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NEW YORK
27 JANUARY 2016

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Wednesday 27 January 2016
at 2.00 pm (Lots 1-133)

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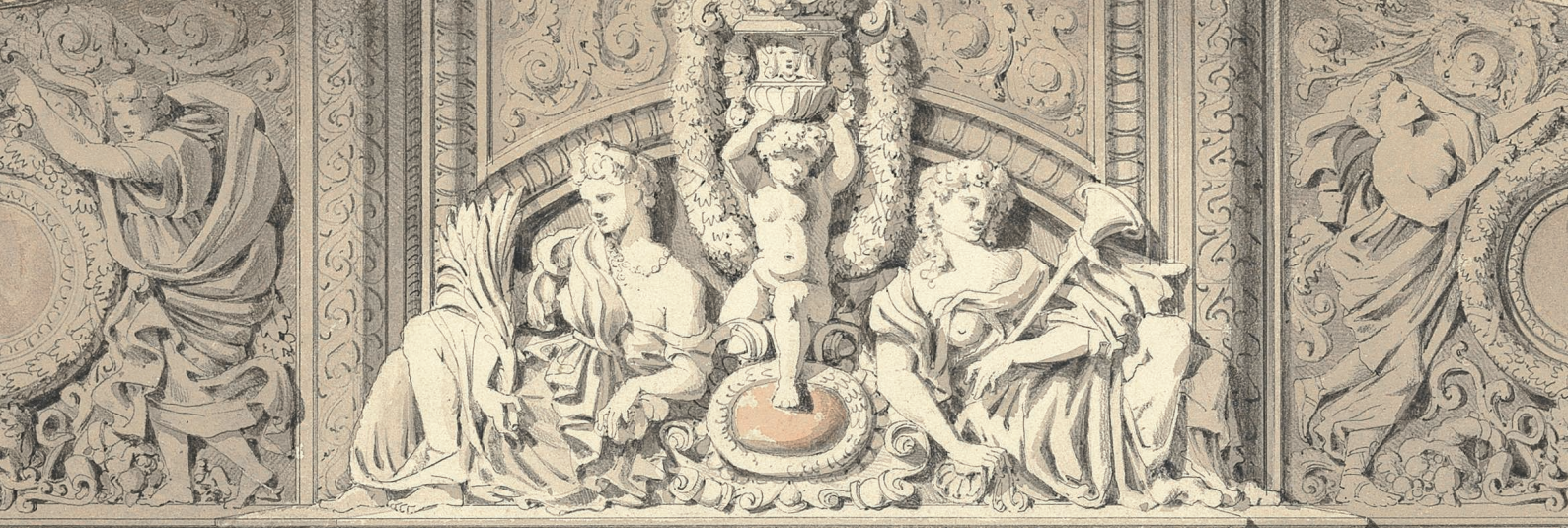
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actual size

1

MARCANTONIO RAIMONDI (BOLOGNA 1470-1527/34)

Fortune

pen and brown ink, squared with the stylus
5½ x 2¼ in. (14.1 x 5.7 cm.)

\$20,000-30,000

£14,000-20,000
€19,000-27,000

PROVENANCE:

H.N. Squire; Sotheby's, London, 4 July 1975, lot 9 (as Attributed to Marcantonio Raimondi).
Anonymous sale; Sotheby's, London, 6 July 1987, lot 19.
V. Cavalli (L. 4608).

EXHIBITED:

London, Royal Academy, *Drawings by Old Masters*, 1953, no. 25 (as Lorenzo Costa or Amico Aspertini).

LITERATURE:

M. Faietti and K. Oberhuber, *Bologna e L'umanesimo: 1490-1510*, exh. cat., Bologna, Pinacoteca Nazionale, 1988, p. 77, fig. 41.

Konrad Oberhuber dated the present drawing *circa* 1505/06, noting that Raimondi's drawings from this period aim to achieve a graceful element in the figures and a convincing representation of movement (M. Faietti and K. Oberhuber, *op. cit.*, p. 77). He compared this drawing to a study of *Ceres* now in Musée Bonnat, Bayonne and *A Shepherd* in the Museum der Bildenden Künste, Leipzig, both dated around 1505/06, in which the figures show a similar elegance of movement (*op. cit.*, pp. 77-8, figs. 40 and 42). The figure of *Fortune* can also be compared in its graceful pose to the female figure in the centre of Raimondi's engraving *Serpent speaking to a young man* (Bartsch 396).



actual size

2

**CIRCLE OF FILIPPINO LIPPI
(PRATO 1457-1504 FLORENCE)**

Saint Joseph with the Christ Child and Saint John the Baptist

metalpoint, pen and brown ink, heightened with white on prepared paper
5 x 4 $\frac{1}{4}$ in. (12.8 x 11.7 cm.)

\$12,000-18,000

£8,000-12,000
€11,000-16,000

PROVENANCE:

Donald C. Kline (former Professor Emeritus at George Washington University, Washington, D.C., and Chairman of the Art Department); thence by descent to the present owner.

The technique of this drawing is similar to that of Filippino Lippi with the delicate hatching in both metalpoint and white heightening to create robust, sculptural forms. The white bodycolor is used mainly for hatching, and the metalpoint for contours and facial details. The slightly raised foot of the figure of Joseph which appears to be resting on a ledge demonstrates the artist's ability to depict spatial arrangement. While displaying a fully conceived group of figures, this composition does not correspond with any known works by Filippino.



Marcantonio Raimondi, *The Madonna and Child surrounded by cherubs on clouds*, Rijksmuseum, Amsterdam. ©Rijksmuseum/Creative Commons License

3

**GIOVANNI FRANCESCO PENNI
(FLORENCE CIRCA 1596-CIRCA
1528 NAPLES)**

*The Madonna and Child surrounded by
cherubs on clouds*

with inscription 'Andrea Salernitani'
traces of black chalk, pen and brown ink, brown wash,
heightened with white
6¼ x 8 in. (15.8 x 20.5 cm.)

\$12,000-18,000

£8,000-12,000
€11,000-16,000

The technique and style of this drawing are typical of Penni's draftmanship. It can be compared, for example, especially for the fine white heightening, round eyes and physiognomy of the putti, to *Daedalus building the cow for Pasiphae* in the Uffizzi (exh. cat. *Roma e lo stile classico di Raffaello*, Mantua, 1999, no. 193) and to *Putti playing with swans* in the Louvre (*op. cit.*, no. 194) both related to Raphael's studio work in the Villa Madama, Rome, between 1520 and 1525.

The composition is related to a lost *Madonna and Child* by Raphael, executed circa 1511-12, known through an engraving by Marcantonio Raimondi (Fig. 1; Bartsch, XIV, p. 53, no. 47).

The inscription 'Andrea Salernitani' refers to Neapolitan artist Andrea Sabatini da Salerno (1480-1530) who is known to have worked alongside Penni. At least three paintings by Andrea are known. His large altarpiece of the *Madonna di Costantinopoli* in the Museo Diocesano of Salerno shows the *Madonna and Child on clouds with angels* in a very similar, although reversed, position.



4

4
**ATTRIBUTED TO PIETRO BUONACCORSI,
 CALLED PERINO DEL VAGA
 (FLORENCE 1501-1547 ROME)**

Design for a frieze or a salver

traces of black chalk, pen and brown ink, brown wash, lunette-shaped
 5¾ x 13 in. (13.7 x 33.1 cm.)

\$4,000-6,000

£2,700-4,000
 €3,700-5,500

This fine drawing is most likely a design for a stucco overdoor or salver in silver or bronze. The style is consistent with the works of Perino from the 1530s or early 1540s. The marine motifs are similar to ones Perino used to decorate Palazzo Doria, Admiral-Prince Andrea Doria's villa on the outskirts of Genoa. They can also be seen in stucco decorations in the Sala Paolina in the Castel Sant'Angelo, commissioned by Pope Paul III in 1545.

We are grateful to Linda Wolk-Simon for examining the drawing firsthand, and providing us with additional information.

THE PROPERTY OF A GERMAN PRIVATE COLLECTION

5
**CIRCLE OF GIROLAMO GENGA
 (URBINO CIRCA 1476-1551)**

A battle scene with Francesco Maria della Rovere flanked by a flying allegorical figure

black chalk, stumping
 15¼ x 16¾ in. (38.9 x 42.1 cm.)

\$3,000-5,000

£2,000-3,300
 €2,800-4,600

PROVENANCE:

possibly P. Sandby (L. 2112, his stamp on the mount).
 Bernhard Himmelheber, and by descent to the present owner.

This sheet includes several passages which are based on drawings by Genga which he made in preparation for the frescoes at the Villa Imperiale Vecchia in Pesaro, commissioned by this artist's most important patron, Francesco Maria I della Rovere (1490-1538). The scene in the lower right quadrant of the sheet corresponds to Genga's drawing, *Battle scene with Francesco Maria della Rovere and a Sea God* in the Louvre, while the scene at the top of the sheet clearly derives from his *Battle scene* drawing now in Stockholm (for images see F. Rinaldi, 'Girolamo Genga as a draftsman', *Master Drawings*, LII, no. 1, Spring 2014, pp. 29, 42-3, figs. 42, 43). Another drawing that Rinaldi attributes to Genga (*op. cit.*, p. 48, no. B11) depicts the same equestrian battle that is on the left side of the present sheet. The present drawing indicates that perhaps Genga's drawings were all on one sheet originally, and then cut down and dispersed.



5



6
ATTRIBUTED TO PIETRO BUONACCORSI,
CALLED PERINO DEL VAGA
(FLORENCE 1501-1547 ROME)

A rearing horse

with partly trimmed inscription 'Ag. C.'
pen and brown ink
7 x 7⁷/₁₆ in. (18 x 18.6 cm.)

\$10,000-15,000

£6,700-10,000
€9,200-14,000

A rearing horse close to this one appears in a drawing by Perino del Vaga showing Marcus Curtius on a leaping horse (see E. Parma, in *Perino del Vaga: tra Raffaello e Michelangelo*, exh. cat. Mantua, Palazzo Te, 2001, p. 220, no. 109).

We are grateful to Linda Wolk-Simon for her assistance in cataloguing this drawing on the basis of a digital photograph.



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

7

LUCA CAMBIASO
(GENOA 1527-1585 MADRID)

Cavalry returning from the Crucifixion

black chalk, pen and brown ink, brown wash
11 x 16 $\frac{1}{8}$ in. (27.8 x 41 cm.)

\$20,000-30,000

£14,000-20,000
€19,000-27,000

PROVENANCE:

with Charles E. Slatkin Galleries, New York.

The only drawing of the subject by Cambiaso, which makes it exceptionally rare as the artist usually made several replicas of his own compositions. Given its high quality, it can be considered an autograph prototype. It was probably executed around the same time as the late Passion scenes, in the late 1560s, and is comparable to those drawings in both subject and style. It displays a nascent abstraction of form within a vast landscape setting similar to other works from this period (see, for example, *Arrest of Christ*, Prado; J. Bober, ed., *Luca Cambiaso 1527-1585*, Milan, 2006, p. 85, fig. 18). From the mid-1650s Cambiaso began using wooden mannequins with articulated joints that he would arrange on a sort of miniature stage to create a three-dimensional composition.

We are grateful to Jonathan Bober for confirming the attribution to Cambiaso based on a photograph, and providing us with additional information.



8

8
CARLO URBINO
(CREMA CIRCA 1510/20-1585)

Study for a seated apostle

black and white chalk on blue paper, squared in black chalk
 7 $\frac{7}{8}$ x 5 $\frac{5}{8}$ in. (19.7 x 13.7 cm.)

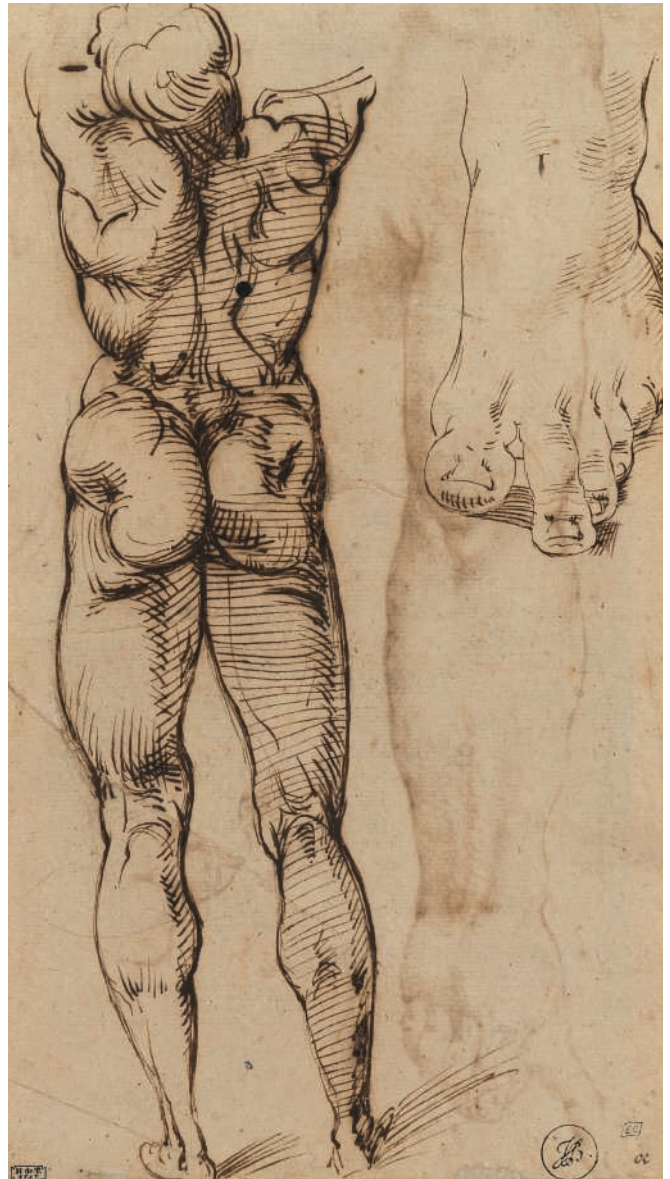
\$3,000-4,000

£2,000-2,700
 €2,800-3,600

PROVENANCE:

M. Polakovits (L. 3561).
 Anonymous sale; Sotheby's, London, 22 April 1998, lot 17.

For a comparable drawing in the same medium (but squared in red chalk) see *Seated draped figure seen from below* formerly in the collection of Jeffrey E. Horvitz (Sotheby's, New York, 23 January 2008, lot 34). Urbino is thought to be the creator of the *Codex Huygens*, a treatise on painting that derives from the writings and drawings of Leonardo da Vinci (New York, Morgan Library; Inv. MS. M.A. 1139).



9

9
BARTOLOMEO PASSEROTTI
(BOLOGNA 1528-1592)

Study of a standing male nude seen from behind, with a subsidiary study of a foot (recto); Two studies of an arm and a male face in three-quarter view (verso)

pen and brown ink
 12 $\frac{1}{8}$ x 6 $\frac{3}{4}$ in. (30.7 x 17.1 cm.)

\$6,000-8,000

£4,000-5,300
 €5,500-7,300

PROVENANCE:

C. Rogers (L. 624).
 T. Banks (L. 2423).
 H. de Triqueti (L. 1304).
 E. Calando (L. 837).



10



11

PROPERTY FORMERLY IN THE COLLECTION OF DR. ANTON C.R. DREESMANN

10

**ATTRIBUTED TO FEDERICO ZUCCARO
(SANT'ANGELO DE VADO, MARCHES 1540-
1609 ANCONA)**

Portrait of a lady, bust-length (recto); A nude woman (verso)

with inscription 'da faenza di Casa mardini'
black and red chalk, the lower left corner made up
6 $\frac{3}{8}$ x 5 $\frac{1}{8}$ in. (16.7 x 13 cm.)

\$2,500-3,500

£1,700-2,300
€2,300-3,200

PROVENANCE:

Anonymous sale; Christie's, London, 11 December 1979, lot 7 (to Dreesmann).
Dr Anton C.R. Dreesmann (inventory no. B-93); Christie's, London, 11 April
2002, lot 591, where acquired by the present owner.

11

**ANDREA BOSCOLI
(FLORENCE CIRCA 1560-1607)**

*Sine Cerere et Baccho friget Venus (Without Ceres and
Bacchus, Venus would freeze)*

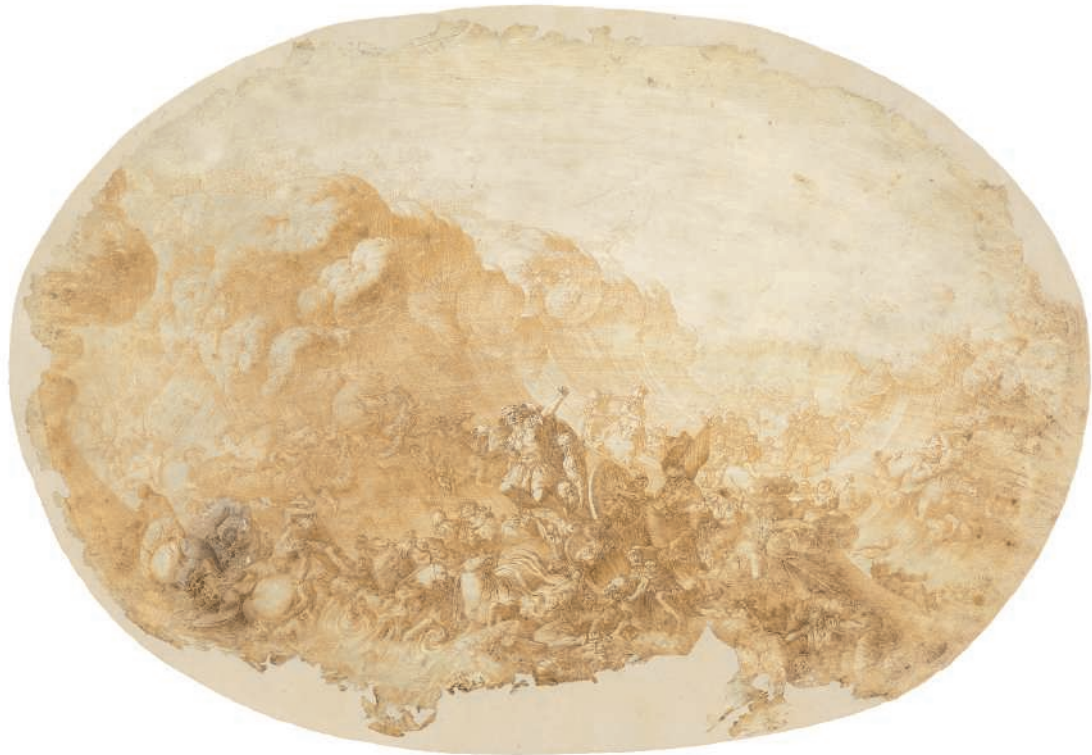
black chalk, pen and brown ink, brown wash, heightened with white
5 $\frac{7}{8}$ x 4 $\frac{1}{4}$ in. (14.8 x 10.9 cm.)

\$5,000-8,000

£3,400-5,300
€4,600-7,300

PROVENANCE:

Unidentified collector's mark (L. 2903c).



12

PROPERTY FROM A PRIVATE EUROPEAN ESTATE

12
ITALIAN SCHOOL,
18TH CENTURY

The destruction of Pharaoh's army on the Red Sea

pen and brown ink, brown wash on vellum
 10½ x 17 in. (27.2 x 43.3 cm.), with extensive losses

\$4,000-6,000

£2,700-4,000
 €3,700-5,500

13
CARLO CIGNANI
(BOLOGNA 1628-1719 FORTÌ)

Study of a woman, bust-length, with one arm raised

with inscription 'C. Cignani fece.'
 red chalk
 8¾ x 6¾ in. (21.2 x 17.4 cm.)

\$5,000-7,000

£3,400-4,700
 €4,600-6,400



13

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

The Holy Family with the Infant Saint John the Baptist

red chalk, red chalk framing lines, watermark encircled bird
10 $\frac{7}{8}$ x 8 $\frac{1}{4}$ in. (27.6 x 21 cm.)

\$80,000-120,000

£54,000-80,000
€73,000-110,000

PROVENANCE:

with Arthur Ackermann & Son, Inc., Chicago.

EXHIBITED:

LITERATURE:

N. Turner, *The paintings of Guercino: a revised and expanded catalogue raisonné*, Rome, forthcoming.

This previously unpublished drawing is Guercino's last surviving finished compositional study in red chalk. It is related to a now lost painting on copper, a late work commissioned in 1660 by one of the artist's most important patrons, the Sicilian aristocrat, Don Antonio Ruffo of Messina (1610-1678). It is an early idea with major differences for *The Holy Family with the Infant Saint John the Baptist in a Landscape* which was delivered to Ruffo in November 1660.

An early inventory of Ruffo's gallery describes the now lost painting as 'The seated Madonna holding the nude infant, who gives a rose to Saint Joseph to smell, accompanied by the Infant Saint John the Baptist, on copper'. The gesture of the Christ Child putting a rose to the nose of Saint Joseph also appears in an engraving by Francesco Rosaspina (1762-1841) (Fig. 1), after an otherwise unidentified composition; therefore one can assume that the engraving reproduces the lost Ruffo painting. Despite the differences in the compositions, the painting, print and drawing are connected.

This was most likely a presentation drawing for the patron. The fact that the composition of the final painting was substantially modified compared



Francesco Rosaspina, *The Holy Family with the Infant Saint John the Baptist*. ©Nicholas Turner.

with the drawing - though not necessarily improved - suggests some sort of intervention on the patron's part. The unusual gesture of the Christ Child proffering a rose to Saint Joseph may have been Ruffo's suggestion. It lacks the haunting mystery of the drawing, in which the Christ Child holds a wooden cross while reclining on a monumental stone plinth - an obvious reference to the Holy Sacrament.

Perhaps of even greater significance in establishing the drawing's place in the creative process is the three-quarter length format. Three of the four figures are depicted in three-quarter view, with the exception of the Christ Child seen full-length resting on a cushion on the plinth. The sheet has not been cut down, as the freely drawn red chalk framing lines indicate. It is clear from Ruffo's correspondence with the many painters whose works he commissioned that many sketches went back and forth between artist and patron. Though it is not known who initiated the change of the *The Holy Family* from a three-quarter length to a full-length composition is unknown, it is possible that it may have been Ruffo's. Nearing seventy, with failing eyesight and unsteady hands, Guercino was keen to avoid unnecessary work, and is likely to have favored the three-quarter length format for paintings as it spared him the need to paint a foreground, as well as the feet of several figures, and the hem of their draperies.

There are also differences in the lighting of the figures in the final composition, as recorded in the engraving, when compared to the drawing. The curtain draped along the left side of the composition in the drawing casts the upper part of the Virgin's body in shadow, focusing the light on the tiny figure of the Christ Child. The figures in the engraving/painting are set in a landscape where they are bathed in diffuse daylight, with the Virgin at the center of the composition, her face illuminated. In comparison with the drawing, here she is more the focus of the composition along with the Christ Child who sits on her lap, rather than a plinth.

Towards the end of his career, Ruffo and his family were Guercino's most important patrons, and there is extensive correspondence between the two. In 1660, along with *The Holy Family*, for which the present drawing is a study, the artist also produced a now lost half-length canvas of a *Cosmographer*, commissioned by Ruffo as a pendant to Rembrandt's *Aristotle contemplating the bust of Homer* which he also owned (New York, Metropolitan Museum of Art). A black chalk sketch of the same subject, now in the Princeton Art Museum, is the only known work associated with this commission (see F. Gibbons, *Catalogue of Italian drawings in the Art Museum, Princeton University*, Princeton, 1977, no. 256).

While *The Holy Family* on copper is now lost, its early days were not very auspicious either. The painting reached Messina damaged, and there were discussions between painter and patron about the work's condition, the cause of the damage, and how to repair it. This topic is the subject of one of the longest and most detailed exchanges of letters between Guercino and Ruffo. Fortunately, it was the draperies, rather than the figurative passages that suffered. To retouch the blues that had been lost, Guercino dispatched the leftover paint he had used, so a local artist could repair the losses. As for the missing reds, these he claimed were easier to find matching equivalents locally.

The drawing of *The Holy Family with the Infant Saint John the Baptist* conveys a mood of spiritual contemplation, as if religious themes had taken on added personal meaning in the artist's last years. The delicate handling and waif-like figures are in marked contrast to the energetic drawing and robust types found in his earlier works of the same medium. A longstanding creative will of formidable strength had disciplined the hesitancy of touch of old age.

We are grateful to Nicholas Turner for confirming the attribution to Guercino based on a photograph, and providing the above catalogue entry.





15

15
CIRCLE OF PAUL TROGER
(WELSBERG 1698-1762 VIENNA)

The Rest on the Flight into Egypt

dated '1724' (on the obelisk at left)
 pen and brown ink (recto), the paper prepared red (verso)
 13½ x 8½ in. (23.3 x 21.6 cm.)

\$3,000-5,000

£2,000-3,300
 €2,800-4,600

There are five other drawings repeating this composition, three at the Albertina (inv. 3908, 3909, and 27042), and two in the Tiroler Landesmuseum Ferdinandeum in Innsbruck (inv. T677 and T685). The present drawing is the only one which bears a date and which is reddened for transfer on the verso.

We thank Peter Prange for his help cataloguing this drawing. Mr. Prange believes it is a copy after a lost original by Troger, as are the other five known versions.



16

16
GIOVANNI FRANCESCO BARBIERI,
IL GUERCINO
(CENTO 1591-1666 BOLOGNA)

A group of turbaned men, one holding a small pouch, another in the background with a bow and arrow

pen and brown ink, the upper right corner missing
 9½ x 6½ in. (23.2 x 16.9 cm.)

\$5,000-7,000

£3,400-4,700
 €4,600-6,400



17

PROPERTY FROM THE COLLECTION OF PAUL WALTER

17

**PIER FRANCESCO MOLA
(COLDRETERIO 1612-1666 ROME)**

The Death of Lucretia

red chalk, pen and brown ink, brown wash, watermark device
8¾ x 11¼ in. (22 x 30 cm.)

\$6,000-8,000

£4,000-5,300
€5,500-7,300

PROVENANCE:

J. Scholz (L. 2933b).
Anonymous sale; Parke Bernet, 22 October 1970, lot 13.

The present sheet can be dated to around 1650-60 and shows the influence of Mola's Bolognese near-contemporary, Guercino (1591-1666) with its energetic pen lines and translucent wash. No painted work of this subject by Mola is extant. F. Petrucci list a lost composition entitled *Lucretia Romana* (N. Pertrucci, *Pier Francesco Mola (1612-1666) Materia e colore nella pittura del '600*, Rome, 2012, p. 521, no. F319).

The attribution to Mola was confirmed by Nicholas Turner to the previous owner.

18

**PIER FRANCESCO MOLA
(COLDRETERIO 1612-1666 ROME)**

The vision of Saint Jerome

with inscription on the mount 'Rembrandt' (*recto*) and numbered 'No. 50' (*verso*)
pen and brown ink, brown wash
6 x 10 in. (15.1 x 26.3 cm.)

\$7,000-10,000

£4,700-6,600
€6,400-9,100

PROVENANCE:

Anonymous sale; Savoy Galleries, New York, 6 December 1958, lot 151.
Anonymous sale; Christie's, New York, 30 January 1998, lot 110.

LITERATURE:

F. Petrucci, *Pier Francesco Mola (1612-1666) Materia e colore nella pittura del '600*, Rome, 2012, p. 336, under no. B75.



18



19

MARCO RICCI
(BELLUNO 1676-1729 VENICE)

A wooded landscape with woodmen and shepherds near a waterfall

tempera on kidskin, laid down on canvas
12 $\frac{5}{8}$ x 18 $\frac{3}{8}$ in. (32.1 x 46.5 cm.)

\$15,000-20,000

£10,000-13,000
€14,000-18,000

PROVENANCE:

Anonymous sale; Christie's, London, 10 July 1973, lot 194, where acquired by the present owner.



20
MARCO RICCI
(BELLUNO 1676-1729 VENICE)

An extensive river landscape with a drover and a traveller in the foreground

tempera on kidskin, laid down on a wooden panel
11 $\frac{7}{8}$ x 17 $\frac{3}{4}$ in. (30.3 x 44.9 cm.)

\$12,000-18,000

£8,000-12,000
€11,000-16,000

21

MAURO GANDOLFI (BOLOGNA 1764-1834)

Judith with the head of Holofernes, after Cristofano Allori

inscribed 'Cris: Allori pin.' and signed 'M. Gandolfi fecit'

black chalk, pen and grey ink, watercolor on vellum

16½ x 12¾ in. (42 x 32 cm.)

\$50,000-80,000

£34,000-53,000

€46,000-73,000

PROVENANCE:

M.P., Berlin; Max Perl, Berlin, 3 December 1936, lot 714.
with Colnaghi, New York, May 1989 (no. 40, also ill. as frontispiece).

LITERATURE:

P. Bagni, *I Gandolfi: affreschi, dipinti, bozzetti, disegni*, Bologna, 1992, p. 498, no. 469.

F. Gozzi, *Ubaldo, Gaetano e Mauro Gandolfi, le incisioni*, exh. cat., San Matteo della Decima, 2002, under no. 35.

This watercolor on vellum is after Cristofano Allori's (1577-1621) masterpiece *Judith with the head of Holofernes*. Allori's prime version of the painting was executed circa 1610-12 (Fig. 1). After the painter's death in 1621 it entered the collection of the Medici family and in 1626 Grand Duke Ferdinand II gave the painting to Cardinal Carlo de Medici in whose collection it remained until his death in 1666 when it entered the collection of the Pitti Palace where it is today. As one of the greatest paintings by a 17th century Florentine artist, it was widely copied, and Allori himself made four other versions of the composition, such as the demand for it (M. Chappell, *Cristofano Allori*, exh. cat., Florence, 1984, no. 25). Gandolfi would have had an opportunity to see the prime version firsthand when he lived in Paris as the painting was exhibited there from 1799 until 1815 when it was

part of the Musée Napoléon at the Louvre.

