outside the Rijksprentenkabinet, and less than ten in private hands (for a nearly complete overview of his drawings, see McNeil Kettering, *op. cit.*). One of these, representing a Carriage in a landscape, was acquired by the Metropolitan Museum of Art (inv. 1995.248; see *ibid.*, II, p. 820, no. 11, ill.). A recent addition to the corpus of Ter Borch's drawings is one donated with the Peck Collection to the Ackland Museum of Art in Chapel Hill (inv. 2017.1.9; previously at Sotheby's, Amsterdam, 10 November 1998, lot 44).

For only a surprisingly small number of these drawings parallels exist within Ter Borch's painted *œuvre*. Indeed, most sheets are unrelated to the genre scenes and portraits on which his fame as a painter is based, and they subtly extend our understanding of the artist's world and imagination. This certainly applies to the present example, which belongs to a handful of finished market scenes by the artist, in which a busy group of men and women is set against the backdrop of a townscape. Apart from the present drawing, the others are a sheet previously in the Klaver collection, Sotheby's, Amsterdam, 10 May 1994, lot 45; and drawings at the Rijksprentenkabinet, inv. RP-T-1887-A-825, RP-T-1953-219; the Kupferstichkabinett, Berlin, inv. KdZ 2610, KdZ 4277; the Teylers Museum, Haarlem, inv. P* 19; and the Museum Boijmans Van Beuningen, Rotterdam, inv. G.T. Borch 1 (McNeil Kettering, *op. cit.*, I, no. GJr 38, ill., II, Appendix I, pp. 820-830, nos. 13, 17, 18, 23, 31, ill.; Plomp, *op. cit.*, no. 65, ill.). To these can also be added a recently reattributed drawing at the Pushkin State Museum of Fine Art in Moscow (inv. 4722), which depicts two figures skinning a pig in a courtyard (Rubinstein, *op. cit.*, *passim*, fig. 1).

In the background of the drawing in Haarlem the city's town hall can be recognized; and one of the two drawings in Berlin – a night scene – appears to represent part of the exterior of the Grote Kerk there. This, and the year 1634 inscribed in an old hand on the Berlin sheet just mentioned allow us to date the market scenes during the two years Ter Borch spent in Haarlem as an apprentice to the landscapist Pieter de Molijn, before becoming a member of the Guild of Saint Luke in 1635 (McNeil Kettering, *op. cit.*, I, pp. 88-89, 114, under no. GJr 38). In addition, a further four much more rapidly drawn market scenes by Ter Borch in Amsterdam are inscribed 'P.D. Molyne 1634' (inv. RP-T-1883-A-1134, RP-T-1883-A-1141, RP-T-1883-A-1144, RP-T-1883-A-1145; see McNeil Kettering, *op. cit.*, I, nos. GJr 47-GJr-50, ill.), and these may record compositions by his teacher, such as a painting sold Christie's, London, 8 November 1999, lot 54 (A.E. Waiboer, *Northern Nocturnes. Nightscapes in the Age of Rembrandt*, exhib. cat., Dublin, National Gallery of Ireland, 2005, no. 19, ill.). The group of finished market scenes, where the crowd are depicted closer up, must be of his own invention, and the delightful detail and lively style, with black chalk accents to bring relief in the different groups of people, is entirely his. The fact that the present drawing and nearly all other larger market scenes were not part of the Ter Borch estate acquired by the Rijksmuseum in 1886 can be taken as an indication that these drawings were produced as independent works of art to be sold or given away to art lovers.





PROPERTY OF HEIRS OF FRANZ KOENIGS

22

JAN LIEVENS (LEIDEN 1607-1674 AMSTERDAM)

A haywain under trees, with farm buildings to the right and beyond at left

pen and brown ink, possibly fragmentary watermark lion on a circle with a crown (cf. Heawood no. 3136)
5⁷/₈ x 7¹/₂ in. (14.8 x 19 cm)

£20,000-30,000

US\$29,000-42,000

€24,000-35,000

PROVENANCE:

Sir Thomas Lawrence, P.R.A. (1769-1830), London (L. 2445).
Samuel Woodburn (1785-1843), London (according to the 1908 sale catalogue).
William Esdaile (1758-1837), London (L. 2617, twice, *recto* and *verso* [partial mark], with remnants of associated inscription [now illegible]); Christie's, London, 18-25 June 1840, possibly part of lots 1057, 1058 or 1059.
Robert Prioleau Roupell (1798-1886), London (L. 2234).
Mountmaker's mark, probably of Alexandre Jouanest (active 1888-1911) or Maurice Hauët (born 1869), Paris (L. 3536).
Sir James Thomas Knowles (1831-1908), London; Christie's, London, 27-29 May 1908, lot 81 (£11 to Colnaghi).
Anton Wilhelmus Mari Mensing; Frederik Muller, Amsterdam, 29 April 1937, lot 344 (288 guilders; bought by Nicolaas Beets for Franz Wilhelm Koenigs).
Franz Wilhelm Koenigs (1881-1941), Haarlem; thence by descent to the present owners.

LITERATURE:

H.D. Schneider, *Jan Lievens. Sein Leben und seine Werke*, Haarlem, 1932, no. Z. 388.
H.D. Schneider, *Jan Lievens. Sein Leben und seine Werke*, R.E.O. Ekkart, ed., Amsterdam, 1973, no. Z. 388, p. 376.

While landscapes make up a small part of Lievens' painted *œuvre*, the form the largest group in the corpus of his drawings. And while the paintings owe much to the example of Flemish predecessors, in particular to Peter Paul Rubens (A.K. Wheelock Jr. and L. DeWitt in *Jan Lievens. A Dutch Master Rediscovered*, exhib. cat., Washington, National Gallery of Art, Milwaukee Art Museum, and Amsterdam, Rembrandthuis, p. 15, nos. 38, 42, 43, ill.), the main body of Lievens' drawn landscapes, which must date from after his return to Amsterdam in 1644, bring to mind the contemporary explorations of the genre by Rembrandt – without it being possible, as Gregory Rubinstein has noted, 'to establish precisely the direction in which any influence may have flowed between these two strong artistic personalities' (*ibid.*, p. 73). Compared to some of his larger and more finished drawings, the present sheet has an immediacy and simplicity of composition that could indicate it was drawn from life. It can be compared to such sheets as the view of the 'Roomhuis' in the Frits Lugt Collection, Paris, inv. 1411 (W. Sumowski, *Drawings of the Rembrandt School*, VII, no. 1670, ill.); P. Schatborn, *Rembrandt and his circle. Drawings in the Frits Lugt Collection*, Bussum, 2010, no. 118, II, ill.); and even more closely to a drawing at the British Museum, inv. 1960,0616.59 (Sumowski, *op. cit.*, no. 1682, ill.).



PROPERTY OF HEIRS OF FRANZ KOENIGS

23

JOHAN BARTHOLD JONGKIND (LATTROP 1819-1891 LA CÔTE SAINT-ANDRÉ)

Two houses in Maassluis (recto); Two views of a house surrounded by trees (verso)

signed, inscribed and dated 'Maassluis/ Hollande/Jongkind 1839' (recto);
 inscribed "D/ S6/ 66" (verso)
 watercolour (recto); graphite and watercolour (verso), watermark ('V1')
 14½ x 11¾ in. (36 x 29 cm)

£10,000-15,000

US\$15,000-21,000
 €12,000-17,000

PROVENANCE:

Franz Wilhelm Koenigs (1881-1941), Haarlem, presumably acquired circa 1900-1920; thence by descent to the present owners.

EXHIBITED:

Enschede, Rijksmuseum Twenthe, *Jongkind*, 1971, no. 49, ill.

LITERATURE:

V. Hefting, *Jongkind. Sa vie, son œuvre, son époque*, Paris, 1975, p. 19, no. 2, ill.
 P.C. Sutton, *Northern European Paintings in the Philadelphia Museum of Art. From the Sixteenth through the Nineteenth Century*, Philadelphia, 1990, p. 144, under no. 49, fig. 49-1.

Made as a young artist in 1839, when still a student of Andreas Schelfhout at the Academy in The Hague, this watercolour probably depicts the house of Jongkind's mother in Maassluis, West of Rotterdam. He would move to Paris only in 1846, and there become a precursor to the impressionists, but his free approach to the study of landscape from life is already apparent in the present work. Much of the watercolour's freshness is lost in a painted version at the Philadelphia Museum of Art, which composition largely corresponds to (inv. E1924-3-84 (Sutton, *op. cit.*, no. 49, ill.). The painting is dated 1871, suggesting that Jongkind kept – and cherished – the much earlier work for most of his life as a souvenir of his home country and native town.

24

**FERDINAND-VICTOR-EUGÈNE DELACROIX
(SAINT-MAURICE 1798-1863 PARIS)***Cardinal Richelieu saying mass*

with inscription 'étude pr le Cardinal de Richelieu disant la Messe: Richelieu de face' (verso)

graphite

10 $\frac{7}{8}$ x 7 $\frac{1}{8}$ in. (27.5 x 17.9 cm)

€15,000-20,000

US\$22,000-28,000

€18,000-23,000

PROVENANCE:

The artist's sale (L. 838a); 17-19 February 1864, part of lot 321 'Le cardinal de Richelieu disant la messe dans sa chapelle du Palais-Royal. Aquarelles, dessins et croquis, 8 feuilles' (to Leman).

Franz Wilhelm Koenigs (1881-1941), Haarlem, presumably acquired circa 1900-1920; thence by descent to the present owners.

EXHIBITED:Amsterdam, Cassirer, *Fransche meesters uit de XIXe eeuw*, 1938, no. 64.Basel, Kunsthhaus Basel, *Eugène Delacroix*, 1939, no. 135.Zurich, Kunsthalle Zurich, *Eugène Delacroix*, 1939, no. 144.

Paris, Institut Néerlandais, and Amsterdam, Rijksmuseum, Prentenkabinet,

Le Dessin français dans les collections hollandaises, 1964, no. 154, pl. 126 (catalogue by Carlos van Hasselt).**LITERATURE:**A. Robaut, *L'Œuvre complet d'Eugène Delacroix*, Paris, 1885, probably part of no. 1543.L. Johnson, *The Paintings of Eugène Delacroix*, Oxford, 1958, I, p. 127, under no. 131.M. Sérullaz, *Mémorial de l'exposition Eugène Delacroix organisée au Musée du Louvre à l'occasion du centenaire de la mort de l'artiste*, Paris, 1963, p., under no. 132.

This study is preparatory for the central figure in a painting *Cardinal Richelieu saying mass in his chapel in the Palais Royal*, commissioned in 1828 by the Duc d'Orléans (the future Louis-Philippe) to decorate his 'Galerie historique' of the Palais Royal. Exhibited at the Salon of 1831 (no. 522), the picture but destroyed in the fire at the Palais Royal during the revolutionary riots of 1848 (L. Johnson, *The Paintings of Eugène Delacroix. A Critical Catalogue, 1816-1831*, I, Oxford, 1981, no. 131, II, pl. 115). The composition is known from prints (see Johnson, *op. cit.*, I, p. 127, under no. 130, II, pl. 115); from a replica on canvas dated 1842, which recently entered the collection of the Musée Eugène Delacroix in Paris (inv. MD 2015-7; see *ibid.*, no. 132, III.); and from a more rapidly executed painted sketch on canvas recorded in the collection of Mme D. David Weil, which Delacroix presented to his patron for approval of the composition (*ibid.*, I, no. 130, II, pl. 114).

A rapidly drawn version of the composition worked up with watercolour, connected to the replica in the Musée Delacroix, is at the Musée Condé in Chantilly (inv. M5052; see N. Garnier-Pelle, *Trésors du cabinet des dessins du musée Condé à Chantilly. Histoire de la collections du duc d'Aumale*, exhib. cat., Chantilly, Musée Condé, 2005, no. 69, ill.). A graphite sketch for the kneeling priest is recorded in the collection of Edward M.M. Warburg, New York (Sérullaz, *op. cit.*, no. 132, ill.). Other related drawings are recorded in the sale of Delacroix' estate (lot 321; see also Johnson, *op. cit.*, I, p. 128, under no. 130). In an undated letter from 1828, Delacroix asked his friend Louis-Auguste de Schwiter to make a copy of the head of the cardinal in Philippe de Champagne's painted portrait at the Louvre (inv. 1136) to base his depiction of the statesman on (letter published in *Correspondance générale d'Eugène Delacroix*, I, Paris, 1935, p. 220).



24

PROPERTY OF HEIRS OF FRANZ KOENIGS

25

**FERDINAND-VICTOR-EUGÈNE DELACROIX
(SAINT-MAURICE 1798-1863 PARIS)***Vineyards by a track and a farmhouse on a hill*

with inscription 'B. 917/ Delacroix' (verso)

graphite, watercolour

7 $\frac{7}{8}$ x 9 in. (20 x 22.8 cm)

€35,000-45,000

US\$50,000-64,000

€41,000-52,000

PROVENANCE:

The artist's estate (L. 838a); Hôtel Drouot, Paris, 17-29 February 1864, part of lot 587 or lot 604.

Possibly with Paul Cassirer & Co., Amsterdam; from whom acquired on 23 April 1924 for 2500 guilders by

Franz Wilhelm Koenigs (1881-1941), Haarlem; thence by descent to the present owners.

EXHIBITED:Washington, National Gallery of Art, and elsewhere, *French Drawings. Masterpieces from Five Centuries*, 1952-1953, no. 130.Tours, Musée des Beaux-Arts, *Delacroix en Touraine*, 1998, no. 19, ill. (entry by J.O. Bouffier).



25

LITERATURE:

A. Robaut, *L'Œuvre complet de Eugène Delacroix*, Paris, 1885, part of no. 1672 or 1814.

L. Johnson, *Eugène Delacroix (1798-1863). Paintings, Drawings and Prints from North American Collections*, exhib. cat., New York, The Metropolitan Museum of Art, 1991, p. 144, under no. 72.

J.O. Bouffier, 'The Tours Sketchbook of Delacroix, Eugène', *Metropolitan Museum Journal*, XXIX, 1994, p. 139, ill.

Since the acquisition by his brother, General Charles-Henry Delacroix, of a house near Tours, Eugène Delacroix visited the region several times to stay with him. In 1828, inspired by the region, Delacroix filled a sketchbook, now at the Metropolitan Museum of Art, with landscapes of the Touraine, the banks of the Loire, and some of the monuments of the city, such as the towers of the cathedral of Saint-Gatien (inv. 69.165.2; see J.O. Bouffier in exhib. cat., Tours, *op. cit.*, no. 15, ill.). Folio 12 of this album was used as the basis for the present watercolour, which represents the undulating landscape around Saint-Avertin, a few kilometres from Tours, on the bank of the Cher, as a mosaic of warm colours. The New York sketch, made from life, is not very detailed, but includes written indications of the location of vineyards ('vignx' and 'x'), and colour annotations (j for 'jaune', yellow; r for 'rouge', red;

v for 'vert', green; b for 'bleu', blue), apparently made with the more finished drawing offered here in mind. The slightly squarer format of the latter opens up the composition, in contrast to the tighter *mise-en-page* of the sketch.

Four other watercolours can be connected with sketches in the New York sketchbook; one is at the Musée Bonnat-Helleu in Bayonne, the three others in private collections (J.O. Bouffier in exhib. cat., Tours, *op. cit.*, nos. 16, 17, 18, ill., fig. 13). They illustrate Delacroix's working method in representing nature, which he discusses more broadly in his *Journal* on 12 October 1853: 'is it the purpose of imitation to please the imagination, or is it merely intended to obey the demands of a strange kind of conscience which allows an artist to be satisfied with himself when he has copied the model before his eyes as faithfully as possible?' (*Journal*, M. Hannoosh, ed., I, Paris, 2009, p. 689; English translation by L. Norton quoted from *The Journal of Eugène Delacroix*, London, 1995, pp. 209-210). Naturally, Delacroix, the Romantic *pur sang*, believes that the artist should abandon truth to let his inner poet speak and 'render a true impression of the subject' (Delacroix, *op. cit.*, 2009, I, p. 688; translation quoted from Delacroix, *op. cit.*, 1995, p. 208), as he brilliantly did in the present work with its autumnal mood and warm light.



26 (i)



26 (ii)

26
FOLLOWER OF HUGO VAN DER GOES (GHENT CIRCA 1440-1482
BRUSSELS)

Saints Jude Thaddaeus and Alena; and A female martyr and Saint John the Baptist

pen and grey ink, grey wash, watermark hand with cloverleaf (cf. Briquet, no. 11460, used in Luxembourg, 1498) (ii)

(i) 9½ x 7¾ in. (24 x 19.6 cm); (ii) 6½ x 7½ in. (16.4 x 19 cm) (2)

£7,000-10,000

US\$10,000-14,000

€8,200-12,000

Three of the four saints in this pair of sheets can be identified by their attributes: the club of Jude Thaddaeus, the arm lost by Alena of Forest (near Brussels), and the cross and lamb of the Baptist. The use of parallel hatching, especially evident in the figure of Saint Alena, points to an artist in the wake of Hugo van der Goes; compare, among other works, a design for a glass roundel in the Frits Lugt Collection, Paris, inv. 4023 (F. Koreny, with E. Pokorny, in *Early Netherlandish Drawings from Jan van Eyck to Hieronymus Bosch*, exhib. cat., Antwerp, Rubenshuis, 2002, no. 36, ill.).

***27**

JACOB JORDAENS (ANTWERP 1593-1678)

Mars standing

inscribed 'hoet wel veur' (upper right)
 red, black and white chalk on blue-grey paper
 16¾ x 10½ in. (42.8 x 26.6 cm)

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

Like Peter Paul Rubens and other Flemish contemporary artists, Jordaens distinguished himself as a productive and gifted designer of tapestries. Among the best-known of his tapestry designs are those depicting horses, specifically the 'Riding School' (or 'Horsemanship') series (K. Nelson, *Jacob Jordaens. Design for tapestry*, [Turnhout], 1998, pp. 37-42; pp. 290-291, nos. A94-A100, ill.; R.-A. d'Hulst in *Jacob Jordaens (1593-1678)*, exhib. cat., Antwerp, Koninklijk Museum voor Schone Kunsten, 2007-2008, I, *Paintings and tapestries*, pp. 290-301; K. Schmitz-von Ledebur in *Tapestry in the baroque. Threads of Splendor*, exhib. cat., New York, The Metropolitan Museum of Art, 2007-2008, no. 26, ill.). Jordaens is mentioned in 1651 as author of cartoons representing 'actien van peerden' (actions of horses), which on stylistic reasons can be dated to the middle of the 1640s, at the height of the artist's career.

The Riding School series consists of eight panels, of which a complete set from the workshops of the Brussels weavers Everaert Leyniers III and Hendrick Reydam's I is preserved in the Kunstkammer at the Kunsthistorisches Museum, Vienna (inv. T XL/1-T XL/8). Opening with a composition depicting the creation of the horse by Neptune, the remaining scenes represent different figures performed by a horse and a young rider, accompanied by Mars, sometimes also by Mercury. The figure in the present drawing corresponds to Mars – in reverse, with the second position of the left leg retained – in the scene depicting a mézair, one of the classical dressage movements in which the horse leaves the ground (fig.; see Nelson, *op. cit.*, no. 39 (1H), fig. 90). Another woven version of the scene, with the horse and figure set in a different landscape, survives in the Forsvarets Museer at Akershus Castle, Oslo (*ibid.*, no. 39 (2S), fig. 53).

The drawing offered here appears to be the only one known related to the series. No trace exists of the cartoons mentioned in the 1651 document, but three painted *modelli* on canvas survive in the museums in Antwerp, Ottawa and Havana (D'Hulst in exhib. cat., Antwerp, 1993, *op. cit.*, *op. cit.*, 2007-2008, nos. A73-A74, ill.). Characteristic of many of Jordaens' studies are the three colours of chalk he employed (a technique also often found in works by Rubens and other Flemish draughtsmen), but the drawing is a rare example of his use of blue paper, more typical of Anthony van Dyck and his followers; another drawing on this support by Jordaens is in the Kupferstichkabinett, Berlin, inv. KdZ 2822 (R.-A. d'Hulst, *Jordaens Drawings*, Brussels, 1974, I, no. A147, III, fig. 160). Jordaens depicted Mars in a very similar outfit in a drawing dated around 1640 at the Royal Library in Brussels, inv. F.15.663 (D'Hulst in exhib. cat., Antwerp, 1993, II, *Drawings and Prints*, no. B44, ill.).



Fig. Hendrick Reydam's, after Jacob Jordaens, *Young cavalier executing a mézair in the presence of Mars and a putto*. Kunsthistorisches Museum, Vienna.





28

28

WALLERANT VAILLANT (LILLE 1623-1677 AMSTERDAM)

Portrait of a middle-aged man in armour

signed and dated 'Vaillant f./ 1649' (upper left)
black chalk, white and grey pastel (?), on blue paper
16 ¼ x 14 ¼ in. (41.3 x 36.3 cm)

£1,500-2,500

US\$2,200-3,500
€1,800-2,900

PROVENANCE:

Anonymous sale; Christie's, London, 4 July 1978, lot 107.
Anonymous sale; Tajan, Paris, 22 November 2017, lot 19.

Vaillant, who was also active as a painter and printmaker, especially in mezzotint, produced a large number of monochrome portraits such as the present example, in which he subtly modulates the grey tones thanks to the combined use of black chalk and pastel. Similar to the man depicted here is the *Maréchal de France* Antoine III de Gramont (1604-1678), who became a patron of the artist in 1659 and whose likeness is known from several prints after Vaillant.



29

29

DUTCH SCHOOL, 17TH CENTURY

Portrait of a girl, bust length

black chalk, within pen and brown ink framing lines
7 ¾ x 5 ¾ in. (18.5 x 13.5 cm)

£2,500-3,500

US\$3,600-4,900
€3,000-4,100

40

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.

30

JURIAEN POOL (AMSTERDAM 1666-1745)

A young man seated with a book

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

4 ¼ x 3 in. (10.6 x 8.3 cm)

£1,000-1,500

US\$1,500-2,100
€1,200-1,700

PROVENANCE:

Johann Goll van Franckenstein (1722-1785), Amsterdam (L. 2987, with associated number 'No. 877' on the verso).

The son of a Polish silversmith of the same name and husband of the celebrated still-life painter Rachel Ruysch, Juriaan Pool made a career as a painter and printmaker, producing a small *œuvre* of portraits, many of relatives (A. Koldewey, 'Juriaan Pool (1666-1745). Pourtraitschilder van veel vermaardheid', *Desipientia*, XIX, 2012, no. 2, pp. 16-18).



30

31

EGBERT VAN HEERMSKERCK (HAARLEM 1634-1704 LONDON)

A tavern scene

with inscription 'Brouwer' (lower right)

brush (and pen?) and green ink

11 ½ x 10 in. (29 x 25 cm)

£1,000-1,500

US\$1,500-2,100
€1,200-1,700

The characteristic choice of medium, as well as the angular and striking style of this drawing links it to similar tavern and peasant scenes by the same hand, formerly often attributed to Adriaen Brouwer. A.M. Hind and, more recently, Annemarie Stefes have made the case for the attribution to Egbert van Heemskerck (A.M. Hind, *Catalogue of Drawings by Dutch and Flemish Artists preserved in the Department of Prints and Drawings in the British Museum*, II, *Drawings by Rubens, Van Dyck and Other Artists of the Flemish School of the XVV Century*, London, 1923, pp. 90-91, under no. 5; A. Stefes, *Niederländische Zeichnungen 1450-1850: Kupferstichkabinett der Hamburger Kunsthalle*, Cologne, Weimar and Vienna, 2011, I, p. 269, under no. 420, III, ill.). Indeed, among a large group of drawings by the artist, formerly in the collection of Cornelis Hofstede de Groot, some were inscribed 'Heemskirk del.' on the verso in a contemporary hand (sale C.G. Boerner, Leipzig, 4 November 1931, lots 105-116, pl. VIII). Apart from five sheets at the British Museum (inv. 1893,1212.1, 1900,0717.36-1900,0717.39, 1902,0407.1; see Hind, *op. cit.*, pp. 90-92, nos. 5-10, pl. XLV) and one in the Hamburger Kunsthalle (Stefes, *op. cit.*, I, no. 420, III, ill.), examples can be found at the Rijksprentenkabinet, Amsterdam, inv. RP-T-1931-176; Teylers Museum, Haarlem, inv. U+ 038; and the Harvard Art Museums, Cambridge, inv. 1999.148.



31



32

32

JOHANN FRANZ ERMELS (REILKIRCH 1621/1641-1693 NUREMBERG)

View of the interior of the Colosseum, Rome

pen and brown ink, grey wash, pen and brown ink framing lines
9 3/4 x 7 1/2 in. (24.5 x 18.5 cm)

£3,500-4,500

US\$5,000-6,400
€4,100-5,200

PROVENANCE:

Johann Andreas Boerner (1785-1862), Nuremberg (L. 269); R. Weigel, Leipzig, 28 November 1864, lot 71.
possibly Curt Otto (circa 1880-1929); C.G. Boerner, Leipzig, 7 November 1929, part of lot 167 ('ca. 35 Bl. Handzeichnungen meist älterer Meister Ermels'); where purchased for 1 guilder by I.Q. van Regteren Altena (1899-1980), Amsterdam; by descent to his heirs; Christie's, Amsterdam, 13 May 2015, lot 278.

EXHIBITED:

Amsterdam, Koninklijk Oudheidkundig Genootschap, *Hoe Hollandse teekenaars Rome zagen, 1500-1840*, 1940 (without catalogue).

The present drawing relates to an etching in the same direction, part of a series of nine plates depicting views of Roman ruins and monuments. An impression can be found at the British Museum (inv. S.6328; see F.W. Hollstein, *German engravings, etchings and woodcuts c. 1400-1700*, VIII, Amsterdam, 1968, nos. 6-14, ill.).

33

JAN VAN DE VELDE II (ROTTERDAM 1593-1641 ENKHUIZEN)

A view of the ruin of Huis terKleef near Haarlem, with cows and sheep, and mountains behind

black chalk, pen and brown ink, within pen and brown ink framing lines,
watermark crowned coat of arms with the Golden Fleece
7 x 11 1/2 in. (17.8 x 28.5 cm)

£30,000-50,000

US\$43,000-71,000
€35,000-58,000

With his cousin Esaïas van de Velde (1587-1630), Claes Jansz. Visscher (circa 1587-1652), and Willem Buytewech (1591/1592-1624), Jan van de Velde counts among the pioneering seventeenth-century Dutch landscapists, who infused a century-old Netherlandish tradition with a fresh kind of realism directly inspired by observation of the Dutch countryside, each with their own idiosyncratic graphic manner. Jan's drawings are relatively rare, at least in private hands; the most important example recently at auction was a sheet in the sale of the I.Q. van Regteren Altena collection at Christie's, London, 10 July 2014, lot 37), acquired by the Metropolitan Museum of Art (inv. 2014.590; see J.G. van Gelder, *Jan van de Velde, 1593-1641. Teekenaar, schilder* [...], The Hague, 1933, no. 16, fig. 69), while the J. Paul Getty Museum acquired a drawing last year from a private collection (inv. 2020.14; see J.G. van Gelder, 'Jan van de Velde, 1593-1641, teekenaar-schilder. Addenda I', *Oud-Holland*, LXX, 1955, pp. 24-26, fig. 1).

Hitherto unpublished, the present drawing is by the same hand as two views at the École des Beaux-Arts, Paris, one of which depicts the Oostpoort in Delft (inv. Mas. 1593, Mas. 1594; see F. Lugt, *École Nationale Supérieure des Beaux-Arts de Paris. Inventaire général des dessins des écoles du Nord, I, École hollandaise*, Paris, 1950, nos. 125, 126, pl. XI, as by Buytewech; Van Gelder, *op. cit.*, 1933, nos. 282, 283, as attributed to Van de Velde; Van Gelder, *op. cit.*, 1955, p. 29; and M. van Berge-Gerbaud in *L'Âge d'or du paysage hollandais*, exhib. cat., Paris, Cabinet des dessins Jean Bonna, Beaux-Arts de Paris, 2014-2015, nos. 33, 34, ill.). The three drawings are on paper with the same watermark, and of all three second versions exist in the Kupferstichkabinett, Berlin (inv. KdZ 12527, KdZ 12528, KdZ 14125; see Van Gelder, *op. cit.*, 1933, nos. 280, 281, fig. 79, as attributed to Van de Velde; Van Gelder, *op. cit.*, 1955, p. 29, fig. 8, as by Van de Velde; Van Berge-Gerbaud, *op. cit.*, p. 88, under no. 34; an additional copy of the Paris drawing, inv. Mas. 1593, is mentioned in Lugt, *op. cit.*, p. 15, under no. 125).

In 1955, Jan van Gelder declared he was in no doubt that the drawings in Paris as well as the replicas in Berlin are all autograph works by Van de Velde, dating them to the second half of the 1620s (*op. cit.*, p. 29). However, close comparison between the two groups must lead to the conclusion that the replicas are period copies. Discussing the view of Delft in Paris, which bears a seventeenth-century attribution to Buytewech, Michiel Plom (in *Vermeer and the Delft School*, exhib. cat., New York, The Metropolitan Museum of Art, and London, The National Gallery, 2001, no. 125, ill.) supported the attribution to Van de Velde, rather than that to Buytewech or the one to Visscher, proposed (without much conviction) by Egbert Haverkamp Begemann (*Willem Buytewech*, Amsterdam, 1959, nos. 151, 152, as possibly by Van de Velde or Visscher). Both Mária van Berge-Gerbaud (*op. cit.*, p. 86, under no. 33) and Rob Fucci (e-mail, 11 May 2021) consider the pair in Paris as works by Van de Velde, an attribution which the rediscovery of the present drawing only helps to affirm. Among comparable sheets can be mentioned those in the Kupferstichkabinett, Berlin, inv. KdZ 14127 (*ibid.*, no. 30, fig. 29); the Noord-Hollands Archief, Haarlem (*ibid.*, no. 48, fig. 41); the Albertina, inv. 8084 (Van Gelder, *op. cit.*, 1933, no. 69, fig. 26); and the Museum Boijmans Van Beuningen, inv. JvdV 1 (PK) (Van Gelder, *op. cit.*, 1955, p. 28, fig. 6).

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33

The Berlin copy after the drawing under discussion (inv. KdZ 14125) bears an inscription on the verso - 'Ruine van 't huis ter Kleef buiten haarem.' - which identifies the view as one of the ruins of a medieval castle north of Haarlem, a beloved subject of seventeenth-century and later Dutch artists. A very similar view is included as the last plate in Visscher's print series of views in the surroundings of Haarlem, titled *Plaisante plaetsen*, of about 1611-1612 (fig.; see *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts, ca. 1450-1700*, Roosendaal, 1991, XXXVIII, p. 86, no. 160, XXXIX, ill.; and C.S. Ackley, *Printmaking in the Age of Rembrandt*, exhib. cat., Boston, Museum of Fine Arts, and Saint Louis Art Museum, 1980-1981, no. 36, ill.). Van de Velde enlivened his view by adding the animals in the foreground, which look forward to Rembrandt's calligraphic style; and rocky formations in the background, which add an element of fantasy to the otherwise accurate depiction of the site. However, as usual in Van de Velde's drawings, the charm of the drawing relies as much on its subject as on its execution: the loops, dots, strokes, parallel hatching and angular lines elevate what could have been little more than a picturesque view to a spirited exercise of graphic inventiveness.

We are grateful to Robert Fucci for his help in writing this note and for confirming the attribution to Jan van de Velde of the drawing, which will be included in his forthcoming catalogue of the drawings by the artist.



Fig. Claes Jansz. Visscher, *A view of Huis ter Kleef near Haarlem*. Rijksprentenkabinet, Rijksmuseum, Amsterdam.



34

JEAN-BAPTISTE TAVERNIER (FLEMISH, ACTIVE CIRCA 1652)

A title page of a collection of calligraphic exercises

signed, dated and inscribed 'EXEMPLAREN/ VAN/ Verscheyden geschritten [sic]/ Seer nut Ende bequaem voor/ Alle beminders en Liefhebbers der Pennen/ DOOR/ Joannes Baptista Tavernier/ Anno 1652' pen and brown ink, watermark (crown and letters 'CBD' (?))

8 x 12 in. (20.5 x 30.5 cm)

£3,000-5,000

US\$4,300-7,100
€3,500-5,800

PROVENANCE:

Anonymous sale; Brussels, Les Nouvelles Galeries de Paris, 23-24 October 1995, lot 656.
Jacques Hollander, Ohain; Christie's, Paris, 16 October 2013, lot 91.

Tavernier – who may be identical with the traveller of that name, who lived from 1605 until 1689 – was raised in a family of cartographers, which may help to explain his calligraphic training. Between 1651 and 1672, he published a set of calligraphic prints in Bruges, and the present drawing may have been conceived as a frontispiece for it.

