

OLD MASTER & BRITISH DRAWINGS

New York 30 January 2018



CHRISTIE'S







OLD MASTER & BRITISH DRAWINGS

TUESDAY 30 JANUARY 2018

PROPERTIES FROM

The Collection of the
Late Sir Colin and Lady Anderson
The Collection of Dr. Anton
C.R. Dreesmann
The Holdings of the Ford Foundation
Margot Gordon
The Collection of
Ann Sutherland Harris
The Estate of George S. Heyer, Jr.
The Estate of George and
Patricia H. Labalme
The Estate of Gwendolyn Van Norden
The Collection of Montgomery
"Montie" H.W. Ritchie
The Collection of Stuart Symington, Jr.,
St. Louis, Missouri

AUCTION

Tuesday 30 January 2018
at 10.00 am (Lots 1-94)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	26 January	10.00 am - 5.00 pm
Saturday	27 January	10.00 am - 5.00 pm
Sunday	28 January	1.00 pm - 5.00 pm
Monday	29 January	10.00 am - 5.00 pm

AUCTIONEER

Adrien Meyer (#1365994)

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 (CFASS in Red Hook, Brooklyn) until after the third business day following the sale. All lots will be stored free of charge for 30 days from auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30AM 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.

21/06/16

Cover: lot 50
Inside front cover: lot 4
Frontispiece: lot 70
Inside back cover: lot 79
Back cover: lot 83

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 such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **LAUREN-15172**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.
[40]

These auctions feature
CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at www.christies.com



Browse this auction and view real-time results on the Christie's App for iPhone and iPad

View catalogues and leave bids online at christies.com

CHRISTIE'S

INTERNATIONAL OLD MASTER & BRITISH DRAWINGS DEPARTMENT

HONORARY CHAIRMAN

Noël Annesley
Tel: +44 20 7389 2405

GLOBAL MANAGING DIRECTOR

Karl Hermanns
Tel: +44 (0)207 389 2425

WORLDWIDE SPECIALISTS INTERNATIONAL HEADS OF DEPARTMENT

Stijn Alsteens
(Old Master & 19th Century Drawings)
Tel: +33 14 076 8359
Harriet Drummond
(British Drawings & Watercolours)
Tel: +44 (0)20 7389 2278

NEW YORK

Furio Rinaldi
Tel: +1 (212) 636 2328

LONDON KING STREET

Rosie Jarvie
Sarah Hobrough
Jonathan den Otter
Annabel Kishor
Tel: +44 (0)207 389 2210

PARIS

Hélène Rihal
Tel: +33 1 40 76 86 13

BUSINESS DIRECTORS

PRIVATE SALES

Alexandra Baker
Tel: +44 (0)20 7389 2521

REGIONAL MANAGING DIRECTOR

LONDON KING STREET

Armelle de Laubier-Rhally
Tel: +44 (0)20 7389 2447

HEAD OF SALE MANAGEMENT, NEW YORK

Lauren Sohn
Tel: +1212 641 7535

HEAD OF SALE MANAGEMENT, UK

Harriet West
Tel: +44 (0)20 7389 2541

OLD MASTER & BRITISH DRAWINGS AUCTIONS

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

21 MARCH 2018

DESSINS ANCIENS
& DU XIX^e SIECLE
PARIS

SPRING 2018

THE COLLECTION OF PEGGY
AND DAVID ROCKEFELLER
NEW YORK

3 JULY 2018

OLD MASTER & BRITISH DRAWINGS
& WATERCOLOURS
LONDON, KING STREET

SPECIALISTS FOR THIS AUCTION

OLD MASTER DRAWINGS

NEW YORK



Furio Rinaldi
Associate Specialist

PARIS



Stijn Alsteens
International Head



H el ene Rihal
Head of Sale, Paris

LONDON



Jonathan den Otter
Associate Specialist



No el Annesley
Honorary Chairman

BRITISH DRAWINGS & WATERCOLOURS

LONDON



Harriet Drummond
International Head



Annabel Kishor
Associate Specialist

SERVICES FOR THIS AUCTION

SALE COORDINATOR

Isabelle Dove
idove@christies.com
Tel: +1 (212) 636 2123

HEAD OF SALE MANAGEMENT

Lauren Sohn
lsohn@christies.com
Tel: +1 (212) 974 4469

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437
Fax: +1 212 636 4938

AUCTION RESULTS

christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: christies.com

INSURANCE

Tel: +1 212 484 4879
Fax: +1 212 636 4957

POST-SALE SERVICES

Shawn Roggenkamp
Post-Sale Coordinator
Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

*Email. First initial followed by
last name@christies.com
(eg. Isabelle Dove = sdove@christies.com)
For general inquires about this auction,
emails should be addressed to the
Sale Coordinator.*



1

1
**WORKSHOP OF PIETRO BUONACCORSI,
 CALLED PERINO DEL VAGA (FLORENCE 1501-1547 ROME)**

A decorative frieze with an Old Testament sacrifice

black chalk, brown wash, pen and brown ink
 8½ x 15 in. (21.5 x 38 cm)

\$20,000-30,000

PROVENANCE

Lodewijk A. Houthakker, Amsterdam (1926-2008) (L. 3893); Christie's, New York, Drawings of Architecture and Ornament from the Lodewijk Houthakker Collection, 11 January 1994, lot 12 (as Roman School, mid 16th century).

LITERATURE

P. Fuhring, *Design for Architecture and Ornament. The Lodewijk Houthakker Collection*, London 1989, I, p. 171, no. 142 (as Roman School, mid 16th century).

Executed in preparation for a decorative frieze, this design with a lively sequence of *grottesche* and a scene of sacrifice appears deeply rooted in the sophisticated decorative culture introduced in Rome by Perino del Vaga. A close comparison, both in style and execution, can be found in works by Marco Pino (1521-1583), like *Alexander the Great in obeisance before the High Priest of Jerusalem* (Uffizi, Florence inv. 622F; see F.M. Aliberti Gaudio and E. Gaudio, *Gli affreschi di Paolo III a Castel Sant'Angelo. Progetto ed esecuzione, 1543-1548*, exhib. cat. Rome, Museo Nazionale di Castel Sant'Angelo, 1981-1982, II, no. 86, ill.), a preparatory study for the ceiling of the Sala Paolina at Castel Sant'Angelo, Rome, for which the artist was paid on 13 December 1545. Although this decoration marked his first independent Roman commission, Pino was still an active member of his master's workshop and, as such, much indebted to Perino's techniques and ornamental vocabulary - both elements that are strongly present in this sheet.



2

2
**PIETRO BUONACCORSI, CALLED PERINO DEL VAGA
 (FLORENCE 1501-1547 ROME)**

A griffin holding a coat of arms

with illegible inscription in ink
 pen and brown ink
 6¾ x 5¾ in. (17.3 x 13.8 cm)

\$15,000-20,000

PROVENANCE

Sir Timothy Clifford (b. 1946); his sale; Sotheby's, London, 3 July 1989, lot 10.

Possibly a design for a decoration or detail in a frieze to be executed in fresco or stucco, the griffin clasping a heraldic shield with its four paws was confidently drawn with flowing lines by Perino at the peak of his career. The shield, which includes three pinecones, Victory bearing a branch of laurel and a partial inscription at the center, is sketched more lightly. Rather, the artist focuses his virtuosity on the griffin - the texture of the wings and the precise placement of the shield within the creature's grasp. The fluid and expressive style of this drawing suggests it was executed in the 1540s, when Perino was working at Castel Sant'Angelo, Rome for Pope Paul III. A remarkably similar griffin's head by Perino is in the Metropolitan Museum (J. Bean and L. Turčić, *15th and 16th Century Italian Drawings in the Metropolitan Museum of Art*, New York 1982, no. 172).



(recto)



(verso)

3
GIOVAN FRANCESCO RUSTICI (FLORENCE 1475-1554 TOURS)

A beggar holding a bowl (recto); A mother with her child (verso)
 pen and brown ink, watermark double circle with an unidentified object
 9 x 6 in. (25 x 15.3 cm)

\$15,000-20,000

PROVENANCE

Charles Cousin, Paris (1822-1894) (L. 512).

LITERATURE

G.J. van der Sman, 'Giovan Francesco Rustici as a Draftsman',
Master Drawings, vol. 50, no. 1, Autumn 2012, pp. 26-27, 32, figs. 8-10, 13.

A friend and collaborator of Leonardo da Vinci, the Florentine sculptor Giovan Francesco Rustici was also a particularly gifted draftsman, as recorded by Giorgio Vasari who praised the sculptor's graphic skills ('Rustici drew very well, as may be seen, apart from our own book [*Libro de' disegni*], from the book of drawings of the very reverend Don Vincenzo Borghini.'; *Le vite de' piu eccellenti pittori* [...], ed. R. Bettarini and P. Barocchi, V, Florence 1984, p. 488). Astutely identified by Gert Jan van der Sman, the present double-sided sheet relates to two drawings by Rustici in the Uffizi (inv. 224 F, 226 F; see Ph. Sénéchal, *Giovan Francesco Rustici, 1475-1554. Un sculpteur de la Renaissance entre Florence et Paris*, Paris 2008, pp. 52, 132, 147-148, nos. D.1, D.2, ill.; and T. Mozzati, *Giovanfrancesco Rustici. Le Compagnie del paiuolo e della cazzuola. Arte, letteratura, festa nell'età della Maniera*, Florence 2008, pp. 122-123, note 638, ill, as attributed to Rustici) all exhibiting a bold, yet disciplined penmanship and a striking relief-like quality. Both studies on *recto* and *verso* show a high level of accomplishment achieved through a subtle use of closely spaced crosshatching. Possibly executed in preparation of a sculptural project, the perfectly chiseled profile of the young beggar on the *recto* has been compared to the head of *Saint John the Baptist*, the centerpiece of Rustici's bronze group in the Baptistery of Florence. The beggar also resonates with Vasari's account of Rustici being "a man of surpassing goodness, and very loving to the poor." (*op. cit.* 1984, p. 489).

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

Jupiter handing a newborn boy to Diana

pen and brown ink, brown wash, heightened with yellow,
on four light-brown prepared, joined sheets of paper
14½ x 18¼ in. (36.8 x 46.2 cm)

\$150,000-200,000

PROVENANCE

Everhard Jabach, Paris (1618-1859).

Gerhard Michael Jabach; his sale, Amsterdam, 16 October 1753, lot 190 (to Oudaan).

Neyman; his sale, Paris, late June 1776, lot 640.

C. Ploos van Amstel (L. 3002 and 3004), with his inscriptions 'Peryn de Vago f. 1530/ gebooren Toscane 1500 gestorven Rome 1547 Discipel van Rafael en van [?] Mch [?] Angelo' and 'hoog 13 d/ br 17 d/ Peryn de Vago f/ 1500 Gebooren Toscane/ 1547 gestorven Rome/ Discipel van/ Rafael Urbino/ en [?] Mich. Angelo/ 500-16/ 5+7'; his sale, Amsterdam, 3 March 1800 and following days, album AA, lot 36 (40 guilders to Van der Schley).

John Streep.

Anonymous sale; Sotheby's, New York, 8 January 1991, lot 51 (as attributed to Domenico Rietti, called Lo Zaga).

Anonymous sale; Christie's, New York, 14 January 1986, lot 99 (as attributed to Pellegrino Tibaldi).

EXHIBITED

Rome, Museo Nazionale di Castel Sant'Angelo, *Gli affreschi di Paolo III a Castel Sant'Angelo, 1543-1548*, 1981-82, no. 144 (entry by E. Gaudioso).

LITERATURE

J. Bean, *Italian Drawings in the Art Museum, Princeton University*, Princeton 1966, p. 20, under no. 8 (as workshop of Perino).

K. Andrews, *National Gallery of Scotland. Catalogue of Italian Drawings*, Cambridge 1968, I, p. 125, under no. RSA 169 (as workshop of Perino del Vaga).

R. Harprath, *Italienische Zeichnungen des 16. Jahrhunderts aus eigenem Besitze*, exhib. cat., Munich, Staatliche Graphische Sammlung München, 1977, p. 155, under nos. 107-108 (as Perino del Vaga).

Th. Laurentius, J.W. Niemeijer, and G. Ploos van Amstel, *Cornelis Ploos van Amstel, 1726-1798. Kunstverzamelaar en prentuitgever*, Assen 1990, p. 376.

R. Bacou, *Autour de Raphaël. Dessins et peintures du Musée du Louvre*, exhib. cat., Paris, Musée du Louvre, Cabinet des Dessins, 1984, pp. 92-93, under no. 105 (as workshop of Perino del Vaga).

F. M. Aliberti Gaudioso and E. Gaudioso, *Gli affreschi di Paolo III a Castel Sant'Angelo, 1543-1548*, exhib. cat., Rome, Museo Nazionale di Castel Sant'Angelo, 1981-82, II, no. 144, ill. (as attributed to Domenico Rietti, called Lo Zaga).

B. Py, *Everhard Jabach collectionneur (1618-1695). Les dessins de l'inventaire de 1695*, Paris 2001 (*Notes et documents des musées de France*, 36), no. 92, p. 292, no. 190 (as workshop of Perino del Vaga).

E. Parma, *Perino del Vaga. Tra Raffaello e Michelangelo*, exhib. cat., Mantua, Palazzo Te, 2001, p. 254, under nos. 130-132 (as Perino del Vaga).

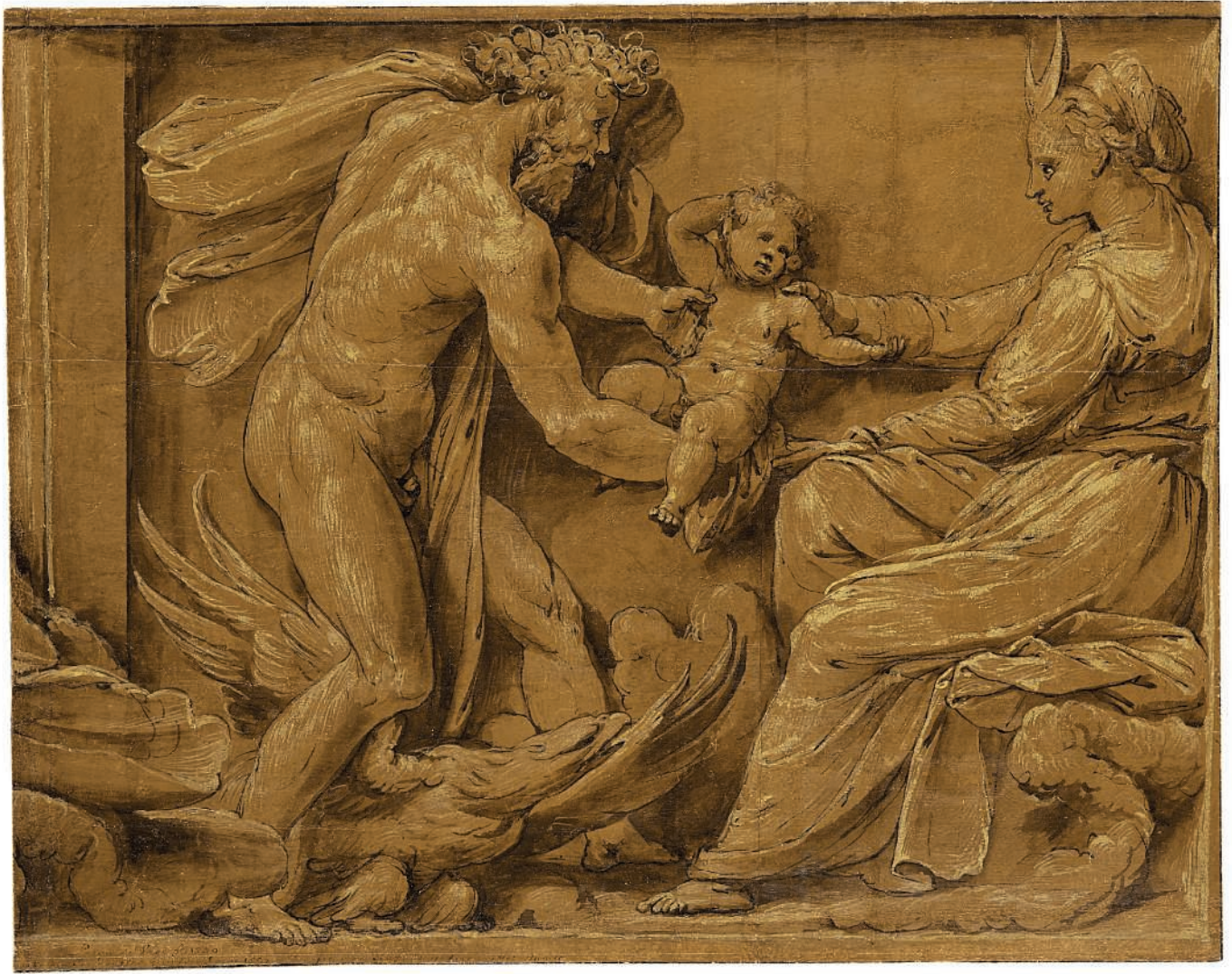
D. Cordellier, *ibid.*, p. 245, under no. 125 (as Perino del Vaga).

Perhaps the most singular talent active in Raphael's studio, Perino propelled his master's classical manner into the exuberant and elegant style that became known as Mannerism. Even more than his painted oeuvre, Perino's drawings are as puzzling in their stylistic diversity as they are exciting for their virtuosic use of the pen and their inventiveness. The present sheet – bold in style, large in scale, unusual in technique – is an exceptional example of the artist's originality.

The drawing belongs to a group of eleven sheets, all executed with pen and brush on brown-tinted paper and heightened with yellow bodycolor. The result seems to have been meant to imitate bronze reliefs, not unlike the scenes Perino is known to have painted for Raphael in the Vatican Loggia. The drawing offered here is the only one remaining in private hands; the others belong to the Courtauld Gallery, London, inv. 4734, 4735 (two fragments of one composition); the Princeton University Art Museum, Princeton, inv. 1948-1791 (a second version of a figure in one of the Courtauld drawings), the Staatliche Graphische Sammlung, Munich, inv. 2542, 2543; the Musée du Louvre, Paris, inv. 10369, 10413; the Scottish National Gallery, Edinburgh, inv. RSA 169; The Metropolitan Museum of Art, New York, inv. 1983.56 (formerly in the Schrafl collection, Zurich); and the Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, inv. C 213 (all reproduced in Rome 1981-1982, nos. 134-144, as attributed to Domenico Rietti, called Lo Zaga; the entire group, with the exception of the drawing now at the Metropolitan, was first discussed in print in Andrews, op. cit., p. 125). Together with the present drawing, those in Paris, Dresden and Munich, as well as three more sheets that seem lost belonged to the celebrated collection of the seventeenth-century Cologne banker Everhard Jabach (Py, op. cit., nos. 89-94).

The drawing's exact subject is hard to identify; although it has been suggested it represents Diana giving the newborn Apollo to Jupiter (see Rome 1981-1982, op. cit., p. 188), this is hardly possible given that Diana and Apollo were twins. The project to which the extensive series of mythological compositions relate is also not entirely clear. While they may originally have been intended as a decorative (painted?) frieze on various mythological themes, flanked by winged putti in color (as first suggested by Harprath, op. cit., p. 156; but see Cordellier and Parma, op. cit., pp. 245, 254), Bernice F. Davidson has shown in a brilliant article that at least some of the compositions found use in a tapestry series known as the Furti di Giove, a set of seven panels depicting Jupiter's love affairs ('The Furti di Giove Tapestries Designed by Perino del Vaga for Andrea Doria', *The Art Bulletin*, LXX, no. 3 (September 1988), pp. 424-450). Commissioned by Prince Andrea Doria, they were woven in Flanders in the mid-1530s and once adorned his magnificent palace in Genoa, but are now sadly lost. Engraved eighteenth-century reproductions after the cartoons for the tapestries correspond to three of the smaller-scale drawings (those at the Courtauld and the Metropolitan; see Parma, op. cit., no. 126, ill.), and a finished modello depicting Jupiter and Juno on a bed surrounded by putti, recently acquired by The Metropolitan Museum of Art (inv. 2011.36; formerly Sotheby's, New York, 26 Jan 2011, lot 510), must represent a stage between the group of drawings to which the present sheet belongs, and the life-size cartoons, executed in colorful gouache and traceable until the early nineteenth century. One has been located at the Louvre (inv. MI 1118; see D. Cordellier and H. Bartelloni in Parma, op. cit., no. 125, ill.).

In the past given to various artists in the circle of Perino, the full attribution of these drawings to the artists, recorded at the times of Jabach and Cornelis Ploos van Amstel (to whom the present sheet once belonged), in modern times was first defended by Richard Harprath (see lit., p. 156), and more recently embraced by Davidson (op. cit., pp. 439-440) and Elena Parma (op. cit., pp. 250-254). On inspection of the original, this attribution was also confirmed by Linda Wolk-Simon, to whom we are grateful. If the original intention of the eleven drawings cannot be fully reconstructed at this moment, there can be little doubt that the work they were related to was a significant one. Playful, vigorously executed, at the same time decorative and forceful, they must be regarded as highpoints in the rich corpus of one of the most dazzling draftsmen of the first half of the sixteenth century.





PROPERTY OF MARGOT GORDON

5

BARTOLOMEO PASSAROTTI (BOLOGNA 1529-1592 ROME)

Christ blessing, seated in the clouds

with inscriptions on the mount '147 A' in graphite (*recto*) and 'Skippe 147A' (*verso*)
 black chalk, pen and brown ink
 15 $\frac{7}{8}$ x 10 in. (40.1 x 25.6 cm)

\$12,000-18,000

PROVENANCE

John B. Skippe (1742-1811), Upper Hall, Ledbury, and by descent to Edward Holland Martin; Christie's, London, 20-21 November 1958, part of lot 147 (22 gns. to Mathews).
 Anonymous sale; Christie's, New York, 28 January 2000, lot 15.

LITERATURE

C. Höper, *Bartolomeo Passarotti (1529-1592)*, Worms 1987, II, no. Z140.

Showing the artist's characteristic use of strong contours and hatching, this remarkably large drawing is a study for the figure of Christ in Passarotti's oil painting *The Coronation of the Virgin with Saints John the Evangelist and Luke*, which was rediscovered by 1998 (Sotheby's, New York, 30 January 1998, lot 24a) and is now in the Art Gallery of South Australia, Adelaide (fig. 1). In the painting, Passarotti amended the figure of Christ, repositioning his legs and left arm. The painting, measuring a monumental 303 x 194 cm, was most likely executed in the early 1580s and can be compared to *The Presentation in the Temple* from 1583 in the Pinacoteca Nazionale, Bologna (A. Ghirardi, *Bartolomeo Passarotti. Pittore (1529-1592)*. *Catalogo generale*, Rimini 1990, no. 84, pl. XXVI).



Fig. 1. Bartolomeo Passarotti, *The Coronation of the Virgin with Saints John the Evangelist and Luke*, Art Gallery of South Australia, Adelaide.



6
BERNARDINO LANINO (VERCELLI OR MORTARA
CA. 1509-1582/83 VERCELLI)

Head of a young woman in profile, facing left

black and white chalk, on blue paper
 7¾ x 6½ in. (19.1 x 17 cm)

\$30,000-50,000

PROVENANCE

Antonio Abrate, Turin (1834-1925), after 1887,
 and by descent to
 Adele Abrate Carle, Turin (d. 1956).
 Ernesto Bertarelli, Milan (1873-1957).
 with Francis Matthiesen, London (1897-1963),
 after 1940.
 with Paul Drey Gallery, New York, 1985-1997.
 Anonymous sale; Sotheby's, New York,
 29 January 1997, lot 236.

LITERATURE

R.R. Coleman, *Bernardino Lanino and the Laninian Current in Sixteenth-century Piedmontese-Lombard Painting*, Chicago 1988, III, pp. 655-56, IV, p. 1202, no. D51, ill.

Executed with Leonardesque *sfumato*, this young woman was portrayed by Lanino possibly in preparation for the second donor to the right of his *Madonna and Child Enthroned with Saints and Donors*, signed and dated 1552 (fig. 1). Although the sheet relates in style and technique to other works by the artist, this delicate portrait is perhaps the only one within Lanino's *œuvre* representing an actual person, as argued by Robert Coleman (see lit.). Well preserved on blue paper, retaining its original hue, the drawing exhibits the artist's subtle sensibility as a portraitist and exemplifies his style as a mature draftsman. We are grateful to Antonella Chiodo for providing additional information on the provenance of the drawing, to be published in her study on the Abrate collection of drawings.



Fig. 1. Bernardino Lanino, *Madonna and Child enthroned with Saints and Donors*, North Carolina Museum of Art, Raleigh, Gift of the Samuel H. Kress Foundation © NCMA.



7

PROPERTY OF MARGOT GORDON

7

GIOVANNI GUERRA (MODENA 1544-1618 ROME)

The sacrifice and martyrdom of three saints

inscribed in ink 'A', 'B', 'C', and 'D',
with number '6568' (on the mount, top right)
pen and brown ink, brown wash
5½ x 4 in. (13 x 10.2 cm)

\$3,000-4,000

PROVENANCE

Vincenzo Pacetti, Rome (1746-1820) and by
descent to his son
Michelangelo Pacetti, Rome (b. 1793) (L. 2057).
Kupferstichkabinett, Königliches Museum, Berlin, 1846,
deaccessioned after 1945.

One of the most popular publications of the Counter-Reformation, Gallonio's treatise on the tortures of Christian martyrs (*Trattato degli instrumenti di martirio*) was published in Rome in 1591 and illustrated with macabre engravings provided by Giovanni Guerra, the city's foremost print designer during the papacy of Sixtus V. Representing several spectacular deaths suffered by Early Christian martyrs, the drawing — a new addition to Guerra's *œuvre* — was ultimately not included in the printed version of Gallonio's treatise, possibly because of its savagery. Nevertheless, it was completed by Guerra with the lettering that characterizes the prints (each letter links the scene illustrated to the martyrdom's description). We are grateful to Professor Stefano Pierguidi for his assistance during the cataloguing of this work.

PROPERTY OF MARGOT GORDON

8

GIOVANNI CATESI (PISA FL. 1590-1600)

A youth holding a book (recto); Two embracing male nudes (verso)

inscribed 'Catap[...]es Miles Alarius' and '[...] senza moglie ag[...]s coelebs / uomo di genio cattivo ai / mano comis' (*recto*) and 'di Gio: catese fiorentino orefice / di grossaria' in ink (*verso*)
red chalk, pen and brown ink (*recto* and *verso*)
11¾ x 8¾ in. (28.8 x 21.3 cm), irregularly shaped

\$10,000-15,000

PROVENANCE

Luigi Bartolini, Florence (1892-1963).

LITERATURE

M. Aldega and M. Gordon, *Tuscan Drawings. XV-XIX Centuries*, Rome and New York 2000, no. 19 (entry by M. Chappell).
M. Chappell, 'A Rare Document for Giovanni Catesi', in V. Terraroli et al., eds., *L'arte nella storia. Contributi di critica e storia dell'arte per Gianni Carlo Sciolla*, Milan 2000, pp. 325-27, pl. XL, figs. 1-2.