In addition to this striking drawing on vellum, Mauro also created two prints after Allori's masterpiece. The first one was published in Paris in 1803 as part of Robillard Péronville's 4 volume *Musée français ou collection complète des tableaux, statues et bas-reliefs qui composent la collection nationale*. This publication catalogued the art and antiquities acquired by Napoleon for the French state as a result of his military victories in North Africa and Europe. Allori's painting entered the French national collection as a spoil of war and it seems that this is the version upon which Mauro based his two prints and the present drawing as he spent four years in the French capital (1801-05) and was an ardent supporter of the revolution and Napoleon. In addition, the Pitti Palace/Musée Napoléon painting is the only version where the scarf

wrapped around Judith's waist is a solid color, and not striped as it is in all four other paintings. Mauro's drawing as well includes an unpatterned scarf around the waist.

After his return from Paris, Gandolfi made another engraving of Allori's painting which was now back on the Italian peninsula, returned like many of the art acquisitions that had been made as a result of Napoleon's military conquests. This print was for an 1817 publication by Luigi Bardi of Florence (Fig. 2). The present drawing and both the 1803 and 1817 prints are in the same direction as the painting. The dimensions of the 1803 print are nearly identical with that of the present lot (41 x 33.2 cm.), while the 1817 print is larger (50.5 x 37.2 cm.). Interestingly, Gozzi considers the present drawing preparatory for the 1817 impression (Gozzi, *op. cit.*, under no. 35).

It seems more likely however, that this drawing was not preparatory for either print, but was created along with other works on vellum around the same time as Gandolfi's 1819 exhibition at the Accademia di Brera entitled *Sogno Lieto*. See, for example, *Sogno Lieto and Commiato*, both executed on vellum (Bagni, *op. cit.*, p. 499, no. 470; p. 505, no. 476). In addition, vellum would not have been conducive to the transfer process, and the delicate coloring which characterizes this group would have been superfluous if these works were for engravings. Of these works on vellum, only *Sogno Lieto* is recorded as having been exhibited at the Brera, while the 1817 Bardi engraving of *Judith with the head of Holofernes* was included in the exhibition, not the present watercolor.

Like Allori who responded to the success of his original painting by making several versions of it, Gandolfi seems to have created multiple versions of this composition in two different media across two decades in response to the enduring popularity of Allori's masterpiece.



Fig. 1 Cristofano Allori, *Judith with the Head of Holofernes* / Palazzo Pitti, Florence, Italy / The Bridgeman Art Library.



Fig. 2 Engraving after Allori, *Judith holding the head of Holofernes*, 1819, 1842,0806.235, AN268244 © The Trustees of the British Museum.



G. B. Tiepolo pinx.

M. Gandolfe fecit.



22

22
GIOVANNI BATTISTA TIEPOLO
(VENICE 1696-1770 MADRID)

Head of a woman, possibly after the Antique

red and white chalk on buff paper
 8¾ x 7¾ in. (21 x 18.8 cm.)

\$10,000-15,000

£6,700-10,000
 €9,200-14,000

PROVENANCE:

Armand-Louis-François de Mestral de Saint Saphorin; thence by descent;
 Christie's, London, 21 February 1978, lot 46.



23

23
GIOVANNI DOMENICO TIEPOLO
(VENICE 1727-1804)

A turbaned man holding an eagle, with subsidiary studies of his head and leg

brush and brown wash
 11¾ x 8 in. (29.4 x 20.8 cm.)

\$7,000-10,000

£4,700-6,600
 €6,400-9,100

PROVENANCE:

with J. Böhlér, Munich.
 Anonymous sale; Christie's, New York, 30 January 1998, lot 139.

A drawing of similar subject and technique is in the Robert Lehman collection at the Metropolitan Museum of Art (J. Byam Shaw and G. Knox, *The Robert Lehman collection: Italian Eighteenth-Century Drawings*, New York, 1987, I, no. 161). Domenico's father also made wash drawings of exotic men wearing turbans, for example see *Head of a moustachioed man in a turban* (sold, Sotheby's, New York, 23 January 2008, lot 82).



24

24
GIOVANNI DOMENICO TIEPOLO
(VENICE 1727-1804)

Hercules and Antaeus with a lion

signed 'Dom.° Tiepolo f./ Dom.'

black chalk, pen and grey ink, grey and brown wash, watermark animal in a crest

7½ x 5¾ in. (18.1 x 13.6 cm.)

\$10,000-15,000

£6,700-10,000
 €9,200-14,000

Domenico explored the subject of *Hercules and Antaeus* repeatedly towards the end of his career, adapting and varying it in a long series of studies. An album from the Bordes collection containing 38 studies of *Hercules and Antaeus* was bought by P. and D. Colnaghi in 1936 from Paul Prouté, before being dismembered and sold between 1936-41 (see J. Byam Shaw, *The Drawings of Domenico Tiepolo*, London, 1962, p. 38). One of these sheets is now in the Robert Lehman collection at the Metropolitan Museum of Art, New York (J. Byam Shaw and G. Knox, *The Robert Lehman Collection: Italian Eighteenth-Century Drawings*, New York, 1987, I, no. 134).



25

25
GIOVANNI DOMENICO TIEPOLO
(VENICE 1727-1804)

God the Father supported by angels

signed 'Dom Tiepolo f' and with number '62'

black chalk, pen and brown ink, brown wash

9½ x 6¾ in. (24.1 x 17.1 cm.)

\$8,000-12,000

£5,400-8,000
 €7,300-11,000

James Byam Shaw recognized a black chalk study of *Hercules and Antaeus* under a pen and wash drawing of a bullock, also in the Robert Lehman collection, which can be directly connected with the same bullock in a fresco in the Villa Tiepolo at Zianigo (Inv. 1975.1.520; J. Byam Shaw and G. Knox, *op. cit.*, no. 148). He also pointed out that several of the drawings from the series have a ledge or dado as here, which also can be found on the preliminary drawings for the animal subjects for the Villa Tiepolo. Based on these similarities and connections, Byam Shaw suggested that the subject of *Hercules and Antaeus* was at least conceived as a suitable decoration for the Villa Tiepolo, and that the drawings from the series were executed in the same period, relatively late in the artist's career.



26

GIOVANNI DOMENICO TIEPOLO (VENICE 1727-1804)

Christ appears to His Disciples

signed 'Dom° Tiepolo f.'

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

framing lines, watermark device

19% x 15% in. (49.2 x 39.1 cm.)

\$100,000-150,000

£67,000-100,000

€92,000-140,000

PROVENANCE:

Succession de Mr X; Hôtel Drouot, Paris, 14 December 1938, lot 4 (FF36,000 with eight other drawings, lots 5-13).

Michel-Lévy.

Estate of Mme A.L.D., France.

Anonymous sale; Hôtel Drouot, Paris, 21 November 2001, lot 64.

with Jean-Luc Baroni, London.

Acquired from the above by the present owner.

EXHIBITED:

New York, The Frick Collection, *Domenico Tiepolo (1727-1804): A New Testament*, 2006, no. 207 (cat. by A.E. Gealt and G. Knox).

LITERATURE:

C. Conrad, *Die grossformatigen religiösen Zeichnungen Giovanni Domenico Tiepolos*, unpublished Ph.D diss., Ruprecht-Karls-Universität, Heidelberg, 1996, no. 190.

Christ appearing to His Disciples is one of over three hundred sheets by Domenico depicting scenes from the New Testament. They are thought to have been made in the late 1780s when the artist largely abandoned painting. The New Testament series is one of three graphic narrative cycles by the artist. The other two are stories based on the theater character, Punchinello and *Scenes from everyday life*, which show leisure activities of the contemporary aristocratic class. It was in the realm of works on paper - in his drawings as well as his prints - that Tiepolo achieved his greatest successes, and tackled complex literary and visual ideas. The three narrative cycles were conceived as independent works of art, and were not preparatory for works in other media.

In the course of the hundreds of drawings Domenico made after New Testament subjects, there are many well-known episodes, but also more obscure scenes, as well as some ambiguous compositions that can be read different ways. The present drawing is such a case. Tiepolo has taken the moment of Christ's Resurrection from the Book of Matthew, and elaborated on it visually. In Matthew's Gospel, Christ appears to the apostles:

Then the eleven disciples went away into Galilee, into a mountain where Jesus had appointed them. And when they saw him, they worshipped him: but some doubted (Matthew 28:16-17)

Domenico's drawing includes many more figures, such as holy women and Jewish patriarchs and their families. The 2006 exhibition catalogue notes that Corinthians 15:6 describes Christ's Resurrection in the presence of five hundred people as a possible additional source for the composition (*op. cit.*, p. 500). Whether his intention in adding figures was purely aesthetic, or a more explicit theological point, putting the Resurrection of Christ in the context of a broader Biblical history, is unknown, but the image is starkly powerful and energetic. Christ is at the center of the drawing, bathed in light, achieved by using the reserve of the paper to contrast with the brown wash of the surrounding figures.

Tiepolo tackled this subject again in another drawing, now lost (*ibid.*, pp. 502-03, no. 208) where Jesus appears coming up a hillside. While he is surrounded by figures, there are fewer in that version of the scene.

GIOVANNI DOMENICO TIEPOLO (VENICE 1727-1804)

Mountain goats and a young traveller resting

signed 'Do: Tiepolo', lower left, and numbered '8' in the border above
black chalk, pen and brown ink, brown wash, watermark bow and arrow
surmounted by VW
14 $\frac{1}{2}$ x 20 $\frac{1}{2}$ in. (38 x 51 cm.)

\$20,000-30,000

£14,000-20,000
€19,000-27,000

PROVENANCE:

Private collection, England.
Anonymous sale; Sotheby's, London, 11 November 1965, lot 27.
with Charles and Regina Slatkin, New York.
with H. Shickman Gallery, New York (inv. D2079).

LITERATURE:

A. Gealt et al., *Giandomenico Tiepolo: scene di vita quotidiana a Venezia e nella terraferma*, Venice, 2005, p. 81, no. 1.

Domenico included animals in many of his drawings - from mountain goats to monkeys to owls to dogs, lions, elephants, ostriches and even crocodiles. Very few of these, however, were drawn from life. Rather, he appropriated many of these animals from prints by Stefano della Bella (1610-1664), and, as in the present lot, by Johann Elias Ridinger (1698-1767). Tiepolo most likely became aware of Ridinger, who was based in Augsburg, when he was working in Würzburg with his father on the frescoes for the Residenz between 1750-53. Animals related to Ridinger's prints appear in the frescoes at Würzburg and Domenico's later frescoes for Villa Zianigo near Padua, completed at the end of the 18th Century, demonstrating that he returned to this library of images throughout his career (see J. Byam Shaw, 'The remaining frescoes in the Villa Tiepolo at Zianigo', *The Burlington Magazine*, Cl, no. 680, November 1959, pp. 391-95 for the relationship between Ridinger's animal prints and Tiepolo's frescoes at Zianigo).

Two of the mountain goats in this composition derive from an etching by Ridinger that was part of his series *Betrachtung der wilden Thiere* first published in 1736 (Thienemann 234). As was often his practice, Tiepolo did not merely copy



(fig. 1) Johann Elias Ridinger, *Betrachtung der wilden Thiere*, © Ridinger Gallery Niemeyer.

Ridinger's print, but rearranged and reinterpreted the composition to create something entirely new. Whereas Ridinger's print presents two of the animals alone in a sprawling mountainous landscape, Tiepolo has created a genre scene where the animals still dominate the landscape, but it now includes a shepherd leaning against a rock and resting in the lower left quadrant of the composition. The mountain goat standing on the rocky ledge on the left side of the drawing has the same general stance as the one in Ridinger's print. The goat behind it in the engraving is now in Tiepolo's drawing below the ledge walking down a path.

Domenico returned to Ridinger's print in other works including a drawing now in the Morgan Library, New York which reframes the present composition, focusing on just the goat on the rocky ledge and the other seen from behind walking down a path (F. Stampfle and C.D. Denison, *Drawings from the Collection of Lore*



(fig. 2) Giovanni Battista Tiepolo, *The Death of Hyacinthus* / Thyssen-Bornemisza Collection, Madrid, Spain / The Bridgeman Art Library.

and Rudolf Heinemann, exh. cat., New York, Pierpont Morgan Library, 1973, no. 118). Another drawing from the collection of Paul Wallraf expands the composition to include a third animal and two riders on rearing horses in the lower left foreground (see A. Morassi, *Venezianische Handzeichnungen des Achtzehnten Jahrhunderts*, Venice, 1959, pp. 71-2, no. 111).

Domenico appropriated elements from his father's paintings, frescoes and drawings in his work throughout his career. The single figure of a resting traveller in the present lot is an adaptation of a figure in one of Giambattista's most celebrated paintings, *The Death of Hyacinth*, now in the Thyssen-Bornemisza Collection, Madrid. Giambattista's dying Spartan prince is transformed into a languid traveller by Domenico. The son has also reversed the pose from his father's painting and dressed the traveller in the humble clothing of a peasant, complete with an upturned hat by his side.

The Death of Hyacinth dates from the early 1750s, the same period that Giambattista and Domenico were in Würzburg, and around the same time it is believed they were introduced to the works of Ridinger in Augsburg. However, it is difficult to date the present sheet as Domenico returned throughout his career to a repertoire of images, refashioning their identities and settings as he saw fit. The various animals from Ridinger's prints which first appear in some of Giambattista's frescoes at Würzburg in the 1750s reappear in Domenico's frescoes from the late 1750s through to the 1790s at Zianigo. The figure of Hyacinth, as adapted for the present drawing, also appears in one of Domenico's frescoes of Punchinello, and two other figures in *The Death of Hyacinth* are in Domenico's series of drawings of the life of Punchinello, *Divertimenti per li ragazzi* also done late in his career (K. Christiansen, ed. *Giambattista Tiepolo, 1696-1770*, exh. cat., New York, 1996, pp. 176-77, under no. 23).

3

3.11.4





28

**GIACOMO GUARDI
(VENICE 1764-1825)**

The island of San Lazzaro degli Armeni, Venice; and The port of Venice with the Sant'Andrea fort on the left

signed and inscribed 'Veduta di S. Lazzaro de[gli] Armeni/ all' Ospedaletto in SS. Gio[vanni] e Paolo N° 5245 dimandar/ Giacomo de Guardi' (verso); 'Veduta del Porto di Venezia con il Castello di S./ Andrea del Lido/ All' Ospedaletto in SS. Gio[vanni] e Paolo N° 5245 dimandar/ Giacomo de Guardi' (verso) watercolor and bodycolor, fragmentary watermark (i)

\$7,000-10,000

a pair (2)

£4,700-6,600

€6,400-9,10





29

**GIACOMO GUARDI
(VENICE 1764-1825)**

*The island of Lazzaretto Vecchio, Venice; and The Island of
Saint Clement, Venice*

signed and inscribed 'Veduta del Lazzaretto Vecchio/ all' Ospedaletto in SS. Gio[vanni] e Paolo N° 5245 dimandar/ Giacomo de Guardi' (verso); 'Veduta dell' Isola dit S. Clemente/ all' Ospedaletto in SS. Gio[vanni] e Paolo N° 5245/ dimandar/ Giacomo de Guardi' (verso)
watercolor and bodycolor, fragmentary watermark C & I [Honig]
4½ x 7½ in. (11.3 x 18 cm.)

a pair (2)

\$7,000-10,000

£4,700-6,600
€6,400-9,100





30

**NETHERLANDISH SCHOOL,
EARLY 16TH CENTURY**

*The Madonna and Child in a landscape, with Saint Joseph in
the carpenter's shop*

with inscription 'A/ 1150' (verso)

pen and brown ink

10½ x 7½ in. (26.6 x 19.1 cm.)

\$20,000-30,000

£14,000-20,000

€19,000-27,000

PROVENANCE:

R. Cosway (L. 628).

Robert von Hirsch; Sotheby's, London, 20 June 1978, lot 12 (as Brussels School, circa 1525).

EXHIBITED:

Frankfurt, Städelsches Kunstinstitut, *Handzeichnungen alter Meister aus Deutschem Privatbesitz*, 1924, no. 18 (as Brussels School (?), circa 1525).

When exhibited in 1924, this drawing was catalogued as 'Brussels School (?), circa 1525' and was compared stylistically to early works by Barend van Orley (1488-1541). While the attribution was maintained in the 1978 catalogue for the Von Hirsch sale, there appears to be no direct connection with artists of that period from Brussels. Artists such as Lucas van Leyden (1494-1433) and Jan Gossaert, called Mabuse (1478-1532), seem to have had a greater influence on the maker of this drawing. Works by these artists were widely known through their prints, which were circulated throughout Europe. The pose of the Mother and Child and the angular folds of drapery are particularly reminiscent of Mabuse's *The Madonna and Child*, an engraving datable to circa 1520/22 (see H. Pauwels *et al.*, *Jan Gossaert genaamd Mabuse*, exh. cat., Rotterdam, Museum Boijmans Van Beuningen and Brugge, Groeningemuseum, 1965, no. 71).



31

31
CIRCLE OF WOLF HUBER
(FELDKIRCH CIRCA 1485-1553 PASSAU)

A cavalier approaching a bridge in a forest, a castle on a hilltop beyond

pen and brown ink, brown wash
 7 7/8 x 6 1/4 in. (20.1 x 16 cm.)

\$1,500-2,000

£1,000-1,300
 €1,400-1,800

After a lost drawing by Huber known through a few copies (F. Winzinger, *Wolf Huber das Gesamtwerk*, Munich, 1979, I, pp. 141-2, nos. 175a-c).



32

32
ABRAHAM BLOEMAERT
(GORINCHEM 1564/66-1651 UTRECHT)

A seated, draped figure

red and white chalk, pen and brown ink, brown ink framing lines on buff paper
 8 x 7 7/8 in. (20 x 17.9 cm.)

\$10,000-15,000

£6,700-10,000
 €9,200-14,000

PROVENANCE:
 with Thomas Le Claire, Hamburg, 1987.

LITERATURE:
 J. Bolten, *Abraham Bloemaert, c. 1565-1651: The drawings*, Amsterdam, 2007, I, P. 349; II, fig. 1088.

Bolten dates this drawing to about 1595-1600.

MAARTEN VAN HEEMSKERCK (HEEMSKERCK 1498-1574 HAARLEM)

Tobit burying the dead, visiting prisoners and feeding the poor

signed and dated 'Heemskerck / inventor / 1566'
traces of black chalk, pen and brown ink, partly incised
7% x 9% in. (19.5 x 24.8 cm.)

\$150,000-200,000

£100,000-130,000

€140,000-180,000

PROVENANCE:

J. McGouan (L. 1496).
A. Schmid, Vienna (see L. 2330b).
Anonymous sale; Christie's, Amsterdam, 25 November 1992, lot 506.
with Bob Haboltd, Paris, where acquired by the present owner, 2002.

LITERATURE:

The new Hollstein: Maarten van Heemskerck, G. Luijten, ed., Roosendaal, 1994, II, p. 23, under no. 317.

ENGRAVED:

in reverse by Herman Jansz. Muller, fifth plate in the series of eight Beatitudes (Holl. XIV, 13 and Holl. VIII, 406)

A study for one of a series of eight engravings illustrating the states of blessedness from the Gospel of Matthew (5:1-12), demonstrated with specific Biblical passages. Christ first elucidated the blessings in the Sermon on the Mount, as recorded in Matthew.

The present composition shows the 'Blessed who are Merciful' from Matthew 5:7 - 'Blessed are the merciful, for they will be shown mercy.' The three scenes depicted in the simultaneous narrative are from the Book of Tobit, demonstrating his acts of mercy:

'If they were hungry, I shared my food with them; if they needed clothes, I gave them some of my own. Whenever I saw that the dead body of one of my people had been thrown outside the city wall, I gave it a decent burial' (Tobit 1:17-21)

The compositions for the Beatitudes follow the same format - a general condition of blessedness described through a simultaneous narrative of Biblical stories. These complex iconographic programs were a collaboration between publisher, scholar and artist. The series was published by Carel Collaert in circa 1566, and the engravings included Latin verses inscribed in the lower register by Hadrianus Junius (1511-1575), also known as Adriaen de Jonghe, a Dutch classical scholar. Heemskerck himself was an erudite, devout and versatile artist, a painter and draughtsman who made many drawings for prints, such as the present lot. He traveled to Rome in 1532 and encountered the work of contemporaries such as Raphael and Michelangelo as well as works from Antiquity. Upon his return to the Netherlands he settled in Haarlem, joining the artist's guild of Saint Luke's, as well as holding lay positions in the church and political appointments.

All eight engravings were produced, but only four other drawings for the series are known: *Job receiving the News of his ill Fortune* at the Städelches Kunstinstitut, Frankfurt, *The Magdalen washing Christ's Feet* in the Witt Collection, now part of the Courtauld, London, *The Presentation in the Temple* in the P. & N. de Boer Foundation, Amsterdam and *David and Abigail*, sold at Sotheby's, London, 27 June 1974, lot 165.



Maarten van Heemskerck, *Blessed are the Merciful: Tobit Burying the Dead, Clothing the Naked and Feeding the Hungry*.





34

LIEVEN CRUYL (GHENT 1640-1720)

View of the construction of the Pont-Royal, Paris, in 1687

signed and inscribed 'LIVINVS CRUYL PBR, ET PATRICIVS - GANDENSIS fecit Parisijs eodem Anno.' and further inscribed 'PROSPECTVS ERECTIONIS ARCVVM IN PONTE IVPARÆ, ET FVLCRORVM LIGNEORVM MOLEM LAPIDEAM SVSTINENTIVM LVTEIÆ PARISIORVM ANNO M.DC. LXXXVII: AC PARTIS PRÆCIPVÆ EIVSDEM VRBIS. VËÜE DE L'ELEVATION DES ARCQUADES DU PONT DU LOUVRE ET DE LA CHARPENTERIE DES CEINTRES POUR SOSTENIR LEURS VOUTES A PARIS L'AN DE GRACE M.DC.LXXXVII, AVEC LA PLUS GRANDE PARTIE DE LA VILLE IC'

black chalk, pen and brown ink, brown and blue wash, watermark B COLOMBIER in cartouche
24 $\frac{1}{8}$ x 33 $\frac{3}{4}$ in. (61.3 x 85.7 cm.)

\$60,000-80,000

£40,000-53,000
€55,000-73,000

PROVENANCE:

Monsieur Lacour, Saint-Fargeau, and by descent to his son-in-law, Adolphe Wattinne, Paris, in 1919.
Anonymous sale; Christie's, London, 7 July 2009, lot 32.
Acquired from the above by the present owner.

LITERATURE:

E. Mareuse, 'Trois vues de Paris de Lieven Cruyl', *Bulletin de la Société de l'Histoire de Paris et de l'Île de France*, 1919, pp. 68-9, ill.
F. Lugt, *Bibliothèque nationale. Cabinet des Estampes. Inventaire général des dessins des écoles du Nord*, Paris, 1936, p. 77, under no. 278.
F. Lugt, *Musée du Louvre. Inventaire général des dessins des écoles du Nord. Ecole flamande*, I, Paris, 1949, p. 46, under no. 549.
B. Jatta, *Lieven Cruyl e la sua opera grafica*, Turnhout, 1992, no. 109D, pp. 145-6, 311, fig. 137.

This drawing is one of a series of at least eight views of the Pont-Royal executed during its construction (1685-1689): two of similar size, previously also in the Wattinne collection in Paris (Mareuse, *op. cit.*, pp. 64-71; one of them Sotheby's, London, 4 July 2012, lot 34), two in the Louvre (Lugt, *op. cit.*, 1949, nos. 549-50), two at the Bibliothèque nationale (Lugt, *op. cit.*, 1936, nos. 277-78), and one recently on the art market (Artcurial, Paris, 27 March 2015, lot 91). These last five are of smaller dimensions (generally 47 x 63 cm.). A drawing of smaller dimensions (19 x 30 cm.), signed and dated 1686, and also showing the construction of the Pont-Royal was recently with Stephen Ongpin (cat. 2015, no. 9). It is not known for what purpose Cruyl made this series of drawings. A print was made after one of the drawings in the Louvre, showing the finished bridge from a viewpoint similar to that used in the present work (Jatta, *op. cit.*, p. 315, fig. 141).

In 1684 the wooden bridge that linked the Louvre to the Rue du Bac was carried away by ice. It was replaced by a new one designed by the architect Jules Hardouin-Mansart (1646-1708) with construction overseen by François Romain (1648-1735), a Dominican monk from Holland. He introduced new construction techniques visible in the present drawing, most importantly the preparation of the foundations by dredging, and the use of caissons of great timber boxes in which the masonry was built and sunk down on top of the piles. The bridge comprises five arches and is 110 meters wide. The present view shows a stage in the construction at which the two arches at the sides are already complete and work has moved to the three central arches. A temporary bridge has been built and large cranes activated by wheels are used to transport the pieces of *pauzzolone* cement.

This drawing also provides a fascinating, rare and early panorama of Paris. On the left is the Louvre, with the Pavillon de Flore and the Galerie de bord de l'eau, at the end of which is the Vieux Louvre. One of the many interesting

features of the drawing is that it shows buildings since destroyed that filled the space between the Tuileries and the Louvre with the Church of S. Thomas du Louvre in the middle. Further away, one can make out S. Eustache and the Hôtel de Ville. In the distance are depicted, with great precision, the Pont-Neuf, the Chapel of the Samaritaine (now destroyed), the Pont-au-Change, and the Pont-Nôtre-Dame surmounted by houses, the Pont-Saint-Michel, Nôtre-Dame, la Sainte-Chapelle. On the left bank one can see the Couvent des Théatins, the Hôtel de Bouillon (now part of the Ecole des Beaux-Arts), the Collège des Quatre-Nations (now Institut), the large abbey of Saint-Germain-des-Prés, Saint-Sulpice and the dome of the Palais du Luxembourg. In the background are le Val-de-Grâce and the hills dominating the Seine and the Marne.

35
CIRCLE OF REMBRANDT
HARMENSZ. VAN RIJN
(LEIDEN 1606-1669
AMSTERDAM)

An Old Testament Scene

brush and brown ink, grey wash, watermark
 encircled device
 8 x 10 $\frac{7}{8}$ in. (20.4 x 27.8 cm.)

\$6,000-8,000

£4,000-5,300
 €5,500-7,300

PROVENANCE:

Alleyne Fitzherbert, later 1st Baron Saint-Helens (L. 2372); by descent to Sir William Fitzherbert, 4th Bart., Tissington Hall, Ashbourne, Derbyshire. Cecil D. Kaufmann (1904-1976), Washington, D.C. Anonymous sale; Sotheby's Parke-Bernet, 3 June 1980, lot 66 (as by Rembrandt). Acquired from the above by the present owner.

EXHIBITED:

New York, Wildenstein, February-March 1973 (as by Rembrandt).

LITERATURE:

O. Benesch, *The Drawings of Rembrandt*, London, 1957, V, p. 258, no. 875, fig. 1086 (as by Rembrandt). H.-M. Rotermund, *Rembrandts Handzeichnungen und Radierungen zur Bibel*, Stuttgart, 1963, pp. 90, 312, no. 73, fig. 73 (as by Rembrandt). O. Benesch, *The Drawings of Rembrandt*, 2nd ed., London, 1973, V, p. 246, no. 875, fig. 1151 (as by Rembrandt and dated to about 1651).

This drawing, previously accepted as Rembrandt by Benesch, is now thought to be by an unidentified artist in Rembrandt's circle. See Benesch 647, 873, 877, and 878 for works possibly by this hand.

We thank Peter Schatborn for his help in cataloguing this drawing.



35

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

36
WILLEM VAN DE VELDE II
(LEIDEN 1633-1707 LONDON)

Three fishing boats at sea

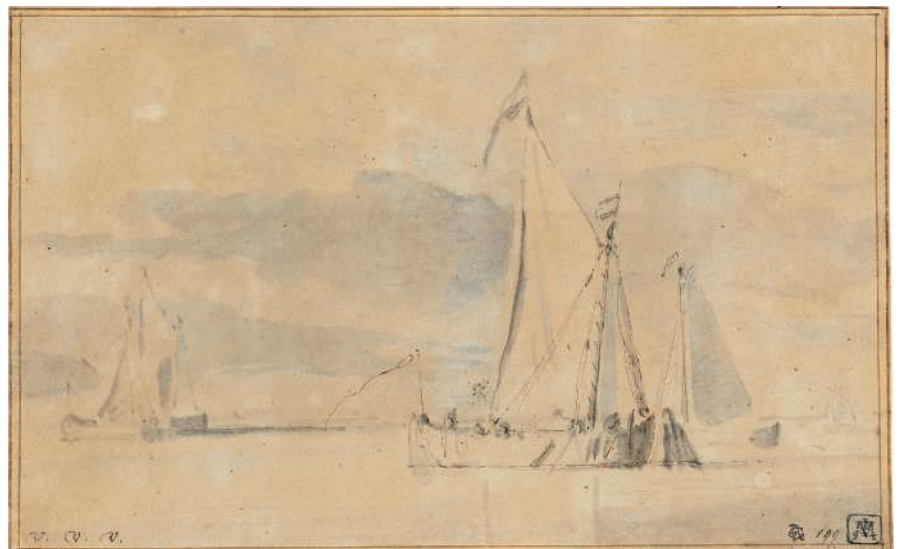
signed with initials 'W.V.V.'
 pen and brown ink, blue-grey wash, double brown ink framing lines
 4 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (12.4 x 20.1 cm.)

\$6,000-8,000

£4,000-5,300
 €5,500-7,300

PROVENANCE:

François Alziari, baron de Malaussena (L. 1887), with corresponding numbering '199'. E. Rodrigues (L. 897). with Schaeffer Galleries, New York.



