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LONDON 5 JULY 2017

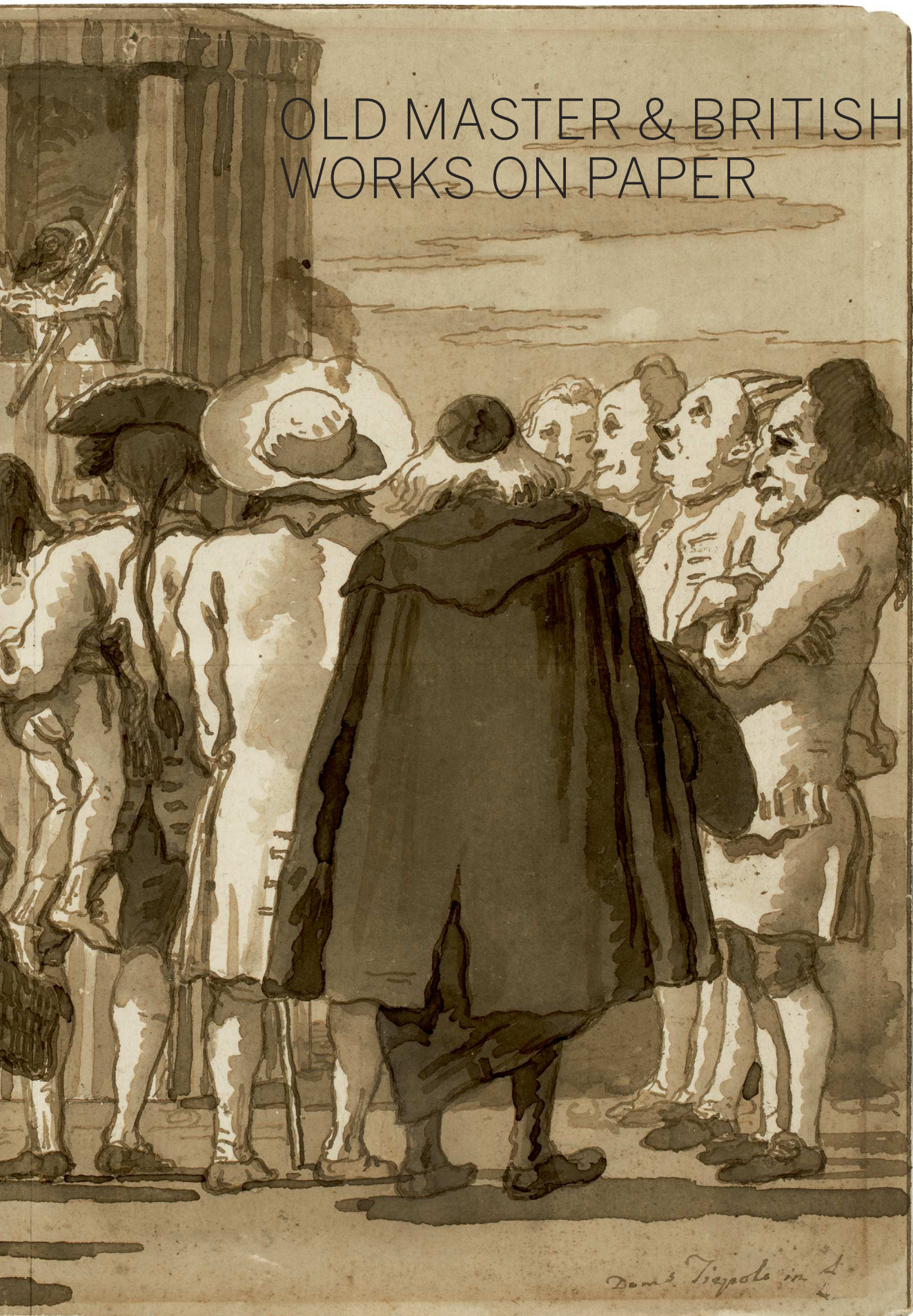




FRONT & BACK COVER  
LOT 44 (DETAIL)  
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LOT 49



OLD MASTER & BRITISH  
WORKS ON PAPER



Donat. Tiepolo in 4







# OLD MASTER & BRITISH WORKS ON PAPER

AUCTION IN LONDON  
5 JULY 2017  
SALE L17040  
10 AM

EXHIBITION  
Saturday 1 July  
12 noon-5 pm

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## CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
12	<b>OLD MASTER &amp; BRITISH WORKS ON PAPER: LOTS 1–204</b>
223	ABSENTEE BID FORM
225	BUYING AT AUCTION
226	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
227	CONDITIONS OF BUSINESS FOR BUYERS
229	WAREHOUSE, STORAGE, COLLECTION INFORMATION
230	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
231	INTERNATIONAL DEPARTMENTS
232	INDEX SOTHEBY'S EUROPE



TO BE OFFERED IN THE OLD MASTER PAINTINGS EVENING SALE:  
5 JULY 2017  
7PM

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PROPERTY FROM A PRIVATE COLLECTION

ANNIBALE CARRACCI

(Bologna 1560 - 1609 Rome)

Portrait of a bearded man

Oil on paper, laid down on panel  
445 by 267 mm; 17½by 10½zin.

£ 600,000-800,000

€ 710,000-950,000 US\$ 775,000-1,040,000

PROVENANCE

London, Kate Ganz Ltd., *Italian Drawings 1500-1800*, 1987, no. 13;

With P. & D. Colnaghi, London (1956);

Paul and Eula Ganz, New York, by September 1962,

thence by descent to Kate Ganz;

With Kate Ganz Ltd., London, exhib. cat., *Italian Drawings 1500-1800*, 1987, no. 13,

and New York, at Jason McCoy Inc., exhib. cat., *Heads and Portraits: Drawings from Piero di Cosimo to Jasper Johns*, 1993, no. 6;

Private Collection, London;

With Jean-Luc Baroni, New York and London, *Master Drawings*, 2003, no. 13, reproduced;

Private Collection

EXHIBITED

New York, Wildenstein, *The Italian Heritage: An Exhibition of Works of Art Lent from American Collections*, 1967, no. 35;

Bologna, Museo Civico Archeologico, and Rome, Chiostro del Bramante, *Annibale Carracci*,

2006-7, p. 98, no. II.3 (entry D. Benati), p. 99, reproduced;

London, Ordovas, *Painting from Life: Carracci Freud*, 2012, no. 1, reproduced

This extraordinary oil on paper head study, one of very few examples of Annibale's work in this medium to have survived, was first attributed to Carracci when with Colnaghi, London, in 1956, and subsequently brought to wider notice when Posner included it in his pioneering 1971 monograph on Annibale, as the only known oil on paper by the artist.<sup>1</sup> It has since been universally accepted as one of the most emblematic of the Bolognese artist's very rare works in this technique. The remarkable freedom of handling of this informal portrait, slightly bigger than actual size, is surprising. It shows not only Annibale's extraordinary technical talent, but also his incredible sensibility and psychological insight in creating an image which imitates 'Nature' with such simplicity, directness and truth. This revolutionary approach was at the heart of the new figurative language that the versatile and experimental Annibale developed in his early years, in contrast to the then prevalent formulaic Mannerism, which has resulted in his being credited with pioneering the reform of Italian art of this period.

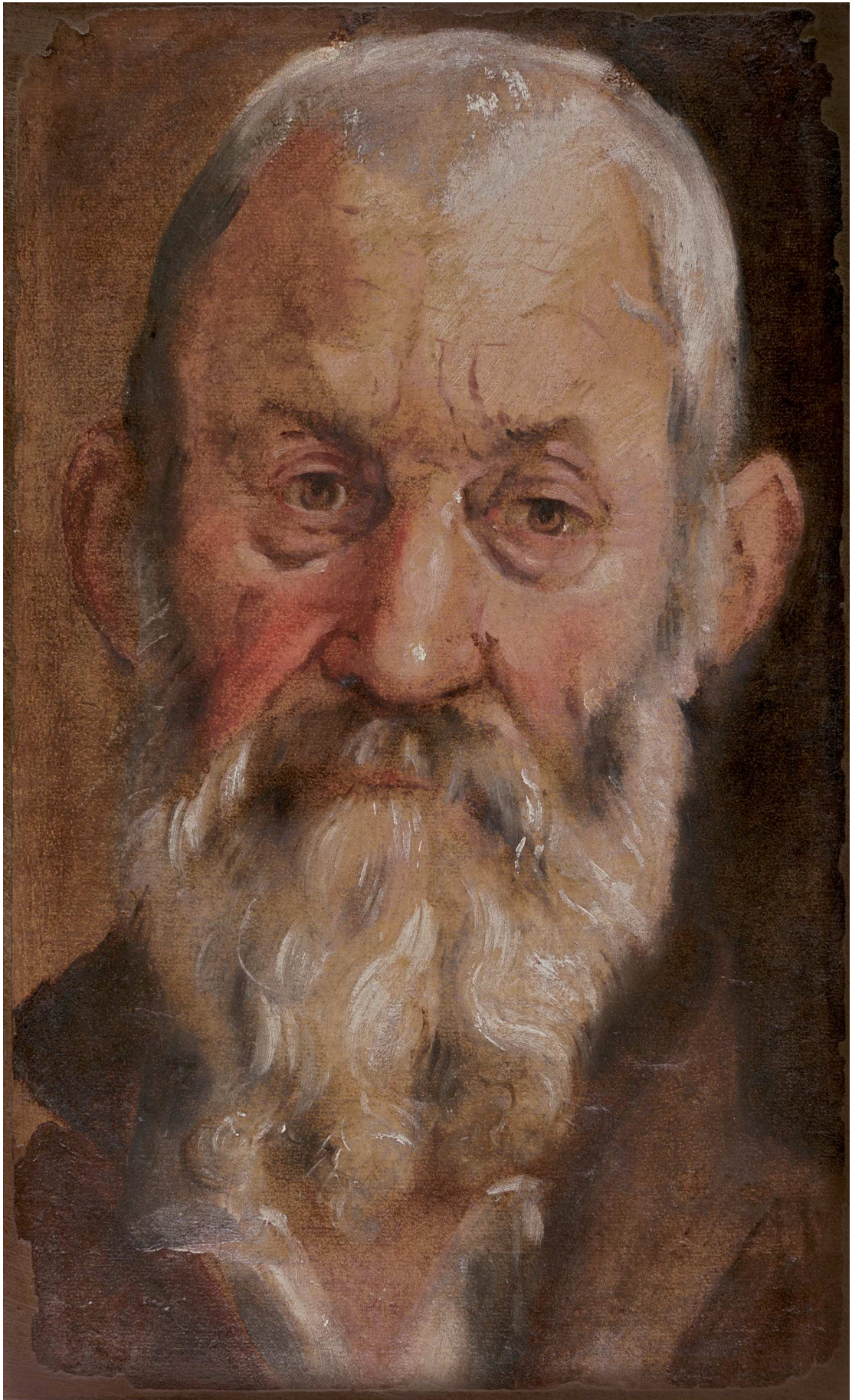
In the catalogue of the revealing exhibition at the Ordovas Gallery, London, which juxtaposed three notable Carracci portraits studies, including the present one, with six portraits by Lucian Freud (see image overleaf), Xavier Bray observed that Annibale clearly believed 'the painter should imitate Nature high and low, beautiful and ugly, perfect or deformed.' Bray rightly stressed the importance of Annibale's practice of drawing from live models and from the natural world before creating his artistic compositions, a process he compares to the skill of a film editor 'who assembles different shots from a variety of perspectives to create a composite whole.'<sup>2</sup>

Along with his brother Agostino and their cousin Lodovico, Annibale set up an Academy in their Bologna studio, in the early 1580s, where drawing from life models – 'dal modello' – was a pivotal element of the artistic education on offer. According to the biographer Malvasia, this focus on Nature in the Carracci Academy went much further than was usual at the time, with students drawing constantly, not only from live subjects, both male and female, but also making anatomical studies from corpses, and recording every aspect of everyday life.<sup>3</sup> Annibale would surely also have regarded the making of studies in oil on paper such as this example as part of the same working practice, and he may have painted a good number of them, but very few have survived, and they are now considered amongst his most significant works.

Dynamically painted across almost the entire surface of the sheet, this portrait was first quickly sketched with thin layers of paint, and subsequently subtly finished with touches of colour in areas around the eyes, nose and mouth. The sitter seems to be absorbed in his thoughts, while looking towards the painter with an aura of gravitas. The colourful and rather dry touches of white, grey, red and brown imbue this portrait with the spark of life, demonstrating the artist's power of discerning observation and directness of thought. The biographer Bellori's account of Annibale speaks of nature as his teacher, stressing the painter's gift for direct and true observation: '... Ludovico riconoscendo in lui una fatal forza alla pittura, quasi avesse un maggior precettore, che gl'insegnasse occultamente, cioè la sapientissima Natura, cominciò ad amarlo, e se lo tirò in casa, dando luogo a quella stupenda inclinazione' (Ludovico could recognize Annibale's extraordinary talent, almost as if he had a superior teacher who was teaching him in secret, this being the erudite Nature, which started to love him, and took him home, nourishing that wonderful inclination).<sup>4</sup>

Posner dated this imposing and moving work to 1589-90, shortly after Annibale's return from Venice in 1588. He stressed the free handling and its concentration on the head and the gaze of the sitter, and suggested that the technique of sketching in oil on paper was learned by the Carracci from Venetian painters.<sup>5</sup> Stephen Pepper proposed a similar dating to Posner, though possibly just into the 1590s, but in any case prior to Annibale's departure for Rome, in 1595.<sup>6</sup> More recently, Daniele Benati, in his entry for this work in the 2006-7 exhibition catalogue, has convincingly suggested a much earlier dating, around 1583. He noted that Posner's dating should be reconsidered in the light of other oil sketches by the artist that have come to light since 1971, stressing that this work does not display first hand evidence of Venetian accents, but rather refers to the type of 'second-hand knowledge of Titian's art' that Volpe detected in the more experimental sections of Annibale's 1583 *Crucifixion of San Nicolò*.<sup>7</sup> In fact, in that extraordinary painting, an early work executed for the church of Santa Maria della Carità in Bologna, Annibale demonstrates a striking and bold naturalism in the execution of the figures, and a coloristic palette definitively pervaded by a clear knowledge of Titian's works, which he could not have ignored even before his Venetian sojourn.









## LITERATURE

D. Posner, *Annibale Carracci: A Study in the Reform of Italian Painting around 1590*, London and New York 1971, p. 25, no. 53, pl. 53, reproduced;  
*Catalogue of the Ellesmere Collection of Drawings by the Carracci and other Bolognese Masters*, Sale, London, Sotheby's, 11 July 1972, p. 123, under lot 55;  
 D.S. Pepper, 'Annibale Carracci ritrattista', *Arte Illustrata*, no. 6 (1973), p. 131, p. 134, reproduced fig. 9, and p. 137, note 15;  
 P.J. Cooney and G. Malafarina, *L'opera completa di Annibale Carracci*, Milan 1976, pp. 99-100, no. 53, reproduced;  
 A.O. Cavina, 'Studies from Life: Annibale Carracci's Paintings of the Blind', *Emilian Painting of the 16th and 17th Centuries: A Symposium*, Washington 1987, pp. 98-99, reproduced fig. 147;  
 C. Robertson, 'Annibale Carracci and *Invenzione*: Medium and Function in the Early Drawings', *Master Drawings*, vol. XXXV, no. 1 (1997), p. 40, note 92;  
 C. Loisel, 'Ludovico, Agostino, Annibale Carracci', *Musée du Louvre, Cabinet des Dessins, Inventaire Général des Dessins Italiens*, no. 7 (2004), p. 221, under no. 445;  
 S.B. Wilson, 'The Portrait Drawings of Annibale Carracci: Representations of Masculinity and Homosociality in early modern Bologna', unpublished M.A. Thesis, Texas Christian University, 2009, p. 28, reproduced p. 67, fig. 9

In the years following Posner's initial publication of this work, a number of other head studies, all executed in oil on paper but varying considerably in quality, have come to light, including a group of six portraits of blind men and women, which have been attributed both to Annibale and to his workshop.<sup>8</sup> Also to be mentioned in this connection is a *Head of an Old Woman*, datable to the 1590s, in the Fitzwilliam Museum, Cambridge<sup>9</sup>, which, as Xavier Bray rightly stressed, is closely related in style to the three oil on paper head studies by Annibale included in the *Ordo Vas Carracci/Freud* exhibition.<sup>10</sup>

In terms of dating, the present work seems to fall stylistically just after Annibale's extraordinary early painting, the *Butcher's Shop* (1582-83), in the Christ Church Picture Gallery, Oxford, and just before the magnificent '*Mangiafagioli*', ('Bean-Eater'), in the Galleria Colonna, Rome, datable to circa 1584-1585.<sup>11</sup> Its modern and straightforward approach, however, makes this a totally timeless image, and in its rapid and vibrant execution, it is an exemplar of Annibale's mastery and 'bravura'. As is so very evident here, these portrait studies are arresting in their psychological gravity and ability to convey the emotional presence of the sitter. They are, quite simply, among the most striking and original artistic expressions of the late sixteenth century.

<sup>1</sup> Posner, *op. cit.*, p. 25, no. 53. Though describing it as the artist's only work in this medium, Posner in fact also included in his catalogue the *Portrait of a Young Man*, in the Borghese Gallery, dated to 1583/84, p. 6, no. 10

<sup>2</sup> X. Bray, 'Annibale Carracci's Portrait Head Studies,' in *Painting from Life: Carracci Freud*, exh. cat., *op. cit.*, 2016, p. 9

<sup>3</sup> C. C. Malvasia, *Felsina Pittrice, Vite de' Pittori Bolognesi*, ed. Forni, Bologna 1967, p. 277

<sup>4</sup> G.P. Bellori, *Le Vite de' Pittori, Scutori ed Architetti Moderni*.....Rome 1672, p. 39

<sup>5</sup> Posner, *op. cit.*, p. 25, no. 53

<sup>6</sup> Pepper, *op. cit.*, pp. 131-132

<sup>7</sup> D. Benati in *Annibale Carracci*, exh. cat., *op. cit.*, 2006-7, p. 98

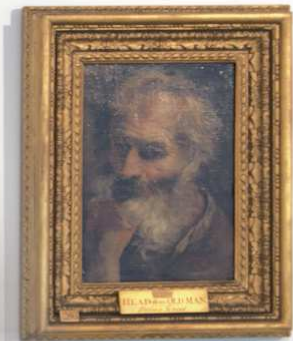
<sup>8</sup> A. Ottavi Cavina, *op. cit.*, pp. 89-100 (figs. 141-146). Two of these works have been generally accepted as the work of Annibale (figs. 141-142), the remaining four are considered 'Annibale or his workshop.'

<sup>9</sup> Cambridge, Fitzwilliam Museum (inv. no. PD. 17-1992); see *Painting from Life: Carracci Freud*, exh. cat., *op. cit.*, reproduced p. 14. Like others in the group of Carracci's works of this type (including the other, exhibited, *Head of an Old Woman*, in a private collection), the image is painted over what appears to be a laundry list.

<sup>10</sup> The other two exhibited works were: *Head of an Old Man*, London, Dulwich Picture Gallery (inv. no. DPG 286), *Painting from Life: Carracci Freud*, exh. cat., *op. cit.*, reproduced p. 68. This work has been recently restored, which has revealed that it is on paper laid on canvas, rather than painted directly onto canvas, as was thought at the time of the exhibition; *Head of an Old Woman*, in a private collection

<sup>11</sup> Respectively: Oxford, Christ Church, (inv. no. JBS 181), and Rome, Galleria Colonna (inv. no. 164)





Installation view of the exhibition *Painting from Life: Carracci Freud* at Ordovas, London, 2012  
Private Collection / © The Lucian Freud Archive / Bridgeman Images





1



1

1

## FRANCISCO HERRERA THE ELDER

Seville 1576 – 1656

Head of a young man in profile and head of an old man in profile, with a separate study of a full length figure holding a cross, upper left

Both pen and brown ink over black chalk  
Sight size, each: 135 by 105 mm  
(2)

We are grateful to Professor Benito Navarrete Prieto, who, from images, has kindly provided the attribution to Francisco Herrera the Elder.

Both studies are stylistically comparable with head studies in the Uffizi, Florence and the Prado, Madrid.<sup>1</sup>

<sup>1</sup> D. Angulo & A. E. Pérez Sánchez, *A Corpus of Spanish Drawings Seville 1600-1650*, London 1985, cat no. 45 - Head of a man (Uffizi Inv. 10231) and cat no. 46 (Man's head in profile - Madrid)

£ 3,000-4,000

€ 3,500-4,700 US\$ 3,900-5,200

2

## JACQUES DE GHEYN II

Antwerp 1565 - 1629 The Hague

Study of the Head of a Bearded Old Man

Black and white chalk, within black ink framing lines, on buff paper;  
signed in brown ink, bottom centre (partially cut):  
*JDGheyn* (*JDG* in monogram)  
335 by 251 mm

This grand study of the head of a bearded old man looking down, monumental in scale yet delicately handled and intimate in spirit, is signed to the lower centre by Jacques de Gheyn II, and is a fascinating and important addition to this artist's known works. Though partly cut, the signature is still very clearly the same one - with the three letters *JDG* formed into a monogram - that we find on many of De Gheyn's other drawings.

The great majority of De Gheyn's figure studies are executed either very calligraphically in pure pen and ink, or in a highly distinctive combination of that technique with black chalk, as seen, for example, in the famous series of drawings of female nudes, including those in Brussels and in the Lugt Collection.<sup>1</sup> Just occasionally though, the artist made figure studies in the combination of black and white chalk on buff paper that we see here. One such drawing is the sheet, in the Rijksmuseum, with three studies of standing shepherds, but even there, where the line work

is very comparable to what we see here, there is not much of the softness of shading that we find in this old man's beard.<sup>2</sup> But just like his early teacher Hendrick Goltzius, and other masters of early Dutch Mannerism such as Cornelis van Haarlem, De Gheyn was a highly inventive artist, always exploring new modes of expression. His surviving drawings range widely in terms of technique, from exquisite natural history miniatures drawn in watercolour on fine vellum with what would seem to be a single hair brush, to spectacularly broad and wild pen drawings. It is really no surprise that in making this rather pensive, introspective life study, a very new kind of image in early 17th-century Dutch art, he should have chosen a less extravagant, more refined technique than in most of his other drawings.

Other chalk studies of bearded old men, much smaller in scale but somewhat comparable in other respects, are in the Teylers Museum, Haarlem.<sup>3</sup>

<sup>1</sup> Brussels, Musées Royaux des Beaux-Arts, inv. 1346; Paris, Fondation Custodia, inv. 1195; I.Q. van Regteren Altena, *Jacques de Gheyn, Three Generations*, The Hague/Boston/London 1983, vol. II, p. 128, nos. 800, 803 respectively, reproduced vol. III, figs. 276, 278

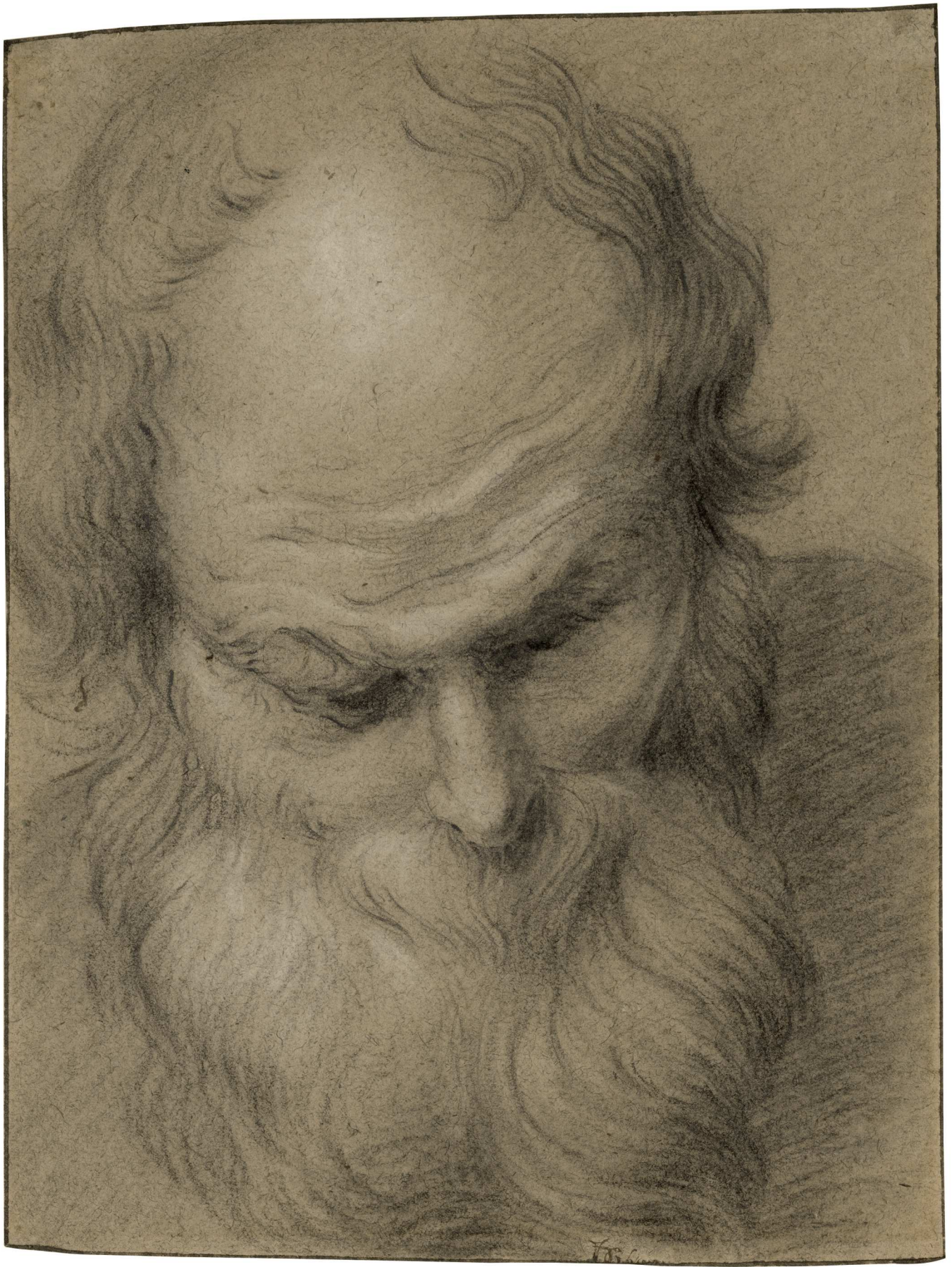
<sup>2</sup> Amsterdam, Rijksmuseum, inv. no. A 473; Van Regteren Altena, *op. cit.*, vol. II, no. 30, vol. III, fig. 245

<sup>3</sup> Inv. nos. N86, N87; Van Regteren Altena, *op. cit.*, vol. II, nos. 691-2, vol. III, figs. 316-7

± £ 25,000-35,000

€ 29,200-40,900 US\$ 32,400-45,300









## PROPERTY FROM THE FAMILY OF EMILE WOLF

LOTS 3, 6, 19, 62, 64-66, 68, 77, 80, 90, 92-93, 106, 115, 118, 121-122 AND 130

When I returned from London in 1977, my then boss, Brenda Auslander, took me on a tour of all the major collectors of Old Masters in New York. This included trips to Paul Ganz, Mary Jane Harris, and of course, Emile Wolf. Upon arriving at his house, my first impression was of a very jovial and fun-loving yet serious collector, who had paintings and drawings from every school (though mostly Dutch 17th Century) hanging on his walls or, in some cases, sitting on the floor. There were books everywhere and file cabinets stuffed with information on each of the pictures, including letters he had received from experts. He would often proudly show these letters to his visitors, particularly if they were written by museum directors or

famous art historians. He could not have been prouder of the art he possessed, and it gave him so much joy every day. In fact, on the reverse side of many of his paintings one can find little notes that he wrote, about an expert's opinion or thoughts concerning the work. In this way, he documented so much of what transpired in the house, which was itself a magnet for art historians from all over the world. Along with the art, another particularly memorable feature of a visit to Emile's was the pastry. Veronica, his companion who lived with him, loved to bake Hungarian specialties and was exceptionally good at it—so if you went for tea, you could always be sure to have amazing cookies, cakes, or pies. Emile

was equally proud of this aspect of his life! The memory of him always brings a smile to my face. He was a true collector—he thought about art every day, clearly bought things quite often, and after that embarked on a careful study of each work. He shared his art with the world in a variety of exhibitions, including one at Brandeis University and the Rhode Island School of Design. Today two of his best pictures, a Bartholomeus Breenbergh and Nikolaus Knüpfer, are owned by the Getty Museum, and here we are proud to present a group of drawings from his celebrated collection.

Here's to you Emile—the art world certainly needs more like you!

— George Wachter

3

PROPERTY FROM THE FAMILY OF EMILE WOLF

### HENDRICK GOLTZIUS

Mülbracht 1558 - 1617 Haarlem

#### Pluto (after Polidoro da Caravaggio)

Pen and brown ink and wash, over black chalk, heightened with white, on blue paper  
261 by 168 mm

#### PROVENANCE

Sale, Amsterdam, Sotheby's, 8 November 2000, lot 35;  
Emile Wolf, New York, thence by descent

#### EXHIBITED

Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University, *Dutch Drawings of the Seventeenth Century from a Collection*, 1979, cat. 5

#### LITERATURE

E.K.J. Reznicek, 'Drawings by Hendrick Goltzius, Thirty Years Later: Supplement to the 1961 *catalogue raisonné*', *Master Drawings*, vol. XXXI, no.3 (Autumn 1993), p. 250, cat. K241a

Goltzius's designs for prints are among the most beautiful and paradoxically among the most colourful of his drawings. Although he was working with black and white engravings in mind, he often used coloured washes or papers and white heightening to set out the composition. In the present drawing Goltzius employs a blue paper to provide the middle range, with brown wash and white heightening to create the dark shadows and highlights respectively.

*Pluto* is unusual among Goltzius's designs for prints because it is one of two drawings for the same engraving. The print is from a series of eight engravings of gods after Polidoro da Caravaggio, which is dated 1592.<sup>1</sup> Excluding the present example, there are six finished drawings for the series, all in the same direction as the prints, and all in the Teylers Museum, Haarlem. As Reznicek notes (*loc. cit.*), this drawing is smaller and sketchier than the Haarlem version

of the same figure, and also differs from the finished print. Most significant is the absence of decoration around the niche, but there are changes in the tilt of the head, the shadow of the torch and the drapery as well. As a result Reznicek believes it is a preliminary design, predating the Teylers version.<sup>2</sup>

It is possible that Goltzius sketched the present sheet while he was in Rome in 1590-91, after the now lost frescoes by Polidoro. During his Italian trip, Goltzius spent a great deal of time copying antique and Italian masters. The trip had a profound effect on his style, taming the more flamboyant elements of his mannerist style and introducing a new solidity and classicism, which is evidenced here.

<sup>1</sup> F.W.H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts*, Amsterdam 1949 - present, vol. 8, no. 298

<sup>2</sup> For which, see Reznicek, *Die Zeichnungen von Hendrick Goltzius*, 2 vols., Utrecht 1961, cat. K241

± £ 12,000-18,000  
€ 14,000-21,000 US\$ 15,600-23,300







4

ITALO-FLEMISH SCHOOL,  
CIRCA 1600

Exodus

Pen and brown ink and wash, with corrections in white heightening, over black chalk; bears numbering, top right: 8 and attribution, lower left: *Mathurino*. 245 by 169 mm

PROVENANCE

Sir Thomas Lawrence (L.2445)

Though surely executed in Italy, by an artist with a knowledge of the works of Polidoro da Caravaggio, this accomplished drawing would seem on balance to be by a Northern hand.

£ 3,000-4,000

€ 3,500-4,700 US\$ 3,900-5,200



4

5

GERMAN SCHOOL, LATE  
16TH CENTURY

Prophets Adoring The Christ Child,  
the Resurrection and Assumption in  
the background

Pen and black ink and grey wash, over black chalk; inscribed beside each prophet with a biblical source reference 194 by 150 mm

PROVENANCE

Ferruccio Asta, Venice (L.116a)

This accomplished drawing could be a design for a glass roundel.

£ 2,000-3,000

€ 2,350-3,500 US\$ 2,600-3,900



5





6

6

PROPERTY FROM THE FAMILY OF EMILE WOLF

## CORNELIS SAFTLEVEN

Gorinchem 1607 - 1681 Rotterdam

### A Witches' Sabbath

Black chalk and grey wash  
181 by 263 mm

#### PROVENANCE

Sale, Amsterdam, Sotheby's, 8 November 2000, lot 32;  
Emile Wolf, New York,  
thence by descent

#### EXHIBITED

Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University, *Dutch Drawings of the Seventeenth Century from a Collection*, 1979, no. 61, illustrated

#### LITERATURE

Wolfgang Schulz, *Cornelis Saftleven*, Berlin/New York 1978, p. 75, no. 16

Scenes of witchcraft and allegories incorporating animals, birds or imaginary diabolical figures form an important part of Cornelis Saftleven's painted oeuvre, but drawings of these subjects are relatively rare. Just one other example has come to the market in recent decades, a fine,

large chalk drawing of a procession of diabolical creatures, relating to a series of six others in the Rijksmuseum, which was acquired by Clement C. Moore at Sotheby's in New York in 2011.<sup>1</sup>

Though deriving from the earlier tradition of artists such as Hieronymus Bosch, subjects of this type enjoyed continuing popularity in the Netherlands during the 17th century.

<sup>1</sup> Sale, New York, Sotheby's, 26 January 2011, lot 586; see Schulz, *op. cit.*, nos. 18-23, and Jane Turner, *Rembrandt's World, Dutch Drawings from the Clement C. Moore Collection*, exh. cat., New York, The Morgan Library & Museum, 2012, no. 35

‡ £ 7,000-9,000  
€ 8,200-10,500 US\$ 9,100-11,700



## JOACHIM ANTHONISZ. WTEWAEL

Utrecht 1566 - 1638

### A Fish Market

Pen and brown and black ink and black and grey wash, heightened with white; signed, lower centre: *Joachim Wte Wael fec* 200 by 315 mm

Previously unrecorded, this excitingly drawn, fully signed depiction of a fish market is an extremely important addition to the very small number of known drawings by the brilliantly talented early 17th-century Utrecht artist Joachim Wtewael. Wtewael has long been recognised as one of the most individual and gifted Netherlandish painters of the first quarter of the 17th century, but his drawings are far less well known or studied, presumably on account of their great rarity.<sup>1</sup> Though opinions vary regarding the exact proportion of drawings associated with his name that can legitimately be considered autograph works by Wtewael himself, rather than copies or studio replicas, the highest suggested number is in the low sixties, and most modern scholars would only accept a maximum of around thirty drawings as original works by the artist. This makes the emergence of this previously unknown drawing all the more significant, particularly since it is compositionally unique within the artist's *corpus* of known works, painted or drawn, adding an entirely new dimension to our understanding of his draughtsmanship.<sup>2</sup>

The drawing shows an animated scene of a fish market, with figures in both the foreground and the background handling and preparing fish in all sorts of different ways. The scene fits into a tradition of market scenes that began at least half a century earlier, in the innovative paintings of Pieter Aertsen and Joachim Beuckelaer. Wtewael

himself also occasionally painted scenes of this type, but following the examples of Aertsen and Beuckelaer, he almost always placed a smaller representation of a religious scene (the 'real' subject of his painting) in the background, in the established tradition of Mannerist inversion. One such painting is the grand *Kitchen Scene with the Parable of the Great Supper*, of 1605, in which we see in the foreground an elaborate kitchen scene, including a man preparing fish, his chopper raised in a pose very similar to that seen in the present drawing (fig. 1);<sup>3</sup> but all the while the viewer is also very aware of the more significant events taking place in the background, highlighted, even, by the emphasis on fish, with all their Christian symbolism, in the foreground. Only a tiny handful of Wtewael's paintings, such as the *Fruit and Vegetable Market* of c. 1618, in the Centraal Museum, Utrecht, depict such market or kitchen scenes in isolation.<sup>4</sup>

In technical terms, this impressive, large drawing is particularly interesting. The main forms are drawn with a fine pen in brown ink, and then the whole composition is elaborated and developed in a variety of media: pen and black ink, grey and black washes, and white gouache heightening. The composition is very complete, yet thanks to the varied techniques the artist has used, also very lively. It is fully signed in a form that appears on several of the artist's drawings, the most closely comparable signatures being on a 1608 design for a salt cellar, in the British Museum<sup>5</sup>, and on the only dated drawing from the highly important series representing an *Allegory of the Dutch Revolt* (also known as *The Netherlandish History* series), the scene of *The Twelve Years' Truce* (1612), in the Maida and George Abrams Collection, Boston.<sup>6</sup> In compositional ambition, technical originality, and sheer accomplishment in terms of handling, this newly discovered *Fish Market* can also be compared with the rather later

(1622) drawing in the Teylers Museum, Haarlem, representing one of the artist's favourite subjects, *The Marriage of Peleus and Thetis*, which has been described, with justification, as 'arguably his most accomplished work on paper.'<sup>7</sup>

Whether a drawing such as this was made as the design for a painting or print, as a *ricordo* of a painting, or as an independent work of art remains unclear, and Stijn Alsteens, writing in the catalogue of the recent Wtewael exhibition held in Washington, Utrecht and Houston, says that without a greater understanding than we currently have of the artist's working method, these questions are likely to remain unanswered. Though relatively few of Wtewael's drawings survive, in several cases we have multiple versions of the same composition, of subtly varied style and quality, all of which have been at times accepted as autograph. In this case, though, apart from the very weak, and apparently previously unnoted, copy of the present drawing in Braunschweig, no other version, painted or drawn, is known.

The first quarter of the seventeenth century was a particularly rich moment in the history of drawing in the northern Netherlands, a period that saw the flourishing of masters such as Goltzius, de Gheyn, Bloemaert and Esaias van de Velde. Joachim Wtewael was certainly no lesser draughtsman than any of those artists, but with the exception of a handful of drawings such as the *Allegory of the Dutch Revolt* series, his extremely rare works on paper remain very little known. Perhaps the discovery of this outstanding drawing, very different in composition from any of the artist's other surviving drawings, yet totally consistent with his style, will help to rectify this undeserved obscurity.

<sup>1</sup> Stijn Alsteens's essay, 'Wtewael as Draftsman', in the recent exhibition catalogue, *Pleasure and Piety. The Art of Joachim Wtewael*, exh. cat., Washington, National Gallery of Art/ Utrecht, Centraal Museum/Houston, Museum of Fine Arts, 2015-16, pp. 49-59, was the first attempt at a full account of the artist's drawings since the 1929 monograph by Lindemann.

<sup>2</sup> A weak copy of the drawing is in fact in Braunschweig, Herzog Anton Ulrich-Museum, Inv. Z. 1656, held under Wtewael's name, but even so, it does not seem to have been suggested anywhere in the literature that the artist ever treated this theme.

<sup>3</sup> Staatliche Museen zu Berlin, Gemäldegalerie, inv. 2002; A.W. Lowenthal, *Joachim Wtewael and Dutch Mannerism*, Doornspijk 1986, no. A-38; Exh. cat. Washington, *op. cit.*, no. 23

<sup>4</sup> Lowenthal, *op. cit.*, no. A-73. Another is a *Game Market*, c. 1610-15, location unknown, Lowenthal no. A-57

<sup>5</sup> Inv 1872.1012.3322; Exh. cat. Washington, *op. cit.*, no. 44

<sup>6</sup> Exh. cat. Washington, *op. cit.*, no. 49. See also W.W. Robinson, *Bruegel to Rembrandt, Dutch and Flemish Drawings from the Maida and George Abrams Collection*, exh. cat., London, British Museum/Paris, Institut Néerlandais/ Cambridge, Massachusetts, Fogg Art Museum, 2002-3, no. 27

<sup>7</sup> Alsteens, in exh. cat. Washington, *op. cit.*, p. 53; *Ibid.*, cat. no. 54



Fig. 1. Joachim Anthonisz. Wtewael, *A Kitchen Scene with the Parable of the Great Supper* (detail), Berlin, Staatliche Museen

£ 30,000-40,000

€ 35,000-46,700 US\$ 38,800-52,000









8

8

## FLEMISH SCHOOL, 16TH CENTURY

### A village by a river

Pen and brown ink and wash, within brown ink framing lines  
165 by 301 mm

£ 2,500-3,500

€ 2,950-4,100 US\$ 3,250-4,550

9

## ATTRIBUTED TO PETER DE WITTE, CALLED CANDID

Bruges circa 1548 - 1628 Munich

### God the father, among clouds

Black chalk and pen and dark brown ink, with touches of red chalk;  
bears monogram in black chalk, top right: *AVD* and later numbering and inscriptions in pencil, verso: *No551 / B. Bandinelli / Dieu sur des Nuages*  
144 by 192 mm

Pieter Candid made a number of paintings in which the figure of God the Father appears rather similarly to this drawing, notably the *Annunciation*, in the Saint Michael's Church, Munich.<sup>1</sup>

<sup>1</sup> *Pieter de Witte/Pietro Candido, Un pittore del Cinquecento tra Volterra e Monaco*, exh. cat., Volterra, Palazzo dei Priori, 2009, p. 72, fig. 5

£ 2,500-3,500

€ 2,950-4,100 US\$ 3,250-4,550



9





10 actual size

10

## ABRAHAM BLOEMAERT

Gorinchem 1566 - 1651 Utrecht

### A Seated Figure Praying to a Crucifix (Diocles)

Pen and brown ink and wash over black chalk within pen and brown ink framing lines, indented for transfer (sheet is now laid down; at the time of 1976 sale it was noted that the verso was blackened and there was a brown ink inscription: 13/55)  
132 by 90 mm

#### PROVENANCE

Sir Robert Ludwig Mond (L.2813a); sale, Amsterdam, Sotheby Mak van Waay, 3 May 1976, lot 184 (as Mary Magdalen)

#### LITERATURE

T. Borenius and R. Wittkower, *Catalogue of the Collection of Drawings by the Old Masters formed by Sir Robert Mond*, 1937, no. 390;  
J. Bolten, 'Macarius or Marcus? Notes on Abraham Bloemaert's Drawings of Anchorites' in *Delineavit et Sculpsit* 2, December 1989, p. 19, note 20;  
M. Roethlisberger, *Abraham Bloemaert and his Sons*, 2 vols., Doornspijk 1993, vol. I, p. 360 under no. 600;  
J. Bolten, *Abraham Bloemaert c.1565-1651, The Drawings*, 2 Vols, Leiden 2007, vol. I, p. 140, no. 366, reproduced vol. II, p. 181, fig. 366

This drawing served as the design for one of the plates in the large and apparently never

completed print series known as the 'Second Series of Hermits' or *Thebais sacra*, designed by Bloemaert around 1620-30, and engraved some years later by his son, Frederick. In the print based on the present drawing, the figure has, however, been transformed from the young woman seen here into the elderly, bearded hermit Diocles, one of the often obscure early Egyptian and Palestinian desert monks who constitute the subjects of this print series.

£ 3,000-4,000

€ 3,500-4,700 US\$ 3,900-5,200





11

11

## FRENCH SCHOOL, CIRCA 1600

### A male figure his hands bound

Red chalk;  
bears attribution in pencil, lower right: *André del  
Sarte*  
216 by 115 mm

#### PROVENANCE

Collection Guichardot (according to an old  
inscription to the mount and verso),  
his sale, Paris, 7-10 and 12-20 July 1875, possibly  
lot 341;  
Emile Pierre Calando, Paris

We are grateful to Peter Bower for confirming  
that the paper on which the present work is  
executed appears to originate from Northern  
France and can be dated circa 1600.

The stance of the figure portrayed, his hands  
positioned as if bound by rope, is consistent with  
depictions of Christ, either for an *Ecce Homo* or  
a Flagellation. Though an attribution has thus  
far not been forthcoming, the graphic style is  
reminiscent of Jean Boucher de Bourges (circa  
1575 - circa 1633).

£ 5,000-7,000  
€ 5,900-8,200 US\$ 6,500-9,100



## ADAM FRANS VAN DER MEULEN

Brussels 1632 - 1690 Paris

### Study of Louis XIV and Vicomte de Turenne for *La Prise de Lille*

Black chalk heightened with white chalk on grey paper, within red chalk framing lines; bears old attribution, lower left: *van der Meulen* and verso: *P.P. Rubens*.  
370 by 290 mm

#### PROVENANCE

Sale, Paris, Picard, 20 October 1994, lot 147 (as Adrian Frans van der Meulen);  
sale, London, Sotheby's, 8 July 1998, lot 185 (as Attributed to Adam Frans van der Meulen)

Van der Meulen accompanied several of the campaigns of King Louis XIV in the Low Countries between 1667 and 1673, recording daily military life as well as major sieges and battles. The greatest record of this is the famous tapestry series, *L'Histoire du Roi*, designed by van der Meulen and Charles le Brun, from which the present work can be securely connected to the tapestry depicting *La Prise de Lille* (fig. 1).

The two figures on horseback are King Louis XIV, and Vicomte de Turenne, both of whom correspond closely to their respective figures in the tapestry. The close artistic collaboration between van der Meulen and le Brun is further illustrated by the survival of a drawing<sup>1</sup> housed in the Musée National du Château de Versailles, executed by le Brun and thought to have been retouched by van der Meulen, which acts as a preliminary composition study for *La Prise de Lille*.

<sup>1</sup> Versailles, Musée National du Château de Versailles, Inv. no. 27636

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400



12



Fig. 1, After Adam Frans van der Meulen and Charles le Brun, *La Prise de Lille*, Tapestry



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## BARTOLOMÉ ESTEBAN MURILLO

Seville 1618 - 1682

### Madonna and Child

Pen and golden brown ink and brown wash, over red and black chalk;

bears old attribution at the base of the column: *Morillo*

176 by 133 mm

#### PROVENANCE

Possibly Mr. Mayor, London,

his, sale, Paris, 6 March 1843, lot 57;

sale, Paris, Christie's, 23 March 2006, lot 232

#### LITERATURE

M. Mena Marqués, *Bartolomé Esteban Murillo (1617-1682): dibujos: catálogo razonado*, Santander 2013, pp. 180-182, no. 23, reproduced, p. 181

This intimate and highly sensitive drawing, executed by Murillo in a combination of golden brown ink, brown wash and red and black chalk, was unpublished prior to its emergence on the French art market in 2006. It has been dated to circa 1656-58 by Manuela Mena Marqués, who draws attention to the drawing's undoubted quality as well as its technical, stylistic and compositional similarities with other works by the artist, most notably a later drawing, also depicting the *Virgin and Child*, now in the collection of the Cleveland Museum of Art.<sup>1</sup> Aside from the close compositional comparisons to be drawn between these two drawings, they also, most intriguingly, both share the same old attribution, distinctively written - *Morillo* - suggesting that they were, at some point, in the same collection.

<sup>1</sup> Mena Marqués, *op. cit.*, pp. 394-397, no. 77, reproduced

£ 18,000-22,000

€ 21,000-25,700 US\$ 23,300-28,500





actual size





14

14

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## NEAPOLITAN SCHOOL, 17TH CENTURY

Head of an old woman seen in  
profile, wearing a linen cap

Pen and brown ink over traces of black chalk  
180 by 135 mm

The handling of the pen and ink and the subject  
are very reminiscent of Ribera's work.

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400

15

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## ITALIAN SCHOOL, 17TH CENTURY

Head of a young boy

Red chalk  
176 by 150 mm

### PROVENANCE

A. Beurdeley (L.421)

£ 3,500-4,500

€ 4,100-5,300 US\$ 4,550-5,900



15





Fig. 1, Luca Giordano, *The Death of Archimedes*, Shropshire, Attingham Park

16

## LUCA GIORDANO, CALLED FA PRESTO

Naples 1634 - 1705

### The Death of Archimedes

Pen and brown ink and wash;  
bears old attribution, lower left: *Guercino*  
322 by 435 mm

The present sheet is a compositional study for Luca Giordano's painting of the same subject, now in the collection at Attingham Park, Shropshire (fig. 1).

£ 3,000-4,000

€ 3,500-4,700 US\$ 3,900-5,200



16

17

## NEAPOLITAN SCHOOL, CIRCA 1600

### A biblical scene, with a figure kneeling before Christ

Pen and brown ink and wash over red chalk and traces of black chalk, heightened with white (oxidized) on paper washed light red  
115 by 185 mm

#### PROVENANCE

William Bates (L.2604)

Though a secure attribution for this lively, early compositional drawing has thus far not been forthcoming, the handling seems reminiscent of the graphic styles of Giovanni Bernardino Azzolino and Belisario Corenzio.

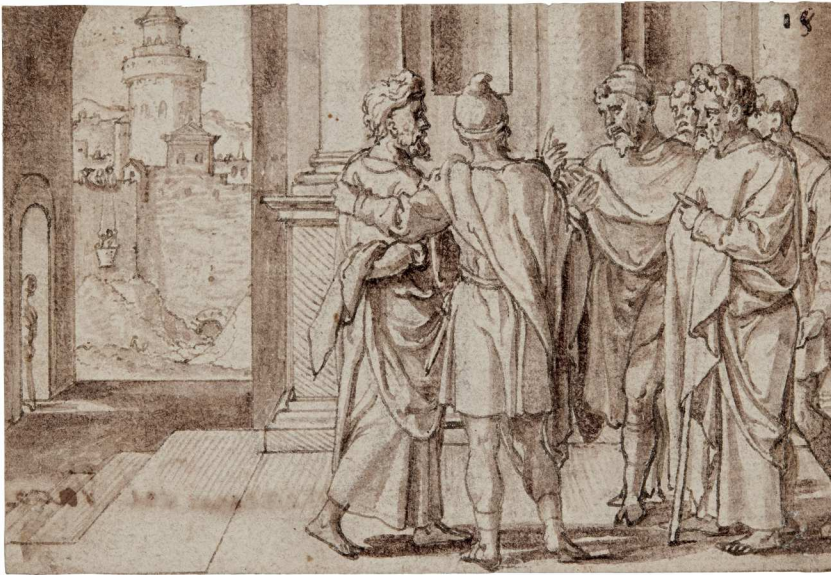
£ 2,000-3,000

€ 2,350-3,500 US\$ 2,600-3,900



17





18

## GERARD VAN GROENINGEN

Antwerp circa 1515 - 1576

### Saul being lowered down the walls of Damascus in a basket

Pen and brown ink and wash, indented and reddened on the reverse for transfer; bears numbering in brown ink, top right: 18, and attribution in brown ink, verso: *Perino del Vaga* 79 by 115 mm

This finely drawn, balanced image would seem to be the design by Van Groeningen for one of a series of prints illustrating the life of Saint Paul. In the episode seen here, recorded in Acts, 9:25 and again in 2 *Corinthians* 11:33, Saul, who was in Damascus preaching Jesus' message, discovers that he has become the subject of a murderous plot, but makes his escape by getting his supporters to lower him down the city walls in a basket, while the conspirators are busy watching the gates.

£ 5,000-7,000

€ 5,900-8,200 US\$ 6,500-9,100

PROPERTY FROM THE FAMILY OF EMILE WOLF

## ATTRIBUTED TO FRANS FLORIS THE ELDER

Antwerp 1519/20 - 1570

### The Exodus

Pen and brown ink and brown and grey wash, heightened with white, on buff paper 202 by 242 mm

#### PROVENANCE

Sale, New York, Sotheby's, 26 January 2000, lot 124;  
Emile Wolf, New York,  
thence by descent

#### EXHIBITED

Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University, *Dutch Drawings of the Seventeenth Century from a Collection*, 1979, no. 59 (as Caspar Luyken)

Though perhaps slightly looser in its handling, this drawing can be compared with the signed drawing by Floris depicting *A group of men in antique costume*, in Munich.<sup>1</sup> It is completely unrelated in terms of style and date to the work of Caspar Luyken, to whom it was attributed in the 1979 Cornell exhibition catalogue.

<sup>1</sup> Carl van de Velde, *Frans Floris (1519/20-1570), Leven en Werken*, 2 vols., Brussels 1975, vol. I, pp. 375-6, cat. 42, illus. vol. II, pl. 141

± £ 4,000-6,000

€ 4,700-7,000 US\$ 5,200-7,800



19



## FLORENTINE SCHOOL, SECOND HALF OF THE 16TH CENTURY

Four designs for illustrations, with cartouches at the top and the same view at the bottom

Pen and brown ink and wash, drawn on four pieces of paper, joined into two separate drawings

a) 102 by 70 mm; b) 155 by 80 mm  
(4)

### PROVENANCE

With H.M. Calmann, London;  
Lodewijk Houthakker (L.3893), on the bottom  
sheets

### LITERATURE

P. Fuhring, *Design into Art. Drawings for Architecture and Ornament. The Lodewijk Houthakker Collection*, London 1989, pp. 342-343, nos. 528-529, reproduced figs. 528-529

As Peter Fuhring has observed it is not always easy to establish the purpose of ornament drawings such as these. In this case it would seem plausible that these designs were intended for book illustrations, the stippling in the central panels seemingly indicating text.

£ 2,500-3,500

€ 2,950-4,100 US\$ 3,250-4,550

△ 21

## ROMAN SCHOOL, 16TH CENTURY

Design for an altarpiece

Pen and brown ink and wash within pen and brown ink framing lines;

bears indistinct inscription in pen and brown ink, upper left: *...della capiglia sta iscritto dentro un telero no se' po' afferare..*, and in the same hand, lower centre, the attribution: *Michel angelo Bonaroti*.

