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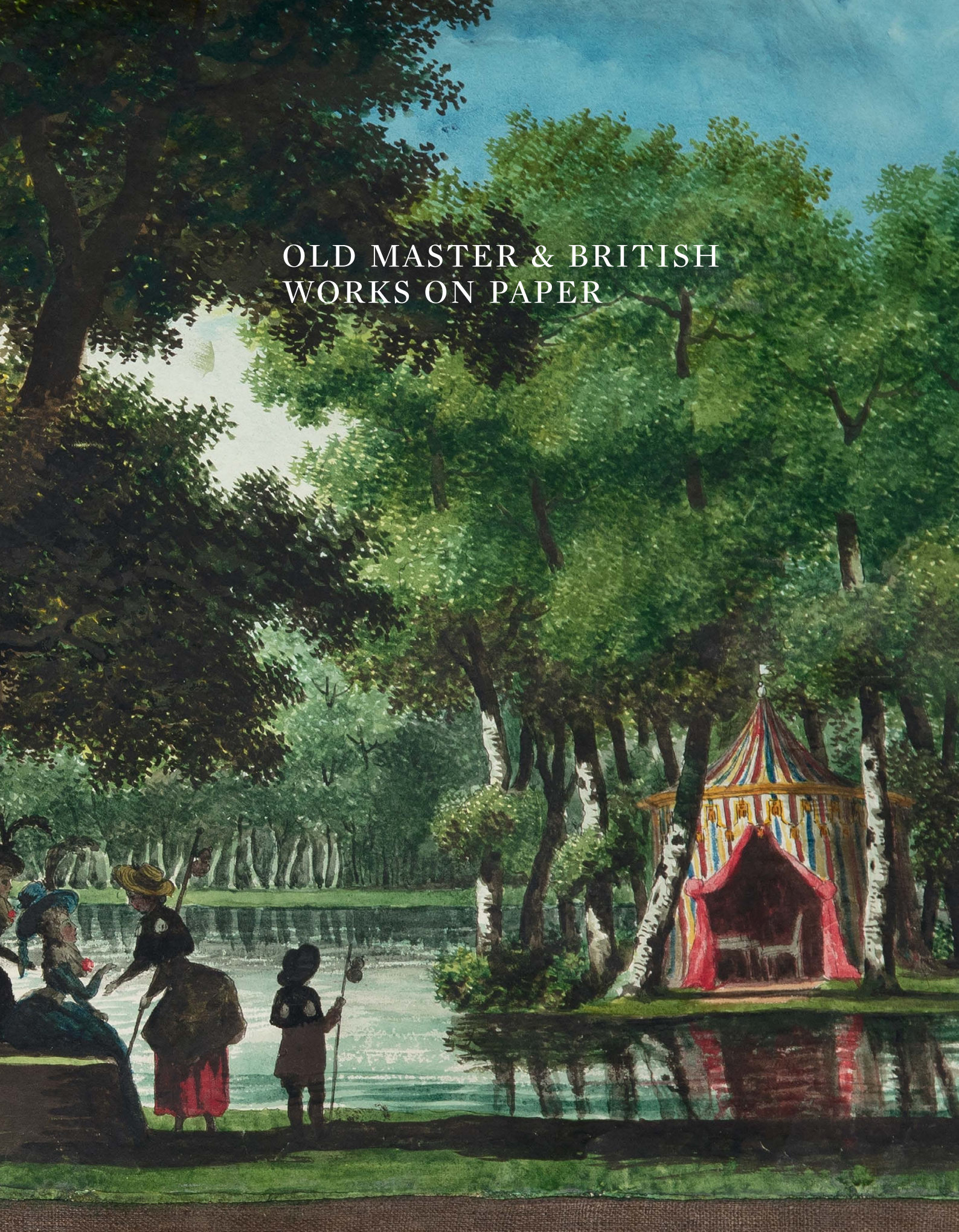
OLD MASTER &
BRITISH
WORKS ON PAPER

LONDON | 3 JULY 2019



FRONT COVER
LOT 338 (DETAIL)
BACK COVER
LOT 331
THIS PAGE
LOT 343 (DETAIL)

OLD MASTER & BRITISH
WORKS ON PAPER





OLD MASTER & BRITISH WORKS ON PAPER

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PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

TO BE SOLD AS LOT 33 IN THE OLD MASTER PAINTINGS EVENING SALE

ON 3 JULY 2019

JEAN-ETIENNE LIOTARD

(Geneva 1702 - 1789)

A Woman in Turkish costume in a *Hamam* instructing a servant

Pastel on paper, laid down on canvas

703 by 563 mm

£ 2,000,000-3,000,000

€ 2,330,000-3,490,000 US\$ 2,600,000-3,900,000

PROVENANCE

Probably John Hawkins (1761-1841);
by inheritance to his son John Heywood
Hawkins (1802-1877), Bignor Park,
Pulborough, Sussex;
by inheritance to his nephew John Heywood
Johnstone (1850-1904);
Mrs. John Heywood Johnstone (d. 1924),
her estate sale, London, Christie's, 20
February 1925, lot 44;
purchased at the sale by Mrs Heywood
Johnstone's son-in-law, Robert Beart Lucas,
Shillington Manor, Hitchin, Herts;
with Rodolphe Dunki, Geneva,
from whom acquired in 1937 by Bernard Naef,
Geneva;
by inheritance to his son, from whose estate
sold, London, Christie's, 4 July 1995, lot 148,
acquired by the present owner

EXHIBITED

Zurich, Kunsthhaus, *Jean-Etienne Liotard*.
Sammlung des Musée d'Art et d'Histoire, Genf,
1978, ex-catalogue (according to a label on the
back of the frame);
Geneva, Musée d'Art et d'Histoire, and Paris,
Musée du Louvre, *Dessins de Liotard*, 1992,
no. 29

LITERATURE

R. Loche, *Jean-Etienne Liotard*, Geneva 1976, under no. 3;
R. Loche and M. Roethlisberger, *L'opera completa di Liotard*, Milan 1978, no. 53;
F. Ziegler, *Stiftung Oskar Reinhart Winterthur*, Zürich 1981, under no. 105;
A. Boppe, *Les peintres du Bosphore au XVIIIe siècle*, Courbevoie 1989, p. 285;
R. Loche, *J.-E. Liotard dans les collections genevoises*, Milan 1990, no. 1, illustrated
in colour;
M. Roethlisberger and R. Loche, *Liotard*, 2 vols., Doornspijk 2008, vol. I, p. 464, no.
297, reproduced vol. II, pl. 433

Though his ties with his native Switzerland never wavered, there was perhaps no 18th-century artist who was more truly cosmopolitan than Jean-Etienne Liotard. Over a career that spanned six decades, he worked in almost all the main cultural centres of Europe, and also immersed himself more profoundly than any of his artistic contemporaries in the exotic – and very fashionable – world of Constantinople and the Ottoman Empire. Rejected at an early stage by the Paris academy, he honed his craft outside the artistic mainstream, and his works in his preferred medium of pastel are often of startling technical and compositional originality. This exceptional pastel, one of the most famous images that he ever made, encapsulates all of the technical brilliance and timeless mystery that underpin Liotard's genius and enduring appeal.

Having attempted, with only limited success, to establish himself in Paris, Liotard travelled in 1736 to Rome. There, according to the autobiography that he published in 1774, he happened to meet, in a coffee house, the English aristocrat William, Lord Ponsonby, later 2nd Earl of Bessborough (1704-1793), who apparently admired a miniature copy that Liotard had made of the *Venus de' Medici*. Ponsonby was about to embark on an expedition to Constantinople, together with John Montagu, 4th Earl of Sandwich (1718-1792), and they invited Liotard to accompany them 'to draw the dresses of every country they should go into; to take prospects of all the remarkable places which had made a figure in history; and to preserve in their memories, by help of painting, those noble remains of antiquity which they went in quest of'.¹ Sandwich wrote an account of the journey, and although this was only published, with minimal illustrations, some years after his death, he may have had in mind from the start a project to publish his diary, with illustrations based on drawings by Liotard.²



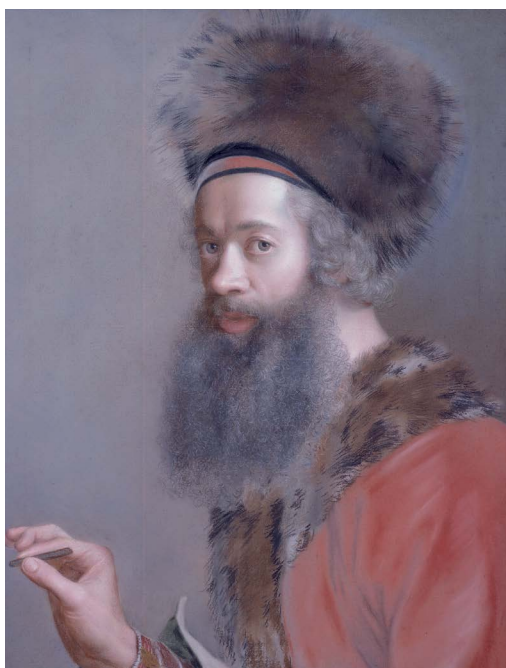


Fig. 1. Jean-Etienne Liotard, *Self-portrait in Turkish Costume*, Gemaeldegalerie Alte Meister, Dresden, Germany / © Staatliche Kunstsammlungen Dresden / Bridgeman Images

The party sailed from Naples on 3 April 1738, and having passed by the islands of Paros, Samos, Chios and Smyrna, they arrived in Constantinople. Along the way, Liotard made various drawings of the people and costumes of these locations, in his typical media of red and black chalk, which would serve him well as sources for the rest of his career. Once in Constantinople, the status of the artist's travelling companions, and the resultant support of the British Ambassador, Sir Everard Fawkener, meant that doors immediately opened, and Liotard received many commissions for portraits, not only from the community of expatriate merchants, diplomats and travellers, but even from the Grand Vizier himself. Constantinople was at this time a remarkable cultural crossroads, with the European merchants and diplomats living on the slopes of Galata and Pera on the Golden Horn pressed close by vibrant communities of Muslims, Jews, Armenians and Greeks – a magnet for traders from all corners of the Ottoman Empire, and beyond.

The faces, costumes, textiles and habits of all these people were to provide Liotard with a repertoire of motifs and images that he would use for the rest of his life. Indeed, during and after his four-year stay in Constantinople, and then in the Moldavian city of Jassy (in modern-day Romania), Liotard himself adopted the costume of the region and grew a luxuriant beard, as we see in a number of self-portraits, including the fine pastel now in Dresden (fig. 1).³ On one such self-portrait of 1744, executed for inclusion in the famous collection of artists' self-portraits in the Uffizi, Florence, he even wrote, in large letters: *J.E. Liotard de Geneve Surnommé le Peintre Turc, peint par lui meme...*⁴, and when he came to London in 1753, he was not ashamed to be known as 'the Turkish painter', thereby profiting from the great fashion for all things Ottoman and Levantine that had developed in England, following the publication in 1717 of the travel diaries of Lady Mary Wortley Montagu. Sir Joshua Reynolds, it should be noted, considered Liotard's cultivation of this image as nothing short of fraudulent quackery, though that view may well have been coloured as much by professional jealousy as genuine moral outrage. But Liotard's knowledge of Turkish customs and interiors, together with the crates of clothes that he brought back with him from Constantinople, proved irresistible to his elegant clientele in London, Paris, Vienna and elsewhere, and the resultant series of portraits *'à la turque'* constitute one of the most significant and original elements of the artist's surviving work.



Fig. 2. Jean-Etienne Liotard, *Dame de Constantinople chaussée de socques de bain, à la entrée d'un hammam*, Paris. © RMN, Musée du Louvre

Whereas many of Liotard's Turkish-inspired compositions are specific portraits of European patrons dressed in exotic costumes, a small number seem to have been conceived as genre scenes, capturing in a more generalised way the details and customs of life in Constantinople. This pastel is one of the most ambitious of the artist's works of this latter type, and the fact that it exists in no fewer than five autograph versions is testimony to its great popularity with Liotard's patrons. Of the five versions (four of which are in the artist's preferred medium of pastel), Roethlisberger and Loche consider this one and the example in the Geneva Museum to be the best in terms of quality.⁵ The Geneva pastel, which differs slightly from the others in the spatial relationship between the two figures, and other compositional details such as the treatment of the floor, was probably the first to be executed, most likely around 1742, either towards the end of the artist's stay in Constantinople and Jassy, or shortly after his return to Paris. In addition to the present pastel, three more versions are known, all very close to this work in composition, and possibly executed with the aid of some kind of tracing from it that Liotard would have made so that he could produce additional faithful replicas after the original pastel was sold.⁶ One of these other versions, in the Nelson-Atkins Museum, Kansas City, is in oil, the other two are pastels, now in the Stiftung Oskar Reinhart, Winterthur, and the Orientalist Museum, Doha.⁷

The subject is a lady and her servant, standing beside the *kuma*, the stone washbasin that is found at the entrance to the hottest part of a Turkish bath, the *calidarium*, where visitors to the baths would begin the process of washing, before entering the baths themselves. They are both extremely elaborately dressed, the tips of their fingers coloured with the traditional henna that the servant carries in the pot on her tray, alongside a double-sided ivory comb, but the lady must in fact have been a European – possibly Greek, Jewish, Armenian or 'Frankish' (a term generally applied at the time to people originating from Northern European countries such as France, England or Holland); Liotard would not have had access to Muslim women. The lady's heavy costume consists of no fewer than five distinct layers, and would surely have been far too hot to be worn inside the baths, though the tall wooden slippers with blue embroidered bands (*takunya*) are indeed what she and her servant would have worn into this part of the baths, to avoid burning their feet on the heated stones.

The costume is, however, consistent with how a Turkish woman would have been dressed in preparation for a traditional pre-marriage visit to the baths. Only on that occasion would she go to the baths dressed in garments such as the white fur waistcoat embroidered with gold threads that we see here, with a string of gold coins around her neck (one side bearing the first line of the Koran, the other the official monogram of the Sultan), and other lavish gold and silk adornments. The virtuosic depiction of this extremely elaborate costume therefore takes on something of an ethnographic function, as a faithful record of an important aspect of Turkish culture and customs – a very different function from the more contrived portraits in exotic costume that made up so much of Liotard's output during his time in Constantinople. Even the colour scheme, with the intense opulence of the costumes set against a rather misty, greyish-brown background with only the faintest of shadows, somehow mimics the visual effect of seeing these sumptuously dressed figures through the steamy atmosphere of the baths, further emphasising that this is a snapshot not so much of the individual people as of the location and the specific event.

The pastel must have been based on chalk drawings, made from life, but no corresponding studies are known; one can, though, get a good impression of how they might have looked from a red and black chalk drawing in the Louvre, which shows another woman in a similar Turkish costume, also wearing the same wooden slippers (fig.2).⁸ Yet despite the compositional links that can sometimes be established between Liotard's drawings of this type and his more elaborate, large-scale pastels, the respective moods of these works could not be more different: the drawing a delightful, but essentially factual, record, the pastel a work that transports the viewer to a different world. Liotard's originality as an artist also manifested itself in his works in other media, notably miniature painting and enamel work, as well as in his much rarer oil paintings; in all these very different media, he broke new ground, and made works that were somehow unlike anything produced by any of his contemporaries.

The present pastel was probably owned by John Hawkins, who traded in the Levant in the years around 1800, and who also owned another pastel by Liotard of a Turkish subject, his *Woman in Turkish Costume Playing a Tambourine*.⁹ It remained in the same family until 1937, when it was acquired by the great Swiss collector of Liotard, Bernard Naef. In 1995, the pastel was sold by Naef's descendants, and acquired by the present owner. A prime version of one of the compositions that best defines Liotard's unique link with the Ottoman world, and a superb example of his unparalleled technical brilliance as a pastellist, hardly any other works by Liotard of comparable importance and visual appeal still remain in private hands.

¹ *Jean-Etienne Liotard 1702-1789*, exh. cat., Edinburgh, Scottish National Gallery, and London, Royal Academy of Arts, 2015-16, p. 65

² John Montagu, Earl of Sandwich, *A voyage performed by the late Earl of Sandwich, round the Mediterranean in the years 1738 and 1739*, London 1799

³ Dresden, Gemäldegalerie Alter Meister, inv. P159; Roethlisberger and Loche, *op. cit.*, 2008, no. 158

⁴ Florence, Galleria degli Uffizi, inv. 1890/1937; Roethlisberger and Loche, *op. cit.*, 2008, no. 128

⁵ Geneva, Musée d'art et d'histoire, inv. 1936-17; Roethlisberger and Loche, *op. cit.*, 2008, no. 67

⁶ Roethlisberger and Loche, *op. cit.*, 2008, p. 275

⁷ *Ibid.*, nos. 68, 69 and 298, respectively

⁸ Paris, Musée du Louvre, inv. no. RF 1378

⁹ Roethlisberger and Loche, *op. cit.*, 2008, no. 65





OLD MASTER & BRITISH
WORKS ON PAPER





300

300

THE PROPERTY OF A EUROPEAN COLLECTOR

FRENCH SCHOOL, EARLY 17TH CENTURY

Recto: A tavern scene with music
and merrymaking around a table

Verso: A partial study of a leg

Pen and golden brown ink and point of the
brush (*recto*); pen and brown ink (*verso*);
bears old attribution, *verso*: V DYK
157 by 203 mm

PROVENANCE

Leonard Baskin (1922-2000)

Whilst the scene of merriment found in this intriguing drawing, with cavaliers portrayed in the company of a buxom wench, as drinks are poured and music played, is reminiscent of the tavern scenes made popular by Dutch artists of the period, the atmospheric lighting and interplay between the protagonists also shows a clear debt to Caravaggio.

Indeed this drawing appears, compositionally speaking, closer to the paintings of French *Caravaggisti*, such as Jean Le Clerc (*circa* 1585-1632) and Valentin de Boulogne (1594-1632), and is handled in a manner more in keeping with drawings by artists active in Lorraine in the early 17th century, such as Georges Lallemant (1575-1636), rather than their counterparts from the Low Countries.

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,400-8,900

ATTRIBUTED TO ETIENNE MARTELLANGE

Lyon 1564/1569 - 1641 Paris

View of the Roman Arch at Orange, France

Pen and brown ink and wash over black
chalk;

bears inscription, upper right: *Larq trionfal
dorange*

319 by 220 mm

PROVENANCE

Bears unidentified collector's mark (L.500b)

This grand and atmospheric drawing, executed in pen and ink and wash, depicts the Roman Arch at Orange, France. The subject and handling of the pen and ink is reminiscent of drawings by the Jesuit architect, Etienne Martellange.

In Jon Whiteley's informative article of 1995, he discusses drawings by the artist in the Bibliothèque Nationale in Paris and in the Ashmolean Museum, Oxford.¹ The holdings at the Bibliothèque Nationale consist of 171 views of France, which were discovered by Henri Bouchot under an old attribution to François Stella. The Ashmolean has 21 similar views, of which 17 have been given definitively to Martellange on the basis of comparison with the drawings in Paris.

One of the drawings by Martellange in the Ashmolean depicts a similar view of the Roman Arch at Orange.² The drawing is in landscape format and the artist has included the surrounding terrain with other buildings and ruins in the distance, in contrast to the present sheet, where the Roman arch is the main focus of the composition. In the foreground of both studies one can detect stylistic similarities in the handling of the pen and in the broad use of wash.

¹ J.J.L. Whiteley, 'Architectural Views by Etienne Martellange and François Stella', *Master Drawings*, vol. 33, no. 4, 1995, pp. 367-387

² *Ibid.*, fig. 15

£ 5,000-7,000

€ 5,700-8,000 US\$ 6,400-8,900



GRÉGOIRE HURET

Lyon 1606 - 1670 Paris

A frontispiece design: 'Viridarium sacrae ac profanae eruditionis'

Red chalk and wash, incised for transfer, within red chalk framing lines
317 by 212 mm

LITERATURE

E. Brugerolles and D. Guillet, 'Grégoire Huret, dessinateur et graveur' in *Revue de L'art*, no. 117, 1997, pp. 12-14, reproduced p. 13, fig. 5;

L.-A. Prat, *Le Dessin Français au XVIIe siècle*, Paris 2013, p. 219, fig. 500

£ 12,000-18,000

€ 13,700-20,500 US\$ 15,200-22,800

This grand and impressive drawing is a preparatory study for the frontispiece to *Viridarium sacrae ac profanae eruditionis* (fig. 1), a text written by the Jesuit Father, Francisco de Mendoça, and published in 1632 by Jacques Cardon, six years after the author's death.

During Huret's time in Lyon he was principally active as an illustrator, specialising in designs for frontispieces, often responding to commissions from the *Compagnie de Jésus*. In this splendid drawing, the Jesuit Father is commemorated in the lower section of the sheet, in the centre, depicted in ecclesiastical attire. The attractive combination of red chalk and wash not only serves the aesthetics of the overall drawing but works together to create wonderful tonal effects, lending to the drapery of the two *repoussoir* figures a sumptuous tactile quality and also enhancing the clever perspective employed in the tree-lined garden in the upper section of the sheet. There are some differences between the drawing and the final print, most notably the angel, who is in flight over the garden in the red chalk study, but who appears in a niche in the published engraving.

The present drawing gives us a fascinating insight into Huret's working methods and demonstrates the great detail that went into the preparatory stages of his frontispiece designs.

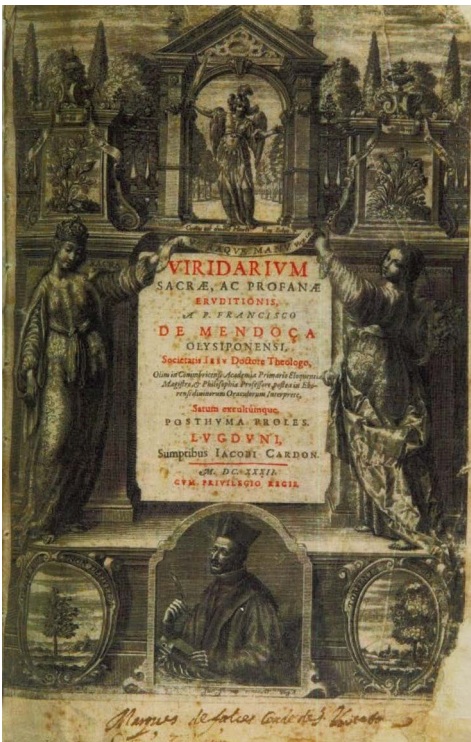
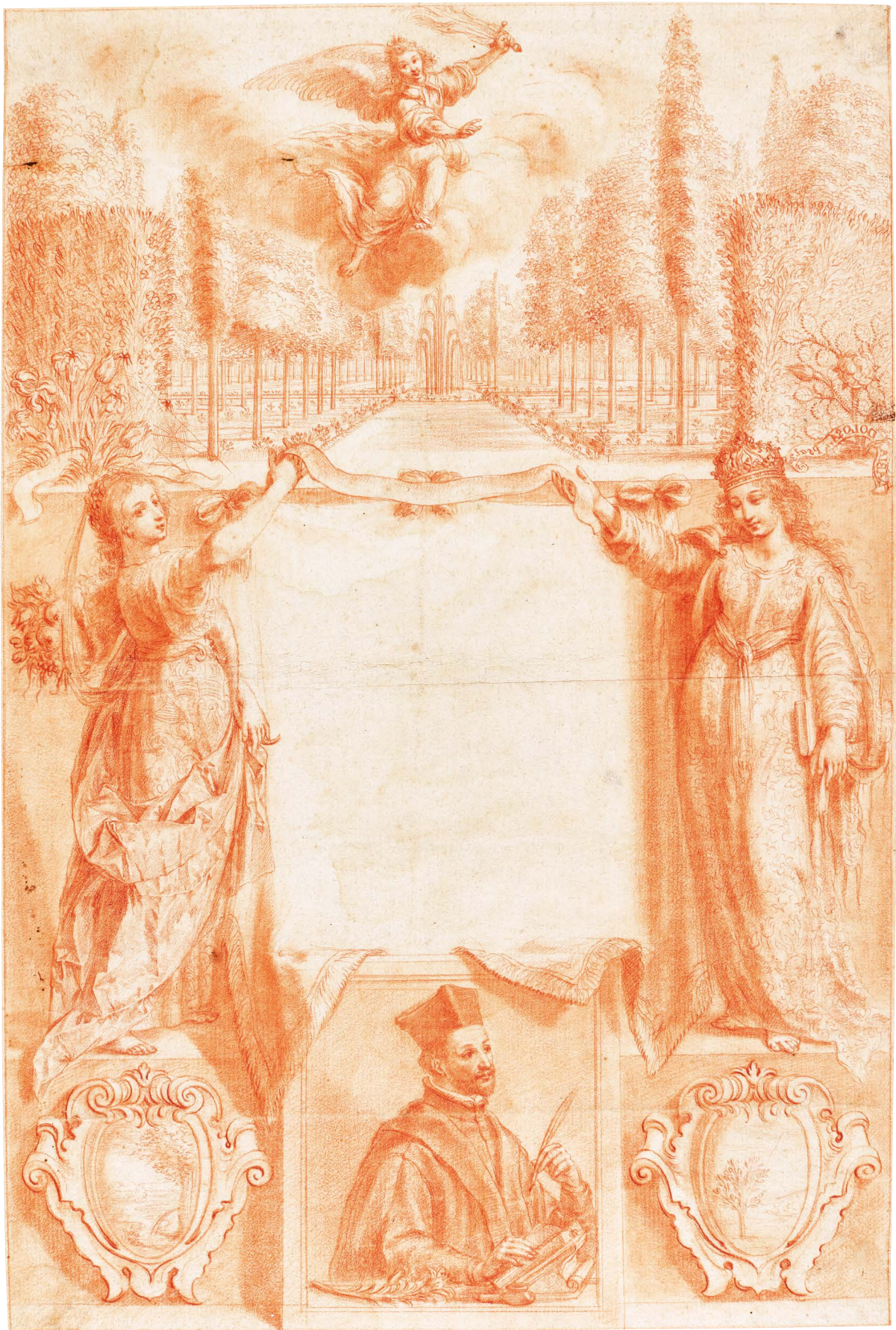


Fig. 1: Grégoire Huret, frontispiece: Francisco de Mendoça, *Viridarium sacrae ac profanae eruditionis*, 1632



LUCA PENNI

Florence 1500/1504 - 1556 Paris

Susannah and the Elders

Pen and black ink and dark grey wash, heightened with white, on paper prepared brownish-grey, extensively pricked for transfer;

bears attribution on the old mount in pen and brown ink: *pelegrino tibaldi* (twice) 247 by 205 mm

PROVENANCE

Unidentified French collection, from the 18th Century mount; sale, London, Sotheby's, 5 July 2006, lot 4 (as Netherlandish School, early 16th century); Private collection

EXHIBITED

Urbino, Palazzo Ducale, *Rinascimento segreto*, 2017, pp. 122-3, no. 48, reproduced (entry by Dominique Cordellier)

£ 80,000-120,000

€ 91,000-137,000 US\$ 101,000-152,000

The attribution to Luca Penni was first proposed by Dominique Cordellier, in the catalogue of the recent exhibition in Urbino (see *Exhibited*). Cordellier stresses in his entry the combination of Southern and Northern traditions visible in the artistic language of Luca Penni, and clearly exemplified in the present sheet. The rich and highly finished composition is characterized by a sophisticated use of the pen and dark washes combined with an elaborate and careful application of the white heightening, the latter often resulting in an intricate cross hatching. This determines the light and creates the volumes, in contrast with the dark prepared paper.

Beautifully detailed, this sheet is dominated by the sculptural nude of Susannah in the middle of the composition, flanked by the bearded figures of the Elders, wearing elaborate garments with angular and voluminous folds. In the foreground a marble fountain 'all'antica', is ornamented with the heads of a lion and a putto, the latter incorporated within a mannerist volute to the left. In the background, an ancient ruined city completes and embellishes the scene.

In his Urbino catalogue entry, Cordellier points out Penni's strongly sculptural approach when drawing his ideal of female beauty, seen frontally, as here, or in profile, noting close similarities with other studies by the artist, such as *Venus with Vulcan and Cupid* (Christ Church, Oxford), *The Toilet of Venus* (Fogg Art Museum, Harvard University), and *Mars and Venus* (Musée des Beaux-Arts, Rennes).¹ The solidity of Penni's female bodies – so different from the sinuous ones of Parmigianino or Primaticcio – combines strength and morality of character with sensuality. Cordellier also noted that the strong and 'fortment érotisé' mannerist elements in the present sheet, which are close to Pellegrino Tibaldi (an attribution written on the old mount of the present sheet, and found on a number of Penni's other drawings²), are combined here with a highly finished composition, 'pittoresque et saturée', characterized by the abundant white heightening, contrasting with the dark prepared paper. These pictorial elements are much more in keeping with Northern traditions, and the technique is particularly reminiscent of certain works by Jan Gossaert, called Mabuse (circa 1478 -1532). Although this combination of media is not often used by Penni, Cordellier draws attention to another sheet, *Diana and Acteon* (location unknown), executed in the very much the same technique.³ He also points out that Penni treated the subject of *Susannah and the Elders* on other occasions: a print by René Boyvin, after a lost drawing by Penni, is very similar in composition (fig.

1), and a further drawing, also executed in the same media and similar in size to the present sheet, was sold twice on the French art market (as 'Artist anonyme des Pays-Bas, du XVIIe siècle').⁴

A native of Florence, Penni was an extraordinary artistic personality who had a fascinating and varied career. He was the younger brother of Raphael's leading assistant Giovanni Francesco Penni (1488/1496-1528), and must have been trained initially by his brother, in the milieu of Raphael's workshop, sharing with his fellow artists the same sophisticated taste and passion for the antique. Penni was employed in Genoa with Perino del Vaga (1501-1547), working in the 'cantieri' of Palazzo Doria (1529-1533). Perino was in fact his brother in law, having married Giovanni Francesco's and Luca's sister, Catarina Penni. In 1530, Luca would be called to Fontainebleau to work alongside and collaborate with Rosso Fiorentino, the Florentine artistic impresario of the French King François 1^{er}. Penni's move to Fontainebleau was clearly of great benefit to his career, and he worked there on various decorative projects, under Rosso Fiorentino and Francesco Primaticcio, until 1547. After the death of François 1^{er}, Penni stayed in Paris for the remainder of his career.

Penni's corpus of surviving drawings, to which this is a very important addition, demonstrates a remarkable consistency. Most of these drawings are full compositional studies, often, like this one, elaborate and highly finished, although it is possible that he did not preserve his sketches or his 'primi pensieri' (first ideas). At first, his style was much influenced by Giulio Romano, but it evolved and matured as a result of his experiences in Fontainebleau, to which the present sheet is an excellent testimony. Here, we see how Penni embraced the teachings of Rosso (1495-1540) and Primaticcio (1504-1570), and combined these influences also with a strong sculptural element, possibly deriving from his exposure to Benvenuto Cellini (1500-1571), who was active between Paris and Fontainebleau at very much the same time as Penni (1537 and 1540-1545).

For a newly discovered drawing by Rosso Fiorentino see lot 307.

¹ Respectively: Oxford, Christ Church, inv. no. 1214; Cambridge, Harvard Art Museums, Fogg Museum, inv. no. 1898.49; Rennes, Musée des Beaux-Arts, inv. no. 794.1.3019; see D. Cordellier, *Luca Penni. Un disciple de Raphael à Fontainebleau*, Paris, 2012, reproduced figs. 149, 153, 156

² See Cordellier, *op. cit.*, p. 35

³ See Cordellier, *op. cit.*, p. 130, fig. 126; sale, London, Christie's, 10 December 1991, lot 190

⁴ Paris, Hotel Drouot, 29 June 1929, lot 79, and 4 June 1947, lot 45, reproduced

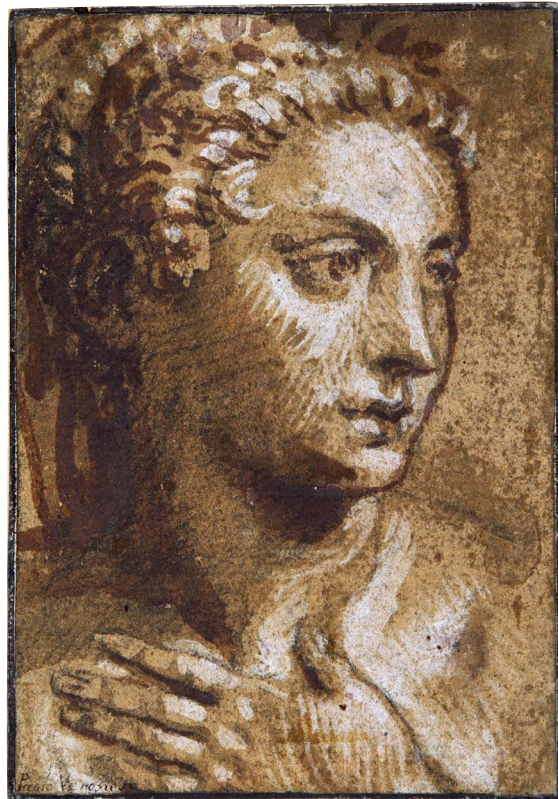


Fig 1: René Boyvin, after Luca Penni, *Susannah and the Elders*, engraving.





304



305

304

**ATTRIBUTED TO
ABRAHAM BLOEMAERT**

Gorinchem 1566 - 1651 Utrecht

**The Virgin and Child with the
Infant St. John**

Pen and brown ink and wash over black
chalk, within a drawn circle
173 by 171 mm

PROVENANCE

Bears unidentified collector's paraphe
(not in Lugt);
with Delphic Arts, New York;
with H. Shickman Gallery, New York, 1965
(Exhibition of Old Master Drawings, no. 48,
as Joachim Wtewael);
David Daniels, New York,
his sale, London, Sotheby's, 25 April 1978, lot
56 (as Abraham Bloemaert);
sale, Amsterdam, Sotheby Mak van Waay, 2
November 1987, lot 15 (as Abraham Bloemaert);
with Sabrina Förster, Düsseldorf, 1989 (cat.
no. 2, as Abraham Bloemaert)

EXHIBITED

Winnipeg, The Winnipeg Art Gallery, *Mother
and Child*, 1967, no. 143 (as Abraham
Bloemaert);
New York, Metropolitan Museum of Art,
Abraham Bloemaert, 1564-1651, 1973, no. 14
(as Abraham Bloemaert)

LITERATURE

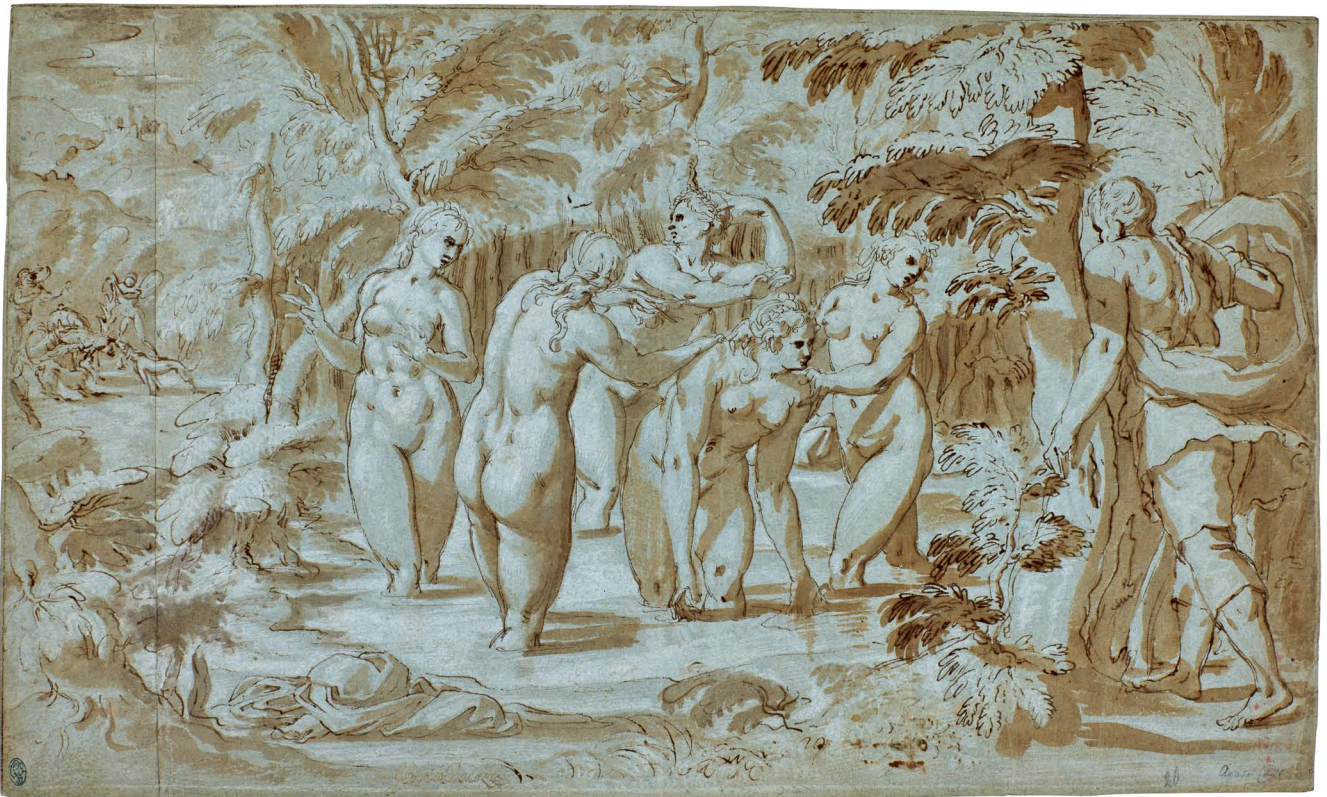
F.W.H. Hollstein, *Dutch and Flemish
Etchings, Engravings and Woodcuts*, vol.
VII, Amsterdam 1952, p. 172, no. 334,
reproduced;
J.P. Filedt Kok, 'Jacques de Gheyn II'.
Engraver, Designer and Publisher, in *Print
Quarterly*, vol. 1, 1990, VII, no. 3, p. 259, note
35, and no. 4, p. 385, under no. 334 (as 'A.
Bloemaert (?')';
M.G. Roethlisberger, *Abraham Bloemaert and
his Sons, Paintings and Prints*, Doornspijk
1993, vol. I, p. 89, under no. 42, reproduced
vol. II, fig. 77 ('attribution unnecessarily
questioned by Filedt Kok');
J.A. Bolten, *Abraham Bloemaert. The
Drawings*, 2 vols., Leiden 2007, vol. I, p. 97,
under no. 238, reproduced vol. II, p. 120, fig.
238b (as a drawn copy from the studio)

This drawing was always considered to be the
design, in reverse, for Jacques de Gheyn's
print after Bloemaert.¹ Another version of
the same drawing, not circular in format, like
the print, but with the outlines indented for
transfer, is, however, now considered to be
the prime version.²

¹ See Hollstein, *loc. cit.*, and Filedt Kok, *loc. cit.*

² Bolten, *op. cit.*, no. 238

‡ £ 3,000-4,000
€ 3,450-4,550 US\$ 3,800-5,100



306

305

**VENETIAN SCHOOL,
16TH CENTURY**

Study of a woman, her hand on
her chest

Pen and brown ink and wash over black
chalk, heightened with white;
bears old attribution in pen and brown ink,
lower left: *Paolo Veronese*
99 by 69 mm

£ 2,000-3,000
€ 2,300-3,450 US\$ 2,550-3,800

306

**GERMAN SCHOOL,
CIRCA 1600**

Diana and her attendants
bathing, surprised by Actaeon

Pen and brown ink and wash, heightened
with white, over traces of black chalk, on blue
paper, the sheet extended to the left edge,
within partial brown ink framing lines;
bears old attribution in brown ink, lower
centre: *Federico Barozzo* and an illegible
black chalk attribution, lower right;
bears old inscription in brown ink, verso:
quando era de 16 Ani and numbering in
purple crayon: 25
270 by 455 mm

PROVENANCE

Giuseppe Vallardi, Milan (L.1223, his red
chalk numbering on the verso: K238)

The subject of this drawing is taken from
Ovid's *Metamorphoses*, and illustrates the
moment when Actaeon, a famed huntsman,
unwittingly happens upon the scene of
Diana and her attendants bathing in the
pools of Gargaphia. For this egregious act,
Actaeon is turned into a stag by Diana, before
subsequently being devoured by his own
hounds, who fail to recognise their master as
he flees the scene.