36



37

PROPERTY OF A NEW YORK ESTATE

37

**PIETER MOLIJN
(LONDON 1595-1661 HAARLEM)**

A cottage by a riverbank

signed and dated 'Molyn/1655'
black chalk, grey wash, watermark PBD
5½ x 7¾ in. (14.3 x 18.7 cm.)

\$3,000-4,000

£2,000-2,700
€2,800-3,600

PROVENANCE:

Anonymous sale; Sotheby's, London, 13 December 1973, lot 161.
Anonymous sale; Sotheby's, London, 27 June 1974, lot 128.

LITERATURE:

E. J. Allen, *The life and art of Pieter Molyn*, Ph.D. diss., University of Maryland, 1987, pp. 196-97, fig. 273.
H.-U. Beck, *Pieter Molyn 1595-1661: Katalog der handzeichnungen*, Doornspijk, 1998, p. 1442, no. 279.



38 (i)



(ii)



39

PROPERTY FROM
A DISTINGUISHED NEW YORK COLLECTION

38
JAN JOSEFZ. VAN GOYEN
(LEIDEN 1596-1656 THE
HAGUE)

A farmhouse; and A cottage

numbered '73' (i) and '4' (ii)
black chalk, grey wash
3¾ x 6½ in. (9.6 x 15.7 cm.)

a pair (2)

\$3,000-5,000

£2,000-3,300
€2,800-4,600

PROVENANCE:

François Alziari, baron de Malaussena (L.1887).
E. Rodrigues (L. 897).
with Schaeffer Galleries, New York.

PROPERTY FROM
A DISTINGUISHED NEW YORK COLLECTION

39
BARNARDUS KLOTZ
(FL. CIRCA 1672)

*Figures conversing among the ruins of
a Gothic church*

signed, dated and inscribed 'Barnardijs Klotz:
invente et fe: den i Janwaris Anno 1675'
traces of black chalk, pen and brown ink, grey
wash
6¼ x 8½ in. (16.1 x 20.8 cm.)

\$3,000-4,000

£2,000-2,700
€2,800-3,600

A rare work by the brother of fellow artist,
Valentin Klotz (circa 1650-after 1718).

PROPERTY FROM
A DISTINGUISHED NEW YORK COLLECTION

40
ATTRIBUTED TO ABRAHAM
RADEMAKER
(LISSE 1675-HAARLEM 1735)

*A view of Castle Sevenbergen, after
Claes Jansz. Visscher*

traces of black chalk, pen and brown ink, grey
wash, brown ink framing lines
4½ x 11½ in. (11.4 x 28.4 cm.)

\$1,000-2,000

£670-1,300
€920-1,800

This composition is after a drawing by
Claes Jansz. Visscher (1586-1652) of Castle
Sevenbergen, located between Alkmaar and
Haarlem, in the province of Noord-Brabant.



40

PROPERTY FORMERLY IN THE COLLECTION OF DR. ANTON C.R. DREESMANN

41

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

Study of a seated boy leaning on a flagon

with inscription 'Carel Du Jardin'
black and red chalk, watermark crowned shield with bunch of grapes and
monogram CP
7 $\frac{7}{8}$ x 10 in. (19.5 x 25.5 cm.)

\$90,000-120,000

£60,000-80,000
€83,000-110,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 25 November 1991, lot 80a (as by Carel du Jardin), where acquired by Dr. Anton A.C. Dreesman (inv. no. B-133); Christie's, London, 11 April 2002, lot 684 (as by Adriaen van de Velde), where acquired by the present owner.

LITERATURE:

W. Robinson, 'Some studies of nude models by Adriaen van de Velde' in *Donum Amicorum: Essays in honor of Per Bjurström*, Stockholm, 1993, pp. 55-56, fig. 1.

Adriaen van de Velde, the son and brother of artists, was primarily a landscape painter, but also made many drawings as well as prints. He was one of the few artists in the Netherlands in the 17th Century whose graphic oeuvre included a substantial number of figure studies made after live models, only some of which are related to his paintings. William Robinson counted about forty extant figure drawings by Adriaen of which at least sixteen can be related to paintings or prints (exh. cat., *Seventeenth Century Dutch drawings from North American collections*, Washington, D.C., National Gallery of Art, and elsewhere, 1977, p. 85, under no. 80). The present drawing is related to *A pastoral landscape with a dairymaid milking a cow, with a youth, a dog and another cow at the foot of a tree, two shepherds beyond*, also formerly in the collection of Dr. Anton C.R. Dreesmann (Fig. 1; and also sold, Christie's, London, 11 April 2002, lot 549). In the painting, the young man is seated at the lower right of the composition. The painting is dated '1665' and therefore the drawing was probably executed around this same period. This dating is consistent with what we know about van de Velde's development during his short career. After 1660 more figures appear in his paintings, and his figure drawing output is thought to have increased.



Adriaen van de Velde, *A pastoral landscape with a dairymaid milking a cow, with a youth, a dog and another cow at the foot of a tree, two shepherds beyond*. Sold, Christie's, London, 11 April 2002.

Adriaen made a red chalk figure study of a male nude in the same pose (Robinson, op. cit., p. 55, fig. 1). It is a rare example of the artist making two studies of a single figure, both nude and clothed. Robinson compared the present sheet to van de Velde's *Study of a boy playing a flute* (sale, P. Brandt, Amsterdam, 17-18 November 1959, lot 101). In addition, the model appears to be the same one as in Adriaen's drawing *Two studies of a shepherd lying down* in the Rijksprentenkabinet, Amsterdam (Inv. RP-T-1885-A-499; G. Luijten and J.P. Filedt Kok, *The Glory of the Golden Age: Dutch Art of the 17th Century: Drawings and Prints*, exh. cat., Amsterdam, Rijksmuseum, 2000, pp. 90-1, fig. 67). With his long hair over his collar, softly tailored jacket with nipped in waist and short trousers, it appears likely that it is the same model in both drawings. The technique is similar too: a lightly applied black chalk under drawing with red chalk over it, used with a very fine point, to a broader, blended thicker lines. The use of the reserve of the paper to create dramatic contrast and thereby modeling of the figure is also characteristic of van de Velde's graphic style.

Like most of Adriaen's drawings, this sheet is neither signed nor dated, but it does bear an old attribution to his contemporary, Karel Dujardin (1626-1678), whose Italianate paintings were an influence on him.



The Wunsch Collection



PROPERTY FROM THE ESTATE OF ERIC MARTIN WUNSCH (LOTS 42-53)

42

SAMUEL VAN HOOGSTRATEN (DORDRECHT 1627-1678)

A sheet of figure studies, with subsidiary studies of a bag and keys

pen and brown ink, brown wash, light blue wash (possibly added later), brown ink framing lines

5½ x 6¾ in. (14 x 17.4 cm.)

\$7,000-10,000

£4,700-6,600
€6,400-9,100

PROVENANCE:

Tobias Christ; Sotheby's, London, 9 April 1981, lot 29.
Jacobus A. Klaver (his mark, on the mount, not in Lugt); Sotheby's, Amsterdam, 10 May 1994, lot 4.

EXHIBITED:

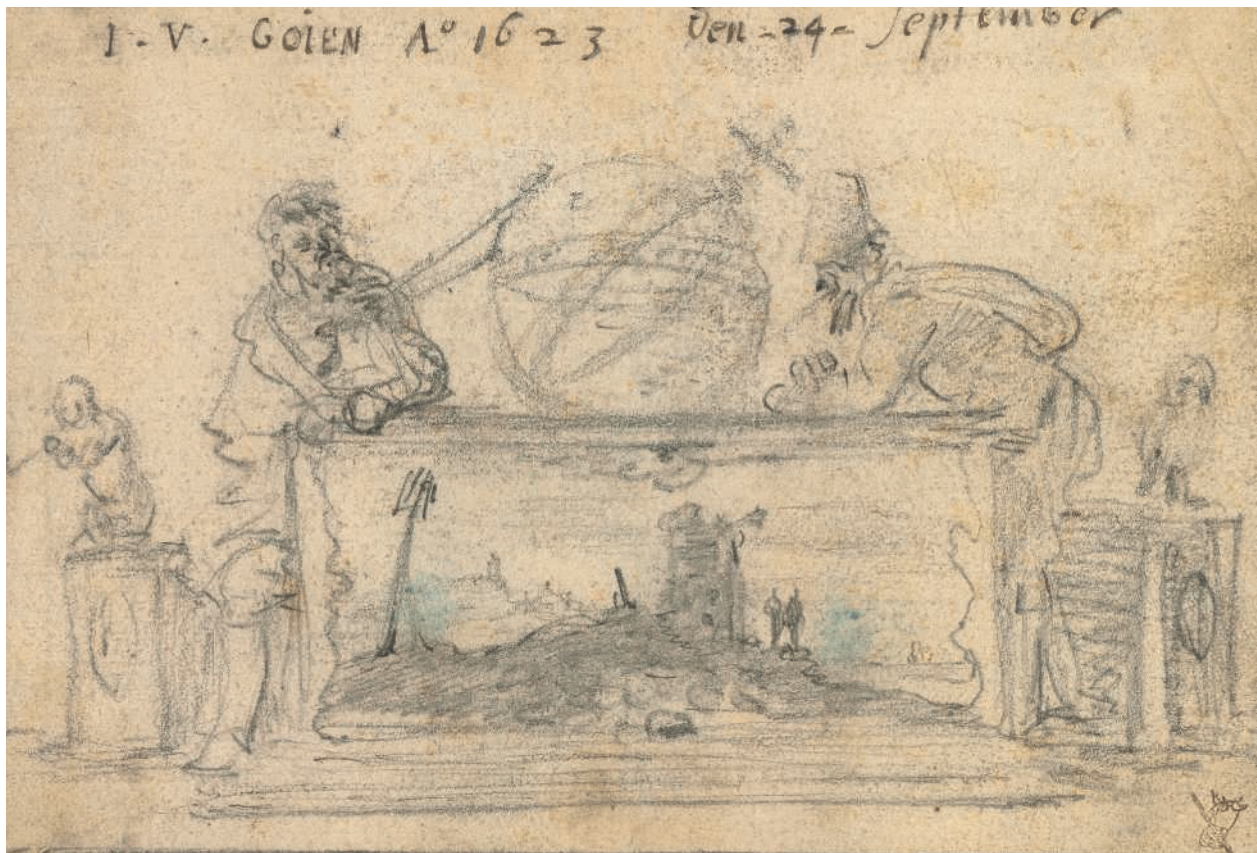
Amsterdam, Rijksmuseum, *Tekeningen van oude Meesters: de verzameling Jacobus A. Klaver*, 1993, no. 46.

LITERATURE:

W. Sumowski, *Drawings of the Rembrandt School*, New York, 1981, V, pp. 2796-97, no. 1263a*.

The belted bag with a key hanging from it appears in another sheet of studies by Hoogstraten (Sumowski, *op. cit.*, pp. 2794-95, no. 1263x). Sumowski dates the sheet to the end of the 1640s. Hoogstraten spent most of the 1640s in Rembrandt's workshop, before returning to his native Dordrecht by January 1648.

The Wunsch Collection



actual size

43

JAN JOSEFSZ. VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)

Design for a title page: Heraclitus and Democritus leaning over a table with a globe flanked by an owl and a monkey

signed, dated and inscribed 'I.V. GOIEN A° 1623 den. 24. September'
(strengthened in brown ink)
black chalk, black chalk framing lines, partial watermark Strasburg lily
4 7/8 x 6 3/4 in. (11.1 x 16.4 cm.)

\$4,000-6,000

£2,700-4,000
€3,700-5,500

PROVENANCE:

Gerard Meijer, Abbenbroek, 1977.
L. Houthakker (L. 3893).
Anonymous sale; Christie's, Amsterdam, 11 November 1996, lot 82.

EXHIBITED:

Amsterdam, Kunsthandel Gebr. Douwes, *Esaias van de Velde/Jan van Goyen*, 1981, no. 14.

LITERATURE:

H.-U. Beck, *Jan van Goyen 1596-1656*, Doornspijk, 1987, III, p. 39, no. 55B, ill.
P. Fuhring, *Design into art, drawings for architecture and ornament, the Lodewijk Houthakker Collection*, London, 1989, II, p. 760, no. 1100, ill.

This sheet is perhaps van Goyen's earliest dated drawing from when he was working in Leiden. The beach scene beneath the table is also included in a painting dated 1623. Heraclitus and Democritus, shown at either side of the table, were two pre-Socratic philosophers who are often depicted together because of their opposite reaction to the absurdity of the human condition: the first, laughing, and the latter sad and teary eyed. The drawing was probably done for a *Liber Amicorum*.

The Wunsch Collection



44 (i)



(ii)

44

JAN JOSEFSZ. VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)

*A road on the outskirts of a town; and
View of a hamlet by a road*

inscribed 'tot Noord wijck' (i)
black chalk, the first with brown ink framing lines,
watermark Strasburg lily
4¾ x 9½ in. (12 x 24.1 cm.) (i); 4¾ x 8¾ in. (11.2 x 22.4
cm.) (ii) (2)

\$6,000-8,000 £4,000-5,300
€5,500-7,300

PROVENANCE:

(i) Anonymous sale; Christie's, Amsterdam, 25
November 1991, lot 26.
(ii) General George Catchmade Morgan; his
daughter, Sophia Pollard.
with Colnaghi, London, 1976.
H.R. Bijl; Sotheby's, Amsterdam, 17 November
1993, lot 11.

EXHIBITED:

(ii) London, Shaunagh Fitzgerald at Baskett and
Day, November 1980, no. 19.

LITERATURE:

(ii) H.-U. Beck, *Jan van Goyen*, Doornspijk, 1987, III
(suppl.), p. 121, no. 844a/55.

The second drawing comes from an album Beck
dates to circa 1627-29 which depicts views near
Leiden, where van Goyen was living at the time.
The album was dispersed around 1978.

45

JAN JOSEFSZ. VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)

*Studies of cows; and A landscape with
a bridge over a canal and a town beyond*

with number '160 (i), and '124' (ii)
black chalk, grey wash, the second with partial
watermark device
3¾ x 6½ in. (9.2 x 15.5 cm.) (i); 3¾ x 6½ in. (9.6 x
15.5 cm.) (ii) (2)

\$6,000-8,000 £4,000-5,300
€5,500-7,300

PROVENANCE:

Johnson Neale, the album bought on the Continent
in the 19th Century.
Mark Hovell F.R.C.S., 105 Harley Street, London.
Anonymous sale; Sotheby's, London, 3 July 1918,
lot 124 (the entire album; £610 to Colnaghi).
Anonymous sale; A.W.M. Mensing, Amsterdam, 27
April 1937, lot 218 (the entire album; 7,200 fl.).
A. Mayer.
Dr. Karl Lilienfeld, New York, 1957, the album
dismembered.
(i)
C.F. de Wild, New York.
Mr. and Mrs. Carel Goldschmidt, New York.
Anonymous sale; Christie's, New York, 12 January
1995, lot 239.
(ii)
W. Suhr, New York.
Anonymous sale; Sotheby's, London, 7 December
1987, lot 87.

LITERATURE:

C. Dodgson, 'A Dutch sketchbook of 1650', *The
Burlington Magazine*, XXXII, June 1918, pp. 234-40
(for the entire album).
H.-U. Beck, *Jan van Goyen*, Amsterdam, 1972, I, p.
306, no. 847/160b, ill. (i), and p. 301, no. 847/124,
ill. (ii).

46

JAN JOSEFSZ. VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)

A farmhouse; and A castle on the shore

numbered '206' (i) and '27' (ii)
black chalk, grey wash
3¾ x 6½ in. (9.6 x 15.6 cm.) (i); 3¾ x 6¼ in. (9.7 x
15.7 cm.) (ii) (2)

\$6,000-8,000 £4,000-5,300
€5,500-7,300

PROVENANCE:

Johnson Neale, the album bought on the Continent
in the 19th Century.
Mark Hovell F.R.C.S., 105 Harley Street, London.
Anonymous sale; Sotheby's, London, 3 July 1918,
lot 124 (the entire album; £610 to Colnaghi).
Anonymous sale; A.W.M. Mensing, Amsterdam, 27
April 1937, lot 218 (the entire album; 7,200 fl.).
A. Mayer.
Dr. Karl Lilienfeld, New York, 1957, the album
dismembered.
C.F. de Wild, New York, 1964.
Mr. and Mrs. Carel Goldschmidt, New York.
Anonymous sale; Christie's, New York, 12 January
1995, lots 247 and 225.

LITERATURE:

H.-U. Beck, *Jan van Goyen*, Amsterdam, 1972, I, p.
314, no. 847/260B (i), and p. 290, 847/27 (ii).

The Wunsch Collection



45 (i)



(ii)



46 (i)



(ii)



47

47
HERMAN SAFTLEVEN
(GORKUM 1609-1685 ROTTERDAM)

A tree in a wood

black chalk, grey-brown wash, black chalk framing lines
6 $\frac{5}{8}$ x 5 $\frac{1}{8}$ in. (16.9 x 12.9 cm.)

\$3,000-4,000

£2,000-2,700
€2,800-3,600

PROVENANCE:

R. Udny (according to an inscription on the mount).
M. Marignane (L. 1872, verso).
Anonymous sale; R.W.P. de Vries, Amsterdam, 21-22 December 1931, lot 259.
A. Welcker (L. 2793c), possibly with his inventory number 'Inv. no 130' (verso).
Anonymous sale; Mak van Waay, Amsterdam, 27 November 1963, lot 412.
Anonymous sale; Christie's, Amsterdam, 25 November 1992, lot 587.



48

48
ANTHONIE WATERLOO
(LILLE 1609-1690 UTRECHT)

A wooded forest by a river bank

black and brown chalk, grey wash on buff paper, brown ink framing lines,
watermark Foolscape
16 $\frac{1}{8}$ x 12 $\frac{1}{2}$ in. (40.8 x 31.9 cm.)

\$6,000-8,000

£4,000-5,300
€5,500-7,300

PROVENANCE:

Lawrence Barnett Phillips.
Anonymous sale; Sotheby's, Amsterdam, 13 November 1991, lot 313.

We thank Peter Schatborn for having confirmed the attribution to Waterloo from a digital photograph.



49

AERT SCHOUMAN (DORDRECHT 1710-1793 THE HAGUE)

A woman spinning, after Gerard ter Borch

inscribed 'GB' (*recto*), signed, dated and inscribed 'A. Schouman. fecit 1779 na G. terburg in Cabinet van docter tak te Lijden, en na zijns./doot.verkocht aen het fontijntje publiek voor/530 guldens. den 5 Sept. 1781.' (*verso*)
pencil, watercolor, heightened with white, gold and brown ink framing lines
8 x 6 $\frac{1}{2}$ in. (20.2 x 16.7 cm)

\$3,000-4,000

£2,000-2,700
€2,800-3,600

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 25 November 1992, lot 647.

LITERATURE:

A.K. Wheelock, Jr., *Gerard ter Borch*, exh. cat., Washington, D.C., National Gallery of Art and elsewhere, 2005, p. 96, under no. 20.

The subject of a woman spinning thread would have been understood as a symbol of domestic virtue in the 17th Century.

Schouman's inscription on the *verso* of this drawing refers to Dr. Jan Tak (1729-1780) of Leiden, a well-known collector whom Schouman visited often. The Gerard ter Borch painting on which this drawing is based on was in Tak's collection and included in his posthumous sale on 5 September 1781 (lot 16). It is now in the Willem van de Voorn Foundation, on loan to the Museum Boymans-van Beuningen, Rotterdam (see Wheelock, *op. cit.*, p. 95). Another watercolor by Schouman after Gabriel Metsu's painting *A woman seated at a dressing table*, was also in the collector of Dr. Tak. It is dated 1776 and has a similar inscription by the artist referencing its owner ('A. Schouman na Metsu 1776 in het Cabinet van de Heer Jan Tak. Medec[ij]ne Docter te Leiden'; Christie's, Amsterdam, 3 November 2004, lot 150).

The Wunsch Collection



50 (part of lot)



50
JAN PORCELLIS
(GHENT 1580-1632 ZOUTERWOUDE)

Studies of fishermen and a fisherwoman toiling on the shore, with fishing vessels in the distance

six signed with initials 'JP'
 pen and brown ink, brown wash, on yellow prepared paper
 from 2¾ to 3½ x 2½ x 3¼ in. (7 to 8.9 x 6.7 to 8.3 cm.) (8)

\$8,000-12,000

£5,400-8,000
 €7,300-11,000

51
CIRCLE OF REMBRANDT
HARMENSZ. VAN RIJN
(LEIDEN 1606-1669 AMSTERDAM)

The satyr and the peasants

with inscription 'G. Eeckhout', and 'N° 9' and '264' (in a modern hand) (verso)
 pen and brown ink, brown wash
 4½ x 5½ in. (11.6 x 13.8 cm.)

\$2,000-3,000

£1,400-2,000
 €1,900-2,700

Similar in subject to Porcellis' series of fifteen drawings and twenty etchings of fishermen on the shore titled *Verscheyden stranden en water gesichten*, published in Haarlem in the 1620s (Hollstein XVII, 1-17).

PROVENANCE:

An unidentified collector's number 'N° 660' (verso).
 Anonymous sale (Prince de S.-B.); R.W.P. de Vries, Amsterdam, 24-25 January 1922, lot 264, pl. XLIII (as Jacob Jordaens).
 Lore and Rudolf Heinemann, New York; Christie's, London, 1 July 1997, lot 210 (as Gerbrand van den Eeckhout) (sold for the benefit of the Pierpont Morgan Library, New York and the National Gallery of Art, Washington, D.C.).
 with Otto Naumann, New York (as Gerbrand van den Eeckhout).

EXHIBITED:

New York, The Pierpont Morgan Library, *Drawings from the Collection of Lore and Rudolf Heinemann*, 1973, no. 3.

LITERATURE:

W. Sumowski, *Drawings of the Rembrandt School*, New York, 1980, III, no. 748x (as van den Eeckhout).



51

This drawing is loosely based on Jacob Jordaens' painting of the same subject now in the Staatliche Gemäldegalerie, Kassel. In the 1922 Amsterdam sale it was indeed attributed to Jordaens. The later attribution to van den Eeckhout was made by Dr. J.C. Ebbinge-Wubben, and supported by Professor Sumowski. The subject is based on Aesop's *Fables*, where the satyr witnesses a peasant blowing hot to warm his hands, and cold to cool his porridge; hence the expression 'blowing hot and cold'. It was interpreted as a parable of constancy, and reemerged as a popular subject for Netherlandish and Dutch artists in the 17th Century. Interestingly, Eeckhout made two paintings, and four drawings of this subject (Sumowski, *op. cit.*, nos. 625-7; 628).

The Wunsch Collection

52

JAN LUYKEN (AMSTERDAM 1649-1712)

King Louis XIV of France in danger on his trip to the Netherlands when his carriage was stuck in the water of the rivers that overflowed their banks near Senlis on 2 May 1670

inscribed on a label attached to the mount 'den Konigh Louis van Vrankrijk in Gevaar in Zijn Optogt na de Franse/Nederlanden door Swelling der Rivieren Anno 1670. 2 Mey.'

traces of black chalk, pen and brown ink, grey wash, brown ink framing lines, partial watermark fleur-de-lys
5½ x 7¾ in. (14.1 x 19.4 cm.)

\$4,000-6,000

£2,700-4,000

€3,700-5,500

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 25 November 1992, lot 572.

ENGRAVED:

Etched by the artist, for S. de Vries, *Omstandigh Vervolgh op Joh. Lodew. Gottfrieds Historische Kronyk: of algemeene historische Gedenk-boeken...* (P. van Eeghen and J.P. van der Kellen, *Het werk van Jan en Casper Luyken*, Amsterdam, 1905, pp. 356-382, no. 322)



52

53

ESAIAS VAN DE VELDE (AMSTERDAM 1587-1630 THE HAGUE)

A banquet before an arbor with elegant company eating and merrymaking, after David Vinckboons

signed and inscribed 'Esias vande Velde heeft dit getekent nae en stukken van Vingboons'

pen and brown ink, watercolor, brown ink framing lines
5½ x 7¾ in. (14.3 x 19.4 cm.)

\$5,000-7,000

£3,400-4,700

€4,600-6,400

PROVENANCE:

A.D. Schinkel.
M.J. Kneppelhout, The Hague.
C. Hofstede de Groot (L. 561); C.G. Boerner, Leipzig, 4 November 1931, lot 257 (400 M. to Cassirer).
Anonymous sale; Christie's, Amsterdam, 11 November 1996, lot 113.

EXHIBITED:

The Hague, Gemeentemuseum, *Verzameling Dr. C. Hofstede de Groot*, no. 119.

LITERATURE:

J.G. van Gelder, *Jan van de Velde 1593-1641, Teekenaar-Schilder*, The Hague, 1933, p. 36, fig. 11.
G. Keyes, *Esaias van de Velde 1587-1630*, Doorspijk, 1984, pp. 227-8, no. D50 (as present whereabouts unknown).



53

The present lot is the only known drawing from Esaias's early years in Amsterdam, before he moved to Haarlem around 1611/12, and finally The Hague. The prototype for this composition is based on a presently unknown painting by David Vinckboons (1576-1633), with whom Esaias may have trained. Vinckboons' images of elegant revelry influenced Esaias and other artists of his generation. These outdoor banquets, called *buitenpartijen*, would often have moralizing overtones.

54

**CLAUDE GELLÉE,
CALLED CLAUDE LORRAIN
(CHAMPAGNE 1600-1682 ROME)**

Saint John the Baptist preaching in a rocky landscape

with inscription 'Claude'
pen and brown ink, brown and grey wash, heightened with white
6 ½ x 8 in. (15.6 x 20.6 cm.)

\$50,000-70,000

£34,000-47,000
€46,000-64,000

PROVENANCE:

P. Sandby (L. 2112).
Anonymous sale; Hôtel Drouot, Paris, 17 December 1983, lot 2.
Acquired from the above by the present owner.

LITERATURE:

M. Roethlisberger, 'New works by Tassi, Claude and Desiderii', *Apollo*, CX, no. 270, August 1984, p. 97, nt. 14.

The present drawing can be dated to around 1645, and is one of Claude's earliest depictions of Saint John the Baptist. The scene is from the Book of Matthew 3:1-2:

'Now in those days John the Baptist came, preaching in the wilderness of Judea, saying, "Repent, for the kingdom of heaven is at hand".'

The shaggy garb Saint John is wearing in the drawing refers to the camel's hair clothes also described in Matthew 3:4.

While the subject of Saint John the Baptist preaching in the wilderness would seem to lend itself to Claude's output of pastoral subjects, it is interesting to note that there are no paintings of him by Claude, only drawings. The earliest sheet is at Chatsworth, and has much larger figures (M. Roethlisberger, *Claude Lorrain: The drawings*, Berkeley and Los Angeles, 1968, I, p. 258, no. 663; II, fig. 663). Four other drawings put a much greater emphasis on the landscape (Roethlisberger, 1968, *op. cit.*, I, pp. 293-295, nos. 772-775; II, figs. 772-775).

The composition of this drawing lies between the two extremes, with John standing under a tree preaching to figures sitting on a rocky promontory, all in the middle ground. It is also the smallest drawing of the subject. It is distinct from his other drawings of John preaching through its emphasis on the vast sky which takes up very nearly half the composition and is dramatically rendered with subtle handling of the grey wash. The other drawings have backgrounds full of dense foliage, hilly landscapes or even classical buildings. Here, the impressive expanse of the background is emphasized over the specific elements of the landscape. The setting was created for narrative clarity and drama, relatively rare in Claude's construction of his compositions where so often a meticulously created landscape is populated by unobtrusive figures.

Marcel Roethlisberger has confirmed the attribution of the drawing to the present owners in 1984 (written correspondence), and more recently in an email (8 December 2015).



55

HENRI DE GISSEY (PARIS 1621-1673)

A courtesan from Les Noces de Pélée et de Thétis

inscribed 'Courtisans de Pelée. Les Ducs de Joyeuse & de/ Candalles. Les Marquis de Villequier & de Gendis, &/ le Sr, Le Conte.'

pencil, watercolor and bodycolor heightened with gold, silver and white on vellum

12¾ x 9¾ in. (32.4 x 23.8 cm.)

\$60,000-80,000

£40,000-53,000

€55,000-73,000

This is a costume design for an opera with balletic interludes, *Les Noces de Pélée et de Thétis*, performed by King Louis XIV and members of his court at the Théâtre du Petit-Bourbon at the Louvre on 26 January 1654. The date, design and all the details of plot and staging of this piece of theater are known from a printed text published by Robert Ballard in 1654 which describes the action and lists the performers (the Bibliothèque de l'Institut in Paris owns a copy enriched with watercolors on vellums of the sets and costumes). Based on a *libretto* by Francesco Buti (1604-1682) and set to the music of Carlo Caprioli (c. 1620-c.1675), the ballet was choreographed by Isaac de Benserade (1612-1691), with sets designed by Giacomo Torelli (1608-1678) and the costumes principally conceived by Henri de Gissey.

Gissey was a draughtsman and designer who was appointed 'dessinateur de la Chambre et du cabinet de Roi aux Menus Plaisirs' (the organization in charge of all the preparations for royal ceremonies, events and festivities, down to the last detail of design and order) in the early years of the reign of King Louis XIV. Gissey's most famous creations include the court costumes for the *Ballet de la Nuit* of 1653 which was produced with his frequent collaborator

the musician Jean-Baptiste Lully (1632-1687), *Cavalcade du Palais-Royal* in 1656 and *Carrousel* in 1662, a spectacle on horseback involving some 500 noblemen plus attendants representing the nations of the world.

Other costume drawings for *Les Noces de Pélée* are in the Bibliothèque de l'Institut and in the Musée Carnavalet both in Paris while three others have appeared at auction (Sotheby's, New York, 25 January 2002, lots 61-3). These drawings appear to be records of the characters, their costumes and attitudes, rather than actual designs.