311 by 213 mm

### PROVENANCE

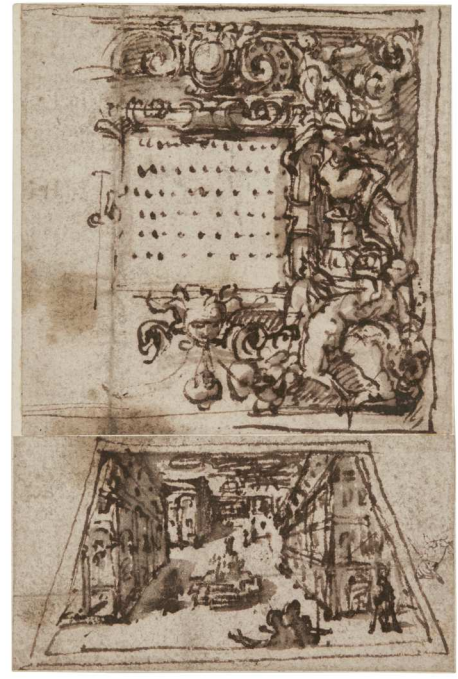
Sale, London, Sotheby's, 25 March 1982, lot 1 (as Circle of Cesare Nebbia)

† £ 3,000-4,000

€ 3,500-4,700 US\$ 3,900-5,200



20



20



21



PROPERTY OF A PRIVATE COLLECTOR

## FRANCESCO DE' ROSSI, CALLED FRANCESCO SALVIATI

Florence 1510 - 1563 Rome

### A reclining river god facing left, and lifting a cloth with his right hand

Pen and brown ink and two shades of wash over black chalk, with decorative framing lines at the top  
280 by 395 mm

#### PROVENANCE

Possibly Francis G. Hickman, Memphis, his sale and others, Christie's 26 March 1963, part of lot 217 (Francesco Salviati, River Gods (two));

Bernard Breslauer, London; Sale, London, Sotheby's, 4 July 1975, lot 192; with Galleria W. Apolloni, Rome, *Dai Manieristi ai Neoclassici: Disegni Italiani*, 1978, no. 3 (as Giorgio Vasari); with Galleria Carlo Virgilio, Rome, *Il mercante altrove: Disegni da una collezione*, 1996, no. 2; with Colnaghi, London and New York, *An Exhibition of Master Drawings*, 1996, no. 11, reproduced

#### LITERATURE

A. Cecchi, 'Les "disegni piccoli": Nouvelles considérations sur Cecchino Salviati', *Disegno: Actes du Musée des Beaux-Arts de Rennes*, Rennes 1990, p. 28, reproduced fig. 9; C. van Tuyl van Serooskerken, *The Italian Drawings of the 15<sup>th</sup> and 16<sup>th</sup> Centuries in the Teyler Museum*, Ghent and Doornspijk, 2000, p. 158, under no. 87

This imposing and pictorial sheet is a study for the figure representing the River Arno (fig. 1) in Salviati's decoration of the *Sala dell'Udienza*, the audience chamber of Cosimo de' Medici in

Palazzo Vecchio, Florence, a masterpiece of the artist's mature period, commissioned for the Duke by some highly influential advisors at the Medici court. This was the work that established and confirmed Salviati's reputation as one of the most important fresco decorators of his time.

He won the commission on his return to Florence in 1543, having left the service of Pierluigi Farnese, in Rome, whom he served from 1541, after his stay in Venice.

Salviati's motivation to return to Florence came, according to Vasari, from an anonymous friend who, together with Piero di Marcone, a goldsmith he had befriended while in Rome, persuaded the artist that if he went back to Florence he would certainly find employment in the Duke's service.<sup>1</sup> Vasari goes on to stress the challenges and political implications of obtaining such an important commission, in addition to which the artist would have to win the approval and support of his Florentine peers, before being granted a Medici commission.<sup>2</sup> Many of those with whom he had previously collaborated, in 1539, on the decorations erected for the wedding of Cosimo and Eleonora, were still working in the service of Cosimo I. Salviati, though Florentine by birth and early training, had formed his style mostly in Rome. This invaluable experience gave the painter particular standing among his fellow artists in Florence, and was a great advantage when painting the grand decoration for the *Sala dell'Udienza*, illustrating episodes from the life of *Furio Camillo*, taken from epic Roman history. This was a commission devised with the intention of validating, through historical precedent, the legitimacy of Cosimo I de' Medici's rule, each scene alluding to an event in the Duke's own life. This decorative scheme is among one of the most sophisticated frescoed ensembles in the whole of Italian Mannerism.

This handsome, large sheet, subtly drawn with fluid lines in pen and ink and developed with two shades of brown wash, applied with a fluency of the brush so typical of the artist, is a preparatory

study, with differences, for the figure of the river Arno, frescoed above the central window of the west wall of the *Sala*, overlooking Piazza della Signoria. More explicitly here than in the final fresco, the bearded river god is shown in the process of drawing back the curtain, an action that would, in the final work, reveal the city of Florence in the distance. Salviati combines in this drawing great elegance of execution with a thoroughly mannered pose: the river god half reclines, one hand lifting the cloth while his other arm and hand rest on an urn from which pours water, symbolising the abundance of the river. In contrast to the final painting, his head, surmounted by an elaborate head piece of river plants, is turned to the left.

The depiction of the Arno is a pivotal image within the scheme, and is described in some detail by Vasari, in his life of Salviati: '*e dirimetto alla Pace che arde l'arma è il fiume Arno, che avendo un corno di dovizia abbondantissimo, scuopre (alzando con una mano un panno) una Fiorenza, e la grandezza de'suoi pontefici e gli eroi di casa Medici*' ('in front of the Peace burning the arms is the river Arno, with a most abundant horn of plenty, who reveals (lifting with his hand a cloth) Florence, and the greatness of its pontiffs and heroes of the Medici family').

A thoroughly Roman image, reminiscent of the Antique, this strong study epitomizes the very elaborate mannerist style adopted by the artist, and his confidence as a designer. A drawing in the Louvre shows the same figure, but is very close to the fresco, and seems to be the work of the *bottega* of Salviati, possibly based on a lost sheet by the artist.<sup>4</sup>

We are grateful to Catherine Monbeig Goguel for confirming, from an image, the attribution to Salviati.

<sup>1</sup> G. Vasari, *Le Vite de più eccellenti Pittori, Scultori ed Architettori*, ed. G. Milanesi, Florence 1881, vol. VII, p. 21

<sup>2</sup> *Ibid.*, p. 22

<sup>3</sup> *Ibid.*, p. 24

<sup>4</sup> Paris, Louvre inv. no. RF 38407; C. Monbeig Goguel, *Francesco Salviati (1510-1563) o la Bella Maniera*, exh. cat., Rome, Villa Medici and Paris, Musée du Louvre, 1998, reproduced p. 16

£ 100,000-150,000

€ 117,000-175,000 US\$ 130,000-194,000



Fig. 1, Francesco Salviati, *The River Arno*, Florence, Palazzo Vecchio















PROPERTY FROM A PRIVATE COLLECTION

FRANCESCO MORANDINI,  
CALLED IL POPPI

Poppi 1544 - 1597 Florence

Saint John the Baptist and a young  
standing manBlack chalk, stumping and red chalk  
134 by 95 mm

## PROVENANCE

Probably by inheritance to Bastiano Morandini,  
after the artist's death in 1588;  
Private collection, England;  
with Jean-Luc Baroni;  
from whom acquired by the present owner

This sheet shares its dimensions and distinctive media with a group of twenty-eight drawings by Poppi, now in the Uffizi, all, like this, copies after the monochrome frescoes celebrating the life of St. John the Baptist, painted by Andrea del Sarto in the Chioostro dello Scalzo, Florence (a work completed by the artist in 1526).<sup>1</sup> The drawings were surely once part of the same 'taccuino' (sketchbook). All are characterised, like the present sheet, by a very delicate and sophisticated handling of the black chalk, characteristic of Poppi's graphic style, with the addition of light stumping, and are enlivened by the additional use of red chalk to highlight, very subtly, the details that were originally gilded in the frescoes.

Whereas most of the Uffizi drawings are straightforward copies of a section of one of the original compositions, here Poppi has extracted his two figures from two different scenes. The St. John the Baptist to the right of the sheet reproduces the central figure in the fresco, *St. John the Baptist preaching to the multitude* (1515; fig. 1), while the young male figure undressing is found to the far left of *St. John baptising the people* (1517; fig. 2). Within the chapel itself, the sequence of the frescoes starts with the *Baptism of Christ*, at the right hand end of the far wall, opposite the entrance, followed by the *Preaching of the Baptist*, and on the next wall the *Baptism of the people*.

Poppi's series of drawings must have been executed in the late 1560s, as one of the drawings in the Uffizi,<sup>2</sup> copying the left-hand figures in the *Annunciation to Zacharias*, bears on the base of the altar the date of 1569, in Roman numerals. Alessandra Giovannetti has noted (as did also John Shearman and Anna Petrioli Tofani) that Poppi is known to have been working on a restoration in the Chioostro at about that time, so would have had the opportunity to study the frescoes then. The evidence for his presence is the fact that his name is inscribed, together with the date of 1568 and a grotesque decoration, fairly high up on a pilaster to the right of *The Birth of the Baptist*, indicating that he must have been working there, up a scaffold, at that date.

Further evidence that the drawings were originally in a single album has been discovered by Alessandra Giovannetti, who has noted that the artist's will of 1588 states that he wished to bequeath to Bastiano Morandini, his cousin, an album of his drawings after the Chioostro dello Scalzo by Andrea del Sarto: '*un libro de' disegni fatto di mano di esso testatore, dove è tutto lo scalzo di Andrea del Sarto...*'.<sup>3</sup> Anna Forlani Tempesti has found more documentation for the group of drawings in the Uffizi, which were sold in 1782, by Giuseppe Salvetti, in a book of about eighty drawings, including these copies after Andrea del Sarto.<sup>4</sup>

It has been suggested that Poppi used these drawings primarily to study the complexity of del Sarto's draperies and figure attitudes, in the context of the revivalist tendencies which dominated Florentine art in the second half of the 16<sup>th</sup> century. It is easy to imagine the admiration that Poppi would have had for the work of Andrea del Sarto, and while he was restoring and working on the frescoes, he had a unique and invaluable opportunity to study them in depth.

The delicacy of the execution of the present sheet is at the same time exquisite and moving. The artist has created a precious memory of one the most important fresco cycles of the Renaissance which, being executed in monochrome, is also particularly close in its artistic expression to the world of drawings.

<sup>1</sup> A. Giovannetti, *Francesco Morandini detto Il Poppi*, Florence 1995, pp. 208-209, D2, reproduced

<sup>2</sup> Florence, GDSU, 14464; Giovannetti, *op. cit.*, reproduced p. 223, fig. 115

<sup>3</sup> *Ibid.*, p. 210

<sup>4</sup> *loc. cit.*

£ 20,000-30,000

€ 23,400-35,000 US\$ 25,900-38,800



Fig. 1. Andrea del Sarto, *St. John the Baptist preaching to the multitude*, Florence, Chioostro dello Scalzo

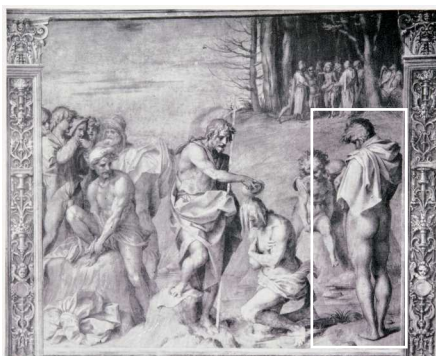


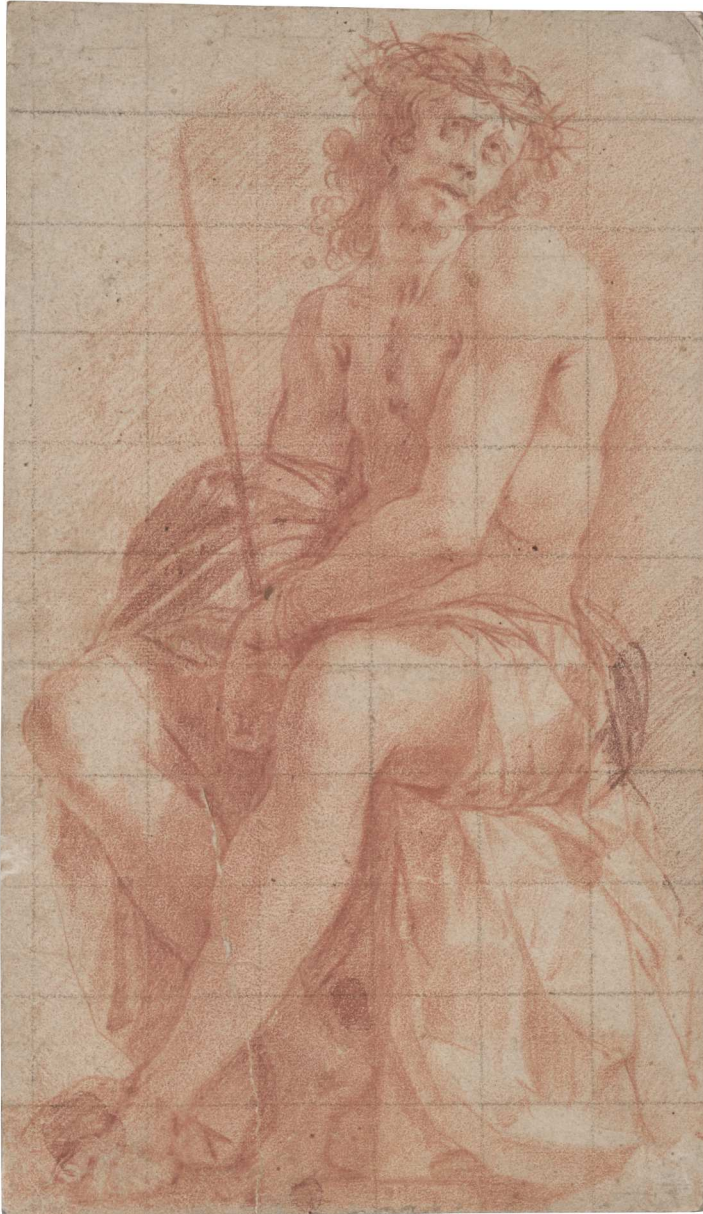
Fig. 2. Andrea del Sarto, *St. John baptising the people*, Florence, Chioostro dello Scalzo





actual size





24

24

## ATTRIBUTED TO MATTEO ROSSELLI

Florence 1578 - 1650

### Ecce Homo

Red chalk, squared for transfer in black chalk; bears old illegible attribution, in pen and ink, verso and a further attribution to the backing: *La Greco* 360 by 207 mm

± £ 7,000-9,000

€ 8,200-10,500 US\$ 9,100-11,700

25

## ANTONIO TEMPESTA

Florence 1555 - 1630 Rome

### The Madonna of Loreto, St. Peter and St. Paul, with two Bishops and two female Saints on pedestals

Pen and brown ink and wash over black chalk; bears attribution in the central cartouche at the bottom in pen and brown ink: *Antonio Tempesta* and inscription *Arme del Capitolo* (to the left, partly crossed out), *Dedicato al Arc.ºº al Arc dno/...e Capitolo/ La città In pianta* (center), *Arme del Arcidiacono* (to the right) 479 by 358 mm

This large drawing could be a design for a processional banner, or perhaps more likely for an engraving, as the Christ Child appears, unusually, to the left of the Madonna. Having trained in Florence, with Santi di Tito and then Stradanus, Tempesta moved to Rome in 1575 and spent most of the rest of his career there. Though always also active as a painter, it was as a printmaker that Tempesta became particularly renowned, producing battle scenes, hunting and religious subjects in some quantities. (See also lots 27 and 30 below.)

£ 15,000-20,000

€ 17,500-23,400 US\$ 19,400-25,900







PROPERTY OF A PRIVATE COLLECTOR

**JACOPO CHIMENTI, CALLED JACOPO DA EMPOLI**

Florence 1551 - 1640

**Study for a seated bishop holding a book**

Pen and brown ink and blue wash, over black chalk, squared in red chalk for transfer;

bears inventory numberings, verso, in the lower corners: *E-121*;  
*a. 22, 4*

575 by 400 mm

**PROVENANCE**

Bears indistinct collector's name in pen and brown ink on the right corner;

Michel Gaud, St. Tropez (L.3482);

Sale, Paris, Hotel Drouot, Piasa, 26 March 2010, lot 21

**£ 20,000-30,000****€ 23,400-35,000 US\$ 25,900-38,800**

Fig. 1. Jacopo da Empoli, *St Nicholas of Bari*, Florence, formerly San Niccolò in Oltrarno

This extraordinary drawing is a preparatory *modello* for the figure of St Nicholas of Bari, to the left of Empoli's altarpiece, *God the Father with Saints Nicholas, Jerome, Paul and Anthony* (fig. 1), executed around 1610-15 for the Florentine church of San Niccolò in Oltrarno. The painting, heavily damaged during the Florence floods of 1966, was successfully restored prior to the 2004 exhibition devoted to the artist, held in his native city of Empoli.<sup>1</sup> The painting's composition, revolving around a pierced, central oval opening, consists of an upper register with God the Father surrounded by angels, and a lower one with the Saints, to whom the church is dedicated. This rather unusual opening was conceived to make it possible to see through the altarpiece to a pre-existing image of the head of St. Ansano.<sup>2</sup>

A superb draughtsman, Jacopo da Empoli seems to have devoted great attention to the study of single figures. A good number of such studies by the artist have survived, but the appearance on the market of such a grand and beautifully drawn and washed sheet is a rare event indeed. Informally drawn on a very large scale, this drawing was surely executed from a posed assistant in Empoli's studio. Free and bold in its execution, with broad and strong contours in pen and ink, this figure is animated by the vivacity and intensity of the blue wash, which creates and modulates subtle effects of light and shade. The figure corresponds quite closely to its painted counterpart, including in the direction of the lighting, and the red chalk squared grid would indicate a late point in the evolution towards the final work. Only small differences can be found between the drawing and the painted figure of St. Nicholas, and although the artist has not bothered to draw the saint's left hand, he has outlined, with black chalk, a light sketch of the head and shoulders of the St. Jerome, who is painted just to the extreme left, behind St. Nicholas. A drawing of the whole composition in the Musée des Beaux-Arts, Lille,<sup>3</sup> must be a copy executed in Empoli's workshop, after a lost drawing by the artist.

Jacopo da Empoli was a pupil of Maso da San Friano (1536-1571). Like Cigoli (1559-1613), he became an exponent of the classicizing tendency associated with the spread of the Counter-Reformation in Florence and reacted like many of his contemporaries against the Mannerism of the previous generation. Although Empoli was clearly rooted in the Florentine tradition, and had taught himself by copying artists from the first half of the sixteenth century, including Pontormo whom he especially admired, he unhesitatingly embraced the new realism as a vehicle of artistic expression. He seems to have shared with Cigoli an enthusiasm for the use of this particular tone of blue wash, a choice of colour which we can admire in many of his surviving sheets.

<sup>1</sup> Jacopo da Empoli 1551-1640, exh. cat., Empoli, Chiesa di Santo Stefano e convento degli Agostiniani, 2004, pp. 98-99

<sup>2</sup> A. Marabottini, *Jacopo di Chimenti da Empoli*, Rome 1988, p. 235, no. 78

<sup>3</sup> Lille, Musée des Beaux-Arts, Wicar collection, inv. no. 176; Marabottini, *op. cit.*, p. 237, no. 78a, fig. 78a









27

27

## ANTONIO TEMPESTA

Florence 1555 - 1630 Rome

### Soldiers attacking a fortified city

Pen and brown ink and wash over traces of black chalk

330 by 478 mm

See also lots 25 and 30.

£ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600

28

PROPERTY FROM A PRIVATE COLLECTION

## CESARE DANDINI

Florence 1596 - 1657

### Half-length study of a man, his arms outstretched

Red chalk; signed with initials in pen and dark brown ink, lower right: C.D.

140 by 118 mm

#### PROVENANCE

With C. Mendez; with Jean François Baroni, Paris and New York, *Selection of Old Master Drawings and XIXth Century*, 2000, no. 7

Dynamic and vibrant, this rapid red chalk sketch is a preparatory study for the soldier in the centre of Dandini's 1647 painting of *The Conversion of St. Paul*, in the church of Santa Maria in Vallombrosa, near Florence (fig. 1).

Sandro Bellesi points out in his monograph on the artist that drawings by Cesare Dandini are rare and very few sheets can be specifically related to existing paintings. This study is therefore extremely instructive, revealing the artist's working methods when preparing for an important commission. The handling of red chalk is confident and assured and the foreshortening and sense of movement are well understood.

Dandini spent most of his career in Florence, where he worked for the leading members of the Medici family as well as for other aristocratic Florentine families such as the Corsini. His artistic output contributed greatly to the development of the Florentine Baroque tradition.

The present sheet is signed with the artist's initials; this signature is found on a number of other drawings by Dandini.<sup>2</sup>

<sup>1</sup> S. Bellesi, *Cesare Dandini*, Turin 1996, cat. no. XXXV

<sup>2</sup> *Ibid.*, pp. 44-47, nos. 37s, 38s, 42s and 44s

£ 4,000-6,000

€ 4,700-7,000 US\$ 5,200-7,800





28 actual size



Fig. 1, Cesare Dandini, *The Conversion of St. Paul*, Vallombrosa, Santa Maria di Vallombrosa





29

**ATTRIBUTED TO GIOVANNI MARIA MORANDI**

Florence 1622 - 1717 Rome

Design for a spandrel with figures of Faith and The Church

Red chalk and wash with pen and brown ink, on two joined sheets of paper; bears numbering in pen and dark brown ink, centre: *N1524*- and bears inscription in pen and dark brown ink, lower right: *Dom. Maria Canuti*, also bears old attribution in red chalk, lower right: *Vignali (?)*  
230 by 447 mm

**PROVENANCE**

Hugh Squire, sale, London, Sotheby's, *An Interesting Collection of Old Master Drawings*, 4 July 1975, lot 115 (as Attributed to Giovanni da San Giovanni)

† £ 2,500-3,500  
€ 2,950-4,100 US\$ 3,250-4,550



30

**ANTONIO TEMPESTA**

Florence 1555 - 1630 Rome

Two battle scenes: Troops with Medici banners fighting Turks

Both pen and brown ink and wash, over traces of black chalk; one bears old attribution, lower left: *Tempesta* both bear old inscriptions, verso: *Batail de la main / D'Anthonie Tempesta* and *De la main / D'Anthonie Tempesta*  
Each: 181 by 293 mm  
(2)

**PROVENANCE**

Sale, London, Sotheby's, 10 December 1979, lot 243  
See also lots 25 and 27.

† £ 3,000-4,000  
€ 3,500-4,700 US\$ 3,900-5,200



30





recto

31

**BALDASSARE  
FRANCESCHINI, CALLED IL  
VOLTERRANO**

Volterra 1611 - 1689 Florence

*Recto:* Studies of a hand holding a staff, two studies of the head of a young man and a woman in profile  
*Verso:* Studies of a young boy, with subsidiary studies of two hands

Black chalk heightened with white chalk on grey paper (*recto* and *verso*)  
268 by 410 mm

This double sided sheet of studies, is typical of Volterrano's working method. The artist made countless series of drawings in preparation for his works; these range from compositional sketches, rapidly laid down, to studies of single figures, to details scattered on the sheets, as in the present drawing, to final *modelli*.

We have been unable to relate any of these different studies to any of Volterrano's known works. From the time of the frescoes in the courtyard of the Villa Petraia, a work commissioned in 1636 by Don Lorenzo de' Medici, the artist's graphic style remained rather consistent, and it is therefore not easy to date drawings by him that are not connected with any specific project.

£ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600



verso



PROPERTY OF A PRIVATE COLLECTOR

**ANDREA COMMODI**

Florence 1560 - 1638

**Study of a sprawling nude**Red chalk  
142 by 259 mm**PROVENANCE**

Sale, New York, Christie's, 30 January 1997, lot 40; with Colnaghi, Exhibition New York and London, *Master Drawings*, 1998, no. 21, reproduced; where acquired by the present owner

**LITERATURE**

G. Papi, 'Caravaggio e Santi di Tito', *Tra Controriforma e Novecento. Saggi per Giovanni Pratesi*, Florence 2009, p. 17; G. Papi, *Spogliando modelli e alzando lumi, Scritti su Caravaggio e l'ambiente caravaggesco*, Naples 2014, p. 42, p. 45 reproduced fig. 8, p. 48, note 13

**£ 20,000-30,000****€ 23,400-35,000 US\$ 25,900-38,800**

The highly original drawings of the Florentine artist Andrea Comodi hardly ever come on the market, as they are extremely rare, and mostly preserved in the Uffizi. They are, though, among the most original, striking and modern-looking of all the drawings produced in Italy during the 16<sup>th</sup> and 17<sup>th</sup> centuries, and have an immediacy that is more or less without parallel in their time.

Although Comodi had his first training in the bottega of Lorenzo dello Sciorina, an assistant of Vasari, he was highly inventive and his works remain somewhat outside the mainstream of the Tuscan Mannerist tradition. When frequenting the bottega of his contemporary Cigoli, the latter introduced him to the study of anatomy, but despite having served this very important function, Cigoli was never Comodi's master, as was claimed by the biographer Baldinucci.

As Gianni Papi, the author of the only monograph on the artist, noted at the time of the exhibition on the *Seicento fiorentino*, in 1986, Comodi's drawings, with their astonishingly innovative approach, rightly provoke far more interest than his painted works.<sup>1</sup> Among them, the most fascinating and revealing of the artist's personality are the studies done from life, in chalk or pen and ink, which include informal portraits (e.g. fig. 1) as well as academy figure studies like the present sheet, and in which we can only marvel at Comodi's ability to capture spontaneous poses from life models.<sup>2</sup> These studies speak most powerfully to our modern eye and sensibility, and demonstrate an extraordinary realism for an artist born in the sixteenth century, but as Papi stressed, they also relate to the revolutionary approach of Caravaggio, in the paintings that he executed in Rome, from 1593 onwards. Writing about the present sheet, Papi emphasised the artist's striking eccentricity, and also the great strength of this image, which is in many ways even more powerful than any of the Uffizi drawings (see *Literature*).

The naturalistic approach that characterises Comodi's drawings has provoked much discussion, and it has been suggested that, more than merely demonstrating a knowledge of Caravaggio's art, these drawings result from an actual friendship between the two artists.<sup>3</sup> Papi has also argued that Comodi's drawing style was influenced by the graphic works of both Santi di Tito and Federico Zuccari. He proposes a dating for these drawings of around 1610, on the basis of similarities with the artist's painted *oeuvre* of the first decade of the century, and this dating also seems appropriate for the present sheet. Surely executed for the artist's own pleasure, none of Comodi's extraordinary and uniquely realistic drawn images can be related to any of his painted works. Comodi's *oeuvre* as a draftsman includes also copies after Renaissance masters, especially Michelangelo, of which the Uffizi has a *corpus* of about seventy-five drawings.<sup>4</sup>

<sup>1</sup> G. Papi, *Andrea Comodi*, Florence 1994

<sup>2</sup> *Ibid.*, pp. 156-162, nos. D9 to D41, reproduced

<sup>3</sup> *Ibid.*, chapter III, p. 25 and pp. 154-155

<sup>4</sup> Anna Maria Petrioli Tofani, 'Andrea Comodi e il disegno', in *Andrea Comodi*, exhib. cat., Florence, Casa Buonarroti, 2012, p. 57



Fig. 1. Andrea Comodi, *Portrait of a young boy*, Florence, Uffizi Gallery









33

33

## BACCIO DEL BIANCO

Florence 1604 - 1657 Madrid

Design for a Festival Costume, with a subsidiary study, upper right, of a head in profile to the left

Red chalk and pen and brown ink; bears initials/signed, lower left: *B.d.B*  
350 by 246 mm

### PROVENANCE

Elmar Seibel, Boston; sale, New York, Christie's, 13 January 1987, lot 33

£ 4,000-6,000

€ 4,700-7,000 US\$ 5,200-7,800

34

PROPERTY OF A PRIVATE COLLECTOR

## BARTOLOMEO SCHEDONI

Formigine near Modena 1578 - 1615 Parma

Study of a seated girl

Red chalk with touches of red wash; bears numbering in brown ink, upper right: 42  
311 by 210 mm

### PROVENANCE

With Yvonne Tan Bunzl, London, 1994, bears unidentified collector's mark, *verso* (not in Lugt)

The attribution of this sensitive drawing to Schedoni was first proposed prior to the work's being exhibited in 1994 (see *Provenance*), by scholars including Dwight Miller and Sir Denis Mahon. Miller noted that the sentiment that informs the drawing is typical of the artist, and that the same awkwardness in the depiction of the leg is found in the well-known sheet of a *Young Boy standing*, at Chatsworth.<sup>1</sup>

Described by the celebrated 18th-Century French collector, Pierre-Jean Mariette, as 'fort

rare',<sup>2</sup> an assertion that remains true today, the known chalk drawings by the artist tend to be characterized by a distinctive use, as seen here, of parallel hatching,<sup>3</sup> a technique that Schedoni employed to great effect to create a sense of modeling in the figures he portrayed.

Miller has further described Schedoni's work as 'surely among the most impressive manifestations of the legacy of Correggio in Parma and the Carracci reform movement in Bologna'. In fact, the artist's drawings, always of a very high quality, are a subtle blend of these influences, creating a style of his own that had a great influence on the following generation of painters and draughtsmen in Bologna.

<sup>1</sup> M. Jaffé, *The Devonshire Collection of Italian Drawings, Bolognese and Emilian Schools*, London 1994, p. 280, no. 726, reproduced

<sup>2</sup> P.-J. Mariette, *Description Sommaire des Dessins des Grands Maîtres du Cabinet Feu M. Crozat*, Paris 1741, p. 40

<sup>3</sup> D. Miller, 'The Drawings of Bartolomeo Schedoni: toward a Firmer Definition of his Drawing Style and its Chronology', *Master Drawings*, vol. XXIII, No. 1 (1986), p. 38

£ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600





PROPERTY FROM A PRIVATE COLLECTION

## GIOVANNI BATTISTA GAULLI, CALLED IL BACICCIO

Genoa 1639 - 1709 Rome

### Christ and the Virgin with Saint Nicholas of Bari

Pen and brown ink and shades of grey wash, over black chalk, squared in black chalk, within chalk framing lines  
417 by 247 mm

#### PROVENANCE

Sale, Vienna, Dorotheum, 13 April 2005, lot 45;  
sale, London, Christie's, 8 July 2008, lot 38;  
sale, New York, Sotheby's, 26 January 2011, lot 539;  
with Jean-Luc Baroni, London,  
from whom acquired by the present owner

#### LITERATURE

F. Petrucci, *Baciccio: Giovanni Battista Gaulli 1639-1709*, Rome 2009, p. 549, no. C.23.2, reproduced

£ 50,000-70,000

€ 58,500-82,000 US\$ 65,000-90,500

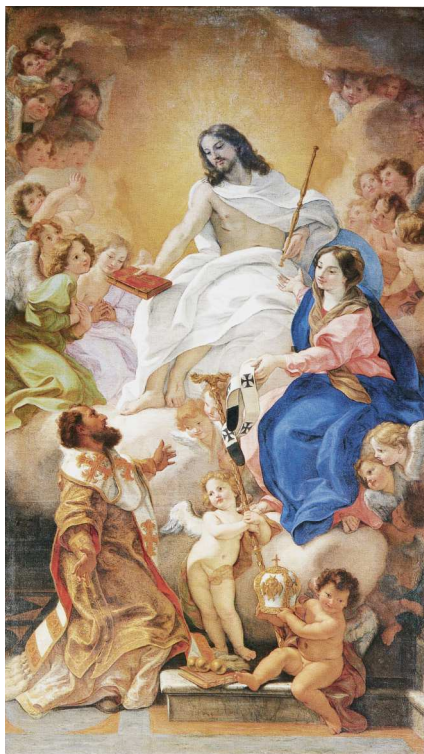


Fig. 1. Giovanni Battista Gaulli, called Il Baciccio, *Christ and the Virgin with Saint Nicholas of Bari*, Rome, Santa Maria Maddalena

This handsome and highly pictorial sheet is one of Gaulli's final studies for the altarpiece commissioned by the Genoese banker Paolo Girolamo Torri, to decorate the altar of his chapel, in the Roman church of Santa Maria Maddalena (fig. 1). The chapel was built between 1694 and 1696, on the church's left transept. The altarpiece, still *in situ*, was executed between 1697 and 1698. The present drawing, typical of Gaulli's animated and energetic penmanship, is, like the altarpiece, in a fairly elongated vertical format, but there are certain differences from the final composition: the crozier and crown of St. Nicholas are yet not included, and the saint's pose, and also that of the Madonna, are slightly different from their painted counterparts. There are also variations in the putti to the left, which in the painting have become kneeling angels.

As Macandrew and Graf noted, Gaulli frequently changed his mind while developing his compositions, and even the presence, as here, of squaring on a drawing is no proof that the design was irrevocably fixed, and would be followed in the final painting.<sup>1</sup> The artist's particular working method is often witnessed by a succession of preparatory studies, and explains the many changes and alterations that can often be seen in even apparently very finished drawings by the artist.

In the case of the present sheet, this working method is illustrated by the existence of another elaborate compositional drawing, sold in New York in 2011 and now in a private collection, where although the format is slightly wider, the Madonna and the St. Nicholas are in the same positions as in the final painted work.<sup>2</sup> All the same, in comparison to that drawing, the present sheet appears to be more finished, and less of a working study, so it is not easy to say which drawing must have been made first. In any case, both sheets are important documents of Gaulli's working method, and of the artist's imaginative and lively artistic mind, always in search of better solutions for his compositions. Other studies for the painting are in Düsseldorf and Oxford, and an oil *modello*, formerly in Palazzo Ruspoli, Nemi, is in the collection of the Banca Nazionale del Lavoro, Rome.<sup>3</sup>

The subject, an unusual one, has been elucidated by Robert Engass.<sup>4</sup> St. Nicholas, at the Council of Nicaea in 325, condemned the Arians, provoking the members of the Council to take away the symbols of his office. The Virgin, however, approving of his defence of the Trinity, miraculously restored them to him.

<sup>1</sup> H. Macandrew and D. Graf, 'Baciccio's Later Drawings, A rediscovered group acquired by the Ashmolean Museum,' *Master Drawings*, vol. X, no. 3, 1972, p. 235

<sup>2</sup> Sale, New York, Sotheby's, 26 January 2011, lot 545; Petrucci, *op. cit.*, p. 549, no. C.23.1, reproduced

<sup>3</sup> For a detailed account of the drawings, see: K. Wolfe, in *Giovanni Battista Gaulli Il Baciccio 1639-1709*, exhib. cat., Ariccia, Palazzo Chigi, 1999-2000, p. 179, under no. 39 (the oil *modello*).

<sup>4</sup> Robert Engass, *The Painting of Baciccio*, University Park 1964, p. 96





## GIOVANNI FRANCESCO BARBIERI, CALLED IL GUERCINO

Cento 1591 - 1666 Bologna

### The Rest on the flight into Egypt

Red chalk;  
bears pen and brown ink inscription, lower  
right: *U. Aldrovandi 1795* and bears crossed out  
inscription *verso*  
251 by 357 mm

#### PROVENANCE

Ulisse Aldrovandi;  
Silvio del Chicca, Chicago;  
Sale, London, Christie's, 6 July 1981, lot 42;  
European private collector,  
by inheritance to the present owner

#### EXHIBITED

Bologna, Museo Civico Archeologico, *Il Guercino. Disegni*, 1992, p. 95, no. 59 (entry D. Mahon), p. 96, reproduced fig. 59

#### LITERATURE

P. Bagni, *Guercino a Piacenza, Gli affreschi nella cupola della Cattedrale*, Bologna 1983, p. 142, no. 57, reproduced p. 143;

J. Bentini, *Disegni Emiliani del Sei-Settecento, I grandi cicli di affreschi*, Milano 1990, p. 100, no. 14. 15, reproduced in colour;

P. Bagni, *Gli Affreschi del Guercino nel Duomo di Piacenza*, Padova 1994, p. 131, no. 96, reproduced

£ 30,000-40,000

€ 35,000-46,700 US\$ 38,800-52,000



Fig. 1. Guercino, *The Rest on the flight into Egypt*, Piacenza, Duomo

This rare red chalk compositional study by Guercino relates to the artist's important early decorative scheme in the cupola of the Cathedral of Piacenza. It is preparatory for the *Rest of the Flight into Egypt* (fig. 1), one of a series of scenes relating to the Nativity of Christ, frescoed by Guercino in four of the eight arched lunettes located directly below the uppermost part of the cupola. These scenes, representing *The Annunciation*, *The Adoration of the Shepherds*, *The Presentation in the Temple* (see also lot 41) and *The Rest on the Flight into Egypt*, occupy alternate lunettes, separated by others housing windows, flanked by frescoed Sibyls. Above these lunettes rise the eight segments of the top part of the cupola, each filled by the monumental figure of a prophet.

The commission for the decoration of the cupola was originally entrusted to the Milanese artist Pierfrancesco Mazzuchelli, called il Morazzone (1573-1626), but he died suddenly in 1626, having completed just two of the large figures of prophets. Guercino took over the project, and by the end of the same year he had painted the remaining six prophets. The following year, Guercino executed the decoration of the eight arched lunettes, and underneath them, in the drum of the cupola, a continuous frieze of putti.

The present drawing is a study for the whole composition, including indications in the upper corners, relating to the lunette shape of the fresco. Although the three main central figures are close to their final frescoed counterparts, the position of the donkey and the two angels (which become one), are very different. It is executed with a secure handling of the red chalk, which testifies to the great mastery in the use of this versatile medium that is evident in Guercino's work throughout his career, even at such an early stage.

Given the importance of this early commission it is not surprising that Guercino made a large number of preparatory studies, some of which have survived. Five of these, are compositional studies with a different degree of finish, executed in pen and ink some with wash. The first is in Washington, in the National Gallery<sup>1</sup>, the second in Florence, in the Uffizi,<sup>2</sup> while two formerly in the collection of Sir Denis Mahon, one double sided, are now in the Ashmolean Museum, Oxford.<sup>3</sup> In addition there are two more quick pen and ink drawings, focusing on the three main figures of the Madonna and Child and St Joseph, both in private collection.<sup>4</sup> These quick compositional studies in pen and ink, '*primi pensieri*', seem to be Guercino's first step in his preparation of these scenes, in this case followed by the present rare compositional drawing in red chalk.

After making these preliminary compositional studies, Guercino moved on to more detailed studies of individual figures and motifs. Often in these studies he preferred to use red chalk, and there are two red chalk studies of draperies

related to the figure of the seated Madonna, both in Schloss Fachsenfeld collection, and now in the Staatsgalerie, Stuttgart: the first of the drapery over her legs, the second a study for the sleeve and her right hand, both from Casa Gennari.<sup>5</sup> In addition, a study in red chalk for the seated Madonna was on the art market in 2004.<sup>6</sup>

In 1795 the present drawing was in the collection of Ulisse Aldrovandi (see inscription on the *recto*) a descendant of Guercino's friend, the Count Filippo Aldrovandi.

<sup>1</sup> Washington D.C., National Gallery of Art, inv. no. B 30-696. Bentini, *op. cit.*, p. 94, no. 14. 10, reproduced in colour

<sup>2</sup> Florence, Uffizi, inv. no. 1677. *Ibid.*, p. 95, no. 14. 11, reproduced in colour

<sup>3</sup> Oxford, Ashmolean Museum, respectively inv. nos. WA 2012.70 and WA 2012.71; *Ibid.*, respectively, pp. 96-97, no. 14. 12; p. 98, no. 14.13 and p. 99, no. 14.14, all reproduced in colour

<sup>4</sup> See P. Bagni, *op. cit.*, Padua 1994, p. 130, no. 95, and p. 135, no. 100, both reproduced

<sup>5</sup> Stuttgart, Staatsgalerie, respectively inv. nos. II/73 and II/91; *Ibid.*, respectively, p. 101, nos. 14.16 and 14.17, reproduced in colour

<sup>6</sup> Katrin Bellinger at Colnaghi, exhib. cat., *Master Drawings*, at J. Kilgore & Co., New York and London, 2004, no. 14, reproduced









37

37

## GUILLAUME COURTOIS, CALLED IL CORTESE

St Hippolyte, Franche-Comté 1628 - 1679 Rome

### Study for The Battle of Joshua in the Palazzo Quirinale, Rome

Pen and brown ink and wash heightened with  
white, squared for transfer  
240 by 555 mm

#### PROVENANCE

Francesco Dubini (bears numbering with sizes of  
the sheet: 235 / 555)

#### LITERATURE

M. Fagiolo dell'Arco, *Pietro da Cortona e i  
'cortoneschi' Giminiani, Romanelli, Baldi, il  
Borgognone, Ferri*, Milan 2000, no. LIII, fig. 85

This powerful and dynamic squared drawing is  
the preparatory study for Cortese's fresco, *The  
Battle of Joshua*, painted in 1656 for the 'Sala  
del Trono' in the *Palazzo del Quirinale*, Rome.  
The project was one of Cortese's first major  
commissions in Rome under the direction of  
Pietro da Cortona. Extremely detailed and faithful  
to the fresco, the present drawing must have  
been the final working study to be used to directly  
transfer his vigorous battle scene to its intended  
destination.

Guillaume Courtois, known in Italy as Guglielmo  
Cortese and as Il Borgognone, came from  
Franche-Comté in the east of France. It is  
thought that he traveled to Italy with his brother  
as a young child in the mid 1630s. Strongly  
influenced by the works of Andrea Sacchi,  
Giovanni Lanfranco, Mola and Maratta, he  
excelled under the tutelage of Cortona, earning  
himself other important commissions in Rome,  
such as the frescoes he painted for San Marco.

Due to the number of drawings by Cortese  
that survive, we can see he was a meticulous  
draughtsman, working in both chalk and pen  
and ink to plan his compositions. This particular  
sheet must be one of the artist's finest,  
demonstrating his skill at tackling a large scale,  
complex and multi-figural scene.

£ 10,000-15,000

€ 11,700-17,500 US\$ 13,000-19,400



Fig. 1. Guillaume Courtois, called Il Cortese,  
*The Battle of Joshua*, Rome, Palazzo del Quirinale





38

38

GIOVANNI FRANCESCO  
BARBIERI, CALLED IL  
GUERCINO

Cento 1591 - 1666 Bologna

*Recto:* An old man with a beard,  
possibly a study for St. Jerome  
*Verso:* Head of an old man looking  
up

Pen and brown ink (*recto*);  
red chalk (*verso*)  
186 by 189 mm

PROVENANCE

With Parsons, London, 1920 (pencil inscription on the backing sheet)  
Dan Fellows Platt (L.750a);  
European private collector,  
by inheritance to the present owner

From its style, this drawing, with a strong and bold use of the pen and ink, would appear to date from the late 1630s. It does not seem to be preparatory for any known painting by the artist, but the head of the bearded Saint is not far from the *St Jerome kissing a Crucifix*, a lost painting of about 1637-38, now known only from a copy, which together with another of *St Joseph and the Christ Child*<sup>1</sup> was originally in the Cappella Ferri, in the church of San Giovanni in Monte, Bologna.<sup>2</sup> Here we can admire Guercino's ability in using the white surface of the paper to enhance the secure

and linear strokes in pen and ink, which have in their elegance of execution a certain ornamental quality, while suggesting the three dimensionality of the figure against an empty background. Guercino clearly demonstrates in the present sheet how successful he can be in bringing out certain features in the design, only by modulating and alternating the intensity and length of the strokes. The long and clear contours together with the contrast between light and shade, add to the bold and skillful execution.

The quick red chalk sketch on the *verso* is a study for the same head in reverse.

<sup>1</sup> Dublin, National Gallery of Ireland

<sup>2</sup> L. Salerno, *I Dipinti del Guercino*, Rome 1988, p. 258, nos 172-171, reproduced

£ 12,000-15,000

€ 14,000-17,500 US\$ 15,600-19,400



PROPERTY OF A PRIVATE COLLECTOR

**SALVATOR ROSA**

Arenella, Naples 1615 - 1673 Rome

**A traveller discovers a man tied to a tree**

Pen and brown ink and wash

272 by 169 mm

**PROVENANCE**

Paul Brandt, Amsterdam;  
 sale, Berlin, Bassenge, 27 May 2011, lot 6257,  
 Private Collection

As Michael Mahoney has previously confirmed, this must be an early drawing, particularly Riberesque and exceptional for being a fully realised composition from a period when most of Rosa's surviving work is sketchy and fragmentary. Bearing in mind the uncertain and dangerous society in which he lived and Rosa's habit of wandering in the countryside around Naples to sketch with his companion artists, the subject is particularly poignant and could almost stand as a work of reportage or perhaps the depiction of a local proverb. A man, simply dressed or robbed of outer garments, has been bound outstretched along the branches of a half dead tree. His face is hidden so we cannot tell whether he is alive or dead. The passer-by holds out an arm to point at the figure, a victim of banditry or punishment. No other evidence is given to the nature of the event, the man hangs suspended in an otherwise unperturbed landscape, a sunlit plain with a town in the middle distance and hills in the distance. The passer-by out walking with a stick appears simply to have chanced upon the macabre event.

The draughtsmanship in the present work is particularly elegant and the application of wash is delicate, conveying the dappled light on the tree trunk, while the absence of any shading on the trousers of the hanging figure adds starkness to the strange scene. As Mahoney has remarked, the majority of Rosa's surviving drawings of the 1630s and 40s are fragmentary sketches but the preoccupation during this period with pastoral scenes, figures in landscapes and especially with experimental drawings of trees is clear. Mahoney identifies three groups of such works, amongst which the most comparable in handling are a fine, large study of *A group of trees*, in the Museum Boijmans van Beuningen, Rotterdam,<sup>1</sup> a study of *A man lying on his back on a rock in the centre foreground of a wooded landscape*, in the British Museum<sup>2</sup> and *An angel gestures towards a cross on the left while four armoured men look on in wonder*, formerly in the Kurt Meissner collection, Zurich,<sup>3</sup> which Mahoney speculates could possibly have been offered to a patron in order that he might select a composition to be worked up into a painting.

<sup>1</sup> M. Mahoney, *The Drawings of Salvator Rosa*, New York and London 1977, vol. I, p. 270, cat. no. 21.4, reproduced vol. II

<sup>2</sup> *Ibid.*, pp. 281-282

<sup>3</sup> *Ibid.*, pp. 275-276

**£ 20,000-30,000****€ 23,400-35,000 US\$ 25,900-38,800**





## GIOVANNI FRANCESCO BARBIERI, CALLED IL GUERCINO

Cento 1591 - 1666 Bologna

### Study of the infant Christ child held by St Simeon

Red chalk within partial black chalk framing lines; bears old attribution in pen and brown ink, verso: *uercino (sic, cut to the left)*  
162 by 195 mm

#### PROVENANCE

Sale, London, Sotheby's, 1 December 1983, lot 113  
European private collector,  
by inheritance to the present owner

#### EXHIBITED

Bologna, Museo Civico Archeologico, *Il Guercino. Disegni*, 1992, p. 92 no. 54 (entry by D. Mahon), reproduced, fig. 54

#### LITERATURE

Cento, Pinacoteca Civica, *La 'Candida Rosa'*, 1988, reproduced p. 179, under no. 65 (entry by P. Bagni);  
D. Mahon and N. Turner, *The Drawings of Guercino in the Collection of Her Majesty the Queen at Windsor Castle*, Cambridge 1989, p. 24;  
J. Bentini, *Disegni Emiliani del Sei-Settecento, I grandi cicli di affreschi*, Milano 1990, p. 92, no. 14. 8, reproduced in colour ;  
P. Bagni, *Gli Affreschi del Guercino nel Duomo di Piacenza*, Padova 1994, p. 120, no. 85, reproduced

This red chalk study by Guercino relates to the artist's important early decorative scheme in the cupola of the Cathedral of Piacenza. It is preparatory for the central figure of St. Simeon holding the infant Christ, in the centre foreground of *The Presentation in the Temple* (fig. 1), and closely relates to an important finished drawing, now in a private collection, sold recently in these Rooms (6th July 2016, lot 223).

*The Presentation in the Temple* is one of a series of scenes frescoed by Guercino in four of the eight arched lunettes located directly below the uppermost part of the cupola. These scenes, representing *The Annunciation*, *The Adoration of the Shepherds*, *The Presentation in the Temple* and *The Rest on the Flight into Egypt* (see also lot 36), occupy alternate lunettes, separated by others housing windows flanked by frescoed Sibyls. Above these lunettes rise the eight segments of the top part of the cupola, each filled by the monumental figure of a prophet.

The commission for the decoration of the cupola was originally entrusted to the Milanese artist Pierfrancesco Mazzuchelli, called il Morazzone (1573-1626), but he died suddenly in 1626, having completed just two of the large figures of prophets. Guercino took over the project, and by the end of the same year he had painted the remaining six prophets. The following year, Guercino executed the decoration of the eight arched lunettes, and underneath them, in the drum of the cupola, a continuous frieze of putti.

The present sheet, though solely focusing on the position of the Christ Child, appears to come just after the highly finished sheet for the St. Simeon, mentioned above, and it gives us an insight into Guercino's sequence of studies as he worked towards the final composition. In fact, the Child is here in the same position as in the final painting, with his right arm falling down, while the body of St. Simeon is just broadly sketched. Guercino continuously searches for different solutions, making endless alterations and revisions, also at the final stage of a composition, as this drawing demonstrates.

Given the importance of this early commission it is not surprising that Guercino made a large number of preparatory studies, some of which have survived. The artist's first step in the preparation of *The Presentation in the Temple*, as for the other scenes, seems to have been to make rapid sketches in pen and ink for the whole composition. A very handsome pen and ink preliminary study for the whole composition has survived, and is at the Vassar College Art Gallery, Poughkeepsie.<sup>1</sup> The preliminary studies, '*primi pensieri*', were followed by pen or chalk studies for individual figures. Guercino focused on, and drew, every detail, often preferring to use red chalk. Besides the present sheet and the finished study mentioned above, there are two other related red chalk studies: one for the old woman's head and shoulders, behind the Madonna, still in a private collection,<sup>2</sup> and a study for the draped curtain behind St Simeon, in the Schloss Fachsenfeld collection, now in the Staatsgalerie, Stuttgart.<sup>3</sup>

<sup>1</sup> J. Bentini, *op. cit.*, p. 85, no. 14. 7, pp. 90-91 reproduced in colour

<sup>2</sup> Bologna, Museo Civico Archeologico, exhib. cat., *op.cit.*, 1991, p. 94, no. 56, reproduced fig. 56

<sup>3</sup> Stuttgart, Staatsgalerie, inv. no. 111/80; J. Bentini, *op. cit.*, p. 92, no. 14. 9, reproduced in colour

£ 18,000-22,000

€ 21,000-25,700 US\$ 23,300-28,500



40

40

## ALESSANDRO TURCHI, CALLED L'ORBETTO

Verona 1578 - 1649 Rome

### A male academy

Black chalk and charcoal heightened with white chalk;  
bears old attribution in pen and brown ink:  
*Alessandro Turchi/detto l'orbetto veronese*  
435 by 225 mm

This drawing, executed mostly with charcoal, is a wonderful example of Turchi's use of this technique, the majority of his surviving studies being in pen and ink. It also demonstrates the artist's interest for drawing from the model. Turchi and Ottino frequented the Academy of Felice Brusasorzi (circa 1539-1605) in Verona, and the biographer Bartolomeo Dal Pozzo wrote when recording the artist's early career: '*altro diletto non haveva, che far col lapis, e col carbone per li muri, e su le carte disegni di figure.*' (no other pleasure he had, than making figure studies with the chalk, and charcoal on the walls and on paper).<sup>1</sup>

<sup>1</sup> B. Dal Pozzo, *Le Vite de' Pittori, de gli Scultori, et Architetti Veronesi*, Verona 1718, p. 164

£ 1,400-1,600

€ 1,650-1,900 US\$ 1,850-2,100



41



Fig. 1. Guercino, *The Presentation in the Temple*, Piacenza, Duomo





42

42

## GIOVANNI BATTISTA TIEPOLO

Venice 1696 - 1770 Madrid

A caricature of a gentleman,  
facing left

Pen and brown ink and wash, the four corners cut  
177 by 97 mm

### PROVENANCE

Probably from the album *Tomo terzo de caricature*;  
probably Count Bernardino Algarotti Corniani;  
probably Breadalbane family;  
Langton House, Dun, Berwickshire;  
sale, Edinburgh, Dowells, 25 March 1925, lot 1004

(bought by J. Grant, bookseller, Edinburgh);  
Arthur Kay, Edinburgh;  
sale, London, Christie's, 9 April 1943;  
with Galleria Baroni, Florence, by 1993,  
where acquired by the present owner

£ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600

43

## GIOVANNI BATTISTA TIEPOLO

Venice 1696 - 1770 Madrid

Jupiter and Mercury seated on a  
cloud

Pen and brown ink and wash over black chalk,  
upper corners made up  
196 by 240 mm

### PROVENANCE

Paul Roux, Paris,  
his sale, Paris, Galerie Charpentier, 14 December  
1936;  
Richard Owen, Paris;  
with Colnaghi, by 1952;  
Elvira Leonardi Bouyeure, Milan,  
her sale, Milan, Porro & C., 12 October 2004, lot  
53

This highly attractive and characteristic sheet  
by the 18th Century Venetian master, Giovanni  
Battista Tiepolo, depicts Jupiter and Mercury  
*di sotto in sù* (seen from below), a viewpoint



43

frequently employed by the artist in preparation for ceiling decorations.

