



**OLD MASTER &  
BRITISH DRAWINGS**  
*New York 24 January 2017*

**CHRISTIE'S**









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# OLD MASTER & BRITISH DRAWINGS

TUESDAY 24 JANUARY 2017

eCatalogue

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Tuesday 24 January 2017  
at 2.00 pm (Lots 1-131)

20 Rockefeller Plaza  
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1

**PIERFRANCESCO FOSCHI**  
**(FLORENCE 1502-1567)**

*The Madonna and Child with the Infant Saint John the Baptist (recto); Sketch of the Virgin and Child (?) (verso)*

red chalk, red wash  
5¼ x 4¼ in. (13.3 x 10.8 cm.)

\$40,000-60,000

£32,000-48,000

€39,000-57,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 25 April 1956, part of lot 3 (as Correggio).

Philip Pouncey; Sotheby's, New York, 21 January 2003, lot 3, where acquired by the present owner.

**EXHIBITED:**

Florence, Palazzo Strozzi, *Firenze e la Toscana dei Medici nell'Europa del Cinquecento. il Primato del Disegno*, 1980, no. 219.

**LITERATURE:**

M. Pouncey, 'Five Drawings by Pierfrancesco di Jacopo di Domenico Toschi [sic]', *The Burlington Magazine*, IC, no. 650, May 1957, p. 159, fig. 125.

Trained in the workshop of Andrea del Sarto (1486-1530), the Florentine Mannerist Pierfrancesco Foschi was virtually unknown before Myril Pouncey's pioneering article published in 1957, where she described the present sheet as one of the most attractive in the artist's meager corpus of drawings (*op. cit.*). Energetically rendered in red chalk, using a technique and facial types that closely resemble the work of Jacopo Pontormo (1494-1557) - at the time a young associate in Sarto's shop - the drawing can be dated to the mid-1520s and was likely executed in preparation for Foschi's *Holy Family and the Infant Saint John the Baptist*, a painting now in the Galleria dell'Accademia, Florence (Fig. 1; inv. 1890 no. 235; A. Cecchi, *Around the David: The Great Art of Michelangelo's Century*, Florence, 2003, no. 6, ill.).



Fig. 1. Pierfrancesco Foschi, *The Holy Family with the Infant Saint John*, Florence, Galleria dell'Accademia





2

**CAMILLO PROCACCINI  
(BOLOGNA 1555-1629 MILAN)**

*The rape of Persephone*

black and red chalk, the upper right corner made up  
8 x 7 $\frac{3}{8}$  in. (20.3 x 18.7 cm.)

\$40,000-60,000

£32,000-48,000

€39,000-57,000

**PROVENANCE:**

C. Argentieri (L. 486b).

P. G. Breschi (L. 2079b).

Anonymous sale; Christie's, London, 7 July 1959, part of lot 81.

Philip Pouncey; Sotheby's, New York, 21 January 2003, lot 12,  
where acquired by the present owner.

**EXHIBITED:**

Edinburgh, The Merchants' Hall, *Italian 16th Century Drawings  
from British Private Collections*, 1969, no. 70, pl. 36.

**LITERATURE:**

N. Ward Neilson, *Camillo Procaccini*, New York and London,  
1978, p. 143, fig. 308.

Executed towards the end of the 1590s with Procaccini's descriptive and characteristic red-chalk technique, the present sheet originally belonged to the late Philip Pouncey (1910-1990), the great connoisseur and scholar of Italian drawings, who recognized it as a work by the artist at a 1959 Christie's auction in London. Developed into a highly finished drawing and seemingly never translated into a painting, the same subject was further investigated by the artist in a second sheet in red chalk now in the Courtauld Gallery, London (inv. D.1952.RW.3777).







**3**  
**ROMAN SCHOOL, MID 16TH**  
**CENTURY**

*Allegorical triumph with Venus and Minerva*

black chalk, pen and brown ink, brown wash, heightened with white on blue-green paper

17 $\frac{7}{8}$  x 8 in. (44.8 x 20.3 cm.)

\$5,000-7,000

£4,000-5,600

€4,800-6,700

**PROVENANCE:**

Anonymous sale: Christie's, Paris, 15 December 2004, lot 1 (as Circle of Polidoro da Caravaggio), where acquired by the present owner.

Strongly inspired by the art of Polidoro da Caravaggio (circa 1499-1543) and Taddeo Zuccaro (1529-1566), this monumental sheet was executed by an artist active in Rome towards the mid-sixteenth century. Likely conceived for a fresco decoration or a façade, it resembles especially the work of Prospero Fontana (1512-1597), as proven by comparison's with the artist's *Banquet of the Gods* (British Museum, London, inv. 1875,0710.2631), a highly finished preparatory study for his frescoes at Villa Giulia, Rome (1553-56) and *The Feast of the Gods* (sold at Christie's, London, 3 July 2007, lot 22), done for the ceiling of Palazzo Vitelli in Città di Castello (circa 1556-60), both executed in pen and ink and white gouache on blue paper.



4

**ANTONIO MARIA VIANI  
(CREMONA 1555/60-1629 MANTUA)**

*A draped male figure, facing left, his right arm  
outstretched*

black and white chalk, squared in black chalk on blue paper  
13¾ x 9¾ in. (34.9 x 24 cm.)

\$3,000-4,000

£2,400-3,200

€2,900-3,800

**PROVENANCE:**

Anonymous sale; Sotheby's, Olympia, London, 20 April 2004, lot  
8, where acquired by the present owner.



5

**LUCA CAMBIASO (MONEGLIA 1527-1585 MADRID)**

*Saint Anthony pursued by demons*

with inscription 'LC' (*verso*)  
pen and brown ink, brown wash  
16½ x 11¼ in. (41 x 28.6 cm.)

\$20,000-30,000

£16,000-24,000

€20,000-29,000

**PROVENANCE:**

Possibly Arthur Pond.  
Christian Humann.  
with Adolphe Stein, Paris, 1983.  
Anonymous sale; Christie's, Paris, 15 December 2004, lot 29,  
where acquired by the present owner.

This dramatic, monumental composition was executed by Cambiaso in the early 1560s and popularized by a reproductive woodcut first published by Arthur Pond in *Imitation of Drawings*, 1734. The artist created an alternative depiction of this celebrated passage from the life of Saint Anthony on a second sheet of similar size, now in the Cleveland Museum of Art (inv. 1929.540), where the arrangement appears in reverse and with a different background. Two other copies of lesser quality attest the fortunes of this composition (Louvre, Paris, inv. 9272 and 9273). We are grateful to Jonathan Bober for confirming the attribution to Cambiaso based on a digital image.







**6**  
**GIOVANNI MANNOZZI, CALLED GIOVANNI DA**  
**SAN GIOVANNI (SAN GIOVANNI VALDARNO**  
**1592-1636 FLORENCE)**

*Ghismonda discovering Guiscardo's heart*

with inscription 'Gio da San Gio' possibly by Charles Rogers and with number '89'

red chalk, pen and brown ink, brown wash  
 6¾ x 5¼ in. (16.2 x 14.6 cm.)

\$25,000-35,000

£20,000-28,000

€24,000-33,000

**PROVENANCE:**

Francesco Maria Gaburri.

C. Rogers (L. 625), his mount with his inscription 'Fatum Ghismundae'.

J. McGouan (L. 1496); T. Philipe, London, 31 January 1804, lot 86, where acquired by W. Esdaile.

W. Esdaile (L. 2617), his inscriptions '86 McGouan 1804/ Giovanni.' and 'J. M.c Gouan's sale 1804 WE. P 58 (crossed out) 64. N 86.' and 'Formerly in the coll of Cha.s Rogers.'; Christie's, London, 18 June 1840, part of lot 117 (£26 to Sheath). Anonymous sale; Christie's, London, 5 July 1994, lot 30. Anonymous sale; Christie's, Paris, 21 March 2002, lot 56, where acquired by the present owner.

**ENGRAVED:**

by Carlo Gregori in 1735 (Le Blanc 38).

An inscription on the engraving by Carlo Gregori (1719-1759) informs us that the drawing belonged to the art historian and collector Niccolò Gaburri (1676-1742). The peculiar subject is taken from Boccaccio's *Decameron* (IV, 1) and illustrates the dramatic moment when Ghismonda unveiled the heart of her lover Guiscardo, placed by her devious father Tancredi on a golden platter.



7

**ANTONIO CIMATORI, IL VISACCI  
(URBINO CIRCA 1550-1623 RIMINI)**

*A sibyl in the clouds surrounded by putti*

black and white chalk on blue paper, squared in black chalk  
9 $\frac{5}{8}$  x 14 $\frac{7}{8}$  in. (24.4 x 38 cm.)

\$2,500-3,500

£2,000-2,800

€2,400-3,300

**PROVENANCE:**

M. Polakovits (L. 3561).

Anonymous sale; Sotheby's, New York, 26 January 2005, lot  
204, where acquired by the present owner.

Cimatori worked in the circle of Federico Barocci and like him worked for the della Rovere Dukes of Urbino. Cimatori is documented as also having worked in Rome, Pesaro, and Rimini, in addition to his native Urbino.



8

**GUIDO RENI (BOLOGNA 1575-1642)***The Assumption of the Virgin*

With inscription 'Guido' (on the mount)  
pen and brown ink, brown wash  
10¼ x 7 in. (26 x 17.9 cm.)

\$20,000-30,000

£16,000-24,000

€20,000-29,000

**PROVENANCE:**

Thomas Blayds (L.416a).  
Samuel Jones Loyd, Lord Overstone; and by descent to  
A.T. Loyd; Sotheby's, London, 28 November 1945, lot 43 ('Guido  
Reni. The Assumption of the Magdalen, pen and ink with wash.  
10 in. by 7 in. From the T.B. Collection').  
Anonymous sale; Sotheby's, London, 6 July 1987, lot 36.  
Anonymous sale; Sotheby's, Milan, 22 June 2004, lot 32, where  
acquired by the present owner.

**EXHIBITED:**

London, Istituto italiano di Cultura, *Disegni e Dipinti del  
Cinquecento all'Ottocento*, 1995, no. 13, ill. (as Giovanni Andrea  
Donducci, il Mastelletta).

This luminous drawing for a *Virgin in Assumption*, sharply rendered with ink and washes, records an idea for one of Reni's most iconic and successful compositions. During the mid-1620s, distancing himself from the traditional representation of the subject, the artist developed his distinctive iconography for the *Assumption* - sometimes varied into an *Immaculate Conception* - by isolating the Virgin on clouds supported by angels. Established around 1627 for the *Immaculate Conception* in the church of San Biagio in Forlì, the formula was repeated with variations in a series of similar paintings and altarpieces now in Castelfranco Emilia and The Metropolitan Museum of Art, New York (inv. 59.32), also datable to 1527 (see H. Hibbard, 'Guido Reni's Painting of the Immaculate Conception', *The Metropolitan Museum of Art Bulletin*, XXVIII, no. 1, 1969, pp. 18-32). While the figural type of this Madonna closely resembles Reni's later variation on the subject, now in the Alte Pinakothek, Munich (ca. 1631-40: R.E. Spear, *The 'Divine' Guido*, New Haven 1997, p. 144, fig. 59), the style of our drawing indicates an earlier date, still within the 1620s, as suggested by the Virgin's slender appearance and the incisive brushwork used to create shades and volumes.

We are grateful to Professor Ann Sutherland Harris for confirming the attribution to Guido Reni based on a digital image.







**GIACOMO CAVEDONE  
(SASSUOLO 1577-1660 BOLOGNA)**

*Profile of a bearded man, wearing a cap, with a study of another head in the lower left corner*

oiled black chalk and white chalk on grey-blue paper, a triangular section below added by the artist, small section added later at the upper edge

14¼ x 9⅝ in. (36.2 x 24.4 cm.)

\$60,000-80,000

£48,000-64,000

€58,000-76,000

**PROVENANCE:**

John Skippe (1742-1812), by descent to Edward Holland-Martin; Christie's, London, 20-21 November 1958, lot 17, as 'Bassano' (catalogue by A.E. Popham). Anonymous sale; Christie's, New York, 22 January 2004, lot 35, where acquired by the present owner.

**LITERATURE:**

Vasari Society, 1st Series, I, London, 1905-6, no. 28 (as Tintoretto).

H. Tietze and E. Tietze-Conrat, 'Tizian-Studien', *Jahrbuch der kunsthistorischen Sammlungen in Wien*, New series, X, 1936, p. 190 nt. 94.

H. Tietze and E. Tietze-Conrat, *Drawings of the Venetian Painters of the 15th and 16th Centuries*, New York, 1944, no. A1718 (as close to Jacopo Tintoretto).

Sensitively drawn from a live model, this portrait study is for the head of the shepherd in the lower left of Cavedone's *Adoration of the Shepherds*, painted about 1613-14 as the main altarpiece of the Arrigoni Chapel in San Paolo Maggiore, Bologna (Fig. 1; E. Negro and N. Roio, *Giacomo Cavedone, 1577-1660*, Modena, 1996, no. 41). Executed by Cavedone after his trip to Venice, the drawings related to the Arrigoni commission reflect the artist's admiration for Venetian draftsmanship – Tintoretto and Bassano in particular – here achieved through an outstanding sense of naturalism. Other preparatory studies for the altarpiece are in the Louvre, Paris and the Biblioteca Nacional, Rio de Janeiro, while drawings for individual figures are at Windsor and Stuttgart (Negro and Roio, *op. cit.*, p. 115).



Fig. 1. Giacomo Cavedone, *The Adoration of the shepherds*, Bologna, San Paolo Maggiore





10

**10**  
**GIACINTO GIMIGNANI**  
**(PISTOIA 1606-1681 ROME)**

*Hercules in the garden of the Hesperides*

black chalk, pen and brown ink, brown wash, heightened with white  
8½ x 11 in. (20.6 x 27.9 cm.)

\$5,000-7,000

£4,000-5,600

€4,800-6,700

**PROVENANCE:**

Anonymous sale; Sotheby's Olympia, London, 20 April 2004, lot 19, where acquired by the present owner.

For this drawing, Gimignani was likely inspired by Pietro da Cortona's (1596-1669) design of *Hercules and Flora* (Berlin, Kupferstichkabinett), executed as a frontispiece for Giovanni Battista Ferrari's *Hesperides* published in 1646.

We are grateful to Professor Jörg Merz for confirming the attribution to Gimignani based on a digital image.



11

**11**  
**DOMENICO PIOLA**  
**(GENOVA 1627-1703)**

*Achilles and the daughters of Lycomedes*

with inscriptions 'Gio Dominico peri Srá Gena Gio: baspianatrid:/ calsuo P. ep: alp: Gio. filippo Canga il cond. [...] 263.11/ Gio Bened Cenese/ Doria/ Spinola/ Grillo/ Brignole/ Pallavicino/ marin/ Saluzzo/ Gio: batta Scascio' (verso)

black chalk, pen and brown ink, brown wash

6¾ x 9½ in. (17.1 x 24.1 cm.)

\$5,000-8,000

£4,000-6,400

€4,800-7,600

**PROVENANCE:**

Anonymous sale; Christie's, London, 5 July 2005, lot 88, where acquired by the present owner.



**12**  
**MAURO GANDOLFI (BOLOGNA 1764-1834)**

*Nine men and women's heads*

signed 'Mauro Gandolfi Bol'

pen and brown ink

8½ x 11½ in. (20.5 x 29.2 cm.)

\$20,000-30,000

£16,000-24,000

€20,000-29,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 9 July 2003, lot 51,  
where acquired by the present owner.



13

**ANDREA SACCHI (NETTUNO 1599-1661 ROME)**

*Allegory of the birth of Maffeo Barberini, later Pope Urban VIII*

with number '20' (verso)  
red chalk, red wash, watermark fleur-de-lys  
6<sup>7</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>2</sub> in. (17.5 x 24.1 cm.)

\$30,000-40,000

£24,000-32,000

€29,000-38,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 26 January 2005, lot 65, where acquired by the present owner.

Finely executed with a polished red-chalk technique, this highly finished drawing presents an allegorical image of the birth of Pope Urban VIII, Maffeo Barberini (1568-1644), and relates to a celebratory engraving by Charles Audran (1594-1674). It was commissioned around 1634-35 by the Pope's brother, Cardinal Antonio Barberini (Fig. 1). The present sheet records an important preparatory step towards Sacchi's final design, which was later developed into a red chalk sheet in the collection of Mathias Polakovits published by Ann Sutherland Harris ('New Drawings by Andrea Sacchi: Addenda', *The Burlington Magazine*, CXX, no. 906, September 1978, pp. 600-2). Unlike the Polakovits drawing and its related final print, the present study still includes important variations, like the goat, prominently shown at left while feeding the child. It is a remarkable quotation from Giulio Romano's *Jupiter suckled by the Goat Amalthea*, engraved by Bonasone, which was ultimately discarded in the final engraving. This motif makes even more explicit Sacchi's association of Maffeo Barberini to the mythical origins of Jupiter, nourished at his birth by the goat Amalthea. Related to the same legend is the Capricorn, seen at top right. Despite the drawing's highly finished state, Sacchi's *pentimenti* and changes are largely visible in the poses of the dancers' legs and in the storm of bees that approaches the newborn, a clear reference to the Barberini family coat of arm.



Fig. 1. Charles Audran after Andrea Sacchi, *Allegory of the Birth of Maffeo Barberini*, Engraving

We are grateful to Professor Ann Sutherland Harris for confirming the attribution to Andrea Sacchi.



14

**GAETANO GANDOLFI (SAN MATTEO DELLA DECIMA 1734-1802 BOLOGNA)***Joshua and Aaron*black and white chalk, stumping, watermark *Pontecchio* in a banderole16 $\frac{3}{8}$  x 12 $\frac{1}{8}$  in. (41.7 x 30.7 cm.)

\$6,000-8,000

£4,800-6,400

€5,800-7,600

**PROVENANCE:**

Part of an album acquired in Bologna in 1873 (according to a note in the album);

Anonymous sale; Dowell's, Edinburgh, 22 January 1957, part of lot 121.

with Colnaghi, London, 1957.

E. Maurice Bloch, Los Angeles; Christie's, New York, 9 January 1991, lot 7.

with Jean-Luc Baroni, London, 1991, no. 42.

Anonymous sale; Sotheby's, London, 11 July 2001, lot 168, where acquired by the present owner.

**EXHIBITED:**Ottawa, National Gallery of Canada, and Little Rock, The Arkansas Art Centre, *Bella Pittura: The art of the Gandolfi*, 1993, no. 85.**LITERATURE:**J. Bean and W. Griswold, *18th Century Italian drawings in the Metropolitan Museum of Art*, 1990, p. 70, under no. 52.F. den Broeder, *Old Master Drawings from the collection of Joseph McCrindle*, exh. cat., Princeton, Princeton University Art Museum, 1992, p. 153, under no. 68, nt. 3.P. Bagni, *I Gandolfi: Affreschi, dipinti, bozzetti, disegni*, Bologna, 1992, p. 695, no. 671.D. Biagi Maino, 'Disegni di Gaetano Gandolfi per i dipinti delle Marche', *Disegni Marchigiani: Atti del convegno 'Il Disegno antico nelle Marche e dalle Marche'*, Florence, 1995, p. 166, nt. 28.D. Biagi Maino, *Gaetano Gandolfi*, Turin, 1995, pp. 87, 92-93, nt. 98, and p. 62, fig. xxix.E.W. Rowland, *The collection of the Nelson-Atkins Museum of Art: Italian paintings 1300-1800*, Kansas City, 1996, p. 470, under no. 57.

A study for figures in the artist's fresco *The Virgin in Glory* for the church of Santa Maria della Vita, Bologna. Gaetano worked on decorating the cupola between 1776 and 1779, and it was among the most important commissions of his career. The fresco was surrounded by an elaborate decorative scheme by the quadraturist Serafino Barozzi, with the altar of marble and gilt bronze designed by Pietro Fancelli and Carlo Bianconi. While the fresco has suffered there is a *modello* for it in the Nelson Atkins Museum of Art, Kansas City (Biagi Maino, *op. cit.*, no. 126, fig. 144). Joshua and Aaron are in the lower left foreground.

This sheet was part of an album, dismembered after the 1957 sale which included other chalk studies of similar dimensions by Gaetano for the same church. Of the twelve drawings, eight are known today, and all but the present lot are in museum collections, including the The Metropolitan Museum of Art and the Morgan Library in New York, Rhode Island School of Design, and the Ashmolean Museum, Oxford. There are also two preparatory drawings in pen and wash.







**15**  
**GIOVANNI DOMENICO TIEPOLO**  
**(VENICE 1727-1804)**

*Hercules and Antaeus*

signed 'Dom Tiepolo f' (*recto*), with inscription 'mandati di razze' (*verso*)

black chalk, pen and black and brown ink, brown and grey wash  
8 $\frac{3}{8}$  x 6 $\frac{1}{4}$  in. (21.9 x 15.9 cm.)

\$15,000-20,000

£12,000-16,000

€15,000-19,000

**PROVENANCE:**

Sir Keith Murdoch.

Mr. and Mrs. Milan Kantor; Christie's, London, 23 November 1971, lot 80.

Anonymous sale; Sotheby's, New York, 18 January 1985, lot 150.

Anonymous sale; Sotheby's, New York, 25 January 2006, lot 95, where acquired by the present owner.

This drawing probably originates from a small album containing 38 depictions of this subject by Giovanni Domenico. Formerly in the Bordes collection, it was dismembered between 1936 and 1941. James Byam Shaw related the choice of the theme to the decoration of the Tiepolo villa at Zianigo and suggested that the series was drawn late in the artist's career (J. Byam Shaw, *The Drawings of Domenico Tiepolo*, London, 1962, p. 38).



16

**GIOVANNI DOMENICO TIEPOLO  
(VENICE 1727-1804)**

*Angelica tending to Medoro's wounds*

signed 'Dom Tiepolo f'  
pen and black ink, grey wash  
11¼ x 7 in. (28.6 x 17.8 cm.)

\$15,000-20,000

£12,000-16,000

€15,000-19,000

**PROVENANCE:**

Horace Walpole.

Earl Beauchamp; Christie's, London, 15 June 1965, lot 130.

Anonymous sale; Sotheby's, London, 3 July 1996, lot 93, where  
acquired by the present owner.

One of ten drawings of Angelica and Medoro included in  
the 1965 Beauchamp sale. They were inspired by Giovanni  
Battista's frescoes in the Stanza dell'Orlando furioso in the Villa  
Valmarana.





PROPERTY FROM A NEW YORK PRIVATE COLLECTION

17

**FOLLOWER OF BERNARDINO LUINI (LAKE  
MAGGIORE (CIRCA 1480/82-1532 MILAN)**

*Head of a woman*

black, brown and white chalk, partly stumped, on blue paper,  
rubbed with black chalk (*verso*), upper corners made up  
8<sup>7</sup>/<sub>8</sub> x 6<sup>3</sup>/<sub>4</sub> in. (22.5 x 17.1 cm.)

\$5,000-8,000

£4,000-6,400

€4,800-7,600

**PROVENANCE:**

A. Vanini, Milan.  
A. Viggiano (L. 191a).  
with Leo Franklyn, London.  
with Stanley Moss, New York.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

18

**FLORENTINE (?) SCHOOL, LATE 15TH CENTURY**

*Study of a male nude holding a chalice and subsidiary studies*

with number 'f.7'  
pen and brown ink on light brown paper  
7½ x 4½ in. (19.1 x 11.4 cm.)

\$4,000-6,000

£3,200-4,800  
€3,900-5,700

**PROVENANCE:**

Padre Sebastiano Resta (L. 2981), with his number 'f.7'.  
John, Lord Somers (L. 2981; as Piero della Francesca).  
Jan Mitchell, New York; Sotheby's, London, 22 March 1973, lot  
20 (as Antonio del Pollaiuolo).

The two nudes, top right and lower left, derive, as James Byam Shaw had noted in an inscription on the back of the drawing, from a drawing by Antonio del Pollaiuolo in the Louvre, *Nude man seen from three angles* (inv. 1486 recto; A. Wright, *The Pollaiuolo Brothers*, New Haven and London, 2005, fig. 119), dated to the early 1470s. Further copies of these figures are in the British Museum and elsewhere.



**19**  
**DOMENICO CAMPAGNUOLA**  
**(VENICE? CIRCA 1500-1564 PADUA)**  
*Theseus and the Marathonian bull*

with inscription '[...]minico Campagniuolo'  
 black chalk, pen and brown ink  
 5¾ x 6¼ in. (13.7 x 15.9 cm.), upper corners cut  
 \$3,000-5,000

£2,400-4,000  
 €2,900-4,800

The present drawing illustrates the myth of Theseus facing the fire-breathing Marathonian Bull. Accompanied at left by the ram with the Golden Fleece, the hero is observed by Medea. Rendered in Campagnola's late technique, with flowing ink lines and bold cross-hatchings, the design appears outlined in a trapezoidal shape and possibly meant as a decorative inset above a fireplace. The likely candidate for this type of decoration is the Mantuan residence of Marco Benavides (1489-1582), who commissioned from Campagnola an entire fresco cycle for his palace at Contrà Porciglia in 1541. The drawing's late style confirms its execution around the 1540s.