Les Noces de Pélée et de Thétis is the story of the courtship and marriage of the nereid Thetis who, though admired by both Neptune and Jupiter, finally consented to the persistent attentions of the mortal Peleus, king of the Myrmidons. The nuptials were celebrated with great pomp on Mount Pelion, the centaur Chiron officiated and all the Deities attended except for the goddess of Discord.

As indicated by the inscription on it this drawing shows a costume worn by members of Peleus's court. It was used for Act III, scene II, when Thetis finally surrenders to Peleus's passion and the

courtesans rejoice and start to sing and dance. The inscription on the present drawing and the printed text published by Ballard identify the courtesans as the duke of 'Joyeuse' (Louis de Lorraine, duc de Joyeuse [1622-1654], who died just a few months after the representation), the duke of 'Candalles' (Louis-Charles-Gaston de Nogaret de La Valette de Foix, duc de la Valette et de Candale [1627-1658], Pair and Colonel général de France, known as the *Beau Candale*), the marquess of 'Villequier' (Louis-Marie Victor, duc d'Aumont and marquis de Genlis [1632-1704]), the marquess of 'Gendis' (Claude-Charles Brulart [d. 1673], marquis de Genlis from the end of 1653 after the death of his brother) and an unidentified 'Sr. Le Conte' ('Le Comte' in the *libretto*).

This drawing heightened with silver and gold is a fascinating testimony of the young Louis XIV's passion for ballet and the important role it played at the court during the first years of his reign. He danced the leading roles in divertissements until the age of thirty, and one of his first acts upon assuming the throne in 1661 was to establish a royal academy of dance, which evolved into the Opéra.



*Courtisans de Pelée. Les Ducs de Joyeuse, & de
Candalles. Les Marquis de Villeguier, & de Genlis, &
le S.^r Le Conte.*



56

**ATTRIBUTED TO JEAN-ANTOINE WATTEAU
(VALENCIENNES 1684-1721 NOGENT-SUR-
MARNE)**

An Italian town seen from outside the walls

with inscription 'A. Watteau'

red chalk

8 x 12½ in. (20.4 x 30.7 cm.)

\$5,000-7,000

£3,400-4,700

€4,600-6,400

PROVENANCE:

Camile Groult (1832-1908), Paris; thence by descent to his son, Jean Groult (1868-1951); thence by descent to his son, Pierre Bordeaux-Groult (1916-2007), Paris, until 1983, when acquired by the present owner.
Acquired from the above by the present owner.

LITERATURE:

K.T. Parker and J. Mathey, *Antoine Watteau, catalogue complet de son oeuvre dessiné*, Paris, 1957, I, pp. 51, 55, no. 394, fig. 394 (as by Antoine Watteau).

J. Cailleux, 'Newly identified drawings by Watteau', *Burlington Magazine*, CIX, no. 767, February 1967, p. 59 (as by Antoine Watteau).

M. Eidelberg, *Watteau's drawings, their use and significance*, New York and London, 1977, p. 79, under nt. 10 (as by Antoine Watteau).

M. Morgan Grasselli, *The drawings of Antoine Watteau: Stylistic development and problems of chronology*, unpubl. Ph.D, Harvard University, 1987, II, p. 340, nt. 33 (as by Antoine Watteau).

M. Eidelberg, 'Watteau's Italian reveries', *Gazette des Beaux Arts*, 6e pér., CXXVI, no. 1521, October 1995, pp. 117, 135, nt. 40 (as by Antoine Watteau).

P. Rosenberg and L.-A. Prat, *Antoine Watteau, 1684-1721: catalogue raisonné des dessins*, Milan, 1996, III, pp. 1262-63, no. R423.

M. Eidelberg, in exh. cat. *Rêveries italiennes. Watteau et les paysagistes français au XVIIIe siècle*, Valenciennes, 2015, p. 53, nt. 62 (as by Antoine Watteau).

This is part of a group of at least eleven landscapes or to be more precise of city views in red chalk which had always been given to Watteau until Pierre Rosenberg and Louis-Antoine Prat rejected them in their catalogue raisonné. Inscriptions on the drawings show that three are views of Rome (Rosenberg and Prat, *op. cit.*, nos. R577, R628, and R689), five are views of Padua (nos. R416, R553, R618, R660, and R853), and one is of Bassano (R. 597). The other two, including the present drawing, do not bear any inscription. Watteau never travelled to Italy and Martin Eidelberg, who still gives them to Watteau himself, has shown that the drawings are copies after Nicolas Vleughels (1668-1737) (for a portrait of Vleughels by Watteau, see lot 63). In only one instance, the prototype by Vleughels, in black chalk and wash, and the red chalk copy have both been preserved (M. Eidelberg, *op. cit.*, 2014, figs. 48 and 54).

57

**JEAN-BAPTISTE PATER
(VALENCIENNES 1695-1736
PARIS)**

A seated woman

red chalk

6 x 8½ in. (15.2 x 20.6 cm.)

\$6,000-8,000

£4,000-5,300
€5,500-7,300

PROVENANCE:

Possibly Alfred de Rougemont; Paris, 14-20 April 1869, according to a note attached to the mount ('acheté à la vente R le 16 avril 1869').

Anonymous sale; Sotheby's, London, 8 July 1998, lot 71.

with Spink-Leger Galleries, London.

Anonymous sale; Christie's, New York, 22 January 2004, lot 98.

Acquired from the above by the present owner.



57

PROPERTY OF A NEW YORK ESTATE

58

**NICOLAS LANCRET
(PARIS 1690-1743)**

*Two male figures, one holding a tambourine à cordes (recto);
Three musicians (verso)*

red chalk

7⅞ x 10⅞ in. (19.8 x 25.5 cm.)

\$6,000-8,000

£4,000-5,300
€5,500-7,300

PROVENANCE:

E. Calando (L. 837; *recto* and *verso*).

We are grateful to Mary Tavener Holmes for confirming the attribution of this drawing to Lancret and for suggesting a date of 1720/21 for its execution.



58 (recto)



(verso)



•59

**JEAN-JACQUES SPOEDE
(ANTWERP 1680-1757 PARIS)**

*An actress dressed as a gardener holding a basket of flowers;
and An actor wearing a ruff*

red chalk

10 $\frac{7}{8}$ x 7 $\frac{1}{8}$ in. (27.5 x 18.2 cm.)

\$2,000-3,000

(2)

£1,400-2,000

€1,900-2,700

EXHIBITED:

Nishinomiya City, Otani Memorial Art Museum. *Exposition Rococo: poésie et rêve de la peinture française au XVIIIe siècle*, 1978, no. 1 (as by Antoine Watteau).

LITERATURE:

M. Eidelberg, 'Watteau and Gillot: A point of contact', *The Burlington Magazine*, CXV, no. 841, April 1973, pp. 232, 235, fig. 53 (as by Claude Gillot).
 M. Eidelberg, 'Watteau in the atelier of Gillot' in *Antoine Watteau (1684-1721): le peintre, son temps et sa légende*, Paris and Geneva, 1987, pp. 47-49, fig. 9 (as by Claude Gillot).
 P. Rosenberg and L.-A. Prat, *Antoine Watteau, 1684-1724: catalogue raisonné des dessins*, Milan, 1996, III, p. 1150, under no. R2.
 M. Eidelberg, 'Jean Jacques Spoede, Watteau's 'Special Friend'', *Gazette des Beaux-Arts*, CXXXVI, no. 1582, November 2000, p. 195, nts. 42 and 43.
 J. Tonkovich, *Claude Gillot and the theater, with a catalogue of drawings*, unpubl. Ph.D., Rutgers, The State University of New Jersey, 2002, pp. 22, 58-60, 383, 401-2, 407-8, nos. R28, R32, figs. 149, 153.

This pair of drawings has had a circuitous attribution history, although most recently they have been convincingly been attributed to Spoede, a Flemish artist and art dealer who was also a student of Watteau's in Paris. They are thought to be part of a group of at least nineteen sheets after original (now lost) drawings by Claude Gillot (1673-1722). The female gardener appears on a sheet of twelve figure studies formerly with Gallerie Cailleux, Paris that has been variously attributed to Pierre Quillard (1704-1773) and an anonymous member of Gillot's studio (Tonkovich, *op. cit.*, p. 623, fig. 137). These pastoral characters derive from the French stage.



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

60

**FRANÇOIS BOUCHER
(PARIS 1703-1777)**

A young shepherd playing a pipe for two young shepherdesses

black chalk, pen and brown ink, brown wash, on pink prepared paper
9 1/8 x 6 1/2 in. (23.1 x 16.5 cm.)

\$20,000-30,000

£14,000-20,000
€19,000-27,000

PROVENANCE:

with Charles E. Slatkin Galleries, New York.

EXHIBITED:

New York, Charles E. Slatkin Galleries, *François Boucher: An exhibition of prints and drawings*, 1957, no. 5 (ill., pl. III).

New York, Charles E. Slatkin Galleries, *French Master Drawings: A loan exhibition, XVI-XX Centuries*, 1959, no. 41 (catalogue back cover).

The pendant for this drawing, *A shepherd lad piping to a young woman with two children while her husband sleeps* (with Talabardon & Gautier, 2015) was copied in reverse by Jean-François Clermont (1717-1807) (Christie's, London, 11 March 1964, lot 209, as by Boucher).

We are grateful to Alastair Laing for confirming the attribution on the basis of a digital photograph.

61

FRANÇOIS BOUCHER (PARIS 1703-1777)

Diana and Callisto

black chalk

9 $\frac{1}{8}$ x 13 $\frac{3}{8}$ in. (23.5 x 34 cm.)

\$30,000-40,000

£20,000-27,000

€28,000-36,000

PROVENANCE:

An 18th Century mounter's drystamp 'ARD' (L. 172).

Paul Randon de Boisset, Paris; Pierre Remy, Paris, 27 February 1777 and following days, lot 338 ('[Boucher. Desseins sous verre]. Diane au bain qui découvre la grossesse de Calisto; ce dessin intéressant est à la pierre noire; il porte 8 pouces de haut, sur 12 pouces 6 lignes de large.') (271 livres to Hendry).

Jean-Claude-Gaspard de Sireul, Paris; Boileau, Hôtel de Bullion, Paris, 3 December 1781 and following days, lot 84 ('[Boucher]. Un précieux dessin à la pierre noire sur papier blanc. Il représente Diane & ses Nymphes au bain reconnaissant la grossesse de Calysto. Composition de douze figures. Il provient du Cabinet de M. de Boisset, no. 338 de son catalogue. Hauteur 8 pouces, largeur 12 pouces & demi.') (80 livres to Lallié).

M. Bernheim (L. 3528).

Robert G. Scheiner, New York; Christie's, London, 8 December 1976, lot 110, pl. 44.

with C.G. Boerner, Düsseldorf.

EXHIBITED:

Washington, National Gallery of Art and Chicago, The Art Institute, *François Boucher in North American Collections: 100 Drawings, 1973-74*, no. 45, ill.

LITERATURE:

A. Michel, *François Boucher*, Paris, 1906, pp. 29, 179-80.

A. Ananoff, *L'oeuvre dessiné de Boucher*, Paris, 1966, I, p. 188. no. 715.

C. Bailey, exh. cat. *The Loves of the Gods*, Fort Worth, Kimbell Art Museum and elsewhere, 1992, p. 421, fig. 5.

There are at least two other drawings of the same subject, both executed in pen and brown ink, brown wash on paper washed pink (Artcurial, Paris, 19 December 2006 lot 11 and Sotheby's, New York, 23 January 2008, lot 202). However neither of these nor the present work appear to be for a painting or a print. Alastair Laing dates the drawings of the later 1750's or early 1760's.

In the 18th Century this drawing was in the two most remarkable collections ever formed of drawings by Boucher. It is first documented in the 'cabinet' of the rich former Receveur général des finances Paul Randon de Boisset (1709-1776) who was also a friend of the artist and made a trip with him to Flanders in 1766. His 1777 sale included eighteen paintings and more than ninety drawings by Boucher (including two other drawings showing *Diana at the bath*). At that sale the present *Diana and Callisto* was purchased by Jean-Claude Gaspard de Sireul (circa 1710/20-1781), the other great collector of Boucher's drawings who also had contributed the obituary of Randon de Boisset to the latter's sale catalogue. The introduction to Sireul's 1781

posthumous sale said: 'Perfect conformity of tastes and knowledge had established a close bond between [M. Boucher and M. de Sireul]. The Studio of the Painter was the Museum of the Connoisseur, and it was there that M. de Sireul spent hours on end, watching the canvas spring to life under the happy touch of the Artist. [...] Death [...] removed M. Boucher from Painting, of which he was the Anacreon, and from friends, of whom he was the idol. M. de Sireul was more affected by his loss than anyone, and from that time on, had no other occupation than to give the most constant proofs of his admiration for the works of the celebrated Friend that he had lost. He was to be seen coveting, seizing with ardor, everything that could recall this for him. [...] Today, one could call his Collection, the portfolio of M. Boucher.' Sireul's sale contained fifteen paintings by Boucher, four pastels by him and more than two hundred drawings.

We thank Alastair Laing for confirming the attribution of this drawing from a digital photograph and for his help in cataloguing it.

62 No Lot





JEAN-ANTOINE WATTEAU (VALENCIENNES 1684-1721 NOGENT-SUR-MARNE)

A portrait of Nicolas Vleughels, seated and looking down to the left, tuning his violin

with inscription 'Vateau' (partly cut)
red, black and white chalk on light brown paper
9% x 7½ in. (24.5 x 18.9 cm.)

\$120,000-180,000

£80,000-120,000
€110,000-160,000

PROVENANCE:

Anon. sale; Paris, 2 April 1909, lot 35 (1,850 francs to Nagelmaker).
With Richard Owen, Paris, from whom purchased in August 1927 by
John Nicholas Brown, Providence, Rhode Island.

EXHIBITED:

Cambridge, Massachusetts, Fogg Art Museum, 1929, no. 231.
Providence, Rhode Island School of Design, 1931.
Buffalo, New York, Albright Art Gallery, *Master Drawings selected from the
Museums and Private Collections of America*, 1935, no. 61.
Boston, Massachusetts, Museum of Fine Arts, 1939.
Omaha, Nebraska, Joslyn Memorial Art Museum, *10th Anniversary Celebration*,
1941, no. 134.
Oberlin College, Ohio, Allen Memorial Art Museum, 1951.
London, Royal Academy of Arts, *Winter Exhibition*, 1954, no. 283.
Rotterdam, Boymans van Beuningen Museum, and elsewhere, *French
drawings from American collections: Clouet to Matisse*, 1959.
New Haven, Connecticut, Yale University Art Gallery, 1966, no. 49.

LITERATURE:

K.T. Parker, *The Drawings of Antoine Watteau*, London, 1931, p. 31.
J. Mathey, 'Une sanguine au cabinet des dessins des musées de Poitiers', *Les
Amis des Musées de Poitiers*, V (January 1952), p. 2.
K.T. Parker and J. Mathey, *Antoine Watteau, catalogue complet de son oeuvre
dessiné*, Paris, 1957, II, no. 842.
D. Posner, *Antoine Watteau*, London, 1984, pp. 239 and 289, notes 25 and 26.
P. Rosenberg *et al.*, *Watteau, 1684-1721*, exhib. cat., Washington, National
Gallery of Art and elsewhere, 1984, pp. 361-2, fig. 8.
M. Morgan Grasselli, *The drawings of Antoine Watteau, stylistic development
and problems of chronology*, Cambridge, Harvard University (unpublished
doctoral thesis), 1987, pp. 324, 331 (note 16), no. 264, and fig. 396.
M. Morgan Grasselli, 'News: U.S.A.', *The Watteau Society Bulletin*, III (1994), p.
55.
P. Rosenberg and L.-A. Prat, *Antoine Watteau, 1684-1721, Catalogue raisonné
des dessins*, Milan, 1996, II, no. 593.

Nicolas Vleughels (1668-1737) was an artist, teacher and administrator, and like his close friend Watteau, of Flemish origin. He must have sat frequently for Watteau, as his likeness appears in several drawings that were used either portrait-like or as stock poses in his paintings. Vleughels can easily be recognized by his long, bony nose, narrow, slanted eyes, high forehead and receding, double chin. Watteau would often make sketches of his friends, sometimes dressed in costume, and then use them in his paintings.

Vleughels is seated and playing the violin in the present drawing. Watteau used the same pose with differences to the facial features and minor variations to the costume in his painting *Le prélude au concert* now in the Schloss Charlottenburg, Berlin (Fig. 1; P. Rosenberg, 1984, *op. cit.*, no. 48). His sideways glance in the drawing is directed in the painting towards the sheet music open on the lap of the woman to the right of the violinist. There are

three other drawings by Watteau related to this painting. *Girl seated with a book of music on her lap* corresponds to the woman to the right of Vleughels in the painting (Oxford, Ashmolean Museum; Rosenberg and Prat, *op. cit.*, II, no. 590). *Two studies of a violinist tuning his instrument* (Washington, D.C., National Gallery of Art; *ibid.*, no. 594) are for the musician seen behind and between Vleughels and the seated woman. Finally, a sheet of studies at the Louvre includes a sketch of the seated girl playing with a dog (Inv. 33366; *ibid.*, I, no. 229) for the child seated on the floor in the foreground of the painting.

Vleughels's posed for at least three other drawings by Watteau - (*ibid.*, nos. 338, 600, and 638). He appears again in paintings, this time more prominently, and in different guise in the pendant to *Le prélude au concert*, *The charms of life* (Wallace Collection, London). In *Les charmes de la vie* he stands behind the musicians, leaning on the back of a chair, a listener, not a participant in the concert. The physiognomy is closer to Vleughel's own than in the Wallace Collection figure. He also appears in *Fête vénitienne* of circa 1718 (Edinburgh, National Galleries of Scotland).

Vleughels' role as a sitter for Watteau's drawings from life and his appearance in various paintings is testament to the close friendship between the two who were also roommates in Paris around 1717-18. Since the two men are documented as having crossed paths since at least 1716, and may have known each other even before that, it is difficult to date with precision when the present drawing and its associated painting were executed. These two Flemish artists may have met as early as 1702 when Watteau first arrived in Paris, where Vleughels already lived before his first sojourn in Italy. They would have certainly met soon after his return in 1715 as Vleughels was a member of the Académie where Watteau was received on 28 August 1717. While not as well-known, or indeed, as gifted an artist as Watteau, Vleughels had a significant career of his own in the art world during Watteau's lifetime, and after his friend's untimely death in 1721, at the age of 37. Vleughels returned to Rome in 1724 and became Director of the Académie de France at the Palazzo Mancini, a position he held until his death in 1737. During his tenure as director he taught some of the most important French artists of the 18th Century including Michel-François Dandr -Bardon, Charles-Joseph Natoire, Pierre Subleyras and Carle Vanloo.



Jean-Antoine Watteau, *Le prélude au concert*. Schloss Charlottenburg, Staatliche Schlösser und Gärten, Berlin.

JEAN-HONORÉ FRAGONARD (GRASSE 1732-1806 PARIS)

Study of a seated man gesturing

with inscription ' par fragonard' (on the mount)

red chalk

20½ x 13¾ in. (51.2 x 34.3 cm.)

\$30,000-50,000

£20,000-33,000

€28,000-46,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 31 March 1914, lot 30.

Georges Bourgarel; Hôtel Drouot, Paris, 15-16 June 1922, lot 86, ill.; where

acquired by

Sacha Guitry, Paris; thence by descent to

Lana Marconi Guitry; Hôtel Drouot, Paris, 24 November 1972, lot 37 (as French School).

Acquired from the above by the present owner.

EXHIBITED:

Tokyo, The National Museum of Western Art, and Kyoto, Municipal Museum, *Fragonard*, 1980, no. 159.

LITERATURE:

S. Guitry, *Cent merveilles*, Paris, 1954, ill., p. 130.

G. Wildenstein, *The paintings of Fragonard*, Paris, 1960, p. 26., nt. 4.

A. Ananoff, *L'oeuvre dessiné de Jean-Honoré Fragonard (1732-1806): catalogue raisonné*, Paris, 1961-70, I, p. 117, no. 245; II, p. 303, no. 245.



Marguerite Gérard, after Jean-Honoré Fragonard, *Au génie de Franklin*

Although this drawing has often been related to the figure of Franklin in Fragonard's drawing of *Au génie de Franklin* now in the White House in Washington (A. Ananoff, *op. cit.*, I, no. 450, fig. 156) which was etched by Margu r te G rard in 1778 (Fig. 1; exh. cat. *Fragonard*, Paris, Grand Palais, and New York, The Metropolitan Museum of Art, 1987-88, no. 240), it seems to date from earlier in the artist's career. It can be compared to a few other red chalk studies of draped male figures which are generally dated to the years 1758-61 when Fragonard was a 'pensionnaire' at the Acad mie de France in Rome (J.-P. Cuzin, *Jean-Honor  Fragonard. Life and Work. Complete Catalogue of the Oil Paintings*, New York, 1988, pp. 42-5, figs. 45-50). The drawing is especially close to two other studies of *Seated draped figures*, one in a private collection (Cuzin, *op. cit.*, p. 42, fig. 46), the other in the Louvre (exh. cat. *Fragonard*, Paris, Mus e du Louvre, 2003-04, no. 1). The three drawings show similar treatment of the drapery, heads, hands and feet.

This type of drawing was made in the studio before a life model. The position of the left hand in the present drawing alludes to the rope that the model usually held in order to retain the pose.

The drawing was acquired in 1922, at the Bourgarel sale, by Sacha Guitry (1885-1955), one of the greatest French actors and playwrights of the first half of the 20th Century. Guitry assembled a fine collection of drawings. He reproduced a few of them adorning the walls of his apartment in his book *Cent merveilles* published in 1954.

We are grateful to Eunice Williams and Marie-Anne Dupuy-Vachey for confirming the attribution of the drawing and their assistance in cataloguing it.



65

JEAN-HONORÉ FRAGONARD (GRASSE 1732-1806 PARIS)

La Promenade

black chalk, grey wash, the outlines incised with a stylus for transfer
16½ x 13¾ in. (41.8 x 34.5 cm.)

\$50,000-80,000

£34,000-53,000

€46,000-73,000

PROVENANCE:

Tourneur; Paris, 5-7 March 1860, lot 175.

Auguste-Joseph Carrier (1800-1875); Hôtel Drouot, Paris, 5 May 1875, lot 16.

Anonymous sale; Hôtel Drouot, Paris, 1 May 1876, lot 103.

Paul Mantz (1821-1895), Paris, by 1889.

Camille Groult (1832-1908), Paris; thence by descent to his grandson,

Pierre Bordeaux-Groult (1916-2007), until 1986.

Acquired from the above by the present owner.

LITERATURE:

R. Portalis, *Honoré Fragonard: sa vie et son oeuvre*, Paris, 1889, p. 310.

A. Ananoff, *L'oeuvre dessiné de Jean-Honoré Fragonard (1732-1806): catalogue raisonné*, Paris, 1961-70, I, p. 96, no. 176, fig. 70; II, pp. 300-301; IV, p. 350.

J.-J. Lévêque, *Fragonard*, Paris, 1983, p. 72, ill.

Probably an independent work of art rather than a study for a painting or a print, this drawing shows a fashionable young woman, full length and in profile, looking down pensively and followed at right by two lively dogs. Her sense of isolation is reinforced by her central placement in a forest glen and by the contrast between her relatively simple, outlined forms and the brilliant and varied calligraphic strokes denoting the vegetation.

An indication of a date in the 1780s is supplied by the woman's dress and her hat (for similar outfits, see, for example, *The return of the victor*, New York, Pierpont Morgan Library; Ananoff, *op. cit.*, II, no. 605, fig. 193, or *Cavalcade of women on horseback*, Ananoff, *op. cit.*, IV, no. 2118, fig. 573). There are also important clues in the handling of chalk and style of sketching that indicate changes in Fragonard's draftsmanship characteristic of the 1780s or later. Instead of the flowing, cursive line seen in works from the 1760s and 1770s, here the artist applies the chalk in broken rhythms, producing long, firm strokes and angular contours. Also characteristic of Fragonard's drawings in the 1780s are the stylus lines which give evidence of the artist's method of repeating his composition (for example, *The Return of the victor*, mentioned above shows similar incisions). It is a departure from his usual procedure of squaring or of marking only minimal indications as a guide for a second rendering.

We are grateful to Eunice Williams and Marie-Anne Dupuy-Vachey for confirming the attribution of the drawing and their assistance in cataloguing it.





66

**JEAN-HONORÉ FRAGONARD
(GRASSE 1732-1806 PARIS)**

An Italian park with stairs

with inscription 'fragonard'
black chalk
7 7/8 x 10 3/4 in. (20.2 x 27.4 cm.)

\$15,000-20,000

£10,000-13,000
€14,000-18,000

PROVENANCE:

J. Masson (L. 149a); Paris, Galerie Georges Petit, 7-8 May 1923, lot 80, pl. 80 (2,800FF to Morhange, according to an annotation in a copy of the sale catalogue at the Frick Art Reference Library).

EXHIBITED:

Paris, Musée des Arts Décoratifs, *Exposition d'oeuvres de J.-H. Fragonard*, 1921, no. 229.

LITERATURE:

A. Ananoff, *L'oeuvre dessiné de Jean-Honoré Fragonard (1732-1806): catalogue raisonné*, Paris, 1961-70, III, p. 113, no. 1540; IV, p. 428, no. 1540.

This is probably a *capriccio* based on the different Italian parks that Fragonard visited, for example at Tivoli and Frascati, of which he made numerous drawings during his two stays in Italy in 1756-61 and 1773-74. The present one was probably made in Paris in the 1780s. On the right Fragonard seems to have represented the *Mouth of Truth*, a massive marble mask which has been in the portico of the Church of S. Maria in Cosmedin in Rome since the 17th Century.

We are grateful to Eunice Williams and Marie-Anne Dupuy-Vachey for confirming the attribution of the drawing and their assistance in cataloguing it.



67

**JEAN-JACQUES DE BOISSIEU
(LYON 1736-1810)**

La fontaine de l'Orsière

signed, dated and inscribed 'J.J.DB. 1790 / la fontaine de l'orsiere près de Dargoire' and numbered '30'
pen and grey ink, grey wash, touches of pink and green watercolor, heightened with white
12½ x 16⅞ in. (30.9 x 42.8 cm.)

\$7,000-10,000

£4,700-6,600
€6,400-9,100

PROVENANCE:

François Alziari, Baron de Malaussena (L.1887), with his number '542'; Paris, Clément, 18-20 April 1866, lot 13 (with another drawing).
Jenny Klever, Leverkusen.
with Colnaghi, London, 1991, where acquired by the present owner.

This sheet formerly belonged to Baron de Malaussena, the the great 19th Century collector. The first 182 lots in his posthumous sale were works by Boissieu. Boissieu made an engraving of this same subject (D.-J. de Boissieu, *J.-J. de Boissieu: catalogue raisonné de son oeuvre*, Paris, 1879, p. 9, no. 10). Dargoire is a commune of the Loire department in France, located between Lyon and Saint-Etienne.

MAURICE-QUENTIN DE LA TOUR (SAINT-QUENTIN 1704-1788)

Portrait of Claude Dupouch, half-length, leaning on a chair

pastel on blue (discolored) paper laid down on canvas
25% x 21 in. (64 x 53 cm.)

\$30,000-40,000

£20,000-27,000

€28,000-36,000

PROVENANCE:

Pierre-Georges May, Paris, by 1928; and by descent until 1978 when acquired by the present owner.

EXHIBITED:

New York, Wildenstein, *French Pastels*, February 1979, no. 7.
Versailles, Musée national des Châteaux de Versailles et de Trianon, *Le voleur d'âmes: Maurice Quentin de La Tour*, 2004, no. 19.

LITERATURE:

É. Dacier and P. Ratouis de Limay, *Exposition de pastels français du XVIIe et XVIIIe siècle*, exh. cat., Paris, Hôtel Jean Charpentier, 1927, p. 20, under no. 32.
A. Besnard and G. Wildenstein, *La Tour, la vie et l'oeuvre de l'artiste*, Paris, 1928, p. 141, no. 124, pl. CXVI, fig. 232.
A. Bury, *Maurice-Quentin de La Tour, the greatest pastel portraitist*, London, 1971, p. 195.
C.T. Eisler, *Paintings from the Samuel H. Kress collection: European schools excluding Italian*, Oxford, 1977, p. 321, under no. K2129.
C. Debrie and X. Salmon, *Maurice-Quentin de La Tour, prince des pastellistes*, Paris, 2000, pp. 207, 211, and 218, nt. 72, fig. 126.
F. Marandet, 'The apprenticeship of Maurice Quentin de La Tour (1704-1788)', *The Burlington Magazine*, CXLIV, no. 1193, August 2002, p.504, nt. 25 (with an error in numbering).
M. Fumaroli, *Maurice Quentin de La Tour and the century of Louis XV*, Lille, 2005, pp. 23-4, ill.
A. Laing, 'Exhibition reviews: La Tour; Boucher, Versailles', *The Burlington Magazine*, CXLVII, no. 1222, January 2005, pp. 56-7, fig. 46.
N. Jeffares, *Dictionary of pastellists before 1800*, London, 2006, p. 288.
M.M. Grasselli, *Renaissance to Revolution: French drawings from the National Gallery of Art, 1500-1800*, exh. cat., Washington, D.C., National Gallery of Art, 2009, pp. 136, 283, under no. 59, nt. 4.

This portrait is one of three autograph versions of this composition. Jeffares (*op. cit.*, p. 288) lists the other two versions in the Musée Antoine Lécuyer in Saint-Quentin and the National Gallery of Art, Washington, D.C. A version was first exhibited at the Salon of 1739. Another version at times considered autograph, but now considered a copy, was formerly in the collection of Georges Dormeuil (Sotheby's, London, 9 July 2014, lot 1010, unsold).