Though the attribution of this accomplished
and well preserved sheet currently remains
unresolved, it appears close, both in style
and subject matter, to the work of the
German born artist, Hans Rottenhammer,
who is known to have treated this popular
subject on a number of occasions, perhaps
most successfully in collaboration with Jan
Brueghel the Elder, a painting that is today in
the collection of the Staatsgalerie, Stuttgart.¹

¹ see Hans Rottenhammer, *begehrt - vergessen - neu
entdeckt*, exhib. cat., Schloss Brake, Weserrenaissance-
Museum, and Prague, Nationalgalerie, 2008-9, pp. 130-133,
no. 36, fig. 36, reproduced

£ 5,000-7,000
€ 5,700-8,000 US\$ 6,400-8,900

GIOVANNI BATTISTA DI JACOPO ROSSO, CALLED ROSSO FIORENTINO

Florence 1494 - 1540 Fontainebleau

The Visitation

Black chalk and stylus over the architectural setting, squared for transfer in black chalk and stylus, within grey pen and ink framing lines; bears an old attribution, probably 17th-century, in pen and brown ink, verso: *Michelangelo* 126 by 119 mm

PROVENANCE

August Christian Hauck, Rotterdam (1742-1801), thence by descent to the present owner

LITERATURE

G. Vasari, *Le Vite de' più eccellenti Pittori scultori ed architettori....*, 2nd. ed., Florence 1568, vol. III, p. 383; D. Franklin, 'Documents for Giovanni Antonio Lappoli's Visitation in Sante Flora e Lucilla in Arezzo', *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 41, 1/2 (1997), pp. 199-201 (as 'not survived')

£ 500,000-700,000

€ 570,000-795,000 US\$ 635,000-885,000

Works on paper by Rosso Fiorentino are extremely rare and in the last fifty years no other compositional study by the artist has appeared on the art market. In the history of sixteenth century Italian art, Rosso holds a very special and unique place, mostly due to his eccentricity combined with an expressive and unconventional pictorial manner. Anti-classicist and surprisingly daring, his innovative paintings are very close to our modern aesthetic.

This previously anonymous study is an important and vital addition to his *corpus* of drawings, and one which can be definitively linked to an existing and documented commission. Moreover, it is extraordinary that this preparatory drawing is fully described as the work of Rosso Fiorentino by the painter and biographer Giorgio Vasari (1511-1574) in his life of a lesser known Aretine painter, Giovanni Antonio Lappoli (1492-1552).¹ According to Vasari, Lappoli seems to have benefited during his artistic career from the help of several distinguished and talented friends, among them not only Rosso, but also Pontormo, Perino del Vaga, Giulio Romano and Parmigianino.² Vasari and Lappoli were both natives of Arezzo, so it is perhaps not surprising that the famous biographer wanted to promote the cultural and artistic life of his city by dedicating a significant amount of text to a detailed account of the life of a relatively minor artist. Vasari would also use his account of Lappoli as an excuse to record some of his own works in their hometown.

The first altarpiece by Lappoli mentioned by Vasari in the *Vite* is a *Visitation*, a panel commissioned by a wealthy Aretine citizen, Cipriano d'Anghiari, for his family chapel in the Badia of Sante Flora e Lucilla, in Arezzo (fig. 1).³ The panel was completed by Lappoli with a lunette representing God the Father, now lost. The altarpiece remains to this day in the same church, though it is likely to have been moved from its original chapel.

Shortly after the election of the new Medici Pope, Clement VII (1523-1534), Rosso went to Rome in the hope of receiving some significant commissions, now that a Florentine pontiff was in power. On his way he stopped in Arezzo and stayed with his friend Giovanni Antonio Lappoli. Vasari writes: '*Passando intanto per Arezzo il Rosso che se n'andava a Roma, ed alloggiando con Giovanni Antonio suo amicissimo, intesa l'opera che aveva tolta a fare, gli fece come volle il Lappoli, uno schizetto tutto d'ignudi molto bello: perchè messo Giovanni Antonio mano all' opera, imitando il disegno del Rosso, fece della detta tavola la Visitatione di Santa Elisabetta, e nel mezzo tondo di sopra Dio Padre.....*' ('On his way to Rome he stopped in Arezzo and stayed with his very close friend Giovanni Antonio, and having understood the requirements of the commission, Rosso did as requested by Lappoli a small sketch of naked figures, very beautiful: starting the work and following the drawing Giovanni Antonio executed the panel with the Visitation of St. Elizabeth, and in the lunette God the Father with some putti...').⁴

The beautiful study with '*ignudi molto bello*', described in the passage above, was believed by scholars to be lost, but can now unquestionably be identified as the present drawing. It is extraordinary that it has survived and is preserved in such good condition, despite its importance being unrecognized for so long. Two factors may have contributed to its preservation: it bears on the verso an old attribution to *Michelangelo* (probably 17th century), and it has stayed in the same family since the 18th century (see *Provenance*, and below).

continued



Fig. 1: Giovanni Antonio Lappoli, *The Visitation*, Arezzo, Badia of Sante Flora e Lucilla



actual size

The drawing is delicately executed in black chalk and handled with great sensitivity. It conveys a sense of energy in the posed naked figures illuminated by a raking light, falling from the right, enhanced by the skilful use of *chiaroscuro*. The black chalk contours are in places sharper and more incisive, while a soft shadowing suggests subtle variations in the bodies and in the space around them. The ten-figure composition, almost square in format, is completed by an elegant architectural setting. The scene evolves mostly on the steps outside a classical building, and the focus is on the two main central figures: St. Elisabeth and the kneeling Virgin meeting in front of the doorway decorated by a marble architrave. Two openings – possibly windows – are suggested both sides of the central entrance. The architectural setting has been partly indented with a stylus and the sheet is squared with black chalk and stylus for transfer.

Although Lappoli largely followed Rosso's design very accurately, his painted altarpiece does show certain interesting and important changes. These must have been at the behest of the patron Cipriano d'Anghiari, who also surely requested some of the striking compositional elements that are present in both drawing and painting, such as the prominent presence of the figure of King David in the immediate right foreground. The woman and child seated in the left foreground in the drawing are, however, substituted, in the painting, by the figure of Mary Magdalene holding her ointment jar. The two pairs of figures to the left and right of the central scene (St. Joseph with a maidservant carrying a bundle on her head, and on the opposite side two unidentifiable female figures) remain almost unchanged in the painted version. Moreover, while in the background of the drawing we see emerging from the doorway another unidentifiable female figure, in the painting there is a Saint who accompanies a man in contemporary dress, bearing a sword, possibly, as David Franklin has suggested, the donor with his namesake saint, the Bishop St. Ciprian.⁵

This work must have been commissioned just before Rosso's presence in Arezzo in 1524 and it was completed two years later in 1526. In 1997, David Franklin published new documents relating to this commission (see *Literature*) which provided us with more specific dates for the construction of the chapel and for the completion of Lappoli's altarpiece and lunette. On 10 October 1521, a site for the chapel dedicated to the Visitation was conceded to Cipriano d'Anghiari by the Benedictine monks of Sante Flora e Lucilla. Vasari informs us that the architectural setting for Lappoli's panel and lunette was executed in stone, and was designed by Guglielmo Marcillat, a French artist better known as a stained-glass painter.⁶ Moreover, the biographer quotes the price of '*cento scudi*' (one hundred florins) to be paid to Lappoli for his altarpiece, though this information seems to be contradicted by other documents published by Franklin. In fact, one of these, dated 19 March 1526, elects two experts to establish a final price for Lappoli's completion of the painted work in the chapel: Guglielmo Marcillat and Domenico Pecori. From this document and another, written a few days later, which records the assessment of the two artists, we are aware that the altarpiece and its lunette were completed by March 1526.⁷

Rosso would return to Arezzo in 1528, on that occasion staying in the house of another young painter, Benedetto Spadari. According to Vasari, with the help of Spadari and his old friend Lappoli, Rosso received, on the 24th of November, the commission for a series of frescoes for the atrium of the

Areteine church of Santa Maria delle Lagrime. In relation to the preparation of these frescoes – never executed – Vasari mentions another preparatory drawing with nudes, '*studio d'ignudi*', now lost.⁸ It is possible that Rosso was already in Arezzo in March of that year, in connection with his attempt to win this commission, and met the young Vasari for the first time. In September 1529 he left Arezzo during a rebellion against the Florentines, who ruled the city, and fled to Borgo San Sepolcro.

Not long afterwards, Rosso was called to the service of the French King François 1^{er}, moving to Fontainebleau by November 1530. He would never return to Italy and his style would shape the artistic future of France. An accomplished and innovative master, he was well placed to satisfy the taste and ambitions of such a Royal patron, and his ten years in France, before his death in 1540, were to be the most productive of his career.

The reappearance of this rare preparatory study is extremely instructive, and adds significantly to our understanding of Rosso's working method. It is also a testament to Rosso's reverence and admiration for the work of Pontormo, in particular the artist's fresco of the same subject in the atrium of the church of the Santissima Annunziata in Florence, executed around a decade earlier, in 1514-1516. The drawing is also a striking record of the standard Renaissance practice of studying figures initially in the nude, and only clothing them at a later stage. The extreme delicacy of the execution, and the subtle use of light to modulate the forms of the naked bodies, in contrast to the sharper and more angular lines with which they are accented, demonstrate Rosso's incredible skill as a draughtsman, and anticipate his extraordinary instinct for colours, which are so very sharp and vivid in his paintings.

What is perhaps most extraordinary about his drawings, so clearly visible in the present sheet, is Rosso's analytical eye and his exposure of human truth through close observation, expressed with clarity and combined with the most sophisticated and elegant use of the medium. Vasari, in Rosso's life, records that there was hardly a day that passed without Rosso drawing from the nude model, but unfortunately almost all of his graphic work has been lost over the intervening centuries.⁹

This sheet was acquired by the artist A.C. Hauck (1742-1801) and formed part of his collection of old master drawings. At his death the drawings were inherited by the painter's family with the contents of his studio, thereafter passing by descent through the generations to the present owner. Hauck was born in Mannheim, where he received art lessons from his father J.J. Hauck (c.1694-c.1769). He worked after 1756 mainly as a portrait painter in several cities, including Krefeld and 's-Hertogenbosch, before establishing himself in Rotterdam. In 1778 he was nominated as instructor to the art society and drawing academy "*Hierdoor tot Hooger*", and it is likely that Hauck used his own collection of drawings to teach his students.

¹ See *Literature*; for a more readily available edition, see G. Vasari, *Le Vite de' più eccellenti Pittori scultori ed architettori*..... ed. G. Milanesi, Florence 1881, vol. VI, p. 9

² *Ibid.*, p. 10

³ *Ibid.*, p. 9

⁴ See note 1

⁵ Franklin, *op. cit.*, p. 199

⁶ G. Vasari, *op. cit.*, vol. IV, Florence, 1879, p. 429; Marcillat is first documented in Arezzo on 31 October 1516, designing the stained-glass windows for the Cathedral.

⁷ Franklin, *op. cit.*, pp. 197-9

⁸ Vasari, *op. cit.*, vol. V, p. 164

⁹ *Ibid.*, vol. V, p. 166

CIRCLE OF RAPHAEL

Head of a female muse

Red chalk, heightened with white;
bears old inscription in brown ink, lower
right: *Scuola Fiorentina*
207 by 160 mm

PROVENANCE

Private Collection, U.S.A.

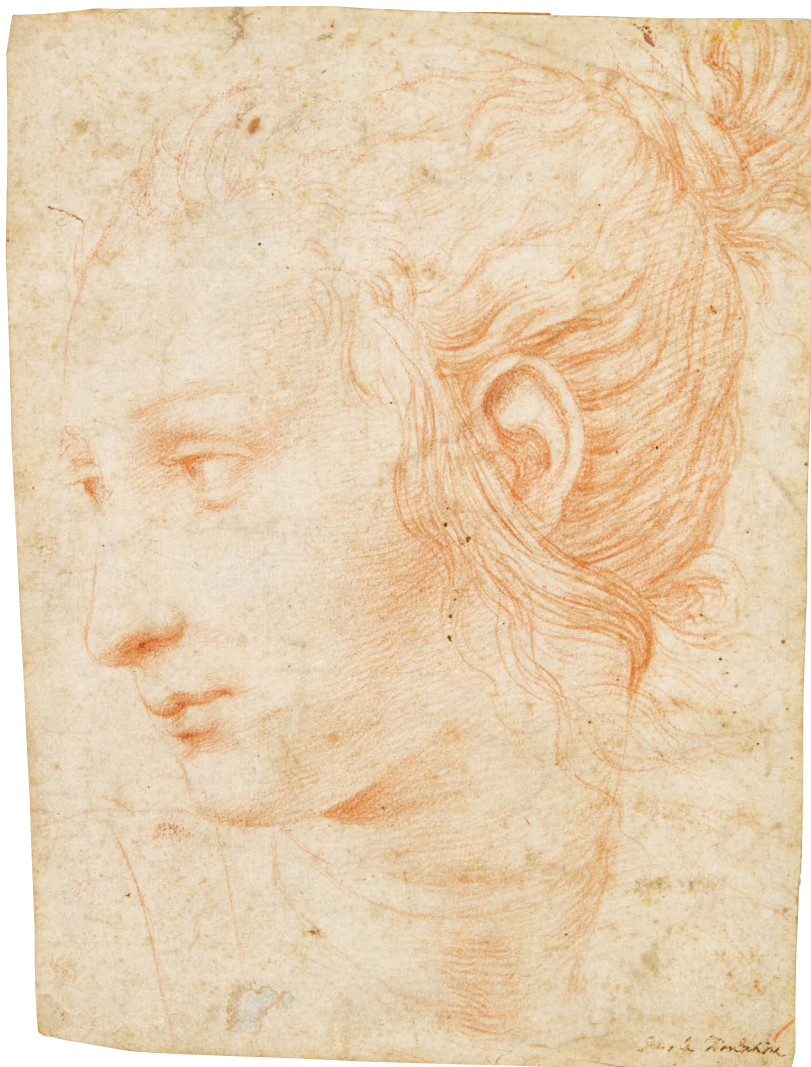
This delicate red chalk drawing is a rare period copy of a highly important head study by Raphael, today housed in the collection of the Fondazione Horne, Florence.¹ The female figure depicted appears immediately to the right of Apollo, in Raphael's *Parnassus*, (Fig.1, detail) one of the artist's monumental frescoes executed for Pope Julius II in the *Stanza della Segnatura*, circa 1509-11.

While the present sheet is fractionally smaller than the Fondazione Horne drawing, and executed in red, rather than black chalk, the proximity of mark making is so close between the two that it seems plausible that the artist responsible for the present work had access to Raphael's original drawing.

Raphael's two most talented assistants during this period of his career were Giulio Romano and Gianfrancesco Penni, both of whom established significant reputations of their own, following Raphael's untimely death in 1520. Whilst the name of Giulio has historically been associated with this drawing, there are few chalk drawings by him from this early period in his career, with which to make a meaningful comparison.

¹ E. Knab, E. Mitsch and K. Oberhuber, *Raphael, I Disegni*, Florence 1983, p. 615, no. 379, fig. 379, reproduced

£ 6,000-8,000
€ 6,900-9,100 US\$ 7,600-10,100



308



Fig. 1: Raphael, *Parnassus*, fresco, Stanza della Segnatura, Vatican (detail)

GAUDENZIO FERRARI

Valduglia 1460 - 1546 Milan

Study for an Infant ChristPen and brown ink over black chalk
528 by 386 mm**PROVENANCE**

Paul Brandt, Amsterdam (1900-1984)

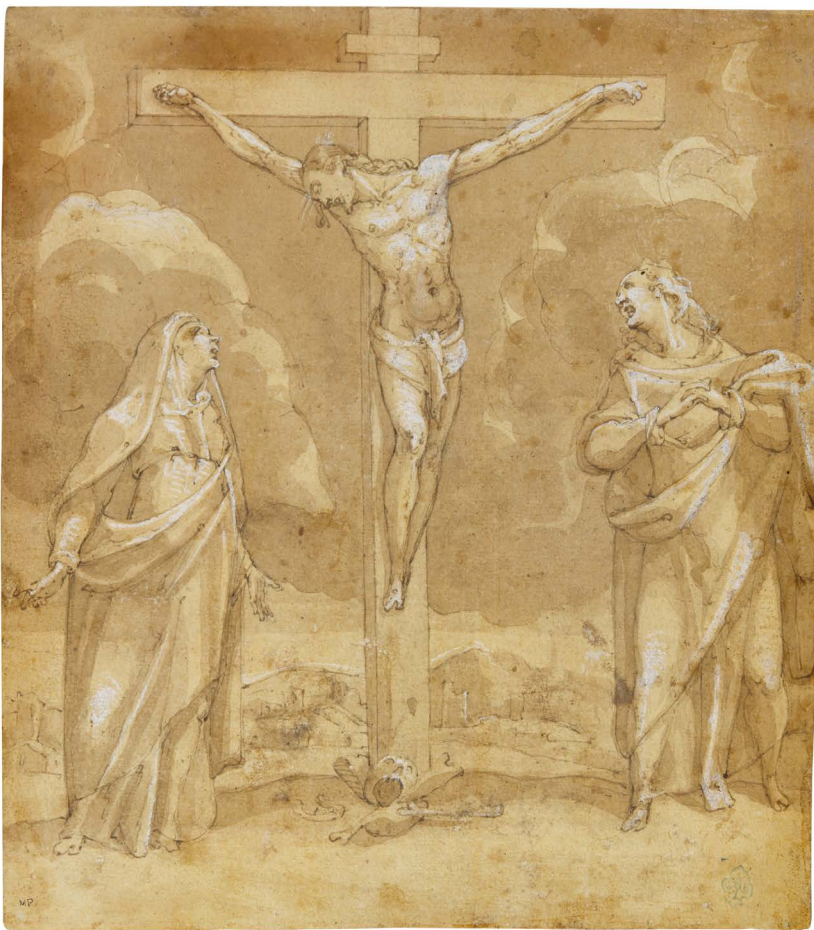
This fascinating study for a Christ Child seems to be a *modello*, in reverse, for the infant Christ in Gaudenzio Ferrari's altarpiece, *Madonna and Child enthroned with St. Martin and ?St. Maurice*, datable just before 1535, now in the Galleria Sabauda, Turin (fig. 1).

The Christ Child in the present sheet must be close in size to its counterpart in the painting. The hand of the Bishop Saint is indicated in the drawing to the left, with above it and to the right the two hands of the Madonna.

A drawing copying the entire composition of the painting by a Follower of Gaudenzio is in the Lehman Collection in the Metropolitan Museum of Art, New York.¹

¹ New York, The Metropolitan Museum of Art, inv. no. 1975.1.323

£ 4,000-6,000
€ 4,550-6,900 US\$ 5,100-7,600



309

309**ANDREA BOSCOLI**

Florence 1560 - 1608 Rome

The Crucifixion with the Virgin and Saint John the EvangelistPen and brown ink and wash, heightened with white, over black chalk on yellow prepared paper
265 by 232 mm**PROVENANCE**

Gustave Soulier, Naples (1872-1937)

(L.1215a);

Marcel Puech, (bears his mark, not in Lugt); sale, New York, Christie's, 30 January 1997, lot 37

This powerful and emotive drawing is possibly a preparatory study for Boscoli's painting of the same subject, signed and dated 1601, executed for the main altar in S. Maria del Buon Gesù at Calassai, near Ascoli.¹ The present drawing can be closely compared to another *Crucifixion* in the British Museum's collection (inv. no. 1946,0713.551), also a study for an altarpiece, now lost, executed for the church of Santi Apostoli, Florence in 1599. These drawings both demonstrate Boscoli's mastery of wash and his sensitive approach to the human form, echoing artists such as Pontormo and Rosso Fiorentino.

¹ N. Bastogi, *Andrea Boscoli*, Florence 2008, no. 37, reproduced, fig. 188

£ 2,000-3,000
€ 2,300-3,450 US\$ 2,550-3,800



Fig. 1: Gaudenzio Ferrari, *Madonna and Child enthroned with St. Martin and St. ? Maurice*, Turin, Galleria Sabauda



BACCIO BANDINELLI

Florence 1493 - 1560

The Labours of Hercules

Pen and brown ink
290 by 435 mm

PROVENANCE

Bears unidentified collector's mark (L.474; previously identified as Pierre Crozat); Charles Paul Jean-Baptiste de Bourgevin Vialert, comte de Saint-Morys (1743-1795), by descent to Charles-Etienne Bourgevin de Saint-Morys, comte de Carriere (1772-1817), his sale, London, Phillips, 10-14 June 1797, lot 108, where purchased by 'Knight', Edward Knight (1734-1812), Wolverley House, Worcestershire & 52 Portland Place, London, by descent to John Knight (1760-1850), his sale, London, Phillips, 19-24 July 1841, lot 459, where purchased by 'Stuart', Paul Fourché, (1840-1922) Orleans and Bordeaux; John Hemming Fry (1861-1946), his bequest to the Canton Museum of Art, Canton, Ohio 1946, by which deaccessioned, sale, Auctioneers, Rachel Davies, Cleveland, Ohio, 19 March 2016, lot 5

£ 80,000-120,000

€ 91,000-137,000 US\$ 101,000-152,000

Engraved, in reverse; published by Conrad Martin Metz (1749-1827) (fig.1)

Powerful and dynamic, this pen and brown ink drawing pulsates with a palpable energy, captivating the viewer, despite its somewhat gruesome subject. The sheet, one of the finest by Bandinelli to have come to auction in recent years, perfectly displays his artistic personality, in which his immense skill as both draughtsman and sculptor come together to create a narrative full of pictorial impact.

The composition depicts the story of the Nemean Lion, which is the first labour in the series of The Twelve Labours of Hercules. Bandinelli also alludes here to the eleventh labour, in which Hercules steals the Apple of Hesperides. In each of the twelve labours, performed over a period of twelve years, Hercules, by order of King Eurystheus, had to execute a different near-impossible task. The story of the Nemean lion unfolds from the far right of the composition where Hercules is seen wrestling and killing the lion. In the centre, Hercules is standing and flaying the beast he has just defeated and at the far left, Bandinelli represents the eleventh labour, where Hercules is standing tall, holding his club in one hand and the apple of Hesperides in the other. Bandinelli expertly unites these three different episodes by composing his drawing like a sculptural relief. Roger Ward aptly comments on the artist's ability to deliver believable space describing his 'instinct to depict the illusion of recession into shallow space by means of precisely overlapped and layered planes.'¹

The existence of the engraving (fig. 1), which is in reverse to the present sheet, may suggest that Bandinelli was working on a much larger project, possibly for the full series of labours. Within the artist's surviving *oeuvre* we know of a number of drawings where he has studied the figure of Hercules, most notably, in terms of comparison with the present drawing, three sheets that each portray a standing figure of Hercules not dissimilar to the figure at the far left of this composition. Two of these are in the Louvre, and one, which passed through both Sotheby's (1982) and Christie's (1999), is now in a private collection.² The two drawings in the Louvre both depict Hercules with his club; in one of the drawings he holds the apple of Hesperides and in the other he holds the head of the Nemean lion. The drawing in a private collection also portrays the robust figure of Hercules with his club standing in front of an architectural setting, not dissimilar to the architectural backdrop that runs across the present elaborate composition. Roger Ward dates the private collection drawing of Hercules to *circa* 1548, by comparison with two other drawings of Old Testament subjects that can be connected with works datable to 1547-8.³ It is highly likely that all the aforementioned studies, the present sheet included, date from much the same moment and clearly relate to one another in terms of subject matter.

The allure and importance of this exceptional drawing is reflected in its illustrious provenance. Its earlier history is slightly unclear due to the ambiguity surrounding the collector's mark in the lower right corner of the sheet. The 'C' mark has, in the past, been interpreted as that of both Pierre Crozat and Queen Christina of Sweden but there is no solid evidence linking the mark to either of these renowned collectors. However, due to auction records and the inscription on the engraving '*In the Collection of Ed. d Knight Esq.r.*' it has been possible to identify the names of other important collectors who once owned this drawing, beginning with the distinguished French connoisseur, Charles Paul Jean Baptiste de Bourgevin Viarlet, comte de Saint-Morys (1743-1795), and continuing until the drawing was in the collection of the Canton Museum, Cleveland, Ohio.

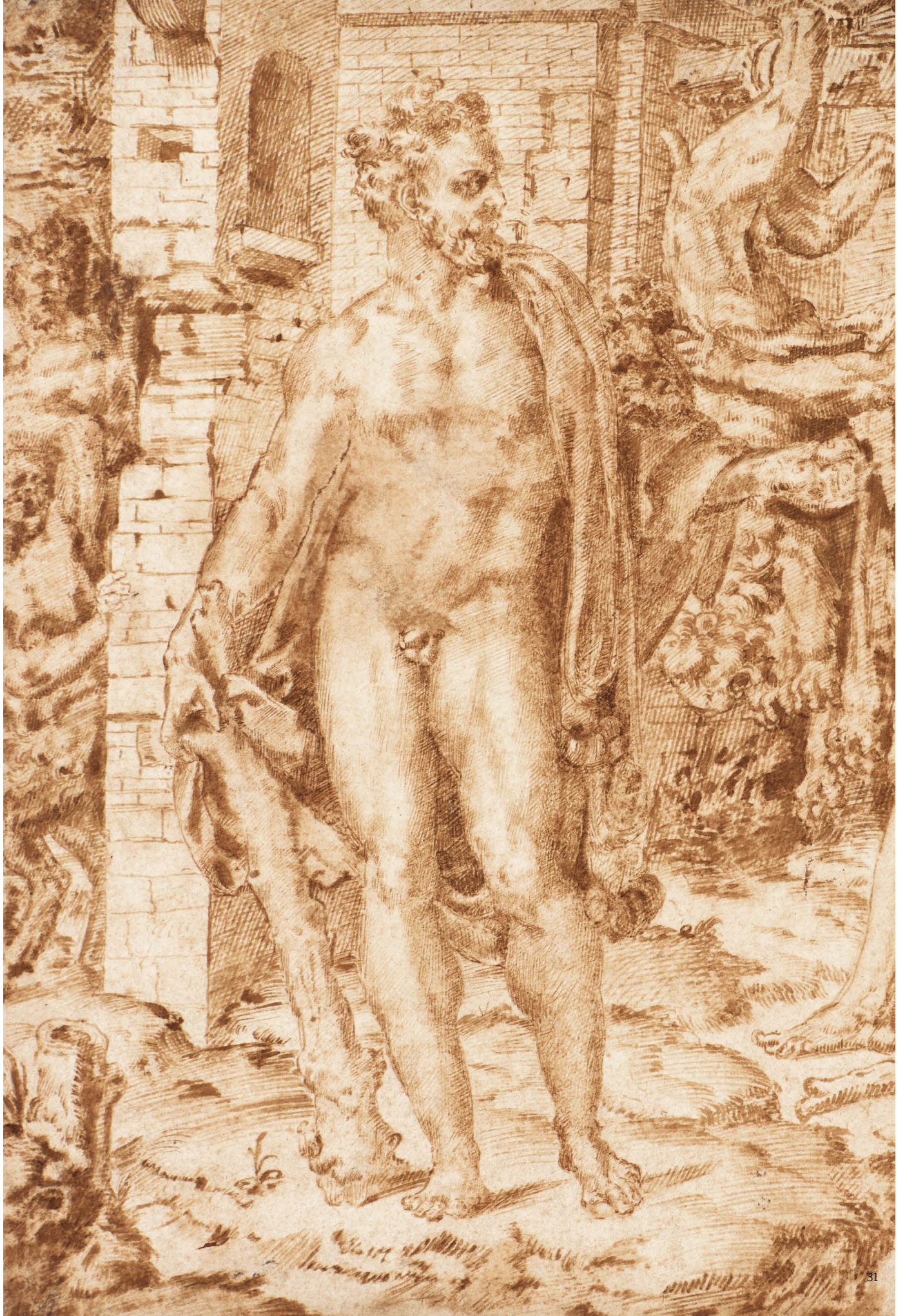
¹ R. Ward, 'New Drawings by Bandinelli and Cellini', *Master Drawings*, vol. XXXI, 1993, p. 395

² Baccio Bandinelli. *Drawings from British Collections selected and catalogued by Roger Ward*, exhib. cat., Cambridge, Fitzwilliam Museum, 1988, figs 30 and 31 (Louvre drawings) and cat no. 42, reproduced p. 127 (Private Collection)

³ Exhib. cat., *op. cit.*, nos 39 and 41



Fig. 1: Anonymous, after Baccio Bandinelli, *The Labours of Hercules*, engraving.







PROPERTY FROM THE ESTATE OF THE LATE MYRIL
POUNCEY

PSEUDO PACCHIA (ACTIVE C.1530)

Recto: View of houses and a church with a campanile;
Verso: A group of clerics and monks singing in front of a lectern

Pen and brown ink (*recto* and *verso*)
240 by 200 mm

PROVENANCE

Max de Beer, de Beer Fine Art Ltd., London;
Dr. Alfred Scharf, from whom acquired
by Philip Pouncey, 12 April 1957, as R.
Ghirlandaio,
thence by inheritance to his wife, Myril
Pouncey,
her estate sale, New York, Sotheby's,
21 January 2003, lot 1

£ 10,000-15,000

€ 11,400-17,100 US\$ 12,700-19,000

This drawing can be linked to a group of sixteen sheets of similar size, probably leaves from a sketchbook, which were in the H.S. Reitlinger sale, Sotheby's, 9 December 1953, lot 69, catalogued as North Italian, circa 1500. For one of those, see *Italian 16th Century Drawings from Private British Collections*, exhib. cat., Edinburgh, The Merchants' Hall, 1969, cat. 81, pl. 61.

Pouncey considered the still unidentified author of these various, stylistically consistent drawings to be Sieneese, with affinities to Girolamo Pacchia and Sodoma. Other drawings by the same hand are in the British Museum¹ and one is in The Art Institute of Chicago.²

¹ London, The British Museum, inv. nos. 1885-3-14-300, 1954-11-26-2 and 1954-11-26-3

² see S. Folds McCullagh and L. Giles, *Italian Drawings before 1600 in the Art Institute of Chicago*, 1997, p. 202, cat. 260, reproduced



verso



recto

BARTOLOMEO NERONI, CALLED IL RICCIO

Siena 1505/15 - 1571

Alexander the Great kneeling in front of Jaddus, the High Priest of Jerusalem

Pen and brown ink, black chalk and touches of red chalk, squared for transfer in black chalk, the sheet extended to the left and right edges; numbered in black chalk on the central grouping: 13 bears numbering in brown ink, lower left: *M.M.35* and lower right: *M.M.36* and repeated, *verso*
409 by 597 mm

PROVENANCE

Vincent Korda (1897-1979), London

EXHIBITED

Edinburgh, The Merchants' Hall, *Italian 16th-Century Drawings from British Private Collections*, 1969, no. 48 (with incorrect measurements)

£ 25,000-35,000
€ 28,400-39,800 US\$ 31,600-44,200

This unusually large and finely preserved compositional drawing is the most significant work on paper by the Siennese artist, Bartolomeo Neroni, to appear on the open market in recent years. Last seen in public 50 years ago, the drawing was previously owned by the award-winning Hungarian-born film art director, Vincent Korda (1897-1979).

The subject is taken from Flavius Josephus' *Jewish Antiquities*¹ in which the Romano-Jewish historian recounts that Alexander the Great, after his victory over Darius at Issus, approached Jerusalem, whereupon the high priest, an ally of Darius, came out of the city accompanied by priests and citizens, to greet the conquering hero. To the amazement of all, Alexander prostrated himself before the high priest, before subsequently continuing his military campaign, leaving Jerusalem unharmed.

Though the function of this drawing is still unknown, it is acknowledged that Neroni was responsible for several ephemeral decorations during his lifetime, and it is possible that the subject depicted here might have been intended as part of a decorative scheme, to coincide with a visit to Siena by Pope Paul III, on which we know Neroni was involved in 1541.² Though this connection is still speculative, the subject matter of a powerful but merciful Alexander might have greatly appealed to Pope Paul III, who was himself born Alessandro Farnese in 1468.

Neroni is an artist whose *corpus* of drawings was defined and enlarged by the numerous attributions made by Philip Pouncey throughout his celebrated career, including two studies of the *Four men carrying the Ark of the Covenant*,³ an element visible in the background of the present work, both of which were formerly in the Janos Scholz collection and are now in the Pierpont Morgan Library, New York. Pouncey himself also owned a drawing that relates to the present work, illustrating the central group of figures, including *Alexander kneeling in front of Jaddus*,⁴ and identical in handling and choice of media to at least one of the studies at the Morgan (see Figs. 1 and 2).

Prior to Pouncey's intervention, drawings by Neroni had, historically, appeared under several different names and it is interesting to note that in the catalogue of the exhibition *Vasari et son temps*, held at the Louvre in 1972, all but one of the twelve Neroni drawings included were attributed by Pouncey.⁵ Neroni was a typical example of a Siennese artist of his time, active not only as a painter but also as an architect and a sculptor, with his graphic style reflecting the strong influence of Sodoma, whose daughter he married, and of Beccafumi.