Bearing the artist's own notes and signature, this sheet is a unique record of the draftsmanship of Giovanni Catesi, the Tuscan sculptor and goldsmith responsible for the bronze reliefs on the portal of Pisa Cathedral. Drawn on both sides, it presents a youth dressed in a tunic, holding a book, with some floral designs on the *recto*, and a couple of youths on the *verso*. Much can be inferred about Catesi's artistic formation: he was inspired by the work of Tuscan sculptor-draftsmen like Baccio Bandinelli, Michelangelo and more evidently Benvenuto Cellini, as suggested by the incisive definition of the figures. The taste for elongated forms reveals similarities with the artist's sculpted work, much indebted to the elegance of Giambologna and Giovanni Battista Caccini.



8 (recto)



(verso)



PROPERTY OF MARGOT GORDON

9

GIROLAMO MUZIANO (BRESCIA 1528-1592 ROME)

Saint Agatha

red chalk

7¼ x 4¾ in. (19.6 x 12 cm)

\$10,000-15,000

PROVENANCE

Auguste Grahl, Dresden (1791-1868) (L.1199).
Philip Pouncey, London (1910-1990); Sotheby's, New York,
21 January 2003, lot 17.

This sculptural study of the Early Christian martyr Agatha belonged to the British connoisseur Philip Pouncey, who first recognized it as by Muziano. Its highly polished, almost Michelangelesque technique recalls the manner of Daniele da Volterra, with whom Muziano collaborated at the Vatican on his arrival in Rome in the mid-1550s — as argued by Patrizia Tosini (*Girolamo Muziano. Dalla maniera alla natura*, Rome 2008, pp. 48, 321) — and closely relates to other early Roman drawings by the artist, like the *Deposition* in the Istituto Centrale per la Grafica, Rome (inv. FC124253; S. Prosperi Valenti Rodinò, *The Famous Italian Drawings from the Gabinetto Nazionale of Rome*, Cinisello Balsamo 1980, no. 23, ill.).



10

PROPERTY OF MARGOT GORDON

10

GIULIO BENSO (PIEVE DI TECO 1592-1668)

A nude woman tied to a tree

black chalk (or charcoal), pen and brown ink, brown wash
13 $\frac{5}{8}$ x 8 $\frac{3}{4}$ in. (34.6 x 22.2 cm)

\$7,000-10,000

In this drawing, executed in flowing style on a large sheet, Benso gave particular emphasis to the powerful foreshortening of the figure. Previously identified as Andromeda, the woman in this work appears tied to a tree and backed by foliage drawn in broad strokes of wash. We are grateful to Federica Mancini for suggesting an alternative attribution to the so-called 'Triangular Style Master' and for pointing out stylistic similarities with drawings by this anonymous associate of Giulio Benso in the Louvre (inv. 9216) and Universitätsbibliothek, Salzburg (inv. H100 and H101).

PROPERTY FROM THE COLLECTION OF STUART SYMINGTON, JR., ST. LOUIS, MISSOURI

11

GIOVANNI DOMENICO CAPPELLINO (GENOA 1580-1651)

The Disrobing of Saint Lawrence

pen and brown ink, brown wash
14 $\frac{7}{8}$ x 9 $\frac{9}{16}$ in. (37.7 x 24.4 cm)

\$8,000-12,000

PROVENANCE

Robert P. Roupell, London (1798-1886) (L. 2234).

EXHIBITED

St. Louis, St. Louis Art Museum, *Italian Drawings Selected from Mid-Western Collections*, 1972, no. 19 (as Anonymous Genoese, around 1600, entry by N. Ward Neilson).

LITERATURE

F. Mancini, *Musée du Louvre, Département des Arts Graphiques. Inventaire général des dessins italiens*, vol. XI, *Dessins génois XVIe-XVIIIe siècle*, Paris and Milan 2017, p. 192, under no. 293.

A pupil of Giovanni Battista Paggi, Cappellino emerges today as one of the most interesting personalities active in Genoa at the end of the 16th century. Recognized and published by Federica Mancini, the present work is part of a small yet consistent group of drawings recently attributed to the artist, characterized by a swirling pen style. Within this group, the present sheet stands out for its size and ambitious composition centered on the towering Saint Lawrence shown while being undressed by executioners in preparation for his martyrdom.



11



12

PROPERTY OF MARGOT GORDON

12

**CESARE FRANCHI, IL POLLINO
(PERUGIA CA. 1560-1598 ROME)**

A bacchanal of putti

with inscription in graphite 'Giulio Romano' (recto) and 'Parmigianino' (verso)

5¾ x 10⅝ in. (15 x 26.3 cm)

red and black chalk, pen and brown ink, brown wash

\$5,000-8,000

Closely inspired by Michelangelo's *Bacchanal of Putti* (Windsor Castle, Royal Library), this lively ensemble was executed by Pollino in his vibrant and quirkily Baroque style. Recognized by Mario Di Giampaolo, the sheet relates to other drawings by the artist who was mostly active between Rome and Perugia in the footsteps of Federico Barocci and Federico Zuccaro (*Scritti sul disegno italiano 1971-2008*, Florence 2010, pp. 284-89, ill.).



12

PROPERTY OF MARGOT GORDON

13

**VENTURA SALIMBENI
(SIENA 1568-1613)**

A reclining youth

with number '47' in ink (bottom)

black and white chalk, squared in red chalk,
on blue paper

10½ x 11⅝ in. (27.9 x 33.5 cm)

\$8,000-12,000

PROVENANCE

London, private collection, 1989.

LITERATURE

M. Aldega and M. Gordon, *Old Master Drawings*,
Rome and New York 1992, no. 16
(as Alessandro Casolani).

M. Aldega and M. Gordon, *Tuscan Drawings*.
XV-XIX centuries, Rome and New York 2000, no. 51
(as Alessandro Casolani, entry by M. Chappell).

As argued by Marco Ciampolini, this drawing is closely comparable to Salimbeni's studies for his frescoes in the Cathedral of Siena (1609-10), similarly characterized by subtle treatment of the black chalk on blue paper and close attention to the drapery (*Pittori senesi del Seicento*, II, Siena 2010, pp. 762-63). Strongly reflecting the influence of Barocci, the study was squared for transfer. We are grateful to Marco Ciampolini for suggesting the attribution to Salimbeni based on digital photographs.

FROM A PRIVATE COLLECTION

14

GIORGIO VASARI (AREZZO 1511-1574 FLORENCE)

The Virgin and Child with the Infant Baptist and Saint Anne

with inscriptions on the mount in ink 'Francisco Permense' (recto)
and '27 x b-72 / E.7' (verso)

black chalk, pen and brown ink

7¼ x 6¾ in. (18 x 17.2 cm)

\$80,000-120,000

Datable to the early 1540s, when the artist's style reached the peak of its ornamental elegance, the present drawing was finely executed by Vasari with parallel hatching carefully defining volume and shadows, while passages in the background were left unfinished. The artist achieved with fine pen and ink the nearly sculptural arrangement of the four figures, elegantly interlaced and echoing Leonardo's cartoon of *Saint Anne* (National Gallery, London), while leaving unfinished the figure of Saint Joseph, suggested in black chalk at upper right. The Virgin's chiseled profile and hairdo appears as a *tour de force*, clearly based upon Michelangelo's drawings of *teste divine* (divine heads).

The distinctive pose of the Virgin, kneeling in profile, suggests an association with Vasari's *Holy Family with Saint Francis* at the Los Angeles County Museum of Art (fig. 1), a painting similarly executed in the early 1540s. Despite this correspondence, the drawing does not appear to be in preparation for a painting, but can be linked to a series of drawings datable to the early 1540s all revolving around the theme of the Virgin and Saint Anne (F. Härb, *The Drawings of Giorgio Vasari*, Rome 2015, nos. 102-104, ill.). A drawing from this series (*ibid.*, *cit.*, no. 103) was engraved by Gaspare Oselli in 1565, and one could argue that Vasari conveyed the polished and clean outlines of the present sheet for a similar translation into a print.



Fig. 1. Giorgio Vasari, *Holy Family with Saint Francis*, Los Angeles County Museum of Art, Los Angeles.



(actual size)



15

PROPERTY OF MARGOT GORDON

15

ANDREA SACCHI (ROME 1599-1661)

The Madonna and Child appearing to Saint Jerome

red chalk
5½ x 6¾ in. (14.2 x 16.7 cm)

\$8,000-12,000

PROVENANCE

Anonymous sale; Sotheby's, London,
6 July 1992, lot 123.

The lines in red chalk framing this composition may indicate that this drawing was executed in preparation of a painting, yet to be identified. We are grateful to Ann Sutherland Harris for confirming the attribution.

PROPERTY FROM THE ESTATE OF GEORGE
AND PATRICIA H. LABALME

16

SALVATOR ROSA (NAPLES 1615-1673)

Study of a sleeping man in a hat and cloak

red chalk
3¼ x 4¾ in. (8.3 x 10.8 cm)

\$3,000-4,000

PROVENANCE

probably Christina, Queen of Sweden (1626-1689)
and by descent to
Cardinal Decio Azzolini (1623-1689) and to
his nephew
Marchese Pompeo Azzolini (d. 1696).
Livio Odescalchi (1652-1713), Duke of Bracciano,
Ceri and Syrmia, and by descent to
Baldassare Erba-Odescalchi (1683-1746).
with Galerie Gerda Bassenge, Berlin 1974, no. B75.
with Margot Gordon, New York, from whom
acquired by the late owner.

LITERATURE

M. Mahoney, *The Drawings of Salvator Rosa*,
New York and London 1977, I, no. 20.9, II, ill.

A record of the artist's taste for subjects from low life, this delicate study of a reclining man wrapped in a cloak belongs to a group of chalk drawings by Rosa which are dated by Michael Mahoney to the 1640s (*op. cit.*, pp. 251-3). This sheet is particularly close to Mahoney's no. 20.10, which shows a similar reclining man executed in the same technique.



16



PROPERTY OF MARGOT GORDON

17

CARLO DOLCI (FLORENCE 1616-1686)

Study of a veiled woman, standing, and a smaller study, seated

with inscription in ink 'carlo dolci' (top left)

red and black chalk

13½ x 8¾ in. (34.5 x 22.2 cm)

\$20,000-30,000

The present work dates from the beginning of Dolci's career, when he was particularly influenced by his master Jacopo Vignali, by Federico Zuccaro, and by the champions of the Florentine *Maniera* — Jacopo Pontormo and Rosso Fiorentino — as shown here by the elongated type of the standing figure. Carefully executed with red chalk on a large sheet, the imposing woman, caught with her palms outstretched, was further studied by Dolci in two other red chalk drawings in the Uffizi (inv. nos. 18198F, 1176F), perhaps in preparation for a Madonna in a never completed *Crucifixion*. The same figure, seated, is studied at lower right, closely resembling the Virgin in Dolci's *Holy Family with the Trinity* in a private collection (F. Baldassari, *Carlo Dolci. Complete Catalogue of Paintings*, Florence 2015, no. 11, ill.).

PROPERTY OF MARGOT GORDON

18

MATTIA PRETI (TAVERNA 1613-1699 VALLETTA)

A young man kneeling with a basket

with inscription in pencil '26 Agosto 1829' in modern hand (*verso*)

red chalk, traces of black chalk, indented with the stylus

15 x 10¾ in. (37.8 x 27.5 cm)

\$40,000-60,000

PROVENANCE

A. Chariatte, London (d. 1923) (L. 88a); Sotheby's, London, 30 April 1923, probably part of lot 7 (as Carlo Maratti).

Sir John Clermont Witt, London (1907-1982) (L. 646a).

Sotheby's, London, 19 February 1987, lot 260 (as Bolognese School, c. 1675).

EXHIBITED

London, The Courtauld Gallery, *The John Witt Collection. Part I: European Schools*, 1963, no. 19 (as Annibale Carracci).

LITERATURE

M. Aldega, M. Gordon, *Italian Drawings. XVI to XVIII Century*, Rome 1987, no. 28, ill.

C. Strinati, M. Marini and C. Ippoliti, *Mattia Preti. Disegno e colore*, Catanzaro 1991, pp. 154, 265-66, no. 51, ill.

Developing the heroic style of Raphael and Annibale Carracci, this powerful sheet may relate to the young shepherd, kneeling at left, in Preti's *Adoration of the Shepherds* (fig. 1), datable to the end of the artist's stay in Naples, circa 1660-61. Despite some differences, both works capture the figure from below and share the emphasis on the young man's muscular arm and shoulder. A similar model, caught in a strikingly close attitude, can be found in a drawing in the Ashmolean Museum, Oxford (Strinati, Marini and Ippoliti, *op. cit.*, no. 23, ill.). The present sheet stands out in the artist's *œuvre* for its scale and technique, with bold strokes of red chalk — Preti's signature medium— over exploratory lines in black chalk. The figure's outlines were forcefully indented with a stylus to transfer the design onto another sheet.



Fig. 1. Mattia Preti, *The Adoration of the Shepherds*, Walker Art Gallery, Liverpool.





19

PROPERTY OF A PRIVATE COLLECTOR

19

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

Cato

with inscription 'Guerchin' in graphite (upper left)

pen and brown ink

6¾ x 5¼ in. (17 x 13.5 cm)

\$10,000-20,000

Known for his rigor, Cato the Censor (234-149 BC) was portrayed by Guercino in 1635-1636 in a painting now in the Musée des Beaux-Arts, Marseille (N. Turner, *The Paintings of Guercino. A Revised and Expanded Catalogue Raisonné*, Rome 2017, no. 223, ill.). In the painting, and in two related drawings at Windsor (D. Mahon and N. Turner, *The Drawings of Guercino at Windsor Castle*, Cambridge 1989, nos. 86-87, ill.), Cato wears the same voluminous fur-trimmed hat shown in the present sheets. It appears to be later drawing, possibly dating to the 1640s, as suggested by Nicholas Turner, whom we thank for confirming the attribution based on digital photographs.

20

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

The Holy Family with the infant Baptist

red chalk, red chalk framing lines, watermark encircled bird
10⅞ x 8¼ in. (27.6 x 21 cm)

\$40,000-60,000

PROVENANCE

with Arthur Ackermann & Son, Inc., Chicago.

EXHIBITED

LITERATURE

N. Turner, *The Paintings of Guercino. A Revised and Expanded Catalogue Raisonné*, Rome 2017, no. 485, ill.

ENGRAVED

Francesco Rosaspina (fig. 1)

This recently discovered drawing is Guercino's last surviving finished compositional study in red chalk. It is related to a now lost painting on copper, commissioned in 1660 by one of the artist's most important patrons, the Sicilian aristocrat Don Antonio Ruffo of Messina (1610-1678), and was delivered to Ruffo in November 1660. An inventory of Ruffo's collection describes the painting as 'The seated Madonna holding the nude infant, who gives a rose to Saint Joseph to smell, accompanied by the infant Saint John the Baptist, on copper'. The gesture of the Christ Child offering a rose to the saint also appears in an engraving by Francesco Rosaspina (1762-1841) (fig. 1), after an otherwise

unidentified composition by Guercino; therefore one can assume that the engraving reproduces the lost Ruffo painting. Despite the differences in the compositions, the painting, print and drawing are evidently connected.

The present sheet was most likely a presentation drawing for the patron. The fact that the composition of the final painting was substantially modified compared with the drawing — though not necessarily improved — suggests some sort of intervention on the patron's part. The unusual gesture of the Christ Child proffering a rose to Saint Joseph may have been Ruffo's suggestion. It lacks the haunting mystery of the drawing, in which the Christ Child holds a wooden cross while reclining on a monumental stone plinth — an obvious reference to the Holy Sacrament.

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

There are also differences in the lighting of the figures in the final composition, as recorded in the engraving, when compared to the drawing. The curtain hanging down the left side in the drawing casts the upper part of the Madonna's body in



20

shadow, focusing the light on the tiny figure of the Christ Child. The figures in the engraving/painting are set in a landscape where they are bathed in diffused daylight, with the Virgin at the center of the composition, her face illuminated. In comparison with the drawing, here she is more the focus of the composition along with the Christ Child who sits on her lap, rather than on a plinth.

Towards the end of his career, Ruffo and his family were Guercino's most important patrons. In 1660, along with the painting for which the present drawing is a study, the artist also produced a now lost half-length canvas of a *Cosmographer*, commissioned by Ruffo as a pendant to Rembrandt's *Aristotle contemplating the bust of Homer*, which he also owned (New York, the Metropolitan Museum of Art).

While *The Holy Family* on copper is now lost, its early days were not very auspicious either. The painting reached Messina damaged, and there were discussions between painter and patron about the work's condition, the cause of the damage, and how to repair it. This topic is the subject of one of the longest and most detailed exchanges of letters between Guercino and Ruffo. To retouch the blues of the draperies that had been lost, Guercino dispatched the paint left over from what he had used, so a local artist could repair the losses. As for the missing reds, these he claimed were easier to find matching equivalents locally. The drawing of *The Holy Family with the infant Baptist* conveys a mood of spiritual contemplation, as if religious themes had taken on added personal meaning in the artist's last years. The delicate handling and waif-like figures are in marked contrast to the energetic drawing and robust types found in earlier works in the same medium. A longstanding creative will of formidable strength had disciplined the hesitancy of touch of old age.

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



Fig. 1. Francesco Rosaspina, after Guercino, *The Holy Family with the infant Saint John the Baptist*, etching.



21 (actual size)

21
GIOVANNI FRANCESCO BARBIERI, CALLED IL GUERCINO
(CENTO 1591-1666 BOLOGNA)

*A woman looking up to the left, bust length (recto);
 Study of a man holding a cross (verso)*

black chalk (recto); red chalk (verso), watermark anchor with a star in a circle
 4 x 3¼ in. (10.2 x 8.3 cm)

\$5,000-7,000

PROVENANCE

Paul Mathias Polakovits, Paris (1921-1987) (L. 3561).

EXHIBITED

London, Kate de Rothschild, *Old Master Drawings*, 1981, no. 10
 (cover illustration).

Apparently a study for the head of Saint Helen, not previously recognized, in the oil painting *Saint Helen discovering the true Cross* in S. Lazzaro dei Mendicanti, Venice from 1644 (N. Turner, *The Paintings of Guercino. A Revised and Expanded Catalogue Raisonné*, Rome 2017, no. 294, ill.). As discussed by Nicholas Turner in the 2017 catalogue, a large number of studies for the painting exist, but this head is particularly close to that in a drawing formerly in the collection of Sir Robert Witt (*ibid.*, under no. 294; A.G.B. Russell, *Drawings by Guercino*, London 1923, pl. III). The quick sketch on the verso relates to the man holding the cross in the Venice picture.

We are grateful to Nicholas Turner for confirming the attribution to Guercino on the basis of a digital photograph.

PROPERTY OF MARGOT GORDON

22
GIOVANNI FRANCESCO BARBIERI,
CALLED IL GUERCINO
(CENTO 1591-1666 BOLOGNA)

A woman reading, with her child reaching up

pen and brown ink, brown wash
 5¾ x 6½ in. (14.6 x 16.5 cm)

\$10,000-15,000

PROVENANCE

John Earl Spencer, London (1708-1746) (L. 1532).

While she is reading a book, a woman is interrupted by a child who tries to get her attention in order to show her something in his raised left hand. The scene might depict the Virgin and Child; Nicholas Turner has suggested that it could be a prolepsis for Christ's Passion as the object in the Child's hand looks like a bun perhaps acting as a symbol of the Virgin's heart, which at Christ's death was to be transfixed by the 'Seven Sorrows'. The swirling outlines, combined with more precise hatching, dots and freely applied wash, are highly characteristic for Guercino. These features can also be found in a drawing showing *The Assassination of Amnon at the Feast of Absalom and Alexander the Great*, both in the Royal Library at Windsor Castle (N. Turner and C. Plazzotta, *Drawings by Guercino from British Collections*, London 1991, nos. 72 and 80, ill.). A copy after this drawing was sold at Sotheby's, London, 13 December 2001, lot 127.

We are grateful to Nicholas Turner for his assistance in cataloguing this drawing and for confirming the attribution to Guercino on the basis of a digital photograph.



22



PROPERTY FROM A PRIVATE COLLECTION

23

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

A bearded old man greeting two boys

pen and brown ink, brown wash, lunette shaped

7 x 9⁷/₈ in. (17.9 x 25 cm)

\$15,000-20,000

PROVENANCE

Marquis de Lagoy, Aix en Provence (1764-1829) (L. 1710).

Possibly inspired by a passage from the Old Testament, Guercino investigated this unidentified theme of two boys and an elderly man in at least three other drawings, at Chatsworth, at Windsor Castle and in a private collection, the latter engraved by Dominique Vivant Denon (D. Mahon and N. Turner, *The Drawings of Guercino at Windsor Castle*, Cambridge 1989, no. 499, ill.; M. Jaffé, *The Devonshire Collection of Italian Drawings. Bolognese and Emilian Schools*, London 1994, no. 561, ill.). The group has been dated to the 1640s by Nicholas Turner, whom we thank for confirming the attribution based on digital photograph.



24

PROPERTY OF AN AMERICAN COLLECTOR

•24

GIACINTO GIMIGNANI (PISTOIA 1606-1681 ROME)

Joshua at the gates of Jericho

black chalk, pen and brown ink, grey wash heightened with white
7¾ x 19¾ in. (19.6 x 50.1 cm)

\$10,000-15,000

PROVENANCE

Duke of Savoia-Genova (L. 47a), possibly Tommaso Alberto Vittorio di Savoia-Genova, Turin (1854-1931).
Aleksandr Ivanovich Nelidov, Saint Petersburg (1838-1910) and Olga Dmitrievna, Princess Nelidova.
Private collection, United States.

The fortress of Jericho was destroyed by Joshua's army at the blow of its powerful seven horns (Joshua 6:1-27). Gimignani developed this frieze-like composition in his typically energetic pen style, a direct legacy of his fascination with Nicolas Poussin and Pietro da Cortona (the drawing was previously attributed to the latter). Framed by the artist and numbered with measurements at the bottom, this working drawing was made in preparation for a horizontal fresco featuring the same subject which is recorded by Ursula Fischer Pace in the collection of Luciano Manzi, Rome, and is unfortunately now untraced. We are grateful to Jörg Martin Merz and to Ursula Fischer Pace for confirming the attribution.



25

PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

25

GIACINTO GIMIGNANI (PISTOIA 1606-1681 ROME)

Bacchus discovering Ariadne on Naxos

black chalk, pen and brown ink, brown wash, heightened with white
on light-brown paper
7¾ x 10¾ in. (19.7 x 27 cm)

\$3,000-4,000

PROVENANCE

Charles Rogers, London (1711-1784) (L. 625).
Anonymous sale; Sotheby's, London, 1 July 1965, lot 157
(as Pietro da Cortona).
with Mathias Komor, New York, where acquired by the Ford Foundation in
June 1966 (as Pietro da Cortona).

LITERATURE

U.V. Fischer, *Giacinto Gimignani (1606-1681). Eine Studie zur römischen Malerei*, Ph.D. diss., Freiburg, Albert-Ludwigs-Universität, 1973, p. 217, no. Z 61.

Illustrating the encounter between Ariadne and Bacchus, this elaborate study by Gimignani is in preparation for his large canvas (123.5 x 149.5 cm) now in the Ormož Regional Museum, Ptuj, Slovenia (F. Zeri, K. Rozman, *Maestri europei dalle collezioni slovene*, Ljubljana 1993, no. 19), as recognized by Ursula Fischer Pace. The sheet records an early idea for the painting, where the figures are displayed in reverse order. Possibly related to this composition is a second drawing in the Pinacoteca Civica, Pesaro (C. Giardini et al., *Dipinti e disegni della Pinacoteca Civica di Pesaro*, Modena 1993, no. 21, as Giovanni Boulanger). We are grateful to Jörg Martin Merz for confirming the attribution based on a digital photograph.



26
GIOVANNI BATTISTA GAULLI, CALLED IL BACCICCO
(GENOA 1639-1709 ROMA)

God the Father and the dead Christ

black chalk, pen and brown ink, grey wash, heightened with white,
 squared in black chalk
 16½ x 11½ in. (42 x 28.3 cm)

\$20,000-30,000

Characteristic of Gaulli's preparatory drawings in its emphasis on the outlines of the figures, this unpublished sheet is a study for a late modello in oil on canvas with the Holy Trinity surrounded by angels, datable around 1685-1695 (fig. 1; F. Petrucci, *Baciccio. Giovanni Battista Gaulli, 1639-1709*, Rome 2009, no. B37, ill.). While not precisely known for which commission the drawing and modello were made, it has been suggested by Dieter Graf that it could be the decoration of the vestibule of the baptistery at Saint Peter's, Rome ('Giovanni Battista Gaulli. Entwürfe zur Dekoration des Vorraums der Taufkapelle von St. Peter', *Pantheon*, XXXII, 1974, pp. 35-47). Drawings for the pairs of angels at lower left and right of the lunette in a technique and style identical with those of the present sheet are at the Kupferstichkabinett, Berlin (inv. KdZ 15280); and at the Ashmolean Museum, Oxford (inv. 1970.46; see *ibid.*, p. 40, figs. 21, 22).



Fig. 1. Giovanni Battista Gaulli, called Il Baciccio, *The Holy Trinity surrounded by angels*, present location unknown.

27

**GIUSEPPE CESARI, CALLED IL CAVALIERE D'ARPINO
(ARPINO 1568-1640 ROME)**

Diana and Actaeon

black and red chalk, watercolor, heightened with white
19 $\frac{7}{8}$ x 27 in. (51.5 x 69.5 cm)

\$400,000-600,000

PROVENANCE

Possibly seized from the artist on 30 July 1607 by Cardinal Scipione Borghese, Rome (1577-1633).
Failla Lemme Collection, Rome 2002.
Anonymous sale; Sotheby's, London, 6 July 2010, lot 199.

LITERATURE

A. De Rinaldis, 'Le opere d'arte sequestrate al Cavalier d'Arpino', in *Archivi. Archivi d'Italia e rassegna internazionale degli archivi*, III, no. 2, 1936, p. 115.
H. Röttgen, *Il Cavalier Giuseppe Cesari d'Arpino. Un grande pittore nello splendore della fama e nell'incostanza della fortuna*, Rome 2002, pp. 113, 346-347, under no. 109, no. 184, ill.
S. Loire, *Musée du Louvre, Département des Peintures. Peintures italiennes du XVIIe siècle du Musée du Louvre: Florence, Gênes, Lombardie, Naples, Rome et Venise*, Paris 2006, p. 92.
M.S. Bolzoni, *Il Cavaliere Giuseppe Cesari d'Arpino. Maestro del disegno. Catalogo ragionato dell'opera grafica*, Rome 2013, p. 124, fig. 103, no. 250.