35

ATTRIBUTED TO JOSUA DE GRAVE (AMSTERDAM 1643-1712 THE HAGUE)

View of the 'hortillonages' in Amiens

inscribed in pen and brown ink 'tot amijens' (upper centre)

pen and brown ink, grey wash, watercolour, brush and grey ink

7 3/4 x 11 1/2 in. (19 x 28.7 cm)

(2)

£1,000-1,500

US\$1,500-2,100
€1,200-1,700

PROVENANCE:

Count Moritz von Fries (1777-1826), Vienna (L.2903).

The seventeenth-century, undoubtedly autograph inscription allows this view to be identified as one of the area north of Amiens known as the 'hortillonages', an extensive neighbourhood of market gardens which has existed since the Middle Ages and partly survives today. The drawing may well be the earliest surviving view of the site. The handwriting of the inscription and style of the drawing are close to those of Josua de Grave, an artist known from a large number of topographical landscapes in Holland and present-day Belgium and France, some worked up with watercolour. He visited Paris around 1667-1668 (see S. Alsteens and H. Buijs, *Paysages de France dessinés par Lambert Doomer et les artistes hollandais et flamands des XVIe et XVIIe siècles*, Paris, 2008, p. 325), and the present drawing may well date from that time. The eighteenth-century printmaker Hendrik Spilman made a print in reverse after the drawing, of which a hand-coloured impression is included in this lot; another is at the Rijksmuseum (inv. RP-P-1897-A-19598).





36

36
DUTCH SCHOOL, 17TH CENTURY

A pelican

graphite, watercolour, bodycolour, watermark (coat of arms with a lion)
 7 ½ x 9 ½ in. (19.1 x 24 cm)

£12,000-18,000

US\$17,000-25,000
 €14,000-21,000

PROVENANCE:

Franz Gawet (1765-1847), Vienna (L. 1069, 'F. Gawet 1828' in pen and brown ink on verso)

37
WILLEM FLESSIONS (THE HAGUE (?) BEFORE 1627-1670
AMSTERDAM)

A figure walking to the left

signed, inscribed and dated: 'Willem flesceer. van Bristo/ in Engelant. Schilder./ Ao. 1638. den 3 Augusti' (*recto*); 'liefde verwinnet al' (*verso*)
 red chalk (*recto*); pen and brown ink, watercolour (*verso*)

5 ¾ x 3 ¾ in. (13 x 8.5 cm)

£1,000-1,500

US\$1,500-2,100
 €1,200-1,700

This drawing, which may have once been part of an *album amicorum*, appears to be the only work on paper left by Flessiers, a Dutch-born artist documented in England, and specifically in Bristol, between 1637 and 1642 (D. Beaujean in *Allgemeines Künstler-Lexikon*, XLI, Munich and Leipzig, 2004, pp. 198-199). Only two other works by Flessiers seem to be known: a portrait of Robert Yeamans dated 1642 (Bristol Museum & Art Gallery, inv. K477) and one of James Ussher, archbishop of Armagh, dated 1644 (Bodleian Library, Oxford, inv. LP 125). By 1649, Flessiers was back in The Hague, and he seems to have remained for the rest of his life in Holland, mainly in Amsterdam.





***38**

GOVERT FLINCK (CLEVES 1615-1660 AMSTERDAM)

Minerva

inscribed 'G. Flinck f'
black and white chalk on blue paper, counterproof
12¾ x 9⅝ in. (32.5 x 24.3 cm)

£10,000-15,000

US\$15,000-21,000
€12,000-17,000

LITERATURE:

A. Stefes, 'A New Backer Drawing in Bremen', *Delineavit et sculpsit*, no. 48, April 2021, p. 8, fig. 5, ill.

This drawing is in fact a counterproof after a lost drawing by Flinck, which he later heightened with white and signed. Other examples of this practice exist, including an unsigned original and signed counterproof of it at the Albertina (inv. 10211, 26220; see W. Sumowski, *Drawings of the Rembrandt School*, New York, 1981, no. 885, ill.). Recently rediscovered, the drawing does not seem to be related to any painting by Flinck, and was conceivably made in the context of joint drawing sessions with Jacob Backer, as suggested by Annemarie Stefes (see Literature). Indeed, a drawing of the same subject and in the same technique by Backer has recently come to light at the Kunsthalle, Bremen (inv. 73 Z; see Stefes, *op. cit.*, *passim*, fig. 1).



39

WILLEM VAN MIERIS (LEIDEN 1662-1747)

The shepherd Mithridates and his wife with the infant Cyrus

with inscription in pen and brown ink 'Willem van Mieris invenit numquam pinxit'

black chalk heightened with white on blue paper

8¼ x 8⅞ in. (21 x 21.8 cm)

£1,500-2,500

US\$2,200-3,500

€1,800-2,900

Notwithstanding the Latin inscription, which states that Van Mieris 'designed but never painted' the composition, a painting dated 1713 (sold Christie's, Paris, 19 September 2017, lot 14) is closely related to the rare subject depicted here, told by Herodotus in the first book of his *Histories*. In both works, the shepherd Mithridates presents Cyrus, the future founder of the Persian empire whom he was ordered to kill, to his wife Spaco, and proposes to substitute him for their own stillborn child, seen at lower right in the drawing.

40

CLAUDE GELLÉE, CALLED CLAUDE LORRAIN (CHAMAGNE) 1600-1682 ROME)

An extensive landscape with two trees at the left (recto); An architectural sketch (verso)

black chalk, pen and brown ink, brown wash, pen and brown ink framing lines (recto); red chalk (verso)
7½ x 12 in. (19 x 30.5 cm)

£200,000-300,000

US\$290,000-420,000
€240,000-350,000

PROVENANCE:

John MacGowan (died 1803), Edinburgh (L. 1496); Philipe, Edinburgh, 26 January 1804, lot 160.
Anonymous sale; Christie's, London, 1 July 1986, lot 22 (as attributed to Claude Lorrain).

LITERATURE:

M. Kitson, 'Reviews. Marcel Röthlisberger, Claude Lorrain: The Drawings', in *Master Drawings*, VIII, 1970, no. 4, p 409, no. 3, pl. 42.

First published by Michael Kitson with a date in the mid- to late-1630s, the attribution and dating of this drawing were reiterated even more firmly by him in a letter of 20 July 1990, which also quoted the favourable opinion of Konrad Oberhuber. The second half of the 1630s saw the most intense graphic activity of Claude's career, when he set out on daily drawing excursions to the Roman *campagna* with Joachim von Sandrart. Dating from this period and comparable to the present drawing in composition is *Landscape on the Tiber* in the Louvre (inv. 26689; see M. Roethlisberger, *Claude Lorrain. The Drawings*, Berkeley, 1968, I, no. 105, II, ill.). The handling of the foliage, its deep shadows rendered with dark wash, is similar to a *Wooded view* in Teylers Museum, Haarlem (inv. L027; see *ibid.*, I, no. 72, II, ill.).

The drawing demonstrates Claude's ability to convey distance in suggestive panoramic views. Executed in pen and brown ink and wash, the group of trees in the left foreground was drawn first, before the lighter panorama was added, as evident from the wash skirting the edges of the foliage. The vastness of the landscape is suggested by juxtaposing large patches of wash. Perhaps drawn from a promontory overlooking the Tiber valley, Claude focused his attention on the distant view rather than his immediate surroundings. A similar sheet with two *Views from Velletri* in the British Museum is signed and has been dated to *circa* 1638 (inv. Oo,7.148; see Roethlisberger, *op. cit.*, I, no. 276, II, ill.). Probably made for himself, as a 'visual form of prayers', they record the artist's exploration of the landscape, horizon, sky and light (S. Cotté, *Claude Lorrain*, London, 1970, p. 48).

The architectural study on the *verso* is a rarity in Claude's *œuvre*, probably a sketch of an existing small monument rather than of Claude's own invention (as suggested by Kitson in the letter quoted above). Among the surviving examples is a sketch in pen and ink, also made on the back of a more finished drawing, at the British Museum (inv. 1910,0212.93; see Roethlisberger, *op. cit.*, I, no. 961, II, ill.; see also nos. 77, 161). Other similar sketches by Claude must have existed but are now lost. He occasionally used red chalk, as for instance in a study of nude woman on the *verso* of a sheet also at the British Museum (inv. Oo,6.124; see Roethlisberger, *op. cit.*, I, no. 172, II, ill.).



(verso)





41

SCHOOL OF LORRAINE, 17TH CENTURY

An elegant couple, the lady carrying a small dog, with a sketch of another figure

with ink inscription on the verso 'Della Bella/ Brebiette'

pen and brown ink

7½ x 5½ in. (18 x 14.6 cm)

£2,000-3,000

US\$2,900-4,200

€2,400-3,500

41

42

CHARLES DE LA FOSSE (PARIS 1636-1716)

A seated man extending his right arm

with ink number '1332' (verso)

black, red and white chalk on light brown paper

13¾ x 10¼ in. (35.2 x 26 cm)

£5,000-7,000

US\$7,100-9,900

€5,800-8,100

LITERATURE:

C. Gustin Gomez, *Charles de la Fosse. Notices dessins inédits*, online catalogue (consulted in May 2021), no. 2018D.9, ill.

This typical drawing *aux trois crayons* by Charles de La Fosse is somewhat reminiscent of Christ's pose in the four versions of *Christ in the house of Martha and Mary* at the Pushkin Museum of Fine Art, Moscow (inv. 1136), the Musée Bossuet in Meaux (inv. MB2005-3), the Musée des Beaux-Arts in Alençon (inv. 906) and in a London private collection (C. Gustin Gomez, *Charles de La Fosse (1636-1716). Catalogue raisonné*, Paris, 2006, II, nos. P.76-P.79, ill.).



42

50

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43

FRANÇOIS BOUCHER (PARIS 1703-1777)

A standing young woman and others gathering flowers ('La Jardinière')

signed 'Boucher' on the mount (lower left).
black chalk, within framing lines in pen and black ink
10 ¾ x 8 in. (27.2 x x 21.2 cm)

£10,000-15,000

US\$15,000-21,000
€12,000-17,000

PROVENANCE:

Mountmaker's mark of Jean-Baptiste Glomy (1711-1786), Paris (L. 1119).
Charles-Marin de la Haye (1736-1790), Paris.
Jean Masson (1856-1933), Amiens and Paris (L. 1494a); his sale, Hôtel Drouot,
Paris, 7-8 May 1923, lot 21.

LITERATURE:

A. Ananoff, *L'Œuvre dessinée de Boucher. Catalogue raisonné*, Paris, 1966, I, no. 143.
P. Jean-Richard, *L'Œuvre gravé de François Boucher dans la collection Edmond de Rothschild*, Paris, 1978, p. 178, under no. 623.

ENGRAVED:

by Gilles Demarteau (1722-1776)

With its high level of finish and detail, the present sheet is a prime example of Boucher's preparatory drawings for prints. With its pendant, it belonged to Charles Marin de la Haye; both sheets were engraved by Gilles Demarteau with a dedication to Monsieur De Heusy 'former mayor of the engraver's native city of Liège' and to his wife. A black chalk copy of the drawing presented here is at the Fine Arts Museums of San Francisco (inv. 1999.56.5; see *Works of Art from the collection of Mr. & Mrs. John Jay Ide*, exhib. cat., San Francisco, California Palace of the Legion of Honor, 1990, no. 19, ill.).

We are grateful to Alastair Laing and Françoise Joulie for confirming the attribution of the present drawing based on a photograph and for their help in cataloguing it.

JEAN-HONORÉ FRAGONARD (GRASSE 1732-1806 PARIS)

A young girl seated in an interior, leaning against a pillow
(*'La Jeune malade'*)

signed (?) 'fragonard' (lower right), and with inscription 'fragonard fecit' (lower left on the old mount)

red chalk

13 x 9 in. (32.9 x 22.8 cm)

€200,000-300,000

US\$290,000-420,000
€240,000-350,000

PROVENANCE:

Louis-Auguste, Baron de Schwiter (1805-1889), Paris (L. 1768); Hôtel Drouot, Paris, 20-21 April 1883, lot 38 (1600 francs).

John Postle Heseltine (1843-1929), London (L. 1508); Sotheby's, London, 27-29 May 1935, lot 276 (£268).

with Arthur Tooth and Sons, London, 1952; where acquired by Sir Clifford Curzon (1907-1982) and Lady Curzon, née Lucille Wallace (1898-1977); then by descent.

EXHIBITED:

London, Grafton Galleries, *A Catalogue of the Pictures and Drawings in the National Loan Exhibition in Aid of National Gallery Funds Held in the Grafton Galleries*, 1909-1910, p. 171, no. 93.

LITERATURE:

R. Portalis, *Honoré Fragonard. Sa Vie et son œuvre*, Paris, 1889, p. 306.

Drawings by François Boucher, Jean Honoré Fragonard, and Antoine Watteau in the collection of J.P.H., London, 1900, p. 41, no. 5, ill.

F. Lugt, *Les Marques de collections de dessins et d'estampes [...]*, Amsterdam, 1921, p. 318, under no. 1768.

A. Ananoff, *L'Œuvre dessiné de Jean-Honoré Fragonard (1732-1806). Catalogue raisonné*, Paris, 1961-1970, I, no. 182, II, p. 301, fig. 348, IV, p. 350.

P. Hattis, *Four Centuries of French Drawings in the Fine Arts Museums of San Francisco*, San Francisco, 1977, p. 93, under no. 53.

E. Williams, *Drawings by Fragonard in North American Collections*, exhib. cat., Washington, National Gallery of Art and Cambridge, Fogg Art Museum, 1978-1979, p. 138, under no. 55.

On its first recorded appearance on the market, at the sale of the collection of the baron de Schwiter in 1883, this little-known masterpiece by Fragonard was titled *La Jeune malade* ('The young convalescent'), perhaps reflecting an earlier tradition. As Eunice Williams remarked in 1978, the young woman posing may well have been Rosalie, the artist's beloved daughter, who was born in 1769 (*op. cit.*, p. 138). While she has been recognized in many works by – or attributed to – her father, arguably the only secure portrait of her is a sketch in black chalk at the Louvre (inv. RF 41195; *fig. 1*); Pierre Rosenberg sees in the drawing the features of Marie-Anne, Fragonard's wife and the girl's mother: 'her slightly heavy chin, her dark eyes and arched eyebrows, and her stubby nose' (in *Fragonard*, exhib. cat., Paris, Galeries Nationales

du Grand Palais, and New York, The Metropolitan Museum of Art, no. 293, ill.). If the present drawing, like the sheet in Paris, indeed represents Rosalie, it must date from around the same time, when Rosalie was about sixteen or seventeen, *i.e.* around 1786 or 1787. Shortly after, in October 1788, Rosalie died of consumption, and this context may explain the drawing's 'subtle tone of sadness', and while it is in no way 'a true portrait, [...] the sensitive portrayal of mood, age and physical state seems appropriate to the attention and love Fragonard would show his ailing daughter' (Williams, *op. cit.*, p. 138).



Fig 1. Jean-Honoré Fragonard, *Portrait of Rosalie Fragonard*, Musée du Louvre, Paris.





Fig. 2. Jean-Honoré Fragonard, *A young woman seated near a fire screen*, Morgan Library and Museum, New York.



Fig 3. Jean-Honoré Fragonard, *A young woman seated, looking down to the left, with her arms crossed*. Private collection.

Other drawings, also executed in red chalk, can be related to the work under discussion, either because they depict a young woman leaning against a large pillow, or seated in a similar, or even identical, chair: a drawing at the Morgan Library and Museum (inv. 1993.6; fig. 2; see P. Stein, *Fragonard Drawings Triumphant. Works from New York Collections*, exhib. cat., New York, The Metropolitan Museum of Art, 2016, no. 71, ill.); and one in a private collection, which surfaced at Christie's, London, 1 July 1997, lot 146 (fig. 3). A counterproof of the New York drawing, reworked by Fragonard with brown wash, to which the artist also added a parrot in black chalk, is at the Fine Arts Museum of San Francisco (inv. 1966.54; see Williams, *op. cit.*, no. 55, ill.). The inscription lower left on the mount of the present sheet connects it with at least one of the Fragonard *sanguines* at the Musée Atger in Montpellier, a portrait in red chalk of Fragonard's patron, Pierre-Jacques Bergeret de Grancourt (inv. MA 76; see G. Kazerouni in *Dessins du Musée Atger. Chefs-d'œuvre d'une collection*, exhib. cat., Musée de Lodève, 2008-2009, no. 37, ill.). This latter connection could be seen as a further argument in favour of an identification of the sitter of the present drawing as Rosalie, since her death occurred at Bergeret's chateau near L'Isle-Adam.

The choice of red chalk, the regular parallel hatching, the simple treatment of the background and the figure of a young woman wearing a dress also links the drawing to a larger group of drawings generally dated around 1770-1780 (Rosenberg, *op. cit.*, nos. 203-206, ill.). An exceptional example was recently sold at Christie's, New York, 14-28 January 2021, lot 39. Perrin Stein has suggested that some of these works may have been created in order to be engraved as crayon-manner prints, which were popular at the time. One of the drawings was indeed made into a print by Gilles Demarteau around 1772-1773 (Stein, *op. cit.*, p. 210, fig. 110, under nos. 69-71). In many of Fragonard's drawings of this type, he focuses less on the sitter's physiognomy than on her pose and especially the folds of her dress, which inspired the Goncourt brothers to write an enthusiastic passage praising 'the red chalk, almost crushed under the artist's pressure, seeming to flog the backgrounds with its

corkscrew markings, brutalizes the stuffs, the trimming of a dress, rumples triumphantly the fanciful fripperies and adornments of costume, attacks with the same force the features, hacking them with shadow, and performs the miracle of revealing, beneath such violent handling, the smile of a pretty woman' (quoted from Stein, *op. cit.*, p. 213). In the present work, that smile is tinged with melancholy; it is, according to Jean-Pierre Cuzin, 'one of the few truly tender and touching drawings by the artist' (e-mail, 12 April 2021).

Last seen on the art market in 1935, this drawing was previously owned by the celebrated British pianist Clifford Curzon and his American wife Lucille Wallace, who herself was an admired harpsichordist (both were students of Artur Schnabel, Wanda Landowska and Nadia Boulanger). While other drawings and pictures owned by the Curzons were sold in these Rooms on 9 and 10 December 1977, the present drawing – undoubtedly the greatest work of art in their possession – has remained in their family until today. Before, the drawing belonged to the outstanding collector John Postle Heseltine, who owned two other red chalk studies of women by Fragonard, as well as the retouched counterproof in San Francisco mentioned above (see Heseltine, *op. cit.*, nos. 1, 2, 6, ill.). Equally distinguished was the collection of the drawing's first known owner, the baron de Schwiter, an artist himself and a friend of Eugène Delacroix, who portrayed him twice, most notably in a famous full-length picture at the National Gallery (inv. NG3286; see L. Johnson, *The Paintings of Eugène Delacroix. A Critical Catalogue*, I, Oxford, 1981, no. 82, II, pl. 72; see also S. Slanina, 'Sur les traces d'Eugène Delacroix et de Louis-Auguste de Schwiter', *Société des Amis du musée national Eugène Delacroix. Bulletin*, no. 6, April 2008, pp. 26-32). In addition to being an anglophile, he was particularly interested in drawings of the eighteenth century, and was, in the words of Frits Lugt 'one of the first to recognize the merits of this school, at a time when its works were not yet much valued' (*op. cit.*, p. 318, under no. 1768). The sale catalogue of his collection documents important holdings by Boucher, Fragonard, Greuze, Lancret, Pater, Piazzetta, Augustin de Saint-Aubin, Tiepolo père and fils, and Watteau.





45 (i)



45 (ii)

45

HENRI-JOSEPH VAN BLARENBERGHE (LILLE 1741-1826)

Travellers in a wooded landscape, a village beyond and a range of hills (i); A wooded landscape with a castle, travellers on a path (ii)

bodycolour

6¾ x 8¾ in. (17.2 x 22 cm); 6¾ x 9 in. (17.1 x 22.7 cm) (2)

£1,000-1,500

US\$1,500-2,100

€1,200-1,700

Typical in subject, technique and format, this pair of gouaches can be compared with other landscapes by the artist including *Winter* and *Summer* in a private collection, and a pair of landscapes in the Fine Arts Museums of San Francisco (inv. 1978.2.11, 1978.2.12; see M. Maillat-Chassagne and I. de Château-Thierry, *Catalogue raisonné des œuvres des Van Blarenberghe*, Lille, 2004, nos. 4-761-5, 4-761-6, ill.).

46

JEAN-BAPTISTE-MARIE PIERRE (PARIS 1714-1789)

Head of Minerva

signed 'Pierre' in pen and brown ink (lower centre)

black chalk, pastel on blue paper

12 x 9½ in. (30.6 x 23.7 cm)

£12,000-15,000

US\$17,000-21,000

€14,000-17,000

PROVENANCE:

with Louis Meier (1936-1955), London; from whom acquired by Ralph Holland (1935-2020), Newcastle and London; Sotheby's, London, 5 July 2013, lot 319.

EXHIBITED:

Newcastle-upon-Tyne, Hatton Gallery, *Old Master Drawings from the XVth to the XIXth century*, 1960, no. 57.

Newcastle-upon-Tyne, Hatton Gallery, *Old Master Drawings*, 1964, no. 81.

Newcastle-upon-Tyne, Hatton Gallery, *Italian and Other Drawings 1500-1800*, 1974, no. 112 (catalogue by Ralph Holland).

LITERATURE:

N. Lesur and O. Aaron, *Jean-Baptiste-Marie Pierre 1714-1789. Premier peintre du roi*, Paris, 2009, no. D.437, ill.

N. Jeffares, *Dictionary of pastelists before 1800*, online edition (consulted May 2021), p. 2, ill.

One of the leading history painters of his day, Pierre occasionally made head studies using pastel, of which only a few have survived.

They primarily depict young women, usually in half profile and looking towards the right, inspired by those by Rosalba Carriera, to whom they were often misattributed (Jeffares, *op. cit.*, p. 2). An example is the *Head of a bacchante*, formerly in the collection of Louis-Antoine Prat Collection (sold Christie's, New York, 30 January 1998, lot 186, ill.; see Lesur and Aaron, *op. cit.*, no. D. 392, ill.). Pierre also used pastel for studies of bearded men, and the present sheet draws comparison in the handling with an example on blue paper in the Albertina, dated around 1744 (inv. 12251; see Lesur and Aaron, *op. cit.*, no. D.182, ill.). Pierre's use of pastel is also recorded in works exhibited at the Salons of 1743 and 1748, and in the mention of several boxes with pastels in his *inventaire après décès* (Lesur and Aaron, *op. cit.*, p. 535).



Property from the Collection of Diana Metcalf Stainow

Diana Metcalf Stainow (1926-2019) was born and raised in Boston and after her marriage to Gregory Stainow she moved to France, eventually splitting her time between Paris and London. She was a painter with an eye for color and pattern and a profound interest in non-western cultures. Her taste was grounded in her family American cultural heritage. She was a descendant of Robert Treat Paine, one of the signers of the Declaration of Independence, and a founding member of the Pennsylvania Abolition Society. Her grandfather, Robert Treat Paine II, was a renowned Boston collector who gifted many masterpieces to the Boston Museum of Fine Arts. Her father, Thomas Metcalf, was one of the founders of the Boston Institute of Contemporary art, formerly called then the Boston Museum of Modern Art.

During World War II, the Institute became the home of the Metcalf family who occupied the two top floors of the building; the distinction between

private and public space was blurred as local artists, members of the Institute, were welcome in the Metcalf household. During these formative artistic years for Diana – who attended the Boston Museum School – the Institute had an exhibition program striking for its diversity, inclusiveness and daring representation of the vitality of American art during the 1940's in addition to its contemporary European programming. This period was decisive in shaping her approach to collecting which ranged across centuries, cultures and styles. In the 40's The Institute had a first solo show of Georges Rouault and exhibited works by Leger and Maillol – all artists in her collection that are now being sold. Stainow's idiosyncratic approach was also evident in her elegant apartment in London. With her unique and daring eye she commissioned a graffiti artist to paint the entrance foyer and hung Rouault tapestries and Toulouse-Lautrec Elle prints over the graffiti to striking effect.



PROPERTY FROM THE COLLECTION OF DIANA METCALF STAINOW

47

ATTRIBUTED TO PROSPERO FONTANA (BOLOGNA 1512-1597)

Phaeton receiving the chariot from Apollo (recto); Study of a nude male youth, and a small study of a putto (verso)

black chalk, pen and brown ink, brown wash (*recto*); black and red chalk (*verso*), watermark (an eagle in a circle surmounted by a crown and close to Briquet 207).

12 ¼ x 8 ½ in. (31.1 x 21.9 cm)

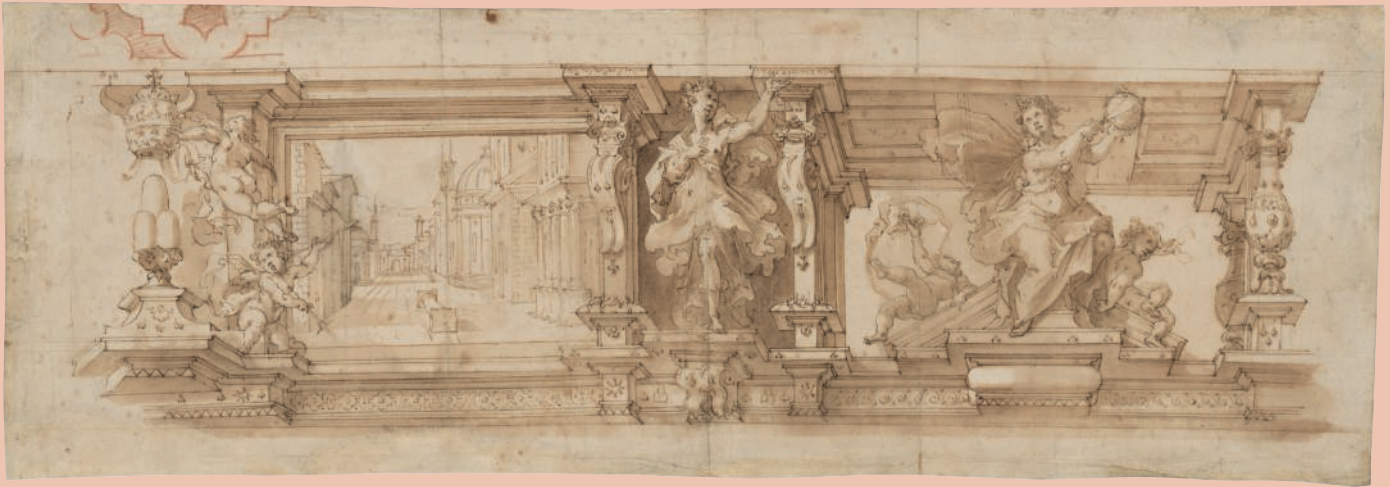
£3,000-5,000

US\$4,300-7,100
€3,500-5,800

PROVENANCE:

Anonymous sale; Christie's, London, 10 July 2001, lot 31.

An attribution of this drawing to Fontana was first proposed by Florian Härb in 2001 (quoted in the 2001 sale catalogue). Comparable drawings can be found in the British Museum, London (inv. 1980,0126.111; J.A. Gere and P. Pouncey, *Italian drawings in the BM. Artists working in Rome*, London, 1983, no. 108), the Royal Collection, Windsor Castle (RCIN 905990; A.E. Popham and J. Wilde, *The Italian Drawings of the XV and XVI Centuries in the Collection of his Majesty the King at Windsor Castle*, London, 1949, no. 1066, pl. 85, as Taddeo Zuccaro), and the Metropolitan museum, New York (inv. 1992.28.2; J.A. Gere and P. Pouncey, *Italian drawings in the BM. Artists working in Rome*, London, 1983, no.112).



PROPERTY FROM THE COLLECTION OF DIANA METCALF STAINOW

48

GIOVANNI ALBERTI (BORGO SAN SEPOLCRO 1558-1601 ROME)

Design for a decorative frieze with the emblem of Pope Sixtus V, and allegorical figures including Astronomy, flanked by putti (recto); An architectural study (verso)

black chalk, pen and brown ink, brown wash, red chalk (recto); black chalk (verso), watermark (fragment)
7½ x 21¼ in. (19 x 55 cm)

£3,000-5,000

US\$4,300-7,100
€3,500-5,800

PROVENANCE:

Private collection, Prato, by 1984.

LITERATURE:

K. Herrmann-Fiore, *Disegni degli Alberti*, Rome, 1984, p. 105, under no. 48, fig. rif. 48.

Attributed to Giovanni Alberti by Kristina Herrmann-Fiore in her 1984 exhibition catalogue of the Alberti family's graphic production, in which she reexamined the stylistic differences between the different family members, including the brothers Giovanni and Cherubino Alberti. Giovanni and Alberti often worked on the same decorative projects in Rome, exploring similar decorative motifs in their drawings. An example of this collaboration is the decoration of the Sala del Concistoro in the Vatican, commissioned by Pope Sixtus V (1521-1590), executed between 1585 and 1590. Showing the papal emblem to the left in the frieze composition, the present drawing directly relates to this decoration. Herrmann-Fiore attributed the sheet to Giovanni Alberti, in contrast to a similar design for a frieze by Cherubino of the same date in the Istituto Centrale per la Grafica, Rome (inv. F.N 12). A very comparable design by Giovanni was formerly in the Horvitz collection (sale Sotheby's, New York, 23 January 2008, lot 9). Stylistically, the present sheet also is comparable with an architectural design in the Louvre, Paris (inv. 1371; see Herrmann-Fiore, *op. cit.*, p. 106, under no. 48).



(detail of lot 48)



PROPERTY FROM THE COLLECTION OF DIANA METCALF STAINOW

49

WILLEM HEKKING (AMSTERDAM 1796-1862)

Apricots on a branch

signed 'W Hekking F.' (lower right)

graphite and watercolour, watermark ('J WHATMAN 1836'), pencil framing lines

9½ x 13½ in. (24.1 x 34.3 cm)

£800-1,200

US\$1,200-1,700
€930-1,400

PROVENANCE:

with M. Israel, Amsterdam, by 1954.
Hans van Leeuwen (1911-2010), Utrecht and Amerongen; Christie's, Amsterdam, 10 November 1999, lot 94.

EXHIBITED:

Amsterdam, Rijksprentenkabinet, *Der Verzameling van H. van Leeuwen*, cat. exhib., 1975, no. 52.

PROPERTY FROM THE COLLECTION OF DIANA METCALF STAINOW

50

JEAN-MICHEL MOREAU, CALLED MOREAU LE JEUNE (PARIS 1741-1814)

After the opera ('La sortie de l'opéra')

signed and dated 'J M Moreau Le jeune 1778.'

pen and black ink, brown wash

10½ x 8¾ in. (26.7 x 22.2 cm)

£5,000-7,000

US\$7,100-9,900
€5,800-8,100

PROVENANCE:

Jean-Francois Pilâtre de Rozier (1754-1785), Metz.
Mortimer L. Schiff (1877-1931), New York; Christie's, London, 24 June 1938, lot 40.
Irwin Laughlin (1871-1941), Washington, (L. 4291); by descent to Gertrude Laughlin Chanler, Geneseo, New York; Sotheby's, London, 10 June 1959, lot 42 (£2,500).

LITERATURE:

E. Bocher, *Jean-Michel Moreau le Jeune*, Paris, 1882, no. 1369.
C., H., S. de Ricci, *Guide de l'amateur de livres à gravures du XVIIIe siècle*, Paris, 1912, col. 361.
J. Widener, *French Engravings of the Eighteenth Century in the Collection of Joseph Widener, Lynnewood Hal*, IV, London, 1923, p. 587.

ENGRAVED:

in the same direction by Georges Malbeste (1754-1843) for *Monument du costume physique et moral de la fin du dix-huitième siècle*, III, pl. 34.

This drawing from 1778 relates to a print illustrating volume 23 of a publication titled *Monument du costume* (fig.; for the publication, see V.I. Carlson in *Regency to Empire. French Printmaking, 1715-1814*, exhib. cat.,



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Baltimore Museum of Art, Boston, Museum of Fine Arts, and Minneapolis Institute of Art, 1984-1985, nos. 85a-85b, ill.). The drawing was first engraved in the early 1780s as a separate print, before being published as part of the *Monument*. The publication illustrates French fashion and aristocratic values under the Ancien Régime and included twenty-six images, twenty-four of which are by Moreau. The artist worked between the late 1770s and early 1780s to complete the series.

The present drawing was sold from the collection of Gertrude Laughlin Chanler in 1959, together with other drawings by Moreau le Jeune, including five other sheets for the *Monument du costume*. Two of these are now at the Metropolitan Museum of Art (inv. 1974.356.48, 1975.356.49; see J. Bean, with L. Turčić, *15th-18th Century French Drawings in the Metropolitan Museum of Art*, New York, 1986, nos. 40, 41, ill.).