Claude Dupouch (*circa* 1686-1747) was painter and professor at l'Académie de Saint Luc and is believed to have been La Tour's teacher. He was also painter to the King of Poland. La Tour's portrait is one of his most celebrated works.





69 (i)



(ii)

69

**CHARLES-JOSEPH NATOIRE
(NÎMES 1700-1777 CASTEL
GANDOLFO)**

*The Education of Cupid; and Venus
leading the young Cupid to Mercury*

one with initials 'CN'

black chalk, light brown wash, inscribed circles

8¼ x 6¼ in. (21 x 15.8 cm.) (a pair) (2) 2

\$6,000-8,000

£4,000-5,300

€5,500-7,300

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 12 July 2000, lot 63 (as attributed to Natoire).

with Jean-François Baroni, Paris, 2001.

LITERATURE:

S. Caviglia-Brunel, *Charles-Joseph Natoire 1700-1777*, Paris, 2012, pp. 430-1, nos. D.588, D.590.

The Education of Cupid is for Natoire's painting of the same subject, dated 1765, now in the Musée des Beaux-Arts, Ajaccio (Caviglia-Brunel, *op. cit.*, pp. 430-31, no. P.271). While clearly conceived as one of a pair, its pendant is only known through the other drawing in this lot, although Natoire painted the subject of *Venus leading the young Cupid to Mercury* in 1755 for the Marquis of Marigny (*ibid.*, p. 403, no. P.242).



70

70

**JEAN-BAPTISTE-MARIE
PIERRE
(PARIS 1713-1789)**

Naiads and dolphins

with an indecipherable inscription (red chalk, lower right)

black chalk, pen and brown ink, brown wash,

heightened with white, watermark armorial

9¼ x 12½ in. (23.5 x 31.9 cm.)

\$5,000-7,000

£3,400-4,700

€4,600-6,400

PROVENANCE:

Neuilly, Hôtel des ventes, 12 June 2001, lot 10.

LITERATURE:

N. Lesur and O. Aaron, *Jean-Baptiste Marie Pierre, 1714-1789, premier peintre du roi*, Paris, 2009, p. 446, no. D.395.



71

CHARLES-NICOLAS COCHIN (PARIS 1715-1790)

Six illustrations for the Missal of the Royal Chapel at Versailles

i) The Assumption of Saint Vincent de Paul; ii) The Treasures of the Nations brought to Jerusalem; iii) The Feast of Saint Vincent de Paul: The Wheat Groweth; iv) Cherubim; v) Christ Appearing to the Twelve Apostles; vi) Jesus Preaching the Sermon on the Mount

black and red chalk

the largest: 6 $\frac{1}{8}$ x 5 $\frac{7}{8}$ in. (15.7 x 14.9 cm.); the smallest: 2 $\frac{1}{8}$ x 5 $\frac{7}{8}$ in. (5.2 x 15 cm.)
(6 on one mount)

\$15,000-20,000

£10,000-13,000
€14,000-18,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 9 February 1972, lot 10.
Acquired from the above by the present owner.

LITERATURE:

C. Michel, *Charles-Nicolas Cochin et le livre illustré au XVIIIe siècle, avec un catalogue raisonné des livres illustrés par Cochin (1735-1790)*, Geneva, 1987, pp. 332-338, nos. 163 XIV-XV, 9 (c), (p), (as), (av), (bi), (bk), (bs).

These six sheets, presently on one mount, were part of a large number of drawings Cochin made to be illustrated for the *Evangeliorum* and the *Epistolae ad Usam Capellae Regiae Versaliensis*, a two-volume missal for the Royal Chapel at Versailles. The incomplete manuscripts are now in the Bibliothèque nationale, Paris (M. Lat. 8896 and 8897).

The project was commissioned by Pierre-Elizabeth de Fontanieu (1730-1784), *intendant et contrôleur général du Garde-Meuble de la Couronne*. Pierre-Antoine Baudoin (1723-1769) was first invited to undertake the project. Upon his death the work was divided between Cochin who executed the drawings and Louis-Nicolas Barbier (d. 1779) who translated them into bodycolor on vellum miniatures. Cochin made over seventy red-chalk drawings most of which were also counter-proofed, including three from the present lot (*The Feast of Saint. Vincent*, *Christ appearing to the Twelve Apostles*, and *The Sermon on the Mount*), and later dispersed. The project continued for more than a decade, as indicated by the few drawings dated by Cochin to either 1772 or 1782. Cochin exhibited eight drawings for the Missal at the Salon of 1775, and Barbier exhibited four works in bodycolors at the Hôtel Jabach in August 1774.

Roland Michel lists a counter-proof of *Jesus appearing to the Apostles* in the Fondation Custodia, Paris, as well as a drawing, *Jesus preaching the Sermon on the Mount* which was sold 4 February 1861, lot 774 which may relate to two of the drawings included in this lot (M. Roland Michel, 'Cochin illustrateur, et le missel de la Chapelle Royale', *Jahrbuch der Berliner Museen*, XXI, 1979, pp. 176).



72

**MARIE-LOUISE-ELISABETH VIGÉE-LEBRUN
(PARIS 1755-1842)**

Portrait of Princess Golitzyna, née Grouzinskaya

with inscription on column at left 'a.E.V. Lebrun'
black and white chalk, stumping, on buff paper, the corners cut in an arched
shape, watermark armorial device
11½ x 9¼ in. (28.2 x 23.4 cm.)

\$10,000-15,000

£6,700-10,000
€9,200-14,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 1 July 1988, lot 22.
Acquired from the above by the present owner.

A study for Vigée-Le Brun's painted portrait of the princess now in the Baltimore Museum of Art (Fig. 1; exh. cat. *Elisabeth Louise Vigée Le Brun 1755-1842*, Paris, Grand Palais and elsewhere, 2015-16, no. 128). Anna Alexandrovna Golitsyna (1763-1842), a daughter of the Tsarevitch of Georgia, had married in 1790 Prince Boris Andreivitch Golitsyne with whom she had eight children.



Marie-Louise-Elisabeth Vigée-Lebrun, *Portrait of Princess Golitzyna, née Grouzinskaya*, Baltimore Museum of Art, Baltimore.



73

**JEAN TOUZÉ
(PARIS 1747-1809)**

La diseuse de bonne aventure (The fortune teller); and Le galant entreprenant (The enterprising seducer)

black chalk, brown wash, heightened with white on buff paper
19 1/8 x 15 1/4 in. (48.4 x 38.5 cm.)

a pair (2)

\$7,000-10,000

£4,700-6,600
€6,400-9,100

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 22 March 2002, lot 120.
Acquired from the above by the present owner.

A more finished version of *The enterprising seducer* is recorded in the sale catalogue of the Albert Meyer collection (Paris, Galerie Charpentier, 15 June 1938, lot 47, entitled *Les repasseuses*). Touzé was a pupil of Jean-Baptiste Greuze (1725-1805), and is known for his slightly bawdy scenes of peasant life. See, for example, *Scène de marché avec un homme importunant une jeune femme*, sold at Christie's, Paris, 26 March 2014, lot 110.



74

•74
LOUIS LAFITTE
(PARIS 1770-1828)

Allegory of Messidor
 red and white chalk on (faded) blue paper
 10 $\frac{7}{8}$ x 8 $\frac{3}{8}$ in. (27.4 x 21.4 cm.)

\$3,000-4,000

£2,000-2,700
 €2,800-3,600

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 23-25 January 1980, lot 194.
 Acquired from the above by the present owner.

ENGRAVED:

Salvatore Tresca (1750?-1815) (see *Revolution und Romantik: Französische Druckgraphik des frühen 19. Jahrhundert*, exh. cat., Cologne, Wallraf-Richardz Museum, Graphische Sammlung, 1989, no. 185, pl. 8).

The subject is the allegorical figure of Messidor, the month on the French revolutionary calendar that corresponds to 19 June through 18 July. Lafitte's drawing is a study for Tresca's engraving for the 1795 calendar.



75

75
NIKLAS LAFRENSEN II, CALLED LAVREINCE
(STOCKHOLM 1737-1807)

An amorous couple in an elegant interior
 pen and black ink, bodycolor
 6 $\frac{1}{4}$ x 4 $\frac{7}{8}$ in. (15.9 x 10.2 cm.)

\$3,000-4,000

£2,000-2,700
 €2,800-3,600

PROVENANCE:

George Blumenthal.
 Baroness von Wrangell; Sotheby's, London, 26 November 1970, lot 89 (to Douwes for Dreesmann).
 Dr Anton C.R. Dreesmann (inventory no. B-26); Christie's, London, 11 April 2002, lot 642, where acquired by the present owner.

PROPERTY FORMERLY IN THE COLLECTION OF DR. ANTON C.R. DREESMANN



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

76

**ATTRIBUTED TO PHILIBERT-LOUIS DEBUCOURT
(PARIS 1755-1832)**

Elegant figures strolling and gathering in a park

pen and grey ink, pink and brown wash, watermark D&C
12½ x 19½ in. (30.8 x 48.8 cm.)

\$8,000-12,000

£5,400-8,000
€7,300-11,000



77

77
LOUIS-GABRIEL MOREAU,
CALLED MOREAU L'AINÉ
(PARIS 1740-1805)

A moonlit landscape with boatmen

signed with initials 'LM.'
 black chalk, watercolor, bodycolor
 16 x 22½ in. (40.8 x 57.1 cm.)

\$15,000-20,000

£10,000-13,000
 €14,000-18,000

PROVENANCE:

Henry Lacroix (according to a label on the back of the mount).
 Anonymous sale; Hôtel Drouot, Paris, 17 March 1970, lot 15.
 Acquired from the above by the present owner.

EXHIBITED:

New York, Wildenstein, *Master Drawings*, February-March 1973.
 Tokyo, Wildenstein, *Maîtres du dessin français au 18ème siècle*, October-November 1977, no. 24.
 Nishinomiya City, Otani Memorial Art Museum, *Exposition Rococo: poésie et rêve de la peinture française au XVIIIe siècle*, January-February 1978, no. 30.
 New York, Wildenstein, *French drawings, watercolors, and pastels*, January-April 2004.
 New York, Wildenstein, *The Arts of France from François 1er to Napoléon 1er: A centennial celebration of Wildenstein's presence in New York*, October 2005-January 2006, no. 132.

LITERATURE:

C. Ruas, 'Exhibition review: French drawings, watercolors, and pastels', *Art News*, Summer 2004, p. 169.

78
LOUIS BÉLANGER
(PARIS 1736-1816 STOCKHOLM)

Cottages by a stream near a bridge, with anglers

signed and dated 'Louis Belanger / 1794'
 bodycolor
 20½ x 30½ in. (51.9 x 77.5 cm.)

\$8,000-12,000

£5,400-8,000
 €7,300-11,000

79
JEAN-BAPTISTE HÜET
(PARIS 1745-1811)

A shepherdess and her flock resting near a ruined bridge

with inscription on the mount, lower left 'J.B. Hüet. del 1780.'
 black chalk, grey wash
 9¼ x 13¾ in. (23.6 x 34 cm.)

\$3,000-4,000

£2,000-2,700
 €2,800-3,600

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 7 June 1989, lot 89 (as attributed to Jean-Baptiste Hüet).
 Acquired from the above by the present owner.



78



79



80

80
JACQUES GAMELIN
(CARCASSONNE 1738-1803)

A cavalry battle

signed 'Gamelin inv'
 pen and black ink, grey wash, heightened with white on green prepared paper
 21 x 27 ¼ in. (53.2 x 70.4 cm.)

\$5,000-7,000

£3,400-4,700
 €4,600-6,400

•81
JACQUES GAMELIN
(CARCASSONNE 1738-1803)

A cavalry battle

bodycolor on paper laid down on canvas
 20 ½ x 27 in. (51.9 x 68.5 cm.)

\$4,000-6,000

£2,700-4,000
 €3,700-5,500

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 12 June 1989, lot 19.
 Acquired from the above by the present owner.



81



82

**SIMON-JOSEPH-ALEXANDRE-
CLÉMENT DENIS
(ANTWERP 1755-1813 NAPLES)**

Study of an Aloë

signed and inscribed 'Racine de l'Aloës, peind a Rome/ S. Denis' and with number '108.'

oil on prepared paper
10 $\frac{3}{8}$ x 14 in. (26.3 x 35.6 cm.)

\$20,000-30,000

£14,000-20,000
€19,000-27,000

Part of a group of 26 oil sketches made by Simon Denis during his sojourn in Rome between 1786 and 1801, offered at Christie's, Paris, 17 March 2005 (lots 404-429). The Antwerp-born Denis had a peripatetic career; he moved to Paris in 1775, where he stayed for more than ten years until his patron Jean-Baptiste-Pierre Lebrun (1748-1813), a picture dealer and husband of Elisabeth Vigée-Lebrun, sent him to Rome. In Italy Denis continued to travel, visiting Tivoli, Naples and the Island of Ischia where he executed a large number of oil sketches. The present work was made in Rome, and like many of the oil sketches made in Italy it bears a number on the *verso* ('108'). The highest number found on a sketch made in Italy is '160' (see Christie's, Paris, 17 March 2005, lot 417) indicating that he made at least 160 oil sketches in this period.

PROVENANCE:

Anonymous sale; Christie's, Paris, 17 March 2005, lot 423; where acquired by the present owner.



83

THE PROPERTY OF A LADY

83

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

Portrait of Mary Rich, half-length, wearing a white dress trimmed with white lace and pink ribbons

signed and dated 'FCotes px:/ 1752' (lower left)

pastel

23¼ x 17½ in. (58.8 x 44.3 cm.)

\$9,000-12,000

£6,000-8,000

€8,300-11,000

PROVENANCE:

The sitter, and by descent in the family to the present owner.

LITERATURE:

E.M. Johnson, *Francis Cotes*, Oxford, 1976, p. 55, no. 38.

Mary Rich (1722-1769) was descended from Richard Rich, 1st Baron Rich, Solicitor General to Henry VIII and Lord Chancellor to Edward VI. She was daughter of Field Marshal Sir Robert Rich, 4th Bt. (1685-1768), and sister of Lieutenant-General Sir Robert Rich, 5th Bt. (1714-1785). Known to Horace Walpole (1717-1797), who refers to her in a letter of 5 August 1752, she also acquired Benjamin Franklin's (1706-1790) famous Glass Harmonica, writing to him several times *circa* 1766-1767 to ask for instruction in its use.



84

Cotes, who trained in the studio of George Knapton, later Surveyor and Keeper of the King's Pictures, only began to make pastel portraits in the late 1740s. His talent was immediately clear in the surety of his line, although many of his early works retain the slightly stiff nature of Knapton's style and the somewhat doll-like, rococo faces which were fashionable at the time. The present drawing, executed in 1752, is remarkable for its sensitivity and its early demonstration of Cotes's mature style, with its greater emphasis on the individuality of the sitter, often thought to have only developed in the mid-1750s.

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

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

84

**THOMAS ROWLANDSON
(LONDON 1756-1827)**

A cavalry moving artillery through an extensive river landscape; and A village scene

signed and dated 'Rowlandson 1806' (i)

pencil, pen and brown ink, brown wash

7% x 10% in. (19.4 x 27 cm.); and 5 ½ x 9 ⅛ in. (14 x 23.2 cm.)

(2)

\$1,000-2,000

£670-1,300

€920-1,800

85

**BENJAMIN WEST, P.R.A.
(SPRINGFIELD, PENNSYLVANIA
1738-1820 LONDON)**

*The Death of Dido, with Aeneas' departing ships
in the background*

signed and dated 'B. West 1783' (lower left)
pen and brown ink, brown wash
10 $\frac{7}{8}$ x 15 $\frac{1}{8}$ in. (27.8 x 38.6 cm.)

\$5,000-7,000

£3,400-4,700
€4,600-6,400

PROVENANCE:

The Earls of Warwick (L. 2600).

LITERATURE:

'A Correct Catalogue of the Works of Mr West', *Public
Characters of 1805*, London, 1805, p. 568.

'A Correct List of the Works of Mr West,' *Universal Magazine*, III,
1805, p. 531.

J. Galt, *The Life, Studies, and Works of Benjamin West, Esq.,
President of the Royal Academy of London*, London, 1820, p. 232.

J. Dillenberger, *Benjamin West: The Context of His Life's Work*,
San Antonio, 1977, p. 182, no. 435.

H. von Effra and A. Staley, *The Paintings of Benjamin West*, New
Haven and London, 1986, p. 256, under no. 179.



85

The present drawing, along with a painting of *Aeneas and Creusa*, dated circa 1771 (New York Historical Society) are the only two known subjects West took from Virgil's *Aeneid*.

The 4th Earl of Warwick amassed a great collection of Old Master and British drawings. Begun by his uncle Sir Charles Greville (1763-1832, L. 549), who served alongside the first Duke of Wellington, under George Guy Greville, 4th Earl (1818-1893) the collection was expanded and enriched. The majority, a group of 454 drawings, was sold in these Rooms on 20 and 21 May, 1896.

We are grateful to Allen Staley for his help in preparing this catalogue entry.

86

**SIR JOHN EVERETT MILLAIS,
BT., P.R.A., R.W.S.
(SOUTHAMPTON 1829-1896 LONDON)**

*Study of Eveline Lees, seated, with a subsidiary study of her
head (recto); Studies of arms, legs and feet (verso)*

pencil, pen and brown ink (*recto*), pencil (*verso*)
12 x 10 in. (30.5 x 25.4 cm.)

\$6,000-8,000

£4,000-5,300
€5,500-7,300

PROVENANCE:

The artist, and by descent to
The Hon. Clare Stuart-Wortley, and by descent to
James Byam Shaw.

Eveline Lees (1872-1961) was the younger daughter of Thomas Evans Lees (1829-1879) of Woodfield, Oldham, England. Millais painted both Eveline and her older sister Gracia and the two portraits were very well-received when they were exhibited at the Royal Academy in 1875. The critic of the *Art Journal* reported that the artist's portraits that year 'shone much more brilliantly' than his subject pictures and particularly 'the two sweet little daughters of Mr Evans Lees'. Nothing is known of the commission, but it seems likely that Lees was a wealthy businessman or industrialist of the type that was so active in the patronage of Victorian artists. A study for a portrait of Eveline, painted in 1875 was sold in these Rooms, 11 November 1999, lot 20. There is a further oil sketch of the sitter in a private collection (erroneously identified as her sister Gracia).

We are grateful to Malcolm Warner for his help in preparing the present catalogue entry.



86

87

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

A traveller watering his horse, a cascade beyond

signed 'J.M.W. Turner Delin' (lower left)

pencil and watercolor

5 $\frac{7}{8}$ x 7 $\frac{3}{4}$ in. (15 x 19.7 cm.)

\$15,000-25,000

£10,000-17,000

€14,000-23,000

PROVENANCE:

with David S. Ramus, Atlanta.

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

LITERATURE:

A. Wilton, *Turner as Draughtsman*, Aldershot, 2006, pp. 48-9, fig. 4.1.

This recently rediscovered drawing was first published by Andrew Wilton in 2006, *loc. cit.* It is an early work by the artist and relates to a group of drawings inspired by the works of Phillip James de Loutherbourg (1740-1812). The subject matter of this group is largely coastal scenes with craggy rocks, stormy seascapes or distant mountains bathed in delicate light. They are imaginative rather than descriptive and reflect the influence of Turner's first visit to South Wales in 1792; other works from this series are in the Turner Bequest, Tate Britain (TB XXIII, Q, R, and V; see A. Wilton, *Turner in Wales*, exh. cat., Mostyn Art Gallery, Llandudno, July - September 1984, pp. 7-9, 39, nos. 12-14, no. 14, ill.).

Turner's first trip to Wales began in the summer of 1792. He set out from Bristol, crossed the mouth of the River Avon, journeying up the River Usk north to Llanthony in the Black Mountains, then via Hereford, along the course of the River Wye as far as the Devil's Bridge,

before returning back along the Wye Valley. It was during the winter following this trip that a stylistic development in his work became apparent, visible in the present drawing and those in the Turner Bequest referenced above. These works reflect the influence on the young artist of the pictures of de Loutherbourg, who came to London in 1771 and visited Wales in 1786. He exhibited three views of Snowdonia at the Royal Academy in 1787. Up to this point the influences on Turner had been largely that of the topographers: Thomas Sandby, Thomas Malton, Thomas Hearne and Edward Dayes, but Turner's assimilation of the dramatic and romantic aspects of de Loutherbourg's works shows his desire to move away from this purely topographical style to capture the atmosphere of a place. An early example of how successfully he grasped these ideas can be seen in his dramatic depiction of *Llanthony Abbey* (British Museum), based on a pencil sketch executed on the 1792 Welsh tour.

It is significant that even later on, probably at the Thomas Monro sale of 27 June 1833, lot 111, Turner bought a group of Welsh and Shropshire views on card by de Loutherbourg (A.J. Finberg, *A Complete Inventory of the Drawings of the Turner Bequest*, London, 1909, II, pp. 1223-6, nos. TB CCCLXII, 1-53).

It is also significant that Turner thought enough of this drawing to consider it fit for sale, probably adding his signature, absent from the similar works in the Turner Bequest, at the time of its sale. The form of signature suggests a date before 1802 when Turner became a full member of the Royal Academy and began to sign with his full initials 'J.M.W. Turner', rather than with the three initials stacked on top of one another, as here.

We are grateful to Martin Butlin for his help in preparing the present catalogue entry.



88

**JOSEPH MALLORD WILLIAM TURNER, R.A.
(LONDON 1775-1851)***The entrance to Fowey Harbour, Cornwall*pencil and watercolor
6 x 9¼ in. (15.1 x 23.4 cm.)

\$60,000-80,000

£40,000-53,000
€55,000-73,000**PROVENANCE:**

Charles Stokes and by descent to his niece
Mrs. Hannah Cooper.
with Agnew's, London.
James Price.
J. E. Fordham.
A. H. Campbell, M.P.; Christie's, London, 15 June 1867, lot 87 (unsold).
E. Atkinson by 1908; Christie's, London, 9 March 1912, lot 79 (60 gns to Kite).
E. A. Kite; Christie's, London, 2 February 1946, lot 72 (26 gns to The Fine Art Society).
A. C. Pilkington.
D. C. Barker by 1966.
with Stagehouse II Gallery, Boulder, Colorado, by 1973, where purchased by the present owner.

EXHIBITED:

London, W.B. Cooke Gallery, 1824, no. 99.
London, The Fine Art Society, October 1946, no. 41.
Boulder, Special Collections, University of Colorado, *Picturesque views by J.M.W. Turner*, 1985, not numbered.

LITERATURE:

W. Thornbury, *The Life of J.M.W. Turner, R.A.*, London, 1862, II, p. 398; second edition 1879, p. 595.
W.G. Rawlinson, *The Engraved Work of J.M.W. Turner, R.A.*, London, 1908, I, p. 58, no. 109.
W. Armstrong, *Turner*, London, 1902, p. 254.
A. Wilton, *The Life and Work of J.M.W. Turner, R.A.*, Fribourg and London, 1979, p. 353, as untraced.
E. Shanes, *Turner's Rivers, Harbours and Coasts*, London, 1981, pp. 45, 48, no. 107.
E. Shanes, 'Picture Note No. 3', *Turner Studies*, XI, no. 1, summer 1991, p. 58, ill.

ENGRAVED:

W.B. Cooke, *Picturesque Views of the Southern Coast of England*, 1820.

This delicate watercolor is made far more dramatic in W.B. Cooke's engraving (Shanes, *op.cit.*, 1981, pl. 107), where it looks much more like the work of one of Turner's early sources, Claude-Joseph Vernet (1714-1789), an impression also given by the later variant painted *circa* 1827 for *Picturesque Views in England and Wales* (ill. in Wilton, *op.cit.*, p. 393, no. 804 and in colour, E. Shanes, *Turner's Picturesque Views in England and Wales 1825-1830*, London, 1979, no. 63). Both versions are based on the pencil sketch running across pages 18 and 19 in the *Ivy Bridge to Penzance* sketchbook of 1811 in Tate Britain (TBCXXV, pp. 18a-19; Shanes, *op.cit.*, p. 152). This sketchbook was used on Turner's visit to Dorset, Devon and Cornwall in July - September 1811, made specifically in connection with the *Southern Coast* commission.

The present watercolor shows the view across the Fowey estuary with St. Catherine's Fort on the right and a second fort, Polruan, in the distance on the left: the latter was omitted from the later, *circa* 1827 watercolor, which includes more storm-tossed boats in the left foreground to reflect the stormy scene.

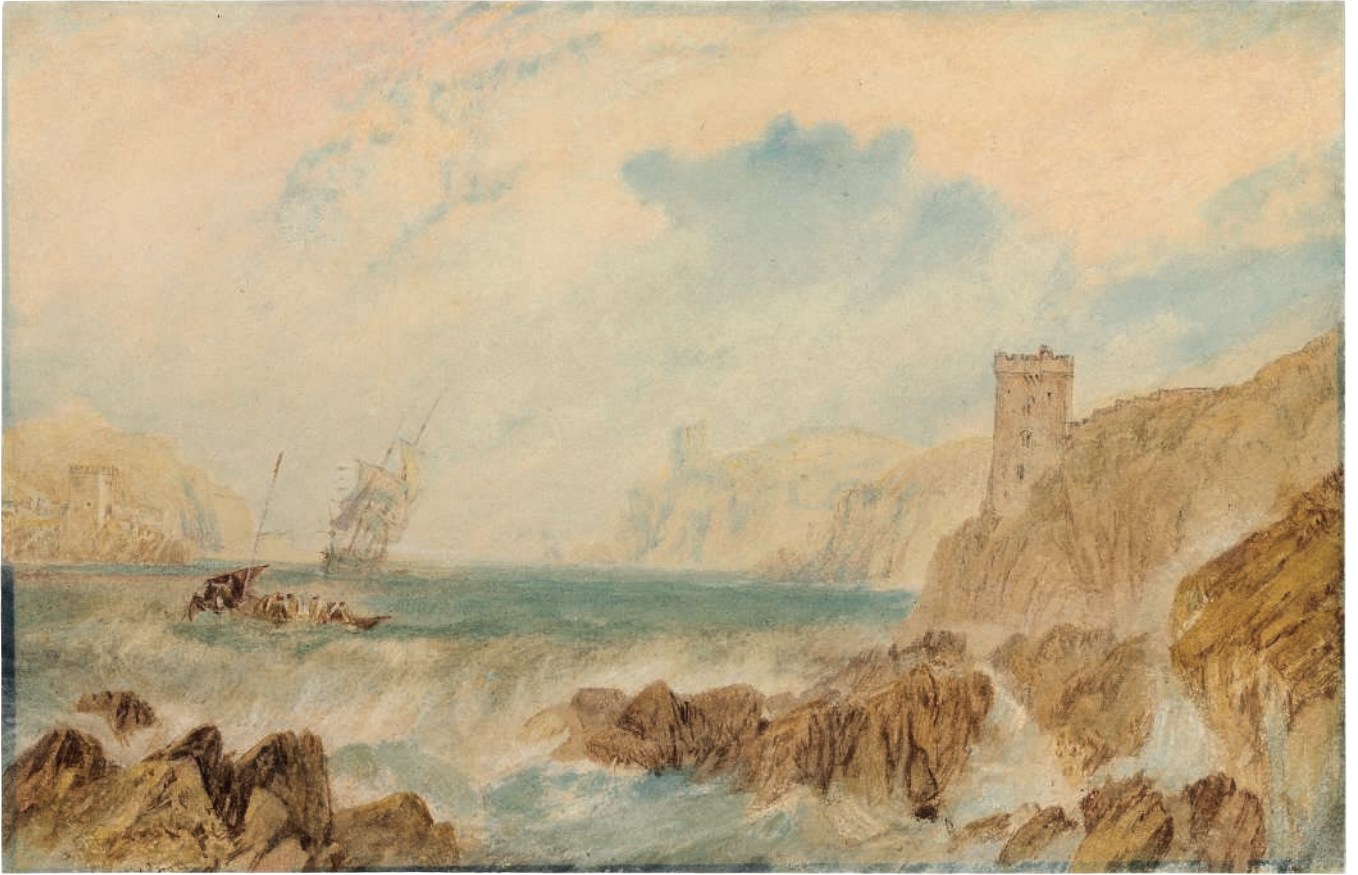
The present watercolor was painted for the first great topographical publication based solely on Turner's own illustrations, *Picturesque Views of the Southern Coast*, with 39 plates issued between 1814 and 1826. Most of the engravings were by the brothers George (1781-1834) and William Bernard Cooke (1778-1855). Turner's own attempts at a text were rejected in favour of one by William Combe (1742-1823), best known as the author of *Dr Syntax*. The ambitious program, which was associated with the importance of the British coastline as the first line of defense against Napoleon, is demonstrated by the fact that the scheme was originally intended to extend to most of the English coast. But endless delays, partly resulting from the disputes between Turner and the engravers, led to the original intention of 48 large plates together with 30 vignettes issued over a few years, being abandoned. (For the *Southern Coast* see L. Herrmann, *Turner Prints: The Engraved works of J.M.W. Turner*, Oxford, 1990, pp. 76-90.)

Charles Stokes (1785-1853), the first owner of this watercolor, was an important early collector of Turner's works, as well as being a close friend and his financial advisor from the 1820's onwards. He formed a particularly rich collection of Turner's engravings, notably the *Liber Studiorum* of which he compiled the first catalogue. He attended Turner's funeral on 30 December 1851. (For Stokes see, *inter alia*, A. Bailey, *Standing in the Sun, a life of J.M.W. Turner*, London, 1997, pp. 396, 398, 399; J. Hamilton, *Turner and the Scientists*, London, 1998, pp. 115, 117-8, 126; and L. Herrmann, 'Stokes, Charles', in E. Joll, M. Butlin and L. Herrmann, ed., *The Oxford Companion to J.M.W. Turner*, Oxford, 2001, pp. 309-310.)