PROPERTY FROM THE COLLECTION OF DR. JEROME D. OREMLAND

**20**

**DOMENICO ROBUSTI,  
IL TINTORETTO  
(VENICE 1560-1635)**

*A kneeling male nude*

black chalk on blue paper  
9¾ x 7¾ in. (25 x 19.5 cm.)

\$4,000-6,000

£3,200-4,800

€3,900-5,700

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 21 March 1988, lot 298,  
where acquired by the late owner.

PROPERTY OF A PRIVATE COLLECTOR

21

**GIROLAMO FRANCESCO MAZZOLA,  
IL PARMIGIANINO  
(PARMA 1503-1540 CASALMAGGIORE)**

*A group of figures standing by a column*

pen and brown ink, brown wash heightened with white, made up  
along the edges

6 x 4 in. (15.1 x 10.2 cm.)

\$200,000-300,000

£160,000-240,000

€200,000-290,000

**PROVENANCE:**

Antonio Maria Zanetti; his heirs, from whom acquired by  
Giovanni Antonio Armano (according to the engraved inscription  
on the related etching by Rosaspina).

T. Philipe (L. 2451).

Anonymous sale; Rieuner & Associés, Hôtel Drouot, Paris,  
12 April 2008, lot 12.

with Jean-Luc Baroni, London (cat. 2009, no. 3), where acquired  
by the present owner.

**LITERATURE:**

A.E. Popham, *Catalogue of the Drawings of Parmigianino*, New  
Haven and London, 1971, I, under nos. O.R. 93 and 521, II, pl. 202.  
S. Folds McCullagh and L. M. Giles, *Italian Drawings before 1600*  
*in the Art Institute of Chicago*, 1997, under no. 217.

**ENGRAVED:**

by Francesco Rosaspina

A relatively new addition to Parmigianino's *œuvre*, the present  
drawing was published by A.E. Popham in 1971 as a lost  
work. Until recently, it was known only through a reproductive  
print executed by Francesco Rosaspina (1762-1841) when the  
sheet was in the collection of the Venetian *merchand-amateur*  
Giovanni Antonio Armano (1751- after 1823), who acquired at  
least 70 Parmigianino drawings from the heirs of Antonio Maria  
Zanetti (1679-1757).

Datable to Parmigianino's Roman years, the sheet features  
a series of standing draped women and possibly relates to  
the artist's *Marriage of the Virgin*, an ambitious composition  
developed around 1525-27. Never brought to completion,  
the *Marriage of the Virgin* is known today through several  
preparatory drawings, including a sheet in the École des Beaux-  
Arts, Paris ( inv. EBA 223; D. Franklin, *The Art of Parmigianino*,  
New Haven, 2003, no. 42) for which the present drawing may  
constitute a detailed study for the figures standing in the right  
section. A drawing with a group of nine men, now in The Art  
Institute of Chicago (Fig. 1; inv. 1978.275), has been connected  
to the same project and possibly formed with this sheet a larger  
group of standing figure participating in a ceremony.

Deeply inspired by the classical monumentality of Raphael's  
Vatican frescoes in the *Stanze*, Parmigianino brought his elegant  
draughtsmanship to maturity in Rome. It is expressed here with  
his characteristic looping, calligraphic penwork combined with  
pools of wash.



Fig. 1. Parmigianino, *Group of Nine Standing Figures*, Chicago,  
The Art Institute (Margaret Day Blake Collection, inv. 1978.275)





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**22**

**SIENESE SCHOOL, 16TH CENTURY**

*Design for a wall decoration with scenes from the life of Moses*

extensively inscribed in Latin 'Traditur/ lex Moisi', 'Cofregitur/ Tabulas le/ gis', 'insequitur pharao iudeos,/ et demergitur', and 'tangit moises silicem sili/cem virga et inundant tor/rentes'; and names of Old Testament prophets 'David', 'Isayas', 'Iheremias', and 'Daniel'

pen and brown ink, brown and grey wash, heightened with white, some parts made up along the central vertical crease

15¾ x 22 in. (40 x 55.9 cm.)

\$7,000-10,000

£5,600-8,000

€6,700-9,500

**PROVENANCE:**

The Earl of Pembroke and Montgomery, Wilton House, Salisbury; Sotheby's, London, 10 July 1917, lot 495 (as Perino del Vaga; 'Design for a fresco consisting of scenes from the life of Moses; above, two medallions show Moses receiving the Tables of the Law, and Moses breaking the Tables in anger; below, Pharaoh in the Red Sea; and Moses Striking the Rock with the water gushing out').



PROPERTY FROM A SWISS PRIVATE COLLECTION

**23**

**RAFFAELLO DA MONTELUPO (MONTELUPO  
FIORENTINO 1504-1566 ORVIETO)**

*A sheet of studies including an astrological clock, the head of a bearded man, standing nudes and architectural details*

inscribed 'lungo [...]'

pen and brown ink, the upper right section made up

6 $\frac{3}{8}$  x 8 $\frac{7}{8}$  in. (16.2 x 22.5 cm.)

\$15,000-25,000

£12,000-20,000

€15,000-24,000

**PROVENANCE:**

Padre Resta (L. 2992).

John, Lord Somers, ink numbering '135.n.' (attributed to 'Correggio da Rafaele alla Loggia 1520' in the Somers-Resta manuscript) (L. 2981).

J. Richardson Snr., his mount (slightly cut), with attribution 'Michelagnolo'.

Sir Joshua Reynolds (L. 2364).

T. Blayds (L. 416a).

Lord Overstone, and by descent.

The artist and biographer Giorgio Vasari (1511-1574) was one of the first admirers of the draftsmanship of the celebrated Tuscan sculptor Raffaello da Montelupo: 'He drew in a very practical way, and understood the artistic things way better than his father Baccio' (G. Vasari, *The Lives*, 1568, IV, p. 296). A tour de force of architectural projects and decorative designs assembled together in organic continuity, the present sheet of studies justifies Vasari's praise of Raffaello's drawings. Possibly a leaf from the artist's sketchbook, the sheet is powerfully drawn in Raffaello's characteristic penmanship. It contains projects for a decorative clock or an astrolabe at top left, with various designs for architectural moldings drawn throughout the page. At center, a muscular figure seen from behind appears to represent Samson pushing the columns of the Philistine Temple, while the mask of the bearded satyr is also seen in a sheet in the Musée du Louvre, Paris (inv. 715 verso).





75

Michelagnolo.

24

**CESARE DA SESTO**  
**(SESTO CALENDE 1477-1523 MILAN)**

*A young, partly draped, woman with the head of a bull (recto); Eleazar, after Michelangelo (verso)*

red chalk, pen and brown ink, fragmentary watermark  
 7 $\frac{3}{8}$  x 4 $\frac{1}{4}$  in. (18.7 x 10.9 cm.)

\$40,000-60,000

£32,000-48,000

€39,000-57,000



(verso)

Undeniably one of the most gifted from the group of the so-called *Leonardeschi* – the Milanese pupils of Leonardo da Vinci (1452-1519) – the Lombard artist Cesare da Sesto was instrumental in spreading the artistic vocabulary of his great master beyond Milan, especially throughout central and southern Italy. Executed during his first trip to Rome, between 1508 and 1513, this double-sided sheet provides an important testament to Cesare's artistic interests and talent as a young draftsman. On the *verso*, there is an early copy of the figure of Eleazar (Moses' nephew), frescoed by Michelangelo (1472-1564) in a lunette of the Sistine ceiling (Fig. 1). Its execution must follow the partial unveiling of Michelangelo's frescoes in October 1511, towards the end of Cesare's stay in Rome. The artist's significantly precocious interest in Michelangelo is further attested by a few other drawings made after the Sistine ceiling, including two *ignudi* quickly drawn in his sketchbook now in the Morgan Library, New York (inv. II, 50v and II,59r; see M. Carminati, *Cesare da Sesto 1477-1523*, Milan and Rome, 1994, pp. 63-64, ill.).

Done in red chalk, reworked with pen and brown ink and finely shaded with tight parallel hatching, the present drawing represents one of the earliest records of appreciation for Michelangelo and the newly-unveiled Sistine frescoes among contemporary artists in Rome. Boldly drawn in pen and ink over faint traces of a red chalk underdrawing, the *recto* of the same sheet features a seductive dancing woman, possibly a Maenad, holding a bull's head. The drawing reveals the artist's interest both in classical antiquity and Raphael, whose style is clearly channeled here with unprecedented monumentality. In his own personal way, Cesare was clearly inspired by Raphael's muses in the *Parnassus* in the Vatican Stanze, a fresco that he copied extensively, as proved again by other sketches in the Morgan (inv. II, 41r).



Fig. 1. Michelangelo Buonarroti, *Eleazar* (from the Sistine ceiling), Vatican Palace, Sistine Chapel





25

**BATTISTA FRANCO  
(VENICE CIRCA 1510-1561)**

*Two male nudes seen from the front and side, with a subsidiary study of the head of the complete figure (recto); A seated male nude leaning on a table (verso)*

black and red chalk, pen and brown ink,  
the upper left, upper and lower right  
corners clipped and made up  
17¼ x 11¼ in. (43.7 x 28.7 cm.)

\$40,000-60,000      £32,000-48,000  
€39,000-57,000

**PROVENANCE:**

Captain H\*\*\*; Hôtel Drouot, Paris,  
25 February 1924, lot 45  
(as by Michelangelo).  
with Jean-Luc Baroni, London (cat. 2006,  
no. 6), where acquired by the present  
owner.

**LITERATURE:**

A. Varick Lauder, 'Absorption and  
interpretation: Michelangelo through  
the eyes of a Venetian follower, Battista  
Franco', in F. Ames-Lewis and P.  
Joannides, *Reactions to the Master:  
Michelangelo's Effect on Art and Artists in  
the Sixteenth Century*, Aldershot, 2003,  
pp. 95, 110, nt. 26.  
A. Varick Lauder, *Battista Franco, c. 1510-  
1561: His Life and Work with a Catalogue  
Raisonné*, unpublished Ph.D. dissertation,  
University of Cambridge, 2004, II, p. 599,  
no. 413 DA, IV, figs. 71-2.

Exceptionally large, this powerful double-sided sheet of male nudes in various poses by Battista Franco can be dated to 1536-40, at the peak of the artist's admiration for the graphic work of Michelangelo (1475-1564). On the *recto* is a study of a figure in profile, possibly for a *Crucified Christ*, with a standing figure, while on the *verso* is a man pen in hand and lost in thought, seated by a table with a rapidly indicated statuette. When it appeared on the Paris art market in 1924 the sheet was attributed to Michelangelo and identified as a study for the Sistine Chapel ceiling. It was A.E. Popham who recognized Franco's authorship (in an undated annotation on a photograph in the Witt Library, London), later confirmed by Anne Varick Lauder (*op. cit.*) who highlighted the importance of Michelangelo to Franco's early pen-and-ink draftsmanship.







26

PROPERTY FROM THE COLLECTION OF DR. JEROME D. OREMLAND

**26**  
**GIULIO CESARE PROCACCINI**  
**(BOLOGNA 1574-1625 MILAN)**

*Head of a woman*

with inscription 'di Elisabetta Sirani Bolognice' (on verso)  
 black, red and white chalk on blue paper, extended by a later  
 hand on another sheet of paper  
 10 x 8¾ in. (25.3 x 20 cm.)

\$8,000-12,000

£6,400-9,600

€7,700-11,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 12 January 1990, lot 58,  
 where acquired by the late owner.

**LITERATURE:**

N. Ward Neilson, *Giulio Cesare Procaccini disegnatore*, Busto  
 Arsizio, 2004, pp. 77-8, 240, no. 107, fig. 180.

Sensibly drawn with Procaccini's distinctive technique in black and red chalk, this head study was published by Nancy Ward Neilson (*op. cit.*) and dated to the second decade of the 17th Century, when the artist was largely influenced by Genoese art and the local work of Peter Paul Rubens (1577-1640). The figure's delicate yet pointy facial features appear, in fact, as a clear homage to the great Flemish painter. The sheet relates closely to the *Head of an Angel* in the Albertina, Vienna (inv. 24985), also drawn on blue paper, and might be a preparatory study for the angel's face seen at right in Procaccini's *Holy Family* in the Pinacoteca del Castello Sforzesco, Milan (inv. 218).



27

PROPERTY FROM A SWISS PRIVATE COLLECTION

**27**  
**FEDERICO ZUCCARO**  
**(SAN ANGELO IN VADO 1540-1609 ANCONA)**

*Head of a veiled woman in profile (recto);  
 A seated woman (verso)*

with inscription 'federico Zuccaro'  
 black and red chalk counterproof (*recto*), pen and brown ink,  
 brown wash (*verso*), a fragmentary watermark  
 5 x 3¾ in. (12.7 x 9.5 cm.)

\$1,000-1,500

£800-1,200

€950-1,400

**PROVENANCE:**

R. Cosway (L. 629).



27 (verso)



PROPERTY FROM  
THE COLLECTION OF DR. JEROME D. OREMLAND

28

**GIULIO CLOVIO**  
**(GRISONE 1498-1578 ROME)**

*The Madonna and Child*

with inscription 'don Iulio Clovio di  
Donatia' (*verso*)

black chalk, watermark SHI with a cross  
10½ x 6¾ in. (26.7 x 16.4 cm.)

\$6,000-8,000

£4,800-6,400

€5,800-7,600

**PROVENANCE:**

Giulio Clovio, his collection inventory of  
27 December 1577.

M.I.B.L. Genevoso (L. 545).

Anonymous sale; Sotheby's, London,  
21 March 1988, lot 4, where acquired by  
the late owner.

This highly finished drawing with a statuesque woman holding her child is finely drawn with silvery black chalk in Clovio's characteristically polished technique. It can be identified with a drawing listed in Giulio Clovio's collection inventory of 27 December 1577 (1578 in the Roman calendar) where it is described as "[a drawing of] a figurine holding a putto done by Don Giulio from his own invention" (*Una figurina con un putto in braccio fatto da D. Giulio et sua inventione*; A. Bertolotti, *Don Giulio Clovio: principe dei miniatori, notizie e documenti inediti*, Modena, 1886, p. 14). As the inventory specifies, the present composition appears to be an original invention of the Croatian master - unlike other copies after Michelangelo listed in his collection. Clovio repeated the pose of this standing figure for his allegory of Faith, featured left in the *Theological Virtues* (Louvre, Paris, inv. RF 3978) executed in the late 1530s for Cardinal Marino Grimani.



PROPERTY FROM A SWISS PRIVATE COLLECTION

29

**LUCA CAMBIASO (MONEGLIA 1527-1585 MADRID)**

*The chariot of the setting Sun*

inscribed 'Sole cadente'

pen and brown ink, brown wash, watermark circle surmounted  
by a cross with initial M

8½ x 11⅞ in. (21.6 x 30.2 cm.)

\$15,000-20,000

£12,000-16,000

€15,000-19,000

**PROVENANCE:**

J. Thesmar (L. 1544a).

Lady Berlin; Sotheby's, London, 21 May 1963, lot 131.

**LITERATURE:**

J. Bean, *15th and 16th Century Italian Drawings in the Metropolitan Museum of Art*, New York, 1982, p. 52, under no. 38.

C. Bambach and N.M. Orenstein, *Genoa Drawings and Prints 1530-1800*, exh. cat., New York, The Metropolitan Museum of Art, 1996, under no. 16.

J. Bober (ed.), *Luca Cambiaso 1527-1585*, exh. cat., Blanton Museum of Art, The University of Texas at Austin, and Palazzo Ducale, Genoa, 2006-7, pp. 360-1, under no. 74.

C. C. Bambach, online entry on [Metmuseum.org/collection](http://Metmuseum.org/collection) (2014).

Annotated by the artist in pen and ink at the bottom 'Sole cadente', this dynamic composition depicts Apollo driving the chariot of dawn, seen from behind. The sheet finds a pendant in a drawing of similar size in the Metropolitan Museum of Art, New York (no. 62.168), annotated by Cambiaso 'sole oriente', to indicate the rising of the sun in the east. The two studies have been associated with the fresco decoration of the ceiling in the *salone* of Villa Giustiniani Cambiaso, Genoa, executed around 1552 by Cambiaso's associate Giovanni Battista Castello, il Bergamasco (1526-1569). There is a copy of this composition by an anonymous hand in the École des Beaux-Arts, Paris (inv. EBA 384).



Solo cadence



PROPERTY FROM A SWISS PRIVATE COLLECTION

**30**

**LUCA CAMBIASO (MONEGLIA 1527-1585 MADRID)**

*Silenus drinking from a great vase held above his head*

with inscription 'No. 1'

pen and brown ink, watermark encircled bird with initials AC

10¾ x 7⅝ in. (27.3 x 19.4 cm.)

\$8,000-12,000

£6,400-9,600

€7,700-11,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 9 April 1970, lot 14.

A new addition to Cambiaso's earliest corpus of drawings, this vigorous design for a drinking figure relates to a well-known drawing in the Princeton University Art Museum, often referred to as *Silenus drinking* (inv. 1948.627; see J. Bober in *Italian Master Drawings from the Princeton University Art Museum*, ed. L. Giles, Princeton, 2014, no. 18 and J. Bober in *Luca Cambiaso 1527-1585*, exh. cat. Blanton Museum of Art, The University of Texas at Austin, and Genoa, Palazzo Ducale, 2006, no. 9). In both drawings the same figure appears powerfully foreshortened, its sprawling musculature almost compressed: 'the face lost behind the urn, the trunk slipping toward the viewer, the lower leg collapsing under the weight, the Silenus is also unique in turning both stylish references and shortcomings toward aptly humorous effects' (Bober, *op. cit.*, 2006, p. 228). The sheet in Princeton has been associated with Cambiaso's frescoes for the façade of Palazzo Sivoli, Genoa, one of the artist's earliest decorative endeavors, completed around 1547. The frescoes are now destroyed but extensively described in Raffaele Soprani's biography of the artist (1768) as representing 'sea monsters with fantastic tritons, the other rendering a Galatea accompanied by putti and [figures] of rivers spilling water from their urns' (*Vite de' pittori, scultori, ed architetti genovesi*, I, p. 79). Possibly executed for a vertical decorative inset, the present drawing could well have been part of the iconographic program of the Sivoli façade.



PROPERTY OF A PRIVATE COLLECTOR

31

**NICCOLÒ MARTINELLI, IL TROMETTA  
(PESARO 1540-1611 ROME)**

*The Annunciation*

black chalk, pen and brown ink, brown wash,  
heightened with white  
15 $\frac{3}{8}$  x 20 $\frac{1}{2}$  in. (39.3 x 52.1 cm.)

\$60,000-80,000

£48,000-64,000

€58,000-76,000

**PROVENANCE:**

with Jean-Luc Baroni, London (cat. 2011, no. 3), where acquired  
by the present owner.

This splendidly preserved, monumental drawing for an *Annunciation* can be listed among the highest accomplishments of the draftsman Niccolò Trometta, the talented pupil of Taddeo Zuccaro (1529-1566). Stylistically, the sheet closely relates to Trometta's preparatory drawings for his frescoes in the apse in Santa Maria in Aracoeli, Rome (1565-68), the artist's early masterpiece (for an overview see J. Gere, 'Drawings by Niccolò Martinelli, Il Trometta', *Master Drawings*, I, no. 4, 1963, pp. 3-18 and M.S. Bolzoni, 'Qualche aggiunta a Niccolò Trometta disegnatore', *Horti Hesperidum*, I, 2014, pp. 75-98).

The *Annunciation's* luminous and vibrant technique is still much indebted to that of Taddeo Zuccaro, whose *Ecce Homo* in the Mattei chapel is here quoted in the figure of the Archangel Gabriel, a *tour de force* of ornamental elegance. Trometta achieved here an unprecedented sense of monumentality that makes this composition seem to emerge almost in relief from the sheet. As recorded by documents, an *Annunciation* was commissioned from the artist in January 1565 as part of a larger cycle dedicated to the *Life of the Virgin* for the chapel of Paolo de Castro in Santa Maria della Consolazione, Rome. The present sheet – a highly finished *modello* or presentation drawing to be submitted to the patron – might perhaps constitute a record of this unfinished, prestigious commission.

We are grateful to Marco Simone Bolzoni for confirming the attribution to Trometta based on a digital image.









PROPERTY FROM A SWISS PRIVATE COLLECTION

**32**

**FERRÀU FENZONI (FAENZA 1562-1645)**

*A seated boy holding a book and looking upwards*

with inscription 'ANT. VAN DYCK.' (on the mount),  
'Cav. Topongj' (verso)

black chalk

8¼ x 6½ in. (21 x 15.6 cm.)

\$10,000-15,000

£8,000-12,000

€9,600-14,000

**PROVENANCE:**

M.I.B.L. Genevoso (L. 545).

A.E. Posonyi, according to an inscription on the mount.

Dr. A. Ritter von Wurzbach (L. 2587).

Mrs. Isaac de Bruijn; Sotheby's, London, 12 March 1963, lot 64  
(as Ludovico Carracci).

Anonymous sale; Sotheby's, London, 3 July 1989, lot 65.

Anonymous sale; Christie's, London, 6 July 1993, lot 34.

**LITERATURE:**

G. Scavizzi and N. Schwed, *Ferràu Fenzoni*, Todi, 2006, p. 252,  
no. D. 15.





PROPERTY FROM A SWISS PRIVATE COLLECTION

**33**

**BOLOGNESE SCHOOL, CIRCA 1600**

*Perseus killing Medusa*

pen and brown ink, brown wash heightened with gold on brown prepared paper

8¾ x 7 in. (22.2 x 17.8 cm.)

\$4,000-6,000

£3,200-4,800

€3,900-5,700

**PROVENANCE:**

Francesco II d'Este, Duke of Mantua and Reggio (L. 1893 twice).  
Sir Thomas Lawrence (L. 2445).



PROPERTY FROM A SWISS PRIVATE COLLECTION

34

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

*A bacchanal with Venus and Cupid, Pan playing his pipes  
with satyrs*

with inscription 'Han. Caracci-' (on the mount)  
black chalk, pen and brown ink, brown wash  
7 $\frac{1}{8}$  x 9 $\frac{1}{4}$  in. (18.1 x 23.5 cm.)

\$5,000-8,000

£4,000-6,400

€4,800-7,600

**PROVENANCE:**

T. Blayds (L. 416a, previously unidentified).  
Lord Overstone, and by descent.



Fig. 1. Workshop of Giuseppe Cesari, Cavalieri d'Arpino *Two satyrs with a nymph and a dancing putto*, Biblioteca Reale, Turin.

The fluid pen and ink style of this fascinating mythological scene can be associated with the earliest draftsmanship of the Cavalieri d'Arpino. Strongly inspired by the graphic manner of the Alberti brothers, the sheet is an exuberant expression of Cesari's precocious talent as a draftsman and relates to several ink drawings executed during or shortly after his involvement in the decoration of the Sala degli Svizzeri in the Vatican (1583), carried out by the young Arpino under the direction of Giovanni Alberti (1558-1601). The closest resemblance can be found in a similar mythological scene depicting *Apollo and Marsyas* recently on the art market (Jean-Luc Baroni, *An Exhibition of Master Drawings and Oil Sketches*, New York and London, 2004, no. 11, ill.).

The present sheet was likely kept for decades in Cesari's studio and copied by a member of his workshop - possibly the artist's son, Muzio Cesari - in a red-chalk drawing of almost the same size in the Biblioteca Reale, Turin (Fig. 1; inv. 15858; A. Bertini, *I disegni italiani della Biblioteca Reale di Torino*, Rome 1958, no. 120).



PROPERTY OF A PRIVATE COLLECTOR

35

**TADDEO ZUCCARO**

**(SANT' ANGELO IN VADO 1529-1566 ROME)**

*A scene from Roman history, probably Cloelia released  
by the Etruscan King Porsena*

black chalk, pen and brown ink, brown wash  
7¼ in. (18.2 cm.) (circular)

\$50,000-70,000

£40,000-56,000

€48,000-67,000

**PROVENANCE:**

with Jean-Luc Baroni, London (cat. 2009, no. 6), where acquired  
by the present owner.