Fig. George Malabeste, after Jean-Michel Moreau Le Jeune, *After the opera*. Engraving. British Museum, London.



51

PROPERTY FROM THE COLLECTION OF DIANA METCALF STAINOW

51

PIERRE-ALEXANDRE WILLE (PARIS 1748-1821)

*A group of elegantly coiffured ladies, Cupid, a dog and an old man in the foreground ('Page de Griffonis ***')*

signed and dated 'P.A. Wille filius inv. et del/ 1768'
pen and black ink and watercolour, watermark ('CIG FIN')
9¼ x 8¾ in. (23.7 x 22.2 cm)

£2,000-3,000

US\$2,900-4,200
€2,400-3,500

PROVENANCE:

Collection de Mr. Chanlaire sale; Paris, 2-4 April 1860, no. 477; where acquired by Edmond (1822-1896) and Jules de Goncourt (1830-1870), Paris (L. 1089) (23 Francs); their sale, Paris, 17 February 1897 (sold for 200 Francs to Coblentz).

LITERATURE:

E. de Goncourt, *La Maison d'un artiste*, Paris, 1881, I, p. 178.
E. Launay, *Les Frères Goncourt collectionneurs de dessins*, Paris, 1991, no. 387.

Born to Jean-Georges Wille (1715-1808), engraver and prolific draughtsman, Pierre-Alexandre subsequently signed his drawings 'P.A. Wille filius', as shown on the present drawing. Between 1761 and 1763, Wille fils trained in his father's close friend's studio, Jean-Baptiste Greuze's (1761-1763), whom largely influenced his drawing practice, and most particularly his red chalk *têtes d'expression*.

Pierre-Alexandre Wille developed his own independent style, in pen and ink rather than in red chalk, sometimes heightened with wash or watercolour. The present drawing illustrates this more idiosyncratic aspect of Wille's style, and very early in his career since Wille was 20 years old in 1778. The sheet belonged to the famous collection of the Goncourt brothers in Paris. The Goncourts owned another drawing in pen and watercolour, signed and dated, '*La Querelle*', in a private collection (see E. Launay, *Les Frères Goncourt collectionneurs de dessins*, Paris, 1991, no. 389, ill.; for a discussion on the drawing see L.-A. Prat, *Le Dessin français au XVIIIe siècle*, Paris, 2016, p. 465).



52

ATTRIBUTED TO CHARLES FREDERICK DE BROCKTORFF
(GERMAN-DANISH, ACTIVE IN MALTA CIRCA 1775-1850)

A Tunisian woman walking with two slaves

titled 'Dame de Tunis allant a la promenade avec deux esclaves' and dated 'Ch.10 8bre.1809.'

black chalk, watercolour
14¾ x 10¾ in. (37.5 x 26.3 cm)

£1,200-1,800

US\$1,700-2,500
€1,400-2,100

During the Napoleonic Wars, from which de Brocktorff resigned in 1809, date of the present watercolour. He moved to the island of Malta soon after in 1810, where he went on to portray views of the town and its inhabitants. Comparable costume studies were sold at Christie's (South Kensington, 23 April 2015, lot 177) and a watercolour *A camelopard, present from the Pasha of Egypt to the King at Malta* is similar in composition to the present drawing (Christie's, London, 15 October 2020, lot 46).



(i)



(ii)

53

ATTRIBUTED TO NICOLAS-ANTOINE TAUNAY
(PARIS 1755-1830)

La Glória Church, Rio de Janeiro, with the Sugar Loaf beyond; Botafogo Bay, Rio de Janeiro, with Corcovado, and Pedra da Gávea beyond

graphite, watercolour
14¾ x 19¾ in. (37.4 x 50.5 cm); 14¾ x 19¾ in. (37.8 x 50.5 cm) (2)

£8,000-10,000

US\$12,000-14,000
€9,300-12,000

The first subject relates to Taunay's celebrated oils of La Glória (P. Corrêa do Lago, *Taunay e o Brasil Obra Completa 1816-1821*, São Paulo, 2008, nos. P-4, P-9, P-15). Corrêa do Lago also accepts a watercolour version of no. P-4, the only work on paper hitherto given to Taunay in Brazil (*ibid.*, no. A-1, measuring 26.5 x 37 cm).

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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.



54

NICOLAS II HUET (PARIS 1770-1830)

A white dwarf Spitz

signed and dated 'hüet. 1820.' (lower left)
watercolour and bodycolour on vellum
8½ x 12¾ in. (21.5 x 31.5 cm)

£8,000-12,000

US\$12,000-17,000
€9,300-14,000

Born into a famous family of animal and flower painters, Nicolas II was the son of the artist Jean-Baptiste Huet (1745-1811). He exhibited at the *Salon* from 1802 until his death. In his capacity of official painter to the library of the Muséum d'Histoire naturelle he produced more than 240 drawings on vellum, published in 1808 in the *Collection de mammifères du Muséum d'histoire naturelle*. The Spitz, a white dog called 'Pomeranian' or 'Pomeranian Loulou', after the Baltic region between Germany and Poland, became popular in Germany before the breed reached France. One is included by Jean-Marc Nattier in his portrait of Adélaïde de France at the Musée national des châteaux de Versailles et de Trianon (inv. MV 3802). Nicolas Huet depicted two other Pomeranians in the same technique as the present one, dated respectively 1819 and 1828, which were sold at Sotheby's, New York, 28 January 2016, lot 171, and London, 5 July 2017, lot 75.



55

CLAUDE-LOUIS CHÂTELET (PARIS 1753-1795)

A cabin by a waterfall in the Alps

pen and brush and black ink and grey wash,
heightened with white on blue paper, pen and
black ink framing lines
8½ x 11¼ in. (21.7 x 28.5 cm)

£3,000-5,000

US\$4,300-7,100
€3,500-5,800

PROVENANCE:

Anonymous sale; Christie's, New York, 22 January 2004, part of lot 212.

LITERATURE:

The Arts of France from François Ier to Napoleon Ier. A Centennial Celebration of Wildenstein's Presence in New York, exhib. cat., New York, Wildenstein, 2005-2006, p. 294, n. 8, under no. 124.

Similar drawings by Châtelet on blue paper can be found in the Metropolitan Museum of Art, New York (inv. 1991.56) and the Harvard Art Museums (inv. 1999.12). The artist's most important commission was a series of illustrations for the Abbé de Saint-Non's *Voyage pittoresque, ou description historique des royaumes de Naples et de Sicile*, published in five volumes in Paris between 1781 and 1786. Châtelet was, along with Louis-Jean Desprez, responsible for the largest number of illustrations in the book.



Folgio 5

56

CIRCLE OF XAVIER DELLA GATTA (ACTIVE IN NAPLES 1777-1829)

Album with Neapolitan scenes

black chalk, watercolour, body colour, pen and black framing lines
 album sheet: 23 x 17¼ in. (58.5 x 45 cm) ; each drawing: approx. 10½ x 8¼ in. (26.5 x 20.5 cm), fifteen drawings from the circle of Xavier della Gatta, with one drawing by François Diday, three anonymous British drawings, two topographical engravings of Naples and the island of San Secondo, and two lithographs after John Frederick Lewis

£800-1,200

US\$1,200-1,700
 €930-1,400

The Della Gatta family produced a large numbers of genre scenes and costume studies in the tradition of artists including Alessandro d'Anna (1746-1810) and Pietro Fabris (active circa 1740-1804). Fabris was the first to produce such costume studies on a large scale and 34 were published in *Raccolta di varii vestimenti ed arti nel Regno di Napoli* (Naples, 1773). Ten years later, Xavier della Gatta and D'Anna were given a royal commission to travel through Italy to document different costume types. These drawings, often works of art in their own right, also served as model for porcelain decorations. Della Gatta enjoyed the patronage of Sir William Hamilton and other grand tourists. 'What had begun as charming views of picnics in grottoes and views of Naples with street vendors, painted by Fabris from the 1750s through the 1770s, had become an industry where the figures were less stereotyped and more carefully studied, becoming the focus of the composition, while the landscape not only became more generalised and receded into the background, but often disappeared altogether' (I. Jenkins and K. Sloane, *Vases and Volcanoes. Sir Hamilton and his Collection*, exhib. cat., London, British Museum, 1996, p. 251). This transition is particularly evident in these images, where the emphasis is completely on the costumes and the setting is of the simplest possible.



Folgio 3



Folgio 8



57

PETER BIRMANN (BASEL 1758-1844)

View of the falls at Tivoli

located, signed and dated 'La Grande Cascatella a Tivoli. P. Birman. ad. nat. fecit 1786' (lower left)

graphite, pen and brown ink and watercolour, simulated mount in pen and brown ink

22% x 30% in. (57 x 77.8 cm)

£4,000-6,000

US\$5,700-8,500
€4,700-7,000

A pupil of Johann Rudolf Huber in Basel and later of Johann Ludwig Aberli in Bern, Birmann worked between 1781 and 1790 in Rome with Louis Ducros and Giovanni Volpato, and was strongly influenced by Jakob Philipp Hackert's views and landscapes. Upon his return to Basel, he founded a publishing house specialising in views of Switzerland. For two watercolours views of Italy by the artist, including a *View of Roman Forum* dated 1781, see Peter und Samuel K. Katz et al., *Peter und Samuel Birmann. Künstler, Sammler, Händler, Stifter*, exhib. cat., Basel, Kunstmuseum, 1997-1998, p. 15, fig. 2, p. 16, fig. 3.

*58

JEAN-LOUIS-ANDRÉ-THÉODORE GERICAULT (ROUEN 1791-1824 PARIS)

The plaster maker's horse ('Le cheval du plâtrier')

signed and dated 'Géricault 1821.' (lower left)
graphite, pen and brown ink, grey and brown wash
10 x 12¾ in. (25.4 x 31.4 cm)

£40,000-60,000

US\$57,000-85,000
€47,000-70,000

PROVENANCE:

William Beckford, London (1760-1844) (according to the 1967 catalogue); to his daughter

Susan Euphemia Beckford, wife of Alexander Hamilton, 10th Duke of Hamilton, Brodick Castle, Isle of Arran; by descent to Lady Jean Graham Sibyl Violet fford, Edinburgh (1920-2017).

With Ewan Phillips Gallery; *Géricault to Ernst*, London, 1967, no. 5, ill.

With Paul Brame, Paris (according to Eitner, 1983).

LITERATURE:

P. Grunchev, 'L'inventaire posthume de Théodore Géricault (1791-1824)', *Bulletin de la Société de l'Histoire de l'Art Français*, 1976-1978, p. 410, under no. 87, p. 420, n. 137.

P. Grunchev, *Tout l'oeuvre peint de Géricault*, Paris, 1978, p. 124, under no. 244; new edition, 1991, p. 124, under no. 244.

F. Bergot, *Tout l'oeuvre gravé et pièces en rapport*, exhib. cat., Rouen, musée des beaux-arts, 1981-1982, p. 92, under no. 80.

L. Eitner, *Géricault, His Life and Work*, London, 1983, p. 357, n. 76 (as copy after).

G. Bazin, *Théodore Géricault. Etude critique, documents et catalogue raisonné*, Paris, 1997, VII, pp. 37-38, 173, no. 2414, ill.

As the date next to the signature indicates, the present drawing was made by Théodore Géricault during his stay in London in 1821. After a formative trip to Italy (1816-1817), *The Raft of the Medusa's* exhibition at the Salon in 1819, and a stay in England with his friends Nicolas-Toussaint Charlet and Auguste Brunet, the artist returned to France.

Following his success in London with a series of twelve lithographs, he was asked by the Gihaut brothers to publish new plates. In this context, the lithograph corresponding to the present drawing was produced by Joseph Volmar (1796-1865) and Léon Coignet (1794-1880), in the opposite direction to the drawing printed in June 1823 by Villain. This is the sixth plate (out of twelve) of the French series: *Horses Studies by Géricault*, in which he reworked some of the plates produced in England, seeking in particular a less diffuse and more striking rendering of light (Fig. 1; BnF, Cabinet des estampes, inv. DC 141 b rés; Bazin, *op. cit.*, VII, p. 173, no. 2413; J. Munro, 'La série des "Etudes de Chevaux": deux interprétations de la collaboration de Géricault avec Coignet et Volmar', in *Géricault. Dessins & estampes des collections de l'Ecole des Beaux-Arts*, exh. cat., Paris, Ecole nationale supérieure des Beaux-Arts, p. 127).

The well-known composition of this scene, described on the lithograph as 'Snarling horse muzzled, harnessed to a plasterer's wagon and tied to a stable door' was studied by Géricault on several occasions: two preparatory graphite sketches (private collection.; Bazin, *op. cit.*, Bazin, *op. cit.*, 1997, nos. 2416-2417), a watercolour less finished than the drawing offered here, probably drawn on the spot (private collection; Bazin, *op. cit.*, 1997, VII, no. 2415; colour photo in P. Grunchev, *Géricault. Dessins et Aquarelles de Chevaux*, Lausanne, Paris, 1982, p. 161) and an oil on canvas (coll. part.; Bazin, *ibid.*, no. 2418).

From the first drawing in pencil to the painting, the chronology of these different versions is not obvious. Bruno Chenique and Philippe Grunchev suggest that the present drawing, executed in shades of brown, must have been preparatory for the lithograph due to its high level of finish, and although the horse's front leg has been reworked (see the certificates). The composition varies slightly in each version of the scene. For instance, the detail of a man carrying a bag of plaster on his left shoulder appears in the background, in the doorway, above which a barred window introduces a source of light, in both in the present drawing and the painting. In the watercolour from the private collection, however, the source of light comes directly through the sky and the plaster maker has disappeared.

This work is sold with copies of certificates from Bruno Chenique (2010) and from Philippe Grunchev (2008).



Fig. Théodore Géricault, *The plastermaker's horse*. Lithograph. The Metropolitan Museum of Art, New York.





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59

JOHAN BARTHOLD JONGKIND (LATTROP 1819-1891 SAINT-ANDRÉ)

The château of Pupetière

dated and located '18 Sept 1873 pupetière' (lower centre) and with numbers '374' and 'no. 4226' (lower right)
black chalk, watercolour and bodycolour on two joined sheets
11¼ x 23¾ in. (28.6 x 59.9 cm)

£8,000-12,000

US\$12,000-17,000
€9,300-14,000

PROVENANCE:

Dupuy d'Angeac family (according to the 1996 catalogue).
with Hector Brame, Paris (1831-1899).

EXHIBITED:

Paris, Musée National d'Art Moderne, *De l'Impressionnisme à nos jours*, 1958, no. 102.
Paris, Galerie Alfred Daber, *Jongkind*, 1960, no. 43.
Paris, Galerie Brame & Lorenceau, *Le Vieux Poët Laval (Drôme)*, Centre international d'art & d'animation Raymond Du Puy, *Jongkind*, 1996, no. 71, ill.

Although Jongkind was a very prolific watercolourist, and often drew on large sketchbook sheets, the size of this freshly preserved landscape makes it an exception in the artist's *œuvre*. It represents the château of Pupetière in the Dauphiné region, North of Grenoble, at the time owned by the Marquis de Virieu. The photographer Jules Fesser (1851-1925), Jongkind's friend and the son of his companion Joséphine Fesser, worked as a cook at the castle. In the summer months Jongkind never missed an opportunity to stay at the château and explore the surrounding countryside, sketchbook in hand. Another view of Pupetière is in the Musée des Beaux-Arts et d'Archéologie de Besançon (inv. D. 4380), while a smaller view was recently at Sotheby's sale in Paris, 28 March 2019, lot 253.

60

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

Studies of nude figures, after Michelangelo

pen and brown ink on tracing paper
10½ x 9 in. (26.8 x 22.6 cm)

£5,000-7,000

US\$7,100-9,900
€5,800-8,100

PROVENANCE:

The artist's estate (L. 838a); Hôtel Drouot, Paris, 17-19 February 1864, probably part of lot 629.
Hazlitt, Gooden & Fox, London (*Nineteenth century French drawings*, 1981, no. 12, pl. 13).

A great number of drawings by Delacroix after old masters are known, in particular after Peter Paul Rubens. Comparable in technique and handling, and like the present sketch also based on figures in Michelangelo's *Last Judgment*, can be found in the Louvre, inv. RF 9617, RF 10306 (M. Sérullaz, *Inventaire général des dessins. École française. Dessins d'Eugène Delacroix, 1798-1863*, Paris, 1984, II, nos. 1420, 1421, ill.).

61 NO LOT

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

Portrait of Mademoiselle Therese-Hortense-Marie Reiset, later Vicomtesse Adolphe-Louis-Edgar de Segur-Lamoignon

inscribed 'Ingres Del'

pencil on paper, within black lead double framing lines, watermark ('WHATMAN')

13½ x 9½ in. (34.3 x 24.2 cm)

£150,000-250,000

US\$220,000-350,000
€180,000-290,000

PROVENANCE:

Marie-Frédéric-Eugène de Reiset (1815-1891), Paris; by inheritance to his daughter (*i.e.* the sitter)

Vicomtesse Adolphe-Louis-Edgar de Ségur-Lamoignon, née Thérèse-Hortense-Marie de Reiset (1836-1899); by inheritance to her daughter Marquise Adolphe-Marie de Moÿ de Sons, née Marie-Eugénie-Hortense-Valentine de Ségur-Lamoignon (1859-1924).

Georges Bourgarel (1857-1922), Paris; Paris, 15-16 June 1922, lot 115 (ill. in the catalogue; for 3,900 francs to Henry Lapauze).

Charles ('Henry') Lapauze (1867-1925), Paris; Paris, Hôtel Drouot, 21 June 1929, lot 31 (ill. in the catalogue; for 141,000 francs to Knoedler's).

with M. Knoedler & Co., New York: acquired in 1951 by Richard S. Davis, Wayzata, Minnesota.

with M. Knoedler & Co., New York, 1956 (*Exhibition of Old Master, Impressionist and Contemporary Drawings*, London 1958, no. 11); acquired in 1959 by Mrs. Douglas Williams, New York.

Anonymous sale; Christie's, New York, 22 May 1996, lot 48.

EXHIBITED:

Paris, Salon des Arts-Unis, *Dessins [d'Ingres] tirés de collections d'amateurs*, 1861, no. 71.

Paris, Galeries George Petit, *Ingres*, 1911, no. 161.

Cambridge, Fogg Art Museum, *French Drawings and Prints of the Nineteenth Century*, 1934, no. 48.

Springfield Museum of Fine Arts, *David and Ingres*, 1939-1940, no. 51
Cincinnati, Cincinnati Art Museum, and elsewhere, *The Place of David and Ingres in a Century of French Painting*, 1940 (without catalogue).

Rochester, Rochester Memorial Art Gallery, *David and Ingres*, 1940 (without catalogue).

Cambridge, Fogg Art Museum, *French Paintings of the XIX and XX Centuries*, 1941 (without catalogue).

Toledo, Toledo Museum of Art, *French Drawings and Watercolors*, 1941, no. 73, ill.

New York, American British Art Center, *Drawings of the 19th and 20th Centuries*, 1944, no. 3.

Pittsburgh, Carnegie Institute, *French Painting, 1110-1900*, 1951, no. 157, ill.

New York, Knoedler Galleries, and elsewhere, *A Loan Exhibition of Paintings and Drawings by Ingres. From the Ingres Museum in Montauban*, 1952-1953 (ex catalogue).

New York, Galerie Paul Rosenberg, *Ingres in American Collections*, 1961, no. 62, ill.

Cambridge, Fogg Art Museum, *Ingres Centennial Exhibition*, 1967, no. 94, ill. (catalogue by A. Mongan and H. Naef).

New York, The Metropolitan Museum of Art, *Classicism and Romanticism, French Drawings and Prints, 1800-1860*, 1970, no. 56.

LITERATURE:

E. Galichon, 'Description des dessins de M. Ingres exposés au Salon des Arts-Unis', in *Gazette des Beaux-Arts*, 15 March 1861, p. 361.

H. Delaborde, *Ingres*, Paris, 1870, no. 408.

P. de Chennevières, 'Souvenirs d'un directeur des Beaux-Arts' in *L'Artiste*, III, 1886, pp. 91, 94.

H. Lapauze, *Les Portraits dessinés de J.-A.-D. Ingres*, Paris, 1903, no. 82.

H. Lapauze, *Ingres*, Paris, 1911, p. 428.

B. Ford, 'Ingres' Portraits of the Reiset Family', in *The Burlington Magazine*, XCV, November 1953, p. 356.

D. Ternois, *Les Dessins d'Ingres au Musée de Montauban. Les Portraits. Inventaire général des dessins des Musées de Province*, Paris, 1959, under no. 169.

M.B. Cohen, *The Original Format of Ingres' Portrait Drawings*, Montauban, 1967, pp. 23, 25.

H. Naef, *Die Bildniszeichnungen von J.-A.-D. Ingres*, Bern, 1977-1980, III (1979), p. 351, fig. 6, V (1980), no. 423, ill.

Hans Naef in *Portraits by Ingres. Image of an epoch*, exhib. cat., London, National Gallery, Washington, D.C., National Gallery of Art, and New York, The Metropolitan Museum of Art, 1999-2000, p. 468, under no. 151.

In this portrait, the customary excellence of Ingres' handling of the pencil is infused with the sympathy the artist visibly felt for his subject – a young woman in full length, tastefully dressed, and holding a dog. Indeed, it was true friendship which bound Ingres with Frédéric Reiset (1815-1891) and his family (for a wide-ranging discussion, see Naef, *op. cit.*, 1977-1980, III, pp. 348-363). Ingres and Reiset had met during the latter's Italian honeymoon following his marriage in November 1835 with a cousin, Hortense Reiset. In Rome, the two men – 'the nineteenth century's most famous draftsman and its most discriminating connoisseur of drawings' (Naef, *op. cit.*, p. 468) – became friends. After the Reiset's return to France, and exactly nine months after their marriage, their only child was born on 27 August 1836: a daughter named Marie, affectionally known as 'Bibiche'. A man of independent means, Frédéric had an innate feeling for artistic quality that did not only lead him to befriend Ingres, but also made him start collecting. While collection of drawings was especially famed, he also owned many outstanding paintings, both by old and modern masters (including Ingres), many of which were later acquired by the Duc d'Aumale and still together at the Musée Condé in Chantilly. In 1850, Reiset entered public service as the Louvre's curator of drawings, followed by other positions. It was, however, his eye and heart that attracted Ingres in his friend, and of which his letters bear ample testimony.

Ingres made no fewer than five portrait drawings of members of the Reiset family. Apart from the present sheet, all are dated 1844 and were made at the family's country house, which Ingres called '*voire paradis d'Enghien*' (your paradise in Enghien; quoted from Naef, *op. cit.*, 1977-1980, III, p. 351). One of these drawings depicts Frédéric standing next to a piano; one his wife, seated; a third her father, a military man (private collections; see H. Naef, *op. cit.*, 1977-1980, V, nos. 397-399, ill.). The most famous of the drawings from 1844 is arguably the portrait of Madame Reiset and her daughter (here aged eight) nestling in her mother's skirt, now in the Museum Boijmans Van Beuningen, Rotterdam (inv. F II 168 (PK); see Naef, *op. cit.*, 1977-1980, V, no. 400, ill.; and Naef, *op. cit.*, 1999-2000, no. 151, ill.). Two years later, the artist did Madame Reiset the honour of painting her portrait, a masterpiece which the sitter of the drawing under discussion inherited, and which is now at the Harvard Art Museums, inv. 1943.249 (G. Tinterow in *A Private Passion. 19th-Century Paintings and Drawings from the Grenville L. Winthrop Collection*, Harvard University, exhib. cat., Musée des Beaux-Arts de Lyon, London, The National Gallery, and New York, The Metropolitan Museum of Art, 2003-2004, no. 74, ill.). An exceptional group within an exceptional oeuvre, these are not portraits made to earn money, as Ingres the history painter famously complained he often had to do. Rather, these are works of art as tokens of love for friends who stayed close throughout their lives – including, in later years, at the time of the death of Ingres' wife.

According to Henri Delaborde (*op. cit.*), the portrait presented here was made in 1850, when Marie Reiset must have been fourteen years old. It differs from the four other drawings in being the only one which shows its sitter full-length. Unusual is also the presence of an animal: among the many surviving portrait drawings by Ingres, only very few include a dog, and one a lamb (Naef, *op. cit.*, 1977-1980, IV, nos. 71, 181, 191, ill., V, 294, 411, ill.). More than anything else, however, it is the informality of the mood – to which the King Charles Spaniel in Marie's arms certainly contributes – that makes the drawing stand out from those described above, and indeed from the extensive corpus of Ingres' portrait drawings. Only a few years after the drawing was made, Marie got married with the son of the Countess of Ségur, née Sophie Rostopchine, the famous writer of children's books. The couple's country seat became the handsome chateau of Méry-sur-Oise, not far from Enghien. When Marie died in 1899, little of her father's exceptional art collection was still in her hands, but this drawing and the others in the little portrait gallery of her family were left in her will to her three children.



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.



63

63

LOUIS-AMABLE CRAPELET (AUXERRE 1822-1867 MARSEILLE)

Sunset in Egypt, with two Bedouins on camels

signed 'Am. Crapelet' in brush and brown watercolour (lower left corner)
watercolour
8 x 11½ in. (20.5 x 29.3 cm)

£2,000-3,000

US\$2,900-4,200
€2,400-3,500

After training in Camille Corot's studio, Crapelet left for Cairo in 1852 and travelled through Egypt, where he produced this signed watercolour. He returned to France two years later in 1854 to devote himself to illustration and theatre sets, particularly in Lyon and Marseille.

*64

MORITZ LUDWIG VON SCHWIND (VIENNA 1804-1871 NIEDERPÖCKING)

The love life of Franz Lachner (fourth scene of the 'Lachner scroll')

Pen and black ink, watercolour, on tracing paper
9 x 44 in. (22.2 x 111.9 cm)

£10,000-15,000

US\$15,000-21,000
€12,000-17,000

PROVENANCE:

Probably the artist; from whom acquired by his assistant, Julius Naue (1835-1907), Munich (according to the 1912 auction catalogue). Alexander Flinsch (1834-1912), Berlin; C.G. Boerner, Leipzig, 29-30 November 1912, lot 69; acquired by Henri Hinrichsen (1868-1942), Leipzig; transferred in 1939 and stored at the Museum der bildenden Künste, Leipzig; sold by him under duress in January 1940 to

Hildebrand Gurlitt, Hamburg; sold by him in March 1944 to the 'Sonderauftrag Linz' (the so-called Führermuseum), but stored for safekeeping at the Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, where it remained after 1945; restituted by the Staatliche Kunstsammlungen Dresden in May 2021 to the heirs of Henri Hinrichsen.

Over the course of his career, the Austrian artist Moritz von Schwind remained one of the central figures in Germanic Romanticism, leaving behind an extensive *œuvre* that found inspiration in myths and literature, as well as in the artist's own life and the many prominent personalities he knew and befriended. The present work belongs to the latter category: it is an autograph and coloured tracing of one section of a drawing which von Schwind made in 1862 in honour of his friend, the distinguished composer Franz Lachner (1803-1890) on the occasion of the 25-year jubilee of Lachner's appointment as conductor at the court opera in Munich; the drawing on which the tracing is based is since 1930 part of the collection of the Städtische Galerie im Lenbachhaus und Kunstbau München, Munich



64

(inv. G 2091/1; see F. Gross in *Moritz von Schwind. Meister der Spätromantik*, exhib. cat., Staatliche Kunsthalle Karlsruhe, and Leipzig, Museum der bildenden Künste, 1996-1997, nos. 400-401, ill.). Known as the 'Lachnerrolle' (Lachner scroll), the drawing depicts in humorous fashion several stages of Lachner's life in a work more than twelve metre wide; in the section offered here, considered the highpoint of the entire work (F. Haack, *M. von Schwind*, Bielefeld and Leipzig, 1898, p. 123), depicts his love life, from his first acquaintance with the Royko family in Vienna, to his betrothal to one of the daughters, Julie. In a first scene between garlands, Lachner can be seen playing the piano with Ludwig van Beethoven; in the scene to its right, Lachner, von Schwind and their common friend Franz Schubert bring a serenade to Lachner's future wife. A delightful record of von Schwind's rich life, facility as a draughtsman and sense of humour, the drawing is all the more precious to us today for the guest appearances by two of the world's most beloved composers.



65

CARLOS SCHWABE (HAMBURG 1866-1926 AVON)

Two women with a cradle, one of them winged

signed 'CARLOS SCHWABE 72' (lower right)

graphite, pen and black and brown ink and watercolour

12¼ x 9 in. (31.3 x 22.8 cm)

£8,000-12,000

US\$12,000-17,000

€9,300-14,000

Symbolist and visionary artist *par excellence*, Carlos Schwabe gained great renown at the turn of the century when he participated in the 1900 World Fair in Paris. He was awarded the Gold Medal despite a decreasing number of commissions. In the present work he turned to the depiction of a more bucolic world, more serene than that evoked in his earlier, tormented compositions. According to Jean-David Jumeau Lafond, the message is 'the delicate poetry of a somewhat nostalgic maternity, magnified by the charm of a protective garden' (J.-D. Jumeau-Lafond, *Carlos Schwabe. Symboliste et visionnaire*, Paris, 1994, p. 120). A watercolour of the same subject, in which the mother stands alone in front of the cradle was in the collection of Félix Marcilhac, while a version executed in pastel but stronger in colour is recorded in the collection of Gérard Lévy, both in the form of an architectural pendant (*ibid.*, p. 116-177, ill.).



66

ANGLO-DUTCH SCHOOL, CIRCA 1664

Design for a stained glass window depicting King Henry VIII, the founder of St. Bartholomew's Hospital, London, delivering its charter to the governors

pencil, pen and brown ink, grey wash, feigned arch
22¼ x 17 in. (56.5 x 43 cm.)

£8,000-12,000

US\$12,000-17,000
€9,300-14,000

PROVENANCE:

Anonymous sale; Christie's, London, 8 June 2000, lot 82, where purchased by the present owner.

The stained glass window to which this drawing relates was probably painted about 1664 for the Hall of St. Bartholomew's Hospital, London. It was moved and repaired by William Price in 1743 when the greater part of the hospital was rebuilt between 1730 and 1750 to the design of James Gibbs, architect of St Martin-in-the-Field. The window is still in place in the great Court Room.

The present drawing is the only known record of the window before William Price moved it in 1763. Examination of the window in its present position shows that little remains of the original 16th century glass apart from the heads of the kneeling figure on the left and that looking in from the extreme right, together with small pieces incorporated in most areas. Price added the present architectural plinth at the bottom and the spandrels at the top, and above armorial shields, now lost. He even disguised the newness of his own leads by adding leads over them as if they were there to repair damage (for Price's reconstruction of the window see M. Archer, 'Stained Glass at Erddig and the Work of William Price', *Apollo*, CXXII, October 1985, p. 259, the window illustrated fig. 13).

The drawing seems to be too highly finished to be a working drawing and may have been done to show to a prospective patron or as a record, either at the time the window was first put in place in circa 1664 or at the time of Price's restoration. It is noticeable that the subject, King Henry VIII delivering the charter to St. Bartholomew's Hospital, is given a very Stuart rather than Tudor air, with the King recalling James I and the other figures sporting Charles I beards. This supports a date in the 16th Century, when ideas about the past rarely stretched back further than a generation.



***67**

ISAAC OLIVER (ROUEN CA. 1565 - 1617 LONDON)

The Annunciation

black chalk, pen and brown ink, grey wash heightened with white
7½ x 4¼ in. (18.2 x 10.7 cm)

£15,000-25,000

US\$22,000-35,000
€18,000-29,000

PROVENANCE:

Anonymous sale; Christie's, New York, 22 January 2004, lot 81, where purchased by the present owner.

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.

The fine pen handling of this drawing is close to that on signed sheets of *The Adoration of the Magi* and *The Entombment* in the British Museum (E. Croft-Murray and P. Hulton, *Catalogue of British Drawings, XVI & XVII Centuries*, London, 1960, nos. 6 and 11, pls. 14 and 16) or *Moses striking the Rocks and Nymphs and Satyrs* at Windsor Castle (A.P. Oppé, *English Drawings in the Collection of his Majesty the King at Windsor Castle*, London, 1950, nos. 459-60, pls. 73 and 75). Drawings of this type are usually executed after Oliver's return from Italy.





