

OLD MASTER & BRITISH DRAWINGS

New York 31 January 2019



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PROPERTY OF A GENTLEMAN

1

GIOVANNI FRANCESCO BEZZI, IL NOSADELLA (BOLOGNA (?) CA. 1500-1571 BOLOGNA)

Saints Andrew, Matthew the Evangelist and Petronius, with the Virgin, Christ Child and Infant Baptist above

with number '207' (?), '20' and inscription

'Leonardo da Vinci'

pen and brown ink, brown wash

9½ x 5¾ in. (24 x 14.6 cm)

\$8,000-12,000

PROVENANCE:

Sir Joshua Reynolds, London (1723-1792) (L. 2364).

An interesting example of Mannerist draftsmanship, this newly attributed sheet by Nosadella records a composition for which at least one related drawing is known: the figure of the bearded Saint Petronius at right, holding the the model of Bologna on his lap, studied on a sheet recently on the art market (Gonnelli, Florence, 14 June 2012, lot 171). Datable to the 1560's and executed in his typical technique with pale brown ink over faint traces of black chalk, here Nosadella is leaning towards a more classical language and compositional structure, distancing himself from the ornamental complexity of his earlier designs influenced by Pellegrino Tibaldi, his first master.



2

ATTRIBUTED TO GIACOMO BERTUCCI, CALLED JACOPO DA FAENZA (FAENZA CA. 1502-1579)

A shepherd with cattle above a decorative border

with inscription in brown ink 'Di iocomone da faenza' (left)

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

watermark M with fleur-de-lis in a shield

11 x 16½ in. (28 x 41.5 cm)

\$4,000-6,000

An old inscription (possibly in the hand of Federico Zuccaro) attributed this drawing to the elusive Emilian artist Jacopo da Faenza, remembered by Vasari as one of the first teachers of Taddeo Zuccaro in Rome between 1546 and 1551. The present sheet – a design for a wall decoration – provides evidence for his virtually unknown style as a draftsman, attesting to influences from Battista Dossi, Giulio Romano and Perino del Vaga.

RAFFAELINO DA REGGIO di Modana.



mori giovane
l'anno 28.

196

3

RAFFAELINO MOTTA DA REGGIO (CODEMONDO, REGGIO EMILIA 1550-1578 ROME)

Tobias and the Angel

red and black chalk, pen and brown ink, brown wash
7 $\frac{5}{8}$ x 6 $\frac{7}{8}$ in. (19.4 x 17.3 cm)

\$12,000-15,000

PROVENANCE:

Sebastiano Resta, Milan (1635-1714) (L. 2992a).
Giovanni Matteo Marchetti, Bishop of Arezzo, 1698.
John, Lord Somers (1650-1716) with associated number '196' (L. 2981)
(‘RAFFAELINO DA REGGIO di Modana mori’ giovane / d’anni 28./ Il Lavoro
sta in Galleria del Principe Borghese’, British Library Ms 802, liber L, no. 96).
Anonymous sale; Christie’s, London, 13 January 1987, lot 2.

LITERATURE:

M.S. Bolzoni, ‘Recensione a: La linea continua. Disegni antichi dei Musei Civici di Reggio Emilia’, *Taccuini d’arte. Rivista di Arte e Storia del territorio di Modena e Reggio Emilia*, no. 9, 2016, p. 97, fig. 4.

Still preserved on its original album page annotated by Sebastiano Resta, this sheet is a typical work by Motta, a talented yet short-lived master of late Roman Mannerism. Resta correctly associated this lively study with the artist’s only extant panel painting, *Tobias and the Angel* in the Galleria Borghese (inv. 298). Two other drawings in the Uffizi, both executed in ink over red chalk, like the present one, attest to the development of this painting, possibly his most famous one (M.S. Bolzoni, ‘The Drawings of Raffaellino Motta da Reggio’, *Master Drawings*, LIV, 2, 2017, nos. A7, A11, figs. 10, 71).



4
GIULIO PIPPI, CALLED GIULIO ROMANO
(ROME 1499-1546 MANTUA)

Socrates and a barbarian, hands clasped

with inscription 'Giulio Romano' (*verso*)
 pen and brown ink, brown wash, squared in black
 chalk, lower right corner made up
 9½ x 7¼ in. (24.1 x 18.4 cm)

\$4,000–6,000

PROVENANCE:

Jonathan Richardson, Sr., London (1664-1745) (L.
 2184).
 Sir Thomas Lawrence, London (1769-1830) (L.
 2445).
 with Samuel Woodburn, London (1780-1853) from
 whom acquired by
 Lord Francis Egerton, 1st Earl of Ellesmere (1800-
 1857; L. 2710b), 1836, and by descent
 to the Duke of Sutherland; Sotheby's, London, 5
 December 1972, lot 46.
 Lodewijk Houthakker, Amsterdam (1926-2008) (L.
 3883); Christie's, New York, 11 January 1994, lot 3.

EXHIBITED:

Chicago, R.S. Johnson Fine Art, *Old Master Prints
 & Drawings, 1450-1800*, 1994, no. 6.

LITERATURE:

*Catalogue of the Ellesmere Collection of Drawings
 at Bridgewater House*, London, 1898, no. 146.
 F. Hartt, *Giulio Romano*, New Haven, 1958, I, no.
 213, ill.
 P. Fuhring, *Design into Art. Drawings for
 architecture and ornament, the Lodewijk
 Houthakker Collection*, I, London, 1989, no. 132, ill.

The standing barbarian prisoner at right is also
 featured in a drawing at the Louvre (inv. 3503),
 traditionally associated with the lost decoration
 of the east façade of the David Loggia at Palazzo
 Te, Mantua. Hartt believed it to be a study for the
 pediment in the fresco, noting documentation
 that attributed the decoration to Fermo Ghisoni,
 evidently using designs provided by his master
 Giulio (Hartt, *op. cit.*, I, p. 99).



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

5
SCHOOL OF FONTAINEBLEAU,
16TH CENTURY

Wall design with Venus, Cupid and two putti

black chalk, pen and brown ink and brown wash
 12⅞ x 5 in. (32.6 x 12.4 cm)

\$1,000–1,500

PROVENANCE:

with Contemporaries, New York (associated stock
 number on the back '2D.148'), 1950's.



6

MILANESE SCHOOL, CA. 1490-1500

Portrait of a man in profile to the left

with inscription in brown ink 'De any .55.' (lower right)
black chalk, brown wash on paper mounted on panel
12¼ x 9 in. (31 x 23 cm)

\$40,000–60,000

PROVENANCE:

Émile Wauters, Brussels and Paris (1846-1933) (L. 911);
Frederik Muller & Cie., Amsterdam, 15-16 June 1926 ('École milanaise
commencement du XV^e siècle').
Private collection.

LITERATURE:

F. Lees, *The Art of the Great Masters as Exemplified by Drawings in the
Collection of Émile Wauters*, London, 1913, pp. 9-10, ill. on the frontispiece.

Popularized in Renaissance Lombardy under the Visconti, this kind of medal-
like portraits, rigidly caught in profile, fell out of fashion at the end of the
15th Century, when Antonello da Messina, Bellini and especially Leonardo
da Vinci infused an unprecedented naturalistic quality into the genre. While
still formally belonging to an archaic typology, the present work shows a
fresh understanding of the sitter's psychology and a subtle rendering of his
features, portrayed at 55 years of age, as annotated by the artist at bottom
right. The work must be dated around 1500, and is closely comparable to the
work of Giovanni Ambrogio de' Predis and an anonymous Lombard portrait,
formerly in the collection of André De Hevesy as Bartolomeo Veneto (L.
Pagnotta, *Bartolomeo Veneto*, Florence, 1997, no. D6, ill.).

7

POLIDORO CALDARA, CALLED POLIDORO DA CARAVAGGIO (CARAVAGGIO 1499-1543 MESSINA)

Design for a banner with Saint Mark and two friars

with inscription 'Paolo Veronese'

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

16¾ x 11¾ in. (42.5 x 28.4 cm)

\$200,000–300,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 1 July 1991, lot 78 (as Polidoro da
Caravaggio and assistant).

with Rossella Gilli, Milan (*Disegni antichi dal XVI al XVIII secolo*, 1996, no. 3).
Private collection.

LITERATURE:

P.L. de Castris, *Polidoro da Caravaggio. L'opera completa*, Milan, 1999, no. 169,
pl. 87.