Kurt F. Pantzer, the great Indianapolis Turner collector and amateur scholar, in a letter of 5 May 1978, suggests that Charles Stokes' niece Mrs Cooper, who inherited much of his collection on his death in 1853, 'apparently took the advice of Thomas Griffith who was Turner's dealer in the old age of the artist' on its dispatch. Some of the collection she retained, and some she disposed of through Griffith. Being a minister's wife, Hannah Cooper set out to exchange certain items in her inheritance for the engravings by the Finden brothers for the Bible. Later she exchanged the *Jerusalem* engraving for the watercolor of *Fowey*, receiving a refund of 80 guineas.

A view of *Pendennis Castle and the entrance to Falmouth Harbour*, a short distance along the coast and from the same series, was sold in these Rooms, 6 July 2010, lot 64.

We are grateful to Martin Butlin for his help in preparing the present catalogue entry.



89

JOHN CONSTABLE, R.A. (EAST BERGHOLT 1776-1837 HAMPSTEAD)

Beached fishing boats with fishermen mending nets on the beach at Brighton, looking West

with inscription 'Brighton Beach by/ John Constable I got/ this sketch from his son/ Captain Charles Constable/ Walter May.' and 'Bought this sketch from Mrs May/ 1897/ E. Hayes' (verso)
black chalk, pen and grey ink, grey and ochre wash, watermark '[WHA]TMAN/[TURKE]Y MILL/[18]21'
4½ x 7½ in. (11.4 x 18.1 cm.)

\$60,000-80,000

£40,000-53,000
€55,000-73,000

PROVENANCE:

The artist's son, Captain Charles Constable, from whom acquired by Walter May.
E. Hayes (all the above according to inscriptions on the back of the mount).

EXHIBITED:

London, Wildenstein Galleries, *Constable Centenary*, 1937, no. 50 (pl. XXIX).
Suffolk, Aldeburgh Festival, *Drawings*, 1948, no. 26.
British Arts Council, *An Exhibition of Paintings and Drawings by John Constable, R.A.*, 1949, no. 50.
American Federation of the Arts, 1955, catalogue untraced.
San Diego, Museum of Fine Arts, 1959, catalogue untraced.

The Constable family first visited Brighton in May 1824, taking a house for six months at Western Place near the beach. Constable himself only travelled down for brief visits in May and June before moving down in mid-July for the rest of the summer. The following year Maria and the children returned in August and remained in Brighton until January 1826. Maria returned a final time between May and September 1828. Each time Constable would come down for regular visits to see his family and to sketch his surroundings.

Constable was initially disdainful of Brighton describing it in a letter to his friend Fisher as 'the receptacle of the fashion and offscouring of London. The magnificence of the sea, and its (to use your own beautiful [sic] expression) everlasting voice, is drowned in the din & lost in the tumult of stage coaches - gigs - "flys". -and the beach is only Piccadilly ... by the sea-side. ... In short there is nothing here for the painter but the breakers - & sky - which have been lovely indeed and always varying. The fishing boats are picturesque but not so much so as the Hastings boats.'

Despite its fashionableness, Brighton remained a working fishing town and as Constable became more familiar with the town his opinion changed. Gradually he became more and more interested in the beach and the sea, the men and women who made their living from the sea, the picturesque qualities of the vessels pulled up on the shore as well as the constantly changing atmospheric effects.

Initially Constable worked exclusively in oils, however by the end of August 1824, he began to make drawings as well. Some were carefully worked up, highly finished watercolors or pen and ink or wash drawings, whilst others were more rapidly executed pencil studies, such as the present work. The breadth of handling as well as the variety of subjects amply demonstrates Constable's deep enjoyment of the scenes.

It is interesting to note that despite the numerous sketches and studies, Constable only executed one large-scale painting of the town; *Marine Parade and Chain Pier, Brighton* (London, Tate). It is possible that this was because Constable was intending to create a series of engravings of the town. Constable had recently met Henry Phillips in Brighton; a banker turned publisher, Phillips had produced a number of botanical and horticultural publications and conversations between the two men may well have inspired Constable to think about publishing his own work. Furthermore in December 1824, the French picture dealer, John Arrowsmith had engaged him 'to make twelve drawings (to be engraved here and published in Paris)...about 10 or 12 inches...all complete compositions - all of boats or beach scenes'. (I. Fleming-Williams, *Constable and his Drawings*, London, 1990, p. 208).

During the 1820s there was great demand for beach scenes both in London and Paris and Arrowsmith must have been keen to take advantage of this. Furthermore Constable enjoyed a wide following in Paris. Through Arrowsmith two of his most celebrated paintings, *The Haywain* and *View on the Stour* had been exhibited at the Paris Salon to great critical acclaim and the artist had been presented with a gold medal by Charles X. Also the newly opened Royal Suspension Chain Pier allowed ferries from France to dock in Brighton for the first time, opening the town to French tourists, who might well have been keen to secure a memento of their visit. The combination of all of this must have made Arrowsmith and Constable feel that the venture would be hugely successful, however, for some reason the project was never completed.

Some of Constable's studies of Brighton concentrate solely on the beach, whilst others, such as the present drawing, show glimpses of the town as well. It appears from comparison with a contemporary panorama of Brighton by Robert Havell (1769 - 1832) that the view depicts part of what was called East Cliff, with the distinctive building with its five tall bays on the left and The Ship Hotel to its right. This drawing also shows a glimpse in the lower left of Cissbury Ring, the Iron Age hill fort overlooking Worthing. There is a slightly larger drawing depicting the beach from slightly further along the promenade and which also shows a glimpse of Cissbury Ring, which is now in The Huntingdon, San Marino, California (G. Reynolds, *The Later Paintings and Drawings of John Constable*, 1984, no. 24.27, pl. 500).

The series of drawings and watercolours that Constable produced as a result of his time in Brighton form a fascinating insight into the variety of working methods and technical abilities of one of the great masters of the period.

We are grateful to Ian Warrell and Sue Berry for their help with the Brighton topography



90

**SAMUEL PALMER, R.W.S.
(LONDON 1805-1881 SURREY)**

The Vintage: an illustration for Charles Dickens' 'Pictures from Italy'

signed 'S. PALMER' (lower right)

pencil, pen and brown ink, grey wash, heightened with white on tracing paper laid down on card

5¼ x 2⅞ in. (13.5 x 7.5 cm.)

\$12,000-18,000

£8,000-12,000

€11,000-16,000

PROVENANCE:

Mrs. Caroline Scott, 1858.

Mrs. Dovell; Sotheby's, London, 18 December 1963, lot 174.

with Leger Galleries, London.

Mr. and Mrs. Raymond Lister.

with The Fine Art Society, London.

with Richard L. Feigen, New York.

EXHIBITED:

Cambridge, Fitzwilliam Museum, *Samuel Palmer and 'The Ancients'*, 1984, no. 91.

London, Leger Galleries Ltd., *Samuel Palmer*, 1992, no. 10.

LITERATURE:

C. Kitton, *Dickens and his Illustrators*, London, 1899, pp. 183.

R. Lister, *Samuel Palmer and his Etchings*, London, 1969, pp. 121-124.

E.W.F. Tomkin (ed.), *Charles Dickens 1812-1870*, 1969, pp. 196, 219-21.

R. Lister (ed.), *The Letters of Samuel Palmer*, Oxford, 1974, pp. 439-40, 442.

K. Tillotson (ed.), *Letters of Charles Dickens*, 1977, IV, pp. 521, 541, 546-7.

R. Lister, 'The Book Illustrations of Samuel Palmer', *Book Collector*, Spring 1979, p. 70, ill. p. 75.

J.R. Cohen, *Charles Dickens and his Original Illustrators*, Ohio, 1980, pp. 194-5.

R. Lister, *Samuel Palmer in Palmer Country*, East Bergholt, 1980, p. 40.

R. Lister, *Samuel Palmer and 'The Ancients'*, exh. cat., Cambridge, 1984, pp. 65-7, no. 90.

R. Lister, *The Paintings of Samuel Palmer*, Cambridge, 1985, pp. 21, 22, pl. 53.

R. Lister, *Samuel Palmer his life and art*, Cambridge, 1987, pp. 146-8, ill. p. 147.

R. Lister, *Catalogue Raisonné of the works of Samuel Palmer*, Cambridge, 1988, p. 151, no. 412 (iv).

ENGRAVED:

For C. Dickens, *Pictures from Italy*, published by Bradbury and Evans, London, 1846.

The present drawing is one of five designs for Charles Dickens' (1812-1870) *Pictures from Italy*, 1846. The other four were based on studies Palmer made in Italy. This one, however, is a bucolic, idealized composition designed to surround an area of text. Lister in his catalogue raisonné, *loc. cit.*, describes it as 'the most original and most idyllic of the designs'. It includes strong echoes of William Blake's work: the figure on the right picking fruit, for example, is comparable with a figure in Blake's *Songs of Innocence*, pl. 2 'The Echoing [sic] Green', and with one in 'The School-Boy' and with his watercolor designs for Milton, *The Brothers Seen by Comus Picking Grapes*, (M. Butlin, *The Paintings and Drawings of William Blake*, New Haven and London, 1981, p. 374, no. 527, pl. 618).

These drawings would have been traced onto woodblocks, the tracing disappearing as the engraving progressed. The series, two of which are now in the Morgan Library, New York, were all in the collection of Mrs Caroline Scott until 1859. Caroline was the daughter of the renowned art dealer Paul



actual size

Colnaghi (d. 1833) and married John Scott, founder and editor of the *London Magazine* and champion of the group of Whig 'romantics' that included John Keats (1795-1821), Percy Bysshe Shelley (1792-1822), William Hazlitt (1778-1830) and Leigh Hunt (1784-1859). Several of them single out Colnaghi's shop as an interesting place to visit. However Scott fought a duel arising from a literary quarrel concerning the reputation of the romantic poets and was mortally wounded. Samuel Palmer was recommended to Dickens as a suitable illustrator for his work by Paul Colnaghi's elder son Dominic. Dickens was pleased with the resulting illustrations and wrote to Palmer on the 13 May to assure him that 'he would on no account dream of allowing the book to go to Press without the insertion of your name in the title.'

We are grateful to Colin Harrison for his help with this drawing.



THE PROPERTY OF A NEW YORK PRIVATE COLLECTION

91

**SAMUEL PALMER, R.W.S.
(LONDON 1805-1881 SURREY)**

The Street of Tombs, Pompeii

pencil, pen and brown ink and watercolor, heightened with bodycolor
12 $\frac{7}{8}$ x 16 $\frac{3}{8}$ in. (32.7 x 41.6 cm.)

\$60,000-80,000

£40,000-53,000
€55,000-73,000

PROVENANCE:

A.H. Palmer; Christie's, London, 4 March 1929, lot 32 (19 gns. to Colnaghi).
with Colnaghi, London.
Anonymous sale; Christie's, London, 4 June 1974, lot 161, where purchased by
Michael Harvard Esq.
Anonymous sale; Christie's, London, 30 March 1993, lot 77.
with Richard L. Feigen, New York.

EXHIBITED:

Possibly London, Royal Academy, 1840, no. 1005 (with the quotation 'Where
are the golden roofs? Where are those who dared to build?', Byron, *Childe
Harold*, IV, cix)
London, Victoria and Albert Museum, *Exhibition of Drawings, Etchings and
Woodcuts by Samuel Palmer and other Disciples of William Blake*, 1926, no. 94.

LITERATURE:

R. Lister, *Catalogue Raisonné of the Works of Samuel Palmer*, Cambridge, 1988,
p. 125, no. 304.

On 30 September 1837 Palmer married Hannah Linnell, the eldest of John Linnell's (1792-1882) nine children. On 4 October the couple left for their extended Italian honeymoon, during which this drawing was executed. They wintered in Rome and in May of the following year travelled to Naples. From their hotel – where Edward Lear and Thomas Uwins were also staying – they sketched the bay that 'filled up' their window, sparkling by moonlight 'like diamonds on ebony' (R. Lister, *The Letters of Samuel Palmer*, Oxford, 1974, p. 271). They spent July in Pompeii where both Hannah and Samuel prepared five drawings of the city and the volcano that had simultaneously destroyed and preserved the town in AD 79. At the end of their month-long stay they witnessed a minor eruption of Vesuvius.

Both Samuel and Hannah were particularly struck by the Street of Tombs, Pompeii. Lister, *loc. cit.* describes this as 'one of the most pleasing of his early Italian works.' Samuel executed another view of *The Street of Tombs, Pompeii* from a different viewpoint, now in the Victoria and Albert Museum (Lister, *op.cit.*, no. 305). There is also an accomplished drawing of the subject by Hannah, which was presumably drawn on the spot (see Vaughan, *op.cit.*, nos. 106 and 107).

The view Palmer chose to depict recalls Edward Bulwer-Lytton's description of the site, 'From the gate stretched the long street of tombs, various in size and architecture, by which, on that side, the city is as yet approached. Above all, rode the cloud-capped summit of the Dread Mountain, with the shadows, now dark, now light, betraying the mossy caverns and ashy rocks, which testified to the past conflagrations, and might have prophesied – but man is blind – that which was to come!' (E. Bulwer-Lytton, *The Last Days of Pompeii*, London, 1834, p. 135.)

We are grateful to Colin Harrison for his help with this drawing.



92

PROPERTY FROM
A DISTINGUISHED NEW YORK COLLECTION

92

**JEAN-MICHEL MOREAU
LE JEUNE
(PARIS 1741-1814)**

*A scene from the life of Charles Martel:
A battle on horseback*

signed and dated 'J.M. Moreau L.J. 1805.' and
inscribed 'il le jette expiant dans la foule des
morts./ chant 12'

pen and grey ink, brown wash
5½ x 3½ in. (13.2 x 8.8 cm.)

\$3,000-5,000

£2,000-3,300
€2,800-4,600

PROVENANCE:

An unidentified collector's mark (L. 4291, verso).

ENGRAVED:

by Antoine-Claude-François Villerey as a
frontispiece for *Charles Martel, ou la France
délivrée* by André-Philippe Tardieu de Saint-
Marcel, Paris, 1806



93

93

**NICOLAS HUET
(PARIS 1770-1830)**

*A member of the weasel family,
possibly a Siberian weasel (Mustela
sibirica)*

signed and dated 'huet fils. 1807.'

pencil, pen and brown ink, watercolor and
bodycolor heightened with white and arabic gum
on light brown paper
6¾ x 8½ in. (17 x 22.6 cm.)

\$5,000-7,000

£3,400-4,700
€4,600-6,400



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

94

**JACQUES-LOUIS DAVID
(PARIS 1748-1825 BRUSSELS)**

A Roman village with a temple and tower at left

traces of black chalk, pen and black ink, grey wash
6¾ x 10¼ in. (17.3 x 26.1 cm.)

\$20,000-30,000

£14,000-20,000
€19,000-27,000

PROVENANCE:

E. David (L. 839) and J. David (L. 1437).
The artist's studio sale; Paris, 17 April 1826, part of lot 66 (unsold).
Second David sale; Paris, 11 March 1835, part of lot 16 (unsold).
Anonymous sale; Paris 4-5 April 1836, part of lot 164.
Monsieur Chassagnoles, Paris.
Jules David, Paris,
Marquis de Ludre, Paris; Galerie Charpentier, Paris, 15 March 1956, part of lot 11.
G. Seligman (L. 3863 and his additional stamp for the album 'A10' not in Lugt).
with Jacques Seligmann and Co., New York, cat. *Master Drawings*, 1959, no. 10.

LITERATURE:

A. Sérullaz, *David e Roma*, exh. cat., Rome, Académie de France, Villa Medici, 1981, pp. 58, 66, and 70, fig. 24.

A. Sérullaz, *David*, exh. cat., Paris, Grand Palais, 1989, pp. 70-1, fig. 38.

P. Rosenberg and L.-A. Prat, *Jacques Louis David 1748-1825, Catalogue raisonné des dessins*, Milan, 2002, no. 1079.

This landscape - more likely a *capriccio* than a precise view - was executed by David while he was a 'pensionnaire' at the Académie de France in Rome from 1775 to 1780. There David absorbed and recorded everything he saw in hundreds of drawings. He made copies after the Antique and Old Masters, and he studied the architecture and landscape of Rome and its surroundings. After his return to France he assembled these sheets into two albums organized thematically which his sons, Eugène and Jules (their paraps on the present drawing), later divided into twelve parts. The present sheet comes from the tenth album, which remained with David's heirs until the New York dealer Germain Seligman purchased it in the 1950s. At some point this album was unbound and its contents dispersed. But thanks to photographs of the album prior to its dismemberment, we know that the present drawing was on the 17th folio along with three other landscapes, today all in the Pierpont Morgan Library, New York (Rosenberg and Prat, *op. cit.*, nos. 1080-82).



•95

**ATTRIBUTED TO JACQUES-LOUIS DAVID
(PARIS 1748-1825 BRUSSELS)**

The Emperor Napoleon in his study at the Tuileries

with inscription 'David'
pencil
7½ x 4½ in. (19 x 11.4 cm.)

\$2,000-3,000

£1,400-2,000
€1,900-2,700

PROVENANCE:

Favre de Thierrens.
Anonymous sale; Hôtel Drouot, Paris, 18 June 1990, lot 64.
Acquired from the above by the present owner.

Related to David's painting, *The Emperor Napoleon in his study at the Palais des Tuileries* (Washington, D.C., National Gallery of Art, Inv. K2046) which was commissioned by Alexander, Marquess of Douglas, later 10th Duke of Hamilton (1767-1852) in 1811 and completed the following year. There is another preparatory drawing by David for this painting in the Musée des Beaux-Arts in Besançon (P. Rosenberg and L.-A. Prat, *Jacques-Louis David 1748-1825. Catalogue raisonné des dessins*, Milan, 2002, I, no. 309).

95

•96

**JACQUES-LOUIS DAVID
(PARIS 1748-1825
BRUSSELS)**

A battle scene, after the Antique

inscribed 'Capitole'
black chalk, grey wash
5½ x 7¾ in. (12.7 x 18.7 cm.)

\$3,000-5,000

£2,000-3,300
€2,800-4,600

PROVENANCE:

E. David (L. 839) and J. David (L. 1437).
The artist's studio sale; Paris, 17 April 1826, part of lot 49 ('Quatre [croquis] fait au musée du Capitole à Florence').
Anonymous sale; Hôtel Drouot, Paris, 14 November 1986, lot 65 (not illustrated, but with same dimensions).
Anonymous sale; Hôtel Drouot, Paris, 13 March 1987, lot 9.
Acquired from the above by the present owner.



96



97

**JACQUES-LOUIS DAVID
(PARIS 1748-1825 BRUSSELS)**

Three women in classical dress, bust length, with anguished expressions

signed, dated and inscribed 'L. David. 1819/Brux.'

black chalk

6½ x 7¾ in. (16.7 x 20.3 cm.)

\$10,000-15,000

£6,700-10,000

€9,200-14,000

PROVENANCE:

Anonymous sale; Zurich, L'art Ancien [cat. no. 50], n.d., lot 68 (according to Paris 1989).

Acquired from the above by the present owner.

EXHIBITED:

New York, Wildenstein, *Drawings, pastels and watercolors. An exhibition of Nineteenth and Twentieth Century works on paper*, 1 March-30 April 1995, no. 2.

New York, Wildenstein, *Neo-classicism to Barbizon: French drawings and oil sketches from the first half of the 19th Century*, 25 September-30 October 1999.

New York, James Cohan Gallery, *The Passions: From Brueghel to Viola*, 29 November 2001-12 January 2002.

New York, Wildenstein, *The Arts of France from François 1er to Napoléon 1er : A centennial celebration of Wildenstein's presence in New York*, October 2005 - January 2006, no. 167.

LITERATURE:

Jacques-Louis David, exh. cat., Paris, Louvre, 1989, p. 556, under no. 248.

P. Rosenberg and L.-A. Prat, *Jacques-Louis David 1748-1825. Catalogue raisonné des dessins*, Milan, 2002, I, p. 321, no. 345.

This could depict the three Fates - the daughters of Night, Clotho, Lachesis and Atropos - women spinning out human destinies like thread, one drawing them out, one measuring them and one cutting them off.



98

PROPERTY FROM THE COLLECTION OF PAUL WALTER

98

**N. COLLET
(FL. 1798)**

*The Supper at Emmaus (recto); A
standing male nude (verso)*

signed and dated 'N. Collet 1798'
black and white chalk on blue paper
15 x 20 ¼ in. (38.1 x 52.7 cm.)

\$2,000-3,000

£1,400-2,000
€1,900-2,700

PROVENANCE:

with Colnaghi, New York, where acquired by the
present owner as Antoine-François Callet (Paris
1741-1823).



99

99

**JEAN-BAPTISTE MALLET
(GRASSE 1759-1835 PARIS)**

L'Amour tourmente les coeurs

with inscription 'L'Amour tourmente les coeurs' (on
the back of the old mount)
black and white chalk on buff paper
14 ¼ x 10 ¾ in. (36.2 x 27.5 cm.)

\$2,000-3,000

£1,400-2,000
€1,900-2,700

PROVENANCE:

G. Seligman (L. 3863).
Christian Humann; Sotheby's, New York, 30 April
1982, lot 36.

EXHIBITED:

New York, Jacques Seligmann and Co., cat. *Old
Master Drawings*, 1968, no. 24.

The influence of Mallet's teacher Pierre-Paul
Prud'hon (1758-1823) is evident in this drawing.



•100

**ANTOINE-LOUIS BARYE
(PARIS 1795-1875)**

A Peruvian jaguar

black chalk on tracing paper
4¼ x 7¾ in. (12.1 x 18.9 cm.)

\$3,000-4,000

£2,000-2,700
€2,800-3,600

PROVENANCE:

The artist's studio stamp (L. 220); Paris, 7-12 February 1876.
Gérôme and Tessier collection (according to a label on the back of the frame).
Anonymous sale; Hôtel Drouot, Paris, 19 March 1997, lot 147.
Acquired from the above by the present owner.

101 No Lot

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

Interior of the Sistine Chapel

pencil, watercolor, with several pieces of paper inset
7 $\frac{1}{8}$ x 9 $\frac{7}{8}$ in. (18.1 x 25.3 cm.)

\$120,000-180,000

£80,000-120,000
€110,000-160,000

PROVENANCE:

Possibly Achille Leclère, Paris; 26-31 May 1854, lot 28-78 ('un beau dessin colorié de la chapelle Sixtine:').
Anonymous sale; Hôtel Drouot, Paris, 4 November 1970, lot 56 (as French School, early 19th Century).
Acquired from the above by the present owner.

EXHIBITED:

New York, Wildenstein, *The Arts of France from François Ier to Napoléon Ier: A Centennial Celebration of Wildenstein's Presence in New York*, October 2005 - January 2006, no. 164.
Paris, Louvre, *Ingres (1780-1867)*, 2006, no. 73.

LITERATURE:

H. Naef, *Die Bildniszeichnungen von J.-A.-D. Ingres*, Bern, 1977, I, p. 322, nt. 4.
G. Vigne, *Ingres*, Paris, 1995, p. 332, no. 89.
G. Vigne, 'La solitude de l'homme en blanc', *Invitation: Musée Ingres, Montauban*, 1999, no. 1, pp. 3, 13, doc. 7, ill, p. 5.
L. Eitner, *French paintings of the Nineteenth Century: Part I: Before Impressionism*, Washington, D.C., 2000, pp. 286-88, 291, and 293, nt. 14, fig. 2.
S.L. Siegfried, 'The imperatives of drawing in Ingres's art' in *Zeichnen in Rom, 1790-1830*, Cologne 2001, pp. 68, 73, and 91, nt. 11, fig. 6.
D. Ternois, 'Lettres d'Ingres à Marcotte d'Argenteuil. Dictionnaire', *Archives de l'Art français*, 2001, XXXVI, pp. 69, 70, and 73, nts. 21 and 35, fig. 25.
L.-A. Prat, *Le dessin français au XIXe siècle*, Paris, 2011, p. 172, fig. 393.



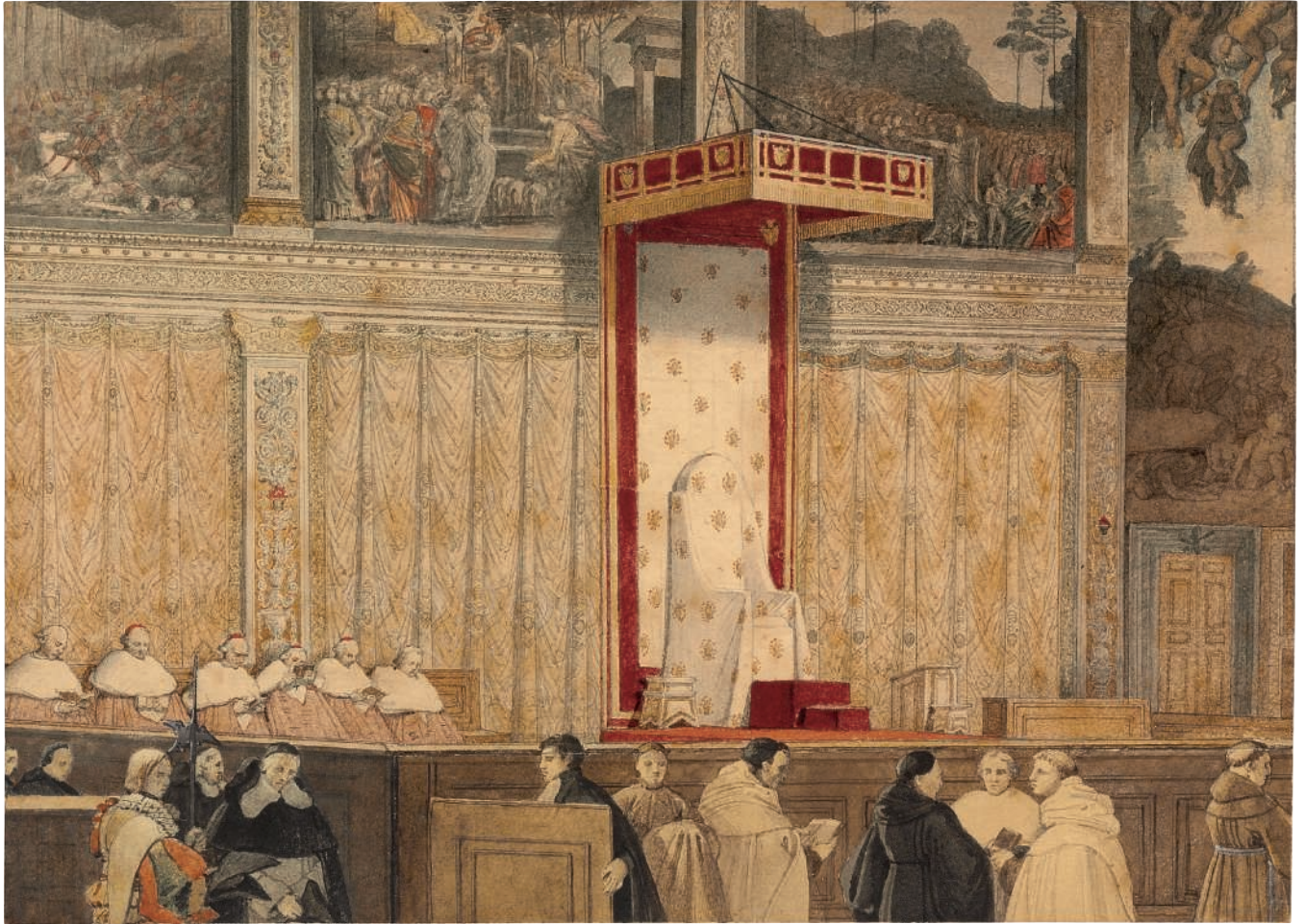
Jean-Auguste-Dominique Ingres, *Pope Pius VII in the Sistine Chapel*, 1814. Samuel H. Kress Collection, National Gallery of Art, Washington, DC. ©NGA images.

A study for *Pius VII celebrating the Papal mass of the Christ during Holy Week*, an oil painting measuring 74.5 x 92.7 cm. now in the National Gallery of Art, Washington (Fig. 1; inv. 1952.2.23). The painting was commissioned in 1812 by Ingres's great friend and patron Charles Marcotte d'Argenteuil (1773-1864), a French civil servant. When completed it was exhibited at the Paris Salon of 1814. The idea for the painting came to Ingres as early as 1807 when he had attended Holy Week ceremonies in the Sistine Chapel. He made a few drawings in graphite of cardinals and other attendants at the ceremony such as an halberdier and some quick sketches of the interior of the chapel including one of the papal throne which he annotated 'Jour de paque/ chapelle sixtine' (G. Vigne, *dessins d'Ingres. Catalogue raisonné des dessins du musée de Montauban*, Paris, 1995, no. 1005). A year later, in 1808, he made a watercolor formerly with the Shepherd Gallery (cat. *Christian Imagery in French Nineteenth Century Art 1789-1906*, 1980, no. 17) of the pope seen from behind, praying at the altar of Saint Peter, and in 1809, another showing the pope at prayer before the throne in the Sistine Chapel, flanked by two cardinals and a halberdier (Besançon, Musée des Beaux-Arts; Eitner, 2000, *op. cit.*, p. 286, fig. 1). In 1812 Ingres showed Marcotte a drawing of the interior of the Sistine chapel that he found 'remarquable' and prompted him to commission the painting from the artist. It is possible that the drawing Ingres showed Marcotte is the present one.

This preparatory watercolor establishes the setting of the projected painting. Ingres has rendered with minute detail, almost like a miniaturist, the papal throne which stands before the north wall of the chapel, the painted decorations of the wall and the frescoes above. These are, from left to right, *The crossing of the Red Sea* attributed to Cosimo Roselli or Biagio d'Antonio, *Scenes from the life of Moses* by Botticelli, and *The Baptism of Christ* by Perugino. On the right of the watercolor is the left part of Michelangelo's *Last Judgment*.