Executed in Taddeo's *virtuoso* technique in pen and brown ink and wash, this circular drawing was likely conceived as design for maiolica, a specific artistic production in which the artist famously excelled. Taddeo produced drawings for maiolica at least from 1560, when he was commissioned by the Duke of Urbino to design an earthenware service for the King of Spain, the so-called 'Spanish Service', which was produced in Urbino and decorated with scenes from the life of Julius Caesar by the Fontana workshop. This sheet does not belong to this documented series, as proven by its fascinating subject matter - a beautiful woman on horseback- which has been recently linked by David Scrase to a passage from Livy's history of Rome, *Ab Urbe Condita* (II.1, 5-11). The sheet probably illustrates a pivotal moment from the myth of Cloelia, the legendary figure who led the Roman hostages to safety on horseback across the Tiber during the war between Rome and the Etruscan King Lars Porsena in 508 BC. The survival of other circular drawings unrelated to the life of Julius Caesar shows that Taddeo executed designs for decorated maiolica, often inspired by passages from ancient history and classical mythology (J. Gere. 'Taddeo Zuccaro as designer for Maiolica', *The Burlington Magazine*, CV, July 1963, pp. 306-15).





**GIOVANNI BILIVERTI (FLORENCE 1584-1644)**

*The Archangel Raphael refusing Tobias's gift*

with inscription 'Antonio Biliverti figlio d'un Tedesco, impario dal Cigoli in Firenze; ebbe maniera assai morbida, bel co= / lore, Grazia, Grandezza e nobili panneggiamonti. Orlandi MI.' (verso)  
red chalk, red wash  
15½ x 11 in. (39.3 x 27.8 cm)

\$8,000-12,000

£6,400-9,600

€7,700-11,000

**PROVENANCE:**

J. Richardson, Jr. (L. 2170), his mount and his inscription on the verso.

Anonymous sale; Sotheby's, London, 21 May 1963, lot 73. With Charles E. Slatkin Galleries, where acquired by the Ford Foundation in May 1966.

**LITERATURE:**

C. Thiem, *Florentiner Zeichner des Frühbarock*, Munich, 1977, p. 326, no. 86, ill.

A preparatory study for one of Biliverti's most celebrated and accomplished compositions, *The archangel Gabriel refusing Tobias's gift* painted in 1622 and now in the Galleria Palatina at Palazzo Pitti, Florence (Fig. 1; inv. 1890 no. 8436). Hailed as the artist's masterpiece, the painting was recorded by Baldinucci in the Florentine house of Giovanni Cerretani and is known today in two autograph replicas in the Museo del Prado, Madrid and the Hermitage, Saint Petersburg. Recording an early idea for his iconic painting, this vibrant study in red chalk sets the scene against a monumental arched window, whereas in the final work the action takes place in a more neutral open space, with figures arranged in reverse order. Far more evident in the drawing is the figures' dynamism, which Biliverti enhanced through flowing lines in red chalk and bold strokes of red wash, a technique derived from his master Ludovico Cardi, il Cigoli (1589-1613). The sheet was recognized as a work by Biliverti by Jonathan Richardson, who annotated the verso of the sheet with an excerpt from the artist's biography by Pellegrino Orlandi (1763).



Fig. 1. Giovanni Biliverti, *The Archangel Gabriel refusing Tobias's Gifts*, Florence, Palazzo Pitti







PROPERTY OF A PRIVATE COLLECTOR

**37**

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

*A man looking to his left, bust-length*

pen and brown ink, brown wash, the sheet cut along the lower edge

7<sup>7</sup>/<sub>8</sub> x 7<sup>1</sup>/<sub>2</sub> in. (20 x 19.2 cm.)

\$30,000-50,000

£24,000-40,000

€29,000-48,000

Perfectly chiseled with strokes of light brown wash and delicate outlines in pen and ink, this bearded man stands out in Guercino's *oeuvre* of portrait drawings for his immediacy and gripping realism. The imposing middle-aged man is here depicted in bust-length, slightly turned to his left with a thoughtful expression looking outwards. The drawing can be dated to the mid 1630s by comparison with other portraits and caricatures executed by Guercino, all characterized by a similar lightness of touch and comparable use of pale wash over thin, fluent lines in pen and ink.

**PROVENANCE:**

Baron de Malaussena (L. 1887), with his associated ink number '137'.

P.-F. Marcou (L. 1911b).

with Jean-Luc Baroni, London (cat. 2008, no. 15), where acquired by the present owner.



PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. JONATHAN BROWN

**38**

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

*David with the head of Goliath*

with inscription 'Guercino da Cento'

pen and brown ink  
10 $\frac{1}{8}$  x 7 $\frac{7}{8}$  in. (25.7 x 20 cm.)

\$10,000-15,000

€8,000-12,000

€9,600-14,000

**LITERATURE:**

D.M. Stone, *Guercino: Master draftsman, works from North American collections*, exh. cat., Cambridge, Harvard Art Museums and elsewhere, 1991, pp. 223, 242, no. 174, pl. N.

In this expressive drawing, Guercino captured David lifting the heavy severed head of Goliath, a rarely depicted episode from the Old Testament. The sheet, powerfully rendered in Guercino's energetic pen technique, was likely realized as a finished work for sale, rather than a preparatory drawing for a painting. According to David Stone (*op. cit.*), this sheet may be dated to the late 1620s or early 1630s.

**EXHIBITED:**

Princeton, University Art Museum, *Princeton alumni collections: works on paper*, 1981, p. 53.

PROPERTY FROM THE COLLECTION OF DR. JEROME D. OREMLAND

39

**NICOLA MALINCONICO (NAPLES 1663-1721)**

*Aaron and the punishment of Korah*

with inscription 'Incenzo di Aronno'  
black chalk, pen and brown ink, brown wash, partly squared in  
black chalk, the lower corners made up  
17 7/8 x 25 in. (44 x 63.1 cm.)

\$3,000-5,000

£2,400-4,000

€2,900-4,800

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 14 January 1987, lot 62  
(as Luca Giordano), where acquired by the late owner.

**LITERATURE:**

G. Scavizzi, 'Drawings by Artists in Giordano's Circle: Simonelli,  
Malinconico, and De Matteis', *Master Drawings*, XXXVII, no. 3,  
1999, pp. 244, 246, fig. 12 (as by Nicola Malinconico).

After his training with Luca Giordano (1634-1705), the Neapolitan master Nicola Malinconico developed a distinctive drawing style, characterized by broken outlines and a painterly use of brown and grey washes. Scavizzi (*op. cit.*) recognized this impressively large sheet as a typical work by the artist and connected it to a series of fourteen scenes from the Old Testament that Malinconico painted for Santa Maria Maggiore, Bergamo (1692-93). The ambitious composition can be identified through an old inscription as *Aaron and the punishment of Korah*: worshipped by the crowd at center, Aaron is the focus of this restless scene, animated by Malinconico with his characteristic fragmented pen style. It finds close comparisons with drawings of Biblical episodes like *The Transport of the Ark of the Covenant* in Washington D.C. (National Gallery of Art, inv. 2007.11.94) and *The Crossing of the Red Sea* in Verona (Collezione Banca Popolare; both discussed by Viviana Farina in *L'idea del Barocco a Napoli: 'Macchie' e disegni di Luca Giordano, Francesco Solimena e Seguaci, 1670-1790*, Cava dei Tirreni 2014, pp. 10-13 and no. 5).

We are grateful to Viviana Farina for confirming the attribution to Malinconico based on a digital image.









PROPERTY FROM A SWISS PRIVATE COLLECTION

**40**

**ITALIAN SCHOOL, 18TH CENTURY**

*Head of an African boy in profile to the right*

red chalk, stumping

8½ x 6¾ in. (20.6 x 16.1 cm.)

\$2,000-3,000

£1,600-2,400

€2,000-2,900



PROPERTY OF A SWISS FAMILY

**41**

**BOLOGNESE SCHOOL, 18TH CENTURY**

*Head of a young woman (recto);  
Study of a female nude (verso)*

black, red and white chalk on blue paper  
11½ x 9¾ in. (29.4 x 24 cm.)

\$2,500-3,500

£2,000-2,800

€2,400-3,300



(verso)





PROPERTY FROM THE COLLECTION OF DR. JEROME D. OREMLAND

**42**

**SALVATOR ROSA (NAPLES 1615-1673 ROME)**

*A woman looking at an infant held by a man*

black chalk, pen and brown ink, brown wash

5¼ x 4 in. (13.5 x 10 cm.)

\$3,000-5,000

£2,400-4,000

€2,900-4,800

**PROVENANCE:**

J. Richardson Jr. (L. 2170), his mount with attribution 'Salvator Rosa'.

Professor J. Isaacs; Sotheby's, London, 12 March 1963, lot 140b. Anonymous sale; Christie's, London, 19 April 1988, lot 56, where acquired by the late owner.

**LITERATURE:**

M. Mahoney, *The drawings of Salvator Rosa*, New York, 1977, no. 17.3.



PROPERTY FROM THE COLLECTION OF  
PROFESSOR AND MRS. JONATHAN BROWN

**43**

**SISTO BADALOCCHIO  
(PARMA 1585-1632)**

*Saint John the Evangelist*

with inscriptions 'Sisto badalocchio'  
and 'buono'

black and white chalk on blue paper  
18½ x 13½ in. (47.3 x 34.3 cm.)

\$4,000-6,000

£3,200-4,800

€3,900-5,700

**PROVENANCE:**

Anonymous sale; Christie's, New York, 30  
January 1998, lot 72.

This monumental and beautifully preserved sheet, carefully drawn in the artist's polished chalk technique, relates to the imposing figure of *Saint John the Evangelist* painted by Badalocchio about 1613, today in the Museo Civico of Modena (Fig. 1; D. Benati, *Tesori ritrovati. La pittura del ducato estense nel collezionismo privato*, Milan 1998, p. 88, ill. and E. Negro, M. Prondini, *La scuola dei Carracci*, Modena 1995, p. 94). Born in Parma and active for important patrons in Rome and Reggio Emilia, Badalocchio matured his draftsmanship under Agostino and Annibale Carracci in Bologna and Rome.



Fig. 1. Sisto Badalocchio, *Saint John the Evangelist in Patmos*, Modena, Museo Civico d'Arte

PROPERTY OF A SWISS FAMILY

44

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

*A sheet of studies: the Coronation of the Virgin, Judith with the Head of Holofernes, and God the Father, with two further studies of God the Father for the Coronation attached to the upper right border*

inscribed 'iudit', 'Deto princ. dispo [...] .arcrad de 12 P./ qui sorto'  
and with number '64/. 4'

red chalk, pen and brown ink  
10% x 15% in. (27 x 39.6 cm.)

\$7,000-10,000

£5,600-8,000

€6,700-9,500

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 3 July 1980, lot 24 (cat. by C. McCorquordale).

Duke Roberto Ferretti, Toronto; Christie's, London, 2 July 1996, lot 19.

**EXHIBITED:**

Toronto, Art Gallery of Ontario, *Italian Drawings from the Collection of Duke Roberto Ferretti*, 1985-86, no. 42, ill.

**LITERATURE:**

M.C. Fabbri in *Il Seicento fiorentino. Arte a Firenze da Ferdinando I a Cosimo III. Vol. 3: Disegno, Incisione, Scultura, Arti Minori*, Florence 1986, p. 348, under no. 2.316.

Volterrano's energetic sheet of studies relates to one of his most important late commissions, the monumental *Assumption of the Virgin* frescoed in the dome of the Santissima Annunziata, Florence, between 1680 and 1683. The sheet records a significant early idea for the ambitious decorative program, which was further developed in a second sheet in the Albertina, Vienna (inv. 23997), of similar size and done in the same media. The present sheet can be precisely dated, as according to the artist's biographer Filippo Baldinucci, Volterrano started the first sketches for the dome of the Annunziata on the night of 12 January 1676 ('la sera de' 12 di Gennajo 1676 cominciò egli a fare il primo disegno e invenzione'. F. Baldinucci, *Notizie de' Professori del Disegno*, Florence 1812, XIII, p. 138). The sheet contains several autograph annotations written by the artist: the one at top left ('iudit') identifies the sketch right below as a study for Judith, a figure that appears in the *Assumption*.





*Stati prima: T...*



64. 4

PROPERTY OF A PRIVATE COLLECTOR

45

**ANIELLO FALCONE (NAPLES 1607-1656)**

*Study of a falling warrior and subsidiary studies of a cloth*

with inscription 'Ribera' (crossed out) and 'A. falcone' and 'Spagnoletto' (crossed out)  
red chalk, stumping, the upper edge made up  
11 x 13 3/8 in. (27.9 x 33.5 cm.)

\$40,000-60,000

£32,000-48,000

€39,000-57,000

**PROVENANCE:**

P.-F. Marcou (L.1911b).  
Anonymous sale; Lafon, Hôtel Drouot, Paris, 23 May 2007, lot 47.  
with Jean-Luc Baroni, London (cat. 2008, no. 17), where acquired  
by the present owner.

**EXHIBITED:**

Naples, Museo di Capodimonte, *Ritorno al Barocco da Caravaggio a Vanvitelli*, 2009, II, pp. 71-2, no. 3.28, ill.

**LITERATURE:**

V. Farina, 'Addenda al catalogo dei disegni di Aniello Falcone', *Horti Hesperidum*, 2014, no. 2, p. 98 and nt. 12.

A powerful study in red chalk by the Neapolitan master Aniello Falcone made in preparation for the soldier, seen at far left recovering behind a horse in his fresco, *Battle of the Israelites and the Amalekites*, at Villa Roomer (now Villa Rodinò di Miglione), Barra, near Naples (Fig. 1; see A. Blunt, 'A Frescoed Ceiling by Aniello Falcone', *The Burlington Magazine*, CXI, no. 1793, April 1969, pp. 214-5 and A. Alabiso, 'Aniello Falcone's Frescoes in the Villa of Gaspar Roomer at Barra', *The Burlington Magazine*, CXXXI, no. 1030, January 1989, pp. 30-6). A crucially important commission - and one of only three surviving frescoes executed by Falcone - the decorative cycle at Barra was commissioned by the Flemish banker Gaspar Roomer and executed likely between 1640 and 1643, as proven by two streams of payments issued to the artist on 9 July and 28 May respectively (for these documents, E. Nappi, 'Le attività finanziarie e sociali di Gasparo de Roomer', in *Ricerche sul '600 napoletano: saggi e documenti*, Naples 2001, p. 83, nos. 229-30 and especially Farina, *op. cit.*, pp. 96-97 for Falcone's chronology at Barra).

Marking an important addition to the artist's catalogue of preparatory drawings (Farina, *op. cit.*), the present work relates in style and technique to a celebrated study done by Falcone for the same endeavor, the *Head in Profile to the Left* now in the Morgan Library (inv. I, 107, see Blunt, *op. cit.* p. 215, fig. 39), which possibly depicts the same model. Through a masterly use of red chalk - the artist's characteristic medium - Falcone conveyed the figure's dynamic yet classical pose, which closely resembles the ancient prototype of the Ludovisi *Dying Gaul* (Capitoline Museums, Rome), a work possibly known to the artist from his time in Rome.



Fig. 1. Aniello Falcone, *Battle of the Israelites and the Amalekites*, Barra (Naples), Villa Rodinò di Miglione







PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

46

**GIACINTO GIMIGNANI (PISA 1606-1681 ROME)**

*Bacchus and Ariadne*

black chalk, pen and brown ink, brown wash, heightened with white on light-brown paper  
7¾ x 10½ in. (19.7 x 27 cm)

\$6,000-8,000

£4,800-6,400

€5,800-7,600

**PROVENANCE:**

C. Rogers (L. 625).  
with Mathias Komor, New York, where acquired by the Ford Foundation in June 1966 (as by Pietro da Cortona).

Illustrating the mythical encounter between Ariadne and Bacchus in the island of Naxos, this lavish design was executed by Gimignani in preparation for his large canvas (123.5 x 149.5 cm) now in the Ormož Regional Museum, Ptuj, Slovenia (inv. G52 S: F. Zeri, K. Rozman, *Maestri europei dalle collezioni slovene*, Ljubljana 1993, no. 19). The sheet records an early idea for the painting, where the figures are displayed in a reverse order. Possibly related to this important composition is a second drawing in Pesaro, Pinacoteca Civica (inv. 2943/30: C. Giardini et al. *Dipinti e disegni della Pinacoteca Civica di Pesaro*, Modena, 1993, no. 21, ill., as Giovanni Boulanger).

We are grateful to Professor Jörg Merz for confirming the attribution to Gimignani based on a digital image and for providing additional information on the drawing.



PROPERTY FROM A SWISS PRIVATE COLLECTION

**47**

**GENOESE SCHOOL, CIRCA 1600**

*An angel with a martyr's palm*

black and white chalk on blue paper, watermark shield

13 x 10<sup>7</sup>/<sub>16</sub> in. (33 x 27.6 cm.)

\$3,000-5,000

£2,400-4,000

€2,900-4,800







PROPERTY OF A SWISS FAMILY

48

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

*An allegorical design with Fame crowning Homer*

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

9% x 6% in. (23.8 x 17.6 cm.)

\$10,000-15,000

£8,000-12,000

€9,600-14,000

**PROVENANCE:**

John and Alice Steiner, Larchmont, N.Y., acquired in 1985, by descent to.

Maud Fraker, their daughter.

Anonymous sale; Christie's, London, 10 July 2001, lot 66 (as Carlo Maratti).

Anonymous sale; Sotheby's, 23 January 2008, lot 158 (as Carlo Maratti)..

**EXHIBITED:**

Santa Barbara, Museum of Art, and elsewhere, *Old Master Drawings from the Collection of John and Alice Steiner*, 1986, no. 28 (as Carlo Maratti).

Atlanta, Krannert Art Museum, *Italian and Netherlandish Drawings from the Steiner Collection*, 1994, no. 24 (as Carlo Maratti).

Previously considered to be by Carlo Maratti (1625-1710), this drawing is in fact by one of his most prominent pupils, the Sicilian Giacinto Calandrucci. Boldly executed in flowing pen and ink over red chalk it is a preparatory study for the engraved frontispiece of Giovanni Pietro Bellori's celebrated collection of images of Classical poets and philosophers *Veterum illustrium philosophorum poetarum rhetorum imagines*, published in Rome in 1685 in homage to Queen Christina of Sweden (Fig. 1). Executed by the Flemish printmaker Jacques Blondeau (1655-1698), the final engraving reproduces Calandrucci's design in reverse. It is signed at the bottom 'Hyacinthus Calandrucci pinxit & fecit' and followed by a Latin inscription that praises the virtue of human knowledge. Including quotations from Raphael's *School of Athens* in the Vatican, the lively ensemble conceived by Calandrucci presents Homer in the background, crowned by Fame, accompanied at left by Socrates with allegories of Rhetoric, Geometry and Grammar, seated in the foreground. The sheet marks a crucial addition to Calandrucci's corpus of drawings and designs for engravings, which was first reconstructed by Dieter Graf in 1986 (*Die Handzeichnungen von Giacinto Calandrucci*, Düsseldorf, 1986).

We are grateful to Simonetta Prosperi Valenti Rodinò and Dario Beccarini for confirming the attribution to Calandrucci based on a digital image.



*Inquirant alij rerum cognoscere causas. Ille tamen Sapiens ait, qui sibi concessit unum  
Quid Mare, quid Tellus, quid possint Aetheris ignis. Se nosset, dominique sui nihil indiget extra*

Fig. 1. Jacques Blondeau after Giacinto Calandrucci, frontispiece for Giovanni Pietro Bellori's *Veterum illustrium philosophorum poetarum rhetorum imagines* (1685), Istituto Centrale per la Grafica, Rome.



PROPERTY OF A PRIVATE COLLECTOR

49

**GIOVANNA GARZONI (ASCOLI 1600-1670 ROME)**

*Saint John the Baptist in the Wilderness, after Raphael;  
and Mary Magdalen in the Desert, after Orazio  
Gentileschi*

signed 'Giovanna Garzoni/ F.' (i), 'G.a G.i/ F.' (ii)  
traces of black chalk, bodycolor and gum arabic on vellum laid  
down on panel

6¾ x 8½ in. (16.8 x 21.6 cm.), oval

£70,000-100,000

a pair (2)

£56,000-80,000

€67,000-95,000

**PROVENANCE:**

Commissioned by the Grand Duchess Vittoria, wife of  
Ferdinando de' Medici.  
Anonymous sale; Piasa, Hôtel Drouot, Paris, 26 March 2009,  
lot 19.

with Jean-Luc Baroni, London (cat. 2010, no. 9), where acquired  
by the present owner.

**LITERATURE:**

G. Casale, *Giovanna Garzoni 'Insigne miniatrice', 1600-1670*,  
Milan-Rome, 1991, pp. 166, 215, and 217.



Signed by Giovanna Garzoni, one of the most famous Italian female artists of the 17th Century, these recently rediscovered bodycolors highlight an obscure yet crucial aspect of the artist's body of work, usually confined to miniatures, scientific illustrations and still lifes. As recorded by a receipt of payment dated 12 February 1642, these works were executed by Garzoni in Florence for the Grand Duchess Vittoria della Rovere (1622-1694). The first one, *Saint John in the Wilderness*, reproduces the celebrated painting by Raphael (1482-1520) and his workshop, treasured in the Medici collections from the late 16th Century in the Uffizi *Tribuna* (for the full document see G. Casale, *Giovanna Garzoni: Insigne miniatrice*, Milan, 1991, p. 215). Of identical size, the oval of *Mary Magdalen in the Desert* derives from a painting by Orazio Gentileschi (1563-1639), now in the Pinacoteca, Lucca. The present work is of great art historical interest as it

proves the Florentine provenance of Gentileschi's painting now in Lucca, which has been debated by scholars in the past (K. Christiansen and J. Mann, *Orazio and Artemisia Gentileschi*, New Haven and London, 2001, p. 177).

The present bodycolors were possibly commissioned by the Grand Duchess Vittoria as gifts for her friends recording two important works in the Medici collections. Characterized by extremely delicate details, smoothness of surface and shimmering quality of finish - especially the Baptist's leopardskin and the Magdalen's glossy hair- these bodycolors can be considered among Garzoni's highest artistic achievements, and a crucial missing link in her catalogue of reproductive miniatures.





50

**50**  
**CARLO CIGNANI (BOLOGNA 1628-1719 FORLÌ)**

*A winged and draped angel*

red chalk  
7¼ x 6⅝ in. (19.7 x 16.8 cm.)

\$3,000-4,000

£2,400-3,200

€2,900-3,800



51

PROPERTY OF A SWISS FAMILY

**51**  
**GAETANO GANDOLFI (SAN MATTEO DELLA DECIMA 1734-1802 BOLOGNA)**

*Four heads: two women, a boy and a bearded man*

pen and brown ink  
11¼ x 8⅝ in. (28.5 x 20.6 cm.)

\$10,000-15,000

£8,000-12,000

€9,600-14,000

**PROVENANCE:**

Anonymous sale; Piasa, Paris, 9 April 1999, lot 55.



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

52

**FABRIZIO GALLIARI**  
**(ANDORNO MICCA 1709-1790 TREVOLIO)**

*A stage design of a palace garden*

pen and brown ink, watercolor  
11¾ x 17½ in. (30 x 44.5 cm.)

\$2,000-3,000

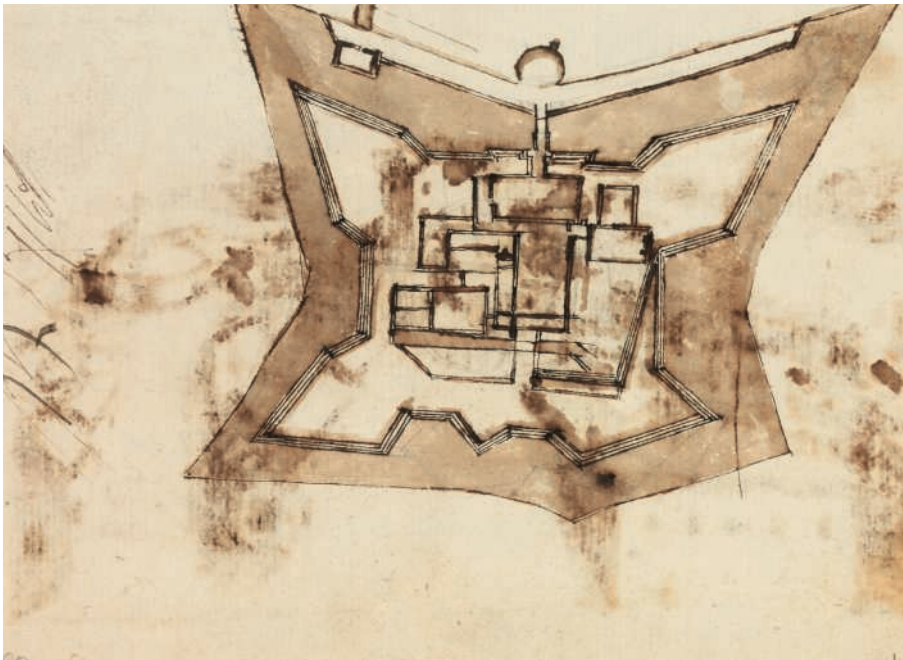
£1,600-2,400

€2,000-2,900

A very similar design for Ch. W. Gluck's opera *Antigone* produced at the Teatro Regio in Turin in 1774 is in the Victoria and Albert Museum (inv. 639; M. Viale Ferrero, *La scenografia del '700 e i fratelli Galliari*, Turin, 1963, p. 276).