Born in Lombardy, Polidoro da Caravaggio moved to Rome around 1515 and became one of Raphael's most influential and distinctive pupils. After Raphael's death in 1520, he worked primarily on a series of frescoes on the façades of Roman *palazzi* and by 1527 he left Rome for Naples. A year later he moved to Sicily and played an essential part in spreading the vocabulary of the High Renaissance in Southern Italy. Most of his painted works having been lost, his highly personal style and figural language is seen clearly in drawings, such as the present example, a rare surviving work from his late period in Sicily. Executed in the 1530s, possibly before 1535, during his stay in Messina, the drawing shows Saint Mark – accompanied by a lion, behind him – adored by two Franciscan or Dominican friars kneeled on an altar. Clustered within a richly decorated architectural setting, the composition is further framed by a frieze (only half finished) decorated with putti and antique motifs.

The sheet was initially drawn in black chalk, still visible in several *pentimenti*, as in the profile of the bearded man at right. Polidoro then emphasized the sculptural presence of the figural group at center with passages of brown wash and fine highlights of white gouache, spread on the figures and their draperies with the tip of the brush. Closely resembling the *chiaroscuro* effect of his frescoed façades, this detailed technique was similarly adopted by Polidoro on a number of drawings, including a design on blue paper, *The Betrayal of Christ* executed ca. 1525 for Valerio Belli's rock-crystal plaque

in the Vatican (Royal Library, Windsor Castle, inv. RCIN 990050; see M. Clayton, *Raphael and His Circle: Drawings from Windsor Castle*, exhib. cat., The Queen's Gallery, London, and elsewhere, 1999, no. 61, ill.). While the statuesque pose of the bearded Saint Mark was tested in an earlier drawing in the Louvre, dating to his stay in Naples (inv. 6111; D. Cordellier, *Polidoro da Caravaggio*, Milan, 2007, no. 34, ill.), the dense handling of this sheet finds its closest comparison in his drawings for *The Transfiguration*, a panel once in Santa Maria del Carmine, Messina (P. L. de Castris, *Polidoro da Caravaggio fra Napoli e Messina*, Naples, 1988, pp. 103-14, ill.).

As first argued by de Castris (*op. cit.*), this drawing must have been intended as a near definitive design for a processional banner or a *gonfalone* for a confraternity in Messina. The bold decorative border framing the figural scene appears particularly apt for such an object, usually less expensive and faster to paint than a panel altarpiece. The devotional and charitable character of its iconography might connect the drawing to the Church of Saint Mark the Evangelist in Messina, which was originally connected to a hospital run by Dominican friars, as appointed by Pope Clement V in 1311.

We are grateful to Pierluigi Leone de Castris and David Franklin for confirming the attribution to Polidoro da Caravaggio based on direct inspection and digital photographs, respectively.





8
JACOPO CHIMENTI, CALLED JACOPO DA EMPOLI
(EMPOLI 1554-1640)

A man seated on a stool, facing right

black chalk, pen and brown ink, squared for transfer in red chalk
 16 x 9½ in. (40.6 x 24.1 cm)

\$7,000–10,000

PROVENANCE:

Anonymous sale; Sotheby's, 4 July 1977, lot 158 (as Lazzaro Tavarone).
 Sidney Bregman, Toronto (1922-2014); Christie's, 8 December 2011, lot 239 (as
 Lazzaro Tavarone).

EXHIBITED:

with Galerie Gabor & Stefan Kekko, Lucerne, *Meisterzeichnungen V*, date
 unknown, unnumbered (as Lazzaro Tavarone).
 Toronto, Art Gallery of Ontario, *Sidney Bregman. A Loan Exhibition*, 1990 (as
 Lazzaro Tavarone).

Previously attributed to Tavarone, this large sheet is Empoli's final study for
 the disciple seated at the left of his *Supper at Emmaus*, commissioned in
 1609 by Niccolò di Girolamo degli Albizzi for his chapel at Villa Frescobaldi in
 Pomino, Tuscany. In keeping with Florentine tradition, the artist had carefully
 studied anatomy from life and rapidly executed the drawing with broad and
 assured lines. Around 1582, the monks of the Certosa commissioned Empoli
 to copy Jacopo da Pontormo's *Supper at Emmaus*. It is clear that copying this
 masterpiece persisted in Empoli's memory as the seated figure on the left
 of his painting is close to a mirror image of that on the right of Pontormo's
 altarpiece.



9
GIOVANNI BILIVERTI (FLORENCE 1584-1644)

A satyr, a woman and a winged putto

with inscription in brown ink 'Biliverti' (top)
 black and red chalk, pen and brown ink
 6½ x 5 in. (16.4 x 12.7 cm)

\$7,000–9,000

PROVENANCE:

Dr. G.L. Laporte, New York (L. 1170).
 Mathias Polakovits, Paris (1921-1987) (L. 3561).
 Anonymous sale; Sotheby's, London, 2 July 1997, lot 7.
 with Margot Gordon, New York, 1998, where acquired by the present owner.

This lively composition shows three figures in a tight close-up: a woman
 holding a branch, a putto playing a trumpet and a satyr. Biliverti explored
 a similar ensemble in his painting *Venus, Cupid and Pan* (sold at Sotheby's,
 London, 2 July 2012, lot 29), but the woman in the present drawing should be
 identified as an allegory of Fame, rather than Venus, as described by Cesare
 Ripa.

10

LUDOVICO CARDI, CALLED IL CIGOLI (CIGOLI 1559-1613 ROME)

A reclining youth (recto); A faint study of a reclining youth (verso)

with inscription 'Cigoli' and 'del Cigoli' (recto) and 'Di Gio Navaretti' (verso)

black chalk

11¼ x 15¼ in. (28.5 x 38.8 cm)

\$7,000–10,000

PROVENANCE:

Anonymous 17th or 18th Century Florentine collection, possibly Giuseppe Santini. Possibly Comte Eugène d'Oultremont (1845-1916), Château de Presles, Aiseau-Presle, Belgium, and by descent.

Anonymous sale; Christie's, London, 12 December 1985, lot 196.

Possibly a study for a sleeping disciple for an *Agony in the Garden*, this elegant figure is part of a group of drawings sold in 1985 which came from a 17th or 18th Century collection (see provenance). The group included six drawings by Cigoli, of which one (Christie's, London, 12 December 1985, lot 197) shows the same figure as in the present sheet from behind.



11

JACOPO ZANGUIDI, CALLED IL BERTOIA (PARMA 1544-1574)

The martyrdom of a female saint

with inscription in ink 'Parmeggiano' (lower left)

and 'Parmigiano' (modern hand, verso)

pen and brown ink, brown wash, watermark

encircled 'pascal lamb' (close to Briquet 61-62)

10% x 7% in. (26.9 x 18.8 cm)

\$4,000–6,000

PROVENANCE:

Dan Fellows Platt, Englewood, N.J. (1873-1938) (L. 750a, verso).

Rapidly sketched, this lively composition closely relates to a sheet in the Louvre, featuring four figures similarly dressed in a Roman attire, associated with the decoration of the Palazzo del Giardino in Parma (inv. 6524; D. DeGrazia, *Bertoia, Mirola and the Farnese Court*, Bologna, 1991, no. D69, ill.). The tragic subject matter of the present sheet does not belong to the joyful cycle of the Giardino, however, its style indicates a similar dating to the mid 1560s, when Bertoia was still much influenced by Parmigianino and his master Lorenzo Sabatini.



**NICCOLÒ DELL'ABATE (MODENA 1509 OR 1512-1571
FONTAINEBLEAU)**

The Conversion of Saul

black chalk, pen and brown ink, brown wash, heightened with white, on light-brown prepared paper, watermark grapes
21 x 15¼ in. (53.5 x 38.7 cm)

\$100,000–150,000

PROVENANCE:

Sir Peter Lely, London (1618-1680) (L. 2092).
Private collection;
By descent to the present owner.

Niccolò dell'Abate's career can be neatly divided in two parts, one spent in his birth town Modena, as well as in Bologna, and one in France, at Fontainebleau, where King Henri II invited him to come in 1552. Influenced most clearly by Correggio and, later, by Parmigianino, in France he greatly contributed to the artistic flourishing of the court at Fontainebleau, led by Rosso Fiorentino and Francesco Primaticcio (see lot 20). Dell'Abate worked closely together with the latter on some of the château's most important decorations, including the Galerie d'Ulysse and the Salle de bal.

The present drawing is a large and particularly impressive example of his fluid and elegant manner. Although hitherto unpublished, its composition is known from another drawing at the Louvre, identical in details, size and technique (inv. 11504; see S. Béguin in *Niccolò dell'Abate. Storie dipinte nella pittura del Cinquecento tra Modena e Fontainebleau*, exhib. cat., Modena, Foro Boario, 2005, p. 435, under no. 223, as a copy after dell'Abate). Sylvie Béguin, following a note by Philip Pouncey on the drawing's mount, was certainly correct in considering it a workshop copy; and the now rediscovered drawing offered here must be the original which served as its direct model. An autograph preparatory sketch for the composition is also kept at the Louvre (Fig. 1) (inv. 5839; see *ibid.*, no. 223, ill.). Despite

the many differences, its relationship is evident from similar motifs such as the central rearing horse, as well as from the identical watermark – grapes – found in the paper of both sheets. A third drawing, again at the Louvre, is less closely related and is horizontal in format, but may be an alternative first idea for the composition (inv. 5840; see *ibid.*, p. 435, under no. 223).