¹ Book 11, Chapter 8, Verse 5

² see *L'Arte a Siena sotto i Medici 1555-1609*, exhib. cat., Siena, Palazzo Pubblico, 1980, p. 32

³ New York, The Morgan Library & Museum, inv. nos. 1993.205-6

⁴ Sale, New York, Sotheby's, 21 January 2003, lot 5

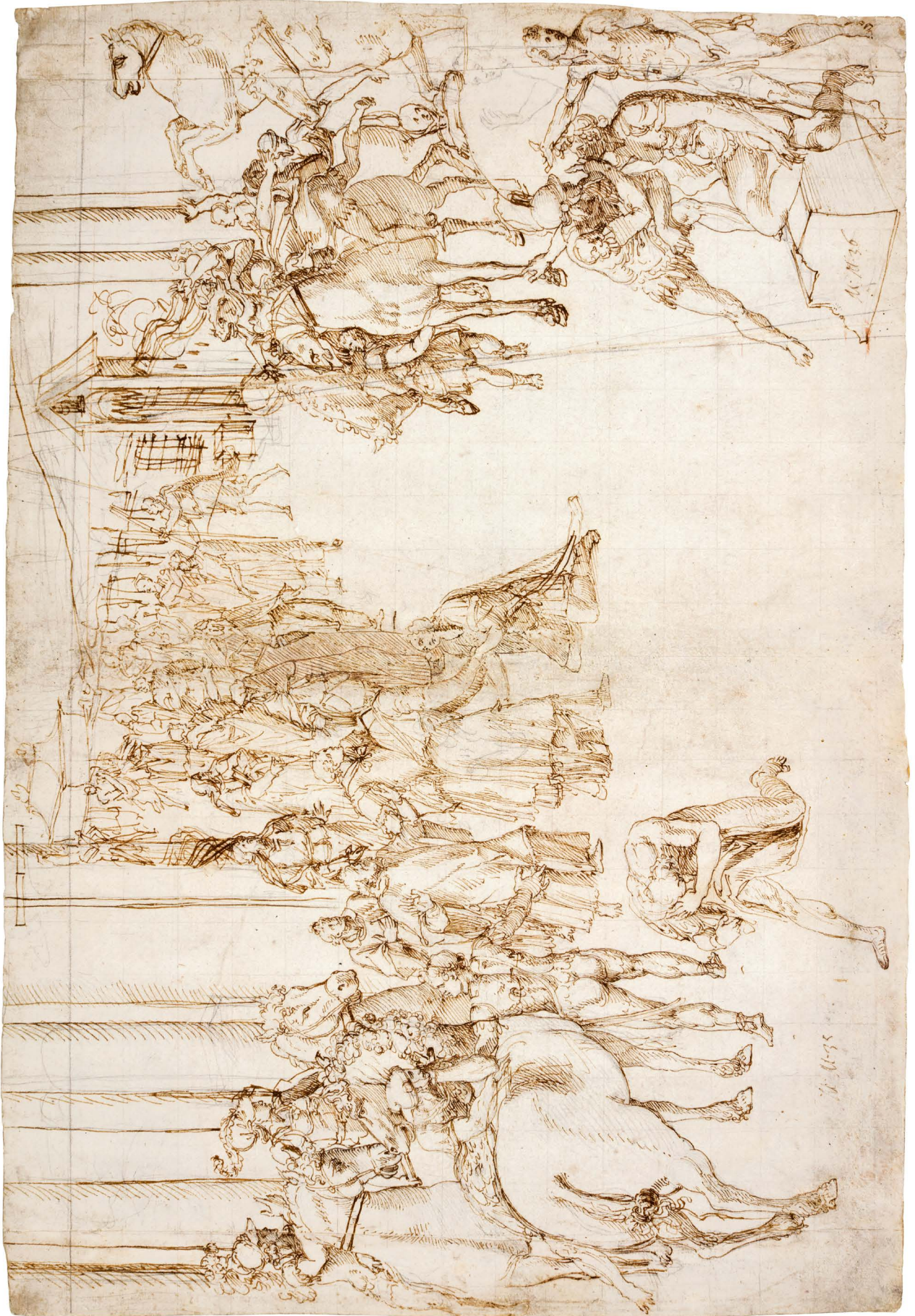
⁵ C. Monbeig-Gogel, *Musée du Louvre, Inventaire Générale... Vasari et son Temps*, Paris 1972, pp. 91-98, nos. 100-112



Fig. 1: Bartolomeo Neroni, *Four Men Carrying the Ark of the Covenant*, New York, The Morgan Library and Museum



Fig. 2: Bartolomeo Neroni, *Alexander the Great kneeling in front of Jaddus*, Ex Philip Pouncey Collection



AGOSTINO CARRACCI

Bologna 1557 - 1602 Parma

A seated bearded male nude supporting his head with his right hand

Pen and brown ink and touches of brown wash below the right foot;

bears old numbering in pen and ink on the backing sheet: 33 291 by 158 mm

PROVENANCE

Sale, Paris, Thierry de Maigret, 8 December 2006, lot 66 (as Italian 17th Century);

with Jean-Luc Baroni, London,

from whom acquired by the present owner

£ 35,000-45,000

€ 39,800-51,500 US\$ 44,200-57,000



Fig. 1: Agostino Carracci, *Sheet of Studies*, Frankfurt, Städelisches Kunstinstitut

Characterized by flowing and sinuous contours combined with a vigorous and reassured handling of the pen and ink, this splendid study is typical of Agostino Carracci's late pen style, of around 1600. The seated bearded male nude resting his head on his right hand closely recalls a figure on the *verso* of a double-sided sheet in the Städelisches Kunstinstitut, Frankfurt (fig. 1).¹ That drawing includes on both the *recto* and the *verso* various sketches drawn in preparation for the figure of St. Jerome in Agostino's famous engraving, one of his best documented works.

Dated *circa* 1602, the print is thought to be Agostino's last. It was left unfinished at the time of his death and was later completed, according to the biographer Malvasia, by Francesco Brizio, at the instigation of his master, Agostino's cousin, Lodovico Carracci.² Quite a number of other preparatory drawings for the print are known, which show the artist experimenting with various ideas before reaching the final compositional solution.³ If it is indeed related, as seems to be the case, to the development of the print of Saint Jerome, the present study must have been conceived very early in the process, while Agostino was still experimenting with both the position of the figure and the setting; other studies from this phase of the project show the saint either kneeling before an altar in contemplation of the crucifix, or resting his head upon his hand as he studies at his desk, in this case turning his head to the right.

Agostino spent the last two years of his life in Parma, probably at the invitation of Odoardo Farnese, who commissioned from him the frescoes in the Palazzo del Giardino. The artist had already travelled to Parma in the 1580s, but this later visit seemed to reawaken in him an appreciation for the works of the Emilian mannerists. The elaborate pen work, elongated torsos and limbs, and other parallels with the work of Parmigianino are clear in many of the preparatory drawings for the *Saint Jerome* print, and are very evident here, as well as in the double-sided sheet in Frankfurt. The present sheet is also similar in handling and technique to Agostino's studies relating to the frescoes for Palazzo del Giardino, executed between 1600 and 1602.

Even at this advanced stage of his career, Agostino was clearly engaging with new ideas, and striving to continue his development as a draughtsman and printmaker. Particularly bold and vigorous in its execution, this drawing is a powerful witness to Agostino's reassured handling of pen and ink at the end of his life, when he was still constantly working to reinvent and develop his style.

See also lot 316.

¹ Frankfurt, Städelisches Kunstinstitut, inv. no. 5656

² Carlo Cesare Malvasia, *Felsina Pittrice. Vite dei Pittori Bolognesi*, ed. Alfa, Bologna 1971, p. 272

³ D. DeGrazia Bohlin, *Prints and Related Drawings by the Carracci Family: A catalogue Raisonné*, exhib. cat., Washington, National Gallery of Art, 1979, under no. 213, reproduced, pp. 350-351





315

315

GIOVANNI LANFRANCO

Parma 1582 - 1647 Rome

Recto: The Madonna and Child possibly with St. John the Baptist
Verso: Various studies, including the head and bust of a woman and a drapery study

Black chalk, squared for transfer in black chalk (*recto*);
 black chalk (*verso*) on blue paper
 233 by 207 mm

Although it has not been possible to connect this drawing with a known work by Lanfranco, it is comparable in graphic style to other drawings by the artist. The handling of chalk, applied rather energetically in the present study, is comparable to a drawing of the Madonna and Child by Lanfranco in the Uffizi, Florence.¹

¹ E. Schleier, *Disegni di Giovanni Lanfranco (1582-1647)*, exhib. cat., Florence, Uffizi, Gabinetto Disegni e Stampe, 1983, p. 30, no. 11a, reproduced, fig. 4

† £ 6,000-8,000
 € 6,900-9,100 US\$ 7,600-10,100

316

AGOSTINO CARRACCI

Bologna 1557 - 1602 Parma

Study of a standing bearded male nude seen from behind, his right arm extended

Pen and brown ink and red chalk;
 bears old attribution in pen and brown ink
 lower center: *Caracci*
 290 by 166 mm

PROVENANCE

Sale, Paris, Thierry de Maigret, 8 December 2006, lot 66 (as Italian 17th Century);
 with Jean-Luc Baroni, London,
 from whom acquired by the present owner

£ 35,000-45,000
 € 39,800-51,500 US\$ 44,200-57,000

This bold image of a nude, seen from behind, executed with flamboyant energy and sinuous contours, is remarkably close to our modern sensibility in its strength and directness. The vigorous and reassured handling of the pen and ink, combined with rhythmic parallel hatching to suggest areas of shadow, is, however, very typical of Agostino Carracci's late pen style, of around 1600. During the final years of his relatively short life, Agostino's style became ever freer and more experimental, yet ever more refined in the handling of the pen.

Agostino spent the last two years of his life in Parma, probably at the invitation of Odoardo Farnese, who commissioned from him the frescoes in the Palazzo del Giardino. The artist had already travelled to Parma in the 1580s, but this later visit seemed to reawaken in him an appreciation of the works of the Emilian mannerists. Elongated torsos, limbs, and others parallels with the work of Parmigianino are clear in many of the

preparatory drawings of Agostino's late years. This drawing, like lot 314, relates stylistically to a series of pen and ink studies executed by Agostino in preparation for his famous last print, the *Saint Jerome* of circa 1602.¹ The handling and technique of the present nude is also very close to the studies related to the frescoes for Palazzo del Giardino, executed between 1600 and 1602, such as the *Figure Studies for the story of Peleus and Thetis*, in the Metropolitan Museum of Art, New York.²

Especially bold and vigorous in its execution, this handsome sheet exemplifies Agostino's reassured handling of the pen and ink, when late in life he was still constantly reinventing and developing his graphic style.

¹ D. DeGrazia Bohlin, *Prints and Related Drawings by the Carracci Family: A catalogue Raisonné*, exhib. cat., Washington, National Gallery of Art, 1979, no. 213, pp. 346-351, reproduced

² New York, Metropolitan Museum of Art, inv. no. 1972.133.1; reproduced, J. Bean, *17th Century Italian Drawings in the Metropolitan Museum of Art*, New York 1979, no. 93, fig. 93 *recto*





317

317

**ATTRIBUTED TO
DOMENICO GARGIULO,
CALLED MICCO SPADARO**

Naples 1609/10 - 1675 (?)

**A Queen meeting a young boy and
a soldier in the midst of a crowd**

Point of the brush and brown ink and wash
over red chalk;

bears modern numbering in pencil: 829
(recto) and inscribed in pen and brown ink,
verso: *mipelino/mihelino/miheli*
281 by 244 mm

PROVENANCE

Gustave Soulier (L.1215b);
Henri and Suzanne Paradis (L.4361, verso)

This very interesting sheet drawn with the
point of the brush over red chalk does not
seem to be connected to any known paintings
by the artist, whose drawings are generally
executed solely in pen and ink.

£ 5,000-7,000
€ 5,700-8,000 US\$ 6,400-8,900



318

318

OTTAVIO MARIA LEONI

Rome 1587 - 1630

Portrait of a Gentleman, possibly Cassiano dal Pozzo

Black and red chalk on blue-green paper
153 by 115 mm

PROVENANCE

Possibly Ottavio Leoni,
by descent to his son Ippolito Leoni;
Probably Cardinal Scipione Borghese;
Probably Prince Marcantonio Borghese,
1642 (according to Giovanni Baglione);
Probably Jean Bouteroue Marquis d'
Aubigny, Paris, sold in 1747;
sale, London, Sotheby's 10 December 1968,
lot 38,
to Colnaghi;
Private Collection, Paris

£ 7,000-9,000
€ 8,000-10,300 US\$ 8,900-11,400

EXHIBITED

W.R. Jeudwine, *Alpine Club Gallery*, London
10-21 November 1964, no. 13

LITERATURE

Y. Primarosa, *Ottavio Leoni (1578-1630).
Eccellente miniator di ritratti, catalogo
ragionato dei disegni e dei dipinti*, Rome 2017,
p. 590, no. 552

Expressive and spontaneously drawn, this handsome portrait belongs to a *corpus* of more than four hundred drawings by the artist and some by his son Ippolito, which according to Giovanni Baglione were in the collection of the Prince Marcantonio Borghese (1601-1658), in 1642.¹ The biography of Baglione is the only contemporary commentary on the artist's life.² Baglione informs us that Ottavio Leoni was the leading portraitist of his time, in both drawings and paintings, but hardly any of the numerous painted portraits by the artist that are mentioned in old inventories, many of them made for his patron Scipione Borghese, have been identified.³

In Primarosa's entry for the present portrait (see *Literature*), he suggests the sitter depicted here may be Cassiano dal Pozzo (1588-1657), the celebrated Italian scholar and patron of the arts, who was a great admirer of Ottavio Leoni's work. This hypothesis is strengthened by comparing the sitter's likeness with a print of Cassiano, executed by Pietro Anichini and Jan van de Hoecke.⁴ Our portrait does appear to share certain similarities with the printed portrait, most notably in terms of the hair, moustache and beard.

It seems that on 9 October 1630, shortly after Ottavio's sudden death, all the drawings that he left to his son, Ippolito, and all the paintings left to his wife, were sold to Cardinal Scipione Borghese (see *Provenance*).

¹ G. Baglione, *Le vite de' pittori, scultori, architetti ed intagliatori, dal ponteficato di Gregorio XIII dal 1572, fino a' tempi di Papa Urbano VIII nel 1642*, Rome 1642, p. 321

² *Ibid.*, pp. 321-322

³ C.R. Robbin, 'Scipione Borghese's acquisition of paintings and drawings by Ottavio Leoni', *The Burlington Magazine*, Vol. 138, July 1996, pp. 453-454

⁴ Primarosa, *op.cit.*, p. 590, fig. 552.1



319

319

DOMENICO CRESTI, CALLED PASSIGNANO

Passignano 1559 - 1638 Florence

The Adoration of the Shepherds

Pen and brown ink, within brown ink framing lines, with a subsidiary study on an additional tab of paper, adhered to the lower left corner, the verso blackened for transfer;

bears attribution in black chalk, lower centre: *Filippino Lippi* and numbering, lower right: 109

bears further attribution in black chalk, verso: *Jacopo da Ponte*
181 by 165 mm

Passignano spent the earliest period of his career studying with Giovanni Battista Naldini and Girolamo Macchietti, before joining the studio of Federico Zuccaro upon the latter's arrival in Florence in 1579.

The present sheet, on which the artist has adhered an alternative study of a kneeling shepherd to the lower left corner, can be compared on stylistic grounds to a drawing, recently on the German art market, depicting the *Miracle of Manna*¹ and may be a preliminary study for an *Adoration of the Shepherds*, housed in the Cattedrale di San Martino, in Lucca.

Interestingly the verso of the present sheet is blackened for transfer, though there is no sign that it has also been indented.

¹ Sale, Munich, Karl and Faber, 13 November 2015, lot 108

£ 2,500-3,500
€ 2,850-4,000 US\$ 3,200-4,450

320

JACOPO CHIMENTI, CALLED JACOPO DA EMPOLI

Florence 1551 - 1640

Recto: Study of a young man wearing a cloak, his left hand on his hip and his right arm raised

Verso: Study of a man wearing a hat and holding a sword in his left hand, with two subsidiary studies of a boot, and a hand holding the top of a sword

Red chalk within partial black chalk framing lines (*recto*);

Red and black chalk (*verso*)
402 by 247 mm

This interesting double sided sheet may relate to Empoli's painting, *La Conquista di Bona* (1613-14) in the Church of Santo Stefano

dei Cavalieri, in Pisa.¹ There are a number of other preparatory studies that have been associated with this commission, some of which also depict figures dressed in cloaks with swords and also incorporate separate studies of hands holding swords.² The young man represented on the *recto* of this sheet is not dissimilar to a study of a young man in a cloak, in the Musée des Beaux-Arts, Lille (inv. no. PL 615).³ The Lille drawing is of a man standing in much the same position as our study, with his hand on his hip and the other raised. It has been suggested that the Lille study could be a first idea for the figure of Ammiraglio Inghirami, to the far right of Empoli's painting, *La Conquista di Bona*, whose stance is very comparable to both the Lille study and the present drawing.

The application of chalk and the way in which the facial features have been drawn in the figure on the *recto* of the present sheet are characteristic of Empoli's drawings. In particular the way the nose and mouth have

been defined, the nose almost like a button and the mouth like a downturned crescent moon, can be seen in many of his drawings, in particular in the features of the *Young boy with a Lute* in the Rijksmuseum, Amsterdam (Inv. 1948:357).⁴

¹ A. Marabottini, *Jacopo di Chimenti da Empoli*, Rome 1998, pp. 233-4, no. 77, fig. 77

² *Ibid.*, figs. 77a, 77b, 77c, 77e and 77f

³ *Ibid.*, fig. 77f

⁴ *Ibid.*, p. 154, tav. LXXXI

£ 5,000-7,000
€ 5,700-8,000 US\$ 6,400-8,900

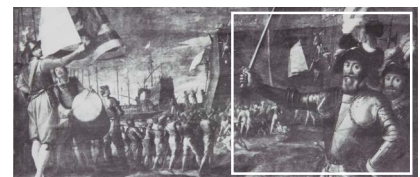


Fig. 1: Jacopo Chimenti, called Jacopo da Empoli, *La conquista di Bona*, Pisa, Church of Santo Stefano dei Cavalieri, 1613-14



320 verso



320 recto



321

322

GIOVANNI FRANCESCO BARBIERI, CALLED GUERCINO

Cento 1591 - 1666 Bologna

A man looking to his left,
bust length

Pen and brown ink and wash, the sheet cut
along the lower edge
200 by 192 mm

PROVENANCE

Baron de Malaussena (L.1887), with his
associated number '137';
P.-F. Marcou (L.1911b);
with Jean-Luc Baroni, New York, *Master
Drawings and Paintings*, 2008, no. 15,
where acquired by the present owner

This bust-length study of a man, drawn with pen
and ink and wash, is a captivating image that is
both subtle and intense. It perfectly showcases
Guercino's skill in rendering an image from very
basic lines and broader areas of wash.

Stylistically, it can be compared to other
drawings by the artist executed in the
mid 1630s, when many of his works were
characterised by delicate lines applied
with the point of the brush and often with
a pale wash. It can be closely compared
to *A Bearded old man with a loose drapery
wrapped around his shoulder*, in a private
collection.¹ Nicholas Turner and Carol
Plazzotta, in their catalogue entry for that
drawing, describe the technique as 'largely
drawn with the brush and wash, with only
the finer details such as the facial features,
hair and beard picked out with touches of the
pen.'²

¹ N. Turner and C. Plazzotta, *Drawings by Guercino from
British Collections*, exh. cat., London, British Museum, 1991,
p. 131, cat. 104

² *Ibid.*, pp. 131 and 134

£ 20,000-25,000
€ 22,800-28,400 US\$ 25,300-31,600

321

LUCA GIORDANO, CALLED FA PRESTO

Naples 1634 - 1705

The calling of Saint Matthew

Pen and brown ink on paper toned with red
chalk
211 by 276 mm

PROVENANCE

Fratelli Terres, Naples (price in '*grana*' on the
verso: g.ª 30);
Sale, London, Christie's, 7 July 1998, lot 132;
with Colnaghi, New York and London, *An
Exhibition of Master Drawings*, 1998, no. 28,
reproduced,
where acquired by the present owner

EXHIBITED

Naples, Castel Sant'Elmo and Capodimonte
Museum, Vienna, Kunsthistorisches
Museum and Los Angeles, Los Angeles
County Museum of Art, *Luca Giordano
1634-1705*, 2001-2, no. 17 (entry by R. Muzii),
reproduced

LITERATURE

G. Scavizzi, 'New Drawings by Luca
Giordano', *Master Drawings*, vol. XXXVII,
(1999), no. 2, p. 133, no. 19 (as location
unknown), reproduced fig. 19;
O. Ferrari and G. Scavizzi, *Luca Giordano.
Nuove ricerche e inediti*, Naples 2003, no.
D40, reproduced

At the time of the Colnaghi exhibition in
1998, the attribution to Luca Giordano was
confirmed by Scavizzi, who dated the drawing
to circa 1660. Rossana Muzii, in her 2001-2
exhibition catalogue entry for the drawing,
agreed with this dating, and although the
drawing cannot be connected to any surviving
work by Giordano, she observed that the
artist did paint the same subject in the space
between the Sacristy and the Cappella del
Tesoro in the Certosa di San Martino. This
painting, with its pendant *The Calling of St.
Peter and St. Andrew*, is dated to 1559-60.
There are close stylistic similarities between
these paintings and the present sheet. Luca
Giordano seems to have returned to the
composition of this drawing for inspiration
some twenty years later, when painting the
same subject in the large canvas now in
the collection of Georgetown University in
Washington D.C..¹

¹ Washington D. C., Georgetown University Art Collection,
inv. no. 9; O. Ferrari and G. Scavizzi, *Luca Giordano*, Naples
1966, Vol. II, p. 135, vol. III, reproduced fig. 256 (caption
incorrect)

£ 4,000-6,000
€ 4,550-6,900 US\$ 5,100-7,600



197. 厶



323

323

GIOVANNI FRANCESCO BARBIERI, CALLED IL GUERCINO

Cento 1591 - 1666 Bologna

King David

Pen and brown ink and wash over traces of black chalk; bears attribution in pen and brown ink, lower right: *gucizino* and verso: *Le Guerchin* (black chalk) and *gio francesco Barbieri / de Cento 1590 + 1666*. (pen and brown ink) 134 by 129 mm

This three-quarter length study of King David, depicted with his harp and wearing a crown, can be closely compared with two other depictions of the same figure, also executed in pen and ink and wash, one housed at the British Museum, London and the second, formerly at Holkham Hall, now in the Jean and Steven Goldman collection, Chicago.¹

Nicholas Turner, in his 2017 *catalogue raisonné* of Guercino's paintings, publishes both the British Museum and the Goldman studies in his entry for an oil painting of *King David Rending his Garments*, present location unknown but formerly at the Bob Jones University Museum, Greenville, SC.² Turner's

entry describes an account book payment of 50 ducats which was paid on the 14 July 1637 for a painting described as '*David Profeta fatto in atto di rompersi li habiti proprj*' for the patron 'Monsignore Gorri' (Vice Legate of Bologna). The painting portrays the crowned King David in the act of pulling open his garments, which differs from the way in which he is represented in the drawings. Nicholas Turner, when addressing these differences, suggests the patron may have been offered a more conventional composition of King David, which would account for the more traditional format adopted in the pen and ink studies, where he appears with his harp.

Turner dates the British Museum and Goldman drawings, on stylistic grounds, to the mid 1630s and it is likely that the present spirited portrayal of King David, with its lively use of pen and ink and wash, dates from the same moment and must also, therefore, relate to the 1637 commission.

¹ N. Turner, *The Paintings of Guercino A revised and Expanded Catalogue raisonné*, Rome 2017, p. 521, under no. 230 (230b – British Museum) and 230a (Jean and Steven Goldman collection)

² *Ibid.*, no. 230

£ 6,000-8,000
€ 6,900-9,100 US\$ 7,600-10,100



Fig. 1: Guercino, *King David Rending his Garments*, Location unknown, 1637



324

324

MARCANTONIO FRANCESCHINI

Bologna 1648 - 1729

Study of an Angel flying to the right holding a torch

Pen and brown ink and grey wash, over
traces of black chalk, squared for transfer in
black chalk
390 by 297 mm

This impressive, grandly scaled drawing of a flying angel, executed in pen and ink and wash and squared in black chalk, is clearly a preparatory study for a frescoed ceiling design. It is very similar to angels in Franceschini's fresco of *The Ascension of St Catherine of Vigri* for the vault of the Chiesa del Corpus Domini in Bologna.¹ The drawing

can also be stylistically compared to other preparatory drawings for the same ceiling, in particular the study of the central figure of St. Catherine, now in a private collection, Northampton.²

¹ D.C. Miller, *Marcantonio Franceschini*, Turin 2001, p. 142, fig. 39a

² *Ibid.*, p. 143, fig. 39c

£ 8,000-12,000
€ 9,100-13,700 US\$ 10,100-15,200



325

325

**LODOVICO CARDI,
CALLED IL CIGOLI**

Castello di Cigoli, nr San Miniato 1559 -
1613 Rome

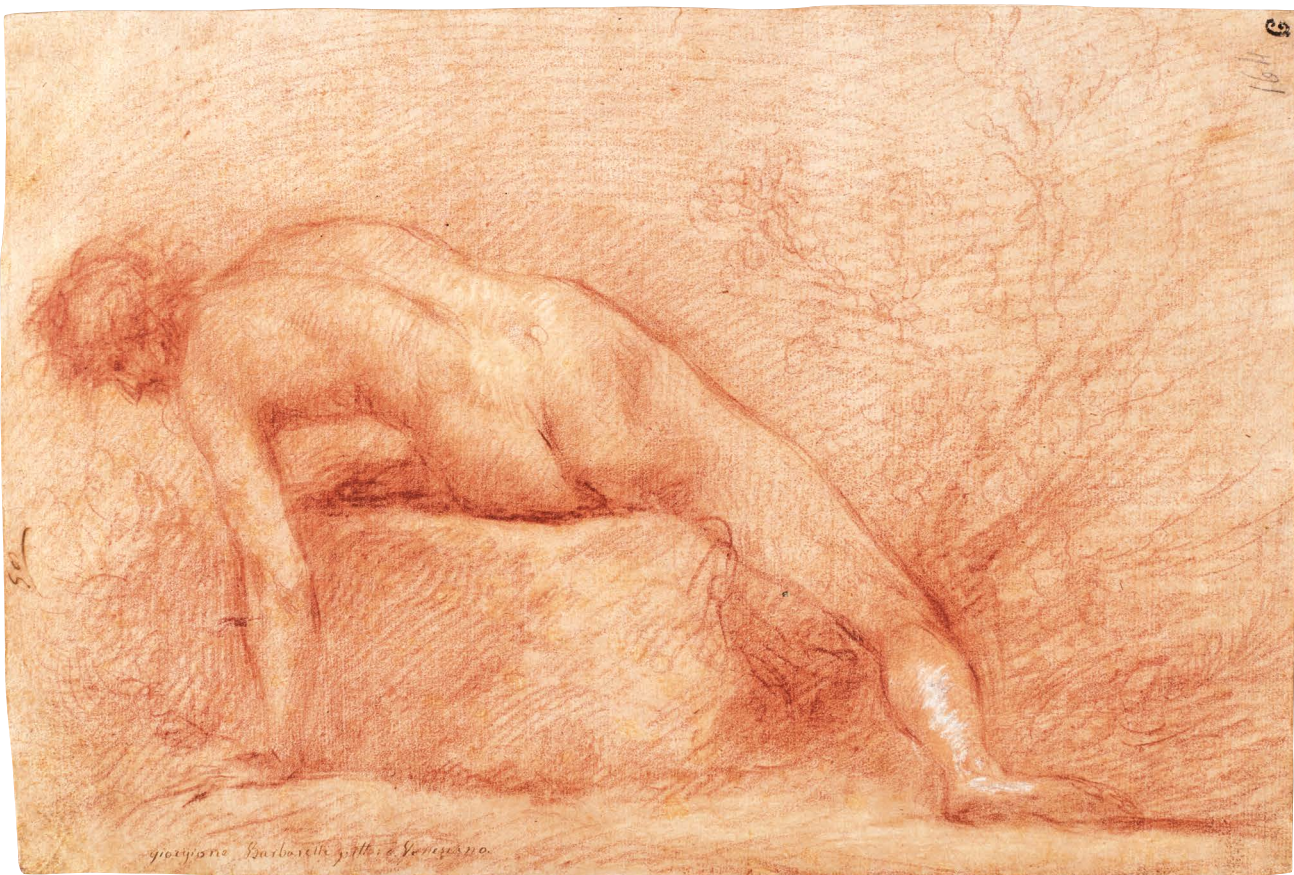
A standing male nude, leaning
on a stick

Red chalk
424 by 230 mm

The handling of the chalk in this drawing is
comparable to a study of a male nude in the
Uffizi, Florence.¹

¹ M.L. Chappell, *Disegni di Lodovico Cigoli (1559-1613)*,
Florence 1992, no. 35

£ 8,000-12,000
€ 9,100-13,700 US\$ 10,100-15,200



326

326

**FRANCESCO
MONTELATICI, CALLED
CECCO BRAVO**

Florence 1607 - 1661 Innsbruck

A male nude, leaning to one side

Red chalk heightened with white; bears old attribution in pen and brown ink, lower left: *giorgione Barbarelli pittore Veneziano*. and bears numbering in pen and brown ink at the left margin: 501, and later numbering in pencil, upper right: 164 (?) 257 by 385 mm

PROVENANCE

Bears unidentified collector's mark (L.474); sale, London, Christie's, 7 July 2010, lot 307

Two other studies of similarly posed male nudes, both in red chalk and seen from behind, are in the collection of the Uffizi, in Florence.¹ One of the Uffizi drawings, included in the monographic Cecco Bravo exhibition

held in Florence in 1999, has been described as 'A study for a Narcissus'.² Anna Barsanti and Roberto Contini suggest these studies of youthful male nudes, leaning over, with their heads tilted downwards, may relate to Narcissus admiring his reflection in a pool, but no painting by Cecco Bravo of this subject is known.

Both sheets in the Uffizi bear a similar numbering, in pen and brown ink, to the numbering on the *recto* of the present drawing.

¹ Uffizi inv. nos. 10618 F and 10636 F (10618 F: A. Masetti, *Cecco Bravo: pittore toscano del Seicento*, Venice 1962, no. 173, fig. 94)

² Uffizi, inv. 10636 F; A. Barsanti and R. Contini, *Cecco Bravo: pittore senza regola*, exhib. cat., Florence, Casa Buonarroti, 1999, no. 50

£ 8,000-12,000

€ 9,100-13,700 US\$ 10,100-15,200



327

327

DUTCH OR FRENCH SCHOOL, 17TH CENTURY

Men jousting on a river and pulling the goose, as onlookers admire the festivities

Pen and brown ink and blue-grey wash, indented for transfer, within partial black ink framing lines
304 by 412 mm

This intriguing sheet, which depicts two boat crews in the foreground engaged in a *joute navale* whilst beyond them three men dangle precariously from a rope extended across the river, in an elaborate game of "pull the goose", is extensively indented for transfer, though a corresponding print is yet to be identified.

The fanfare surrounding the aforementioned events, with drummers accompanying each jousting team, and a substantial audience of onlookers on the far bank of the river, strongly suggest that the events depicted must have been part of an elaborate festivity or celebration. Indeed "pull the goose" was a sport often associated with Shrove Tuesday celebrations in The Netherlands, though the mild weather, alluded to by the densely covered trees in the background, as well as the lightly dressed onlookers, may put paid to this theory.

It has been suggested that the present work bears a resemblance, on stylistic grounds, to that of the Frenchman, Louis Richer (fl. 1640-1670), though no compelling evidence has, thus far, been provided to further endorse this attribution.

£ 5,000-7,000
€ 5,700-8,000 US\$ 6,400-8,900



328

328

**FRENCH SCHOOL,
CIRCA 1700**

Study of two women standing,
one holding a dish

Black chalk
519 by 364 mm

£ 4,000-6,000
€ 4,550-6,900 US\$ 5,100-7,600



329

329

**CHARLES-JOSEPH
NATOIRE**

Nîmes 1700 - 1777 Castel Gandolfo

**Study of a female attendant
holding a carafe**

Black chalk, heightened with white chalk on
blue-grey paper
404 by 243 mm

The present work is a highly characteristic,
preliminary study for the female attendant in
the centre of Natoire's 1742 painting, *Venus à
la fontaine* (Fig. 1), the present whereabouts of

which is unknown.¹ One closely comparable
study for the same project, depicting the
seated Venus, similarly executed in a
combination of black chalk heightened with
white chalk on blue-grey paper, most recently
appeared on the German art market.²

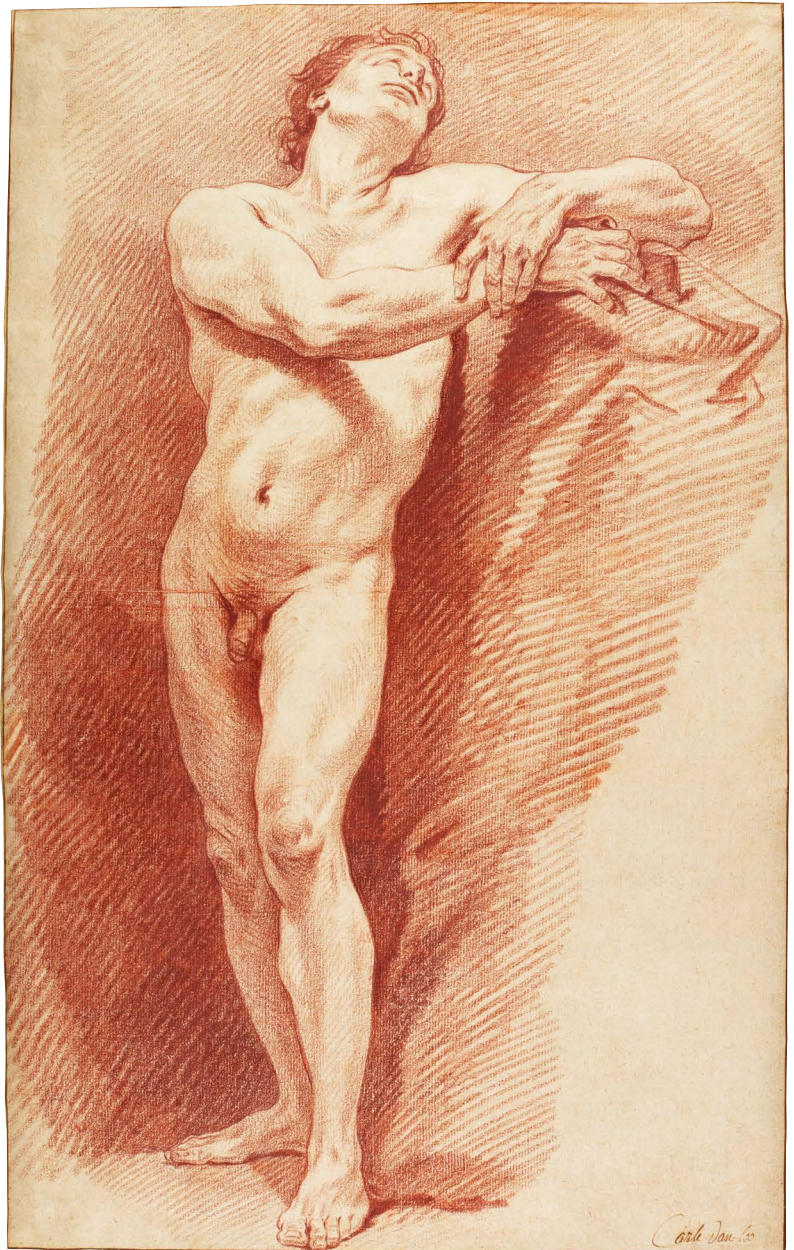
¹ S. Caviglia-Brunel, *Charles-Joseph Natoire 1700-1777*, Paris
2012, pp. 307-308, no. P.130, reproduced

² *Ibid.*, p. 308, no. D.312, reproduced and sale, Cologne,
Kunsthau Lempertz, 18 November 2017, lot 2124

£ 4,000-6,000
€ 4,550-6,900 US\$ 5,100-7,600



Fig. 1: Charles-Joseph Natoire, *Venus à la fontaine*,
location unknown



330

330

CARLE VAN LOO

Nice 1705 - 1765 Paris

An Academy study: Male nude
looking upwards

Red chalk within pen and brown ink framing
lines;

signed in pen and brown ink, lower right:

Carle Van-loo

553 by 345 mm

£ 6,000-8,000

€ 6,900-9,100 US\$ 7,600-10,100

JEAN ANTOINE WATTEAU

Valenciennes 1684 - 1721 Nogent-sur-Marne

Recto: Sheet of studies:
Head of a young man in profile,
facing right, a man kneeling,
seen from behind and a young
man, in profile, facing left
Verso: Study of trees

Red and black chalk (*recto*);
black chalk (*verso*)
158 by 200 mm

PROVENANCE

Chevalier de Damery (L.2862);
Pierre Defer (1798-1870), Paris (L.739),
by inheritance to his son-in-law Henri
Dumesnil (1823-1898),
his sale, Paris, Hotel Drouot, 10-12 May 1900,
lot 220 (780 francs, to Danlos);
private collection, England

LITERATURE

M. Morgan Grasselli, 'Eighteen Drawings by
Antoine Watteau: A Chronological Study',
Master Drawings, vol. 31, no. 2, 1993, pp. 112-
13, no. 7, figs. 11-12;
P. Rosenberg and L-A Prat, *Antoine Watteau
1684-1721 Catalogue raisonné des dessins*,
Milan 1996, vol. II, pp. 976-7, no. 575,
reproduced (*recto* and *verso*), p. 1100, under
no. 644

£ 300,000-500,000
€ 341,000-570,000
US\$ 379,000-635,000

Despite his all too brief life (like Raphael, he died at the age of only 37), Watteau has left us a considerable number of drawings, all executed in chalk, yet in an astonishingly wide variety of styles and techniques. Though certainly appreciated as a painter in his own time and thereafter, it is as a draughtsman that Watteau is perhaps most revered. He himself knew that this was where his greatest talents lay, a fact that may well have frustrated him, but has been the source of immense joy to many subsequent generations of drawings lovers. This substantial, double-sided sheet, with three very different figure studies on one side and a rare, ethereal landscape on the other, is one of the most significant drawings by the artist to come to the market in recent decades.

Watteau's drawings were appreciated even in his own time, in a way that has no precedents in earlier French art; very shortly after his death, the connoisseur Jean de Julienne hired François Boucher and a number of other up-and-coming artists to make a great series of prints reproducing, and celebrating, Watteau's drawings, in all their spontaneous brilliance (which in most cases translated surprisingly well to the print medium). Published over a period of some 18 years, from 1726 on, the prints of the *Receuil Julienne* ensured for eternity Watteau's fame as a draughtsman. This early appreciation for Watteau's drawings also meant that many of his more important drawings entered public collections at a relatively early date, with the result that substantial, multi-figured study sheets such as this now hardly ever come onto the market.