***68**

ENGLISH SCHOOL, LATE 18TH CENTURY

Three studies of birds: Carolina Ground Dove and Pellitory tree; Mockingbird and Dogwood tree of Carolina; and Goldwing Woodpecker and Carolina Chestnut Oak

the first inscribed 'The Ground Dove of Carolina/ The Pellitory Tree of Carolina' (lower left and right); the second inscribed 'The Dogwood Tree of Carolina/ The Mockbird of Carolina.' (lower left and right); the third inscribed 'The Goldwing'd Woodpecker/ of Carolina/ The Chestnut Oak of Carolina' (lower left and right)

pencil, watercolour and bodycolour

16½ x 11¾ in. (42 x 29.8 cm.); 12½ x 18¾ in. (30.8 x 46.8 cm.); 17½ x 12 in. (43.4 x 30.5 cm.) (3)

£3,000-5,000

US\$4,300-7,000

€3,500-5,800



69

**THOMAS ROBINS THE ELDER
(CHARLTON KINGS 1715-1770 BATH)**

Portrait of a sportsman, probably Charles Hyett (1686-1738), with two spaniels in a wooded landscape

bodycolour on vellum
8 x 10¼ in. (20.2 x 26 cm.)

£10,000-15,000

US\$15,000-21,000
€12,000-17,000

Thomas Robins was born at Charlton Kings near Cheltenham. Little is known of his early life but he was in Bath by 1760 where he established his reputation as a topographical artist producing views of the city and local grand houses. He returned to his home county drawing at least two panoramic views of the city of Cheltenham in 1748; one is in Cheltenham Art Gallery and another was sold in these Rooms, 5 June 2007, lot 32 (see John Harris, *Gardens of Delight –The Rococo English Landscape of Thomas*

Robins the Elder, 1978, p. 20, pls. 35 and 37). He is most important as one of the earliest topographical artists recording gardens and country houses when few others were doing so. His works are often drawn within a frame of intertwining rococo flowers, and to see a portrait by him is highly unusual. The present drawing is thought to depict Charles Hyett, Constable of Gloucester Castle, M.P. for Gloucester, and father of Robins's great patron Benjamin Hyett (1708-1762). He lived at Hunt Court in Badgeworth, near Leckhampton, and the distinctive rockworks in the background here may well be the quarries at Leckhampton. Cathryn Spence has dated the drawing to circa 1740-45, shortly after Hyett's death. It is possible that it is slightly earlier, and that Robins was commissioned by Charles Hyett, or it may have been a posthumous portrait commissioned by his son. Benjamin Hyett owned Painswick House, Gloucestershire, and built the Painswick Rococo Garden which Robins recorded.

We are grateful to Dr Cathryn Spence, who is writing a catalogue raisonné on Robins, *Nature's Favourite Child: Thomas Robins and the Art of the Georgian Garden*, for her help in preparing this catalogue entry.

THE PROPERTY OF A NOBLEMAN

70

HUGH DOUGLAS HAMILTON, R.H.A. (DUBLIN 1736-1808)

Portrait of a lady, small full-length, in a pink robe tied with a blue sash, leaning against a classical pillar

pastel

25½ x 17½ in. (64.6 x 44.5 cm.)

£15,000-20,000

US\$22,000-28,000

€18,000-23,000

LITERATURE:

N. Jeffares, *Dictionary of pastellists before 1800*, online edition, J.375.221351.

The Irish artist Hugh Douglas Hamilton is most often associated with small, delicate oval head studies and portraits, but he also made a handful of spectacular full-length pastel portraits, and some half-size full-lengths such as the present drawing. It has been thought that these larger works date from after Hamilton's time in Rome, and the rest of Italy, from around 1779 to 1791, but Neil Jeffares has suggested that they were begun, or at least considered, before his travels. Certainly his time in Italy saw the popularity of his small-scale full-lengths increase, and these, like the present work, tend to be delicate and highly finished.

The sitter here has not been identified, but the classical column she leans against, and the building seen through the window (although likely imaginary) suggest that she may well have sat for Hamilton in Rome, and that the portrait may have been intended to celebrate and record her time there. Whilst it was unusual for women to undertake a Grand Tour (and Grand Tourists made up much of Hamilton's clientele), he had travelled to Rome with his wife, Mary, and his social circle of expatriates did include many women, of whom this is likely to be one.

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



PROPERTY FROM A PRIVATE COLLECTION

71

DANIEL GARDNER (KENDAL 1750-1805 LONDON)

Portrait of Jonas Langford Brooke (c.1758-1784), small full-length, in red coat, with a spaniel

bodycolour and pastel on paper, laid down on canvas
35½ x 26 in. (90.1 x 66.1 cm.)

£20,000-30,000

US\$29,000-42,000

€24,000-35,000

PROVENANCE:

The sitter, Mere Hall, Knutsford, Cheshire, and by descent in the family to, Mrs. Helen Langford Brooke (*); Christie's, on the premises of Mere Hall, 23 May 1994, lot 270. with Leger Galleries, London.

LITERATURE:

N. Jeffares, *Dictionary of Pastellists before 1800*, online edition, no. J.338.1083, illustrated (provenance incorrectly given as Sotheby's).

Jonas Langford Brooke (1758-1784) embarked on his Grand Tour in 1783 with his tutor Dr. John Parkinson. At the beginning of 1784 he arrived in Naples to meet an old college friend and close acquaintance Sir James Graham, 1st Bt. (1761-1824) travelling with his mentor, the Rev. Thomas Brand. Brooke and Graham joined one another in Naples and in the weeks that followed toured the sights of Rome. On 19 May they left for Venice and spent another two weeks there, where Brooke was drawn in pastel by Hugh Douglas Hamilton. John Ramsay, son of the artist Allan Ramsay, records in his Diary that Brooke 'sat to Mr Hamilton for his picture' on 28 May 1784 (see Diary, National Library of Scotland). This is confirmed by the records of Dr. John Parkinson, Brooke's companion.

Together Brooke and Graham took a course in antiquities with other friends making the tour. After Venice the two friends went their separate ways, Graham set off for Geneva and Brooke travelled to Milan. This departure was to mark the end of their great friendship, for Brooke died of a fever in his rooms at the Auberge Impériale on 19 July 1784.

The present drawing, depicting Brooke in an English woodland setting, with his spaniel at his feet, must have been executed before his Grand Tour began.





***72**

CATHERINE READ (DUNDEE 1723-1778 AT SEA)

Elizabeth Montagu, Duchess of Manchester (c.1740-1832)

pastel

22⁷/₈ x 18¹/₈ in (58 x 46 cm)

£4,000-7,000

US\$5,700-9,800

€4,700-8,100

LITERATURE:

N. Jeffares, *Dictionary of pastellists before 1800*, online edition, J.612.358.

Born Elizabeth Dashwood, Montagu married George, 4th Duke of Manchester in October 1762, the same year he inherited the dukedom. They had six children, and Elizabeth was painted by Sir Joshua Reynolds as *Diana disarming Cupid*, with her son George Montagu, Viscount Mandeville, who died aged 9 in 1772. The portrait, now at Wimpole Hall, Cambridgeshire (National Trust), was Reynolds' first entry to the Royal Academy exhibition in 1769, and was widely reproduced in print.

Catherine, or Katherine, Read was born in Dundee into a wealthy Jacobite family and studied in Paris under Maurice-Quentin de La Tour (1704-1788) and in Rome with Louis-Gabriel Blanchet (1705-1772), before returning to London in 1754. She quickly established herself as a fashionable portrait painter in pastel and oil, especially of aristocratic women and their children, her fame leading Tobias Smollett to declare that 'Miss Reid [sic] excelled the celebrated Rosalba in portrait-painting, both in miniature and at large, in oil as well as in crayons' (*History of England*, 1791, V, p. 381). She gained a powerful patron in Queen Charlotte, whom she painted with the infant Prince of Wales in 1761. She exhibited at the Society of Artists and at the Royal Academy between 1760 and 1776.

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



73

HUGH DOUGLAS HAMILTON, R.H.A. (DUBLIN 1736-1808)

Portrait of a gentleman, half-length turned to the left, wearing a brown coat and a white stock

pencil and pastel

9 x 7 in. (22.9 x 17.8 cm.), oval

£2,000-3,000

US\$2,900-4,200

€2,400-3,500

PROVENANCE:

Anonymous sale; James Adam, Dublin, 29 September 2004, lot 20, one of three.

It has been suggested that this is a portrait of either Richard or Hayes, the two sons of Viscountess St Leger, née Mary Barry.



74

FRANCESCO BARTOLOZZI, R.A. (FLORENCE 1725-1815 LISBON)

Hebe

coloured chalks

8¾ x 7⅞ in. (22.3 x 18 cm.)

£1,500-2,000

US\$2,200-2,800

€1,800-2,300

PROVENANCE:

G. Anthony Molteno of Pall Mall (1751-1816); George Jones Auctioneer, Leicester Square, London, 20-31 January to 3-7 February 1823 (lot 2058, £2.1.1 to Nosedà).

Anthony (Antonio) or John (Giovanni) Nosedà, London, with G. Biddle and Son, Brighton.

LITERATURE:

A. White Turer, *Bartolozzi and his Works: A Biographical and Descriptive account of the Life and Career of Francesco Bartolozzi, R.A.*, London, 1881, I, p. 169.

Neil Jeffares, *Dictionary of pastellists before 1800*, online edition, J.129.155.

ENGRAVED:

The artist, published by T. Birchall, 7 September 1781.

This drawing was intended for engraving, where it was accompanied by lines from Milton's *Comus*:

'This nectar'd cup, the sweet assurance gives/of present and pledge of future bliss.'



THE PROPERTY OF A NOBLEMAN

75

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

Emily and Laura, the daughters of C.B. Calmady Esq.

pencil and red chalk
11½ x 8½ in. (29.5 x 21.7 cm.)

£5,000-8,000

US\$7,100-11,000
€5,800-9,200

PROVENANCE:

The sitters' mother, Emily Calmady.

LITERATURE:

D.E. Williams, *The Life and correspondence of Sir Thomas Lawrence*, ii, London, 1831, p. 337.

Lord R.S. Gower, *Sir Thomas Lawrence*, London, 1900, p. 114.

G.S. Layard (ed.), *Sir Thomas Lawrence's Letterbag*, London, 1906, p. 289.

Sir W. Armstrong, *Lawrence*, London, 1913, p. 179.

K. Garlick, 'A catalogue of the paintings, drawings and pastels of Sir Thomas Lawrence', *Walpole Society*, XXXIX, 1964, p. 220.

ENGRAVED:

F.C. Lewis, 1825 and 1837, as *The Lovely Daughters*.

The present drawing is a study for Lawrence's great double portrait *The Calmady Children (Emily, 1818-?1906, and Laura Anne, 1820-1894)*, now at the Metropolitan Museum, New York. Engraved under the title *Nature*, Lawrence described the portrait as 'my best picture... one of the few I should wish hereafter to be known by.' The picture was exhibited at the Royal Academy in 1824; the *Times*, on 4 May, described it as one of Lawrence's 'happiest works'.

Emily Greenwood Calmady, an amateur artist, had taken her two elder daughters to Lawrence's London studio in July 1823 on the advice of a friend, the engraver Frederick Christian Lewis, in the hope that Lawrence would offer to paint them. Lawrence was captivated by Emily and her younger sister Laura Anne. He asked two hundred guineas for a double portrait, though his regular price was two hundred and fifty guineas, but then reduced the price again to £150. Their mother was so delighted by the present drawing that she asked Lawrence to make more than one version of it.

76**HENRY FUSELI, JOHANN HEINRICH FÜSSLI, R.A. (ZURICH 1741-1825 LONDON)***Study of one of the Quirinal Dioscuri*

pencil, pen and brown ink
6½ x 5¼ in. (16.5 x 13.4 cm.)
Executed circa 1775-8

£7,000-10,000

US\$9,900-14,000

€8,100-12,000

PROVENANCE:

Harriet Jane Moore.

Anonymous sale; Christie's London, 14 April 1992, lot 47.

Anonymous sale; Christie's, London, 8 June 2000, lot 84, where purchased by the present owner.

This is a copy of one of the two figures of the Dioscuri, Castor and Pollux, holding back rearing horses, also known as the Horse Tamers, a Roman replica of a probably 4th century B.C. Greek original found in the Baths of Constantine and placed in the Piazza del Quirinale by Pope Sixtus V (1521-1590). Other studies of the Dioscuri are in G. Schiff, *Johann Heinrich Füssli 1741-1825*, Munich, 1973, nos. 611 and 634-7. This distinctive male figure recurs so frequently in his work that it became Fuseli's personalised iconographic signature. Often combined with reminiscences of the Apollo Belvedere and with only minor modifications, it is used from the 1770s onwards to depict a whole series of heroes and rebels taken from the Bible: Cain in God placing the mark on Cain after he has killed Abel; Homer (Achilles); the Nibelungenlied (Siegfried); Shakespeare (Hamlet and Macbeth); Milton (Satan) and even in his *Caricature of the Artist leaving Italy*, 1778.

Harriet Jane Moore was the daughter of James Moore (1761-1809) and Harriet (née Henderson), who were great friends of Fuseli. He was close to the whole family, and Harriet, the eldest daughter, was a particular favourite. This drawing was included in an album she put together of fifty seven drawings which was broken up and sold in these Rooms on 12 April 1992. The album included drawings given to her by Fuseli, as well as some bought from sales.



Actual size



Larger than actual size

***77**

JOHN NIXON (LONDON 1755-1818 RYDE, ISLE OF WIGHT)

'At an Auction Leigh & Sotheby's / Marquis Lansdowne's (sic) Sale of Books'

inscribed with title (lower centre) and numbered '143' (upper left)
pencil and watercolour
4 x 2 $\frac{7}{8}$ in. (10.2 x 7.4 cm.)

£700-1,000

US\$990-1,400
€810-1,200

PROVENANCE:

The French Hospital de la Providence, Rochester; Christie's, London, 14 June 1977, lot 179 (part).
with Abbott and Holder, London.

The Marquis of Lansdowne's library sale took place from 6 January - 12 February 1806. 'Sundays and the day on which the Lord Nelson is to be interred excepted'. This was the collection of William Petty Fitzmaurice, former Prime Minister, who had died in May 1805. After his death, in early 1806, there were also sales of drawings and paintings held on the premises at Lansdowne House, Berkeley Square by Coxe, Burrell and Foster. John Nixon was a wealthy merchant and an amateur artist. He travelled extensively, recording individuals and street scenes in rapid, annotated sketches. Here, he turns his attention to what would have been a London social event - a great auction.



78

THOMAS ROWLANDSON (LONDON 1756-1827)

The Ballad Singers

pencil, pen and ink and watercolour
11 x 8½ in. (28 x 20.8 cm.)

£2,500-3,500

US\$3,600-4,900
€2,900-4,000

PROVENANCE:

Viscount Bury.
Kerrison Preston.



PROPERTY OF A GENTLEMAN

79

THOMAS ROWLANDSON (LONDON 1756-1827)

Captain Squander, bang up to the mark

inscribed 'CAPTAIN SQUANDER. BANG UP TO THE MARK.' (lower left) and with signature 'T.

Rowlandson' (lower right)

pencil, pen and grey ink and watercolour

5¾ x 9 in. (14.7 x 22.9 cm.)

£3,000-5,000

US\$4,300-7,100

€3,500-5,800

PROVENANCE:

Anonymous sale; Sotheby's, London, 7 June 2006, lot 344, where purchased by the present owner.

Another version of this drawing is in the Art Institute of Chicago (1940.814).



PROPERTY OF A GENTLEMAN

80

THOMAS ROWLANDSON (LONDON 1756-1827)

Figures outside a coaching inn

pencil, pen and black ink and watercolour

11¾ x 17½ in. (30 x 44.5 cm.)

£5,000-8,000

US\$7,100-11,000

€5,900-9,300

PROVENANCE:

Anonymous sale; Palais Galliera, Paris, 7 March 1972, lot 112.

Anonymous sale; Christie's, London, 5 July 2011, lot 128, where purchased by the present owner.

There is a comparable composition with a slightly different distribution of figures and architecture by Rowlandson, executed on a smaller scale and dated 1827, at the Art Institute of Chicago, Charles Netcher II Memorial Collection.



***81**

**RICHARD PARKES BONINGTON
(ARNOLD 1802-1828 LONDON)**

Two young women on a boat

pencil

4¼ x 6½ in. (10.9 x 16.8 cm)

£3,000-5,000

US\$4,300-7,000

€3,500-5,800

PROVENANCE:

Alfred Normand (L.153c), and by descent to the present owner.

Alfred Normand (1910-1993) was a major collector of drawings from the end of the Second World War, particularly focussed on French and Italian drawings of the 16th and 18th centuries. He also collected French drawings of the 19th century, and Dutch and Flemish drawings of the 16th and 17th centuries.



***82**

**RICHARD PARKES BONINGTON
(ARNOLD, NOTTINGHAM 1802-1828
LONDON)**

View of the Thames with the dome of Saint Paul's Cathedral, London

with inscriptions 'Bonington/ 27.1640/ ett'

(*verso*)

pencil

4¼ x 6¼ in. (10.8 x 16 cm)

£2,500-3,500

US\$3,600-4,900

€2,900-4,000

PROVENANCE:

Pierre Geismar (1887-1949), Paris (L. 2078b).
Alfred Normand (1910-1993), Paris (L. 153c), and
by descent to the present owner.

The present drawing is one of the rare drawings of an English subject by Bonington, and appears to date to the first London visit of 1825.

We are grateful to Patrick Noon for his help in preparing this catalogue entry.



83

GEORGE CHINNERY (LONDON 1774-1852 MACAU, CHINA)

A beached Tanka boat with Tanka women and children; a sketch of Tanka boats (verso)

inscribed in the artist's shorthand and dated 'Aug 7 34' (upper right)

pencil, pen and brown ink on paper

5½ x 7½in. (14 x 18.2cm.)

£1,500-2,500

US\$2,200-3,500

€1,800-2,900

PROVENANCE:

Lord Amulree.

with Martyn Gregory, London, 1991, cat. 57, no. 38



84

THOMAS ALLOM (LONDON 1804-1872)

View of London from the steeple of St Bride's Church, Fleet Street, looking east towards St Paul's Cathedral

with inscription 'Edward Duncan/Bird's Eye View of London from the Steeple of St. Bride's Church, Fleet Street/looking Eastwards/c.1840' (*verso*)
pencil, pen and brown ink and watercolour, heightened with touches of white and with scratching out
14½ x 29 in. (37.2 x 73.7 cm.)

£4,000-6,000

US\$5,700-8,500
€4,700-7,000

PROVENANCE:

Anonymous sale; Christie's, London, 5 June 2006, lot 60.

The present lot is evidently a study for an engraving by J.H. Le Keux, published by E. Gambart in 1846. Although it bears an inscription suggesting an attribution to Edward Duncan on the *verso*, the subject matter, style of execution and choice of palette are much more typical of Allom. Allom exhibited a larger version of this view (25¼ x 33¼ in.) at the Royal Academy in 1844, no. 1081. *The Builder*, 1844 reviewing the Royal Academy exhibition commented 'A beautiful drawing, showing as much of the vast city as possibly can be seen in one view, except from the summit of St Paul's Cathedral.' The companion view *London from the upper gallery of St Paul's Cathedral* was then executed, probably in response to this comment. The present watercolour and a version of *London from the upper gallery of St Paul's Cathedral* (sold in these Rooms, 5 June 2006, lot 60) are smaller in size and pre-date the exhibited watercolour and its companion piece and may be preliminary drawings for the finished works. The whereabouts of the exhibited watercolour and its companion piece are unknown.



85

JOHN RUBENS SMITH (LONDON 1775-1849 NEW YORK)

Inner view of the pier and bathing rooms taken from the shipwrights, Margate

signed 'J.R. Smith Junr/1803' (lower centre)
pencil and watercolour
10½ x 23¼ in. (26.5 x 60.8 cm.)

£6,000-10,000

US\$8,500-14,000
€7,000-12,000

PROVENANCE:

with Martyn Gregory, London, before 1979.
with Berry-Hill Galleries, New York.

EXHIBITED:

London, Royal Academy, 1803, no.422 .
Philadelphia, Schwartz Gallery, *Philadelphia Collection*, November 1976, nos. 6 and 7.

LITERATURE:

H.L. Mallalieu, *The Dictionary of British Watercolour Artists up to 1920*, 1979, II, p. 512.

ENGRAVED:

Thomas Sutherland and published by Charles Richards, London, 1 June 1805.



86

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

View of the town and castle of Dumbarton

signed and dated 'H.W. Williams 1795' (lower left)

pencil and watercolour

17½ x 24¾ in. (44.4 x 62.9 cm.)

£4,000-6,000

US\$5,700-8,500

€4,700-7,000

PROVENANCE:

with Richard Haworth, Blackburn.

with Chris Beetles, London, where purchased by the present owner.

The present drawing dates to around 1796, when Williams was running a drawing academy in Glasgow. Whilst he is best known for his recording of the ruins of Ancient Greece, Williams early Scottish works are also important and sensitive records of his native land.



87

JOHN LAPORTE (DUBLIN 1761-1839 LONDON)

Killarney Lakes from Lord Kenmare's Deer Park

signed and dated 'J. Laporte/1831' (lower centre) and with inscription 'Killarney Lake from Lord/Kenmare's Park/by the Late John Laporte' (on old label attached to the backboard)

pencil, watercolour and bodycolour

13 $\frac{7}{8}$ x 20 $\frac{1}{2}$ in. (35.4 x 52.1 cm.)

£5,000-8,000

US\$7,100-11,000

€5,900-9,300

PROVENANCE:

Major Thomas Esmé Baring, OBE (1882-1957).



88

**CIRCLE OF EDWARD DAYES
(LONDON 1763-1804)**

A church, with a figure and grazing sheep in the foreground

pencil and watercolour
7¼ x 9¼ in. (8.5 x 23.5 cm.)

£1,000-1,500

US\$1,500-2,100
€1,200-1,700



89

**HENRY BARLOW CARTER
(SCARBOROUGH 1795-1867 TORQUAY)**

A ship off Whitby in a storm

signed 'H.B.C. 1859' (lower left)
pencil and watercolour heightened with
bodycolour and with scratching out
6¾ x 9¾ in. (17.2 x 24.4 cm.)

£800-1,200

US\$1,200-1,700
€930-1,400



90

GEORGE PYNE (LONDON 1800-1884 OXFORD)

Windsor Castle and Eton College from Fellows' Eyot, River Thames

signed 'G. Pyne. 1871' (lower right)

pencil and watercolour heightened with touches of bodycolour

7¾ x 20 in. (19.7 x 50.8 cm.)

£4,000-6,000

US\$5,700-8,500

€4,700-7,000



(detail)



91

**ALFRED WILLIAM HUNT, R.W.S
(LIVERPOOL 1830-1896 LONDON)**

The hayfield

signed and dated 'AW Hunt/ 1864.' (lower right)
pencil and watercolour with scratching out
10 $\frac{1}{2}$ x 14 $\frac{3}{4}$ in. (27 x 37.8 cm.)

£1,200-1,800

US\$1,700-2,500

€1,400-2,100

PROVENANCE:

with Chris Beetles, London, where purchased by
the present owner.



92

JOHN THIRTLE (NORWICH 1777-1839)

A barge on a canal, Norfolk

pencil and watercolour
13 $\frac{1}{8}$ x 18 $\frac{3}{4}$ in. (33.3 x 47.7 cm.)

£1,000-1,500

US\$1,500-2,100

€1,200-1,700

John Thirtle, a founder member of the Norwich Society of Artists, trained in London as a frame-maker before returning to Norwich where alongside painting, he made frames and looking-glasses, and worked as a drawing master. Much of his work focusses on Norwich and the surrounding countryside, and river scenes are typical. He produced relatively few watercolours, usually in a restricted palette of buffs, blues and grey-browns, as in the present drawing. He was influenced by Thomas Girtin (1775-1802), as well as fellow Norfolk artists John Sell Cotman (1782-1842) and John Crome (1768-1821).



PROPERTY OF A GENTLEMAN

93

JOHN MIDDLETON (NORWICH 1827-1856)

The Sluice Gate

pencil and watercolour heightened with bodycolour and gum arabic on buff paper

10¼ x 16¾ in. (26 x 42.6 cm.)

£2,500-3,500

US\$3,600-4,900
€2,900-4,000

PROVENANCE:

J.L.F. Wright.
with Agnew's, London, where purchased by
Mrs Cecil Keith.
with Agnew's, London, 1984, where purchased by the father of the
present owner.

LITERATURE:

A. Bury, 'Old English Water-Colours and Drawings in the Collection of
Mrs Cecil Keith', *The Old Water-Colour Society's Club Annual*, XXXIV,
1967, pp. 31-32, pl. XIII.

PROPERTY FROM THE COLLECTION OF
NINA R. AND ARTHUR A. HOUGHTON, JR.
(LOTS 94-98 & 100-129)



Lots 94-98 and 100-129 come from the distinguished collection of Nina R. and Arthur A. Houghton, Jr. Mr. Houghton was an influential patron of the arts as well as a renowned collector in his own right. His early focus on the collection of manuscripts and first edition books by renowned English authors later expanded to include distinguished literary objects such as two Gutenberg Bibles and the incomparable *Shahnameh* of Shah Tahmasp (folios of which were offered by Christie's in 1976 and 1988). He formed an outstanding collection of miniature books, English Silver, and acquired over time a small but exquisite group of artworks, including the watercolours and works on paper offered here, as well as paintings by Francesco Guardi, Thomas Sully, Jean Honore Fragonard, and Hendrik Reekers among others.

Today, Harvard, the Metropolitan Museum of Art, and numerous other institutions are the beneficiaries of generous donations made by Mr. Houghton from the various collections he formed during his lifetime. Notably, he endowed the Houghton Library at Harvard as a repository for the university's collections of rare books and manuscripts. Mr. Houghton was a board member of the New York Philharmonic and the Metropolitan Museum, vice chairman of a committee to create Lincoln Center, vice president of the Pierpont Morgan Library, trustee and chairman of the Cooper Union, trustee and chairman of the Parsons School of Design, and co-founder of the Corning Museum of Glass.

Arthur Houghton married Nina Rodale in 1972, and together they lived on the Eastern Shore of Maryland with their children. Nina Rodale Houghton was a life-long supporter of educational institutions and causes, serving as Trustee of the Wye Institute, Trustee of Goucher College, a board member of the Columbus Center in Baltimore, and an advisory group member to the Maryland Department of Natural Resources. She was a member of the Board of Visitors to Johns Hopkins Medicine, a member of the Board of Visitors of University of Maryland College Park, and a board member of the Aspen Institute. Before marrying Mr. Houghton, she worked with the Sea Mammal Motivational Institute (SEAMAMM) studying and training seals and sea lions aboard a research vessel with her family for four years, which was covered in depth in a November 1968 *National Geographic* article.



***94**

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

Head of Windermere from Belle Grange Farm

signed and dated 'J. Smith 1789' (lower right) and inscribed 'Head of Windermere, from Belle Grange Farm. N°23. (upper centre, on the artists original mount)

pencil and watercolour with scratching out
13½ x 20½ in. (34.6 x 51 cm.)

£6,000-10,000

US\$8,500-14,000
€7,000-12,000

PROVENANCE:

J.C. Curwen, and by descent.
with Agnew's, London, 1970, where purchased for the present collection.

EXHIBITED:

Preston, Harris Museum and Art Gallery, *The English Lakes. Water-colour drawings by John 'Warwick' Smith (1749-1831)*, 1949, no. 12.

LITERATURE:

C. Powell and S. Hebron, *A Cumbrian Artist Rediscovered: John Smith (1749-1831)*, Grasmere, 2011, p. 82.

The present drawing is one of a series commissioned by John Christian Curwen (1756-1828), M.P. for Carlisle. He lived at Workington Hall, on the coast at Seaton, and at Belle Isle House, Belle Isle, Windermere, which had been passed down in his wife's family. He commissioned a series of Lake District views from Smith - one, *Lake Windermere from Calgarth with Belle Isle*, is now at Yale Center for British Art.

Belle Grange is on the western bank of Lake Windermere, almost opposite the town of Windermere, and was also owned by the Curwen family.



***95**

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

Lake Windermere from Rawlinson's Nab, looking down the lake

inscribed 'From Rawlinsons Nab, looking down the Lake. N°9' (upper centre, on the artist's mount)

pencil and watercolour with scratching out

13½ x 20 in. (34.4 x 50.8 cm.)

£5,000-8,000

US\$7,100-11,000

€5,800-9,300

PROVENANCE:

J.C. Curwen, and by descent.

with Agnew's, London, 1969, where purchased by

Mrs Cecil Keith.

with Agnew's, London, where purchased for the present collection.

EXHIBITED:

Preston, Harris Museum and Art Gallery, *The English Lakes. Water-colour drawings by John 'Warwick' Smith (1749-1831)*, 1949, no. 4.

London, Agnew's, *The Watercolour Collection formed by Mrs Cecil Keith*, May 1984, no. 26.

LITERATURE:

C. Powell and S. Hebron, *A Cumbrian Artist Rediscovered: John Smith (1749-1831)*, Grasmere, 2011, p. 79.

Rawlinson's Nab is a small promontory on the west bank of Lake Windermere, opposite Ghyll Head.

***96**

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

Ullswater from Gobarrow Park

signed and dated 'J. Smith./1789' (lower left) and inscribed 'Ulls-water from Gobarrow Park. N^o 44' (upper centre, on the artists original mount)
pencil and watercolour with scratching out
13 $\frac{3}{8}$ x 20 $\frac{1}{8}$ in. (34.5 x 51.2 cm.)

£5,000-8,000

US\$7,100-11,000

€5,800-9,300

PROVENANCE:

J.C. Curwen, and by descent.
with Agnew's, London, 1970, where purchased
for the present collection.

EXHIBITED:

Preston, Harris Museum and Art Gallery, *The English Lakes. Water-colour drawings by John 'Warwick' Smith (1749-1831)*, 1949, no. 23.

LITERATURE:

C. Powell and S. Hebron, *A Cumbrian Artist Rediscovered: John Smith (1749-1831)*, Grasmere, 2011, p. 84.



***97**

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

The lower end of Lake Windermere

signed and dated 'J. Smith 1791' (lower right)
pencil and watercolour with scratching out
13 $\frac{1}{2}$ x 19 $\frac{7}{8}$ in. (34.4 x 50.5 cm.)

£4,000-6,000

US\$5,700-8,500

€4,700-7,000

PROVENANCE:

J.C. Curwen, and by descent.
with Agnew's, London, 1984, where purchased
for the present collection.

LITERATURE:

C. Powell and S. Hebron, *A Cumbrian Artist Rediscovered: John Smith (1749-1831)*, Grasmere, 2011, p. 79.



PROPERTY OF A GENTLEMAN

98

ALEXANDER COZENS (RUSSIA 1717-1786 LONDON)

Footpads in a forest

pencil, pen and black ink, brown and grey wash on buff prepared paper
11% x 15% in. (29.2 x 39.8 cm.)

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

PROVENANCE:

with Agnew's, London, 1987, where purchased by the father of the present owner.

The present drawing can be dated to the 1760s, when Cozens was experimenting with history compositions and seeking acceptance within the exhibiting societies. Distinct from his 'blot' drawings of this period, with its tightly marked leaves and spirited central figures, the present sheet relates to several others on a larger scale. One, now at the British Museum (1983,0521.1) is Atlas size, and depicts a fisherman seated on a riverbank underneath a tree which strongly recalls those in the present drawing. That drawing is more grey in tone, and it appears that the paper has not been prepared in the same way as it has here. Another, dated by Kim Sloan to 1766, depicts four men digging on Blackheath with a view of Greenwich and London beyond. A further group of six related drawings appeared on the London art market in 1990. Their subject matter seems to relate to Cozens's ideas on morality and landscape and fit with the system of sixteen landscapes which he devised to provoke appropriate responses from the viewer, perhaps taking this set of drawings to its natural conclusion.

We are grateful to Kim Sloan for her assistance in preparing this catalogue entry.



PROPERTY FORMERLY IN THE COLLECTION OF C. MORLAND AGNEW

***99**

JOHN ROBERT COZENS (LONDON 1752-1799)

In the Gardens of the Villa Negroni at Rome

pencil and watercolour with scratching out

10¼ x 14⅝ in. (26 x 37.2 cm.)

£300,000-500,000

US\$430,000-700,000

€350,000-580,000

PROVENANCE:

William Beckford; 10 April 1805, lot 84 (6 gns to Hearne).
Charles Sackville Bale (L.640); 13 May 1881, lot 36 (15 gns to Agnew).
C. Morland Agnew.
Hugh L. Agnew, and by descent to the present owner.

EXHIBITED:

London, Burlington Fine Arts Club, *Exhibition of Drawings in Water Colours by Artists born anterior to 1800*, 1871, no. 240.
London, Royal Academy, *The Old Masters, including Water Colour Drawings*, 1891, no. 10.
Manchester, Whitworth Art Gallery, *Watercolour Drawings*, 1891, no. 10.
London, Agnew's, *Selected Water-colour Drawings by Artists of the Early English School*, 1919, no. 42.
London, Burlington Fine Arts Club, *Drawings by John Robert Cozens, 1922-3*, no. 19.
London, Royal Academy, *Exhibition of British Art, c.1000-1860*, 1934, no. 704.
Manchester, Whitworth Art Gallery, *Water-Colour Drawings by J.R. Cozens and J.S. Cotman*, 1937, no. 65.
Norwich, Castle Museum, *A Selection of English Watercolours, c.1750-c.1820*, 1955, no. 21.
Manchester, Whitworth Art Gallery and London, Victoria and Albert Museum, *Watercolours by John Robert Cozens, March - May 1971*, no. 79.