Marking a firm point in the history of colored drawings in Early Modern Italy, Cesari's *Diana and Actaeon* stands out in his corpus of drawings for its size, level of finish and prestigious provenance. In this depiction of Ovid's myth (*Metamorphoses*, III:165-205) the scene takes place in an idyllic grotto, with verdant plant life silhouetting the naked bodies of Diana and her nymphs, bathing in their secluded waterhole. They are accidentally discovered by Actaeon while out hunting, and he is immediately cursed by the goddess and transformed into a stag.

Characterized by a 'subtle sensuality' (Bolzoni, *op. cit.*), the present work replicates in reverse a composition that Cesari developed about 1602-1606 as a small-format painting, known today in two versions in the Louvre and in the Szépművészeti Múzeum, Budapest (Röttgen, *op. cit.*, nos. 109-110, ill.). While Herwarth Röttgen dated the present drawing to the 1620s, new evidence regarding its provenance could suggest an earlier date (Bolzoni, *op. cit.*). This work has been convincingly identified with that listed among the works of art infamously seized from Cesari by Cardinal Scipione Borghese on 30 July 1607 and described in the inventory compiled the following day under no. 83 as 'Un Disegno d'Atteone in Carta Reale' (*a drawing of Diana and Actaeon on royal size paper*; De Rinaldis, *op. cit.* 1936). Both subject matter and paper size match the present work - as the *carta reale* format ranges from 44.8-45.2 to 61.5-61.7 cm. If this identification proves to be correct, this drawing would have certainly been executed before the Cardinal's raid in 1607 and possibly at the time of the two painted versions of the subject in Paris and Budapest.

As argued by Marco Simone Bolzoni, the drawing's technique follows Cesari's methodical design practice, with figures carefully modelled in black and red chalk through dense cross-hatching. Broad strokes of watercolor define the flesh tones of the nudes, while the lush vegetation of the background is carefully highlighted with touches of white applied with the tip of the brush. A touchstone for the development of highly-finished colored drawings as an independent genre, *Diana and Actaeon* appears as an experimental exception in Cesari's work, yet it emerges as a peak of his sophisticated style and masterful drawing technique.

We are grateful to Prof. Herwarth Röttgen for confirming the attribution of the drawing based on digital photographs, and to Marco Simone Bolzoni for confirming the attribution based on direct inspection and for providing additional information on the drawing and its provenance.







OLD MASTER DRAWINGS FROM THE COLLECTION OF ANN SUTHERLAND HARRIS

(LOTS 28-43, 62, 64, 87)

Few art historians retain so strong an identity as both a scholar and an activist as Ann Sutherland Harris, celebrated for her seminal research into 17th-century Italian and French artists, as well for her groundbreaking work on women artists. Her monograph on Andrea Sacchi (Oxford 1977) remains essential for our knowledge of the great artist's life and career, while her revelatory exhibition *Women Artists, 1550-1950*, co-curated with Linda Nochlin, marked a galvanizing moment for the Feminist movement when it opened at the Los Angeles County Museum of Art in December 1976 as the first serious exhibition devoted to women artists of four past centuries.

Sutherland Harris' passion for drawings started as a family affair: she is the granddaughter of the Swedish Symbolist painter and draftsman Filip Wahlström (1885-1972), who portrayed her in a watercolor at the age of nine (see fig. 1). She began collecting old master drawings as a graduate student by persuading her father, Sir Gordon Sutherland (1907-1980), a

distinguished physicist, to buy two drawings, a large Pier Francesco Mola for his fresco in the Quirinale (lot 41) and an outstanding Giuseppe Passeri (lot 30). Her publications have become classics in the field: her 1967 catalogue of drawings by Andrea Sacchi and Carlo Maratti in the Kunstpalast Düsseldorf (with Eckhard Schaar) was hailed by Walter Vitzthum as the first modern catalogue of drawings in a German public collection. Her remarkable body of work includes fundamental articles on the drawings of some of the leading artists in 17th-century Italy: Ludovico, Annibale and Agostino Carracci, Guido Reni, Francesco Albani, Andrea Sacchi, Pier Francesco Mola, Pietro Testa, and Gian Lorenzo Bernini, published in *Master Drawings*, *The Burlington Magazine* and numerous exhibition catalogues.

Christie's is proud to offer a selection of Old Master Drawings from the collection of Ann Sutherland Harris, a reflection of her scholarship and a tribute to her taste and connoisseurship.



Fig. 1. Filip Wahlström, *Portrait of Ann Sutherland*, Private Collection.

28

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

Study of a priest in profile

black and white chalk on blue-gray paper
14 x 10¼ in. (35.6 x 26 cm)

\$15,000-25,000

PROVENANCE

with Herbert Feist, New York ca. 1970.
Janos Scholz, New York (1904-1993).

EXHIBITED

Pittsburgh, University Art Gallery,
Drawing the Figure, 1987 (without catalogue).
Pittsburgh, Frick Art & Historical Center,
*Pittsburgh Collects: European Drawings, 1500
to 1800*, 2004-2005, no. 12 (entry by S. Cantor).

LITERATURE

L.M. Giles, *The Paintings and Related Drawings
of Giacomo Cavedone*, Ph.D. diss., Cambridge,
Harvard University, 1986, II, no. 35c.
E. Negro and N. Roio, *Giacomo Cavedone,
1577-1660*, Modena 1994, no. 38.

The present sheet is a study for the heavily draped priest, seen in profile, in Cavedone's *Circumcision*, frescoed in 1613-1614 on the vault of the Arrigoni chapel at San Paolo Maggiore, Bologna (fig. 1). Executed after Cavedone's trip to Venice, the drawings related to the Arrigoni commission reflect the artist's admiration for Venetian draftsmen – Tintoretto and Bassano in particular – here achieved through a piercing naturalism and the use of Venetian blue paper. The artist's attention is focused on the voluminous drapery here, rendered through a series of angular folds sharply executed in charcoal (or oiled black chalk) and sensitively heightened with white. The decoration of the Arrigoni chapel began in 1611 with Cavedone supplying the *Adoration of the Shepherds* for the left wall, the pendant *Adoration of the Magi* for the right wall and frescoes of *The Circumcision*, *The Return from Egypt* and *Christ disputing with the Doctors* on the vault (Negro and Roio, *op. cit.*, nos. 38-42, ill.).



Fig. 1. Giacomo Cavedone, *The Circumcision*, San Paolo Maggiore, Arrigoni chapel, Bologna.



29 (i)

29
ATTRIBUTED TO LUDOVICO (BOLOGNA 1555-1619)
OR ANNIBALE CARRACCI (BOLOGNA 1560-1609 ROME)
Standing boy, seen from the back (recto); Studies of heads seen from the back (verso)

dated '1585' (left); with inscription in ink 'annib. Carrache' (lower right)
 red chalk (recto and verso)
 8 7/8 x 5 1/8 in. (20.6 x 13 cm)
 \$6,000-8,000

PROVENANCE
 Anonymous sale; Sotheby's, London, 10 March 1977, lot 146
 (as attributed to Annibale Carracci).

EXHIBITED
 Pittsburgh, Frick Art & Historical Center, *Pittsburgh Collects: European Drawings, 1500 to 1800*, 2004-2005, no. 11 (entry by S. Cantor).

An example of the Carracci's interest in naturalistic subjects, this charming composition shows a young boy seen from the back holding a stick, possibly a fishing pole. On the verso is a sequence of six studies for the boy's head. As argued by the level of finish and the date '1585' on the plaque, this design may have been executed for a print. Stylistic evidence and an old annotation at lower right lead to an attribution to Annibale Carracci who in 1585 was responsible for his first engraving, *Saint Francis*, dated in a strikingly similar script (D. Posner, *Annibale Carracci*, London 1971, no. 23). From about 1585, Annibale was also working on his large landscape with young fishermen (Louvre; Posner, *cit.* no. 44). Ann Sutherland Harris has proposed an alternative attribution of the sheet to Ludovico, given stylistic connections to the artist's earliest red-chalk drawings. The year 1585 marks a moment when the three Carracci shared a studio in Bologna and established their *Accademia* (1582) while working together at Palazzo Fava, often exchanging drawings and graphic ideas. That the present work functioned in this context is attested by an early copy in the Istituto Centrale per la Grafica, Rome, previously published as Annibale (D. Mahon, *Mostra dei Carracci. Catalogo critico dei disegni*, Bologna 1963, no. 222).



(ii)



30

30
GIUSEPPE PASSERI (ROME 1654-1714)
The Virgin and Child appearing to Saint Peter of Alcantara

with inscription in ink 'Mola' (lower right)
 pen and brown ink, brown wash, heightened with white and red chalk on pink prepared paper
 19 5/8 x 7 1/4 in. (49.8 x 18.4 cm)
 \$10,000-15,000

PROVENANCE
 Unidentified collector's mark (L. 474).
 William Sharp, Manchester (19th century) (L. 2650, note on the back);
 Sotheby's, London, 1 March 1878.
 William Bates, Birmingham (1824-1884) (L. 2604; note on the mount).
 with Colnaghi, London, 1963.
 Sir Gordon Sutherland, and by descent to the present owner.

EXHIBITED
 Pittsburgh, Frick Art & Historical Center, *Pittsburgh Collects: European Drawings, 1500 to 1800*, 2004-2005, no. 28 (entry by T. Smart).

Canonized in 1669, Saint Peter of Alcantara is depicted here by Passeri with his typical attribute, the large wooden cross lying in the left foreground. Possibly exploiting the Saint's popularity, the artist could have made this drawing hoping that a Spanish cleric would commission a painting of this subject. A prime example of the artist's signature brush-and-red-chalk technique, the sheet reveals the influence on the young Passeri of Carlo Maratti and Ludovico Carracci, whose altarpiece to *The Madonna and Child appearing to Saint Hyacinth*, now in the Louvre (inv. 186), is evidently quoted here.

We are grateful to Professor Daniele Benati for his help during research for the present note.



31

31
FRANCESCO ALBANI (BOLOGNA 1578-1660)

Venus and Cupid

black chalk, pen and brown ink, brown wash, ink framing lines
 4 5/8 x 3 7/8 in. (11.7 x 9.8 cm)

\$4,000-6,000

PROVENANCE

Anonymous sale; Christie's, New York, 10 January 1990, lot 52
 (as Elisabetta Sirani).

EXHIBITED

Pittsburgh, Frick Art & Historical Center, *Pittsburgh Collects: European Drawings, 1500 to 1800*, 2004-2005, no. 1 (entry by L. Troy Manganello).

This luminous sheet closely resembles the *Toilet of Venus*, frescoed by Albani at Palazzo Giustiniani at Bassano (Rome) and compares stylistically with two drawings of mythological subject and similar technique at Chatsworth (*Diana and her nymphs*) and The Metropolitan Museum of Art (*Diana bathing*; M. Jaffé, *The Devonshire Collection of Italian Drawings. Bolognese and Emilian Schools*, London 1994, no. 439; and J. Bean, *17th Century Italian Drawings in the Metropolitan Museum of Art*, New York 1979, no. 1). The wash technique and pen work are characteristic of Albani, who usually created random loops of drapery before defining their solidity with wash, as seen here and in the Chatsworth drawing.



32

32
BERNARDINO BARBATELLI, CALLED IL POC CETTI
(FLORENCE 1548-1612)

A soldier marching to the right

with illegible inscription in ink and numbers '518', '13906' and '42' (verso)
 black chalk with touches of red chalk, watermark eagle with a crown in a circle
 12 x 6 5/8 in. (30.5 x 17 cm)

\$10,000-15,000

PROVENANCE

with Charles E. Slatkin Galleries, 1956 (as Jacopo Bassano).
 Anonymous sale; Christie's East, New York, 23 May 2000, lot 22
 (as Venetian School, late 16th century).

EXHIBITED

Montreal, Museum of Fine Arts, *Five Centuries of Drawing*, 1953, no. 52
 (as Jacopo Bassano).
 Pittsburgh, Frick Art & Historical Center, *Pittsburgh Collects: European Drawings, 1500 to 1800*, 2004-2005, no. 32 (entry by T. Smart).

Executed in thick black chalk, the present drawing reflects Poccetti's ability to render the figure naturalistically and to show the various textures of clothing and armor. In size, technique and attention to the details of weaponry, this sheet closely relates to two drawings of soldiers standing in profile in the Uffizi, Florence (P.C. Hamilton, *Disegni di Bernardino Poccetti*, Florence 1980, nos. 85-86, ill.). The attribution to Poccetti has been accepted by Paul Hamilton.



33

33
GIOVANNI FRANCESCO GRIMALDI, CALLED IL BOLOGNESE
(BOLOGNA 1606-1680 ROME)

A vertical river landscape

with number '2' in ink (lower right)
traces of black chalk, pen and brown ink
15 x 8¼ in. (38.1 x 20.8 cm)

\$4,000-6,000

PROVENANCE

with Adolphe Stein, Paris 1986.

EXHIBITED

Pittsburgh, Frick Art & Historical Center, *Pittsburgh Collects: European Drawings, 1500 to 1800, 2004-2005*, no. 16 (entry by T. Smart).

34
GIOVANNI FRANCESCO GRIMALDI, CALLED IL BOLOGNESE
(BOLOGNA 1606-1680 ROME)

Buildings above a wooded lake

with number '26' in ink (lower right)
black chalk, pen and brown ink, brown wash
11 x 9½ in. (27.9 x 24.1 cm)

\$4,000-6,000

PROVENANCE

with Lorna Lowe, London 1972.

EXHIBITED

Pittsburgh, Frick Art & Historical Center, *Pittsburgh Collects: European Drawings, 1500 to 1800, 2004-2005*, no. 17 (entry by T. Smart).

In this landscape, dating from the 1670s, Grimaldi alternated highly detailed areas, fully worked up in wash, with passages left unfinished, like the figures in the left foreground, lightly sketched in black chalk.



34



35

35

ELISABETTA SIRANI (BOLOGNA 1638-1665)

Study for the Madonna di Loreto with Saints Thomas of Villanova, Bernardino of Siena, Lawrence, Francis and Pellegrino

with inscription in ink 'Elisabetta Sirani' (verso)
red chalk, brown wash, watermark fleur-de-lys in a circle
6½ x 3¾ in. (16.5 x 9.7 cm)

\$3,000-4,000

PROVENANCE

Giuseppe Vallardi, Milan (1784-1863) (L. 1223).
Carlo Prayer, Milan (1826-1900) (L.2044).
Juan and Felix Bernasconi (inscription on the verso); Christie's, London,
1 April 1987, lot 67.

EXHIBITED

Pittsburgh, Frick Art & Historical Center, *Pittsburgh Collects: European Drawings, 1500 to 1800*, 2004-2005, no. 39 (entry by B. Bohn).

LITERATURE

B. Bohn, 'Elisabetta Sirani and Drawing Practices in Early Modern Bologna', *Master Drawings*, vol. 42, no. 3, 2004, pp. 218, 233 (n. 42).
C. Loisel, *Musée du Louvre. Inventaire général des dessins italiens. Tome X, Dessins bolonais du XVIIe siècle*, vol. II, Paris 2013, p. 512, under no. 941.

Exemplifying Sirani's masterful wash technique, this drawing is a preparatory study for her altarpiece in San Giacomo Maggiore, Castelfranco Emilia (Modena), signed and dated 1663. The painting was commissioned by the Bolognese nobleman Lorenzo Zagoni for his family chapel in the church. While an earlier brush sketch at the Louvre (Loisel, *op. cit.*, no. 941) shows Saint Thomas hatless at right, in the present sheet his position is more prominent and his figure is more fully developed. Drawings by European women artists from this period are rare, but roughly one hundred by Sirani are known, making her the most prolific female draftsman of Early Modern Italy, despite her early death.

36

GUILLAUME COURTOIS, CALLED IL BORGOGNONE (SAINT-HIPPOLYTE 1628-1679 ROME)

A male nude standing

red and white chalk
17 x 8¾ in. (43.2 x 22.2 cm)

\$8,000-10,000

PROVENANCE

The Earl Beauchamp; Sotheby's, London, 9 July 1973, lot 49
(as French School, ca. 1700).

EXHIBITED

Pittsburgh, Frick Art & Historical Center, *Pittsburgh Collects: European Drawings, 1500 to 1800*, 2004-2005, no. 14 (entry by T. Smart).

Exhibiting Courtois' sophisticated understanding of anatomy and the influence of Gianlorenzo Bernini, this powerful nude is dated by Simonetta Prosperi Valenti Rodinò (written communication) to the beginnings of the artist's career in the 1550s when he was working for the Pamphilj family between Rome and their suburban residence at Valmontone. The tall, slender model relates to a group of red chalk drawings executed by Courtois in preparation for the figure of Polyphemus, frescoed at Villa Pamphilj, Valmontone, between 1658 and 1661 (D. Graf, *Die Handzeichnungen von Guglielmo Cortese und Giovanni Battista Gaulli*, Düsseldorf 1976, nos. 191-92; S. Prosperi Valenti Rodinò, *Disegni di Guglielmo Cortese (Guillaume Courtois) detto il Borgognone [...]*, Rome 1979, no. 17).



36



Fig. 1. Anonymous after Andrea Sacchi, *Immaculate Conception*, Foligno, private collection (Photo: A. Sutherland Harris, Andrea Sacchi, Oxford 1977).

37

ANDREA SACCHI (NETTUNO 1599-1661 ROME)

The Immaculate Conception

with extensive inscription in ink (verso, laid down)
red chalk, pen and brown ink, black chalk
13⁷/₈ x 10 in. (35.5 x 25.5 cm)

\$10,000-20,000

PROVENANCE

Nathaniel Hillier, London (1707-1783), with associated inscription on the back.
Charles Rogers, London (1711-1784), with his associated mount.
Earl of Warwick (L. 2600); Christie's, London, 20 May 1896, part of lot 227 (as Carlo Maratti).
Charles Fairfax Murray, London (1849-1919).
Anonymous sale; Tajan, Paris, 17 March 2004, lot 15 (as Carlo Maratti).
Anonymous sale; Christie's, London, 4 July 2004, lot 51 (as Filippo Micheli).

LITERATURE

C. Rogers, *A Collection of Prints in Imitation of Drawings* [...], vol. II, London 1778, pp. 161-163 (as Carlo Maratti).

A. Sutherland Harris, in *Disegno, Giudizio e Bella Maniera. Studi sul disegno italiano in onore di Catherine Monbeig Goguel*, S. Valenti Rodinò, P. Costamagna and F. Härb, eds., Milan 2006, no. 113, ill. (as Andrea Sacchi).

ENGRAVED

by James Basire in Rogers, *op. cit.* (as Carlo Maratti).

Traditionally attributed to Carlo Maratti, this sheet was identified by Ann Sutherland Harris as Sacchi's preparatory drawing for an altarpiece of the *Immaculate Conception*, painted in 1651 for the Oratorio del Buon Gesù in Foligno and destroyed by allied bombing on 16 May 1944 (see lit.). As shown from a modest copy (fig. 1), the newly identified drawing fits the design for the lost work, with the Virgin standing, the two cherubim beneath and two putti on the left side. Its technique, with bold ink contours over red chalk, appears unusual for Sacchi and it has been proposed that it could have been made in preparation for a print (see lit.). This can be also argued from the traces of black chalk powder still visible on the *recto*, although these could also relate to the later tracing by James Basire, who reproduced the drawing in 1778 when it was in the collection of Nathaniel Hillier. The present sheet widens the spectrum of Sacchi's draftsmanship and his influence over the young Carlo Maratti.



38

ANDREA SACCHI (NETTUNO 1599-1661 ROME)

Study for the 'Centenary of the Jesuit Order'

with inscription in pencil 'N. Poussin' (verso)
 traces of black chalk, pen and brown ink, brown wash,
 watermark coat of arms with bees
 5 7/8 x 7 7/8 in. (14.8 x 19.4 cm)

\$15,000-20,000

PROVENANCE

William Mayor, London (d. 1874) (L. 2799).
 Anonymous sale; Christie's, London, 5 April 1977, lot 27 (as circle of Nicolas Poussin).

EXHIBITED

Pittsburgh, Frick Art & Historical Center, *Pittsburgh Collects: European Drawings, 1500 to 1800*, 2004-2005, no. 35 (entry by E. Kraus Roth)

LITERATURE

A. Sutherland Harris, 'New Drawings by Andrea Sacchi: Addenda', *The Burlington Magazine*, vol. 120, no. 906, September 1978, p. 601, fig. 81.

In 1640 Andrea Sacchi received a commission for a large painting to record the festivities held in the Church of the Gesù, Rome, commemorating the first centenary of the Jesuit Order. Identified by Ann Sutherland Harris, the present drawing was made to study the lighting and tonal relationships of the most important group of figures attending the ceremony: the Father General of the Jesuit Order kneeling before Pope Urban VIII Barberini and his cardinal nephews, with other high ranking Church officials. The artist used the brush tip to lay in most of the figures only after lightly sketching the main contours of each character. Sacchi likely executed this drawing on the spot, during the celebration, and painted this group himself, while he provided Jan Miel (1599-1663) with the designs for the figures assembled in the foreground.



Fig. 1. Andrea Sacchi, with Jan Miel and Filippo Gagliardi, *Pope Urban VIII visiting the Gesù during the centenary celebration of the Jesuit Order*, Gallerie Nazionali d'Arte Antica - Palazzo Barberini, Rome (on long term deposit, Museo di Roma, Palazzo Braschi, Rome)



39

39
PIER FRANCESCO MOLA (COLDRERIO 1612-1666 ROME)

Saint Francis receiving the stigmata
with inscription in red chalk 'Parmegiano'
red chalk, watermark 'I A K'
9 7/8 x 7 7/8 in. (24.9 x 19.8 cm)

\$8,000-12,000

PROVENANCE

Anonymous sale; Christie's, London, 4 July 1984, lot 175 (as follower of Faccini).

EXHIBITED

Pittsburgh, Frick Art & Historical Center, *Pittsburgh Collects: European Drawings, 1500 to 1800*, 2004-2005, no. 23 (entry by E. Kraus Roth).

Ann Sutherland Harris recognized this work as by Mola and identified it as a preparatory drawing for his painting, formerly in the collection of Antonio Barberini (1607-1671) and sold by Sotheby's New York on 31 January 2013, lot 48 (fig. 1). Despite some changes to the final position of the arms, the



lighting and the facial types in both drawing and painting are similar. Vividly executed in red chalk, this study appears relatively finished by Mola's standards, displaying subtle *chiaroscuro* effects that are typical of his late style, when his draftsmanship became more rigorous and his figures slenderer, thus in agreement with the dating of the painting to 1650-1655 (F. Petrucci, *Pier Francesco Mola (1612-1666)*, Rome 2012, no. B77, ill.). The construction of the landscape is also highly typical of Mola, with twisted trees. A second, possibly earlier, study for the same composition was sold at Christie's, London, 8 July 2008, lot 34.

Fig. 1. Pier Francesco Mola, *Saint Francis*, private collection.

40
PIER FRANCESCO MOLA (COLDRERIO 1612-1666 ROME)

The angel appearing to Hagar and Ishmael in the wilderness
with inscription in graphite 'Barbieri (Guercino) / 50 fr.' in modern hand (verso)
pen and brown ink, brown wash
5 x 7 1/4 in. (12.7 x 18.4 cm)
Executed circa 1645.
\$6,000-8,000

PROVENANCE

Amédée-Paul-Emile Gasc, Paris (1817-1866) (L. 1131).
Albert-Léon-Victor Finot, Troyes (1853-1941) (L. 3627).
Anonymous sale; Sotheby's, London, 20 May 1985, lot 269.

EXHIBITED

with Lorna Lowe, 28 June - 10 July 1982, no. 25.
Pittsburgh, Frick Art & Historical Center, *Pittsburgh Collects: European Drawings, 1500 to 1800*, 2004-2005, no. 21 (entry by E. Kraus Roth).

Exemplifying popular taste in 17th-century Rome for small historical scenes set in large idyllic landscapes reminiscent of the Roman countryside, the story of Hagar and Ishmael saved by an angel (Genesis, 21:9-21) was treated by Mola several times. The present sheet seems to relate to his early painting in the Louvre (R. Cocke, *Pier Francesco Mola*, Oxford 1972, no. 28, fig. 32) where, however, the position of Hagar, kneeling as she points to her baby, is shown in reverse. Drawn in Mola's typical pen style, this drawing synthesized his familiarity with Albani's pastoral mythologies and Guercino's expressive style.



40



41

PIER FRANCESCO MOLA (COLDRERIO 1612-1666 ROME)

Joseph greeting his brothers

inscribed by Jonathan Richardson in ink 'Mola', and with the numbers 'D26232', and '68' in graphite (on the mount, recto), and with the inscriptions 'the 11th night / Lot 37', 'The [...] A. Pond' and 'Price' (on the mount, verso)
 pen and brown ink, brown wash
 9 x 14 1/2 in. (22.9 x 31 cm)

\$15,000-25,000

PROVENANCE

Jonathan Richardson, Sr., London (1665-1745) (L. 2184).
 Arthur Pond, London (c. 1705-58) (L. 2038).
 John Barnard, London (d. 1784) (L. 1419), his inscription and measurements 'J.R. N: 452. / 14 1/2 by 9'.
 Sir Joshua Reynolds, London (1723-92) (L. 2364).
 Uvedale Price, Foxley (1747-1829) (L. 2048).
 William Bates, Birmingham (1824-84) (L. 2604).
 with Colnaghi, London, 1963.
 Sir Gordon Sutherland, and by descent to the present owner.

EXHIBITED

Pittsburgh, Frick Art & Historical Center, *Pittsburgh Collects: European Drawings, 1500 to 1800*, 2004-2005, no. 22 (entry by S. Cantor).

LITERATURE

R. Cocke, *Pier Francesco Mola*, Oxford 1972, p. 58, under no. 39, fig. 71.
 L. Laureati and N. Turner, in *Pier Francesco Mola, 1612-1666*, ed. by M. Kahn-Rossi, Milan 1989, p. 215, under no. II.6, p. 232, under no. III.18.

Commissioned in 1656 by Pope Alexander VII, *Joseph greeting his brothers* was frescoed by Mola in a great gallery in the Quirinale Palace, the papal summer residence, and constitutes the artist's most ambitious endeavor of his career (fig. 1; see Cocke, *op. cit.*, no. 39, fig. 60). For this scene, the artist produced large number of drawings, from early sketches to fully developed cartoons, devoting particular time and attention in planning the fresco, which occupies a prime location at the end wall of the gallery (A. Sutherland Harris, 'Trois nouvelles études pour la fresque du Quirinal Joseph et ses frères', *Revue de l'art*, no. 6, 1969, pp. 82-87). The present sheet records a late stage in the design process of the scene where Joseph has been separated from his brothers, here arranged

into a single, cohesive group. The scene still retains a wider rectangular format, as opposed to the square one in the fresco; so the grouping would occupy the larger space, Mola used the tip of the brush to define thicker contours of the figures, drawn in his signature style with abbreviated forms, quick lines and parallel hatching. This important sheet is a testament to Mola's methodical — rather than *virtuoso* — approach to drawing. Moreover, it expresses the artist's beneficial contact with the Roman cultural milieu of the Accademia di San Luca, the example of Raphael, and his relationships with Pietro Testa and with the younger Pietro da Cortona, who supervised the redecoration of the Quirinale.