It is likely that all these drawings relate to a painted work, but none seems to survive or is recorded. Béguin suggested a possible relationship with documented drawings by Primaticcio, allowing her to date Niccolò's work on the composition to around 1555, shortly after his move to France (*ibid.*). Other drawings among the outstanding collection of drawings by dell'Abate at the Louvre could have been made in connection with the composition, such as a sheet depicting God in the clouds with angels (inv. 5824). Landscape, often an important element in dell'Abate's works, plays a minor role in the composition, which instead opposes the apparition of the Lord in the sky with the terror created by it among the army with which Saul was on the way to Damascus (Acts 9:3-9). Saul, his leg slung over his fallen horse, is assisted by a soldier but is transfixed by the heavenly vision, which summons him to fight with, rather than against, the followers of Christ. Changing his name to Paul, his conversion made him one of early Christianity's fiercest advocates.

Like other drawings by the artist, the present sheet once belonged to the great Anglo-Dutch painter and collector Sir Peter Lely (see M. Jaffé, *The Devonshire Collection of Italian Drawings, Bolognese and Emilian Schools*, London, 1994, nos. 435, 437, ill.).



Fig. 1. Niccolò dell'Abate, *The Conversion of Saul*. Paris, Musée du Louvre.





PROPERTY FROM THE ESTATE OF DR. GEORGE S. HEYER, JR. (1930-2015)

13

ANTONIO VIVIANI, CALLED IL SORDO D'URBINO (URBINO 1560-1620)

Descent from the Cross

black chalk, pen and brown ink, brown wash, heightened with white on blue-green paper
16¾ x 10¾ in. (42.3 x 27.5 cm)

\$6,000–8,000

Federico Barocci's *Descent from the Cross* in the Cathedral at Perugia (1569), one of the artist's greatest masterpieces, served as a main visual reference to his pupil Viviani for this large, newly attributed drawing. Viviani retained the main characters from Barocci's prototype, as well as two dramatic narratives: everyone rotates around Christ's sinuous body, lowered from the Cross, while the Virgin swoons in the foreground. Closely comparable to other drawings by the artist, including *The Virgin adored by Saint Anthony* (Stockholm, Nationalmuseum, inv. NH 465/1863), this sheet demonstrates his liquid technique and mature interpretation of Barocci's vocabulary, mixed with references to the Zuccari and the milieu of Counter Reformation Rome, where he moved in 1585.



14

BERNARDINO GATTI, CALLED IL SOJARO (PAVIA CA. 1495-1575 CREMONA)

The swooning Virgin

black and white chalk on blue paper
8 x 12¾ in. (20.3 x 31.5 cm)

\$5,000–8,000

PROVENANCE:

Herbert List, Munich (1903-1975) (L. 4063).

A late drawing by Sojaro, closely related to the group of angels at the Louvre (inv. 35376) for the *Assumption of the Virgin* in the cathedral at Cremona, left unfinished at his death in 1576. The artist was clearly inspired by the Virgin swooning frescoed by Pordenone in 1520, while his soft treatment of the chalk is indebted to the manner of the Campis in Cremona and the legacy of Correggio.



15

15
JACOPO NEGRETTI, CALLED PALMA IL GIOVANE
(VENICE 1544-1628)

Saint Christopher

with inscription 'G. Reni' in graphite (lower left)
 black chalk, pen and brown ink, brown wash, on blue paper
 7½ x 5 in. (13 x 19.5 cm)

\$10,000-15,000

PROVENANCE:

Jonathan Richardson Jr., London (1694-1771) (L. 2170).
 Osip Emmanuilovich Braz (1873-1936).
 Private collection, United States.

The towering figure of Saint Christopher was explored by Palma in two drawings in the Galleria Estense, Modena (inv. 780; J. Bentini, *Disegni della Galleria Estense di Modena*, Modena, 1989, p. 154, ill.) and the Szépművészeti Múzeum, Budapest (inv. 2259; I. Fenyo, *Disegni veneti del Museo di Budapest*, exhib. cat., Venice, Fondazione Cini, 1965, no. 36, ill.). While these works have been tentatively connected to Palma's early fresco in the convent of Santa Maria dei Crociferi, Venice, the robust style of this drawing – the only one within the group executed on blue paper – suggests a later date.

16
CARLO CALIARI, CALLED CARLETTO VERONESE
(VENICE 1570-1596)

Portrait of a man, bust length (recto); Study of a draped woman
(verso)

with inscription in brown ink 'S 17 Lapis' (verso)
 black and colored chalks (recto); black chalk (verso)
 10¾ x 8¾ in. (27.5 x 19.5 cm)

\$5,000-7,000



16

PROVENANCE:

The artist's studio.
 Benjamin Sonnenberg, New York (1901-1978).

EXHIBITED:

Poughkeepsie, Vassar College, *Centennial Loan Exhibition: Drawings and Watercolors from Alumnae and their Families*, 1961, no. 24 (as Leandro Bassano).
 New York, Byron Gallery, *400 Years of Italian Art for the benefit of the Florentine Relief Fund. 15th through 18th Century Sculpture, Drawings, Ceramics, Jewelry*, 1967, no. 4 (as Leandro Bassano).

The son of Veronese was specialized in small portrait drawings of gripping realism. The present one stands out for his extensive use of colored chalks and finds a close comparison in the portrait of Paolo Paruta (National Gallery of Ireland, inv. 2715), which similarly was previously attributed to Leandro Bassano. The inscription 'lapis' written on the verso characterizes drawings coming from the Caliari family studio, as argued recently by Bert Meijer (*Il disegno veneziano del Cinquecento (1580-1650)*, Venice, 2017, p. 98).



16 (verso)



17

17

DENYS CALVAERT (ANTWERP 1540-1619 BOLOGNA)

Study of a left leg (recto); A seated man looking right (verso)

black and white chalk on blue paper
10¾ x 8⅞ in. (27.5 x 20.7 cm)

\$7,000–9,000

PROVENANCE:

Vincenzo Pacetti, Rome (1746-1820);
his son, Michelangelo Pacetti, Rome (1793-1855) (L. 2057).
with Rossella Gilli, Milan (*Disegni antichi dal XV al XVIII secolo*, 1996, no. 22).
Private collection.

This bold, confidently executed leg study was connected by Mario di Giampaolo to Calvaert's *Toilet of Venus* in the Pincoteca of Cremona, but the same leg can further be found on other erotically themed paintings executed by the Flemish-born artist after 1600, like *The Death of Cleopatra* (M. Danieli, 'Pittura erotica tra Bologna e Praga: aggiunte a Denys Calvaert e Dirck de Quade van Ravesteyn', *Czech and Slovak Journal of Humanities*, 3, 2016, p. 40, figs. 1-2). The figure on the verso is inspired by Michelangelo's Saint Bartholomew from the *Last Judgment*.



18

18

VENTURA SALIMBENI (SIENA 1568-1613)

Study for a cardinal, full length

with inscription in brown ink 'Vanni' (lower left)
black chalk on blue paper
8½ x 6 in. (21.5 x 15.2 cm)

\$3,500–4,500

Possibly drawn from life, the pose of the cardinal studied on this sheet was ultimately used for the figure of Pope Innocent IV blessing Saint Claire in Salimbeni's fresco at Santa Maria degli Angeli, Assisi, and related drawing in The Fitzwilliam Museum, Cambridge (M. Ciampolini, *Pittori senesi del Seicento*, II, Siena, 2010, pls. 394-395). We are grateful to Marco Ciampolini for suggesting the attribution to Ventura Salimbeni based on a digital photograph.



actual size

19

SOFONISBA ANGISSOLA (CREMONA 1532-1626 PALERMO)

Portrait of a girl from a noble family, bust length

watercolor and bodycolor

3¼ x 2⅞ in. (9.5 x 7.2 cm) (oval)

\$15,000–20,000

This small portrait of a richly dressed young girl captures all the qualities of Sofonisba's talent as a portraitist. In spite of its size, everything is described in great detail: from the dress to her jewels and the *tour-de-force* of her needle-point lace ruff collar, masterfully executed in white gouache with the tip of the brush. As attested by the girl's dress, the work portrays a young member of the Spanish royal court, hence dating to Sofonisba's 14-years residence in Madrid. Begun in 1559, this stay marked a turning point in the

artist's career. Her portraits in particular benefited greatly from her contact with Anthonis Mor and Alonso Sanchez Coello, whose miniaturized portraits on paper constitute an important precedent and influence for the present work.

We are grateful to Marco Tanzi for confirming the attribution to the artist based on a digital photograph.