Prior to this work's appearance on the market (see *Provenance*) George Knox noted its close relationship to Tiepolo's fresco of the ceiling of the *Sala degli Arazzi* in the Palazzo Clerici, Milan, which depicts *The Course of the Sun Chariot*.<sup>1</sup> Though both Jupiter and Mercury independently appear in the aforementioned fresco the final composition of these figures differs quite notably from the present work. However before Tiepolo set off from Venice for Milan, to undertake the Palazzo Clerici commission, the artist executed a preliminary oil sketch for the ceiling decoration, which is now housed in the collection of the Kimbell Art Museum, Fort Worth (fig. 1). The existence of this oil sketch illustrates two interesting points, the first of which is to highlight Tiepolo's seeming ignorance of the actual dimensions of the surfaces that were due to be painted in Milan, as the proportions of the oil sketch are not remotely consistent with those of the final fresco. The second more relevant point relates to the very close relationship found between the present drawing and the figure of Jupiter in the Fort Worth oil sketch, in which the God is portrayed in an

almost identical pose, with a closely comparable figure seated next to him, much like the figure of Mercury in the present work.

Tiepolo is known to have executed a number of drawings in preparation for the Palazzo Clerici commission, with many of these surviving in two distinct groups, now housed between the Metropolitan Museum of Art, New York and the Fondazione Horne, Florence.<sup>2</sup> The vast majority of these drawings, similarly executed to the present work in Tiepolo's distinctive combination of pen and brown ink and golden-brown wash over black chalk, can be dated on stylistic grounds to circa 1740. It is into this celebrated group of drawings, which in so many ways epitomise Tiepolo's graphic *bravura*, that the present work must surely be placed.

<sup>1</sup> See F. Pedrocco, *Tiepolo, The Complete Paintings*, New York 2002, p. 245, no. 142, reproduced

<sup>2</sup> See J. Bean and W. Griswold, *18th Century Italian Drawings in the Metropolitan Museum of Art*, New York 1990, p. 203, under no. 192

‡ £ 15,000-20,000  
 € 17,500-23,400 US\$ 19,400-25,900



Fig. 1. Giovanni Battista Tiepolo, *Apollo and the Continents*, Fort Worth, Kimbell Art Museum



## GIOVANNI ANTONIO CANAL, CALLED CANALETTO

Venice 1697 - 1768

### The Coronation of the Doge on the Scala dei Giganti

Pen and brown ink and three shades of grey wash, heightened with touches of white over black chalk, within original brown ink framing lines

389 by 554 mm

#### PROVENANCE

Probably Lodovico Furlanetto, Venice, Sir Richard Colt Hoare, 2nd Baronet, acquired in Venice probably from Furlanetto, circa 1787-89, thence by inheritance at Stourhead, Wiltshire, Stourhead Heirlooms sale, London, Christie's, 2 June 1883, lot. 28 (to Grindley, on behalf of a member of the Hoare family), by descent in the Hoare family until 2005; Private Collection

#### EXHIBITED

Venice, Fondazione Giorgio Cini, *Canaletto. Disegni-Dipinti-Incisioni* (catalogue by Alessandro Bettagno), 1982, pp. 51-2, no. 66

#### LITERATURE

W.G. Constable & J.G. Links, *Canaletto. Giovanni Antonio Canal (1697-1768)*, 3rd edition, Oxford 1989, vol. II, p. 528, no. 632, reproduced vol. I, plate 115

£ 2,500,000-3,500,000  
€ 2,920,000-4,090,000  
US\$ 3,240,000-4,530,000

Imposing in scale and composition, totally engaging in terms of narrative, and brilliantly accomplished in its virtuosic lighting and handling of the media, this superbly preserved drawing ranks among the greatest that Canaletto ever made. It belongs to a highly original series of twelve depictions of the ceremonies and festivals of the Doges, the *Feste Ducali*, conceived in the first instance as drawings, but made specifically to be engraved. Ten of the drawings are known today, four of them in the British Museum, two in the National Gallery of Art, Washington, D.C., and the remainder elsewhere<sup>1</sup>; this is the first drawing from this extraordinary series, so unusual within Canaletto's work, yet so definitive of his genius, to appear at auction since 1974, when two were offered for sale in these Rooms, from the collection of Eva, Countess of Rosebery.<sup>2</sup>

Though Canaletto's drawings and paintings are often very accurate renderings of specific locations – frequently, one would assume, at the request of one of the artist's illustrious noble patrons – images like these of actual historical events are relatively rare in his work. Yet he clearly relished the opportunities offered by the subjects of this series of depictions of ceremonies and pageants, such a fundamental element in the Venetian spirit, and the compositions that he produced for this series are among his most original and inventive. In this work, the third in the series, we see the Doge being crowned at the top of the *Scala dei Giganti*, the grand, ceremonial staircase that forms the focus of the courtyard of the Doge's Palace. Or rather, we see what is clearly a hugely important ceremony going on, and somewhere in the middle of it we know the Doge, and this important moment, are to be found. Yet in fact, it is not the Doge himself and his coronation that is the subject here, it is Venice, her life and her people. As Peter Kerber so aptly wrote in the catalogue of the recently opened Getty Museum exhibition on depictions of historical moments in the 18<sup>th</sup> century, 'The Doge is but a tiny figure...: the true protagonist of this and the other depictions in the series is the Serene Republic, embodied by its rituals and traditions.'<sup>3</sup>

Drawing, perhaps, on what he had learned early in life from his theatrical scene-designer father, Canaletto has here conceived and constructed his composition so as to maximise in every possible way the impact and drama of his scene. Both in scale and in compositional complexity, this is one of the most ambitious of all the artist's drawings. Although the imposing façade of the building that forms the background of the entire sheet could potentially have made the composition seem flat, Canaletto has used every imaginable device to counteract this: the great staircase, flanked at the top by Sansovino's giant statues of Mars and Neptune from which it gets its name, *Scala dei Giganti*, is set subtly off centre and

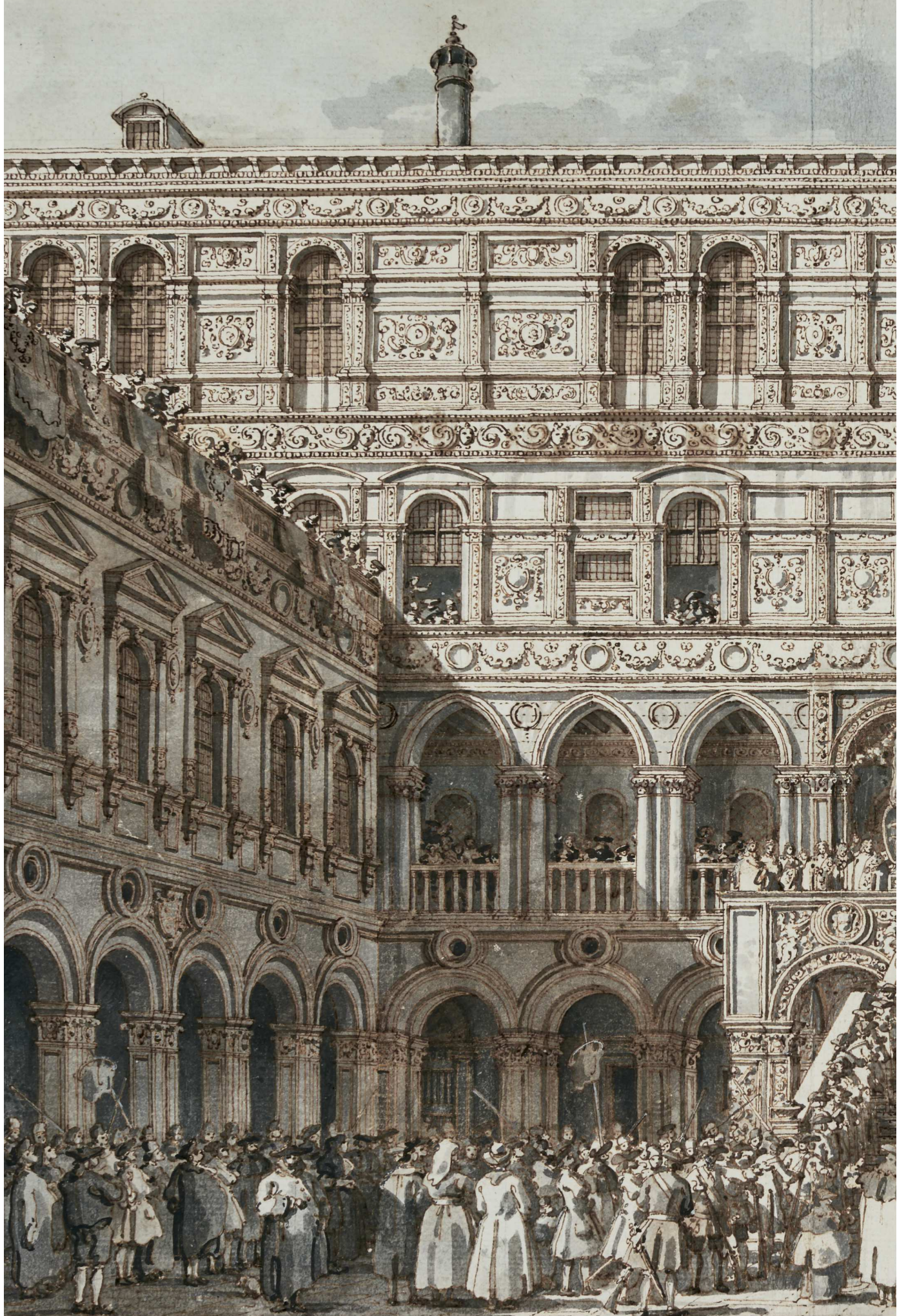
at a slight angle, to highlight the recession; the depth of the scene is further emphasised by the dramatic shadows cast by the wing of the building to the left; the façade itself is broken up by a remarkable array of windows and shutters, open and closed, on various levels, and by a plethora of other architectural details; and, perhaps most importantly of all, the whole scene is populated with a massive crowd of onlookers, brilliantly rendered with minimalist penstrokes and vibrant highlights, whose motion the artist has hardly managed to arrest. You can almost hear the hubbub of excited conversation. On the roof of the building to the left, figures crane perilously forward to catch a glimpse of the action while below in the courtyard the guards, their rifles and hats emphasised with deft touches of darker ink wash, resolutely try to hold back the throng. Everything in this wonderfully rich image speaks of an essentially Venetian wit and lightness of being, from the brilliance of the architecture and the lighting to the animation of the endlessly varied, and mostly masked figures, who seem about to step onto the stage for a popular theatre production (perhaps together with the actors portrayed in Canaletto's sheet of figures studies, which is lot 48 below).

The exact origin and chronology of this joy-filled series of drawings is unclear, but they surely originate from a major commission, seemingly the last such instruction that Canaletto received. The compositions exist in the form of drawings by Canaletto, prints by Giovanni Battista Brustoloni which credit the designs to Canaletto (fig. 1), and paintings by Guardi, as well as through various other painted and drawn copies. This has given rise, over the years, to much discussion of which set of images came first, and whether there were originally also paintings of these subjects by Canaletto, but the consensus is now that the initial commission was for Canaletto to produce drawings that would then be engraved by Brustoloni, and that subsequently, probably around 1775, Guardi was asked to make a series of paintings, now in the collections of the Louvre, based on these prints.<sup>4</sup> Eight of the prints were announced for sale (though not yet actually printed) by the publisher, Lodovico Furlanetto, in March 1766, and four months later, in July, he obtained permission to extend the series to twelve plates.<sup>5</sup> There is no way of knowing exactly how much earlier than this the drawings were made, but one of them, *The Doge attends the Giovedì Grasso Festival in the Piazzetta*, now in Washington<sup>6</sup>, includes the arms of the Doge Alvise Mocenigo IV, who was elected in 1763, so it seems reasonable to assume that the drawings were all made some time between then and 1766, and in the case of those compositions that show events specific to the election of the Doge, rather than annual festivities, that they were based on Canaletto's first hand observation of the festivities following the election of 1763.



Fig. 1. Giovanni Battista Brustoloni, *The Coronation of the Doge on the Scala dei Giganti*, Engraving and etching

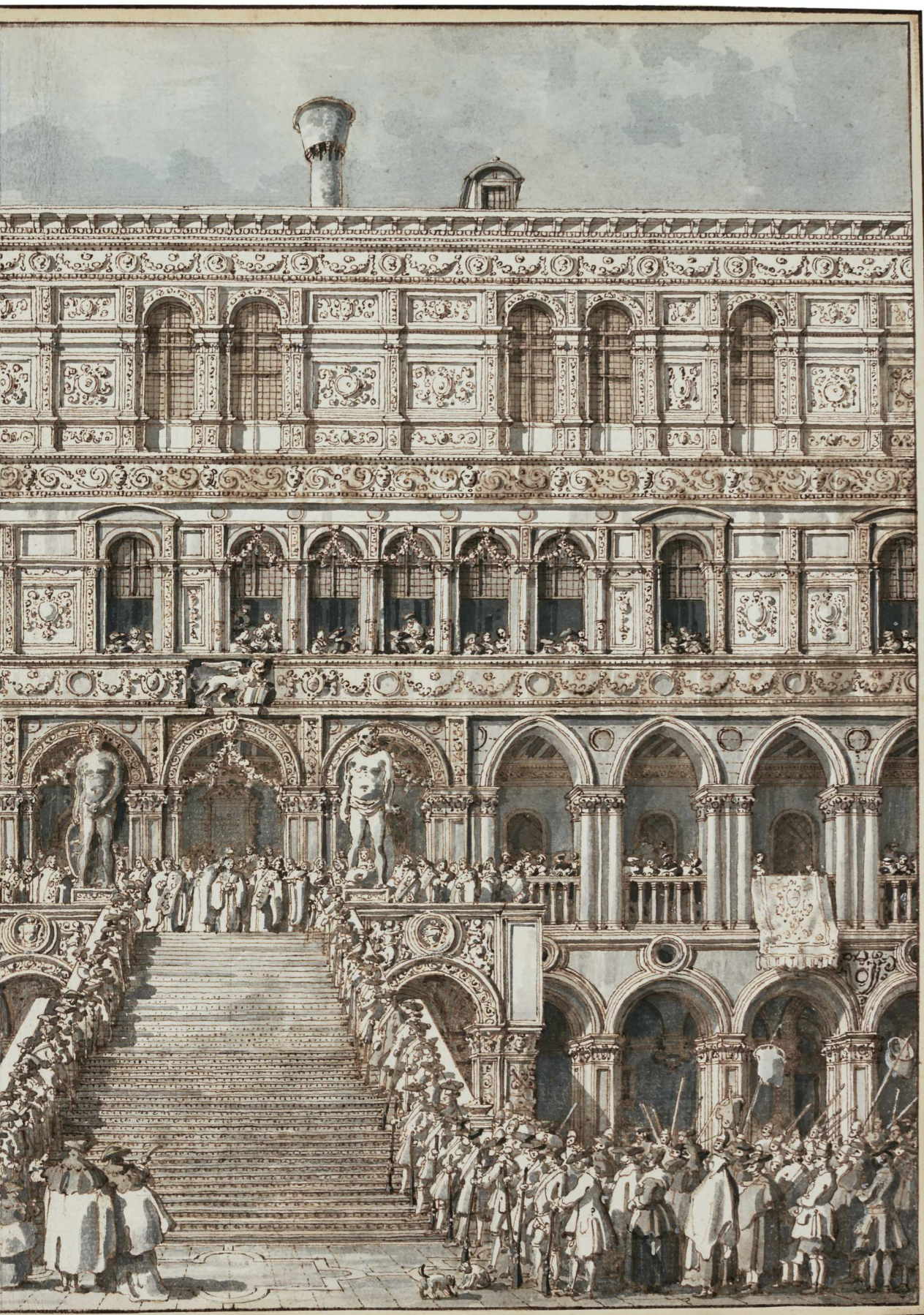














Though the full series of the *Feste Ducali* prints consists of twelve compositions, drawings by Canaletto are only known for ten of them. These ten sheets were discovered in a bookseller's in Venice (very probably the premises of the publisher Furlanetto himself), by Sir Richard Colt Hoare sometime between 1787 and 1789, when the dealer Giovanni Maria Sasso described them to Sir Abraham Hume, noting that they were as fine as any paintings.<sup>7</sup> Hoare proudly took the ten drawings back to Stourhead, in Wiltshire, where for the next century or so they were apparently hung, as a set, over a fireplace in the library. (If this is indeed true, the library must have been kept very dark, as the drawings remain even today in outstandingly good, fresh condition.) In 1883, much of the contents of Stourhead were dispersed at auction, and the Canalettos were included in that sale, but this drawing and one other<sup>8</sup> were bought back by a family member, thereby remaining in the hands of the Hoare family until sold to the present owner a few years ago. The drawing has therefore only changed hands three times since its creation and has not been seen on the auction market since 1883.

Although the series of drawings to which this work belongs was executed very late in Canaletto's career (no dated work is known from after 1766<sup>9</sup>, and he died only two years later), they are none the less all full of the vibrant, optimistic energy of the artist's drawings from much earlier periods, yet given an added resonance by the historical subject-matter that ostensibly provides the focus for each scene. As already mentioned, although Canaletto did occasionally depict real historical events, as in the splendid painting of around 1735, *The Doge Visiting the Church and Scuola di San Rocco*, in the National Gallery, London<sup>10</sup>, the vast majority of his paintings and drawings, even the most specifically topographical, are not linked to any particular moment. Indeed, the narrative content in this series of the festivals of the Doges is unparalleled in any other project undertaken by the artist, but the application of his extraordinary pictorial skills to this somewhat unfamiliar type

of composition simply serves to add yet more layers of potential excitement and satisfaction for the viewer. All the visual riches of more typical masterpieces such as the *Capriccio: Terrace and Loggia of a Palace on the Lagoon*, in the Royal Collection (currently starring in the canaletto exhibition at the Queen's Gallery, London<sup>11</sup>) are also abundantly present in the drawing now under discussion, but here they are interacting in a wonderful way with another, entirely different, realm of content and expression.

It is hard to imagine a more total expression of the essence of Canaletto's genius as a draughtsman than this extraordinary drawing, which – both literally and figuratively – transports us to the very heart of 18<sup>th</sup>-century Venice, in all its glory, wit and mystery. That it was loved and cherished for so long by one of the greatest families of English *cognoscenti* is the final piece in the jigsaw of elements that together make this by far the most important drawing by Canaletto to have come to the market in recent decades, and one of the most illuminating and enlightening, as well as one of the most visually exciting and satisfying, that he ever made.

<sup>1</sup> Constable/Links, *op. cit.*, vol. II, pp. 525-32, nos. 630-639

<sup>2</sup> Constable/Links nos. 636 & 637; sale, London, Sotheby's, 11 December 1974, lots 10 & 11

<sup>3</sup> *Eyewitness Views. Making History in Eighteenth-Century Europe*, exh. cat., Los Angeles, J. Paul Getty Museum/Minneapolis Institute of Art/Cleveland Museum of Art, 2017-18, p. 15

<sup>4</sup> The twelve paintings by Guardi are all in the collections of the Louvre, but three of them are on deposit in museums elsewhere (in Brussels, Grenoble and Nantes).

<sup>5</sup> Constable/Links, *op. cit.*, pp. 525-6, citing earlier sources

<sup>6</sup> Constable/Links no. 636

<sup>7</sup> Constable/Links, *op. cit.*, p. 527

<sup>8</sup> Constable/Links no. 630

<sup>9</sup> The latest known dated drawing is a view of the interior of St. Mark's, Venice, now in the Hamburg Kunsthalle; Constable/Links no. 558

<sup>10</sup> Inv. no. NG937

<sup>11</sup> Constable/Links no. 821; Rosie Razzall and Lucy Whitaker, *Canaletto & the Art of Venice*, exh. cat., London, The Queen's Gallery, 2017, no. 138





45

45

PROPERTY FROM A PRIVATE COLLECTION

## GIUSEPPE BERNARDINO BISON

Palmanova nel Friuli 1762-1844 Milan

### Peasant family loading a donkey

Pen and brown ink and watercolour over black chalk;

two *pentimenti* pasted by the artist onto the right and lower parts of the sheet

187 by 166 mm

#### PROVENANCE

Sale, New York, Sotheby's, *A Window on Venice: Eighteenth-Century Venetian Drawings from a European Private Collection*, 10 January 1995, lot 13

The present sheet is a fascinating insight into the working methods employed by Giuseppe Bernardino Bison. In this charming genre scene we can see several *pentimenti* where the artist has made changes to his own composition. Here, the section with the dog and the right side of the composition with the young woman and the donkey have been re-worked. Bison has expertly and delicately cut and pasted parts of the drawing where he must have decided to alter his preliminary ideas. This method can be seen in other drawings by the artist, in *Two old men and a Moor*,<sup>1</sup> where he has re-drawn and pasted the two central figures and in *Two mounted cavaliers at the entrance to a city*,<sup>2</sup> where the central section below the horse has been cut out and re-worked.

Bison was a prolific and skilful draughtsman who employed a variety of media to create very finished works on paper which he sold as works of art in their own right, not only to local

collectors but to the many visitors who wanted memories of their Venetian trips. He produced many attractive genre scenes using energetic pen and ink strokes, often combined with a colourful palette of washes, like the present sheet. His long career spanned the last quarter of the 18th century and the first half of the 19th.

The *pentimenti* in the drawing add to its importance in understanding Bison's artistic techniques and provide an insight into his character, highlighting the precision and efforts that went into creating his drawings. The inclusion of watercolour enhances the overall composition and serves to unite the arrangement of figures.

<sup>1</sup> Sale, Milan, Sotheby's, 12 June 2006, lot 102

<sup>2</sup> Sale, London Sotheby's, 12 July 1972, lot 41

£ 7,000-9,000

€ 8,200-10,500 US\$ 9,100-11,700

65



## JEAN-ÉTIENNE LIOTARD

Geneva 1702 - 1789

## Portrait of a seated young lady, seen in profile

Black and red chalk, heightened with white chalk (*recto*);  
selectively toned with blue and black chalk (*verso*)  
229 by 175 mm

## PROVENANCE

Camille Groult, Paris (according to an old inscription to the backing board "Monsieur Groult")

## EXHIBITED

Paris, *Exposition universelle de 1900*, *Exposition rétrospective de la Ville de Paris* (according to an old label to the backing board)

This exquisite portrait drawing by the Swiss *maestro*, Jean-Étienne Liotard, perfectly demonstrates the artist's immense ability not only to render sitters in his preferred medium of pastel, but also on a more intimate scale in a highly refined combination of coloured chalks. Moreover if one examines the *verso* of the present sheet, one sees the extraordinary 'negative' image of the portrait that the artist has created. Liotard, always so experimental, unconventional and innovative in his works, seems to have traced the contours of the figure from the *recto*, in a combination of red and black chalk as is evident around the area of the chair, and then filled in the spaces in broad patches with coloured chalks, indicating the features of the face with a soft black, possibly moistened, pastel. The thinness of the paper allows the colouring to show through to the *recto*, subtly modifying the tonality of the page. In fact, this was a device that Liotard used fairly regularly in his later drawings, for example, the *Portrait of Charles-Benjamin de Langes de Montmirail, Baron de Lubières*.<sup>1</sup> Occasionally he seems to have used watercolour instead of chalk for the same effect, as on the *verso* of the *Young Roman Woman seen in profile* in the Louvre.<sup>2</sup> While the principles of this technique derive from his training as a miniaturist and enameller, Liotard seems to have been characteristically innovative and experimental in the way that he applied them to the rather different medium of drawing.

We are grateful to Marcel Roethlisberger for confirming the attribution to Liotard and to Renée Loche, who supports the attribution and suggests that the thus far unidentified sitter is of Genevan origin.

<sup>1</sup> See A. de Herdt, *Dessins de Liotard*, exhibition catalogue, Geneva, Musée d'art et d'histoire and Paris, Musée du Louvre, 1992, no. 106, the *verso* also reproduced.

<sup>2</sup> *Ibid.*, p. 8

£ 10,000-15,000

€ 11,700-17,500 US\$ 13,000-19,400



46

46

GIOVANNI BATTISTA  
TIEPOLO

Venice 1696 - 1770 Madrid

## The Holy Family

Pen and grey ink and wash over traces of black chalk, the corners rounded  
237 by 183 mm

## PROVENANCE

Library of the Somasco Convent at Santa Maria della Salute, Venice;  
Count Leopoldo Cicognara;  
Antonio Canova;  
by inheritance to his half-brother, Monsignor Giovanni Battista Sartori-Canova;  
Francesco Pesaro;  
by whom sold to Col. Edward Cheney, Badger Hall, Shropshire;  
by inheritance to his brother-in-law, Col. Alfred Capel-Cure, Blake Hall,  
sale, London, Sotheby's, 29 April 1885 (part of lot 1024), to E. Parsons and Sons, London

This drawing is part of the famous and much admired series of about seventy-five variations by Giambattista Tiepolo on the theme of the *Holy Family*, drawings which rank among the highpoints of the artist's draughtsmanship.<sup>1</sup> The

drawings were originally bound in a single album, one of several that the painter deposited with his son Giuseppe Maria, a priest at the church of Santa Maria della Salute, Venice, when he left for Spain in 1762. The *Holy Family* album was also later owned by the sculptor Antonio Canova, and was taken apart after the sale of the collection of Edward Cheney, in 1885.

The drawings in the *Holy Family* series are dated by George Knox to circa 1754-62. He has also postulated, more specifically, that they could have been executed around 1760, when Giambattista was incapacitated by gout and unable to work normally. Bernard Aikema has suggested that the series could have been intended to serve as models for Giambattista's sons, Domenico and Lorenzo Tiepolo.<sup>2</sup> Whether or not this was the case, Tiepolo surely executed these exquisite bravura sheets as independent works of art, and none can be related to a known painting by the artist.

<sup>1</sup> A. Morassi, *Dessins Vénitiens du Dix-huitième Siècle de la Collection du Duc de Talleyrand*, Milan 1958, pp. 9-10

<sup>2</sup> *Tiepolo in Holland, Works by Giambattista and His Circle in Dutch Collections*, exhib. cat., Rotterdam, Museum Boijmans Van Beuningen, 1996, p. 34

£ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600







PROPERTY OF A PRIVATE COLLECTOR

GIOVANNI ANTONIO CANAL,  
CALLED CANALETTO

Venice 1697 - 1768

Five characters from the *Commedia dell'Arte* on stage, watched from below by a standing audience

Pen and brown ink over black chalk;  
bears numbering in pen and brown ink top centre:  
43 and various sums in pen and brown ink on the verso  
206 by 289 mm

## PROVENANCE

Private Collection;  
sale, New York, Sotheby's, *A Window on Venice: Eighteenth-Century Venetian Drawings from a European Private Collection*, 10 January 1995, lot 31;  
with Jean-Luc Baroni, London;  
from whom acquired by the present owner

## LITERATURE

T. Pignatti, *Canaletto, Disegni scelti e annotati*, Florence 1969, reproduced pl. LIV;  
*Idem.*, 'Venetian Drawings of the Eighteenth Century', (exhibition review), *Master Drawings*, vol. XI, no. 2 (1973), p. 182;  
W.G. Constable and J.G. Links, *Canaletto. Giovanni Antonio Canal 1697-1768*, Oxford, 1976, vol. II, p. 615, no. 840 (as attributed to Canaletto);  
M. Natale, *Art vénétien en Suisse et au Liechtenstein*, exh. cat., Geneva, Musée d'art et d'histoire, et al., 1978, under no. 163;  
A. Bettagno, *Canaletto, Disegni- Dipinti- Incisioni*, exh. cat., Vicenza 1982, p. 44, under no. 38;  
A. Corboz, *Canaletto*, Milan 1985, vol. I, p. 31 and note 82, p. 136 (as Canaletto?);  
W.G. Constable & J.G. Links, *Canaletto*, 3rd ed., Oxford 1989, vol. II, p. 615, no. 840, reproduced vol. I, plate 221;  
B.A. Kowalczyk, in *Canaletto. Il trionfo della veduta*, exh. cat., Rome, Palazzo Giustiniani, 2005, p. 204, under no. 51 (as Bernardo Bellotto)

Despite the great love of pageantry and theatre in 18<sup>th</sup>-century Venice, studies such as this of actual actors are relatively rare. This drawing represents some principal characters from the '*Commedia dell'Arte*', on stage, while just below them we see the heads of a group of spectators. The '*maschere*' (traditional characters) are easily recognizable: *Harlequin* in his chequered costume stands on the right, and next to him is *Scapino*, then *Pulcinella*, *Pierrot*, *Pantalone* and, seated by the table, a quack doctor. These street performances were common in Venice, especially during periods of festivities, and in the 18<sup>th</sup> century the city was a leading centre in the development of the *Commedia dell'Arte*. A

drawing by Canaletto, in the Victoria and Albert Museum, shows a temporary stage erected in Piazza San Marco, with performers in action, including *Mezzetin* with his lute, and *Harlequin*.<sup>1</sup>

The present sheet belongs to a group of similar figure drawings executed in the same media, all numbered in pen and brown ink in the centre, and probably once part of an album or albums. The varying sizes of the sheets suggest that they may originate from more than one album, although stylistically these drawings would appear to be similar in date. Several of the drawings are double-sided, and bear, in a handwriting universally accepted as Canaletto's, the word '*volta*' ('turn over'). They represent scenes from everyday life, probably sketched *dal vivo*, and were surely made to be used by the artist as the basis for the staffage in his paintings. Five of these double-sided sheets are recorded by Constable and Links (two of them in Berlin and one each in Rotterdam, London and New York).<sup>2</sup>

Following a suggestion originally made by Larissa Salmina Haskell, in 1973 Terisio Pignatti speculated that one of these sheets in a private collection, *Cloth Merchant*, bearing numbering 49, might actually be the work of Bernardo Bellotto, Canaletto's nephew, drawn when the artist was training in his uncle's studio.<sup>3</sup> Other scholars, notably Charles Beddington and Bozena Anna Kowalczyk, have followed this lead, and consider all the figure drawings in this group, including the present example, to be the work of Bellotto.<sup>4</sup> Another important drawing to take into account in this context is the double-sided sheet sold at Sotheby's in New York in 2000 and now at the Getty Museum, of which only the *recto*, a view of *The Campo S. Basso: The North Side with the Church*, was known to Constable and Links, who included it in their catalogue as an autograph work by Canaletto.<sup>5</sup> The drawing was, however, taken off its mount at some stage between 1989 and 2000, revealing another drawing on the *verso*, representing a market scene, clearly by the same hand as the present sheet and others in the group discussed above, also numbered 58 and inscribed '*volta*' in Canaletto's hand. In any case, these studies must date from the first half of the 1740s, when the young Bellotto was in the *bottega* of Canaletto, and the work of the two artists was very close in style and technique.

The present sheet is fluidly drawn in pen and ink, over a black chalk underdrawing, and shows a number of *pentimenti*. It is very competent in execution, and the inventive and witty representation of the subject is easy to associate

with Canaletto (see, for example, his approach to the masked figures in the great drawing of *The Coronation of the Doge*, lot 44 above). It seems curious that if all these sheets are indeed by Bellotto, we would have no record of similar drawings by Canaletto, who should have provided his very young nephew with the inspiration for such interesting works.

<sup>1</sup> London, Victoria and Albert Museum, inv. no. E 3793-1934; Constable & Links, *op. cit.*, 1976, vol. I, no. 646, reproduced vol. II, pl. 118

<sup>2</sup> Berlin, Kupferstichkabinett, inv. nos. 572 & KdZ 16079, C/L nos. 540 and 837; Rotterdam, Boijmans van Beuningen Museum, inv. no. I. 326, C/L no. 838; London, Courtauld Institute, inv. no. R.W. 346, C/L no. 839; New York, Metropolitan Museum of Art, inv. no. 1971 (162), C/L no. 840

<sup>3</sup> Pignatti, *loc. cit.*; the drawing later published by Constable and Links, *op. cit.*, 1976, as no. 840\*\*\*

<sup>4</sup> C. Beddington, 'Bernardo Bellotto and his circle in Italy, part I. Not Canaletto but Bellotto,' *The Burlington Magazine*, CXLVI, October 2004, p. 671; B.A. Kowalczyk, in *Canaletto. Il trionfo della veduta*, exh. cat., Rome, Palazzo Giustiniani, 2005, pp. 204-13 nos. 51-54

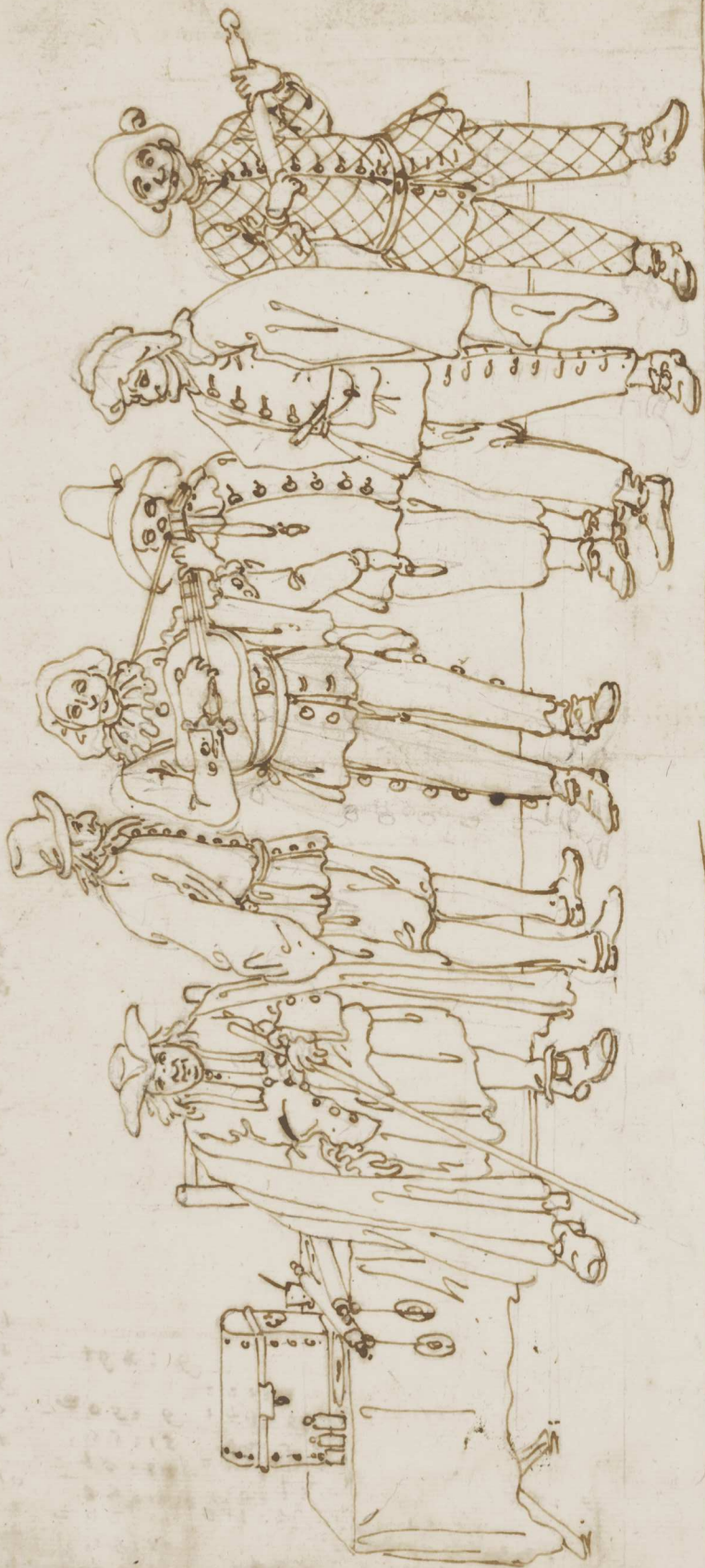
<sup>5</sup> Sale, New York, Sotheby's, 26 January 2000, lot 43; Constable & Links, *op. cit.*, 1976, no. 541

£ 50,000-70,000

€ 58,500-82,000 US\$ 65,000-90,500



43.



## GIOVANNI DOMENICO TIEPOLO

Venice 1727 - 1804

### A Puppet show

Pen and brown ink and different shades of brown wash over traces of black chalk.

Signed in pen and brown ink: *Dom<sup>o</sup>. Tiepolo in*  
Bears numbering on the verso in blue chalk: 790  
and b 790 and recent pencil inscriptions: *Blatt 44*  
and *pasp. u RM*  
264 by 352 mm

### PROVENANCE

Private collection since the 1960s

### LITERATURE

A.M. Gealt and G. Knox, *Giandomenico Tiepolo, Scene di vita quotidiana a Venezia e nella terraferma*, Venice 2005, p. 42; p. 165, no. 63, p. 192, no. 88, 'Il teatro dei Pulcinella'

This delightful drawing with the most entertaining subject 'Il teatro dei Pulcinella', was only known, until now, through an etching by Teodoro Viero (1740-1819), first recorded in 1879 by Urbani de Gheltof.<sup>1</sup> It is one of Giandomenico's 'Scene di vita quotidiana', called by Byam Shaw *The Contemporary Scene*, the series, of about one hundred drawings, that he described as the most original of all Giandomenico's contributions to Venetian art, mostly representing 'the life and amusements of the bourgeoisie or the humbler sort of people.'<sup>2</sup>

£ 250,000-350,000

€ 292,000-409,000 US\$ 324,000-453,000

This sheet, part of a consistent group within the series, slightly smaller in size, of which four drawings are now known including the present one, seem to have been intended as the preparatory studies for six coloured etchings, published by Teodoro Viero, after Giandomenico, which are in the same direction as the original drawings. The print related to the present drawing (fig. 1), as well as the other five, bears on the margin: *G. Dom. Tiepolo inv. Appo Teodoro Viero Ven.*, followed by satirical verses.<sup>3</sup> Byam Shaw observed: 'These drawings are the near contemporaries of the *Caprichos* of Goya',<sup>4</sup> and felt that they expressed a political and social satire, which he believed to be the taste of the time, more than a reflection of the artist's personal views.

The six drawings for Viero's prints were probably the last works executed by the artist on the theme of Venetian life, and must date from the end of the century. Very unusually for Giandomenico, many of the drawings in the 'Scene di vita quotidiana' series are dated, mostly to 1791, but one seems to be dated 1800.<sup>5</sup> These are generally, as here, finished, pictorial horizontal compositions, created as independent works in their own right, and not preparatory for paintings.

Only these six etchings document that the artist must have been persuaded to provide drawings, surely very popular, for a publisher for the consumption of a much wider audience.<sup>6</sup> Satirical and political prints were widely circulated at the time after the French revolution, especially in France and England, and many of these must have found their way to Venice.

As Gealt and Knox have observed, some elements in this scene are also to be found in an earlier drawing by Giandomenico, *A Punch-and Judy show on the quayside*, formerly in the collection of the Duc de Tallérand.<sup>7</sup> On closer examination, however, the similarity seems not to extend much beyond the fact that they share the same subject. The point of view in the present sheet is much closer to the viewer, who becomes part of the

crowd of spectators. The latter are drawn in the immediate foreground, giving us the perception of a direct involvement in the scene. Even though the main protagonist of the scene should be 'Pulcinella', here appearing with another puppet, wearing a ruff (perhaps a Pierrot), every single figure is drawn to express a specific character, enlivening the amusing and witty composition. Some of the characters, can be found in previous drawings; see for instance, the standing cleric with the large dark cloak, who also appears center right, in the 'School', a sheet in the Lehman collection at the Metropolitan Museum, New York.<sup>8</sup>

Also particularly characteristic of Tiepolo's scenes of Venetian life is what Byam Shaw describes as 'a dash of caricature', an element typical of the artist's later years, and surely inspired by his father's successful caricatures of single figures, which he owned, and often copied and reused in his own compositions. Byam Shaw wrote that the origins of this series could be traced to the frescoes painted by Giambattista and Giandomenico together in 1757 for Giustino Valmarana, in the 'Foresteria' of his villa near Vicenza, pointing out the striking difference between Giandomenico's modern and direct approach in describing the scenes from daily life, and his father Giambattista's more traditional interpretation of similar subjects, still conceived in the grand Venetian manner.

Drawn with liveliness and strong and vibrant outlines, with an exquisite application of the wash, extended in varying tones to cover almost the whole surface of the sheet, this is an example of Giandomenico's extraordinary talent as a draftsman. Like his father, he makes brilliant use of the white of the paper to create the highlights, giving life to the whole composition, with a striking chiaroscuro effect. It is clear that although Giandomenico did look back for inspiration, he expressed himself in a fundamentally modern and innovative way when representing the world around him. Admired and collected as much today as they were 200 years ago, these genre subjects became Domenico Tiepolo's greatest contribution to the art of his time, and their fame and has endured throughout the centuries.

<sup>1</sup> G. M. Urbani de Gheltof, *Tiepolo e la sua famiglia, note e documenti inediti*, Venice 1879, p. 95, no. 3, titled 'Il Casotto de Pulcinelli'

<sup>2</sup> J. Byam Shaw, *The Drawings of Domenico Tiepolo*, London 1962, p. 48

<sup>3</sup> The verses on the related etching are: 'A te chi fia che lodi non comparta / Di lui che pinse qui, genio profondo! / Ecco in poche Figure, e in una Carta / Tutto ridotto quanto è grande il Mondo'

<sup>4</sup> Byam Shaw, *op. cit.*, London 1962, p. 51

<sup>5</sup> A.M. Gealt and G. Knox, *op. cit.*, p. 151, no. 51

<sup>6</sup> The titles of the etchings are: *La danza dei cani*; *L' Altalena*; *Il Casotto de' Pulcinelli*; *Il Cavalier Servente*; *La Ricreazione*; *Il ballo dell' Orso*

<sup>7</sup> Whereabouts unknown; A.M. Gealt and G. Knox, *op. cit.*, p. 126, no. 31, reproduced p. 124

<sup>8</sup> New York, Metropolitan Museum of Art, inv. no. 1975. I. 512; A.M. Gealt and G. Knox, *op. cit.*, p. 155, no. 57, reproduced p. 157



Fig. 1. Teodoro Viero, *Il teatro dei Pulcinella*, Etching













Domenico Tiepolo in 4





50

50

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## PIETRO ANTONIO NOVELLI

Venice 1729 - 1804

A philosopher orating to four  
onlookers

Pen and brown ink, within brown ink framing  
lines;

bears old attribution, lower left: *G.C. Milani*

475 by 328 mm

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400





51

51

## MARCO RICCI

Belluno 1676 - 1730 Venice

Elegant company in a park: a fountain to the right foreground and a Palladian building in the background

Tempera on kidskin laid down on canvas, stretched on a wooden panel  
291 by 404 mm

The elegant female figures in the centre, and the Palladian folly in the background suggest that this tempera may date from Marco Ricci's English period. The composition can be compared with

paintings dating from this period, between 1708 and 1716, before the artist's return to Venice. See for instance the oil painting in the collection at Castle Howard, *A view of a palace: The Orleans House at Twickenham*.<sup>1</sup>

Marco Ricci was brought to England with Giovanni Antonio Pellegrini by Lord Manchester for the purpose of designing scenery for Italian Opera, at the King's Theatre, Haymarket.

<sup>1</sup> Castle Howard, inv. no. PO 0597; *Marco Ricci e il paesaggio Veneto del Settecento*, exhib. cat., Belluno, Palazzo Crepadona, 1993, pp. 193, 196, reproduced p. 194

£ 15,000-20,000

€ 17,500-23,400 US\$ 19,400-25,900



## EMILIO MANFREDI

Bologna 1745-1801

A sheet of studies: a traveler, a hermit, and a head of a bearded man

Black chalk  
240 by 183 mm

## PROVENANCE

G. Morelli (L.1902)

This sheet is typical of Emilio Manfredi's graphic style, and it can be compared to a number of drawings in the Cini Foundation, Venice, which bear a traditional attribution to the artist.<sup>1</sup> Manfredi was a pupil of Ubaldo Gandolfi, and in the past his drawings have been wrongly associated with Venetian artists such as Domenico Maggiotto and also Piazzetta.

<sup>1</sup> Venice, Fondazione Giorgio Cini, inv. nos. 31.891, 2, 3, 4, 5 and 34.271

£ 3,000-4,000

€ 3,500-4,700 US\$ 3,900-5,200



52

## VITTORIO MARIA BIGARI

Bologna 1692 - 1776

Recto: Study of a reclining female figure

Verso: Study of a standing figure

Black chalk heightened with white chalk (recto); black chalk (verso); bears old attribution, lower left: *Vittorio Biggari* and another, verso: *Vittorio Bigari / Bolognese* 227 by 323 mm

£ 1,200-1,800

€ 1,400-2,100 US\$ 1,600-2,350



53





54

54

## MAURO GANDOLFI

Bologna 1764 - 1834

### Ten studies of heads

Pen and brown ink;

bears old attribution in brown ink, lower right:

*Gand. f.*

199 by 284 mm

‡ £ 5,000-7,000

€ 5,900-8,200 US\$ 6,500-9,100





55

## DONATO CRETÌ

Cremona 1671 - 1749 Bologna

### Head and shoulders study of a young man wearing a fur hat

Black chalk heightened with white chalk on grey paper  
210 by 275 mm

#### LITERATURE

M. Di Giampaolo, *Disegni emiliani*, exhib. cat., Venice, Gallerie dell'Accademia, 1993, p. 128, al n. 109, p. 148, reproduced fig. 24;

M. Riccomini, *Donato Creti: le opere su carta: catalogo ragionato*, Turin 2012, p. 39, no. 23.33, reproduced fig. 23.33

In his catalogue of the artist's drawings, Marco Riccomini dates this sheet to Creti's early career. He compares it closely to the *Head of a young man*, which was twice in the art market in 1988 and in 1990,<sup>1</sup> and to a drawing of the same subject in the Uffizi.<sup>2</sup>

These handsome sheets must have been intended as works of art in their own right to be sold to collectors.

<sup>1</sup> Sales, London, Sotheby's, 4 July 1988, lot 47; New York, Christie's, 10 January 1990, lot 66; M. Riccomini, *op. cit.*, no. 22.4

<sup>2</sup> Florence, Uffizi, Gabinetto Disegni e Stampe, inv. no. 3531 S; M. Riccomini, *op. cit.*, no. 37.28

£ 5,000-6,000

€ 5,900-7,000 US\$ 6,500-7,800



56

## FRANCESCO PANINI

Rome 1745 - 1812

### Design for the Interior of a Palace

Pen and brown ink and grey and brown wash, with touches of bodycolour  
342 by 391 mm

The son of the illustrious painter Giovanni Paolo Panini, Francesco Panini carved out a successful career for himself as a designer of elaborate stage sets and picturesque architectural views, often intended for engraving. His drawings are relatively rare.

‡ £ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400





57

57

## GIUSEPPE BERNARDINO BISON

Palmanova nel Friuli 1762 - 1844 Milan

Piazza San Marco, looking West  
from the Campo di San Basso,  
Venice

Gouache on cardboard  
150 by 202 mm

### PROVENANCE

Sale, Paris, Christie's, 1 April 2011, lot 44

An exquisite gouache of the Piazza San Marco, this view is executed as an independent work of art in its own right, to be sold to collectors and cultivated tourists. Like many such works by Bison it is painted on cardboard. Bison seems to have prepared these cards with a coloured ground to smooth the surface and achieve vibrant colouring. The flag with the 'tricolore', visible to the left, seems to have been in use from 1797, when it was created by the Cispadane Republic, following Napoleon's successful campaign in Italy.

£ 12,000-18,000

€ 14,000-21,000 US\$ 15,600-23,300





58

58

PROPERTY FROM A PRIVATE COLLECTION

## FRANZ ANTON MAULBERTSCH

Langenargen am Bodensee 1724 - 1796 Vienna

### Design for a ceiling with the Assumption of the Virgin

Pen and brown ink and grey wash, heightened with white on paper washed ochre; bears inscription, lower right: *himelfart* 283 by 212 mm

#### PROVENANCE

Sale, London, Christie's, 19 April 1994, lot 185; sale, London, Sotheby's, 10 July 2002, lot 202; Private Collection

The subject of the Assumption of the Virgin was one that Maulbertsch is known to have treated on numerous occasions throughout his career, as he worked his way around Central Europe, where he spent spells of time in Germany, Austria, Moravia and Hungary.

In 1781 Maulbertsch was commissioned by Károly von Esterházy, Bishop of Eger, to fresco

the ceiling of the parish church of Pápa in Hungary, with an Assumption of the Virgin, which was completed by the artist in 1783.<sup>1</sup> Whilst there are a number of differences between the composition of the final fresco and the present work, the positioning and gestures of many of the key figures are undeniably similar, raising the possibility that the present drawing was a preliminary study for the Pápa project.

<sup>1</sup> See K. Garas, *Franz Anton Maulbertsch 1724-1796*, Vienna 1960, p. 224, no. 313, pl. CXCIV, fig. 259

£ 3,000-4,000

€ 3,500-4,700 US\$ 3,900-5,200





59

59

## ABRAHAM-LOUIS- RODOLPHE DUCROS

Moudon 1748 - 1810 Lausanne

### A landscape with the Ponte Molle, Rome

Watercolour;  
signed and dated in pen and brown ink, across  
the tree trunk, lower right: *Ducros. Roma. / 1785*  
538 by 757 mm

This is a fine example of one of Ducros' large watercolours which were conceived as full-scale decorative works to rival oil paintings. Most of these grand compositions were executed between 1784 and 1806; the present landscape is signed and dated by the artist 1785.

‡ £ 7,000-9,000

€ 8,200-10,500 US\$ 9,100-11,700





60



61

60

## NICOLAS LAGNEAU

active circa 1590 - 1630

### Portrait of a Nun

Black and red chalk and stumping;  
bears illegible inscription in brown ink, verso  
330 by 228 mm

± £ 5,000-7,000

€ 5,900-8,200 US\$ 6,500-9,100

61

## NICOLAS LAGNEAU

active circa 1590 - 1630

### Portrait of a moustachioed man wearing a hat

Black and red chalk and stumping;  
bears old attribution to the backing: *Lagneau*  
359 by 265 mm

#### PROVENANCE

Dr. Ackermann;  
Ernst Ehlers,  
his sale and others, Leipzig, C.G. Boerner, 9-10  
May 1930, lot 209

± £ 5,000-7,000

€ 5,900-8,200 US\$ 6,500-9,100

62

PROPERTY FROM THE FAMILY OF EMILE WOLF

## BON BOULLOGNE

Paris 1649 - 1717

### The Adoration of the Shepherds and the Approach of the Magi

Black chalk heightened with white chalk on two  
sheets of blue paper, the three scenes on further  
sheets of paper, cut out and laid down  
270 by 741 mm

#### PROVENANCE

Turcaty Collection;  
Marquis Ph. de Chennevieres (L.2073),  
his sale, Paris, Hôtel Drouot, 4-7 April 1900, part  
of lot 48 (*Sept dessins*) or 50 (*Cinq dessins*);  
Teodor de Wyzewa (L.2471),  
his sale, Paris, Hôtel Drouot, 21-22 February 1919,  
lot 24 (as Louis de Boullogne Père);  
Lucien Goldschmidt, New York;  
Emile Wolf, New York,  
thence by descent

#### EXHIBITED

Montreal, Museum of Fine Arts; Los Angeles, J.  
Paul Getty Museum; Cambridge, Massachusetts,  
Fogg Art Museum, *Louis XIII - Louis XVI: French  
Drawings from a Private Collection*, 1980, no. 16  
Tampa Museum, *Louis XIII - Louis XVI: French  
Drawings from a Private Collection*, 1982, no. 13

#### LITERATURE

Ph. de Chennevières, "Une collection de dessins  
d'artistes français," *L'Artiste*, December 1896,  
vol. XII, p. 420 (as Louis de Boullogne le Jeune);  
A. Schnapper, 'Plaidoyer pour un absent: Bon

Boullogne (1649-1717),' *Revue de l'Art*, 1978, vol.  
XL-XLI, p. 136, fig. 42;  
L-A. Prat and L. Lhinares, *La Collection  
Chennevières: Quatre siècles de dessins Français*,  
Musée du Louvre, Paris 2007, p. 454, cat. no. 911,  
reproduced

This highly imposing, yet delicately executed  
sheet, first attributed to Bon Boullogne by  
Antoine Schnapper in his groundbreaking  
1978 article on the artist (see Literature), is an  
immensely rare example of Bon's graphic *oeuvre*,  
and made even more exceptional by its unrivaled  
scale. In his catalogue entry for the 1980  
exhibition, Pierre Rosenberg noted the difficulties  
in distinguishing Bon's graphic style from that  
of his brother, Louis de Boullogne the Younger,  
highlighting Bon's "loose, animated outlines and  
his dappled lighting effects" to distinguish his  
work, in contrast to "the tighter, more volumetric  
compositions of his brother."

Though the present work cannot be directly  
connected to a known painting, the tall, ethereal  
figures are highly reminiscent of those found in  
a number of Bon's painted works, most notably  
the *Farewell of Hector and Andromache*.<sup>1</sup> Close  
stylistic comparisons can also be drawn between  
the somewhat loose and brittle line of the  
present work and a similar drawing by Bon in the  
Metropolitan Museum of Art, New York, depicting  
*The Triumph of a Sea Goddess*.<sup>2</sup>

<sup>1</sup> Bayonne, musée Bonnat-Helleu, inv. no. CM166

<sup>2</sup> New York, The Metropolitan Museum of Art, inv. no. 1986.13

± £ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600









63

63

## FRENCH SCHOOL, LATE 17TH CENTURY

Study of an owl, standing on an elaborate floral branch

Pen and brown ink;  
bears old numbering, verso: 1109  
and illegibly inscribed  
292 by 194 mm

£ 5,000-7,000

€ 5,900-8,200 US\$ 6,500-9,100

64

PROPERTY FROM THE FAMILY OF EMILE WOLF

## JEAN-BAPTISTE OUDRY

Paris 1686 - 1755 Beauvais

### Combat of Lions and Bears

Point of the brush and two shades of grey wash, heightened with white, on faded blue paper; bears attribution and dating, lower right: *JB.*

*oudry / 1753*  
300 by 444 mm

#### PROVENANCE

Leo Franklin, circa 1962-1963;  
Emile Wolf, New York,  
thence by descent

#### EXHIBITED

Montreal, Museum of Fine Arts; Los Angeles, J. Paul Getty Museum; Cambridge, Massachusetts, Fogg Art Museum, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1980, no. 25  
Tampa Museum, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1982

#### LITERATURE

H.N. Opperman, *Jean-Baptiste Oudry*, London 1977, vol. 2, p. 754, no. D653

Wild animals in combat was an especially prevalent theme in the work of Oudry, with the frantic encounter depicted in the present drawing a characteristic example. Here the artist depicts an imaginary scene in which lions and bears confront one another in nature's very own battle royale, cleverly using the poses of the quarrelsome animals to create a dramatic, yet unified, composition.