**PROVENANCE:**

with Durlacher Brothers, New York, where acquired by the Ford Foundation in December 1966.

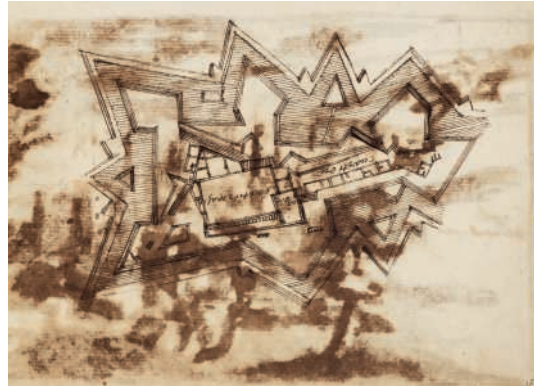


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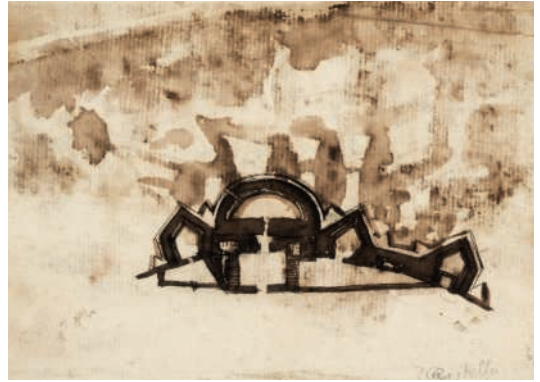
ii



(verso)



iii



(verso)

PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

53

**LEONARDO SCAGLIA (ACTIVE CIRCA 1640-1650)**

*Views of fortified castles (recto); Groundplans of the fortifications (verso)*

with numbers '65' (1) and '66' (2) and with inscriptions 'il Chastello de Milani' (1) and 'Casallo nelmonferrati' (3)  
 black chalk, pen and brown ink, brown wash  
 6 x 8<sup>3</sup>/<sub>8</sub> in. (15.2 x 21 cm.)

(3)

\$2,000-3,000

£1,600-2,400

€2,000-2,900

**PROVENANCE:**

with Christopher Powney, London, where acquired by the Ford Foundation in September 1966.



PROPERTY OF A PRIVATE COLLECTOR

54

**GIOVANNI BATTISTA PIRANESI  
(MOGLIANO VENETO 1720-1778 ROME)**

*Head of a young man, turned to the right (recto);  
Figure studies (verso)*

traces of black chalk, pen and brown ink (*recto*); red chalk (*verso*),  
irregular edges and the corners cut and made up  
9½ x 6¾ in. (24 x 17 cm.)

\$60,000-80,000

£48,000-64,000

€58,000-76,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 28 January 2009, lot 96.

Head studies are rather infrequent for Piranesi: this drawing of a youth's head, caught in a powerful *profil perdu*, constitutes a rare surviving example to be added to his body of work. If the drawing's subject might appear uncommon, its technique is completely aligned with that of Piranesi in the early 1740s. The energetic, highly expressive rendering of the figure is achieved through a combined use of a traditional quill pen and a reed pen in the hair locks, while the shadows are spread throughout the face in pen and ink with rather loose (and entirely characteristic) parallel hatching. The morphology of the face, strongly characterized by pointed features, has been associated with the painted work of Sebastiano Ricci (1659-1734) and Giovanni Battista Tiepolo (1696-1770), both possible sources of inspiration for Piranesi during his stay in Venice in 1743. Quickly sketched in red chalk, the lively series of figures on the *verso* is more typical in the artist's *oeuvre*, as proven by comparison with the *Five Crouching Figures* in The Morgan Library, New York (Gift of J. Scholz, inv. 1983.38), also in red chalk. Figures like these had a specific role in Piranesi working and design practice, as they served as figural insets in his celebrated etchings.



(verso)



PROPERTY OF A PRIVATE COLLECTOR

55

**SEBASTIANO GALEOTTI  
(FLORENCE 1676-1746 MONDOVÌ)**

*Study of a ceiling decoration, with two bearded male figures and a subsidiary study of the lower half of the kneeling figure*

black chalk, pen and black ink and grey wash, traces of white heightening

10¾ x 13⅞ in. (27.4 x 35.3 cm.)

\$7,000-10,000

£5,600-8,000

€6,700-9,500

**PROVENANCE:**

Carlo Prayer, Milan.

Anonymous sale; Sotheby's, Milan, 12 June 2006, lot 54.

with Jean-Luc Baroni, London (cat. 2008, no. 32), where

acquired by the present owner.

A characteristic work by Galeotti, crisply drawn in pen and ink, and vigorously modelled in grey wash - his favoured color - this sheet contains studies connected to his 1729 oval fresco *Supper of Emmaus*, which was placed in the left presbytery of Santa Maria Maddalena, Genoa (R. Dugoni, *Sebastiano Galeotti*, Turin 2002, no. 50, ill.). At top left, the sketch for the lower body of a draped figure relates to Christ, seated at the table at the center of the fresco. The larger figures that occupy the left side of the sheet, caught reclined and gesticulating, have been connected with a study in the Fondazione Cini, Venice for one of the disciples at Emmaus (inv. 31413; R. Dugoni, *op. cit.*, no. D.78, ill.). Indicating the margins of the fresco's oval frame, the figures are enclosed by the edge of a curve, defined with broad brushstrokes. The drawing marks a turning point in the evolution of Galeotti's graphic manner, from the lightness of touch of his earlier studies towards a stronger plasticity, often achieved with deep contrasts of shadow and bolder outlines (Dugoni, *op. cit.*, 2002, p. 75)



PROPERTY OF A SWISS FAMILY

56

**GAETANO GANDOLFI (SAN MATTEO DELLA  
DECIMA 1734-1802 BOLOGNA)**

*A seated soldier seen from behind,  
figures by a horse beyond*

with inscriptions 'D#8/ 1784/ Disegni del Quadro fatto dal S:  
Gaetano Gandol[fi]/ per il Sig: Marchese Giacomo Mariscotti  
nel [e questi sono frammenti del medesimo]', according to the  
1902 auction catalogue(verso, partly cut)  
black chalk, some stumping, watermark encircled below trefoil  
with initials GI  
16¾ x 12½ in. (42.5 x 30.7 cm.)

\$20,000-30,000

£16,000-24,000

€20,000-29,000

**PROVENANCE:**

A. Tomba, according to two inscriptions verso.  
Possibly C.H. Marcellis (L. 609, cut).  
Count E.R. Lamponi-Leopardi (L. 1760); Florence,  
10 November 1902, lot 457.  
with W. R. Jeudwine, London.  
Anonymous sale; Christie's, London, 10 July 2001, lot 86.

**LITERATURE:**

P. Bagni, *I Gandolfi: Affreschi, dipinti, bozzetti, disegni*, Bologna,  
1992, no. 324.

This impressive study of Roman soldiers is for the right section  
of Gandolfi's monumental canvas *Coriolanus begged by his  
mother Volumnia and his wife Virgilia and her son to break off his  
attack on Rome*, painted for the Marchese Giacomo Marescotti  
Berselli (1725-1790) for his Bolognese palace, now in the  
Complesso Monumentale di Santa Maria della Vita - Museo  
della Sanità e dell'Accoglienza, Bologna (Fig. 1; on long term  
deposit from the Pinacoteca Nazionale, Bologna; see P. Bagni,  
*op. cit.*, no. 322, ill.).



Fig. 1. Gaetano Gandolfi, *Coriolanus. Volumnia and Virgilia*, Bologna, Complesso Monumentale di Santa Maria della Vita (on loan from the Pinacoteca Nazionale, Bologna)





PROPERTY OF A PRIVATE COLLECTOR

57

**GIOVANNI BATTISTA PIAZZETTA  
(VENICE 1682-1754)**

*A nude youth sprawled on his back, upon a bank,  
lying on a standard*

with inscription 'Gio: Batta: Piazzetta.'

black and white chalk, stumping, on blue paper faded to grey,  
watermark kneeling figure holding a cross in a shield  
20 x 15 in. (50.7 x 38.2 cm.)

\$200,000-300,000

£160,000-240,000

€200,000-290,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 13-14 December 1984,  
lot 66.

with Jean-Luc Baroni, London (cat. 2010, no. 15), where acquired  
by the present owner.

**LITERATURE:**

G. Knox, *Giambattista Piazzetta, 1682-1754*, Oxford, 1992, pp. 31  
nt. 9, and 211, pl. 152.

Of powerful physicality, exceptional realism and luminosity, this monumental drawing stands out in Piazzetta's *œuvre* as one of his most accomplished academic nude studies. Executed around 1715, the large sheet survived in the artist's studio for over fifty years, treasured by his assistants as an example of the master's outstanding achievements in nude drawing. After Piazzetta's death in 1754 it was engraved by Francesco Bartolozzi (1725-1815) and Giovanni Marco Pitteri (1703-1767) as part of a selection of the artist's best drawings, the *Studi di Pittura*, published in Venice in 1760 by Giambattista Albrizzi (1698-1777), where it appears reproduced on plate XVII (a copy of the *Studi* was sold at Christie's, New York, 29 October 2013, lot 765; another one is in the Morgan Library, inv. PML 129783). A black-chalk copy of the present drawing, also at the Morgan, was likely made for Albrizzi's publication (inv. 1961.12:54).

Powerfully foreshortened in a highly dramatic pose, the male nude was drawn in a combination of delicate outlines and strong hatching done in black chalk, softened with stumping. The highlights in white chalk contribute to the sheet's exceptional chromatic quality, further enhanced by its contrast with the blue paper support. The drawing's remarkably large size and highly finished state suggest it was made as an independent work of art, although the same figure was certainly used by Piazzetta on at least one occasion, the figure of the dying Abel in his painting *Adam and Eve lamenting Abel*, described by the artist as a work from his 'prima maniera' in the 1741 inventory of the collection of Johann Matthias von der Schulenburg (see L. Moretti, 'Notizie e appunti su G.B. Piazzetta, alcuni piazzetteschi e G.B. Tiepolo', in *Atti dell'Istituto veneto di Scienze, Lettere ed Arti*, CXLIII [1984-85], p. 362). An image of this painting survives in the archives of the Fondazione Federico Zeri, Bologna (Fig. 1), while an oil bozzetto for the same composition was illustrated by Aldo Rava in his 1921 Piazzetta monograph.



Fig. 1. Giovanni Battista Piazzetta, *Adam and Eve lamenting Abel*, whereabouts unknown (formerly Bruzichelli, Florence; Photo: Fondazione Federico Zeri, Bologna)







PROPERTY OF A SWISS FAMILY

58

**GIOVANNI BATTISTA TIEPOLO  
(VENICE 1696-1770 MADRID)**

*A male nude leaning on a rock (recto);  
A standing male nude (verso)*

black and white chalk, red chalk (*verso*), watermark 'C' in a circle surmounted by a trefoil, a strip of paper added to the lower margin

20 $\frac{5}{8}$  x 14 $\frac{1}{8}$  in. (52.5 x 36.4 cm.)

\$40,000-60,000

£32,000-48,000

€39,000-57,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 6 July 2005, lot 170.

**LITERATURE:**

G. Knox, *A Panorama of Tiepolo Drawings*, Eupen, 2008, pp. 26-7, no. 7, ill.

This academy is characteristic of the young Giovanni Battista Tiepolo's early drawing style when he was strongly influenced by his master Piazzetta. The drawing, and others like it, must be dated around 1720 or just before. The more heavily marked and short lines and the strong accent on shadows as well as the treatment of hands and feet can be found in other drawings of Giambattista's early career (see Antonio Morassi, 'A Scuola del Nudo by Tiepolo', *Master Drawings*, IX, 1971, no. 1, pp. 43-50, pls. 20-23).

George Knox (*op. cit.*) compares the present sheet with three similar male nudes which were previously in the Mestral de Saint-Saphorin collection (one now in a private collection, the other two at the Morgan Library in New York; G. Knox, *Giambattista and Domenico Tiepolo. A Study and Catalogue Raisonné of the Chalk Drawings*, Oxford, nos. K.32-34) and suggests it might have the same provenance.





59

**GIOVANNI BATTISTA TIEPOLO  
(VENICE 1696-1770 MADRID)**

*Head of an old bearded man*

red chalk, some stumping, traces of white chalk on blue paper,  
traces of a watermark, the corners cut  
10 $\frac{1}{8}$  x 7 $\frac{1}{2}$  in. (25.7 x 19.1 cm.)

\$10,000-15,000

£8,000-12,000

€9,600-14,000

**PROVENANCE:**

Giovanni Domenico Bossi, with associated price code 'Xrs 4.  
No. 3522.' (*verso*) by descent to  
Maria Theresa Karoline Bossi.  
Karl Christian Friedrich Beyerlen; H. G. Gutekunst, Stuttgart,  
27 March, 1882 and following days, part of lot 1614-1627, of  
1642-1649.





PROPERTY OF A SWISS FAMILY

**60**

**GIOVANNI DOMENICO TIEPOLO  
(VENICE 1727-1804)**

*Head of a boy in profile: a presumed portrait of Lorenzo Tiepolo*

black and white chalk on blue paper, fragmentary watermark with initials 'RO'

8 $\frac{3}{8}$  x 6 $\frac{1}{4}$  in. (22 x 17.2 cm.)

\$8,000-12,000

£6,400-9,600

€7,700-11,000

**PROVENANCE:**

Giovanni Domenico Bossi, with associated price code '24 Xrs c.

22 No. 3019.' (verso) by descent to

Maria Theresa Karoline Bossi.

Karl Christian Friedrich Beyerlen; H. G. Gutekunst, Stuttgart,

27 March, 1882 and following days.

Esther S. and Malcolm W. Bick.

Anonymous sale; Sotheby's, London, 3 April 1995, lot 104.

**EXHIBITED:**

Hanover, New Hampshire, Dartmouth College, *Selections from the Collection of Esther S. and Malcolm W. Bick, Italian Drawings*, 1971, no. 43.

**LITERATURE:**

B. Aikema and M. Tuijn, *Tiepolo in Holland. Works by Giambattista Tiepolo and His Circle in Dutch Collections*, exh. cat., Rotterdam, Museum Boijmans Van Beuningen, 1996, under no. 18.

A similar drawing, likewise from the Bossi collection and now in the Museum Boijmans Van Beuningen in Rotterdam, shows the sitter's head from a slightly different angle (B. Aikema and M. Tuijn, *op. cit.*, no. 18). Both drawings are about the same size and probably come to the same sketchbook. The sitter is very probably, Domenico's younger brother, Lorenzo, who was born in 1736.

PROPERTY OF A PRIVATE COLLECTOR

61

**GIOVANNI BATTISTA TIEPOLO**  
**(VENICE 1696-1770 MADRID)**

*Time and Truth*

black chalk, pen and brown ink, brown wash, the upper two corners made up, watermark indistinct animal  
8¾ x 8¾ in. (22.2 x 21.1 cm.)

\$60,000-80,000

£48,000-64,000

€58,000-76,000

**PROVENANCE:**

Professor W. Bateson (L. 2604a); Sotheby's, London, 19 April 1929, lot 100.  
with Savile Gallery, London.  
Anonymous sale; Bonhams, New York, 21 April 2009, lot 85.  
with Jean-Luc Baroni, London (cat. 2010, no. 16), where acquired by the present owner.

**EXHIBITED:**

London, Burlington Fine Arts Club, *Venetian Painting of the 18th Century*, 1911, no. 61.  
London, Magnasco Society, *Loan Exhibition of 16th and 17th Century Italian Drawings*, 1927, no. 84.

**LITERATURE:**

E. Sack, *Giovanni und Domenico Tiepolo*, Hamburg, 1910, no. 105.  
D. von Hadeln, *Handzeichnungen von Giovanni Battista Tiepolo*, Munich, 1927, fig. 20.

Vividly drawn with looping lines in black chalk, and sinuously reworked with Tiepolo's luminous technique in pen, ink and washes, this allegorical couple represents a classic in the artist's iconographic repertory. Bathed by light and sustained on a cloud by two putti, the young naked allegory of Truth and the elderly Time are interlaced in a sensual embrace. The subject was intensively studied by the artist in a group of drawings acquired in 1937 by The Metropolitan Museum of Art, New York (inv. nos. 37.165.19, 23, 31 and 42, J. Bean and W. Griswold, *18th Century Italian Drawings in the Metropolitan Museum of Art*, New York, 1990, nos. 206-11, ill.) and in a sheet in The Morgan Library, New York (inv. IV, 101). A circular oil sketch for a ceiling decoration, formerly in Basel (collection of Baron von Hirsch) represents the closest comparison to our drawing: according to Antonio Morassi it was made in preparation for the ceiling of the Palazzo Barbarigo, Venice, and therefore dates to the early 1740s (*A Complete Catalogue of the Paintings by G.B. Tiepolo*, London 1962, no. 323, ill.). Despite the moralizing tone of the painted subject, in his drawing Tiepolo emphasized the figures' sensuality, particularly explicit in the pose of Truth touching Time's leg.







62

**62**  
**GIOVANNI DOMENICO TIEPOLO**  
**(VENICE 1727-1804)**

*Angels in flight*

pen and brown ink, brown wash  
 11 $\frac{1}{8}$  x 7 $\frac{3}{4}$  in. (28.9 x 19.5 cm.)

\$8,000-12,000

£6,400-9,600

€7,700-11,000



63

**63**  
**GIOVANNI DOMENICO TIEPOLO**  
**(VENICE 1727-1804)**

*A group of angels in flight, one of them holding a censer*

signed 'Dom Tiepolo f'  
 pen and brown ink, brown and grey wash  
 11 $\frac{1}{4}$  x 8 in. (28.6 x 20.3 cm.)

\$15,000-20,000

£12,000-16,000

€15,000-19,000

**PROVENANCE:**

Horace Walpole.  
 Earl Beauchamp; Christie's, London, 15 June 1965, lot 76.



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

64

**GIOVANNI DOMENICO TIEPOLO  
(VENICE 1727-1804)**

*Fame with angels and putti in the sky*

signed 'Dom. Tiepolo f'

pen and black ink, grey and brown wash  
11½ x 7¾ in. (20 x 28.3 cm.)

\$15,000-20,000

£12,000-16,000

€15,000-19,000

**PROVENANCE:**

Horace Walpole.

Earl Beauchamp; Christie's, London, 15 June 1965, lot 61.

with Charles E. Slatkin Gallery, New York, where acquired by the  
Ford Foundation in May 1966.

PROPERTY OF A FRENCH PRIVATE COLLECTOR

65

**GIOVANNI DOMENICO TIEPOLO  
(VENICE 1727-1804)**

*Head of a young man, his right hand against his cheek*

red and white chalk with stumping on blue paper, watermark  
three crescents  
11½ x 8 in. (29.2 x 20.2 cm.)

\$180,000-220,000

£150,000-180,000

€180,000-210,000

**PROVENANCE:**

Anonymous sale; Hôtel Drouot, Paris, 9 June 2006, lot 143.  
with Galerie de Bayser, Paris, where acquired by the present  
owner.

This fresh image of a boy wearing a cap, thoughtfully gazing to the left, records Giovanni Domenico's outstanding abilities in life drawing. The sheet is masterly executed with wetted red chalk and touches of white chalk on blue paper, thus channeling a characteristic technique originated by his father Giovanni Battista (1696-1770) as documented by similar head studies datable to the 1750s (see, for example, Christie's, London, 5 July 2016, lot 25). This sheet may be grouped with a number of Giovanni Domenico's chalk head studies that include the *Head of a Boy* in the Rhode Island School of Design Museum, Providence (inv. 73.078; D.J. Johnson, *Old Master Drawings from the Museum of Art, Rhode Island School of Design*, 1983, no. 23, ill.) and the *Head of an Old Man* in the Achenbach Foundation, Fine Arts Museums of San Francisco (inv. 1961.38; E. F. Weeks, *The Tiepolos: Painters to Princes and Prelates*, 1978, no. 62, ill.). Following his father's design practice, the artist produced these portrait drawings throughout his career - at least through the 1770s - for a variety of purposes: in preparation for paintings, as exercises to be kept in the workshop as a repertoire of motifs to be studied and copied, or as finished works of art for the market. Certainly the direct and spontaneous quality of this image suggests it was drawn from a live model, a *garzone* or a workshop assistant, sometimes identified with the artist's younger brother Lorenzo Tiepolo (born in 1736).





PROPERTY OF A PRIVATE COLLECTOR

66

**GIOVANNI DOMENICO TIEPOLO**  
**(VENICE 1727-1804)**

*Venus in Vulcan's forge*

black chalk, pen and brown ink, brown wash, watermark three crescents (cf. Heawood 863-880)  
8 x 14<sup>7</sup>/<sub>8</sub> in. (20.4 x 37.9 cm.)

\$50,000-80,000

£40,000-64,000

€48,000-76,000

**PROVENANCE:**

Baroness Eugène de Rothschild; Sotheby's, London, 11 December 1975, lot 49.  
with Jean-Luc Baroni, London (cat. 2011, no. 11), where acquired by the present owner.



Fig. 1. Giovanni Battista Tiepolo, *Venus in Vulcan's forge*, Philadelphia Museum of Art (John G. Johnson Collection)

In Virgil's *Aeneid*, the goddess Venus visits her estranged husband, Vulcan, in his forge on the island of Lemnos. Reclining haughtily on a cloud, she persuades him to make weapons for her son, Aeneas. Still moved by his desire for her, Vulcan cannot refuse. In executing this luminous drawing, Domenico was clearly inspired by a painting of the same subject produced by his father Giovanni Battista, now in the Philadelphia Museum of Art (Fig. 1; M. Gemin and F. Pedrocchio, *Giambattista Tiepolo. I dipinti. Opera completa*, Venice, 1993, no. 478). This painting has been alternatively associated with Giovanni Battista's decoration of the Salon de Alabarderos in the Royal Palace of Madrid, Spain (circa 1765), or thought to be a pendant for *Apollo pursuing Daphne* now in the National Gallery of Art, Washington D.C. (circa 1755-60). Aiming for a more striking monumentality, however, Domenico has altered his father's original design, adding space between the figures and by widening the composition. Possibly executed as a finished work for sale – as suggested by Professor Bernard Aikema in 2010 (quoted in Jean-Luc Baroni's catalogue) – the drawing may also have been a design for a decorative plaque to be executed in low relief, as thought by George Knox, who considers the sheet to be by Giovanni Battista Tiepolo (quoted *ibid.*).





PROPERTY OF A PRIVATE COLLECTOR

67

**FRANCESCO GUARDI (VENICE 1712-1793)**

*A lagoon capriccio with a ruined tower,  
a tent and other buildings*

black chalk, pen and brown ink, brown wash, watermark three  
crescents and proprietary watermark Mezana (Heawood 874)  
9 x 12¼ in. (22.6 x 31.3 cm.)

\$80,000-120,000

£64,000-96,000

€77,000-110,000

**PROVENANCE:**

Adrien Fauchier-Magnan, Paris; Sotheby's, London,  
4 December 1935, lot 28 (to Colnaghi).  
Anonymous sale; De Maigret, Hôtel Drouot, Paris,  
23 March 2008, lot 158.  
with Jean-Luc Baroni, London (cat. 2008, no. 33),  
where acquired by the present owner.

**LITERATURE:**

A. Morassi, *Guardi: Tutti I disegni di Antonio, Francesco e  
Giacomo Guardi*, Venice, 1975, no. 629, fig. 605.

This impressionistic *Lagoon capriccio* embodies Guardi's late evanescent drawing style. The landscape's outlines, with its boats, figures and buildings, are defined with fine pen and ink and later reworked with pale brown to golden wash, in order to convey the shimmering effect of water and light of the lagoon banks. Achieved with technical virtuosity, the scene seems enveloped in a vaporous atmosphere, both airy and luminous. The drawing was executed after 1780 in preparation for a painting (whereabouts unknown, A. Morassi, *Guardi. Antonio e Francesco Guardi*, Venice, 1973, I, no. 922, II, fig. 815) with only minor variations and few alterations to the original design. Despite its preparatory function, the drawing stands on its own, revealing Guardi's highly individual, almost pre-Romantic interpretation of landscape. Following a creative process adopted towards the end of his career, in his late landscapes Guardi distanced himself from the optical objectivity of his previous work, unfolding his 'own private world [...] a world, one might say, of two elements only, of air and water' (J. Byam Shaw, *The Drawings of Francesco Guardi*, London 1951, p. 55).









PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

68

**LUIGI ROSSINI (RAVENNA 1790-1857 ROME)**

*View of Saint Peter and the Apostolic Palace  
at the Vatican*

signed, inscribed and dated 'Rossini fec dal vero', 'Veduta della  
Gran Facciata della Basilica di S. Pietro in Vaticano', and  
'Roma 1832'

pen and brown ink, brown wash, gum arabic, on several pieces  
of paper

22% x 33 1/8 in. (51.8 x 76.5 cm.)

\$3,000-5,000

£2,400-4,000

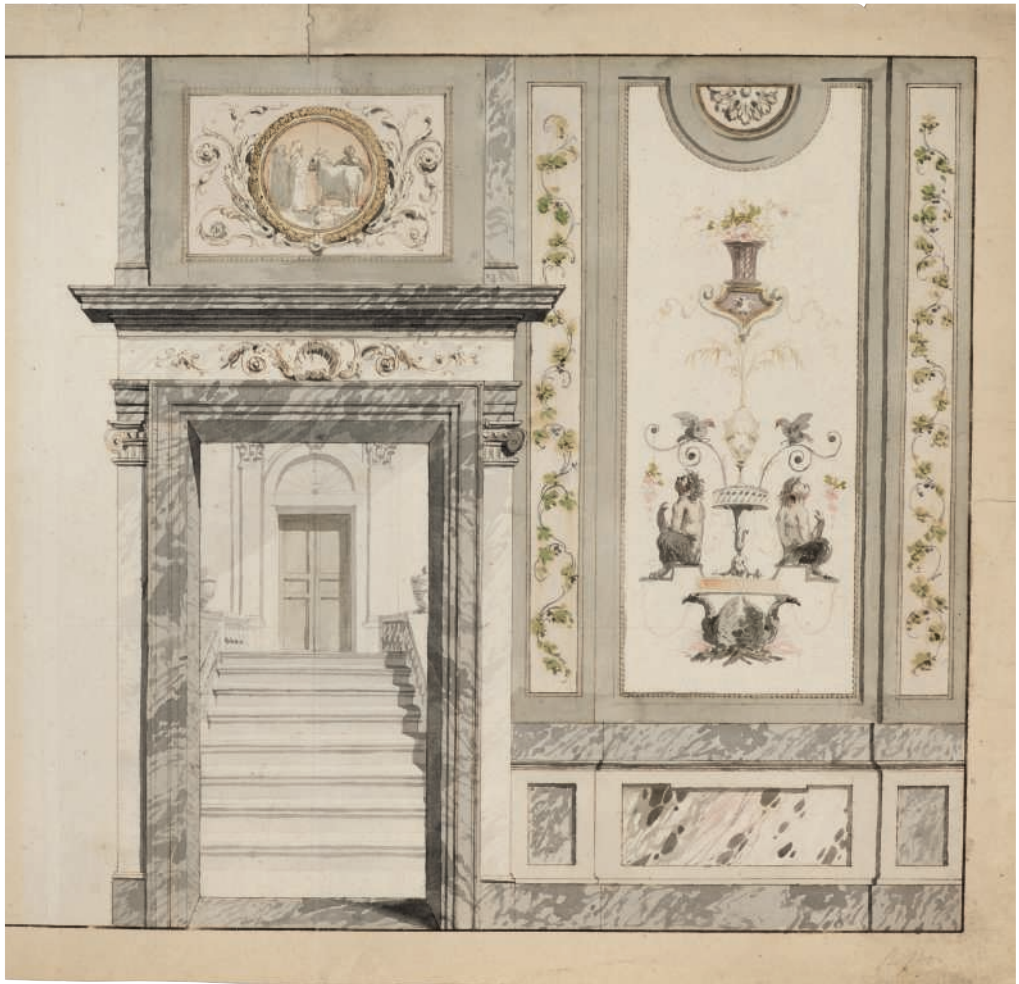
€2,900-4,800

**PROVENANCE:**

with B. Weinreb, London, where acquired by the Ford  
Foundation in September 1966.

Rossini, famous as a printmaker in the tradition of Giovanni  
Battista Piranesi (1720-1778), is less well-known as a  
draughtsman (for some examples, see M.A. Fusco and N.  
Ossana Cavadini, *Luigi Rossini, 1570-1857: Incisore: Il Viaggio  
segreto/ Engraver: The Secret Journey*, exh. cat., Chiasso, Centro  
Culturale Chiasso m.a.x.museo, and Rome, Istituto Nazionale  
per la Grafica, 2014). As do his etched views, this drawing stands  
out for its topographical accuracy. It may have been intended as  
a model for a print, although no such print appears to be known.





PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

69

**GIUSEPPE BERNARDINO BISON  
(PALMANOVA 1762-1844 MILAN)**

*Design for an interior with a staircase*

with inscription 'Bison'

black chalk, pen and brown ink, watercolor

20 $\frac{3}{8}$  x 14 $\frac{1}{8}$  in. (36 x 51.5 cm.), including a strip of 5 $\frac{1}{2}$  in. (14 cm.)

at left folded over

\$4,000-6,000

£3,200-4,800

€3,900-5,700

**PROVENANCE:**

with Yvonne Ffrench, London, where acquired by the Ford Foundation in November 1966.

This gleaming design for a wall decoration is an entirely distinctive work by the painter and designer Bernardino Bison. The sheet belongs to the artist's early maturity, when he was inspired by a new classicism and formal restraint. The *all'antica* decorative inset appears in a similar watercolor in the Metropolitan Museum of Art, New York (inv. 67.707.1; M.L. Meyers, *Architectural and Ornamental Drawings*, New York 1975, no. 18, ill.) and relates closely to some motifs frescoed by Bison on the first floor of Palazzo Giustiniani Recanati alle Zattere, Venice (1793).



PROPERTY FROM  
THE NEW YORK APARTMENT OF DAVID EASTON AND JAMES STEINMEYER

70

**NICOLÒ MONTI**  
**(PISTOIA 1780-1864 CORTONA)**

*The Murder of Agamemnon by Clytemnestra (?)*

signed twice and indistinctly inscribed 'N. Monti f al Nobil sig.  
Cav. Franco Solomei N. Monti D.D.D.'

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

14¼ x 17¼ in. (36.2 x 43.8 cm.)

\$4,000-6,000

£3,200-4,800

€3,900-5,700



PROPERTY OF A PRIVATE COLLECTOR

71

**FORTUNATO DURANTI  
(MONTEFORTINO 1787-1863 SERVIGLIANO)**

*The Holy Family outside a temple, with classical  
architecture behind*

black chalk, pen and brown ink, brown and grey wash  
17 $\frac{3}{8}$  x 23 in. (44 x 58.3 cm.)

\$18,000-25,000

£15,000-20,000

€18,000-24,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Milan, 12 June 2006, part of lot 111.

This sheet illustrates the Holy Family or possibly *The Nativity* set in a highly heterodox context: the background is covered with a sequence of classical monuments, the main one bearing above the portal the inscription 'tibi dabbo [sic] claves vestri regni celorum' (*I will give you the keys of the kingdom of heaven*), echoing Christ's words to Saint Peter, who appears as a statue on top of the adjacent monumental staircase. Duranti's idiosyncratic style reaches a new high in this monumental sheet, possibly executed during his first Roman stay (1807-1815), as recorded in this personal interpretation of classical antiquity.





72

**FELICE ALBITES**  
**(CIRCA ROME 1778-1811 FLORENCE)**

*A scene from ancient history*

signed 'Felice Albidet'

pencil, pen and brown ink, brown wash, watermark coat of arms  
15½ x 24⅞ in. (39.4 x 63.2 cm.)

\$5,000-6,000

£4,000-4,800

€4,800-5,700

Another drawing by the artist, representing *Saint John the Baptist in the Wilderness*, is in the National Gallery of Art, Washington (inv. 2009.70.9).



73

**BARTOLOMEO PINELLI  
(ROME 1781-1835)**

*The story of Philomela, from  
Ovid's Metamorphoses*

signed and dated 'Pinelli fece 1812 Roma' (verso) and inscribed  
'Filomena igannata/da Tereo Metamorfosi di Ovidio'  
(recto and verso)

black chalk, pen and brown ink, brown and grey wash  
17 $\frac{7}{8}$  x 17 $\frac{1}{8}$  in. (45.2 x 43.4 cm.)

\$7,000-10,000

£5,600-8,000

€6,700-9,500

PROPERTY OF A PRIVATE COLLECTOR

**74**

**FRANCESCO LONDONIO (MILAN 1723-1783)**

*A seated young shepherd eating*

with inscription 'Bozzeto' [?] (*verso*)

black chalk heightened with white (partly oxidized)

on brown paper

12 $\frac{5}{8}$  x 10 in. (32.1 x 25.4 cm.)

\$5,000-8,000

£4,000-6,400

€4,800-7,600

**PROVENANCE:**

L. Pollak (L. 788b).

Giancarlo Baroni; Sotheby's, New York, 30 January 2013, lot 141,  
where acquired by the present owner.

This characteristic drawing by Francesco Londonio was likely executed as an autonomous work for sale rather than as a preparatory study for one of his celebrated etchings and small oil paintings. Gaining a reputation with his illustrations of the rural and pastoral life in the outskirts of Milan, Londonio was a competent draftsman who trained with the great Neoclassical designer Benigno Bossi (1727-1792). This portrait of a young bearded shepherd, looking directly at the viewer while having his supper, is a good example of Londonio's sensitive and sympathetic approach to his subjects.





PROPERTY OF A PRIVATE COLLECTOR

75

**FRANCISCO JOSÉ DE GOYA Y LUCIENTES  
(FUENDETODOS 1746-1828 BORDEAUX)**

*A hunter with his dog in a landscape*

numbered by the artist '96' and with number in pen and ink '42'  
(Madrazo album III)

point of the brush and brown ink, some scraping, fragmentary  
watermark crest surmounted by a cross  
8 x 5½ in. (20.2 x 14.1 cm.)

\$600,000-800,000

€480,000-640,000

€580,000-760,000

**PROVENANCE:**

By descent to the artist's son

Javier Goya y Bayeu (by 1828), and by descent to his son

Mariano Goya y Goicoechea, after 1854.

Federico de Madrazo and/or Román Garreta y Huerta, around  
1855-60.

Paul Lebas; Hôtel Drouot, Paris, 3 April 1877, lot 55, where  
acquired by

Baron de Beurnonville; Hôtel Drouot, Paris, 16-19 February 1885,  
part of lot 49, where acquired by

Maurice de Beurnonville.

George Ortiz.

Anonymous sale; Hôtel Drouot, Paris, 25 June 1986, lot 21, where  
acquired by

Peter Jay Sharp.

Anonymous sale; Sotheby's, New York, 28 January 2009, lot 99,  
where acquired by the present owner.

**EXHIBITED:**

New York, National Academy of Design, *European Master  
Drawings from the Collection of Peter Jay Sharp*, 1994, p. 76, ill.  
p. 77 (catalogue note by J. Tomlinson).

**LITERATURE:**

P. Gassier, 'Une Source inédite de dessins de Goya en France au  
XIXe Siècle', *Gazette des Beaux Arts*, LXXX, no. 6, 1972,  
pp. 109-20.

P. Gassier, *Francisco Goya. Drawings. The Complete Albums*,  
London, 1973, p. 497, 'lost drawing' F.j.

An avid hunter himself, Goya devoted several drawings to the theme of the hunt, including at least ten in one of the 'private' albums of independent works which he formed at the end of his life, the so-called album F (or Sepia Album), generally dated to 1815-20 (see, in addition to the present sheet, P. Gassier and J. Wilson, *Vie et œuvre de Francisco Goya*, Freiburg and Paris, 1970, nos. 1510-8, ill.; and Gassier, *op. cit.*, 1973, nos. F.97-F.106, ill.). Drawings from the series can be found at The Metropolitan Museum of Art (inv. 35.103.22, 35.103.23), The Morgan Library (inv. EVT 296), and the Museum Boijmans Van Beuningen, Rotterdam (J. Wilson-Bareau, *Goya: Drawings from his Private Albums*, exh. cat. London, Hayward Gallery, 2001, no. 66, ill.); one formerly in the Krugier collection was recently sold, Sotheby's, London, 6 February 2014, lot 113.

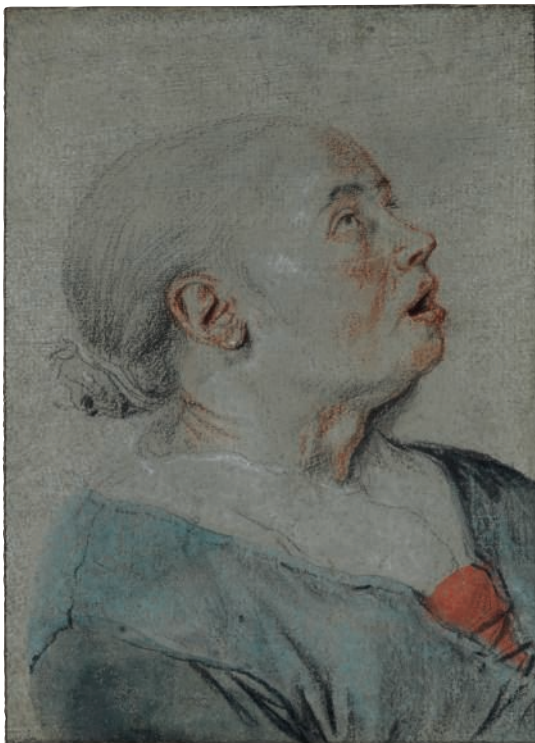
Of the group, the present sheet counts among the most elaborate, showing a young man in an open landscape, holding his gun and accompanied by his dog. The animal's pose, his mottled fur, the man's gear and the shadow cast on his face by his hat are all evidence of Goya's extremely agile yet subtle brushwork. The dog's alertness stands in contrast to the man's seemingly pensive mood, while the hunters' prey remains invisible, adding to the viewer's impression of witnessing a moment suspended in time. The landscape is reminiscent of that of Goya's youth in Aragon.







76



77

PROPERTY OF A SWISS FAMILY

**76**

**HENDRICK BLOEMAERT (UTRECHT 1601-1672)**

*The young Saint John the Baptist with a lamb*

with inscription 'A. Bloemaert' (verso)  
black and white chalk, some stumping, on blue paper  
12¼ x 7¾ in. (31 x 19.5 cm.)

\$4,000-6,000

£3,200-4,800

€3,900-5,700

**PROVENANCE:**

Von Eelking; Cologne, 3 June 1902, lot 15.  
R. Holtkott (L. 4266).

Anonymous sale; Christie's, London, 10 July 2001, lot 157.

The attribution to Hendrick Bloemaert was first suggested by Jaap Bolten (quoted in the catalogue of the 2001 sale).

**77**

**CORNELIS DUSART (HAARLEM 1660-1704)**

*Head of a woman*

black and red chalk, charcoal, heightened with white, watercolor  
and bodycolor on grey prepared paper  
4½ x 3¾ in. (11.7 x 8.6 cm.)

\$6,000-8,000

£4,800-6,400

€5,800-7,600

A similar drawing in watercolor of a woman looking up was at Sotheby's, Amsterdam, 2 November 2004, lot 99. The present sheet, remarkable for its sophisticated mixed technique, may have been the study from life on which the more finished watercolor is based.



PROPERTY FROM THE ESTATE OF ERIC MARTIN WUNSCH

**78**

**ANTHONIE WATERLOO  
(LILLE 1609-1690 UTRECHT)**

*A wooded river bank*

with numbers and inscription '76', 'W', '79', and '3'  
black and brown chalk, grey wash on buff paper, brown ink  
framing lines, watermark foolscap  
16½ x 12½ in. (40.8 x 31.9 cm.)

\$2,000-3,000

£1,600-2,400

€2,000-2,900

**PROVENANCE:**

Lawrence Barnett Phillips (see L. 1715).  
Anonymous sale; Sotheby's Mak van Waay, Amsterdam, 13  
November 1991, lot 313.





PROPERTY FROM THE COLLECTION OF DR. JEROME D. OREMLAND

79

**WILLEM DROST  
(AMSTERDAM 1633-1659 VENICE)**

*Abraham and Isaac with the Angel*

pen and brown ink  
8<sup>7</sup>/<sub>8</sub> x 7<sup>1</sup>/<sub>2</sub> in. (22.6 x 19 cm.)

\$3,000-4,000

£2,400-3,200

€2,900-3,800

**PROVENANCE:**

Sir Joshua Reynolds (L. 2364).  
The Hon. A.E. Gathorne-Hardy, and by descent; Sotheby's Mak  
van Waay, Amsterdam, 3 May 1976, lot 41  
(as by Rembrandt School).  
Anonymous sale; Christie's, Amsterdam, 15 November 1993, lot  
47 (as by Rembrandt School).

**LITERATURE:**

*Descriptive catalogue of drawings in the possession of the  
Honourable A.E. Gathorne-Hardy, 1902, no. 99  
(as by Rembrandt).*

This drawing, undoubtedly considered an original by Rembrandt when in the collection of Sir Joshua Reynolds, is a characteristic work by his pupil Willem Drost, who studied with the master in the late 1640s. Comparable in its reliance on areas of hatching to suggest shadow and volume and in the rendering of faces are several drawings that form the core of the artist's oeuvre as a draftsman (see for instance W. Sumowski, *Drawings of the Rembrandt School*, III, New York, 1980, nos. 446, 447, 550, ill.); he used a similar arched framing line in a sheet at the Kupferstichkabinett, Berlin (inv. KdZ 5788; *ibid.*, no. 552).

We are grateful to Peter Schatborn for confirming the attribution to Drost based on a digital image.



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

80

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

*The ship Deventer*

signed 'W V V J' and inscribed 'deven [...]'  
black chalk, grey wash, watermark cross with initials 'HS'  
14 $\frac{7}{8}$  x 19 $\frac{3}{8}$  in. (37.8 x 49.3 cm.)

\$10,000-15,000

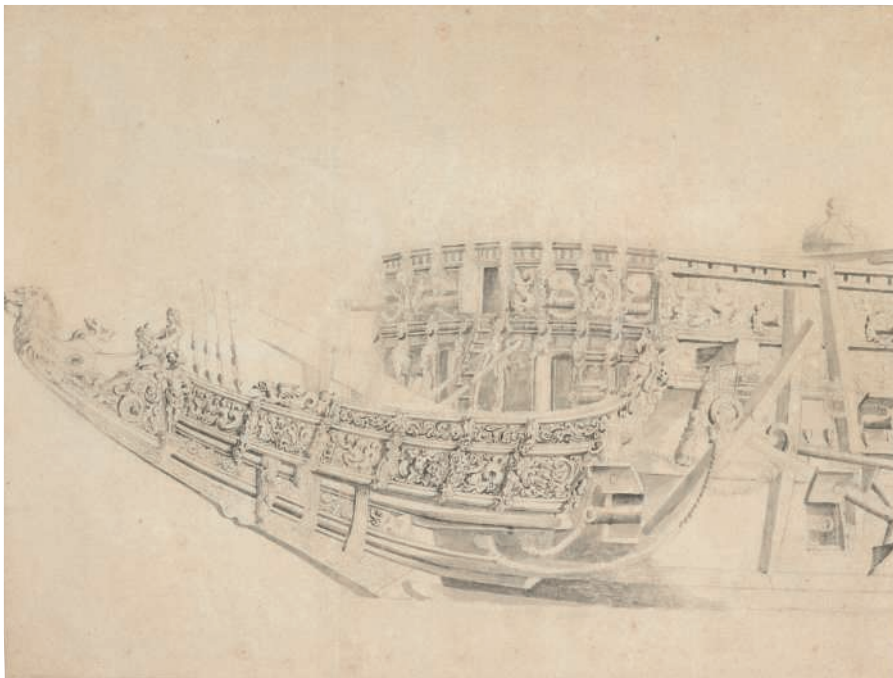
£8,000-12,000

€9,600-14,000

**PROVENANCE:**

with Sam Nystad, The Hague, where acquired by the Ford Foundation in October 1966.

As recorded by the artist in his inscription at lower right, the ship depicted is the Deventer, built in 1665 and wrecked in 1673. It is the subject or appears in numerous other works by the Van de Velde, including drawings at the Museum Boijmans Van Beuningen, Rotterdam (inv. MB 1866/T 282; *The Willem van de Velde Drawings in the Boymans-van Beuningen Museum, Rotterdam*, Rotterdam, 1979, I, p. 93, pl. 102) and the National Maritime Museum, Greenwich (inv. PAG6209; *Van de Velde Drawings: A Catalogue of Drawings in the National Maritime Museum Made by the Elder and the Younger Willem Van de Velde*, Cambridge, 1958-1974, II, no. 1044, p. 78, pl. 75). In its accurate but relatively loose drawing style, animated by accents in black chalk, the drawing is a characteristic work by the younger Van de Velde.



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

81

**WILLEM VAN DE VELDE I  
(LEIDEN CIRCA 1611-1693 LONDON)**

*The prow of the Danish ship Sophia Amalia*

black chalk counterproof, extensively reworked with brush and grey ink

11½ x 51⅞ in. (21.2 x 38.5 cm.)

\$6,000-8,000

£4,800-6,400

€5,800-7,600

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 19 October 1960, lot 10, with Bernard Houthakker, Amsterdam (cat. 1961, no. 59), where acquired by the Ford Foundation in August 1966.

The drawing of this Danish ship, built in 1650 and condemned in 1687, has been dated to 1667. The drawing is an extensively reworked counterproof, apparently the correct way round, of a lost original black chalk drawing. Another reworked counterproof showing the entire ship is at the Museum Boijmans Van Beuningen, Rotterdam (inv. MB 1866/T 360; *The Willem van de Velde Drawings in the Boijmans-van Beuningen Museum, Rotterdam*, Rotterdam, 1979, I, p. 130, III, pls. 320, 321); another view of the same ship in reverse, probably a counterproof of a counterproof of the original, is in the same collection (inv. MB 1866/T 330; *ibid.*, I, p. 130, III, pl. 322). A counterproof of the rear of the ship is at the Victorian and Albert Museum, London (inv. 4685; J. Shoaf Turner, *Dutch and Flemish drawings in the Victoria and Albert Museum*, London, 2014, no. 272).





82

PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

**82**  
**WILLEM TROOST THE ELDER**  
**(AMSTERDAM 1684-1752)**

*Capricci with antique ruins and figures*

both signed 'W./ TROOST/ INV. ET. F'  
 black chalk, pen and brown ink, bodycolor, pen and black ink  
 framing lines

8 x 6 in. (20.3 x 15.2 cm.), a pair (2)

\$3,000-4,000

£2,400-3,200

€2,900-3,800

**PROVENANCE:**

with Matthias Komor, New York, where acquired by the Ford  
 Foundation in June 1966.



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

**83**  
**GERRIT GROENEWEGEN**  
**(ROTTERDAM 1754-1826)**

*Two views of the cape of Good Hope with a Dutch naval  
 squadron*

inscribed 'de Kaap de goede hoop'

(verso) (1)  
 pencil, watercolor, pen and black ink framing lines, lower left  
 corner made up (2)

13 $\frac{7}{8}$  x 20 $\frac{5}{8}$  in. (35.3 x 52.4 cm.) a pair (2)

\$4,000-6,000

£3,200-4,800

€3,900-5,700

**PROVENANCE:**

with Bernard Houthakker, Amsterdam, where acquired by the  
 Ford Foundation in August 1966.

The drawings represent the naval squadron led by Captain-  
 Commander Jacob Pieter van Braam (1737-1803) off the cape of  
 Good Hope in 1783.



PROPERTY FROM A SWISS PRIVATE COLLECTION

**84**

**JACOB JORDAENS (ANTWERP 1593-1678)**

*Four grotesque heads*

graphite, red chalk, pen and brown ink, brown wash  
8 x 12¼ in. (20.3 x 31.1 cm.)

\$7,000-10,000

£5,600-8,000

€6,700-9,500

**PROVENANCE:**

W. Bates (L. 2604).

Some of the heads in this unpublished drawing, which does not appear to be directly related to any known painting by Jordaens, reappear in a drawing previously in the Abrams collection (most recently at Christie's, Amsterdam, 25 November 1992, lot 543). An inscription by Jordaens on that drawing indicates that it was executed in May 1664 'in The Hague, in church and elsewhere from memory' (*Inden haege Inde kercke en op andere Plaetsen by memorie*; R.-A. d'Hulst, *Jordaens drawings*, London and New York, 1974, II, no. A401, IV, fig. 422). In technique and quality, however, the drawing comes closer to a head study of the head of a corpulent man of unknown location, which has been dated to the 1640s (*ibid.*, I, no. A185, III, fig. 199). In an *œuvre* permeated by the caricatural, the caricatures in our drawing, in the tradition of those by Leonardo, are remarkable for being animated by a touch of observed reality.

We are grateful to Brecht Vanoppen of the Centrum Rubenianum for his assistance in cataloguing this drawing.