LITERATURE:

F. Gibson, 'The Art of Alexander and John Robert Cozens', *Studio*, February 1917, p. 14.
A.J. Finberg, 'Early English Water-Colour Drawings by the Great Masters', *Studio*, 1919, pp. 24-25.
C.F. Bell and T. Girtin, 'The Drawings and Sketches of John Robert Cozens', *Walpole Society*, XXIII, London, 1935, p. 72, no. 368.
H. Lemaitre, *Le Paysage Anglais a l'Aquarelle*, Paris, 1955, p. 126.
G. Agnew, *Agnew's 1817-1967*, London, 1967, illustrated.
M.-C. Beaulieu Orma, 'Le Grand Tour comme laboratoire du paysage figure pour John Robert Cozens et ses mécènes: aux fondement de l'inventivité', *Dix-Huitième Siecle*, July 2018, p. 53.



John Robert Cozens had two opportunities to travel over the Alps and visit Italy; once, in 1776-1779 in the entourage of Richard Payne Knight (1751-1824), and again in 1782-3 with the eccentric and spoiled William Beckford, 'England's wealthiest son' (1760-1844). Beckford was an established patron of Alexander Cozens, and his patronage of John Robert, Alexander's son, followed naturally from that. He had commissioned Italian views from him before they set out together in May 1782. 'He cannot make too many,' Beckford wrote to Alexander, 'Having seen Italy I value them more than ever if that be possible.'

The artist took several sketchbooks with him, and began drawing in earnest when they reached the 'entrance to the Tyrol', as he inscribed his first sketch. The books were to provide him with material for watercolours both during the tour and later in England. Not all have survived, but those that have are now in the Whitworth Art Gallery, University of Manchester, having been sold by the Duke of Hamilton and Brandon, Sotheby's, London, 29 November 1973. The seven sketchbooks were apparently found in the Charter Rooms of Hamilton Palace among the papers of William Beckford during the preparation for the Burlington Fine Art Club's 1922 exhibition of J.R. Cozens. The sketches that Cozens made on his tour with Beckford are often slight – a

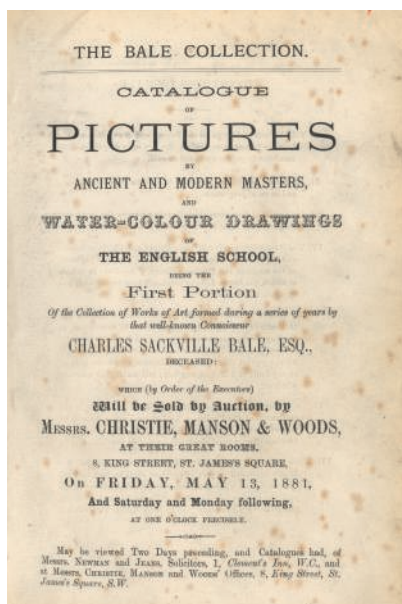
mere pencil outline, nervously responding to the character of rock or foliage, always delicately expressive but understated. It was into the watercolours that he constructed on these slender foundations that he poured all the reserves of his pent up, melancholic nature. The choice of subjects in the series that he made for Beckford was probably decided by his patron when he showed Beckford his sketchbooks after the two men, who had separated in Naples, met again in Geneva on the return journey. Many of the finished watercolours were probably executed in England, although most, including the present sheet, are on an Italian paper, so some may have been painted once he returned to Rome, loosed from the shackles of Beckford's 'folly and caprice'.

There are nearly a hundred in the series, and they are the most intense and poetic of all Cozens' works, using rich deep blues and stormy blacks, a palette reflecting Beckford's temperament as much as the artist's: much given to brooding introspection and romantic fantasizing. The compositions are often wayward, ignoring the traditional rules of picturesque design and relying on unexpected emphases. Here, the stormy intensity of the gathering clouds is given greater power by the darkness of the gloomy cypresses shadowed by the umbrella pine. The sky over the distant Alban hills is suffused with the faint yellow glow left by the setting sun. It was described in the catalogue of Beckford's sale as 'A picturesque scene, tinted in a rich and brilliant tone'. Very few of the series remain in private collections, with most in museums across the world.

This sheet is one of two known watercolours relating to the Villa Negroni. The other, sold by Leger Galleries in 1975, has two related preparatory sketches in pencil, worked up with Indian ink, one dated in Cozens' hand 'Villa Negroni, Jan 27th, 1783'. Whilst there are no known preparatory drawings for the present sheet, it seems most likely that it has its basis in drawings from the same visit to the Villa Negroni.

Charles Sackville Bale (1791-1880) was a collector of art and objects whose sales at Christie's in 1881 ran for several weeks and covered categories from paintings and watercolours to Greek and Roman coins. His sale of watercolours included sixteen works by J.R. Cozens, of which ten were purchased by Agnew's.

Morland Agnew, grandson of Thomas, founder of the eponymous firm of dealers, was not only a very distinguished dealer in paintings but also formed an outstanding private collection of British watercolours, sometimes buying directly for himself and sometimes taking over personally works of art bought for the gallery. The present drawing was a founding example of his his large collection of Cozens watercolours of the highest quality, one of three he bought from the gallery's stock after purchasing them in the Bale sale. We are grateful to Kim Sloan for her assistance in preparing this catalogue entry.





PROPERTY FROM THE COLLECTION OF
NINA R. AND ARTHUR A. HOUGHTON, JR.
(LOTS 94-98 & 100-129)



***100**

JOHN CLEVELEY (LONDON 1747-1786)

Landguard Fort, Harwich

signed 'Jn Cleveley' (lower left)
pencil, pen and grey ink and watercolour
9½ x 13½ in. (24 x 33.3 cm.)

£2,000-3,000

US\$2,900-4,200
€2,400-3,500

PROVENANCE:

with Agnew's, London, where purchased for the
present collection.



***101**

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

The Bay of Naples

pencil and watercolour
4¾ x 7½ in. (12.4 x 19 cm.)

£1,200-1,800

US\$1,700-2,500
€1,400-2,100

PROVENANCE:

with Agnew's, London, where purchased for the
present collection.



***102**

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

A convent at Amalfi near Salerno, Italy

signed, inscribed and dated 'Convent near Amalfi in the Bay of Salerno./ John Smith. 1808.' (verso)

pencil and watercolour with scratching out

8¾ x 11¾ in. (22.2 x 30 cm.)

£2,500-3,500

US\$3,600-5,000

€2,900-4,100

PROVENANCE:

with Agnew's, London, where purchased for the present collection.

PROPERTY FROM THE COLLECTION OF
NINA R. AND ARTHUR A. HOUGHTON, JR.
(LOTS 94-98 & 100-129)



103



104

***103**

CORNELIUS PEARSON (BOSTON, LINCOLNSHIRE 1805-1891)

Thirlmere Lake, Cumbria

signed and dated 'C. Pearson/1856.' (lower left)
pencil and watercolour heightened with touches of bodycolour and with
scratching out
8 x 14 $\frac{7}{8}$ in. (20 x 38 cm.)

£2,000-3,000

US\$2,900-4,200

€2,400-3,500

PROVENANCE:

with Agnew's, London, where purchased for the present collection.

***104**

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

Vale of Clwyd, Wales

signed and dated 'J. VARLEY: 1804' (lower left) and further signed, inscribed
and dated 'View in the Vale of Clwyd N Wales/ by J Varley 1804' (verso of the
original mount)
pencil and watercolour with scratching out on oatmeal paper
11 $\frac{1}{2}$ x 17 in. (29 x 43.2 cm.)

£1,500-2,000

US\$2,200-2,800

€1,800-2,300

PROVENANCE:

with Agnew's, London, where purchased for the present collection.

EXHIBITED:

London, Agnew's, *100th Annual Exhibition of Watercolours and Drawings*, 15
January-18 February 1973, no. 101.



***105**

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

A stream in the Welsh Mountains near Snowdon range

inscribed 'Near Snowdon range' (verso) numbered '69' (lower left)

pencil and watercolour with scratching out, watermark 'JWHATMAN/ 1829'

13½ x 21½ in. (34.7 x 53.7 cm.)

£8,000-12,000

US\$12,000-17,000

€9,300-14,000

PROVENANCE:

The Artist's Sale (†); Christie's, London, 27 May 1850, lot 371 (2¼ gns to Smith).

Samuel Oliver; Christie's, London, 18 April 1887, lot 49 (4½ gns to Peel).

with Agnew's, London, where purchased for the present collection.

PROPERTY FROM THE COLLECTION OF
NINA R. AND ARTHUR A. HOUGHTON, JR.
(LOTS 94-98 & 100-129)



***106**

SAMUEL AUSTIN (LIVERPOOL 1796-1834 LLANFYLLIN)

The beach at Ostend

pencil and watercolour heightened with bodycolour and gum arabic, and with scratching out
10 $\frac{5}{8}$ x 18 $\frac{1}{8}$ in. (27 x 46 cm.)

£1,500-2,000

US\$2,200-2,800

€1,800-2,300

PROVENANCE:

with Agnew's, London, where purchased for the present collection.



***107**

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

Calais beach with shrimpers and a dog

pencil and watercolour heightened with bodycolour and with scratching out
6 x 8¾ in. (15.2 x 22.2 cm.)

£5,000-8,000

US\$7,100-11,000
€5,800-9,300

PROVENANCE:

with Agnew's, London, where purchased for the present collection.

EXHIBITED:

London, Society of Painters in Watercolours, summer 1832, no. 304.

LITERATURE:

N. Solly, *Memoir of the Life of David Cox*, London, 1873, p. 322.

This drawing dates from Cox's last trip to the Continent, when he concentrated his time on the three French ports of Calais, Boulogne, and Dieppe. Cox more frequently depicted shrimpers in Wales and the north of England in the latter part of the 1830s and into the 1840s.

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(LOTS 94-98 & 100-129)



***108**

THOMAS ROWLANDSON (LONDON 1756-1827)

Elegant figures with a dog, by a lake

with signature 'T. Rowlandson' (lower right)

pen and ink and watercolour

9 x 10 in. (22.8 x 25.4 cm.)

£1,500-2,000

US\$2,200-2,800

€1,800-2,300

PROVENANCE:

with Agnew's, London, where purchased for the present collection.



109

***109**

ATTRIBUTED TO DAVID COX, O.W.S. (BIRMINGHAM 1783-1859)

The Old Customs House, Greenwich

pencil and watercolour heightened with bodycolour and with scratching out
5¾ x 8½ in. (14.7 x 21.5 cm.)

£2,000-3,000

US\$2,900-4,200
€2,400-3,500

PROVENANCE:

with Agnew's, London, where purchased for the present collection.

***110**

EDWARD DUNCAN, R.W.S. (LONDON 1803-1882)

Landscape with a rainbow

signed 'E. Dunc[an]' (lower right)
pencil and watercolour heightened with touches of bodycolour and with
scratching out
8¾ x 12¼ in. (21.7 x 31 cm.)

£1,200-1,800

US\$1,700-2,500
€1,400-2,100

PROVENANCE:

with Agnew's, London, where purchased for the present collection.



110

PROPERTY FROM THE COLLECTION OF
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(LOTS 94-98 & 100-129)



***111**

DAVID COX, JUN. (DULWICH 1809-1885 STREATHAM)

A street market on the Continent

signed and dated 'David Cox/Junior' (lower right)

pencil and watercolour with bodycolour and with scratching out
8¾ x 12½ in. (22.2 x 31.7 cm.)

£2,500-3,500

US\$3,600-5,000

€2,900-4,100

PROVENANCE:

with Agnew's, London, where purchased for the present collection.



***112**

EDWARD ANGELO GOODALL, R.W.S. (LONDON 1819-1908)

The Church of SS. Giovanni e Paolo, Venice

signed 'EA. Goodall RWS' (lower right)

pencil and watercolour heightened with touches of white and with scratching out
8½ x 12 in. (21.7 x 30.5 cm.)

£2,500-3,500

US\$3,600-4,900

€2,900-4,000

PROVENANCE:

with Agnew's, London, where purchased for the present collection.

San Giovanni è Paolo, Venice is the largest church in the city, here seen from the Rio dei Mendicanti. Edward Angelo Goodall executed many views of Venice, but also travelled in Morocco, Spain and Portugal, and recorded events in the Crimea for the *Illustrated London News* in 1854. He exhibited at the Royal Academy between 1881 and 1884, at the British Institution, at the Royal Society of British Artists, and also at the Old Watercolour Society.

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(LOTS 94-98 & 100-129)



***113**

CLARKSON FREDERICK STANFIELD, R.A. (SUNDERLAND 1793-1869 LONDON)

A capriccio scene, Venice

signed 'C. Stanfield R.A.' (lower left)

pencil and watercolour heightened with gum arabic, bodycolour and with scratching out
7¾ x 10¼ in. (19.8 x 26 cm.)

£3,000-5,000

US\$4,300-7,100

€3,500-5,800

PROVENANCE:

with Agnew's, London, where purchased for the present collection.

Clarkson Stanfield made two trips to Venice in 1830 and as part of his longer Italian tour of 1838-9. However the present drawing appears to be a capriccio scene of various Venetian elements. With the lagoon to the right, the building being a substantial city Gothic palazzo rather than an outer island building, and the view down a straight waterfront with distant land behind, would suggest a view roughly west and north along the Fondamenta Nuova, but there is no campanile of this sort at the far end. There are other known capriccio's of Venice by Stanfield, including one in the Guildhall Art Gallery, London (730).

The signature, including 'R.A.' dates it to after 1835, so it is either based on sketches from his first visit, or executed soon after the second one.

We are grateful to Dr Pieter Van De Merwe for his assistance in preparing this catalogue entry.



***114**

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

Menton, France

signed 'W Callow.' (lower left)

pencil and watercolour with scratching out

9 $\frac{3}{8}$ x 13 $\frac{3}{4}$ in. (24.5 x 35 cm.)

£3,000-5,000

US\$4,300-7,100

€3,500-5,800

PROVENANCE:

with Agnew's, London, where purchased for the present collection.

PROPERTY FROM THE COLLECTION OF
NINA R. AND ARTHUR A. HOUGHTON, JR.
(LOTS 94-98 & 100-129)



***115**

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Cannes

inscribed and dated 'Cannes./ 3.30. P.M./ 10 April. 1865.' (lower left) and numbered '135' (lower right, and further inscribed in Greek and with colour notes)

pencil, pen and brown ink and watercolour
6 $\frac{7}{8}$ x 2 $\frac{1}{4}$ in. (17.5 x 54 cm.)

£12,000-18,000

US\$17,000-25,000

€14,000-21,000

PROVENANCE:

with Agnew's, London, where purchased for the present collection.

Lear spent the winter of 1864-5 in Nice executing 240 watercolours for exhibition the following spring in London. This watercolour was made shortly before his return to London.



***116**

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Genoa, Italy

extensively inscribed in Greek and with colour notes and dated '23. Decbr. 1864/ 7.20. - 9. AM' (lower left)
 pen and brown ink and brown, pink and blue wash
 9¼ x 21½ in. (23.5 x 53.7 cm.)

£8,000-12,000

US\$12,000-17,000

€9,300-14,000

PROVENANCE:

with Agnew's, London, where purchased for the present collection.

Lear took a walking tour from Nice to Genoa and back in December 1864, accompanied by his servant Giorgio. He arrived in Genoa on 20 December, and on 23 December he wrote in his diary, 'Up at 6. Bright cold & clear. Coffee at Café at 7 - & off, 7.15 - to the Walls -(alas! mountains (with mist) not clear! -) & drew till 9.15....Set out at 1 - & drew again at the spot below the Lanterna, a wonderful Coast scene - but the hill never became clear. Then I made some useful studies of Genoa, (always in Periwinkles or Pericles of my life - as M. Kestner used to say - from the tearing Omnibi, - raging mules, - erroneous asses, & other bores. At 3.15 - we came all athwart the town, & were in at the sunset on the wall below Carignano - but it never became clear. Nevertheless I think my drawings may be useful. The splendour of Genoa is sunset! And the streets too: also the women & their dresses. Certainly Genoa is a delightful place.'

PROPERTY FROM THE COLLECTION OF
NINA R. AND ARTHUR A. HOUGHTON, JR.
(LOTS 94-98 & 100-129)



***117**

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Cannes

inscribed and dated 'Cannes./5.4.5 PM. 8 April 1865 Isle St^e. Marguerite' (lower left) and numbered ('115') (lower right), and further inscribed with the artist's colour notes
pen and brown ink and watercolour, heightened with white on blue paper
6½ x 19¾ in. (15.6 x 50 cm.)

£6,000-10,000

US\$8,500-14,000
€7,000-12,000

PROVENANCE:

with Agnew's, London, where purchased for the present collection.

For a note on Lear's trip to Cannes in 1865, please see lot 115.



***118**

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Rabbato, Gozo, Malta

dated '5.30 P.M. March 20. 1866.' and numbered '203' (lower right) and extensively inscribed with colour notes throughout

pen and brown ink and pink, green and ochre wash heightened with white on grey paper

7½ x 20¾ in. (18 x 52.8 cm.)

£7,000-10,000

US\$9,900-14,000

€8,100-12,000

PROVENANCE:

with Agnew's, London, where purchased for the present collection.

The city of Rabbato is now known as Victoria, but remains the capital of Gozo, the larger of Malta's subsidiary islands. Lear travelled to Malta for the winter of 1865-6 on his way from Venice to Corfu and stayed for three months. He spent just a week on Gozo, from 16-23 March, and on his daily walks made over 80 sketches of the island. He wrote to his friend Lady Waldegrave on 13 April 1866, 'Did I tell you of my visit to Oudesch, vulgarly called Gozo? It was a most pleasant one, and with the help of Giorgio I drew every bit of it, walking fifteen or twenty miles a day. Its coast scenery may truly be called pomszkizillious and gromphibberous, being as no words can describe its magnificence.'



***119**

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Tellicherry, Kerala, India

inscribed '47/ Hills with peaky tops engrailed' (upper right, under the mount) and 'Malabar Coast. (India.)' (upper left, under the mount)

pencil, pen and brown ink, brown wash

12 $\frac{7}{8}$ x 21 $\frac{1}{2}$ in. (32.7 x 54.7 cm.)

£10,000-15,000

US\$15,000-21,000

€12,000-17,000

PROVENANCE:

with Agnew's, London.

Sir Robert Sitwell.

with Agnew's, London, where purchased for the present collection.

Lear's expedition to India and Ceylon was the last, and longest, trip that he ever took. Lear was over sixty when Lord Northbrook (1826-1904), who was then Viceroy, invited him to travel to the sub-continent with all expenses being taken care of. Initially he was reluctant to go, but on arrival he became 'nearly mad from sheer beauty & wonder of foliage! O new Palms!!! O flowers!! O creatures!! O beasts!! - anything more overpoweringly amazing cannot be Conceived!' (Lear's Indian Journal, 22 November 1873, in V. Noakes, *Edward Lear: The Life of a Wanderer*, London, 2006, p. 227). Having arrived in November 1873, he stayed for a year before travelling on to Ceylon at the end of 1874. He arrived in Tellicherry, in modern-day Kerala, on 29 October 1873, where he was amazed by the coconut palms.



***120**

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Philae, Egypt

inscribed and dated 'Philae. Jan^r 31. Feb^r. 4./ 1854.' and numbered '156' (lower right), and extensively inscribed with colour notes throughout
pencil, pen and brown ink and watercolour
12¼ x 19½ in. (31.1 x 49.5 cm.)

£10,000-15,000

US\$15,000-21,000

€12,000-17,000

PROVENANCE:

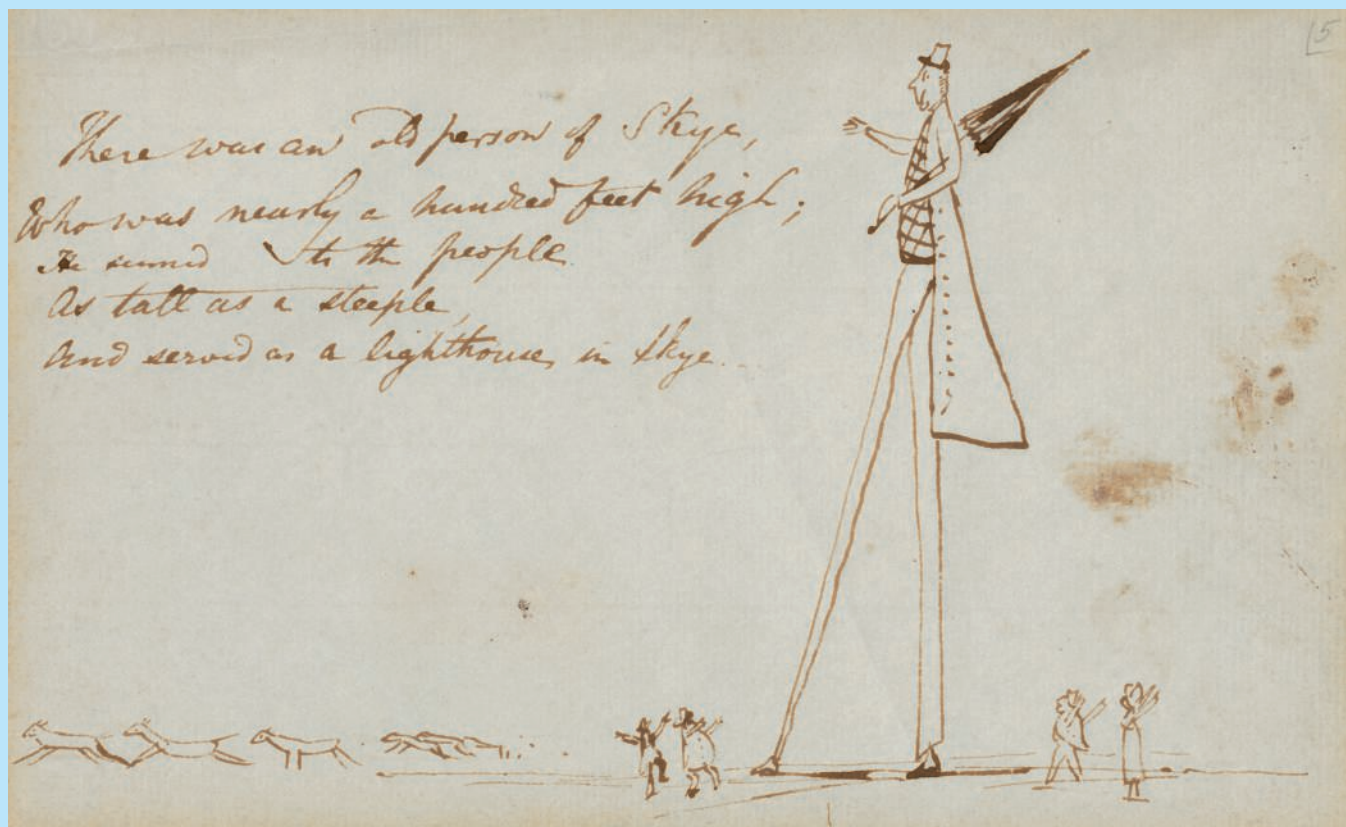
with Agnew's, London, where purchased for the present collection.

Lear first journeyed to Egypt in January 1849 but was only able to find time to visit Cairo and the Pyramids. At the end of 1853, however, he arrived in Cairo and immediately accepted an offer to travel up the Nile by boat. On reaching Philae the group set up camp and remained on the island for ten days which Lear spent sketching and recording the temples and the surrounding area. He wrote to his sister Ann, 'It is impossible to describe the place to you, any further than saying it is more like a real fairy island than anything else I can compare it to. It is very small, & was formerly all covered with temples, of which the ruins of 5 or 6 now only remain. The great T. of Isis, on the terrace of which I now am writing, is so extremely wonderful that no words can give the least idea of it'. Lear was much taken by the scenery and the extraordinary light and colours, and completed at least twenty oil paintings of Philae.

NONSENSE DRAWINGS BY EDWARD LEAR,
FROM THE COLLECTION OF NINA R. AND ARTHUR A. HOUGHTON, JR.
(LOTS 121-129)

Although rarely seen on the market, Lear's Nonsense poems and limericks, with their accompanying drawings, are perhaps his best known works, familiar across the world. They come from the time Lear spent at Knowsley between 1831 and 1837, when he was commissioned to produce drawings of the menagerie of Lord Stanley, later the 13th Earl of Derby. Lear entertained the many children who visited Knowsley with poem and songs, and with a series of illustrated limericks. These were not gathered together and published until 1846, when they were published anonymously by Thomas McLean as *Book of Nonsense*. Several drawings exist for each published limerick, as he often gave them as gifts to children, and 48 Nonsense drawings remain in an album at Knowsley. He continued to produce Nonsense drawings and limericks throughout his life, and *A Book of Nonsense* was republished several times, alongside 3 further books of Nonsense drawings and limericks.

Lear wrote to Norah Bruce in 1870, 'Nonsense is the breath of my nostrils', and his joy in the absurd and ridiculous is immediately obvious in these drawings. The present group of drawings relate to a variety of his Nonsense books, and indeed some were never published in Lear's lifetime and are fairly recent discoveries.



***121**

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

'There was an old person of Skye, who was nearly a hundred feet high'

inscribed 'There was an old person of Skye,/ Who was nearly a hundred feet high;/ He seemed to the people/ As tall as a steeple,/ And served as a lighthouse on Skye.' (upper left)
pen and brown ink, partial watermark '18...'

4 7/8 x 7 7/8 in. (12.5 x 20 cm.)

£3,000-5,000

US\$4,300-7,100

€3,500-5,800

LITERATURE:

V. Noakes, *Edward Lear, The Complete Nonsense and Other Verse*, London, 2006, p. 461.



***122**

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

'There was an old person of Calais, who lived in a blue marble palace'

inscribed 'There was an old person of Calais/ Who lived in a blue marble palace./ But in coming downstairs./ He encountered some bears/ Who devoured that old person of Calais.' (upper left)

pen and brown ink

4 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (12.5 x 20 cm.)

£3,000-5,000

US\$4,300-7,100

€3,500-5,800

LITERATURE:

V. Noakes, *Edward Lear, The Complete Nonsense and Other Verse*, London, 2006, p. 116.

Although of a similar date to the *Book of Nonsense*, this drawing was unpublished.

NONSENSE DRAWINGS BY EDWARD LEAR, FROM THE
COLLECTION OF NINA R. AND ARTHUR A. HOUGHTON, JR.
(LOTS 121 -129)



***123**

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

'There was an old man of the Rhine, who thought it was going to be fine'

inscribed 'There was an old man of the Rhine, who thought it was going to be fine./ So he walked for six hours through wind and through showers/ that resolute man of the Rhine.' (upper centre)
pen and brown ink, partial watermark '...37'

4 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (12.5 x 20 cm.)

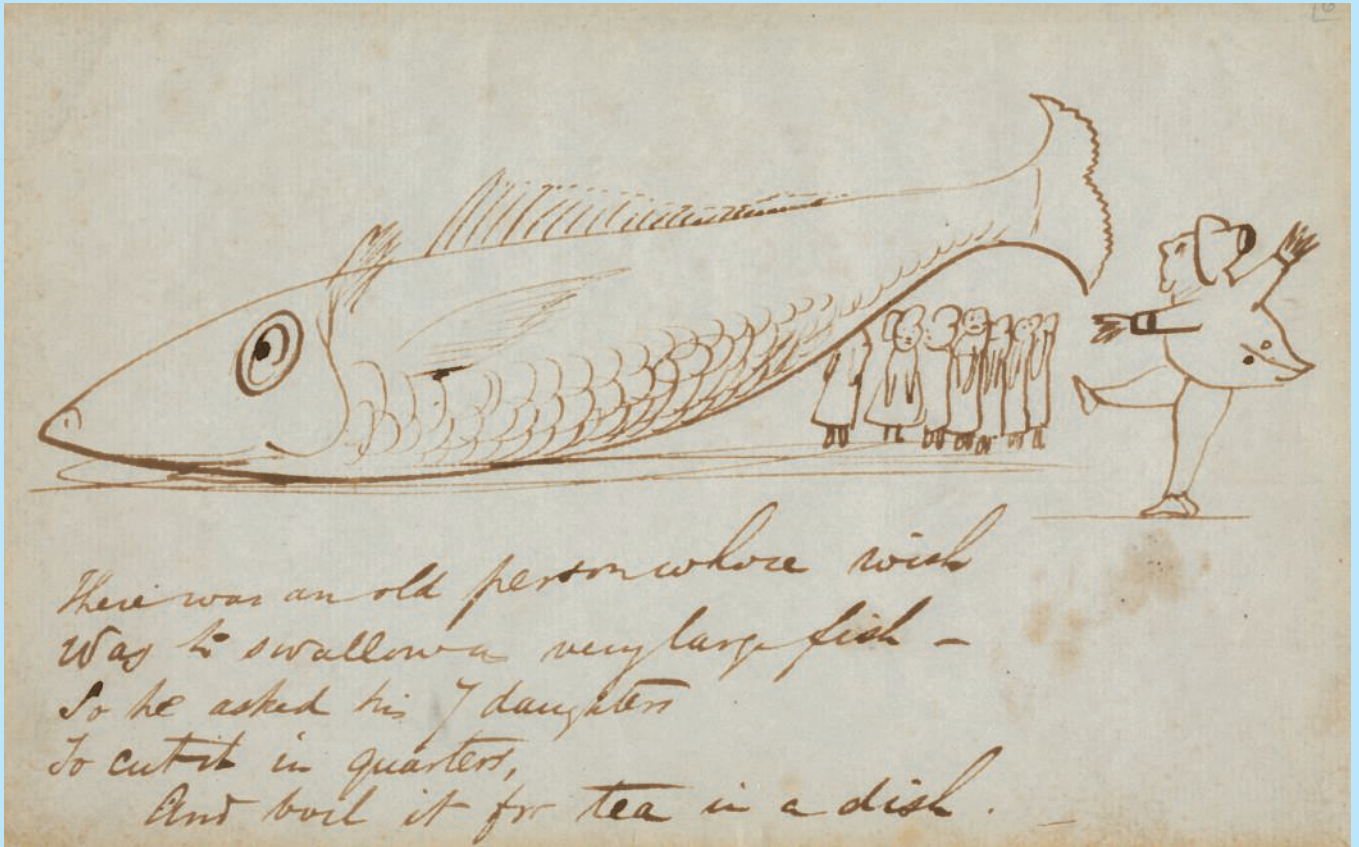
£3,000-5,000

US\$4,300-7,100

€3,500-5,800

LITERATURE:

V. Noakes, *Edward Lear, The Complete Nonsense and Other Verse*, London, 2006, p. 461.



***124**

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

'There was an old person whose wish was to swallow a very large fish'

inscribed 'There was an old person whose wish/ Was to swallow a very large fish -/ So he asked his 7 daughters/ To cut it in quarters,/ And boil it for tea in a dish.' (lower left)
 pen and brown ink, partial watermark '...37'

4 7/8 x 7 7/8 in. (12.5 x 20 cm.)

£3,000-5,000

US\$4,300-7,100

€3,500-5,800

LITERATURE:

V. Noakes, *Edward Lear, The Complete Nonsense and Other Verse*, London, 2006, p. 462.

NONSENSE DRAWINGS BY EDWARD LEAR, FROM THE
COLLECTION OF NINA R. AND ARTHUR A. HOUGHTON, JR.
(LOTS 121 -129)



***125**

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

'There was an old man of Algiers, who was given to shedding of tears'

inscribed 'There was an old man of Algiers./ Who was given to shedding of tears./ He sat on a Rug,/ And
cried into a jug./ That deplorable man/ of Algiers' (centre left)
pen and brown ink

4 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (12.4 x 20 cm.)