Watteau seems to have drawn constantly, and, as the Comte de Caylus complained, 'without any object'. Although he certainly made drawings that were intended to help him in the preparation of his painted works, he also clearly just drew whatever was in his mind, or before his eyes, experimenting with poses, figure types and suggestions of mood, and only then perhaps deciding to incorporate one of the figures he created into a painting. Links between Watteau's drawings and his paintings are often fluid, and sometimes hard to define with certainty, with all that that implies regarding the relevance of connections with paintings in the dating of the artist's drawings.

Equally fluid and variable is the way in which Watteau combined the different chalk media in which all his drawings are executed. As Louis-Antoine Prat so fascinatingly described in the catalogue of the recent Royal Academy exhibition of Watteau's drawings, he sometimes (especially early in his career) drew in red chalk alone, sometimes in a combination of red and black, sometimes also with white chalk ('*trois crayons*'), and frequently, especially later in his brief career, incorporated shimmering graphite.¹ The way in which the artist chose to combine these different chalks was, though, always different, from one drawing to the next: sometimes he drew a figure in red chalk and accented it with sparing touches of black and white; sometimes the figure is mostly drawn in graphite, with just a little red chalk here and there. The list of combinations is endless, and a perfect document of Watteau's equally boundless artistic imagination.



Fig. 1: P. Filloeuil, after Antoine Watteau, *Head of a young man seen in profile*, etching and engraving



Fig. 2: Jean-Antoine Watteau, *Plaisirs du bal*, London, Dulwich Picture Gallery. By Permission of the Trustees of Dulwich Picture Gallery



recto (actual size)



verso

This fine, double-sided sheet consists of three figure studies on one side, and a rare and delicately executed landscape on the other. The figures on the *recto* are all drawn mainly in red chalk, together with a certain amount of strong black chalk in the head to the left, and some light touches of black in that to the right. The person represented in the head to the left reappears in other drawings by the artist², and has sometimes been thought to be a self-portrait. The image is very close, in reverse, to the print by P. Fillœul, after Watteau, published in 1752 as no. 22 in the *Livre de différents caractères de têtes* (fig. 1).

The half-length profile study to the right can be linked with the famous, large painting, *Plaisirs du bal*, (completed around 1716-17), now in the Dulwich Picture Gallery, in which a very similar figure can be found in the middle of the large figure group to the left of the composition (fig. 2). As Pierre Jean Mariette wrote in around 1730, the Dulwich painting 'is rightly considered one of the most beautiful by Watteau'³, and quite a number of other drawings can be associated with its genesis⁴, perhaps most notably a fine sheet with three studies of standing men, in the Louvre.⁵

The suggested connection of the smaller, kneeling figure, seen from behind, with a figure towards the right foreground of the Berlin *Récréation galante* (1717-19) is more tenuous, but perhaps still plausible. What is, however, very clear is that these three studies were made as completely unconnected

works, yet they sit together on the page with a remarkable, casual coherence and harmony of composition, lighting and movement that is entirely typical of Watteau's composite sheets of figure studies, which never seem random or accidental in their composition and structure.

One of the most unusual aspects of the present sheet is that in addition to the three figure studies on the *recto*, the *verso* bears a very refined landscape drawing of a type that is extremely rare in Watteau's work. Hardly any of his surviving drawings can be classed as landscapes, and those that we do know are otherwise all in red chalk or chalk and wash, rather than the black chalk that we see here – a medium that Watteau hardly ever used on its own in a drawing, without any complementary red or white chalk. All the same, the handling and technique are extremely comparable to that of the artist's other rare treatments of landscape, such as the grand *Alley of Trees* of around 1715-16, in the Hermitage or the drawing in the Musée Jacquemart André, Paris, showing *A Man and Woman embracing in a Wood*, though both those drawings are executed in red, rather than black, chalk.⁶ There can be no doubt that both sides of the drawing, however different they may be, are by Watteau – yet another illustration of the relentless experimentation and originality that runs throughout Watteau's drawn *oeuvre*.

Despite the links with paintings and prints, the dating of this outstanding sheet has

been the subject of discussion. Margaret Morgan Grasselli believes it to have been executed early in the artist's career, in 1714-15, while Rosenberg and Prat date it a couple of years later, probably to 1717. There cannot, however, be any disagreement over the quality of the studies that make up this exceptional drawing. In the past quarter century, no other well-preserved drawing by Watteau consisting of multiple head and figure studies in a combination of colours of chalks has appeared on the market, far less a sheet that also incorporates an extremely rare landscape drawing by the artist.⁷ The drawing now emerges, together with the following lot and lot 342, from the English private collection where it has been for nearly a century.

¹ L.A. Prat, "Resounding Blows": Notes on Watteau's Drawing Technique', in *Watteau. The Drawings*, exhib. cat., London, Royal Academy of Arts, 2011, pp. 21-25

² For example the head study in a private collection, sold, London, Sotheby's, 3 July 2013, lot 69; Rosenberg and Prat, *op. cit.*, no. 644

³ Manuscript notes in the Bibliothèque Nationale, Paris, vol. IX, fol. 194 [85]; cited M. Morgan Grasselli and P. Rosenberg, *Watteau 1684-1721*, exhib. cat., Washington DC, National Gallery of Art, Paris, Grand Palais, and Berlin, Schloss Charlottenburg, 1984-5, p. 367

⁴ Grasselli and Rosenberg, *op. cit.*, pp. 367-372

⁵ Rosenberg and Prat, *op. cit.*, no. 480

⁶ *Ibid.*, nos. 238 & 155 respectively

⁷ The only other substantial multi-study sheets sold during this period are the sheet of four heads, sold Paris, Piasa, 8 December 2006, lot 40, and the sheet of red chalk studies of children, sold London, Christie's, 2 July 2013, lot 57



332 (actual size)

332

JEAN ANTOINE WATTEAU

Valenciennes 1684 - 1721 Nogent-sur-Marne

Study of the head of a young man

Two shades of red chalk, within brown ink framing lines
69 by 61 mm

PROVENANCE

Pierre Defer (1798-1870), Paris (L.739), by inheritance to his son-in-law Henri Dumesnil (1823-1898), his sale, Paris, Hotel Drouot, 10-12 May 1900, lot 218 (800 francs, to Danlos); private collection, England

LITERATURE

M. Morgan Grasselli, 'Eighteen Drawings by Antoine Watteau: A Chronological Study', *Master Drawings*, vol. 31, no. 2, 1993, pp. 119-20, no. 13, fig. 22;
P. Rosenberg and L-A Prat, *Antoine Watteau 1684-1721 Catalogue raisonné des dessins*, vol. II, pp. 1034-5, no. 607, reproduced and p. 1080, under no. 633

£ 35,000-45,000

€ 39,800-51,500 US\$ 44,200-57,000

This delightful head study of a young man, drawn in two shades of red chalk, is not only a quintessential example of Watteau's idiosyncratic graphic style, but also wonderfully indicative of the emotive qualities with which he managed, often with extraordinary economy of media, to imbue his drawings. As noted by Margaret Morgan Grasselli (see *Literature*) both the twist of the head and the wistful expression of the man can be closely compared to figures in several of Watteau's later paintings, most notably the bagpiper in *Fêtes Vénitiennes*, the gentleman seated on the ground at the centre of *Rendez-vous de chasse* and the actor standing at the centre of *Les comédiens français*, all of which date to *circa* 1718-20.¹

Rosenberg and Prat acknowledge Grasselli's dating of the present work to 1717-19 proposing their own, fractionally later dating of 1718-19, while reaffirming her initial observation that the head is indeed extremely close to that of the bagpiper in *Fêtes Vénitiennes*, though clearly turned fractionally less to the left than the corresponding painted figure.² What is without doubt, however, is that this pathos laden work, small in scale but packed full of the artist's bravura, deftly encapsulates Watteau's extraordinary powers as a draughtsman.

For another highly comparable drawing by the artist, depicting the *Head of a young woman*, also from the Defer-Dumesnil collection and similarly dating to *circa* 1717-1719, see lot 342.

¹ *Fêtes Vénitiennes*, Edinburgh, National Gallery of Scotland, inv. no. NG 439; *Rendez-vous de chasse*, London, The Wallace Collection, inv. no. P416; *Les comédiens français*, New York, The Metropolitan Museum of Art, inv. no. 49.7.54

² Rosenberg and Prat, *op. cit.*, p. 1034, no. 607



333

333

FRANCESCO LONDONIO

Milan 1723 - 1783

A young shepherd boy eating

Black chalk heightened with white (partly oxidised) on brown paper; bears later inscription, verso: *Francesco Londonio (1723-82)*, also bears inscription in brown ink, verso: *Bozzeto (?)*
323 by 254 mm

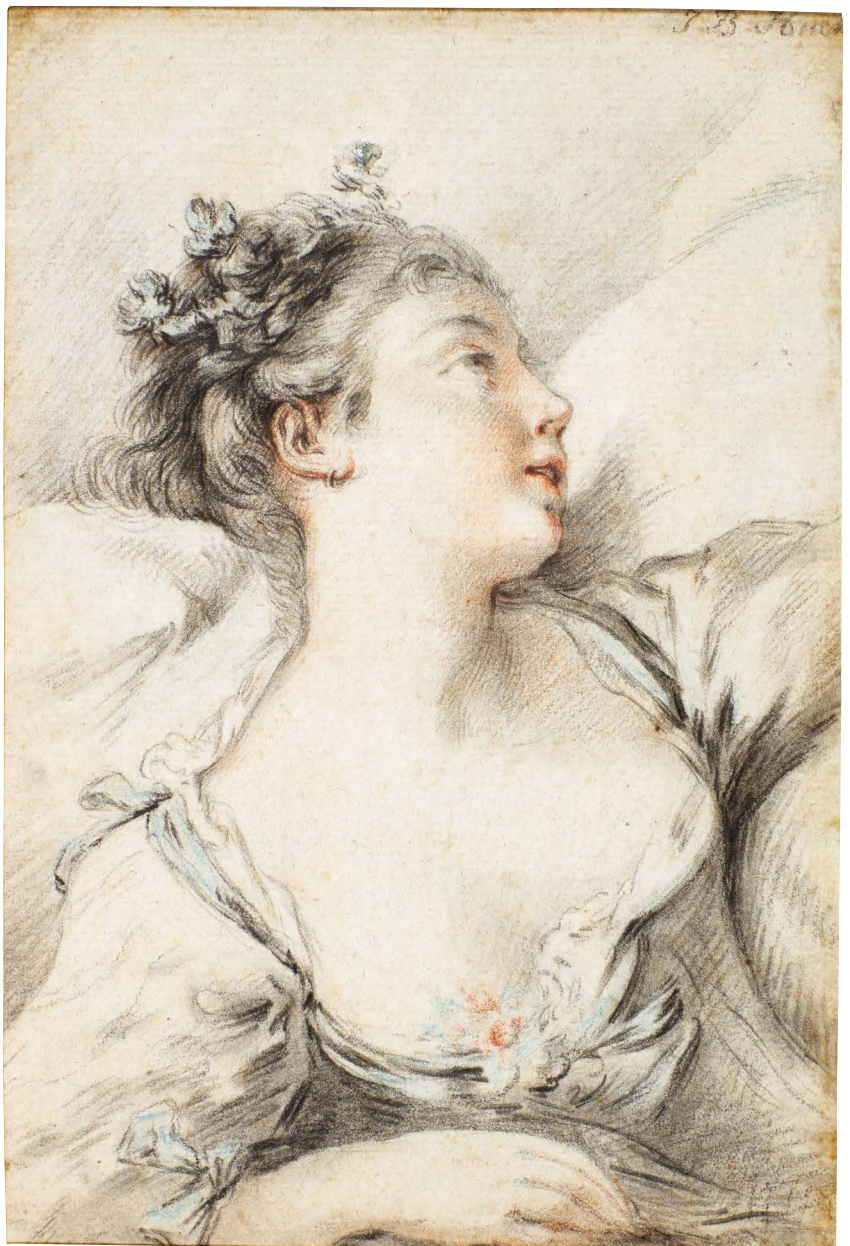
PROVENANCE

Ludwig Pollak (L.788b);
Giancarlo Baroni,

his sale, New York, Sotheby's, 30 January 2013, lot 141,
where acquired by the present owner

Francesco Londonio, a Milanese artist, studied with Ferdinando Porta and Giovanni Battista Sassi, and with the engraver Benigno Bossi. He is best known for his paintings and engravings of rustic and bucolic pastoral scenes. This charming portrayal of a young shepherd stopping to eat is typical of Londonio's graphic style.

£ 4,000-6,000
€ 4,550-6,900 US\$ 5,100-7,600



334

334

JEAN-BAPTISTE HUËT

Paris 1745 - 1811

Study of a young woman with flowers in her hair

Black, red and blue chalk, heightened with white;

signed in black chalk, upper right: *J.B. Huët*
213 by 144 mm

This charming portrait, executed in an unusual and highly attractive combination of coloured chalks, is a rarity within Huët's graphic oeuvre, which is predominantly

comprised of pastoral landscapes and studies of animals. It is drawn with a high degree of finish and signed upper right which suggests this was a work in its own right rather than preparatory for one of his larger painted compositions. It is highly reminiscent of François Boucher's depictions of attractive young woman and it is most likely that Huët was directly inspired here by the great Rococo artist's work.

£ 3,000-5,000

€ 3,450-5,700 US\$ 3,800-6,400



335

335

GIOVANNI DOMENICO TIEPOLO

Venice 1727 - 1804

Study of a bishop seated on a cloud

Point of the brush and brown wash
266 by 184 mm; 10½ by 7¼ in

A stylistically similar drawing by Giovanni Domenico Tiepolo, *The Way to Calvary*, was formerly in the Woodner Collection.¹ In both sheets, Tiepolo has used the point of the brush and wash to build up his figures. The Woodner drawing was dated by George Knox to circa 1751-3, when Domenico was working with his father at Würzburg. It has not been possible to connect the bishop depicted here to any frescoes by Domenico, nor does it appear to relate to a fresco executed by his father, Giovanni Battista, but it is clearly a relatively early work, from the time when the artist was working alongside his father.

¹ Sale, London, Christie's, 2 July 1991, lot 129

£ 5,000-7,000
€ 5,700-8,000 US\$ 6,400-8,900

336

PROPERTY FORMERLY OF THE HABSBURG
IMPERIAL FAMILY

MAURO GANDOLFI

Bologna 1764 - 1834

A sheet of head studies of orientals

Pen and brown ink;
bears attribution in black chalk on the
mount, lower centre: *Gaetano Gandolfi*
141 by 205 mm

£ 2,000-3,000
€ 2,300-3,450 US\$ 2,550-3,800



336



337

337

**GIOVANNI BATTISTA
TIEPOLO**

Venice 1696 - 1770 Madrid

A caricature of a man, in profile,
wearing a hat and a pair of
spectacles

Pen and black ink and grey wash (*recto*);
light sketches in pen and brown ink and wash
and black chalk (*verso*)
193 by 139 mm

£ 12,000-16,000
€ 13,700-18,200 US\$ 15,200-20,200

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;
Private Collection, Monaco

This spirited and amusing caricature is very
close in execution and style to others by G.B.
Tiepolo in his *Tomo terzo di caricature*, dated
by George Knox to the period of 1754-62. The
Tomo Terzo, formerly in the Algarotti-Corniani

collection, was dismantled in order to be
sold at Christie's on 9 April 1943. Tiepolo's
caricatures must originally have been
preserved in three volumes, and in an 1854
catalogue of the Algarotti-Corniani collection,
two such volumes are listed, containing '*una
copiosa collezione di disegni umoristici del
Tiepolo*'.¹

The gentleman represented here bears a
strong resemblance to another caricature
by Giovanni Battista Tiepolo of a seated,
hunchbacked man wearing glasses and a
cap, holding a book, seen in profile, who,
George Knox has suggested may represent an
ecclesiastic.²

¹ G. Knox, Tiepolo, *A Bicentenary Exhibition*, exhib. cat.,
Cambridge, Mass., Fogg Art Museum, 1970, no. 87

² Sale, New York, Sotheby's, 25 January 2012, lot 111

GIOVANNI ANTONIO CANAL, CALLED CANALETTO

Venice 1697 - 1768

The Presentation of the Doge in S. Marco

Pen and brown ink and three shades of grey wash, heightened with touches of (partly oxidised) white over black chalk, within original brown ink framing lines
381 by 550 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. 26 (to Grindley, on behalf of a member of the Hoare family), by descent in the Hoare family until 2005; Private Collection

± £ 1,500,000-2,000,000
€ 1,710,000-2,280,000
US\$ 1,900,000-2,530,000



Fig. 1: Giovanni Battista Brustolon, after Canaletto, *Le Feste Ducali*, pl. I, engraving.

EXHIBITED

Venice, Fondazione Giorgio Cini, *Canaletto. Disegni-Dipinti-Incisioni* (catalogue by Alessandro Bettagno), 1982, pp. 51-2, no. 64

LITERATURE

W.G. Constable & J.G. Links, *Canaletto. Giovanni Antonio Canal (1697-1768)*, 3rd edition, Oxford 1989, vol. II, p. 528, no. 630, reproduced vol. I, plate 115; *Canaletto 1697-1768*, exhib. cat., Rome, Palazzo Braschi, 2018, p. 138, under no. 34, p. 196, under no. 59

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 elsewhere¹; this is only the second 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.²

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 first in the series, we see the newly elected Doge being presented to the crowds for the first time in the grandiose interior of Saint Mark's. 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, is to be found. Yet in fact, it is not the Doge himself

and his presentation that is the subject here, it is the famous and elaborate interior of St. Mark's, and it is Venice, her life and her people. As Peter Kerber so aptly wrote in the catalogue of the recent Getty Museum exhibition on depictions of historical moments in the 18th 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.'³

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, and it is highly unusual in being an interior scene. Perhaps understandably, given how central light and water clearly were to Canaletto's art, he painted only a tiny handful of interior scenes, and almost all of those depict the rich and mysterious interior of St. Mark's, with its abundant gilded mosaics and flickering light effects (the other interior that Canaletto painted, twice, was that of the Ranaleagh rotunda, in London⁴). Two paintings, one of them part of the unrivalled collection of Canaletto's works amassed by Consul Joseph Smith, and subsequently sold to King George III, the other in the Montreal Museum of Fine Arts, are views taken from much the same location as the present drawing, though slightly further to the right.⁵ A third painting, also in the Royal Collection, is a view from the south transept towards the north, across the pulpit.⁶ Canaletto used the latter viewpoint in making at least three drawings, one of them the very moving, highly finished drawing in Hamburg, on which the artist wrote, with feeling, that he had made it at the age of 68, without using his glasses, in the year 1766⁷ – the same moment, late in his career, when he executed the present work. A much sketchier drawing in the Robert Lehman Collection at the Metropolitan Museum of Art, New York, shows a small detail of the view seen here.⁸ Otherwise, his only significant drawings of interiors seem to be the scene depicting *The Doge giving thanks to the Maggior Consiglio* in the same series as the present work (London, British Museum⁹), and the *Interior of a Circular building*, in a private collection.¹⁰







Clearly, and understandably, Canaletto was fascinated by the captivating atmosphere and light effects to be found in the interior of St. Mark's, and the artist has here maximised the theatrical potential of his subject, using the deep recession and dramatic contrasts of light and shade within the famous church's elaborate nave to the greatest possible effect, and filling it with an infinite variety of animated figures, so eager to see the proceedings that they have to be held back by ushers with sticks. More figures fill the galleries above the aisle arcades, teetering perilously over the long drop down to the floor below. All these figures are 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. 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 figures, who seem about to step onto the stage for a popular theatre production.

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 Brustolon 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 Brustolon, 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.¹¹ 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.¹² 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 Washington¹³, 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.

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.¹⁴ Hoare proudly took the ten drawings back to Stourhead, in Wiltshire, where for the next century or so they were hung, as a set, over a fireplace in the library; a delightful watercolour, executed around 1808-1813 by Francis Nicholson (1753-1844), shows the interior of the library, with Richard Colt Hoare seated at a table.¹⁵ (The library must, though, 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 other¹⁶ 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 1766¹⁷, 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, London¹⁸, 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 (a star of the recent Canaletto exhibition at the Queen's Gallery, London¹⁹) 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 18th-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 one of the two most important drawings 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.

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

² Constable/Links nos. 636 & 637, sold, London, Sotheby's, 11 December 1974, lots 10 & 11, and no. 632, sold, London, Sotheby's, 5 July 2017, lot 44

³ *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

⁴ One of these paintings, dating from 1754, is in the National Gallery, London, the other in a private collection; see Constable/Links, *op. cit.*, nos. 420 and 421

⁵ Constable/Links, *op. cit.*, nos. 79 and 78 respectively

⁶ *Ibid.*, no. 77

⁷ *Ibid.*, no. 558

⁸ *Ibid.*, no. 561

⁹ London, British Museum, inv. 1910.0212.20, Constable/Links, *op. cit.*, no. 63,

¹⁰ Not in Constable/Links, but included by Alessandro Bettagno, in the 1982 exhibition, *Canaletto. Disegni-Dipinti-Incisioni*, at the Fondazione Giorgio Cini, Venice (no. 73)

¹¹ 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).

¹² Constable/Links, *op. cit.*, pp. 525-6, citing earlier sources

¹³ *Ibid.*, no. 636

¹⁴ *Ibid.*, p. 527

¹⁵ In the collection of the National Trust, inv. 730813

¹⁶ *Ibid.*, no. 632

¹⁷ The latest known dated drawing is the view of the interior of St. Mark's, Venice, now in the Hamburg Kunsthalle; Constable/Links no. 558

¹⁸ Inv. no. NG937

¹⁹ Constable/Links no. 821; Rosie Razzall and Lucy Whitaker, *Canaletto & the Art of Venice*, exh. cat., London, The Queen's Gallery, 2017, no. 138

339

**FRANÇOIS-ANDRÉ
VINCENT**

Paris 1746 - 1816

Three figures seen from below,
possibly a design for a ceiling

Point of the brush and brown wash over
traces of black chalk
311 by 407 mm

PROVENANCE

Anicet-Charles-Gabriel Lemonnier (1743-
1824),
by descent to his son, Hippolyte Lemonnier
(L.1330a),
by descent to his son, Henry Lemonnier;
with Hubert Duchemin, Paris 1997;
Private Collection, Colmar

LITERATURE

J.-P. Cuzin, *François-André Vincent 1746-1816
Entre Fragonard et David*, Paris 2013, p.419,
no. 324 D, reproduced fig. 324 D

The subject of this intriguing sheet remains a
mystery. Drawn with point of the brush and
wash, the composition illustrates an angel in
flight to the left, pulling the hair of a bearded
man with some force, as the man reaches
toward a basket, its contents unknown, that
a young woman, lower right, is holding in her
hand. As Cuzin, suggests, in his entry, this is
likely to be a design for a ceiling; due to the
figures' positions and the addition of the stone
ledge as a *trompe l'oeil* device. Stylistically,
whilst the Lemonnier provenance might
suggest this was a work from his Roman
years, Cuzin proposes that the drawing was
probably executed on Vincent's return from
Rome and is preparatory for a decorative
project commissioned in Paris.¹

¹ J-P. Cuzin, *op.cit.*, under no. 324 D

£ 7,000-9,000

€ 8,000-10,300 US\$ 8,900-11,400



339



340

PROPERTY FORMERLY OF THE HABSBURG
IMPERIAL FAMILY

MAURO GANDOLFI

Bologna 1764 - 1834

A sheet of studies of six heads

Pen and brown ink
142 by 200 mm

£ 3,000-4,000

€ 3,450-4,550 US\$ 3,800-5,100



341 (actual size)

341

GIOVANNI BATTISTA TIEPOLO

Venice 1696 - 1770 Madrid

A standing man seen from
behind, with a sword

Pen and brown ink and wash over black
chalk, all four corners cut;
bears pen and brown ink inscription on the
back of the mount: *Tiepoletto, veneziano*
1760 and also bears letters and numbering:
254 Fr 6=6^a
166 by 100 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;
Private Collection, Venice;
Private Collection, Florence

The present caricature and the one offered
in lot 346 both depict men seen from behind,
dressed in similar attire and with similarly
styled wigs. These, like the caricature
in lot 337, probably all come from the
album entitled: *Tomo terzo de caricature*
(see *Provenance*). This lot and lot 346
can, however, be compared with a group
of caricatures from the Robert Lehman
Collection, now housed at The Metropolitan
Museum of Art, New York, which also have
their corners cut.¹

¹ J. Byam Shaw and George Knox, *Italian Eighteenth-Century
Drawings in the Robert Lehman Collection*, Princeton 1987,
nos. 99-111.

£ 8,000-12,000

€ 9,100-13,700 US\$ 10,100-15,200



342 (actual size)

342

JEAN ANTOINE WATTEAU

Valenciennes 1684 - 1721 Nogent-sur-
Marne

Head of a young woman

Black and red chalk with touches of white
heightening (partly oxidised);
bears numbering in brown ink, top left: 36
69 by 60 mm

£ 25,000-35,000

€ 28,400-39,800 US\$ 31,600-44,200

PROVENANCE

Prince Lobanoff-Rostovsky (according to
label on back of frame);
Pierre Defer (1798-1870), Paris (L.739),
by inheritance to his son-in-law Henri
Dumesnil (1823-1898),
his sale, Paris, Hotel Drouot, 10-12 May 1900,
lot 217 (1.950 francs, to Danlos);
private collection, England

LITERATURE

M. Morgan Grasselli, 'Eighteen Drawings by
Antoine Watteau: A Chronological Study',
Master Drawings, vol. 31, no. 2, 1993, pp. 119-
20, no. 12, fig. 21;
P. Rosenberg and L.-A. Prat, *Antoine Watteau
1684-1721 Catalogue raisonné des dessins*,
vol. II, cat. 633, reproduced (recto and verso)

Much like lot 332, the present sheet, with
its delicate handling, including soft touches
of black chalk along the jaw and chin and
in the hair, has been dated by Grasselli to
1717-19, while Rosenberg and Prat regard it
as a fractionally later work of 1718-19 (see
Literature).

Though the drawing does not appear to
connect to any of Watteau's known paintings,
it can be closely compared on stylistic
grounds to drawings in the Rijksmuseum,
Amsterdam¹ and Fondation Custodia,
Paris,² both of which contain head studies
used in a variety of paintings, including
*L'Embarquement pour Cythère*³ and *Plaisirs
d'amour*.⁴

¹ Rosenberg and Prat, *op. cit.*, pp. 752-3, no. 454,
reproduced

² K.T. Parker and J. Mathey, *Antoine Watteau, catalogue
complet de son oeuvre dessiné*, 2 vols, Paris 1957, II, no.
744, reproduced

³ see G. Macchia, *L'opera completa di Watteau*, Milan 1968,
pp. 117-118, cat. no. 185, reproduced

⁴ Dresden, Gemäldegalerie, inv. no. 782



343

LOUIS CARROGIS CALLED CARMONTELLE

Paris 1717 - 1806

A panoramic landscape transparency, from the 'campagnes de france'

Watercolour and gouache, on numerous joined sheets of paper, with black paper leading sections at both ends 32 by 1443.8 cm (the watercolour); 32 by 1616.3 cm (including leaders)

£ 150,000-200,000

€ 171,000-228,000

US\$ 190,000-253,000

This immense, panoramic landscape, no less than 14.4 metres long, is an extremely rare surviving example of a highly original, but today almost unknown, art form that Carmontelle himself invented, and with which he utterly captivated the French aristocracy during the final years of the *ancien régime*. Originally, these very decorative yet immensely sophisticated landscapes, painted on translucent paper, would have been rolled up, to be viewed by being wound through a backlit viewing box, as a proto-cinematic theatrical event. As the scene unfolded, frame by frame, Carmontelle would provide an entertaining commentary, complete with a description of the events depicted and much imagined dialogue between the protagonists, as well as music and a variety of other sound effects.



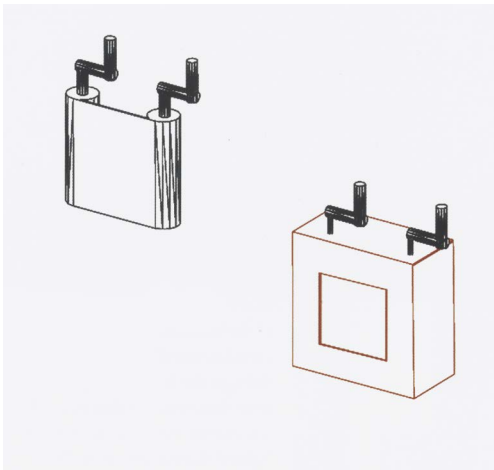


Fig. 1



Fig. 2





These panoramic transparencies were conceived as a continuous narrative of a single trip through the landscapes, parks and gardens of the areas on the outskirts of Paris where the artist's aristocratic audience had their country retreats. The landscapes were also populated with figures which, though discreetly sketchy, were in many cases clearly modelled on real figures from French society of the day, and Carmontelle's audience must have found his narratives especially engaging because they themselves and their country life were the subjects. Carmontelle had always been an extremely astute observer – as his famous series of subtly caricatural society portrait drawings very clearly show – and contemporary accounts suggest his gifts for verbal description, allusion and implication were as great as their visual counterparts. His "performances" must have been something to behold.

Born in 1717, the son of a bootmaker, Carmontelle studied drawing and geometry, and qualified for the title of engineer at the age of twenty-three, after which he entered the service of the Duc de Chevreuse and the Duc

de Luynes at the Château de Dampierre, where he taught drawing and mathematics to the children. After working also as a topographical engineer for the Comte Pons de Saint-Maurice, for whom he wrote farces and narratives in addition to his drawing duties, he entered the service of Louis Philippe, Duc d'Orléans in 1759, for whom he was responsible for providing theatrical entertainments. For these performances, he wrote and directed the plays themselves, decorated the scenery and made the costumes, and he also invented an entirely new genre of play, the *proverbe dramatique*, a scene of light comedy designed to be a point of departure for a theatrical improvisation.

In his work in the visual arts, Carmontelle was no less original and inventive: in 1772-3, while working for the Duc de Chartres on his rural retreat at Monceau, Carmontelle came up with the idea of making a set of transparent paintings to place over the windows of the main reception room, recording precisely the real view through the window in question, but depicting all the trees and flowers in full, lush leaf and bloom, meaning that even in the dead





of winter, the Duc could enjoy his garden in all its summer glory. Carmontelle was also responsible for the actual design of the garden itself, which was one of the very first French landscape gardens.

This early experiment with the visual potential of transparent landscape paintings set the scene for the remarkable panoramic landscapes that were to follow. The idea of a continuous roll of painted landscape, intended to be viewed in sections as a narrative, was by no means new – the Japanese *emakimono* from the late Heian period (794-1185), which were well known in 18th-century France, were just that – but before Carmontelle it seems no-one had attempted to make such continuous landscapes in the form of back-lit transparencies, and the significance of these works in the history of the earliest precursors of the motion picture is therefore immense. Many of the earlier 18th-century experiments with the visual potential of transparent paintings and back lighting had in fact taken place in London. From the 1750s on, various artists and impresarios, ranging from Thomas Gainsborough and Philipp Jacques de Loutherbourg to the great actor David

Garrick and the playwright Richard Brinsley Sheridan, had devised ever more imaginative and inventive spectacles, using a variety of painted glass transparencies, often superimposed on each other and with extravagant light, music and sound effects, but in narrative terms these creations were all far more limited than what Carmontelle was about to create.

Using the very even-textured and rather translucent wove paper that James Whatman had begun to export to the continent in 1776, Carmontelle embarked in 1783 on a series of monumental panoramic narrative landscapes, painted on hundreds of sheets of Whatman paper, joined together at the edges into a single scroll that was stored on two cylindrical rollers (fig. 1), mounted within a blackout box with two rectangular apertures, one on the back to admit light (usually from oil or kerosene lamps, but also sometimes daylight), and one on the front that functioned as a viewing screen (fig. 2). The standard sheet size for Whatman paper was approximately 45 by 35 cm, and Carmontelle's "screen" was designed to accommodate two such sheets side by side, vertically oriented; his





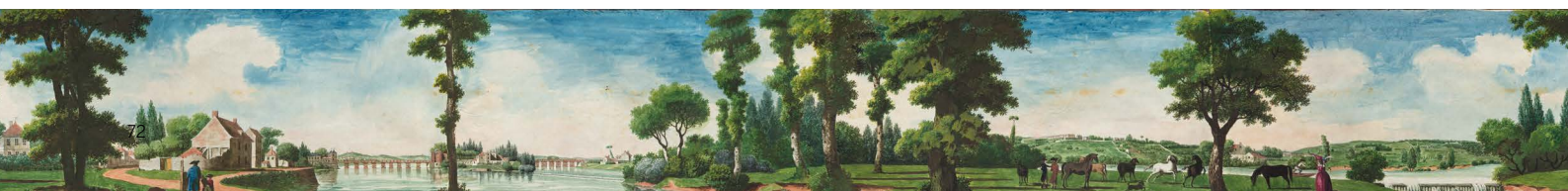
compositions (and narratives) therefore consist of somewhat self-contained scenes that each occupy two sheets of paper. Here, however, the artist appears to have used the sheets of paper horizontally, so the transparency must have been made to be viewed on a different, slightly smaller, light box. As so little visual or written evidence survives of this intrinsically ephemeral art form, we cannot know exactly how long the various transparencies actually were, but we do know that the longest that survives today measures some 42m (138 feet) in length, equating to 119 sheets of paper, or sixty narrative “frames”.

Between 1783 and 1790, Carmontelle made nine such enormous transparencies, which he collectively titled *Campagnes de France ornées de ses jardins pittoresques appelés jardins anglais*. Each of these would have been made to be presented, probably many times over, to the artist’s patrons and their families and guests, although the total numbers that might have viewed the performance on any one occasion could not have been more than fifteen or twenty, given the scale of the paintings and the level of detail in the compositions. With a totally cinematic eye, Carmontelle guided his viewer in each of these works on a journey through the locations and estates on the fringes of Paris that his audience knew and loved so well, while at the same time highlighting the activities, charms and

foibles of all the players on this social stage, from all strata of society. These works are ultimately a celebration of the *status quo* during the final years of the *ancien régime*.

Carmontelle’s next transparency, executed in 1798, was very different in character: its subject was *The Seasons*, and in it the artist suppressed his instincts and made the natural world, rather than social commentary, the heart of his subject.¹ Then, at the very end of his long life, between 1800 and 1804, Carmontelle painted another four transparencies which he again titled *Campagnes de France*, where he returned in a more circumspect way to the theme of his initial, pre-Revolutionary transparencies (though without any reference in the title to the aristocratic parks or *jardins anglais* of before).

Of the initial series of nine transparencies dating from 1783 and 1792, it appears that none survive complete, and indeed relatively little survives at all. Apart from various relatively small excerpts from these rolls, which do occasionally appear on the market, only three substantial sections were until now known. The largest of these, in a private collection, measures 20m in length, while the Musée Condé, Chantilly, has a section measuring, like the present example, 12.6m in length, and the Getty Museum, Los Angeles has another measuring 3.77m in length. The present section,





previously unknown, is therefore a very significant addition to our understanding of Carmontelle's unique works of this type. Laurence Chatel de Brancion, author of the definitive studies of Carmontelle's transparencies², has examined the work in the original, and has kindly confirmed that in her opinion this is a substantial portion of one of Carmontelle's first group of transparencies, executed in the 1780s, in unusually good condition.

The 1798 transparency of *The Seasons* is, in contrast, still complete, measuring 42m (138 feet) in length, and is now in the Musée de l'Ile-de-France, Sceaux. Of the four final transparencies, only one appears to be extant, and this is now in the collection of Mrs. Rachel Lambert Mellon at the Oak Spring Garden Library, Upperville, Virginia.

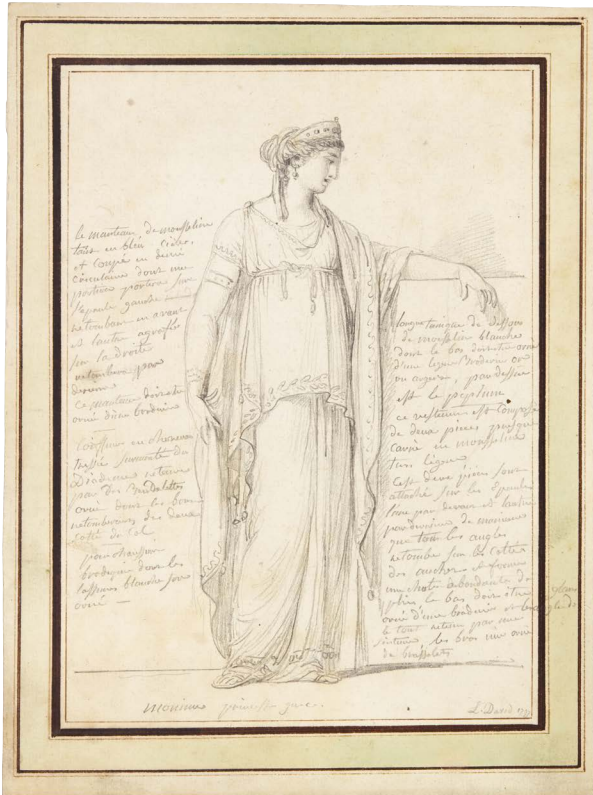
The transparency now being offered for sale measures 12.5m in length, and consists of some 18 'frames' of two sheets of paper. It does seem to have, at each end, a band of black paper, which look very much like the remains of the 'leader strips' that are attached to the ends of the panorama that remains fully intact, but all the same, as Laurence Chatel de Brancion has kindly informed us, it is most probably only a portion of a transparency that was originally far longer, like the 1798 transparency of *The Seasons*.