The present watercolor differs from the National Gallery of Art's picture in several ways. The chapel is seen from a somewhat lower vantage point; as a result, the steps of the dais on which the papal throne is placed are not visible from behind the partition. In the painting Ingres included, far right, part of the altar which stands at the center of the *Last Judgment*, but in the watercolor he cropped the scene immediately to the right of the sacristy door. Moreover, in the picture the frescoes by Botticelli and Perugino are represented in their entirety, whereas they appear truncated in the present work. Many of the figures in the painting are absent in the preparatory study, notably the Pope and the multitude of attendants surrounding him on or near the dais, the groups standing close to the altar and the eight 'caudatori' dressed in brown and red vestments to the left of the pontiff. In the watercolor the six cardinals at the lower left of the composition are seated, whereas in the painting they are seven present, all of whom stand.

The presence or not of the Pope in the painting could be seen as controversial. In July 1809 Pius had been brutally taken from Rome by the French occupation forces, because he had opposed Napoleon's annexation of the Papal States. When Ingres planned his painting, the Pope was a prisoner in Fontainebleau. To represent this victim of Napoleonic aggression in a picture destined for a high official of the empire was to touch on a painfully sensitive issue.





PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

103

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

The Death of Leonardo da Vinci

signed and inscribed 'Ingres. inv. e Pinxit a Monsieur Thevenin.' and 'Leonard de Vinci meurt dans les bras de François Ier , en 1518.'

pencil

11 x 8½ in. (28 x 21.8 cm.)

\$40,000-60,000

£27,000-40,000
€37,000-55,000

PROVENANCE:

Charles Thévenin, a gift from the artist.

EXHIBITED:

Louisville, Kentucky, The Speed Art Museum, *The pursuit of perfection: The art of J.-A.-D. Ingres*, 1983, no. 27.

LITERATURE:

G. Vigne, *Dessins d'Ingres. Catalogue raisonné des dessins du musée de Montauban*, Paris, 1995, p. 212, ill.

P. Condon, 'J.A.D. Ingres: les dessins historiques', *Bulletin du Musée Ingres*, nos. 67-68, 1995, no. 47.

D. Ternois, *Lettres d'Ingres à Marcotte d'Argenteuil. Dictionnaire*, Paris, 2001, p. 224.

In 1818 Ingres painted a first version of *The death of Leonardo* for the Comte de Blacas as a pendant to *Henri IV playing with his children* which he has executed the year before. Both paintings are now in the Petit Palais, Paris. In 1819 Ingres gave the present drawing and one of *Henry IV playing with his children* (the following lot) to his friend the artist Charles Thévenin (1764-1838) who was then director of the Académie de France in Rome. Both drawings reverse the compositions of the paintings they are based on and are both in vertical format while the paintings are horizontal. In both drawings Ingres adds the figure of a female servant which was not included in the original paintings. Thévenin's son, Jean-Charles, who was an engraver, produced prints after the two drawings of which there are proofs in the Musée Ingres, Montauban.

A tracing of the present drawing is in the Musée Ingres, Montauban (Vigne, *op. cit.*, no. 1186).



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

104

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

Henri IV playing with his children

signed, dated and inscribed 'Ingres inv. et pinx. a Monsieur Thevenin. rome 1819.' and 'Henry IV, ses enfants, et l'ambassadeur d'Espagne.'

pencil

9 1/8 x 7 in. (23.2 x 17.8 cm.)

\$40,000-60,000

£27,000-40,000

€37,000-55,000

PROVENANCE:

Charles Thévenin, a gift from the artist.

EXHIBITED:

Louisville, Kentucky, The Speed Art Museum, *In pursuit of perfection: J.-A.-D. Ingres*, 1983, no. 27.

LITERATURE:

G. Vigne, *Dessins d'Ingres. Catalogue raisonné des dessins du musée de Montauban*, Paris, 1995, p. 205, ill.

P. Condon, 'J.A.D. Ingres: les dessins historiques', *Bulletin du Musée Ingres*, 1995, nos. 67-68, no. 46.

D. Ternois, *Lettres d'Ingres à Marcotte d'Argenteuil. Dictionnaire*, Paris, 2001, p. 224.

See previous lot.

A tracing of the present drawing is in the Musée Ingres, Montauban (Vigne, *op. cit.*, no. 1146).

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

The start of the Barbieri horse race ('La Mossa')

black chalk, watercolor
7¼ x 11 in. (18.5 x 28 cm.)

\$80,000-120,000

£54,000-80,000
€73,000-110,000

PROVENANCE:

L.-J.-A. Coutan (L. 464); thence by descent to his wife
Mme Coutan, née Lucienne Hauguet; thence by descent to her brother
Ferdinand Hauguet; thence by descent to his son
Maurice-Jacques-Albert Hauguet; Hôtel Drouot, Paris, 16-17 December 1889,
lot 185, where acquired by
Paul-Arthur Chéramy; Paris, Galerie Georges Petit, 5-7 May 1908, lot 254,
where acquired by
Henri Haro.
Baron Joseph-Raphaël Vitta.
Hans E. Bühler; Christie's, London, 15 November 1985, lot 53.
Acquired from the above by the present owner.

EXHIBITED:

Nice, Musée de Nice, *Delacroix et Géricault*, 1938.
Paris, Galerie Jacques Dubourg, *Quelques précurseurs de l'art contemporain*,
1951, no. 23.
Bern, Schloss Jeggendorf, *Rendez-vous à cheval*, 1970, no. 80.
New York, Wildenstein, *Neo-classicism to Barbizon: French drawings and oil
sketches from the first half of the 19th century*, September-October 1999.

LITERATURE:

J. Meier-Graefe and E. Klossowski, *La collection Chéramy: Catalogue raisonné
précédé d'études sur les maîtres principaux de la collection*, Munich, 1908, p. 77,
no. 99.
J. Thomé, 'Les dessins de Géricault', *Le Dessin*, 1947, no. 2, p. 66.
P. Dubaut and P. Nathan, *Géricault 1791-1824: Sammlung Hans E. Bühler*,
Winterthur, 1956, n.p., no. 54, ill.
M. Huggler, 'Die Bemühung Géricaults um die Erneuerung der
Wandmalerei', *Wallraf-Richartz Jahrbuch*, XXXII, 1970, p. 156.
C. Clément, *Supplément*, by L. Eitner, Paris, 1973, p. 464, under no. 65.
W.R. Johnson, *The Nineteenth Century paintings in the Walters Art Gallery*,
Baltimore, 1982, p. 41, under no. 9.
L. Eitner, *Géricault: His life and work*, London, 1983, p. 120, nt. 76, fig. 105.
Paris, Louvre, *Les donateurs du Louvre*, exh. cat., 1989, p. 179.
G. Bazin, *Géricault: étude critique, documents et catalogue raisonné*, Paris,
1990, III, pp. 68, 190-91, no. 1342.
B. Noël, *Géricault*, Paris, 1991, p. 25.
J. Thuillier and P. Grunchev, *Tout l'oeuvre peint de Géricault*, Paris, 1991, p. 102,
under no. 106.
Paris, Grand Palais, *Géricault*, exh. cat., 1991-92, p. 361, under no. 120.
W. Whitney, *Géricault in Italy*, New Haven and London, 1997, pp. 93-103, fig.
116.
L.-A. Prat, *Le dessin au XIXe siècle*, Paris, 2011, pp. 136-37, fig. 293.

After failing to win the Prix de Rome competition, Géricault traveled to Italy at his own expense in October 1816. While in Rome, he conceived the project for a grandiose painting representing the race of the riderless Barbieri horses, an important feature of the Roman Carnival tradition. The race was in fact a series of races in the late afternoon, one on each of the eight days of Carnival. The races took place along Via del Corso, from the Piazza del Popolo to the Piazza Venezia.

Géricault never completed his large canvas but altogether some 85 paintings and drawings related to the project are known today. It is generally agreed that the present work is the earliest surviving compositional study in the series. It shows the start of the race on the Piazza del Popolo. 'Géricault chose an elevated vantage point just in front of the starting rope, from which he looks down and slightly back at the horses as they line up behind the rope, struggling furiously with their grooms. Of the thirteen horses in this race, ten are already in position for the start; the remaining three are being led between them and the grandstand towards their eventual places at the rope [...]. The heavy, tightly pulled starting rope, which contains the frenzied commotion of horses, grooms and spectators in the upper right half of the picture, cuts diagonally through the composition at a steep, 45-degree angle to the picture plane, while the extensive area of cobbled street in front of it, occupying most of the left half of the image, lies eloquently empty, a vacuum soon, and dramatically, to be filled. This sense of anticipation is heightened by the presence of the mounted bugler across the way who is poised to signal the start.' (Whitney, *op. cit.*, p. 97). The present drawing was probably preceded by a few studies of detail executed from life. There is, for example, a double-sided leaf from a sketchbook now in a private collection which is a study for the horse and its groom holding it in the right foreground (Whitney, *op. cit.*, fig. 125). This was followed by another drawing in black chalk where Géricault has more precisely drawn the second groom and quickly sketched two figures holding the tail (Whitney, *op. cit.*, fig. 127).



Théodore Géricault, *Riderless Racers at Rome*. The Walters Art Museum, Baltimore, Maryland. ©The Walters Art Museum/Creative Commons License.



Soon after having executed the present drawing Géricault produced an oil on paper (44.5 x 59.5 cm.) now in the Walters Art Gallery, Baltimore (Fig. 1; Bazin, *op. cit.*, no. 1343). The most important difference between the two works results from Géricault's decision, while retaining most of the elements depicted in the drawing (although he reduces the number of horses from thirteen to ten), to move his vantage point to a position at street level, closer to the starting line. In the oil sketch Géricault has suppressed almost a third of the composition of the watercolor by cropping it to the point at which the starting rope completes its long course across the street and is attached to the wooden structure, thereby drastically reducing the amount of empty street visible in the drawing and focusing attention directly on the struggle between man and horse, which would become, his principal theme.

The present watercolor has featured in some of the most important collections of works by Géricault. It is first documented in the possession of Louis-Joseph-Auguste Coutan (1779-1830), a businessman and a politician

who was mayor of the city of Eaubonne. He formed a remarkable collection of paintings and drawings by contemporary artists, especially David, Prud'hon, Gros, Ingres, Géricault and Bonington. In 1889 his descendants sold the collection at the Hôtel Drouot in Paris, but prior to that the Louvre was able to choose a few works which it deemed indispensable for its collections. The *Race for the Barbieri horses* was acquired at the Coutan-Hauguet sale by Paul-Arthur Chéramy (1840-1912) a collector of paintings and drawings of the first half of 19th Century who also donated many works to the Louvre. After having belonged to two other collectors of Géricault's work, Henri Haro (1855-1911) and Baron Joseph-Raphaël Vitta (1860-1942), the watercolor entered the collection of Hans E. Bühler (1893-1967). The latter, a distinguished horse rider who had won a silver medal as part of the Swiss team in the team jumping competition at the 1924 Olympics, was arguably the most important collector of Géricault in the 20th Century.



(recto)

106

**JEAN-LOUIS-ANDRÉ-THÉODORE
GÉRICAULT
(ROUEN 1791-1824 PARIS)**

A standing female nude seen from behind (recto); Three children playing with toys (verso)

black and red chalk, pen and brown ink, brown wash, heightened with white (recto), pencil, pen and brown ink, brown wash, heightened with white (verso)
8 1/8 x 5 1/4 in. (20.6 x 13.3 cm.)

\$40,000-60,000

£27,000-40,000
€37,000-55,000

PROVENANCE:

Anonymous sale, Hôtel Drouot, Paris, 27 October 1986, lot 25 (no catalogue).
Acquired from the above by the present owner.

EXHIBITED:

New York, Wildenstein, *Neo-classicism to Barbizon: French drawings and oil sketches from the first half of the 19th Century*, September-October 1999.

LITERATURE:

Paris, Grand Palais, *Géricault*, exh. cat., 1991-92, p. 363, under no. 126.
G. Bazin, *Géricault: étude critique, documents et catalogue raisonné*, Paris, 1992, V, pp. 83, 109, 239-40, nos. 1727-28.
J. Goodrich, 'Neo-classicism to Barbizon...', *Review: The state of critical art in New York*, V, no. 3, 15 October 1999, p. 36.



(verso)

The pose of the semi-nude woman with arms resting on top of her head is the same as that of two other academic female nudes by Géricault, one depicted frontally and the other from the side, the first of which is in the British Museum, London (Bazin, *op. cit.*, III, no. 1064) the other in the Musée des Beaux-Arts, Rouen (Bazin, *op. cit.*, III, no. 1065; see also exh. cat. Géricault, Paris, 1990, *op. cit.*, no. 75, fig. 109).

The three children on the *verso* have been identified as members of the Dedreux family. The architect Pierre-Anne Dedreux (1788-1849) was a 'pensionnaire' at the Académie de France in Rome at the Villa Medici from 1815 to 1819. His wife, Elisabeth-Adélaïde joined him in October 1817 with her two children, Alfred (who would become a distinguished painter) born in 1810, and Elisabeth born in 1812. Géricault painted a double portrait of Alfred and Elisabeth, formerly in the Pierre Bergé and Yves Saint-Laurent collection (Fig. 1; Christie's, Paris, 24 February 2009, lot 83; Bazin, *op. cit.*, V, no. 1723) for which there is a study in the Louvre (Bazin, *op. cit.*, no. 1724). He also executed a portrait of Alfred alone now in the Metropolitan Museum, New York (Bazin, *op. cit.*, V, no. 1722). In the latter as in the Louvre study for the double portrait Alfred wears the same outfit as in the present drawing. The Dedreux portraits are generally dated *circa* 1817-18.



Théodore Géricault, *Portrait of Alfred and Elisabeth Dedreux*. Sold, Christie's, Paris, 23-25 February 2009, Lot 83.



(recto)

107

**JEAN-LOUIS-ANDRÉ-THÉODORE
GÉRICAULT
(ROUEN 1791-1824 PARIS)**

Study for Scène de déluge (recto); A mounted soldier fighting a warrior (verso)

pencil, pen and brown ink
8 7/8 x 5 7/8 in. (21.1 x 13.6 cm.)

\$40,000-60,000

£27,000-40,000

€37,000-55,000

PROVENANCE:

Colonel Joseph-Félix Le Blanc de La Combe (1790-1862); Paris, 2-6 February 1863, lot 168.

Alfred Mame, by descent to his son

Paul Mame, Tours; Galerie Georges Petit, Paris, 26-29 April 1904, lot 103.

Anonymous sale; Sotheby's, Paris, 24 June 2009, lot 80.

Acquired from the above by the present owner.

LITERATURE:

G. Bazin, *Géricault: étude critique, documents et catalogue raisonné*, Paris, 1989, III, pp. 77, 227, no. 926.

Known to Bazin from a tracing of its *recto* by Alexandre Colin (1798-1875), this drawing only resurfaced in 2009 when it appeared in a Sotheby's sale in Paris. The *recto* is a study for Géricault's *Scène de déluge*, an oil on canvas measuring 97 x 130 cm. now in the Louvre (Bazin, *op. cit.*, III, no. 934) and dating from soon before the artist's departure to Rome in October 1816. Although represented in reverse and less prominently, a horse swimming in the water, to which a man with a cadaver tries to hold on, does appear in the painting. Both the present drawing and the Louvre painting are evidently inspired by Poussin's *Déluge* also in the Louvre. Géricault has in fact made a copy of the detail from that masterpiece showing a turbaned man clinging to a swimming horse (Bazin, *op. cit.*, III, no. 925, now in the Cleveland Museum of Art, Bequest of Muriel Butkin, inv. 2008.378).



(verso)

The sketch on the *verso*, executed with great vigor, shows a rider battling a warrior on foot. Probably executed at around the same time as the *recto*, it has not been connected to any known painting or project. It may well be inspired by an Old Master painting.

The first recorded owner of this drawing, Joseph-Félix Le Blanc de La Combe (1790-1862) was a Bonapartist like Géricault, and a career soldier. Also a friend of Delacroix, he wrote a well-received monograph on the painter and engraver Nicolas-Toussaint Charlet (1792-1845) who was a member of Géricault's circle.



108

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

A standing Moroccan

pencil, watercolor
12¾ x 9⅝ in. (32.4 x 24.3 cm.)

\$60,000-80,000

£40,000-53,000
€55,000-73,000

PROVENANCE:

Walter Pach, and by descent; Christie's, London, 5 July 2011, lot 103.

One of a series of drawings studying Moroccan costume, probably the fruits of Delacroix's visit to Morocco in the winter of 1832 as part of a diplomatic mission to the sultan. A line-drawing of the same model in the same pose is in the Bibliothèque nationale, Paris (M. Arama, *Le Maroc de Delacroix*, Paris, 1987, pp. 29, 216). Delacroix travelled to Morocco in the winter of 1832 as official artist to the French diplomatic mission visiting the sultan. In 1830, the French had occupied neighboring Algeria and were keen to reassure Moulay Abd er Rahman of their friendly intentions towards his country. Encountering the Arab world with passionate and vivid interest, Delacroix felt, at the same time, the region's direct contact with antiquity. In the present study, the artists discerns the inherent nobility of the Moroccan's stance, giving a classical perfection to his upright bearing



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

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**JEAN-LOUIS-ANDRÉ-THÉODORE
GÉRICAULT
(ROUEN 1791-1824 PARIS)**

A fallen Mameluke, his horse rearing, a soldier to the right

graphite, the figure of the Mameluke from a tracing
8¾ x 12⅞ in. (22.3 x 32.5 cm.)

\$30,000-40,000

£20,000-27,000
€28,000-36,000

PROVENANCE:

Pierre-François Lehoux, given to
Charles Clément.
H.-J. Delacroix (L. 3604).

LITERATURE:

C. Clément, *Géricault*, Paris, 1879, p. 334, under no. 38, nt. 1.
G. Bazin, *Théodore Géricault. Etude critique, documents et catalogue raisonné*,
Paris, 1992, V, pp. 38 and 173, under no. 1546.

This is a reworked tracing of a drawing in black chalk, brown wash,
heightened with white on brown paper now in the Louvre (Bazin, *op. cit.*, V,
no. 1545) which is generally dated *circa* 1818-19.

Charles Clément (1821-1887), the author of the first catalogue of Géricault's
work mentioned that he owned 'a very beautiful repetition in graphite,
on tracing paper, of the horse and the fallen mameluke. The rest of the
composition is barely sketched. This drawing was given to me by M. Lehoux
who got it directly from Géricault' (Clément, *op. cit.*). Clément is referring to
Pierre-François Lehoux (1803-1891), an Orientalist painter who had been a
close friend of Géricault.

110

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

Studies for the Massacre at Chios

with number 'No. 268'
pencil, partial watermark proprietary
9 $\frac{5}{8}$ x 7 $\frac{3}{4}$ in. (24.5 x 19.7 cm.)

\$6,000-8,000

£4,000-5,300
€5,500-7,300

PROVENANCE:

The artist's studio stamp (L. 838).
J.-B. Carpeaux (L. 500).
Grace Borgenicht Brandt, New York.
William McWillie Chambers III, New York.



110

•111

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

Studies of figures, horses and a snake (recto and verso)

extensively inscribed in English
pencil
7 $\frac{7}{8}$ x 12 $\frac{1}{2}$ in. (20 x 31.8 cm.)

\$4,000-6,000

£2,700-4,000
€3,700-5,500

PROVENANCE:

The artist's studio stamp (L. 838a).
Anonymous sale; Hôtel Drouot, Paris, 15 December 1986, lot 1.
Acquired from the above by the present owner.



111 (recto)



(verso)



112

•112
EUGÈNE-LOUIS LAMI
(PARIS 1800-1890)

Rinaldo in Armida's garden: design for a fan

signed with initials 'E.L.' (on the rock, lower left), and with inscription on the back of the mount 'Eventail par Eugène Lami/ appartenant à F. Lami/ 3 rue Jean-Bart Paris'

pencil, bodycolor on vellum, the mount with the coat-of-arms of Diane de Poitiers

5¾ x 18 in. (13.7 x 45.3 cm.)

\$4,000-6,000

£2,700-4,000
 €3,700-5,500

PROVENANCE:

Frédéric Lami; Paris, Hôtel Drouot, 16 June 1933, lot 18.
 Jean Gautier; Paris, Hôtel Drouot, 16-17 may 1939, lot 59.
 Anonymous sale; Christie's, Paris, 1 April 2011, lot 146.
 Acquired from the above by the present owner.

We are grateful to Caroline Imbert for confirming the attribution to Lami based upon a digital photograph. She will include it in her forthcoming catalogue raisonné on the artist.

PROPERTY OF A NEW YORK ESTATE

113
EUGÈNE-LOUIS LAMI
(PARIS 1800-1890)

Cavaliers on a wooded path

signed and dated 'E Lami/1887'
 black chalk, watercolor, bodycolor
 11¼ x 13¼ in. (28.1 x 33.5 cm.)

\$3,000-4,000

£2,000-2,700
 €2,800-3,600

PROVENANCE:

Anonymous sale; Christie's, London, 24 March 1984, lot 34.

We are grateful to Caroline Imbert for confirming the attribution to Lami based upon a digital photograph. She will include it in her forthcoming catalogue raisonné on the artist.



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114

**THÉODORE CHASSÉRIAU
(SAINTE-BARBE-DE-SAMANA
1819-1856 PARIS)**

Portrait of Baron Claude-François Méneval

signed and dated 'Th Chasseriau / 1852'
pencil, with touches of white heightening
14¾ x 9⅞ in. (37.3 x 25.2 cm.)

\$15,000-20,000

£10,000-13,000
€14,000-18,000

PROVENANCE:

E. Jacquinot; Hôtel Drouot, Paris 12-14 March 1888, lot 83 (with another drawing of Madame Méneval).

Eugène, Baron de Méneval (son of the sitter), by 1893.

Anonymous sale; Hôtel des Ventes, Orléans, 24 March 2001, lot 21.

Acquired from the above by the present owner.

LITERATURE:

V. Chevillard, *Un peintre romantique, Théodore Chassériau*, Paris, 1893, p. 305, no. 297 ('Portrait du général [sic] baron de Méneval. Haut Om 35. — Larg., Om30').

L.-A. Prat, 'Notules graphiques' in *Chassériau (1819-1856), un autre romantisme. Actes du colloque organisé par le Musée du Louvre, le 16 mars 2002*, S. Guégan and L.-A. Prat eds., Paris, 2002, pp. 90, 92, 98, nt. 17, fig. 9. Exh. cat. *Chassériau, un autre romantisme*, Paris, Grand Palais and elsewhere, 2003, p. 342, under no. 208.

Méneval (1778-1850) served as secretary to Joseph Bonaparte in the 1790s, before being appointed in 1802 secretary to Napoleon, then First Consul. As a reward for his services, Napoleon made Méneval a baron in 1810. After the fall of Napoleon, Méneval wrote several memoirs about his time in government. Napoleon bequeathed 100,000 francs to his secretary upon his death in 1821.

Chassériau's drawing is most likely connected with a posthumous painted portrait commissioned by the baron's children and completed in 1853 (M. Sandoz, *Théodore Chassériau (1819-1856): catalogue raisonné des peintures et estampes*, Paris, 1974, pp.364-65, no. 225, pl. CXC). The painting includes a bust of Napoleon to the right of Méneval. Sandoz notes two other drawings related to the painting, a study for the head of Méneval now in the Château of Malmaison, and a sketch of the bust of Napoleon in the Louvre (Inv. 25048).



114

115

**THÉODORE CHASSÉRIAU
(SAINTE-BARBE-DE-SAMANA
1819-1856 PARIS)**

A reclining female nude

signed 'Th. Chasseriau'
pencil
4⅞ x 6½ in. (10.4 x 16.4 cm.)

\$10,000-15,000

£6,700-10,000
€9,200-14,000

PROVENANCE:

H.-J. Delacroix (L. 3604).

LITERATURE:

L.-A. Prat, *Théodore Chassériau: Cahiers du Dessin Français*, No. 5, Paris, 1989, no. 95.



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116

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116

**ATTRIBUTED TO JEAN-BAPTISTE-
EDOUARD DETAILLE
(PARIS 1848-1912)**

An officer on horseback encountering a monk in a forest clearing

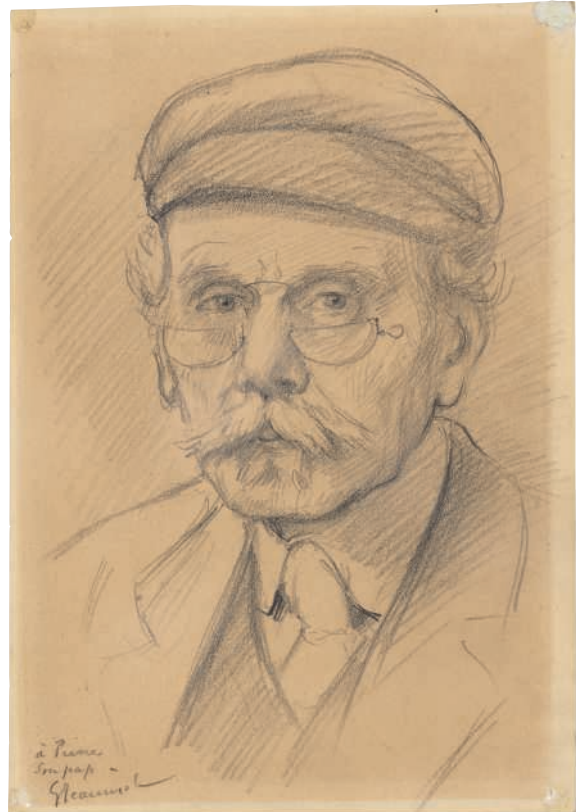
and two other drawings by different hands: English School, 19th Century, *Corfu, from the Palace*, extensively inscribed and dated 'Feb. 21. 1860'; and Manner of Giovanni Paolo Panini, *Figures among ruins* pen and brown ink, colored chalk, watercolor and bodycolor (i); pencil, pen and brown ink, watercolor (ii); traces of black chalk, pen and brown ink, grey wash (iii)

8¾ x 6¾ in. (21.3 x 16.8 cm.) (i); 10¼ x 10¼ in. (27.1 x 25.8 cm.) (ii); 5¾ x 6¾ in. (13.6 x 16.7 cm.) (iii)

\$1,500-2,000

£1,000-1,300
€1,400-1,800

3



117

117

**PIERRE-GEORGES JEANNOT
(GENEVA 1848-1934 PARIS)**

Self-portrait

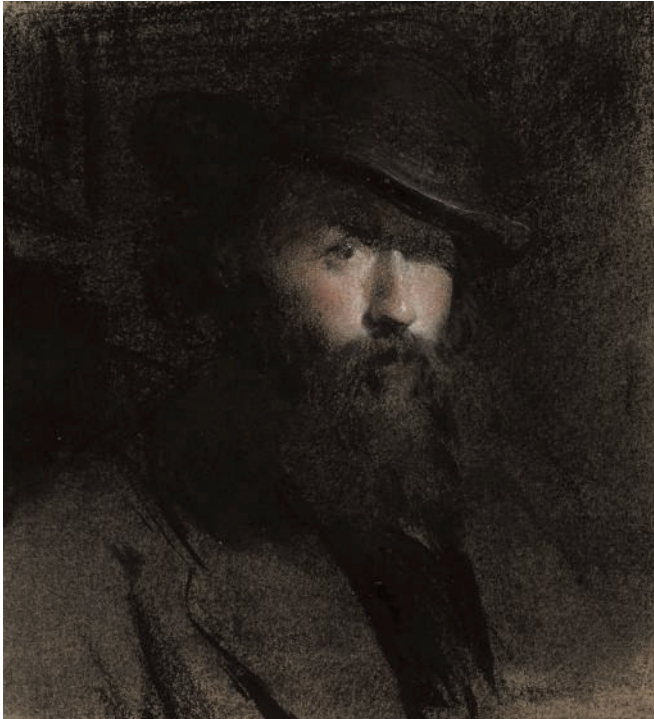
dedicated and signed 'à Pierre/ son pap/ Jeannot'
pencil

8¾ x 5¾ in. (20.5 x 14.4 cm.)

\$3,000-5,000

£2,000-3,300
€2,800-4,600

The artist dedicated this self-portrait to his son. The elder Jeannot was a painter of military, landscape and genre scenes as well as an illustrator.



118

•118
ANTOINE VOLLON
(LYON 1833-1900 PARIS)

Self-portrait

with an inscription by the artist's son on the back of the mount 'Je soussigné, certifie, que ce/ portrait de mon père par lui-même / est bien de lui. / Alexis Vollon'

black chalk and colored chalks on buff paper
 9 7/8 x 8 1/4 in. (23.2 x 20.8 cm.)

\$3,000-4,000

£2,000-2,700
 €2,800-3,600

PROVENANCE:

François Daulte (1924-1998).

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Raphaël Gérard, no. 38.



119

•119
JEAN BÉRAUD
(ST. PETERSBURG 1848-1935 PARIS)

La femme de chambre

signed 'Jean Beraud'

pencil, pen and black ink, black and brown wash, bodycolor on buff paper
 7 7/8 x 4 3/4 in. (19.9 x 12.1 cm.)

\$3,000-4,000

£2,000-2,700
 €2,800-3,600

PROVENANCE:

Anonymous sale; Hôtel des Ventes, Granville, 14 November 1993, lot 171.

Acquired from the above by the present owner.

LITERATURE:

P. Offenstadt et al., *Jean Béraud, 1849-1935. La Belle Époque, une époque rêvée: catalogue raisonné*, Cologne, 1999, p. 227, no. 291.



(recto)



(verso)

120

**GIOVANNI BOLDINI
(FERRARA 1842-1931 PARIS)**

A sailboat at mooring (verso); Horse-drawn carriages seen from above (recto)

signed and dated 'Boldini' (verso), 'Boldini / 1905' (recto)

watercolor

11¼ x 14¾ in. (28.7 x 37.5 cm.)