85

**CIRCLE OF PETER PAUL RUBENS  
(SIEGEN 1577-1640 ANTWERP)***Soldiers fighting around a table; and Men and women dining at a round table (after the Petrarch Master)*

pen and brown ink, brown wash (i); pen and brown ink, brown and grey wash (ii)

5½ x 6⅞ in. (13.2 x 17.4 cm.)

a pair (2)

\$10,000-15,000

£8,000-12,000

€9,600-14,000

**PROVENANCE:**

P.-J. Mariette (L. 1852), his mount and attribution

'J. BURGHMAIR INVEN./ P.P. RUBENS DELIN.'

Count Moriz von Fries (L. 2903).

Private collector, Switzerland.

Anonymous sale; Sotheby's, Amsterdam, 18 November 1985, lot 35, where acquired by the late owner.

**EXHIBITED:**London, British Museum, *Rubens. Drawings and Sketches*, 1977 (catalogue by John Rowlands), nos. 1a and b, ill.**LITERATURE:**M. Jaffe, *Rubens and Italy*, Oxford, 1977, p. 104, no. 6 (as Rubens).M. Jaffe, 'Exhibitions for the Rubens Year-1', *The Burlington Magazine*, CXXX, no. 894, September 1977, p. 628 (as Rubens).A.-M. Logan, 'Rubens exhibitions 1977', *Master Drawings*, XV,

no. 4, 1977, pp. 411-12.

A. Sérullaz, *Rubens, ses maîtres, ses élèves: dessins du musée du Louvre*, exh. cat., Paris, 1978, p. 74, under no. 71.K. Lohse Belkin, *Rubens. Copies and adaptations from Renaissance and later artists. German and Netherlandish artists*, London and Turnhout, 2009 (*Corpus rubenianum Ludwig Burchard*, part XXVI), I, nos. R24-R25

Pierre-Jean Mariette (1694-1774), the first recorded owner of these drawings, as well as of four others at the Louvre and one at the Musée Bonnat, Bayonne (Lohse Belkin, *op. cit.*, I, nos. 77-81), proposed that they were the work of Rubens after woodcuts by Hans Burgkmair (1473-1531). All seven drawings indeed copy illustrations taken from the 1532 German edition of Petrarch's *De remediis utriusque fortunae*, published in Augsburg under the title *Von der Artzney bayder Glück*. Attributed to Burgkmair in Mariette's day, the woodcuts are now given to another hand known as the Petrarch Master, sometimes identified with Hans Weiditz (1495-1537). The woodcut illustrations upon which the present drawings are based can be found in the first volume of the book, fol. F ii recto and D iii recto, respectively. Rubens copied the first of these prints in a drawing now at the Boijmans Van Beuningen Museum, Rotterdam (Lohse Belkin, *op. cit.*, I, no. 74, II, fig. 199).

Mariette's attribution to Rubens went unchallenged until 1959 when Julius Held suggested that they could be 'early attempts' of Antoine Sallaert (1580-1650) (*Rubens. Selected drawings*, London 1959, I, p. 54, nt 1). There are indeed similarities with this artist's drawings and prints in hatching and rendering of faces (see for instance his etching, Hollstein 1), but usually Sallaert's style is heavier and more mannered. The style of Jan Boeckhorst (1604-1668), to whom Anne-Marie Logan proposed to attribute the drawings ('Jan Boeckhorst als Zeichner', in *Jan Boeckhorst, 1604-1668. Maler der Rubenszeit*, exh. cat., Antwerp, Rubenshuis, and Münster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster, 1990, p. 121), is more fluent, and this attribution has recently been rejected (M. Galen, *Johann Boeckhorst, Gemälde und Zeichnungen*, Hamburg, 2012, p. 462, under nos. AZ 38-AZ 41). For now, the author of these spirited and refined copies must remain unknown, but there can be little doubt he was a Fleming familiar with Rubens's youthful habit of copying German prints.



J. BURGHMÄRINIEN  
P. P. RIENS DELIN.

*Borghmärens ståt från 2. del af 1773-1777*



86

**PETER PAUL RUBENS  
(SIEGEN 1577-1640 ANTWERP)**

*Scipio Africanus welcomed outside the  
gates of Rome, after Giulio Romano*

black chalk, pen and brown ink, brown wash,  
grey, cream, white and green bodycolor with

heightening in oil

16½ x 22½ in. (41.9 x 57.3 cm.)

\$500,000-700,000

£400,000-560,000

€480,000-670,000







**PROVENANCE:**

Anthוניus Triest, Bishop of Ghent (according to P.-J. Mariette in the Crozat catalogue).  
Possibly Cornelis Vermeulen.  
P. Crozat (his number '24', L.3612); Paris, 10 April-13 May 1741, part of lot 814.  
Jean-Baptiste-Pierre Lebrun; Paris, 29 September 1806, lot 160.  
M. Brunet (according to Woodburn's 1835 catalogue).  
Bought by Samuel Woodburn for Sir Thomas Lawrence (L.2445); unsold at the 1835 exhibition of his collection by Samuel Woodburn.  
Samuel Woodburn; Christie's, London, 4-8 June 1860, lot 801 (28 gns. to Nieuwenhuys).  
John Charles Robinson, London; Christie's, London, 12-14 May 1902, lot 345 (£10 to Peters);  
Clifford Duits, London, thence by descent to Brenda Brod.  
Anonymous sale; Sotheby's, London, 9 July 2008, lot 16, where acquired by the present owner.

**EXHIBITED:**

London, *The Lawrence Gallery, First Exhibition. A Catalogue of One Hundred Original Drawings by Sir P.P. Rubens, Collected by Sir Thomas Lawrence, late President of the Royal Academy*, 1835, no. 9 (catalogue by S. Woodburn).  
London, The New Gallery, *Exhibition of Pictures by Masters of the Flemish and British Schools including a Selection from the Works of Sir Peter Paul Rubens, 1899-1900*, no. 154.  
Edinburgh, National Gallery of Scotland and Nottingham, Djanogly Art Gallery, *Rubens. Drawing on Italy*, 2002, no. 36 (catalogue by J. Wood), p. 16, no. 36, fig. 4.

**LITERATURE:**

J. Richardson Sr. and Jr., *An account of some of the Statues, Bas-reliefs, Drawings and Pictures in Italy & sc. with remarks*, London, 1722, p. 12.  
M. Rooses, 'Œuvre de Rubens. Addenda et corrigenda', *Bulletin-Rubens/Rubens-Bulletijn*, V, 1900, p. 198.  
M. Rooses, *Rubens' leven en werken*, Amsterdam, 1903, I, p. 32, ill.  
M. Rooses, *Rubens*, Philadelphia, 1904, I, p. 32, ill.  
F. Lugt, *Musée du Louvre. Inventaire général des dessins des écoles du Nord publié sous les auspices du Cabinet des dessins. Ecole flamande*, Paris, 1949, II, p. 29, under no. 1081.  
M. Jaffé, 'Rubens and Giulio Romano at Mantua', *The Art Bulletin*, XL, 1958, p. 326, note 7.  
J. Bouchot-Saupique, *Dessins de Pierre-Paul Rubens*, exh. cat. Paris, Musée du Louvre, 1959, p. 22, under no. 40.  
J.G. van Gelder, 'The Triumph of Scipio by Rubens. P. Crozat sale (1741), lot 814', *Duits Quarterly*, VIII, 1965, pp. 5, 9-13, 16-18, ill.  
D. Rosand, 'Rubens Drawings', *The Art Bulletin*, XLVIII, 1966, p. 242.  
M. Jaffé, *Rubens and Italy*, Oxford, 1977, p. 43, fig. 113.  
N. De Poorter, *The Eucharist Series (Corpus Rubenianum Ludwig Burchard, II)*, Brussels, London and Philadelphia, 1978, I, p. 204, note 136.

D. Freedberg, 'L'année Rubens, manifestations et publications en 1977', *Revue de l'Art*, no. 39, 1978, p. 84.  
B. Jestaz with R. Bacou, *Jules Romain. L'Histoire de Scipion*, exh. cat., Paris, Grand Palais, 1978, p. 137, under no. XXII.2.  
A.-M. Logan, 'Rubens Exhibitions, 1977-78', *Master Drawings*, XVI, 1978, p. 447.  
A.-M. Logan, 'Publication received [Review of B. Jestaz and R. Bacou, *Jules Romain. L'Histoire de Scipion, tapisseries et dessins*, Paris 1978]', *Master Drawings*, XVIII, 1980, p. 60.  
H. Macandrew, *Italian Schools: Supplement (Ashmolean Museum Oxford, Catalogue of the Collection of Drawings, III)*, Oxford, 1980, p. 263.  
R. Bacou, *Autour de Raphael. Dessins et peintures du Musée du Louvre*, exh. cat. Paris, Musée du Louvre, 1983, p. 55, under no. 59.  
J. Wood, *Copies and Adaptations from Renaissance and Later Artists: Italian Artists: I. Raphael and his school (Corpus Rubenianum Ludwig Burchard, XXVI (2))*, London and Turnhout, 2010, I, no. 75, pls. 11, 16 and fig. 189.  
A.T. Woollett, 'Faith and Glory. The Infanta Isabel Clara Eugenia and the *Triumph of the Eucharist*', in Alejandro Vergara and Anne T. Woollett, eds., *Spectacular Rubens. The Triumph of the Eucharist*, exhib. cat., Los Angeles, The J. Paul Getty Museum, and Madrid, Museo Nacional del Prado, Prado, 2014-2015, p. 28, note 77

The present drawing corresponds closely to a composition by Giulio Romano (1499-1546) for a tapestry from a set dated to the 1530s, illustrating the life and triumphs of the Roman general Scipio Africanus. While the tapestries themselves are lost, Giulio's designs are still known from surviving drawings, including the present sheet. Far from being a marginal part of his *œuvre*, Rubens' copies after and retouched drawings by earlier artists were central to his art and his working method. Among them, the drawing offered here counts as 'one of the most visually coherent, elaborately worked, and pictorially brilliant' (Wood, *op. cit.*, 2010, I, p. 351-352). With a second retouched drawing after Giulio, now in the Frits Lugt Collection, Paris (inv. 1044), the drawing exhibits 'those qualities of relief and of rich contrast in light and shade which Rubens could infuse with his pen and brush onto old copies of another's drawings' (Jaffé, *op. cit.*, 1977, p. 43). Writing in the Crozat sale catalogue, the great 18th Century collector and connoisseur Pierre-Jean Mariette found the drawings to demonstrate 'an intelligence of which only [Rubens] was capable' ('une intelligence dont il n'y avoit que lui qui en fût capable'). He recorded that both sheets once belonged to Bishop Anthonyus Triest of Ghent (1576-1657), a contemporary of Rubens who may have acquired them directly from the artist, or from his heirs after his death. The drawing passed through several prestigious collections, and was recognized early on as a 'capital drawing and of the greatest beauty' ('dessin capital & de première beauté'; Brunet sale, 1806) and as 'magnificent' (Woodburn sale, 1861).



As Mariette already appears to have understood, Rubens worked on top of an earlier drawing, probably a workshop replica of Giulio's autograph model (*petit patron*), preserved at the Louvre, Paris (inv. 3536), while an earlier preparatory sketch is at the Ashmolean Museum, Oxford (inv. WA1947.1). Without changing much in the layout and the details of the triumphal scene, Rubens completely transformed the 16th Century drawing, covering it almost entirely with bodycolor of different hues, and giving the classical, linear style of the original the vigorous and three-dimensional appearance of a Baroque masterpiece. Two other retouched replicas of Giulio's designs for the Triumphs of Scipio are known: one at the Louvre (inv. 20250), the other at the Museum Heylshoff, Worms (inv. 3). Undeniably, the present drawing is the most energetic and attractive composition, as well as the more dazzling display of Rubens' ability to infuse new life into an earlier design.

Giulio took his subject from Appian's *Roman history* (book 8, chapter 9, paragraph 66), which describes the triumphal entry of Scipio in Rome after defeating Hannibal in 201 B.C. in the Second Punic War. The general is seated on an elaborate chariot, a double quadriga led by a boisterous crowd of men and women. Winged figures filling much of the upper half of the drawing crown him with laurel wreaths. At left, the larger-than-life personification of Rome welcomes the hero at her

gates. At lower right, a river god refers to the Tiber and the she-wolf and Romulus and Remus to the city itself. From a comparison with Giulio's original drawing at the Louvre, it is clear that Rubens changed little in the Italian's composition, but minor modifications subtly add to the updated feel of the drawing, such as the rustication of the city gates at left, and the elaboration of the scroll decorating the chariot and the cornucopia held by the Tiber.

Rubens' intervention on the earlier drawing has been dated by Wood to the mid-1620s based in part on a comparison with the style of the artist's oil sketches from that decade. It is also in works from that period that the most direct influence of Giulio's compositions on Rubens can be found. This is evident from his large unfinished canvas of the *Triumph of Henri IV* at the Uffizi, dated around 1630, and related oil sketches, including one at the Metropolitan Museum of Art, New York (inv. 42.187). Even closer in its general movement and numerous details is Rubens's *Triumph of the Church*, a tapestry design from circa 1625, for which the oil sketch survives at the Museum del Prado, Madrid (Fig. 1; inv. P01698). Rubens, whose knowledge of and admiration for the work of illustrious predecessors such as Giulio was unparalleled by any artist of his time, must have been keen to ennoble his own tapestry design by drawing inspiration from one dated nearly a century before.



Fig. 1. Peter Paul Rubens, *The Triumph of the Church*, Museo del Prado, Madrid.



87

PROPERTY OF THE PHILLIPS FAMILY TRUST

**87**  
**JACOB WEYER**  
**(HAMBURG 1623-1670)**

*Three pairs of beggars with babies*

with illegible inscription at lower left  
 red chalk

7 $\frac{3}{8}$  x 11 $\frac{1}{8}$  (18.5 x 30 cm.)

\$3,000-4,000

£2,400-3,200

€2,900-3,800

**PROVENANCE:**

J.C. Spengler (close to L. 1434).

Probably identical to the painter of battle scenes also known as Johann Matthias Weyer, Jacob Weyer produced two distinct types of drawings: figure studies in brush and white heightening on toned paper; and battle and genre scenes in red chalk. The present drawing belongs to the latter group, and can be compared to others of similar size and manner, such as one at The Metropolitan Museum of Art, New York (inv. 1973.173; S. Alsteens and F. Spira, *Dürer and beyond: Central European drawings in The Metropolitan Museum of Art, 1400-1700*, New York, 2010, p. 208, fig. 1).



88

**Δ 88**  
**FLEMISH (?) SCHOOL,**  
**17TH CENTURY**

*The Presentation of the Virgin at the Temple*

watercolor and bodycolor on vellum,  
 black ink framing lines

6  $\frac{1}{4}$  x 7  $\frac{1}{2}$  in. (15.8 x 19.0 cm)

\$2,000-3,000

£1,600-2,400

€2,000-2,900



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

89

**JACOB PHILIPP HACKERT  
(PRENZLAU 1737-1807 SAN PIETRO DI CAREGGI)**

*View of the Furlo pass*

signed, inscribed and dated 'a Furlo 1776. Ph. Hackert. f.'

graphite, pen and black ink, brush and brown ink, brown wash,  
pen and brown ink framing lines

17¾ x 13¾ in. (44.2 x 34 cm.)

\$4,000-6,000

£3,200-4,800

€3,900-5,700

The view represents the Furlo Pass in the Marche, following the river Candigliano, on the Roman Via Flaminia. Under Vespasian, a tunnel was built in the gorge, of which the entrance is seen at right in Hackert's drawing; immediately to its left, a small church was built in the fifteenth century. A view by Hackert of the opposite end of the tunnel, made at the same time, was in the sale Christie's, London, 10 January 1990, lot 213 (C. Nordhoff and H. Reimer, *Jakob Philipp Hackert, 1737-1807: Verzeichnis seiner Werke*, II, Berlin, 1994, no. 692).

**PROVENANCE:**

with Feilchenfeldt, Zurich, where acquired by the Ford Foundation in April 1967.





PROPERTY OF A PRIVATE COLLECTOR

90

**JOHANN HEINRICH FÜSSL, HENRY FUSELI, R.A.  
(ZÜRICH 1741-1825 PUTNEY HILL)**

*A male nude in a contemplative pose (recto); Study of a man (verso)*

numbered '3400' (verso)

pencil, pen and brown ink, brown, ochre and rose wash,  
heightened with white, watermark of a cross within a crest  
surmounted by a crown  
11 x 8 in. (27.9 x 20.3 cm.)

\$80,000-120,000

£64,000-96,000

€77,000-110,000

**PROVENANCE:**

Sir Thomas Lawrence (L. 2445).

Harriet Jane Moore, and by descent in the family to

Mrs. Anne Simpson.

Mrs. M.C. Heath, by 1951, and by descent in the family to

Anthony Heath; Christie's, London, 6 March 1973, lot 19.

The British Rail Pension Fund; Sotheby's, London, 10 March  
1988, lot 32.

Anonymous sale; Sotheby's, London, 9 July 2014, lot 180, where  
purchased by the present owner.

**LITERATURE:**

N. Powell, *The Drawings of Henry Fuseli*, London, 1951, p. 36,  
no. 7.

F. Antal, *Fuseli Studies*, London, 1956, pp. 51-2, fig. 24a.

G. Schiff, *Johann Heinrich Füssli 1741-1825*, Munich, 1973, p. 472,  
no. 608.

This impressive sculptural nude was executed between 1770 and 1778 while Fuseli was living in Italy. Backed by the banker Thomas Coutts (1735-1822), Fuseli journeyed to Italy and settled in Rome, where he largely remained until 1778. There he studied classical sculpture and Michelangelo's frescos in the Sistine Chapel.

As with many of his figure studies, Fuseli has paraphrased several sources of inspiration into this one drawing. Nicholas Powell has suggested the *Lansdowne Hermes*, which was discovered by Gavin Hamilton in 1769 in Hadrian's Villa, Tivoli (Carlsberg Glyptotek Museum, Copenhagen). The stooped pose of the male nude is also reminiscent of the *Statue of Hermes fastening his sandal* in the Pio Clementino, Vatican Museum and quite closely follows the pose of Michelangelo's figure of a woman with a mirror in the Naason lunette in the Sistine Chapel. Inspired by these sources Fuseli has produced a highly finished work; the muscles are carefully modelled, the limbs deliberately elongated and the whole work imbued with a dramatic contrast between light and shade, all of which combine to produce an image of dramatic monumentality.

The high regard in which the present drawing has always been held is demonstrated by its notable provenance. Sir Thomas Lawrence (1769-1830), pre-eminent artist of his generation and President of the Royal Academy was one of the greatest collectors of drawings of his generation. Subsequently the work was then included in an album compiled by Harriet Jane Moore (1801-1884), daughter of Fuseli's close friend James Carrick-Moore (1762-1840), and granddaughter of Dr John Moore, M.D. (1729-1802). John Moore was family physician to William Lock of Norbury (1732-1810), through whom Fuseli may have met Moore in the 1780s, though they may already have been acquainted as they were both in Italy at the same time. It was his son, James, though who travelled with Fuseli to Paris in 1802. Correspondence between Fuseli and the family show a real closeness between the artist and James's daughters; Harriet Jane, Louise and Julia. Harriet Jane also owned the painting, *Titania and Bottom*, painted for Boydell's Shakespeare Gallery in the 1780s and now in the Tate Gallery, London and the *Roman Album* of Fuseli's drawings which is now in the British Museum. A further group of 57 drawings owned by Harriet was sold at Christie's, London, 14 April 1992.







93

**FRENCH SCHOOL, 17TH CENTURY**

*A sacrifice scene*

with inscription 'Corneille'

pen and brown ink, brown wash, watermark bunch of grapes, the lower right corner made up

12½ x 19¼ in. (31.8 x 48.9 cm.)

\$4,000-6,000

£3,200-4,800

€3,900-5,700

Traditionally attributed to Michel Corneille (1642-1708), this drawing can also be compared to works by François Perrier (1590-1650).

94

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

*Eight comedians, one of them riding a donkey,  
and two dogs*

red chalk counterproof

6½ x 8¾ in. (15.3 x 21.4 cm.)

\$4,000-6,000

£3,200-4,800

€3,900-5,700

This drawing is a counterproof of a drawing in the Hessisches Landesmuseum, Darmstadt (inv. AE 2398; P. Rosenberg and L.-A. Prat, *Antoine Watteau 1684-1721. Catalogue raisonné des dessins*, Milan, 1996, I, no. 114), as dating from *circa* 1711.





95

**CHARLES DE LA FOSSE (PARIS 1636-1716)**

*Study of two angels and two feet*

red, black and white chalk on light brown paper  
17¼ x 12 in. (45 x 30,5 cm.)

\$30,000-40,000

£24,000-32,000

€29,000-38,000

**EXHIBITED:**

Versailles, Musée national des châteaux de Versailles et de Trianon, *Charles de La Fosse (1636-1716) : Le triomphe de la couleur*, 2015, no. 20g.

**LITERATURE:**

C. Gustin Gomez, *Charles de La Fosse, Cahiers du dessin français no. 16*, Paris, 2012, no. 26, ill.

A study for La Fosse's *Coronation of the Virgin* now in the Musée des Beaux-Arts, Rouen (Fig. 1; C. Gustin-Gomez, *Charles de La Fosse 1636-1716. Le maître des Modernes*, Dijon, 2006, II, no. P.84). The figure at the top of the sheet is for the winged angel on the right of the oval painting, while the one at the bottom is a study for an angel in the center of the composition. The Rouen canvas is possibly a sketch for a fresco painted, circa 1685, on the ceiling of the chapel of the Château de Choisy. The latter was destroyed during the 19th Century.



Fig. 1. Charles de La Fosse, *The Coronation of the Virgin*, Musée des Beaux-Arts, Rouen.





96

**96**  
**NICOLAS LANCRET (PARIS 1690-1745)**

*Two seated women reading music*

reworked red chalk counterproof, white chalk  
 8¾ x 8¾ (22 x 21.4 cm.)

\$4,000-6,000

£3,200-4,800

€3,900-5,700

**PROVENANCE:**

A. Freiherr von Lanna (L.2773); H.G. Gutekunst, Stuttgart, 1910, 6-11 May 1910, lot 334 ('Nicolas Lancret. Skizzenblatt mit zwei sitzenden Damen, auf den Knien ein aufgeschlagenes Buch haltend. 22 x 21½').

We are grateful to Mary Tavener Holmes for confirming the attribution to Lancret.

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**97**  
**JEAN-BAPTISTE-JOSEPH PATER**  
**(VALENCIENNES 1695-1736 PARIS)**

*An elegant lady and a maid holding a jug (recto), A seated woman (verso)*

with number '67'  
 red chalk (recto), red chalk counterproof (verso), irregular  
 7¾ x 8⅞ in. (19.6 x 22.5 cm.)

\$20,000-30,000

£16,000-24,000

€20,000-29,000





97

**PROVENANCE:**

Camille Groult; Hôtel Drouot, Paris, 19 December 1941, lot 55.  
 Anonymous sale; Sotheby's, London, 4 July 1991, lot 46.  
 Anonymous sale; Christie's, New York, 24 January 2008, lot 80,  
 where acquired by the present owner.

**EXHIBITED:**

Paris, Galerie Cailleux, *Le dessin français de Watteau à Prud'hon*,  
 1951, no. 102.  
 New York, The Frick Collection, *Watteau and His World: French  
 Drawing from 1700 to 1750*, 1999, no. 73.

**LITERATURE:**

F. Raymond, *La fortune critique de Jean-Baptiste Pater (1695-  
 1736) et son œuvre dessiné*, Paris, 2005, fig. 165 (unpublished).

The *recto* is possibly a study with differences for one of the central figures in Pater's picture *Une fête galante, Le repos dans un parc*, formerly in the collection of the Earls of Pembroke and now in the City Art Museum, Saint Louis. Comparable drawings of two female figures by Pater are in Rotterdam (P. Rosenberg and L.-A. Prat, *Antoine Watteau, 1684-1721, Catalogue raisonné des dessins*, Milan, 1996, III, no. R728) and in the Louvre (inv. no. 27546).

The numbering on this drawing indicates that it comes from an album commonly called 'Groult Album' which originally contained more than five hundred sheets by Pater and Watteau (see P. Rosenberg, 'L'album Groult, dit aussi album Lepeltier', in *Preussen: die Kunst und das Individuum. Beiträge gewidmet Helmut Borsch-Supan*, Berlin, 2003, pp. 29-39).

**98 No Lot**



99

**ATTRIBUTED TO MICHEL-FRANÇOIS DANDRÉ-BARDON (AIX-EN-PROVENCE 1700-1785 PARIS)**

*A seated dog*

with inscription 'Bought at Rome 1738.'

black and white chalk on blue paper

10% x 9 in. (27.2 x 23.1 cm.)