Another drawing also portraying the *Combat of Lions and Bears*, though dating to 1745 and of a wholly different composition, can be found in the Boijmans van Beuningen Museum, Rotterdam.<sup>1</sup>

<sup>1</sup> H.N. Opperman, *Op. cit.*, p. 759, no. D644

‡ £ 12,000-18,000

€ 14,000-21,000 US\$ 15,600-23,300









65 recto



Fig. 1. Charles de la Fosse, *Susannah and the Elders*, Moscow, Pushkin Museum

65

PROPERTY FROM THE FAMILY OF EMILE WOLF

## CHARLES DE LA FOSSE

Paris 1636 - 1716

### *Recto* and *Verso*: Study for *Susannah and the Elders*

Pen and brown ink over black and red chalk, squared for transfer in red chalk (*recto*); Red and black chalk (*verso*)  
367 by 270 mm

#### PROVENANCE

Emile Wolf, New York,  
thence by descent

#### EXHIBITED

Toronto, Art Gallery of Ontario; Ottawa, Galerie nationale du Canada; New York, The New York Cultural Centre, *French Master Drawings of the 17th and 18th Centuries in North American Collections*, 1972, pp. 52, pl. 56, 169-170, no. 68 (entry by P. Rosenberg); Montreal, Museum of Fine Arts; Los Angeles, J. Paul Getty Museum; Cambridge, Massachusetts, Fogg Art Museum, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1980, no. 12; Tampa Museum, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1982

#### LITERATURE

P. Vercier, 'Trois dessins de Charles de La Fosse pour la Chapelle du Château de Versailles', *Versalia*, no. 3 (2000), p. 131;  
C. Gustin-Gomez, *Charles de la Fosse 1636-1716*, Dijon 2006, vol. II, p. 198, no. D. 50, reproduced  
This sheet had long been incorrectly attributed to Louis Jean-Jacques Durameau before Pierre Rosenberg correctly identified it, in the 1972 exhibition catalogue, as a study for La Fosse's painting of *Susannah and the Elders* (fig. 1) in the Pushkin Museum, Moscow.

The painting shows the influence of Rembrandt on La Fosse, who at this late stage in his career would have had the opportunity to study pictures by the Dutchman, from the collection of the art patron and connoisseur, Pierre Crozat, in whose house La Fosse lived for the last eight years of his life.

‡ £ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400





66 actual size

66

PROPERTY FROM THE FAMILY OF EMILE WOLF

## JEAN-BAPTISTE PATER

Valenciennes 1695 - 1736 Paris

*Recto*: Study of a Seated Woman

*Verso*: Standing figure study

Red chalk (*recto*); black chalk (*verso*)

153 by 171 mm

### PROVENANCE

With L'Art Ancien, Paris;  
Emile Wolf, New York,  
thence by descent

### EXHIBITED

New York, American Federation of the Arts, *17th and 18th Century European Drawings*, 1966, no. 27  
Montreal, Museum of Fine Arts; Los Angeles, J. Paul Getty Museum; Cambridge, Massachusetts, Fogg Art Museum, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1980, no. 29  
Florida, Tampa Museum, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1982, no. 24

Linked directly to Pater's painting *Le Colin-Maillard*, at Sanssouci, Potsdam (Fig.1) this delicate red chalk study of a seated woman is preparatory for the woman depicted nonchalantly seated in the left foreground of the composition.

‡ £ 3,000-4,000

€ 3,500-4,700 US\$ 3,900-5,200



Fig. 1. Jean-Baptiste Pater, *Le Colin-Maillard*, Potsdam, Sanssouci





67

67

## LOUIS-LÉOPOLD BOILLY

La Bassée 1761 - 1845 Paris

### *La partie de piquet*

Black chalk and stumping, heightened with white chalk on brown paper;

signed in black chalk, lower right: *L. Boilly*  
308 by 376 mm

#### PROVENANCE

Probably sale, Paris, Delestre, 3 April 1882, lot 23, for 170 francs,  
to Paulme;  
Prof. Einar Perman, Stockholm, after 1920,  
thence by descent to the present owner

We are grateful to Pascal Zuber for kindly informing us that this drawing is preparatory for the lithograph *La partie de piquet* and will be included in the forthcoming *catalogue raisonné* of Boilly's works that he and Etienne Breton are preparing.

The composition is also known through a watercolour,<sup>1</sup> dated 1821, sold in these rooms in 1988 and an oil painting<sup>2</sup> previously on the French art market in the same year.

<sup>1</sup> Sale, Monaco, Sotheby's, 2 December 1988, lot 393

<sup>2</sup> Sale, Paris, Couturier Nicolay, 18 March 1988, lot 36

£ 5,000-7,000

€ 5,900-8,200 US\$ 6,500-9,100

68

PROPERTY FROM THE FAMILY OF EMILE WOLF

## NICOLAS-BERNARD LÉPICICIÉ

Paris 1735 - 1784

### An Old Beggar

Black chalk and stumping, heightened with white chalk and touches of sanguine brûlée;

signed in pen and brown ink, lower left: *LÉPICICIÉ*  
364 by 281 mm

#### PROVENANCE

François Renaud (L.1042),  
sale, Paris, 29 March 1779, lot 205 (sold together  
with a Study for *La Bonne Mère*);  
Collection Forrain, Annecy  
With Galerie Cailleux, Paris;  
Emile Wolf, New York,  
thence by descent

#### EXHIBITED

Cambridge, Massachusetts, Fogg Art Museum;  
Los Angeles, J. Paul Getty Museum; Montreal,  
Museum of Fine Arts, *French Drawings from a  
Private Collection: Louis XIII*, 1980, p. 151, no. 55,  
reproduced p. 150, fig. 55;  
Tampa Museum, *Louis XIII - Louis XVI: French  
Drawings from a Private Collection*, 1982

#### LITERATURE

P. Gaston Dreyfus, *Catalogue Raisonné de L'oeuvre peint et dessins de Nicolas-Bernard Lépicicié (1735-1784)*, Paris 1923, p. 120, no. 419;  
Pierre Rosenberg, *French Master Drawings of the 17th and 18th Centuries in North American Collections*, London, 1972, no. 82, pl. 110

A study for the Beggar in Nicolas Bernard Lépicicié's painting, *The Old Beggar with Child*, signed and dated 1777, current location unknown (fig. 1).<sup>1</sup> The painting was a pendant to Lépicicié's *La Bonne Mère* and at the 1779 sale (see *Provenance*) this drawing was sold together with a study for that composition.

Nicolas-Bernard Lépicicié enjoyed a successful career as a painter of history and religious subjects but in the later years of his life he also executed a number of genre scenes which he regularly submitted to the biannual Salons. The present study epitomises Lépicicié's gentle and intimate approach to his genre subjects. His *Old Beggar* reaches out his hand in a gesture that is tinged with sadness but manages to strike the right balance of sentimentality, one that is not too overt. The present drawing, whilst a study, satisfies as a work of art in its own right due to its level of finish and the fact it is signed.

<sup>1</sup> P. Gaston Dreyfus, *op.cit.*, p. 95, no. 259 (*Mendiant Vieux et Enfant*)

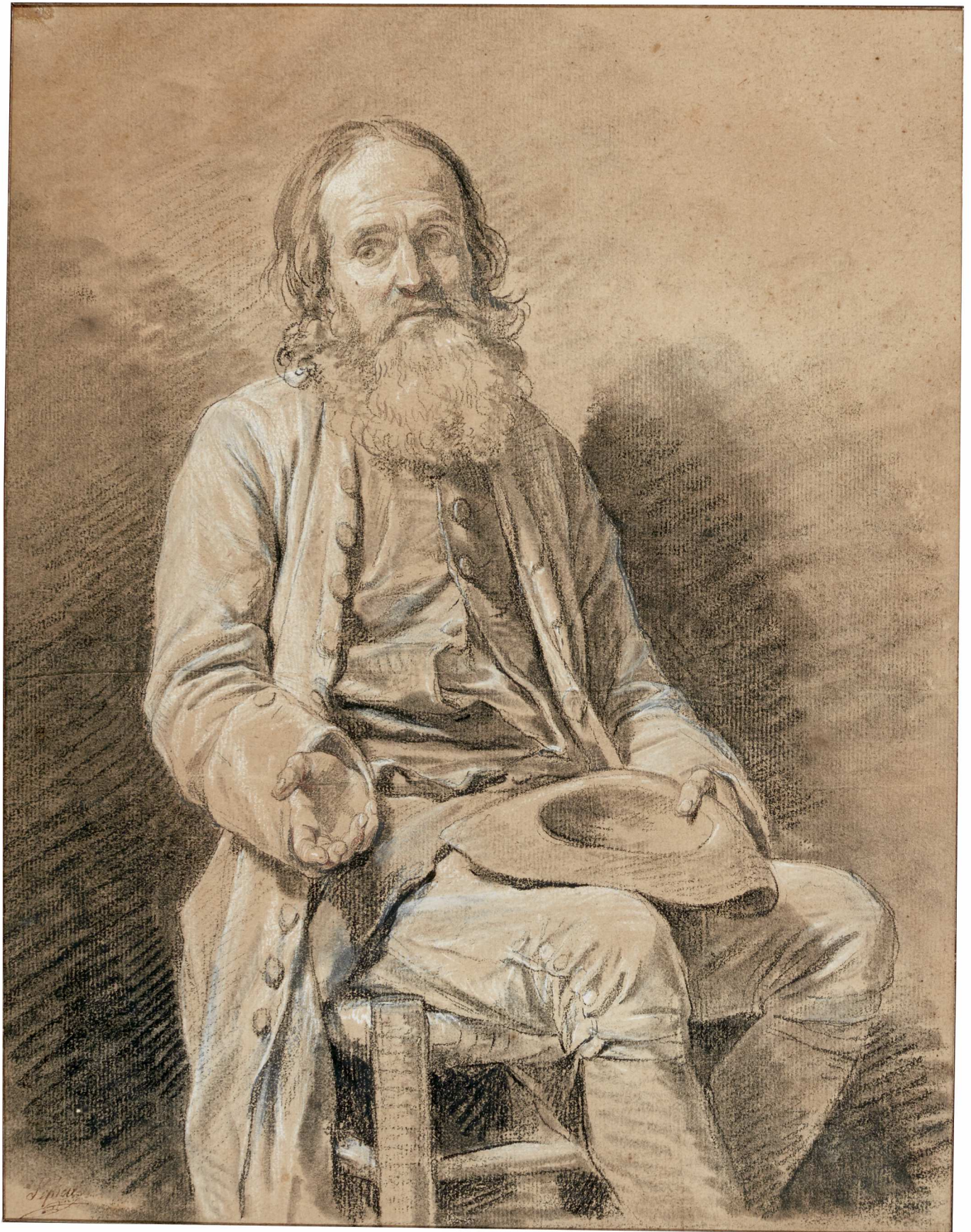
± £ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400



Fig. 1. Nicolas-Bernard Lépicicié, *The Old Beggar with Child*, whereabouts unknown







PROPERTY OF A PRIVATE COLLECTOR

## JEAN ANTOINE WATTEAU

Valenciennes 1684 - 1721 Nogent-sur-Marne

Young girl sitting on the edge of an armchair, embroidering

Red chalk, within black ink framing lines  
217 by 178 mm

### PROVENANCE

Probably Jean de Jullienne (1686-1766), and his sale, Paris, 30 March-22 May 1767, part of lot 801; probably Jules-Robert Auguste (1789-1850), Paris (according to Goncourt, 1875, p. 366), his sale, Paris, Hôtel Drouot, 28-31 May 1850, within lots 100-103; Baron Louis-Auguste de Schwiter (L.1768), his sale, Paris, Hôtel Drouot, 20-21 April 1883, lot 160; M.E.B[eaudet], his sale, Paris, Hôtel Drouot, 17-23 March 1892, lot 279; Ernest Cronier, his sale, Paris, Galerie Georges Petit, 4 December 1905, lot 46, to Panhard; Private collection, France; with Jean-Luc Baroni, Ltd.

£ 120,000-180,000

€ 140,000-210,000 US\$ 156,000-233,000

This serene and intimate image of a young woman, totally focussed on her handiwork, encapsulates a certain aspect of Watteau's remarkable narrative and observational genius. It also demonstrates how, even in the relatively limited medium of a single colour of chalk, he was able to capture movement, light and atmosphere with the greatest sensitivity and subtlety.

The drawing is the study for one of the figures in a lost painting entitled *L'occupation selon l'age*, a composition that is known only from the engraving, in reverse, which was made by Charles Dupuis, for the *Recueil Jullienne* (fig. 1).<sup>1</sup> Another, less incisive and accomplished version of this drawing<sup>2</sup> was included, without having been seen in the original, by Rosenberg and Prat in their *Catalogue raisonné* of Watteau's drawings, with a provenance combining the actual later history of that sheet (formerly in the Groult collection) with the earlier provenance of the present work, which is definitely the one that was in the Schwiter Collection, and almost certainly also that originally owned by Jean de Jullienne himself. The confusion most likely originates from the 1905 catalogue of the Cronier sale.

Few artists have ever achieved the supreme mastery of drawing that allowed Watteau to depict his subjects with almost clinical precision of observation and total communication of mood and atmosphere, without ever letting the viewer become aware of the actual process of drawing. We engage first and foremost with the sitter and the moment depicted, and only then with how the artist has captured this moment, and that is why one can never tire of looking at an exceptional Watteau drawing such as this.

<sup>1</sup> P. Rosenberg and L.-A. Prat, *Antoine Watteau 1684-1721. Catalogue raisonné des dessins*, Milan 1996, vol. I, p. 490, fig. 306a

<sup>2</sup> *Ibid.*, no. 306



Fig. 1, Charles Dupuis, *L'occupation selon l'age*, Engraving





actual size



# PROPERTY FROM THE BERGER COLLECTION EDUCATIONAL TRUST, SOLD TO BENEFIT FUTURE PHILANTHROPY

## LOTS 70-74 AND LOTS 138-158

Both natives of Denver, William M. B. Berger and Bernadette Berger began their collecting activities in the 1990s with a passion that has rarely been matched. Over the course of just a few years, they amassed one of the most important collections of British Art in America, spanning over 600 years, as well as excellent examples of French, Italian and American paintings and drawings.

The Bergers were dedicated to using Art as a vehicle for education: "We have always believed that art, as well as music, poetry, and literature, refreshes and enriches our lives." In order to further their mission, they founded the Berger Collection Educational Trust. The Trust's mission focuses on British Art, culture and history, and uses the collection that the Bergers created

to further its goals. It has sponsored numerous exhibitions throughout the United States devoted to British painting, as well as being a major supporter of the *British Art Journal*. The Trust administers, together with the *Journal*, the highly prestigious William M. B. Berger Prize for British Art History, awarded for excellence in the field.

70

## FRANÇOIS BOUCHER

Paris 1703 - 1770

### A Triton

Red, black and white chalk, within black chalk framing lines, on buff paper  
294 by 230 mm

#### PROVENANCE

Sale, New York, Christie's, 10 January, 1996, lot 206, where acquired by Bernadette and William M.B. Berger, Denver, Colorado

#### EXHIBITED

Aspen, Colorado, *Old Master Paintings and Drawings from Colorado Collections*, 1998, (catalogue by Timothy J. Standring), p. 71, not numbered

± £ 20,000-30,000

€ 23,400-35,000 US\$ 25,900-38,800



Fig. 1, François Boucher, *Triumph of Venus*, Stockholm, Nationalmuseum

Strong and robust, this handsome *trois crayons* drawing is a preparatory study for the figure of the Triton holding up a nymph on the right of Boucher's *Triumph of Venus* (fig. 1), painted for Count Tessin in 1740 and now housed in the Nationalmuseum, Stockholm. Considered Boucher's mythological masterpiece and exhibited at the Salon in Paris in 1740, the painting is a *tour de force* in its complex figure arrangements. The Berger study is the only known drawing to survive for this prestigious commission, therefore its importance in the context of Count Tessin's patronage is paramount and its rarity covetable.

Carl Gustaf Tessin (1695-1770) was a Swedish Count and diplomat who acted as Swedish ambassador in Paris from 1739 to 1742. An avid and passionate collector of paintings and drawings, the majority of his collection is now housed in the Nationalmuseum, Stockholm. Whilst in Paris Tessin became acquainted with the leading artists and collectors of the day, including Pierre-Jean Mariette and François Boucher. He commissioned many works directly from the artists he met, including Boucher's *Triumph of Venus* which he acquired in 1740 for 1600 livres, a great price at that time, indicative of the ambitious nature of the commission.

As Count Tessin's Boucher acquisitions grew so too did their friendship. Their relationship was more than just patron and artist, and as Pontus Grate remarked 'it did not take long before the social and amiable master and his pretty wife became *habitués* in the Tessin *salon*, at Quai des Théatins.'<sup>1</sup>

The *Triumph of Venus* certainly struck a chord with the Swedish Count and his reaction to it is revealed in a letter to his most revered friend, the

architect, Carl Harleman (1700-1753): as Tessin exclaimed, 'Boucher m'a fait une naissance de Vénus: Cospetto! Che bella Cosa! Il n'a des yeux que comme les vôtres qui en soient dignes.'<sup>2</sup> (Boucher has painted for me a Birth of Venus: My what a beautiful thing! Only eyes such as yours are worthy of it).

The Berger drawing purely focuses on the Triton and concentrates on the complex pose Boucher has chosen for his composition. With his back to us, the Triton is almost like one of Boucher's academy nude studies. Great attention has been paid to the musculature of his twisted back and his head is turned as he raises his arms to lift the nymph. The use of *trois crayon* has enabled Boucher to carefully model the Triton's form, creating a powerful and attractive image.

Boucher's *Triumph of Venus* recently featured as one of the undisputed stars of the exhibition on Count Tessin and his collections, held at the Louvre, and subsequently at the Morgan Library and Museum, New York (*Un Suédois à Paris au XVIII<sup>e</sup> siècle – La Collection Tessin/Treasures from the Nationalmuseum of Sweden: The Collection of Count Tessin*). The Berger drawing will be published by Colin B. Bailey in a forthcoming article in the Art Bulletin of the Nationalmuseum Stockholm: "'Cospetto! Che bella cosa!' My what a beautiful thing, Boucher's *Triumph of Venus* in the Nationalmuseum, Stockholm.'

We are grateful to Alastair Laing, who, from recently seeing the original, has reaffirmed the attribution to Boucher.

<sup>1</sup> François Boucher: *Paintings, Drawings and Prints from the Nationalmuseum, Stockholm*, exhib. cat., Manchester, City Art Gallery 1984, p. 4 under Pontus Grate's 'Boucher Acquisitions in Eighteenth Century Sweden'

<sup>2</sup> *Un Suédois à Paris au XVIII<sup>e</sup> siècle: La Collection Tessin*, exhib. cat., Paris, Musée du Louvre, 2016, p. 68, under no. 17







## FRANÇOIS BOUCHER

Paris 1703 - 1770

### Study of a Cookmaid for *La Belle Cuisinière*

Red chalk with touches of white chalk  
363 by 196 mm

#### PROVENANCE

Sale of the Cabinet de M. \*\*\* (Gabriel Huquier the Elder, the second of his sales), 1 July ff. 1771, lot 43 (among the framed drawings), bought by Lavocat for 6 Livres;  
(?) François Guerin (before 1751-after 1791) (L. 1195);  
...Le Pelletier Collection, Paris;  
sale, New York, Christie's 30 January 1997, lot 150,  
where acquired by Bernadette and William M.B. Berger, Denver, Colorado

#### EXHIBITED

Aspen, Colorado, *Old Master Paintings and Drawings from Colorado Collections*, 1998, (catalogue by Timothy J. Standring), p. 69, not numbered;  
New York, The Frick Collection; Ottawa, The National Gallery of Canada, *Watteau and His World: French Drawings from 1700 to 1750*, 1999-2000, no. 49;  
New York, The Frick Collection, and Fort Worth, The Kimbell Art Museum, *The Drawings of François Boucher*, 2003-4, (catalogue by Alastair Laing), p. 68, cat. no. 15, reproduced p. 69

‡ £ 50,000-70,000

€ 58,500-82,000 US\$ 65,000-90,500

#### LITERATURE

L. Soullié & Ch. Masson, *Catalogue raisonné de l'oeuvre peint et dessiné de François Boucher*, Paris 1906, p. 63, under no. 1135;  
*François Boucher: Premier peintre du Roi, 1703-1770*, Paris, Galerie Cailleux, 1964, under no. 2;  
A. Ananoff (in collaboration with Wildenstein Institute), *François Boucher*, Paris 1976, vol. I, p. 208, cat. no. 75/4, fig. 335;  
P. Jean-Richard, *Inventaire général des gravures: École française. vol. I: L'Oeuvre gravé de François Boucher dans la Collection Edmond de Rothschild*, Paris, Musée du Louvre, 1978, p. 79, under no. 205;  
T. Burolet, *Musée Cognacq-Jay: Peintures et dessins*, Paris 1980, p. 45, under cat. 10;  
A. Laing, J. Patrice Marandel, and P. Rosenberg, *François Boucher, 1703-1770*, exhib.cat., New York, The Metropolitan Museum of Art; Detroit, Detroit Institute of Arts and Paris, Grand Palais, 1986, p. 148, under no. 21

This spontaneous and vibrant red chalk drawing is a study for the Cookmaid in Boucher's painting, *La Belle Cuisinière*, circa 1733/34, housed in the Musée Cognacq-Jay, Paris (fig. 1) It is undoubtedly a true preparatory sketch that has been drawn from life and possesses a freedom and spirit that is quite apart from Boucher's more finished drawings.

*La Belle Cuisinière* was painted shortly after Boucher's return from Italy in the early 1730s and is one of a small group of genre paintings that he executed illustrating a snapshot of domestic life. Fueled by the increasing demand in France, at

that time, for pictures in the Dutch and Flemish taste, Boucher responded by producing intimate, mildly erotic scenes with moral undertones that would satisfy his audience.

In terms of dating, the painting must originate from the early 1730s, as an advertisement for Pierre Aveline's print (in reverse) after *La Belle Cuisinière* appeared in the April 1735 edition of the *Mercure de France*, accompanied by the information that the painting had been recently purchased by an Englishman and taken to London.<sup>1</sup>

The painting depicts a young cookmaid standing in a kitchen setting, with an array of cooking utensils and surrounded by fruits and vegetables. This composition provided Boucher with ample opportunity to demonstrate his skill in the still life genre. Kneeling at the young woman's side is a young boy, clearly besotted by the handsome cookmaid, who holds her hand and gazes up into her eyes. The entire composition allows the artist to play to his audience in a very calculating way. There is no mistaking the strong influence of seventeenth century Dutch genre paintings, but *La Belle Cuisinière* shows Boucher's more naturalistic approach, introducing a sensitivity often absent in the artist's more didactic genre scenes.

The Berger drawing focuses on the young cookmaid, and the inclusion of her captivated suitor's hand clearly indicates that this is a preparatory study for the figure in the painting. Boucher has drawn her with much more freedom than we see in the oil on panel. His sprightly and crisp rendering of her drapery is reminiscent of Watteau's red chalk figure studies and she is certainly no 'stock figure', but a real young woman, studied from life. The eggs that she holds in her apron are absent in the drawing, as are the key that hangs from her waist. Another painting, *La Belle Villageoise* (The Pretty Village Girl), now lost, engraved by Pierre Soubeyran, was advertised in the *Mercure* in 1738 as the pendant to *La Belle Cuisinière*.<sup>2</sup>

The Berger study is one of the most beautiful drawings from this period of Boucher's career and its early provenance reveals it was greatly admired by Gabriel Huquier the Elder (1695-1772), who is the first recorded owner of this sheet. Huquier was an engraver and publisher, who owned a great many of Boucher's works.

We are grateful to Alastair Laing, who, having recently seen the original, has reaffirmed the attribution to Boucher.

<sup>1</sup> P. Jean-Richard., *op.cit.*, p. 79, under no. 205

<sup>2</sup> P. Jean-Richard., *op.cit.*, p. 382, no. 1589



Fig. 1. François Boucher, *La Belle Cuisinière*, Paris, Musée Cognacq-Jay







## FRANÇOIS BOUCHER

Paris 1703 - 1770

## Head of a Girl looking down to the right

Black and white chalk, within pen and brown ink framing lines, on blue paper  
308 by 230 mm

## PROVENANCE

J.B. Glomy (L.1085);  
Baron L.A. de Schwiter (L.1768),  
his sale, Paris, 20-21 April 1883, lot 10, illustrated;  
sale, Christie's, London, 1 July, 1997, lot 136,  
where acquired by Bernadette and William M. B.  
Berger, Denver, Colorado

This is a fine example of one of Boucher's independent head studies which were highly sought after by 18th-century collectors. The vast number of prints that were executed by engravers after Boucher's head studies reflects the great demand for these charming and attractive drawings.

The present study is similar to the head of a young girl in Boucher's *Le Pêcheur*, in the Kunsthalle, Hamburg<sup>1</sup>, but it is not close enough to suggest that it is a preparatory drawing. Alastair Laing believes that, given its highly finished quality and *mise en page*, this drawing would have been executed for a collector. It was common practice for Boucher to produce finished works of art that were independent from his paintings, and he surely borrowed figures and motifs from his paintings to produce these finished drawings.

This attractive study was once owned by Baron Louis Auguste de Schwiter (1805-1889), who was a landscape and portrait painter and a collector of antiquities. The Watteau drawing of a seated woman (lot 69 above), was also in Baron De Schwiter's collection.

We are grateful to Alastair Laing, who, from recently seeing the original, has reaffirmed the attribution to Boucher.

<sup>1</sup> A. Ananoff, *François Boucher*, Lausanne and Paris, 1976, no. 502, fig. 1399

‡ £ 30,000-40,000

€ 35,000-46,700 US\$ 38,800-52,000



72

72

## FRANÇOIS BOUCHER

Paris 1703 - 1770

## Sketch of two cupids in the air

Black and white chalk, within pen and black ink framing lines, on buff paper;  
bears inscription lower left, in pen and brown ink: f.B., followed by the cipher of the auctioneer, Pierre Remy (?)  
250 by 179 mm

## PROVENANCE

Richard Sheridan,  
from whom bought 11 April 1946 by French and Company,  
sold to Ira Haupt 1<sup>st</sup> August 1948;  
Private Collection, Switzerland;  
sale, New York, Sotheby's, 28 January 1998, lot 52 (as Attributed to François Boucher),  
where acquired by Bernadette and William M.B. Berger, Denver, Colorado

## EXHIBITED

New York, The Frick Collection, and Fort Worth, The Kimbell Art Museum, *The Drawings of François Boucher*, 2003-4, (catalogue by Alastair Laing), p. 134, cat. no. 46, reproduced p. 135

Putti and cupids are abundant throughout Boucher's oeuvre, not only as part of larger

compositions, but as stand-alone studies like the present drawing. The vast number of prints of putti and cupids that were executed after Boucher's originals demonstrates the popularity of these charming, sweet and delightful figures.

We are grateful to Alastair Laing, who, from recently seeing the original, has reaffirmed the attribution to Boucher. Alastair Laing discusses the difficulty in precisely dating the drawing due to the fact there is no drawing, painting or engraving that it relates to, but he compares it to other cupids that appear in paintings of the 1750s. In particular he compares the lower cupid with two in *Apollo Revealing His Divinity to Issé* (1750) in the Musée des Beaux-Arts, Tours, with one in the Beauvais tapestry of *The Slumber of Rinaldo* (1752), and with two in the group of three that appear upper right in *Venus in Vulcan's Forge* (1757).<sup>1</sup>

The Berger drawing is a tender and sweet portrayal of two winged putti or cupids softly rendered in black and white chalk. It is an image that is undeniably associated with Boucher and a recurring theme that runs throughout his diverse career, one that was wholeheartedly embraced by the adoring collectors of his time.

<sup>1</sup> Exhib. cat., *op.cit.*, p. 134, under no. 46

‡ £ 14,000-18,000

€ 16,400-21,000 US\$ 18,100-23,300









74

74

## CIRCLE OF FRANÇOIS BOUCHER

### Male Academy nude lying on a Stone

Black and white chalk  
359 by 495 mm

#### PROVENANCE

Collection M. de Sireul,  
his sale, 3 December 1781, no. 219 ('Une autre  
Académie, représentant un homme nu couché sur  
une pierre, aux crayons noirs et blanc. '),  
bought by Poyane for 13 livres and 1 sol;  
sale, New York, Sotheby's, 28 January 1998, lot  
215 (as François Boucher);  
where acquired by Bernadette and William M.B.  
Berger, Denver, Colorado

Whilst the present sheet has an illustrious  
provenance and is a capable academy study,  
another stronger and more assured drawing  
of this figure, in *trois crayons*, is recorded by  
Ananoff as being in the Cailleux Collection, Paris.<sup>1</sup>  
The figure was also engraved, in reverse, by Louis  
Félix de la Rue.<sup>2</sup>

We are grateful to Alastair Laing, who, from  
recently seeing the drawing in the original, has  
concluded that the Berger drawing must be by an  
artist working in Boucher's circle.

<sup>1</sup> A. Ananoff, *L'oeuvre dessiné de Boucher*, Paris 1966, p. 147,  
cat. 528, fig. 98

<sup>2</sup> P. Jean-Richard, *L'oeuvre gravé de François Boucher*, Musée  
du Louvre, Collection Edmond De Rothschild, Paris 1978,  
cat. 1266.

‡ £ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400





75

75

## NICOLAS HUET THE YOUNGER

Paris circa 1770 - 1828

### A Pomeranian

Watercolour and gouache;  
signed and dated in brown ink, lower left: *huet*  
1828.  
415 by 515 mm

Nicolas Huet was official painter to the Musée d'Histoire Naturelle et de la Ménagerie of the

Empress Josephine, and specialised in painting animals and plants. Four other fine examples of animals in a landscape setting by Huet were sold at Sotheby's: *An Indian Elephant*, *The Royal Giraffe*, *A Tiger* and *A Pomeranian*.<sup>1</sup>

<sup>1</sup> *An Indian Elephant*, sale, London, Sotheby's, 4 July 2012, lot 73; *The Royal Giraffe*, sale, New York, Sotheby's, 24 January 2007, lot 80; *A Tiger*, sale, New York, Sotheby's, 24 January 2007, lot 79; *A Pomeranian in a landscape*, sale, New York, Sotheby's, 28 January 2016, lot 171

£ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600





76



76

76

## ATTRIBUTED TO CARLE VAN LOO

Nice 1705 - 1765 Paris

Portraits of an elegantly dressed young boy and girl

Both black chalk heightened with white chalk, on faded blue paper

Each: 315 by 252 mm

(2)

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400

77

PROPERTY FROM THE FAMILY OF EMILE WOLF

## JEAN-BAPTISTE GREUZE

Tournus 1725 - 1805 Paris

The Love Letter

Brush and black and grey wash, heightened with white, over black chalk, on faded blue paper  
410 by 306 mm

### PROVENANCE

Vicomte de Pluvinel, Paris, his sale, Paris, 19-20 April 1830, lot 79; sale, Paris, 21 March 1840, lot 56; with Wildenstein and Co., New York, from whom acquired in 1966 by Emile E. Wolf, New York, thence by descent

### EXHIBITED

Cambridge, Massachusetts, Fogg Art Museum/Malibu, J. Paul Getty Museum/Montreal, Museum of Fine Arts, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1980, p. 23, 130-31, no. 45; Tampa Museum, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1982; Hartford, Connecticut, the Wadsworth Atheneum/San Francisco, The California Palace of the Legion of Honour/Dijon, Musée des Beaux-Arts, *Jean-Baptiste Greuze 1725-1805*, 1976-7, no. 78

### LITERATURE

Jean Martin & C. Masson, *Catalogue raisonné de l'oeuvre peint et dessiné de Jean-Baptiste Greuze*, Paris 1905, nos. 92, 98

Anita Brookner, 'Aspects of Neo-Classicism in French Painting,' *Apollo*, vol. LXVII, September 1958, p. 70, fig. VIII

As Edgar Munhall pointed out in the 1976 exhibition catalogue, the theme, of a melancholy young woman communing with an absent husband or lover who is present only in the form of a portrait bust, is one known from other works by the artist, such as *The Incolsolable Widow*, of 1763, in the Wallace Collection. He suggests, though, that the drawing should actually be dated later than this, perhaps to the mid-1770s, on grounds of the style of the architecture and decorations. Indeed, the handling in the drawing can also be compared with still later works, and is very similar to that seen in the 1785 compositional study, *The Torn-Up Will*, in a private collection.<sup>1</sup>

Shortly before his death, the late Edgar Munhall kindly reconfirmed the attribution.

<sup>1</sup> E. Munhall, *Greuze the Draftsman*, exh. cat., New York, The Frick Collection/Los Angeles, The J. Paul Getty Museum, 2002, pp. 216-7, no. 77

± £ 15,000-20,000

€ 17,500-23,400 US\$ 19,400-25,900









78



79

78

## LOUIS-GABRIEL BLANCHET

Paris 1705 - 1772 Rome

### A view of Palazzola

Black chalk heightened with white, on paper prepared light brown;

inscribed in black chalk, upper left: *a Palazzola* and bears dating: 1671(?)

345 by 465 mm

£ 4,000-6,000

€ 4,700-7,000 US\$ 5,200-7,800

79

## ETIENNE PARROCEL

Avignon 1696 - 1775 Rome

### Study of a female figure seated on clouds

Black and white chalk; the lower corners cut  
268 by 292 mm

£ 2,000-3,000

€ 2,350-3,500 US\$ 2,600-3,900





80

80

PROPERTY FROM THE FAMILY OF EMILE WOLF

## CHARLES-JOSEPH NATOIRE

Nîmes 1700 - 1777 Castel Gandolfo

### A landscape with shepherds and animals in front of Roman buildings

Pen and brown ink and wash, heightened with white, over black chalk, on blue paper;

bears old attribution and dating in brown ink, lower left: *Natoire 1757*

233 by 371 mm

#### PROVENANCE

Senator Russel, Amsterdam, by 1969;

Emile Wolf, New York,

thence by descent

#### EXHIBITED

Cambridge, Massachusetts, Fogg Art Museum; Los Angeles, J. Paul Getty Museum; Montreal, Museum of Fine Arts, *French Drawings from a Private Collection Louis XIII - Louis XVI*, 1980, pp. 106-107, no. 34, reproduced in full, p. 2, fig. 12 and detail, p. 107

Tampa Museum, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1982,

#### LITERATURE

S. Caviglia-Brunel, *Charles-Joseph Natoire 1700-1777*, Paris 2012, p. 465, no. D. 729, reproduced

The exact location of this view has not been identified, but the classical buildings in the distance and its similarities with other drawings that have been inscribed by the artist with locations suggest that the present scene is somewhere in the Roman *Campagna*. An idyllic and picturesque scene, Natoire's landscape is dominated by the animals and figures in the foreground. The grouping on the far right of the composition acts as both a *repoussoir* and silhouette ensemble, cleverly leading the viewer in before we focus on the terrain beyond.

Natoire was appointed Director of the French Academy in Rome in 1750 and from then until his death in 1777, but particularly in the late 1750s and early 1760s, made a number of drawings of scenes both in Rome and in the *Campagna*.<sup>1</sup>

<sup>1</sup> See S. Caviglia-Brunel, *op. cit.*, pp. 438-467

± £ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600



PROPERTY FROM A DISTINGUISHED SWISS PRIVATE COLLECTION

## JEAN-ETIENNE LIOTARD

Geneva 1702 - 1789

### Still-Life with pears, an apple, plums and walnuts on a white glazed plate

Pastel on parchment, laid down on canvas; on the backing, bears pen and ink inscription by Liotard's son: *Jean-Etienne Liotard: peinte par mon père à Begnins en 1786. JEL*  
235 by 315 mm

#### PROVENANCE

With M. Faré, Paris (bought in Geneva before 1977);  
With A. Tarica, Paris (around 1980);  
With Seroudaki Gallery, Vevey;  
Private collection, since 1982

#### EXHIBITED

Bordeaux, Galerie des Beaux-Arts, *La nature morte de Brueghel à Soutine*, 1978, p. 145, no. 118, reproduced;  
London, Royal Academy, *Jean-Etienne Liotard, 1702-1789*, 2015, p. 213, no. 81, reproduced

#### LITERATURE

M. and F. Faré, *La vie silencieuse en France. La nature morte au XVIII<sup>e</sup> siècle*, 1976, p. 208, reproduced;  
R. Loche, M. Roethlisberger, *L'opera completa di Liotard*, Milan 1978, no. 365, reproduced;  
M. Roethlisberger, 'Jean Etienne Liotard as painter of Still-Life', *The J. Paul Getty Museum Journal*, 13, 1985, p. 112, p. 116 reproduced fig. 17;  
N. Jeffares, *Dictionary of pastellists before 1800*, London 2006, p. 354, reproduced in colour;  
M. Roethlisberger and R. Loche, *Liotard, Catalogue Sources et Correspondance*, Doornspijk 2008, vol. I, p. 674, no. 570, reproduced vol. II, fig. 773

± £ 200,000-300,000

€ 234,000-350,000 US\$ 259,000-388,000

A very late work - it was executed when the artist was in his late eighties - this iconic representation of a dish with fruits, like many of Liotard's late '*Natures mortes*', is drawn with even more directness and economy of means than the artist's earlier works. Although a few of Liotard's thirty or so still lifes and various *trompes-l'oeuil* date from earlier in his career, the majority of these timeless and exquisite works were created in the later part of his life, when, as Roethlisberger and Loche have remarked, the demand for his portraiture declined.<sup>1</sup>

Five of the artist's still lifes can be surely dated between 1783 and 1786; these include the present example, thanks to the inscription by Liotard's son on the backing: *Jean-Etienne Liotard: peinte par mon père à Begnins en 1786. JEL*. As observed by Roethlisberger and Loche,

these works are very private and intimate depictions. Made as works in their own right, not commissioned and generally not intended for sale (even if it seems Liotard did intend to send two for sale to Catherine the Great<sup>2</sup>), they manifest a very personal artistic 'credo', and their striking modernity is far ahead of their century.

The present pastel is rendered with the utmost simplicity, and though its execution is less finished and polished than might have been the case in earlier years, it is clear that even though the artist may have lost some sharpness of sight, he retained all his innovative and effective technical skills. Liotard reduces his image to the absolute essentials and depicts it with remarkable freedom.

His daughter Marie Jeanne, in a letter from Geneva to her elder brother in Amsterdam, dated 10 September 1782, wrote: '*Il s'occupe toujours mon très cher Papa il a peint depuis quelque tems des tableaux de fruits qui sont en vérité un chef d'oeuvre... Il sont admiré de tout le monde nous sommes extrêmement contente de cela parce que ca lui a fait quitter la gravure qui lui faisait beaucoup mal aux yeux..*' (He is keeping himself busy my dear Father he has painted since some time some paintings of fruits which are truly masterpieces ...and they are admired by everybody and we are extremely happy because this has resulted in him abandoning printmaking which is so bad for his eyes).<sup>3</sup> As Marcel Roethlisberger pointed out in his important 1985 article<sup>4</sup>, throughout his career still-life had played a significant role in Liotard's portraits, and various writers have remarked on the modernity of the artist's pure still lifes, which appear to anticipate artistic tendencies that were to emerge at the end of the nineteenth century.

Michel Faré, like Numa S. Trivas before him, wrote: '*De tous les peintres de nature morte du XVIII<sup>e</sup> siècle, Liotard est le plus sobre. Chardin, à ses côtés, nous paraît presque conventionnel. Il dépasse tous les peintres de son temps par des préoccupations plastique auxquelles, un siècle plus tard, le nom de Cézanne est associé.*' ('Of all the painters of still lifes in the eighteenth century, Liotard is the most restrained. Beside him, Chardin seems almost conventional. Liotard surpasses all artists of his time in terms of the preoccupation with sculptural qualities with which, a century later, the name of Cézanne is associated').<sup>5</sup>

The association both with the works of Chardin, which Liotard greatly admired and could have seen while in Paris, and especially with those of Cézanne, seems poignant when considering some of Liotard's works of this late period. It is certainly of striking relevance in the case of the present still life, an unpretentious depiction of a simple dish, with the fruits, slightly larger than actual size, arranged in a natural but elegant manner. The depiction emphasizes the beauty and simplicity of an unassuming life experience. The vivacity of the strokes and the subtle modulation of colours demonstrate the artist's ability, which has gone

beyond the pure imitation of nature: the freedom of execution and brilliant handling of light bear witness to the unparalleled sophistication in the pastel medium that Liotard's long years of experience gave him in his later works.

The artist proudly indicates his age in some of these late works, as we can see in the extraordinary pastel, now in the Geneva Museum, *Still-Life: Pears, Figs, Plums, Bread Roll, and Knife on a Table*, signed: *peint par J.E. Liotard âgé de 80 ans*.<sup>6</sup> A letter by Liotard to his eldest son, Jean-Etienne, dated 1782, witnesses the fact that the aging painter was asked by friends, who admired his works, to add his age.<sup>7</sup> In the 2002 Geneva Liotard exhibition catalogue, Cäsar Menz stressed that such a reference to the artist's age was rather unusual in the eighteenth century, suggesting the artist's awareness of the passing of time: in the time-honoured *vanitas* tradition, the painter alludes to his own mortality, in the context of an image in which the subject, the fruit, is equally perishable.<sup>8</sup> In her essay on Liotard's still lifes in the recent Royal Academy exhibition catalogue, MaryAnne Stevens has also noted that Liotard thought rather highly of these late works, as is documented by the same letter to his son, mentioned above, in which he wrote that he 'considered these works to have greater freshness, vivacity and three-dimensionality than the still-life of the great Jan Van Huysum (1682-1749)<sup>9</sup>' ..., and also noted that he felt they displayed his current artistic prowess to advantage as compared with that he had shown fifty years ago.<sup>10</sup>

These late still lifes are the last expression of Liotard's artistic career and talent. In them, his true observation of nature is expressed with confidence, and now also with freedom. They are his final testament, surpassing even the power of dissimulation that can be achieved by 'Painting'. He wrote in his treatise on painting: '*Rivale de la nature, qu'elle embellit souvent, la peinture est la plus étonnante magicienne; elle sait persuader, par les plus évidents faussetés, qu'elle est la vérité pure.*' (Rival of Nature, which she embellished often, Painting is the most successful of magicians; she can convince, with the most evident deceitfulness, that she is the real truth).<sup>11</sup>

<sup>1</sup> Roethlisberger and Loche, *op. cit.*, 2008, vol. I, p. 668

<sup>2</sup> *Jean-Etienne Liotard*, exh. cat., *op. cit.*, 2015, p. 166

<sup>3</sup> Roethlisberger and Loche, *op. cit.*, 2008, p. 667

<sup>4</sup> Roethlisberger, *op. cit.*, 1985, p. 111

<sup>5</sup> M. Faré, *La nature morte en France: son histoire et son évolution du XVII<sup>e</sup> au XX<sup>e</sup> siècle*, Geneva 1962 p. 172

<sup>6</sup> Geneva, Musée d'Art et d'Histoire, inv. no. 1897-10

<sup>7</sup> *Jean-Etienne Liotard (1702-1789) dans les collections des Musées d'Art et d'Histoire de Genève*, exh. cat., Geneva, Musées d'Art et d'Histoire, 2002, p. 106

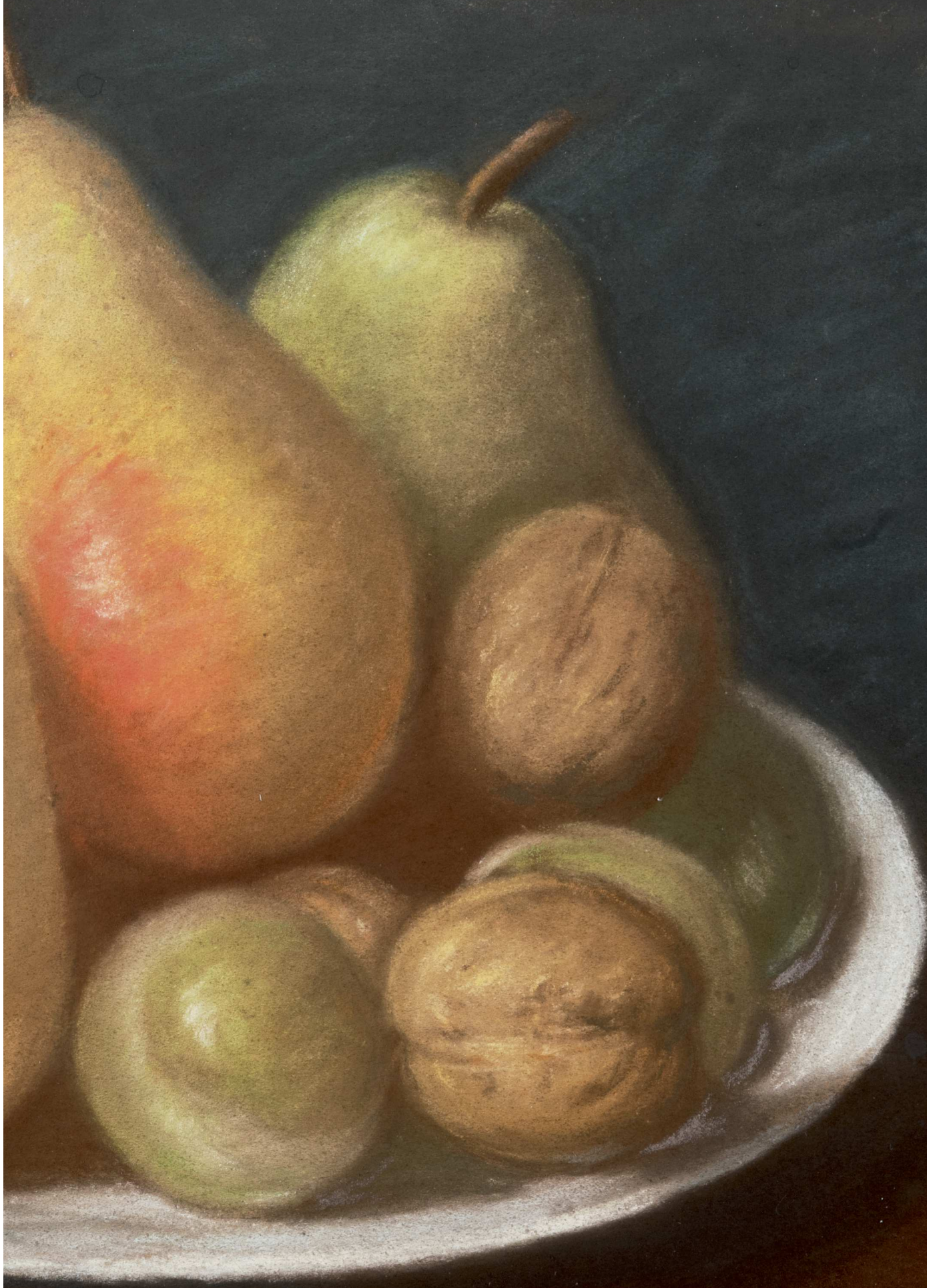
<sup>8</sup> *Ibid.*, p. 108. The interpretation as a '*vanitas*', is not, however, shared by Roethlisberger and Loche (*op. cit.*, 2008, p. 668)

<sup>9</sup> Liotard himself owned two works by Jan Van Huysum

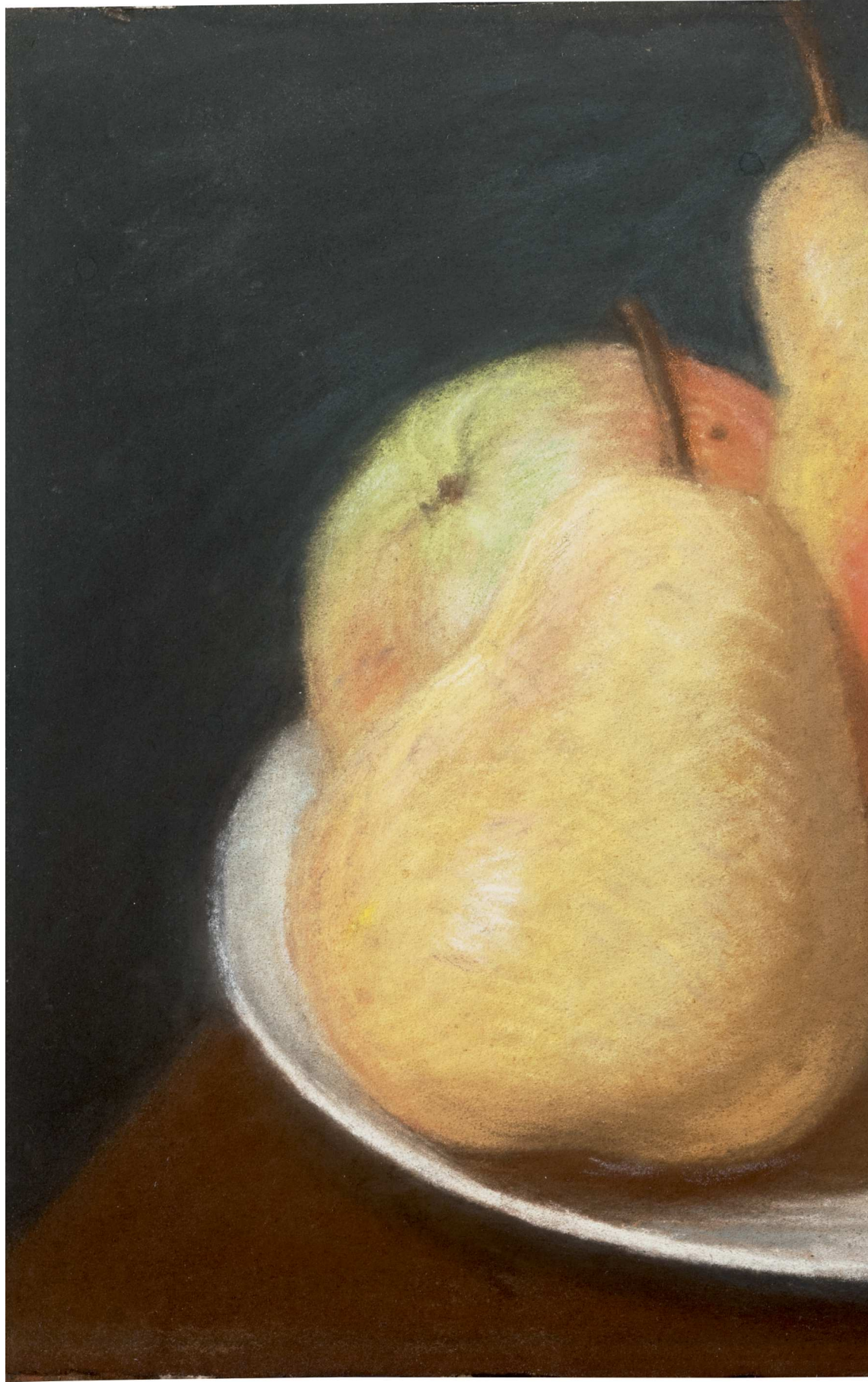
<sup>10</sup> *Jean-Etienne Liotard*, exh. cat., *op. cit.*, 2015, p. 166

<sup>11</sup> *Traité des Principes et des Regles de la Peinture par J. E. Liotard peintre citoyen de Geneve*, ed. Pierre Cailler, Geneva, 1945, p. 44

















82



82

82

## JEAN-BAPTISTE HUËT

Paris 1745 - 1811

A pair of Allegories, depicting Love and Fidelity

Both pen and brown ink;  
both signed and dated in brown ink: *J.B. huët. 1772.*

Each: 218 by 183 mm

### PROVENANCE

With Xanthus Gallery

£ 2,000-3,000

€ 2,350-3,500 US\$ 2,600-3,900

83

## FRANÇOIS BOUCHER

Paris 1703 - 1770

A group of five young women by a fountain

Black and white chalk,  
bears partially legible inscription/signature,  
lower left: *f.(?) Boucher*  
305 by 215 mm

### PROVENANCE

Possibly François Boucher,  
his posthumous sale, 18 February ff. 1771, lot  
419 ('un sujet de cinq figures de femmes');  
sale, Audap-Mirabaud, Drouot, 15 December  
2010, lot 50 (as 'Le Retour du Marché');  
Private collection, Paris

From the description, it seems a drawing sold  
in Boucher's posthumous sale, lot 419 (see  
Provenance) may well be the present work.  
Stylistically, Alastair Laing has dated this

drawing to late in Boucher's career so it is  
plausible that it was still in Boucher's hands  
when he died.

An attractive composition, Boucher has  
depicted young women by a water fountain,  
others appearing to wash clothes in the  
background, and one of the central figures  
transports water in a vase on her head.

Hubert Robert borrows the three central  
figures in this drawing and uses them in  
reverse in his own *Washerwomen and  
Shepherd at a Well*.<sup>1</sup>

We are grateful to Alastair Laing, who,  
from seeing the drawing in the original, has  
confirmed the attribution to Boucher.

<sup>1</sup> Sale, London, Christie's, 1 July 1997, lot 156

£ 10,000-15,000

€ 11,700-17,500 US\$ 13,000-19,400









84

84

## CARLO MARATTI

Camerano 1625 - 1713 Rome

A sheet of studies of putti, with separate studies for the head and right leg of one, and another head seen in profile

Red chalk heightened with white chalk on light blue paper  
345 by 271 mm

Maratti was the last exponent of the classical tradition of Roman painting. He arrived in Rome in 1636, and in the following year entered the workshop of Andrea Sacchi, where he was trained to draw and copy the great masters, starting with Raphael, whose work was highly influential in the formation of Maratti's style. This sheet of studies of putti is characteristic of his graphic style, as is the use of red chalk on blue paper. Although it must have been made as a preparatory study, it does not seem to be related to any known work by the artist.