Fig. 1. Pier Francesco Mola, *Joseph greeting his brothers*, Palazzo del Quirinale, Sala Gialla, Rome.



Fig. 1. Pietro Testa, *Jesus appears to Saint Angelus*, San Martino ai Monti, Rome.

42

PIETRO TESTA (LUCCA 1611-1650 ROME)

The Vision of Saint Angelus

with inscriptions in graphite 'Pietro Testa' (on the mount) and in ink '36 Pietre Teste / Cabinet Destoucher St. Maurice / et Bourlat' and 'pietre teste inv.t fecit' (back of the mount)

black chalk, pen and brown ink

13 ¾ x 9 in. (35.1 x 22.5 cm)

\$6,000-8,000

Installed in 1646 in the first chapel to the left of the Church of San Martino ai Monti, Rome, *The Vision of Saint Angelus* is the largest religious painting ever produced by Testa (fig. 1; A. Sutherland Harris, 'The Decoration of San Martino ai Monti - I', *The Burlington Magazine*, no. 731, February 1964, p. 62). Confidently executed in pen and ink over black chalk, the present work is an early compositional study for the altarpiece, which represents a rare scene from the life of Saint Angelus of Jerusalem (1185-1220), and Israeli convert from Judaism, here being instructed by Jesus to obtain the rule of the Carmelites' order. This drawing was followed by more detailed studies for the figures of Jesus and the angel at right, now in Haarlem and Berlin (A. Canevari and G. Fusconi, *Pietro Testa e la nemica fortuna*, Rome 2014, nos. VI.18a-b, ill.).

43

PIETRO TESTA (LUCCA 1611-1650 ROME)

Studies for a young woman turned to the right (recto); Studies for her head in profile and left hand (verso)

with inscription in ink 'P. Testa' (lower left)
red chalk (recto); red and black chalk (verso)
13 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (35.2 x 24.1 cm)

\$30,000-50,000

PROVENANCE

Dr. G.L. Laporte, New York (L. 1170).
Anonymous sale; Sotheby's, London,
13 March 1975, lot 172.
with Herbert E. Feist, New York, ca. 1975.

EXHIBITED

Pittsburgh, Frick Art & Historical Center,
*Pittsburgh Collects: European Drawings,
1500 to 1800, 2004-2005*, no. 40
(entry by T. Smart).

LITERATURE

E. Cropper, *Pietro Testa, 1612-1650: Prints and
Drawings*, Philadelphia 1988, p. 270. under no. 125
(*Preparatory Drawings*, no. 5).



Delicately drawn in soft red chalk, this large study for a standing figure was drawn by Testa in preparation for a spectator seen at left in his painting *The Suicide of Dido* in the Uffizi, completed in about 1548-50 just before his premature death (fig. 1). Channeling Raphael's grace and sense for Classical beauty, Testa conveyed the body of the figure at the center and filled the right side of the page with detailed studies of hands, drapery and the head, caught in a delicate *profil perdu*, and further developed on the verso. The model was likely drawn from life in preparation for the figure, possibly Dido's sister, seen in the left foreground of the painting, witnessing with apparent composure her sister's final moments.

Testa approached *The Suicide of Dido*, one of his most ambitious compositions to date, with a large pen-and-ink sketch in the Louvre, and developed each figure's anatomy and drapery in a series of sheets now divided between the Staatsgalerie Stuttgart and the Uffizi, Florence, all executed in red chalk (A. Canveri, *Pietro Testa e la nemica fortuna*, Rome 2014, pp. 351-56, ill.). That the present work shares its early provenance with the group of drawings in Florence is indicated by the inscription 'P. Testa' which occurs in the same script (sometimes spelled 'Pietro Testa') on a large number of drawings in the Uffizi, bequeathed in 1866 by Emilio Santarelli.



Fig. 1. Pietro Testa, *The Suicide of Dido*, Gallerie degli Uffizi, Florence.



44

44
GIOVANNI BATTISTA LENARDI (ROME 1656-1704)
The Martyrdom of Saint Lawrence

pen and brown ink, brown wash
 13 x 11 in. (33 x 28 cm)
 \$4,000-6,000



45

45
GIOVANNI BATTISTA PITTONI (VENICE 1687-1767)
The Death of Agrippina

with inscription 'Balestra' in ink (lower right)
 black chalk, pen and brown ink, brown wash
 5¼ x 7 in. (13.3 x 17.7 cm)
 \$2,000-3,000

This preparatory study for Pittoni's now lost signed painting of *The Death of Agrippina*, one of the artist's first independent works, is datable to around 1715 (fig. 1; F. Zava Boccazzi, *Pittoni. L'opera completa*, Venice, 1979, no. 301). The painting was recorded in Dresden in the collection of Frederick Augustus I, Elector of Saxony from 1722, shortly after it was painted, and was destroyed by allied bombing in February 1945. The present drawing shows Pittoni's initial idea for the composition, which featured fewer figures and a greater emphasis on Agrippina's sensually abandoned body.



Fig. 1 Giovanni Battista Pittoni, *The Death of Agrippina*, formerly Gemäldegalerie, Dresden (destroyed in 1945).



46

**ATTRIBUTED TO GIOVANNI ANTONIO BURRINI
(BOLOGNA 1656-1727)**

A patron and his architect supervising stonemasons and carvers

red chalk, pen and brown ink, brown wash, indented for transfer
15 x 20½ in. (38 x 50 cm)

\$5,000-8,000



47 (recto)



47 (verso)

PROPERTY OF A PRIVATE WEST COAST COLLECTOR

47

GIUSEPPE ANGELI (VENICE 1709-1798)

A seated male nude (recto); A standing putto holding up a book (verso)

black and white (recto); black, white and red chalk (verso)

17 x 11 in. (43.1 x 27.9 cm)

\$4,000-6,000

First a pupil of Piazzetta and from 1745 the official director of his workshop in Venice, Giuseppe Angeli drew on both sides of this large sheet. While the seated nude appears as a typical academic study, the standing putto could have served in one of the artist's many religious compositions. A forceful draftsman, Angeli became professor of nude drawing at the Venetian Academy in 1756, a plausible date for the execution of the present drawing.

48

AURELIANO MILANI (BOLOGNA 1675-1749 ROME)

Study of a partially draped male nude, three-quarter length

with inscription (?) 'Herbert Poylon' in ink (verso)

black chalk, watermark PA in a heart

10½ x 7¼ in. (25.7 x 18.4 cm)

\$3,000-4,000



48



(recto)



(verso)

49

FRANCESCO SALVATOR FONTEBASSO (VENICE 1707-1769)

Head of a youth and two drapery studies (recto);

Studies for Saint Leonard, standing (verso)

black chalk (recto); pen and brown ink (verso)

13⁷/₈ x 10 in. (35 x 25.8 cm)

\$15,000-20,000

PROVENANCE

Ludwig Pollak, Rome (1868-ca. 1943) (L. 788b).

Anonymous sale; Sotheby's, London, 3 March 1978, lot 133.

LITERATURE

M. Magrini, *Francesco Fontebasso (1707-1769)*, Venice 1988, p. 194, under no. 179.

Both *recto* and *verso* of this drawing relate to Fontebasso's celebrated altarpiece of *Saint Leonard with Saints Lorenzo Giustiniani, Andrew and Nicholas of Bari* (fig. 1), commissioned and paid for by the Cornaro family in 1737. The *recto* of the sheet, executed in black chalk, is a large life study for the acolyte to the left of the altarpiece, skillfully lit. The *verso*, depicting a dynamic series of ink studies of the central figure of Saint Leonard, shows Fontebasso's preoccupation with the focal point of the entire painting, the dramatic and eloquent gesture of the standing Saint, patron saint of prisoners.



Fig. 1. Francesco Fontebasso, *Saint Leonard with Saints Lorenzo Giustiniani, Andrew and Nicholas of Bari*, Church of San Salvador, Venice.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

50

GIOVANNI DOMENICO TIEPOLO (VENICE 1727-1804)

The nursing of Punchinello

signed by the artist 'Dom.o Tiepolo' (lower left) with number '9' in the border (upper left)

black chalk, pen and brown ink, touches of reddish-brown wash, brown ink framing lines, watermark three crescents

14 x 18½ in. (35.4 x 47 cm)

\$600,000-1,000,000

PROVENANCE

Anonymous sale; Sotheby's, London, 6 July 1920, part of lot 41.

with Richard Owen, Paris.

with P. & D. Colnaghi.

H.S. Reitlinger; Sotheby's, 9 December 1953, lot 105.

Anonymous sale; Christie's, London, 2 July 1996, lot 166.

EXHIBITED

Paris, Musée des Arts Décoratifs, *Dessins de G. D. Tiepolo*, 1921 (without catalogue).

London, Royal Academy of Arts, Diploma Gallery,

Drawings by Old Masters, 1953, no. 178.

London, The British Museum, *Domenico Tiepolo*.

The Punchinello Drawings, 1986, no. 81, ill. (catalogue by A. Gealt).

Udine, Castello di Udine, and Bloomington, Indiana University Art Museum,

Giandomenico Tiepolo. Maestria e gioco. Disegni dal mondo, 1996-1997, no. 160, ill. (catalogue by A.M. Gealt and G. Knox).

LITERATURE

J. Byam Shaw, *The Drawings of Domenico Tiepolo*, London 1962, no. 84, ill.

A.M. Gealt and M.E. Vetrocq, *Domenico Tiepolo's Punchinello Drawings*,

exhib. cat. Bloomington, Indiana University Art Museum, 1979, p. 3, ill.

A. Gealt, *Domenico Tiepolo. The Punchinello Drawings*, New York 1986, no. 81, ill.

Giandomenico Tiepolo's drawings of the life of Punchinello, one of the central characters of the *commedia dell'arte*, offer arguably the best illustration of his unique talent, combining the virtuoso use of pen and wash he learned from his father Giovanni Battista with a wit and inventiveness that are entirely his own. This originality became especially apparent in his work after his father's death in 1770, after which he could focus more on secular works of his own invention, including frescoes, smaller paintings, etchings and drawings, which forever define the image of Venice as a city of festivities and leisure.

Among the greatest achievements of narrative draftsmanship that survive today, the Punchinello series was probably started in 1797, a few years before Domenico's death. It originally consisted of 104 scenes and was titled *Divertimento per li regazzi* ('An amusement for young people') by the artist, as evident from the drawn frontispiece, now at The Nelson-Atkins Museum of Art, Kansas City (inv. 32-193/9; see A. Gealt, *op. cit.*, no. 1, ill.). Since the appearance on the market of the nearly intact series in Paris in 1920, the drawings, all of equal size and neatly signed and framed within pen lines, have become 'the most desired and most highly valued of all Domenico's sheets' (Byam Shaw, *op. cit.*, p. 52). Examples from the series are preserved in museums around the world, including the British Museum (Gealt, *op. cit.*, nos. 32, 60, ill.) and the Louvre (*ibid.*, no. 60), but especially in the American institutions, with particularly strong holdings at the The Metropolitan Museum of Art (*ibid.*, nos. 7, 14, 15, 28, 37, 44, 50, 53, 76, ill.) and the Cleveland Museum of Art (*ibid.*, nos. 23, 36, 39, 42, 46, 56, 66, 68, ill.). Punchinello (or Pulcinella) had become the subject of Italian art before, and indeed was treated by Domenico's father, Giambattista. In the last years of a long and successful career, Domenico claimed the Punchinello theme for

himself by producing a series that encompasses every moment of the character's life. He appears to have worked in chronological order, treating the life in five large chapters: Punchinello's ancestry, childhood and youth; his trades and occupations; his adventures abroad; his social and official life; and his illness and death. While the story-line of the series – most probably of the artist's own invention – is not always easy to follow, and individual scenes not always possible to explain, the subject of the present drawing is relatively clear. Numbered 9 in the margin at upper left, the drawing shows a busy bedroom with two female servants making up the bed at left, and three masked figures bending over the central group of the mother – or is she a wet nurse? – feeding the infant Punchinello, who is already sporting a mask. Tiepolo achieved visual and narrative coherence throughout the series by using similar motifs or settings in several of the drawings, as in the scene immediately preceding the present sheet, *The infant Punchinello in bed with his parents*, which shows a similar cradle and bedroom (Robert Lehman Collection, The Metropolitan Museum of Art, New York, inv. 1975.1.465; see Gealt, *op. cit.*, no. 15, ill.); or *The doctor's visit* (location unknown; *ibid.*, no. 101, ill.), where two figures likewise make up a bed. In the present sheet, Tiepolo's sense of humor is evident in the inclusion of the three standing men, each of whom could well be the child's father, and in the depiction of the infant Punchinello, who bears the iconic hook-nosed mask even as he nurses and has already attracted the gawking fascination of another child in the house. Among the most lively, tender and subtly comical efforts within the artist's *Divertimento per li regazzi*, *The nursing of Punchinello* is a high point in a series that remains among the most admired works of one of the great draftsmen of the eighteenth-century.









51

51
FRANCESCO TIRONI
(VENICE CA. 1745-1797)

The Villa Pisani at Stra

red chalk, pen and brown ink, gray wash
 11¼ x 16¾ in. (28 x 41.5 cm)

\$10,000-15,000

ENGRAVED

Antonio Sandi, *Veduta della Villa Imperiale e Reale a Stra*, Venice 1810.

Among the many followers of Canaletto, the elusive Venetian artist Tironi is often remembered for his drawing style and compositional method, which strongly recall the great master's "to the point that one wonders if he might have worked in Canaletto's studio" (C. Beddington, *Venice. Canaletto and his rivals*, London 2010, p. 130). Presenting a fascinating view of the late Baroque Villa Pisani at Stra, caught from the Brenta river, this newly unattributed drawing was engraved by Antonio Sandi (1733-1817) who was responsible for producing a popular set of 24 plates after Tironi's designs of the Veneto and its villas, each signed 'F. Tironi pin. / A. Sandi sc.' Being directly related to one of these engravings, the present sheet is a significant addition to Tironi's corpus of drawings, studied for the first time by Terisio Pignatti in 1984 ('Per i disegni di Francesco Tironi', *Studi in onore di Giulio Carlo Argan*, Rome 1984, I, pp. 375-95).

PROPERTY FROM THE HOLDINGS OF
 THE FORD FOUNDATION

52
GIOVANNI DOMENICO TIEPOLO
(VENICE 1727-1804)

Fame with angels and putti in the sky

signed 'Dom.o Tiepolo f'
 pen and black ink, grey and brown wash,
 with watermark 'ROSA' surmounted by a crown
 11½ x 7¾ in. (20 x 28.3 cm)

\$7,000-10,000

PROVENANCE

Horace Walpole (1717-1797).
 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.



52



PROPERTY FROM A MANHATTAN ESTATE

53

GIOVANNI DOMENICO TIEPOLO (VENICE 1727-1804)

God the Father in the clouds supported by angels

signed 'Dom.o Tiepolo f' in ink (lower right), and with number '203' (top left)
black chalk, pen and brown ink, brown wash
10 x 7½ in. (24.5 x 17.9 cm)

\$25,000-35,000

PROVENANCE

with Herman E. Cooper, New York; where acquired by the present owner,
21 June 1989.

The present sheet stands out within Tiepolo's celebrated series on the theme of God the Father for its freshness of execution. A testament to the artist's endless creativity on a single subject, the work is characterized by its luminosity achieved through masterful control and balance between the washes and the naked white paper. In developing the series, one of the highpoints of his career as a draftsman, Domenico was inspired by the figure of the Almighty in the upper part of his father Giovanni Battista's altarpiece of *Saint Thecla Freeing Este from the Plague* (Church of Saint Thecla, Este), thus suggesting a date of after 1759 for the drawings.

PROPERTY FROM THE ESTATE OF GEORGE S. HEYER, JR.

54

GIOVANNI DOMENICO TIEPOLO (VENICE 1727-1804)

The Holy Family entering Memphis

signed in ink 'Dom.o Tiepolo f' (lower left), and with the number '14' in graphitic black chalk, pen and brown ink, brown wash
19 x 14⁷/₈ in. (48.2 x 37.9 cm)

\$70,000-100,000

PROVENANCE

Anonymous sale; Drouot, Paris, 30 May 1968, lot 56.

Anonymous sale; Drouot, Paris, 17 June 1969, lot 19.

with Wildenstein & Co., New York.

EXHIBITED

Houston, Museum of Fine Arts, 1981 (on temporary loan, inv. LN 81.18).

LITERATURE

C. Conrad, *Die grossformatigen religiösen Zeichnungen Giovanni*

Domenico Tiepolos, Ph.D. diss., Universität Heidelberg, 1996, I, no. 60, ill.

A.M. Gealt and G. Knox, *Domenico Tiepolo. A New Testament*,

New York and Bloomington 2006, no. 72, ill.

In the second half of the 1780s, Giandomenico embarked on his most extensive project as a draftsman, a series of over three hundred large drawings illustrating the New Testament. It is one of three major graphic narrative cycles produced by the artist, the others being the *Punchinello* series (or *Divertimento per li regazzi*; see lot 50) and the *Scenes of Contemporary Life*, each totalling about one hundred sheets. These series were intended as independent works of art, not as studies for works in other media, and can be considered among the most successful in the artist's *œuvre*. In general, but particularly with the New Testament series, Domenico worked in a very systematic way, maintaining a consistent quality, signing almost every sheet and providing the drawings with neat framing lines.

Despite its important place in his work, very little is known about the artist's intentions with the New Testament series, or indeed the other two major drawing projects. Could Domenico have simply made them for his own pleasure and artistic satisfaction? As noted by Adelheid Gealt and George Knox, he seems to have had little interest in finding a market for the drawings, and probably as a result of this some large groups have remained together (*op. cit.*, p. 3). The most substantial group, known as the 'Recueil Fayet', comprises 138 drawings and is preserved in the Louvre (*ibid.*, p. 4).

The present sheet shows the Holy Family entering the city of Memphis, illustrating the apocryphal Arabic (or Syriac) Infancy Gospel (8:12): 'Thence they proceeded to Memphis, and saw Pharaoh, and abode three years in Egypt.' The artist's approach to the subject is highly original and unconventional: against the backdrop of a strongly foreshortened city wall, Mary and Joseph are seen from the back only, as is the case with the majority of the peasants who feature with surprising prominence in this religious scene. Groups of figures like these appear throughout the New Testament series, as noted by Gealt and Knox, who describe them as 'witnesses': they engage the viewer with the main action and prompt reaction to the scene (*ibid.*, pp. 46-7). In the present instance, however, they seem to pay little attention to the Holy Family entering the city; in fact, they seem to fail to recognize them altogether. The three central figures of the composition feature again in a sheet from the *Punchinello* series as street criers in a drawing at the Musée des Arts Décoratifs, Paris (A. Gealt, *Domenico Tiepolo. The Punchinello Drawings*, New York 1986, no. 47, ill.). The Holy Family leaving Memphis is shown in a sheet that was previously with Adolphe Stein (Gealt and Knox, *op. cit.*, no. 74, ill.). Two related compositions in the New Testament series show the Holy Family entering and leaving the city of Sotinen (*ibid.*, nos. 60, 63, ill.).





55

PROPERTY OF MARGOT GORDON

55

**ATTRIBUTED TO GIOVANNI BATTISTA CIPRIANI, R.A.
(FLORENCE 1727-1785 HAMMERSMITH)**

Portrait of a sculptor or architect, half-length to the right

black and red chalk
9 x 7¼ in. (22.8 x 18.4 cm)

\$4,000-6,000

The sitter of this engaging portrait appears to be an architect or a sculptor. In his right hand he holds a compass, while in his left he holds a drawing of what appears to be a tomb monument. Cipriani, who was born in Florence, worked in Rome from 1750 until 1753 where he became acquainted with the architect Sir William Chambers and the sculptor Joseph Wilton. The latter accompanied him to England in 1755. The intimate character of this drawing suggests that the sitter was one of Cipriani's close friends from these circles.

PROPERTY OF MARGOT GORDON

56

**CIRCLE OF DONATO CRETÌ
(CREMONA 1671-1749 BOLOGNA)**

A child sleeping

with inscriptions 'Donato Creti, 'Sig Gio: Giuseppe',
'Sig donato Creti' (recto) and 'S-12' (verso)
pen and brown ink, watermark eight-pointed
star above 'BATIFERO'

6⅞ x 9⅞ in. (17.6 x 24.1 cm)

\$3,000-4,000

PROVENANCE

Anonymous sale; Christie's, London, 2 July 1991,
lot 284.

LITERATURE

M. Riccomini, C. Bernardini, *Donato Creti. Melanconia e perfezione. Le storie di Achille, le Virtù e i chiaroscuri della donazione Collina Sbaraglia al Senato di Bologna*, Milan 1998, p. 58 (essay by C. Bernardini).

M. Riccomini, *Donato Creti. Le opere su carta. Catalogo ragionato*, Turin 2012, no. 22.38.

Perhaps Creti's most popular motif, the sleeping child holding an apple appears in the foreground of his painting *Charity* (1745, Bologna, Collezioni Comunali d'Arte), where the pose of the head is slightly tilted to the left. Creti's invention was replicated by the master and his workshop in a number of paintings. The present sheet can be tentatively attributed to Domenico Maria Fratta (1696-1763), a skilled engraver of Creti's designs, as noted by Marco Riccomini, whom we thank.



56

57

DOMENICO PIOLA (GENOA 1627-1703)

Noli Me Tangere

black chalk, pen and brown ink, brown wash
11½ x 17 in. (29 x 43.1 cm)

\$4,000-6,000

A late work according to Mary Newcome Schleier (written communication), this large drawing was realized by Piola in his typical brush technique and appears preserved in its original size. In technique, size and religious subject matter, the present work relates to a sheet in the Louvre featuring an unidentified scene from the *Golden Legend* (F. Mancini, *Musée du Louvre, Inventaire général des dessins italiens. Tome XI. Dessins génois XVIe-XVIIIe siècle*, Paris and Milan 2017, no. 425, ill.).



57



58

PROPERTY OF MARGOT GORDON

58

MICHELANGELO RICCIOLINI (ROME 1654-1715 FRASCATI)

Christ at the column

with numbers on the mount in ink '29' (upper right), '21' (lower right)

red chalk

16½ x 10⅞ in. (41.9 x 26.9 cm)

\$4,000-6,000

PROVENANCE

Bartolomeo Cavaceppi, Rome (1717-1799), with associated number '129' on the mount (from the third album of his collection, *School of Maratti*).

Vincenzo Pacetti, Rome (1746-1820); his son Michelangelo Pacetti, Rome (b. 1793-1855) (L. 2057).

Kupferstichkabinett, Königliches Museum, Berlin 1846 and deaccessioned after 1945.

Theodore Allen Heinrich (1910-1981); Sotheby's, London, 30 April 1990, lot 87 (as attributed to Michelangelo Ricciolini).

Formerly part of an album of drawings assembled by Bartolomeo Cavaceppi and acquired by the Roman sculptor Vincenzo Pacetti, this powerful nude relates to two drawings by Ricciolini also formerly in the Cavaceppi-Pacetti collection now in the Istituto Centrale per la Grafica, Rome (G. Fusconi, 'Frammenti della collezione di disegni Cavaceppi-Pacetti', *Per Luigi Grassi. Disegno e disegni*, Rimini 1998, nos. 3-4, ill.). A pupil of Maratti, the artist was never officially enrolled in the Accademia di San Luca, but his skillful draftsmanship appears strongly inspired by the principles of the Accademia. We are grateful to Giulia Fusconi for her assistance.



59

ROSALBA CARRIERA (VENICE 1675-1757)

Portrait of a young gentleman, half-length, in a brown coat, turned to the right

pastel on blue paper
22 x 18½ in. (57 x 46 cm)

\$60,000-80,000

PROVENANCE

Royal Collections, Dresden by 1765 (inv. P78), returned to the Wettin family in 1924.

H. Ball, Berlin 1925.

Catalina von Pannwitz, Hartecamp and London (1876-1959).
with Rosenberg & Stiebel, New York.

LITERATURE

C.G. Wenzel and J.A. Riedel, *Catalogue des tableaux de la Galerie Électorale à Dresde*, Dresden 1765, p. 240.

K. Wörmann, *Katalog der königlichen Gemäldegalerie zu Dresden*, Dresden 1887, p. 770.

H. Posse, *Katalog der staatlichen Gemäldegalerie zu Dresden*, Dresden and Berlin 1920, p. 294.

B. Sani, *Rosalba Carriera*, Turin 1988, no. 201, ill.

N. Jeffares, *Dictionary of pastelists before 1800*, London 2006, p. 113.

B. Sani, *Rosalba Carriera 1673-1757. Maestra del pastello nell'Europa ancien régime*, Turin 2007, no. 220, pl. XI.

N. Jeffares, *Dictionary of pastelists before 1800*, London, online edition [accessed December 2017], no. J.21.2259, ill.

This pastel was part of the royal collections in Dresden until 1924 when it was returned to the Wettin family collection as part of the treaty between the state of Saxony and the Albertin branch of the Wettin family. It has retained its original frame by Joseph Deibel (1716-1793), who became Court sculptor in 1752 and who supplied frames for the Gemäldegalerie, Dresden. In her 2007 *catalogue raisonné* on the artist, Bernardina Sani compares the pastel to the portrait of a man in the National Gallery, London (*ibid.*, no. 165, ill.) and to another portrait of a man in the Gallerie dell'Accademia, Venice (*op. cit.*, no. 224, ill.), both sitters looking over their shoulders. The present work is a characteristic and accomplished example of Rosalba's art; it shows her flair for capturing a sitter's character as well as her outstanding ability to render different textures, particularly noticeable in the delicate lace and embroidery of the clothes



60

ROSALBA CARRIERA (VENICE 1675-1757)

Portrait of Prince Charles Edward Stuart, half-length, wearing the Order of the Garter

pastel on blue paper
22½ x 17½ in. (56.5 x 44.4 cm)

\$30,000-40,000

PROVENANCE

Private collection, Rome; by descent to the present owner.

LITERATURE

N. Jeffares, *Dictionary of Pastellists before 1800*, London, online edition [accessed December 2017], no. J.21.0377, ill.

Charles Edward Stuart, commonly known during his lifetime as the Young Pretender and later popularly as Bonnie Prince Charlie, was the instigator of the Jacobite rebellion of 1745. Charles believed the British throne was his birthright and staged an uprising with his Jacobite followers, attempting to depose King

George II of the House of Hanover. Although Charles' attempt failed, it did gain him the status of a romantic figure of heroic failure in England. This previously unrecorded pastel is one of several versions by Rosalba showing the prince. While the portraits are not dated, the Stuart papers kept in the Royal Library shed light on the dating of them; correspondence between Owen O'Rourke, the Jacobite agent in Vienna and James, the Old Pretender, from 1737 state that Rosalba was making a pastel of Bonnie Prince Charles (N. Jeffares, *op. cit.*, online edition [accessed December 2017], p. 2). Several other versions are known; one was sold at Christie's, London, 4 July 1995, lot 117, and another is in a Roman private collection (B. Sani, *Rosalba Carriera 1673-1757. Maestra del pastello nell'Europa ancien régime*, Turin 2007, nos. 362-3, ill.; N. Jeffares, *op. cit.*, nos. J.21.0369 and J.21.0374). There are many other portraits of Charles at different ages, including two by Alan Ramsay of which one was recently re-discovered (L. Lax, 'The Lost Portrait of Prince Charles Edward Stuart' in *Bonnie Prince Charlie and the Jacobites*, exhib. cat., Edinburgh, National Museum of Scotland 2017, pp. 128-37).