Both in their technical originality and in their radical blurring of the boundaries between art, theatre and spectacle, Carmontelle's remarkable and very beautiful landscape transparencies embody the essence of the spirit of the Enlightenment. They are also very moving documents of the last days of the French *ancien régime*, as they owe not only their subject matter but their very existence to the extraordinary privilege and leisure of the aristocracy in the years leading up to the Revolution. But their significance is not only in relation to their own time: these astonishingly original works also represent an important step in the journey towards the emergence of perhaps the most influential art form of the 20th century, the motion picture. The fact that so very few examples of this remarkable precursor of the cinematic film have survived make the present, newly discovered work all the more significant.

¹ See *Les Quatre Saisons de Carmontelle, Divertissement et Illusions au siècle des Lumières*, exhib. cat., Sceaux, Musée de l'Ile de France, 2008

² Laurence Chatel de Brancion, *Carmontelle, au jardin des illusions*, Saint-Rémy-en-l'Eau, 2003; *Idem, Carmontelle's Landscape Transparencies: Cinema of the Enlightenment*, Los Angeles 2008





344 A



344 B



345

344

FRENCH SCHOOL, LATE 18TH CENTURY

Two studies of classical female figures, possibly costume designs for the theatre:

- A) Monime
- B) Berenice

Both black chalk, within decorative ink and wash borders;
both bears signature and date in black chalk,
lower right: *L. David / 1797*
both drawings extensively inscribed:
A) 285 by 212 mm
B) 280 by 211 mm
(2)

£ 3,000-5,000
€ 3,450-5,700 US\$ 3,800-6,400

345

GAETANO GANDOLFI

San Matteo della Decima near Bologna
1734 - 1802 Bologna

Studies of hands

Red chalk within black chalk framing lines;
bears two inscriptions in pen and ink, verso:
del inventorato Gandolfi and M. Gandolfi
337 by 255 mm

PROVENANCE

Private Collection, Venice;
Private Collection, Florence

This attractive and accomplished sheet is typical of Gaetano Gandolfi's graphic style. These types of studies must have been made as preparatory exercises for his paintings, although no direct connection here can be made. Other similar sheets are housed in the Fondazione Giorgio Cini and another comparable drawing was sold in these Rooms in 2011.¹

¹ *I Gandolfi: Ubaldo, Gaetano, Mauro Disegni e Dipinti*, exhib. cat., Venice, Isola di S. Giorgio Maggiore; Bologna, Palazzo Pepoli Campogrande, 1987, nos. 47, 48 and 51 and 52, reproduced figs. 47, 48, 51 and 52 and sale, London, Sotheby's, 7 July 2011, lot 102

£ 7,000-9,000
€ 8,000-10,300 US\$ 8,900-11,400

346

GIOVANNI BATTISTA TIEPOLO

Venice 1696 - 1770 Madrid

A standing man seen from behind

Pen and brown ink and grey wash over traces
of black chalk, all four corners cut;
bears inscription in pen and brown ink on
the back of the mount: *Tiepoletto, veneziano,*
1760 and also bears letters and numbering:
294 fr 9 = 9^e
195 by 103 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;
Private Collection, Venice;
Private Collection, Florence

See note to lots 337 and 341.

£ 10,000-15,000
€ 11,400-17,100 US\$ 12,700-19,000



346



347

347

ENGLISH SCHOOL, 18TH CENTURY

Portrait of a Gentleman in a reddish-brown coat

Pastel on paper laid down on canvas
555 by 420 mm

PROVENANCE

Dr Mohammed Said Farsi,
his sale and others, Sherborne,
Charterhouse Auctioneers, 20-21 April 2017,
lot 256

LITERATURE

N. Jeffares, *Dictionary of Pastellists before 1800*, online edition, no. J.85.20434

£ 5,000-7,000
€ 5,700-8,000 US\$ 6,400-8,900

348

BARTOLOMEO PINELLI

Rome 1781 - 1835

A scene from the Roman Carnival, inside an Osteria

Pen and brown ink and brown, yellow and red wash, over black chalk, within black ink framing lines;

signed and dated in black ink in the border, lower left: *Pinelli fe 1830*

212 by 302 mm

Drawn in a delightful and highly characteristic combination of pen and brown ink and coloured washes, the present work appears to be a highly finished preliminary idea for a drawing of the same subject, with minor compositional differences, housed in the collection of the Istituto Nazionale per la Grafica, Rome, dating to 1831.¹ The drawing in



348

Rome is, itself, a preparatory study for a print executed by Pinelli in the same year, titled *Scena di maschere nell'interno di una osteria di Roma nel tempo del carnevale* (fig.1), one of a number of depictions by the artist relating to the *Carnevale di Roma*.

A highly comparable drawing to the present work, similarly enlivened with the liberal application of coloured washes and also depicting the festivities surrounding the *Carnevale di Roma*, was previously on the London art market.²

¹ Rome, Istituto Nazionale per la Grafica, inv. no. CL1378

² Sale, London, Christie's, 18 November 1994, lot 264 (£10,350)

£ 7,000-9,000

€ 8,000-10,300 US\$ 8,900-11,400



Fig. 1: Bartolomeo Pinelli, *Scena di Maschere nell'interno di una Osteria di Roma nel Tempo del Carnevale*, engraving.



349

349

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, dated 1821, sold in 1988¹ and an oil painting that was previously on the French art market in the same year.²

¹ Sale, Monaco, Sotheby's, 2 December 1988, lot 393

² Sale, Paris, Couturier Nicolay, 18 March 1988, lot 36

£ 2,500-3,500
€ 2,850-4,000 US\$ 3,200-4,450

350

PIERRE-JOSEPH REDOUTÉ

Saint-Hubert 1759 - 1840 Paris

Curcuma long (Curcuma longa)

Watercolour and bodycolour, with touches of gum arabic, over black chalk, on vellum 470 by 340 mm

PROVENANCE

Acquired from the artist by Empress Josephine; thence by descent to Prince Eugène de Beauharnais, Duke of Leuchtenberg, Bavaria; thence by descent until sold, ("Sale of the Library of Eugène de Beauharnais"), Zurich, Braus-Riggenbach and Ulrico Hoeppli, 23 May 1935, lot 82;

Erhard Weyhe, New York;
sale ("Pierre-Joseph Redouté's Liliacées"),
New York, Sotheby's, 20 November 1985, lot
473, to W. Graham Arader, New York

The present lot and lot 351 come from Pierre-
Joseph Redouté's largest and most ambitious
work, *Les Liliacées*, which was conceived as
a meticulous exercise to render accurately
the different members of the *Liliaceae*
family, as well as to produce aesthetically
beautiful images. Highly finished drawings
like this were the basis from which engraved
plates were made, to be hand coloured and
assembled into volumes. The complete work
was composed of 486 plates, published in 80
separate installments from 1802-1816.

Empress Josephine had a passion for
flowers and spent much time and money in
creating gardens at Malmaison, Saint-Cloud,
Versailles and Sèvres. Being employed by the
Empress, Redouté had open access to these
gardens. While this series was not directly
commissioned by her, without her patronage
the work surely would never have come to
fruition. Knowing that a work such as *Les*
Liliacées would greatly please his patron,
Redouté presented his original drawings in a
bound volume to the Empress.

‡ £ 10,000-15,000
€ 11,400-17,100 US\$ 12,700-19,000

351

PIERRE-JOSEPH REDOUTÉ

Saint-Hubert 1759 - 1840 Paris

Tulipe sauvage (*Tulipa sylvestris*)

Watercolour and bodycolour, with touches of
gum arabic, over black chalk, on vellum;
signed in brown ink, lower left: *P.J. Redouté*
470 by 336 mm

PROVENANCE

Acquired from the artist by Empress
Josephine;
thence by descent to Prince Eugène de
Beauharnais, Duke of Leuchtenberg, Bavaria;
thence by descent until sold, ("Sale of the
Library of Eugène de Beauharnais"), Zurich,
Braus-Riggenbach and Ulrico Hoepli, 23 May
1935, lot 82;
Erhard Weyhe, New York;
sale ("Pierre-Joseph Redouté's Liliacées"),
New York, Sotheby's, 20 November 1985,
lot 165, to W. Graham Arader, New York

See note to the previous lot.

‡ £ 7,000-9,000
€ 8,000-10,300 US\$ 8,900-11,400



350



351



352

352

GABRIEL WEYER

Nürnberg 1576 - 1632

The Kiss of Judas

Pen and brown ink and wash, heightened with white;

dated and signed with initials, lower left:

.A.º1606. / GW F

246 by 210 mm

Weyer spent almost all of his career working as a successful painter and print designer in his native Nürnberg, where he was the city painter from 1615 until his death. Earlier, between 1602 and 1604, he travelled to the Netherlands, and a sketchbook from this trip survives.¹ Despite Weyer's work for print publishers, his drawings are rare. Some, such as the 1613 study of *The Fall of Phaeton*, in

Vienna², are sketchier than the present work, but another sheet very comparable to this in terms of style, a depiction of *Susannah and the Elders*, signed with initials in the same way as this and dated 1614, was sold in Berlin some twenty years ago.³

¹ J.S. Held, 'Notizen zu einem niederländischen Skizzenbuch in Berlin', *Oud Holland*, vol. 50, 1933, pp. 273ff

² Vienna, Albertina, inv. 3361; H. Geissler, *Zeichnung in Deutschland. Deutsche Zeichner 1540-1640*, exhib. cat., Stuttgart, Staatsgalerie, 1979-80, vol. I, pp. 210-11, no. E22, reproduced

³ Sale, Berlin, Galerie Bassenge, 26 November 1999, lot 05520

£ 2,000-3,000
€ 2,300-3,450 US\$ 2,550-3,800



353

353

ABRAHAM BLOEMAERT

Gorinchem 1566 - 1651 Utrecht

Moses Striking Water from the Rock

Pen and brown ink and wash, heightened with white (partly oxidised), over black chalk, squared for transfer in black chalk, and within brown ink framing lines; bears inscription in brown ink, lower right: *Bloemaert*
235 by 313 mm

Though the squaring would seem to indicate that this large and previously unknown compositional drawing by Bloemaert was

made as the design for a painting, no corresponding work by the artist is known. Bloemaert's most important surviving treatment of this Old Testament subject is the spectacular painting of 1596, now in the Metropolitan Museum of Art, New York, but the composition of that oil, a definitive work of Bloemaert's mannerist phase, is very different from that of the present drawing.¹ At least two other painted versions of the subject are believed to have existed², but both date from early in Bloemaert's career (1591 and 1611), whereas this serenely balanced drawing must surely be a much later work, most probably from the 1640s.

Bloemaert also made at least five other drawings depicting this subject, but again

none of these are very close in composition to this newly discovered work.³ The three dated by Jaap Bolten to the 1640s⁴ are, though, more similar in approach than the artist's more mannered, earlier treatments of the theme.

¹ Inv. 1972.171; M.G. Roethlisberger, *Abraham Bloemaert and his Sons. Paintings and Prints*, 2 vols., Doornspijk 1993, vol. I, pp. 92-3, no. 46, reproduced vol. II, colour plate IV, figs. 81-85

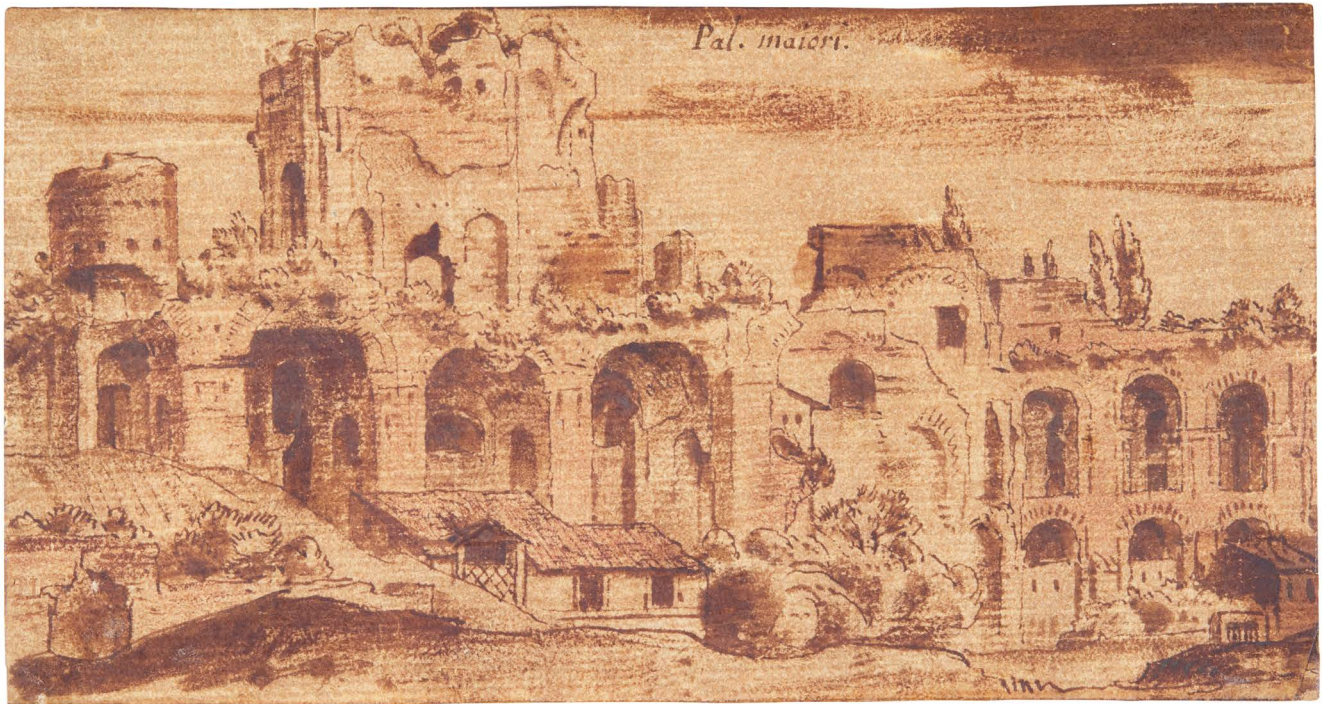
² *Ibid.*, p. 93, under no. 46

³ J.A. Bolten, *Abraham Bloemaert. The Drawings*, 2 vols., vol. I, nos. 39-42, reproduced vol. II, figs. 39a, 40, 41, 41a, 42

⁴ *Ibid.*, nos. 41, 41a, 42

£ 10,000-15,000

€ 11,400-17,100 US\$ 12,700-19,000



354

354

PROPERTY FROM THE COLLECTION FORMED BY
F.C. BUTÔT

MONOGRAMMIST MVO

Active circa 1650 - 1680

A view of the Palatine Hill, Rome

Pen and brown ink and wash and red chalk,
on paper washed brown;
inscribed in brown ink, upper centre: *Pal.
Maiori.* and signed with initials in black chalk,
verso: *MVO* and numbered: 15.
105 by 198 mm

PROVENANCE

Sir Thomas Lawrence (L.2445, twice);
E.J. Otto, Celle (L.873b);
Possibly H.C. Valkema Blouw,
his sale, Amsterdam, Frederik Muller, 2-4
March 1954, lot 342 (with two others);

with Galerie Julius Böhler, Munich, by 1975,
where acquired by F.C. Butôt (1906-92),
Sankt Gilgen, Austria,
his posthumous sale, Amsterdam, Sotheby's
16 November 1993, lot 103 (as M** van
Overbeek)

LITERATURE

L.J. Bol, G.S. Keyes and F.C. Butôt,
*Netherlandish Paintings and Drawings from
the Collection of F.C. Butôt by little-known
and rare masters of the seventeenth century*,
1981, cat. 77

A substantial group of topographical drawings
depicting English, French, Italian and Dutch
views, all in the same distinctive media and
many bearing identifying inscriptions of
the type seen here, have traditionally been
linked with the name Michiel (or Michel) van
Overbeek, on the basis of the initials, *MVO*,
which a number of the drawings bear on the
reverse.

Four superb examples of London views,
drawn by this idiosyncratic artist circa 1663,
were recently presented on the London art
market, including A view of Westminster from
St. James's Park, St. James's Palace from the
Park and two views in Hyde Park.¹

Other highly comparable drawings of Roman
views, among which the present sheet
seamlessly fits, are in the collections of the
British Museum, London,² The Metropolitan
Museum of Art, New York³ and The Morgan
Library, New York.⁴

¹ See *The Spirit & Force: Drawing in Britain 1600-1750*,
exhib. cat., London, Lowell Libson & Jonny Yarker Ltd., pp.
102-105, nos. 30A, 30B, 30C and 30D, all reproduced

² London, The British Museum, inv. no. 1945.1004.5

³ New York, The Metropolitan Museum of Art, inv. no.
2011.225

⁴ New York, The Morgan Library, inv. no. 2009.232

£ 4,000-6,000
€ 4,550-6,900 US\$ 5,100-7,600

LIEVEN CRUYL

Ghent 1634 - before 1720

- A) View of St Peter's, Rome
 B) View of Castel Sant'Angelo,
 St Peter's in the background

Both pen and black and brown ink and brown and grey wash over black chalk on vellum; both signed in pen and brown ink, lower centre: *Cruyl*.

each 125 mm (diameter)

(2)

PROVENANCE

Sale, Geneva, Habsburg Feldmann & Co, 10 May 1988

LITERATURE

B. Jatta, *Lieven Cruyl e la sua Opera Grafica*, Brussels/Rome 1992, p. p. 144, nos. 105 and 106, A) reproduced, fig. 118

Cruyl was in Rome between 1664 and 1673, and in the first year he executed a series of twenty-one large drawings of the city, eighteen of which were in the Habsburg collection, and are now in the Cleveland Museum of Art,¹ the remainder of the group are in the Rijksprentenkabinet, Amsterdam. A series of views of Rome, engraved after Cruyl, illustrated the fourth volume of J.G. Graevius' *Thesaurus Antiquitatum Romanarum*, published in Utrecht in 1697.

Two similar drawings by Cruyl, executed from the same viewpoint as the present works on vellum, were sold, Paris, Sotheby's, 8 December 1984, lot 75 (St Peter's) and New York, Sotheby's, 23 January 2001, lot 262 (Castel Sant Angelo).

Another fine, circular view of St. Peter's, from a different point of view, was recently sold from the collection of the late Professor Egbert Haverkamp-Begemann.²

¹ see H. Franci, 'Drawings by Lieven Cruyl of Rome', in *The Bulletin of the Cleveland Museum of Art*, no. 10, 1943, pp. 152-9

² Sale, New York, Sotheby's, 31 January 2018, lot 300

£ 7,000-9,000

€ 8,000-10,300 US\$ 8,900-11,400



355 A



355 B



356



357

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THE PROPERTY OF A EUROPEAN COLLECTOR

JAN PEETERS

Antwerp 1624 - 1677

A view of St. Omer

Pen and brown ink and blue-grey wash, over traces of black chalk; inscribed with topographical notes in brown ink: *blendeck, St omer* and *Sommetres(?)*
100 by 307 mm

PROVENANCE

With Gebr. Douwes, Amsterdam, 1987,
Reisschetsen van Jan Peeters, no. 34

The present work and the following lot come from a group of sixty prospects of towns and cities removed from sketchbooks that Peeters filled during a journey through North-East France, probably between 1648 and 1652.

£ 4,000-6,000

€ 4,550-6,900 US\$ 5,100-7,600

357

THE PROPERTY OF A EUROPEAN COLLECTOR

JAN PEETERS

Antwerp 1624 - 1677

A view of Marsal

Pen and brown ink and blue-grey wash; inscribed with a topographical note in brown ink, upper centre: *Marsal*
98 by 301 mm

PROVENANCE

With Gebr. Douwes, Amsterdam, 1987
Reisschetsen van Jan Peeters, no. 43

See note to the previous lot.

£ 4,000-6,000

€ 4,550-6,900 US\$ 5,100-7,600



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PROPERTY FROM THE COLLECTION FORMED BY
F.C. BUTÔT

JOHANNES LINGELBACH

Frankfurt-am-Main 1622 - 1674
Amsterdam

A Mediterranean quayside scene

Pen and black ink and point of the brush and
grey wash over traces of black chalk;
signed lower left: *Lingelbach f.*
210 by 365 mm

PROVENANCE

Dieker, Braunfels;
Dr. Walter Beck, Berlin (L.2603c);
Armand Gobiet, Seeham;
With Galerie Welz, Salzburg, 1970,
from whom acquired by F.C. Butôt (1906-92),
Sankt Gilgen, Austria,
his posthumous sale, Amsterdam, Sotheby's,
16 November 1993, lot 50

EXHIBITED

Kassel, *Sammlung Deiker*, 1930-31, cat. 134;
Salzburg, Museumpavillon im Mirabellgarten,
*Niederländische Kunst aus dem Goldenen
Jahrhundert*, July-September 1972;
Münster, Westfälisches Landesmuseum,
*Niederländische Kunst aus dem Goldenen
Jahrhundert*, September 1972-January
1973; Rotterdam, Museum Boyman-van
Beuningen, *Hollandse en Vlaanse Kunst uit de
17^e eeuw*, February-April 1973

LITERATURE

L.J. Bol, G.S. Keyes and F.C. Butôt,
*Netherlandish Paintings and Drawings from
the Collection of F.C. Butôt by little-known
and rare masters of the seventeenth century*,
1981, cat. 72;

Almost all Lingelbach's drawings, which
are not particularly numerous, depict the
Mediterranean harbour scenes familiar from
his painted works. The majority of these

drawings are, however, rather smaller in
format than the present sheet (circa 150
by 240 mm). A number of these smaller
drawings served as preparatory studies for a
series of twelve etchings made by Johannes
Groensveld, and published under the title
Aliqi portus (Holl. 30-41), and at least one
autograph drawing on a larger scale, formerly
in the Klaver collection, is also related in
composition to this series of prints.¹ It would,
however, appear that the present drawing,
like the other larger sheets in Hamburg
(Kunsthalle, inv. 22116 and 22117) and
Paris (Louvre, inv. 22.732), was made as an
independent work.

¹ M. Schapelhouman and P. Schatborn, *Tekeningen van
Oude Meesters, de verzameling Jacobus A. Klaver*, exhib.
cat., Amsterdam, Rijksprentenkabinet, 1993, cat. 84,
reproduced.

£ 4,000-6,000
€ 4,550-6,900 US\$ 5,100-7,600



359

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ADRIAEN VAN DER KABEL

Rijswijk 1630/1 - 1705 Lyon

A wooded landscape with herders and their animals near a water trough

Pen and brown ink and grey wash; signed with monogram and dated in brown ink, upper right: *AVC. 1654*. 187 by 161 mm

PROVENANCE

Adolf Glüenstein, Hamburg (L.123); G.D. Weigel; Professor E. Perman, Stockholm, his sale, Amsterdam, Sotheby Mak van Waay, 9 June 1975, lot 141; with C.G. Boerner, Dusseldorf, by 1975; with Galerie Müllenmeister, Solingen, where acquired by F.C. Butôt (1906-92), Sankt Gilgen, Austria, his posthumous sale, Amsterdam, Sotheby's, 16 November 1993, lot 99

EXHIBITED

Munich, Sotheby's, *A selection of paintings and drawings from the Collection of F.C. Butôt*, June 1989

LITERATURE

K. Müllenmeister, *Meer und Land im Licht des 17. Jahrhunderts*, Bremen 1978, vol. II, p. 45, no. 78, reproduced
G.L. Gordon, *Supplement to the Catalogue of Netherlandish Paintings and Drawings from the Collection of F.C. Butôt*, 1989, cat. 117

£ 4,000-6,000
€ 4,550-6,900 US\$ 5,100-7,600



360

360

PROPERTY FROM THE COLLECTION FORMED BY F.C. BUTÔT

PIETER VAN BLOEMEN

Antwerp 1657 - 1720

Study of a trotting donkey with sidepacks

Black chalk, bears numbering in pen and brown ink: 62 (*recto*) and 61 (*verso*) 205 by 202 mm

PROVENANCE

Dr. Walter Beck, Berlin (L.2603b), From whom acquired by F.C. Butôt (1906-92), Sankt Gilgen, Austria, his posthumous sale, Amsterdam, Sotheby's, 16 November 1993, lot 63



361

LITERATURE

L.J. Bol, G.S. Keyes and F.C. Butôt, *Netherlandish Paintings and Drawings from the Collection of F.C. Butôt by little-known and rare masters of the seventeenth century*, 1981, cat. 16

This powerfully-drawn study of a donkey is typical of the animal drawings that van Bloemen executed during his long stay in Italy, circa 1674-94. To judge by the numbering on both sides of the sheet, it must originally have formed part of a sketchbook, or pattern book of studies that could subsequently be used as the basis for motifs in paintings. Although this donkey is not precisely reproduced in any of the artist's surviving paintings, it appears in a more elaborate version, in the same attitude but more heavily laden with baggage and wearing a decorative plume on its head, in a painting in Stockholm (cat. 1958, no. 1106)

£ 2,500-3,500

€ 2,850-4,000 US\$ 3,200-4,450

361

THE PROPERTY OF A EUROPEAN COLLECTOR

JAN JOSEFSZ. VAN GOYEN

Leiden 1596 - 1656 The Hague

A group of houses among bare trees

Black chalk
114 by 222 mm

PROVENANCE

General George Catchmade Morgan, thence by descent to his daughter, Sophia Pollard; with P. & D. Colnaghi & Co., London, in 1976; with C.G. Boerner, Dusseldorf, by 1981; sale, Amsterdam, Christie's, 22 November 1982, lot 40

LITERATURE

H.-U. Beck, *Jan van Goyen*, vol. III, supplement, Doornspijk 1987, p. 118, no. 844A/2, p. 120, reproduced
C.P. van Eeghen, 'Jan van Goyen's Early Chalk Landscapes from Two Albums,' in *Master Drawings*, XXXV, no. 2 (Summer 1997), pp. 159 and 179, fig. 12, p. 162, reproduced

This sketch originates from an album known as the Catchmade Morgan Album which, when Dr. Beck studied it in 1977, contained some 67 chalk drawings, mounted and bound together, prior to the album being broken up around 1978. Dr. Beck accepted the drawings

that he saw in the Catchmade Morgan Album as original works by Van Goyen, dating them to around 1627-29, but rejected a further 9 sheets which had already been removed from the album by that time. More recently, though, C.P. van Eeghen has proposed that all the drawings originally contained in the album were in fact by Van Goyen, those rejected by Beck being the earliest known chalk studies by the artist, dating from around 1623-4, and the others being slightly later in date, but in any case executed no later than 1626-7.

The present study is of particular interest, having been identified by van Eeghen as one of the few drawings from the Catchmade Morgan Album that can be securely connected, though in reverse and with some minor differences, to a signed and dated painting by Van Goyen. In this instance the painting, which was previously on the London art market,¹ is signed and dated 1626, providing us with a *terminus ante quem* for our drawing, whilst substantiating van Eeghen's dating of the album.

Beck and van Eeghen do, however, agree that the drawings in this group represent views near Leiden, where Van Goyen was living at the time.

¹ see H.-U. Beck, *Jan Van Goyen (1596-1656)*, vol. II, Amsterdam 1973, p. 116, cat. no. 240, reproduced

£ 6,000-8,000

€ 6,900-9,100 US\$ 7,600-10,100



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THE PROPERTY OF A EUROPEAN COLLECTOR

CORNELIS DUSART

Haarlem 1660 - 1704

Head of a laughing peasant woman

Pen and brown ink and point of the brush and brown wash, over traces of red chalk, within brown ink framing lines; signed with initials in brown ink, centre right: *CDS* and bears attribution in black chalk, verso: *Cornelis / Dusart*
105 by 103 mm

PROVENANCE

Charles Sackville Bale, London (L.640); Professor John Isaacs, his sale, London, Sotheby's, 28 January 1965, part of lot 193; sale, Amsterdam, Sotheby Mak van Waay, 3 April 1978, lot 104

£ 1,400-1,800

€ 1,600-2,050 US\$ 1,800-2,300

363

PHILIPS WOUWERMAN

Haarlem 1619 - 1668

A Quayside Scene with traders unloading goods

Point of the brush and grey wash over black chalk, within pen and black ink framing lines; signed with the artist's monogram: *PHLW* and bears lettering in brown ink, verso: *f.*
196 by 265 mm

PROVENANCE

G. Braamcamp, his sale, Amsterdam, de Bosch, 29 February 1768, lot 304 (according to a note on the reverse); Fürst Hohenzollern, Schloss Sigmaringen, his sale, Bern, Jürg Stuker AG, 5-16 May 1977, lot 2698; F.C. Butôt (1906-92), Sankt Gilgen, Austria, his posthumous sale, Amsterdam, Sotheby's, 16 November 1993, lot 84 (as Attributed to Philips Wouwerman)

LITERATURE

L.J. Bol, G.S. Keyes and F.C. Butôt, *Netherlandish Paintings and Drawings from the Collection of F.C. Butôt by little-known and rare masters of the seventeenth century*, 1981, pp. 29-30, no. 109

Although many paintings by Wouwerman are known, his drawings are very rare; the most significant examples of his works to be found in public collections are the small but fine groups in the Teyler Museum, Haarlem, the British Museum, and the Fodor Collection at the Amsterdam Museum. In the last twenty years, only two other significant drawings by the artist have appeared on the market: the *Horse being schooled*, now in the Metropolitan Museum of Art, New York¹, and *A Rider about to mount a Piebald Horse, a Boy Holding the Bridle*, in the Clement C. Moore Collection.²

Described by Keyes (*loc. cit.*) as 'one of the most fluent and engaging studies by him to have survived', this drawing treats a theme that Wouwerman depicted on various occasions, in paintings as well as drawings. In handling, this drawing most closely resembles the *Encampment*, in the Lugt Collection.³ As regards paintings, the closest in composition to the present drawing is a panel in a German private collection, which Birgit Schumacher dates to the first half of the 1660s.⁴

As Frits Duparc pointed out in his recent essay on Wouwerman's drawings (the only publication to date on this subject), the elaborate form of the artist's monogram that we see here is typically only found in his later works, dating from the later 1640s and thereafter.⁵ The prominent signature, completeness of composition, and lack of a direct link with any surviving painting, all suggest that the drawing was most likely made as a finished work, for sale, rather than as a study for a painting.

¹ Sold, London, Sotheby's, 4 July 2012, lot 91; Metropolitan Museum inv. no. 2013.144

² Sold, London, Sotheby's, 8 July 2015, lot 93

³ Paris, Fondation Custodia, Frits Lugt Collection, inv. 6507

⁴ B. Schumacher, *Philips Wouwerman, The Horse Painter of the Golden Age*, 2 vols., Doornspijk 2006, vol. I, pp. 354-5, no. A464, reproduced vol. II, plate 434

⁵ F. Duparc and Q. Buvelot, *Philips Wouwerman (1619-1668)*, exhib. cat., Kassel, Gemäldegalerie Alter Meister, and The Hague, Mauritshuis, 2009-10, pp. 38-41

£ 25,000-35,000

€ 28,400-39,800 US\$ 31,600-44,200





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PROPERTY FROM THE COLLECTION FORMED BY
F.C. BUTÔT

H**VAN DER LAEN

Active 1680

A view of a town square with a church

Pen and brown and black ink with brown and grey wash over black chalk, within pen and brown ink framing lines; signed and dated, *verso*: *den 29 Januarius Anno 1680 / H. van der Laen fecit* 101 by 171 mm

PROVENANCE

With Kunsthandel Beets en Fontein, Bennebroek, where acquired by F.C. Butôt (1906-92), Sankt Gilgen, Austria, his posthumous sale, Amsterdam, Sotheby's, 16 November 1993, lot 85

£ 1,500-2,000

€ 1,750-2,300 US\$ 1,900-2,550

365

PROPERTY FROM THE COLLECTION FORMED BY
F.C. BUTÔT

CORNELIS SAFTLEVEN

Gorinchem 1607 - 1681 Rotterdam

Study of a reclining youth

Black chalk; signed with monogram and dated, centre left: *CSL / 1633* 251 by 176 mm

PROVENANCE

J. Werneck, Frankfurt-am-Main (L.2561), his sale 1885 (according to note on old mount, now removed); Scheltema, by 1886; William Pitcairn Knowles, Rotterdam and Wiesbaden (L.2643); Hamel; Rudolf Philip Goldschmidt, Berlin (L.2926), his sale, Frankfurt-am-Main, Prestel, 4-5 October 1917, lot 516; Dr. Cornelis Hofstede de Groot, The Hague (L.561), his sale Leipzig, C.G. Boerner, 4 November 1931, lot 217; Armand Gobiet, Seeham; from whom acquired by F.C. Butôt (1906-92), Sankt Gilgen, Austria, his posthumous sale, Amsterdam, Sotheby's, 16 November 1993, lot 54.

EXHIBITED

The Hague, Gemeente Museum, *Verzameling Dr. C. Hofstede de Groot II*, 1930, cat. 99; Munich, Sotheby's, *A selection of paintings and drawings from the Collection of F.C. Butôt*, June 1989

LITERATURE

W. Schulz, *Cornelis Saftleven, 1607-1681*, Berlin/New York 1978, no. 137, fig. 62, reproduced;

L.J. Bol, G.S. Keyes and F.C. Butôt, *Netherlandish Paintings and Drawings from the Collection of F.C. Butôt by little-known and rare masters of the seventeenth century*, 1981, cat. 42;

I. Fechter, review of Munich, 1989, *Weltkunst* 59, no.12 (15 June 1989), p. 1768

This reclining figure has been identified both as a monk and as a shepherd. Schulz (*op. cit.*) has suggested that this may be a study for a painting of the Mocking of Job, although no such connection has yet been established; the drawing does not relate to the painting of the subject at the Museum Mayer van den Bergh, Antwerp.¹ This drawing is, however, linked with the Mayer van den Bergh painting in that both works provide evidence of the passing influence of Rubens on the young Saftleven. The dynamic draughtsmanship, the sweeping and elegant pose of the figure, and the extremely dark, almost greasy, black chalk are all features directly or indirectly derived from the work of the great Flemish master, then at the absolute peak of his powers and influence.

Throughout his career, Saftleven produced black chalk figure studies of this type, but only in the first half of the 1630s do these appear in any way influenced by the art of Italy or Flanders.² Thereafter, Saftleven's figure studies became rather more down to earth, and quintessentially Dutch, both in their subject-matter and in their technique.

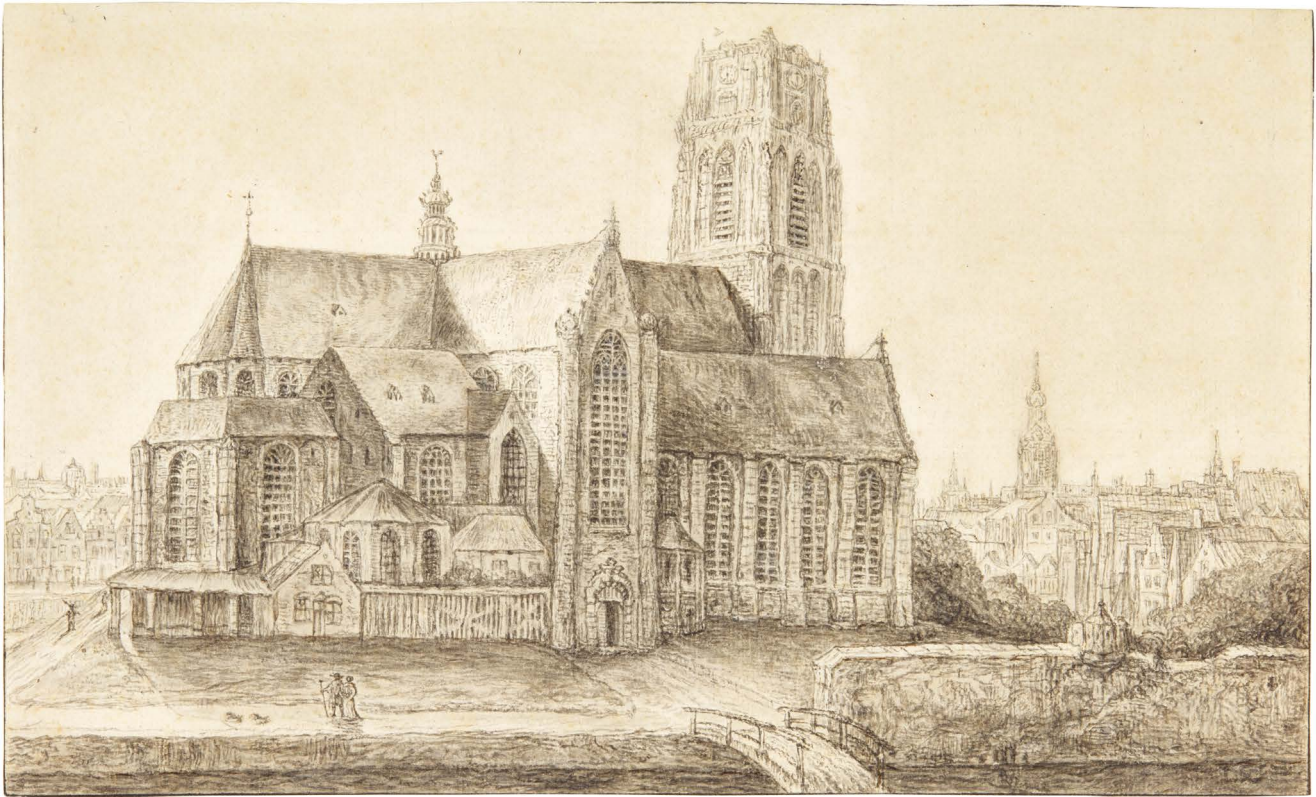
¹ see B.J.A. Renckens, "Enkele notities bij vroege werken van Cornelis Saftleven", *Bulletin Museum Boymans-van Beuningen*, XIII, 1962, p. 67

² see also, for example, the study of a kneeling monk, likewise dated 1633, sold New York, Sotheby's, 13 January 1989, lot 151 and *A wild-haired, robed woman rushing to the right, seen from behind*, dated 1631, sold Amsterdam, Sotheby's, 2 November 2004, lot 51

£ 14,000-18,000

€ 16,000-20,500 US\$ 18,000-22,800





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GERRIT BATTEM

Rotterdam circa 1636 - 1684

The Grote or Sint Laurenskerk, Rotterdam

Pen and black and grey ink and grey wash over black chalk, within partial brown ink framing lines;
bears old attribution in brown ink, verso: *Van Battum*
156 by 250 mm

PROVENANCE

Sale, Amsterdam, Sotheby's, 2 November 1987, lot 100 (as Attributed to Gerrit Battem)

Battem's splendid gouaches are very familiar, but monochrome drawings such as this are virtually unknown. The handling of details and the overall approach to the composition seen here are, however, absolutely comparable with the artist's gouaches. The technique is also the same as in a *View of a town, with Church and castle buildings above a river*, which was sold New York, Sotheby's, 26 January 2011, lot 619.