\$3,000-5,000

£2,400-4,000

€2,900-4,800

**EXHIBITED:**

Glenn Falls, NY, The Hyde Collection, *The Capital Region Collects*, 1998-99 (as Annibale Carracci).

Apparently a study with differences for the dog represented on the left in Dandr -Bardon's *Selene and Endymion* now in the Museum of Fine Arts, San Francisco (D. Chol, *Michel-Fran ois Dandr -Bardon ou l'apog e de la peinture en Provence au XVIIIe si cle*, Aix-en-Provence, 1987, no. 3). The painting, dated 1726, is one of the artist's earliest known works and was executed while Dandr -Bardon was in Rome.

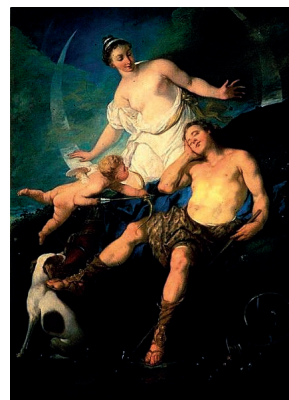


Fig. 1. Michel-Fran ois Dandr -Bardon, *Diana and Endymion*, 1726, Legion of Honor, San Francisco.



PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. JONATHAN BROWN

**100**

**HYACINTHE RIGAUD  
(PERPIGNAN 1659-1743 PARIS)**

*Portrait of the sculptor Pierre Puget*

black and white chalk, partly stumped, on grey-blue paper  
11 x 9 in. (27.9 x 22.9 cm.)

\$4,000-6,000

£3,200-4,800

€3,900-5,700

**PROVENANCE:**

Anonymous sale; Christie's South Kensington, London,  
21 April 1998,  
lot 180 (as Circle of Rigaud).

**LITERATURE:**

A. James-Sarazin, *Hyacinthe Rigaud, 1659-1743*, Dijon, 2016, II,  
no. D.144, ill.

The identity of the sitter of this portrait is confirmed by the resemblance with engravings such as that from 1732 by Edmé Jaurat. As the letter of this print details, it is based on a work by the sculptor's son François (1651-1707), now at the Musée du Louvre, Paris (inv. 7345; M.-C. Gloton, *Pierre et François Puget peintres baroques*, Aix-en-Provence, 1985, p. 130, no. 8, ill. 117). The sculpture on which the artist rests his arm is the head of Puget's masterpiece, representing the antique wrestler *Milo of Croton*, now also at the Louvre. The authorship of our drawing, which is unfinished, is evident in the sensitive rendering of the face and the drapery, and the painstakingly precise execution of these passages, characteristic of the majority of Rigaud's preserved drawings.





101

PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

101

**CLAUDE-JOSEPH VERNET  
(AVIGNON 1714-1789 PARIS)**

*View of the Caelian Hill, Rome, with the church of Santi Giovanni e Paolo, seen from the Aventine, Rome*

black chalk, pen and black ink, brown and grey wash, watermark crowned coat of arms with fleur-de-lys and 'ICV'  
11 $\frac{1}{8}$  x 17 $\frac{1}{4}$  in. (30.1 x 44 cm.)

\$10,000-15,000

£8,000-12,000

€9,600-14,000

**PROVENANCE:**

From an album probably compiled in Vienna in the early 19th Century.

Antoine-Augustin Renouard, Paris, 20 November 1854, part of lot 628 (to Pottier, antiquarian bookseller).

Anonymous sale; Blache, Versailles, 13 March 1966, probably lot 169 (as 'Vue de Sainte-Lucie, prise des hauteurs').

with Knoedler Gallery, New York, where acquired by the Ford Foundation in November 1966.

**LITERATURE:**

P. Conisbee, *Claude-Joseph Vernet, 1714-1789*, exh. cat. London, Kenwood House, 1976-77, fig. 4.

The present drawing was part of an album of Italian views by Vernet, thought to have been assembled in Vienna in the early 19th century, and dismembered at auction in Versailles on 13

March 1966. Probably from the same source is a group of Italian landscape drawings at the Albertina, Vienna, given to that institution by Emperor Ferdinand I of Austria.

PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

102

**CLAUDE-JOSEPH VERNET  
(AVIGNON 1714-1789 PARIS)**

*View of the Temple of Saturn in the Roman Forum*

black chalk, pen and black ink, grey and brown wash  
19 $\frac{1}{8}$  x 14 in. (50.5 x 35.4 cm.)

\$15,000-20,000

£12,000-16,000

€15,000-19,000

**PROVENANCE:**

From an album probably compiled in Vienna in the early 19th Century.

Antoine-Augustin Renouard, Paris, 20 November 1854, part of lot 628 (to Pottier, antiquarian bookseller).

Anonymous sale; Blache, Versailles, 13 March 1966, probably lot 173 (as 'Temples en ruines').

with Knoedler Gallery, New York, where acquired by the Ford Foundation in November 1966.

A view of the same temple from a slightly different viewpoint is at the Albertina (inv. 22819).





PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

103

**CLAUDE-JOSEPH VERNET**  
**(AVIGNON 1714-1789 PARIS)**

*View of the Temple of Venus at Baiae*

inscribed 'temple de diana a pousoles'  
 black chalk, pen and black ink, brown and grey wash, watermark  
 crowned coat of arms with fleur-de-lys and 'C & J HONIG'  
 12 $\frac{3}{8}$  x 20 $\frac{1}{8}$  in. (32 x 51.1 cm.)

\$15,000-20,000

£12,000-16,000

€15,000-19,000

**PROVENANCE:**

From an album probably compiled in Vienna in the early 19th Century.

Antoine-Augustin Renouard, Paris, 20 November 1854, part of lot 628 (to Pottier, antiquarian bookseller).

Anonymous sale; Blache, Versailles, 13 March 1966, lot 165.

with Knoedler Gallery, New York, where acquired by the Ford Foundation in November 1966.

**LITERATURE:**

P. Conisbee, *Claude-Joseph Vernet, 1714-1789*, exh. cat. London, Kenwood House, 1976-77, fig. 7.

In the inscription, Vernet mistakenly identifies the temple as that dedicated to Diana, also at Baia. A closely related view of the same temple is at the Albertina (inv. 22807).





PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

104

**CLAUDE-JOSEPH VERNET**  
**(AVIGNON 1714-1789 PARIS)**

*View of Capo Miseno between Cuma and Pozzuoli*

inscribed 'Rocher pres a Mer/ Morte a lyle de Myscenes'  
black chalk, pen and black ink, brown and grey wash, watermark  
'VI'

13¼ x 19¾ in. (33.7 x 50.2 cm.)

\$10,000-15,000

£8,000-12,000

€9,600-14,000

**PROVENANCE:**

From an album probably compiled in Vienna in the early  
19th Century.

Antoine-Augustin Renouard, Paris, 20 November 1854, part of  
lot 628 (to Pottier, antiquarian bookseller).

Anonymous sale; Blache, Versailles, 13 March 1966, lot 153.  
with Knoedler Gallery, New York, where acquired by the  
Ford Foundation in November 1966.

105

**HUBERT ROBERT (PARIS 1733-1808)**

*An architectural capriccio with figures before the temple of Jupiter at Split; and Architectural capriccio with a fountain and the ruins of the Salona's aqueduct at Split*

signed and dated '... Q.R./ ROBERTI/ 1766'

black chalk, pen and brown ink, watercolor, over a red chalk counterproof

13 $\frac{3}{8}$  x 17 $\frac{3}{4}$  in. (34 x 45 cm.), a pair (2)

\$20,000-30,000

£16,000-24,000

€20,000-29,000

**PROVENANCE:**

Stathatos collection (according to the Cailleux catalogues).

Jean de Cayeux (L. 4461).

An unidentified mounter's mark (L. 3062).

**EXHIBITED:**

Paris, Galerie Cailleux, *Hommage à Hubert Robert (1733-1808)*.

*Peintures et Dessins*, 1967, no.16 (*The Salona's aqueduct*).

Paris, Galerie Cailleux, *Autour du néoclassicisme. Peintures, dessins, sculptures*, 1973, nos. 37-8.

**LITERATURE:**

S. Catala, *Les Hubert Robert de Besançon*, exh. cat., Besançon, Musée des Beaux-Arts, 2013, under no. 107.

These two drawings are inspired by etchings by Charles-Louis Clérisseau (1721-1820), executed for the *Antiquities of Spalato*, published in London in 1764 by Robert Adam. Even if the general compositions are the same, Hubert Robert has enliven the scenes with his characteristic washerwomen and shepherds.

These watercolors were executed over a red chalk counterproof. The Musée des Beaux-Arts of Besançon has another counterproof of the second drawing (Catala, *op.cit.*, no. 107) and the original red chalk was sold at the Hôtel Drouot, Paris, 13 December 2006, lot 20.

The practice of the counterproofing, frequently used in France in the 18th Century, especially by Fragonard and Hubert Robert, enables to multiply the works of arts, to sell them to collectors and amateurs. Worked up by the artist, as the present pair, they regain their status as autonomous drawings. Counterproofs were also "part of a cultural practice of gift and exchange associated with shared artistic activities" in Rome where Fragonard and Robert were *pensionnaires* at the Académie de France (P. Stein, *Fragonard. Drawing triumphant. Works from New York Collections*, exh. cat., New York, The Metropolitan Museum of Art, 2016-17, p. 56).







PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

**106**

**THOMAS-CHARLES NAUDET (PARIS 1773-1810)**

*Scene in a courtyard with a smithy and a man with performing dogs*

signed 'Naudet F', and with inscription 'Thomas Charles Naudet fecit 1790 aje de 14 ans [...] Ste jenevieve de paris' (on a fragment of an old mount)

graphite, pen and black ink, watercolor and bodycolor  
10½ x 14½ in. (27.1 x 37 cm.)

\$2,000-3,000

£1,600-2,400

€2,000-2,900

**PROVENANCE:**

with Bernard Houthakker, Amsterdam, where acquired by the Ford Foundation in August 1966.



107

**GUILLAUME BOICHOT  
(CHALON-SUR-SAÔNE 1735-1814 PARIS)**

*A historical scene: a military encampment with warriors  
arguing*

pen and black ink, grey wash, pen and black ink framing lines  
12½ x 17 in. (31.8 x 43.2 cm.)

\$3,000-4,000

£2,400-3,200

€2,900-3,800

**PROVENANCE:**

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

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

*Dancers in a wood*

with inscription and date '1833 WE 20 x Dr Munro's sale... Gainsborough' (*verso*), and stamped 'WE' (lower right) pencil, black chalk and grey wash heightened with white 10% x 13% in. (27 x 34.6 cm.)

\$150,000-200,000

£120,000-160,000

€150,000-190,000

**PROVENANCE:**

Dr Thomas Munro; Christie's, 26 June-2 July 1833, lot 179, (sold 1½ gns to Thane).

W. Esdaile (L. 2617); Christie's, 20-21 March 1837, possibly lot 820 (sold 1 gns to Taddy).

with Hazlitt, Gooden and Fox, London (cat. 1988, no. 55, ill.).

Anonymous sale; Sotheby's, London, 13 June 2002, lot 8.

**LITERATURE:**

H. Belsey, 'A Second Supplement to John Hayes's "The Drawings of Thomas Gainsborough"', *Master Drawings*, XLVI, no. 4, 2008, pp. 431, 433, 505, no. 1067, fig. 7.

The present drawing dates from the early 1780s. Like so many of Gainsborough's landscapes, it was intended as a work of art in its own right and was not preparatory to or related to any painting. It is however, highly unusual in Gainsborough's *œuvre*. During the final decade of his life, Gainsborough began to develop a small group of subjects where figures played a key role in the composition. Slightly later in the decade, Gainsborough further developed this idea in his celebrated painting *Diana and Actaeon* (Royal Collection; related drawings are at Gainsborough's House, Suffolk, Cecil Higgins Museum, Bedford and Huntington Library, Art Collections and Botanical Gardens, California), which is one of the very few mythological subjects that Gainsborough tackled. As with the present drawing the figures in *Diana and Actaeon* take center stage and are positioned to create a dynamic interplay of form through the picture surface. Although in the present earlier work, the figures do not dominate the picture, they are smaller in scale and are contained within the landscape, which carefully frames the central group.

The present work, with the figures dancing, the musicians and the spectators in a woodland glade, is reminiscent of earlier *fête champêtre* subjects as depicted by artists such as Watteau, Lancret, Boucher and Fragonard. The architectural elements elevate the landscape and anchors the scene within the human context.

Gainsborough's enquiring mind encouraged him to study the work of Old Masters, as well as the work of his contemporaries and Hugh Belsey has highlighted the debt that the present drawing owes to George Romney's, *The Leveson-Gower Children*, 1777 (Abbott Hall, Kendal). Whether Gainsborough saw the painting is uncertain, however, it was certainly widely admired and was published as an engraving by J. R. Smith, 20 August 1781. As Belsey has pointed out he has taken up the subject, 'with an almost irreverent air, in his gentle witty pose of figures dancing on a lawn' (p. 431).

Lindsay Stainton, when the drawing was exhibited in 1988, suggested that it may have been inspired by the description of the pastoral idyll in James Thomson's (1700-1748), poem, *Summer*, from his *The Seasons*. Thomson was a popular source with artists during the 18th Century and Gainsborough used the same poem as the stimulus for his only full length nude, *Musidora* (Tate, London) of *circa* 1785.

This drawing was formerly in the collection of two eminent collectors of drawings. Dr Thomas Munro (1759-1833), a physician who specialised in disorders of the mind. He attended King George III and was in charge of Bridewell and Bethlem hospitals, where the artist John Robert Cozens, numbered amongst his patients. He not only amassed a notable collection of works by earlier artists but also encouraged a generation of emerging artists, by setting up an informal 'academy' at his home, where the students could copy the work of established masters. Both Turner and Girtin, for example, attended Munro's 'academy'. Gainsborough was amongst the artists that the students were encouraged to study and Munro owned around 130 drawings by him. Munro apparently displayed many of his Gainsborough drawings by pasting them directly onto the walls at his country house, in Hertfordshire, unframed and unmounted and butting up together.

Later, the drawing entered the collection of the banker William Esdaile (1759-1837), whose vast collection of Old Master and Contemporary artists, contained approximately one hundred drawings by Gainsborough. Esdaile carefully inscribed the front of the drawings which he owned with his collector's mark and also annotated the *verso* of each drawing, with any provenance that he knew. A review of the 1838 sale of Esdaile's collection in the *Gentleman's Magazine* stated that it 'contained two neat sets - Gainsborough's and Wilson's, which gave connoisseurs a vent for their ecstasies and their money' (*The Gentleman's Magazine*, May 1838, p. 524).





109

**JOHN ROBERT COZENS  
(LONDON 1752-1799)***View near Sallanches, Savoy*

signed and dated 'John Cozens 1778' (lower left on the artist's original mount) and inscribed 'Nr. Salanche in Savoy' (lower right on artist's mount) and with inscription 'Near Salanche in Savoy' (verso) with further inscriptions 'This drawing lent to G.H. by Dr Richardson of the .... [Times Paper?]' pencil and watercolor, on the artist's mount  
14½ x 21¼ in. (36.8 x 54 cm.)

\$100,000-150,000

£80,000-120,000

€96,000-140,000

**PROVENANCE:**

Possibly Richard Payne Knight.

A.J. Finberg; Christie's, London, 8 July 1921, lot 19 (145 gns to Pawsey and Payne).

Anonymous sale; Christie's, London, 20 July 1928, lot 152 (125 gns to Palsler).

**EXHIBITED:**

London, Leggatt Brothers, 1952, no. 37.

**LITERATURE:**C. Bell & T. Girtin, 'Drawings & Sketches of John Robert Cozens', *Walpole Society* XXIII, 1934-1935, p. 28, no. 6ii.

Cozens first journeyed across the Alps in 1776 with Richard Payne Knight (1751-1824), a classical scholar and antiquarian who had made his first Grand Tour in 1772-3. Their trip across Europe took them from Geneva southeast through Sallanches to Chamonix, then over the Col de Montets to Martigny, Bex, and Aigle, before heading over the mountains to Interlaken and Spiez. They then went on to Lake Lucerne via Unterwalden and Engelberg, before travelling to Italy, through the Splügen Pass, arriving in Rome, via Como, in November 1776. Their travels are recorded in the body of sketches Cozens made, now largely in the British Museum.

The drawings which Cozens made during this passage through the Alps between Sallanches and Chamonix are some of the most dramatic and expansive of the journey. The present work is based on a pencil sketch made for Payne Knight, now in the Whitworth Gallery, Manchester. Executed in 1778, while the two men were still in Rome, it has traditionally been thought that this drawing was also made for Payne Knight. Cozens worked up a number of his sketches from the trip into large scale watercolors such as the present work, whilst still in Rome, and examples can be found in the British Museum, the Victoria and Albert Museum, London, and the Yale Center for British Art, New Haven. Another less highly finished, but similar sized, version of this subject was executed in 1779 and was formerly in the collection of Victor Reinaecker and subsequently appeared in the sale of the celebrated Newall collection, Christie's, London, 13 December 1979, lot 22.

Payne Knight was particularly fascinated by the sublime and its emotional effect on the viewer. He believed that these effects were best achieved through great landscape painting and the favoring of color and light over line and form. In Cozens he found the perfect match for his ideas. Inspired by his father Alexander Cozens's theories of landscape construction and the passions aroused by different landscapes, Cozens was unafraid to break conventions of composition in his quest to capture the grandeur and emotion of the mountains. Whilst he often removed picture planes or horizon lines in his exploration of atmosphere, the sense of depth in the present drawing has been created by the tree in the left foreground cutting across the most distant of the mountain peaks. The diminutive figures seated with their cattle give a sense of the enormity of the landscape, while the sparse dead tree to the right serves as a reminder of the inhospitable nature of this beautiful landscape throughout the winter months. The limited palette and blue tones are typical of this period, particularly of the drawings executed for Payne Knight.

This drawing was previously in the collection of Alexander J. Finberg (1866-1939), the celebrated critic, co-founder of the Walpole Society and scholar of the work of J.M.W. Turner, R.A.







(recto)

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

110

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

*Study for the father holding his dead son for the Raft of the Medusa (recto); A seated female nude (verso)*

pen and brown ink on brown paper (recto); black chalk, stumping (verso)

7¼ x 9¾ in. (18.5 x 23.9 cm.)

\$30,000-50,000

£24,000-40,000

€29,000-48,000

**PROVENANCE:**

Possibly Alexandre Colin, Paris; possibly Paris, Drouot, 22 December 1859 ('*Etude femme nue vue de dos. Crayon noir*'); Thomas S. Cooper.

with Christopher Powney, London (*Early drawings*, 1968, no. 33);

with Claude Aubry, Paris.

Anonymous sale; Sotheby's, New York, 26 January 2011, lot 681, where acquired by the present owner.

**LITERATURE:**

L. Eitner, *Géricault's Raft of the Medusa*, London, 1972, p.157, no. 44, fig. 37 (recto).

G. Bazin, *Théodore Géricault: Étude critique, documents et catalogue raisonné*, II, *L'œuvre: Période de formation*, Paris, 1987, p. 276, no. 169, ill. (verso), VI, *Génie et folie: Le Radeau de la Méduse et les monomanes*, Paris, 1994, p. 23, no. 2003, ill. (recto).

The drawing on the recto is one of several studies for the father mourning his dead son in the left background of Géricault's masterpiece, the *Raft of the Medusa* of 1819, at the Musée du Louvre, Paris (for these studies, see Bazin, *op. cit.*, VI, nos. 1996-2005, ill. Alexandre Colin, who probably once owned our drawing, made tracings of both recto and verso (Bazin, *op. cit.*, II, no. 170, VI, no. 2003A, ill.).



(verso)



PROPERTY OF A SWISS FAMILY

**111**

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

*Roger freeing Angelica*

pencil on tracing paper, squared in pencil  
18¾ x 15 in. (47.7 x 38.2 cm.)

\$30,000-50,000      £24,000-40,000  
€29,000-48,000

**PROVENANCE:**

René Longa, France,  
with Botte, Paris, June 1963, from whom  
purchased by  
Martin Bodmer.  
The Martin Bodmer Foundation;  
Christie's, New York,  
23 January 2002, lot 170.  
Anonymous sale; Christie's, New York, 27  
January 2010, lot 15, where acquired by  
the present owner.

This large drawing is the cartoon for the picture of the same subject in the National Gallery, London (inv. NG3292; G. Wildenstein, *Ingres*, New York, 1954, no. 227, fig. 75). The London picture, painted in the 1830s, is of exactly the same composition and size as the present drawing. Ingres treated the subject, taken from Ariosto's *Orlando furioso*, in several works, the earliest of which being probably a horizontal version painted in Rome in 1819, now at the Musée du Louvre (*ibid.*, no. 124, pl. 52). In 1841 Ingres painted another picture of exactly the same composition as the London canvas, but larger and oval in format in the Musée Ingres, Montauban (*ibid.*, no. 233, fig. 74). Ingres also painted many studies of the nude figure of Angelica chained to the rocks, the latest example dated 1859 (Wildenstein, *op. cit.*, nos. 126, 127, 127bis, 287, pl. 17, figs. 73, 76 and pl. 16).



Fig. 1. Jean-Auguste-Dominique Ingres, *Roger Freeing Angelica*, National Gallery, London.



112

PROPERTY OF A SWISS FAMILY

**112**

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

*A sheet of studies: a reclining couple,  
a woman sleeping, two figures and  
two putti*

pen and brown ink, proprietary  
watermark with name 'J bouchel'  
8¾ x 10¼ in. (22.2 x 26 cm.)

\$5,000-8,000

£4,000-6,400

€4,800-7,600

**EXHIBITED:**

Bremen, Kunsthalle, *Eugène Delacroix*,  
1964, no. 277/a.



113

PROPERTY OF A SWISS FAMILY

**113**

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

*Study of five heads*

pencil  
7½ x 11¼ in. (19.5 x 28.4 cm.)

\$7,000-10,000

£5,600-8,000

€6,700-9,500

**PROVENANCE:**

The artist's studio stamp (L. 838a).  
P.-O. Dubaut (L. 2103b, verso)





PROPERTY FROM  
THE NEWARK MUSEUM, SOLD TO BENEFIT THE ACQUISITIONS FUND

114

**ROSA BONHEUR**  
**(BORDEAUX 1822-1899 THOMÉRY)**

*Salers cattle in the Auvergne*

signed and dated 'Rosa Bonheur 67'  
black and white chalk, some stumping, pastel  
15% x 19% in. (39 x 50.2 cm.)

\$6,000-8,000

£4,800-6,400

€5,800-7,600

**PROVENANCE:**

with Galerie Hainemann, Munich.

W. Clark Symington, acquired in Switzerland, 1925, and given to  
the Newark Museum in 1952 (inv. 52.42).

This drawing, undoubtedly made as an independent work,  
combines an accurate depiction of Salers cattle with a dramatic  
rendering of the Auvergne mountains – a subject treated more  
often by the artist, for instance in a painting in the R. W. Norton  
Art Gallery, Shreveport, Louisiana (R. Shriver, *Rosa Bonheur:  
With a Checklist of Works in American Collections*, Philadelphia,  
1982, p. 53, ill.)

115

**SIR EDWARD COLEY BURNE-JONES, BT., A.R.A.,  
R.W.S. (BIRMINGHAM 1833-1898 LONDON)**

*The Nativity*

signed 'E.B.J.' (lower right)  
watercolor and bodycolor on green paper  
11¾ x 18¾ in. (30 x 47.5 cm.)

\$18,000-25,000

£15,000-20,000

€18,000-24,000

**PROVENANCE:**

with Doll & Richards, Boston (their label and inventory number  
A 22563).

Kate Winthrop Morse (according to an inscription 'Kate  
Winthrop/ from F.B.' on the Doll & Richards label).

This exciting rediscovery is one of a pair of designs for a monument to the Hon. Charles Howard (1814-1879) and his wife Mary in Lanercost Priory, Cumbria. Commissioned by their son George Howard (1843-1911), 9th Earl of Carlisle, in 1879, the monument was executed in bronze relief by the sculptor Sir Joseph Edgar Boehm (1834-1890). *The Nativity* was dedicated to Mary Howard, whilst its pendant, *The Entombment* - for which the preparatory drawing is at the Metropolitan Museum of Art, New York (Fig. 1; inv. no. 63.200.3) - was to commemorate her husband. The restrained elegance and echoes of classical relief carvings reference Mary Howard's death giving birth to her son in 1843.

George Howard was a great patron of Burne-Jones; he commissioned him to design the east window of Philip Webb's Church, St Martin's Brampton, Cumbria as a further memorial to his father, who had been a leading campaigner for the rebuilding of the church. This project, executed by Morris & Co., is widely regarded as both Burne-Jones and Morris's masterpiece in stained glass. The decorative arts were an inherent part of Burne-Jones's artistic practice throughout his career, and his cartoons for stained glass and designs for tapestry are works of art in their own right. However, he executed far fewer designs for sculpture, not least because it was a medium he came to later in his career.