FRANCESCO PRIMATICCIO (BOLOGNA 1504-1570 PARIS)

Polymestor killing Polydorus (or King Priam and Sinon)?

inscribed 'Bologne' (upper right)

black chalk, pen and brown ink, brown wash heightened with white on light brown paper, squared in red chalk
10 x 6½ in. (25.3 x 16.4 cm)

\$100,000–150,000

PROVENANCE:French 17th century collector (inscription 'Bologne', upper right).
By descent to the present owner.

This previously unpublished sheet is a significant addition to the *œuvre* of Francesco Primaticcio, and specifically to the corpus of drawings made in connection with his highly sophisticated, exuberantly artificial, and supremely elegant masterpiece, the Galerie d'Ulysse at the château of Fontainebleau, south of Paris. Beginning his career in Italy, among others assisting Giulio Romano on the decoration of the Pallazzo Te in Mantua, Primaticcio moved to France in 1532 at the invitation of King François I, a move that started a new chapter in the history of art in France. After taking over the project of the decoration of the Galerie d'Ulysse from Rosso Fiorentino, Primaticcio worked on it until his death, assisted by various artists, including another Italian, Niccolò dell'Abate (see lot 12).

The long gallery's decoration in fersco and stucco was sadly destroyed in 1738, and our understanding of it relies almost entirely on surviving preparatory drawings, later prints and drawings after it, and descriptions by visitors (see S. Béguin *et al.*, *La galerie d'Ulysse à Fontainebleau*, Paris, 1985; and D. Cordellier *et al.*, *Primatice, maître de Fontainebleau*, exhib. cat., Paris, Musée du Louvre, 2004-2005, pp. 292, ff.).

The composition of the present drawing, until now only known from a 17th Century engraving by Louis I Elle, called Ferdinand (S. Béguin, *op. cit.*, pp. 183, 185, fig. 97), was one of six gracing the ceiling of the twelfth of the sixteen bays of the Galerie d'Ulysse, and surrounding a larger octagonal painting representing Minerva carried in the skies (*ibid.*, pp. 124, 126). The drawing's subject has been described in 1731 by the abbé Guilbert as the King of Thrace, Poymestor, killing the son of the King of Priam, Polydorus, a subject taken from the Iliad (*ibid.*, p. 183). But several elements do not seem to fit the scene, not least the fact that Polydorus is usually represented as a young man. Ernst Gombrich has suggested another interpretation: the old King Priam, turning to the chained Greek Sinon seated next to him, after the figure behind him warns him of the Greek's deceit (*ibid.*, p. 185). However this question may be resolved, one cannot but admire how Primaticcio places the three figures in claustrophobic proximity while granting each a distinctive pose and monumental presence, using the full potential of the painting's double-scalloped rectangular format to heighten the dramatic content.

Several other pen drawings of this type for other sections of the ceiling of the Galerie d'Ulysse survive, including one at The J. Paul Getty Museum (inv. 84.GA.54; G. Goldner, *European Drawings 1. Catalogue of the Collections*, Los Angeles, 1988, no. 36, ill.) and one most recently at Sotheby's, London, 7 July 2011, lot 45 (Fig. 1; see V. Romani in Cordellier, *op. cit.*, no. 141, ill.). Primaticcio made in preparation for the latter sheet a lively sketch in red and black chalk at the Uffizi (*ibid.*, no. 140, ill.), suggesting that the pen drawings, including the sheet offered here, were the result of a barely documented process of work on the multitude of designs by Primaticcio for the Galerie d'Ulysse.

Their neat style and squaring in black or (as here) red chalk are evidence that they represent the last step leading to the painted work. A comparison with the (mirrored) engraving made after the painting by Ferdinand (see above) makes clear that the drawing represents Primaticcio's final solution for the composition.

The inscription in white bodycolor at upper right is that of a seventeenth-century Frenchman, owner of an unsurpassed collection of drawings by Primaticcio, Niccolò dell'Abate and other Fontainebleau artists, much of it now at the Louvre (B. Py, 'Histoire des dessins de Primatice du XVIe au XVIIIe siècle' in Cordellier, *op. cit.*, pp. 54, 59); with 'Bologne', he referred to Primaticcio's native town.



Fig. 1. Primaticcio, *Aeolus confining (or liberating) the winds*. Sotheby's, London, 7 July 2011, lot 45.



Bologna



21

21
LUCA CATTAPANE (CREMONA FL. 1597-1620)

Head of a young boy

with autograph inscriptions and numbers (verso)
 red chalk, indistinct watermark
 13⁷/₈ x 10¹/₄ in. (35.2 x 25.9 cm)

\$5,000–8,000

PROVENANCE:

with Rossella Gilli, Milan (*Disegni antichi dal XV al XVIII secolo*, Milan, 1996, no. 16, as attributed to Camillo Procaccini).

The late Mario di Giampaolo recognized this large sheet as a typical work by the elusive Cremonese artist Luca Cattapane, who was trained under Vincenzo Campi. Cattapane's drawings were praised by early sources, including Baldinucci who admired the artist's invention and noted similarities between his sheets and Cambiaso's (*Notizie dei professori*, II, ed. Florence, 1846, p. 489). The present work relates to other bold head studies in red chalk in the Uffizi (15132F, 15134F), similarly foreshortened and connected to the *Virgin with Saints Gregory XIV, Paul and Anthony Abbot* in Cremona Cathedral, signed and dated 1593 (see G. Bora, 'Luca Cattapane', in *I Campi*, exhib. cat., Cremona, 1985, p. 316, ill. and S. Bandera, 'Una corrispondenza cremonese per Leopoldo de' Medici', *Paragone*, no. 347, 1979, pl. 38a).



22

THE DESMARAIS COLLECTION: A PIED-À-TERRE IN NEW YORK

22
WORKSHOP OF DANIEL RABEL (PARIS 1578-1637)

Design for masque costume

with numbers '69.' and '4'
 pen and dark brown ink, pink and grey wash
 11³/₄ x 7³/₄ in. (29.8 x 19.7 cm)

\$6,000–8,000

PROVENANCE:

Hippolyte-Alexandre-Gabriel-Walter Destailleur, Paris (1822-1893).
 Private collection, Germany, by 1985.
 with Hobhouse Ltd., London, 1986;
 acquired by the late owner in 2008.

EXHIBITED:

London, Victoria and Albert Museum and New York, Wheelock Whitney Gallery, *The Court Ballet of Louis XIII. A collection of working designs for costumes 1615-1633*, 1986, no. 188, pl. XV (catalogue by M.M. McGowan).

This fascinating study was part of a collection of 188 costume drawings designed by the workshop of Daniel Rabel for the Court Ballets danced during the reign of Louis XIII (1610-1643). Described by Margaret M. McGowan as a "remarkable figure, unlike others in the collection" (*cit.*), this design appears to be made entirely of light grey puffs, gathered above the mask, around the neck, the wrists, and the top of the boots. The elongated figural type and the style of the drawing suggest a slightly later date of execution compared to the rest of the sheets.



actual size

23

GEORGES LALLEMANT (NANCY CA. 1575-1636 PARIS)

The nursing Virgin and Child

red chalk

7 x 5½ in. (17.4 x 12.9 cm) (irregular shape)

\$8,000–12,000

PROVENANCE:

Anonymous sale; Christie's, New York, 30 January 1997, lot 107.
Private collection, United States.

LITERATURE:

J.-C. Boyer, 'La Lorraine des peintres au temps de Georges de La Tour', in *L'Âge d'or du nocturne*, Paris, 2001, p. 82, fig. 45.

This drawing is preparatory for a painting in the church of Saint Géraud in Auzat, recognized as by Lallemand by Guillaume Kientz ('Œuvres inédites d'Isaac Moillon, François Perrier, Georges Lallemand, J. Perron, Jean Boucher, R. Poisson, Jacques Blanchard, Jacques de Létin et Pieter van Mol. Peintures du XVIIe siècle en Auvergne', *Les cahiers d'histoire de l'art*, IX, 2011, p. 18, fig. 8). The connection makes clear that the Virgin is not seen nursing her child, but Saint Bernard of Clairvaux, in a depiction of his 'Lactation'. The playful tenderness and soft handling of the medium allow a comparison with a drawing at the Louvre, made into a woodcut by Ludolph Büsinnck in 1623 (inv. 21768; see D. Lavalley in *L'art en Lorraine au temps de Jacques Callot*, exhib. cat., Nancy, Musée des Beaux-Arts, 1992, no. 54, ill.).