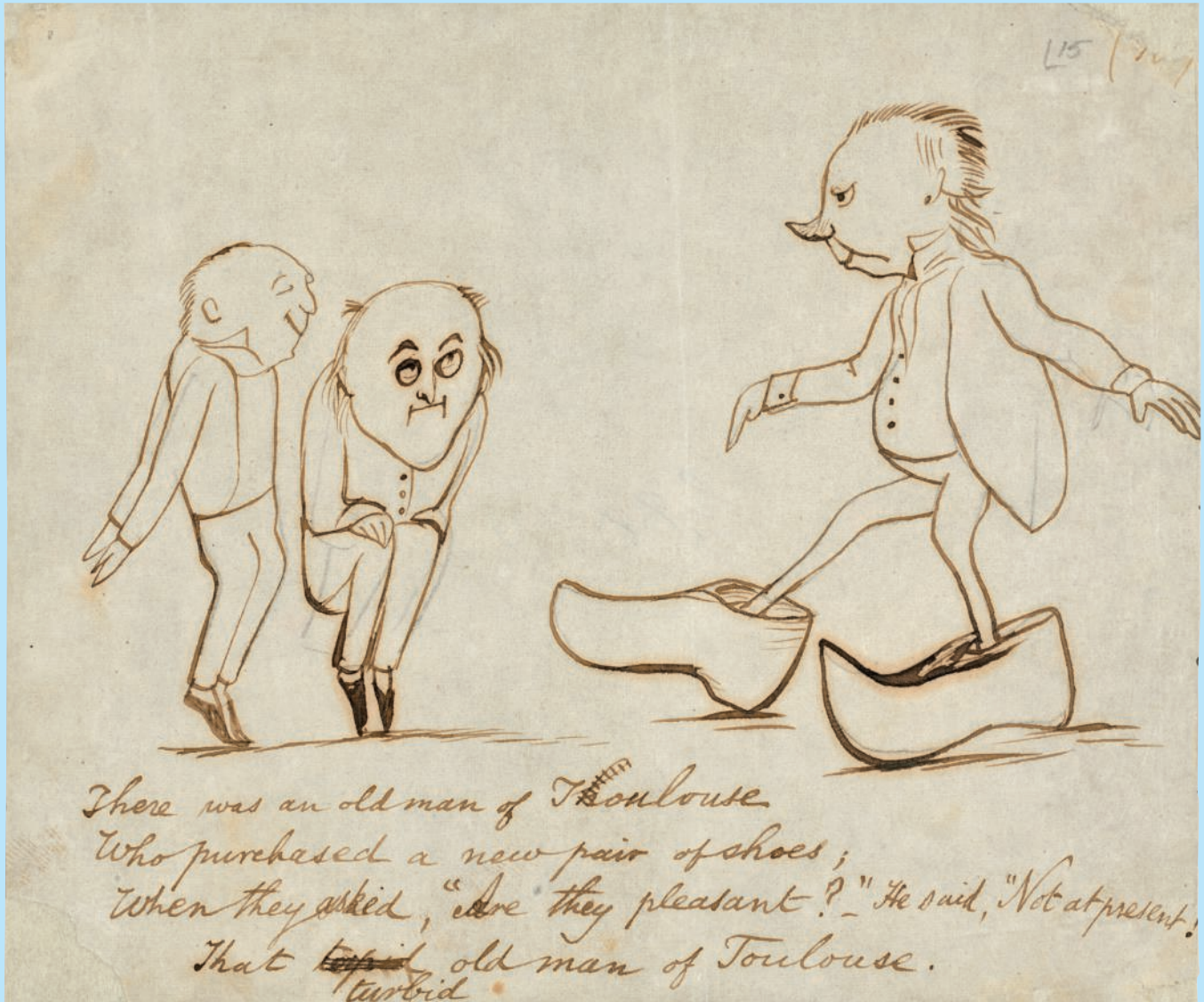
£2,500-3,500

US\$3,600-5,000

€2,900-4,100

LITERATURE:

V. Noakes, *Edward Lear, The Complete Nonsense and Other Verse*, London, 2006, p. 462.



***126**

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

'There was an old man of Toulouse who purchased a new pair of shoes'

inscribed 'There was an old man of Toulouse/ who purchased a new pair of shoes;/ When they asked, "Are they pleasant?" He said, "Not at present."/ That turbid old man of Toulouse.'

pen and brown ink
 5½ x 6½ in. (14 x 15.6 cm.)

£2,500-3,500

US\$3,600-5,000
 €2,900-4,100

EXHIBITED:

E. Lear, *More Nonsense, Pictures, Rhymes, Botany Etc.*, London, 1872, p. 10.
 V. Noakes, *Edward Lear, The Complete Nonsense and Other Verse*, London, 2006, p. 332.



***127**

EDWARD LEAR

(LONDON 1812-1888 SAN REMO)

*'There was a young person whose chin,
resembled the point of a pin'*

inscribed 'There was a young person whose chin,/ Resembled the point of a pin: so she had it made sharp/ & purchased a harp - & played several tunes on her chin' (lower centre)
pen and brown ink on paper blindstamped "
4 $\frac{3}{8}$ x 7 $\frac{1}{8}$ in. (11.1 x 18.1 cm.)

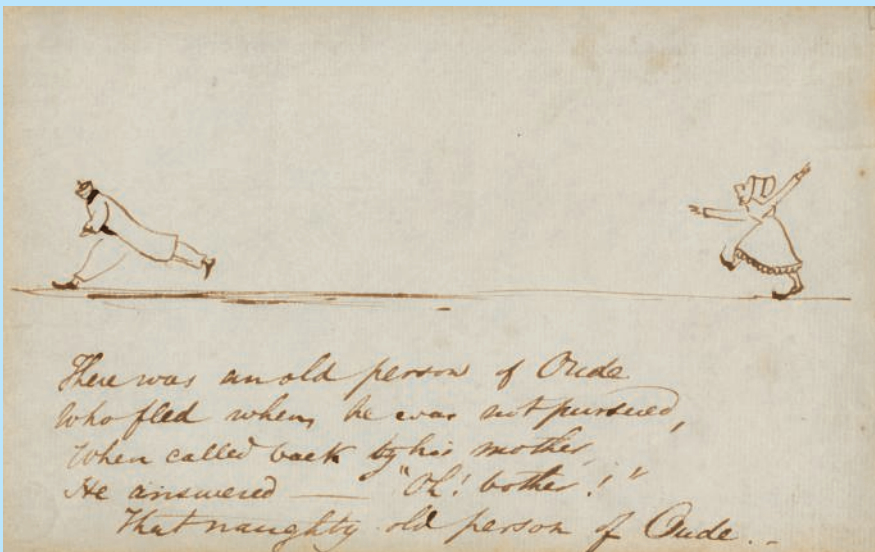
£2,000-3,000

US\$2,900-4,200

€2,400-3,500

LITERATURE:

E. Lear, *A Book of Nonsense*, London, 1861, p. 12.
V. Noakes, *Edward Lear, The Complete Nonsense and Other Verse*, London, 2006, p. 461.



***128**

EDWARD LEAR

(LONDON 1812-1888 SAN REMO)

*'There was an old person of Oude, who fled
when he was not pursued'*

inscribed, 'There was an old person of Oude/ Who fled when was he was not pursued,/ When called back by his mother/ He answered "Oh! bother!"/ That naughty old person of Oude.' (lower centre)
pen and brown ink, blindstamped '...' (lower left)
4 $\frac{7}{8}$ x 7 $\frac{1}{8}$ in. (12.5 x 20 cm.)

£2,000-3,000

US\$2,900-4,200

€2,400-3,500

LITERATURE:

V. Noakes, *Edward Lear, The Complete Nonsense and Other Verse*, London, 2006, p. 460.

Whilst there are slight changes to the wording of the limerick as published by Vivien Noakes, the drawing is the same.



***129**

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

'There was an old man with an Owl who continued to bother and howl'

inscribed 'There was an old man with an Owl/ Who continued to bother & howl:/ He sat on a rail & imbibed bitter ale/ Which appeased that old man and his owl.' (lower left)

pen and brown ink

4¾ x 7 in. (11.1 x 17.8 cm.)

£2,000-3,000

US\$2,900-4,200

€2,400-3,500

LITERATURE:

E. Lear, *A Book of Nonsense*, London, 1861, p. 98.

V. Noakes, *Edward Lear, The Complete Nonsense and Other Verse*, London, 2006, p. 176.



•130

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

Castel San'Angelo, Rome

pencil and watercolour with scratching out
9⁷/₈ x 14 in. (25.2 x 35.5 cm.)

£1,500-2,000

US\$2,200-2,800

€1,800-2,300

PROVENANCE:

with Reid Gallery, Guildford.



131

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

The vegetable market, Ghent, with Gravensteen Castle from Geldmunt behind

signed and dated 'Wm. Callow/ 1863.' (lower left)
pencil and watercolour heightened with bodycolour
13 $\frac{3}{4}$ x 19 $\frac{5}{8}$ in. (35 x 49.2 cm.)

£3,000-5,000

US\$4,300-7,100

€3,500-5,800

The present drawing shows the Gravensteen Castle from Geldmunt and is based on a pencil sketch drawn in the late summer of 1850 (Tate Gallery (A00149). Another Callow drawing of Ghent in the Tate, of the Place St. Pharaïlde, is dated 29th September 1850.



132

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

Figures on a bridge over a canal, Braunschweig, Germany

signed and dated 'TS Boys. 1865' (lower left on two bricks)
pencil and watercolour with gum arabic heightened with touches of
bodycolour, and with scratching out
17% x 12% in. (44.2 x 32.1 cm.)

£3,000-5,000

US\$4,300-7,100
€3,500-5,800

PROVENANCE:

with John Spink, London.

Anonymous sale; Christie's, London, 5 July 2011, lot 176, where purchased by
the present owner.

EXHIBITED:

London, New Watercolour Society, 1865, no. 270, as 'On the Canal,
Braunswig [*sic*]'.
Exhibited in 1865, the present watercolour is probably derived from a
drawing executed on one of Boys' sketching tours of the Continent in the
1830s whilst visiting his brother and sister in Darmstadt, Germany.



PROPERTY OF A LADY

133

SAMUEL PROUT, O.W.S. (PLYMOUTH 1783-1852 LONDON)

View of Nuremberg

pencil, pen and brown ink and watercolour heightened with bodycolour and with scratching out
21 x 28 in. (53.2 x 71 cm.)

£4,000-6,000

US\$5,700-8,400
€4,700-6,900

PROVENANCE:

Sir W. Cuthbert Quilter, Bt. (!); Christie's, London, 22 June 1923, lot 142 (170 gns to Sampson).
with the Rowley Gallery, London.

LITERATURE:

F.G. Stephens, 'The Collection of Mr. C. Cuthbert Quilter, M.P. IV. The Deceased English Masters', *The Magazine of Art*, 20, 1896-97, p.316.

The first owner of this magnificent watercolour was Sir Cuthbert Quilter, the founder of the National Telephone Company and M.P. for Sudbury from 1885 to 1906. He built Bawdsey Manor in Suffolk in 1886, and filled it with his remarkable collection of contemporary art and Old Masters, ranging from the Pre-Raphaelites to Gainsborough and Northern European masters.

134**ALFRED WILLIAM HUNT, R.W.S. (LIVERPOOL 1830-1896 LONDON)***Lucerne*

pencil, watercolour and bodycolour with scratching out
13¾ x 10¼ in. (35 x 51.5 cm.)

£6,000-10,000

US\$8,500-14,000
€7,000-12,000

PROVENANCE:

James Leathart.
with Fine Art Society, London, by 1884.
Norman Charles Cookson, by 1897.
Anonymous sale; Bonham's, London, 22 July 1981, lot 161.
with Chris Beetles, London, where purchased by the present owner.

EXHIBITED:

London, Old Water-Colour Society, 1864, no. 127.
London, Fine Art Society, *Pictures and Drawings of Mr Alfred W. Hunt*, 1884, no. 39 or 67.
Liverpool, Walker Art Gallery, *Memorial Exhibition of Pictures by Alfred W. Hunt, R.W.S.*, 1897, no. 106.
New Haven, Yale Center for British Art, and Oxford, Ashmolean Museum, *The Poetry of Truth: Alfred William Hunt and the Art of Landscape*, September 2004 - April 2005, no. 16.

LITERATURE:

Athenaeum, 30 April 1864, p. 618.
C. Newall, *Victorian Watercolours*, Oxford, 1987, p. 16.

Hunt was in Switzerland in July and August of 1859, when he made this drawing standing on the bridge over the Reuss in the centre of Lucerne. In the centre of the composition is the famous Kapellbrücke, the covered bridge which crosses the Reuss just before it meets the lake, with the distinctive octagonal tower of the Wasserturm just behind. Turner had painted a very similar view in 1843, and it has been suggested that Hunt organised his tour of Germany and Switzerland with the intention of visiting places known from Turner's drawings, or recommended by Ruskin. When the present drawing was exhibited at the Old Water-Colour Society in 1864, it was loaned by Leathart, and was admired by the critic for the *Athenaeum* for its 'force and brilliancy as well as the truth [that] commend it to all'.



135

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

The Monastery of St Nilus, Mount Athos

inscribed in Greek 'Ayios Nilos' and inscribed and dated 'Athos./ 7.Sept.1856.' (lower right) and further inscribed with colour notes
pencil, pen and brown ink and watercolour
14 x 20¾ in. (35.6 x 52.7 cm.)

£12,000-18,000

US\$17,000-25,000
€14,000-21,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 13 July 1989, lot 217.
with Agnew's, London, where purchased for the present collection.

Vivien Noakes in her biography of Edward Lear, *Edward Lear, The Life of a Wanderer, London, 1968*, p.145, describes the artist's visit to the tiny monastery of St Nilus (or St Nilo), perched on a cliff at the tip of the peninsula. In a letter to his sister Ann, he wrote, 'that was the queerest spot I ever beheld... 2 old men lived there - neither more than half-witted; they gave me a dry fish & water melon - but only said these words all the time I was there - "are you a Christian?"'

St Nilus was born in the Peloponnese at the end of the 16th Century and orphaned at an early age. He was brought up by his uncle, the holy monk Makarios, and entered the priesthood himself in the 1600's. In 1615 the pair moved to Mount Athos to live the ascetic life. After Makarios's death, Nilus went to live in further isolation in a cave on the Holy Mountain where he was later buried. After his death fragrant myrrh gushed forth from the cave down into the sea. Because of its miraculous healing properties, boats came regularly to collect the oil and many people were cured of their illnesses by it.



***136**

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

Argostoli and the Black Mountain, Cephalonia

inscribed, numbered and dated 'Argostoli [in Greek]. (129)/May 5. 1863.' (lower right) and extensively inscribed with colour notes

pencil, pen and brown ink and watercolour

12 $\frac{7}{8}$ x 19 $\frac{3}{4}$ in. (32.8 x 50.3 cm.)

£7,000-10,000

US\$10,000-14,000

€8,200-12,000

PROVENANCE:

Gilbert Davis (L. 757a).

William Cavendish Bentinck, 9th Duke of Portland and by descent to

Anonymous sale; Christie's, New York, 30 January 2014, lot 72.

Lear left Corfu on 4 March 1864 when it ceased to be a British Protectorate with the transfer of the Ionian Islands to Greece. In the spring of 1863, before leaving the 'loveliest place in the world' (V. Noakes, *Edward Lear 1812-1888*, London, 1985, p. 108) Lear toured the other Ionian Islands, Paxos, Levkas, Ithaca, Cephalonia, Kythera and finally Zante, gathering material for his *Views in the Seven Ionian Islands* which was published on 1 December 1863. Plate XII of the series is a view of Argostoli, the capital of Cephalonia with the Black Mountain behind, so called because of the 'great pine-forest at the top' as described by Lear in the text accompanying the lithograph.

Lear's drawings of Cephalonia were all dated between 2 and 8 May, the present drawing was executed mid way through this trip. Another undated view showing the Black Mountain was sold in these Rooms, 12 December 2007, lot 56.

Gilbert Davis (1899-1983), a previous owner of this drawing, was an actor and writer who amassed a collection of over 3,000 drawings of British artists and other artists working in Britain.



ARCHITECTURAL DRAWINGS RELATING TO LONDONDERRY HOUSE AND WYNYARD PARK (LOTS 137-141)

Mostly commissioned by Charles William Vane (1778-1854), 3rd Marquess of Londonderry for his Park Lane town house, Londonderry House, and his principal country House, Wynyard Park, County Durham, the following series of drawings demonstrate the burgeoning wealth and political ambitions of one of the most influential families in 19th century Britain.

Lord Charles William Stewart (later Vane) became the 3rd Marquess of Londonderry on the death of his famed elder half-brother, better known by his courtesy title Viscount Castlereagh (1769-1822). It was in recognition Castlereagh's substantial diplomatic achievements as British Foreign Minister during the Napoleonic wars that his father, Earl of Londonderry, was raised to the rank of Marquess in 1819; on the death of Castlereagh's father in 1821, he became the 2nd Marquess of Londonderry. The 2nd Marquess would die without male heir only a year later when the title passed to Lord Charles and it was he who would shape a dynasty which would remain at the pinnacle of British social, political and industrial life for the century to come.

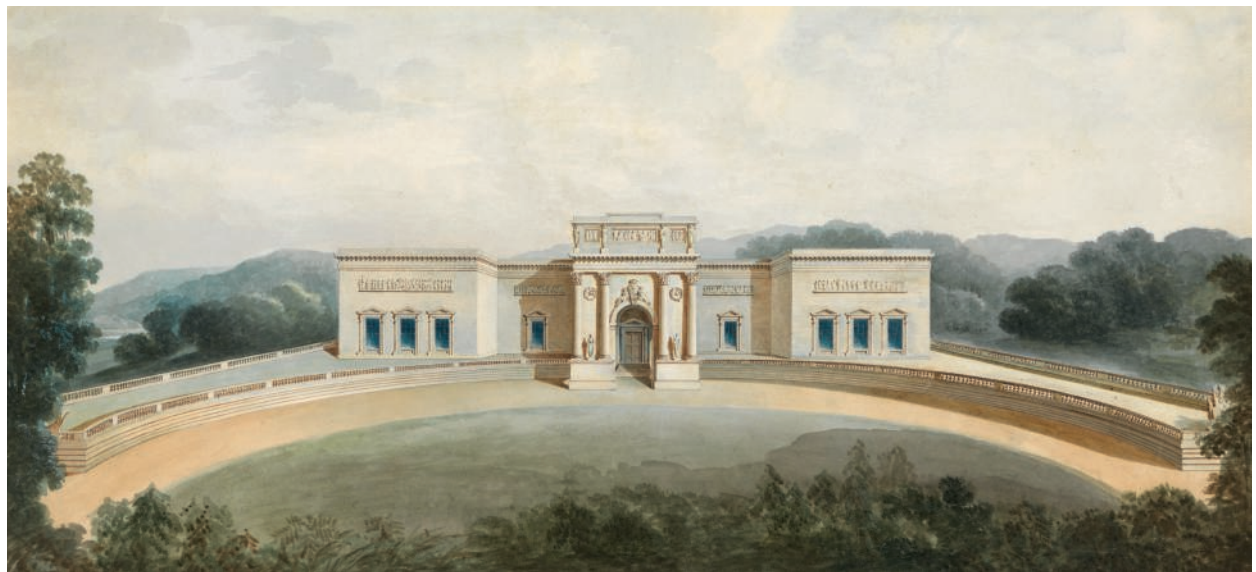
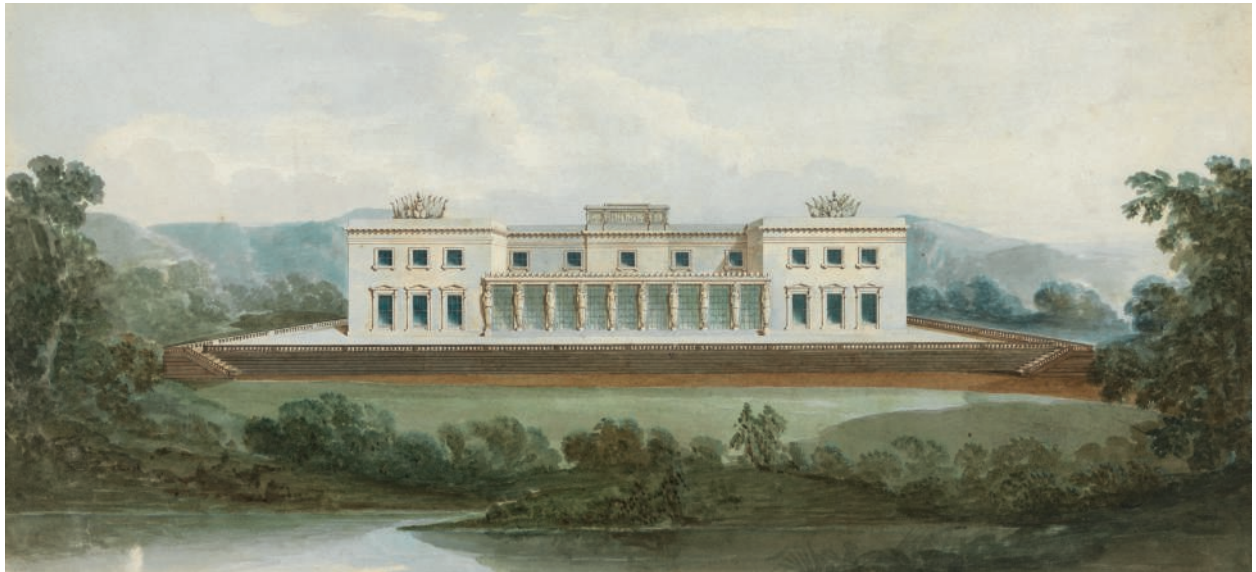
On account of his distinguished military career, which culminated whilst serving under the Duke of Wellington in the Peninsula war Lord Charles, was often referred to as '*Fighting Charlie*' and in 1812 sat for Sir Thomas Lawrence (1769-1830) resulting in a brilliantly observed portrait of the future Marquess in Hussar's uniform (NPG 6171). Considered one of the artist's greatest works, the painting serves to reinforce Stewart's preferred image as the '*Soldier Marquess*' but also betrays the swagger and pretension for which the sitter was well known in his own time. In 1813 he embarked on a diplomatic career resulting in his appointment as British ambassador to the court of Francis I, Emperor of Austria, in 1815, where he would assist both Castlereagh and Wellington during the Congress of Vienna. It was during his embassy that he met and married his second wife, the nineteen year old Lady Frances Anne Vane-Tempest (1800-1865). She was widely regarded as the greatest heiress of her generation and it was upon their marriage in 1819 that Stewart changed his name to Vane and it was through this union, the bride's ancestral home Wynyard Park, County Durham, along with extensive estates and lucrative mining interests, came into the possession of the Londonderry family.

The young bride brought with her an enormous income of some £60,000 per annum, which would finance the rebuilding of Wynyard Park on a monumental scale, as well as the purchase, expansion and remodelling of their vast London house, Holderness House (later Londonderry House) on Park Lane. Fashionable architects were required to realise the ambitious plans for the two houses and for this Lord Londonderry did not need to look far, employing his friend, the Duke of Wellington's architects Benjamin Dean (1775-1850) and Philip William Wyatt (1785-1835) who had been engaged only a few hundred yards away at Apsley House. Whilst the brothers both seem to have worked at Holderness Philip appears to have largely taken charge of the project at Wynyard. The unexecuted exterior renderings in the following lot attributed to Benjamin or Philip Wyatt illustrate the scope of the new Marquess' plans, which unarguably justify the use of the term 'monumental'. The less ornamental but equally impressive severe Grecian design eventually adopted for the house appears ostensibly identical to Benjamin Wyatt's design for the central block of the unexecuted Waterloo Palace. Some 300 feet in length and built at a cost said to exceed £100,000, the edifice perhaps demonstrates best Londonderry's desire to keep up with, if not to compete with, his friend 'The Iron Duke'.

Holderness House, acquired in 1822, was designed to impress with the sole intent of providing a space for entertaining on the grandest of scales. Remodelled under the direction of Benjamin Wyatt alongside his brother Philip, it has been suggested that some £200,000 was lavished on reconstruction and the creation of the palatial interiors for which it would become so well known (H. Montgomery Hyde, *Londonderry House and Its Pictures*, London, 1937, p.6). The double staircase and ballroom or gallery on the first floor were particularly notable with a contemporary section drawing of the former and later 19th century drawings for the redecoration of the latter also included in the coming lots. Following a ball to celebrate the coronation in 1838 a young Disraeli commented '*It was the finest thing of the season. Londonderry's regiment being reviewed, we had the band of the 10th playing on the staircase; the whole of the said staircase (a double one) being crowded with the most splendid orange trees and Cape jessamines...the Duke of Wellington and the very flower of fashion assembled*' (H. Montgomery Hyde, *The Londonderrys*, London, 1979, p. 37).

The reconstruction of Wynyard and Holderness House taxed Lady Londonderry's Vane-Tempest inheritance so heavily, that Lord Londonderry was obliged to sell the magnificent Old Master paintings he had purchased from Napoleon's sister, Caroline Murat, the deposed Queen of Naples. Thirteen paintings (including works by Titian and Domenichino) were sold at Christie's in 1823 and later two Correggios were sold to the newly-created National Gallery. While in Italy in 1841 the Londonderrys learned that Wynyard, had been gutted by fire. It is said that Lady Londonderry took to her bed for a fortnight in despair, however, Lord Londonderry was undeterred and ordered the immediate reconstruction of the interiors within the surviving shell; seven drawings for the new interiors by Ignatius Bonomi are included in the sale.

Both houses continued to play their intended roles well into the 20th century, with Londonderry House hosting legendary balls for as many as two thousand guests each year on the eve of the opening of parliament throughout the interwar years. Although by 1937 the 7th Marquess had foreseen the end of the grand life enjoyed by his forbears as many other grand London houses had already passed into the annals of history. The nationalisation of the coal industry crippled the revenues that had supported Wynyard and Londonderry House, and the latter was eventually demolished in 1962. Despite great efforts by the 9th Marquess to maintain Wynyard, the house was finally sold in 1987. AHS



137

ATTRIBUTED TO BENJAMIN DEAN WYATT (LONDON 1775-1852) OR PHILIP WILLIAM WYATT (LONDON 1785-1835)

Five proposed designs for the front and rear elevations of Wynyard Park; and a proposed design for an unrealised replacement bridge in the grounds at Wynyard; and a design for a garden fence and gate

pencil, pen and grey ink and watercolour

12½ x 19½ in. (30.8 x 49.5 cm.); and slightly smaller

(7)

£5,000-8,000

US\$7,100-11,000

€5,800-9,200

PROVENANCE:

The 9th Marquess of Londonderry, and by descent.

138

PHILIP WILLIAM WYATT (1785-1835) AND OTHER HANDS

Drawings for Wynyard Park: Section showing the side of the Great Gallery, Wynyard Park; and Section showing the end of the Great Gallery; J. SKELTON, Design for a pedestal at the end of the gallery; ENGLISH SCHOOL, Section of the sculpture gallery at Wynyard Park; ENGLISH SCHOOL, Three proposed plans for the ground floor of Wynyard Park; ENGLISH SCHOOL, design for the dining room at Wynyard Park; and JOHN GREGORY CRACE (1809-1889), Decorative design for the ballroom at Wynyard Park

the first and second signed 'P.W. Wyatt' (lower right) and inscribed as title (upper centre); the third signed 'J. Skelton' (lower right) and inscribed 'Design for pedestal at end of Gallery -/ From sketch given by the marquis of Londonderry' (upper centre); the seventh signed and dated '1863 J.G. CRACE' (lower left) the first five pencil, pen and grey ink and wash; the sixth pencil; the seventh pencil and watercolour heightened with gold
15¼ x 19¼ in. (40 x 50.2 cm.); and smaller (7)

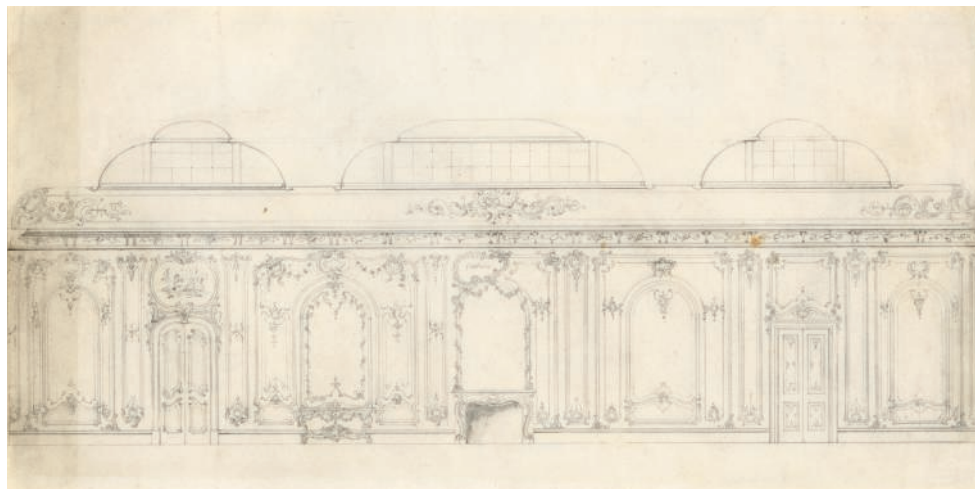
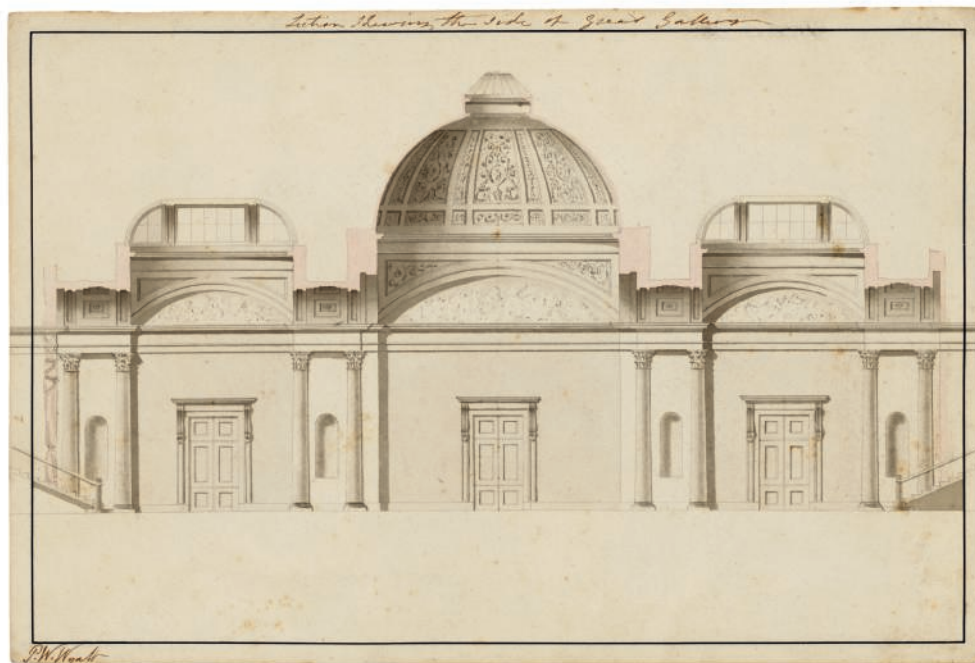
£6,000-10,000

US\$8,500-14,000

€7,000-12,000

PROVENANCE:

The 9th Marquess of Londonderry, and by descent.



139

IGNATIUS BONOMI (LONDON 1787-1870)

Seven designs for Wynyard Park, after the fire of 1841: Plan of the ceiling of the Chapel; Section of the side of the Chapel; Plan of the ceiling of the Great Drawing Room; Section longitudinally through the Great Drawing Room; Section of the end of the Great Drawing Room; Plan of the Gallery Floor; and Section longitudinally through the Gallery

variously inscribed with descriptions

pencil, pen and grey ink and watercolour

16 x 21 in (40.6 x 53.3 cm.); and slightly smaller

(7)

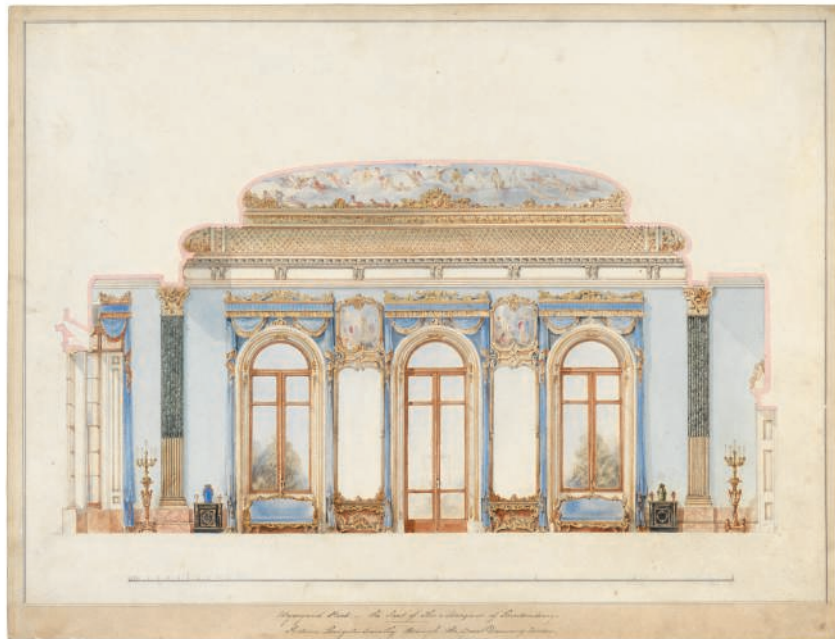
£5,000-8,000

US\$7,100-11,000

€5,900-9,300

PROVENANCE:

The 9th Marquess of Londonderry, and by descent.