Fig. 1. Sir Edward Coley Burne-Jones, *The Entombment*, New York, The Metropolitan Museum of Art

Burne-Jones studied northern Gothic sculpture into the 1860s, and was also encouraged by John Ruskin (1819-1900) to look at classical sculpture. Whilst its influence on his drawings and stained glass designs is clear, and he went as far as to make small gesso reliefs, the present drawing and its pendant were the first designs he had made for stone sculpture. The use of thick, heavy bodycolour and a dry brush gives a richly sculptural relief effect, and its smooth flowing lines and forms demonstrate Burne-Jones's understanding of both mediums and the interaction between them. He was fascinated by sculpture and his great friend Lady Lewis noted him saying, 'If ever my eyes grow dim, I will give up painting and turn to sculpture.' (Quoted by J. Christian, in ed. B. Read & J. Barnes, *Pre-Raphaelite Sculpture: Nature and Imagination in British Sculpture 1848-1914*, London, 1991, p. 77).





PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

116

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

*Rocky, coastal landscape, Flintshire, Wales*

signed with monogram 'JWD.RA' (lower right) and inscribed 'Mostyn Oct. 25. 1823. Burnt Rock' and further inscribed in the artist's shorthand (along the lower margin)

pencil and watercolor  
8¾ x 14¾ in. (22 x 36.5 cm.)

\$3,000-5,000      £2,400-4,000  
€2,900-4,800

**PROVENANCE:**

with Agnew's, London, where acquired by the Ford Foundation in December 1966.

The inscription 'Moyston' probably refers to Ward's patron, Sir Thomas Moyston, who the artist visited in Wales, in October and November 1823 and again in 1824, where he was working on equestrian commissions for his client. Moyston sat as Member of Parliament from 1799 until his death in 1831, however, he was better known for his prowess on the hunting field and as a keen racing enthusiast. In 1824 Ward exhibited *Portrait of Princess Royal*, Moyston's celebrated racing mare at the Royal Academy and the following year, he exhibited another portrait group depicting Moyston's *Brood Mares*.



116

PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

117

**J.H. CASSELL (ACTIVE CIRCA 1860)**

*The Dockyard at Fare Ute Point, Tahiti, with the H.B.M. Frigate Calypso*

inscribed, signed and dated 'THE DOCKYARD & PATENT SLIP/ FAREUTE POINT TAHITI Showing/ H.B.M. FRIGATE CALYPSO Captn/ Montesor, hove down &c &c 1860' and 'J.H. CASSELL 1860'

watercolor  
15⅞ x 28¾ in. (40 x 73 cm.)

\$5,000-7,000      £4,000-5,600  
€4,800-6,700



117

**PROVENANCE:**

with John Howell, San Francisco, where acquired by the Ford Foundation in November 1966.



PROPERTY OF A SWISS FAMILY

**118**

**GUSTAVE MOREAU (PARIS 1826-1898)**

*Costume design for Phaon for a production of Charles Gounod's opera Sapho*

signed '-G M.-' and inscribed '-PHAON-'

pencil, brown wash, bodycolor heightened with gold on tracing paper

8¾ x 6 in. (22.4 x 15.3 cm.)

\$10,000-15,000

£8,000-12,000

€9,600-14,000

**PROVENANCE:**

Roger Marx; Galerie Manzi-Joyant, Paris, 11-12 May 1914, lot 180.  
Anonymous sale; Christie's, New York, 25 January 2007, lot 98.

**LITERATURE:**

P.-L. Mathieu, *Gustave Moreau, with a Catalogue of the Finished Paintings, Watercolors and Drawings*, Boston, 1973, no. 303.

P.-L. Mathieu, *Gustave Moreau. Monographie et nouveau catalogue de l'œuvre achevé*, Paris, 1998, no. 339.

On 2 April 1884 the Paris Opéra revived Charles Gounod's opera *Sapho* which had its first performance in 1851. The administrator of the Opéra, François-Pierre Régnier (1807-1885), asked Gustave Moreau on 3 August 1883 to give 'four or five sketches for the main characters in the opera' (Mathieu, *op. cit.*, 1977, pp. 348-349). Moreau presented Régnier with at least four known designs for Phaon, the lead tenor, with whom Sapho is in love (*ibid.*, nos. 338-41). A drawing for another character, the tyrant Pittacus, is at the National Gallery of Art, Washington, D.C. (inv. 2006.11.14; see *Woodner Collection: Master Drawings*, exh. cat., New York, The Metropolitan Museum of Art, 1990, no. 111). Moreau was not, however, commissioned to design the costumes: in December 1883, the Opéra hired Eugène Lacoste (1818-1908) to be their in-house costume designer, and it was he who created all of *Sapho's* costumes.

**119 No Lot**



Herzliche Wünsche für  
 ein recht gesundes, also dann  
 ADOLPH MENZEL  
 glückliches Jahr!!!

PROPERTY OF A SWISS FAMILY

120

**ADOLPH FRIEDRICH ERDMANN VON MENZEL  
 (BRESLAU 1815-1905 BERLIN)**

*Two Nuns in a Landscape*

signed 'A.M.' on the artist's visiting card and inscribed 'Herzliche Wünsche für/ ein recht gesundes, also dann/ glückliches Jahr!!!' pencil and watercolor  
 2½ x 3½ in. (5.4 x 9 cm.)

\$7,000-10,000

£5,600-8,000  
 €6,700-9,500

**PROVENANCE:**

Cornelia Richter, Berlin.  
 with Galerie Gerda Bassenge, Berlin.

**EXHIBITED:**

Berlin, Königliche National-Galerie, *Ausstellung von Werken Adolph von Menzels*, 1905, no. 578.

**LITERATURE:**

H. von Tschudi, *Adolph von Menzel: Abbildungen seiner Gemälde und Studien*, Munich, 1905, no. 570, ill.





PROPERTY OF A PRIVATE COLLECTOR

121

**ADOLPH FRIEDRICH ERDMANN VON MENZEL  
(BRESLAU 1815-1905 BERLIN)**

*A young woman seated, in profile, bust length,  
wearing a hat*

signed with initials and dated 'A.M./ 92.' (*recto*) and with  
indistinct inscription (*verso*).

black chalk, stumping, watermark J Whatman 1870  
15½ x 10⅞ in. (39.2 x 25.8 cm.)

\$50,000-80,000

£40,000-64,000

€48,000-76,000

**PROVENANCE:**

with Hermann Pächter, R. Wagner & Co., Berlin, by 1895.  
Anonymous sale; Christie's, London, 6 July 2004, lot 202.  
with Jean-Luc Baroni, London (cat. 2005, no. 48), where  
acquired by the present owner.

**LITERATURE:**

H. Knackfuß, *Menzel*, Bielefeld and Leipzig, 1895, pp. 128, 131,  
fig. 137.



122

PROPERTY OF A SWISS FAMILY

**122**

**FRIEDRICH NERLY (ERFURT 1807-1878 VENICE)**

*A church on a bluff in an Italian landscape*

brush, pen and brown ink, brown wash, arched top, partly incised  
14 $\frac{5}{8}$  x 11 $\frac{1}{8}$  in. (37.1 x 28.3 cm.)

\$2,500-3,500

£2,000-2,800

€2,400-3,300

**PROVENANCE:**

C. Heumann (L. 2841a); Ketterer, Stuttgart, 29 November 1957,  
lot 219, pl. 17.

Anonymous sale; Villa Grisebach, Berlin, 27 November 2013,  
lot 117.

**EXHIBITED:**

Wrocław, Schlesisches Museum der bildenden Künste,  
*Deutsche Landschaftskunst 1750-1850. Zeichnungen und  
Aquarelle aus der Sammlung Heumann, Chemnitz, 1933,*  
no. 75.

Wiesbaden, Nassauisches Landesmuseum, *Zeichenkunst der  
deutschen Romantik, 1937, no. 178.*

PROPERTY OF A SWISS FAMILY

**123**

**RUDOLF VON ALT (VIENNA 1812-1905)**

*View of the Interior of the Basilica of Saint Mark, Venice*

signed and dated 'R Alt [1]874'  
pencil, watercolor, watermark 'DE CANSON'  
16 $\frac{1}{8}$  x 12 $\frac{1}{4}$  in. (41 x 31 cm.)

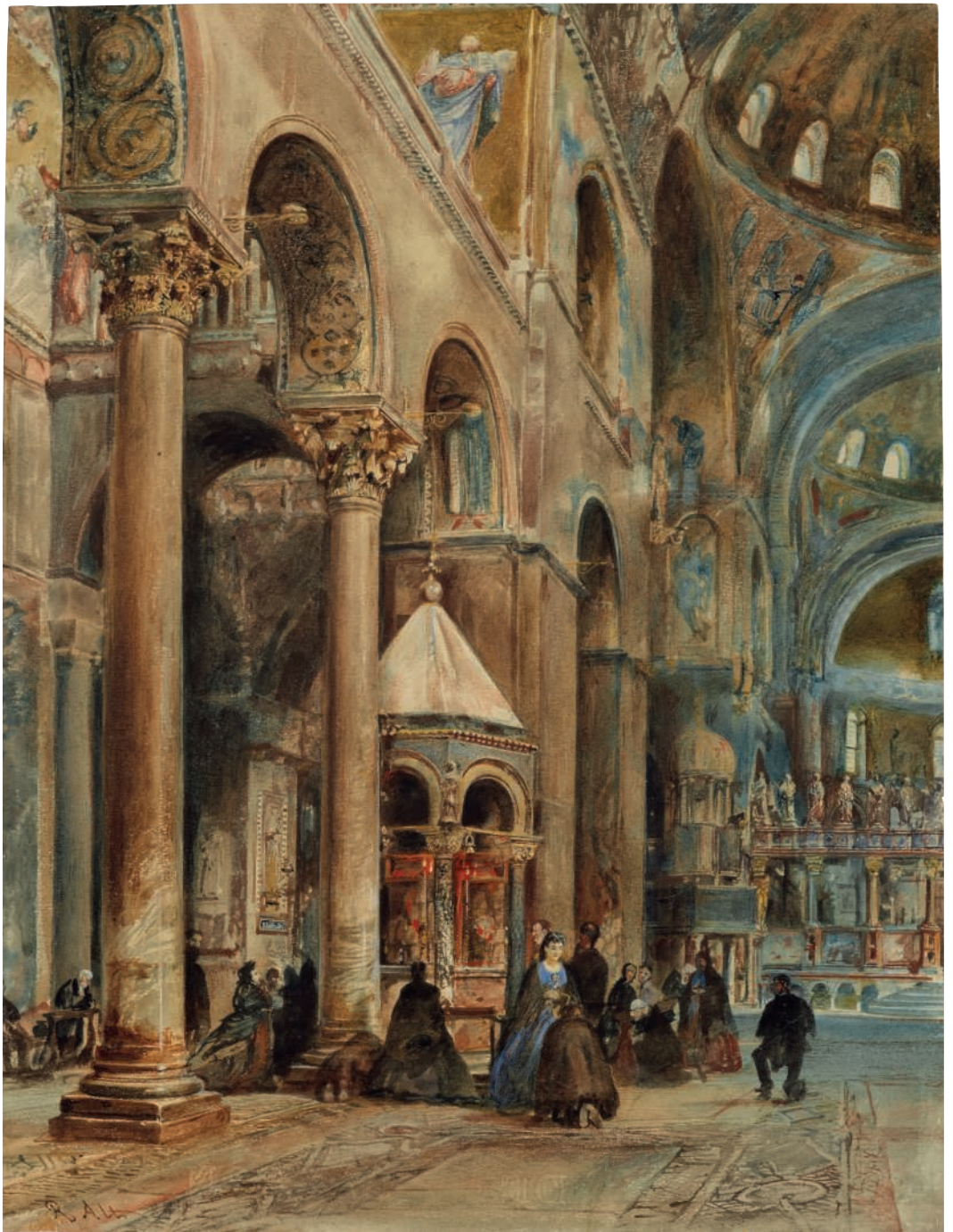
\$20,000-30,000

£16,000-24,000

€20,000-29,000

**PROVENANCE:**

Anonymous sale; Karl & Faber, Munich, 30 May 1990, lot 304.





PROPERTY OF A PRIVATE COLLECTOR

124

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

*A man seated in a church*

with inscription '12. uomo in chiesa' (crossed out) and 'n° 121  
atelier Boldini./ Emilia Boldini. - Cardona/ 1921' (verso)

watercolor

17 $\frac{1}{2}$  x 17 $\frac{3}{4}$  in. (44.8 x 45 cm.)

\$50,000-80,000

£40,000-64,000

€48,000-76,000

**PROVENANCE:**

The artist's widow, Emilia Cardona Boldini.

The artist's studio stamp (L. 272b); Paris, Galerie Jean  
Charpentier, 30 June 1936, lot 39 (where bought by  
Wildenstein).

with Wildenstein, Paris.

Baron Maurice de Rothschild and by descent; Christie's,  
New York, 1 November 1995, lot 1.

with Colnaghi, London (cat. 1996, no. 48), where acquired by the  
present owner.

**LITERATURE:**

E.C. Boldini, *Lo studio di Giovanni Boldini*, Milan, 1937, pl. LXXXV.

C. Ragghianti and E. Camesasca, *L'opera completa di Boldini*,  
Milan 1970, pp. 114-5, no. 317 (incorrectly as located in the  
Museo Boldini in Ferrara).

P. Dini and F. Dini, *Giovanni Boldini 1842-1931: Catalogo  
ragionato. III/2: Catalogo ragionato della pittura a olio con  
un'ampia selezione di pastelle e acquerelli*, Turin, 2002,  
pp. 406-7, no. 754.

T. Panconi, *Giovanni Boldini: L'opera completa*, Florence, 2002,  
p. 401.

An intimate portrait by Giovanni Boldini, this energetic  
watercolor presents the sitter in a church's interior, dominated  
on the background by a shimmering stained glass window. It  
has been suggested it could represent the caricaturist Georges  
Gourçat, known as Sem (1863-1934), who was a good friend  
of Boldini.

Caught in a relaxed attitude, while resting his cheek on his right  
hand, the figure's pose recalls that of Boldini's *Portrait of Degas*  
(Museo Boldini, Ferrara; *Giovanni Boldini*, exh. cat. Paris, 1991,  
no. 88, ill.) and the so-called *Corsage Rose* in a private collection  
(*op. cit.*, no. 68, ill.). Listed among the properties left by the  
artist in his studio and carefully catalogued by his wife, Emilia  
Cardona Boldini, this luminous sheet entered shortly after the  
collection of Maurice de Rothschild (1881-1957), a friend and a  
passionate collector of Boldini's work.





125

PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. JONATHAN BROWN

**125**

**GUSTAVE DORÉ (STRASBOURG 1832-1883 PARIS)**

*A Witch Flying Through a Forest*

signed 'Gdoré' (*recto*) and with inscription 'La Sorcière' (*verso*)  
pencil, partly stumped, pen and black ink, grey wash, heightened  
with white on blue paper  
8¾ x 13 in. (22.2 x 33.3 cm)

\$3,000-4,000

£2,400-3,200

€2,900-3,800

**PROVENANCE:**

A. Politzer (close to L. 2037).

PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

**126**

**HENRI-JOSEPH HARPIGNIES**

**(VALENCIENNES 1819-1916 SAINT-PRIVÉ)**

*A view of Nevers*

signed and dated 'hy harpignies. 1860.' and located 'Nevers 60'  
watercolor  
7¼ x 13½ in. (18.4 x 33.3 cm.)

\$6,000-8,000

£4,800-6,300

€5,700-7,500

**PROVENANCE:**

with E.J. van Wisselingh & co., Amsterdam (cat. 1955, no. 17).  
With Knoedler, New York, where acquired by the  
Ford Foundation in June 1966.

PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

**127**

**HENRI-JOSEPH HARPIGNIES**

**(VALENCIENNES 1819-1916 SAINT-PRIVÉ)**

*View of the Île de la Cité with Notre-Dame Cathedral,  
Paris*

signed 'h'harpignies'  
black chalk, watercolor  
9½ x 13½ in. (24.5 x 33.2 cm.)

\$5,000-7,000

£4,000-5,500

€4,700-6,600

**PROVENANCE:**

with Knoedler, New York, where acquired by the  
Ford Foundation.





126



127



PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

128

**ÉDOUARD TRAVIÉS (DOULLENS 1809-1876 PARIS)**

*Exotic birds: Mexican parrotlet and Painted conure; Emerald cuckoo and Citron-throated Toucan; Green-winged king parrot and Monk parakeet; and Hoopoe, Blue crowned motmot, and Groove-billed ani*

all signed and dated 'Edouard Traviés p.t 1834.'  
pencil, pen and brown ink, grey and brown wash, bodycolor,  
framing lines in pencil  
each approximately 6¾ x 4 in. (17 x 10 cm.)

(4)

\$4,000-6,000

£3,200-4,700

€3,800-5,600

**PROVENANCE:**

Marcel Jeanson; Sotheby's, Monaco, 16 June 1988, lots 294, 296, 317 and 304.Foundation.



PROPERTY FROM THE ESTATE OF RICHARD J. SCHWART

129

**ÉDOUARD TRAVIÈS (DOULLENS 1809-1876 PARIS)**

*Studies of birds: Great blue tauraco; Paradise riflebird and Blue-throated bee eater; Long-tailed hummingbird, Crimson topaz hummingbird, and Green-throated mango hummingbird; Collared trogon and White-tailed trogon; Long-tailed glossy starling and Common mynah; Common kingfisher, Common paradise kingfisher, and Yellow-billed kingfisher; Purple glossy starling, Thrush, and Antwren; White plume antbird and Cock of the rock; Pine grosbeak, Lined seedeater, and Diademed tanager; and Eastern meadow lark, Starling, and Pied starling*

all signed and dated 'Edouard Traviès p.t.' and dated between 1833 and 1835

pencil, pen and brown ink, grey and brown wash, bodycolor, framing lines in pencil

each approximately 6¾ x 4 in. (17 x 10 cm.)

(10)

\$12,000-18,000

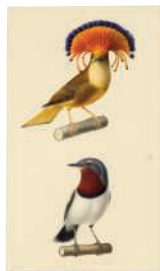
£9,500-15,000

€11,000-17,000

**PROVENANCE:**

Marcel Jeanson; Sotheby's, Monaco, 16 June 1988, lots 316, 297, 298, 311, 310, 302, 325, 309, 333, and 314.





PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

130

**EDOUARD TRAVIES (DOULLENS 1809-1876 PARIS)**

*Studies of birds: Livingstone's tauraco, Red-winged crested cuckoo, and Common cuckoo; Royal flycatcher and Scarlet-spectacled wattle-eye; Common redstart, Nightingale, and Black redstart; Helmeted guinea fowl, Little bustard, and Great bustard; Red-billed hornbill and Rhinoceros hornbill; European roller, Broad-billed roller, and Nutcracker; Great crested grebe and Slavonian grebe; Crimson-backed tanager, Blacked-faced cuckoo-shrike, and Sulphur-breasted bush shrike; Magpie goose and Crested auklet; and Red-headed bunting, Eastern bluebird, and Bluethroat*

all signed and dated 'Edouard Traviés p.t.' and 'Edouard Traviés p.xit' and dated between 1833 and 1836

pencil, pen and brown ink, grey and brown wash, bodycolor, framing lines in pencil

each approximately 6¼ x 4 in. (17 x 10 cm.)

(10)

\$12,000-18,000

£9,500-15,000

€11,000-17,000

**PROVENANCE:**

Marcel Jeanson; Sotheby's, Monaco, 16 June 1988, lots 303, 308, 335, 327, 299, 331, 341, 323, 291, and 326.



PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

131

**EDOUARD TRAVIES (DOULLENS 1809-1876 PARIS)**

*Studies of European birds: Eagle owl, Long-eared owl, and Scops owl; Little egret, Common crane, and Spoonbill; Squacco heron and White stork; Curlew and Sacred ibis; Turkey cock (domesticated) and Wild turkey; Male blackbird, Brown thrasher, and Flycatcher; Young megapode and Brush turkey; Wren, Nightingale, and Goldcrest; and Peacock and Male Capercaillie*

all signed and dated 'Edouard Traviés p.t.' and dated between 1833 and 1836

pencil, pen and brown ink, grey and brown wash, bodycolor, framing lines in pencil

each approximately 6¾ x 4 in. (17 x 10 cm.)

and one drawing by Oudart (1796-circa 1850), Crab plover and Black swan

(10)

\$10,000-15,000

£7,900-12,000

€9,400-14,000

**PROVENANCE:**

Marcel Jeanson; Sotheby's, Monaco, 16 June 1988, lots 287, 320, 322, 321, 355, 289, 307, 292, 329, and 290.

# 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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** 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

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

### 8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches 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.
- (c) 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

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction 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:
- (i) 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);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department 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](http://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](http://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](http://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](http://www.christies.com). We must receive your completed Written Bid Form at least 2.4 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:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute 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:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) 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 had by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.



## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM 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 up. On all lots we charge 25% of the **hammer price** sold to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

## 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, 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 Services at +1 212 636 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 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 Practices". 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 or impractical, 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.
- If you 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(b)(ii) above and the property must be returned to us in accordance with E2(ii) 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 Post-Sale Services. 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 Post-Sale Services, 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 Post-Sale Services only
- Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- 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. Post-Sale Services,  
20 Rockefeller Center, New York, NY 10620.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

### 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**;
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

### 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 you or 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.

## 6 COLLECTION AND STORAGE

### 1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashier at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. 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.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
  - we will charge you storage costs from that date.
  - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
  - we may sell the **lot** in any commercially reasonable way we think appropriate.
  - the storage terms which can be found at christies.com/storage shall apply.
- 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**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

## 2 STORAGE

- (a) 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
  - 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 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 Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [PostSaleUS@christie.com](mailto:PostSaleUS@christie.com). We will take reasonable care when we are handling, packing, transporting, and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

## 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (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](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com).
- (b) **Endangered and protected species**  
**Lots** made up of 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, covers, 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. As 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) 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](http://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-US 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](http://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](http://www.christies.com).

## K GLOSSARY

**authentic:** authentic: a genuine example, rather than a copy or forgery of:

- 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;
  - 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;
  - a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
  - 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 (g).

**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 (g).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 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 practical 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](http://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.

◆ 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** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

△ Owned by Christie's or another **Christie's Group** company in whole or part. 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.

■ 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 ◊ ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

### 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 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.



# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

## STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from either location

are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. 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.

## STORAGE CHARGES

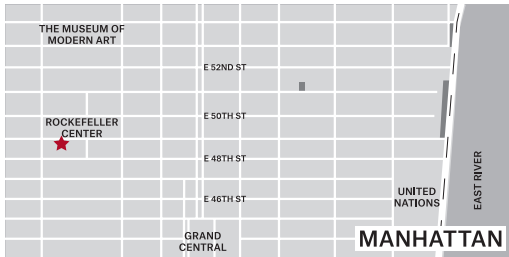
**Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.**

**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. <b>Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.</b>		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
 20 Rockefeller Plaza, New York 10020  
 Tel: +1 212 636 2000  
 nycollections@christies.com  
 Main Entrance on 49th Street  
 Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**



**Christie's Fine Art Storage Services (CFASS)**  
 62-100 Imlay Street, Brooklyn, NY 11231  
 Tel: +1 212 974 4500  
 nycollections@christies.com  
 Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

19/08/16

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## • DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

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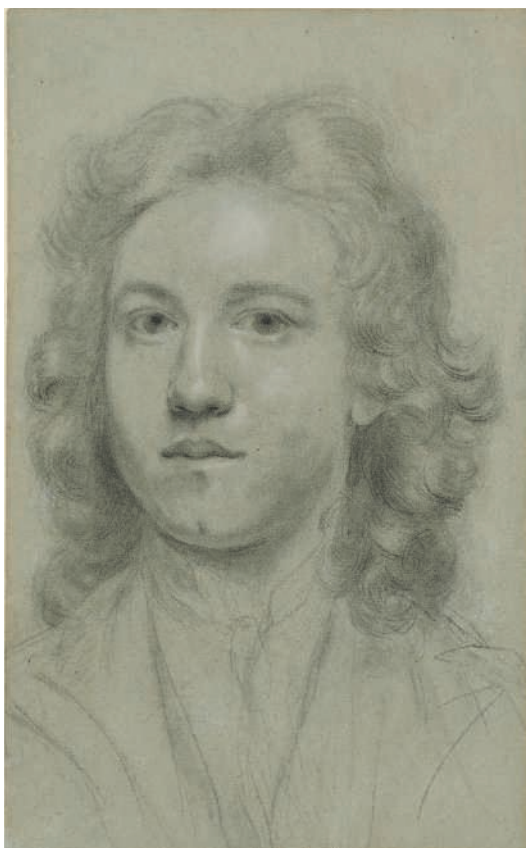
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