We are very grateful to Neil Jeffares for his assistance in cataloguing this pastel.

61

PIETER AERTSEN (AMSTERDAM 1508-1575)

The Adoration of the Magi

with inscriptions in ink 'L. Pierre' (?) (bottom left, *recto*) and illegible inscription (bottom right, *recto*), and '26' '476' and '5257' in graphite by a modern hand (*verso*)

traces of black chalk, pen and brown ink, brown wash
15¼ x 13¾ in. (39 x 35 cm)

\$60,000-80,000

PROVENANCE

with Hans Calmann, London, 1958.

LITERATURE

J. Bruyn, 'Some drawings by Pieter Aertsen', *Master Drawings*, vol. 3, no. 4, Winter 1965, pp. 361, 365, note 15.

W. Kloek, 'Pieter Aertsen en het probleem van het samenstellen van zijn oeuvre', in *Nederlands kunsthistorisch jaarboek 1989*, XL, The Hague 1990, *Pieter Aertsen*, p. 21, fig. 35 (as workshop of Aertsen).

idem, 'De tekeningen van Pieter Aertsen en Joachim Beuckelaer', in *Nederlands kunsthistorisch jaarboek 1989*, XL, The Hague 1990, *Pieter Aertsen*, pp. 140-141, no. A.6 (as workshop of Aertsen).

An artist now most famous for his pioneering kitchen still-lives and monumental genre scenes, Aertsen was also a productive painter of religious works, many of which must have fallen victim to iconoclasm. His rare drawings provide a more complete record of his activity as a history painter. Eighteen of his drawings were catalogued in an article by Wouter Kloek of 1990 (*op. cit.*, pp. 129-166). To these, a number of newly discovered sheets should be added, including works in The Metropolitan Museum of Art, New York (inv. 1999.311); Teylers Museum, Haarlem (inv. KT 2008 002); Museum Boijmans Van Beuningen, Rotterdam (inv. MB 2008/T 36 (PK)); and a European private collection. The present sheet, previously only discussed by Josua Bruyn and Kloek (see lit.) on the basis of a black-and-white photograph, entered the literature as a workshop replica; its recent rediscovery allowed a more accurate assessment of its quality and significance. Entirely characteristic in the sinuous, drooping outlines, treatment of the faces, and use of hatching and wash, it can be compared to a few other drawings dated to ca. 1550-1550, such as a sheet in the Uffizi, Florence (W. Kloek and B. W. Meijer, eds., *Fiamminghi e olandesi a Firenze. Disegni dalle collezioni degli Uffizi*, Florence 2008, no. 15 ill.) ; and one in the Staatliche Graphische Sammlung, Munich (Kloek, *op. cit.*, 1990, pp. 142-143, no. A.9, ill.). The latter relates to one of Aertsen's altarpieces in the Church of Saint Leonard in Zoutleeuw (Léau), and has been called the 'most important and reliable starting point for our knowledge of Pieter Aertsen as a draftsman' (*ibid.*, p. 143). No painting related to the present sheet – one of the largest known by the artist – can be identified, but the subject (as well as the related one of the Adoration of the Shepherds) was often treated by Aertsen (*ibid.*, *op. cit.*, pp. 19-21).

We are grateful to Wouter Kloek for confirming the attribution of the drawing after examining the original.





62

OLD MASTER DRAWINGS FROM THE COLLECTION OF ANN SUTHERLAND HARRIS

62

GERMAN OR NETHERLANDISH, CA. 1580-1600

Christ on the road to Emmaus

pen and brown ink, watermark coat of arms with a salt cellar on a triple mount
10½ x 16½ in. (41.3 x 26.5 cm)

\$2,000-3,000

PROVENANCE

Anonymous sale; Sotheby's, London, 27 June 1974, lot 90 (as by Lodewijk Toeput, called Pozzoserrato).

The style of this sheet points to a date in the later decades of the 16th century; its rare watermark to an artist active in the German-speaking world (compare watermarks illustrated in Piccard-online). It is possible, however, that he was originally from the Netherlands, and a comparison can be made, for instance, with the landscape drawings by Frederik van Valckenborch (1566-1623) made in South Germany in the closing years of the century (for this sketchbook, see K.G. Boon, *The Netherlandish and German drawings of the XVth and XVth centuries of the Frits Lugt Collection*, Paris 1992, I, pp. 369-371). The present landscape is more boldly drawn, however, and shows a draftsman equally accomplished in figures as in landscapes.



63

63

WILLEM VAN DE VELDE II (LEIDEN 1633-1707 GREENWICH)

Warships and smaller boats at sea

with number '3' in graphite (*verso*)
pen and brown ink, gray wash, watermark foolscap
5½ x 7¾ in. (13.9 x 18.9 cm)

\$3,000-4,000

PROVENANCE

Richard Cosway, Oakford (ca. 1742-1821) (L. 629).
E. Blum (not in Lugt).



(actual size)

OLD MASTER DRAWINGS FROM THE COLLECTION OF ANN SUTHERLAND HARRIS

64

PAULUS POTTER (ENKHUIZEN 1625-1654 AMSTERDAM)

A group of trees on a hill

red chalk

4¼ x 4¼ in. (11 x 11 cm)

\$7,000-10,000

PROVENANCE

Estate of Victor D. Spark; Christie's, New York, 15 January 1992, part of lot 149 (as Dutch, 17th century).

A rare addition to the small corpus of drawings by the foremost Dutch animal painter of the 17th century, the short-lived Paulus Potter, this study was attributed by Ann Sutherland Harris and relates to the artist's largest etching, known as *The shepherd* (fig. 1; see Hollstein, XVII, p. 220, no. 15, ill.; and B. Broos in *Paulus Potter. Paintings, Drawings and Etchings*, exhib. cat., The Hague, Mauritshuis, 1994-1995, no. 46, ill.). The group of small trees appear in the right background of the print, with a shepherd playing his flute resting in front of it. Transposing the tree from study to print, Potter made subtle changes, clarifying the intricate form of the trees' branches. A drawing in black chalk used for the standing sheep in the left foreground of the print is at the British Museum (inv. SL.5214.229). While Potter's signed autonomous drawings display a different style than the present sheet, it is comparable in its angular, accented and crisp manner to his animal studies made from life (for examples, see the exhibition catalogue cited).



Fig. 1. Paulus Potter, *The shepherd*, etching, Rijksprentenkabinet, Rijksmuseum, Amsterdam.



65

**EGBERT VAN HEEMSKERCK (II)
(HAARLEM 1634-1704 LONDON)**

Card players in a tavern

point of the brush and red wash
11½ x 15½ in. (29 x 42 cm)

\$3,000-4,000

PROVENANCE

Dr. Cornelis Hofstede de Groot (1863-1930); C.G. Boerner, Leipzig,
4 November 1931, lot 109 (160 marks to Paul Brandt).
Paul Brandt, Amsterdam, 4-5 April 1944, lot 170.

EXHIBITED

Brussels, Palais des Beaux-Arts, *Exposition d'art ancien. L'Art belge au XVIIe siècle*, 1910, no. 6 bis (as Adriaen Brouwer; by mistake as lent from the Museum Boymans, Rotterdam).
Leiden, Stedelijk Museum De Lakenhal, *Tentoonstelling van teekeningen van Oud-Hollandsche meesters uit de verzameling van Dr. C. Hofstede de Groot*, 1916, no. 29 (as Adriaen Brouwer).

LITERATURE

O. Hirschmann, *Die Handzeichnungen-Sammlung Dr. Hofstede de Groot im Haag*, The Hague 1916, pp. 409-10 (as Adriaen Brouwer).
M. Rooses, 'De teekeningen der Vlaamsche meesters: de kleine meester der XVIIe eeuw', *Oude Kunst*, III, no. 1, 1904, pp. 67-8, ill. (as Adriaen Brouwer).
M.D. Henkel, 'Ausstellung von Handzeichnungen Holländischer Meister aus dem Besitze von Dr. C. Hofstede de Groot in der Tuchhalle in Leiden', *Kunstchronik*, XXVII, 1916, no. 35, p. 340 (on the whole group of drawings given to Adriaen Brouwer).

This is one of at least 21 drawings by van Heemskerck that are mostly the same size and executed in the artist's distinct and original cursive style. Eleven of these drawings – including the present sheet – were once part of the celebrated collection of the art historian Cornelis Hofstede de Groot. Many of the sheets are executed with the point of the brush and red or blue-green wash and this sheet is particularly close to the one in the Maida and George Abrams Collection, Boston (F.W. Robinson, *Selections from the Collection of Dutch Drawings of Maida & George Abrams. A Loan Exhibition*, exhib. cat., Wellesley College Museum and elsewhere 1969, no. 27, ill.) and to one in the Hamburger Kunsthalle (inv. 22024; A. Stefes, *Niederländische Zeichnungen 1450-1850*, Cologne, Weimar and Vienna 2011, I, no. 420, II, p. 163, ill.).



66

LEENDERT VAN DER COOGHEN (HAARLEM 1610-1681)

Study of a seated old man

dated '1653' in black chalk, and inscription 'N. 15 [?] van der Coger'

black and white chalk, on blue-grey paper

15¼ x 9¾ in. (38.7 x 23.8 cm)

\$10,000-15,000

LITERATURE

B.J.L. Coenen, 'The Drawings of the Haarlem Amateur Leendert van der Cooghen', *Master Drawings*, vol. 43, no. 1, Spring 2005, no. A 25, fig. 62.

Hardly known as a painter, Van der Cooghen left a small number of prints and a little over sixty drawings, most of them figure studies and portraits. As reported by Arnold Houbraken, he was well-off and did not work for a living, but his *œuvre* is of high quality, at the level of that of his Haarlem colleague and friend Cornelis Bega, with whom Van der Cooghen is said to have drawn from life. Like another celebrated Haarlem artist, Jan de Braij, Van der Cooghen systematically – and conveniently – dated his drawings between 1651 and 1667. The drawing offered here belongs to a group of studies after the same older model, all relatively early works dated 1653 (Coenen, *op. cit.*, nos. A19-A23, figs. 22, 23, 58-61). The controlled hatching, clean outlines and marked contrasts between light and shadow, all present in the present work, are hallmarks of his style.



67



67

**ATTRIBUTED TO ANTHONY CLAESZ. II
(AMSTERDAM CIRCA 1607/08-1649)**

Three parrot tulips (purple, red and white)

watercolor

11½ x 17¾ in. (29.5 x 45 cm) (overall); 7½ x 3½ in. (17 x 8.8 cm) (each)

\$2,000-3,000

These drawings are close to a group of 56 sheets in the same technique which were with Robert Noortman in 1987 (S. Segal, *Tulips by Anthony Claesz. 56 seventeenth century watercolour drawings by Anthony Claesz. (ca. 1607/08-1649)*, Maastricht 1987). Segal attributed the group to Claesz. on the basis of a comparison with a drawing on vellum, signed 'A.C. fc.', which is part of an album of flower drawings, mostly by Pieter Holsteyn II, from 1640-1641 in the Lindley Library, Royal Horticultural Society, London (inv. 118; *ibid.*, fig. 1). The signature of that drawing can be compared to a flower painting signed and dated 'Ant. Claeß 1642' (*ibid.*, fig. 2). More recently however, the attribution of the group to Claesz. has been rejected by Frans Willemse, who suggested an alternative attribution to the so-called 'Tulip Painter' (*Het mysterie van de tulpenschilder*, Sassenheim 2005, pp. 60-1, 191-2).

We are grateful to Peter Schatborn for his assistance in cataloguing these drawings.



68

68

**PIETER WITHOOS (AMERSFOORT
1655-1692 AMSTERDAM)**

Butterflies and insects

with signature in graphite 'P.W.Fe' (lower right)

and number '3' in pen (lower left)

black chalk, pen and black ink, watercolor and bodycolor

8¾ x 12½ in. (27.2 x 32.7 cm)

\$4,000-6,000



69

HERMAN HENSTENBURGH (HOORN 1667-1726)

A still life with a monkey, a butterfly and a basket with flowers including Nasturtiums, Morning Glory, Roses and Everlasting Pea

watercolor and bodycolor
14 x 11¼ in. (35.9 x 30.1 cm)

\$10,000-15,000

Henstenburgh was one of three still-life and natural history artists from Hoorn who, besides their artistic careers, were also active as pastry cooks. In both crafts he was trained by Johannes Bronkhorst and Henstenburgh in turn trained his son, Anton, in similar fashion. According to his biographer Johan van Gool, the artist started his career by producing natural history and landscape drawings before broadening his repertoire around 1695 into still-lives with fruits, flowers and occasionally *vanitas* symbols (*De nieuwe schouburg der Nederlandsche kunstschilders en schilderessen [...]*, The Hague 1750-51, I, pp. 246-256). Van Gool claimed that the artist had invented a new type of watercolor applied to a specific type of thin vellum. The present work has retained its rich and vibrant colors.

Although the majority of Henstenburgh's works are natural history compositions, the artist's still-lives are among his most successful and original inventions. A small group of these incorporate *vanitas* symbols such as skulls, candles and, as is the case here, monkeys (see for other examples Sotheby's, Amsterdam, 2 November 2004, lot 176; Saam and Lily Nijstad; Sotheby's, Amsterdam, 19 May 2004, lot 199; and The Metropolitan Museum of Art, New York, inv. 2003.30). While the skull and candle are obvious symbols for the fleetingness of human life, the meaning of the monkey in this work is less apparent. It might be a reference to the artist's skill, which was seen at the time as imitative. Besides this, monkeys were often shown in other human activities, such as drinking, dancing or playing musical instruments, showing the folly and pretentiousness of man, and it might be that the monkey in the present sheet should be understood in this light.

CLAUDE GILLOT (LANGRES 1673-1722 PARIS)*Study for Scaramouche, his arms outstretched*

red, black and white chalk, on light gray paper

9 1/8 x 12 1/4 in. (23.2 x 31 cm)

\$50,000-70,000

PROVENANCE

unidentified collector (L. 1205b).

A welcome addition to Gillot's catalogue of drawings, this newly discovered preparatory study relates to the character of Scaramouche featured at left in the artist's *Les Deux carrosses* in the Louvre, painted about 1707 (fig. 1). Antoine Watteau's master, Gillot is acknowledged as "the pioneer of representation of theatrical scenes in painting during the age of the *Régence*" (W. Kelsch, *Theater im Spiegel der bildenden Kunst*, Berlin 1938, p. 23). He based *Les Deux carrosses* on a short sketch by Jean-François Regnard and Charles Dufresny, appended to their three-act comedy *La Foire Saint-Germain*, first performed in Paris in 1695. Both sporting women's headdresses, the two characters from the *commedia dell'arte*, Scaramouche and Arlequin, break into an altercation when their respective carriages meet in a narrow lane. As neither agrees to back up and let the other pass, a passing judge attempts to mediate between the two, but ends up being chased off stage.

Flawlessly executed by Gillot in *trois crayons*, Scaramouche is rendered in his traditional attire, dressed in black, with a black beret and white ruff. Its companion sheet is a study for the figure of Arlequin, now in the Musée des Beaux-Arts de Lyon, in comparable technique and similarly defined in the background by dense cross hatching in black chalk (fig. 2; J. Tonkovich, *Claude Gillot and the Theater, with a Catalogue of Drawings*, Ph.D. diss., New Brunswick, Rutgers University, 2002, no. 54). In polished finish and use of chalks, the present drawing further relates to a study for the figure at the right of Gillot's painting *Le Tombeau de Maître André*, now in the Victoria and Albert Museum, London (Tonkovich, *op. cit.*, no. 53). Technically and stylistically, these three drawings form a cohesive group that adds visual substance to Gillot's drawing practice and expands

his range as a draftsman, as he is best known for quirky sketches in pen and ink. Gillot approached the design of *Les Deux carrosses* starting with two sketches now in the Louvre (inv. RF 29326) and The Metropolitan Museum of Art (inv. 2006.93), where he outlined the scene and its characters in his signature abbreviated forms (*ibid*, nos. 8, 17). Once the scene was set, he developed the carefully finished studies for Scaramouche and Arlequin, giving specific attention to their elaborate attire, and making slight changes while studying the model as in the *pentimento* in Scaramouche's left hand. As evident from the present sheet, Gillot used a chair in his studio to simulate the door enclosing the front of the carriage.

In addition to being a significant addition to Gillot's own oeuvre, the drawing offered here strongly suggests that drawings like this one inspired Watteau's celebrated *trois crayons* technique and therefore some of the greatest drawings of 18th century.

We are grateful to Jennifer Tonkovich for her assistance in the research of this drawing.



Fig. 1. Claude Gillot, *Les Deux carrosses*, Musée du Louvre, Paris © RMN-Grand Palais/Art Resource, NY.



Fig. 2. Claude Gillot, *Study for Arlequin, his right arm outstretched*, Musée des Beaux-Arts de Lyon.





71

71
JEAN-BAPTISTE PATER
(VALENCIENNES 1695-1736 PARIS)

A seated woman nursing a child

with number '321' in pencil (bottom left)
 two shades of red chalk
 5 7/8 x 6 1/2 in. (14.5 x 16.6 cm)

\$4,000-6,000

PROVENANCE

Camille Groult, Paris (1832-1908) with associated number '321'.

Anonymous sale; Sotheby's, London, 4 December 1969, lot 52.

EXHIBITED

London, John Baskett, *Exhibition of Old Master and English Drawings*, 1968, no. 42.

LITERATURE

J. Ingamells, *The Wallace Collection. Catalogue of Pictures, III. French before 1815*, London 1989, p. 301.

This sketch of a woman and her child, executed in red and brownish red chalk, was used for one Pater's most important military paintings, *Les Vivandières de Brest* in the Wallace Collection, London (inv. P452; see F. Ingersoll-Smouze, *Jean-Baptiste Pater*, Paris 1921, no. 405, fig. 107). The composition became well-known after 1760 thanks to an engraving by Jacques-Philippe Le Bas. The subject recalls Watteau's early pictures of soldiers resting (cfr. A. Wile, *Watteau's Soldiers. Scenes of military life in eighteenth-century France*, exhib. cat., New York, Frick Collection, 2016).

PROPERTY FROM A MANHATTAN ESTATE

72

ANDRÉ-JEAN LEBRUN (PARIS 1737-1811 VILNIUS)

The penitent Magdalene

with number '62' in ink (top left, *recto*) and 'C.[?] Wiesbach' in ink, '36/46 / A. le Brun' in pencil (*verso*)

red chalk

10 1/2 x 7 1/2 in. (26.6 x 19 cm)

\$6,000-8,000

PROVENANCE

D.F. Nathan, Manchester.

Benno Geiger, Venice (1882-1965).

Anonymous sale; S. Kende, Vienna, 25 January 1952, lot 85.

Anonymous sale; Sotheby's, Parke-Bernet Galleries, London, 14 March 1963, no. 207 (as Hubert Robert).

Leo Steinberg, New York (1920-2011).

with C. & J. Goodfriend Drawings and Prints, New York; where acquired by the late owner, 14 February 1987.

The theme of the penitent Magdalene is a recurrent one in the work of sculptor André Lebrun. A more detailed red chalk drawing of the same subject is at the Szépművészeti Múzeum, Budapest, and shows the saint surrounded by putti (V. Kaposy, 'Dessins d'André Le Brun au Musée des Beaux-Arts', in *Bulletin du Musée hongrois des Beaux-Arts*, nos. 48-49, 1977, p. 169, no. 127, ill.). Shadows rendered through large areas of hatching are common to both sheets. Probably part of a series, this *sanguine* can also be compared to *A frenzied woman carrying an urn* in the Musée de Picardie in Amiens which bears a number in the same writing in pen at upper left, which is also inscribed within an oval of similar dimensions (inv. MP 975-14; see S. Boyer, *Dessins français des XVIIIème et XIXe siècles du Musée de Picardie*, Paris 1997, no. 22, ill.). Lebrun's drawings in red chalk are generally dated after his return to Paris from his years at the French Academy in Rome between 1756 and 1768, and before he left for Warsaw, where he was appointed sculptor to the King of Poland in 1768.



72



73(i)



(ii)

73

JEAN PILLEMENT (LYON 1728-1808)

*Two young shepherds crossing a stream (i);
A family fording a river with their animals (ii)*

pastel on paper, laid down on canvas
14¼ x 19¾ in. (36.5 x 50 cm) (each)

\$15,000-20,000

(2)

Bridges and water often feature in Pillement landscape. The pastel *Le Passage du Pont*, a work from 1794 in a private collection, shows a shepherd and his flock crossing a similar bridge to the first of the pair offered here (M. Gordon-Smith, *Pillement*, Cracow 2006, no. 272, ill.). Like that, the two pastels were probably made on the artist's return from the Iberian peninsula, when he settled in Pézénas in the Languedoc between 1789 and 1800.

FROM A PRIVATE COLLECTION

74

FRANÇOIS BOUCHER (PARIS 1703-1770)

A triton blowing, his arms outstretched

black, red and white chalk on formerly blue paper
10 $\frac{1}{8}$ x 15 $\frac{7}{8}$ in. (27.6 x 40.3 cm)

\$30,000-50,000

In 1769, Boucher embarked on one of the most ambitious projects of his entire career: the decoration of the Hôtel Bergeret de Frouville in Paris, later Hôtel de Marcilly, commissioned by Jean-François Bergeret de Frouville (1719-1783). For the six monumental canvases Boucher produced for this commission, the artist drew inspiration from Ovid and Virgil, the unifying theme being *Omnia vincit Amor* (love conquers all). Despite the artist's advanced age and failing health (he would die a year later), the paintings, with their vibrant colours and dynamic compositions, form a high point in his career. The canvases remained at the Hôtel de Marcilly until sold to Baron Edmond James de Rothschild (1845-1934) around 1882. Four of the paintings are now in the Kimbell Art Museum, Fort Worth (inv. AP 1972.07- AP 1972.10; see A. Ananoff and D. Wildenstein, *François Boucher*, Lausanne 1976, nos. 674-677, ill.), while the two others are in the J. Paul Getty Museum, Los Angeles (inv. 71.PA.54-5; *ibid.*, nos. 670-671, ill.).

This previously unpublished drawing relates to one of the winds, shown with puffed cheeks from his forceful blowing, in *Juno asking Aeolus to release the winds* at the Kimbell (fig. 1; inv. AP 1972.08; see A. Laing in *François Boucher. 1703-1770*, exhib. cat., New York, The Metropolitan Museum of Art, and elsewhere, 1986-87, no. 84, ill.). The painting shows Juno trying to prevent the Trojan fleet (shown at lower left in the picture) from reaching Italy. In return, Juno offered Deiopea, one of her most beautiful nymphs, depicted at center, as a bride for Aeolus. Whether the present drawing is preparatory for the painting or a *ricordo* by the artist, is not certain; the finished quality, as well as the figure's *mise-en-page*, perhaps point to the latter.

A wealth of drawings by Boucher related to the composition exist, but Alastair Laing has pointed out that most of these were not specifically made in preparation for the Kimbell picture, although Boucher did use certain of the figures. The sequence of the drawings as reconstructed by Laing begins with two horizontal compositional studies, one in red chalk (Christie's, London, 3 April 1984, lot 81) and one in black chalk (Christie's, London, 6 July 1977, lot 93; see A. Laing, *The Drawings of François Boucher*, exhib. cat., New York, The Frick Collection, and Fort Worth, Kimbell Art Museum, 2003-2004, p. 197, under no. 75). Two drawings followed, one in a private collection (photograph in the Witt Library), and a spirited pen and ink sketch close to the earlier drawings, though excluding Deiopea, formerly in the Berger Collection (Sotheby's, New York, 25 January 2017, lot 86). A dynamic and worked-up drawing, signed and dated, in the Jeffrey E. Horvitz Collection, Boston, is next (Laing, *op. cit.*, 2003-2004, no. 75, ill.). In the latter sheet, the figure shown in this sheet is introduced lower right in a similar pose.

The date on the Horvitz drawing has variously been read as 1753, 1763 and 1768, but Laing has recently argued that the latter is most probable, as the figure of the wind corresponds so closely to that in the 1769 picture. Another drawing in the Horvitz collection shows a bold study of Aeolus releasing the winds (*ibid.*, no. 66, ill), and its upright composition might indicate that it was drawn in preparation for the Kimbell picture. Although the figure of the wind in that drawing is different from the one in the present sheet, the drawings are stylistically close to one another and for that reason Laing has proposed that they were executed at a similar time. Apart from these studies, a number of other black and white chalk studies of female figures and nymphs relate to the painting in Fort Worth, of which two are in the Louvre (inv. RF 3879, RF 38983) and one in the National Gallery of Art, Washington (inv. 1980.64.3; see *ibid.*, nos. 37, 38). Furthermore, the drawing is particularly close in style and execution to a drawing of Boreas (A. Ananoff, *Les Dessins de Boucher*, Paris, 1966, I, no. 871) which relates to the picture showing *Boreas Abducting Oreithyia*, also in Fort Worth (Laing, *op. cit.*, 1986-1987, fig. 201).

We are grateful to Alastair Laing for his assistance in cataloguing this drawing and for confirming the attribution to Boucher after examining the original.



Fig. 1. François Boucher, *Juno asking Aeolus to release the winds*, Kimbell Art Museum, Fort Worth.





75

HUBERT ROBERT (PARIS 1733-1808)

A boy climbing a tree with a woman and a girl looking on

red chalk

14¼ x 11½ in. (36 x 39 cm)

\$5,000-7,000

PROVENANCE

Collection Destombe; Hôtel Galliera, Paris, 11 June 1971, lot 22, with H. Shickman, New York. Christian Humann, New York; Sotheby's, New York, 30 April 1982, lot 76. Anonymous sale; Sotheby's, New York, 25 January 2012, lot 118.

LITERATURE

S. Catala, *Les Hubert Robert de Besançon*, Besançon 2013, p. 204, under no. 176.

This sheet, known as *Le Pique-nique*, shows a young boy climbing a tree under the eyes of a young woman and a little girl. A counterproof exists at the Musée des Beaux-Arts et d'Archéologie, Besançon (inv. D.2977; Catala, *op.cit.*, no. 176, ill.). A further autograph version in black chalk is signed and dated 1782 and follows the general composition, with the tree and the wooden plank in the foreground (Sotheby's, Monaco, 22 June 1986, lot 48). The group of the two girls was also used by the artist, in reverse, at lower left in the painting *The return of the cattle*, owned by Jean-François Bergeret de Frouville and exhibited at the Salon in 1775, now in The Metropolitan Museum of Art, New York (fig. 1; inv. 35.40.1).