£ 6,000-8,000
€ 6,900-9,100 US\$ 7,600-10,100

367 no lot



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ANTHONIE CRUSSENS

Active in Brussels 1652 - 1665

Winter landscape with a man carrying a load of wood, windmills and a castle in the distance

Pen and brown ink and wash over black chalk, within brown ink framing lines, on vellum;

signed, lower left: Ant. Crussens. F. Inve
130 by 214 mm

The distinctive and appealing works of this mid-17th century Flemish amateur draughtsman have been described and catalogued by Charles Dumas in two articles:

'Anthonie Crussens, een vergeten amateur,' *Delineavit et Sculpsit*, 22 (November 2000), pp. 1-46;

'Anthonie Crussens: aanvullingen op de catalogus gepubliceerd in 2000,' *Delineavit et Sculpsit*, 37 (August 2014), pp. 22-37

£ 3,000-5,000

€ 3,450-5,700 US\$ 3,800-6,400



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PROPERTY FROM THE COLLECTION FORMED BY
F.C. BUTÔT

FREDERIK DE MOUCHERON

Emden 1633 - 1686 Amsterdam

An Italianate landscape with a
herd of cows breasting a rise

Pen and brown ink and grey wash
225 by 320 mm

PROVENANCE

With Adolphe Stein, London, cat. December
1975, no. 58 (as Jan Hackaert),
where acquired by F.C. Butôt (1906-92).

Sankt Gilgen, Austria,
his posthumous sale, Amsterdam, Sotheby's,
16 November 1993, lot 102

LITERATURE

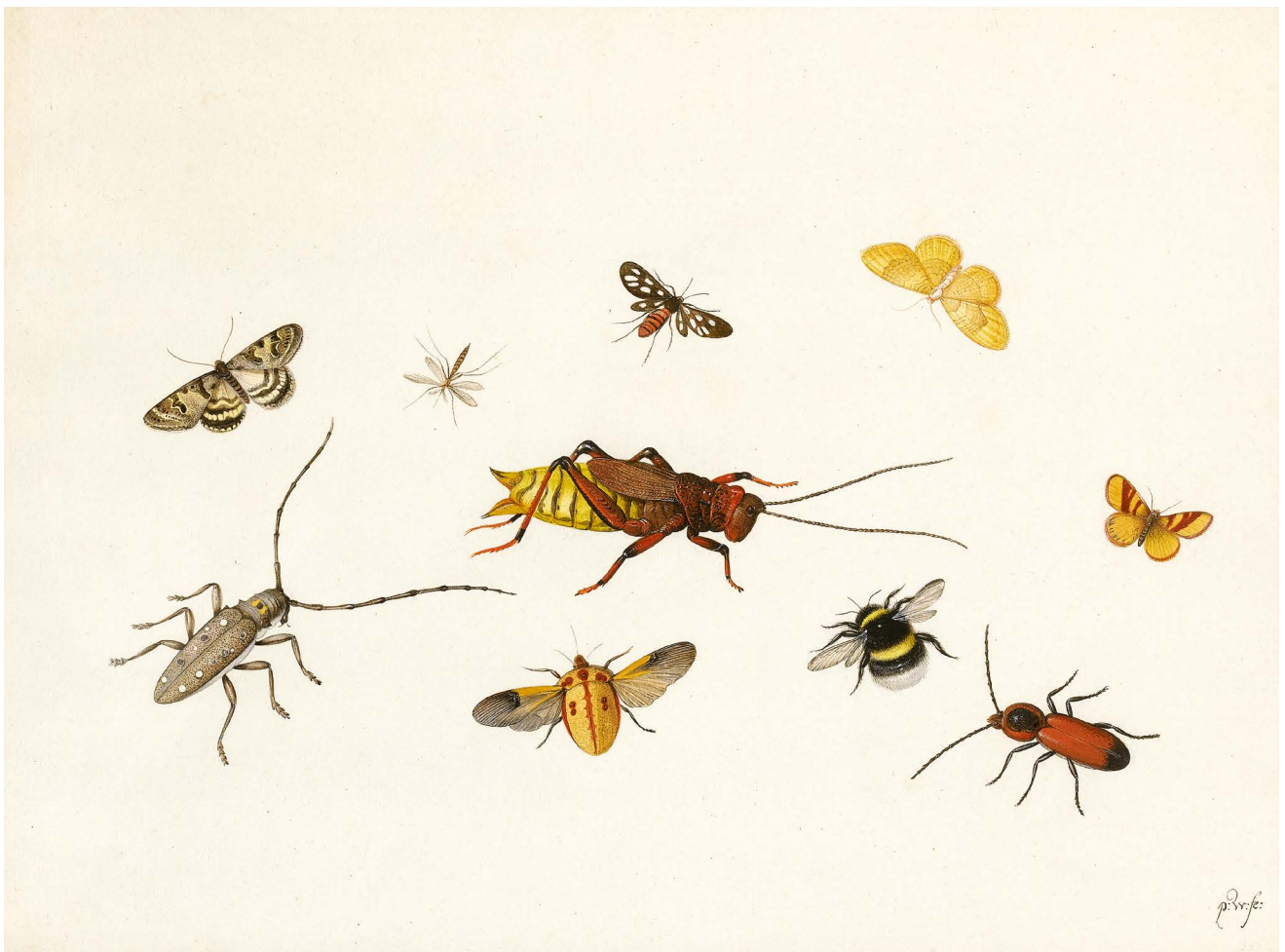
L.J. Bol, G.S. Keyes and F.C. Butôt,
*Netherlandish Paintings and Drawings from
the Collection of F.C. Butôt by little-known
and rare masters of the seventeenth century*,
1981, cat. 73

Despite its traditional attribution to Jan
Hackaert this drawing can be given with some
confidence to Frederik de Moucheron, not
only on stylistic grounds but also because, as
Keyes pointed out (*op. cit.*), its composition
relates to that of a Moucheron painting in
Copenhagen.¹

Though lit in the characteristic Dutch
Italianate manner, the landscapes in many of
Moucheron's drawings seem more strongly
influenced by the scenery he saw during his
travels in France in 1655-8; this however, is a
more purely Italianate composition, which to
some extent explains its previous attribution.

¹ see Copenhagen, Royal Museum of Fine Arts, *Catalogue of
Old Foreign Paintings*, 1951, no. 486

£ 2,500-3,500
€ 2,850-4,000 US\$ 3,200-4,450



370

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PIETER WITHOOS

Amersfoort 1654 - 1693 Amsterdam

Studies of insects, including two long-horned beetles (*Batocera octomaculata* and *Eurycephalus maxillosus*), a nine-spotted moth (*Amata phegea*), a yellow-shell butterfly (*Camptogramma bilineata*) and a bumblebee (*Bombus hortorum*)

Pen and black ink, and watercolour and gouache, over traces of black chalk; signed with the artist's initials in black ink, lower right: P:W:fe:
236 by 317 mm

Pieter Withoos was a member of an extensive family of artists, all of whom specialized in natural history subjects, satisfying the apparently limitless demand for works of this type in 17th and 18th century Holland.

His father, Matthias, was famous for his paintings of plants and animals; Pieter, his sister Alida and their two less well-known siblings all concentrated on the production of highly accomplished watercolours depicting birds, animals, plants and, as in the case of this fine sheet, insects.

£ 6,000-8,000

€ 6,900-9,100 US\$ 7,600-10,100



371

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ANTHONIE WATERLOO

Lille 1609 - 1690 Utrecht

Landscape with trees, a village in the distance

Black chalk, oiled black chalk and grey wash, heightened with white, within black chalk framing lines; bears attribution in black chalk, verso: A. Waterloo
285 by 362 mm

PROVENANCE

Sale, London, Sotheby's, 14 April 1986, lot 30

Waterloo worked primarily as a draughtsman and etcher, specialising in landscape scenes, which vary from highly detailed and topographically accurate views to atmospheric forest interiors.

This extensive landscape, executed in Waterloo's preferred combination of black chalk, oiled black chalk and wash, is a particularly atmospheric depiction of a tree-lined terrain with a village in the distance.

At the time of the 1986 sale, the attribution was confirmed by Lotte Stubbe.

£ 2,500-3,500

€ 2,850-4,000 US\$ 3,200-4,450



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PROPERTY FROM THE COLLECTION FORMED BY
F.C. BUTÛT

JACOB VAN STRIJ

Dordrecht 1756 - 1815

Cattle and sheep grazing in an enclosure

Point of the brush and brown washes over black chalk, within black ink framing lines; bears old numbering in brown ink on the backing sheet: 13 - B
159 by 230 mm

PROVENANCE

J.H.J. Mellaart

This beautifully preserved and freely drawn sheet is a fine example of van Strij employing a broader, more poetic style of draughtmanship, in which he exclusively used the point of the brush and wash, in contrast to his typically more meticulous graphic style.

Two stylistically comparable drawings, both depicting riverscapes, can be found on long term loan at the Dordrechts Museum,¹ whilst

a signed painting² on long term loan to the Rijkmuseum, shares a number of significant compositional traits with our drawing.

¹ see C. Dumas, *In Helder Licht. Abraham en Jacob van Strij, Hollandse meesters van landschap en interieur omstreeks 1800*, exhib. cat., Dordrecht/Enschede 2000, p. 42, fig. 55, reproduced and p. 178, fig. 258, reproduced

² Amsterdam, Rijksmuseum, inv. no. SK-C-613

£ 1,200-1,500

€ 1,400-1,750 US\$ 1,550-1,900



373

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**JOHANNA HELENA
HEROLT-GRAFF**

Frankfurt 1668 - after 1723 Surinam (?)

Flowers with a ladybird,
caterpillar, butterfly and other
insects

Watercolour, with touches of gouache, over
black chalk on vellum
370 by 303 mm

PROVENANCE

Sale, New York, Christie's, 26 January 2011,
lot 299

Johanna Helena Herolt-Graff was the daughter of the German-born naturalist and scientific illustrator, Maria Sybilla Merian (1647-1717) who is perhaps most famous for the adventurous journey she undertook to Surinam, in 1699, to observe the exotic flora and fauna of the region. Johanna followed in her mother's footsteps, both literally, to Surinam, and artistically, producing attractive botanical studies such as this. The present drawing can be compared with a group of drawings by Herolt-Graff in the Herzog Anton-Ulrich Museum in Braunschweig. The series was probably commissioned by the Mennonite Agneta Block (1629-1704), a prominent art collector and horticulturalist.

£ 7,000-9,000

€ 8,000-10,300 US\$ 8,900-11,400



374

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ALOYS ZÖTL

Freistadt 1803 - 1887 Eferding

A bearded vulture

Watercolour over pencil;
signed and dated in brown ink, lower right:
Aloys Zötl am 16. Jänner 1848 and inscribed
below the branch: *Vogel und Botanik / Taf.*
extensively inscribed in brown ink, lower
centre: *Der Bartgeier, Lämmergeier.*
Vultur bar. / batus. Grösse: 4 bis 5 Fuss,
Flugweite 10 Fuss. - / Aufenthalt: nahe der
Schneegränze in den Hochge. / birgen
Mitteleuropas, Hochasiens und Afrikas, in den
Py. / renäen, Schweizer und Tyroleralpen, bis
jenseits des / Himalaya berges, und südlich
bis zum Kuffernlan. / de.
550 by 450 mm

PROVENANCE

Unidentified collector's mark, verso (not in Lugt)

£ 4,000-6,000

€ 4,550-6,900 US\$ 5,100-7,600

375

ALOYS ZÖTL

Freistadt 1803 - 1887 Eferding

A pair of common hill myna, perched on branches

Watercolour over pencil;
signed and dated in brown ink, lower right: *A. Zötl fecit am 21. August 1877.* and inscribed,
lower centre: *Der Mino. Gracula religiosa.* and
lower left: *Taf. / Vögel u. Pflanzen*
further extensively inscribed in brown ink,
lower margin: *Der manillische Oliven Apfel.*
Minussops dissecta. Linn) Ein anschnlicher
grosser Baum mit dicken Stamm / und
vielen Aesten; in Australien, Philippinen
und Freundschafts Inseln, wird in Ostindien
cultivirt und / blüht im Jul ibis August. Die
Abbildung ist aus Petermanns Pflanzenreichs
entlehnt. In natürlicher Grösse.
450 by 550 mm

PROVENANCE

Unidentified collector's mark, verso (not in Lugt)

£ 4,000-6,000

€ 4,550-6,900 US\$ 5,100-7,600

376

ALOYS ZÖTL

Freistadt 1803 - 1887 Eferding

A South Island kokako and a female Malabar trogon on a branch of an orange tree

Watercolour over pencil;
signed with the artist's initials and dated
in brown ink, lower right: *A.Z. fecit. am 30.*
Jänner 1870. and inscribed in brown ink,
lower centre: *Vogel und Botanik. Taf.*
445 by 555 mm

PROVENANCE

Unidentified collector's mark, verso (not in Lugt)

£ 4,000-6,000

€ 4,550-6,900 US\$ 5,100-7,600

377

ALOYS ZÖTL

Freistadt 1803 - 1887 Eferding

A common blackbird, a red-billed starling, a Western bluebird and a pied myna on a branch of a cherry tree

Watercolour over pencil;
signed with the artist's initials and dated
in brown ink, lower right: *A.Z. pinx. Am 31.*
Dezember 1856. and inscribed in brown ink,
lower left centre: *Vogel und Botanik / Taf.*
each bird numbered in brown ink: 2, 1, 3 and
4 respectively
450 by 455 mm

PROVENANCE

Unidentified collector's mark, verso (not in Lugt)

£ 3,000-4,000

€ 3,450-4,550 US\$ 3,800-5,100



375



376



377



378

378

**FERDINAND-VICTOR-
EUGÈNE DELACROIX**

Charenton-Saint-Maurice 1798 - 1863
Paris

A charging Arab on horseback

Pen and brown ink;
extensively inscribed in brown ink, verso,
with a breakdown of the costs of shipping
wine by sea, from Bordeaux to Paris
305 by 203 mm

PROVENANCE

Estate of the artist (L.838a)

The present work, drawn purely in pen and brown ink, bears witness to the grip of the Orient on Delacroix's fertile imagination long after his seminal 1832 journey to Morocco. Highly comparable, both in subject matter and execution, to another energetically drawn sheet sold in these rooms in 2016, dated 1848,¹ which was, itself, described as a *première pensée* for a watercolour of circa 1850, formerly in the Krugier collection.² Ultimately all three of these works relate to Delacroix's virtuoso oil, *Moroccan Horseman Crossing a Ford*, now in the J. Paul Getty Museum, Los Angeles.³

¹ Sale, London, 19 April 2016, lot 23

² Sale, London, 5 February 2014, lot 24

³ Los Angeles, The J. Paul Getty Museum, inv. no. 2001.42

‡ £ 12,000-18,000
€ 13,700-20,500 US\$ 15,200-22,800

379

AERT SCHOUMAN

Dordrecht 1710 - 1792 The Hague

A female Common Cardinal (*Cardinalis cardinalis*)

Pen and brown ink and watercolour, over traces of black chalk, within brown ink framing lines;
signed in brown ink, lower right: A. Schouman - and inscribed, verso: *het wijfje van de Cardinaal*.
300 by 209 mm

£ 4,000-6,000

€ 4,550-6,900 US\$ 5,100-7,600



379

380

JAN HENDRIK NICOLAÏJ

Leeuwarden 1766 - 1826

A Grey Parrot with a red tail

Gouache within pen and brown ink framing lines;
signed in black chalk, verso: *J.H. Nicolai*.
320 by 269 mm

PROVENANCE

Sale, London, Sotheby's, 7 July 2011, lot 150

The Grey Parrot originates from West and Central Africa. The species has long been very popular as a cage bird due to its more advanced vocal skills than other types of parrot.

Jan Hendrik Nicolai, born in Leeuwarden, exhibited natural history works at the Amsterdam *Felix Meritis* society in 1814, 1816 and 1818.

£ 2,500-3,500

€ 2,850-4,000 US\$ 3,200-4,450



380

BRITISH DRAWINGS
AND WATERCOLOURS

LOTS 381-431







381

381

LOUIS LAGUERRE

Versailles 1663 - 1721 London

Design for a ceiling decoration: Gods and Virtues

Pen and brown ink and watercolour, over traces of black chalk, within shaped brown ink framing lines;

inscribed in brown ink, lower centre: *virtutem juppiter & prudens / aequae. ac. justus praemiis / extollit* and upper centre: *matura, Aetas / vertute. Et. fortuna Deducentibus / Jovi. Decoranda sistitur*;

bears inscription, verso: *Design for a Ceiling Painting / by / LAGUERRE*
348 by 269 mm

PROVENANCE

Lord Methuen, Corsham Court, Wiltshire; with P. & D. Colnaghi, London, by 1941, according to an inscription, verso;

sale, London, Sotheby's, 1 December 1983, lot 317

It was previously suggested that this rare drawing, one of very few heightened with watercolour by the artist, may have been a preliminary study for Laguerre's monumental ceiling painting in the Saloon at Blenheim Palace, depicting the *Triumph of the Duke of Marlborough*.

Whilst the subject matter is highly reminiscent of the Blenheim decoration, the clear differences both in composition, as well as the proposed shape of the ceiling, as indicated by the framing lines on our drawing, suggest that this sheet most likely relates to another, thus far unidentified project.

£ 4,000-6,000
€ 4,550-6,900 US\$ 5,100-7,600



verso

382

JOHN FABER THE ELDER

The Hague circa 1650 - Bristol, 1721

Portrait of John Boyd

Pen and black ink on vellum;
signed lower left: *JFaber / 1698*, inscribed in
a later hand verso: *Portrait of J. Boyd / Pen
drawing by Faber / 1698*.
70 by 57 mm.

PROVENANCE

Probably by family descent to Sir John Boyd,
1st Bt. (1718-1800)

£ 1,200-1,800

€ 1,400-2,050 US\$ 1,550-2,300



382 (actual size)

383

HORACE HONE, A.R.A.

London 1754 - 1825

Portrait of Lady Elizabeth Anne Cole, later Lady Magennis (1769-1807)

Watercolour on ivory;
signed lower right with the artist's
monogram: *HH / 1785*
75 by 59 mm.

PROVENANCE

By descent in the sitter's family to the
present owner

The sitter was the daughter of William
Willoughby Cole, 1st Earl of Enniskillen of
Florence Court in County Fermanagh,
Northern Ireland. In 1788 she married the
Right Hon. Colonel Richard Magennis (d.
1831), of Warrington, County Down. A late
nineteenth century copy of this work remains
within the collection at Florence Court.

£ 2,000-3,000

€ 2,300-3,450 US\$ 2,550-3,800



383 (actual size)

WALES AND THE 'INGENIOUS MR. SANDBY'

384

PROPERTY OF THE DOUGLAS & ANGUS ESTATES

PAUL SANDBY, R.A.

Nottingham 1730 - 1809 London

Sandby's views of North Wales

Including (using Sandby's own titles) Overton Bridge over the River Dee on the confines of Denbigh and Flintshire; The New Bridge on the River Dee, near Chirk Castle; Llangollin in the County of Denbigh, from the Turnpike Road above the River Dee; The Abbey of Llan Egwerst or Vale Crucis and Castle Dinas Bran; Conwyd Mill near Corwens in Merioneth Shire, between Llangollin and Bala; View of the River Dee three miles short of Bala with Cader-Idris Mountain near Dolgelli thirty miles distant; Sir Waktin Williams-Wynn's arrival in Bala; Pimble Meer [Lake Bala]; The Iron Forge between Dolgelli and Barmouth in Merioneth Shire; Harlech Castle in Merioneth-Shire;

Harlech Castle in Merioneth-Shire with Snowdon at a Distance; Traeth Mawr in the Road to Caernarvon from Festiniog; Pont-Aber-Glasllin; Carnarvon Castle; Caernarvon Castle [by moonlight]; Llanberris Lake Castle Dol Badern and the Great Mountain Snowdon; A Waterfall; Bangor in the County of Caernarvon; Conway in the County of Caernarvon; Pont-y-Pair over the River Conway above Llanrwst in the County of Denbigh; and Rhaidr-y Wenneil [Swallow Falls] near Llanrwst in the County of Denbigh

Seventeen bodycolour over pencil on laid paper, four bodycolour over pencil on linen
Each circa 182 by 260 mm.
(21)

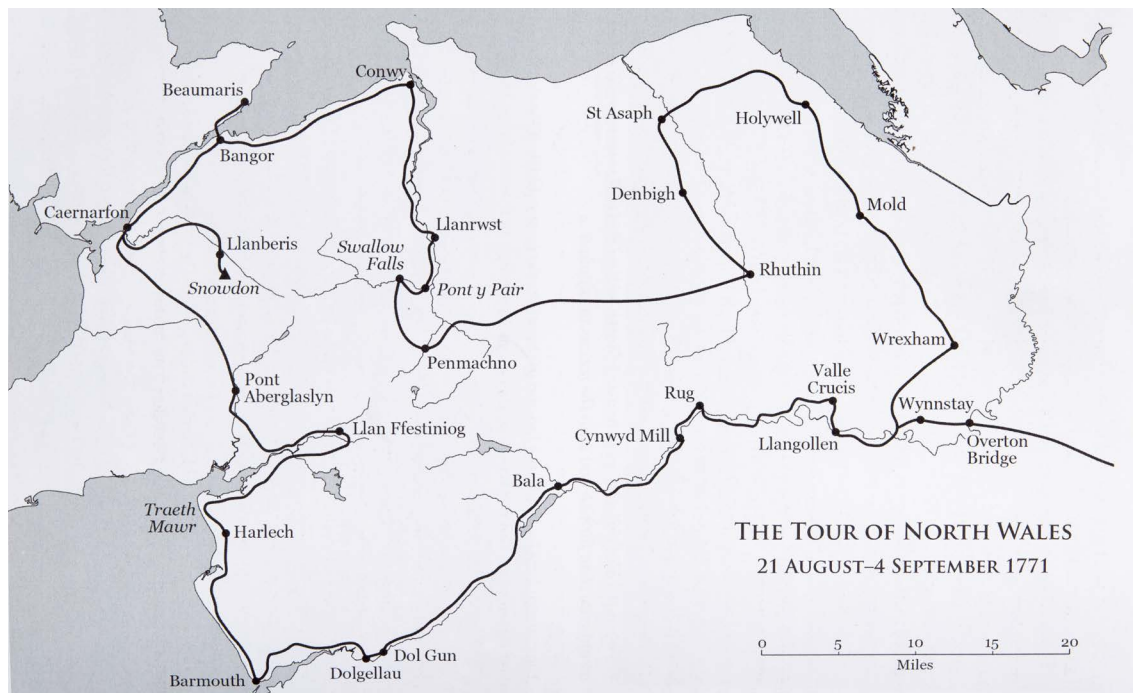
PROVENANCE

The collection of the Earls of Home

£ 250,000-350,000

€ 284,000-398,000

US\$ 316,000-442,000







a



b

Until recently the existence of the twenty-one works that make up this lot was unknown to scholars. Painted by Paul Sandby, a foundation member of the Royal Academy and a figure who is revered as the 'father' of watercolour painting in Britain, these exceptional landscapes were rediscovered - preserved in a portfolio - by the former British Prime Minister Sir Alec Douglas-Home (1903-1995) at the Hirsell, his family's ancestral home near Coldstream in the borders of Scotland.

The works date to the 1770s and, as they depict North Wales subjects, they can be directly linked to Sandby's 1771 tour of the region, which he carried out in the company of Sir Watkin Williams-Wynn, 4th Bt. (1749-1789) and which was to have far reaching consequences on both the development of British landscape painting and the opening up of Wales as a major tourist destination.

The previous summer Sir Watkin had reached his majority and he celebrated the event by hosting a monumental party, for 15,000 guests, at his family's seat, Wynnstay, in north-east Wales. Despite his youth, young baronet was already an important patron of the arts and during that summer, he had invited Sandby to stay and had employed him as his 'drawings master.' Sir Watkin was

the largest landowner in Wales and his vast estates extended throughout Shropshire, Montgomeryshire, Denbighshire, Flintshire, Merionethshire and Caernarvonshire. These lands provided him with a great income and in 1771 he decided to embark on a tour in which he hoped not only to see many of his estates for the first time but also to shore up the loyalty of his many tenants. As well as Paul Sandby, Sir Watkin also invited his friends Thomas Apperley, Captain Gascoin and his agent, Samuel Sidebotham to join him and these gentlemen were looked after by nine servants. Travelling on horseback, as the condition of many of the roads was too poor for a carriage, the party left Wynnstay on 6th August and were to return just under a month later, on the 4th September.

Time spent looking at the works in the present lot allows one to recreate much of this now celebrated journey. Sandby opens the series with a view at Overton Bridge (a), which lies to the east of Wynnstay and connects England and Wales. On leaving Williams-Wynn's home, the party crossed the River Dee at Newbridge (b) and joined the turn-pike road to Llangollen (c). From there they passed the Cistercian abbey of Valle Crucis (d), before re-joining the Dee once again and following it westwards to Llyn Tegid (Bala Lake). On this stretch of

the river Sandby recorded the Mill at Cynwyd (e), nestled as it was in a steep-sided gorge, as well as a particularly beautiful view of the valley, which he identifies as being three miles from the village of Bala (f). Upon arriving at Bala, Sir Watkin 'entertained the populace with a bonfire and ample supplies of ale' and Sandby recorded this *fête* in a dramatic work, which shows the village illuminated by a silvery moon (g).¹ After a number of days, the party hired boats and traversed the lake by water (h). Reaching the far end at Glan-Llyn, they saddled up once again and headed south-west to Dolgellau, before eventually meeting the sea at Barmouth. Just after Dolgellau at Dol Gun, which lies on the slopes of Cader Idris, they stopped to inspect an iron forge. Sandby carefully recorded the scene and in so doing captured a slice of the emerging 'industrial' world that would become so vital to the prosperity of the country (i).

Having travelled to their most westerly point, the party then struck out in a northerly direction. Following the coast, they passed Edward I's stronghold, Harlech Castle (j & k), before turning eastwards into the Vale of Ffestiniog. This place is renowned for its stunning beauty and indeed Sandby's view of the valley, which shows it bathed in the late afternoon sun, is magnificent (l).



c



d



e



f



g



h



i



j



k



l



m



n



o



p



q

Next Sir Waktin's party took the dramatic but treacherous road over the steep mountains of southern Snowdonia. They passed the famous stone bridge at the Aberglaslyn Pass (m), before arriving at Caernarvon. Sandby sketched the castle and here, in the present group, there are two views of the great edifice, one showing the scene by day, the other by night (n & o). After three days' rest, the party made a short excursion to Mount Snowdon. On Lake Llyn Padarn (p) they once again hired boats and then ate lunch among the ruins of Dolbadarn Castle. Sandby also recorded a tall thundering waterfall, which, judging by his view, the others seem to have explored (q).

Having returned to Caernarvon for the night, the following day they crossed over to Anglesey, before travelling back to the mainland at Bangor (r). From there they followed the coast to Conway where their arrival (as was often the case) was announced by the ringing of church bells. Sandby, of course, sketched the extraordinary castle, and here he presents it on a glorious summer's evening from Coad Benarth (s).



r

After Conway they followed the River Conwy south, passed the stone bridge at Pont-y-Pair (t) and went as far as Swallow Falls (Rhaeadr-y-Wennol) (u). The party now turned for 'home' and, after leaving the Conwy valley, Sandby appears to have made no further drawings. Having passed through Rhuthin, Denbigh, St. Asaph, Holywell and Wrexham, Sir Watkin and his entourage arrived back at Wynnstay, tired but surely exhilarated.

Sandby certainly was exhilarated, and Wales remained important to him for many years to come. In the summer of 1773 he made a second tour of the Principality, this time in the company of the great naturalists Sir Joseph Banks, Dr Daniel Solander and the Rev. John Lightfoot (Banks and Solander recently back from their incredible voyage on the *Endeavour*). Although they did travel in the north - re-visiting some of the locations of the 1771 tour - the focus on this journey was scientific and botanical and Banks' chosen route saw them concentrate largely on the southern coastal regions of the country. In 1772 Sandby exhibited his first Welsh view at the Royal Academy and between 1775 and 1786 he produced four sets of aquatints from drawings he had made on his tours. These publications were titled: *XII Views in Aquatinta from Drawings taken on the Spot in South-Wales...* (1775); *XII Views in North Wales being part of a tour through that fertile and romantick country under the patronage of the Honorable Sir Watkin Williams Wynns Bart...* (1776); *XII Views in Wales* (1777) and *XII Views in North and South Wales* (1786). Many of the works in the present lot relate to images included in these publications, although in all cases many compositional differences can be found.

Sandby's tours of Wales were pioneering. Although a few artists, such as the Buck brothers and Richard Wilson, had worked there, the early 1770s was a time when its topography was very seldom experienced and very little known by the outside world. The paintings, watercolours, gouaches and prints that represent the fruits of Sandby's travels contributed enormously to the public perception of Wales and, by the end of the century, the country had become a major stamping ground for both young artists and tourists alike.

The twenty-one gouaches that make up this lot are a remarkable survival and their re-emergence adds much to our understanding of Sandby, this, as Thomas Gainsborough described him, 'man of genius.'²

¹ P. Herson, *Sir Watkin's Tours...* Wrexham 2013, p. 148

² S. Daniel et. al., *Paul Sandby Picturing Britain*, London 2009, p. 190



s



t



u



385

385

JOHN 'WARWICK' SMITH

Irthington, Cumberland 1749 - 1831
London

Tivoli, Italy

Watercolour over pencil;
signed and dated lower left: *JSmith / 1786*
495 by 724 mm.

Smith travelled Italy in 1776 or 1777 under the patronage of George Greville, 2nd Earl of Warwick, with whom his name has since been connected. After living in both Rome and Naples, in 1781, he returned home in the company of Francis Towne (see the following lot). The present watercolour is exceptional for its scale and may well have been commissioned.

£ 3,000-5,000
€ 3,450-5,700 US\$ 3,800-6,400



386

386

FRANCIS TOWNE

Isleworth, Middlesex 1739 - 1816 London

Lake of Clonthalee near Glarus, Switzerland

Grey wash with pen and ink on laid paper, watermarked with the *fleur-de-lis*; inscribed, dated and signed verso: *Lake of Clonthalee near Glaris / No26th. Sept 2nd 1781 light from the left hand in the morning / Francis Towne*
286 by 340 mm.

PROVENANCE

Bequeathed by the artist in 1816 to James White of Exeter (1744-1825); John Herman Merivale (1779-1844), by family descent to Judith Ann Merivale (1860-1945), of Oxford, by 1915; with the Squire Gallery, London; F.O. Roberts, by family descent until, sale, London, Christie's, 13 July 1993, lot 24; bt. Leger Galleries, with the Leger Galleries, London

EXHIBITED

London, Leger Galleries, *British Paintings, Watercolours and Drawings*, 1994, no. 5; London, Tate Britain, and Leeds, Leeds City Art Gallery, *Francis Towne*, 1997-1998, no. 40

LITERATURE

R. Stephens, *Francis Towne* - Online Catalogue, no. FT287

The present sheet, depicting the calm and idyllic Lake Clonthalee hemmed in by mountains, is a superb example of Towne's ability to juxtapose light and shadow through the use of a monochromatic palette. The work was executed whilst Towne was travelling back from Italy through the Eastern Alps with John Warwick Smith, and shows perhaps one of the most compositionally perfect scenes from this group of drawings, as the towering mountains fill the edges of the composition, bringing the eye towards the peaceful lake below.

The extraordinary topography of the Alps was, at the time, starting to attract both scientists and artists. Whilst the pair were not the first British painters to visit the mountain range

– William Pars (1742-1782) did so before them – they were certainly among the first to travel through documenting the impressive surroundings.

The dramatic mountain range is bathed in early morning light to the right of the composition, in contrast to the left, where the mountain slopes remain shrouded in darkness. The sheer size of the mountains seems to stand in stark opposition to the stillness of the lake, and the noticeable lack of human activity emphasizes the bucolic nature of the scene.

Towne's experiments with light and shadow were developed during his time in the Alps. Later, in 1786, Towne experimented further with light and shadow on his trip to the Lake District, see for example *Ambleside*, 1786 (Victoria & Albert Museum, P.19-1921), in which he develops his techniques to record an atmospheric weather transition, which he captions as: *Taken at the going off of a storm*.

£ 30,000-50,000

€ 34,100-57,000 US\$ 37,900-63,500



387

387

GEORGE ROMNEY

Dalton 1734 - 1802 Kendal

John Howard Visiting a Lazaretto

Pen and brown ink over pencil;
bears numbering on the mount lower right:
N° 9

350 by 497 mm.

PROVENANCE

With Agnew's, London, 2002;
with W.S. Fine Art, London;
sale, London, Christie's, 'Andrew Wyld:
Connoisseur Dealer', 10 July 2013, lot 35

From the early 1770s, John Howard (1726-1790) - who was born in London and had inherited a modest fortune on the death of his father - devoted the later part of his life to trying to improve the conditions of prisons (lazarettos) throughout Britain and Europe. Moved by Howard's considerable efforts, Romney began preparations for an oil of the subject and, although the painting was never completed, he created a number of powerful drawings such as the present lot. There is, for example, a similar drawing by Romney, which is dated *circa* 1771-72, at Tate Britain (T03547).

£ 6,000-8,000
€ 6,900-9,100 US\$ 7,600-10,100

388

HENRY FUSELI, R.A.

Zürich 1741 - 1825 Putney Heath

A seated woman in an interior, a robed male figure beyond

Pen and brown ink over pencil, heightened
with grey, pink and brown washes
469 by 273 mm.

This drawing is reminiscent of those that Fuseli produced while living in Italy between 1770 and 1779. Upon his arrival in Rome he quickly fell under the combined influences of the antique, mannerism and Michelangelo. Here, working with dramatic light, elongated lines and a striking composition, he has created an image of great power, intensity and monumentality.

The drawing's subject has not yet been fully comprehended, although Professor David Weinglass has previously suggested that the pensive female figure may be Bathsheba, while the man behind might represent a messenger in the service of her admirer King David (2 Samuel, 11, 1-27).

£ 15,000-20,000
€ 17,100-22,800 US\$ 19,000-25,300





verso

389

HENRY FUSELI, R.A.

Zürich 1741 - 1825 Putney Heath

Recto: The 'Psychostasia' of Achilles and Memnon;

Verso: A study of a man with outstretched arms

Recto: grey, brown and pink washes over pencil

verso: grey washes over black chalk
478 by 330 mm.

Professor David Weinglass has previously suggested that the powerful composition on the *recto* of this sheet is linked to Fuseli's interest in *Psychostasia* (weighing of the souls), a play by the Greek playwright, Aeschylus, which was written in the form of a trilogy and has only partially survived.

The second part of the trilogy focuses on Memnon, King of the Ethiopians and Achilles,

two great warriors on opposing sides of the Trojan wars. The pair were destined to fight in single combat, after Memnon had killed Antilochus, son of Nestor, King of Pylos. Prior to the battle their mothers, Thetis and Eos, presented themselves before Jupiter and each begged for the life of their son. The king of the gods weighed both heroes' souls against one another and finding that Memnon's was lighter, ordained that Achilles was to emerge victorious. In the present sheet, while a soldier uses his spear to stop the crowd from interfering, Achilles is seen on the right, while Memnon stands with his arm raised in defiance on the left.