24

JACQUES LE MOYNE DE MORGUES (DIEPPE CA. 1533-1588 LONDON)

Two narcissi and a columbine, a dragonfly and a stag beetle

inscribed in ink, probably by the artist, 'achyelegia [?] [...] / aurelie' (bottom left), 'narcissus [?] medio [...]' (bottom center); with number '1[...]' on the album sheet (upper right)

black chalk, watercolor, bodycolor on an old album sheet, watermark crescents with a crown

6½ x 7⅝ in. (16.4 x 19.3 cm)

\$80,000–120,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 21 January 2004, lot 29.

The sensitive and highly accomplished, decorative and impressively accurate depictions of flora and fauna by Jacques Le Moyne de Morgues are what remains of an equally colorful, adventurous and at times dramatic life. Born in Dieppe, the artist was sent to Florida by the French King Charles IX in 1564 as a cartographer. Le Moyne wrote an account of this expedition, which ended with bloodshed when the Spanish took over the French colony. Soon after his return to France, Le Moyne, a Huguenot, saw himself forced to flee again, this time to England, where Sir Walter Raleigh became his most important patron, and prompted him to produce a book about his experience in the New World, published by Theodor de Bry under the title *Brevis narration eorum quae in Florida, Americae provincia Gallis acciderunt* (Frankfurt, 1591). Shortly before Le Moyne's death, *La clef des champs, pour trouver plusieurs animaux, tant bestes qu'oyseaux, avec plusieurs fleurs et fruitz*, was published in London in 1586, with woodcut illustrations of plants and animals based on his designs.

Not surprisingly, the main collections of his drawings are British— an album with botanical watercolors in the Victoria & Albert Museum, and another one acquired by the British Museum. The drawings contained in the latter album seem to date from the end of Le Moyne's career, as do two groups of highly finished miniatures — one at the Garden Library Rare Book Collection at Dumbarton Oaks Museum in Washington, D.C., and one from the Korner collection, sold at Sotheby's, New York, 29 January 1997 (lot 55-60). These, together with a handful of loose sheets, form the core of Le Moyne's *œuvre*, and have allowed scholars, Paul Hulton in the first place, to reconstruct his life and work.

Based on the watermarks found in the larger group of drawings of which the five drawings offered here were once part (all first sold at Sotheby's, New York, 21 January 2004, lots 29-55), they seem to date from Le Moyne's earlier years, almost certainly from before his move to England. At least one of them (lot 25) bears an identification of the depicted flower in French — '*pensée*', for pansy — making it likely the inscriptions are by the artist himself. Stylistically, they can be compared to the drawings at the Victoria & Albert Museum, thought to date from around 1570, but they unquestionably surpass these in their fresh observation from life and informal presentation, as if they were less made for a public than for the artist's own pleasure. Their quality and refinement not only delight the eye, but also secure his place as 'one of the earliest and most gifted botanical painters' in European art (P. Hulton in *The Dictionary of Art*, London, 1996, p. 143).



Asphodelia lutea
aurata

Narcissus pseudonarcissus



25

**JACQUES LE MOYNE DE MORGUES
(DIEPPE CA. 1533-1588 LONDON)**

A bearded iris and three violets

inscribed in ink, probably by the artist, 'flos trinitatis pensee' (bottom left) and 'Iris tuberosa/ flamb[...]' (bottom center); with numbers '5 (upper left) and '7' (bottom right) ' on the album sheet

black chalk, watercolor, bodycolor on an old album sheet, watermark indistinct
7¼ x 5½ in. (19.7 x 13.7 cm)

\$60,000-80,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 21 January 2004, lot 35.



26

**JACQUES LE MOYNE DE MORGUES
(DIEPPE CA. 1533-1588 LONDON)**

Two day lilies and a caterpillar

inscribed in pen, probably by the artist, 'emerocallis/ calchedonica' (bottom center), and with inscription 'Hemerocallis Calchedonica' (below)
black chalk, watercolor, bodycolor on an old album sheet, watermark armorial
6 7/8 in. x 7 3/4 in. (16.1 x 19.6 cm)

\$60,000-80,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 21 January 2004, lot 45.



27

**JACQUES LE MOYNE DE MORGUES
(DIEPPE CA. 1533-1588 LONDON)**

*A grasshopper, a spider, a ladybird and a may-bug, a Maltese cross
and two campanulas*

inscribed in pen, probably by the artist, 'flos constantinopolitanus' (bottom center) and 'Campanula lactessens [?]' (bottom right); with number '1' on the album sheet (upper right)
black chalk, watercolor, bodycolor on an old album sheet, watermark armorial
6½ x 8½ in. (15.7 x 20.7 cm)

\$50,000-60,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 21 January 2004, lot 42.



28

**JACQUES LE MOYNE DE MORGUES
(DIEPPE CA. 1533-1588 LONDON)**

A swallow and a double gilliflower

with numbers '14' (lower left) and '21' (upper right) on the album sheet
black chalk, watercolor, and bodycolor on an old album sheet, watermark
armorial

4¾ x 7¼ in. (12 x 18.3 cm)

\$40,000-60,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 21 January 2004, lot 31.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

29

**MAERTEN DE VOS
(ANTWERP 1532-1603)**

The Fable of the Pharisee and the Tax Collector

with inscription '[...] a marti vossii' (lower left)
pen and brown ink, brown wash, heightened with
white, the right part on a piece of paper pasted
onto the larger sheet

7 1/8 x 9 1/2 in. (18.1 x 23.6 cm)

\$8,000-12,000

EXHIBITED:

New York, William H. Schab Gallery and Los
Angeles, LACMA, *Woodner Collection I*.
A Selection of Old Master Drawings before 1700,
1971, no. 62.

This drawing, a typical example of De Vos's
style, appears to be made in preparation of
an engraving in a series such as his 51 plates
illustrating the Life and Passion of Christ
(*Hollstein's Dutch and Flemish etchings,
engravings, and woodcuts, ca. 1450-1700*, 44,
Rotterdam, 1996, pp. 69-87, nos. 275-325,
45, Rotterdam 1995, ill.). Since no print of the
subject by De Vos exists, the design may have
been rejected, perhaps to make place for other
episodes of Christ's life deemed more important
than his parable of the Pharisee and the tax
collector (Luke 18:9-14).



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

30

GERMAN SCHOOL, CA. 1600

Perseus and Andromeda

with initials 'WM' (lower left)
black chalk, pen and brown ink, brown wash,
heightened with white

5 3/4 x 7 1/2 in. (14.5 x 18.4 cm)

\$5,000-8,000



31

ATTRIBUTED TO JOACHIM WTEWAE (UTRECHT 1566-1638)

The Baptism of Christ

with inscription in brown ink 'Gio: ab Aachen' (lower right)
pen and brown ink, grey wash, heightened with white on grey paper
7¾ x 12 in. (20 x 31 cm)

\$15,000–20,000

LITERATURE:

M. Boskovits, *The Martello collection. Paintings, drawings and miniatures from the XIVth to the XVIIIth centuries*, Florence, 1985, no. 17, ill. (as Hans von Aachen, note by M. Chiariini).

Previously attributed to Hans von Aachen, the present drawing is clearly related to Wtewael's painting at the Hermitage, which is very similar in composition (inv. GE-5187; see A. Lowenthal, *Joachim Wtewael and Dutch Mannerism*, Doornspijk, 1986, no. A80, pl. 111). While the corpus of surviving autograph drawings by Joachim Wtewael is small and the production of replicas after both the master's drawings and paintings seems to have played some role in the artist's studio (see S. Alsteens, 'Wtewael as draftsman', in *Joachim Wtewael*, exhib. cat., Utrecht, Centraal Museum, Washington, D.C., National Gallery of Art, and Houston, Museum of Fine Arts, 2015, pp. 48-59), the fresh and lively penwork of the present drawing could point to the hand of Wtewael himself. If indeed by him, the drawing could be one of few extant sketches by him for a painted composition.



i



ii



iii



iv



v

32

JOHANN MORITZ RIESENBERGER THE ELDER (ACTIVE IN HAMBURG 1673-1708)

Five Sages from Ancient Greece

inscribed 'PITTACUS MITLYENAEVS' (upper edge) and dated '1675' (lower left) (i), inscribed 'CHILON LACEDAEMONIVS' (upper left) (ii), inscribed 'THALES MILESIVS' (upper edge) (iii), inscribed 'SOLON SALAM INIVS' (upper left) (iv), inscribed 'CLEOBVLVS. LINDIVS.' (upper left) (v)
pen and brown ink, brown wash, heightened with white, on paper primed with red chalk

7¼ x 6 in. (19.7 x 15.2 cm) (i-iii); 7⅞ x 6 in. (20 x 15.2 cm) (iv-v)

(5)

\$5,000–7,000

These five sheets from a series which originally must have depicted the Seven Sages of Greece can be attributed to the North-German artist Riesenberger, the technique and subject-matter of whose work resembles that of fellow-artists active in Hamburg, such as Jacob Matthias Weyer and Johann Joachim Pfeiffer the Elder (for an example by the former, see S. Alsteens in *Dürer and Beyond. Central European Drawings in the Metropolitan Museum of Art, 1400-1700*, exhib. cat., New York, The Metropolitan Museum of Art, 2012, no. 94, ill.). A bound collection of drawings by Riesenberger's son, many similar in style and technique, dated 1689, is at the Hamburger Kunsthalle (P. Prange, *Die Sammlungen der Hamburger Kunsthalle Kupferstichkabinett, I, Deutsche Zeichnungen 1450-1800. Katalog*, Cologne and other cities, 2007, no. 740, ill.).