140

H.H. BURNELL; AND PIERRE-CHARLES DRUSILLION (PARIS 1804-1878)

Five designs for Londonderry House: Design for the East End of the Dining Room; The south end of the proposed Dining Room; The Ground Plan of the Dining Room; Design for the short end of the Grand Gallery; and Design for the long end of the Grand Gallery

the first signed and dated 'H.H. Burnell. July. 1841' (lower right) and inscribed as title (upper centre) and with scale (lower centre); the second signed and dated 'H.H. Burnell. July. 1842' (lower right) and inscribed as title (upper centre) and with scale (lower centre); the third signed and dated 'H.H. Burnell./ July 1841' (lower right) and inscribed 'Marquis of Londonderry (lower left), as title (centre) and with scale (lower centre); the fourth signed and dated 'Paris le 17 Aout 1847/ Drusillion' (lower right) and inscribed 'Hotel de Monsieur/ le Marquis de Londonderry/ a Londres/ Coupe en Largeur/ de la grande galerie/ du 1er. Etage/ Projet de decoration' (upper left); the fifth signed and dated 'Paris 17 aout 1847/ Drusillion...' (lower right) and with partial inscription (upper left)

pencil, pen and grey ink and watercolour

18 $\frac{3}{8}$ x 25 $\frac{1}{2}$ in. (48 x 64.8 cm.); and smaller; and ENGLISH SCHOOL, *Design for the front door of Londonderry House*

(6)

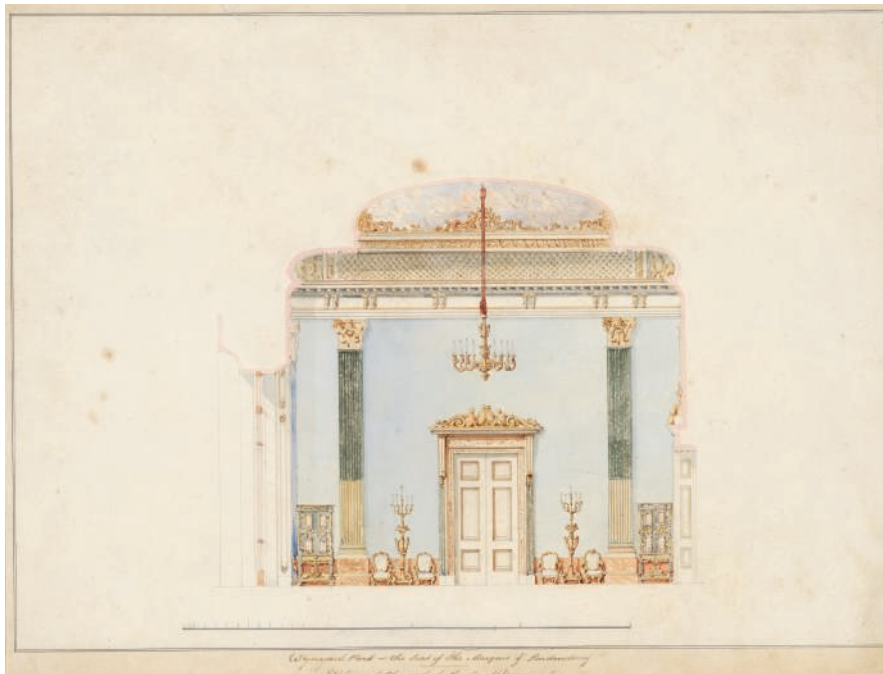
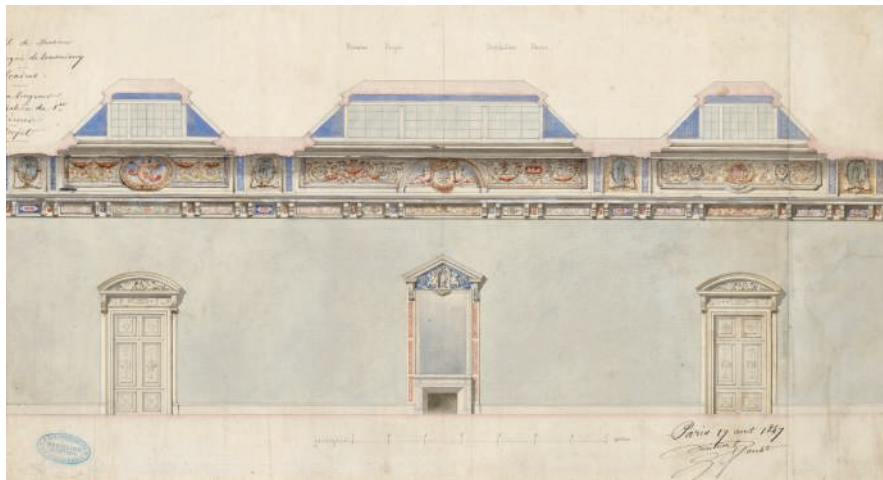
£4,000-6,000

US\$5,700-8,500

€4,700-7,000

PROVENANCE:

The 9th Marquess of Londonderry, and by descent.



141

ADOLPHUS CARTIMELIE, AND OTHER HANDS

Drawings for Holderness House: Sections through the house showing the gallery; English School, Transverse section of the proposed new dining room; English School; The proposed design for the Banqueting Room, Longitudinal Section; and English School, three elevations and sections of the side of the house

the first signed and dated 'Adolphus Cartimelie arch. inv. delt./ 1823' (lower right) and inscribed 'Holdness [sic] house. Section through the line EF./ Section through the line AB' (centre); the second and third inscribed as titled; the fourth to sixth inscribed with descriptions
the first, fourth, fifth and sixth pencil, pen and grey ink and watercolour; the second and third pencil
17 x 16½ in. (43.2 x 41.9 cm.); and smaller (6)

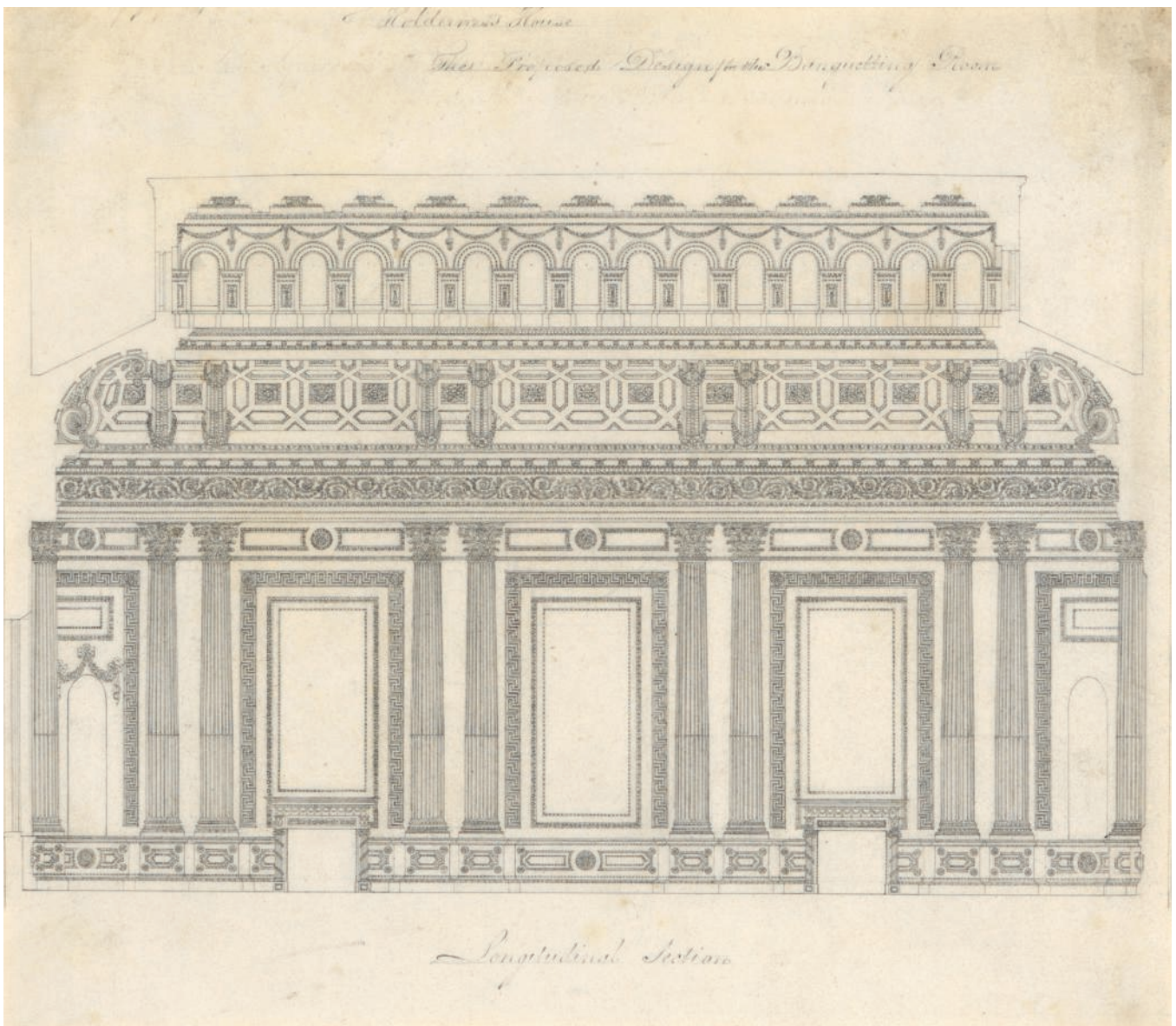
£2,000-3,000

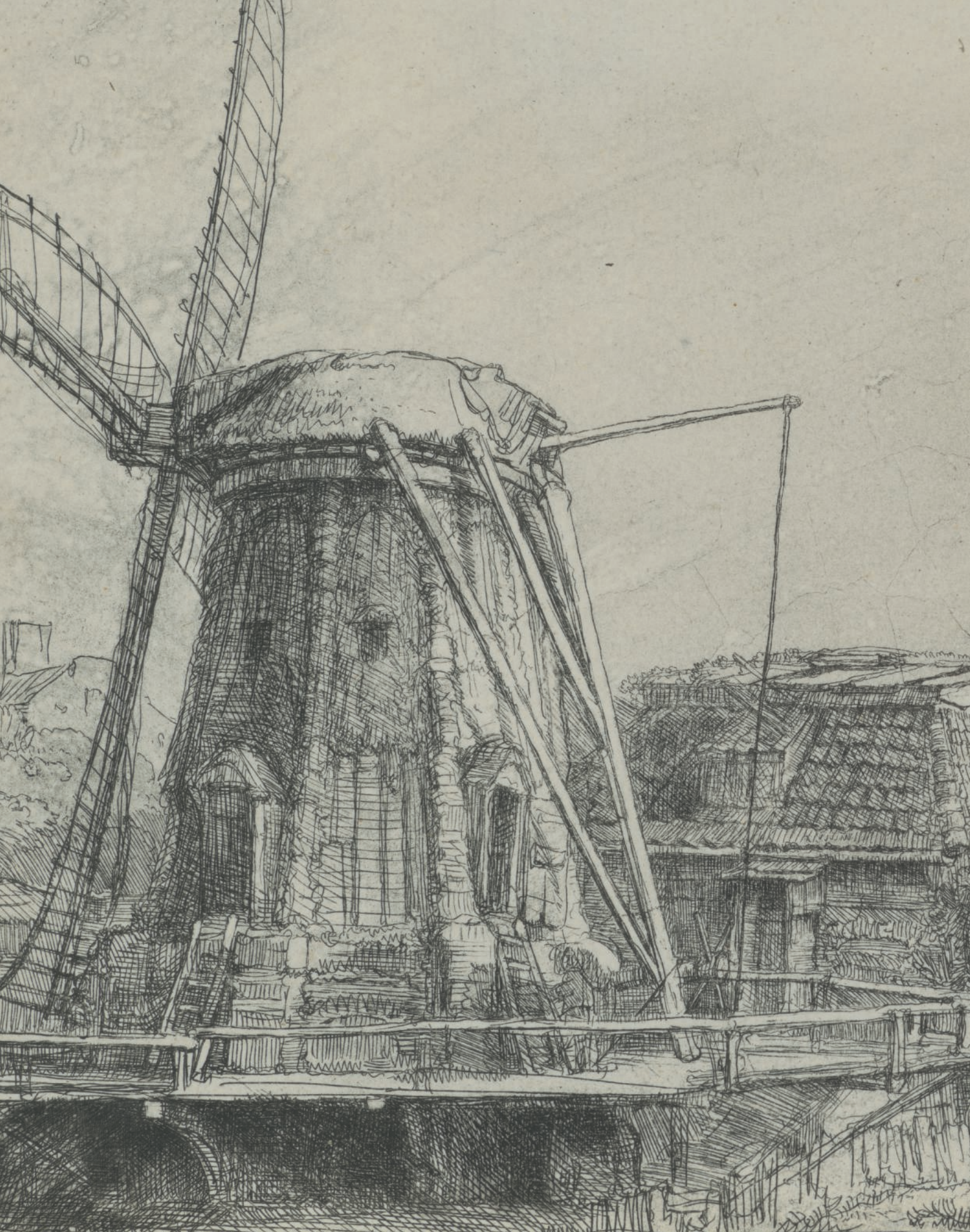
US\$2,900-4,200

€2,400-3,500

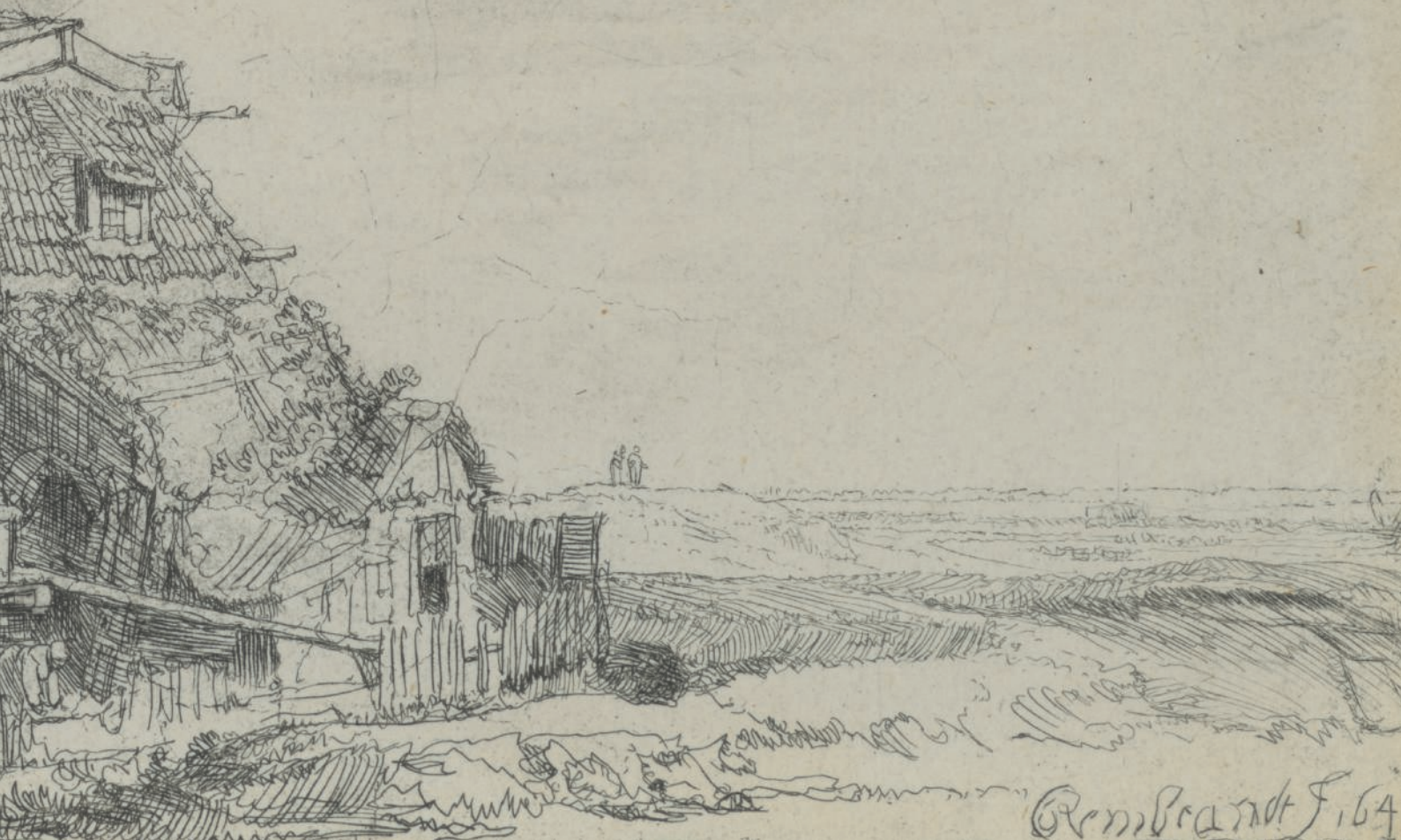
PROVENANCE:

The 9th Marquess of Londonderry, and by descent.





A FINE PRIVATE COLLECTION OF OLD MASTER PRINTS
(Lots 142-150)





PROPERTY FROM A PRIVATE COLLECTION

***142**

ALBRECHT DÜRER (1471-1528)

Hercules at the Crossroads

engraving, circa 1498, on laid paper, watermark High Crown (Meder 20), a very fine, warm and tonal Meder IIa impression, printing with great clarity and contrasts, trimmed to or just inside the platemark, retaining a fillet of blank paper outside the borderline on the sides and below, in very good condition Plate & Sheet 323 x 227 mm.

£40,000-60,000

US\$57,000-84,000
€47,000-69,000

PROVENANCE:

Dr Wilhelm August Ackermann (1793-1865), Lübeck and Dresden (Lugt 791); his sale, Weigel, Leipzig, 25 June 1844, lot 48 (Mk 12-4; 'Vorzüglicher Druck des schönen Blatts, mit Rand').

With Pace Editions, New York.

Acquired from the above by the present owner.

LITERATURE:

Bartsch 73; Meder, Hollstein 63; Schoch, Mende, Scherbaum 22

For additional information about this lot please visit [Christies.com](https://www.christies.com)



PROPERTY FROM A PRIVATE COLLECTION

***143**

ALBRECHT DÜRER (1471-1528)

Nemesis

engraving, circa 1501, on laid paper, watermark High Crown (Meder 20), a brilliant Meder IIa impression, printing very sharply and with intense contrasts, showing traces of burr on the scratch below the bridge and elsewhere, with small margins, in very good condition
Plate 330 x 229 mm., Sheet 336 x 235 mm.

£50,000-70,000

US\$71,000-99,000
€58,000-81,000

PROVENANCE:

With Pace Editions, New York.
Acquired from the above by the present owner.

LITERATURE:

Bartsch 77; Meder, Hollstein 72; Schoch Mende Scherbaum 33

For additional information about this lot please visit [Christies.com](https://www.christies.com)

PROPERTY FROM A PRIVATE COLLECTION

***144**

ALBRECHT DÜRER (1471-1528)

Knight, Death and the Devil

engraving, 1513, on laid paper, without watermark, a very good, silvery yet warm Meder c impression, printing very clearly and with good contrasts, trimmed to or on the platemark, with thread margins in places, in very good condition

Plate & Sheet 245 x 189 mm.

£70,000-100,000

US\$99,000-140,000

€82,000-120,000

PROVENANCE:

Unidentified, initials *.I.N.* in brown ink *verso*.

Paul Davidsohn (1839-1924), London, Vienna & Berlin (Lugt 654); his sale, C. G. Boerner, Leipzig, 3-8 May 1920, lot 1509 (*'Vorzüglicher, tadeloser Abdruck, mit etwas Rand.'*) (M. 63,000; this impression cited in Lugt).

With Pace Editions, New York.

Acquired from the above by the present owner.

LITERATURE:

Bartsch 98; Meder 74; Schoch Mende Scherbaum 69

A knight in armour on his magnificent charger makes his way through a rocky gorge. It is a hostile place with barren, broken trees, thorny shrubs and a human skull positioned on a tree stump, as if in warning. Two figures stand by the wayside, as if emerging from the rocks; King Death astride an old mare, holding an hourglass, with snakes winding through his crown; and a monstrous devil standing on his hoofs, holding a pike.

Countless attempts have been made to identify the central figure, which Dürer simply referred to as *der Reuther* ('the rider'). Suggestions have included emperor, pope, heretic, Germanic hero and local patrician. None of the potential candidates, either historical or mythological, have been substantiated. The knight as robber baron - a genuine threat in the days of Dürer - is also lacking visual evidence. The precursors of Dürer's rider are the two great equestrian statues of the Italian 15th Century, Donatello's *Gattamelata* in Padua and Verrocchio's *Colleoni* in Venice, both of which Dürer had seen, and - much closer to home - the Rider of Bamberg Cathedral. Whatever his true identity, Dürer's rider is clearly cast in the heroic mould, a model of courage and moral strength, the Christian Knight, who does not fear Death or the Devil.

The present impression comes from the collection of Paul Davidsohn, one of the great collectors of the late 19th and early 20th century. A native of Gdansk, Davidsohn moved to Scotland as a young man, then set up a trading firm in London, where he lived for twenty years. It was here, around 1870, that he began to collect old master prints, with a focus on Dürer, Rembrandt and Ostade. The sale of his collection in 1920 was the first great auction of old master prints after the war in Germany, and was celebrated for the depth and quality of his holdings, in particular of the prints by Albrecht Dürer.





(actual size)

PROPERTY FROM A PRIVATE COLLECTION

***145**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Abraham and Isaac

etching with engraving, 1645, on laid paper, without watermark, a very fine, early impression of New Hollstein's first state (of two), with touches of burr in places, printing with strong contrasts and great clarity and depth, with inky plate edges, trimmed to the platemark, with thread margins in places, in very good condition

Plate & Sheet 157 x 131 mm.

£50,000-70,000

US\$71,000-98,000
€58,000-81,000

PROVENANCE:

4th Earl of Aylesford (1751-1812), London and Warwickshire (Lugt 58); then by descent to his son, Heneage Finch, 5th Earl of Aylesford (1786-1859); sold with the entire collection to Woodburn in 1846.

With Samuel Woodburn (1786-1853), London (without his mark; see Lugt 2584).

With W. & G. Smith, London; acquired as part of the stock from the above; their sale, Sotheby's, London, 7-17 May 1849, lot 1021 ('superb impression, from Lord Aylesford's collection') (£ 3-5).

Alphonse Hirsch (1843-1884), Paris (Lugt 133); probably his sale, Sotheby's, London, 29-30 July 1875.

Otto Gerstenberg (1848-1935), Berlin; inscribed by his secretary Mr Montag with the deaccession number *M-198* in pencil verso (Lugt 1840c; see also Lugt 2785); possibly acquired at the above sale.

With Pace Editions, New York.

Acquired from the above by the present owner.

LITERATURE:

Bartsch, *Hollstein* 34; *Hind* 214; *New Hollstein* 224

For additional information about this lot please visit Christies.com



PROPERTY FROM A PRIVATE COLLECTION

***146**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Ephraim Bonus, Jewish Physician

etching with drypoint and engraving, 1647, on laid paper, watermark Basilisk (Hinterding A-a-a), a very fine, rich and velvety impression of New Hollstein's second, final state, printing with considerable burr on the cloak and banister and a light plate tone, trimmed to or on the platemark on three sides, with the blank border and a narrow margin below, in very good condition
Plate 240 x 177 mm., Sheet 242 x 178 mm.

£40,000-60,000

US\$57,000-85,000
€47,000-70,000

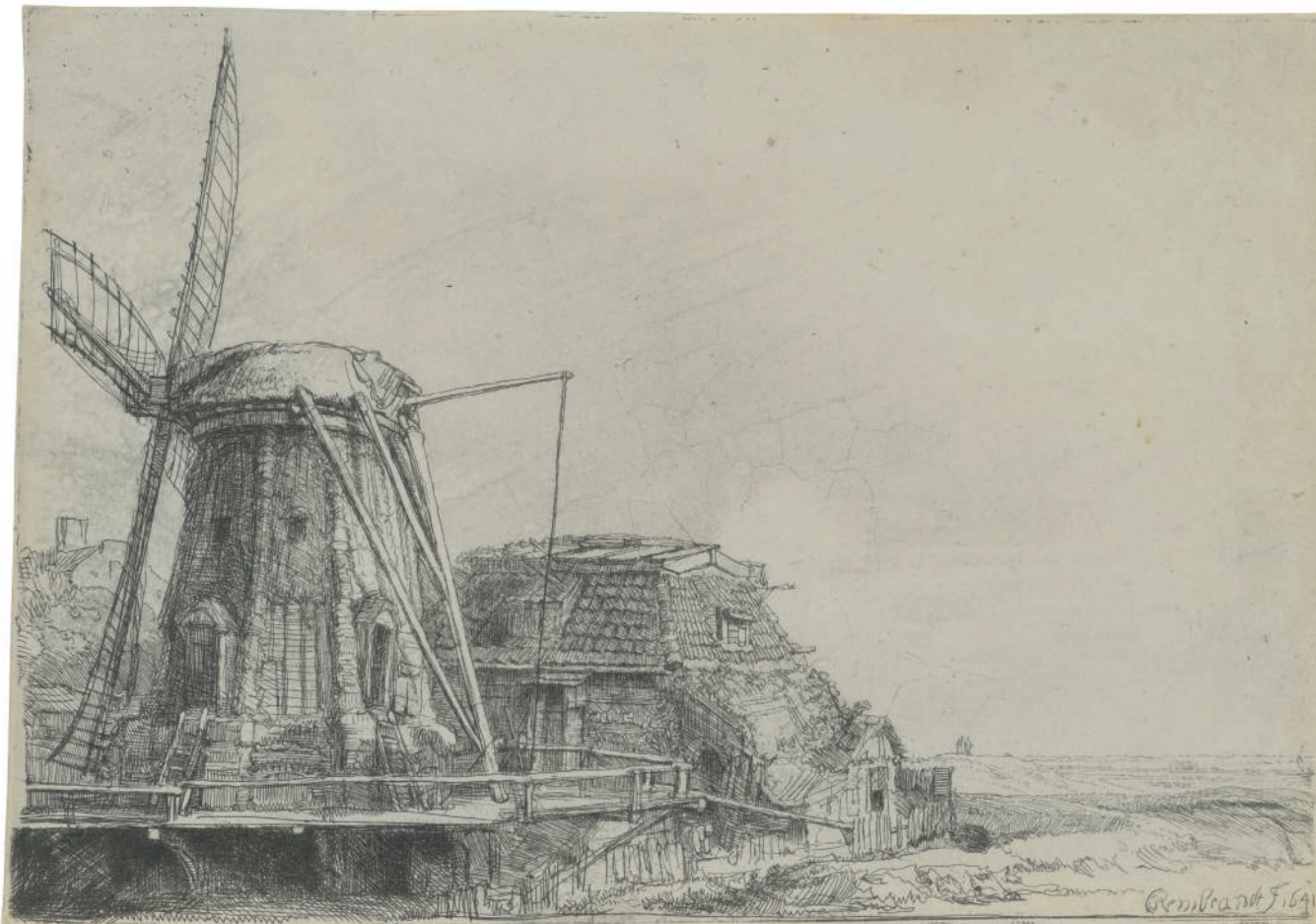
PROVENANCE:

Private European Collection (according to the gallery label verso).
With Pace Editions, New York.
Acquired from the above by the present owner.

LITERATURE:

Bartsch, Hollstein 278; Hind 226; New Hollstein 237

For additional information about this lot please visit [Christies.com](https://www.christies.com)



PROPERTY FROM A PRIVATE COLLECTION

***147**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Windmill

etching with touches of drypoint and sulphur tinting, 1641, on laid paper, countermark LB (Hinterding a-b), a very fine impression of the only state, with touches of burr below the mill, printing very clearly in the distant landscape at right, the sulphur tinting and craquelure in the sky very pronounced, with thread margins, in very good condition
Plate 145 x 208 mm., Sheet 147 x 210 mm.

£40,000-60,000

US\$57,000-85,000
€47,000-70,000

PROVENANCE:

With Pace Editions, New York.

Acquired from the above by the present owner.

LITERATURE:

Bartsch, Hollstein 233; Hind 179; New Hollstein 200

For additional information about this lot please visit Christies.com



(actual size)

PROPERTY FROM A PRIVATE COLLECTION

***148**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Landscape with a square Tower

etching and drypoint, 1650, on laid paper, without watermark, a very fine and atmospheric impression of New Hollstein's third, final state, with the diagonal slipped stroke across the signature, with considerable burr, the vertical wiping marks and other accidental marks in the sky very pronounced, with a light plate tone and inky plate edges, with small margins, in very good condition
Plate 88 x 157 mm., Sheet 94 x 163 mm.

£30,000-50,000

US\$43,000-71,000
€35,000-58,000

PROVENANCE:

Fritz Rumpf (1856-1927), Frankfurt am Main and Potsdam (Lugt 2161); his sale, H.G. Gutekunst, Stuttgart, 18-23 May 1908, lot 1286 ('*Brillanter früher Abdruck. Sehr selten.*') (Mk. 1250; to Meder).

With Louis Meder (of Amsler & Ruthardt), Berlin.

Leslie E. Lancy (1911-1996), Ellwood City, Pennsylvania (Lugt 4796).

With Pace Prints, New York.

Acquired from the above by the present owner.

LITERATURE:

Bartsch, *Hollstein* 218; Hind 245; New *Hollstein* 250

For additional information about this lot please visit Christies.com

PROPERTY FROM A PRIVATE COLLECTION

***149**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Three Trees

etching with engraving and drypoint, 1643, on laid paper, watermark Strasbourg Bend (Hinterding C-a), a superb impression of this highly important subject, printing very richly and darkly, with intense contrasts and selectively wiped highlights, with burr, the sulphur tinting in the sky very pronounced, trimmed on or to the platemark, in very good condition
Sheet 221 x 280 mm.

£250,000-350,000

US\$360,000-490,000
€300,000-410,000

PROVENANCE:

John H. Wrenn (1841-1911), Chicago (Lugt 1475); then by descent.
Edward G. Kennedy (1849-1932), New York (Lugt 857).
With Kennedy Galleries, New York (with their stocknumber a 32546 in pencil verso).
With Pace Editions, New York.
Acquired from the above by the present owner.

LITERATURE:

Bartsch, Hollstein 212; Hind 205; New Hollstein 214

The *Three Trees* is one of the most celebrated and memorable landscapes in the history of western art. It is immensely pleasurable to let one's eye wander from the dark shadowy foreground across the plain to the distant skyline of the city and the edge of the shimmering sea beyond, and to pick out all the minute detail along the way: the pair of lovers, almost invisibly hidden in the thicket beneath the hill at right, the heron as it just flies out of the tree, the cowherd standing on the plain, the wagon moving along the crest of the hill, and the draftsman seated on the top, looking towards and sketching a landscape we cannot see, and many others.

Yet the true subject of the print is not so much the panorama itself, nor the allegorically charged three trees, which can be read as a reference to the *Three Crosses of the Crucifixion*. More than anything else, the weather is the real protagonist of Rembrandt's print. As a portrayal of meteorological phenomena, it prompts comparisons with Giorgione's *Tempesta*, or even with the rain and snow images of the Japanese *ukiyo-e*-masters. What makes this print so engaging is the spectacle of the thunder storm as it rises over the landscape in summer, still partly basked in sunlight, but soon to be covered in clouds and drenched in rain.

Rembrandt employed every printmaking technique available to him - etching, engraving, drypoint and sulphur tinting - on this plate to create the most complex and painterly of all his landscape prints.

The present impression is outstanding for the intense contrasts between the shaded foreground and the black storm clouds rushing in from the left, and the selectively wiped, sunlit areas on the hill and in the distant landscape. The vigorously engraved lines, etched clouds and the sulphur tinting in the sky are remarkably strong and dark, lending the scene a heightened sense of drama and tension.





PROPERTY FROM A PRIVATE COLLECTION

***150**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Clump of Trees with a Vista

drypoint, 1652, on laid paper, watermark Strasbourg Lily with pendant Initials PR (Hinterding E-a-a, circa 1652), a fine impression of New Hollstein's second, final state, printing with considerable burr and a light plate tone, the vertical wiping marks very pronounced, with inky plate edges, with small margins, wider below, in very good condition
Plate 125 x 213 mm., Sheet 140 x 217 mm.

£70,000-100,000

US\$99,000-140,000
€81,000-120,000

PROVENANCE:

4th Earl of Aylesford (1751-1812), London and Warwickshire (Lugt 58); then by descent to his son, Heneage Finch, 5th Earl of Aylesford (1786-1859); sold with the entire collection to Woodburn in 1846.

With Samuel Woodburn (1786-1853), London (without his mark; see Lugt 2584).