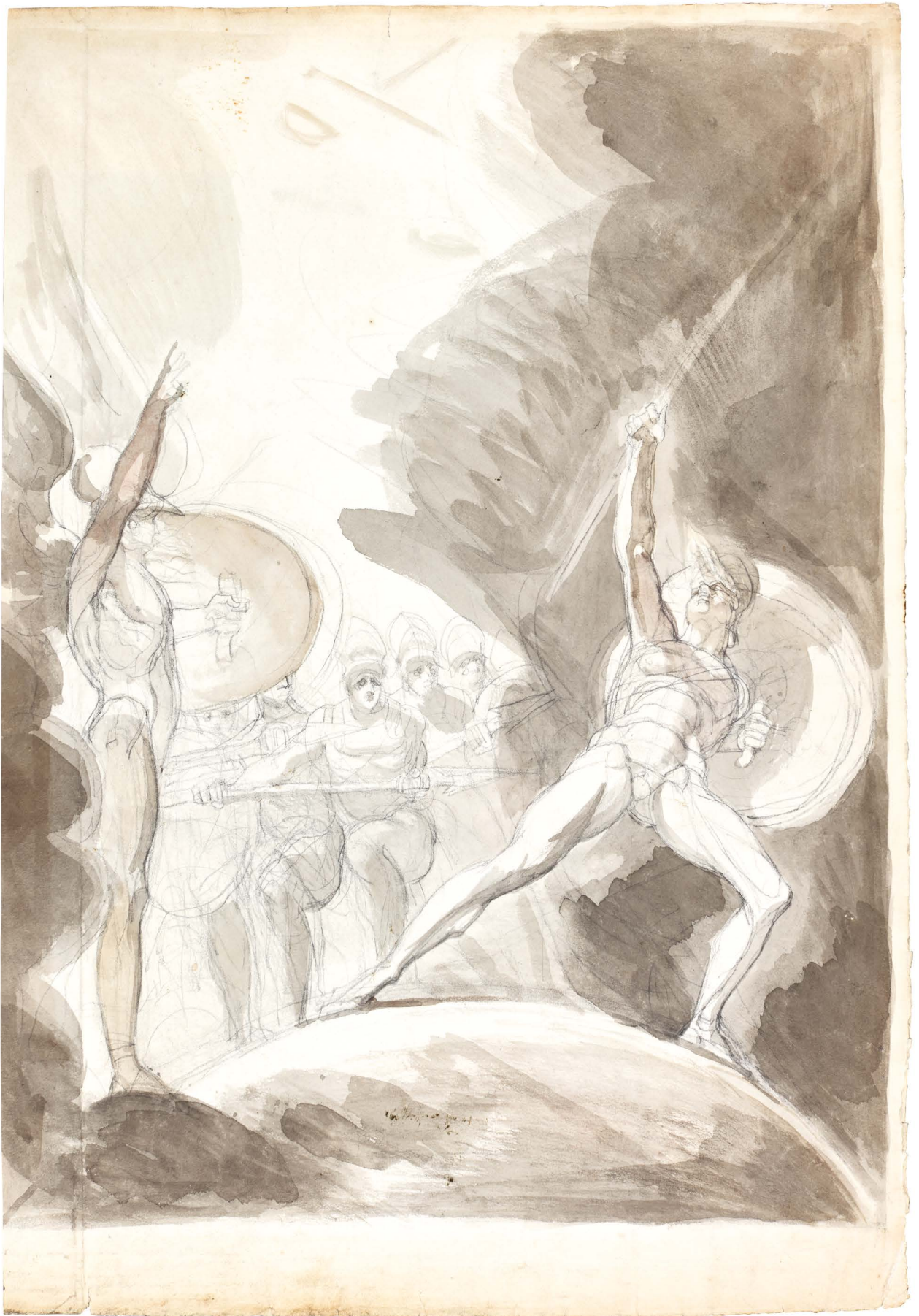
In 1803 Fuseli exhibited a now lost oil painting connected with this theme at the Royal Academy and drawings survive in the Cecil Higgins Art Gallery, Bedford and the Pierpont Morgan Library, New York.¹

¹ The first: E. Joll, Cecil Higgins Art Gallery, Bedford, 2002, p. 109;

The second: The Pierpont Morgan Library - Museum number: 1974.44.

£ 20,000-30,000

€ 22,800-34,100 US\$ 25,300-37,900





390

390

CIRCLE OF HENRY FUSELI, R.A.

Studies of a Turbaned Figure

Black chalk on laid paper, watermarked with the *fleur-de-lis*
323 by 279 mm.

£ 2,000-3,000

€ 2,300-3,450 US\$ 2,550-3,800

391

THOMAS ROWLANDSON

London 1756 - 1827

Travellers outside an Inn

Pen and brown and grey ink with watercolour over pencil
156 by 250 mm.

PROVENANCE

Canon F.H.D. Smythe;
with Spink, London, by 1962;
with Andrew Clayton-Payne, by 1998

EXHIBITED

Hove, Hove Museum Loan Exhibition, 1928;
London, Andrew Clayton-Payne, *An Exhibition of Watercolours by Thomas Rowlandson*, 1998, no. 16

£ 1,500-2,000

€ 1,750-2,300 US\$ 1,900-2,550



391



392

392

THOMAS ROWLANDSON

London 1756 - 1827

The father's displeasure

Pen and black ink and watercolour over pencil;
signed lower left: *T. Rowlandson*.
217 by 242 mm.

PROVENANCE

With Spink-Leger, London

‡ £ 3,000-5,000

€ 3,450-5,700 US\$ 3,800-6,400

JOSEPH MALLORD WILLIAM TURNER, R.A.

London 1775 - 1851

Great Malvern Priory and Gatehouse, Worcestershire

Watercolour over pencil;
signed lower centre: *W. Turner*
320 by 422 mm.

PROVENANCE

Possibly Thomas Greenwood (c. 1807-1876);
possibly with Agnew's, Manchester;
Thomas Ashton of Hyde, near Manchester, 1890;
Mrs P.W. Kessler, London, by 1924,
Miss Jean Kessler, by 1950,
H.A. Kessler,
his sale, London, Sotheby's, 19 November 1970, lot 107,
bt. Agnew's,
with Agnew's, London;
sale, New York, Sotheby's, (Property of a West Coast
Private Collector), 28 February 1990, lot 8

EXHIBITED

Manchester, City Art Gallery (on loan);
London, Agnew's, *Exhibition of Water Colours of Turner,
Cox and De Wint*, 1924, no. 2;
London, Royal Academy, *The First Hundred Years of the
Royal Academy 1769-1868*, 1950-51, no. 500 (as 'Malvern
Abbey');
London, Agnew's, *Centenary Exhibition of Water Colour
Drawings by J.M.W. Turner R.A.*, 1951, no. 15;
Seattle, Washington, Seattle Art Museum, 1975 (on loan)

LITERATURE

Sir W. Armstrong, *Turner*, London 1902, p. 265;
A. Wilton, *The Life and Works of J.M.W. Turner*, Fribourg
1979, no. 50;
E. Shanes, *Young Mr Turner. The First Forty Years: 1775-
1815*, London 2016, pp. 88-9.

± £ 15,000-20,000
€ 17,100-22,800 US\$ 19,000-25,300

In 1793 the eighteen-year-old Turner carried out a sketching tour of Worcestershire and Herefordshire. His route took him through the town of Great Malvern, which lies to the south-west of Worcester, and whose Benedictine Priory and its Gatehouse are superb survivals from medieval Britain.

Turner was clearly impressed, for the following year he chose to exhibit a view of the porch of the priory as one of his five submissions to the Royal Academy exhibition. His pictures attracted (for the first time) the attention of the critics and the *Morning Post* called them 'among the best in the present exhibition: they are the productions of a very young artist, and give strong indications of first-rate ability; the character of Gothic architect is most happily presented, and its profusion of minute parts massed with judgment and tintured with truth and fidelity...'¹

As a possible pendant to the above mentioned 'The Porch', Turner also painted a second work which depicts the same view as the present lot. That work was not exhibited at the Royal Academy and like *The Porch* it is now in the collection of the Whitworth Museum in Manchester.² Perhaps spurred on by the positive reviews or perhaps having received a commission, Turner painted two further watercolours of these subjects: the present work, which contains subtle compositional changes to the foreground details compared to the Whitworth version and a watercolour that was sold at Christie's, London 5 July 2016, lot 94 (£85,000). Both these works were once part of the Ashton collection in Hyde, Cheshire.

We are grateful to Ian Warrell for his help when cataloguing this lot.

¹ C. Nugent and M. Croal, *Turner Watercolours from Manchester*, Manchester 1997, p. 30

² A. Wilton, *op. cit.*, p. 306, nos. 49 & 51



THOMAS DANIELL, R.A.

Kingston-upon-Thames 1749 - 1840 London

Ruins of the Naurattan, Sasaram, Bihar

Watercolour over pencil;

inscribed on the original backing sheet: *Ruins of the Noruttun - Sasseram - Bahar*, further inscribed verso: *N. 39 The Noruttun - Sasseram - Bahar*
483 by 607 mm.

PROVENANCE

With Spink, London, by 1974;
with Lowell Libson, by 2013

EXHIBITED

London, Spink, *Artist Adventurers in Eighteenth Century India: Thomas and William Daniell*, 1974, no. 59

£ 20,000-30,000

€ 22,800-34,100 US\$ 25,300-37,900

Thomas Daniell, along with his nephew William Daniell, travelled far more extensively than any other British artists working on the Indian subcontinent in the eighteenth century and documented a range of cultural and geographical sites. At a time when most British artists in India were portrait painters who primarily stayed in Calcutta, the Daniells' adventurous trips 'up country' provided them with a very distinct source of subject matter.

The present watercolour, completed in 1790, depicts the ruins of a palace pavilion which resides under an imposing banyan tree. The Mughal structure is in Bihar, an area of India 300 miles from Calcutta, and forms part of the seventh century complex of the Sher Shah Suri tomb which, prior to this watercolour, had never been recorded by a European artist. Daniell's fascination with the exotic nature of both the landscape and architecture is evident, and this impressive sheet is likely to have been painted on the spot, making it one of the largest studies of its kind of an Indian view completed by a British painter of this period.

Thomas and William Daniell returned to London in September 1794, where they worked on oil paintings based on the watercolours completed on their tours of India, many of which were exhibited at the Royal Academy and British Institution. Using the present sheet, Thomas Daniell completed an oil painting of the Ruins of Naurattan in 1811, which is now at the Yale Center for British Art, New Haven.



GEORGE CHINNERY

London 1774 - 1852 Macau

Palanquin bearers resting

Pen and black ink and watercolour;
signed and dated lower right: G. Chinnery
E.I. 1806
350 by 487 mm.

PROVENANCE

With Martyn Gregory, London, by 1982

EXHIBITED

Hong Kong, Museum of History, *Impressions of the East - the Art of George Chinnery*, 2005, B7;
London, The Martyn Gregory Gallery, *From the Pearl River*, 2006-2007, no. 7

LITERATURE

P. Conner, *George Chinnery: 1774-1852, Artist of India and the China Coast*, Woodbridge 1993, pl. 13;
P. Conner, *The Flamboyant Mr Chinnery*, Bangkok 2011, p. 25, fig. 16

£ 15,000-20,000

€ 17,100-22,800 US\$ 19,000-25,300

This watercolour dates from 1806 and was painted about four years after Chinnery's arrival, from London, in India. He settled in Madras, but in 1808 he went to live in Dhaka, Bangladesh, before moving on to Calcutta in 1812. He established himself there as the leading British painter of his day, and he received many prestigious commissions to paint portraits, portrait miniatures and landscapes (both in oil and watercolour). In 1825, he emigrated to Macau where he died in 1852.

The present watercolour is remarkable for its scale and may have been commissioned. The palanquin shown is a *mahannah*; large, shuttered and relatively comfortable, it conferred both shade and status on the occupant. The watercolour has been exhibited in both London and Hong Kong and has remained in the same British private collection since 1982.





396

396

PROPERTY FROM THE COLLECTION OF THE LATE
SIR PETER MOORES CBE DL (1932-2016)

**JOSEPH MALLORD
WILLIAM TURNER, R.A.**

London 1775 - 1851

**Canterbury Gate, Christ Church,
Oxford**

Watercolour over pencil
256 by 335 mm.

PROVENANCE

William, Viscount Stormont, later 3rd Earl of
Mansfield (1777-1840);
Sir Leicester Harmsworth, 1st Bt. (1870-
1937);
with Meatyard, London;
with the Cotswold Gallery, London, by 1935;
R. Stuard-Lomas;
sale, London, Sotheby's, 22 March 1979, lot
145, bt. Agnew's;
with Agnew's, London,
by whom sold to the late owner

EXHIBITED

Oxford, Ashmolean Museum, *Turner's
Oxford*, 2000, no. 21

LITERATURE

A. Wilton, *The Life and Work of J.M.W. Turner*,
Fribourg 1979, p. 334, no. 306;
In this watercolour, which dates to *circa*
1796, Turner looks towards Christ Church
and the entrance to Canterbury Quad. In the
middle distance three gowned members of
the university walk down King (now Merton)
Street, while behind the imposing triumphal
arch, which was designed by James Wyatt
(1746-1813), the spire of Christ Church
Cathedral stands proud.

The watercolour is one of four that was
acquired and possibly commissioned by
William, Lord Stormont, later 3rd Earl of
Mansfield, whose family seats were Kenwood
House on Hampstead Heath and Scone
Palace in Scotland. Lord Stormont was a
'nobleman commoner' at Christ Church
between 1794 and 1796 and during his time
at the university he lived on the south side
of Canterbury Quad, just through Wyatt's
arch. His three other Turner watercolours
of the college are: *Christ Church from near
Carfax, circa 1796* (National Gallery of
Canada, Ottawa), *Tom Tower from the Canons
Gardens, circa 1799-1800* (Private Collection)
and *Christ Church Hall from the Staircase*
(Leeds City Art Galleries).

We are grateful to Ian Warrell for his help
when cataloguing this lot.

£ 15,000-20,000
€ 17,100-22,800 US\$ 19,000-25,300



397

397

PROPERTY OF A DESCENDANT OF JOHN EDWARD TAYLOR (1830-1905)

JOSEPH MALLORD WILLIAM TURNER, R.A.

London 1775 - 1851

Merton College, Oxford, from the meadows

Watercolour over pencil; inscribed in pen and brown ink verso: *Merlon [sic] Colloge. Oxford* 253 by 399 mm.

PROVENANCE

John Edward Taylor (1830-1905); his executor's sale, London, Christie's, 8 July 1912, lot 105, bt. Agnew's on behalf of John Edward Taylor Allen (1864-1919), John Edward Taylor's nephew; thence by family descent to the present owner

EXHIBITED

London, Agnew's, *Exhibition of water-colour drawings by Turner, Cox, and de Wint*, 1924, no. 73;

London, Agnew's, *Centenary Exhibition of water colour drawings by J.M.W. Turner*, 1951, no. 16;

London, Agnew's, *150th Anniversary Exhibition*, 1967, no. 36;

Wakefield, Wakefield Art Galleries and Museums, 1988 (on loan)

LITERATURE

A.J. Finberg, *A Complete Inventory of the Drawings of the Turner Bequest...*, vol. 1, London 1909, pp. 123-4;

A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg 1979, p. 346, no. 408

In this tranquil watercolour, Turner stands in the water meadows which form part of the grounds of Magdalen College, Oxford. He looks to the south-west, towards the city center, showing Merton College on the left, with the tower of the College Chapel framed by large trees. To the right, the spire of the Church of St. Mary the Virgin pierces the sky, while to its right, the dome of the Radcliffe Camera can just be made out.

Painted on a sheet of wove paper which is watermarked: 1794 / J Whatman, the watercolour once formed part of the so-called *Smaller Fonthill Sketchbook*.¹ Despite its name, Turner mainly used this album during his tour of Scotland in 1801, but it also contains a number of 'on-the-spot' studies of Oxford, which may date from two or three years earlier.

This watercolour once belonged to John Edward Taylor (1830-1905) and has not been made available for sale since his executor's sale at Christie's in July 1912. For further information on J.E. Taylor please see lot 405.

We are very grateful to Ian Warrell for his help when cataloguing this lot.

¹ Tate, Britain, Turner Bequest XLVIII

£ 15,000-20,000
€ 17,100-22,800 US\$ 19,000-25,300



398

398

JOHN SMART

London 1741 - 1811

Portrait of Admiral Robert Winthrop (1764-1832)

Watercolour and bodycolour on ivory
75 by 58 mm.

PROVENANCE

By descent within the family of the sitter

The sitter was born in America the youngest son of John S. Winthrop of New London, Connecticut. He was a direct descendant of John Winthrop (c.1587-1649) - one of the leading figures in the foundation of the Massachusetts Bay Colony. Over time, the Winthrops remained loyal to the British Crown and in 1782 Robert joined the Royal Navy. After a successful career he achieved the rank of Vice-Admiral of the Blue in 1830. This portrait was painted in 1805, the year after his marriage to Sarah Farbrace at Dover.

• £ 4,000-6,000
€ 4,550-6,900 US\$ 5,100-7,600



399

399

PIERRE LOUIS BOUVIER

Geneva 1766 - 1836

Portrait of Louise Henriette Ollivier, later Countess Redon de Beaupreau (1789-1864)

Watercolour on ivory;
signed lower right: Bou...
82 Diam.

• £ 3,000-5,000
€ 3,450-5,700 US\$ 3,800-6,400



400

400

JOSEPH HIPPOLYTE LEQUEUTRE

France 1793 - 1877

Portrait of a gentleman

Watercolour and bodycolour, heightened with gum arabic, on vellum;
signed and dated centre left: *Lequeutre / 9. ber 1833.* -
141 by 107 mm.

£ 2,000-3,000
€ 2,300-3,450 US\$ 2,550-3,800



401

401

ADAM BUCK

Cork 1759 - 1833 London

Three young ladies in an elegant interior

Watercolour over pencil;
signed and dated lower left: *Adam Buck 1811*
554 by 458 mm.

PROVENANCE

Antony Cleminson;
with Lowell Libson, London, by 2014

Adam Buck worked first as a miniaturist in Dublin, before moving to London in 1795. His sparse interiors and elegant figures quickly became fashionable, and he exhibited frequently at the Royal Academy between 1795 and 1833.

£ 3,000-5,000
€ 3,450-5,700 US\$ 3,800-6,400



402 (actual size)

402

**JEAN-JACQUES KARPPF,
CALLED CASIMIR**

Colmar 1770 - 1829 Paris

Portrait of a gentleman;
Portrait of a lady

Both watercolour on ivory, gilt-metal mounts,
wood frames;

both signed centre right: *Casimir ft*
85 by 67 mm.; 84 by 68 mm.

(2)

• £ 2,000-3,000
€ 2,300-3,450 US\$ 2,550-3,800

403

THOMAS GIRTIN

Southwark 1775 - 1802 London

Rustic Figures in a Landscape,
with Pigs

Watercolour over pencil;
inscribed and partially signed lower right:
Windsor / G[irtin]
192 by 139 mm.

PROVENANCE

Arthur K. Hay;
by descent to Joseph B. Hay
his executor's sale, Stamford, Bateman's, 7
October 2017, lot 614

LITERATURE

To be included in G. Smith's forthcoming
publication: *Thomas Girtin (1775-1802): An
Online Catalogue, Archive and Introduction to
the Artist*

This recently rediscovered drawing dates to
circa 1793-1794 and shows figures and their
pony resting on the edge of woodland. In the
foreground, rapidly drawn pigs bask in the
sun. We are grateful to Gregory Smith for his
help when cataloguing this work.

£ 1,000-1,500
€ 1,150-1,750 US\$ 1,300-1,900



Windsor
li. 17

403 (actual size)

**JOSEPH MALLORD WILLIAM
TURNER, R.A.**

London 1775 - 1851

Kirkby Lonsdale Churchyard,
Westmorland

Watercolour over pencil, heightened with bodycolour and
with scratching out
292 by 422 mm.

PROVENANCE

Commissioned by Longman & Co., 1818;
Cosmo Orme (1780-1859),
his sale, London, Christie's, 7 March 1884, lot 43, bt.
Agnew's,
with Agnew's, London;
Humphrey Roberts (1819-1907),
his sale, London, Christie's, 23 May 1908, lot 286, bt.
Agnew's,
with Agnew's, London;
Sir Donald Currie (1825-1909),
by family descent until;
sale, London, Bonhams, 25 January 2012, lot 12

£ 200,000-300,000
€ 228,000-341,000
US\$ 253,000-379,000

EXHIBITED

London, Burlington House, *Exhibition of Deceased
Masters of the British School; including a collection of
Water-Colour Drawings by Joseph M.W. Turner, R.A.*, 1887,
no. 54;
London, Royal Academy / Tate Gallery, *Turner 1775-1851*,
1974-5, no. 180;
York, City of York Art Gallery, *Turner in Yorkshire*, 1980,
no. 122;
Burnley, Towneley Hall Art Gallery, *Turner and Dr
Whitaker*, 1982, nos. 63 / 64;
London, Royal Academy, *Turner: The Great Watercolours*,
2000-2001, no. 33

LITERATURE

J. Ruskin, *Modern Painters*, I (1843; *Works*, III, pp. 421,
587-7); *Modern Painters*, IV (1856; *Works*, VI, pp. 26,
381); *Sesame and Lilies* (1864; *Works*, XVIII, p. 98); *Fors
Clavigera* (1875; *Works*, XXVIII, p. 299); *The Storm Cloud
of the Nineteenth Century* (11 March 1884; *Works*, XXXIV
p. 45); *Letters* (*Works*, XXXVII, p. 476, 478);
W. Thornbury, *The Life of J.M.W. Turner, R.A.*, London
1862, vol. I, pp. 236, 253;
Sir W. Armstrong, *Turner*, London 1902, p. 260;
W.G. Rawlinson, *The Engraved Work of J.M.W. Turner,
R.A.*, London 1908, vol. I, no. 186;
A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg
1979, p. 366, no. 578;
D. Hill, *In Turner's Footsteps. Through the hills and dales
of Northern England*, London 1984, pp. 92-4, 108, pl. 19;
J. Gage, *J.M.W. Turner: 'A Wonderful Range of Mind'*, Yale
1987, pp. 83-4, fig. 113;
E. Shanes, *Turner's England 1810-38*, London 1990, p. 95,
no. 70

ENGRAVED

by Charles Heath for Whitaker's, *History of
Richmondshire*, 1821



This celebrated watercolour dates to 1818 and depicts one of the great 'views' in the north of England: the Lune Valley from Kirkby Lonsdale, a village on the south-eastern edges of the Lake District. This scenery had long been admired, John Ruskin considered it to be the 'loveliest' in England, while William Wordsworth, in his 1810 *Guide to the Lakes*, made a point of particularly recommending the viewpoint shown here, urging his readers to 'by no means omit looking at the Vale of Lune from the Churchyard.'

As Wordsworth suggested, Turner looks north from the village churchyard and out into the tranquil expanse beyond. Leaning upon the full range of his painterly techniques, as well as employing a highly sophisticated composition, he encourages the viewer to follow the river Lune deep into the picture plane. The river itself shimmers in the early morning light, gliding - sometimes at speed, sometimes gently - past green fields and tall trees that appear almost ghostly, shrouded in a fine silvery mist. In the distance, again conceived with a mesmerizing combination of sunlight, shadow, mist and cloud, the wooded slopes of Barbon Fell rise up to meet the sky.

In a typical play on the senses, Turner deliberately juxtaposes the almost otherworldly peace of the background with a foreground filled with the sounds and activities of man. On the left stands the pink-stoned village school and some way down the slope, a woman sets out her washing to dry in the sun. In the churchyard itself, a group of schoolboys, who should perhaps be heading for the classroom, instead fool around. While one throws a stone at a make-shift target that has been set up on a nearby tombstone, another has stolen a third's satchel, holding it high above his head. Rather than giving in, the satchel's true owner retaliates by stealing his tormenter's hat. All these fun and games are watched by a fourth boy, who leans nonchalantly against a tree.

Turner painted this watercolour in connection with his efforts to provide illustrations, on behalf of the publishers Longman & Co., for Dr Thomas Dunham Whitaker's grandiose book a *General History of the County of York*. In May 1816, Joseph Farington, R.A. excitedly recorded in his diary that 'Turner told me that he had made an engagement to make 120 drawings, views of various kinds in Yorkshire, for a History of Yorkshire, for which he was to have 3,000 guineas.'

Later that summer, Turner travelled north to stay with his friend and patron Walter Fawkes of Farnley Hall. From there, he carried out an extensive tour of the region, all the while searching out significant subjects and making careful pencil drawings in his notebooks. He arrived at Kirkby Lonsdale on 9th August and, using both his *Yorkshire 2*

and *Yorkshire 5* sketchbooks, he recorded the village and its magnificent view from several angles.¹ Once back in London, Turner's ideas for the present watercolour began to take shape. He painted not one, but two 'colour beginnings' which are now held at Tate Britain and which show him experimenting with the basic structure of the composition.²

This lot, the 'finished' watercolour, was engraved by Charles Heath and published in 1821 in the *History of Richmondshire* volume of Whitaker's book. Although Turner had originally been asked to paint 120 landscapes, the publishers quickly found that they had underestimated their costs and they were forced to significantly reduce the scale of project. Eventually only twenty engravings based on Turner's views were issued and, in 1823, the venture was brought to a hasty close.

In the hope of recouping some of their losses, Longman & Co. began to sell Turner's watercolours. *Kirkby Lonsdale Churchyard* was acquired by one of the firm's partners, the Scot, Cosmo Orme. In total, he bought four watercolours from the series and when, in 1884, his collection was sold at Christie's, the present work was acquired by Agnew's on behalf of the financier Humphry Roberts. He, himself, formed a prestigious collection that not only included twelve watercolours by Turner but also exceptional works by, amongst others, Reynolds, Gainsborough, Constable and Bonington.

Perhaps *Kirkby Lonsdale Churchyard's* most celebrated owner was Sir Donald Curry, who acquired the picture at Humphry's executor's sale in 1908 and within whose family it was to remain for 104 years. Born the son of a barber from Greenock, near Glasgow, Curry became one of the most remarkable businessmen of his day. He was passionate about Turner and it is recorded that, over his lifetime, he acquired fourteen of his oil paintings, and no fewer than fifty-seven watercolours.

Aside from its great beauty, its distinguished provenance and its long exhibition history, Turner's *Kirkby Lonsdale Churchyard* is now also notable for being one of only four works from the group of twenty engraved *Richmondshire* watercolours to remain in private hands. Discounting an untraced view of Richmond, all the others are now in museum collections, predominantly in Britain, but also as far afield as America and Japan. Its inclusion in this sale therefore undoubtedly provides collectors with a rare opportunity.

We are grateful to Ian Warrell for his help when cataloguing this lot.

¹ Tate, Turner Bequest: CXLV VIII 3 and CXLV VIII 3a.

² Tate, Turner Bequest: D17187 TB CXCVI W and D17186 (TB CXCVI V)



PROPERTY OF A DESCENDANT OF JOHN EDWARD TAYLOR (1830-1905)

JOSEPH MALLORD WILLIAM TURNER, R.A.

London 1775 - 1851

Interior of Fountains Abbey, Yorkshire

Watercolour over pencil, heightened with bodycolour, stopping out and scratching out
280 by 396 mm.

PROVENANCE

Walter Ramsden Hawksworth Fawkes (1769-1825), Farnley Hall, Yorkshire, by family descent to Ayscough Fawkes (1831-1899), his sale, London, Christie's, 28 June 1890, lot 40, bt. Agnew's, with Agnew's, London; John Edward Taylor (1830-1905), by 1890, his executor's sale, London, Christie's, 5 July 1912, lot 50, bt. Agnew's on behalf of John Edward Taylor Allen (1864-1919), John Edward Taylor's nephew, thence by family descent to the present owner

EXHIBITED

London, 45 Grosvenor Place, *Collection of Watercolour Drawings in the Possession of Walter Fawkes, Esq.*, 1819, no. 7; Leeds, Music Hall, *Leeds Public Exhibition in Aid of the Mechanics Institute*, 1839, no. 52; London, Agnew's, *Exhibition of Watercolour Drawings by J.M.W. Turner, R.A.*, 1913, no. 41; York, York City Art Gallery, *Turner in Yorkshire*, 1980, no. 35; Wakefield, Wakefield Art Galleries and Museums, 1988 (on loan); London, Royal Academy, *Turner: The Great Watercolours*, 2000-2001, no. 49

LITERATURE

L. Caldesi & Co., *The Farnley Hall Collection of Turner Drawings in the Possession of F.H. Fawkes, Esq.*, 1864, pl. 13; A.J. Finberg, *Turner's Water-Colours at Farnley Hall*, London 1912, no. 91; A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg 1979, p. 362, no. 546; D. Hill, *Turner in the North*, Yale 1996, pp. 38 & 199; L. Bailey, 'Turner's Purposeful Patron: Walter Fawkes' 1819 Watercolour Exhibition', *Turner Society News*, 131, Spring 2019, pp. 16-20, illust. fig. 7

£ 40,000-60,000
€ 45,500-68,500 US\$ 50,500-76,000

This watercolour dates to circa 1816 and sees Turner focus in on one of the greatest monastic sites in Europe: Fountains Abbey. Founded by Cistercian monks in the twelfth century, the monumental building lies about thirty miles to the north-west of York. Although in its heyday the abbey held great power and influence in the north of England, Henry VIII's dissolution of the monasteries meant that, by the end of the Tudor age, Fountains had already descended into a ruinous state. In the mid eighteenth century the ruins were incorporated into the celebrated water gardens of Studley Royal, a neighbouring estate that belonged to the Aislabie family.

Choosing a low viewpoint, Turner looks northwards across the nave towards Abbot Marmaduke Hubby's early sixteenth century tower. Poignantly, perhaps, it is nearing the end of the day and the stones of the ancient building glow orange in the late afternoon sun. Time has taken its toll and Turner has intentionally highlighted the weeds, shrubs and even trees that appear to be thriving on the masonry. Nature is encroaching from every direction, so much so that one might feel a little sorry for the gardener who stands dwarfed by her surroundings while sweeping up leaves with a long elegant rake.

Turner first visited Fountains Abbey in 1797, during a two-month tour of the north. On that occasion he drew the monastery from a variety of angles in both his *Tweed and Lakes* and *North of England* sketchbooks.¹ Upon his return to London he painted *The Dormitory and Transept of Fountains Abbey – Evening*, a large watercolour that he then exhibited at the Royal Academy in 1798.²

In 1815 Turner returned to the abbey once again and the present watercolour is based on a pencil drawing that appears in the so-called *Devonshire River No. 3 and Wharfedale* sketchbook.³ As he had done annually since 1808, he stayed with Walter Fawkes at Farnley Hall, which is situated to the north of Leeds, just outside the old market town

of Otley. On this particularly visit Turner was busy collecting material for a major project called *The History of Richmondshire*, whereby he had been invited by the publisher Longman to paint 120 watercolours that would illustrate Dr Thomas Dunham Whitaker's book of the same name. The present work was not engraved, but its size, technique and subject matter suggest that it may well relate to this ambitious scheme.

Interior of Fountains Abbey, Yorkshire has an exceptional provenance. Its first owner was Walter Fawkes himself, Turner's Yorkshire host and very close friend. Furthermore, Fawkes was the artist's most enthusiastic early patron and by 1825, the year of his untimely death, he had acquired nine oil paintings and well over 200 watercolours.

The second great owner was John Edward Taylor, who had acquired the work by 1890. Taylor was the proprietor of the Manchester Guardian newspaper whose collection comprised over one hundred works by Turner which he hung at his magnificent London house, 20 Kensington Palace Gardens. In 1892 he bequeathed 154 watercolours (including twenty-four works by Turner) to the newly founded Whitworth Art Gallery in Manchester and in 1912 Christie's held a celebrated sale of the remainder of the collection. The present work appeared as lot 50 in that sale and it was acquired by Agnew's on behalf of Taylor's nephew, John Edward Taylor Allen (1864-1919). The work has remained in that family collection since then and it was last seen in public in the winter of 2000/2001, when included in the Royal Academy's landmark exhibition: *Turner, The Great Watercolours*. For other works by Turner from the J.E. Taylor collection in this sale, please see lots 397 and 421.

We are grateful to Ian Warrell for his help when cataloguing this work.

¹ Turner Bequest, Tate, Britain: XXXV 7 & XXXIV

² A. Wilton, *op. cit.*, p. 326, no. 238 (York City Art Gallery)

³ Turner Bequest, Tate, Britain: *Devonshire River No. 3 and Wharfedale sketchbook T.B. CXXXIV – 64*



PROPERTY FROM THE LOUIS J.C. TAN COLLECTION

Lots 406-413



406

406

ATTRIBUTED TO FRANÇOIS LOUIS THOMAS FRANCIA

Calais 1772 - 1839

Barges in an Estuary near Dunkirk

Watercolour
158 by 187 mm.

PROVENANCE

W.B. Paterson, London, by 1927;
R.W. Reford, Montreal;
with Colnaghi, London, by 1964;
Edward Seago (1910-1974),
his executor's sale, London, Christie's, 1
March 1977, lot 66;
sale, London, Sotheby's, 10 July 1986, lot 111
(as by Richard Parkes Bonington)

EXHIBITED

London, Colnaghi, 1964, no. 40

£ 3,000-5,000
€ 3,450-5,700 US\$ 3,800-6,400



407

407

CIRCLE OF RICHARD PARKES BONINGTON

Fisherman and Sail Barges on a River

Watercolour over pencil, heightened with
bodycolour and scratching out
211 by 267 mm.

PROVENANCE

The Coates Collection;
sale, London, Sotheby's, 10 July 1986, lot 114
(as Richard Parkes Bonington)

LITERATURE

P. Noon, *Richard Parkes Bonington, the
complete paintings*, Yale 2008, p. 167, under
no. 131

This composition is derived from a
watercolour by Bonington that is now held in
a private collection.¹ Its technique and palette
are very close to the 'master' himself.

¹ P. Noon, *loc. cit.*

£ 1,500-2,500
€ 1,750-2,850 US\$ 1,900-3,200

408

PETER DE WINT, O.W.S.

Stone, Staffordshire 1784 - 1849 London

Woodland Landscape

Watercolour
282 by 366 mm.

This watercolour is a fine example of why de Wint is considered by many to be among the most innovative and *avant garde* watercolourists of the nineteenth century. Using a multitude of techniques, he has created an image of great freedom, movement and life.

£ 2,000-3,000
€ 2,300-3,450 US\$ 2,550-3,800



408

409

JOHN VARLEY

Hackney 1778 - 1842 London

The Thames from Richmond Hill

Watercolour over traces of pencil, heightened with stopping out and scratching out;

signed lower left: *J. Varley*
150 by 240 mm.

PROVENANCE
J.L. Roger, by 1901

EXHIBITED
London, The Fine Art Society, *The Water Colour Art of the 19th Century*, 1901, no. 50;
London, Royal Academy, *Winter Exhibition*, 1908

£ 2,000-3,000
€ 2,300-3,450 US\$ 2,550-3,800



409

DAVID COX

Birmingham 1783 - 1859

**The Promenade at Aberystwyth,
Cardiganshire, Wales**Watercolour over pencil, heightened with bodycolour
(*recto*);landscape pencil sketches, (*verso*)

186 by 262 mm.

PROVENANCE

Sale, London, Sotheby's, 9 April 1992, lot 52

£ 8,000-12,000

€ 9,100-13,700 US\$ 10,100-15,200

This outstanding watercolour probably stems from sketches taken on David Cox's one recorded visit to Aberystwyth during the summer of 1820, when he was accompanied by friends from Hereford, Mr Bulmer and John and William Parker. According to Neil Solly, Cox's companions were 'more bent on amusement than art' and his sketches were slight so that few of them were worked up into finished drawings.¹ Cox's only exhibited view of Aberystwyth did not appear until 1825, when he showed a watercolour of the Castle at the Society of Painters in Water Colours.

At the time of Cox's visit, Aberystwyth was a small town, with a medieval castle, a theatre, and newly opened Assembly Rooms. Its wealth derived principally from herring fishing and the export of lead.

The present watercolour shows the sweep of Aberystwyth Bay, lined with the Regency stucco boarding houses of Marine Terrace, taken from the point where a pier was built in the 1890s. In the distance rises the hill of Penglais, which today is crowned by the University of Aberystwyth and the National Library of Wales.

Cox's technique is remarkably confident in the present work. Rather than pencil, the point of the brush was actually more instrumental in its construction and the resulting impression is one of freshness and spontaneity.

¹ N.N. Solly, *Memoir of the Life of David Cox*, London 1873, p. 43





411

411

**WILLIAM CALLOW,
R.W.S.**

Greenwich 1812 - 1908 Great Missenden

**Rio dei Greci and the Church of
San Giorgio dei Greci, Venice**

Watercolour and bodycolour over pencil;
signed and dated lower right: *W.Callow 1854*
417 by 328 mm.

PROVENANCE

J. Harman;
sale, London, Christie's, 16 March 1895, lot
80, bt. Collard;
sale, London, Christie's, 12 July 1988, lot 210

EXHIBITED

London, Old Water-Colour Society, 1854, no.
255

The canal of Rio dei Greci runs from north
to south and lies to the east of the Grand
Canal, opposite San Gorgio Maggiore. The
sixteenth century church of San Giorgio dei
Greci was the centre of the Greek community
and its belltower - which can be seen in this
watercolour - was erected in 1599.

£ 8,000-12,000

€ 9,100-13,700 US\$ 10,100-15,200



412

412

THOMAS SHOTTER BOYS

Pentonville 1803 - 1874 London

The Pont des Arts and Île de la Cité from the Quai du Louvre, Paris

Watercolour over traces of pencil, heightened with scratching out; signed and dated lower centre: *T.S. Boys / 1830*
104 by 173 mm.