33

**CIRCLE OF NICOLAS POUSSIN
(LES ANDELYS 1594-1665 ROME)**

An antique scene with four figures running to the left

with inscription in brown ink 'D.[ucati] 6.' (lower right) and '268' (?) in graphite (lower left)
black chalk, pen and brown ink, brown wash, watermark shield
8½ x 12¾ in. (21.7 x 32.4 cm)

\$5,000–7,000

Likely taken from ancient history, this dramatic scene is the work of a close associate of Poussin, as shown in the characteristically dry technique and the adoption of some elements taken from the master's lexicon, both the slender figures and the piece of Classical ornament outlined with ink and brush at left. The tight pen style resembles the graphic work of two contemporaries of Poussin, Nicolas Chaperon and Jean Lemaire, whose *Pyramus and Thisbe* in Besançon constitute a close comparison to the present drawing (L.-A. Prat, *Le dessin français au XVIIe siècle*, Paris, 2013, fig. 192). The pricing in *ducati* lower right links the drawing to an early Neapolitan provenance.



34

**CIRCLE OF GASPARD DUGHET
(ROME 1615-1675)**

*An Italian town in a landscape (recto);
Landscape with tower and buildings (verso)*

black chalk, grey and blue wash, heightened with white (recto); pen and brown ink (verso), watermark six-pointed star
9½ x 14¼ in. (24.5 x 36 cm)

\$3,000–4,000

PROVENANCE:

Otto Wittmann, Toledo, Ohio (1911-2001).



**PIETRO BERRETTINI, CALLED PIETRO DA CORTONA
(CORTONA 1596-1669 ROME)**

Study of a nymph, her arms outstretched

black and white chalk

7¼ x 9¼ in. (18.3 x 23.5 cm)

\$180,000–250,000

PROVENANCE:

Nathaniel Hone, London (1718-1784) (L. 2793).

Sir Joshua Reynolds, London (1723-1792) (L. 2364); Harry Phillips, London, 5-26 March 1798, unidentified lot.

Sir John Chichester (ca.1752–1808).

Rev. John Sanford (1777-1855), and by descent to

Field-Marshal Paul Sanford Methuen, 3rd Lord Methuen, Corsham Court (1732-1795); Christie's, London, 14 May 1920, lot 1; subsequently bought back by the Hon. Paul Ayshford Methuen, R.A., F.S.A., 4th Lord Methuen, Corsham Court (1886-1974); Sotheby's, London, 3 July 1996, lot 15.

EXHIBITED:

London, Royal Academy of Arts, *Exhibition of 17th Century Art in Europe*, 1938, no. 416.

Bristol, Art Gallery, *Treasures from West Country Collections*, 1967 (no catalogue).

Edinburgh, Festival Society, The Scottish Art Council, *Italian 17th Century Drawings from British Private Collections*, 1972, no. 8 (catalogue by A. Blunt).

LITERATURE:

G. Briganti, *Pietro da Cortona o della pittura barocca*, Florence, 1962, p. 289 (2nd edn. ed. by L. Laureati and L. Trezzani, Florence, 1982, p. 275).

M. Campbell, *Pietro da Cortona at the Pitti Palace. A Study of the Planetary Rooms and Related Projects*, Princeton, 1977, no. 90.

J. Holloway, 'Italian Seventeenth-Century Drawings from British Private Collections', *The Burlington Magazine*, CXIV, no. 835, 1972, p. 730.

A. Morandotti, 'Un disegno di Pietro da Cortona per la Sala di Apollo in Palazzo Pitti', in M. Di Giampaolo, ed., *Dal disegno all'opera compiuta*, Perugia, 1992, pp. 158, 160, n. 18.

S. Prospero Valenti Rodinò, *Pietro da Cortona e il disegno*, exhib. cat., Rome, Accademia Nazionale di San Luca, 1998, p. 162, under no. 8.19.

J.M. Merz, *Pietro da Cortona und sein Kreis: die Zeichnungen in Düsseldorf*, Berlin, 2005, p. 248, under no. 76.

This vibrant black chalk drawing is for one of the nymphs offering exotic gifts to the sun god, featured at right on the ceiling fresco of the Sala di Apollo at Palazzo Pitti, Florence (Fig. 1). Commissioned from Pietro da Cortona by Grand Duke Ferdinand II de' Medici, the decoration of the Sala di Apollo went through a long gestation. Begun in 1642-43, when the artist designed and frescoed the figures from the main group (Apollo, Ferdinand II, Fame and Hercules), it was left unfinished upon his departure for Rome in 1647. Responding belatedly to the Grand Duke's persistent requests to continue the work, twelve years later, in the Fall of 1659, Cortona sent his best pupil Ciro Ferri, who completed the frescoes with the aid of drawings and cartoons executed by his master in Rome (Briganti, *op. cit.*, pp. 236-39).

While the complex iconographical program for the Planetary rooms at Pitti was prepared by the court poet Francesco Rondinelli, the development of Cortona's ideas for the decoration of the ceiling, considered a peak in his career and a milestone in Baroque decoration, can be followed through his drawings. Datable to the earlier phase of the design, around 1647, are some compositional sketches in pen and ink for the entire ceiling, followed by rough chalk studies for the single figures, now in Rome, Florence and New York (Prospero Valenti Rodinò, *op. cit.*, no. 8.15-18 ill.). The present sheet, however, was developed later as it relates to a figure that was frescoed by Ferri only during the 1659 campaign. It can be dated as early as 1656, the year when Cortona resumed work on designing the ceiling and asked Rondinelli to provide him with the 'soggetto' and other details which he had forgotten in the intervening years (Campbell, *op. cit.*, pp. 144-45).

Coming with an illustrious British provenance, this study of a nymph offering a pineapple is caught in a powerful *sotto in su*, masterfully rendered with layered strokes of black chalk, a distinctive technique developed by Cortona later in his career, which infuses the figure with a subtle sense of movement. An important record for the artist's workshop practice, the present drawing attests to the high degree of attention and finish he dedicated to each figure while working in Rome. This provided a model that was diligently followed by Ciro Ferri while painting the fresco in Florence.

We are grateful to Simonetta Prospero Valenti Rodinò for confirming the attribution of this drawing based on digital photographs.



Fig. 1 Ciro Ferri, based on drawings by Pietro da Cortona, *Sala di Apollo* (ceiling, detail). Florence, Palazzo Pitti.





36

ANDREA SACCHI (NETTUNO 1599-1661 ROME)

Saint Francis marrying Poverty while adoring the Crucifix

red chalk, pen and brown ink
9 $\frac{5}{8}$ x 7 $\frac{1}{8}$ in. (24.4 x 19.4 cm)

\$7,000–10,000

PROVENANCE:

Jonathan Richardson, Jr., London (1694-1771) (L. 2170).
Anonymous sale; Sotheby's, London, 15 June 1982, lot 50.

A preparatory study for a painting of 1633 now in Palazzo Barberini (inv. 2598), formerly in Francesco Barberini's collection and conceived as an altarpiece for his chapel at Santa Maria della Consolazione. The present compositional drawing — which Sacchi reworked in pen and ink correcting the arm of the woman — was followed by three more detailed studies in Düsseldorf (A. Sutherland Harris and E. Schaar, *Die Handzeichnungen von Andrea Sacchi und Carlo Maratta*, Düsseldorf, 1967, nos. 50-52, ill.)



PROPERTY FROM THE ESTATE OF DR. GEORGE S. HEYER, JR. (1930-2015)

37

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

Head of boy, in profile to the left

red chalk
7 x 5 $\frac{1}{4}$ in. (18 x 14.5 cm)

\$4,000–6,000

PROVENANCE:

Earl of Warwick (1818-1893) (L. 2600).

This delicate head study is datable to the 1640s, as proposed by Nicholas Turner who tentatively connects it to the boy in profile in Guercino's *Prodigal Son*, a recently rediscovered painting (M. Borchia, 'Dipinti come doni diplomatici [...]' *Jahrbuch des Kunsthistorischen Museums Wien*, 17/18, 2015-16, pp. 133-9, ill.). We thank Nicholas Turner for his assistance in cataloguing this drawing and for confirming the attribution based on a digital photograph.