With W. & G. Smith, London; acquired as part of the stock from the above; their sale, Sotheby's, London, 7-17 May 1849, lot 1304 ('*Very fine, and in the most perfect preservation, from the same collection.*') (£ 5-2-6).

Arthur Friederich Theodor Bohnenberger (1826-1893), Stuttgart (Lugt 68); then by descent to his son Theodor (1868-1941).

H. G. Gutekunst, Stuttgart, 13-17 May 1907, lot 782 ('*Brillanter früher Abdruck mit viel Grat, auf Papier mit dem Lilienwappen und mit Rand. Sammlung Aylesford. Von grösster Seltenheit.*').

With Kennedy Galleries, New York (with their stocknumber a 89920 in pencil verso).

With Knoedler & Co., New York (with their stocknumber K 10473 MK in pencil verso).

With Pace Prints, New York.

Acquired from the above by the present owner.

LITERATURE:

Bartsch, Hollstein 222; Hind 265; New Hollstein 272

For additional information about this lot please visit Christies.com





THE
EXCEPTIONAL
London 8 July 2021 SALE

20*LEONARDO DA VINCI
(VINCI 1452-1519 AMBOISE)***Head of a bear*

with inscription in pen and brown ink 'Leonard de Vinci.' (lower left)
 silverpoint on pink-beige prepared paper, top corners cut
 2¾ x 2¾ in. (7 x 7 cm)

£8,000,000-12,000,000

US\$12,000,000-17,000,000

€9,300,000-14,000,000

PROVENANCE:

Sir Thomas Lawrence, P.R.A. (1769-1830), London (L. 2445).
 Samuel Woodburn (1785-1843), London; Christie's, London, 4-8 June 1860,
 part of lot 1039 (£2.5s. to Chambers, together with the drawing in Edinburgh
 discussed and reproduced below).
 with P. and D. Colnaghi and Co., London, where acquired by 1936 by
 Captain Norman Robert Colville (1893-1974), London; by succession to the
 N.R. Colville Will Trust.
 with Johnny van Haeften, London, where acquired by the present owner
 in 2008.

EXHIBITED:

London, Burlington Fine Arts Club, *Pictures, Drawings, Furniture and other
 Objects of Art*, 1936-1937, no. 18.
 Milan, Palazzo dell'Arte, *Mostra di Leonardo da Vinci*, 1939, p. 158, pl. 100.
 London, Royal Academy, *Leonardo da Vinci. Quincentenary Exhibition*, 1952,
 no. 37.
 Nottingham, University City Art Gallery, *Drawing in the Italian Renaissance
 Workshop. An Exhibition of Early Renaissance Drawings from Collections in
 Great Britain*, 1983, no. 8, pl. 3 (catalogue by A. Weston-Lewis and
 J. Wright).
 London, Hayward Gallery, *Leonardo da Vinci*, 1989, p. 94, no. 37, p. 98, under
 no. 39, ill. (entry by M. Kemp).
 L. Syson, ed., London, The National Gallery, *Leonardo da Vinci Painter at the
 Court of Milan*, 2011-2012, no. 14, ill. (entry by A. Galansino).
 Shanghai, Long Museum, Moscow, Pushkin State Museum of Fine Arts, and
 Saint Petersburg, State Hermitage Museum, *Rembrandt, Vermeer and Hals in
 the Dutch Golden Age. Masterpieces from the Leiden Collection*, 2017-2019 (not
 in catalogue).

LITERATURE:

A.E. Popham, 'The Drawings at the Fine Arts Club', *The Burlington Magazine
 for Connoisseurs*, LXX, no. 407, February 1937, p. 87.
 K. Clark, 'Leonardo da Vinci (1452-1510) - Study of a Bear Walking',
Old Master Drawings, XI, March 1937, p. 66.
 B. Berenson, *The Drawings of the Florentine Painters*, Chicago, 1938, II,
 p. 115, no. 1044B.
 K. Clark, *Leonardo da Vinci. An Account of his Development as an Artist*, New
 York and Cambridge, 1939, p. 78 [numerous later editions].
 A.E. Popham, *The Drawings of Leonardo da Vinci*, New York, 1945, p. 32,
 no. 78A.
 A.E. Popham, *The Drawings of Leonardo da Vinci*, London, 1946, p. 69,
 no. 78A.
 A.E. Popham, *The Drawings of Leonardo da Vinci*, New York, 1947, p. 40,
 no. 78A.

A.E. Popham, *The Drawings of Leonardo da Vinci*, London, 1949, p. 55,
 no. 78A.

B. Berenson, *The Drawings of the Florentine Painters*, Chicago, 1961, II,
 no. 1044C [later edition: 1970].

A.E. Popham, *The Drawings of Leonardo da Vinci*, London, 1964, pp. 32-33,
 no. 78A.

J. Bean and F. Stampfle, *Drawings from New York Collections. The Italian
 Renaissance*, I, New York, 1965, p. 28, under no. 18.

A. Forlani Tempesti, *The Robert Lehman Collection. Italian Fifteenth through
 Seventeenth Century Drawings*, New York, 1991, pp. 238, 239, under no. 80,
 fig. 80.3.

J.A. Levenson, ed., *Circa 1492. Art in the Age of Exploration*, exhib. cat.,
 Washington, National Gallery of Art, 1991, p. 272, under no. 170
 (entry by M. Kemp).

C. Pedretti, 'Views and Reviews', *Achademia Leonardi Vinci*, V, 1992, p. 188.

*The Draughtsman's Art. Master Drawings from the National Gallery of
 Scotland*, exhib. cat., Edinburgh, National Gallery of Scotland, New York, Frick
 Collection, and Houston, Museum of Fine Arts, 1999, p. 14, under
 no. 1, p. 172, n. 1 (entry by A. Weston-Lewis).

C.C. Bambach, ed., *Leonardo da Vinci. Master Draftsman*, exhib. cat., New York,
 The Metropolitan Museum of Art, 2003, pp. 359-360, under no. 43, fig. 148
 (entry by C.C. Bambach).

J. Nathan and F. Zöllner, *Leonardo da Vinci, 1452-1519. The Complete Paintings
 and Drawings*, Cologne, 2003, p. 346, fig. 158 [Italian edition: *Leonardo da
 Vinci 1452-1519. Tutti i dipinti e i disegni*, Cologne, 2007,
 p. 347, fig. 158].

A. Bayer, ed., *Painters of Reality. The Legacy of Leonardo and Caravaggio in
 Lombardy*, exhib. cat., The Metropolitan Museum of Art, New York, 2004, p. 89,
 under no. 15 (entry by L. Wolk-Simon) [Italian edition: A. Bayer and M. Gregori,
 eds., *Pittori della realtà. Le ragioni di una rivoluzione. Da Foppa e Leonardo a
 Caravaggio e Ceruti*, exhib. cat., Cremona, Museo Civico Ala Ponzzone, 2004,
 p. 80].

M. Kemp and J. Barone, *I disegni di Leonardo da Vinci e della sua cerchia nelle
 collezioni della Gran Bretagna*, Florence, 2010, no. 72, ill.

F. Rinaldi and P.C. Marani, *Leonardo e la sua bottega. Disegni di figura e di
 animali. Disegni di Leonardo dal Codice Atlantico*, exhib. cat., Milan, Pinacoteca-
 Biblioteca-Accademia Ambrosiana and Santa Maria delle Grazie, 2011, pp.
 32-33, under no. 997v (entry by F. Rinaldi).

P.C. Marani and M.T. Fiorio, eds., *Leonardo da Vinci 1452-1519. The Design of
 the World*, exhib. cat., Milan, Palazzo Reale, 2015, p. 524, under no. II.6 (entry
 by C.C. Bambach) [Italian edition: *Leonardo da Vinci 1452-1519. Il disegno del
 mondo*].

C.C. Bambach, *Leonardo da Vinci Rediscovered*, New Haven and London, 2019,
 I, pp. 263, 274, 275-276, fig. 3.91.



(original size)



Fig. 1. Leonardo da Vinci, *Two studies of a cat and one of a dog*. Silverpoint on pink-beige prepared paper, 5 3/8 x 4 in. (13.7 x 10.3 cm). British Museum, London, inv. 1895,0915.477.



Fig. 2. Leonardo da Vinci, *Studies of a dog's paw*. Silverpoint on pink-beige prepared paper, 5 1/2 x 4 1/4 in. (14.1 x 10.7 cm). National Galleries of Scotland, Edinburgh, inv. D5189.

An exquisite demonstration of Leonardo da Vinci's unsurpassed mastery as a draughtsman and of his ground-breaking attitude towards the study of nature, this penetrating study of a bear's head is one of a very small number of drawings by him still in private hands. The drawing was executed in silverpoint on a pale prepared paper, an incisive and demanding technique which Leonardo was taught in his youth by his master Andrea del Verrocchio, the leading artist in Florence at the time. The medium links this sheet to three other small-scale studies of animals, among the first of their kind within Leonardo's extensive body of drawings made from nature: a study of two cats and a dog in the British Museum (*fig. 1*),¹ a double-sided sheet with studies of a dog's paws in the National Galleries of Scotland, Edinburgh (*fig. 2*),² and a study of a walking bear at the Metropolitan Museum of Art (*fig. 3*).³ The drawings in Edinburgh and New York share the most evident similarities with the *Head of a bear*, as well as the same early provenance. As still evident from traces of another study in the same technique visible on the left edge of the sheet, the present drawing was cut from a larger sheet of paper, as must also be the case with the three drawings mentioned above. While A.E. Popham believed that for these animal studies on light prepared ground 'the probabilities seem to be in favour of their belonging to Leonardo's earlier Florentine period', Kenneth Clark placed them later, *i.e.* around 1490, together with a group of studies at

Windsor of the dissected paw of a bear on dark blue ground.⁴ This later date has mostly been followed in subsequent literature, but Carmen Bambach has recently defended a dating of the drawings in the first half of the 1480s, and indeed possibly before Leonardo's move from Florence to Milan around 1482.⁵

The four sheets may have come from a sketchbook or sketchbooks in which the young artist captured a variety of poses of live animals for his own practice and to be used when working on paintings. Indeed, a broad assortment of domestic and wild species populate Leonardo's early devotional paintings, altarpieces and portraits executed between his years in Florence and in Milan – from the ambitious *Adoration of the Magi* at the Uffizi, Florence, which he left unfinished in 1481 and which features an extravagant array of dogs, horses and an elephant, to the so-called *Madonna of the Cat*, designed in Florence in the years around 1480 but executed later by his pupils in Milan.⁶ Most notably, the famous portrait of Ludovico Sforza's mistress Cecilia Gallerani of 1489-1490 in Cracow, better known as *A lady with an ermine* (*fig. 4*), prominently features a larger-than-life stoat in winter fur. As Martin Kemp was the first to remark, the 'nearest parallel for the animal is the beautiful silverpoint drawing of a bear's head in a private collection', that is the study under discussion here (*figs. 5, 6*).⁷



Fig. 3. Leonardo da Vinci, *A bear walking and a study of its paw*. Silverpoint on pink-beige prepared paper, 4 x 5¼ in. (10.3 x 13.4 cm). Robert Lehman Collection, The Metropolitan Museum of Art, New York, inv. 1975.1.369.

In these early and innovative drawings, Leonardo infused a new level of realism into a longstanding tradition of animal imagery illustrating bestiaries and model books produced in Europe from the Middle Ages through the Early Renaissance. These anthologies usually depicted different specimens in an orderly and formalized manner, often in profile or three-quarter view, as for example in a work by the Florentine master Benozzo Gozzoli from the mid-1450s (*fig. 7*), executed shortly after Leonardo was born.⁸ In contrast, in the drawing presented here, Leonardo employed a silver stylus to subtly outline and model the animal's head with gripping realism. As in the sheet in the Lehman collection, the artist explored the overall structure of the head by masterfully modulating the mark left by the metal stylus, which permits no mistakes, using more pressure in order to define the lower part of the jaw with a powerful sense of relief. With silverpoint as his only instrument, Leonardo achieved great luminosity, evoking the play of light and shade on the animal's dense fur. But the drawing also provides visual proof of Leonardo's deep love of animals, recalled in the biography of Leonardo by Giorgio Vasari, who noted that the artist 'kept [...] horses, in which [...] he took much delight, and particularly in all other animals, which he managed with the greatest love and patience; and this he showed when often passing by the places where birds were sold, for, taking them with his own hand out of their cages, and having paid to those who sold them the price that was asked, he let them fly away into the air, restoring to them their lost liberty.'⁹

The bear depicted in the sheet seems so instinct with life that it gives the appearance of having been drawn from a living animal. Indeed, in early modern times bears abounded in the wild, both in Tuscany and Lombardy. Since at least the fourteenth century a small species, the '*orsetto pistoiese*', had been the heraldic symbol of Pistoia, near Leonardo's birthplace, and bears in various poses were often depicted in Medieval and Renaissance art from the area.¹⁰ After moving to Milan, Leonardo continued to draw and study such species, as shown by a lesser-known sketch in Leonardo's Codex Atlanticus of *circa* 1490-1492 in the Biblioteca Ambrosiana (*fig. 8*), which represents a live example of a brown cub (*Ursus arctos*) licking his paws.¹¹ Also often associated with the present drawing are four sheets at Windsor mentioned above, detailed depictions of the dissected paws of a bear, which can be rather precisely dated to Leonardo's early Milanese years, *i.e.* to around 1485-1490, because of the drawing technique of metalpoint on blue or grey-blue prepared paper, characteristic of the drawings for the Sforza equestrian monument from those years.¹² As recorded on a later sheet at Windsor, Leonardo was planning to include a description of the bear's paws in an unfinished anatomical treatise.¹³ His interest in bears is also documented in a manuscript of 1493-1494 now in Paris, in which he copied out a short moralizing fable from the popular bestiary *Floredi Virtù* about the animal as a symbol of anger ('of the bear it is said that when [a bear] goes to people's houses [...] his ire becomes rage').¹⁴



Fig. 4. Leonardo da Vinci, *Portrait of Cecilia Gallerani*. Oil on panel, 21 x 15½ in. (53.4 x 39.3 cm). Muzeum Książąt Czartoryskich, Muzeum Narodowe w Krakowie, Cracow, inv. MNK XII-209.

So far as is known, Leonardo never painted a bear, but he does appear to have kept his study of the bear's head and those of a dog's paws in Edinburgh to hand when, a few years after he made them, he was working on the fascinating creature held by Cecilia Galleriani in the picture at Cracow. As recently argued by Arturo Galansino, rather than being true preparatory studies for the animal in the *Lady with an ermine*, the drawings look 'ahead to the pictorial invention of the ermine in that portrait', and aided the artist in creating an animal which 'with its exaggerated dimensions and partially fantastical morphology [...] should be seen not as a representation of a real animal but as a symbolic presence or allegorical figure'.¹⁵ Indeed, Galleriani's ermine may be understood as a symbol of her purity, a reference to her name (which resembles the Ancient Greek word for ermine), and as a symbol of her protector Ludovico Sforza.¹⁶ Both in his own notes and in Vasari's biography of him, we can read how Leonardo was in the habit of creating fantastical animals based on a multitude of studies made from life, and similar use must have been made of the present drawing and the one in Edinburgh, aiding the artist better to define the structure of the ermine's head.¹⁷

The drawing's distinguished history can be traced back to Sir Thomas Lawrence (1769-1830), the renowned British painter whose collection of old master drawings is considered one of the greatest ever assembled. Together with its companion now in Edinburgh, after Lawrence's death in 1830 the sheet under discussion passed to his dealer – and major creditor – Samuel Woodburn, who sold it with Christie's in 1860. Both sheets were later acquired by Captain Norman Robert Colville (1893-1974), who also owned Raphael's cartoon *Head of a Muse*, sold in these Rooms on 8 December 2009 (lot 43). However, the inscription 'Leonard de Vinci', written in a small, possibly eighteenth-century cursive script at bottom left of the present drawing, implies an earlier French provenance, which can also be assumed for the Edinburgh sheet.¹⁸ First shown publicly in the winter of 1936 at the Burlington Fine Arts Club in London, and first discussed the following year by A.E. Popham, the drawing was featured in major retrospectives dedicated to Leonardo in Milan in 1939, and in London in 1952 and 2011-2012. Included by Bernard Berenson in his landmark *The Drawings of the Florentine Painters*, from its 1938 edition on, it has been discussed by all major Leonardo scholars, from Kenneth Clark (1937) to Martin Kemp (1989, 1991), Carlo Pedretti (1992) and, most recently, Carmen Bambach (2003, 2015, 2019).



Fig. 5. Detail of fig. 4.



Fig. 6. The drawing offered for sale.



Fig. 7. Benozzo Gozzoli, *A hound chasing a hare*. Pen and brown ink, traces of red chalk, heightened with white, on pink prepared paper, 2½ x 4¾ in. (6.7 x 11.1 cm). Woodner Collection, Gift of Andrea Woodner, National Gallery of Art, inv. 2006.11.61.



Fig. 8. Leonardo da Vinci, *Studies of weaponry, a tower and a bear cub*. Pen and different shades of brown ink, 9½ x 5¼ in. (24 x 14.7 cm). Biblioteca Ambrosiana, Milan, Codex Atlanticus, fol. 977 verso.

1. Bambach, *op. cit.*, 2003, no. 41, ill.; Bambach, *op. cit.*, 2019, I, p. 275, fig. 3.87.
2. Weston-Lewis, *op. cit.*, no. 1, ill.; Bambach, *op. cit.*, 2003, no. 42, ill.
3. Bambach, *op. cit.*, no. 43, ill.; C.C. Bambach in Marani and Fiorio, *op. cit.*, no. 11.6, ill.; Bambach, *op. cit.*, 2019, I, p. 276, fig. 3.90.
4. Popham, *op. cit.*, 1949, p. 55; Clark, *op. cit.*, 1939, p. 78. Martin Kemp (in exhib. cat., London, *op. cit.*, 1989, p. 96) even suggests 'it may have been executed as late as c. 1495'. For the drawings of the dissected bear's paw, see K. Clark, with C. Pedretti, *The Drawings of Leonardo da Vinci in the Collection of Her Majesty the Queen at Windsor Castle*, second edition, London, 1969, I, nos. 12372-12375, II, ill.; and M. Clayton, *Leonardo da Vinci. A Life in Drawing*, London, 2019, no. 36, ill.
5. Bambach, *op. cit.*, 2003, p. 360, under no. 43; Bambach, *op. cit.*, 2019, I, pp. 263, 266, 269, 274-275, 277.
6. Bambach, *op. cit.*, 2003, pp. 290-292, under no. 18; Bambach, *op. cit.*, 2019, I, pp. 215-223, 242-274.
7. For the painting, see L. Syson in exhib. cat., London, *op. cit.*, 2011-2012, no. 10, ill.; and Bambach, *op. cit.*, 2019, I, pp. 349, 357-358, figs. 4.28, 4.30. For the connection between the drawing and the painting, see M. Kemp in Levenson, *op. cit.*, 1991, p. 272, under no. 170; and A. Galansino in exhib. cat., London, 2011-2012, pp. 32-33.
8. L.B. Kanter in *The Touch of the Artist. Master Drawings from the Woodner Collections*, exhib. cat., Washington, National Gallery of Art, 1995-1996, no. 6, ill. For other examples from the same period by Maso Finiguerra, see L. Melli, *Maso Finiguerra. I disegni*, Florence, 1995, nos. 1-14, figs. 1-18.
9. G. Vasari, *Le Vite de' piu eccellenti pittori, scultori e architettori*, Florence, 1568, III, part 1, p. 3: 'si diletto molto, e particolarmente di tutti gl'altri animali, i quali con grandissimo amore, e pazienza governava. Et mostrollo, che spesso passando da i luoghi, dove si vendevano uccelli, di sua mano cavandoli di gabbia, e pagatogli a chi li vendeva, il prezzo, che n'era chiesto, li lasciava in aria a volo, restituendoli la perdita liberta'. The translation by Gaston du C. de Vere is quoted after G. Vasari, *Lives of the Painters, Sculptors and Architects*, New York, 1996, I, p. 627.
10. Bambach, *op. cit.*, 2019, I, p. 276, IV, p. 127.
11. F. Rinaldi in Rinaldi and Marani, *op. cit.*, pp. 32-33, no. 977v, ill.
12. See note 4.
13. Royal Library, Windsor Castle, inv. RL 19061 *recto* (Bambach, *op. cit.*, 2019, I, p. 277).
14. Institut de France, Paris, ms. H, fol. 6 *recto*: 'ira/dellorso sidece che qua[n]do va alle case [...] sua ira si co[n]uerte in rabbia' (quoted from Bambach, *op. cit.*, 2019, I, p. 276).
15. A. Galansino in exhib. cat., London, 2011-2012, p. 120, under nos. 14-15.
16. L. Syson *ibid.*, p. 111.
17. A. Galansino *ibid.*, p. 120, n. 5; Vasari, *op. cit.*, 1568, III, part 1, p. 4.
18. Weston-Lewis, *op. cit.*, p. 14. It does not seem certain (*pace ibid.*, p. 172, n. 1) that the handwriting of the inscriptions on the two drawings (which were, incidentally, sold together in the 1860 sale) is the same, but both inscriptions do use the French form of the artist's name.

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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 who will pay Christie's directly, 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 a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

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.aspx>.

(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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute 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:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to 30 minutes 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 £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may 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**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

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 1000 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) **lots** 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)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **Subheading**). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

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 as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) 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;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) 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) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) 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, walrusbone, 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.

(d) 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.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £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.

(h) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♪ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. 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 English courts; 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.

Subheading: 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.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the 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 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 a UK address or non-UK address: <ul style="list-style-type: none"> • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK 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 price . 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?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the 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-UK buyer must:

- have registered to bid with an address outside of the UK; and
- provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for * and Ω **lots**. All other **lots** must be exported within 90 days of the sale.

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. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they allow Christie's to export out of the UK on their behalf. All shipments must be booked via Christie's Post-Sale Service Centre or Christie's Art Transport.

6. **Private buyers** who choose to export their purchased lots from the UK by directly booking with their own shipper (even if the shipper is a Christie's VAT approved shipper) or by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. 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.

8. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using

the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments 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(c) 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(h) 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 made loans or advanced money to consignors or prospective purchasers 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.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

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 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within 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.

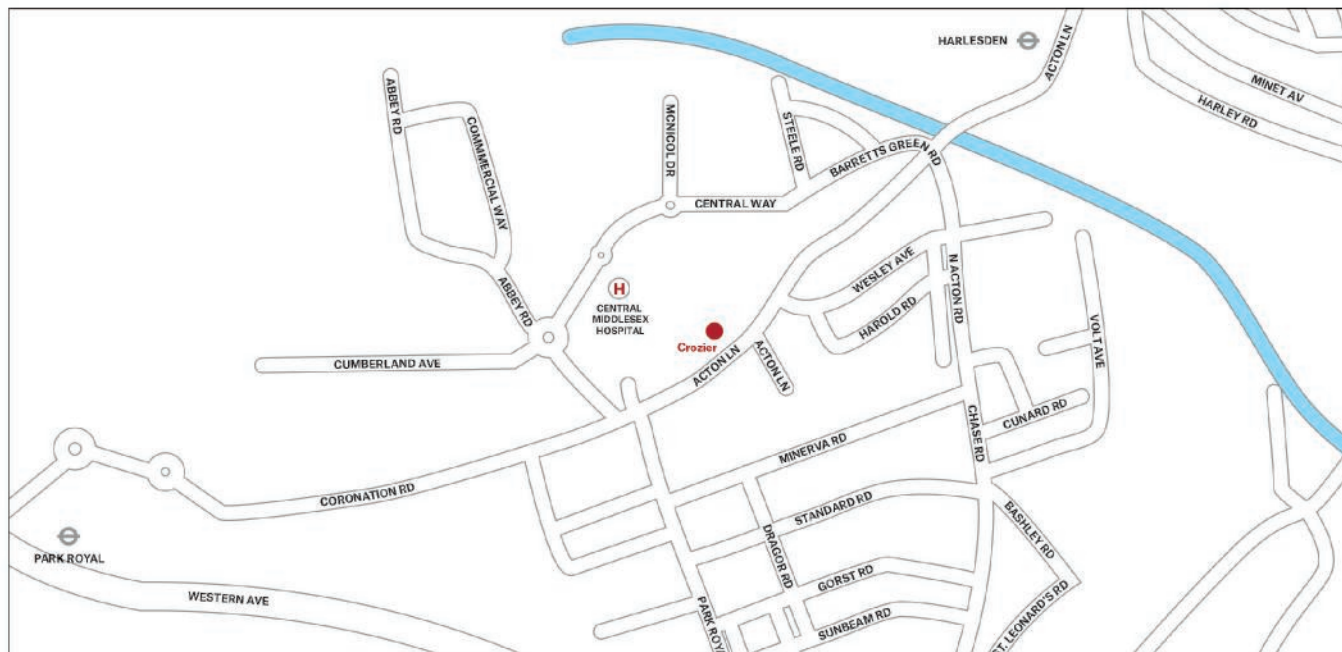
CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.





THE CAXTON CICERO

Marcus Tullius Cicero. *Of Old Age; Of Friendship; Of Nobility* by Bonaccursius de Montemagno. [Westminster:] William Caxton, 12 August 1481; August 1481.

[Bound with:] Geoffrey de la Tour Landry. *The Knight of the Tower*, translated by William Caxton. Westminster: [William Caxton], 31 January 1484. A fragment of 7 leaves.

Estimate: £250,000-350,000

VALUABLE BOOKS & MANUSCRIPTS

AUCTION

London, 14 July 2021
8 King Street
London SW1Y 6QT

VIEWING DATES

10-13 July 2021

CONTACT

Sophie Hopkins
shopkins@christies.com
+44 207 752 3144

Sold prices include buyer's premium; for full details see christies.com

CHRISTIE'S



SIR ANTHONY VAN DYCK (ANTWERP 1599-1641 LONDON)
Portrait of Thomas Wentworth, 1st Earl of Strafford (1593-1641), half-length, in armour
oil on canvas
41.1/4 x 33.1/2 in. (112.4 x 85.1 cm.)
Estimate: £3,000,000-5,000,000

OLD MASTERS EVENING SALE

AUCTION

London, 8 July 2021
8 King Street
London SW1Y 6QT

VIEWING DATES

4-8 July 2021

CONTACT

Henry Pettifer
hpettifer@christies.com
+44 207 389 2084

Sold prices include buyer's premium; for full details see christies.com

CHRISTIE'S



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

Andromeda

signed with monogram and dated '1872' (lower left)

black chalk on buff paper

23.7/8 x 12.3/4 in. (60.6 x 32.4 cm.)

Estimate: £150,000-250,000

BRITISH & EUROPEAN ART

AUCTION

London, 15th July 2021
8 King Street
London SW1Y 6QT

VIEWING DATES

10th – 15th July 2021

CONTACT

Annabel Kishor
akishor@christies.com
+44 (0)20 7389 2709

Sold prices include buyer's premium; for full details see christies.com

CHRISTIE'S



Property from the Estate of Herbert Kasper
GIUSEPPE CESARI, IL CAVALIERE D'ARPINO (ARPINO 1586-1640 ROME)
An angel in flight
black and red chalk
15 3/8 x 14 1/4 in. (39.1 x 36.2 cm)

THE KASPER COLLECTION OF OLD MASTER DRAWINGS

AUCTION

New York - Classic Week, October 2021
20 Rockefeller Plaza
New York, NY 10020

CONTACTS

Giada Damen
gdamen@christies.com
+1 212 641 7532

Stijn Alsteens
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+33 (0)7 50 15 90 09

Jennifer Wright
jwright@christies.com
+1 646 705 1636

Sold prices include buyer's premium; for full details see christies.com

CHRISTIE'S



OLD MASTER & BRITISH DRAWINGS,
NEW YORK, ONLINE, 14-28 JANUARY 2021, LOT 34
LAURENT DE LA HYRE (PARIS 1606-1656)

The Binding of Isaac

black and white chalk on light brown paper

12 x 15.3/8 in. (30.5 x 39.1 cm)

Estimate: \$60,000-80,000

Sold for \$200,000 (incl. premium)

**INVITATION TO CONSIGN
OLD MASTER & BRITISH DRAWINGS**

AUCTION

New York, October 2021
20 Rockefeller Plaza
New York, NY 1002

CONTACT

Giada Damen
gdamen@christies.com
+1 212 641 7532

Stijn Alsteens
salsteens@christies.com
+33 (0)7 50 15 90 09

Sold prices include buyer's premium; for full details see christies.com

CHRISTIE'S



PROPERTY OF A FAMILY TRUST
LEONARDO DA VINCI (1452-1519)
Head of a bear
silverpoint on pink-beige prepared paper
2¾ x 2¾ in. (7 x 7 cm.)
£8,000,000 – 12,000,0000

THE EXCEPTIONAL SALE

AUCTION

London, 8 July 2021
8 King Street
London SW1Y 6QT

VIEWING DATES

3-8 July 2021

CONTACT

Stijn Alsteens	Laetitia Masson
salsteens@christies.com	lmasson@christies.com
+33 (0)7 50 15 90 09	+44 (0)20 7752 3291

Sold prices include buyer's premium; for full details see christies.com

CHRISTIE'S



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

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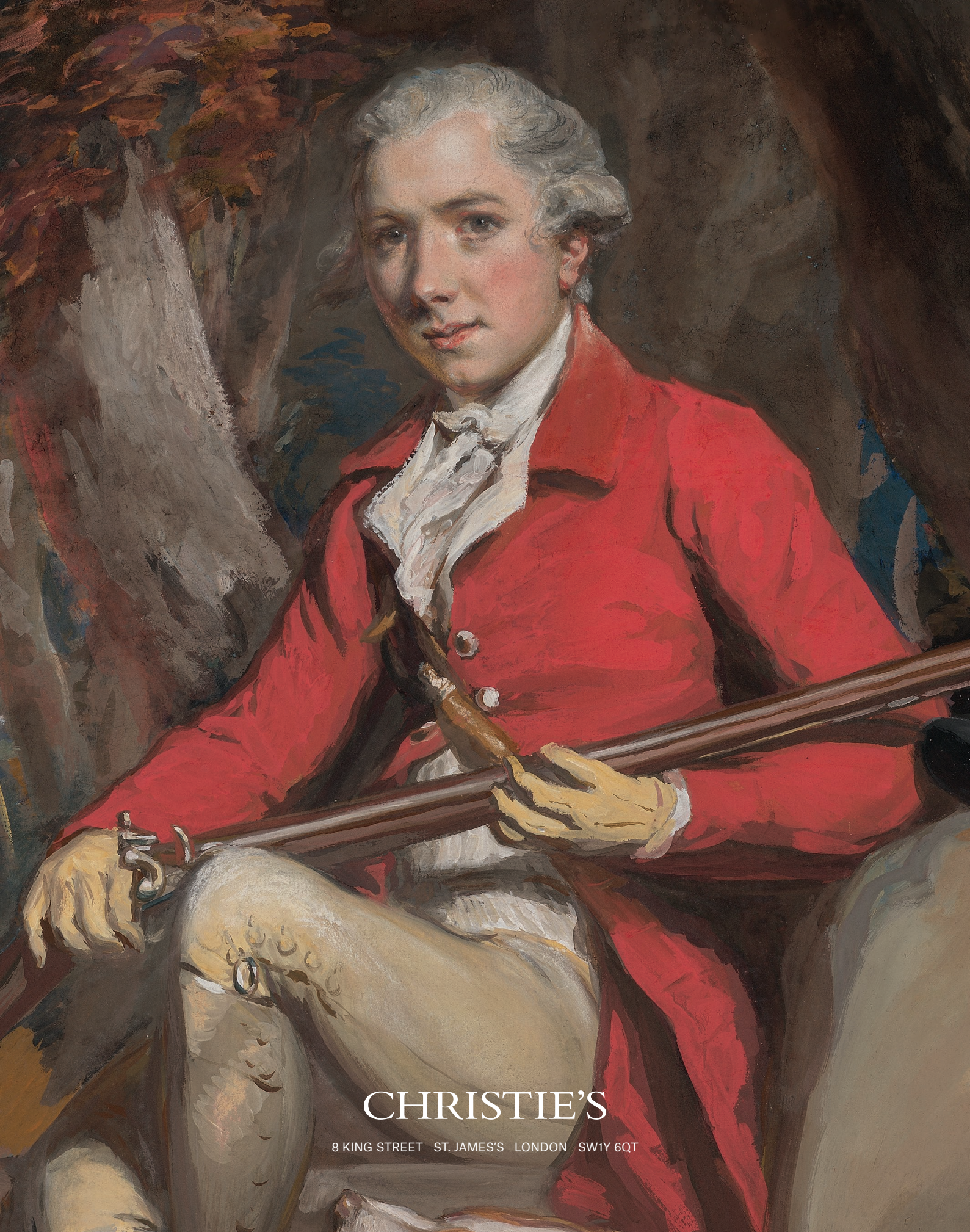
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