PROVENANCE

Sale, London, Sotheby's, 12 March 1987, lot 135; with Somerville & Simpson, Ltd., London

This exquisite watercolour shows Boys working in the spirit of Richard Parkes Bonington (1802-1828), who also painted Paris from a similar vantage point.¹

¹ P. Noon, *Richard Parkes Bonington, the complete paintings*, Yale 2008, p. 183, no. 158

£ 8,000-12,000
€ 9,100-13,700 US\$ 10,100-15,200



413

413

GEORGE CHINNERY

London 1774 - 1852 Macau

A mother and two children
accompanied by a hound, Macau

Pen and brown ink and watercolour, traces
of pencil
150 by 107 mm.

PROVENANCE

With Agnew's, London, by 1981

£ 3,000-5,000

€ 3,450-5,700 US\$ 3,800-6,400



414

414

DAVID ROBERTS, R.A.

Edinburgh 1796 - 1864 London

Seville Cathedral, Spain

Watercolour over pencil, heightened with touches of bodycolour, on buff-coloured paper;

inscribed lower right: *Cathedral of SEVILLE*
204 by 162 mm.

‡ £ 2,000-3,000

€ 2,300-3,450 US\$ 2,550-3,800

Roberts arrived in Seville from Xerez in late April 1833. He was mightily impressed, writing to his artist friend, David Ramsey Hay, on 4 May: 'Sufice it to say... it exceeds my expectations... The cathedral... is one of the most magnificent structures of the kind in the world'.¹ He remained there until October whereupon he returned home to Britain.

The present drawing is related to the lower right hand part of a lithograph by W. Gauci, after Roberts, that was published as plate 3 in Hodgson & Graves' *Picturesque Sketches in Spain* in 1837. We are grateful to Krystyna Matyjaszkiewicz for her help when cataloging this lot.

¹ National Library of Scotland, Edinburgh



415

415

DAVID ROBERTS, R.A.

Edinburgh 1796 - 1864 London

The Christian Church of St George at Lod, Ancient Lydda

Watercolour over pencil, heightened with bodycolour;

signed lower right: *David Roberts R.A.*,
inscribed and dated lower left: *Christian
church of St. George at Lud ancient Lydda
March 29th 1839*

230 by 315 mm.

PROVENANCE

Sale, London, Sotheby's, 28 November 1974,
lot 120

LITHOGRAPHED

by Louis Haghe for *The Holy Land*, 1843, vol. II, [pl. 60] with above title; 1855, vol. II, pl. 60 as *Lydda*

Lod, in modern day Israel, was the birth place of the fourth century martyr St. George.

Roberts' view shows the older structure of the Church of St. George, before the current church and mosque were built over its ruins in the 1870s. We are grateful to Briony Llewellyn for her help when cataloguing this lot.

± £ 3,000-5,000

€ 3,450-5,700 US\$ 3,800-6,400

DAVID ROBERTS, R.A.

Edinburgh 1796 - 1864 London

One of two Colossal Statues of Rameses II at the entrance to the Temple of Luxor

Watercolour over pencil, heightened with bodycolour;
 indistinctly signed lower right: *David Roberts R.A.*, inscribed as titled lower left
 329 by 250 mm.

PROVENANCE

With Hildegard Fritz-Denneville Fine Arts,
 London
 by whom sold to the present owner in 1975

LITHOGRAPHED

by Louis Haghe for *Egypt and Nubia* (vol. I),
 in *The Holy Land, Syria, Idumea, Egypt and Nubia*, London 1849, pl. 33 (with the above title) & 1856, vol. IV, p. 158 (as *Colossal Statue at the Entrance to the Temple of Luxor*)

On his journey up the Nile, Roberts visited the Temple of Luxor on 23rd October 1838, and he noted in his journal that 'At each side of the gateway there are two colossal sitting figures buried up to the chest and sadly mauled like everything else that came within reach of the hammer.' On the return journey there was more time to make drawings and once he had arrived back at Luxor in late November he spent several days making drawings in the vicinity. On 1st December he wrote 'December and the weather like our summer! Commenced and finished at Luxor...'¹ We are grateful to Briony Llewellyn for her help when cataloguing this lot.

¹ MS Eastern Journal, National Library of Scotland, Edinburgh

‡ £ 7,000-9,000

€ 8,000-10,300 US\$ 8,900-11,400



PROPERTY FROM A PRIVATE COLLECTION

**JOSEPH MALLORD WILLIAM
TURNER, R.A.**

London 1775 - 1851

Sun-rise. Whiting Fishing at Margate

Watercolour over pencil, heightened with bodycolour, scratching out and stopping out;

signed and dated lower left: *J.M.W. Turner 1822*

426 by 648 mm.

£ 800,000-1,200,000

€ 910,000-1,370,000

US\$ 1,010,000-1,520,000

PROVENANCE

Commissioned by William Bernard Cooke (1778-1855); Benjamin Godfrey Windus (1790-1867); John Edward Fordham (1799-1880), by 1861, by descent to his daughter-in-law, Mrs John Hampden Fordham, née Catherine Lawson (1836-1909), by descent to her son Alexander Russell Fordham (1873-1945), his sale, London, Christie's, 20 April 1917, lot 58, bt. King; Henry Folland (1876-1926), Mrs Henry Folland, C.B.E., née Thomas (1874-1957), her sale, London, Christie's, 5 October 1945, lot 5; bt. Mitchell, with The Mitchell Gallery, London, from where acquired by the father of the present owner, 1945

ENGRAVED

by Thomas Lupton, 1825; a reduced version also by Lupton was published in 1834; a chromo-lithograph was published by M. & N. Hanhart, circa 1852-6

EXHIBITED

London, W.B. Cooke Gallery, 9 Soho Square, 1823, as '*Margate Sunrise*'; London, Royal Academy, *Winter Exhibition*, 1886, lent by Mrs Fordham; New Haven, Yale Center for British Art, and Paris, Petit Palais, *Richard Parkes Bonington 'On the Pleasure of Painting'*, 1991-1992, no. 48; London, Agnew's, *Turner Watercolours*, 1994, no. 6; Canberra, National Gallery of Australia and Melbourne, National Gallery of Victoria, *Turner*, 1996, unnumbered; London, Royal Academy, *J.M.W. Turner: The Great Watercolours*, 2000-2001, no. 57; London, Tate Britain, and Minneapolis, Minneapolis Art Gallery, *Constable to Delacroix British Art and the French Romantics*, 2003, no. 158; London, National Maritime Museum, Greenwich, *Turner and the Sea*, 2014, no. 45; Margate, Turner Contemporary, *Turner and Colour*, 2016, unnumbered; New York, The Frick Collection, *Turner's Ancient and Modern Ports*, 2017, no. 19

LITERATURE

Sir Walter Armstrong, *Turner*, London 1902, p. 265; W.G. Rawlinson, *The Engraved Work of J.M.W. Turner*, London 1908-13, p. 373, II, p. 373, no. 772; A. Wilton, *The Life and Works of J.M.W. Turner*, Fribourg 1979, no. 507; E. Shanes, *Turner's England 1810-1838*, London 1990, p. 119, no. 94







Painted in 1822, *Sun-rise. Whiting Fishing at Margate* is one of the greatest and most beautiful Turner watercolours to remain in private hands. Having been much exhibited, it is a celebrated picture which sees the artist working at the height of his powers and on a grand scale.

Turner has positioned himself off the Kentish coast at Margate, a fishing port and soon-to-be fashionable seaside resort, which he had first visited as a small boy and which he regularly returned to throughout his life. He looks east and directly into a stupendous sunrise, whose magical light gives warmth to everything it touches, before exploding into a myriad of colours on the glass-like surface of the sea.

Despite the early hour, the silence of night has given way to the sounds and activities of day. On the left, far in the distance, a guardship announces the dawn by firing its morning gun, while in the foreground, fishermen have already struck lucky and are excitedly hauling in a plentiful catch. Through the cluster of small vessels, the town itself can be made out. Captain Hooper's Mill dominates the skyline, while to the right, the pier, the light-house and the entrance to the harbour are all visible.

Sun-rise. Whiting Fishing at Margate forms part of a highly regarded group of watercolours that were painted between 1822 and 1824 and that were intended to be engraved and published under the collective title of *Marine Views*. Turner worked, as he had done earlier in his career, with the publisher William Bernard Cooke, who planned to release the prints onto the market over a number of years. In the event, due to a rift that developed between the two men in 1826, only two mezzotint engravings were, in fact, released: those after the present work and an earlier watercolour entitled *The Eddystone Lighthouse* (Private Collection).

Nonetheless, before the breakdown in relations, Turner had poured much energy into the scheme and it is thought that he painted five or six major watercolours in connection with it. These are: *Dover Castle*, 1822 (Museum of Fine Arts, Boston), *A Storm*, 1823 (The British Museum,

London), *Twilight - Smugglers off Folkstone fishing up Smuggled Gin*, 1824 (Private Collection), *Fish Market, Hastings*, 1824 (Hastings Museum of Art) and *Folkestone From the Sea* (Tate Britain). These works are conceived on the same scale as the present picture, and together, they have been described as - 'some of [Turner's] finest marine watercolours.'¹

In both 1823 and 1824, Cooke exhibited a number of these works at his newly refurbished picture gallery at 9 Soho Square, London. The 1823 exhibition included three of the watercolours and the placement of the following advertisement in *The Literary Gazette* not only confirms the presence of *Sun-rise. Whiting Fishing at Margate* but also suggests that it was a great highlight: 'Exhibition: 9 Soho Square - Two superb drawings by J.M.W. Turner R.A. will be added to this splendid collection on Monday next, May 19th and will be placed in the centre of the rooms. A STORM and A SUN-RISE. These powerful productions, from the pencil of Mr Turner (being just finished), will continue a few weeks only for public inspection.... Open from 10 until dusk, admittance 1s.'

Sun-rise. Whiting Fishing at Margate is indeed as 'powerful', as it is ambitious and *avant-garde*. It is Turner's largest watercolour of Margate and it incorporates all the audacious ingenuity of his mature technique. Furthermore, its grand composition and bold palette demonstrate, once again, his determination that the medium of watercolour could and should be placed on the same pedestal as oil paintings.

The work has a particularly interesting and full provenance. Commissioned by Cooke, it was acquired by Benjamin Godfrey Windus (1790-1867), the carriage-maker and major Turner collector from Tottenham Green in North London. In February 1852, the *Gentleman's Magazine* recorded 'It is at Mr. Windus's on Tottenham Green that Turner is on his throne. There he may be studied, understood - and admired - not in half-a-dozen or twenty instances, but in scores upon scores of choice examples.' In 1835, Windus commissioned John Scarlett Davis to



Fig. 1: John Scarlett Davis, *Interior of The Library at Tottenham, the seat of Benjamin Godfrey Windus*, London, The British Museum

paint a watercolour of his library. This work is preserved in the British Museum and provides a fascinating record of how he displayed some of his legendary collection.² (fig. 1)

By the time of his death, Windus had sold all but one of his Turners, and *Sun-rise. Whiting Fishing at Margate*'s next recorded owner was the prominent financier John Edward Fordham. He lived with his wife Harriet, née Gurney at the Manor House, Melbourn Bury in Cambridgeshire and together they assembled a fine collection of works by the artist, including the superb *Lake Nemi* (circa 1840), a watercolour that had also belonged to Windus and is now held at the British Museum in London.³

Later, *Sun-rise. Whiting Fishing at Margate* entered the collection of Henry Folland, a Welshman who rose from humble beginnings (he was the son of a steelworker) to run the largest tin-plate company in Europe. One of the great industrialists of his day, he was High Sheriff of Carmarthenshire and a generous philanthropist. His wife, Leah Norah, - known as - 'Lily' -, was equally remarkable, and in 1939, was awarded a C.B.E. (Commander of the Most Excellent Order of the British Empire) by King George VI for her services to the political and public life of South Wales.

Mrs Folland sold *Sun-rise. Whiting Fishing at Margate* at Christie's in 1945 and it was acquired by the Mitchell Gallery on behalf of the current owner's father. In 1979, in an extraordinary episode, the picture was stolen and was subsequently purchased by the unsuspecting Yale Center for British Art, New Haven. It remained there until 1993 when a case for its identity as the family's missing work was made by the Turner scholar and chairman of Agnew's Evelyn Joll (1925-2001). Upon learning of the unfortunate situation Paul Mellon (1907-1999) immediately agreed to return the work to its rightful owners, where it has been a much-loved treasure ever since.

¹ E. Shanes, *op. cit.*, p. 12

² E. Shanes, 'Picture Note', *Turner Studies*, Winter 1984, vol. 3, no. 2, pp. 55-8; see also S. Whittingham, 'The Turner Collector, Benjamin Godfrey Windus 1790-1867', *Turner Studies*, Winter 1987, vol. 7, no. 2, pp. 29-35

³ A. Wilton, *op. cit.*, p. 466, no. 1381





418

418

PETER DE WINT, O.W.S.

Stone, Staffordshire 1784 - 1849 London

Cattle in a stream, near Norwich

Watercolour, heightened with scratching out
248 by 294 mm.

PROVENANCE

J. Leslie Wright (1862-1953)

£ 1,200-1,800

€ 1,400-2,050 US\$ 1,550-2,300

419

**CIRCLE OF FRANCIS
DANBY, A.R.A.**

Wexford 1793 - 1861 Exmouth

Lake Llanberis with Dolbadarn
Castle and Mount Snowdon
beyond, North Wales

Watercolour over pencil, heightened with
bodycolour, stopping out, scratching out and
gum arabic
571 by 800 mm.

£ 3,000-5,000

€ 3,450-5,700 US\$ 3,800-6,400

420

**WILLIAM JAMES
MULLER**

Bristol 1812 - 1845

A Winding stream near
Lynmouth, Devon

Watercolour over pencil, heightened with
bodycolour
378 by 567 mm.

PROVENANCE

With Agnew's, Manchester;
Peter Allen (1815-1892), by 1882;
thence by family descent

EXHIBITED

Manchester, *Royal Jubilee Exhibition*, 1882,
no. 1680

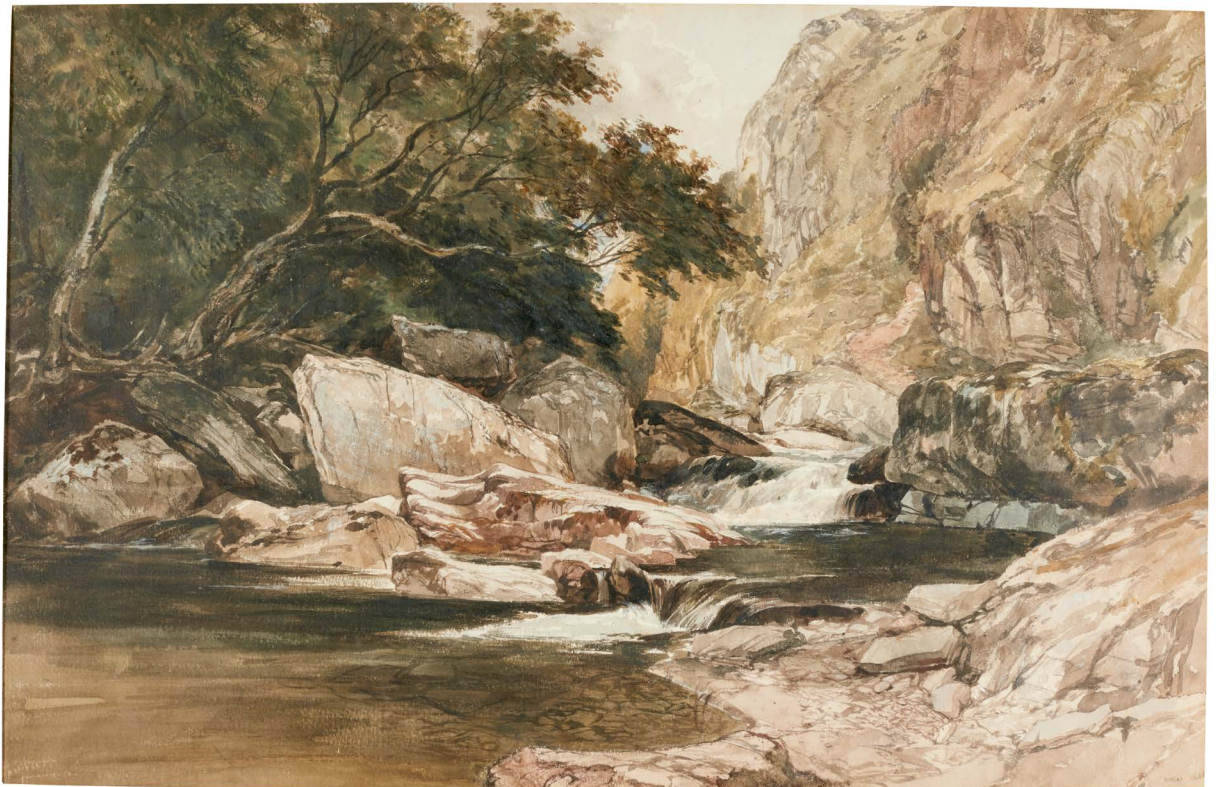
This work dates to 1844, the year in which Muller visited Lynmouth on the north coast of Devon. In 1882 the watercolour was loaned to the Royal Jubilee Exhibition in Manchester by Peter Allen. Allen was the brother-in-law of John Edward Taylor (1830-1905), the proprietor of the Manchester Guardian and an important collector of paintings and watercolours (see lot 405 for further information). We are grateful to Francis Greenarce for his help when cataloguing this lot.

£ 2,000-3,000

€ 2,300-3,450 US\$ 2,550-3,800



419



420

PROPERTY OF A DESCENDANT OF JOHN EDWARD TAYLOR
(1830-1905)

JOSEPH MALLORD WILLIAM TURNER, R.A.

London 1775 - 1851

A Rainbow in a valley, south-east France

Watercolour and bodycolour, heightened with pen and red ink, on buff-coloured paper

135 by 187 mm.

PROVENANCE

With Agnew's, London and Manchester;
John Edward Taylor (1830-1905),
his executor's sale, London, Christie's, 8 July 1912, lot
132, bt. Agnew's on behalf of, John Edward Taylor Allen
(1864-1919), John Edward Taylor's nephew,
thence by family descent to the present owner

EXHIBITED

Birmingham, City of Birmingham Museum and Art
Gallery, February 1947;
Wakefield, Wakefield Art Gallery and Museum, 1988 (on
loan)

LITERATURE

A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg
1979, p. 423, no. 1043

£ 30,000-50,000

€ 34,100-57,000 US\$ 37,900-63,500

In this watercolour, Turner depicts a bright rainbow that dramatically plunges into a steep-sided valley, composed of rocks, trees and shrubs. The buff-coloured paper, the sheet's size and the overall expressive nature of the techniques used, align the work with a small group of *plein-air* watercolours that Turner made while travelling through the south-east of France, most likely in 1838.

One of the highlights of this tour, which saw him travel overland between Genoa and Grenoble, via Provence, was Sisteron in the Alpes Maritimes. This fortified town sits in wild country at the confluence of the rivers Durance and the Buech and the present landscape, which includes a river, may depict one of these. Turner certainly stayed at Sisteron for a number of days and other watercolours linked to the 1838 tour include: *Sisteron from La Cazette to the North* (Whitworth Art Gallery, Manchester); *Sisteron from the North, with the Rocher de la Baume* (Victoria and Albert Museum, London) and *Sisteron from the north-west* (Private Collection). What sets the present work apart is Turner's dynamic use of penwork and his choice of such a variety of colours: red at the left, green in the centre and blue-green to the right.

The present work, like lots 397 and 405 in this sale, was once owned by the great Turner collector John Edward Taylor, the great grandfather-in-law of the present owner.

We are grateful to Ian Warrell and Professor David Hill for their help in cataloguing this work.



(actual size)



422

422

**GEORGE BARRET,
JUNIOR, O.W.S.**

London 1767 - 1842

Havesting by moonlight

Watercolour over traces of pencil, heightened with bodycolour, stopping out, scratching out and gum arabic 478 by 649 mm.

£ 2,500-3,500

€ 2,850-4,000 US\$ 3,200-4,450

423

SAMUEL PALMER, R.W.S

Newington 1805 - 1881 Redhill

The End of the Day - Sunset

Watercolour over pencil, heightened with bodycolour and scratching out; signed lower left: S. PALMER 305 by 445 mm.

PROVENANCE

Mrs Redmayne, her sale, London, Christie's, 12 September 1941, lot 60, bt. The Fine Art Society (as *Eastern Landscape - Sunset*); with the The Fine Art Society, London, by whom sold, with the title *Italian landscape*, to the father of the present owner, 1941

LITERATURE

R. Lister, *Catalogue Raisonné of the Works of Samuel Palmer*, Cambridge 1988, p. 265, no. x3 (as *Eastern Landscape - Sunset* - untraced since 1941)

It has been suggested that this large watercolour, with its strong colours and rich layers of texture, dates to either the late 1850s or the early 1860s. The landscape, bathed as it is in a golden evening light, is idyllic and rather than representing a 'real' place, it combines topography that Palmer experienced on his tours of Italy (1837-40), Cornwall (1848 and 1857) and Devon (1848, 1849 and 1858). We would like to thank Colin Harrison for his help when cataloguing this work.

£ 20,000-30,000

€ 22,800-34,100 US\$ 25,300-37,900





424

424

ALFRED ELMORE, R.A.

Clonakilty, Ireland 1815 - 1881 London

A theatrical scene, probably from Faust

Watercolour and bodycolour over pencil
227 by 167 mm.

PROVENANCE

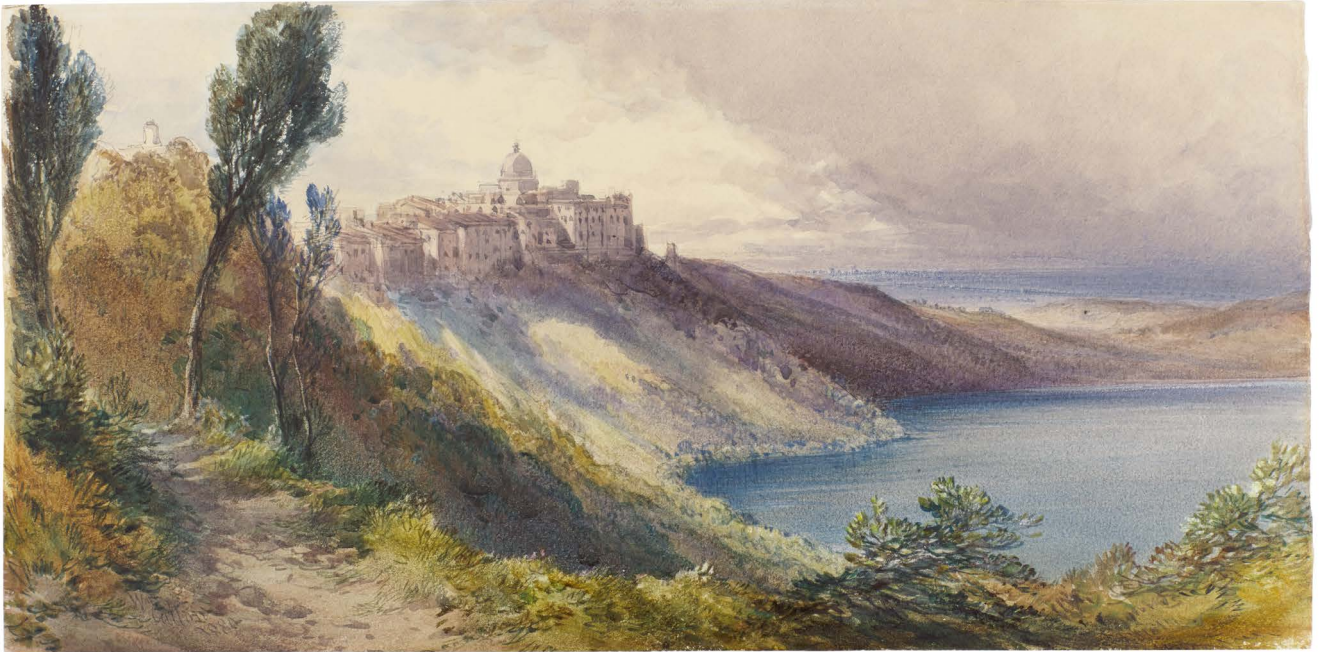
Edward Croft Murray (1907-1980)

This colourful and freely drawn watercolour may relate to Johann Wolfgang von Goethe's *Faust*, the celebrated tragic play that was

published in 1832. The figure on the right, leaning against the wall, could well be the evil Mephistopheles, while the couple descending the flight of steps, may be Faust and his lover Gretchen.

This watercolour was once owned by Edward Croft Murray, highly respected art historian and Keeper of the Department of Prints and Drawings at the British Museum from 1954 to 1973.

£ 2,000-3,000
€ 2,300-3,450 US\$ 2,550-3,800



425

425

**WILLIAM CALLOW,
R.W.S.**

Greenwich 1812 - 1908 Great Missenden

**The Lake of Albano and Castel
Gandolfo, Italy**

Watercolour over pencil, heightened with
bodycolour, stopping out and scratching out;
signed lower left: *W^m Callow / 1880*
227 by 457 mm.

This view is taken from the highest point
above Lake Albano and beyond the monastery
of the Cappucini. Opposite stands Castel
Gandolfo, the Pope's summer residence.

£ 3,000-5,000

€ 3,450-5,700 US\$ 3,800-6,400



426

426

WILLIAM HENRY HUNT

London 1790 - 1864

The Irish Orange Seller

Watercolour over pencil, heightened with bodycolour, scratching out, stopping out and gum arabic; signed and dated lower right: *W. Hunt 1835* 305 by 203 mm.

PROVENANCE

William Yates;
with Leger Galleries, London;
Mrs R Goldsmith, by 1968
with Lowell Libson, London, by 2014

EXHIBITED

Blackburn, Municipal Art Gallery, 1907, no. 241;
London, Lowell Libson, *British Watercolours*, 2014, no. 41

After spending his early career focusing on landscapes, during the 1830s William Hunt increasingly painted genre subjects. The present watercolour is a fine example of his interest in this theme.

Hunt explores the range of possibilities that can be achieved with watercolour in this work. The contrast of light and shadow is reminiscent of an oil painting, and his experiments with a cross-hatching and stippling technique demonstrates his desire to explore the medium.

£ 3,000-5,000
€ 3,450-5,700 US\$ 3,800-6,400



427

427

**JOHN FREDERICK
LEWIS, R.A.**

London 1804 - 1876 Walton-on-Thames

A veiled Egyptian girl, Cairo

Bodycolour over traces of pencil
396 by 285 mm.

PROVENANCE

With Lowell Libson, London

Lewis probably executed this finely observed figure study in Cairo, where he lived between late 1841 and early 1851. Although the identity of the model is currently unknown, a number of other studies of her exist. A watercolour showing her in a similar pose to the present sheet is in the Ford Collection, while another - showing her facing more towards the viewer - was sold at Sotheby's, 14 April 1994, lot 502.

We are grateful to Briony Llewellyn for her help when cataloguing this lot.

£ 6,000-8,000

€ 6,900-9,100 US\$ 7,600-10,100



428

428

EDWARD LEAR

London 1812 - 1888 San Remo

Girgente, Sicily

Pen and brown ink and watercolour over pencil;
inscribed lower left with extensive colour notes and: *Girgenti Friday (28th) May 1847*;
numbered lower right: 59
292 by 497 mm.

PROVENANCE

With J. Leger & Son, London, by 1950;
Katharine Buxton;
by descent to the present owner

Lear made this drawing on his second trip to Sicily in the early summer of 1847, a tour that he carried out with John Proby, heir to the Earldom of Carysfort.

Lear was impressed by Girgente, writing to his sister Ann: 'Nothing on earth can be so beautiful as Girgente with its 6 temples - I speak of the old town and the flowers and birds which are beyond imagination lovely'.¹

¹ M. Montgomery, *Lear's Italy*, London 2005, p. 110

£ 6,000-8,000
€ 6,900-9,100 US\$ 7,600-10,100



429

429

EDWARD LEAR

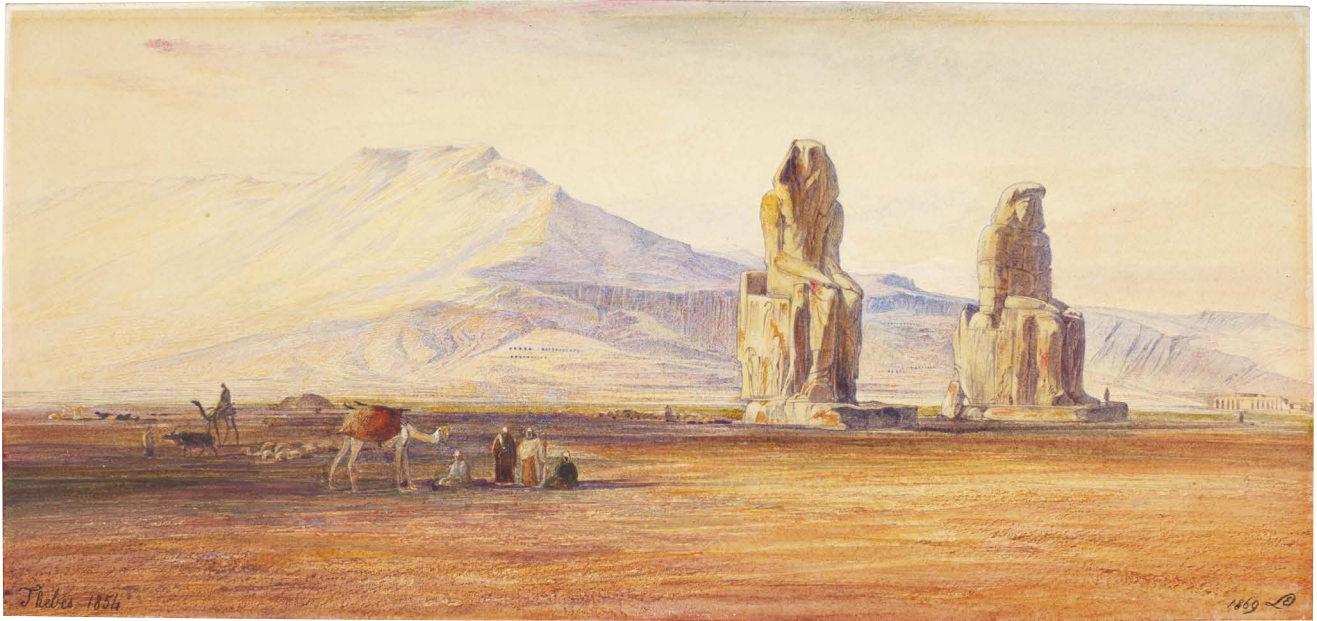
London 1812 - 1888 San Remo

The School of Homer, Ithaca, Greece

Pen and brown ink and watercolour over pencil;
 inscribed with colour notes and lower left:
Ithaca The School of Homer (in Greek) / 30 April 1863. / 11.30 am., numbered lower right: (103)
 205 by 320 mm.

Over the winter of 1862-3, Lear found himself once again in Corfu. From there he explored a number of other Ionian islands between March and June 1863 before returning to England. Lear was on Ithaca from 26 April to 1 May. His inscription on the present work which dates to the morning of the 30 April, identifies the view as 'The School of Homer,' which is located in the north of the island and is now thought to be the Palace of Odysseus, the great Greek hero.

£ 2,500-3,500
 € 2,850-4,000 US\$ 3,200-4,450



430

430

EDWARD LEAR

London 1812 - 1888 San Remo

The Colossi of Memnon, Thebes, Egypt

Watercolour over pencil, heightened with bodycolour and gum arabic; signed with the artist's monogram lower right: 1869 EL, inscribed and dated again lower left: *Thebes 1854* 177 by 377 mm.

PROVENANCE

Sir Franklin Lushington (1823-1901); by family descent; with Spink, London; sale, London, Christie's, 7 June 2001, lot 168; with Mitchell-Innes & Nash, New York

Lear first visited Egypt in 1848 and returned on three further occasions over the following two decades. He travelled to Thebes during his penultimate visit in 1854.

The Colossi of Memnon are twin monolithic statues of King Amenhotep III (c. 1386 B.C.). Standing at 60 ft. high and 20 ft. wide, the colossi are believed to weigh 720 tons. They originally guarded the entrance to the mortuary temple of the monarch, which is now completely destroyed. Amenhotep became renowned for building grand monuments including the famous Temple of Amun at Luxor.

± £ 12,000-18,000
€ 13,700-20,500 US\$ 15,200-22,800



431

431

EDWARD LEAR

London 1812 - 1888 San Remo

Abu Simbel, Upper Egypt

Watercolour over pencil, heightened with pen and brown ink;

inscribed lower left: *Abou Simbl. 9-10 AM. 8 Feby. 1867*, further inscribed with colour notes, and numbered lower right: (372)
355 by 555 mm.

In December 1866 Edward Lear left England and embarked on a tour of Egypt and Palestine. He had last visited the region thirteen years previously. However, this time he was determined to travel further afield with the ultimate aim of painting in the Nubian Desert.

Arriving in Cairo in early January 1867, Lear hired a boat to take him down the Nile. Journeying south he passed Esneh, Edfu, Philae and Wadi Halfa. On 8th February, the date inscribed on the present watercolour, he arrived at the hugely impressive Egyptian ruins of Abu Simbel. Lear was clearly inspired by the magnificence of the great heads of Rameses II, and upon seeing them he exclaimed, 'I nearly cried with a burst of amazement and delight – even after all I had seen and heard and read of these statues... all other visible things in this world seem to me to be as chips, or potato parings, or any nonsense in comparison'.¹

¹ V. Noakes, *Edward Lear, The Life of a Wanderer*, London 1968, p. 217

£ 15,000-20,000
€ 17,100-22,800 US\$ 19,000-25,300

END OF SALE

THOMAS GAINSBOROUGH, R.A.
Going to Market, Early Morning
Estimate £7,000,000–9,000,000*



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CHATSWORTH

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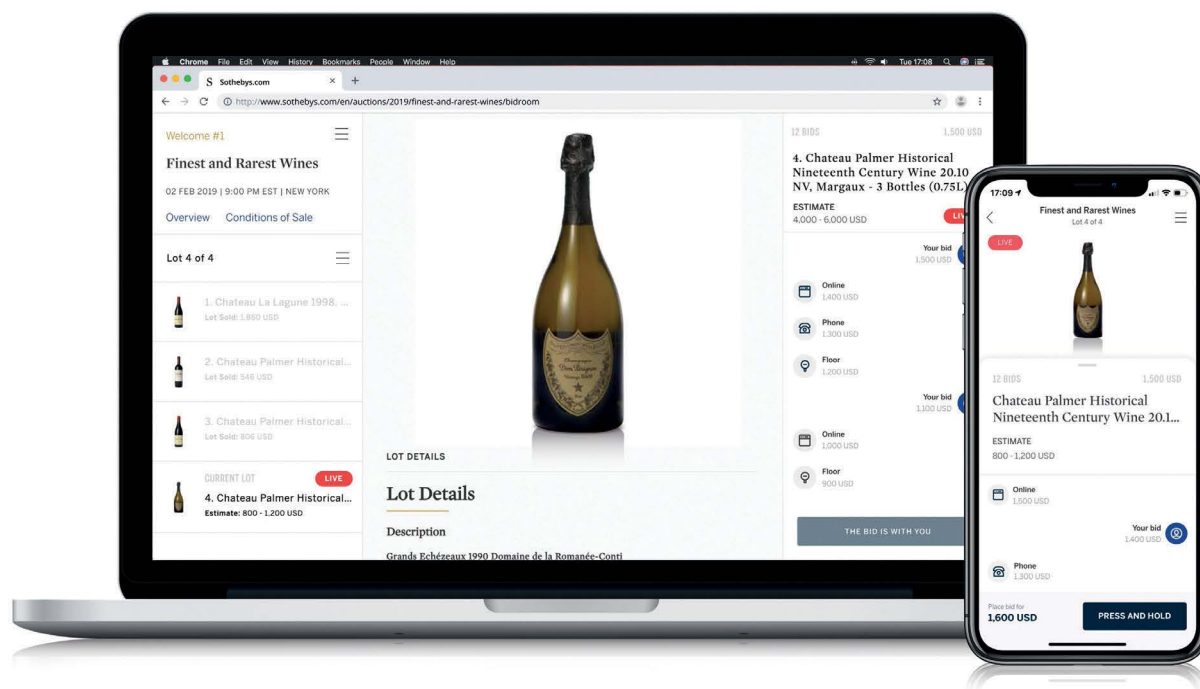
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How to Bid



1. BROWSE

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TO VIEW AN AUCTION



2. REGISTER

SIGN UP TO PLACE BIDS.
YOUR ASSIGNED PADDLE
ALLOWS YOU TO BID ONLINE,
IN PERSON AND BY PHONE



3. BID

BID IN ADVANCE AND IN REAL
TIME, BEFORE AND DURING
THE LIVE AUCTION, FROM
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Guide for Telephone Bidders

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.

Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate 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 telephone bidding form.

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 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, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

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 act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult 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 £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. 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 online.

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 If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys.

For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders using any online platform are subject to the Additional Terms and Conditions for Live Online Bidding, which can be viewed at 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

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 £41,018. 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: £12,305
Photographic positive or negative or any

assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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 11 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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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 11 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.

Π 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-logs 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 should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

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 6482;

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the Conditions of Business for Live Online Bidding 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 the guide to Buying

at Auction plus any applicable VAT or an amount in lieu of VAT;

"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 SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to 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 at 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 are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The Conditions of Business for Live Online Bidding 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 (both before and after judgement);

(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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. 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 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.

11. 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.

12. 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.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. 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.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the

successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

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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.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

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.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

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 following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

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4/08 NBS_GUARANTEE_MAIN

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£1 = €1.135

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11/10 NBS_NOTICE_6 & \$US

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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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