£ 4,000-6,000

€ 4,700-7,000 US\$ 5,200-7,800

85

PROPERTY FROM A PRIVATE COLLECTION

## FORTUNATO DURANTI

Montefortino 1787 - 1851

### The Flight into Egypt

Point of the brush and brown wash over black chalk within brown wash framing lines  
435 by 586 mm

#### PROVENANCE

Sale, Milan, Sotheby's, 12 January 2006, part of lot 111

Superbly eccentric, yet classically rooted, the present composition depicts the *Flight into Egypt*. Duranti explored the theme of the Holy Family in many of his drawings, taking the recognisable biblical figures and placing them in his own fantastical settings. This grand and lyrical drawing is one of Duranti's finest sheets. Large in scale, it brings the biblical narrative to new heights, combining classical elements with his own unique and extravagant style.

Little is known about this imaginative and unconventional artist. Of the known surviving works, his drawings are more numerous than his paintings and the largest collections of his works on paper are housed in the Biblioteca Comunale, Fermo and in the Cooper Union Museum, New York. The key figures that are discussed in terms of his artistic output and influence are Raphael, Tommaso Minardi (1787-1871) and Felice Giani (1758-1853). The styles and artistic theories of the aforementioned artists can all be detected in Duranti's work.

It is difficult to date Duranti's graphic work's, but the present sheet seems to fit with Alessandra Pino's description of the artist's central phase (circa 1830/35-1840) when his drawings are characterised by gigantic figures, and the use of brown and grey wash.<sup>1</sup>

<sup>1</sup> L. Dal Pozzo, *Darkness and Lights - The Art of Duranti*, Milan 1977, p. 17

£ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600









86

86

## THÉODORE GÉRICAULT

Rouen 1791 - 1824 Paris

### Studies of rearing horses

Pencil;  
bears old attribution and numbering, verso:  
*Géricault / N° 106.*  
222 by 292 mm

The intensely energetic and seemingly spontaneous nature of this sheet of studies is highly characteristic of Géricault's graphic style in the medium of pencil.

The various equestrian compositions found within the present work correspond closely, both in technique and subject matter, to a number of sheets found in the so called "Chicago Album", in particular folios 34 to 61, the traditional dating of which is circa 1813-14.

£ 3,000-4,000

€ 3,500-4,700 US\$ 3,900-5,200

87

PROPERTY FROM A PRIVATE COLLECTION

## BARTOLOMEO PINELLI

Rome 1781-1835

### A standing peasant man

Black chalk;  
signed and dated in black chalk, lower right:  
*Pinelli fece Roma 1823 / in un ora e mezza*  
530 by 350 mm

#### PROVENANCE

Frederick J. Cummings, Detroit;  
Private Collection

#### EXHIBITED

Washington, D.C., National Gallery of Art;  
Minneapolis, The Minneapolis Institute of Art;  
San Francisco, The Fine Arts Museum of San Francisco, *Italian Drawings 1780-1890*, 1980-81, no. 30

#### LITERATURE

R. Olson, 'Italian Drawings', *Connoisseur*, May 1980, p. 62, reproduced p. 65, fig. 7

As the inscription indicates, Pinelli drew this impressive portrait of a rustic peasant from life in only an hour and a half, yet, as pointed out by Olson, manages to translate his "respect for the common man and empathy with his model" into the present work through "the strength and calm dignity of the peasant".<sup>1</sup>

This sheet and lot 89 can both be compared in their technique and sentiment to a similar drawing by Pinelli of a *Seated Woman*<sup>2</sup> in the collection of the Ashmolean Museum, Oxford. All three of these drawings date between 1818 and 1823 and evidently mark a particularly prodigious period in the artist's career.

<sup>1</sup> R. Olson, exhib. cat., Washington, D.C., National Gallery of Art, et al, 1980-81, op. cit., p. 94

<sup>2</sup> H. Macandrew, *Catalogue of... Drawings, vol. III, Italian Schools: Supplement*, Oxford 1980, pp. 193-94, under no. 1113 A, pl. XCIX

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400









88

88

## BARTOLOMEO PINELLI

Rome 1781 - 1835

### A scene from the story of Ossian

Pen and black ink and brown and grey wash over traces of black chalk;  
bears signature, lower right: C. Rochussen ft  
345 by 463 mm

#### PROVENANCE

Sale, Amsterdam, Sotheby's, 5 November 2002, lot 182 (as Attributed to Charles Rochussen)

The subject of this drawing is taken from the *Poems of Ossian*, the collection of Gaelic poems that contributed significantly to the diffusion of the Romantic Movement throughout Europe. The scene, set in a woody landscape, is inspired by the first of the *Songs of Selma* and depicts the gathering of a group of bards who, according to an annual custom established by the ancient Caledonians, exhibited their poetical talents on Lora. Minona, a female bard of great beauty, is

about to sing the song of the unfortunate Colma, while six seated men look on, listening attentively. It is precisely Minona's "soft complaint" that much appealed to Johann Wolfgang von Goethe, who included the passage in his *The Sorrows of Young Werther*.

This unpublished sheet is closely related to two drawings in the Rijksmuseum, Amsterdam: one depicting *Colma discovering the bodies of Salgar and her brother*, and the other representing *Colma lamenting the death of Salgar and her brother*.<sup>1</sup> These drawings are executed in the same technique and have almost identical dimensions to the present lot. The inscriptions on the *verso* of both sheets in the Rijksmuseum (*Pinelli fece. Roma 1809*; *Pinelli fece 1809*) allow us to establish that the present work was, in all likelihood, also executed in Rome in 1809.

This large, powerful drawing is a characteristic example of Bartolomeo Pinelli's early work, in which he strikes a unique balance between Classicism and Romanticism. In the calligraphic

elegance with which the facial features and hairstyle of Minona are rendered, the drawing still bears evident signs of the Neoclassical style. At the same time Pinelli shows particular skill in exploiting the potential offered by the alteration of brown and grey ink, thus transmitting the melancholic beauty of the landscape as described in the *Poems of Ossian*.

<sup>1</sup> See G.J. van der Sman in B.W. Meijer (ed.), *Italian drawings from the Rijksmuseum Amsterdam*, exhib. cat., Florence 1995, nos. 82 and 83

£ 9,000-12,000

€ 10,500-14,000 US\$ 11,700-15,600





89

89

PROPERTY FROM A PRIVATE COLLECTION

## BARTOLOMEO PINELLI

Rome 1781-1835

### A seated woman

Black chalk;  
signed and dated in black chalk, lower right:  
*Pinelli 1818 Roma / li 4 settembre / chi tu sai* and  
bears a further inscription, lower left: *collezione*  
*A. Perera*  
518 by 386 mm

### PROVENANCE

A. Perera (according to the inscription on the  
drawing);  
Valerio Mariani, Rome;  
Private Collection

### EXHIBITED

Rome, Palazzo Braschi, *Bartolomeo Pinelli*, 1956,  
no. 121

### LITERATURE

V. Mariani, 'Un disegno di Bartolomeo Pinelli',  
*Strenna dei Romanisti*, 1942, pp. 237-241,  
reproduced;  
V. Mariani, *Bartolomeo Pinelli*, Rome 1948, pp.  
71-73, pl. XXVII

See note to lot 87.

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400



PROPERTY FROM THE FAMILY OF EMILE WOLF

## JEAN-AUGUSTE-DOMINIQUE INGRES

Montauban 1780 - 1867 Paris

### Study for the figure of Antiochus

Pencil;

bears numbering, upper right: 72 and inscribed in various places with notations regarding lighting  
265 by 374 mm

#### PROVENANCE

Emile Wauters (L.911);  
with Mathias Komor, New York, by 1965

#### EXHIBITED

Newark Museum, *Nineteenth Century Master Drawings*, 1961,  
no. 2

#### LITERATURE

F. Lees, *The Art of the Great Masters*, London 1913, pp. 68 and  
169, fig. 188

This impressive, large sheet is one of a number of surviving preparatory studies executed by Ingres for the figure of Antiochus in his painting, *Antiochus and Stratonice* (Fig.1). The painting is known in four surviving versions,<sup>1</sup> the prime example of which was commissioned by the Duc d'Orleans in 1834, and eventually completed by Ingres in 1840. The narrative, taken by Ingres from Plutarch's *Life of Demetrius*, depicts Antiochus, the desperately love-sick son of Seleucus, bed bound, whilst Stratonice, his father's wife and the object of his desires, stands wistfully at the end of his bed.

The present work, in which Antiochus is depicted lying on his back, his head resting limply on its side while his right arm lies across his covered waist, differs significantly in the positioning of his arms to the Chantilly painting, illustrating perfectly the lengths that Ingres went to, to perfect the composition. This point is further illustrated by the large number of surviving drawings relating to Ingres' various treatments of the subject of *Antiochus and Stratonice*, the vast majority of which form part of the *great corpus* of his drawings in Montauban.<sup>2</sup> In spite of this and Ingres' prodigious graphic output, only one drawing relating to the figure of Antiochus has appeared on the art market in recent years,<sup>3</sup> though this was notably executed on a significantly smaller scale than the present work.

<sup>1</sup> The Cleveland Museum of Art, Inv. no. 1966.13; Musée Condé, Inv. no. PE 432; Private Collection, Philadelphia; Musée Fabre, Montpellier, Inv. no. 844.1.1

<sup>2</sup> See G. Vigne, *Dessins d'Ingres, Catalogue raisonné des dessins du musée de Montauban*, Paris, 1995, pp. 23-41, nos. 37-151

<sup>3</sup> Sale, London, Sotheby's, 9 July 2014, lot 145 (£13,750)

‡ £ 15,000-20,000

€ 17,500-23,400 US\$ 19,400-25,900



Fig. 1. Jean-Auguste-Dominique Ingres, *Antiochus and Stratonice*, Chantilly, Musée Condé







PROPERTY FROM THE FAMILY OF EMILE WOLF

**BARON ANTOINE-JEAN GROS**

Paris 1771 - 1835 Meudon

*Recto: Study for Napoleon on the Battlefield of Eylau*  
*Verso: Portrait and Equestrian Studies*Pen and brown ink (*recto*); pen and brown ink and pencil (*verso*)  
239 by 357 mm**PROVENANCE**Emile Wolf, New York,  
thence by descent

This highly energetic, double sided drawing by Gros was executed in late 1807, primarily as a preliminary study for the figure of Napoleon on horseback surrounded by doctors and marshals, the central focus of the artist's iconic painting depicting *Napoleon on the Battlefield of Eylau* (fig.1), now in the collection of the Musée du Louvre, Paris.

The scene portrayed is that of Napoleon visiting Eylau, the site of a bloody battle between the French and Prussian armies, the day after the French victory. The painting itself was intended to portray Napoleon as a compassionate leader, much like Gros' 1804 work, *Napoleon Bonaparte Visiting the Plague-Stricken in Jaffa*, but equally does not shy away from the associated carnage of battle, with numerous wounded and dead soldiers, starkly depicted by the artist in the foreground. Gros exhibited the painting to great acclaim at the Salon of 1808 and impressed Napoleon to such an extent that at the artists' awards ceremony Napoleon presented Gros with his own cross of the Légion d'honneur.

Given the preparatory nature of the present drawing, it is perhaps unsurprising that there are some noticeable compositional differences between it and the final painting, most notably the posture and expression of Napoleon. Whilst the French Emperor is portrayed in the painting facing the wounded with his arm outstretched towards them, half man half divine being, in the drawing he possesses a far more steely expression, with the same hand of compassion, instead safely ensconced in his coat pockets.

Executed with Gros' characteristically energetic use of pen and brown ink, this drawing is a fascinating and rare record of a preparatory work for what is undoubtedly the artist's most important and iconic painting.

‡ £ 6,000-8,000  
€ 7,000-9,400 US\$ 7,800-10,400



91

91

**FERDINAND-VICTOR-EUGÈNE DELACROIX**

Charenton-Saint-Maurice 1798 - 1863 Paris

**Study of a seated young woman**Watercolour over traces of pencil with touches of blue and black pastel  
247 by 179 mm**PROVENANCE**

Estate of the artist (L.838a);  
P.-A. Cheramy, Paris,  
his sale, Paris, Galerie Georges Petit, 5-6 May  
1908, lot 320;  
Richard Goetz, Paris,  
sale, Paris, Hôtel Drouot, 23 February 1922, lot  
183 (as portrait of Mme. Dalton);  
With Galerie Les Tourettes, Basel, by 1959;  
Benjamin Sonnenberg, New York,  
by whose Estate sold ("The Benjamin  
Sonnenberg Collection"), New York, Sotheby's,  
5-9 June 1979, lot 604

**EXHIBITED**

New York, The Pierpont Morgan Library, *Artists and Writers: Nineteenth and Twentieth Century Portrait Drawings from the Collection of Benjamin Sonnenberg*, 1971, no. 5

**LITERATURE**

R. Escholier, *Delacroix, Peintre, Graveur, Ecrivain*, Paris, 1926, vol. I, p. 79, reproduced

‡ £ 8,000-12,000  
€ 9,400-14,000 US\$ 10,400-15,600



Fig. 1. Baron Antoine-Jean Gros, *Napoleon on the Battlefield of Eylau*, Paris, Musée du Louvre





92 recto



92 verso





93

93

PROPERTY FROM THE FAMILY OF EMILE WOLF  
**ATTRIBUTED TO AUGUSTIN-FÉLIX FORTIN**

Paris 1763 - 1832

**Asclepius Receiving the Sick  
 (Project for the Façade of the Hôtel-Dieu, Paris?)**

Black chalk heightened with white chalk on blue paper, shaped as a triangular pediment; bears old attribution in pencil, verso: *Pierre Prud'hon fec*  
 115 by 464 mm

**PROVENANCE**

Boguslaw Jolles, Munich, his sale, Munich, Hugo Helbing's, 28-31 October 1895, lot 1277 (as Pierre-Paul Prud'hon); sale, Munich, Karl and Faber, 21 October 1965, lot 538 (as Pierre-Paul Prud'hon); Emile Wolf, New York, thence by descent

**EXHIBITED**

Possibly Paris, *Salon*, 1804, no. 189 (as Augustin-Félix Fortin); Providence, Rhode Island School of Design, *From the Age of David to the Age of Picasso: French Drawings from a Private Collection*, 1984, no. 40 (as Attributed to Pierre-Paul Prud'hon)

**LITERATURE**

J. Guiffrey, *L'oeuvre de P.P. Prud'hon*, Paris 1924, p. 343, no. 911 (as Pierre-Paul Prud'hon); P. Sorel, "Un projet de fronton pour l'ancien Hôtel-Dieu de Paris", *Gazette des Beaux-Arts*, CXVIII, October 1991, p. 146, note 12

The present drawing, long given to Pierre-Paul Prud'hon (see *Literature*) and historically associated with his unrealised pediment project for the Hôtel-Dieu de Paris, had, until the recent reappearance on the French art market of Prud'hon's actual drawing for this project<sup>1</sup> (Guiffrey no. 910), been widely considered an autograph work.

Likewise, much of the long held assumption that all works relating to the Hôtel-Dieu project, must in some way be associated with Prud'hon, stemmed from the very fact that the commission lay in the hands of Nicolas Frochot, Préfet de la Seine, who, it was assumed, immediately handed the project to his close friend, Prud'hon.<sup>2</sup> This nepotistic arrangement seems, however, to have been undermined by the presence in the 1804 Salon of a drawing by the sculptor Augustin-Félix Fortin, clearly described as *Projets de fronton pour la nouvelle façade de l'Hôtel-Dieu de Paris. Id.* and proof, at the very least, that another artist submitted work for this project.

We are grateful to Sylvain Laveissière for his assistance in the cataloguing of this lot and for his suggestion that the present drawing was possibly the one exhibited by Fortin at the Salon of 1804.

<sup>1</sup> Sale, Paris, Laurin, Guilloux, Buffetaud, 25 June 2001, lot 46

<sup>2</sup> P. Sorel, *Op. cit.*, p. 141

‡ £ 3,000-4,000  
 € 3,500-4,700 US\$ 3,900-5,200

94

**GERMAN SCHOOL,  
 18TH CENTURY**

**A pair of still lifes, with flowers in elaborate gilt vases, and Roman landscapes behind**

Both gouache  
 Each 530 by 650 mm  
 (2)

A note on the old backboard suggests an attribution to Jacob Rysbrack (1685-1765), who is supposed to have worked in Paris, and to have painted overdoors for Madame de Pompadour at Versailles. The gouache technique seems, however, more Germanic than Flemish.

£ 10,000-15,000  
 € 11,700-17,500 US\$ 13,000-19,400





94





95

95

PROPERTY OF A LADY

## GIACOMO GUARDI

Venice 1764 - 1835

### Venice, a view of the Rialto Bridge

Gouache;

signed and inscribed, verso: *Giacomo de Guardi / Veduta del Ponte di Rialto / all' Ospedaletto in SS.*

*Gio e Paolo No. 5245 dimando*

135 by 245 mm

#### PROVENANCE

Acquired by the mother of the present owner

Giacomo produced in some numbers these delightful coloured views, invariably signed and inscribed with locations and his address on the verso, which must have been the perfect memento for English travellers and other cultivated tourists to bring home as souvenirs of their Grand Tour.

£ 7,000-9,000

€ 8,200-10,500 US\$ 9,100-11,700

96

## ADOLPH VON MENZEL

Breslau 1815 - 1905 Berlin

### Man with a Scythe and two subsidiary studies for the same figure

Graphite with touches of chalk;

bears the *Adolph Menzel Nachlaß* and

Hauptzollamt Wuppertal stamps on the reverse

115 by 140 mm

#### PROVENANCE

Estate of the artist

Walter Westfeld, Wuppertal-Elberfeld (until April 1937 or after)

Guido Kern

Sold by Franziska Kern in November 1942 to the Deutsche Reich for the Führermuseum, Linz

Held by the German Federal Government after

1945 as "ownerless" property

Museum für Kunst und Kulturgeschichte

Dortmund, Germany (on loan from the above),

Restituted by the German Federal Government to

the Westfeld heirs in 2016

£ 2,000-3,000

€ 2,350-3,500 US\$ 2,600-3,900



## ADOLPH VON MENZEL

Breslau 1815 - 1905 Berlin

Young woman with her right arm raised and subsidiary studies of her hair and her hand

Graphite and chalk and stumping;  
bears the *Adolph Menzel Nachlaß* and  
Hauptzollamt Wuppertal stamps on the reverse  
220 by 134 mm

### PROVENANCE

Estate of the artist

Walter Westfeld, Wuppertal-Elberfeld (until April  
1937 or after)

Guido Kern

Sold by Franziska Kern in November 1942 to the  
Deutsche Reich for the Führermuseum, Linz

Held by the German Federal Government after  
1945 as "ownerless" property

Niedersächsisches Landesmuseum Hannover,  
Germany (on loan from the above)

Restituted by the German Federal Government to  
the Westfeld heirs in 2016

Another more finished, signed and dated drawing of the same composition is in Frankfurt at the Städel Museum (inv. no. 12980).<sup>1</sup> Our study appears to be an earlier stage in the development of this figure, which shows a more rapid approach to the subject, concentrating on the basic outlines and using less chalk than in the Frankfurt drawing. It has not been possible to connect this young woman to any figure in Menzel's known painted oeuvre, however it is plausible that the Frankfurt drawing was the final stage, as many of Menzel's late drawings were executed as works of art in their own right.

<sup>1</sup> H. Ebertshäuser, *Adolph von Menzel das graphische werk*, 2 vols, Munich 1976, vol II, p. 1331, reproduced

£ 3,000-4,000

€ 3,500-4,700 US\$ 3,900-5,200



96



97







## ADOLPH VON MENZEL

Breslau 1815 - 1905 Berlin

### Portrait of a woman wearing a hat

Graphite;

bears the *Adolph Menzel Nachlaß* stamp on the reverse

195 by 135 mm

#### PROVENANCE

Estate of the artist

Walter Westfeld, Wuppertal-Elberfeld (until April 1937 or after)

Guido Kern

Sold by Franziska Kern in November 1942 to the Deutsche Reich for the Führermuseum, Linz

Held by the German Federal Government after 1945 as 'ownerless' property

Veste Coburg (Coburg Fortress), Germany (on loan from the above)

Restituted by the German Federal Government to the Westfeld heirs in 2014

£ 4,000-6,000

€ 4,700-7,000 US\$ 5,200-7,800



100

100

## WILHELM VON KAULBACH

Bad Arolsen 1804 - 1874 Munich

### Female nude, half length

Pencil;

bears old inscription in pencil, verso: a.o. *Nachlass Muthen- / Issalus(?)*

185 by 218 mm

£ 2,000-3,000

€ 2,350-3,500 US\$ 2,600-3,900



101

## FERDINAND-VICTOR-EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 - 1863 Paris

### Study of a nude man seen from behind, with additional figure studies

Black chalk on tracing paper

278 by 226 mm

#### PROVENANCE

Pierre Andrieu (L.838)

£ 4,000-6,000

€ 4,700-7,000 US\$ 5,200-7,800

101





102



102



103

102

## HENRI-JOSEPH VAN BLARENBERGHE

Lille 1741-1826

A river landscape with a small village

Gouache on vellum;  
signed and dated, lower left: *HJ van Blarenberghe*.  
1797  
177 by 229 mm  
(2)

Sold together with a further gouache depicting a landscape with a couple conversing on the bank of a river.

£ 2,000-3,000  
€ 2,350-3,500 US\$ 2,600-3,900

103



103

## ADRIAN ZINGG

St. Gallen 1734 - 1816 Leipzig

A pair of mountainous landscapes

Both pen and brown in and three shades of brown wash;  
both signed, lower centre: *Zingg del.*  
Each: 377 by 298 mm (sight size)  
(2)

### PROVENANCE

With Carlos Braun, Marseille

£ 5,000-7,000  
€ 5,900-8,200 US\$ 6,500-9,100

104 No lot





Fig. 1. Jacob Jordaens. *As the Old Sing, So the Young Twitter*, Private Collection



105

105

## JACOB JORDAENS

Antwerp 1593 - 1678

### Head of an Old Man Singing

Red, black and white chalk, within brown ink framing lines.  
237 by 183 mm

This finely drawn image of the head of an elderly, spectacled man in full song is the preparatory study for the central figure in one of Jordaens' several representations of the popular old Dutch proverb 'As the Old Sing, So the Young Twitter,' the message of which was essentially that one should take care of one's behaviour, as one is setting an example that will be followed by the young.

This humorous yet moralizing subject was one that Jordaens treated a number of times over a period of some twenty years, first in a 1638 painting in Antwerp and then, eight years later, as one of a series of eight tapestries illustrating proverbs taken from Jacob Cats' *Spiegel van den Ouden en de Nieuwen Tijd* (The Hague, 1632); the design for this tapestry is now in Edinburgh.<sup>1</sup> At around the same moment, he painted another version of the subject, formerly in the Arenberg Collection and now in another Belgian private collection (fig.1)<sup>2</sup>, and then in 1658 a final interpretation of the theme, formerly in Berlin but destroyed in 1945.<sup>3</sup> The present study is closest, in terms of the old man's pose, to the painting formerly in the Arenberg Collection.

A study by Jordaens for his first, Antwerp version of the subject, formerly in the Van Regteren Altena Collection, is very comparable in handling to this one, as is another, sold in London some years earlier, for the later painting formerly in Berlin.<sup>4</sup> Also very similar in style is another study of the head of an old man, sold in 2015 from the collection of John Winter.<sup>5</sup>

<sup>1</sup> National Gallery of Scotland, inv. D1192; see R.-A. d'Hulst, *Jordaens Drawings*, 4 vols., London/New York 1974, cat. A188, illus.

<sup>2</sup> R.-A. d'Hulst, 'Jordaens Drawings: Supplement II', *Master Drawings* vol. XXVIII, no. 2 (Summer 1990), p. 156, fig. 18

<sup>3</sup> *Ibid.*, p. 167, fig. 28

<sup>4</sup> Sold, respectively, London, Christie's, 10 July 2014, lot 11, and London, Sotheby's, 2 July 1997, lot 73

<sup>5</sup> Sale, London, Sotheby's, 10 December 2015, lot 25

£ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600



PROPERTY FROM THE FAMILY OF EMILE WOLF

**CIRCLE OF SIR PETER PAUL  
RUBENS (ERASMUS QUELLINUS II?),  
RETOUCHED BY SIR PETER PAUL  
RUBENS**

Siegen 1577 - 1640 Antwerp

**Scipio Africanus Welcomed outside the Gates  
of Rome, after Giulio Romano**

Black chalk and pen and brown ink and wash, heightened with white, cream and greyish gouache, on two joined sheets of light brown paper  
432 by 590 mm

**PROVENANCE**

Prosper Henry Lankrink (1628-1692; L.2090);  
Probably the Hon. John Spencer (1708-1746),  
and thence by descent to his grandson, George John, 2nd Earl  
Spencer (1758-1834; L.1532);  
Dr. Edward Peart (1756/8-1824; L.891);  
The Hon. Charles Greville (1763-1832; L.549),  
by inheritance to his nephew, George Guy, 4th Earl of Warwick  
(1818-1893; L.2600);  
Emile Wolf New York,  
thence by descent

**EXHIBITED**

Birmingham, Alabama, Birmingham Museum of Art, *Rubens  
and Humanism* (catalogue by J.D. Farmer), 1978, no. 46  
(as Rubens, second version)

**LITERATURE**

M. Jaffé, *Rubens and Italy*, Oxford 1977, p. 43, 110, note 20  
(as Rubens, mid-1630s);  
Anne-Marie Logan, 'Rubens exhibitions, 1977-78', *Master  
Drawings*, vol. XVI (1978), p. 447 (as copy by an unidentified  
artist);  
Jeremy Wood, *Copies and Adaptations from Renaissance and  
Later Artists. Italian Artists. I. Raphael and his School*, (Corpus  
Rubenianum Ludwig Burchard, part. XXVI), London/Turnhout  
2010, vol. I, p. 350, under no. 75 (as a copy)

± £ 25,000-35,000

€ 29,200-40,900 US\$ 32,400-45,300

This grand drawing relates not only to the composition of one of a major set of tapestries illustrating the life and triumphs of the Roman general Scipio Africanus, designed, probably in the 1530s, by Giulio Romano, but also to another drawing of the same large scale, an anonymous 16th-century copy after Giulio's composition which was heavily reworked by Rubens.<sup>1</sup> It seems likely that that drawing, formerly in the collection of Pierre Crozat (and by strange coincidence sold in New York only this past January<sup>2</sup>), served as the basis for this reinterpretation of the same composition, apparently executed by a member of Rubens's studio, and Jaffé and Farmer's opinion that this is a second version entirely drawn by Rubens himself is not shared by the current generation of Rubens scholars. All the same, the quality and energy of the handling in certain passages, such as the horses' heads in the foreground or the face and plumed helmet of the standing figure to the far left, strongly suggests that the master himself intervened in places, to improve his assistant's efforts.

Jeremy Wood, who agrees that this drawing appears to be retouched by Rubens, has also kindly pointed out, the provenance of the other version may provide the explanation as to why Rubens might have wanted to have a high quality second version made. It seems very likely that the other drawing and another reworked copy after Giulio, the *Hylas captured by the Nymphs*, in the Lugt Collection<sup>3</sup>, were sold, still during Rubens's lifetime, to Bishop Anthonius Triest of Ghent (1576-1657), and it is therefore totally plausible that Rubens would have had a member of his studio make copies of the drawings before they left, and also that he would have gone to the effort of working these drawings up in his characteristic way, to inject them with greater power and life. Although Rubens frequently reworked copies after compositions by earlier artists, these were normally copies from a different period, which he needed to rework to inject them with his own visual idiom. This would not normally be necessary for copies made in his own studio, which would by definition be copying works that were also accessible to him in the originals, but in this case the imminent departure of the original drawings could have justified his making an exception.

The studio member most likely to have been charged with the task of making these copies is Erasmus Quellinus, who was heavily involved, during the 1630s, in the copying and interpreting of many of Rubens's designs for engraved frontispieces, and who frequently drew in the combination of broad, rather flat washes and extensive gouache highlights that we see here. A rather comparably executed copy after the Lugt Collection drawing, though seemingly not as extensively reworked, was formerly in the collection of Michael Jaffé, and is now on loan to the Fitzwilliam Museum, Cambridge.<sup>4</sup> It was also probably made as a record for Rubens when the prototype passed to the Bishop of Ghent.

During the late 18th and early 19th centuries, this imposing sheet passed through several of England's finest drawings collections. In precisely what order remains slightly unclear, since three of the collectors whose marks it bears (Spencer, Peart and Greville) lived at much the same time, but we have given above what we believe to be the most likely sequence of ownership.

<sup>1</sup> J. Wood, *op. cit.*, no. 75

<sup>2</sup> Sale, New York, Christie's, 24 January 2017, lot 86

<sup>3</sup> Inv. 1044; Wood, *op. cit.*, pp. 301-7, no. 49, pls. 8-9, fig. 128

<sup>4</sup> Wood, *op. cit.*, p. 301, fig. 129









107



108

107

## GERMAN SCHOOL, 17TH CENTURY

### Soldiers approaching a gathering of women and children

Point of the brush and three shades of brown wash, heightened with white, within partial brown ink framing lines  
110 by 313 mm

#### PROVENANCE

Probably in the possession of the van Bleysweyck family at the beginning of the eighteenth century; by inheritance in 1734 to Baron Hendrick van Slingelandt (1702-1759); thence by descent to the present owners

£ 2,000-3,000

€ 2,350-3,500 US\$ 2,600-3,900

108

## ATTRIBUTED TO JAN FYT

Antwerp 1611 - 1661

### Design for a tapestry, with Diana

Pen and brown ink and coloured washes, on two sheets of paper  
191 by 410 mm

#### PROVENANCE

With C. G. Boerner, by 1975,  
Lodewijk Houthakker (L.3893)

#### LITERATURE

P. Fuhring, *Design into Art. Drawings for Architecture and Ornament. The Lodewijk Houthakker Collection*, London 1989, pp. 426-427, no. 687, reproduced (as Jan Fijt)

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400





109

109

## JAN DE BISSCHOP

Amsterdam 1628 - 1671 The Hague

### *Amaryllis and Mirtillo* after Sir Anthony van Dyck

Point of the brush and three shades of brown wash, over traces of black chalk, within brown ink framing lines;

signed in pen and brown ink, lower left: *J. de Bisschop. fecit.*

355 by 442 mm

#### PROVENANCE

Probably in the possession of the van Bleysweyck family at the beginning of the eighteenth century; by inheritance in 1734 to Baron Hendrick van Slingelandt (1702-1759); thence by descent to the present owners

De Bisschop's drawings after paintings by the Old Masters are well documented,<sup>1</sup> with these reproductions (*nabootsingen*) drawn from artists

as wide ranging as Lucas van Leyden, Frans Floris and Rubens to Raphael, Giorgione and Veronese.

The composition of the present work is taken from Anthony van Dyck's *Amaryllis and Mirtillo*, (Fig.1) which de Bisschop would have seen in the collection of the Princes of Orange, housed at the Palace Het Loo. The painting was subsequently sold at auction in Amsterdam on 26 July 1713 to Lothar Franz von Schönborn and remains in the possession of his descendants at Schloss Weissenstein, Pommersfelden.

Another unsigned version of this drawing, also by de Bisschop, is in the collection of the Rijksprentenkabinet, Amsterdam.<sup>2</sup>

<sup>1</sup> See J.G. Van Gelder, 'Jan de Bisschop', *Oud Holland*, vol. LXXXVI, no. 4, 1971, p. 14

<sup>2</sup> *Ibid.*, p. 14, fig. 46

£ 10,000-15,000

€ 11,700-17,500 US\$ 13,000-19,400



Fig. 1. Sir Anthony van Dyck, *Amaryllis and Mirtillo*, Pommersfelden, Schloss Weissenstein





110

110

## JAN JOSEFSZ. VAN GOYEN

Leiden 1596 - 1656 The Hague

River landscape with figures in a punt and a boat, and others on the shore

Black chalk and grey wash;  
signed with initials and date, in black chalk, lower  
right: VG 1635  
123 by 202 mm

In this serene and atmospheric river landscape, Van Goyen shows off his extraordinary ability to evoke space, distance and light with the slightest of touches of chalk and wash. The last two digits in the date are a little hard to read, but must in both cases be either a 3 or a 5. On balance, a dating in the 1630s seems preferable to one in the 1650s, as the scale and handling of the foreground figures are a little reminiscent of the artist's earlier drawings, which typically include larger figures than his later works.

£ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600





111

111

PROPERTY FROM A PRIVATE GERMAN COLLECTION

## LAMBERT DOOMER

Amsterdam 1624 - 1700

### The Rhine near Hammerstein, with Andernach, seen from the north

Pen and brown ink and grey wash; bears attribution, lower right: *Doomer*, and inscriptions, verso: *de Vesting Hamerstijn met / Andernach aanden Rijn* (in grey ink), *J doomer f hoog 9<sup>de</sup> / breed 16<sup>de</sup>* (in black chalk, possibly in Ploos van Amstel's hand), and numberings *faa.*- and *B.n<sup>o</sup>= 13.* (in black chalk) and *AD f Al. n<sup>o</sup> 259* (in brown ink)  
230 by 403 mm

#### PROVENANCE

Possibly Cornelis Ploos van Amstel (1726-1798), Amsterdam (c.f. L.3004); in the possession of the von Hammerstein-Loxton family for at least the last 120 years

Doomer's great series of large, topographical drawings, mainly depicting locations in France, Germany and his native Netherlands, constitute a distinctive chapter in 17th-century Dutch landscape art. The artist's German journey

postdated by nearly two decades his better known trip along the Loire valley and elsewhere in France.<sup>1</sup> He appears to have travelled up the Rhine around 1663, making numerous drawings of what he saw on the way. In the 1670s, some years after his return to Amsterdam, he made quite a number of repetitions, versions and variants of those travel drawings, presumably for sale to collectors such as the famous Amsterdam merchant Laurens van der Hem, who assembled one of the greatest collections of topographical drawings and prints of its time.<sup>2</sup>

This grand view of Hammerstein is executed in the free, energetic style typical of the drawings that Doomer actually made on his travels. The paper also bears the same watermark as a fine view of Mönchengladbach, freely drawn in black chalk and watercolour, which was surely made 'on the road'.<sup>3</sup> A version of this view of Hammerstein in a German private collection, slightly smaller than this and with different staffage, has been described, with good reason, by Schulz and Sumowski, as an autograph 1670s replica of a lost drawing of 1663.<sup>4</sup> It seems very likely that the present sheet is that lost drawing.

Doomer's fine topographical drawings have been avidly collected, ever since the 17th century. Major groups, including the 1670s replica of the present sheet, belonged to the Amsterdam

collectors Jeronimus Tonneman and Cornelis Ploos van Amstel, the latter of whom may well also have owned our drawing (an inscription in the same hand as one of those seen here on the verso, on the Lugt Collection view of *Boppard on the Rhine*, has been described as being Ploos's).<sup>5</sup> The main inscription, identifying the location depicted, is also in a hand that is often seen on the reverse of Doomer's drawings, but one that so far remains unidentified.<sup>6</sup>

<sup>1</sup> So fulsomely published by Stijn Alsteens and Hans Buijs, *Paysages de France, dessinées par Lambert Doomer et les artistes hollandais et flamands des XVI<sup>e</sup> et XVII<sup>e</sup> siècles*, Paris 2008

<sup>2</sup> See *Een wereldreiziger op Papier, De atlas van Laurens van der Hem (1621-1678)*, exh. cat., Amsterdam, Paleis op de Dam, 1992

<sup>3</sup> Inv. 5841; Peter Schatborn, *Rembrandt and his Circle, Drawings in the Frits Lugt Collection*, 2 vols., Bussum/Paris 2010, pp. 140-143, cat. 46

<sup>4</sup> W. Schulz, *Lambert Doomer, Sämtliche Zeichnungen*, Berlin/New York 1974, p. 95, no. 224; W. Sumowski, *Drawings of the Rembrandt School*, New York 1979, vol. 2, p. 871, no. 15.

<sup>5</sup> Inv. 2229, Schatborn, *op. cit.*, cat. 49

<sup>6</sup> Also on e.g. the Lugt Collection drawing, *In the Dunes near Bergen* (Inv. 2227, Schatborn, *op. cit.*, cat. 53)

£ 15,000-20,000

€ 17,500-23,400 US\$ 19,400-25,900





112

112

## ROELANT ROGHMAN

Amsterdam 1627 - 1692

### A tower with figures driving sheep through an archway

Black chalk and three shades of grey wash;  
bears inscription and dating, verso: *1647 de poort  
vande sloot geervliet / de tol poort* and a further  
inscription and numbering in a later hand, verso:  
*Nº 10 / Poort te Geervliet / door / R. Roghman*  
326 by 249 mm

#### PROVENANCE

Possibly Albert Bentes and his wife, Catharina  
Baeck;  
possibly by descent to Hillebrand Bentes,  
Amsterdam, 16 October 1708

£ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600





113

113

## CORNELIS SAFTLEVEN

Gorinchem 1607 - 1681 Rotterdam

### Herders and their animals in a landscape beside a castle

Point of the brush and grey wash over black chalk, within black chalk framing lines, on vellum; signed with monogram and dated in black chalk, lower right: CSL 1661.  
280 by 309 mm

#### PROVENANCE

Marquis de Lagoy (L.1710);  
sale, Amsterdam, Sotheby Mak van Waay, 3  
March 1976, lot 188

#### LITERATURE

Wolfgang Schulz, *Cornelis Saftleven*, Berlin/New York 1978, p. 178, no. 458

Drawings on vellum are rare in Saftleven's work, but he was a highly original artist, and it is not surprising to find him experimenting with an unusual technique. Quite a number of 17th-century Dutch artists occasionally made rather finished landscapes on vellum, presumably to be sold; a work of this type by Adriaen van de Velde was recently sold in New York.<sup>1</sup>

<sup>1</sup> Sale, New York, Sotheby's, 25 January 2017, lot 133

£ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600





114

114

## ROELANT ROGHMAN

Amsterdam 1627 - 1692

### View of Castle Blootinge, near the Hague

Black chalk and grey wash;  
inscribed in pen and brown ink, upper left:  
*Blootinge*.  
252 by 416 mm

#### PROVENANCE

Possibly Albert Bentes and his wife, Catharina Baeck;  
possibly by descent to Hillebrand Bentes, Amsterdam, 16 October 1708;  
probably to Christiaan van Hoek (mentioned in the list by Rudolf Smids of 1711, and in Abraham de Haen's list made in his copy of Smids' *Schatkamer der Nederlandse Outheden...*; 'Giessen in Zuijd Holland');  
possibly by descent to Anthonie van Hoek, from whom possibly acquired by Jean de Wolff;

Cornelis Ploos van Amstel;  
his sale, Van der Schley, Amsterdam, 3 March 1800 ff., part of folder KK6 (all nine lots for Nlg. 2,000 to C.S. Roos);  
possibly C. Josi;  
sale, Amsterdam, 4 April 1818, lot C30 (together with C31 for f. 2.10 to de Vries);  
possibly D. Vis Blokhuyzen;  
sale, Rotterdam, 29 April 1872, lot 293;  
C. Hofstede de Groot;  
purchased in 1930 by a Dutch nobleman and thence by descent

#### LITERATURE

H.W.M. van der Wyck, *De kasteeltekeningen van Roelant Roghman*, Alphen aan den Rijn, 1989-90, p. 46, no. 26 (not having been seen in the original by the author)

Roghman's impressive series of 245 drawings of castles in Holland and Utrecht is considered his greatest achievement and is of enormous importance to the architectural and topographical history of the Netherlands. They are generally

dated between 1646-47, but the purpose for which they were done has never been clarified. They are the first such project, a reflection of the growth of interest in views as a valid artistic subject matter, and are the forerunner of similar projects undertaken by 18th century artists. A few of the drawings are signed and many are inscribed, although usually by later collectors. Only one contemporary print after the drawings is known, made by Roelant's sister Geertruyd. First recorded in a list made in 1708, the *provenance* of the group is unclear. They seem to have stayed together until Ploos van Amstel's sale, at which time they were dispersed and now can be found in private and public collections around the world. The Castle of Blootinge no longer exists.

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400





115

115

PROPERTY FROM THE FAMILY OF EMILE WOLF

## JAN VICTORS

Amsterdam 1619 - circa 1676 East Indies

### Pharaoh Seeking Council from his Court and Scribes

Pen and brown ink and black and grey wash; bears inscription, lower right (partially illegible): *Remb. f. 16...*  
377 by 496 mm

#### PROVENANCE

Ernst Jürgen Otto, Berlin (L.873b); with C.G. Boerner, Düsseldorf, *Neue Lagerliste* 34, 1962, no. 83 (as Salomon Koninck); *Neue Lagerliste* 38, 1964, no. 101; *Neue Lagerliste* 44, 1966, no. 80 (in both cases as Rembrandt Follower, circa 1650); with Drey Galleries, New York; Emile Wolf, New York, thence by descent

#### EXHIBITED

Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University, *Dutch Drawings of the Seventeenth Century from a Collection*, 1979, no. 26 (as Salomon Koninck)

#### LITERATURE

W. Wegner, *Kataloge der staatlichen graphischen Sammlung München*, vol. I, *Die niederländischen Handzeichnungen des 15-18 Jahrhunderts*, Berlin 1973, vol. I, p. 98, under no. 676 (as Salomon Koninck)

The attribution to Jan Victors, first proposed by Cristiana Romalli, has been kindly confirmed by Holm Bevers, on the basis of a digital image.

As Bevers has described in his fundamental 2011 article clarifying the artistic personality of this previously somewhat shadowy figure from the Rembrandt circle, an important and very distinctive group of drawings by the artist consists of large-scale biblical scenes such as this, executed in a very characteristic combination of pen and brown ink, handled in a calligraphic yet rather engraver-like way, overlaid with broad, dark washes of grey and black.<sup>1</sup> The four definitive drawings from this group, which Bevers believes were probably executed while Victors was still in Rembrandt's studio, circa 1635-40, are (or were) in Dresden.<sup>2</sup> Also in Dresden are several fine, large drawings by Jan Lievens, executed in a very similar manner, and indeed, in terms of drawing technique it is at least as much to works in this manner by Lievens, dating from the end of the artist's Leiden period, around 1625-28, as it is to the drawings of Rembrandt that Victors seems to have looked for inspiration in drawings such as

the present example.<sup>3</sup> That said, the composition is very much rooted in Rembrandt, and as Peter Schatborn, who also endorses the attribution, has kindly pointed out, is reminiscent of that of Rembrandt's 1638 painting *The Wedding of Samson*, once more in Dresden.<sup>4</sup>

The subject depicted here appears to be the moment when, following the death of his own son as a result of one of the biblical plagues, Pharaoh decides to relent and permit the Jews to leave Egypt, but it has also been identified as *Herod Predicting the Coming of the Messiah*. Another, apparently weaker, version of this drawing is in Munich, and a third is in Darmstadt.<sup>5</sup>

<sup>1</sup> H. Bevers, 'The Drawings of Jan Victors: The Shaping of an Oeuvre of a Rembrandt Pupil,' *Master Drawings*, vol. XLIX, no. 3 (Autumn 2011), pp. 371-388, esp. pp. 375-8

<sup>2</sup> Inv. nos. C 1472, C 1474, C 1968-297, C 1495 (this last lost during World War II); Bevers, *op. cit.*, p. 376, figs. 8-9; W. Sumowski, *Drawings of the Rembrandt School*, vol. 10, New York 1992, nos. 2326<sup>a</sup>, 2328<sup>a</sup>, 2328a<sup>a</sup>, 2328b<sup>a</sup>

<sup>3</sup> For a discussion of this group by Lievens, see G. Rubinstein, 'Brief Encounter: The Early Drawings of Jan Lievens and Their Relationship with those of Rembrandt,' *Master Drawings*, vol. XLIX, no. 3 (Autumn 2011), pp. 364-7

<sup>4</sup> E. van de Wetering, *A Corpus of Rembrandt Paintings*, vol. VI, The Hague 2015, pl. 160

<sup>5</sup> See Wegner, *loc. cit.*

‡ £ 10,000-15,000

€ 11,700-17,500 US\$ 13,000-19,400





116

116

## ANTHONIE WATERLOO

Lille 1609 - 1690 Utrecht

### Landscape with trees by a river

Black chalk, oiled black chalk and grey wash;  
bears numbering, lower left: 218  
bears old attribution on the album page: *Waterloo*  
and numbering: 218  
193 by 280 mm

#### PROVENANCE

Baron de Malaussena (L.1887 stamped twice,  
recto and mount);  
Emile Calando (L.837)

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400

117

## DUTCH SCHOOL, 17TH CENTURY

### Study of a seated man holding a flagon

Black chalk, heightened with white chalk on paper  
washed blue, within brown ink framing lines  
218 by 184 mm

#### PROVENANCE

C.E. Duits (L.533a) stamped twice on the mount

£ 2,000-3,000

€ 2,350-3,500 US\$ 2,600-3,900

118

PROPERTY FROM THE FAMILY OF EMILE WOLF

## ABRAHAM BLOEMAERT

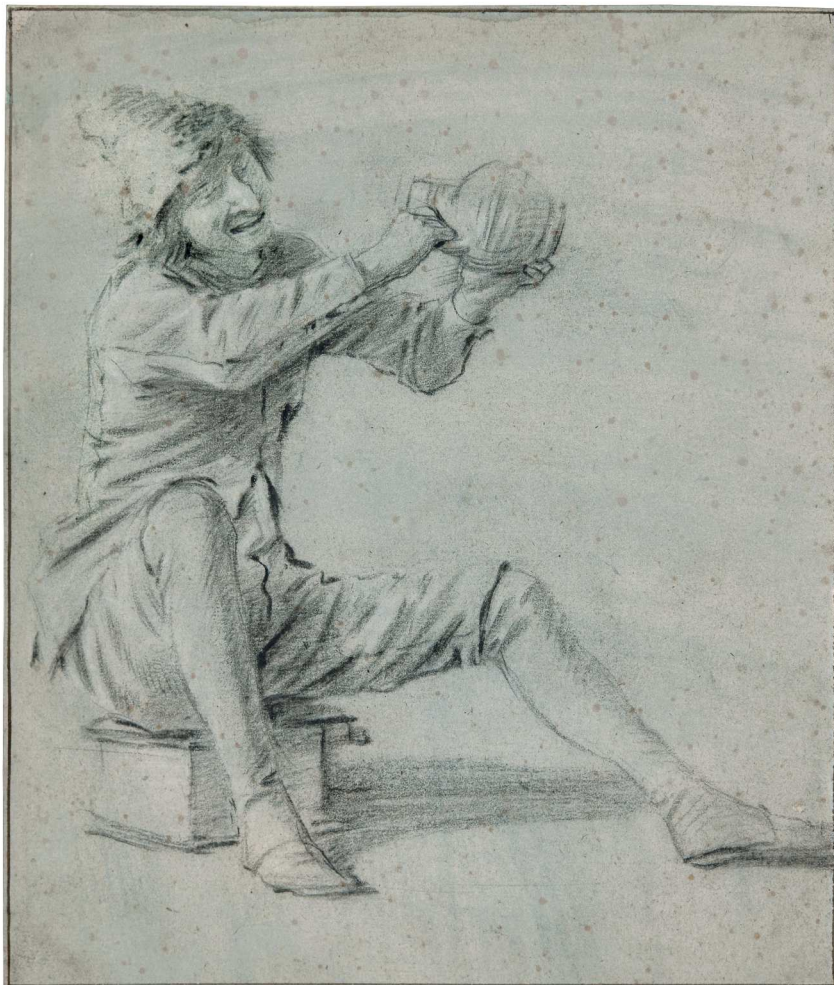
Gorinchem 1566 - 1651 Utrecht

### A Village Market

Pen and brown ink and grey and brown wash,  
heightened with white, over black and red chalk,  
on buff paper  
191 by 279 mm

#### PROVENANCE

Sale, Cologne, Lempertz, 17 March 1925, lot 552;  
Dr. Carl Robert Rudolf, London (L.2811b),  
his sale, Amsterdam, Sotheby Mak van Waay, 18  
April 1977, lot 27;  
sale, New York, Sotheby's, 26 January 2000, lot  
59;  
Emile Wolf, New York,  
thence by descent



117



#### EXHIBITED

Manchester, City Art Gallery, *Between Renaissance and Baroque, European Art 1520-1600*, 1965, no. 268;  
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University, *Dutch Drawings of the Seventeenth Century from a Collection*, 1979, no. 3

#### LITERATURE

J. Bolten, *Abraham Bloemaert c.1565-1651, The Drawings*, 2 Vols, Leiden 2007, vol. I, p. 235, under no. 670, reproduced vol. II, fig. 670a (as a drawn copy of a lost drawing)

± £ 7,000-9,000

€ 8,200-10,500 US\$ 9,100-11,700

119



118

## HERMAN SAFTLEVEN

Rotterdam 1609 - 1685 Utrecht

### Landscape with a hilltop castle firing a cannon

Pen and brown ink and brown and grey wash over red and black chalk;  
signed with monogram in pen and brown ink,  
lower right: *HSL*  
237 by 279 mm

#### PROVENANCE

Probably in the possession of the van Bleysweyck family at the beginning of the eighteenth century;  
by inheritance in 1734 to Baron Hendrick van Slingelandt (1702-1759);  
thence by descent to the present owners

The composition of the present work is also known in reverse, with some minor differences in staffage, through a drawing previously in the collection of Jean de Grez, now housed in the Koninklijke Musea voor Schone Kunsten van België, Brussels.<sup>1</sup>

1. See W. Schulz, *Herman Saftleven 1609-1685: Leben und Werke*, Berlin 1982, p. 326, cat. no. 743, fig. 125

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400

120 no lot



119





121

121

PROPERTY FROM THE FAMILY OF EMILE WOLF

## JAN JOSEFSZ. VAN GOYEN

Leiden 1596 - 1656 The Hague

### River Landscape with Two Figures on an Arched Bridge and a Small Castle Beyond

Black chalk and grey wash; upper corners cut;  
Signed with monogram and dated, lower left: VG 1653 (or 52)  
114 by 194 mm

#### PROVENANCE

Sale, London, Sotheby's, 27 March 1946, lot 157;  
sale, New York, Sotheby's, 26 January 2000, lot 32;  
Emile Wolf, New York,  
thence by descent

#### EXHIBITED

Providence, Rhode Island, Brown University, *The Origins of the Veduta*, 1978, cat. H2;  
Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell University, *Dutch Drawings of the Seventeenth Century from a Collection*, 1979, no. 16

#### LITERATURE

Hans-Ulrich Beck, *Jan van Goyen, 1596-1656*, Amsterdam 1972, vol. I, p. 194, cat. 578, illus., and vol. III (supplement, Doornspijk 1987), p. 99, cat. 578

± £ 7,000-9,000

€ 8,200-10,500 US\$ 9,100-11,700





122

122

PROPERTY FROM THE FAMILY OF EMILE WOLF

## JAN JOSEFSZ. VAN GOYEN

Leiden 1596 - 1656 The Hague

Landscape with a Ferry Carrying Passengers  
and Two Horses Across a River, towards a  
Church on a Rocky Outcrop

Black chalk and greyish-brown wash;  
signed with monogram and dated, lower left: VG 1651;  
bears inscription, in a 17th-century hand, verso: ..... *Tekeningh  
van ijan/van gooijen* and numbering, bottom left corner, verso:  
931

178 by 299 mm

### PROVENANCE

Sale, Paris, 30 March 1966, lot 24;  
sale, New York, Sotheby's, 26 January 2000,  
lot 33;  
Emile Wolf, New York,  
thence by descent

### EXHIBITED

Ithaca, New York, Herbert F. Johnson Museum of Art, Cornell  
University, *Dutch Drawings of the Seventeenth Century from a  
Collection*, 1979,  
no. 15

### LITERATURE

Hans-Ulrich Beck, *Jan van Goyen, 1596-1656*, Amsterdam  
1972, vol. I, p. 98, cat. 275, and vol. III (supplement, Doornspijk  
1987, p. 66, cat. 275, illus.)

In the Cornell exhibition catalogue, the first part of the  
inscription on the verso was read as 'Amersfort'.