The drawing and the related works demonstrate Robert's working method, which allowed him to satisfy the growing demand from collectors by producing counterproofs, while also building a repertoire of motifs that he would reuse at various stages of his career. Sarah Catala (*op. cit.*) dates the present sheet to the 1780s.

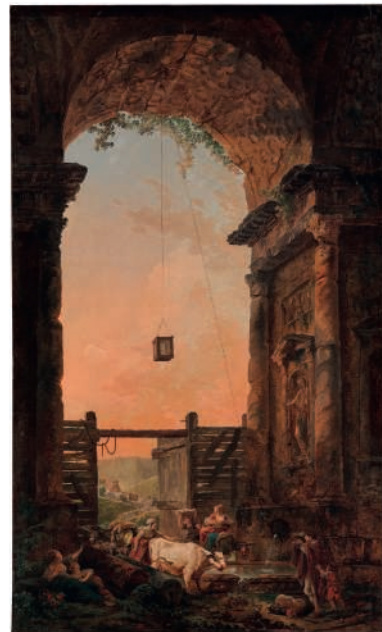


Fig. 1. Hubert Robert, *The return of the cattle*, The Metropolitan Museum of Art, New York.



76

JEAN-HONORÉ FRAGONARD (GRASSE 1732-1806 PARIS)

View of the double staircase of the Fountain of the Dragons at Villa d'Este, Tivoli

red chalk counterproof, brown wash

14½ x 19 in. (36.8 x 48.3 cm)

\$50,000-70,000

EXHIBITED

Rome, Villa Medici, *J.H. Fragonard e H. Robert a Roma*, 1991, no. 73 (catalogue by C. Boulot, J.-P. Cuzin and P. Rosenberg).

LITERATURE

A. Ananoff, *L'Œuvre dessiné de Jean-Honoré Fragonard (1732-1806)*, IV, Paris 1970, no. 2261, fig. 558.

Fragonard made numerous drawings of the gardens of the Villa d'Este, four of them in red chalk as well as a counterproof at the Musée des Beaux-Arts et d'Archéologie in Besançon, while visiting Tivoli in the company of the Abbé de Saint-Non during the summer of 1760 when he was still *pensionnaire* at the Académie de France in Rome (see P. Rosenberg, *Les Fragonard de Besançon*, Paris 2007, nos. 19-24, ill.). In addition to these, he recorded the same staircase around the famous Fountain

of the Dragons seen in the present drawing in a *sanguine* in Besançon from a different viewpoint, and later, in 1764, which was engraved by Saint-Non (inv. D.2844; see *op. cit.*, no. 21, ill.). Fragonard paid particular attention to the cypresses, which almost become the main subject of the composition, rather than to the park and its sculptural decoration. Pierre Rosenberg described the trees as 'placed in full light, burning in the sky like torches' (*op. cit.*). The use of retouched counterproofs recurs often in Fragonard's œuvre, and is wholly part of his working process. In a view of the Temple of the Sibyl in Tivoli, in a private collection in New York and of similar dimensions as the present sheet, the artist uses similar brown washes to accentuate the shadows, especially in the vegetation and on stone (P. Stein, *Fragonard. Drawings Triumphant. Works from New York Collections*, exhib. cat., New York, The Metropolitan Museum of Art, 2016-2017, no. 35). The present counterproof must have been taken from a now lost red-chalk drawing made during the summer of 1760, but it is, as Eunice Williams notes, difficult to determine when he retouched these second versions – perhaps after his return to Paris, when, he was received at the Académie in 1765 (*ibid.*, p. 136, under no. 35, ill.).

FRANÇOIS-ANDRÉ VINCENT (PARIS 1746-1816)*The Temple of Vesta, Tivoli*

black chalk

20% x 16¼ in. (51.7 x 41.2 cm)

\$40,000-60,000

PROVENANCE

Charles Drouet; Drouot, Paris, 3 April 1909, lot 49 (as Fragonard).

Mme. Thierry-Dalanoue, Paris.

Anonymous sale; Palais Galliera, Paris, 9 June 1964, lot 58 (as Fragonard).

Lillian Rojzman Berkman (1922-2001); Sotheby's, New York, 28 January 2005, lot 500 (as Claude-Joseph Vernet).

LITERATUREA. Ananoff, *L'Œuvre dessiné de Jean-Honoré Fragonard (1732-1806)*, Paris 1961-1970, II, no. 870, III (*Addenda*), fig. 527 (as Fragonard).P. Rosenberg, *Fragonard*, Paris 1987, p. 103, fig. 4 (as attributed to Fragonard, correct caption with fig. 3).P. Stein, in S. Alsteens et al., eds., *Raphael to Renoir. Drawings from the Collection of Jean Bonna*, exhib. cat., New York and Edinburgh 2009, pp. 197-98, fig. 111.J.-P. Cuzin with I. Mayer-Michalon, *François-André Vincent, 1746-1816*.*Entre Fragonard et David*, Paris 2013, no. 97 D, ill.N. Strasser, *Dessins français du XVIe au XVIIIe siècle. Collection Jean Bonna*, Geneva 2016, p. 194, under no. 85.

Published by Alexandre Ananoff in 1963 and 1968 as a work by Jean-Honoré Fragonard, this drawing was offered for sale in New York in 2005 with an attribution to Claude-Joseph Vernet before its true authorship was recognized thanks to François Borne and Perrin Stein, who published it for the first time under the name of Vincent in 2009 (see lit.). The attribution was confirmed by Jean-Pierre Cuzin in his recent catalogue raisonné of the artist's *œuvre*.

The drawing's style is closely comparable to that of a smaller, but signed, landscape sketch in black chalk in the Frits Lugt Collection, Paris (inv. 1974-T.23; see C. B. Bailey in *Watteau to Degas. French Drawings from the Frits Lugt Collection*, exhib. cat., New York, Frick Collection, and Paris, Institut Néerlandais, 2009-2010, no. 30, ill.; and Cuzin, *op. cit.*, no. 96D, ill. p. 37). As in the Lugt drawing, which depicts a draftsman at work near Tivoli and which is dated 1773, in his view of the Temple of the Sibyl Vincent renders the vegetation and rocks in the foreground with forceful strokes. The use of chalk allows him to accentuate the contrasts between darker and lighter passages, light and shadow.

A favorite subject of French artists staying at the Académie de France in Rome, the so-called Temple of the Sibyl or Vesta in Tivoli was depicted in at least seven drawings close to, and possibly inspired by, Vincent's: two in red chalk by Jean-Simon Berthélémy and Joseph-Benoît Suvée, the latter (see fig. 1) considered a copy after Vincent's sheet (respectively Albertina, Vienna, inv. 12-946; see Cuzin, *op. cit.*, under no. 97D; and Groeningemuseum, Bruges, inv. no. GR01873.11; see S. Join-Lambert, A. Leclair, *Joseph-Benoît Suvée (1743-1807)*, Paris 2017, no. D.159, ill.). Of each of these a counterproof exists (Musée des Beaux-Arts et d'Archéologie, Besançon, inv. D. 2955; see P. Rosenberg, *Les Fragonard de Besançon*, Milan 2005, p. 61, fig. 16b; and Groeningemuseum, inv. 02850; see *Joseph-Benoît Suvée et le néoclassicisme*, exhib. cat., Bruges, Groeningemuseum, Enschede, Rijksmuseum, Twenthe, 2007-2008, no. 67, ill.). Also related is a red chalk drawing by Pierre-Adrien Pâris, dated 1772, in the collection of Jean Bonna, Geneva, which shows the site in reverse and was probably done after a counterproof by another artist, possibly one after the drawing offered here, as suggested by Perrin Stein (*op. cit.*, p. 197 under no. 87), a red chalk copy of Vincent's drawing with an unsatisfactory attribution to Jean-Laurent Legeay (Bloomington, Indiana University Art Museum, inv. 81.63.2; see Cuzin, *op. cit.*, p. 363 under no. 97D), and finally a counterproof of a drawing by the 18th century Fleming Jacques Valcke (Stedelijk Museum, Ypres, inv. 82; see Strasser, *op. cit.*, p. 194 under no. 85).

This series perfectly illustrates the working methods of the *pensionnaires* at the Palazzo Mancini, the Académie's seat, in the 1770s, when artists exchanged their drawings and copied or employed on counterproofs when they chose not to draw from life in the Roman countryside, but preferred to work in their studio. Among the numerous other views by French artists of the temple is a drawing by Fragonard in Besançon (inv. D. 2839; *Fragonard et Hubert Robert à Rome*, exhib. cat., Rome, Villa Medici, 1991, no. 63, ill.). Fragonard's *sanguine* is dated 1760, of similar dimensions to Vincent's view, but it shows the monument from another side.



Fig. 1. Joseph-Benoît Suvée, *The Temple of Vesta, Tivoli*, Groeningemuseum, Musea Brugge, Bruges
© www.lukasweb.be - Art in Flanders vzw.



PROPERTY FROM AN AMERICAN COLLECTION

78

JEAN-BAPTISTE GREUZE (TOURNUS 1725 - 1805 PARIS)

Head of a girl with her eyes downcast (study for 'The marriage contract')

numbered in pen and brown ink '8 - No. 110.'

black chalk, red chalk, brush and gray wash, graphite

15½ x 11½ in. (39.5 x 30.1 cm)

\$150,000-250,000

PROVENANCE

Ivan Ivanovitch Betskoy, Saint Petersburg (1704-1795), donated to Imperial Academy of Fine Arts, Saint Petersburg, 1769 (L. 2699a). transferred to the State Hermitage Museum in 1924; deaccessioned by the museum; Boerner, Leipzig, 29 April 1931, lot 105. C.A. Mincieux, Geneva (1931-1960); Nicolas Rauch, Geneva, 15 June 1960, lot 204.

with Charles E. Slatkin Gallery, New York.
Louis Silver, Chicago; thence by descent.

EXHIBITED

Hartford, Wadsworth Atheneum and San Francisco, The California Palace of the Legion of Honor, *Jean-Baptiste Greuze, 1725-1805, 1976-77* no. 32 (entry by E. Munhall).

New York, The Metropolitan Museum of Art, *Eighteenth-century French Drawings from New York Collection*, 1999, no. 49 (entry by M. Tavener Holmes).
New York, The Frick Collection and Los Angeles, The J. Paul Getty Museum, *Greuze the Draftsman*, 2002, no. 17 (entry by E. Munhall).

LITERATURE

J. Martin and C. Masson in C. Mauclair, *Jean-Baptiste Greuze*, Paris 1906, no. 114, ill.

J. Martin and C. Masson, *Œuvre de J.-B. Greuze*, Paris 1908, no. 114, ill.

F. Monod and L. Hauteceur, *Les dessins de Greuze conservés à l'Académie des Beaux-Arts de Saint-Petersbourg*, Paris 1922, no. 103, pl. XL.

Diderot et l'art de Boucher à David. Les Salons, 1759-1781, exh. cat., Paris, Hôtel de la Monnaie, 1984, p. 227.

R. Rand, 'Civil and Natural Contract in Greuze's *L'Accordée de village*', in *Gazette des Beaux-Arts*, CXXVII/ no. 30 (May-June 1996), p. 225.

P. Stein, 'Greuze's "*L'Accordée de village*": a rediscovered *première pensée*', *The Burlington Magazine*, CLV, no. 1320 (March 2013), p. 163.

This drawing relates to the central figure of the picture that Greuze presented at the Salon of 1761 to great acclaim, and which became one of his most enduring successes, establishing him as France's leading young painter, although in a genre not as highly regarded as history painting. A commission from the Marquis de Marigny, director of the King's Buildings and Madame de Pompadour's brother, it was described at the Salon as 'the moment when the father of the fiancée hands the dowry to his son-in-law', and is generally known as *L'Accordée du village* ('The village bride-to-be') or *The marriage contract*, now in the Louvre, inv. 5037 (fig. 1; see C.B. Bailey in *The Age of Watteau, Chardin and Fragonard. Masterpieces of French Genre Painting*, exhib. cat., Ottawa, National Gallery of Canada, and elsewhere, 2003-2004, no. 71, ill.). This early masterpiece set the tone for much of the moral content of the artist's *œuvre*, marking 'the moment when the great novelty of Greuze's work came into focus' (Stein, *op. cit.*, p. 162).

The painting's reputation relies to a large extent on the narrative the composition suggests and the various emotions which animate the figures – the future bride and groom at its center, her parents, her siblings, the notary and several other bystanders. Laid out with exemplary clarity, this narrative was prepared by the artist in a great number of preparatory studies (for a selection, including the present sheet, see E. Munhall in New York and Los Angeles 2002, nos. 15-19). The earliest known compositional study was recently rediscovered and acquired by the Metropolitan Museum of Art (inv. 2012.16 ; see Stein, *op. cit.*, pp. 162-166), after which Greuze made one now at the Petit Palais, Musée des Beaux-Arts de la Ville de Paris (see New York and Los Angeles 2002, no. 15, ill.). Among the differences between the two studies is the face of the young woman, whose eyes are downcast in the study in Paris as well as in the final painting. In the present drawing, one of the most ravishing ones associated with the composition, her head is not tilted as in the final solution, but her eyes are downcast, expressing, in the words of a contemporary commentator, 'the moment of this revolution so longed for and so feared that is going to occur in her life' (Baron Grimm, quoted *ibid.*, p. 76).

In contrast with the often very forceful use of red chalk seen in many of Greuze's other head studies, here he admirably restrained himself, giving the color of the paper almost as prominent a role as the chalks, thus evoking beautifully the whiteness of the girl's complexion and her dress in the painting – 'a paleness,' remarked Perrin Stein, 'which sets her off from the more saturated colours of the other figures, accentuating her purity' (*op. cit.*, p. 166). A study of the entire figure is at the Musée Denon, Chalon-sur-Saône (New York and Los Angeles 2002, no. 16, ill.); a related painted study and a pastel of the girl's head are also recorded (*ibid.*, p. 76).

Like many of the drawings for the *The marriage contract*, the present study entered a prominent collection soon after the painting was unveiled. Together with a large number of other sheets by Greuze, the drawing was acquired by 1767 – undoubtedly directly from the artist – by the president of the Imperial Academy of Fine Arts in Saint Petersburg, Ivan Ivanovich Betskoy, who later gave them to the Academy, of which it bears the stamp at lower left (see I. Novoselskaya, 'The Collection of Drawings by Jean-Baptiste Greuze in St Petersburg', in Munhall, *op. cit.*, pp. 28-37). Later transferred to the State Hermitage Museum, it was subsequently sold by the Soviets and has been in American collections for over fifty years. Its current reappearance brings on the market a drawing of impeccable pedigree and true significance in the artist's *œuvre*, and one that stands out for its tender, haunting quality and technical delicacy.



Fig. 1. Jean-Baptiste Greuze, *The marriage contract*, Musée du Louvre, Paris.



79

GIUSEPPE BEZZUOLI (FLORENCE 1784-1855)

Folly driving the chariot of Love

charcoal, gray wash, heightened with white bodycolor,
on four sheets of light brown paper
135¾ x 189½ in. (344 x 481 cm)

\$50,000-80,000

LITERATURE

G.L. Mellini, *Notti romane e altre congiunture pittoriche tra Sette e Ottocento*, Rome 1992, p. 360.

Dominated by the personification of Folly who has taken over the chariot from the resigned figure of Love, this powerful, monumental work is a moral allegory of the dangerous effects of excess and passion over restrained and pure feelings of love. The drawing was executed by the Neoclassical Florentine painter Giuseppe Bezzuoli as a cartoon, or full-scale design, for a ceiling fresco in Palazzo Gerini, Florence. Commissioned in the Spring of 1848 by Marchese Carlo Gerini, the fresco still adorns the ceiling in the main room of the palazzo's main floor (fig. 2). The fresco was part of a larger renovation of the Renaissance building entrusted from the 1830s to the famous architect Giuseppe Poggi, who designed the 'Salone Verde' and the stucco ornamentation framing Bezzuoli's ceiling (see R. Manetti, *Giuseppe Poggi e Firenze. Disegni di architetture e città*, Florence 1990, p. 85).

The subject of the composition is extensively described in an early biography of the artist: 'In the lavish new apartment of Marchese Gerini in Florence, [Bezzuoli] was commissioned to paint a mythological subject, the most beautiful ornament of this palace: Folly driving the chariot of Love. Riding over the clouds, the woman lashes with her whip, which she brandish with her right arm, four runaway steeds, while she stands full of fury in command of the deranged quadriga. Seated in the chariot, in a voluptuous attitude, young Love is animated with calm sweetness, born from his blind illusion. The poetic minds of Ariosto and Tasso could have imagined this mythological subject in the same way' (anonymous, *Della vita e delle opere del professore Cav. Giuseppe Bezzuoli*, Florence 1855, p. 41).



Fig. 2. Giuseppe Bezzuoli, *Folly driving the chariot of Love*, Florence, Gallerie degli Uffizi - Galleria d'Arte Moderna, Palazzo Pitti © DeAgostini Picture Library/Bardazzi/Bridgeman Images.





Following a solid Florentine tradition dating back to the Renaissance, Bezzuoli approached the challenging commission of the Gerini ceiling with this large drawing, masterfully executed in charcoal, gray wash and white bodycolor on four large sheets of paper joined vertically. It can be considered both a cartoon and a monumental working drawing, as it records a number of *pentimenti*, and differs from the final fresco in several details. Notable variations are in the reclining pose of Love, leaning on his bow in the drawing while resting on Folly's right leg in the fresco, the position of the flying putto's ring (possibly advertising constancy), the wheel of the chariot, shifted to the left, Folly's hairpiece, and the sequence of the horses' hooves. While everything was not yet settled on paper, Bezzuoli recorded all these changes in a colored *modello* in oil on canvas, which he exhibited to public acclaim in September 1848 at the annual Esposizione dell'Accademia di Belle Arti in Florence, and which is now at the Palazzo Pitti (fig. 1; C. Sisi, *La Galleria d'Arte Moderna di Palazzo Pitti. Storia e collezioni*, Florence 2005, p. 86, ill.).

Bezzuoli may have produced a second cartoon incorporating these changes which subsequently was destroyed in the process of transferring the composition to the ceiling's wet plaster (*intonaco*), while the present cartoon was evidently preserved and treasured. This accounts for its overall good condition, which does not exhibit the physical signs of transferring methods that were typically adopted to translate designs to walls (indented contours or *calco*, pricking and pouncing or *spolvero*). Bezzuoli's expertise in cartoon design and fresco painting matured throughout his career through prestigious commissions at Palazzo Pitti, Palazzo Pucci, Villa Baldini and the cathedral of Pisa. For the latter commission, he produced in 1847 a cartoon of the Deposition that is similar in technique and size to the present work, and is now the Uffizi

(A.M. Petrioli Tofani, *Gabinetto Disegni e Stampe degli Uffizi. Acquisizioni 1944-1974*, Florence 1974, no. 86, ill.).

In developing his composition, Bezzuoli, a learned artist, turned to the old masters. Guercino's *Aurora* in the Casino of Villa Boncompagni Ludovisi (1621) provided him with an illustrious precedent, on which he based the powerful foreshortening of the chariot as well as the pose of Folly, whose upraised arm almost mimics Aurora's. Another source of inspiration for the chariot has been identified in an antique relief featuring the Rape of Proserpina from the Medici collections, which Bezzuoli copied on a page of a sketchbook at the Uffizi (V. Frascarolo, 'Una galleria tascabile: un libro di ricordi di Giuseppe Bezzuoli e altri quaderni di appunti e disegni', *Predella*, no. 8, 2013, fig. 13).

Admiration for the drama of *Seicento* art was the main source of inspiration for Bezzuoli's style, often defined as standing at the threshold of Italian Purismo and the more progressive trends of French-inspired Romanticism. Bezzuoli himself pointed out that the horses can be compared to the works of Horace Vernet (anonymous, *op. cit.*, p. 41), while modern scholars have drawn parallels with the work to François Gérard and to Ingres, whom Bezzuoli possibly met during the French master's stay in Florence between 1820 and 1824. But *Folly driving the chariot of Love* does not need these comparisons to impress, both by its size and its artistry. Executed when the 67-year-old artist was an acclaimed professor at the Accademia di Belle Arti in Florence, this rediscovered cartoon is a masterpiece by an artist at the peak of his career.

We are grateful to Marchese Pietro Paolo Cavalletti for allowing us to illustrate the interior of Palazzo Gerini, as well as for his assistance during research on the present work.



Fig. 1. Giuseppe Bezzuoli, *Folly driving the chariot of Love*, Palazzo Gerini, Florence.

**JOHANN HEINRICH FÜSSLER, HENRY FUSELI, R.A.
(ZURICH 1741-1825 PUTNEY HILL)***The Vision of Orestes*

with inscription 'W. Blake' (lower left)
graphite, pen and grey ink, and grey and brown wash
18 x 24¼ in. (45.7 x 61.6 cm)

\$100,000-150,000

EXHIBITED

London, Tate Gallery, *Henry Fuseli*, 1975, no. 72.

LITERATURE

G. Schiff, *Johann Heinrich Füssli 1741-1825*, Munich 1973, p. 594, no. 1425.

This drawing is an illustration to Euripides' *Iphigenia in Tauris*, 285-291. The story is one of the many developments of incidents arising from the Trojan Wars: Homer relates how Agamemnon, returning home after the Fall of Troy, is killed by his wife Clytemnestra and her lover Aegisthus. This murder is revenged in its turn by Agamemnon's son Orestes. Later developments of the story by the dramatists Aeschylus, Sophocles and Euripides add the participation of Orestes' sister Electra (as also in Richard Strauss's opera) and the pursuit of Orestes with his childhood friend Pylades by the Erinyes (or the Furies), in their turn avenging Clytemnestra. This episode shows the Erinyes holding up the bloodied body of Clytemnestra to hurl it at Orestes, at which point it is transformed into a rock. Here Fuseli avoids the problem of depicting this transformation by omitting Clytemnestra's body altogether; in another drawing of the same subject (fig. 1; G. Schiff, *op. cit.*, p. 594, no. 1426, also dated by him at 1800) the arms are shown in full holding a rock.

Fuseli described his friend Blake as 'damned good to steal from' and Schiff has suggested (exhibition catalogue, 1975) that the grouping of the three Erinyes is based on Blake's large colour print of *Hecate*. The present drawing is particularly remarkable for its monumental scale and bold handling.

The presence of the inscription 'W. Blake' in a dark corner reflects the changing fortunes of the two artists concerned. During his lifetime Blake was hardly known outside a smaller number of patrons like Thomas Butts and John Linnell. His exhibition of 1809 was sparsely attended and had only one, highly negative review. A few essays on Blake were published in B.H. Malkin's *A Father's Memoirs of his Child*, 1806, Crabb Robinson's 'William Blake, Künstler, Dichter und religiöser Schwärmer' in *Vaterländisches Museum*, 1841, J.T. Smith's *Nollekens and his Times*, 1828, and Allan Cunningham's *Lives of the Most Eminent British Painters, Sculptors, and Architects*, 1830, but these were more biographical and anecdotal than appreciative. In no way was he treated as anything as important as Fuseli: Member, Librarian and Keeper of the Royal Academy and the creator of the Milton Gallery and of well-known examples of 'horrible imaginings' such as *The Nightmare* (fig. 2).

Only in 1863 came the first full *Life of William Blake* by Alexander Gilchrist, tellingly subtitled 'Pictor Ignotus'. Gilchrist died before the book could be published, leaving it to be finally seen through the press by the two Rossetti brothers, Dante Gabriel and William Michael, thus bringing Blake into the orbit of the Pre-Raphaelites and so immensely widening knowledge of his work. At much the same time the original collections of Blake's works began to be dispersed in the salerooms, the Butts collection in 1852, 1853 and 1854, that of the Reverend Joseph Thomas in 1872, and that of Frederick Tatham, from Blake's widow, in 1863. Many of these works reappeared in dealers' catalogues such as those of Bernard Quaritch. At the same time the great Blake collections of the second half of the 19th century were being formed, including those of Richard Monckton Milnes, 1st Lord Houghton, which passed to his son, the first Marquess of Crewe, and those of the Disraeli and Stirling families. The British Museum had already bought its first example in 1847; the Royal collection acquired a watercolor in or after 1876.

In 1876 occurred the first large exhibition of Blake's art, at the Burlington Fine Arts Club. A further monograph on Blake, by Algernon Swinburne, was published in 1868, while a second edition of Gilchrist's *Life* appeared in 1880. All this activity led to a greater appreciation of Blake's work, and a greater financial value. Meanwhile Fuseli's reputation had greatly declined as Queen Victoria's reign wore on, partly on moral grounds. Misattributions for Blake and outright fakes began to appear, including a number of important works by such artists as Fuseli (the present drawing is a fine example) being given fake Blake signatures. Sir Colin Anderson joined the family shipping firm Anderson, Green & Co in 1935 and became responsible for creating a more modern aesthetic in the ship's interiors, most notably in the flagship of the Orient Line, Orion. Although always destined to enter the family business Sir Colin's love of art began as an undergraduate at Oxford. While studying at Trinity College he became friends with Sir Kenneth Clark who introduced him to many of the emerging artists of the time as well as many of the great figures of the past.

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



Fig. 1. Henry Fuseli, *The Vision of Orestes*, private collection.



Fig. 2. Henry Fuseli, *The Nightmare*, Detroit Institute of Arts.





81(i)



(ii)



82

PROPERTY OF A GENTLEMAN

81

JOHN RUSSELL, R.A. (GUILDFORD 1745-1806 HULL)

Portrait of a young gentleman, half-length (i);

Portrait of a young lady, half-length (ii)

signed 'J. Russell pinxt. (center left) (i); signed and dated 'J. Russell pinxt./ 1777' (center right) (ii)

pastel, one heightened with white
34 x 28½ in. (86.3 x 72.3 cm, oval) (each)

(2)

\$5,000-8,000

PROVENANCE

Anonymous sale; Christie's, London, 10 July 1990, lot 110.

LITERATURE

N. Jeffares, *Dictionary of pastellists*, online edition, nos. J.64.3669 and J.64.367.

PROPERTY FROM THE ESTATE OF GWENDOLYN VAN NORDEN

82

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

*Portrait of Miss Semple, half-length, in a white dress
and red sash and bow*

black and red chalk
9 x 7 in. (22.5 x 17.9 cm)

\$5,000-8,000

PROVENANCE

J. Pierpoint Morgan; Christie's, London, 31 March 1944, lot 102
(75 gns to Freeman).

Anonymous sale [W. Freeman & Sons Ltd.]; Christie's, London,
29 January 1954, lot 119 (55 gns to Agnew's).

with Agnew's, London 1956, where purchased by the father of
the present owner.

LITERATURE

K. Garlick, *A Catalogue of the Paintings, Drawings and Pastels of Sir Thomas
Lawrence*, *Walpole Society*, vol. 39, 1964, p. 242.