PROPERTY OF LA SALLE UNIVERSITY

38

PIETRO BERRETTINI, CALLED PIETRO DA CORTONA (CORTONA 1596-1669 ROME)

Study of a man in profile to the left

black chalk, heightened with white on grey paper
14 $\frac{7}{8}$ x 10 $\frac{1}{2}$ in. (37.7 x 26.6 cm)

\$25,000–35,000

PROVENANCE:

Private collection, Paris;
acquired by La Salle University, 1976 (inv. 76-D-69).

LITERATURE:

M. Campbell, *Pietro da Cortona at the Pitti Palace. A Study of the Planetary Rooms and Related Projects*, Princeton, 1977, no. 132, fig. 202.
C. P. Wistar, *La Salle College Art Museum. Guide to the Collection*, Philadelphia, 1984, p. 35, ill.
J. Merz, 'Kopien nach und Imitationen von Zeichnungen Pietro da Cortona', *Fälschung, Plagiat & Kopie*, Petersberg, 2014, p. 112.

First identified by Malcolm Campbell, this large sheet is a study for the bearded prisoner in chains and gesticulating in supplication toward

allegories of Justice and Peace, frescoed on the ceiling of the Sala di Marte in Palazzo Pitti, Florence (Fig. 1). Executed between 1644-45 and 1646, the decoration of this room (the second in order of execution) is considered to be Pietro da Cortona's boldest exploitation of *di sotto in su* among his frescoes at the Pitti.

Centered around the Medici *stemma*, the program in the ceiling celebrates the military virtues and conquests of the Grand Duke Ferdinand II, hailed as a new Mars. In the fresco, the enemy soldiers march before a triumphal arch and beg for mercy from Justice, while Peace acts as intercessor. Preceded by a compositional sketch in the Uffizi (inv. 15277F), the present work is confidently executed in black chalk and retains all the qualities of Cortona's earlier figure studies for the Sala di Marte: broad volumes, rough outlines in black chalk and the large size of the sheet of grey paper (Campbell, *op. cit.*, nos. 196-202, ill.).

We are grateful to Simonetta Prosperi Valenti Rodinò for confirming the attribution of this drawing on the basis of in-person inspection.

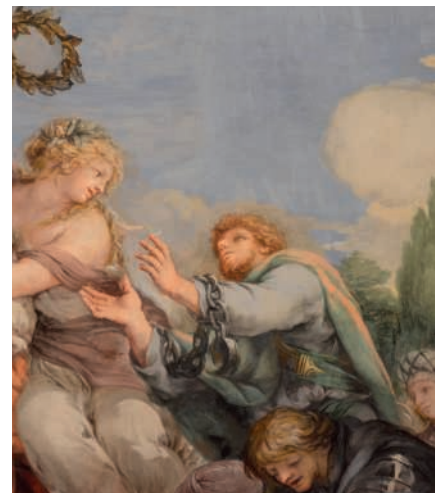


Fig 1. Pietro da Cortona, *Sala di Marte (ceiling, detail)*. Florence, Palazzo Pitti.



39

39

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

A seated female nude (Bathsheba)

pen and brown ink, red chalk
9 $\frac{1}{8}$ x 7 $\frac{1}{4}$ in. (23.2 x 18.6 cm)

\$7,000–9,000

PROVENANCE:

Henry Scipio Reitlinger, London (1882-1950) (L. 2274a, on the mount).
Unidentified collector ('M.C. E. 75', on the mount).
with Margot Gordon, New York, 1997, where acquired by the present owner.

According to Guercino's detailed account book, the subject of Bathsheba was treated by the artist only once, on a large canvas painted in 1640 for the Bolognese Count Astorre Hercolani, now in Schloss Birlinghoven at Sankt Augustin, near Cologne (N. Turner, *The Paintings of Guercino. A Revised and Expanded Catalogue Raisonné*, Rome, 2017, no. 261, ill.). Similarly, Guercino's pen and ink studies of the female nude are among the rarest and the most sought-after of his figure drawings, as stressed by Nicholas Turner who listed only two others in the same medium, now in the collections of Jean Bonna and Mr. and Mrs. Edward D. Baker. While in these two drawings the figure appears clothed and portrayed from the back, in the present sheet Guercino explored a different, more sensuous solution, where Bathsheba is completely nude and caught seated in a complex *contrapposto*.

We are grateful to Nicholas Turner for confirming the attribution of this drawing based on digital photographs.



40

40

**GIOVANNI BATTISTA GAULLI, CALLED IL BACICCIO
(GENOA 1639-1709 ROMA)**

Lot and his daughters

black chalk, pen and brown ink, grey wash, heightened with white on brown paper, corners made up
9 x 8 $\frac{3}{4}$ in. (23 x 22.6 cm)

\$3,000–4,000

PROVENANCE:

Charles-Joseph-Barthélémy Giraud, Pernes (1802-1881) (L. 1143).

A new addition to the catalogue of Gaulli, this sheet relates to a drawing of the same subject in the Musée des Beaux-Arts, Rennes (F. Petrucci, *Baciccio. Giovan Francesco Gaulli, 1639-1709*, Rome, 2009, no. D52, ill.) and may possibly be an early study for a painting in a private collection in Genoa (*op. cit.*, no. D53, ill.). We thank Francesco Petrucci for confirming the attribution of the drawing based on a digital photograph.

41

DOMENICO MARIA VIANI (BOLOGNA 1668-1711 PISTOIA)

Removal of the dead during a plague

with inscription in ink 'Dom.co Viani dalla Chiesa di Servi in Imola' (verso)
black chalk, watermark crescent moons
10 $\frac{1}{8}$ x 17 in. (26 x 43.5 cm)

\$7,000–10,000

PROVENANCE:

Private collection, Madrid.
Private collection, United States.



41

In 1697 Viani was commissioned by the Servite Friars of Imola to paint a large canvas with some fifty figures that would show the Virgin and Saints protecting the city from a plague. As related by Giovanni Nicolò Villa (1794), the painting was first damaged and then irreparably lost by 1897. Both the subject of this drawing and the inscription on its verso confirm that this is the preparatory drawing for the lower section of that painting. Delicately drawn in black chalk, it is a rare graphic record for Viani, a pupil of Carlo Cignani, first trained by his father, Giovanni Maria Viani.

42

DONATO CRETÌ (CREMONA 1671-1749 BOLOGNA)

Three studies of Saint Jerome and two separate studies of heads (recto); Study of a flower (verso)

pen and brown ink (recto); black chalk, pen and brown ink (verso), watermark armorial

10 $\frac{3}{8}$ x 7 $\frac{7}{8}$ in. (26.5 x 19.5 cm)

\$8,000–12,000

PROVENANCE:

Dr. Benno Geiger (1882-1965); his anonymous sale; Sotheby's, London, 7-10 December 1920, lot 156 (as Guido Reni).

Anonymous sale; Christie's, London, 10 December 1991, lot 156.

Anonymous sale; Christie's, London, 10 July 2001, lot 72.

with Yvonne Tan Bunzl, 2003 (*Master Drawings*, no. 8, ill.).

LITERATURE:

L. Planiczig and H. Voss, *Drawings of Old Masters from the Collection of Dr. Benno Geiger*, Vienna, 1920, pl. 33 (as Guido Reni).

V. Birke, 'Neue Zeichnungen Donato Cretis', *Wiener Jahrbuch für Kunstgeschichte*, XXXII, 1979, p. 55, note 58.

M. Riccòmini, *Donato Creti, le opera su carta. Catalogo ragionato*, Turin, 2012, no. 81.1 (the verso ascribed to another later hand).



42



43

STEFANO DELLA BELLA (FLORENCE 1610-1664)

A landscape with a house in the foreground and a ruined aqueduct (recto), An architectural study (verso) (i); A landscape with a building to the left and travelers in the background (ii)

black chalk, pen and brown ink, grey wash, fragmentary watermark of a man holding a cross (cf. Heawood 1535, datable 1647) (i)
 8½ x 11⅞ in. (21.6 x 29 cm) (i); 8 x 10⅞ in. (20.3 x 27.5 cm) (ii)

\$6,000–8,000

PROVENANCE:

Anonymous sale; Christie's, London, 4 July 2006, lot 20.

After sojourning for almost two decades, Stefano della Bella returned to his native Florence in 1650. He would stay there until his death in 1664, apart from a stay in Rome from 1651-1654. These two drawings, on rather thick paper, were made during this period and they can be compared to two landscapes made in the same period, both showing the Roman Forum, sold at Christie's, London, 5 July 2005, lots 64 and 65.



44

BARTOLOMÉ ESTEBAN MURILLO (SEVILLE 1617-1682)

A river landscape with a fisherman near a castle (recto); Calligraphic exercises (verso)

signed in ink 'Bartolome Murillo fat.' (center)
pen and brown ink, fragmentary watermark two circles
6 1/8 x 4 1/4 in. (15.5 x 11.2 cm)

\$15,000–20,000

PROVENANCE:

Private collection;
by descent to the present owner.