‡ £ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400





123



124 one of three



124 one of three

123

ATTRIBUTED TO SIMON  
JACOBSZ. DE VLIEGER

Rotterdam circa 1600/1 - 1653 Weesp

River landscape, with men in a boat  
in the foreground

Pen and brown ink and wash, heightened with  
white on blue paper;  
bears numbering in brown ink, lower right: 98(?)  
201 by 519 mm

This serene and atmospheric composition can  
be compared with another river landscape by De  
Vlieger in the collection of Jean Bonna, Geneva.<sup>1</sup>  
Both drawings are executed in pen and brown ink  
and wash, heightened with white, on blue paper, a  
combination of media that is relatively rare in the  
artist's work. De Vlieger appears to have begun  
to use blue paper regularly only fairly late in his  
career, starting in the late 1640s.<sup>2</sup>

<sup>1</sup> Nathalie Strasser, *Dessins des Écoles du Nord du XV<sup>e</sup> au XVIII<sup>e</sup>  
Siècle. Collection Jean Bonna, Geneva 2013*, pp. 130-31, no. 52

<sup>2</sup> C.P. van Eeghen, 'Simon de Vlieger as a Draughtsman, I:  
The Pen Drawings,' *Master Drawings*, vol. XLIV, no. 1 (Spring  
2006), p. 5

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400





125

124

## FOLLOWER OF AELBERT CUYP

Dordrecht 1620 - 1691

Three rural scenes:

- A) A ramshackle house
- B) A barn
- C) A barn with a carriage

All black chalk and brown wash

- A) 113 by 172 mm
  - B) 118 by 241 mm
  - C) 116 by 242 mm
- (3)

### PROVENANCE

Probably in the possession of the van Bleysweyck family at the beginning of the eighteenth century; by inheritance in 1734 to Baron Hendrick van Slingelandt (1702-1759); thence by descent to the present owners

£ 800-1,200

€ 950-1,400 US\$ 1,050-1,600

125

## LUDOLF BAKHUIZEN

Emden 1630 - 1708 Amsterdam

Dutch ships off a coast, a ship firing a salute, and small boats in the foreground

Point of the brush and brown wash over traces of pencil; bears old attribution in black chalk, verso: *L Bakhuyzen*

and numbering in brown ink (partially obscured, possibly Valerius Röver): 23  
148 by 294 mm

### PROVENANCE

Possibly Valerius Röver (1686-1739), Delft (bears numbering, verso, similar to L.2984a-c)

Bakhuizen was a master of atmosphere, and used a wide variety of techniques to achieve the visual effects that he desired. Here, the artist has used broad flat areas of wash to create a scene of calm serenity. Similar flat washes can be seen in, for example, his *View of Emden*, a signed and dated drawing of 1686, now in the Ostfriesisches Landesmuseum in the artist's native town.<sup>1</sup>

<sup>1</sup> G. de Beer, *Ludolf Bakhuysen (1630-1708), Sein Leben und Werk*, Zwolle 2002, p. 162, fig. 205, no. Z 33

£ 10,000-15,000

€ 11,700-17,500 US\$ 13,000-19,400





126

126

## FLEMISH SCHOOL, 17TH CENTURY

A wooded river landscape

Pen and black ink and grey wash;  
bears old attribution in black chalk, verso:  
*C v Wieringen*  
164 by 230 mm

£ 3,000-4,000

€ 3,500-4,700 US\$ 3,900-5,200

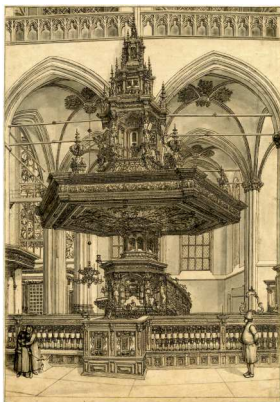


Fig. 1. Pieter Holsteyn II, *The Pulpit in the Nieuwe Kerk, Amsterdam*, Engraving

144

SOTHEBY'S

127

## PIETER HOLSTEYN THE YOUNGER

Haarlem circa 1614 - 1673

## AND POSSIBLY JAN VAN DER HEYDEN

Gorinchem 1637 - 1712 Amsterdam

### The Pulpit in the Nieuwe Kerk, Amsterdam

Pen and black ink and grey wash, over  
counterproofed etched outline;  
bears inscription, in black chalk, verso:  
*Preedikstoel in de Nieuwe kerk te Amsterdam*  
399 by 285 mm

#### PROVENANCE

Probably in the possession of the van Bleysweyck family at the beginning of the eighteenth century; by inheritance in 1734 to Baron Hendrick van Slingelandt (1702-1759); thence by descent to the present owners

This fascinating sheet records the magnificent pulpit that is the central focus of Amsterdam's Nieuwe Kerk, designed by Albert Jansz. Vinckenbrinck, and built between 1649 and 1664. The architectural painter Jan van der Heyden seems to have made a lost drawing of this extraordinary structure, which served as the basis for a print engraved by Pieter

Holsteyn II.<sup>1</sup> The work offered here is a lightly printed counterproof of that print, which has been extensively worked up in pen and ink and grey wash. The Rijksmuseum, Amsterdam, has another such counterproof, though not worked up in the same way.<sup>2</sup> There is no way to be sure who actually did this working up, but the quality of the handling is high, and the style as seen in the figures is not so dissimilar to that of Van der Heyden, so it is tempting to conclude that this was some kind of working proof, made with the collaboration and involvement of Van der Heyden himself.

As is usually the case in Dutch protestant churches, the pulpit is the preeminent structure within the building, and never more so than here in the Nieuwe Kerk. Surmounting the staggeringly elaborate tower-like structure are six angels, one of which is holding the Ten Commandments, while two are playing musical instruments (a horn and a harp). Also included are representations of the four Evangelists, and it has been said that the image is Saint Luke is actually a self-portrait of Vinckenbrinck.

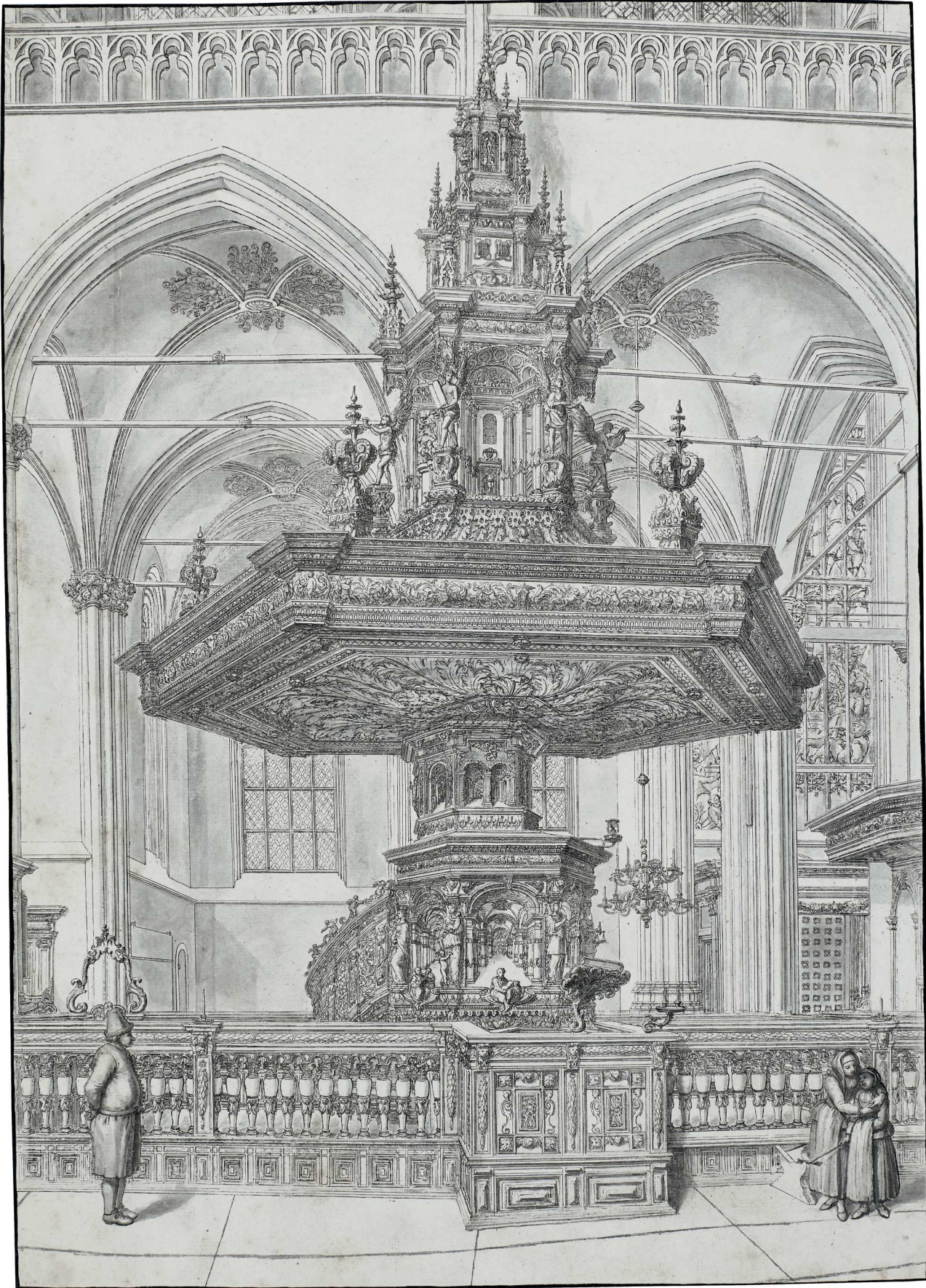
<sup>1</sup> F.W.H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts*, Amsterdam 1949 - present, vol. 9, p. 79, no. 31 reproduced

<sup>2</sup> Inv. no. RP-P-1937-1584.

£ 4,000-6,000

€ 4,700-7,000 US\$ 5,200-7,800









128

128

## AELBERT MEYERINGH

Amsterdam 1645 - 1714

### A mountainous river landscape in Savoy

Pen and brown ink and brown and grey wash; inscribed in brown ink, verso: *bij Montmilijan in Savoijen* and bears old attribution, verso: *Meyering* 220 by 312 mm

#### LITERATURE

For an account of Meyeringh's work while in Italy, see An Zwollo, *Hollandse en Vlaamse veduteschilders te Rom 1675-1725*, Assen 1973, pp. 19-27.

£ 3,000-4,000

€ 3,500-4,700 US\$ 3,900-5,200



129

129

## ATTRIBUTED TO ISAAC DE MOUCHERON

Amsterdam 1667 - 1744

### A pair of designs for wall decorations with classical landscapes

Both pen and black ink and grey wash over black chalk, with arched top; one squared for transfer in black chalk The largest: 114 by 93 mm (2)

#### PROVENANCE

Probably in the possession of the van Bleysweyck family at the beginning of the eighteenth century; by inheritance in 1734 to Baron Hendrick van Slingelandt (1702-1759); thence by descent to the present owners

Moucheron was the earliest in a line of Amsterdam-based artists who provided the integrated decorative schemes for the canal houses of wealthy merchants, right up until the early 19th century, a baton taken up in particular by Jurriaan Andriessen, to whom these charming designs have also previously been attributed.

£ 3,000-4,000

€ 3,500-4,700 US\$ 3,900-5,200



129





130

130

PROPERTY FROM THE FAMILY OF EMILE WOLF

## GUILLIAM DU GARDIJN

Cologne c. 1597 - after 1647 Amsterdam

### Landscape with figures overlooking ruins

Black chalk and brown wash;  
signed, in brown ink, lower centre: *G. du Gardijn*,  
and numbered: 53<sup>st</sup> (lower left) and 24. *st.*  
(bottom centre)  
250 by 349 mm

#### PROVENANCE

Boguslaw Jolles, Dresden and Vienna (L.381);  
Emile Wolf, New York,  
thence by descent

The drawings of this highly individual draughtsman were until recently generally attributed to his later near-namesake, Karel Dujardin, a confusion that has now been set straight, thanks to the publications of Marijn

Schapelhouman and Peter Schatborn.<sup>1</sup> Du Gardijn was a native of Cologne but settled in Amsterdam. He seems to have travelled to Italy in the 1620s, around the same time as Cornelis Poelenburch and Bartholomeus Breenbergh. Almost all his known drawings are executed in the same combination of media, on large sheets that have been folded in the middle, and are signed in ink and inscribed with prices in guilders or stuivers, the significance of which is unclear.

The only examples of his work to have come to the market would appear to be a drawing sold in 1977, as Karel Dujardin, now in the Boijmans van Beuningen Museum, Rotterdam, and another sold in 2000, as Dutch School, 17th century.<sup>2</sup>

<sup>1</sup> M. Schapelhouman, 'Tekeningen van Guiliam dū Gardijn,' in *Vouwblad Stedelijk Museum Alkmaar*, 1995, pp. 4-7; P. Schatborn, *Drawn to Warmth. 17th-century Dutch artists in Italy*, Amsterdam 2001, pp. 74-6

<sup>2</sup> Sale, Amsterdam, Sotheby Mak van Waay, 18 April 1977, lot 31; sale, London, Christie's, 4 July 2000, lot 61

± £ 4,000-6,000

€ 4,700-7,000 US\$ 5,200-7,800





131



131

131

## JACOBUS BUYS

Amsterdam 1724 - 1801

Two theatrical scenes:

- A) A scene from Molière's *Tartuffe*
- B) A scene from Lingelbach's *False Virtue*

Both point of the brush and three shades of grey wash, over traces of black chalk, within grey ink framing lines;

both signed and dated, lower right: *J. Buys 1757*

A) 265 by 179 mm

B) 265 by 182 mm

(2)

### PROVENANCE

Probably Baron Hendrick van Slingelandt (1702-1759);

thence by descent to the present owners

Jacobus Buys specialised in refined interior scenes which are also theatrical, and at times comic in character. A pupil of Cornelis Troost, Buys, like his master, frequently painted and drew scenes from plays, which probably explains the close compositional resemblances shared between his drawing for Lingelbach's *False Virtue* in the present lot, and a pastel dating to 1743, by Troost, of the same subject in the Rijksmuseum, Amsterdam.<sup>1</sup>

The compositions for both of the drawings in the present lot are also known through two later pastels executed by Buys,<sup>2</sup> now held in the collection of The State Hermitage Museum, St. Petersburg.

<sup>1</sup> Amsterdam, Rijksmuseum, Inv. no. SK-A-1707

<sup>2</sup> See J.W. Niemeijer, *Cornelis Troost 1696-1750*, Assen 1973, pp. 410-411, reproduced

£ 2,000-3,000

€ 2,350-3,500 US\$ 2,600-3,900

132

## HERMAN HENSTENBURGH

Hoorn 1667 - 1726

Still life with yellow dahlias, blue bindweed, white hellebore, red and pink peonies and other flowers on a ledge

Gouache over traces of black chalk on vellum; signed lower left: *H: Henstenburg. fec*  
300 by 243 mm

Herman Henstenburgh was one of three notable still-life and natural history artists from Hoorn, who established that town as a centre for their very distinctive, highly detailed and decorative watercolor and gouache style. All three also famously followed parallel careers as pastry-bakers. The eldest of these artists was Johannes Bronckhorst (1648-1727), who was Herman Henstenburgh's teacher as both artist and baker. The trio was completed by Herman's son, Anton Henstenburgh (1695-1781).

According to the near-contemporary chronicler, Johan van Gool, Henstenburgh started out by depicting birds and landscapes, and then broadened his repertoire after about 1695 to include flowers and fruit pieces. Van Gool went on to explain the extraordinary richness of Henstenburgh's colors by claiming that the artist had invented a new type of watercolour.

£ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600





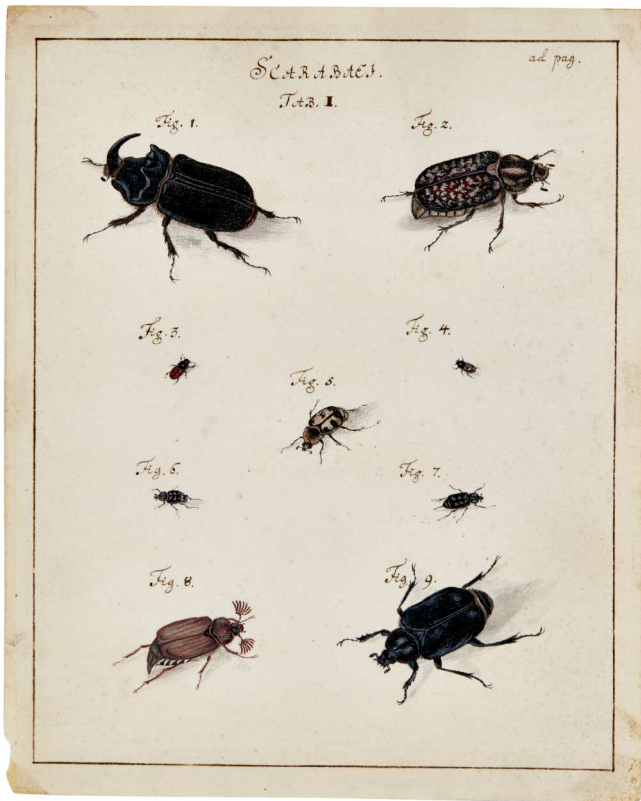




133



133



134

133

## WILLEM HEKKING I

Amsterdam 1796 - 1862

### Five watercolours of fruits

All watercolour over traces of pencil;  
two of the works signed in pencil, lower right: *W.*

*HEKKING* and *W. HEKKING* <sup>fec.</sup>

The smallest: 186 by 257 mm

The largest: 262 by 376 mm

(5)

± £ 3,500-4,500

€ 4,100-5,300 US\$ 4,550-5,900



134

## DUTCH SCHOOL, 18TH CENTURY

A sheet of nine studies of beetles

Gouache and grey wash, within brown ink framing lines;

inscribed, upper centre: *SCARABAEES. / TAB. I.*

and upper right: *ad pag.*

235 by 190 mm

£ 3,500-4,500

€ 4,100-5,300 US\$ 4,550-5,900

135

## WILLEM HEKKING I

Amsterdam 1796 - 1862

Eight watercolours of fruits, vegetables and nuts

All watercolour over traces of pencil

The smallest: 102 by 140 mm

The largest: 233 by 179 mm

(8)

± £ 3,500-4,500

€ 4,100-5,300 US\$ 4,550-5,900



135



135





136

136

## PAULUS VAN LIENDER

Utrecht 1731 - 1797 Haarlem

### View of the Martinuskerk in Woudrichem

Pen and black ink and three shades of grey wash, over traces of black chalk, within two sets of black ink framing lines;

bears old attribution, *verso*: *Woudrichem. P.v. Liender*

176 by 222 mm

#### PROVENANCE

Probably Baron Hendrick van Slingelandt (1702-1759);

thence by descent to the present owners

The view depicted is of the Church of St. Martin in Woudrichem, a village in the province of North Brabant. The present work can be compared to a very similar depiction of the same view by Jan de Beijer, dated 10 August 1750, in the Rijksmuseum, Amsterdam.<sup>1</sup> Indeed it has previously been suggested that van Liender owned a sketchbook by de Beijer, which may have contained this scene.

<sup>1</sup> Amsterdam, Rijksmuseum, Inv. no. RP-T-1898-A-3940G

£ 1,000-1,500

€ 1,200-1,750 US\$ 1,300-1,950

137

## MICHEL VAN HUYSUM

Amsterdam 1729 - 1759

A) A still life with grapes, peaches, melon and a walnut

B) A still with melon and peaches

Both watercolour with touches of gouache over traces of black chalk;

both signed A) in black chalk and B) in pen and grey ink: *MV Huysum*

Each 202 by 318 mm

(2)

£ 7,000-9,000

€ 8,200-10,500 US\$ 9,100-11,700





137



137



# PROPERTY FROM THE BERGER COLLECTION EDUCATIONAL TRUST, SOLD TO BENEFIT FUTURE PHILANTHROPY

LOTS 70-74 AND LOTS 138-158



138

138

## ATTRIBUTED TO HENRY PEACHAM

North Mimms, Hertfordshire 1578 - 1644 London ?

### Landscape with Harvesters Returning Home

Pen and brown ink  
158 by 157 mm

#### PROVENANCE

Herbert Horne (1864-1916);  
Sir Edward Howard Marsh KCVO CB CMG (1872-1953), by 1904;  
Leonard Gordon Duke, CBE (1890-1971);  
his sale, London, Sotheby's, 24 June 1971, lot 57,  
bt. H. Schwab,  
where acquired by Bernadette and William M.B.  
Berger, Denver, Colorado

The present work is an extremely early portrayal of English rural life. Judging from the details of the figures' clothes, the sheet can be dated to the first quarter of the 17<sup>th</sup> century. Hardly any English drawings of this nature have survived from this period and it would appear to have been drawn a generation before Francis Barlow (c. 1625-1704), who is understood to be among the earliest British artists to have drawn such scenes. Traditionally, the landscape has been attributed, in full, to the writer and draughtsman, Henry Peacham, who illustrated a number of 'Emblem Books' for King James I and members of his court. Three of these books survive today; two in the British Library, London and a third at the Bodleian Library in Oxford.

The scene is full of life and atmosphere. The harvest is in full swing: some figures cut corn, others load or drive waggons and still more dance

in celebration. In the foreground, amongst the vegetation, three chickens stand near to what looks like a tankard of beer.

This drawing belonged successively to three of the most distinguished collectors of British drawings, spanning what now seems a golden age of connoisseurship. Herbert Horne was originally an architect and designer. However, he soon began to concentrate on writing about literature and on art history, as well as starting to collect and to deal in art. In the 1890s Horne began to collect English drawings and watercolours, concentrating especially on Alexander Cozens, who was then practically unknown. Commissioned to write a book on Botticelli (published in 1908, and still a standard monograph), Horne began to spend most of his time in Italy, where he bought and restored the Palazzo Corsi in Florence – now the Museo Horne – and died there in 1916. In order to finance his initial years in Florence, he decided to sell the collections he had formed in England, and in 1904 Robert Ross (Oscar Wilde's close friend and executor) arranged the sale of his English works on paper to Sir Edward 'Eddie' Marsh.

Sir Edward Marsh was a distinguished civil servant and patron of the arts. He began to collect English drawings and watercolours in the mid 1890s, soon forming a remarkable group. The acquisition of Horne's collection in 1904 made him a major collector. In later years, his taste broadened to champion the work of contemporary British artists, including Mark Gertler, Stanley Spencer, John and Paul Nash and Duncan Grant. As a civil servant, he had a particularly close relationship with the young Churchill, whom he served as Private Secretary for over twenty years.

Leonard Gordon Duke was born in India but educated in England. From the mid 1920s until the late 1960s, he amassed a comprehensive collection of British watercolours and drawings that, at its height, numbered 'between three and four thousand drawings.'<sup>1</sup> We are grateful to Lindsay Stainton for her help when cataloguing this lot.

<sup>1</sup> J. Edgerton, 'L.G. Duke and his Collection of English Drawings', The Old Water-Colour Society's Club, London 1974, p. 11

± £ 4,000-6,000  
€ 4,700-7,000 US\$ 5,200-7,800



139

139

## JOHN ROBERT COZENS

London 1752 - 1797

### Rome from the Villa Madama

Watercolour over pencil, on laid paper  
watermarked with the *fleur de lys*;  
signed lower left on the original wash-line mount:  
*Jn.º Cozens 1780*  
205 by 300 mm

#### PROVENANCE

Sale, London, Sotheby's, 10 April 1997, lot 32,  
where acquired by Bernadette and William M.B.  
Berger, Denver, Colorado

Cozens painted this watercolour in 1780, only a few months after his return from his tour of Italy with Richard Payne Knight. Cozens was captivated by Rome and its environs and based himself there between November 1776 and April 1779.

The Villa Madama is situated on the slopes of Monte Mario to the west of Rome. It was built by Cardinal Giulio de' Medici to the designs of Antonio da Sangallo (1484-1546) and contains frescos by Giulio Romano (1499-1546).

‡ £ 10,000-15,000

€ 11,700-17,500 US\$ 13,000-19,400





140



141

140

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**CIRCLE OF PAUL SANDBY,  
R.A.**

**The Halfway House to Deptford,  
near London**

Pen and grey ink and watercolour over pencil;  
inscribed, both verso and recto, lower centre: 22  
*the Halfway House to Deptford*  
197 by 246 mm

**PROVENANCE**

Thomas Deans & Company, Tallahassee,  
where acquired by Bernadette and William M.B.  
Berger, Denver, Colorado

‡ £ 1,200-1,800

€ 1,400-2,100 US\$ 1,600-2,350

141

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**PETER DE WINT**

Stone, Staffordshire 1784 - 1849 London

**A Riverside village, with mountains  
beyond**

Watercolour over pencil, heightened with  
scratching out  
287 by 405 mm

**PROVENANCE**

Sale, London, Christie's, 5 July 1946, lot 42 (as  
Brechin Bridge);  
with Thomas Dean & Company, Tallahassee,  
where acquired by Bernadette and William M.B.  
Berger, Denver, Colorado

‡ £ 3,000-5,000

€ 3,500-5,900 US\$ 3,900-6,500





142

142

## DAVID COX, R.W.S

Birmingham 1783 - 1859

### Powis Park, Montgomeryshire, Wales

Watercolour over pencil, heightened with bodycolour, scratching out, gum arabic and stopping out  
583 by 847 mm

#### PROVENANCE

Sir J. Fowler, 1<sup>st</sup> Bt. (1817-1898);  
his executor's sale, London, Christie's,  
6 May 1899;  
probably Sir John Barran, 2<sup>nd</sup> Bt. (1872-1952);  
with Agnew's, London;  
sale, London, Sotheby's, 8 April 1998, lot 86,  
where acquired by Bernadette and William M.B.  
Berger, Denver, Colorado

N. Neil Solly in his *Life of David Cox*, published in 1873, notes that Cox first visited Powis Castle, the seat of Lord Clive, in 1837. Solly wrote that 'at Powis Castle, Hardwick Hall, and similar places, Cox appeared to be quite at home, and well known to the stewards, gardeners etc. who all seemed pleased to see him. He was in the habit, too, of walking about quite unattended, wherever he liked'.<sup>1</sup>

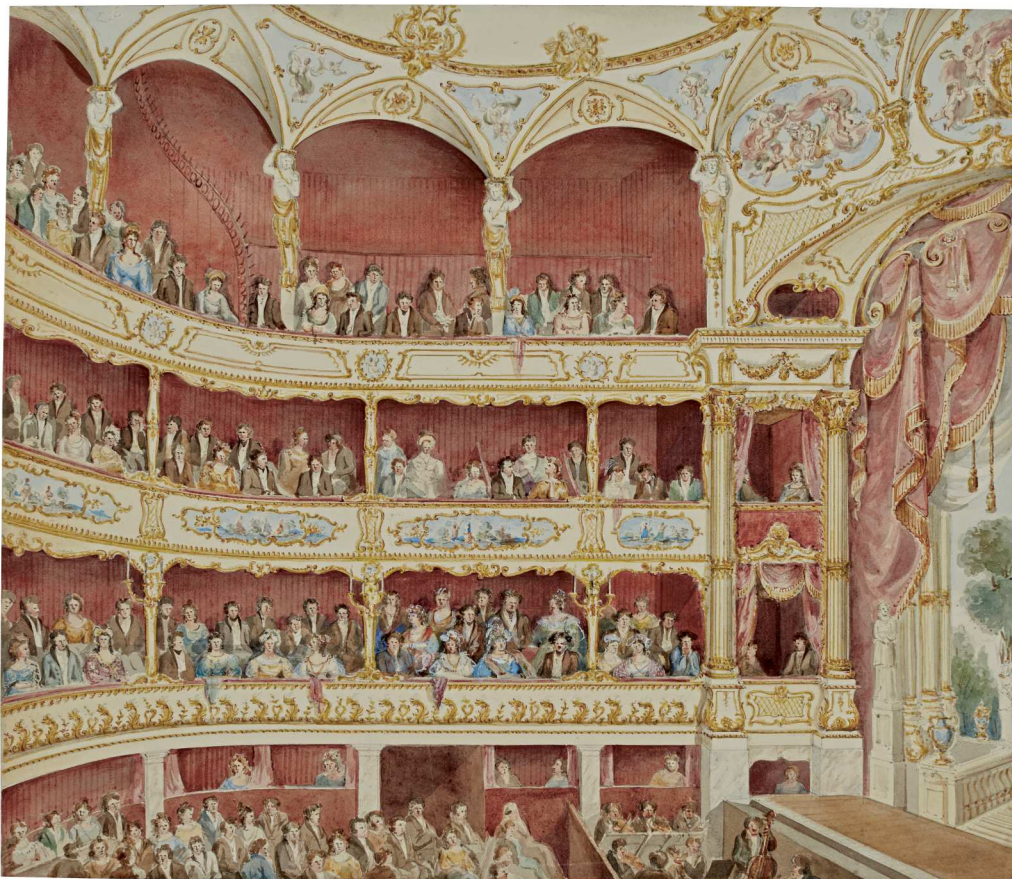
Six watercolours of the castle, the park and the terraces appeared among his exhibited works at the Society of Painters in Water-Colour, three in 1838, two in 1842, another in 1844. It is likely that the present watercolour, given its size, was one of these.

<sup>1</sup> N.N. Solly, *Memoir of the Life of David Cox*, London 1873, p. 85

± £ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400





143 one of two

143

## JOHN GREGORY CRACE

London 1809 - 1889

### Interior of St. James's Theatre, London

Watercolour over pencil, heightened with  
bodycolour;  
together with the original pen and ink design for  
the St. James's Theatre;  
signed and inscribed lower right: *The Original  
Design for the St James's theatre / John G Crace*  
The first 256 by 297 mm; the second 311 by 420  
mm  
(2)

#### PROVENANCE

Sale, London, Sotheby's, 10 July 1997, lot 116,  
where acquired by Bernadette and William M.B.  
Berger, Denver, Colorado

In 1824, the famous tenor John Braham bought  
the site of the St James's Theatre, a run-down  
hotel in King Street Piccadilly for £8,000. He  
spent a further £18,000 on a new building  
designed by Samuel Beazley and built by  
Grissell & Peto. He entrusted the decoration of  
the interior to the firm of Frederick Crace. The  
Crace firm of interior decorators was founded  
by a coach decorator, Edward Crace, in 1768.  
It expanded in the early nineteenth century and  
especially in the 1830s under the supervision of  
John Gregory Crace.

The theatre at this date was described as follows:  
'three and two guinea private boxes adorned the  
proscenium which [were] surmounted by two  
circles of five-shilling boxes underneath a one-  
and-sixpenny gallery.'<sup>1</sup>

<sup>1</sup> D. Barry, *The St James's Theatre - Its Strange & Complete  
History*, London 1964, p. 4

‡ £ 4,000-6,000

€ 4,700-7,000 US\$ 5,200-7,800



144

144

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**ANTHONY VANDYKE COPLEY  
FIELDING**

Sowerby Bridge 1787 - 1855 Worthing

**Windsor Castle from the Park**

Watercolour over pencil, heightened with  
scratching out and gum arabic;  
signed lower left: *Copley Fielding*  
668 by 1010 mm

**PROVENANCE**

Sale, London, Sotheby's, 10 July 1997, lot 124,  
where acquired by Bernadette and William M.B.  
Berger, Denver, Colorado

‡ £ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600



# DAVID ROBERTS AND THE NEAR EAST

LOTS 145-148

The watercolours comprising the following four lots were drawn by David Roberts on his seminal tour of Egypt, Sinai and Palestine in 1838 and 1839. He had long held a desire to travel to this fascinating part of the world and Roberts' first biographer described the journey as the 'great central episode of his artistic life.' When Roberts arrived back in Britain in July 1839, he carried with him a portfolio that he felt was 'one of the richest... that ever left the East.' It contained 272

drawings, ranging from studies of Egyptian temples and Islamic mosques, to Holy Land scenery. These on-the-spot drawings formed the basis for a series of lithographs which, between 1842 and 1849, were published under the title: '*The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia*'. This iconic work caused a sensation in Victorian Britain and secured forever Roberts' reputation as an intrepid traveller and one of the greatest British artists of the 19<sup>th</sup> century.

145

## DAVID ROBERTS, R.A.

Edinburgh 1796 - 1864 London

### The Gate of Bab Zuweyleh, Cairo

Watercolour over pencil, heightened with bodycolour; signed lower left: *David Roberts. R.A.*; further inscribed lower right: *Cairo Dec 28<sup>th</sup> / 1838*  
344 by 244 mm

#### PROVENANCE

Sale, London, Sotheby's, 22 March 1979, lot 22 (as *The Principal Mosque at Bulak*, bt. Danny); sale, London, Christie's, 29 March 1983, lot 163; with Mathaf Gallery, London; A Corporate Collection; sale, London, Christie's, 2 April 1996, lot 99, where acquired by Bernadette and William M.B. Berger, Denver, Colorado

#### EXHIBITED

London, Mathaf Gallery, 1983;  
London, Barbican Art Gallery, *David Roberts*, 1986, no. 138

± £ 30,000-50,000

€ 35,000-58,500 US\$ 38,800-65,000

Roberts spent a total of almost six weeks in Cairo during his time in the Near East. He painted the present work on the 28<sup>th</sup> December 1838 shortly after returning from his expedition up the Nile. On that day, he made the following note in his journal 'made two drawings of the gate of Bab Zuweyleh, with its minarets. I am still bewildered with the extraordinary picturesque streets and buildings of this most wonderful of all cities.' However, working conditions at street level were evidently difficult, as a few days later he wrote again 'I have stood in the crowded streets... jostled and stared at until I came home quite sick, no one in looking over my sketches will ever think of the pain and trouble I have had to contend with in collecting them.'<sup>1</sup>

The Bab el-Metwalli, also known as Bab Zuweyleh, dates from the 11<sup>th</sup> century and is one of the ancient city's gates. The twin minarets, that can be seen behind, are those of the Mosque of Sultan Mu'ayyad Shaykh. This drawing was not lithographed for Roberts' *The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia*; however it did prove an inspiration for an oil painting, dating to 1843, that is now in the Victoria and Albert Museum, London. We are grateful to Briony Llewellyn for her help when cataloguing this work.

<sup>1</sup> H. Guterman and B. Llewellyn, *David Roberts*, London 1987, p. 114





**DAVID ROBERTS, R.A.**

Edinburgh 1796 - 1864 London

**The Great Hall at Karnak, Thebes, Egypt**

Watercolour over pencil, heightened with bodycolour;  
signed lower right: *David Roberts. R.A.*, inscribed lower right:  
*Thebes / Great Hall at Karnak Nov. 28<sup>th</sup> 1838.*  
475 by 325 mm

**PROVENANCE**

Possibly Frederick Nettlefold (1833-1913);  
his executor's sale, London, Christie's, 5 June 1913, lot 40, bt.  
Agnew's;  
with Agnew's, London;  
George Sandford, Archdeacon of Doncaster (1861-1945);  
Private Collection, 1950s;  
sale, London, Sotheby's, 10 July 1997, lot 158,  
where acquired by Bernadette and William M.B. Berger,  
Denver, Colorado

**LITERATURE**

K. Sim, *David Roberts R.A. 1796-1864*, London 1984, p. 128

**LITHOGRAPHED**

by Louis Haghe for *The Holy Land, Syria, Idumea, Arabia, Egypt  
and Nubia*, London, 1846, vol. 1, pl. 20

‡ £ 20,000-30,000

€ 23,400-35,000 US\$ 25,900-38,800

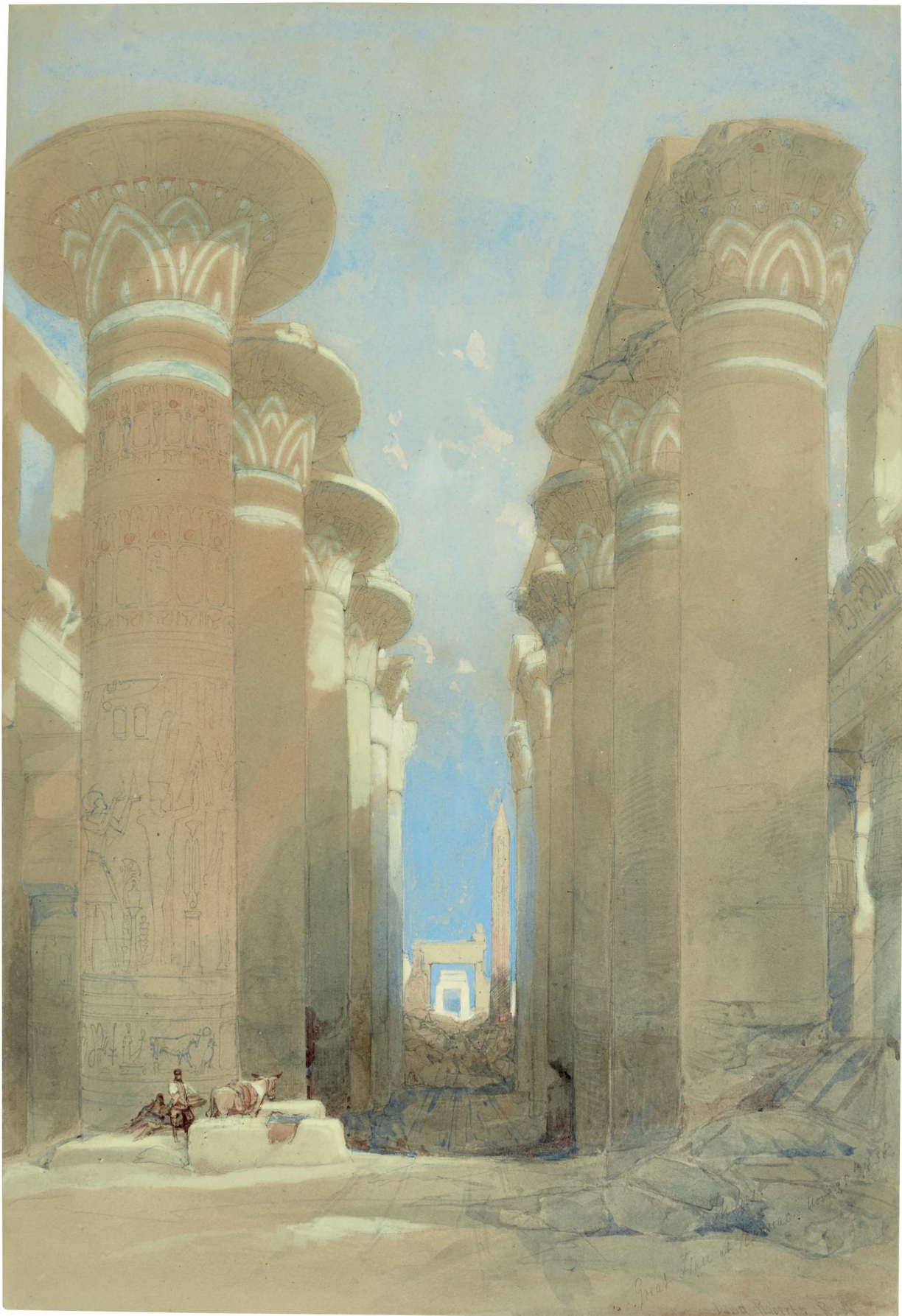
This large drawing was made on the 28<sup>th</sup> November, during Roberts' journey up the Nile between the 6<sup>th</sup> October and the 21<sup>st</sup> December 1838. Although other Europeans had explored the interior of Egypt before him, Roberts was the first British professional artist to make the journey up the Nile. He explored Karnak twice during this voyage, once on the 23<sup>rd</sup> October and again between the 26<sup>th</sup> and 31<sup>st</sup> November. He enthused in his journal 'What shall I say of Carnac [sic]? Its grandeur cannot be imagined, were I to write what I think it would be merely rhapsody'.<sup>1</sup> He continued, advising that in order to gain a true impression of their grandeur 'you must be under them [the columns] and look up and walk round them.'<sup>2</sup>

Other drawings by Roberts of the Hypostyle Hall at Karnak are held at the Yale Center for British Art, New Haven, the Manchester City Art Gallery and the Graves Art Gallery, Sheffield.<sup>3</sup> The present drawing was lithographed for Roberts' *The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia in 1846*. We are grateful to Briony Llewellyn for her help when cataloguing this work.

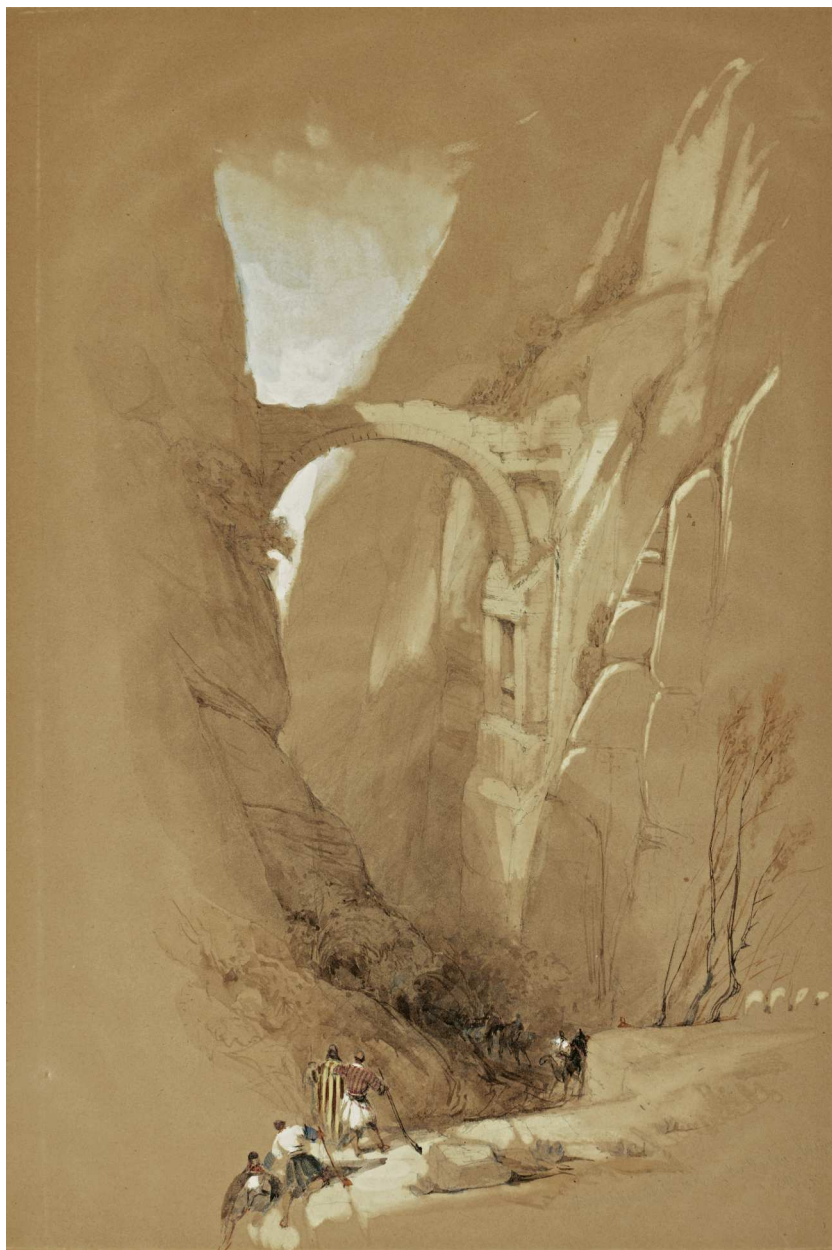
<sup>1</sup> H. Guiterman and B. Llewellyn, *David Roberts*, London 1987, p. 114

<sup>2</sup> *Ibid.*, p. 77

<sup>3</sup> *Karnac - View looking across the Hall of Columns* (Yale Center for British Art B1915.4.1579); *The Temple, Karnak - Oblique View of The Hall of Columns* (Manchester City Art Gallery - 1966.267); *Karnac, Hall of Columns - The Dromos, or First Court of the Temple of Karnac* (Graves Art Gallery, Sheffield - 2239)







147

147

## DAVID ROBERTS, R.A.

Edinburgh 1796 - 1864 London

### Triumphal Arch Crossing the Ravine Leading to Petra, Jordan

Watercolour over pencil, heightened with  
bodycolour;

inscribed lower right: *Triumphal Arch, crossing  
the Ravine, leading to / Petra*; further inscribed  
on an old label: *TRIUMPHAL ARCH LEADING TO  
/ PETRA*

336 by 238 mm

#### PROVENANCE

Norman Howell;  
his sale, London, Sotheby's, 22 May 1957, lot 55,  
bt. Horley;  
sale, London, Sotheby's, 22 December 1958, lot  
10 (part of lot), bt. E. Holder;  
A Corporation Collection, circa 1959-65;  
their sale, London, Christie's, 3 July 1996, lot 67,  
where acquired by Bernadette and William M.B.  
Berger, Denver, Colorado

#### LITHOGRAPHED

by Louis Haghe for *The Holy Land, Syria, Idumea,  
Egypt and Nubia*, London, 1842-49, vol. III, pl. 95

Roberts arrived in Petra on the 6<sup>th</sup> March 1839  
and the following day he recorded in his journal  
'I am more and more astonished and bewildered  
with this extraordinary city... the valley has been  
filled with temples, public buildings, triumphal  
arches... and the air is perfumed with the most  
delicious fragrance.'<sup>1</sup> We are grateful to Briony  
Llewellyn for her help when cataloguing this work.

<sup>1</sup> J. Ballantine, *The Life of David Roberts, R.A.*, Edinburgh 1866,  
p. 121

‡ £ 10,000-15,000

€ 11,700-17,500 US\$ 13,000-19,400



148

148

## DAVID ROBERTS R.A.

Edinburgh 1796 - 1864 London

### The Shrine of the Holy Nativity, Bethlehem

Watercolour over pencil, heightened with  
bodycolour;

signed lower right: *David Roberts, R.A.*; inscribed  
and dated lower left: *Shrine of the Holy Nativity /  
Bethlehem April 6<sup>th</sup> 1839*

207 by 317 mm

#### PROVENANCE

Sale, London, Sotheby's, 10 April 1997, lot 126,  
where acquired by Bernadette and William M.B.  
Berger, Denver, Colorado

#### LITHOGRAPHED

by Louis Haghe for *The Holy Land, Syria, Idumea,  
Egypt and Nubia*, London, 1842-49, vol. 3, pl. 55

#### LITERATURE

K. Sim, *David Roberts, R.A.*, London 1984, p. 190

In early April 1839, Roberts rode out of Jerusalem  
with the intention of visiting Bethlehem. He  
crossed the River Jordan, bathed in the Dead Sea,  
then sketched at the Monastery of Saint Saba,  
where he remained for two days before traveling  
on, through the wildness, to Bethlehem. There,

he stayed at the Convent of the Nativity and  
made the present watercolour on the 6<sup>th</sup> April. On  
that day, he noted in his diary as follows: 'Today,  
while I was sketching the interior of the chapel,  
a man arrived from Jerusalem with the sacred  
fire, which the priests say comes from heaven;  
and the whole of the Greek Christians turned out  
to receive him, carrying banners, and headed by  
their priests.' We are grateful to Briony Llewellyn  
for her help when cataloguing this work.

‡ £ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400





149 actual size

149

## CIRCLE OF HANS EWORTH

Portrait of William Paulet, 1<sup>st</sup>  
Marquess of Winchester (1483-  
1571), *circa* 1550

Oil on card, silver-gilt frame, engraved verso:  
*William Paulet / 1<sup>st</sup> Marquis of Winchester / ob.*  
*1571 aet. 97 / by Sir Anthony Moor*  
54 mm diam.

### PROVENANCE

Miss J.M. Seymour of Knoyle, Wiltshire;  
sale, London, Sotheby's, 9 May 1928, lot 57;  
Robert Bayne-Powell (1910-1994);  
his executor's sale, London, Christie's, 21 April  
1998, lot 4,  
where acquired by Bernadette and William M.B.  
Berger, Denver, Colorado

### EXHIBITED

London, Victoria & Albert Museum, lent by the  
Trustees of the Seymour Estate until 1928

### LITERATURE

A.B. Edwards, *The Photographic Historical  
Gallery*, London 1864, pl. XLIX;  
B. Long, *British Miniaturists*, London 1929, p. 302;  
D. Foskett, *A Dictionary of British Miniature  
Painters*, London 1972, vol. I, p. 411, vol. II, pl. 234,  
no. 593;  
D. Foskett, *Miniatures: A Dictionary and Guide*,  
Woodbridge 1987, p. 602

‡ £ 4,000-6,000  
€ 4,700-7,000 US\$ 5,200-7,800



150 actual size

150

## NICHOLAS HILLIARD

Exeter 1547 - 1619 London

### Portrait of Marguerite of Valois (1553-1615), Queen of Navarre, later Queen of France

Watercolour and bodycolour, heightened with silver and gold, on vellum, laid down on card; inscribed upper left: *Ano Dni. 1577*, enamel frame, decorated with pearls  
57 by 45 mm

#### PROVENANCE

C.H.T. Hawkins (1820-1903), Bignor Park; sale, London, Christie's, 16 May 1904, lot 1050 (as *Possibly Madame de Sourdis*); with Joseph Duveen, 1<sup>st</sup> Baron Duveen (1869-1939); by whom sold to John Pierpont Morgan (1837-1913); sale, London, Christie's, 24 June 1935, lot 101 (as *Mademoiselle de Sourdis*), bt. Dr Beets; Dr Beets; Frederick Muller, Amsterdam, by 1940; Dr. Anton F. Philips; sale, London, Christie's, 21 October 1997, lot 28, where acquired by Bernadette and William M.B. Berger, Denver, Colorado

#### EXHIBITED

London, Victoria and Albert Museum, *Artists of the Tudor Court*, 1983, no. 74, p. 70

#### LITERATURE

G.C. Williamson, *Catalogue of the Collection of Miniatures, The Property of J. Pierpont Morgan*, London 1906, vol. I, pp. 25-26, 31-32, no. 23, pl. XVI, no. 2 (as *Mademoiselle de Sourdis*); G.C. Williamson, 'Mr. Pierpont Morgan's Pictures, The Early Miniatures,' *The Connoisseur*, December 1906, vol. XVI, pp. 205, 207, no. XI, repr. (as *Mademoiselle de Sourdis*); E. Auerbach, *Nicholas Hilliard*, London 1961, p. 293, no. 34 (as *Mademoiselle de Sourdis*); R. Strong, *The English Renaissance Miniature*, London 1983, pp. 77, pp. 79, 201, fig. 87

This miniature was painted by Hilliard in 1577, in the middle of his three year stay in France. Previously, the sitter has been called 'Mademoiselle de Sourdis', however, this idea has been discredited and scholars agree that the sitter's 'features are without doubt those of Marguerite de Valois.'<sup>1</sup>

Hilliard had gone aboard with his young wife, Alice Brandon, in order to 'obtain money and knowledge' and he was able to establish himself at the court of Francois, Duc d'Alençon.<sup>2</sup> In the summer of 1577, the duke and his retinue, including the Hilliards, travelled south to Poitiers and it is thought that they also visited Marguerite, the duke's sister, who was at this time ruling over the court of Navarre at Béarn.

Marguerite de Valois was the daughter of Henri II, King of France and Catherine de' Medici. In 1572 she married her second cousin, Henri of Navarre, who was crowned King of France in 1589. Famed for her beauty, she is one of the greatest figures of the period, a reputation that continues today thanks, in part, to Alexandre Dumas's novel *La Reine Margot*, which was published in 1845.

<sup>1</sup> R. Strong, *Artists of the Tudor Court. The Portrait Miniature Rediscovered 1520-1620*, London 1983, p. 70

<sup>2</sup> E. Auerbach, *Nicholas Hilliard*, London 1961, p. 11

‡ £ 15,000-20,000  
€ 17,500-23,400 US\$ 19,400-25,900





151



152

151

## ISAAC OLIVER

Rouen circa 1556 - 1617 London

### Portrait of a gentleman, traditionally identified as Sir Philip Sidney

Watercolour and bodycolour on vellum; signed centre left with the artist's monogram, gold frame with rope-work border, inscribed verso: *Sir Philip Sydney*  
57 by 48 mm

#### PROVENANCE

John Pierpont Morgan (1837-1913), New York; his executor's sale, London, Christie's, 24 June 1935, lot 172 (as a *Gentleman, said to be Sir Philip Sidney*), bt. Dr. Beets; Dr. Anton F. Philips; sale, London, Christie's, 21 October 1997, lot 28, where acquired by Bernadette and William M.B. Berger, Denver, Colorado

#### LITERATURE

G.C. Williamson, *Catalogue of The Collection of Miniatures, the Property of J. Pierpont Morgan*, London 1905, vol. I, pp. 53-54, no. 47 (as *Sir Philip Sidney?*), pl. XXVI, no. 1

The way the sitter's hair is dressed and the shape of the lawn ruff would suggest that this miniature was painted in the 1590s.

‡ £ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600

152

## ISAAC OLIVER

Rouen circa 1556 - 1617 London

### Portrait of Charles I (1600-1649), when Duke of York

Watercolour and bodycolour on vellum, carved wood frame  
67 by 52 mm

#### PROVENANCE

S. Reynolds Solly, by 1862; sale, London, Sotheby's, 27 June 1940, lot 21, illustrated as the frontispiece (as Peter Oliver); Robert H. Rockcliffe, Compton Grange, Eastbourne; sale, London, Sotheby's, 11 November 1947, lot 60, bt. Davis; Cecil Davis; sale, London, Christie's, 15 April 1997, lot 32, where acquired by Bernadette and William M.B. Berger, Denver, Colorado

#### EXHIBITED

London, South Kensington Museum, *Special Exhibition of Works of Art*, 1862, no. 2606

This portrait compares with another miniature by Oliver (54 by 41 mm), in the Royal Collection.<sup>1</sup> There are differences in presentation between the two: the Duke is depicted wearing different armour and in the present work he wears the Order of the Garter as a sash, rather than a ribbon about his neck. Further, the curtain, in the example in the Royal Collection, hangs straighter. When Abraham van der Doort (circa 1575-1640) made an inventory of the King's pictures, he recorded the version in the Royal Collection as 'your Matie [sic] when you were Duke of Yorke [sic].'<sup>1</sup> This indicates that the portrait was taken prior to November 1616, when the sitter was created Prince of Wales.