PROPERTY FROM THE ESTATE OF GWENDOLYN VAN NORDEN

83

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

Portrait of Lady Frances Hamilton (1795-1860), small half-length

signed with initials and dated 'T.L. delt./ 1804' (lower left)

black and red chalk

21½ x 12⅝ in. (55.6 x 32.1 cm)

\$12,000-18,000

PROVENANCE

The sitter, and by descent to her daughter Anne, Lady Midford, by whom bequeathed to Sir William Baillie Hamilton, and by descent to Major W.S. Baillie Hamilton; Sotheby's, London, 18 November 1953, lot 121. with Spink, London 1957, where purchased by the father of the present owner.

EXHIBITED

London, National Portrait Gallery, *Sir Thomas Lawrence*, 1979, no. 70.

LITERATURE

K. Garlick, *A Catalogue of the Paintings, Drawings and Pastels of Sir Thomas Lawrence*, *Walpole Society*, vol. 39, 1964, p. 229.

Lady Cecil Frances Hamilton was the fourth daughter of John Hamilton, 1st Marquess of Abercorn, and the only child of his second marriage to his cousin Cecil Hamilton. She married William Howard, Lord Clonmore, later 4th Earl of Wicklow, in 1816. He was elected as an Irish representative peer in 1821 and sat in the House of Lords as a Tory. From 1831 he served as Lord Lieutenant of Co. Wicklow. Little is known about his wife, and it seems that she was the only member of her family drawn by Lawrence.

PROPERTY FROM THE COLLECTION OF MONTGOMERY "MONTIE" H.W. RITCHIE

84

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

The Lake of Lucerne from Brunnen, with a Steamer

pencil and watercolor with scratching out, watermark 'C. Ansell 1828'
9¾ x 12½ in. (24.8 x 30.8 cm)

\$800,000-1,200,000

PROVENANCE

Thomas Griffith, the artist's dealer & by descent to Miss Griffith;
Christie's, London, 4 July 1887, lot 196 (155 gns to Agnew's).
with Agnew's, London.
Mrs T.S. Kennedy; Christie's, London, 22 February 1908, lot 69
(400 gns to Agnew's).
with Agnew's, London.
Charles Fairfax Murray.
Edward Brandegee, Boston, Massachusetts.
James Lawrence, Brookline, Massachusetts; Christie's, London,
2 March 1976, lot 124.
with Agnew's, London, where purchased by the present owner.

EXHIBITED

London, Agnew's, *Watercolour Exhibition*, 1913, no. 68.
Boston, Museum of Fine Arts, 1924 (number unknown).
Amarillo, Amarillo Museum of Art, *Achievement in Art:
The Collection of Montgomery H.W. Ritchie*, 2017.

LITERATURE

J. Russell, A. Wilton, *Turner in Switzerland*, Zurich 1976, p. 138.
A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg 1979, p. 483, no. 1528
(as 'Brunnen, with a steamer, c. 1841').
I. Warrell, *Through Switzerland with Turner. Ruskin's First Selection from the
Turner Bequest*, London 1995, p. 149, no. 7, fig. 40 (as 'Brunnen on the Lake of
Lucerne: Sample Study').

Although Turner's watercolor views of the Rigi have in recent decades seemed to epitomize the final flourish of creativity inspired by his last tours of Switzerland, he was in fact just as attached to the breathtaking panorama over Lake Lucerne from Brunnen. (see A. Wilton, 'Turner at Brunnen', *Turner Studies*, winter 1981, vol. 1, no. 2, pp. 63-64; I. Warrell, 'Turner's Late Swiss Watercolours - and Oils', in L. Parris, ed., *Exploring Late Turner*, New York, 1999, pp. 139-152). This village presides over the Bay of Uri, the southern-most arm of the lake, which is celebrated for its calm, deep blue waters, as well as its associations with William Tell and his role in establishing the country's independence. In Turner's watercolor, in the far distance on the left, he applied an extra touch of blue to indicate the location of the chapel to which Tell leapt when escaping his Austrian captors. Just as significant is the pasture above the cliffs, just off center, known as the Rutli meadows, where the oath of the old Swiss confederacy is believed to have been declared.

Nineteenth-century travellers would have been alert to these associations, especially in the wake of the Europe-wide success of Schiller's play (1804) and Rossini's opera (1829). More particularly, English-speaking visitors are likely to have known Samuel Rogers' description of the setting: 'That sacred lake, withdrawn among the hills'. In invoking the Tell narrative, Rogers concluded his much-reprinted poem with the sentiment

*'Each cliff and head-land, and green promontory,
Graven with records of the past,
Excites to hero worship.'*

Turner had first visited the area during his earliest continental tour in 1802 and had subsequently provided an illustration of Tell's Chapel for a lavish edition of Rogers' poem (1830). It was in the 1840s, however, that he engaged most closely with Lake Lucerne, returning there repeatedly between 1841 and 1844. His travels on and around the lake were by then greatly facilitated by the recent introduction of a steamboat - the *Stadt Luzern* - which was able to transport passengers from the southern village of Flüelen up to Lucerne in less than three hours. This was well under half the time that Murray's *Handbook for Travellers*



in Switzerland optimistically advised it might take three boatmen to row that distance. Although the steamer service initially ran only eight times a week in high summer, Turner's inclusion of one of the boats in this study (its presence given greater prominence by the trails of dirty smoke) is yet another instance of his readiness to embrace the novelty and advances of the industrial age.

This watercolor is one of a group of studies Turner painted of Lake Lucerne from Brunnen, but is exceptional in being the only one not part of the artist's bequest at Tate Britain (see I. Warrell in K. Lochnan, ed., *Turner Whistler Monet*, Art Gallery of Ontario and Tate Gallery exhib. cat., 2004-2005, pp. 170-3). Like other sheets Turner used on the lake and elsewhere in Switzerland, it is painted on a cream wove paper made by John Mugeridge at The Paper Mill in Carshalton, although the watermark records the name of the Ansell family, founders of the mill (P. Bower, *Turner's Later Papers. A Study of the Manufacture, Selection and Use of his Drawings Papers 1820-1851*, London 1999, pp. 80-1).

The scene is presented in much the same way on two sheets of a roll sketchbook (the soft backed notebooks Turner favored on his later travels), but in both of those the color has been added quite sparingly over pencil outlines that were presumably made on the spot (Tate, inv. TB CCCXXXII 32 and CCCLXIV 387; the second of these includes the steamer). *Lake Lucerne from Brunnen* skilfully combines the information in those sketches, tweaking the visual information to best effect, enhancing the impression of height which lengthens the reflections, though the compression of some landscape features distorts what is found in reality. Stylistically, by comparison with the related sketches, it is a much more skilful rendering of the subject, realized through an accretion of overlapping washes that create a vast perspective, plunging the viewer deep into the picture space, with some masses only defined as shadows. Having achieved this effect, Turner began to add small flecks of color, or fine outlined details using the sharp nib of his pen.

By this stage Turner had presumably devised his now well-known plan of seeking commissions for larger, more detailed watercolors based on color studies like this one. The process, as later recalled by John Ruskin (1819-1900), permitted a limited group of collectors (including Ruskin himself) to select from a range of studies those subjects they most wished to acquire. When this method of working was first launched in the spring of 1842, with this watercolor among the batch made available, the collectors were also shown four finished works, so that they had some idea of the ways in which Turner would transform his material. One of the finished examples was *The Blue Rigi* now at the Tate (fig. 1; formerly Christie's, 5 June 2006, lot 53), which was acquired by the whaling magnate Elhanan Bicknell (1788-1861), who had been actively buying Turner's works since the late 1830s. As well as the *Blue Rigi*, he commissioned a companion watercolor, based on this view from Brunnen, which matched that celebrated view of the mountain in its richness of color and its subtle recreation of the lake's vaporous atmosphere (fig. 2). The larger sheet of paper he used for this also permitted him to open out and revise some aspects of the foreground, thereby underlining the vastness of the rocky amphitheatre in which the Bay of Uri is situated. One curious alteration was the steamer; whereas it is travelling northwards from Füelen in this watercolor, in the final version it is on the return trip from Lucerne. Perhaps this was a private joke, introducing the notion of the time it took Turner to complete such vividly realized works.

As already noted, this study is singular in not being retained by Turner himself.



Fig. 1. Joseph Mallord William Turner, *The Blue Rigi: Lake of Lucerne, Sunrise*, Tate, London.

Of the Swiss views completed as commissions between 1842 and 1845, this is the only preliminary idea to have been passed down through private collections. In fact it was acquired soon after it had served its purpose by Thomas Griffith (1795-1868). Although a trained lawyer, by the later 1830s Griffith was acting as Turner's dealer, and it was he who brokered the details, including the prices, of this late watercolor series (see E. Joll, in *The Oxford Companion to Turner*, London 2001, p. 132; and N. Powell, 'Thomas Griffith: Commerce, Charity and the Camberwell Connection', *Turner Society News*, no. 123, Spring 2015, pp. 19-25). It is possible therefore that the *Lake of Lucerne from Brunnen* was a present from the artist to Griffith in recognition of all he had done to promote the project, like the 1842 watercolor of *Constance* (York Art Gallery).

After Griffith's death, the watercolor passed with various other Turner works to his unmarried daughter Jemima Lardner Griffith. Her sale at Christie's in 1887 attracted much attention, not least from a Yorkshire-based industrialist called Thomas Stuart Kennedy (1841-94), who bought the two most expensive Turner watercolors in the sale. In his annotations to the auction catalogue he was evidently enchanted with this work, noting its 'Lovely perspective and colour'. *Lake Lucerne* clearly held great appeal for him, because by that date he already possessed two other views of it by Turner. Unlike some collectors, he knew Switzerland very well through his daring youthful climbing adventures. Having been narrowly frustrated in his attempt to reach the summit of the Matterhorn in 1862 (three years before Edward Whymper's successful but notoriously catastrophic ascent), Kennedy went on to become the first to scale the 4,357m peak of the Dent Blanche in the Pennine Alps. *The Lake of Lucerne from Brunnen* appears to have been one of his last acquisitions, and although his widow sold off most of the collection after his death, she refrained from parting with this work, which eventually came back to Christie's in 1908.

On that occasion it was acquired on behalf of Charles Fairfax Murray (1849-1919), formerly a protégé of Ruskin's and an assistant to Edward Burne-Jones, but latterly an influential collector and dealer, who had helped negotiate the sale of important pictures to various American museums, notably the Museum of Fine Arts, Boston, and the neighbouring Fogg Art Museum at Harvard. He also gave a great number of Old Master drawings to the Morgan Library, New York. His connection with this area of the United States explains the subsequent history of the watercolor, which passed through two collections in Massachusetts, including that of the architect and preservationist James Lawrence.

Although *Lake Lucerne from Brunnen* returned to Christie's in London a further time in 1976, it was soon back in America once more, and it has not been publicly exhibited since. The result of this is that very few in the UK, or elsewhere, have seen this remarkable work since that sale, one of the most subtle of Turner's late Swiss watercolors.

Montgomery H.W. Ritchie began collecting art in the 1940s and assembled a formidable collection of Old Masters and Impressionist works, including those by Monet, Renoir and Degas. Much of his collection was given to the Dixon Art Gallery, Memphis, Tennessee in 1992. A John Constable painting from the collection, *Study of clouds over a landscape*, was sold in these Rooms, 31 October 2017, lot 53.

We are grateful to Ian Warrell for his help in preparing this catalogue entry.



Fig. 2. Joseph Mallord William Turner, *Brunnen, Lake Lucerne*, private collection.



PROPERTY FROM THE COLLECTION OF MONTGOMERY "MONTIE" H.W. RITCHIE

85

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

Figures by the shore at Margate

watercolor heightened with white on grey-blue paper
5¼ x 7¼ in. (13.6 x 18.4 cm)

\$60,000-100,000

PROVENANCE

Probably Sophia Caroline Booth and by descent to
Daniel John Pound.

W.E.A. Bull.

with Pawsey & Payne, London.

with Agnew's, London, 19 March 1971.

David Powell, 1973.

with Knoedler Gallery, New York by 1979, where purchased by
the present owners.

LITERATURE

A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg 1979, p. 407, no. 919,
as 'Figures on the shore, c. 1830'.

During the 1830s and '40s Turner made use of small sheets of grey paper for some of his most impressionistic sketches. In these he floated vibrant color on the warm ground to create images of the wide open spaces of Venice, or panoramic views over the rivers of Germany. The sheets generally measured around 5 ½ x 7 ½ in., but were folded and torn from much larger pieces of paper (see P. Bower, *Turner's Later Papers. A Study of the Manufacture, Selection and Use of his Drawing Papers 1820-1851*, London 1999, pp. 105-10). He also utilized the pocket-sized grey sheets, as in this instance, to recreate his observations of the shore near his lodgings at Margate. In addition to watercolor, he built up

the images by applying chalks, most strikingly as white highlights that suggest both the foaming waves near the shore and the fall of light on distant buildings. Simultaneously, the intermingled contrast of the lighter tone with the colors used for the figures creates a dynamic sense of blurred animation.

Turner's regular visits to Margate in his later years are now well-known, but his presence there, combined with his liaison with his landlady, Sophia Caroline Booth, proved to be a scandalous embarrassment in the years after his death in the high Victorian era. Although works depicting Margate can be found in the Turner Bequest at Tate Britain, most of those in other collections can almost certainly be traced back to Mrs. Booth or her son Daniel John Pound.

Comparable examples of Margate subjects painted on the same grey paper can be found at the Yale Center for British Art, New Haven (see Wilton, *op. cit.*, p. 407, no. 916, where listed as 'Cricknet on the Goodwin Sands'), the Rhode Island School of Design, Providence, and a private collection (*ibid.*, no. 926).

Two further related works were included in the album formerly belonging to Laurence W. Hodson (1864-1933), a friend of William Morris and an important supporter of the Kelmscott Press (Sotheby's, 30 November 1978, lot 97). The album was actually an assemblage of pages from at least two sketchbooks mixed up with subjects recorded in and around Margate on blue, buff and grey sheets of paper. Of the two scenes painted on grey, one was titled 'Harvesters', while another depicted the cliffs just to the east of Turner's lodgings.

The early history of the present sheet is not fully documented, but it may have come from a similar miscellaneous batch of Margate sketches because it was sold to Agnew's in 1971 along with a view on blue paper of the wooden jetty for steamboat passengers, known as Jarvis's Landing Place (*Waves breaking on a beach*, Morgan Library, New York; *ibid.*, *op. cit.*, no. 918). Turner's typically summary way of rendering in that work the structure at the end of the pier is also repeated here as a distinctive vertical line.

We are grateful to Ian Warrell for his help in preparing this catalogue entry.



86

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

86

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

An amorous couple in an elegant interior

pen and black ink, bodycolor
6¼ x 4¾ in. (15.9 x 10.2 cm)

\$1,500-2,000

PROVENANCE

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

A characteristic work by this Swedish artist who spent part of his career in France, this gouache displays all the hallmarks of his style, typical for his position at the court of Gustav III, where he was appointed miniaturist after his return from France. In its liquid, light application of the medium, its use of the white of the paper, and the choice for a frivolous subject taken from contemporary life in Paris, the drawing can be compared to works such as *The dancing lesson* at the Louvre (inv. RF 3883).

OLD MASTER DRAWINGS FROM THE COLLECTION OF ANN SUTHERLAND HARRIS

87

THOMAS ROWLANDSON (LONDON 1756-1827)

Orpheus and Eurydice

pen and brown ink, watercolor, watermark 'E & G / 1794'
9½ x 7¼ in. (23.2 x 18.3 cm)

\$6,000-8,000

PROVENANCE

with Herbert E. Feist, New York ca. 1970.

EXHIBITED

Pittsburgh, University Art Gallery, *Drawing the Figure*, 1987 (without catalogue).
Pittsburgh, Frick Art & Historical Center, *Pittsburgh Collects: European Drawings, 1500 to 1800*, 2004-2005, no. 61 (entry by S. Cantor).

In his typically irreverent way, Rowlandson departs from the usual narrative of the story of Orpheus and Eurydice. In the myth, after the death of his wife Eurydice, Orpheus journeys into the underworld to beg for her return. His wish is granted on the condition that he does not turn to look at her until he has reached earth. Not trusting Hades, Orpheus looks back just before he leaves, and sees Eurydice's form dissolve before him. Rowlandson, however, depicts Orpheus embracing Eurydice while Cupid teases Cerberus, the underworld's three-headed guard dog. In so doing, he shifts the narrative from one of tragic love lost, to one of young love triumphant.



87



Fig. 1. Antoine-Achille Bourgeois de la Richardière after Pierre-Paul Prud'hon, *L'Attention*, engraving, Collection Edmond de Rothschild, Mmusée du Louvre, Paris.

88

PIERRE-PAUL PRUD'HON (CLUNY 1758-1823 PARIS)

A putto kneeling (study for 'L'Attention')

black and white chalk, stumped, on blue paper, watermark 'd'
13½ x 9½ in. (34.6 x 24.3 cm)

\$40,000-60,000

PROVENANCE

Unidentified mount-maker 'ARD' (L. 172) (stamped on the old mount).
Anonymous sale; Drouot, Paris, 17 June 1987, lot 67.
Anonymous sale; Drouot, Paris, 11 January 1989, lot 153.
Anonymous sale; Christie's, New York, 9 January 1991, lot 74.
with Pandora Old Masters, New York (cat. 1999, no. 18 and back cover).

ENGRAVED

by Antoine-Achille Bourgeois de la Richardière (1777-1830) (fig. 1).

Prud'hon's most productive period was during the Napoleonic empire, when he enjoyed the friendship of Empress Joséphine, who gave him many commissions. During the same period, he designed illustrations for the publisher Pierre Didot the Elder, such as those for the collected works of Longus, Pierre-Joseph Bernard, Jean Racine, and for Jacques-Henri Bernardin de Saint-Pierre's *Paul et Virginie*, as well as for the publisher Antoine-Augustin Renouard.

The present drawing probably dates from this period between 1804 and 1814, and can be compared to other works representing curly-haired putti on blue paper, including *Cupid testing the flame of his torch* at the Baltimore Museum of Art (inv. 1981.18; *Prud'hon ou le rêve du bonheur*, exhib. cat., Paris, Grand Palais, and New York, The Metropolitan Museum of Art, 1997-1998, no. 84, ill.). It was engraved by Antoine-Achille Bourgeois de la Richardière (fig. 1), together with a pendant, *The reading*. The popularity of these prints is shown by the fact that they were used as models for bronze sculptures (Christie's, New York, 8 May 1991, lot 42).



89

89
CARL CHRISTIAN CONSTANTIN HANSEN
(ROME 1804-1880 COPENHAGEN)

Castor and Pollux (after the antique)

with inscription at right in pencil 'C.W. Eckersberg' and letter 'O'
 graphite

21½ x 14¾ in. (54.4 x 37 cm)

\$3,000-5,000

PROVENANCE

The artist's estate.
 Private collection, Denmark.

LITERATURE

K. Kryger, 'Tegninger efter afstøbninger', in *Spejlinger i gips*, exhib. cat., Copenhagen, Det Kongelige Danske Kunstakademi, 2004, p. 214.

The central role played by Christoffer Wilhelm Eckersberg (1783-1853) in Danish painting as 'father' of its national school is evident as much from his own work as from the impact he had on several generations of Danish artists, beginning in 1818, when he was appointed professor at the Royal Danish Academy of Art in Copenhagen. Among Eckersberg's early students was Hansen, who himself became a successful history painter, and ended his career as the Academy's director. Hansen studied with Eckersberg between 1828 and 1833, and had started attending classes held at the Academy's plaster cast collection already before. The present drawing, admirable for its controlled execution, is a study after a cast of the so-called San Ildefonso Group, the antique sculpture in the Prado depicting the mythological twins Castor and Pollux. The drawing was entered by Hansen into a drawing competition at the Academy, signed by Eckersberg in his capacity of professor, and marked with an O, to identify Hansen while ensuring his anonymity (see Kryger, *op. cit.*, pp. 212-219).

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

90
FRENCH SCHOOL, EARLY 19TH CENTURY

Portrait of a young man, bust-length looking to the left

charcoal (or oiled black chalk), gray wash

14¾ x 13¾ in. (37.4 x 34.9 cm)

\$5,000-8,000

PROVENANCE

Anonymous sale; C.G. Sloan & Co., Washington, D.C., 28 September 1980,
 lot 2829 (as Prud'hon).
 Private collection, Washington, D.C.

This fascinating and forceful portrait of a handsome young man certainly comes from the hand of a skilled draftsman, most likely in the orbit of Antoine-Jean Gros (1771-1835) or Anne-Louis Girodet (1776-1824). An attribution to Prud'hon's elusive pupil Constance Mayer (1775-1821) has also been suggested.



90



PROPERTY OF A PRIVATE WEST COAST COLLECTOR

91

ÉTIENNE-CHARLES LEGUAY (SÈVRES 1762-1846 PARIS)

*Portrait of a young woman, said to be the artist's wife,
Marie-Victoire Jaquotot, her back to a window*

black and white chalk
13 $\frac{7}{8}$ x 10 $\frac{1}{4}$ in. (35 x 26 cm)

\$3,000-4,000

PROVENANCE

The artist's family until 1855.
Alfred Beurdeley, Paris (1847-1919); Georges Petit, Paris, 2-4 June 1920, lot 255.
with Colnaghi, London 1981.
with William H. Schab Gallery, New York 1988.
Anonymous sale; Sotheby's, New York, 9 January 1996, lot 180.
with W.M. Brady & Co., New York, where acquired by the present owner.

Refined in execution, this female portrait is a reminder of Leguay's schooling as a miniaturist and the works he exhibited as such at the Salon between 1795 and 1799. He was also active as a painter on porcelain for the manufacture in Sèvres. The woman in the drawing has been identified by some as Marie-Victoire Jaquotot (1772-1855), the artist's second wife and one of his pupils. She is the author of several self-portraits, including a gouache on ivory in the Louvre (inv. RF 377). The similarities between that portrait and the present one are not pronounced. In the 1920 sale of Alfred Beurdeley's collection, the attractive model is left unidentified, though the provenance indicates that the drawing came from the artist's family.



92

92

PIERRE-LOUIS DUBOURCQ (AMSTERDAM 1815-1873)

Seated woman in Roman dress nursing a child
graphite, watercolor

10½ x 6⅞ in. (27 x 17.5 cm); and a drawing *Standing man from behind*, red chalk, attributed to Pierre-Jacques Volaire

\$2,000-3,000

This drawing must date from the artist's stay in Rome in 1843-1844. Two similar studies of peasants in Roma dress are at The Metropolitan Museum of Art (inv. 1992.377, 2000.78).

93

AIMÉ MILLET (PARIS 1819-1891)

The Adoration of the Shepherds (after Jusepe de Ribera)

black chalk (or charcoal), heightened with white on buff paper
16 x 12 in. (40 x 30.5 cm)

\$2,000-3,000

PROVENANCE

Presented by the artist to Léchard (according to the cartouche on the back), and by Lechard's daughter to Henri Rouart, Paris (1833-1912), November 1884.

EXHIBITED

Paris, *Salon*, 1847, no. 1892 (*Catalogue complet du Salon de 1847*, p. 169, no. 1892). Kunsthalle, Basel (according to a label on the back of the frame).

LITERATURE

V. Frond, *Le Panthéon des illustrations françaises au XIXe siècle* [...], Paris 1866, p. 2.

H. Dumesnil, *Aimé Millet. Souvenirs intimes*, Paris 1891, pp. 7, 85, no. 10.

A. Alexandre, *La Collection Henri Rouart*, Paris 1912, p. 164

(as Jean-François Millet).

V. Gerard Powell, C. Ressort, *Musée du Louvre. Département des Peintures.*

Catalogue. Écoles espagnole et portugaise, Paris 2002, p. 22 (as Jean-François Millet, whereabouts unknown).

Long considered lost and until now published as by Jean-François Millet, this highly finished copy after Jusepe de Ribera's celebrated masterpiece in the Louvre can now be firmly attributed to the noted French sculptor, painter and designer Aimé Millet (no relation). As proof of the artist's skilled draftsmanship, this sheet was exhibited at the 1848 Salon. However, its attribution was forgotten quite soon after when the work entered the collection of the Impressionist artist and collector Henri Rouart. Together with other still untraced copies after the old masters (Sebastiano del Piombo, Francisco de Zurbarán and Philippe de Champagne), the present drawing is recorded in Henri Dumesnil's 1891 biography of the artist (see lit.). The nephew of the architect Louis-Julian Millet, Aimé joined the École des Beaux-Arts in Paris and the workshop of David d'Angers in 1836 before being appointed professor of the École in 1870.



93



94

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

Portrait of the daughter of Dr. Karl A. von Maercker

signed and dated 'Menzel/ Sept. 1848'

graphite, watercolor and bodycolor

8¾ x 7¼ in. (22.5 x 18 cm)

\$30,000-50,000

PROVENANCE

Dr. Karl Anton von Maercker (1803-1871) and Anna Catharina Maercker, Berlin.
Anonymous sale; Villa Grisebach, Berlin, 27 November 2009, lot 3.

EXHIBITED

Berlin, Königl. National-Galerie, *Ausstellung von Werken Adolph von Menzels*, 1905, no. 283.

Munich, Kunsthalle der Hypo-Kulturstiftung, *Adolph Menzel, radikal real*, 2008, no. 24 (catalogue by C. Lange).

LITERATURE

H. von Tschudi, *Adolph von Menzel. Abbildungen seiner Gemälde und Studien*, Munich 1905, no. 206.

G.J. Wolf, *Adolf von Menzel. Der Maler deutschen Wesens. 149 Gemälde und Handzeichnungen des Meisters*, Munich 1915, p. 92, ill.

[Author unknown], *Der Blumenkorb. Deutsche Maler 1800 bis 1870*, Taunus and Leipzig 1921, p. 46.

G. Lammell, *Adolph Menzel und seine Kreise*, Dresden 1993, p. 46.

M. Moeller, *Adolph Menzel, Meister der Zeichnung*, Hamburg 2013, under no. 3, ill.

From the spring of 1845 until March 1847, Menzel lived at 18 Schöneberger Strasse in Berlin and became close friends with his neighbors, the Maercker family. This friendship is attested by a group of watercolors and oils of members of the Maercker family. An oil study in the Nationalgalerie, Berlin shows the family seated around a table conversing (inv. A I 861; C. Keisch and M.U. Riemann-Reyher, *Adolph Menzel 1815-1905. Between Romanticism and Impressionism*, Washington, D.C., 1996-1997, no. 28, ill.), while a portrait of Mrs. Maercker is in Winterthur, Museum Stiftung Oskar Reinhart (*ibid.*, no. 29, ill). The watercolors of the Maercker children are particularly charming, and of a highly intimate quality. In this drawing the Maercker daughter is shown while holding a book and looking up in a dreamy gaze, while a watercolor, also from 1848, previously with Dr. Moeller & Cie, shows her brother asleep (Moeller, *op. cit.*, no. 3 ill.).

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot**, to or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a "cardholder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our 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.

- 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 10020.
- 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**; or
- 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 your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

- 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 cashiers 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.

- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) 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**.
- (f) 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:
 - (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us 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 or contact us at 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 or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it

between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation

of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1 (a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1 (a).

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

qualified: has the meaning given to it in paragraph 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 confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe 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

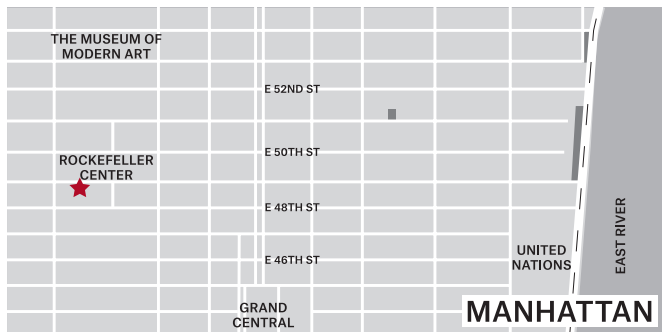
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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.

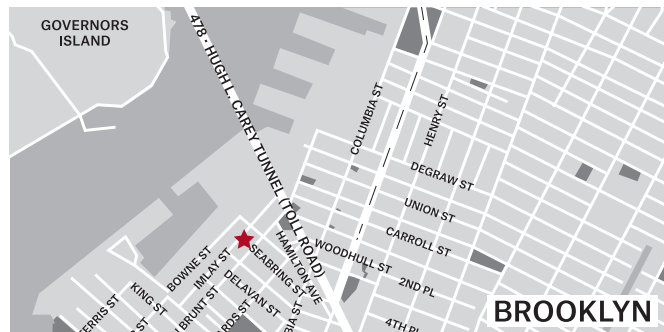
ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$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. 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.		

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

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

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**.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

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

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

18/05/17

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 on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

18/05/17



GUSTAVE MOREAU (PARIS 1826-1898)

Sappho

bodycolor and watercolor heightened with arabic gum

15 $\frac{3}{8}$ x 11 in. (39 x 28 cm)

€200,000-300,000

DESSINS ANCIENS ET DU XIXE SIÈCLE

Paris, 21 March 2018

VIEWING

15-21 March 2018

9, Avenue Matignon

75008 Paris

CONTACT

Stijn Alsteens

salsteens@christies.com

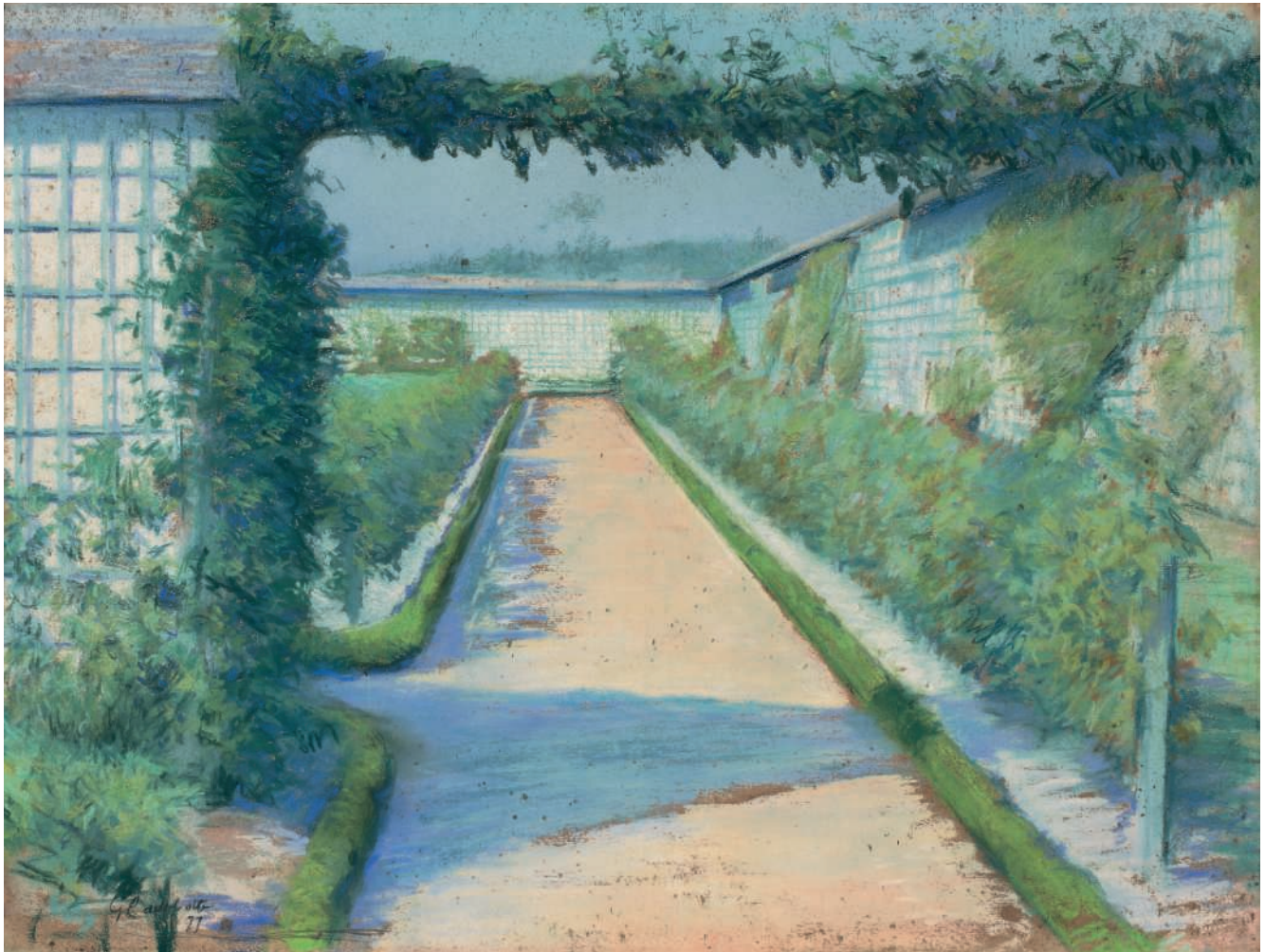
+33 1 40 76 73 59

Hélène Rihal

hrihal@christies.com

+33 1 40 76 86 13

CHRISTIE'S



GUSTAVE CAILLEBOTTE (1848-1894)
Jardin potager, Yerres
signed and dated 'G Caillebotte 77' (lower left) • pastel on paper
17 x 22¾ in. (43.2 x 57.7 cm)
Executed in 1877
€150,000-250,000

PARIS, ŒUVRES MODERNES SUR PAPIER

Paris, 22 March 2018

VIEWING

15-21 March 2018
9, Avenue Matignon
75008 Paris

CONTACT

Tudor Davies
+33 1 40 76 86 18
tdavies@christies.com

CHRISTIE'S

THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

“Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades.”

— DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

New York, Spring 2018

CONTACT

Rockefeller@christies.com
212.636.2000

To receive updates, and for more information,
please visit us at [Christies.com/Rockefeller](https://www.christies.com/Rockefeller),
follow our dedicated Instagram feed @ChristiesRockefeller



JEAN-AUGUSTE-DOMINIQUE INGRES (1780-1867)

Portrait of Mrs. Ritter

graphite and pink chalk

8 ¾ x 6 ½ in. • (22.2 x 16.7 cm)

\$120,000-180,000

CHRISTIE'S



PROPERTY FROM THE COLLECTION OF DR. HEINRICH BECKER, BIELEFELD

Caspar David Friedrich (Greifswald 1774-1840 Dresden)

A chapel and two separate studies of trees

graphite, gray and brown wash

12 1/8 x 9 7/8 in. (30.9 x 25.2 cm)

Estimate: £70,000 - 100,000

**OLD MASTER & BRITISH
DRAWINGS & WATERCOLOURS**

London, 3 July 2018

VIEWING

June-July 2018

8 King St, St. James's
London

CONTACT

Stijn Alsteens
salsteens@christies.com
+33 1 40 76 73 59

Jonathan den Otter
jdenotter@christies.com
+44 (0) 207 389 2736

CHRISTIE'S

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
 +54 11 43 93 42 22
 Cristina Carlisle

AUSTRALIA
SYDNEY
 +61 (0)2 9326 1422
 Ronan Sulich

AUSTRIA
VIENNA
 +43 (0)1 533 881214
 Angela Baillou

BELGIUM
BRUSSELS
 +32 (0)2 512 88 30
 Roland de Lathuy

BRAZIL
SÃO PAULO
 +55 21 3500 8944
 Nathalie Lenci
 (Independent Consultant)

CANADA
TORONTO
 +1 647 519 0957
 Brett Sherlock (Consultant)

CHILE
SANTIAGO
 +56 2 2 2631642
 Denise Ratinoff de Lira

COLOMBIA
BOGOTA
 +571 635 54 00
 Juanita Madrinan
 (Independent Consultant)

DENMARK
COPENHAGEN
 +45 3962 2377
 Birgitta Hillingso (Consultant)
 +45 2612 0092
 Rikke Juel Brandt (Consultant)

**FINLAND AND
 THE BALTIC STATES**
HELSINKI
 +358 40 5837945
 Barbro Schauman
 (Consultant)

FRANCE
**BRITTANY AND
 THE LOIRE VALLEY**
 +33 (0)6 09 44 90 78
 Virginie Gregory (Consultant)

**GREATER
 EASTERN FRANCE**
 +33 (0)6 07 16 34 25
 Jean-Louis Janin Daviet
 (Consultant)

NORD-PAS DE CALAIS
 +33 (0)6 09 63 21 02
 Jean-Louis Brémilts
 (Consultant)

-PARIS
 +33 (0)1 40 76 85 85

**POITOU-CHARENTE
 AQUITAINE**
 +33 (0)5 56 81 65 47
 Marie-Cécile Moueix

**PROVENCE -
 ALPES CÔTE D'AZUR**
 +33 (0)6 71 99 97 67
 Fabienne Albertini-Cohen

RHÔNE ALPES
 +33 (0)6 61 81 82 53
 Dominique Pierron
 (Consultant)

GERMANY
DÜSSELDORF
 +49 (0)2114 91 59 352
 Arno Verkade

FRANKFURT
 +49 170 840 7950
 Natalie Radziwill

HAMBURG
 +49 (0)40 27 94 073
 Christiane Gräfin
 zu Rantzau

MUNICH
 +49 (0)89 24 20 96 80
 Marie Christine Gräfin Huyn

STUTTGART
 +49 (0)71 12 26 96 99
 Eva Susanne Schweizer

INDIA
MUMBAI
 +91 (22) 2280 7905
 Sonal Singh

INDONESIA
JAKARTA
 +62 (0)21 7278 6268
 Charmie Hamami

ISRAEL
TEL AVIV
 +972 (0)3 695 0695
 Roni Gilat-Baharaff

ITALY
-MILAN
 +39 02 303 2831
 Cristiano De Lorenzo

ROME
 +39 06 686 3333
 Marina Cicogna

NORTH ITALY
 +39 348 3131 021
 Paola Gradi (Consultant)

TURIN
 +39 347 2211 541
 Chiara Massimello
 (Consultant)

VENICE
 +39 041 277 0086
 Bianca Arrivabene Valenti
 Gonzaga (Consultant)

BOLOGNA
 +39 051 265 154
 Benedetta Possati Vittori
 Venenti (Consultant)

GENOA
 +39 010 245 3747
 Rachele Guicciardi
 (Consultant)

FLORENCE
 +39 055 219 012
 Alessandra Niccolini di
 Camugliano (Consultant)

**CENTRAL &
 SOUTHERN ITALY**
 +39 348 520 2974
 Alessandra Allaria
 (Consultant)

JAPAN
TOKYO
 +81 (0)3 6267 1766
 Chie Banta

MALAYSIA
KUALA LUMPUR
 +65 6735 1766
 Nicole Tee

MEXICO
MEXICO CITY
 +52 55 5281 5546
 Gabriela Lobo

MONACO
 +377 97 97 11 00
 Nancy Dotta

THE NETHERLANDS
-AMSTERDAM
 +31 (0)20 57 55 255
 Arno Verkade

NORWAY
OSLO
 +47 949 89 294
 Cornelia Svedman
 (Consultant)

**PEOPLES REPUBLIC
 OF CHINA**
BEIJING
 +86 (0)10 8583 1766

-HONG KONG
 +852 2760 1766

-SHANGHAI
 +86 (0)21 6355 1766

PORTUGAL
LISBON
 +351 919 317 233
 Mafalda Pereira Coutinho
 (Consultant)

RUSSIA
MOSCOW
 +7 495 937 6364
 +44 20 7389 2318
 Zain Talyarkhan

SINGAPORE
SINGAPORE
 +65 6735 1766
 Nicole Tee

SOUTH AFRICA
CAPE TOWN
 +27 (21) 761 2676
 Juliet Lomborg
 (Independent Consultant)

**DURBAN &
 JOHANNESBURG**
 +27 (31) 207 8247
 Gillian Scott-Berning
 (Independent Consultant)

WESTERN CAPE
 +27 (44) 533 5178
 Annabelle Conyngnam
 (Independent Consultant)

SOUTH KOREA
SEOUL
 +82 2 720 5266
 Jun Lee

SPAIN
MADRID
 +34 (0)91 532 6626
 Carmen Schjaer
 Dalia Padilla

SWEDEN
STOCKHOLM
 +46 (0)73 645 2891
 Claire Ahman (Consultant)
 +46 (0)70 9369 201
 Louise Dyhlén (Consultant)

SWITZERLAND
-GENEVA
 +41 (0)22 319 1766
 Eveline de Proyart

-ZÜRICH
 +41 (0)44 268 1010
 Jutta Nixdorf

TAIWAN
TÁIPEI
 +886 2 2736 3356
 Ada Ong

THAILAND
BANGKOK
 +66 (0)2 652 1097
 Benjawan Uraipraivan

TURKEY
ISTANBUL
 +90 (532) 558 7514
 Eda Kehale Argün
 (Consultant)

UNITED ARAB EMIRATES
-DUBAI
 +971 (0)4 425 5647

UNITED KINGDOM
-LONDON
 +44 (0)20 7839 9060

NORTH AND NORTHEAST
 +44 (0)20 3219 6010
 Thomas Scott

**NORTHWEST
 AND WALES**
 +44 (0)20 7752 3033
 Jane Blood

SOUTH
 +44 (0)1730 814 300
 Mark Wrey

SCOTLAND
 +44 (0)131 225 4756
 Bernard Williams
 Robert Lagneau
 David Bowes-Lyon (Consultant)

ISLE OF MAN
 +44 (0)20 7389 2032

CHANNEL ISLANDS
 +44 (0)20 7389 2032

IRELAND
 +353 (0)87 638 0996
 Christine Ryall (Consultant)

UNITED STATES

CHICAGO
 +1 312 787 2765
 Catherine Busch

DALLAS
 +1 214 599 0735
 Capera Ryan

HOUSTON
 +1 713 802 0191
 Jessica Phifer

LOS ANGELES
 +1 310 385 2600
 Sonya Roth

MIAMI
 +1 305 445 1487
 Jessica Katz

-NEW YORK
 +1 212 636 2000

SAN FRANCISCO
 +1 415 982 0982
 Ellanor Notides

AUCTION SERVICES

**CHRISTIE'S AUCTION
 ESTIMATES**
 Tel: +1 212 492 5485
 www.christies.com

**CORPORATE
 COLLECTIONS**
 Tel: +1 212 636 2464
 Fax: +1 212 636 4929
 Email: gsudlow@christies.com

ESTATES AND APPRAISALS
 Tel: +1 212 636 2400
 Fax: +1 212 636 2370
 Email: info@christies.com

MUSEUM SERVICES
 Tel: +1 212 636 2620
 Fax: +1 212 636 4931
 Email: awhiting@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION
 New York
 Tel: +1 212 355 1501
 Fax: +1 212 355 7370
 Email: christieseducation@christies.edu

Hong Kong
 Tel: +852 2978 6768
 Fax: +852 2525 3856
 Email: hkcourse@christies.com

London
 Tel: +44 (0)20 7665 4350
 Fax: +44 (0)20 7665 4351
 Email: education@christies.com

Paris
 Tel: +33 (0)1 42 25 10 90
 Fax: +33 (0)1 42 25 10 91
 Email: ChristiesEducationParis@christies.com

**CHRISTIE'S
 INTERNATIONAL
 REAL ESTATE**

New York
 Tel: +1 212 468 7182
 Fax: +1 212 468 7141
 Email: info@christiesrealestate.com

London
 Tel: +44 (0)20 7389 2551
 Fax: +44 (0)20 7389 2168
 Email: info@christiesrealestate.com

Hong Kong
 Tel: +852 2978 6788
 Fax: +852 2845 2646
 Email: info@christiesrealestate.com

**CHRISTIE'S FINE ART
 STORAGE SERVICES**

New York
 Tel: +1 212 974 4579
 Email: newyork@cfass.com

Singapore
 Tel: +65 6543 5252
 Email: singapore@cfass.com

CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

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

INDEX

A

Aertsen, P., 61
Albani, F., 31
Angeli, G., 47
cavaliere d'Arpino, 27

B

Baciccio, 26
Barbatelli, B., 32
Barbieri, G.F., 19-23
Benso, G., 10
Bezzuoli, G., 79
Bolognese, 33, 34
Borgognone, 36
Boucher, F., 74
Buonaccorsi, P., 1, 2, 4
Burrini, G.A., 46

C

Cappellino, G.D., 11
Carracci, L., 29
Carracci, A., 29
Carriera, R., 59, 60
Catesi, G., 8
Cavedone, G., 28
Cesari, G., 27
Cipriani, G.B., 55
Claesz. II, A., 67
Cooghen, L. van der, 66
Courtois, G., 36
Creti, D., 56

D

Dolci, C., 17
Dubourcq, P.-L., 92

F

Fontebasso, F., 49
Fragonard, J.-H., 76
Franchi, C., 12
French School, 90
Fuseli, H., 80
Füssli, H., 80

G

Gaulli, G.B., 26
German School, 62
Gillot, C., 70
Gimignani, G., 24, 25
Greuze, J.-B., 78
Grimaldi, G.F., 33, 34
Guercino, 19-23
Guerra, G., 7

H

Hansen, C.C.C., 89
Heemskerck (II), E. van, 65
Henstenburgh, H., 69

L

Lafrensen (II), N., 86
Lavreince, N., 86
Lanino, B., 6
Lawrence, T., 82, 83
Lebrun, A.-J., 72
Leguay, E.C., 91
Lenardi, G.B., 44

M

Menzel, A.F.E. von, 94
Milani, A., 48
Millet, A., 93
Mola, P. F., 39-41
Muziano, G., 9

N

Netherlandish School, 62

P

Passarotti, B., 5
Passeri, G., 30
Pater, J.-B., 71
Pillement, J., 73
Piola, D., 57
Pittoni, G.B., 45
Pocchetti, 32
Pollino, 12
Potter, P., 64
Preti, M., 18
Prud'hon, P.-P., 88

R

Ricciolini, M., 58
Robert, H., 75
Rosa, S., 16
Rowlandson, T., 87
Russell, J., 81
Rustici, G.F., 3

S

Sacchi, A., 15, 37, 38
Salimbeni, V., 13
Sirani, E., 35

T

Testa, P., 42, 43
Tiepolo, G.D., 50, 52-54
Tironi, F., 51
Turner, J.M.W., 84, 85

V

del Vaga, P., 1, 2, 4
Velde (II), W. van de, 63
Vasari, G., 14
Vincent, F.-A., 77

W

Withoos, P., 68

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Patricia Barbizet, Deputy Chairwoman
Guillaume Cerutti, Chief Executive Officer
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy Chief Executive Officer
François Curiel, Chairman, Europe and Asia
Loïc Brivezac, Gilles Erulin, Gilles Pagniez
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Charles Cator, Deputy Chairman, Christie's Int.
Stephen Lash, Chairman Emeritus, Americas
Xin Li-Cohen, Deputy Chairwoman, Christie's Int.
The Earl of Snowdon, Honorary Chairman, EMERI

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Brook Hazelton, President

CHAIRMAN'S OFFICE

Ben Hall, Chairman
Alexander Rotter, Chairman
Bonnie Brennan, Deputy Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
Loïc Gouzer, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Maria C. Los, Deputy Chairman
Ellanor Notides, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Caperia Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Deputy Chairman

CHRISTIE'S ADVISORY BOARD, AMERICAS

The Lord Carrington, KG, Honorary Chairman
John L. Vogelstein, Chairman
Herb Allen, Elizabeth Ballantine, Charlie Blaquier,
Stephen Bronfman, Christina Chandris,
Bruno Eberli, Lynn Forester de Rothschild,
Ambassador Stuart E. Eizenstat,
Ashton Hawkins, Esq., J Tomilson Hill III,
Barbara Jakobson, Nancy M. Kissinger,
George Klein, Ambassador William H. Luers,
Hon. Nicholas Platt, Li Chung Pei,
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,
Andrew N. Schiff, M.D., Clifford M. Sobel,
Michael Steinhardt, Archbold D. van Beuren,
Casey Wasserman

CHRISTIE'S AMERICAS

SENIOR VICE PRESIDENTS

Rachel Adey, Kelly Ayers, Martha Baer,
Heather Barnhart, Alyson Barnes, Michael Bass,
Elizabeth Beaman, G. Max Bernheimer, Rita Boyle,
Catherine Busch, Max Carter, Sarah Cashin,
Angelina Chen, Sandra Cobden, Dan Conn,
Kathy Coumou, Deborah Coy, Francois de Poortere,
Carrie Dillon, Monica Dugot, Richard Entrup,
Lydia Fenet, Jessica Fertig, Johanna Flaum,
Sara Friedlander, Virgilio Garza, Keren Gottesman,
Benjamin Gore, Karen Gray, Jennifer K. Hall,
Bill Hamm, Darius Himes, Koji Inoue, Erik Jansson,
Rahul Kadakia, Kathy Kaplan, Julie Kim,
Sharon Kim, Stefan Kist, Deepanjana Klein,
David Kleiweg de Zwaan, Susan Kloman,
Timothy Kompanchenko, James Leitch,
Daphne Lingon, Richard Lloyd, Gabriela Lobo,
Rebecca MacGuire, Andrew Massad,
Adrien Meyer, Rick Moeser, Richard Nelson,
Tash Perrin, Jason Pollack, Denise Ratinoff,
Kimberly Ray, John Reardon, Margot Rosenberg,
Sonya Roth, Caroline Sayan, Muys Snijders,
Will Strafford, Sarah Vandeweerd, Carina Villingier,
Cara Walsh, Amy Wexler, Allison Whiting,
Marissa Wilcox, Jody Wilkie, Zackary Wright,
Steven Wrightson, Katsura Yamaguchi,
Jennifer Zatorski, Steven J. Zick

VICE PRESIDENTS

Charlie Adamski, Christine Layng Aschwald,
Danielle Austin, Diane Baldwin, Adrian Bijanada,
Katie Bollom, Diana Bramham, Eileen Brankovic,
Cristina Carlisle, John Caruso, Elisa Catenazzi,
Ana Maria Celis, Veronique Chagnon-Burke,
Margaret Conklin, Leiko Coyle, Kristen de Bruyn,
Elise de la Selle, Aubrey Daval, Ashish Desai,
Caitlin Donovan, Alexandra Duch, Yasaman Djunic,
Dani Finkel, Lauren Frank, Vanessa Fusco,
Sayuri Ganepola, Christina Geiger, Joshua Glazer,
Lisa Gluck, Peggy Gottlieb, Margaret Gristina,
Izabela Grocholski, Helena Grubecic,
James Hamilton, Elizabeth Hammer-Munemura,
Minna Hanninen, William Haydock, Margaret Hoag,
Jennifer Hong, Val Hoyt, Anne Igelbrink,
Sandhya Jain Patel, Sima Jalili, Jessica Katz,
Sumako Kawai, Marisa Kayyem, Caroline Kelly,
Peter Klarinet, Alexis Klein, Samantha Koslow,
Noah Kupferman, Fanny Lakoubay,
Richard LaSalle, Ryan Ludgate, Ann Lydecker,
Erin McAndrew, Adam McCoy, Michael Moore,
Danielle Mosse, Caroline Moustakis, Libia Nahas,
Laura Nagle, Marysol Nieves, Rachel Orkin-Ramey,
Joanna Ostrem, Sam Pedder-Smith,
Carleigh Queenth, Joseph Quigley, Shlomi Rabi,
Prakash Ramdas, Jeremy Rhodes, Casey Rogers,

Thomas Root, William Russell, Emily Sarokin,
Arianna Savage, Stacey Sayer, Morris Scardigno,
Monique Sofo, Edwina Stitt, Gemma Sudlow,
Bliss Summers, Bo Tan, Scott Torrence,
Arianna Tosto, Terence Vetter, Beth Vilinsky,
Jill Waddell, Hartley Waltman, Michal Ward,
Frederic Watrelot, Alan Wintermute,
Jennifer Wright, Kristen Yraola, Timothy Yule,
Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Tylee Abbott, Tyron Armstrong, Nicole Arnot,
Nishad Avari, Bernadine Boisson,
Kristin Bisagna, Anne Bracegirdle, Abby Bauman,
Christiana Bromberg, Natalie Brown,
Elisa Catenazzi, Megha Choudury, Patrick Conte,
Alison Curry, Anne Dayton, Cathy Delany,
Christine Donahue, Julie Drennan, William Fischer,
Emily Fisher, Sara Fox, Kristen France,
Juarez Francis, Douglas Goldberg, Mariya Golovina,
Robert Gordy, Julia Gray, Lindsay Griffith,
Emily Grimbball, Rachel Hagopian, Olivia
Hamilton, Natalie Hamrick, Anne Hargrave,
Andrew Huber, Amy Indyke, Bennett Jackson,
Katie Jacobs, Tianyue Jiang, Stephen Jones,
Peter Kalogiannis, Jean M Kim, Kirill Kluev,
Kristin Kolich, Paula Kowalczyk, Madeline Lazaris,
Andrew Lick, James Lees, Alexandra Lenobel,
David Lieu, Malcolm Lindquist, Alexander Locke,
Samantha Margolis, Ruth Mauldin,
Leo Montan, Takaaki Murakami, Libia Nahas,
Margaret O'Connor, Ayub Patel, Daniel Peros,
Jessica Phifer, Nell Plumfield, Joseph Quigley,
Sara Rutter, Emily Salzberg, Morgan Schoonhoven,
Adnan Shafique, Chloe Sherrill, Hilary Smith,
Victoria Solivan, Hannah Fox Solomon,
Natalie Stagnitti-White, Joanna Szymkowiak,
Lillian Vasquez, Han-I Wang, Mike Wang,
Stella Wang, Candace Wetmore Elizabeth Wight,
Emma Winder, Gretchen Yagielski

AMERICAN BOARD

INTERNATIONAL REPRESENTATIVES

Meg Bowen, Alexandra Burroughs, Lydia Kimball,
Mary Libby, Juanita Madrinar, Brenda Norris,
Kelly Perry, Betsy Ray, Nancy Rome, Brett Sherlock









CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020