\$30,000-50,000

£20,000-33,000

€28,000-46,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 26

November 1985, lot 68.

Acquired from the above by the present owner.

An intricate architectural drawing in a classical style, featuring a large, ornate archway. The arch is supported by a massive, muscular figure on the left and a smaller figure on the right. The arch is filled with a complex arrangement of scrolls, ribbons, and floral motifs. The drawing is rendered in a detailed, etched style with fine lines and shading. The background is a plain, light-colored surface.

ARCHITECTURAL DRAWINGS
FROM THE COLLECTION OF
PAUL WALTER
(LOTS 121-133)



121 (i)

PROPERTY FROM THE COLLECTION OF PAUL WALTER (LOTS 121-133)

121

**ATTRIBUTED TO GILLES-MARIE OPPENORD
(PARIS 1672-1742)**

A fountain in a garden

and Circle of Paolo Gerolamo Piola (Genoa 1666-1724), *Design for an architectural cartouche*

pen and black ink, black and grey wash (i); pen and grey ink, grey wash, heightened with white on buff paper (ii)

15 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in. (38.8 x 49.7 cm.); and 15 $\frac{7}{8}$ x 12 $\frac{7}{8}$ in. (40.5 x 32.5 cm.)

(2)

\$3,000-4,000

£2,000-2,700

€2,800-3,600



121 (ii)

122

**ATTRIBUTED TO PIERRE-QUENTIN CHEDEL
(CHÂLONS-SUR-MARNE 1705-1763)**

Design for a rocaille cartouche with a view of the setting sun at sea

black chalk, pen and brown ink, brown wash on buff paper

11 $\frac{1}{8}$ x 9 $\frac{1}{8}$ in. (29.4 x 23.3 cm.)

\$1,000-1,500

£670-1,000

€920-1,400



122



123 (i)

PROVENANCE:

A. Decour, Paris, 10-11 April 1929, lot 192.
with Bruno de Bayser, Paris.
L. Houthakker (L. 3893).
with Hazlitt, Gooden & Fox, London, 1991, where acquired by the present owner.

LITERATURE:

P. Fuhring, *Design into art: Drawings for architecture and ornament: The Lodewijk Houthakker collection*, London, 1989, I, pp. 122-23, fig. 67.

Chedel was a prolific printmaker whose commissions include a book of Rococo ornamental designs after Juste-Aurèle Meissonnier (1695-1750).

•123

FRENCH SCHOOL, 19TH CENTURY

Design for an altar with the Virgin Mary holding the Christ Child

and Italian School, *Design for a portico with a walled garden and palazzo beyond*
pencil, pen and black ink, watercolor (i); black chalk, pen and brown ink,
watercolor (ii)

12% x 6½ in. (31.2 x 16.6 cm.) and 20% x 17% in. (52.6 x 44 cm.) (2)

\$1,200-1,800

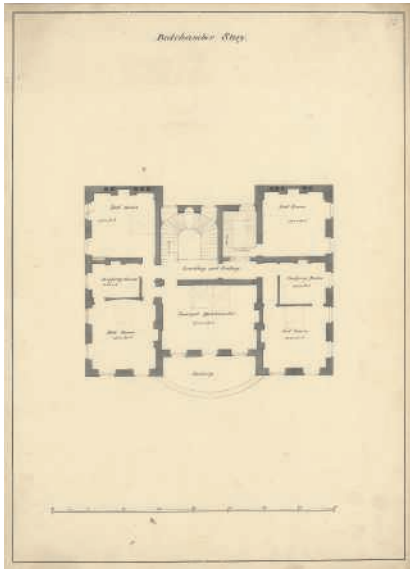
£800-1,200
€1,100-1,600

PROVENANCE:

Anonymous sale; Sotheby's, London, 25 June 1981, lot 74. (i)
with Jacques Fischer and Chantal Kiener, Paris. (ii)



123 (ii)



124 (part of lot)

•124

ROBERT MYLNE (EDINBURGH 1733-1881 LONDON)

Durham Park, Elevation and cross-section (9 drawings and design for hog styes)

a) East facade; b) North facade; c) East facade; d) Cross-section; e) Basement story plan; f) Principal story floor plan; g) Attic story floor plan; h) Bedchamber story floor plan; i) Attic story floor plan; j) Design for hog styes each inscribed with a scale at the bottom of the sheet, and some further inscribed in ink and numbered in pencil

a) '66'; b) '67'; c) '68'; d) 'floor of Court' and '69'; e) 'Basement story' and with various rooms identified and with measurements and '70'; f) 'Principal story' and with various rooms identified and with measurements and '72'; g) 'South/North' and with various rooms identified and with measurements and '71'; h) 'Bedchamber story' and '73'; i) 'Attic story' and '74'; j) 'Design for Hog Styes' traces of pencil, pen and black ink, grey wash, some with watercolor

a) - i) each about 17½ x 12½ in. (44.9 x 31.7 cm.); j) 13 x 9¼ in. (33.1 x 23.8 cm.)

(9)

\$1,500-2,000

£1,000-1,300

€1,400-1,800

PROVENANCE:

An unidentified collector's mark (not in Lugt).

Sir Albert Richardson; Christie's, London, 30 November 1983, lot 30, where acquired by the present owner.

LITERATURE:

A.E. Richardson, *Robert Mylne*, London, 1955, p. 42, pls. 55-9 (1,2,4,7).

Mylne was a Scottish architect who trained with Piranesi in Rome in the 1750s. In 1760 he won the competition to design and build the new Blackfriars Bridge across the Thames. This group of drawings once belonged to Sir Albert Richardson (1880-1964), a former architect himself, who wrote a biography of Mylne.



125 (i)

•125

FRENCH SCHOOL, 19TH CENTURY

Design for a Triumphal Arch

inscribed 'Elevation laterale de l'arc de Triomphe des faces de Chaillot et du Avale simplifiée', further inscribed in Latin on the monument and inscribed with a scale; and another drawing, French School [Barral?], signed 'Barral' (ii) traces of black chalk, pen and grey ink, grey wash (i); pen and grey ink, grey wash (ii)

18 x 24¾ in. (45.9 x 62.8 cm.) and 14¾ x 17½ in. (37.1 x 44.5 cm.)

(2)

\$800-1,200

£540-800

€730-1,100

PROVENANCE:

with Jacques Fischer, Paris (i).



125 (ii)

•126

**FABRIZIO GALLIARI
(ANDORNO 1709-1790
TREVIGLIO)**

Design for a stage set of an imperial garden with an enfilade of trees and a fortified building in the distance

inscribed 'M' (partly faded)
traces of pencil, pen and grey ink, grey and blue wash, double black ink framing lines
10¾ x 14¾ in. (26.2 x 37.4 cm.)

\$1,000-1,500

£670-1,000
€920-1,400

PROVENANCE:

with Yvonne Tan Bunzl, London, 1971.
L. Houthakker (L. 3893).
with Hazlitt, Gooden & Fox, London, 1991, where
acquired by the present owner.

EXHIBITED:

's-Hertogenbosch, Noordbrabants Museum, and
Amsterdam, Toneelmuseum, *De achtergrond
belicht. Ontwerpen voor het theater 1580-1850*,
1976, no. 26.

LITERATURE:

P. Fuhring, *Design into art: Drawings for
architecture and ornament: The Lodewijk
Houthakker collection*, London, 1989, II, p. 616, fig.
909.

Galliari was from a family of artists who moved to Milan to train with his brother, Bernardino (1707-1794). This drawing of a stage set was for the opera, *Montezuma* first performed in 1755 in Berlin. It was about the conquest of Mexico. It was composed by Carl Heinrich Graun (1704-1759) and the *libretto* was by Frederick the Great (1712-1786), King of Prussia. The present composition was for Act I, Scene I of the opera and corresponds to the description of 'Three big roads lined with palm trees in the imperial garden'.



126

•127

**FRENCH SCHOOL, CIRCA
1780**

Design for a wall in an elegant salon

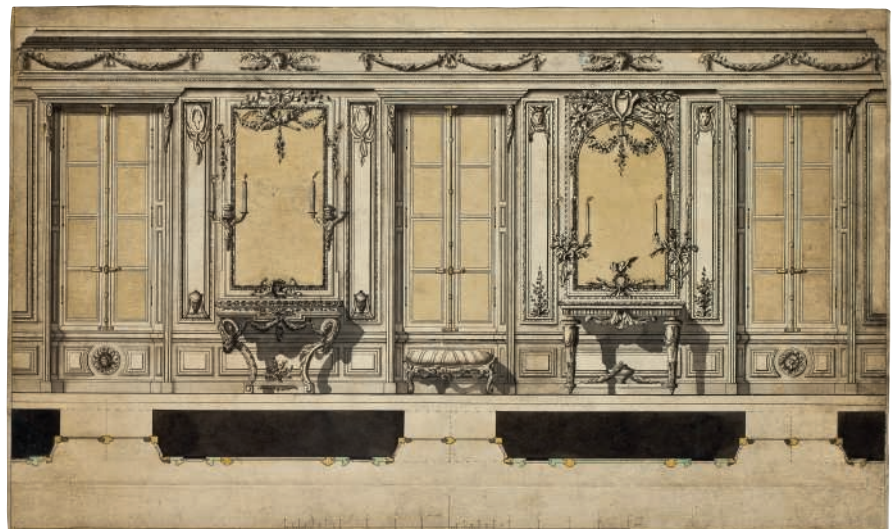
inscribed with a scale
pen and black ink, watercolor
12¾ x 21¼ in. (32.2 x 53.8 cm.)

\$800-1,200

£540-800
€730-1,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 25 June 1981,
lot 7, where acquired by the present owner.



127



128

**ALBERT-CHARLES TISSANDIER
(ANGLURE 1839-1906)**

Design for a wall in a room with an elaborate mantelpiece and cabinets

signed and dated 'Albert Tissandier (1864.)'
black chalk, pen and grey ink, watercolor
19 7/8 x 24 1/4 in. (50.3 x 61.2 cm.)

\$4,000-6,000

£2,700-4,000
€3,700-5,500

PROVENANCE:

with Jacques Fischer and Chantal Kiener, Paris, 1978.
L. Houthakker (L. 3893).
with Hazlitt, Gooden & Fox, London, 1991, where acquired by the present owner.

LITERATURE:

P. Fuhring, *Design into art: Drawings for architecture and ornament: The Lodewijk Houthakker collection*, London, 1989, I pp. 234-35, fig. 256.

Tissandier studied at the École des Beaux-Arts in Paris before embarking on a peripatetic career as an architect, working in Paris, the United States, India, China, Japan, Cambodia and Java. The present drawing, dated 1864 is from his time in Paris as a student. By 1865 he had become inspector of the city of Paris.

•129

ITALIAN SCHOOL, 18TH CENTURY

An elaborate stage set with staircases, caryatids and domes

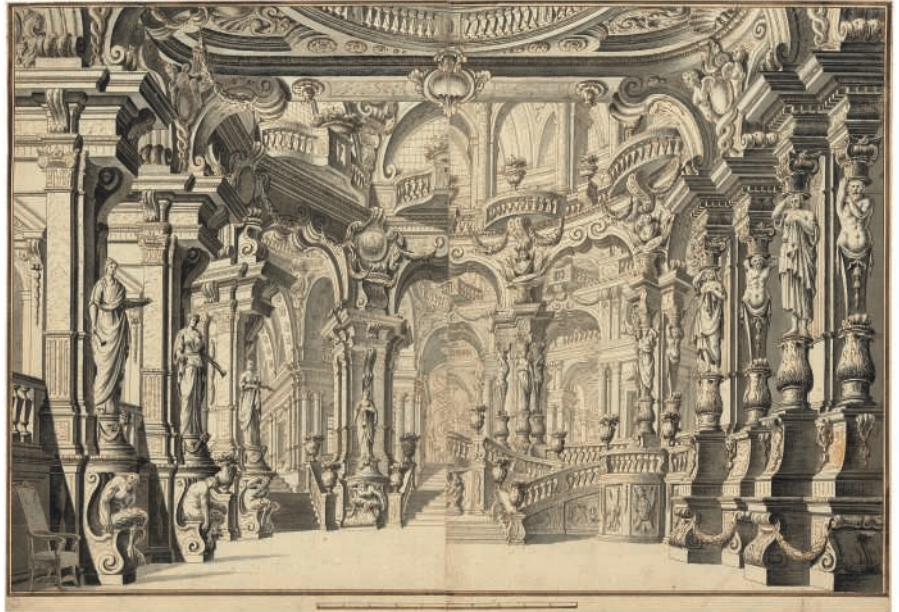
black chalk, pen and brown ink, grey wash, on joined sheets of paper
13½ x 19½ in. (34.4 x 49.9 cm.)

\$2,000-3,000

£1,400-2,000
€1,900-2,700

PROVENANCE:

J.C. Spengler (L. 1434).
with Seiferheld and Co., New York.
Christian Humann; Sotheby's, New York, 12 June 1982, lot 102, where acquired by the present owner.



129

130

ATTRIBUTED TO LUIGI GARZI (PISTOIA 1638-1721 ROME)

Design for a wall in a library

traces of black chalk, pen and brown ink, brown wash
13 x 17 in. (32.8 x 43.2 cm.)

\$3,000-4,000

£2,000-2,700
€2,800-3,600

PROVENANCE:

with Colnaghi, London, 1974.
L. Houthakker (L. 3893).
with Hazlitt, Gooden & Fox, London, 1991, where acquired by the present owner.

EXHIBITED:

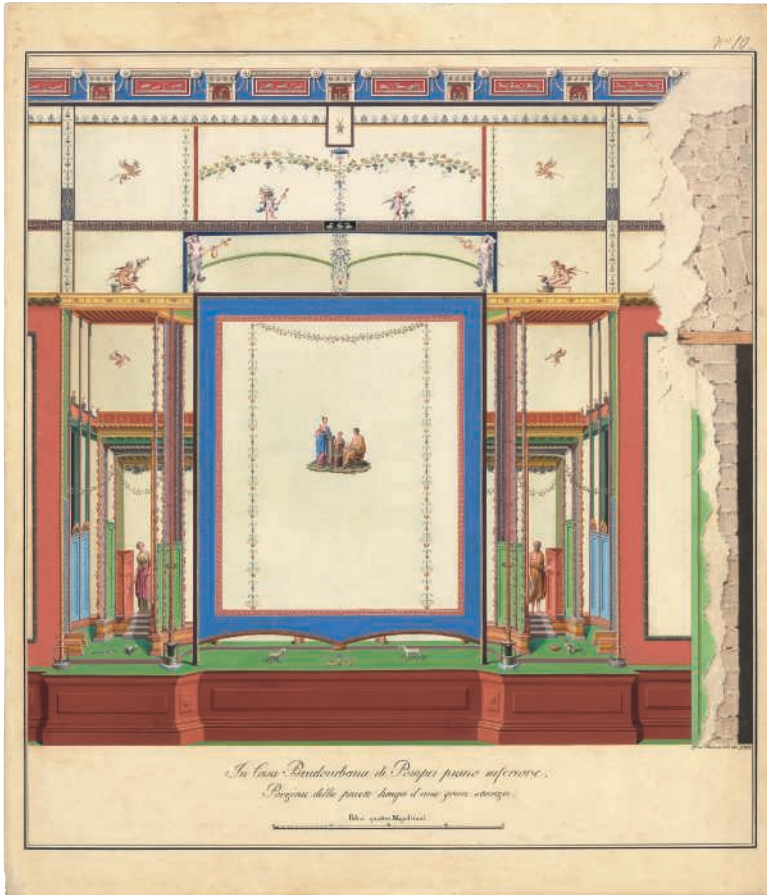
Nijmegen, Nijmeegs Museum, and Haarlem, Vleeshal Grote Markt, *Wanden en plafonds. Tekeningen uit de verzameling Lodewijk Houthakker*, 1985, no. 45.

LITERATURE:

P. Fuhring, *Design into art: Drawings for architecture and ornament: The Lodewijk Houthakker collection*, London, 1989, I, pp. 202-03, fig. 192.



130



131

•131

**GIUSEPPE CHIANTARELLI
 (FL. 1795)**

Casa Pseudourbana: wall decoration from Pompeii; and an engraving of the same subject

signed, dated and extensively inscribed 'In Casa Pseudourbana di Pompei piano inferiore / Porzione della parete lunga d'una gran stanza', and inscribed with a scale, and with number 10 pen and black ink, watercolor and bodycolor (i); engraving (ii)

23¼ x 20½ in. (59.1 x 51 cm.)

(2)

\$1,500-2,000

£1,000-1,300

€1,400-1,800

PROVENANCE:

with Hazlitt, Gooden and Fox, London, 1991, where acquired by the present owner.



132

•132

**ATTRIBUTED TO
 ANTONIO BASOLI
 (BOLOGNA 1774-1848)**

Vaulted scene of Hades

pen and black ink, bodycolor
 13 x 26⅞ in. (45.8 x 68.2 cm.)

\$2,000-3,000

£1,400-2,000

€1,900-2,700

PROVENANCE:

Modi Collection, Rome.
 with Wheelock Whitney, 1984, when acquired by the present owner.



(i)



(ii)

•133

FRENCH SCHOOL; ERNST OUSSIER (D. 1884)

Interior with a staircase; An interior of a bedroom with a fireplace

signed (partly legible) 'Georges ...' (i); signed and dated 'GE Oussier 1884' (ii)
 pencil, watercolor, bodycolor on board (i); pencil, watercolor, bodycolor (ii)
 9 x 14 ¼ in (23 x 36.2 cm.) (i); 9 ½ x 13 ½ in. (23.2 x 34.4 cm.) (ii)

(2)

\$1,000-1,500

£670-1,000
 €920-1,400

PROVENANCE:
 with Jacques Fischer and Chantal Kiener, Paris.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in our gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a

lot for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

- The auctioneer can at his or her sole option:
- refuse any bid;
 - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - withdraw any **lot**;
 - divide any **lot** or combine any two or more **lots**;
 - reopen or continue the bidding even after the hammer has fallen; and
 - in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the

auction to get details of the outcome of your bid but to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us.

The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full

catalogue description before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only

(iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this,

we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - charge you storage fees while the **lot** is still at our saleroom; or

- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller

under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph H2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters. **warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

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STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

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Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot, due on Day 36)	\$150.00
Storage (per lot/day, beginning Day 36)	\$12.00

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Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com

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KEY TO ABBREVIATIONS:

KS: *London, King Street*

NY: *New York, Rockefeller Plaza*

PAR: *Paris*

SK: *London, South Kensington*

MAURICE QUENTIN DE LA TOUR (1704-1788)

Portrait of Pierre-Claude Nivelles de La Chaussée

pastel · 17³/₄ x 15¹/₈ in. (45 x 38.5 cm.)

€70,000–100,000



INVITATION TO CONSIGN
Dessins anciens & du XIXe siècle

Paris • 1 April 2016

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JACQUES-LOUIS DAVID (PARIS 1748-1825 BRUSSELS)

A Vestal

signed 'L. David' (center right) · oil on canvas · 32 x 25³/₄ in. (81.1 x 65.4 cm.)

\$3,000,000–5,000,000



Revolution: A Curated Evening Sale

New York • 13 April 2016

Christie's presents Revolution, a curated cross-category auction featuring masterworks of fine art. From paintings and sculpture to photography and prints, these works bring to life the many ways in which the visual arts have documented and contributed to great revolutions – whether political, philosophical or aesthetic.

CHRISTIE'S

Classic Art Week

8–14 April
20 Rockefeller Plaza
New York, NY 10020

Contact

Alan Wintermute
awintermute@christies.com
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JAN CORNELISZ. VERMEYEN (BEVERWIJK C. 1500-C. 1559 BRUSSELS)

Portrait of Joost Aenszoon van der Burch

inscribed on the frame: 'IODOCH•AMSONI'•A•BOVRCHO•COS•D•CAROLI•V•CÆS•ORDINARI'•P•BRABATIA•I•V•IODOCHI•EMSONII•DE•BOVRCH•ET
•P•H•MARIE•F•BOCHELDI•GERARDI•A•SANTE•F•VNA•CV•IMAGINIB'•AC•ISIGNIB'•1•8•SVI•STEMATIS•AC•SAGVINIS•GRADV•1541:':

oil on panel, arched top · 36⁷/₈ x 30³/₈ in. (93.7 x 77.2 cm.)

\$1,200,000–1,800,000



Old Master Paintings Part 1

New York · 14 April 2016

CHRISTIE'S

Classic Art Week

8–14 April
20 Rockefeller Plaza
New York, NY 10020

Contact

François de Poortere
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A SUPERBLY CARVED MASSIVE WHITE MARBLE TORSO OF BUDDHA

TANG DYNASTY, EARLY 8TH CENTURY

47½ in. (120 cm.) high

\$1,000,000–1,500,000

Provenance:

Christie's Hong Kong, 28 April 1996, lot 566.

Mayuyama Ryusendo, Tokyo.

Literature: S. Matsubara, *Bukkyo Geijutsu*, vol. 230, Tokyo, 1997, fig. 1.



Fine Chinese Ceramics & Works of Art

New York • 17-18 March 2016

Viewing

11-16 March
20 Rockefeller Plaza
New York, NY 10020

Contact

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ROYAL DRAWING SCHOOL

CARL RANDALL (ROYAL DRAWING SCHOOL ALUMNUS)

Mr. Kitazawa's Noodle Bar

ink on paper · 39% x 23% in. (100 x 60 cm.)



Drawings from The Royal Drawing School:

A Selling Exhibition at Christie's

New York

CHRISTIE'S

Viewing

23 January–
7 February, 2016
20 Rockefeller Plaza
New York, NY 10020

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CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

OLD MASTER AND BRITISH DRAWINGS

WEDNESDAY 27 JANUARY 2016
AT 2.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: JETER
SALE NUMBER: 11935

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$50 to US\$1,000	by US\$50s
US\$1,000 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
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- I agree to be bound by the Conditions of Sale printed in the catalogue.
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- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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11935

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Signature _____

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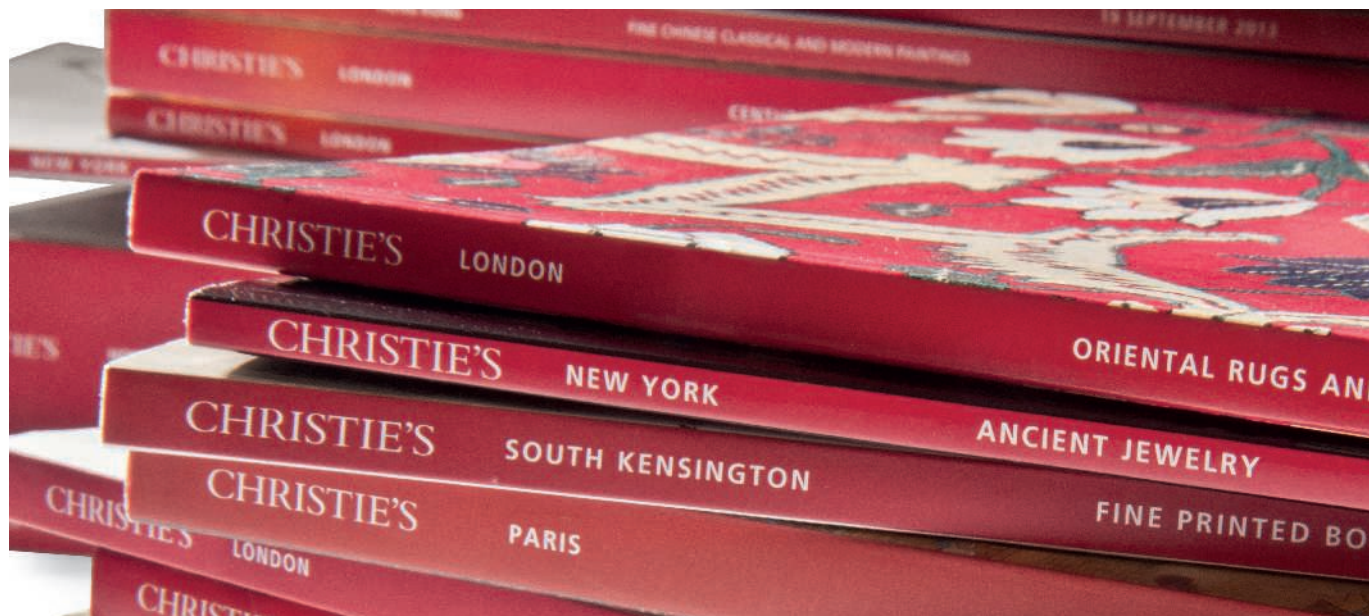
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Continental European and British paintings from the early Renaissance to the early 19th century. British and Irish Art from Tudor period to 1970, including pictures, works on paper, Sporting Art, Victorian and Scottish pictures. Continental European drawings from the early Renaissance to the early 19th century. Paintings, drawings and water-colors from the 19th century, including Romanticism, Genre, Realist, Salon, Orientalist, Macchiolo and Symbolism. Maritime paintings and nautical items, ship models and maritime instruments.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
OMP & C19th Paintings						
A1	Old Master and 19th Century Art	Amsterdam	2	27	44	40
L193	19th Century European Art including Orientalist Art	King Street	2	48	72	76
L1	Old Master and British Paintings	King Street	5	119	181	190
L195	Victorian and British Impressionist Pictures	King Street	2	48	76	72
L98	Topographical Pictures	King Street	1	20	32	30
N193	19th Century European Art	New York	2	48	76	72
N1	Old Master Paintings	New York	3	71	108	114
P1	Old Master & 19th Century European Paintings	Paris	1	38	61	57
K193	19th Century Paintings	South Kensington	2	43	71	66
K9	Old Master & Early British Drawings & Watercolours	South Kensington	1	14	24	22
K1	Old Master Paintings	South Kensington	4	57	95	87
K2	Victorian, Traditionalist & Sporting Pictures	South Kensington	5	71	119	109
K97	Australian Art	South Kensington	1	14	24	22
W9	Old Master & Early British Drawings & Watercolours	Worldwide	4	95	152	144

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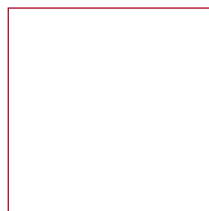
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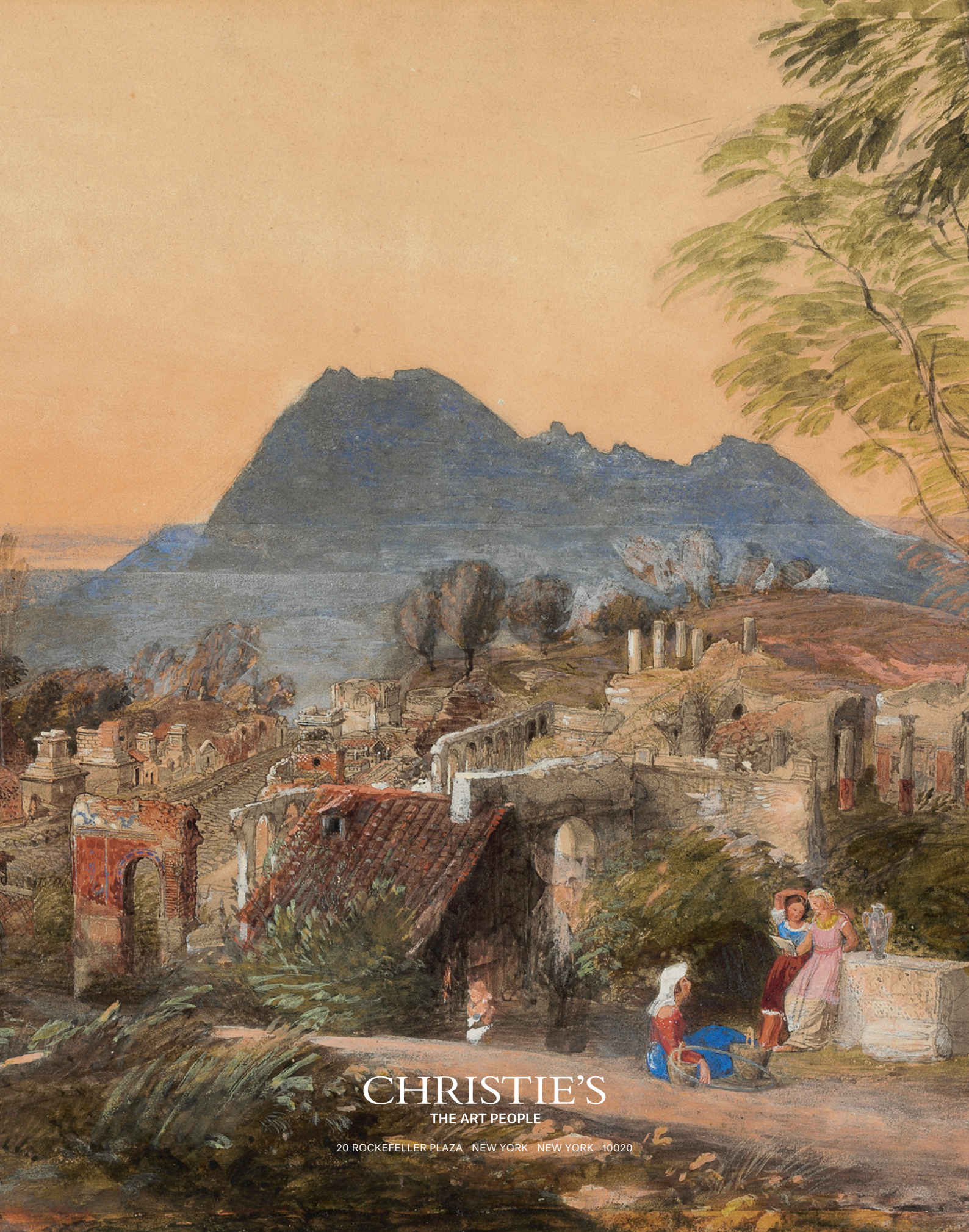
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