<sup>1</sup> Royal Collection, inv. no. 420048

‡ £ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600



153

153

## SAMUEL COOPER

London 1609 - 1672

### Portrait of Sir William Fairfax (1609-1644)

Watercolour and bodycolour on vellum;  
signed lower left: SC; early 18<sup>th</sup> century gold  
frame, the reverse finely engraved with sitter's  
monogram  
45 by 37 mm

#### PROVENANCE

The Fairfax family, Bilborough and Steeton;  
sale, London, Christie's, 21 April 1998, lot 16,  
where acquired by Bernadette and William M.B.  
Berger, Denver, Colorado

William Fairfax was knighted by Charles I at  
Whitehall in June 1630. Despite this, at the  
outbreak of the civil war in 1642, he joined the  
parliamentary forces. He fought in a number of  
key battles, including at Edgehill and Marston  
Moor, until he was mortally wounded in  
September 1644, at Montgomery Castle in central  
Wales. He died the following day and his widow  
'grieved not that he died in the cause, but that he  
died so soon that he could do no more for it.'<sup>1</sup>

<sup>1</sup> Oxford Dictionary of National Biography, *Sir William Fairfax*,  
on-line edition

‡ £ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600



154

154

## JOHN HOSKINS

Wells, Somerset ? c. 1590 - 1665 London

### Portrait of a Gentleman

Watercolour and bodycolour, heightened with  
gold on vellum;  
signed centre left with the artist's monogram: *JH*,  
inscribed centre right: 32  
34 by 29 mm

#### PROVENANCE

Ernst Holzscheiter, Meilen;  
sale, London, Sotheby's, 28 March 1977, lot 6;  
sale, London, Christie's, 21 April 1998, lot 7,  
where acquired by Bernadette and William M.B.  
Berger, Denver, Colorado

#### EXHIBITED

Zurich, Haus am Rechberg, 1957-58;  
Zurich, Haus am Rechberg, 1961

#### LITERATURE

D. Foskett, *A Dictionary of British Miniature  
Painters*, London 1972, vol. I, p. 340, pl. VII, no. 26

‡ £ 4,000-6,000

€ 4,700-7,000 US\$ 5,200-7,800





156



155

155

**STUDIO OF JEAN PETITOT,  
THE YOUNGER**

Blois 1653 - 1702 Paris

**Portrait of a Gentleman**

Enamel, gold frame  
29 by 25 mm

**PROVENANCE**

Sale, London, Christie's, 21 April 1998, lot 30,  
where acquired by Bernadette and William M.B.  
Berger, Denver, Colorado

‡ £ 1,000-1,500  
€ 1,200-1,750 US\$ 1,300-1,950

156

**FRANCISZEK SMIADECKI**

17th Century

**Portrait of King Charles II  
(1630-1685)**

Oil on copper, silver-gilt scroll-frame  
67 by 53 mm

**PROVENANCE**

With Dowdeswell & Dowdeswell, London, no. 192;  
sale, London, Christie's, 21 October 1997, lot 1,  
where acquired by Bernadette and William M.B.  
Berger, Denver, Colorado

‡ £ 3,000-4,000  
€ 3,500-4,700 US\$ 3,900-5,200



157



158

157

### CHRISTIAN FRIEDRICH ZINCKE

Dresden 1683/4 - 1767 South Lambeth

Portrait of a lady, traditionally identified as Henrietta Boyle (1646-1687)

Enamel, gilt-metal frame  
45 by 38 mm

#### PROVENANCE

Sale, London, Christie's, 21 October 1997, lot 4, where acquired by Bernadette and William M.B. Berger, Denver, Colorado

This enamel portrait miniature is based on an oil painting by Sir Peter Lely in the collection of the Duke of Devonshire, which has traditionally been identified as a portrait of Henrietta Boyle.

Henrietta Boyle was the youngest daughter of Richard Boyle, 1<sup>st</sup> Earl of Burlington and his wife Lady Elizabeth Clifford. In 1685, at the age of twenty, she married Lawrence Hyde, who was the second son of the celebrated 1<sup>st</sup> Earl of Clarendon and who was created Earl of Rochester by Charles II in 1682.

‡ £ 1,000-1,500  
€ 1,200-1,750 US\$ 1,300-1,950

158

### CHRISTIAN FRIEDRICH ZINCKE

Dresden 1683/4 - 1767 South Lambeth

Portrait of William Gore, of Woodford, County Leitrim (1711-1769)

Enamel, gilt-metal frame  
43 by 35 mm

#### PROVENANCE

By direct descent in the sitter's family until Francis Ormsby-Gore, 6<sup>th</sup> Baron Harlech (1954-2016);

his sale, London, Christie's, 15 April 1997, lot 6, where acquired by Bernadette and William M.B. Berger, Denver, Colorado

The sitter served as Member of Parliament for County Leitrim between 1729 and 1760. In 1733, he married Sarah, daughter of the Rt. Hon. Thomas Bligh, of Rathmore and sister of the 1<sup>st</sup> Earl of Darnley.

‡ £ 1,000-1,500  
€ 1,200-1,750 US\$ 1,300-1,950





159

159

PROPERTY OF A LADY

## ROBERT WHITE

London 1645 - 1703

### Portrait of King Charles II (1630-1685)

Plumbago on vellum;  
signed centre right: *R. White / fecit / 78*  
129 by 94 mm

#### PROVENANCE

Sale, Sotheby's, 29 March 1979, bt. Sir L. Fry

#### LITERATURE

D. Foskett, *Miniatures Dictionary and Guide*, Woodbridge 1987, p. 142, pl. 31E

Robert White's drawings are rare in private collections, although there are ten works in the Huntington Library, California and a further thirteen in the British Museum, London. In her dictionary, Daphne Foskett notes that the present drawing is very close in detail to a later portrait of the King by White in the collection of the Dukes of Portland.

£ 1,200-1,800

€ 1,400-2,100 US\$ 1,600-2,350

172

SOTHEBY'S



160

160

## THOMAS FORSTER

1667 - 1747

### Portrait of a gentleman, possibly Sir Benjamin Hudson, Bt. (b. circa 1665)

Plumbago on vellum, turned wood frame;  
signed centre right: *TForster / delin / 1700*  
107 by 80 mm

#### PROVENANCE

Sale, London, Bonham's Knightsbridge, 12 July 1993, lot 217,  
from where acquired by the present owner

Although almost no details are known of his life, Thomas Forster was undoubtedly one of the finest British draughtsmen of the late 17<sup>th</sup> and early 18<sup>th</sup> centuries. He worked for a distinguished clientele, making portraits in plumbago, which are full of elegance and character.

£ 1,500-2,000

€ 1,750-2,350 US\$ 1,950-2,600



161

161

PROPERTY OF A GENTLEMAN

## JEAN BAPTISTE WEYLER

Strasburg 1747 - 1791 Paris

Portrait of Henri-Louis Cain, 'Lekain' (1728-1778), as Orosmane in *Zaïre*

Enamel, gilt-metal frame  
90 by 72 mm

### PROVENANCE

With Philip Mould Ltd., London,  
from where purchased by the present owner

Henri-Louis Cain, known as 'Lekain', was among the great tragic actors of his day. In this fine enamel he is seen in the role of Orosmane in Voltaire's *Zaïre*, a play that was first performed by the Comédie Française in August of 1732 and gained popularity throughout the 18<sup>th</sup> Century.

The present composition is based on an oil painting by Simon-Bernard Lenoir, a work that was exhibited at the Salon in 1784 and is now in the collection of Comédie Française.<sup>1</sup>

There are two enamel portraits of the sitter by Weyler in Louvre, Paris, one signed and dated 1782.

<sup>1</sup> H. Williams, *Turquerie, An Eighteenth-Century European Fantasy*, London 2014, p. 80, fig. 96

£ 3,000-5,000

€ 3,500-5,900 US\$ 3,900-6,500



162

162

## JOHN SMART

Norwich 1742 - 1811 London

Portrait of Thomas Oakes of Madras (b. 1752)

Watercolour and bodycolour on ivory, gold and gilt-metal frame, and 19<sup>th</sup> century rectangular ormolu frame;  
signed lower right: JS / 1788  
41 by 39 mm

### PROVENANCE

By direct descent in the sitter's family

Born in Portsmouth in 1752, Thomas Oakes was one of two sons of Matthew and Mary. In 1770, he sailed to Madras, India and joined the East India Company. He served the Company for forty-six years and retired in 1816. In 1786 he married Elizabeth Ann Cosby, with whom he had three sons and three daughters. Elizabeth died in the late 1790s and in 1803, Oakes married Maria Lucy Gahagan, daughter of Physician General of the East India Company.

• £ 4,000-6,000

€ 4,700-7,000 US\$ 5,200-7,800





163

163

PROPERTY OF A GENTLEMAN

## GILES HUSSEY

Marnhull, Dorset 1710 - 1788 Beeston, Devon

### Portrait of Prince Charles Edward Stuart, 'The Younger Pretender' (1720-1788)

Pencil and grey wash on vellum  
163 by 112 mm

#### PROVENANCE

Mathew Smith, Lieutenant Governor of the Tower (according to an old label);  
Watson;  
his sale, London, Christie's, 1 May 1812, lot 73, bt. Maynard;  
by whom sold to James, 10<sup>th</sup> Baron Arundell of Wardour (1785-1834);

by family descent until John, 16<sup>th</sup> Baron Arundell of Wardour (1907-1944);  
his executor's sale, Salisbury, Woolley and Wallis, 4 June 1948, lot 566, bt. Warner;  
Roger Warner (1910-2008);  
his executor's sale, London Christie's, South Kensington, 21 January 2009, lot 220

This drawing of Prince Charles Edward Stuart as a young man in armour, is one of two on vellum that are known. The other was given by Queen Mary to George VI and is now in the Royal Collection. It was possibly executed in 1745, when Hussey met with the Prince before his return to France.<sup>1</sup>

The Arundells were close friends of Hussey and their acquisition of the drawing in 1812 and subsequent framing indicates its importance to them. The work remained in the collection until the death of the last Lord Arundell in 1948.

This work is the only drawing of the Prince, shown wearing armour, that is recorded in the Walter Blaikie Archive, which was assembled in the late 19<sup>th</sup> century and now belongs to the National Library of Scotland.

<sup>1</sup> J. Shackelton, *A Portrait of Giles Hussey*, Dorset 1999, p. 61

£ 2,000-3,000

€ 2,350-3,500 US\$ 2,600-3,900



164



164

164

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

## WILLIAM HOARE OF BATH, R.A.

Eye circa 1707 - 1792 Bath

Portrait of Henry Fiennes Pelham-Clinton, Earl of Lincoln (1750-1778); together with his elder sister, Catherine (b. 1748)

Both pastel

Each 600 by 440 mm  
(2)

### PROVENANCE

Grace, Lady Sondes, of Lees Court, Kent, née Pelham (1731-1777), the sitter's aunt; by direct descent to George, 4<sup>th</sup> Earl Sondes (1914-1970); his trustee's sale, London, Phillips, 24 November 1980, lot 131 (as Francis Cotes, Portrait of Edward and Anna Marie Astley); with Morton Morris, London; from whom acquired by the present owners

### LITERATURE

N. Jeffares, *A Dictionary of Pastellists before 1800*, on-line edition

The present pastels can be dated to the late 1750s and they depict two of the 2<sup>nd</sup> Duke and Duchess of Newcastle's children. Catherine, who here is considered to be aged ten or eleven, wears a simple white dress, a blue shawl and pretty lace bonnet. Henry, who is perhaps eight years old, wears 'Vandyck' costume, with a dashing ermine-lined blue coat.

Henry was born in 1750, his elder brother, George, died in 1752 and from that date on, as his father's heir, he was styled Earl of Lincoln. In the 1770s, he served as a Member of Parliament and in 1775, he married Frances Seymour-Conway, a daughter of the 1<sup>st</sup> Marquess of Hertford. He died in France in 1778 and his younger brother, Thomas, succeeded to the Dukedom.

Catherine was born in 1748 but except for this, no other information about her life has so far come to light. Sadly, she may have died young.

The Duke of Newcastle and his immediate family were important patrons of William Hoare of Bath and there is another version of the Earl of Lincoln by the artist in the Nottingham City Art Gallery. The present pair of portraits descended in the family of the sitters' aunt, Grace, Lady Sondes, until they were sold at Phillips in 1980. We are grateful to Neil Jeffares for his help when cataloguing this lot.

‡ £ 6,000-8,000  
€ 7,000-9,400 US\$ 7,800-10,400



PROPERTY OF A GENTLEMAN

## HENRY FUSELI, R.A.

Zürich 1741 - 1825 Putney Heath

### King Amycus of Bebryces

Pen and brown ink over pencil;

inscribed lower left: Σαρκι σιδαρειη σφυρηλατος  
οια κολοσσος

440 by 281 mm

#### PROVENANCE

Sale, London, Sotheby's, 29 November 1973, lot 21A, (as *A Colossus*), bt. Colnaghi; with P. & D. Colnaghi, London, by whom sold to John R. Gaines (1929-2005); by family descent to the present owners

‡ £ 30,000-50,000

€ 35,000-58,500 US\$ 38,800-65,000

Fuseli has inscribed this superb drawing with a quote from Idyll 22 of Theocritus's poem *Castor and Pollux*. Σαρκι σιδαρειη σφυρηλατος οια κολοσσος (like some Colossos on an anvil wrought) identifies this extraordinary figure as King Amycus of Bebryces, son of Poseidon and the nymph Melia. He was a fearsome boxer, who challenged Pollux to a fight during the quest of the Argonauts. The poem describes him as 'huge and terrible... his ears were crushed shapeless by the hard fist, and his giant breast and great broad back were orb'd with iron flesh like a sledge-wrought effigy; moreover the sinews upon his brawny arms upstood beside the shoulder like the boulder-stones some torrent hath rolled and rounded in his swirling eddies...'

Fuseli, a learned artist, had been introduced to the writings of Homer, the *Nibelungenlied*, Dante, Shakespeare and Milton while still a boy in Zurich and throughout his long and brilliant career he constantly mined his library for inspiration. His fascination with the classical world was enhanced when he went to live in Rome (between 1770 and 1779) on the advice of Sir Joshua Reynolds. During this period, he became fascinated by classical art and architecture, Mannerism and in particular Michelangelo. Thus the present figure of King Amycus would appear to be particularly inspired by the damned souls that populate the right hand side of Michelangelo's *Last Judgement* (Sistine Chapel, Vatican).

The present work once belonged to John R. Gaines who formed an exceptionally fine collection of works on paper during the 1970s and 1980s. In November 1986, Sotheby's held his legendary sale, the forty-six lots including examples of work by Leonardo, Raphael, Veronese, Van Dyck, Claude Lorrain, Rembrandt, Turner, Monet, Seurat, Van Gogh and Picasso, amongst others. The present work was not included in that auction, but remained instead with John R. Gaines and subsequent to his death, with his family.







166

166

PROPERTY OF A LADY

## EDWARD DAYES

London 1763-1804

### Lycurgus entering Athens; Theseus's Approach to Athens

Each watercolour over pencil, heightened with pen and grey ink, touches of white and gum arabic;  
the first signed lower left: *E Dayes 1797*; the second signed lower right in the same manner  
Each 568 by 792 mm  
(2)

#### PROVENANCE

Sale, London, Christie's, 25 April 1995, lot 55, from where acquired by the present owner

#### EXHIBITED

London, Royal Academy, 1798, nos. 501 and 517

#### LITERATURE

A. Graves, *The Royal Academy of Arts...*, London 1906, p. 278;  
J. Yarker, *Ambition in 'The Grand Manner'*, 2013, pp. 9-13, cat. nos. 1a and b

Edward Dayes exhibited these grand watercolours at the Royal Academy exhibition of 1798 and they can be regarded as among his most ambitious surviving works.

Although Dayes began his career as a landscape painter, he was determined to be recognised as a 'history painter'. From 1798, until his death in 1804, eleven out of the twenty-two works he submitted to the academy depicted historical, religious or mythological subjects. In the present two works, Dayes portrays scenes from John Dryden's *Fables Ancient and Modern: Palamon and Arcite; or the Knight's Tale*, which itself was translated from Chaucer's *Canterbury Tales*.





In *Lycurgus Entering Athens*, he shows the 'King of Thrace,' as Dryden describes him: '*Big-bon'd, and large of limbs, with sinews strong, Broad shoulder'd, and his arms were round and long / Four milk-white bulls (the Thracian use of old) / Were yok'd to draw his car burnish'd gold. / Upright he stood, and bore aloft his shield.*' The King's impressive cavalcade includes five of the one hundred heavily armed knights that Dryden mentions and a pair of elegant 'snowy fair' greyhounds.

For his *Theseus's Approach to Athens*, Dayes again looks to Dryden. Theseus, Duke of Athens and a 'valiant Prince', is seen full of 'pomp and...

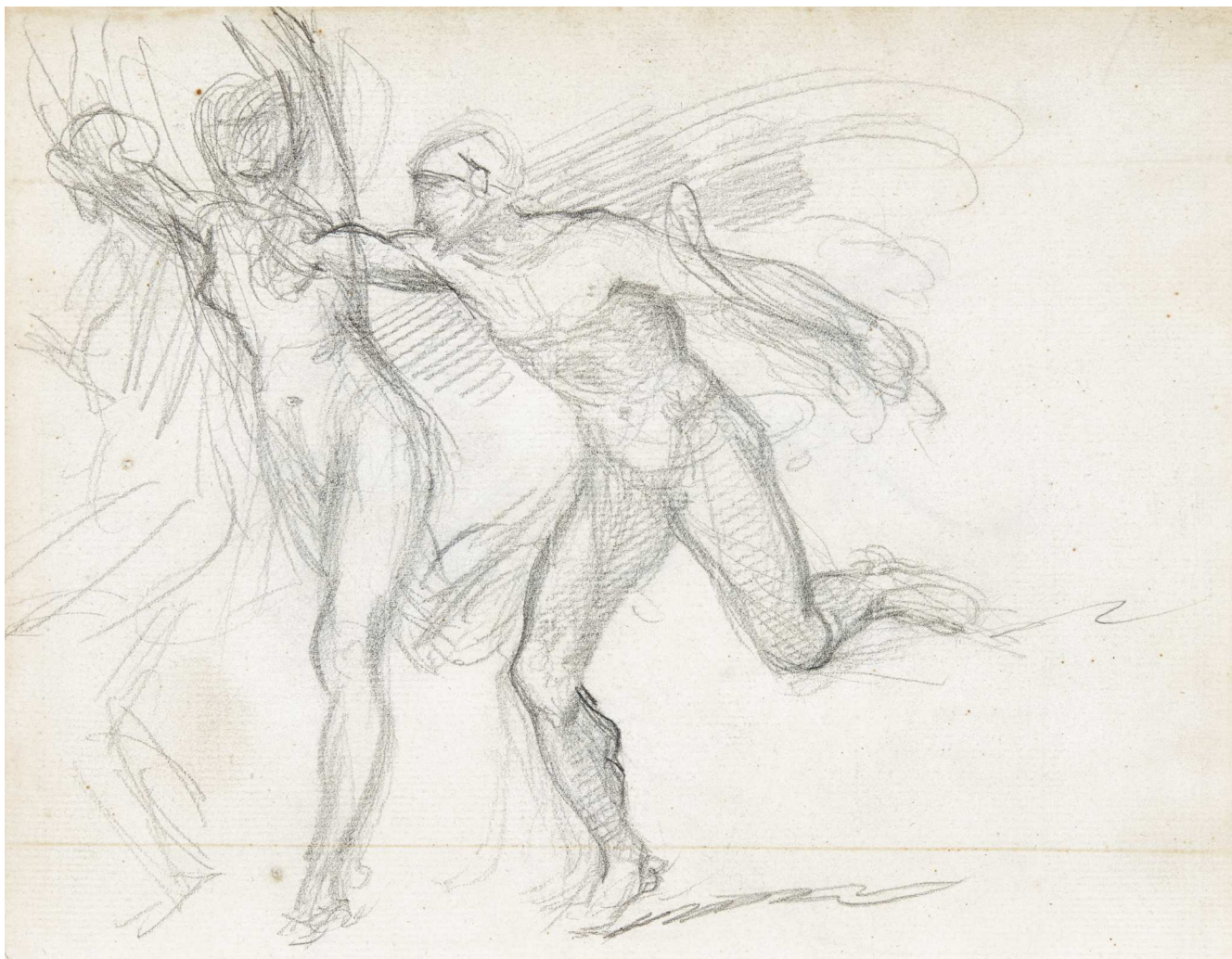
pride', triumphantly returning to the city after battle. He is surrounded by his army of soldiers, who celebrate victory by singing and hoisting their armour aloft in the air. Meanwhile, Theseus's path has been blocked by 'a quire of mourning dames,' who plead for his help, their husbands having been killed by Creon, King of Thebes. Theseus is moved and agrees not to rest until Creon has fallen.

Two preparatory drawings of both compositions survive in Dayes's sketchbook, which is preserved in the British Museum.

£ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600





167

167

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PROPERTY OF A LADY

CIRCLE OF HENRY FUSELI,  
R.A.

Cupid and Psyche

Pencil and pen and brown ink, on watermarked  
laid paper  
158 by 201 mm

**PROVENANCE**

With W.S. Fine Art, London;  
from where acquired by the present owner

£ 3,000-5,000

€ 3,500-5,900 US\$ 3,900-6,500



168

168

## JOHN HAMILTON MORTIMER

Eastborne 1741 - 1779 London

### A Satyr Embracing a Woman

Pen and black ink  
Oval: 168 by 136 mm

#### PROVENANCE

Dr Ernst Hauswedell;  
sale, Hamburg, 4 June 1970, lot 255;  
with Baskett and Day, London, by 1971

#### EXHIBITED

London, Baskett and Day, 1971

#### ENGRAVED

by C.R. Ryley, 1780

#### LITERATURE

J. Sunderland, 'John Hamilton Mortimer his Life and Works', *Walpole Society*, vol. LII, 1986, p. 198, no. 162, fig. 282

This drawing has been dated to the 1770s and is one of several compositions that were etched by Charles Reubeu Ryley (1752-1798), following Mortimer's death in 1779.

± £ 4,000-6,000

€ 4,700-7,000 US\$ 5,200-7,800





169

169

PROPERTY OF A LADY

## WILLIAM HUNT

fl. 1790-1842

### Fingal's Cave, on the Isle of Staffa, Scotland

Pen and black ink and watercolour over pencil, on laid paper;

inscribed upper right: *Island of Staffa. We Hebrides. / Scotland. / near the Isle of Mull / Fingal's Cave.*, further inscribed lower right: *Staffa. W Hunt* and verso: *sketched by my great uncle - Capt Wm Hunt RN*

285 by 404 mm

William Hunt entered the navy in 1790 and served in the North Sea and in 'home' waters throughout the Napoleonic wars. He was created Lieutenant in 1799 and finally retired, in 1842, as a Commander.

£ 400-600

€ 500-700 US\$ 550-800

170



170

PROPERTY OF A GENTLEMAN

## SAMUEL HIERONYMUS GRIMM

Bergdorf 1733 - 1794 London

### South-East View of St. Werburgh Church, Blackwell, Derbyshire

Pen and black ink and watercolour; signed lower centre: *S. H. Grimm / fecit 1785*, inscribed on the original mount: *S. East View of Blackwell Church 1785*

271 by 381 mm

#### PROVENANCE

With The Fine Art Society, London, 1971

£ 1,500-2,500

€ 1,750-2,950 US\$ 1,950-3,250

171



171

## FRANCIS NICHOLSON, O.W.S.

Pickering 1753 - 1844 London

### Figures on the beach at Scarborough, Yorkshire

Watercolour over pencil, heightened with pen and black ink;

signed on the original lower left: *F Nicholson 1794*

213 by 303 mm

£ 1,200-1,800

€ 1,400-2,100 US\$ 1,600-2,350



172

172

PROPERTY FROM A PRIVATE COLLECTION

## JOSEPH HEARNE

Fl. 1787

### The Kremlin, Moscow

Watercolour over pencil, heightened with pen and black ink;

signed lower left: *Joseph Hearn 1787 The Crimeline* [sic] at *Masco* [sic]

495 by 732 mm

Thomas Hearne travelled to Russia in 1787 and settled in St. Petersburg. He remained there until at least 1793, the year he married Ellen Richest, the daughter of a Russia Company merchant. Hearne's reputation rests on a group of engravings that were executed between 1789 and 1790 by Thomas Malton (1726–1801), from the watercolour drawings made by Hearne upon his arrival in Russia.

Hearne's watercolours are held in the following public collections: the Hermitage in St. Petersburg, the Victoria and Albert and the British Museum in London. Anthony Cross writes extensively about the artist in his book *By The Banks of the Neva: Chapters from the lives and careers of the British in Eighteenth-century Russia*.

The current composition shows the view the Moscow Kremlin from the east with the Bolshoy Moskovetsky Bridge that spans Moskva River and connects Red Square with Bolshaya Ordynka Street.

‡ £ 12,000-18,000

€ 14,000-21,000 US\$ 15,600-23,300





173 four of 59

173

PROPERTY OF A LADY OF TITLE

## THOMAS ROWLANDSON

London 1756 - 1827

### A Collection of fifty-nine watercolours after the Old Masters and the Antique

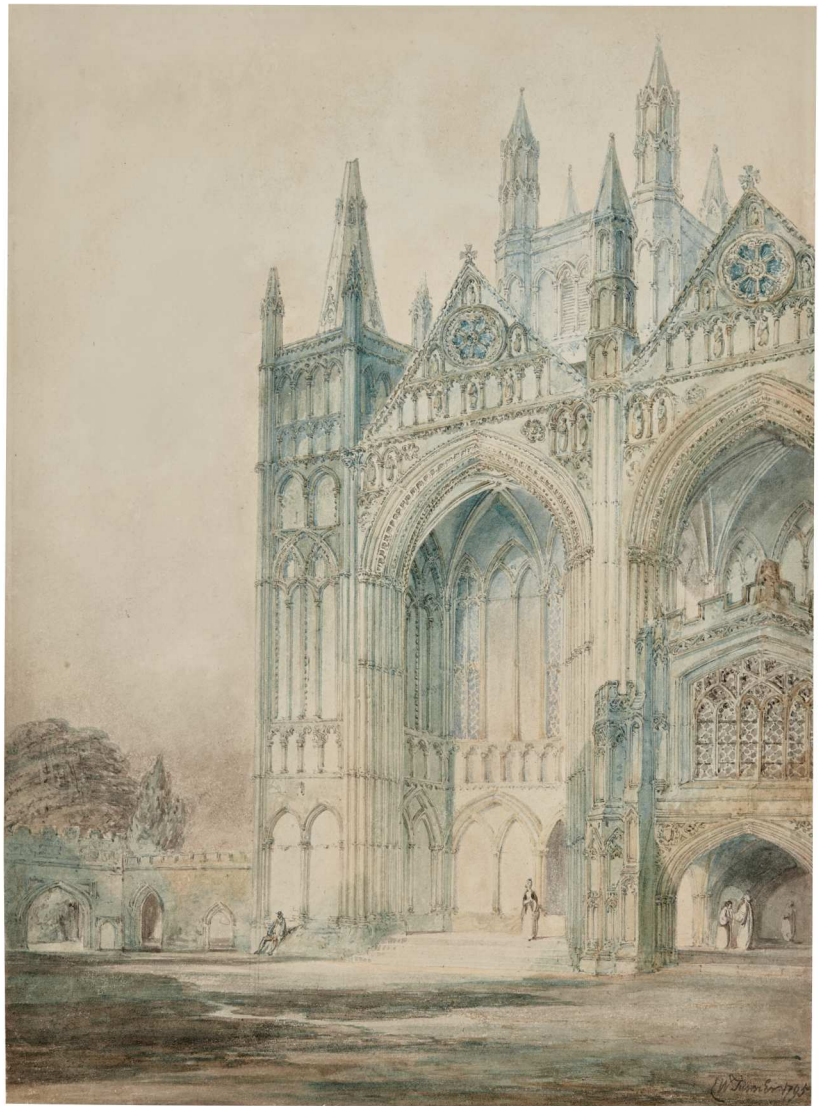
Including depictions of Diana, Hercules, Bacchanti, Jupiter, Juno, Venus, Apollo, Cupid, Psyche, Minerva, Ulysses, Roman Empresses, Greek warriors and many others  
 Each watercolour and pen and red/brown ink, some watermarked between 1817-21; many inscribed in the artist's hand with descriptions of original sources; many bear signature and the initials TR (by a later hand)  
 Largest 150 by 217 mm  
 (59)

This group of watercolours date to the early 1820s, at around the time Rowlandson made his final trip to Italy. They serve as a testament to his fascination with both the classical world and the old masters, themes that had pre-occupied him since his student days at the Royal Academy schools. As a mature artist he went out of his way to continue studying, making several trips to Paris, including one in 1814 to see the treasures that Napoleon had amassed at the Louvre, as well as at least two visits to Rome, one in 1782 and the other some time after 1820. Some of the drawings in the group are inscribed, for example: *From a Greek Bas relief in the Temple of the Parthenon; Deux heroes from the Musée*

*Napolean; Jeune Faune de la Villa Albani; from a statue in the gallery of San Marco; Bacchante.... from a Greek vase in my possession....* Such enthusiastic notes demonstrate that even in his sixties, Rowlandson, one of the great British draughtsmen of his time, continued to look with curiosity and so be inspired.

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400



174

174

PROPERTY OF A LADY

## JOSEPH MALLORD WILLIAM TURNER, R.A.

London 1775 - 1851

### The West Entrance of Peterborough Cathedral

Watercolour over pencil;  
signed lower right: *JW Turner 1795*  
312 by 228 mm

#### PROVENANCE

With Hodgson, London, by 1936;  
from whom acquired by Robert Bayne-Powell  
(1910-1994);  
by direct descent to the present owner

#### LITERATURE

A. Wilton, *The Life and Work of J.M.W. Turner*,  
Fribourg 1979, p. 313, no. 127

This watercolour is signed and dated 1795 and was painted by Turner following his tour of the Midlands and North Wales in 1794. That year, he left London in July and was not to return until the middle of August. While away he visited many of the region's great medieval centres, including Lichfield (see lot 191), Nottingham, Peterborough, Ely and Cambridge, all the while gathering material, inspiration and ideas. Two on-the-spot pencil drawings of the Cathedral at Peterborough survive at Tate Britain.<sup>1</sup>

Turner was twenty years old when he painted this watercolour. His confident treatment of the complex architectural details and his mastery of a sense of space are already highly developed. Intriguingly, in the lower right hand corner of the sheet, a number of Turner's fingerprints can clearly be seen in the dried pigment.

There is another watercolour of this subject, also dated 1795, in the Peterborough Museum and Art Gallery. The present work was once owned by Robert Bayne-Powell, a barrister, who was also an authority on portrait miniatures. He served on the Home Office Reviewing Committee for the Export of Works of Art, as Honorary Keeper of Miniatures at the Fitzwilliam Museum, Cambridge and from 1984, as a consultant on miniatures at Sotheby's, London. Robert Bayne-Powell acquired the present work in 1936 and it has remained in his family until today.

<sup>1</sup> *The Tower at the South-West Corner* (TB D00347) and *The West Front* (TB D00348)

£ 10,000-15,000

€ 11,700-17,500 US\$ 13,000-19,400



# THE FORBES TURNER

FORMERLY AT FETTERCAIRN HOUSE,  
KINCARDINESHIRE

175

## JOSEPH MALLORD WILLIAM TURNER, R.A.

London 1775 - 1851

Kilchern Castle, with the Cruchan  
Ben Mountains, Scotland - Noon

Watercolour over pencil, heightened with  
stopping out and scratching out  
625 by 957 mm

### PROVENANCE

Sir William Forbes, 7<sup>th</sup> Baronet of Pitsligo (1773-1828), by whom acquired directly from the artist; by descent to his son Sir John Stuart Hepburn-Forbes, 8<sup>th</sup> Baronet of Pitsligo (1804-1866); by inheritance to his son-in-law Charles Trefusis, 20<sup>th</sup> Baron Clinton (1834-1904); thence by family descent to the present owner

### LITERATURE

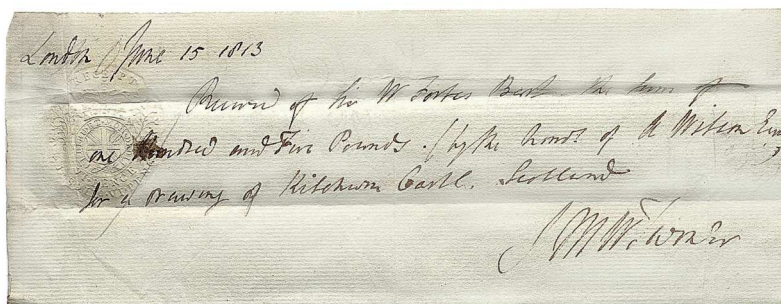
A. Graves, *The Royal Academy of Arts...*, London 1906, p. 35;  
A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg 1979, no. 345 (as untraced);  
A. Wilton, *Turner in his Time*, London 1987, p. 85;  
E. Shanes, *J.M.W. Turner, A Life in Art, Young Mr Turner, The First Forty Years 1775-1815*, New Haven and London 2016, p. 217

### ENGRAVED

by William Miller, 1847

£ 150,000-250,000

€ 175,000-292,000 US\$ 194,000-324,000



Turner receipt of payment

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Turner exhibited this monumental work at the Royal Academy Exhibition of 1802. He was twenty-seven years old and was in triumphant mood, having just been elected as the youngest ever full member of that august institution.

In 1813, the work was purchased by Sir William Forbes, 7<sup>th</sup> Baronet of Pitsligo (1773-1828) for the sum of £105, according to Turner's hand-written receipt, which survives in the National Library of Scotland (fig. 1). Extraordinarily, since then, it has remained to this day largely hidden from public view within the private collection of Sir William's descendants.

Sir William was a scion of an ancient Scottish clan and his father had been a leading Edinburgh banker. Sir William was also a banker and thus found himself in the position to build upon his family's already significant art collection. He became an avid supporter of contemporary British watercolourists and during the first two decades of the century, he acquired, as well as the present Turner, a number of important works by, amongst others, John Sell Cotman, John Varley and Thomas Girtin. Towards the end of his life, he also assembled a major collection of Old Master Paintings.

Turner painted this watercolour following his first tour of Scotland in 1801. In June of that year he confessed to the well-known diarist Joseph Farrington that he was exhausted and needed to escape the pressures of London. So, he first headed to Yorkshire where he rested and enjoyed one of his favourite pastimes, fishing. Feeling stronger, he then moved on up to Northumberland and entered Scotland at Berwick. From Edinburgh, he journeyed on to Glasgow, from where he reached Loch Awe by the middle of July. He then travelled on northeast to Tummel Bridge and Blair Atholl, before again turning south. He was at Gretna Green, on the

English boarder, by the beginning of August and was back in London at the end of that month.

Scotland had been a revelation and he told Farington that it was 'more picturesque than Wales - the lines of the mountains [being] finer and the rocks of larger masses'.<sup>1</sup> During his six weeks there he had drawn feverishly, filling eight sketchbooks and a large portfolio with impressions of the places he had visited. At Loch Awe he made a number of hasty studies of Kilchurn Castle in his *Scottish Lakes Sketchbook* and in the portfolio he placed a highly finished pencil drawing of the castle and loch from the same view-point as that of the present work.<sup>2</sup>

Kilchurn Castle lies at the northeastern end of Loch Awe in Glenorchy, Argyllshire. Built by Sir Colin Campbell (died 1475), it was for over three centuries the principal stronghold of the all-powerful Campbell clan. Some thirty years before Turner's visit, the family had moved its seat to Taymouth Castle, near Aberfeldy, whereupon Kilchurn had begun gradually to fall into ruin.

In the present work, Turner has positioned himself on a sandy beach beside the river Orchy, near where it flows into Loch Awe. Standing proud in the middle distance is Kilchurn, which, despite its great size, is dwarfed by the mighty slopes of Ben Cruachan. Although the landscape is wild and seemingly remote, Turner has filled it with human and animal activity. To the right, a group of fishermen, each wearing traditional kilts and bonnets, are busy tending to their boats. One is in the process of fishing. He is clearly having a good day, for not only is he holding a recently caught fish in his left hand, but, with his right, he is hauling in another! On the beach itself, a man relaxes on the sand, while to the left, cattle appear to adopt the same leisurely posture. Many birds can be seen, both close to the water's edge and high in the sky. In

the near foreground, one of them has spotted a mussel shell, perhaps discarded during the fisherman's lunch, and it swoops down to investigate. As the snaking curve of the river draws the eye back into the distance, bonfires and further groups of figures and livestock are revealed.

These details are fascinating to explore and enrich this watercolour enormously. However, in many ways, they play second fiddle to Turner's wonderful handling of light and atmosphere, which is both mesmerizing and ahead of its time. The central part of the immense sky is flooded with golden sunlight, which shimmers on the surface of the water and rebounds off the castle's crenulations. However, a stiff breeze is blowing and the weather is not settled. On the left, light rain is falling behind the castle, while on the right, a great storm approaches, its thunderous clouds casting dark shadows on the flanks of Ben Cruachan and its thick mists completely obscuring other parts of the mountain.

This watercolour, painted on the grandest of scales, shows both technical brilliance and supreme ambition on the part of the artist. Ian Warrell, a leading Turner scholar, goes so far as to suggest that this work sums up much of Turner's dynamic experimentation at this pivotal moment in his career.

As noted above, the work was acquired by Sir William Forbes, 7<sup>th</sup> Bt. in 1813 and astonishingly, it has remained with his descendants until this day. Its inclusion in this sale is therefore undoubtedly an event of considerable significance and provides collectors with an exceptional opportunity. We are grateful to Ian Warrell for his help when cataloguing this lot.

<sup>1</sup> E. Shanes, *op. cit.*, New Haven and London, 2016, p. 217

<sup>2</sup> Tate Britain, London: TB LVI 49 and TB LVIII-16









176

176

PROPERTY OF A LADY

## JOSEPH MALLORD WILLIAM TURNER, R.A.

London 1775 - 1851

### All Saints Church, Isleworth

Watercolour over pencil;  
inscribed verso, in a later hand: *This belonged to  
the late Philip H [ardwick]*  
274 by 385 mm

#### PROVENANCE

Thomas Hardwick (1752-1829);  
by family descent until Philip C. Hardwick, by  
1887;  
sale, London, Christie's, 9 April 1920, lot 147, bt.  
D.C. Thompson;  
with the Kennedy, Galleries, New York;  
Private Collection, America

‡ £ 10,000-15,000

€ 11,700-17,500 US\$ 13,000-19,400

#### EXHIBITED

London, Burlington House, 1887;  
London, Burlington Fine Arts Club, 1884

#### LITERATURE

Sir W. Armstrong, *Turner*, London 1902, p. 259;  
A. Finberg, *The History of Turner's Liber  
Studiosum*, London 1924, p. 251;  
E. Shanes, *Young Mr Turner (The First Forty  
Years)*, New Haven and London 2016, p. 20

Both the present watercolour and the work in  
the following lot were painted by Turner in 1789.  
Despite his youth - at the tender age of fourteen  
- Turner was by this time determined to become  
an artist and his father was already successfully  
selling his pictures from his barber's shop in  
Covent Garden. In 1789 Turner was busy. He left  
school and was employed by John Raphael Smith,  
a leading printmaker, to hand-colour mezzotint  
engravings in his thriving studio. That year he  
began an apprenticeship with the landscape  
painter, Thomas Malton (1748-1804) and - in the  
summer - he worked for the architect Thomas  
Hardwick (1752-1829), 'supplying skies and  
landscape surrounds for elevations drawings'.<sup>1</sup>

At the end of the year he applied to the Royal  
Academy Schools, to which he would gain entry  
early in 1790.

The present work was commissioned by Thomas  
Hardwick and is based on a pencil drawing that  
survives in the Turner Bequest in his so-called  
*Oxford Sketchbook*.<sup>2</sup> Turner depicts All Saints  
Church in the village of Isleworth, an ancient  
place which lies on the River Thames in present  
day west London. The church dates from the 14<sup>th</sup>  
century but was largely destroyed by a fire in  
1943. Turner shows the view from the river and  
has included a number of Thames barges, whose  
large sails and geometric rigging punctuate the  
complex composition. Eric Shanes described the  
watercolour as 'a small tour de force by a boy of  
fourteen', also noting that the work is Turner's  
earliest surviving nautical watercolour.<sup>2</sup>

Turner's watercolour: St Mary the Virgin at  
Wanstead (following lot) was also painted for  
Thomas Hardwick. Today, the village of Wanstead  
is part of north-east Greater London; however  
in the late 18<sup>th</sup> century it was very much a rural  
village. In 1787 Hardwick was commissioned to



177

177

build a new church there, to replace the medieval one shown in Turner's watercolour. His new church was finished in 1790, whereupon the old one was dismantled.

Framing his oval composition with trees, Turner portrays the dilapidated structure surrounded by fields and woodland. In the foreground a man digs a grave while another, who is elegantly dressed in a long blue coat and tall black hat, leans on a cane, observing. Although no preparatory drawing survives for this composition, the *Oxford Sketchbook* contains a pencil drawing by Turner of Hardwick's 'New Church' at Wanstead. The whereabouts of the finished watercolour of that composition is currently unknown.

Both these remarkable watercolours remained in the collection of Thomas Hardwick and his descendants until they were sold at Christie's in 1920. They have not appeared in public since.

<sup>1</sup> E. Shanes, *op. cit.*, New Haven and London 2016, p. 19

<sup>2</sup> *Oxford Sketchbook*, 1789, Turner Bequest II 4

<sup>3</sup> E. Shanes, *op. cit.*, New Haven and London 2016, p. 28

PROPERTY OF A LADY

## JOSEPH MALLORD WILLIAM TURNER, R.A.

London 1775 - 1851

### St Mary's Church, Wanstead

Watercolour over pencil;  
inscribed verso, in a later hand: *This belonged to the late Philip Hardwick*  
Oval; 299 by 422 mm

#### PROVENANCE

Thomas Hardwick (1752-1829);  
by family descent until Philip C. Hardwick, by 1887;  
sale, London, Christie's, 9 April 1920, lot 148, bt.  
D.C. Thompson;  
with the Kennedy, Galleries, New York;  
Private Collection, America

#### EXHIBITED

London, Burlington House, 1887

#### LITERATURE

Sir W. Armstrong, *Turner*, London 1902, p. 259;  
E. Shanes, *Young Mr Turner, The First Forty Years*, New Haven and London 2016, p. 19

‡ £ 10,000-15,000

€ 11,700-17,500 US\$ 13,000-19,400





178

178

PROPERTY OF A LADY

**PAUL SANDBY, R.A.**

Nottingham 1730 - 1809 London

**Ancient Beech Tree, Windsor Great Park**

Watercolour and bodycolour over pencil; signed with the artist's initials on the trunk of the tree: PS / 1797, bears signature lower left: Copley Fielding  
647 by 464 mm

**PROVENANCE**

Mrs M.M. Rowley;  
her sale, London, Christie's, 16 July 1974, lot 73

**EXHIBITED**

New York, The New York Public Library (1987-1988), Bloomington, Indiana University Art Museum (1988), The Chicago Historical Society (1988), *William Wordsworth and the Age of English Romanticism*, no. 185, p. 111, fig. 99 & p. 222, cat. no. 185

This large watercolour dates from 1797 and shows Paul Sandby, one of the founding fathers of English watercolour painting, at the height of his powers.

Responding to the 'picturesque' movement that was fashionable amongst intellectuals, artists and poets, Sandby painted a number of compositions of ancient woodland and spectacular trees during this period of his career. Often he found his subjects in Windsor Great Park where Thomas, his elder brother, was employed by the Royal Family in the lay-out of parts of the park, forest and the lake at Virginia Water. Paul was a frequent visitor to the Great Park and his son's *memoir* records that the forest was perhaps the greatest influence on his father's life.<sup>1</sup>

Dominating the composition is a majestic and ancient beech tree, whose massive branches 'snake and twist against the pale blue light'.<sup>2</sup> Sandby's powers of observation are remarkable and he has successfully captured the peculiar growth habits of this natural giant: from the 'dense foliage... [to the] lichens and mosses that attach themselves to the smooth, olive-grey bark'.<sup>3</sup> At the foot of the tree, a woodsman sleeps amongst the roots, having abandoned his cart, his picnic lunch and his axe.

The inclusion of the sleeping man not only reinforces a key 'picturesque' theme, that of the smallness of man within the mighty natural world, but also perhaps introduces the concepts of the peace and stability of old England at a time when war with revolutionary France made the future far from certain.

Impressive and large-scale compositions such as the present watercolour demonstrate how Sandby, one of the great artists from the Age of Enlightenment, anticipates the achievements of artists of the next generation, such as the emotionally charged tree studies of Samuel Palmer or the earthy romanticism of John Constable.

Comparable works by Sandby can be found in the Royal Collection, the Victoria and Albert Museum, London, the Nottingham City Museum and Galleries and the Yale Center for British Art, New Haven.

<sup>1</sup> P. Oppé, *Sandby Drawings at Windsor Castle*, London 1957, p. 1

<sup>2</sup> J. Wordsworth, M. Jaye and R. Woof, *William Wordsworth and the Age of English Romanticism*, New Brunswick 1987, p. 222

<sup>3</sup> J. Bonhill & S. Daniels, *Paul Sandby Picturing Britain*, London 2009, p. 230

**£ 10,000-15,000**

**€ 11,700-17,500 US\$ 13,000-19,400**





179

179

PROPERTY OF A GENTLEMAN

## GEORGE BARRET, THE YOUNGER

London 1767 - 1842

### Solitude: An Italianate Landscape with a Figure Reclining beneath Trees

Watercolour over pencil, heightened with  
bodycolour, scratching out, stopping out and gum  
arabic

647 by 1010 mm

#### PROVENANCE

Probably John Allnutt (1773-1863)

#### EXHIBITED

Probably London, The Old Water-colour Society,  
1833, no. 177

In this highly finished exhibition watercolour Barret presents, on an ambitious scale, a peaceful Arcadian landscape. His title, *Solitude*, suggests that he may have drawn inspiration from the second Canto of Lord Byron's *Childe Harold's Pilgrimage* (1812), that begins '*To sit on rocks, to muse o'er flood and fell / To slowly trace the forest's shady scene / Where things that own not man's dominion dwell / And mortal foot hath ne'er or rarely been...*'

According to an old inscription verso the work once belonged to the Allnutt family. The Allnutts had achieved great success in the wine trade during the 18<sup>th</sup> century. John Allnutt (1773-1863) was a friend and important patron of many contemporary artists, including Lawrence, Constable and Turner.

£ 5,000-7,000

€ 5,900-8,200 US\$ 6,500-9,100





180

180

PROPERTY OF THE DESCENDANTS OF MAJOR  
CLIVE BEHRENS (1871-1935)

## JOSEPH MALLORD WILLIAM TURNER, R.A.

London 1775 - 1851

Lake Como, looking south, possibly  
from the foot of the cliffs at Ca'  
Bianca, Italy

Grey wash over pencil  
236 by 365 mm

### PROVENANCE

Major Clive Behrens (1871-1935);  
by direct family descent to the present owner

This watercolour and that in the following lot show two views of Lake Como in Italy. The works date to the mid-1790s and were almost certainly painted at Dr Thomas Monro's 'academy' at 8 Adelphi Terrace, London. Monro was a Fellow of the Royal College of Physicians and an amateur artist. He was also a passionate collector, owning over five thousand works of art, ranging from Old Master paintings to late 18<sup>th</sup> century drawings by artists such as Gainsborough and Cozens. On Friday evenings, during the winter, he invited young artists into his home to copy from this collection. This 'academy' played a crucial role in Turner's development, for not only was he paid half-a-crown and given supper, but it also exposed him to a vast *cache* of material, which fired his imagination. In addition, it gave him the opportunity to meet regularly with his fellow artists.

Turner painted a number of watercolours of Como at this time. Three examples were sold on the 13<sup>th</sup> May 1881 at Christie's and one of those drawings was later presented to the British Museum.<sup>1</sup> The very early history of the present two works is unknown, however they have remained in the same family collection since at least the 1930s. We would like to thank Ian Warrell for his help when cataloguing this lot.

<sup>1</sup> *Lake of Como; view of the lake, with a town at the foot of mountains which surround the lake* (British Museum: 1915.0313.84)

**£ 12,000-18,000**

**€ 14,000-21,000 US\$ 15,600-23,300**



181

181

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PROPERTY OF THE DESCENDANTS OF MAJOR  
CLIVE BEHRENS (1871-1935)

**JOSEPH MALLORD WILLIAM  
TURNER, R.A.**

London 1775 - 1851

Lake Como, looking north to the  
village of Bellagio, Italy

Grey wash over pencil  
237 by 336 mm

**PROVENANCE**

Major Clive Behrens (1871-1935);  
by direct family descent to the present owner

**£ 12,000-18,000**

**€ 14,000-21,000 US\$ 15,600-23,300**



**JOSEPH MALLORD WILLIAM  
TURNER, R.A.**

London 1775 - 1851

**View from Ehrenbreitstein, Germany**

Watercolour and bodycolour over pencil, heightened with  
scratching out  
200 by 317 mm

**PROVENANCE**

Walter Fawkes (1769-1825);  
by descent to the Rev. Ayscough Fawkes (b. 1831);  
his sale, London, Christie's, 27 June 1890, lot 21, bt. Agnew's;  
by whom sold to H.G. Marquand on the same day;  
C.F. Martin, Montreal

**EXHIBITED**

London, Royal Academy, *Winter Exhibition*, 1899, loaned by the  
Rev. Ayscough Fawkes

**LITERATURE**

Sir W. Armstrong, *Turner*, London 1902, p. 251;  
A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg 1979,  
p. 376, no. 657 (as untraced);  
C. Powell, 'From Ehrenbreitstein returns from Obscurity',  
*Turner Society News*, Issue 119, Spring 2013, pp. 18 & 19

**£ 150,000-250,000****€ 175,000-292,000 US\$ 194,000-324,000**







Fig.1: J.M.W. Turner, *Ehrenbreitstein, or The Bright Stone of Honour and the Tomb of Marceau from Byron's Childe Harold*  
To be sold, London, Sotheby's, Old Master Paintings Evening Sale, 5 July 2017

In this superbly preserved watercolour Turner has positioned himself on the approach to Ehrenbreitstein, the great fortress at Coblenz that towers over the confluence of the Rhine and Mosel rivers. Unlike in his later oil painting *Ehrenbreitstein* (fig. 1), which is the highlight of this year's sale of Old Master Paintings, here he uses the 'lofty hill', as Dorothy Wordsworth described it, as a window onto the dramatic landscape below.<sup>1</sup>

From this vantage-point he looks southwards, up river, past the massive rocks and cliffs on which the fort was built, to the tree-covered hills that line the river for miles around and the island of Oberwerth. The foreground is composed of a stone shrine, a patchwork of crumbling buildings and multi-layered terraces. The scene is bathed in the soft, diffused light of the late afternoon sun, which hovers low in the sky. Turner has increased the sense of otherworldliness with his inclusion of a number of monks, both Dominican and Carmelite, dressed in their distinctive black and white habits.

The watercolour is one of fifty Rhineland views that Turner painted as a result of his sketching tour of 1817. With the fall of Napoleon in 1815 and the return, finally, of peace in Europe, this was Turner's first opportunity since 1802 to travel on the Continent. He left London on August 10<sup>th</sup> and after passing through Belgium, where he sketched some of the great cathedral cities and at the field of Waterloo, he reached Cologne on the banks of the Rhine by the middle of that month. For the next twelve days he travelled south to Mainz, a journey of some 120 miles which took him through scenery that was peppered with towering cliffs, dramatic ruined castles and pretty villages. He stayed at Coblenz for three nights, on the 21<sup>st</sup>, 22<sup>nd</sup> and 29<sup>th</sup> August and explored both the town and Ehrenbreitstein as comprehensively as he could. In his *Waterloo and Rhine sketchbook* he made a sketch in pencil from the same view-point as that of the present watercolour. (fig. 2)

It has long been said that Turner painted his fifty 'finished' Rhineland watercolours directly from nature, as the works are so full of life and spontaneity. However, due in part to the

large number of pencil drawings in Turner's tour sketchbooks that link directly to the finished compositions, Cecilia Powell has argued that he may well have painted them either in the evenings at the inns and lodgings he found himself staying in at night, or perhaps after he returned to England and was staying at Raby Castle in County Durham.<sup>2</sup>

According to Walter Thornbury, Turner's first biographer, soon after his return to England, Turner travelled up to Farnley Hall in Yorkshire to stay with his great friend and leading patron Walter Fawkes (1769-1825). Tradition has it that even before he had taken off his great-coat, 'Turner produced the Rhine drawings [the finished watercolours] from his breast pocket.'<sup>3</sup> Fawkes was evidently much impressed, for he acquired the entire lot, all fifty of them, for the sum of £500.

Turner's Rhineland watercolours remained in the Fawkes family until Ayscough Fawkes offered thirty of the landscapes at his sale at Christie's on the 27 June 1890. The series is now widely scattered, the largest single group (seven drawings) belonging to the British Museum.<sup>4</sup>

The present work was sold as lot 23 in the 1890 sale and was acquired by the celebrated art dealers Agnew's for £150. For the next 123 years it remained hidden from view and Andrew Wilton described it as 'untraced' in his 1979 *catalogue raisonné*. It was not until 2013 that it re-surfaced, much to the excitement of Turner scholars.

Turner was to travel up and down the Rhine many times during the course of his long career and Ehrenbreitstein became one of his most iconic subjects. The present work, with its masterly execution, its beautiful colouring and magical lighting, is particularly powerful as, dating from the seminal 1817 tour, it sees Turner reacting to the great fortress and the Rhineland countryside for the very first time. We are grateful to both Cecilia Powell and Ian Warrell for their help when cataloguing this lot.

<sup>1</sup> Journals of Dorothy Wordsworth, Ed., E. de Selincourt, 1941, vol. II, pp. 48-9

<sup>2</sup> C. Powell, *Turner's Rivers of Europe*, London 1991, p. 32

<sup>3</sup> *Ibid.*, p. 34

<sup>4</sup> K. Sloan, *J.M.W. Turner, Watercolours from the R.W. Lloyd Bequest to the British Museum*, London 1998, pp. 60-75



Fig.2. View up the Rhine from Ehrenbreitstein and part of the fortress: *Waterloo and Rhine Sketchbook* (Tate Britain TBCLX 52V)







PROPERTY OF A NOBLEMAN

## LADY ELIZABETH KEITH HEATHCOTE, NÉE LINDSEY

fl. 1815 - 1825

### Twelve drawings of Queen Victoria as a child

including Princess Victoria riding a chair; Princess Victoria with a ball; Princess Victoria climbing a miniature chair; Princess Victoria and her nurse playing hide and seek; Princess Victoria seated amongst seashells holding a pen; Princess Victoria stroking a poodle; Princess Victoria riding a donkey; Princess Victoria seated on her nurse's lap; Princess Victoria with a dancing doll; Princess Victoria with a toy rabbit; Princess Victoria with Elizabeth Anne Heathcote with a flower crown; Princess Victoria taking tea with her nurse  
Each watercolour and pencil;

one inscribed *verso*: *Princess... poem / writing to Charlotte to come here / Oct*; one inscribed and dated *verso*: *... Elizabeth for / I am going away tomorrow / Oct 2 1822*

Each circa 115 by 76 mm

(12)

#### PROVENANCE

By descent within the artist's family to Major Gresley;

Adeline Edwards, by 1897;

sale, London, Christie's, 16 November 2006, lot 181;

where acquired by the present owner

#### LITERATURE

A. Edwards, 'A Peep at the Queen in Infancy', *The Lady's Realm*, London 1897, vol. II, pp. 135-138

The twelve drawings in this lot were drawn by Lady Elizabeth Keith Heathcote, the eldest daughter of Alexander, 23<sup>rd</sup> Earl of Crawford and 6<sup>th</sup> Earl of Balcarres. She was a talented amateur artist who, early in life, is thought to have taken lessons from Thomas Gainsborough.

In 1815 she married Richard Edensor Heathcote (1780-1850) and their daughter, Elizabeth Anne, became an intimate childhood friend of the future Queen. The drawings were made in 1822 while she was staying with the Royal Family at Ramsgate on the Kent coast. Each image is charming and the works offer a rare glimpse into the early life of the future Queen and Empress.

£ 12,000-18,000

€ 14,000-21,000 US\$ 15,600-23,300







## JOSEPH MALLORD WILLIAM TURNER, R.A.

London 1775 - 1851

### Malmesbury Abbey, Wiltshire

Watercolour over pencil, heightened with bodycolour, stopping out and scratching out  
288 by 414 mm

#### PROVENANCE

Probably Thomas Tomkison (c. 1764-1853);  
H.A.J. Munro, of Novar (1794-1864);  
his sale, London, Christie's, 6 April 1878, lot 93, bt. Vokins;  
J. Grant Morris,  
sale, London, London, 23 April 1898, lot 63, bt. Agnew's;  
with Agnew's, London;  
R.E. Tatham;  
C. Hiltermann;  
sale, London, Christie's, 14 June 1977, lot 151, bt. Oscar & Peter  
Johnson;  
with Oscar & Peter Johnson Ltd. London;  
Private Collection, Britain

#### EXHIBITED

London, Moon, Boys, and Graves Gallery, 1833, no. 40;  
London, Guildhall, *Pictures and Drawings by J.M.W. Turner and  
some of his Contemporaries*, 1899;  
London, Agnew's, *Exhibition of Water-Colour Drawings by  
Turner, Cox and De Wint*, 1924, no. 40

#### LITERATURE

Sir W. Armstrong, *Turner*, London 1908, pp. 187 & 265;  
W.G. Rawlinson, *The Engraved Work of J.M.W. Turner, R.A.*,  
London 1908, vol. I, p. 130;  
A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg 1979,  
p. 394, no. 805;  
E. Shanes, *Turner's Picturesque Views in England and Wales  
1825-1838*, London 1983, p. 28, cat. no. 20;  
E. Shanes, *Turner's England 1810-38*, London 1990, p. 182,  
no. 152;  
I. Warrell, *Turner's Wessex, Architecture and Ambition*, London  
2015, pp. 132-4, fig.130

#### ENGRAVED

by J.C. Varrall, 1829, for Heath's *Picturesque Views in England  
and Wales*

£ 200,000-300,000

€ 234,000-350,000 US\$ 259,000-388,000



Fig.1. J.M.W. Turner, *Malmesbury Abbey, Wiltshire*, 1798,  
Tate Britain, XXXVIII I

This watercolour dates to *circa* 1827 and shows Malmesbury Abbey from the north, on a glorious summer's morning. It is still very early and although the great ruins are already bathed in a golden light, in the valley below, a blue/grey mist can be seen rising off the cool waters of the River Avon. The foreground is flooded with light and while, to the right, cattle warm themselves in the sun, to the left, a milkmaid is held in conversation by an admirer. Turner adds to the subtle drama of this meeting by including two children, who seem to be spying on the couple from the nearby bushes.

This celebrated watercolour was among the first works to be engraved for Charles Heath's publishing project *Picturesque Views in England and Wales*. In February 1825, Heath wrote enthusiastically to a friend 'I have just begun a most splendid work [with] Turner the Academician. He is making me 120 drawings of England and Wales – I have got four and they are the finest things I ever saw... I mean to have them engraved by all the first Artists.'<sup>1</sup> The publication was to be produced in parts and the first tranche was ready by March 1827. *Malmesbury* was engraved in 1829 by J.C. Varrall and included in the fifth volume. In the summer of 1833, Heath organised an exhibition of sixty-six watercolours from the series, including the present work, at the Moon, Boys and Graves Gallery at 6 Pall Mall, London. After a soirée one evening at the gallery, *The Times* reported that 'two hundred artists and literati'<sup>2</sup> had been present and it was also noted that 'Turner himself was there, his coarse, stout person, heavy look and homely manners contrasting strangely with the marvellous beauty and grace of the surrounding creations of his pencil.'<sup>3</sup> Despite the critical success of the exhibition, the engravings were unprofitable for Heath. By 1836 he had decided to reduce the number of prints to ninety-six and in 1838 the project was abandoned all together.

Malmesbury Abbey lies about thirty miles to the north-east of Bristol and the 12<sup>th</sup> century ruins had captivated Turner since his first visit, aged only sixteen, in 1791. He was to return there the following year and once again in 1798. On that last occasion, he made a detailed pencil drawing of the abbey from a distance in his *Hereford Court Sketchbook* and it would seem that that sheet provided the starting point for the present work.<sup>4</sup> (Fig.1)

In *Malmesbury Abbey*, Turner is working at the very height of his creative powers and the watercolour demonstrates the dazzling effects and techniques that he had perfected by the middle of the 1820s. Above all, his sense of colour is exquisite and the refined combination of pinks, yellows, greens and blues anticipates those great masters of the second half of the 19<sup>th</sup> century: the French Impressionists.

This work has a long and interesting provenance. Its first owner was probably Thomas Tomkison (c.1764-1853), a celebrated piano maker, who had known Turner since their boyhood in Covent Garden.<sup>5</sup> According to the original catalogue of the 1833, Moon, Boys and Graves Gallery exhibition, alongside *Malmesbury*, Tomkinson [sic] also owned another four watercolours from the England and Wales Series.<sup>6</sup> The work later belonged to the legendary Turner collector, Hugh Munro of Novar (see lot 191 for more details), before gracing several other distinguished collections. It last appeared at auction in June 1977.

We are grateful to Ian Warrell and Cecilia Powell for their help when cataloguing this work.

<sup>1</sup> E. Shanes, *lit.op.cit.* p. 13

<sup>2</sup> E. Shanes, *lit.op.cit.*, p. 16

<sup>3</sup> *Ibid*

<sup>4</sup> Tate Britain TB XXXVIII 1

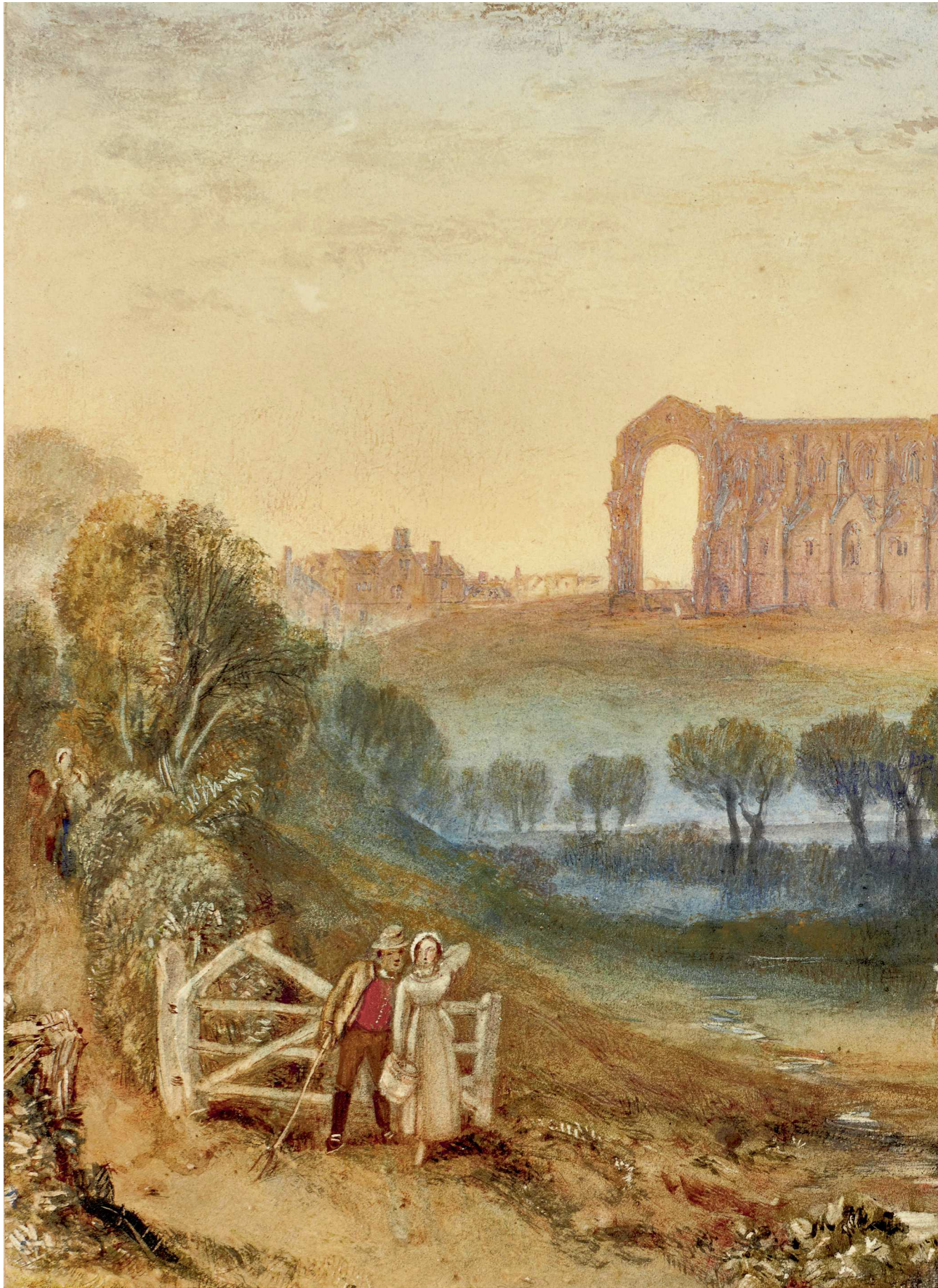
<sup>5</sup> The spelling of the name Tomkison varies throughout the literature. Sometimes it is spelt: Tomkison, on other occasions: Tomkinson and on others: Tomiknon.

<sup>6</sup> E. Shanes, *lit. op. cit.*, p.157

















185

185

PROPERTY OF A LADY

## JOHN SELL COTMAN

Norwich 1782 - 1842 London

### Remains of an Ancient Chapel in the Castle of Caen, Normandy

Grey wash over pencil;  
signed lower left: *J.S. Cotman. 1819.*, inscribed  
lower left: *Remains of an Ancient Chapel in the  
Castle of Caen*

#### ENGRAVED

for *Architectural Antiquities of Normandy*, 1822  
230 by 339 mm

This previously unrecorded drawing was engraved and included in Cotman's important publication *Architectural Antiquities of Normandy*, published in 1822. Cotman made three tours of Normandy, in 1817, 1818 and 1820 and he spent more time in Caen than any other place. In this work, which is conceived in his typical clear light and refined technique, Cotman includes charming details such as four cannons that, with time, have sunken into the earth, and two men, on the right, who can be seen hauling away a heavy piece of masonry.

£ 2,500-3,500

€ 2,950-4,100 US\$ 3,250-4,550



186 actual size

186

PROPERTY OF A GENTLEMAN

## JOHN CONSTABLE, R.A.

East Bergholt, Suffolk 1776 - 1837 Hampstead

### Windmill with Storm Clouds

Pen and black ink, heightened with scratching out  
75 by 119 mm

#### PROVENANCE

Probably with Leggatt Brothers, London, 1899;  
H.A. Sutch;  
with Leggatt Brothers, London, 1952;  
sale, Cambridge, Cheffins Fine Art, 5 March 2014,  
lot 428;  
from where acquired by the present owner

#### EXHIBITED

Probably London, Leggatt Brothers, 1899,  
unknown number

This drawing dates to the early 1830s and shows Constable tackling two of his favourite themes: the British weather and windmills. With a masterful combination of black ink and scratching out, Constable conjures up a powerful image, which is alive with wind, rain, light and cloud. In the foreground to the right, stands a solitary figure who, in contrast to everything else, is motionless.

Other examples of Constable employing this expressive and *avant garde* technique can be found in the Victoria and Albert Museum, London.<sup>1</sup>

<sup>1</sup> I. Fleming-Williams, *Constable and his Drawings*, London 1990, pp. 278 & 9, figs. 247 & 248

£ 10,000-15,000

€ 11,700-17,500 US\$ 13,000-19,400





187 four of eight

187

PROPERTY OF THE DESCENDANTS OF JAMES ANDREW BROUN-RAMSAY, 1<sup>ST</sup> MARQUESS OF DALHOUSIE K.T. P.C. (1812-1860)

## NORTHERN INDIAN SCHOOL

Circa 1850

A collection of eight portraits of birds seen in their native habitats

including a pair of Kalij Pheasants; a pair of Koklass Pheasants; probably a Snow Partridge; probably a Chukar; probably a Lesser Florican Bustard; and possibly a pair of Jays  
Each watercolour over pencil, heightened with bodycolour and gum arabic, all on J. Whatman wove paper, three watermarked: 1850; each numbered verso, one inscribed in Hindi  
Largest 512 by 335 mm  
(8)

### PROVENANCE

James Andrew Broun-Ramsay, 1<sup>st</sup> Marquess of Dalhousie K.T. P.C. (1812-1860), thence by family descent

These watercolours show eight colourful and exotic birds that are native to India. They were acquired, and perhaps commissioned, by James, 1<sup>st</sup> Marquess of Dalhousie, while he served as Governor-General of India between 1847 and 1856.

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400



188

188

PROPERTY OF A GENTLEMAN

**WILLIAM CALLOW, R.W.S.**

Greenwich 1812 - 1908 Great Missenden

### Lake Como, Italy

Watercolour over pencil, heightened with bodycolour;  
signed lower centre: *W. Callow / 1842*  
346 by 904 mm

#### EXHIBITED

Probably, London, The Old Water-colour Society,  
1842 (as *View of Como*)

This grand watercolour, which is painted on an impressive scale, is dated 1842. This was an important moment in the career of the young artist. Between 1829 and 1841, he had lived in Paris, where he had built up a considerable reputation. His position in French society had been secured when, in 1834, he was appointed 'official drawings master' to Princess Clementine of Orleans. In 1841, he decided to leave the relative safety of royal patronage and return to London, where he had been successfully exhibiting at the annual Old Water-colour Society exhibition since 1838.

In 1842, Callow's first full year back in England, he submitted seven works to the exhibition. Amongst these was a picture entitled *View of Como*<sup>1</sup> and it is quite possible that the present watercolour and that are one and the same.

In the autumn of 1840, Callow had made his first visit to Italy. It was an extensive tour, which took him to many major cities, including Venice and Rome. He reached Lake Como soon after crossing the Alps at Geneva and in his autobiography, he described passing a number of enjoyable days there, exploring the lake by boat and sketching 'all the next day' at the shore-side village of Como itself.<sup>1</sup> At Birmingham City Art Gallery, there is a fine 'on-the-spot' pencil drawing of the lake and town, which must have acted as a prototype for the present work.

<sup>1</sup> H.M. Cundall, Ed., *William Callow, An Autobiography*, London 1908, p. 76

£ 10,000-15,000

€ 11,700-17,500 US\$ 13,000-19,400





189 one of 25  
actual size

189

PROPERTY OF THE DESCENDANTS OF JOHN  
SMALLMAN

## JOSEPH POWELL

London 1780 - 1834

### An Album - A Series of Views of the Town of Bridgnorth and village of Quatford, Shropshire

including Bridgnorth from the Knoll-sands; Bridgnorth Bridge; Bridgnorth from the town mills; Bridgnorth approaching from Hermitage Hill; Phillis's Bower, Bridgnorth; Bridgnorth from the Hermitage Rock; the New Road Bridgnorth; Bridgnorth approaching from Stanley Hall; the Grammar School; Bridgnorth from St James' Meadow; The High Rock near Bridgnorth; The Town Mills and Pendlestone Rock Bridgnorth; Pendlestone Rock near Bridgnorth; Quatford from the ferry; Quatford approaching from

Kidderminster; Danish Camp Quatford; Quatford approaching from Bridgnorth; Quatford from the Witches Bank; Quatford from the churchyard; Quatford Castle from Walden Dingle; Quatford Castle from the cliff meadows; Quatford Castle approaching from Bridgnorth; Quatford Castle from the foot of the Danish Camp; Quatford Castle from Sladeford Meadows; the Watch Tower, Quatford Castle

Twenty-five, each watercolour over pencil, some with touches of bodycolour and stopping out, all bound into an original album, finely decorated with gilded and tooled leather; twenty signed, the album pages inscribed with locations and dated between 1828 and 1830, further inscribed on a title page: *A SERIES OF VIEWS / OF THE TOWN OF BRIDGNORTH / AND VILLAGE OF QUATFORD / DRAWN FOR MR. J. SMALLMAN. / IN 1828. 1829. 1830 / BY J. POWELL ESQ. / PRESIDENT OF THE ASSOCIATION OF PAINTERS / IN WATER COLOUR*

The Watercolours: 75 by 114 mm; The Album: 303 by 242 mm

#### PROVENANCE

Commissioned by John Smallman, circa 1828; by family descent to the present owners

The landscapes in this beautifully preserved album depict the picturesque villages of Bridgnorth and Quatford, which lie in Shropshire, close to the Welsh board. They were painted between 1828 and 1830 for John Smallman, Mayor of Bridgnorth. He was an architect, who built and subsequently lived in Quatford Castle.

Although Joseph Powell was born and raised in London, he had family connections with Hereforeshire and Worcestershire. He often painted there and a sketchbook, signed 'J. Powell, Salop, Bridgnorth,' survives in the Victoria and Albert Museum. In 1831, he became the first President of the New Society of Painters in Water Colours.

£ 3,000-5,000

€ 3,500-5,900 US\$ 3,900-6,500



190

190

PROPERTY OF A LADY

**DAVID COX, R.W.S.**

Birmingham 1783 - 1859

**Lancaster Sands: Evening; figures  
returning from Ulverston Market**

Watercolour over pencil, heightened with  
bodycolour, scratching out, stopping out and gum  
arabic  
597 by 845 mm

**PROVENANCE**

Sale, London, Christie's, 8 June 1999, lot 159;  
with Agnew's, London;  
where acquired by the late owner

Cox first saw the vast expanse of sand which  
stretches across the head of Morecambe Bay  
during a visit to Lancaster and Ulverston in July  
1834 and he was to return there in both 1835 and  
1840. This exposed landscape, on the west coast  
of England, was to provide him with a subject  
that, today, is considered to be among his most  
celebrated.

The present work dates to the mid 1830s and  
shows the view from the Lancaster shore, looking  
west towards Ulverston and the mountains of  
Cumbria. It is the end of the day and with the tide,  
on this occasion, seemingly of no danger, cattle,  
horseman and carts can be seen carefully  
picking their way across the sands. In the  
foreground, Cox portrays a group of market goers  
who, having made the journey, are relaxing on the  
higher ground. The golden evening light only adds  
to the overriding sense of peace and calm.

**£ 25,000-35,000**

**€ 29,200-40,900 US\$ 32,400-45,300**



SOLD ON BEHALF OF THE CHAPTER OF LICHFIELD  
CATHEDRAL TO ASSIST THE CATHEDRAL'S WORK AND  
MISSION

## JOSEPH MALLORD WILLIAM TURNER, R.A.

London 1775 - 1851

Lichfield Cathedral, Staffordshire

Watercolour over pencil, heightened with bodycolour, stopping  
out and scratching out  
287 by 436 mm

### PROVENANCE

H.A.J. Munro, of Novar (1794-1864);  
his sale, London, Christie's, 6 April 1878, lot 80, bt. Agnew's;  
Sir E.H. Scott;  
sale, London, Sotheby's, 19 June 1940, lot 30, bt. The Fine Art  
Society;  
with The Fine Art Society, London;  
sale, London, Sotheby's, 14 November 1962, lot 55, bt.  
Grenfell;  
Professor Schnabel;  
sale, London, Sotheby's, 19 November 1992, lot 151, bt.  
Agnew's;  
with Agnew's, London;  
by whom sold to the late owners

### EXHIBITED

London, Lefevre Gallery, *Important 19<sup>th</sup> and 20<sup>th</sup> Century Works  
of Art*, 1983, no. 27;  
Lichfield, Lichfield Cathedral, *Mr Turner Comes to Lichfield*,  
April-June 2017

### LITERATURE

Sir W. Armstrong, *Turner*, London 1902, p. 261;  
A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg 1979, p.  
403, no. 882;  
E. Shanes, *Turner's Picturesque Views in England and Wales  
1825-1838*, London 1983, p. 155, no. 103;  
E. Shanes, *Turner's England 1810-38*, London 1990, p. 227, no.  
193

£ 300,000-500,000

€ 350,000-585,000 US\$ 388,000-650,000

















Fig.1. J.M.W. Turner, *Lichfield Cathedral from the South West*, 1794, Tate Britain TBXXII L

In this large watercolour, which dates to *circa* 1832, Turner presents the viewer with a rich, dramatic and complex composition. Standing at the south-western edge of the 'Minster Pool' he looks directly across the expanse of water, which is alive with a multitude of colours and reflections. The landscape is dominated by the mighty cathedral that towers over the chimneys of the other buildings that populate the close.

It is early evening and although strong sunlight has turned the ancient stones of the buildings a combination of molten reds, oranges and golds, by contrast, the sky is heavy with threatening blue/black clouds. A storm is approaching and the double rainbow - that Turner conceives as two bursts of white light - indicate that rain is not far off. The sky is a vortex of changing shapes and movement and the impression that there is a high wind is reinforced by the figures in the foreground. To the left, a group of washer-women hurriedly gather up their laundry, while to the right, a pair of children and their small dog scamper for cover before the weather closes in.

The cathedral town of Lichfield lies in the south of 'the Black Country' in the county of Staffordshire. It has been the religious centre of that region since the late 7<sup>th</sup> century. The existing cathedral was begun in the last decade of the 12<sup>th</sup> century and building work continued for at least the next 130 years. It is, in fact, one of Britain's smaller cathedrals and is unique in that it features three spires. Throughout its long history the building has suffered disaster, such as the collapse of the main spire in 1646. There were also a number of significant periods of restoration.

Turner first visited Lichfield in 1794, coincidentally, while the architect James Wyatt was completing his seven year restoration project, to rebuild the main spire. Turner took the opportunity to make a detailed pencil drawing of the cathedral, excluding Wyatt's scaffolding, as with the present work, from the south-west.<sup>1</sup> (fig. 1)

He returned to the city once again in 1830, while on a summer sketching campaign in the midlands. On that occasion, he used his so-called *Kenilworth Sketchbook*<sup>2</sup> to record a number of rapidly executed pencil studies of the cathedral and its surroundings. As he drew nearer to creating the present watercolour, he experimented with compositional ideas and

two 'colour beginnings,' dating to *circa* 1832, survive in the Turner Bequest at Tate Britain.<sup>3</sup> (fig. 2)

Although the present work was not engraved, its size, technique and subject matter suggest that Turner painted it in connection with his celebrated project with the publisher Charles Heath: *Picturesque Views of England and Wales*. In February 1825 Heath wrote excitedly to a friend 'I have just begun a most splendid work 'with Turner the Academician. He is making me 120 drawings of England and Wales - I have got four and they are the finest things I ever saw.'<sup>4</sup>

In *Lichfield*, Turner successfully juxtaposes the majestic solidarity of the medieval cathedral against the ephemeral nature of the British weather. To achieve this, he deployed his full arsenal of painterly techniques and as a result, the work demonstrates the extent of his utter mastery of the medium of watercolour by this date in his career. He uses underlying broad watercolour washes as a platform on which to build upon. A complex network of tiny brush-strokes enables him to pick out fine details, such as intricate masonry, billowing clouds and watery reflections in the Minster Pool. His groups of figures come alive through a combination of bold gouache and stopping out - a sponging away of pigment to increase the sense of weight, texture and contrast. Finally, he achieves dramatic highlights, such as sunlight on the surface of the water and the two brilliant rainbows, by scratching at the surface of the sheet itself with his thumbnail or a knife.

This work has a long and distinguished history. Perhaps its most celebrated owner was Hugh Munro of Novar who, at around the time that Turner painted this work, was to become one of his most important and influential patrons. The pair were also great friends and it was Munro who financed the artist's journey to Venice in 1833 and who travelled with him in 1836 through France, Switzerland and Italy. In all Munro was to own over a hundred watercolours by Turner. In 1854, these were studied by the art historian, Dr Waagen, who described the collection as 'a perfect treasury.'<sup>5</sup>

<sup>1</sup> Turner Bequest XXII L

<sup>2</sup> *Kenilworth Sketchbook*, particularly D22068 & CCXXXVIII 50a

<sup>3</sup> Turner Bequest CCLXIII 93 and CCLXIII 99

<sup>4</sup> E. Shanes, *op. cit.*, p. 13

<sup>5</sup> G.F. Waagen, *Treasures of Art in Great Britain*, London 1854, vol. II, p. 141



Fig.2. J.M.W. Turner, *Lichfield Cathedral, 'Colour Beginning'*, *circa* 1832, Tate Britain TB CCLXIII 93







PROPERTY OF A GENTLEMAN

**JOSEPH MALLORD WILLIAM  
TURNER, R.A.**

London 1775 - 1851

**Rhodes, Greece**Watercolour over pencil, heightened with pen and red ink and bodycolour  
128 by 200 mm**PROVENANCE**John Ruskin (1819-1900);  
L.B. Mozley;  
his sale, London, Christie's, 27 May 1865, lot 182;  
J. Leigh Clare;  
his sale, London, Christie's, 28 March 1868, lot 101 (bt. Cox);  
W.G. Raphael;  
by family descent until;  
sale, New York, Sotheby's, 27 January 2010, lot 99;

European Private Collection

**Engraved:**by S. Fisher, 1835, for W.E. Finden's *Illustrations of the Bible*, 1835-36 (R. 595)**LITERATURE**Sir W. Armstrong, *Turner*, London 1902, p. 273;  
W.G. Rawlinson, *The Engraved Works of J.M.W. Turner*, London 1908-13, vol. II, p. 311, no. 595;  
A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg 1979, p. 450, cat. no. 1259  
M. Omar, *Turner and The Bible*, Oxford 1981, p. 40, cat. no. 24 (engraving illustrated);  
M. Omar, *J.M.W. Turner and the romantic vision of the Holy Land and the Bible*, London 1996, p. 124 (engraving illustrated)

In this wonderfully atmospheric watercolour, through a combination of light, colour and fine detail, Turner seems to have bought the port of Rhodes to life.

Turner's view shows the ancient walled city bathed in strong sunlight. In the foreground, three women in Greek dress congregate around a large well, the water for which appears to be pumped by the figure on the extreme left of the composition. One of the women reclines lazily upon the flagstones, resting her arm on a water jug. To her right a man, perhaps on his way to a market, can be seen surrounded by a large number of jugs and vases. Behind these figures, Turner leads the eye down the hill to the walls, towers and harbour of the city. The tall tower at the left-hand side of the harbour's entrance occupies the place where one of the seven wonders of the world, the Colossus of the Sun, once stood. Beyond the sea, which is dotted with tiny sailing boats, lies the coast of Asia Minor and the mountains of Caramania.

This watercolour is one of twenty-six works that Turner drew between 1833 and 1836 for Finden's *Illustrations of the Bible*. On studying these watercolours, John Ruskin described them as 'quite unrivalled examples of his richest executive power on a small scale'.<sup>1</sup> W.G. Rawlinson, in his book on Turner's engraved work, described them as 'strikingly poetical'.<sup>2</sup>

The Finden brothers employed two other artists to create designs for this publication; Clarkson

Frederick Stanfield, R.A. and Sir Augustus Wall Callcott, R.A. Like Turner, they had never travelled to the Holy Land or the eastern Mediterranean. As a result the three professional artists relied on sketches made mainly by amateur artists to provide the basis of their work. The present watercolour was based upon a drawing by Sir Charles Barry (1795-1860) who had conducted an extensive Grand Tour to the Near East between 1817 and 1820.

Despite relying on another artist's sketches in order to carry out this commission, John Ruskin was adamant that Turner produced works that were far more than mere copies. He wrote: 'of one thing I am certain, Turner never drew anything that could be seen, without having seen it. That is to say that though he would draw Jerusalem from someone else's sketch, it would be nevertheless, entirely his own experience of ruined walls'.<sup>3</sup><sup>1</sup> E.T. Cook and A. Wedderburn, Ed., *The Works of John Ruskin*, London 1903-1912, XIII, p. 447<sup>2</sup> W.G. Rawlinson, *The Engraved Work of J.M.W. Turner*, London 1908-13, vol. 1, pl. VIII<sup>3</sup> E.T. Cook and A. Wedderburn, Ed., *op. cit.*, London 1903-1912, XII, p. 42**£ 70,000-90,000****€ 82,000-105,000 US\$ 90,500-117,000**







193

193

PROPERTY OF A LADY

## WILLIAM CALLOW, R.W.S.

Greenwich 1812 - 1908 Great Missenden

### Tours, on the Loire, France

Watercolour over pencil, heightened with scratching out and touches of bodycolour  
266 by 489 mm

#### PROVENANCE

Mrs P.E.H. Sanson;  
her sale, London, Sotheby's, 13 March 1980,  
lot 159;  
from where acquired by the present owner

#### LITERATURE

H.M. Cundall, *William Callow, R.W.S., An Autobiography*, London 1908, illustrated in colour opposite page 14

This detailed watercolour is connected with Callow's walking tour in France, carried out with a German friend, Herr Soherr, in the summer of 1836. The pair set off from Paris on the 6<sup>th</sup> June and travelled along the River Loire. They arrived at Tours on the 17<sup>th</sup> June.

An on-the-spot study for this watercolour was sold in these rooms on 26<sup>th</sup> March 2004, lot 121, while there is another finished view of the town, seen from a different angle, in the Castle Museum, Nottingham.<sup>1</sup>

<sup>1</sup> J. Reynolds, *William Callow*, London 1980, pl. 22

£ 5,000-8,000

€ 5,900-9,400 US\$ 6,500-10,400



194

194

PROPERTY OF A LADY

## JOHN RUSKIN

London 1819 - 1900 Brantwood

### Ariccia, near Rome

Watercolour over pencil, heightened with touches of bodycolour, on blue paper  
340 by 470 mm

#### PROVENANCE

With Agnew's, London;  
from where acquired by the present owner

In 1840, following a bout of poor health, Ruskin was encouraged by his doctors to take a holiday in Italy. In September of that year he set out with his parents on a tour which was to last nine months. During the course of his travels, Ruskin made a series of large drawings on blue paper, near Rome, in the eternal city itself, in Naples, at Amalfi, Salerno and elsewhere. The present drawing, shows the Chigi Palace and Bernini's church of Santa Maria dell' Assunzione at Ariccia in the Roman Campagna.

‡ £ 8,000-12,000

€ 9,400-14,000 US\$ 10,400-15,600





195

195

PROPERTY OF A LADY

**DAVID COX, R.W.S.**

Birmingham 1783 - 1859

**Peat Gatherers, North Wales**

Watercolour and bodycolour  
273 by 375 mm

**PROVENANCE**

Edwin Bullock, Harborne House, Harborne;  
his sale, London, Christie's, 21 May 1870, lot 234,  
bt. Crichton;  
Patrick Payne, Warwickshire, by 1966;  
sale, London, Christie's, 18 November 1980, lot  
154;  
from where acquired by the present owner

**EXHIBITED**

London, Old Water-colour Society, 1854, no. 304

**LITERATURE**

N. Neal Solly, *Memoir of the Life of David Cox*,  
1873, pp. 232, 285-6, 326

This impressive watercolour may be the one referred to in a letter written on the 10<sup>th</sup> March 1856 'Dear Cox.... I wonder who bought the 'Peat Gatherers', which is the grandest picture I have ever seen by you or any one. How you came to give such a high character to those two women with the black hair I cannot conceive, except that I have often said, you don't draw with your fingers, but with your mind. The landscape is as wild and as true to nature as anything Turner, Poussin, or Salvator ever did.... it made the tears come into my eyes to think that you had done such a good thing.'<sup>1</sup>

<sup>1</sup> N. Solly, *Memoir of the Life of David Cox*, London 1973, 285-6

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400



196

196

PROPERTY OF A LADY

## GEORGE RICHMOND, R.A.

Brompton 1809 - 1896 London

### A Convolvulus at Shoreham

Pen and brown ink and watercolour, heightened with bodycolour;

signed and inscribed lower centre: *Shoreham*

1827 GR

183 by 121 mm

#### PROVENANCE

With Agnew's, London;  
from whom acquired by the present owner

Richmond made this watercolour during a period when he was most influenced by William Blake and Samuel Palmer. In 1826 Palmer had left London and settled in the village of Shoreham in Kent. This village soon became the headquarters of a group of like minded artists and thinkers that

included George Richmond. Calling themselves the 'Ancients', the friends lived a simple life, where they 'painted and engraved and discussed religion and literature.'<sup>1</sup>

<sup>1</sup> R. Lister, *George Richmond*, London 1981, p. 15

± £ 5,000-8,000

€ 5,900-9,400 US\$ 6,500-10,400





197

197

PROPERTY OF A LADY

## EDWARD LEAR

London 1812 - 1888 San Remo

Helicon and Lake Copais from the mountains above Kokhino on the way to Thebes, Greece

Pen and brown ink and watercolour over pencil; inscribed with the title and the artist's colour notes

### PROVENANCE

With Spink, London;  
by whom sold to the present owner

Lear drew this watercolour during his first visit to Greece in June and July 1848. Upon his arrival in Thebes he wrote to his sister, Ann, that 'its situation and the view over the vast plain to Mount Parnassus and Helicon are most surprisingly beautiful.'<sup>1</sup>

<sup>1</sup> V. Noakes, *Edward Lear, Selected Letters*, Oxford 1988, p. 81

± £ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400



198

198

PROPERTY OF A GENTLEMAN

## EDWARD LEAR

London 1812 - 1888 San Remo

### Syra, Greece

Pen and brown ink and watercolour over pencil; inscribed and dated lower left: *Syra, Oct<sup>r</sup> 4 1856*, further inscribed with the artist's colour notes 301 by 500 mm

Edward Lear travelled extensively throughout Greece in the 1850s and 1860s and his watercolours are an important visual record of a nation in a state of transition from the period of Ottoman rule to that of the country known today. This large, on-the-spot watercolour, was made on 4<sup>th</sup> October 1856 and shows the island of Syros in the Aegean Sea. Lear focuses on the town of Ano Syros, with its neo-classical buildings, old mansions, white houses and windmills, that cascade down to the harbour below.

£ 5,000-7,000

€ 5,900-8,200 US\$ 6,500-9,100





199

199

PROPERTY OF A GENTLEMAN

## EDWARD LEAR

London 1812 - 1888 San Remo

### Monte Generoso, Italy

Pen and brown ink and watercolour over pencil;  
inscribed and dated: *Monte Generoso / 5. August  
1878 / 2-4 pm. / (& 6th 10-11.30/am)* and further  
inscribed with colour notes  
380 by 542 mm

Monte Generoso is situated on the Italian-Swiss border to the west of Lake Como. Lear visited there for the first time in 1878 and was often to return during the summer months. He found the mountain scenery to be inspirational and in a letter to his nephew he wrote that 'the views near the hotel...are wonderful. There is one point from which you may (perhaps) see all the plains and lakes of Italy, besides the rivers Jordan, Mississippi & Amazon, the whole course of the Nile, - as well as the cities of Pekin, St. Petersburg & Copenhagen, not to speak of the straits of Jamaica & Joppa with the adjacent islands of Cappadocia, Ceylon and Islington.'<sup>1</sup>

<sup>1</sup> V. Noakes, *Edward Lear 1812-1888*, London 1985, p. 122

£ 4,000-6,000

€ 4,700-7,000 US\$ 5,200-7,800



200

200

PROPERTY FROM A PRIVATE COLLECTION

**HERCULES BRABAZON  
BRABAZON**

Paris 1821 - 1906 Oaklands

**View in Istanbul**

Bodycolour and watercolour over traces of pencil, heightened with touches of gum arabic, on buff-coloured paper; signed with the artist's initials lower right 177 by 246 mm

£ 2,500-3,500

€ 2,950-4,100 US\$ 3,250-4,550





201

201

PROPERTY FROM A SCOTTISH PRIVATE COLLECTION

## JOHN FREDERICK LEWIS, R.A.

London 1804 - 1876 Walton-on-Thames

### A Turkish School in the vicinity of Cairo - a study

Watercolour over pencil, heightened with bodycolour and gum arabic, on two joined sheets of paper

657 by 555 mm

#### PROVENANCE

Sir Thomas Devitt, 1<sup>st</sup> Bt. (1839-1923); his executor's sale, London, Christie's, 16 May 1924, lot 22, bt. Leggatt (17 gns.); with The Leicester Galleries, London

John Frederick Lewis arrived in Cairo in 1841. He was to stay there for ten years and is considered, along with his near contemporary David Roberts, to be the most important British artist to visit, indeed live in the Middle East.

The watercolours and drawings that he made while there became the foundation of paintings that he exhibited after he returned to London. The present watercolour relates to two works: an oil, entitled *A Turkish School in the Vicinity of Cairo*, which was exhibited at the Royal Academy in 1865 and a watercolour, of the same subject and date, which is now at the Victoria and Albert Museum, London.<sup>1</sup> There is another watercolour sketch linked to these works in the Metropolitan Museum of Art, New York.<sup>2</sup>

Lewis' intriguing title, which refers to a 'Turkish school', might reflect that Egypt, at that time,

was nominally under the control of the Sultan of Turkey. When Lewis made his sketches, in the 1840s, there were still a number of Ottoman Turkish-speaking officials in Cairo, who presumably sent their children to such a school.

The present watercolour was once owned by Sir Thomas Devitt, 1<sup>st</sup> Bt., who was a ship-owner, a senior partner in the firm of Devitt and Moore, and a founder of the Nautical College, Pangbourne.

We are grateful to Briony Llewellyn and Charles Newton for their help when cataloguing this lot.

<sup>1</sup> Victoria and Albert Museum (accession number: 68-1890)

<sup>2</sup> Metropolitan Museum of Art, New York (accession number: 61.218.2)

† £ 15,000-20,000

€ 17,500-23,400 US\$ 19,400-25,900



202

202

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**JOHN FREDERICK LEWIS,  
R.A.**

London 1804 - 1876 Walton-on-Thames

**Ploughing at Kom-Ombo, Egypt**

Watercolour and bodycolour over pencil;  
signed lower right: *JLewis / 1850*, inscribed *Kom-Ombo*

369 by 534 mm

**PROVENANCE**

The artist's estate sale, London, Christie's, 4 May 1877, lot 169, possibly bt. Benson; William Bowman; his executors' sale, London, Christie's, 24 March 1893, lot 166;

sale, London, Christie's, 18 March 1980, lot 124; sale, London, Christie's, 23 July 1985, lot 150; with The Mathaf Gallery, London; Private Collection, America

This drawing was made in 1850 at Kom Ombo, the great Egyptian ruins that lie on the banks of the Nile to the south of Edfu. In that year Lewis, who had been living in Cairo since 1841, made his only recorded voyage up the great river. We are grateful to Briony Llewellyn and Charles Newton for their help when cataloguing this lot.

‡ £ 10,000-15,000

€ 11,700-17,500 US\$ 13,000-19,400





203

203

PROPERTY FROM A DISTINGUISHED SCOTTISH COLLECTION

## HUGH WILLIAM 'GRECIAN' WILLIAMS

Probably Devon 1773 - 1829 Edinburgh

### An extensive view of the Acropolis and Athens

Watercolour over pencil, heightened with bodycolour, scratching out and stopping out  
445 by 660 mm

#### PROVENANCE

Probably Roger Hog of Newliston (1771-1833);  
by family descent to the present owner

In June 1816, Hugh William Williams set off on a wide-ranging journey through Italy and Greece. He visited Rome, Athens, Malta, Sicily and Naples before returning to Edinburgh in 1818. In 1822, he held an exhibition of Greek views, which was received with much acclaim. One contemporary noted that 'here another Greece grows on the walls... ancient temples rise... As works of art, these watercolour drawings deserve very high praise. We have at once an impressive and satisfactory idea of the country of which we have heard so much.'<sup>1</sup> The tour was of the utmost importance to the artist, securing his reputation and earning him the name 'Grecian' Williams.

The present work and the following lot were probably acquired by Roger Hog (1771-1833) in the 1820s and they have remained in the collection of his descendants until this day. Roger Hog lived at Newliston near Edinburgh, a house that his father had commissioned Robert Adam to build in 1789.

<sup>1</sup> W.C. Hazlitt, Ed., *Essays on the Fine Arts*, London 1873, pp. 141-4

**£ 10,000-15,000**

**€ 11,700-17,500 US\$ 13,000-19,400**



204

204

PROPERTY FROM A DISTINGUISHED SCOTTISH  
COLLECTION

## HUGH WILLIAM 'GRECIAN' WILLIAMS

Probably Devon 1773 - 1829 Edinburgh

An extensive view of Thebes, Greece

Watercolour over pencil, heightened with  
bodycolour, scratching out and stopping out  
436 by 653 mm

### PROVENANCE

Probably Roger Hog of Newliston (1771-1833);  
by family descent to the present owner

£ 6,000-8,000

€ 7,000-9,400 US\$ 7,800-10,400

END OF SALE



Sotheby's EST. 1744

Collectors gather here.



A C T U A L  
S I Z E

A Curated Evening Sale

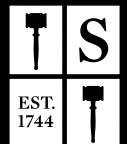
Property from a Distinguished Private Collection  
PABLO PICASSO  
Femme assise, 1902  
Estimate £800,000–1,200,000

Auction London 21 June. Viewing 15 – 21 June

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Collectors gather here.

Property from an English Private Collection  
JOSEPH MALLORD WILLIAM TURNER, R.A.  
Ehrenbreitstein  
Estimate £15,000,000–25,000,000



JOSEPH MALLORD WILLIAM  
TURNER

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London 5 July 2017

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ANDY WARHOL. \$(4), 1982

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# Sotheby's

## ABSENTEE/TELEPHONE BIDDING FORM

**Sale Number** L17040 | **Sale Title** OLD MASTER & BRITISH WORKS ON PAPER | **Sale Date** 5 JULY 2017

Please see the important information regarding absentee bidding on the reverse of this form.  
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
ADDRESS		
	POSTAL CODE	COUNTRY
DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

Please indicate how you would like to receive your invoices:  Email  Post/Mail

Telephone number during the sale (telephone bids only) \_\_\_\_\_

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS \_\_\_\_\_

POSTAL CODE \_\_\_\_\_ COUNTRY \_\_\_\_\_

- I will collect in person     I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE \_\_\_\_\_

PRINT NAME \_\_\_\_\_ DATE \_\_\_\_\_



## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

### General

**Before the Auction** We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

**After the Auction** Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

**Without Reserve Lots** Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

### Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

### New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

### Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

### Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

### Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

## BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

### 1. BEFORE THE AUCTION

**Catalogue Subscriptions** If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

**Pre-sale Estimates** Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

**Pre-sale Estimates in US Dollars and Euros** Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

**Condition of Lots** Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

**Electrical and Mechanical Goods** All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information

may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

### 2. DURING THE AUCTION

**Conditions of Business** The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

**Bidding at Auction** Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

**Bidding in Person** To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

**Absentee, Telephone and Internet Bids** If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

**Online Bidding via BIDnow** If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to [sothebys.com](http://sothebys.com). Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at [sothebys.com](http://sothebys.com), as well as the Conditions of Business applicable to the sale.

**Consecutive and Responsive Bidding** The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

**Interested Parties Announcement** In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

**Employee Bidding** Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

### 3. AFTER THE AUCTION

**Payment** Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

**Bank transfers** Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

**Card payment** Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

**Collection** It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Storage** Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

**Loss or Damage** Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:  
Post Sale Services (Mon-Fri 9am to 5pm)  
Tel +44 (0)20 7293 5220  
Fax +44 (0)20 7293 5910  
Email: [ukpostsaleservices@sothebys.com](mailto:ukpostsaleservices@sothebys.com)

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will



despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

**Export** The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

#### EU Licence Thresholds

Archaeological objects

EU LICENCE THRESHOLD: ZERO

Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO

Manuscripts, documents and archives (excluding printed matter)

EU LICENCE THRESHOLD: ZERO

Architectural, scientific and engineering drawings produced by hand

EU LICENCE THRESHOLD: £11,766

Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £11,766

Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £39,219

Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657

Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £23,531

Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

#### UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

**Endangered Species** Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

## EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

### ◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

### ▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

### ⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable

bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

### ∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

### □ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

### ⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

#### Portion of the hammer price (in €)

##### Royalty Rate

From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation

of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

### ● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

### ⌈ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

### Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

## VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

### 1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable

to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

## 2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

## 3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

## 4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer

and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

## 5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

### Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

### Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

### Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on

the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

### Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

## 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs  
VAT Overseas Repayments Unit  
PO Box 34, Foyle House  
Duncreggan Road, Londonderry  
Northern Ireland, BT48 7AE  
Tel: +44 (0)2871 305100  
Fax: +44 (0)2871 305101

enq.oru.ni@hmrc.gsi.gov.uk

## 7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

## CONDITIONS OF BUSINESS FOR BUYERS

### 1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and,
- (v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

### 2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

**Bidder** is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

**Buyer** is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

**Buyer's Expenses** are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

**Buyer's Premium** is the commission payable by the Buyer on the Hammer Price



at the rates set out in Buying at Auction; Counterfeit is as defined in Sotheby's Authenticity Guarantee; Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price; Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT; Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot; Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives); Sotheby's means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA; Sotheby's Company means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985); VAT is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

### 3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather

is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

### 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

### 5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

### 6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

### 7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in

cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

### 8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

## 9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

## 10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

## 11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department

in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

## 12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European

data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing: [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## 13. LAW AND JURISDICTION

**Governing Law** These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

**Jurisdiction** For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

**Service of Process** All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

## SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

## COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond

Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:  
**Sotheby's Property Collection**

Opening hours:  
Monday to Friday 9.00am to 5.00pm  
34-35 New Bond Street  
London, W1A 2AA  
Tel: +44 (0)20 7293 5358  
Fax: +44 (0)20 7293 5933

## COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

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4/08 NBS\_GUARANTEE MAIN

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11/10 NBS\_NOTICE\_E & \$US

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Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

### 1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

### 2 ATTRIBUTED TO GIOVANNI BELLINI

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

### 3 STUDIO OF GIOVANNI BELLINI

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

### 4 CIRCLE OF GIOVANNI BELLINI

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

### 5 MANNER OF GIOVANNI BELLINI

In our opinion a work in the style of the artist and of a later date.

### 6 AFTER GIOVANNI BELLINI

In our opinion a copy of a known work of the artist.

**7** The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

**8** The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

**9** Dimensions are given height before width.

1/03 NBS\_GLOS\_OMD



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## INDEX

- Bakhuizen, Ludolf 125  
 Barret, George 179  
 Bianco, Baccio del 33  
 Bigari, Vittorio Maria 53  
 Bison, Giuseppe Bernardino 45, 57  
 Bisschop, Jan de 109  
 Blanchet, Louis-Gabriel 78  
 Blarenberghe, Henri-Joseph van 102  
 Bloemaert, Abraham 10, 118  
 Boilly, Louis-Léopold 67  
 Boucher, François 70, 71, 72, 73, 83  
 Boucher, Circle of François 74  
 Boullogne, Bon 62  
 Brabazon Brabazon, Hercules 200  
 Buys, Jacobus 131  
  
 Callow, William 188, 193  
 Canaletto 44, 48  
 Candid, Attributed to Pieter 9  
 Comodi, Andrea 32  
 Constable, John 186  
 Cooper, Samuel 153  
 Copley Fielding, A. V. 144  
 Cotman, John Sell 185  
 Courtois, Guillaume 37  
 Cox, David 142, 190, 195  
 Cozens, John Robert 139  
 Crace, John Gregory 143  
 Creti, Donato 55  
 Cuyp, Follower of Aelbert 124  
  
 Dandini, Cesare 28  
 Dayes, Edward 166  
 Delacroix, Ferdinand-Victor-Eugène 91, 101  
 Doomer, Lambert Harmensz. 111  
 Ducros, Abraham-Louis-Rodolphe 59  
 Duranti, Fortunato 85  
 Dutch School, 17th Century 117  
 Dutch School, 18th Century 134  
  
 Empoli, Jacopo da 26  
 Eworth, Hans 149  
  
 Flemish School, 16th Century 8  
 Flemish School, 17th Century 126  
 Florentine School, second half of the 16th Century 20  
 Floris the Elder, Attributed to Frans 19  
 Forster, Thomas 160  
 Fortin, Attributed to Augustin-Félix 93  
 Fosse, Charles de la 65  
 French School, circa 1600 11  
 French School, late 17th century 63  
 Fuseli, Henry 165, 167  
 Fyt, Attributed to Jan 108  
  
 Gandolfi, Mauro 54  
 Gardijn, Guiliam du 130  
 Gaulli, Giovanni Battista 35  
 German School, late 16th Century 5  
 German School, 17th Century 107  
 German School, 18th Century 94  
 Gheyn II, Jacques de 2  
 Giordano, Luca 16  
 Goltzius, Hendrick 3  
 Goyen, Jan Josefsz. van 110, 121, 122  
 Greuze, Jean-Baptiste 77  
 Grimm, Samuel Hieronymus 170  
 Groeninge, Gerard van 18  
 Gros, Antoine-Jean 92  
 Guardi, Giacomo 95  
 Guercino 36, 38, 41  
 Géricault, Theodore 86  
  
 Hearne, Joseph 172  
 Heathcote, Lady Elizabeth 183  
 Hekking, Willem 133, 135  
 Henstenburgh, Herman 132  
 Herrera the Elder, Francisco 1  
 Hilliard, Nicholas 150  
 Hoare, William 164  
 Holsteyn, Pieter 127  
 Hoskins, John 154  
 Huët, Jean Baptiste 82  
 Huet, Nicolas 75  
 Hunt, William 169  
 Hussey, Giles 163  
 Huysum, Michiel van 137  
  
 Ingres, Jean-Auguste-Dominique 90  
 Italian School, 17th Century 15  
 Italo-Flemish School, circa 1600 4  
  
 Jordaens, Jacob 105  
  
 Kaulbach, Wilhelm von 100  
  
 Lagneau, Nicolas 60, 61  
 Lear, Edward 197, 198, 199  
 Lewis, John Frederick 201, 202  
 Liender, Paulus van 136  
 Liotard, Jean-Étienne 47, 81  
 Lépicié, Nicolas-Bernard 68  
  
 Manfredi, Emilio 52  
 Maratti, Carlo 84  
 Maulbertsch, Franz Anton 58  
 Menzel, Adolph von 96, 97, 98, 99  
 Meulen, Adam Frans van der 12  
 Meyeringh, Aelbert 128  
 Morandi, Attributed to Giovanni Maria 29  
 Morandini, Francesco 23  
 Mortimer, J. H. 168  
  
 Moucheron, Attributed to Isaac de 129  
 Murillo, Bartolomé Esteban 13  
  
 Natoire, Charles-Joseph 80  
 Neapolitan School, circa 1600 17  
 Neapolitan School, 17th Century 14  
 Nicholson, Francis 171  
 Northern Indian School 187  
 Novelli, Pietro Antonio 50  
  
 Oliver, Isaac 151, 152  
 Oudry, Jean-Baptiste 64  
  
 Panini, Francesco 56  
 Parrocel, Etienne 79  
 Pater, Jean-Baptiste 66  
 Peacham, Henry 138  
 Petitot, Jean 155  
 Pinelli, Bartolomeo 87, 88, 89  
 Powell, Joseph 189  
  
 Ricci, Marco 51  
 Richmond, George 196  
 Roberts, David 145, 146, 147, 148  
 Roghman, Roelant 112, 114  
 Roman School, 16th Century 21  
 Rosa, Salvator 39  
 Rosselli, Attributed to Matteo 24  
 Rowlandson, Thomas 173  
 Rubens, Circle of Sir Peter Paul 106  
 Ruskin, John 194  
  
 Saftleven, Cornelis 6, 113  
 Saftleven, Herman 119  
 Salviati, Francesco 22  
 Sandby, Paul 140, 178  
 Schedoni, Bartolomeo 34  
 Smart, John 162  
 Smiadecki, Franciszek 156  
  
 Tempesta, Antonio 25, 27, 30  
 Tiepolo, Giovanni Battista 42, 43, 46  
 Tiepolo, Giovanni Domenico 49  
 Turchi, Alessandro 40  
 Turner, Joseph Mallord William 174, 175, 176, 177, 180, 181, 182, 184, 191, 192  
  
 Victors, Jan 115  
 Vlieger, Attributed to Simon Jacobsz. de 123  
 Volterrano 31  
  
 Waterloo, Anthonie 116  
 Watteau, Jean Antoine 69  
 Weyler, Jean Baptiste 161  
 Williams, Hugh William 203, 204  
 Wint, Peter de 141  
 Wtewael, Joachim Anthonisz. 7

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