A new addition to Murillo's drawn *œuvre*, the present sheet is the only landscape drawing that can be attributed to the great Spanish master thus far. On the *recto* is an open view of a hilly landscape, dominated at right by a fortress with a tower and a gate, a forest to the left. A fisherman is quickly defined at left in pen and ink: his boat floats behind him suggesting the presence of a river or a lake in the space between the castle and the wood. Through the artist's dynamic tight penwork this serene view is transfigured into something unsettling and almost unreal.

Despite being his only pure landscape known, this study finds close stylistic comparisons with others executed by Murillo in the late 1650s and early 1660s, a defining moment for his early graphic style. The *Annunciation* in the Prado, a preparatory study for his painting in the same museum dating to 1660 (inv. D5998; J. Brown, *Murillo virtuoso draftsman*, Yale and New Haven, 2012, no. 89, ill; B. Mena Marqués with V. Albarrán Martín, *Bartolomé Esteban Murillo (1617-1682). Dibujos. Catálogo razonado*, Santander, 2018, no. 31, ill.), is executed in the same energetic ink manner and shows on the *verso*

a series of interlaced exercises in calligraphy which is strictly comparable to those on the *verso* of the present sheet (which features a similar type of watermark). Here shadows are created through a dense system of sharp parallel and curved hatching which is seen on other drawings from this decade, like the *Saint John the Baptist* at the Getty (inv. 94.GA.79).

While this composition cannot be linked to any extant painting, landscape played a very important role for Murillo during this period, as attested by his cycle of five canvases of ca. 1665 dedicated to the life of Jacob, now divided between Saint Petersburg, Cleveland and Dallas (The Meadows Museum).

The biographer Antonio Palomino recalled that Ignacio de Iriarte (1620–1685), a painter specialized in landscapes and still lives, was supposed to execute all the backgrounds of the Jacob's cycle, but after a quarrel Murillo did all the work himself (A. Palomino de Castro y Velasco, *El museo pittorico*, Madrid, 1724, III, p. 424). Further attesting to Murillo's strong sensibility for landscape, the present drawing helps shine a light on Iriarte's influence on him at the beginning of the 1660s.

The old inscription 'Bartolome Murillo fat.' has been the subject of scholarly speculation: there is agreement that this very distinctive script is to be found only on autograph drawings by Murillo – namely nineteenth sheets. Manuela Mena identified it as the artist's autograph signature (Mena Marqués, *op. cit.*, pp. 680-82), while Jonathan Brown as a later, yet contemporary inscription, possibly left by a collector (Brown, *op. cit.*, pp. 29-36.).

We are grateful to Manuela Mena Marqués for confirming the attribution to Murillo on the basis of digital photographs.



45

**JOSEPH-IGNACE-FRANÇOIS PARROCEL
(AVIGNON 1704-1781 PARIS)**

A woman playing lute

with inscription in black ink 'parrocel' (lower right)
black and white chalk on grey-brown paper
7½ x 7 in. (19 x 18 cm)

\$4,000–6,000

Parrocel belongs to a dynasty of artists from Avignon spanning almost two centuries. Trained with his father Pierre (1670-1739), in 1753 Joseph was admitted to the Académie Royale as a history painter. The annotation 'd'après nature' on the mount is certainly autograph and suggests the model was part of the artist's close circle or even a family member, possibly one of his daughters. This study relates to a sketch of man writing at Besançon (inv. no. D.1704) similarly drawn on brown paper.

We are grateful to Fabrice Denis for confirming the attribution on the basis of a digital photograph.



46

**JEAN-BAPTISTE OUDRY (PARIS 1686-
1755 BEAUVAIS)**

Four eagles

black and white chalk on grey-brown paper
10 x 14½ in. (26.2 x 35.7 cm)

\$4,000–6,000

This drawing can be compared to other animal studies, executed in the same technique, such as *Studies of falcons* (Paris, private collection; H. N. Opperman, *Jean-Baptiste Oudry*, Ph.D., University of Chicago, 1972, no. D. 933A, ill.), *Raptor on a branch* (Hôtel Drouot, Paris, 4 April 1991, lot 5) and *Study of a vulture* in the Louvre (inv. 31487). We are grateful to Hal N. Opperman for confirming the attribution on the basis of a digital photograph.



47

CHARLES COYPEL (PARIS 1694-1752)

The Abandonment of Armida (recto); *Study for a portrait of a priest* (verso)

black and red chalk (recto); black chalk (verso)
 8 3/8 x 11 1/8 in. (21.2 x 29.1 cm)

\$12,000-15,000

PROVENANCE:

Charles-Philippe, marquis de Chennevières (1820-1899) (L. 2073); Paris, 5 May 1898, lot 38 (as 'Renaud et Armide. Dessin à la pierre d'Italie', sold to Reblant). Private collection, Paris.

LITERATURE:

Marquis Philippe de Chennevières, 'Une collection de dessins d'artistes français', *L'Artiste*, XVII, December 1896, p. 417.

H. Mireur, *Dictionnaire des ventes d'art faites en France et à l'étranger pendant les XVIIIe et XIXe siècles*, Paris, London, Vienna, and The Hague, 1901-1912, p. 306.

T. LeFrançois, *Charles Coypel, 1694-1752*, Paris, 1994, no. D69, ill.

L.-A. Prat and L. Lhinares, *La collection Chennevières. Quatre siècles de dessins français*, Paris, 2007, no. 873, ill.

This drawing is a preparatory study for the picture of the same subject, painted in 1733 and now lost together with its pendant, *The Sacrifice of Iphigenia*. *The Abandonment of Armida* was one of Coypel's most successful compositions: on its display at the Royal court, the Manufacture des Gobelins commissioned from the artist a tapestry cartoon of the same subject. Coypel realized the full scale design in 1735 and the tapestry (now at the Louvre) was delivered the following year at a cost of 4000 livres; it was woven no fewer than nine times during the 18th century. The tapestry was destined for the Queen's apartment at Versailles and is part of a series inspired by Philippe Quinault's play, written in 1696: the scene recorded in the present drawing

(taken from Act V, Scene IV) depicts the witch Armida swooning while her lover Rinaldo and his companions are preparing to leave. Quickly rendered in black chalk, the unpublished verso of this drawing possibly depicts Coypel's friend Charles d'Orléans, Abbé de Rothelin.



47 (verso)



48 (i)



48 (ii)

48

ALEXIS PEYROTTE (MAZAN 1699-1769 PARIS)

Rococo textile designs: flowers and fruits (i); a cornucopia of flowers, fruits with shell and dolphin (ii)

charcoal, red and white chalk on buff paper, watermark EB (i); charcoal and white chalk on grey paper (ii)

12½ x 16½ in. (31 x 42 cm) (i); 22½ x 17¼ in. (39.7 x 26.5 cm) (ii) (2)

\$6,000–8,000

PROVENANCE:

An unidentified stamp with initials 'CG' and his number 'N. 115 Bis' (i) and 'N. 114' (ii), possibly a textile dealer located in Paris, 31 Boulevard de Bonne Nouvelle.

Anonymous sale; Christie's, New York, 30 January 1998, lot 326 (ii; as circle of Antoine Berjon).

Private collection, New York.

A decorative painter and designer for fabrics, Peyrotte was known for his patterns of clustered fruits and flowers, as seen in these sheets, two design samples for embroidered wall fabrics. They were probably part of a catalogue owned by the fabric merchant 'CG', based in Paris at 31 Boulevard de Bonne Nouvelle, as recorded by the stamps. The same mark is found on an ornamental drawing by Antoine Berjon sold in London (Christie's, South Kensington, 12 December 1996, lot 248). Under the title of *Peintre et dessinateur officiel du garde-meuble de la couronne*, Peyrotte worked for the silk fabrics of Lyon and the tapestry manufactories of Gobelins from 1723 until 1749, when he was replaced by François Boucher.

49

ANTOINE COYPEL (PARIS 1661-1722)

The Baptism of Christ (recto); Child standing (verso)

with inscription in brown ink 'Nicola Pussino' (upper left, *recto*)
black chalk, traces of red chalk (*recto*); black chalk (*verso*), watermark 'fleur de lis in circle'

10¾ x 7½ in. (27 x 19 cm)

\$2,000–3,000



49

Rendered in Coypel's dense chalk technique, this compositional study records an early idea for his *Baptism of Christ*, known in two versions at the Abbey of Saint-Riquier and LACMA (Gift of the Ahmanson Foundation, M.90.154; N. Garnier, *Antoine Coypel, 1661-1722*, Paris no. 43, pl. V).



50

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

50

CHARLES-JOSEPH NATOIRE (NÎMES 1700-1777 CASTEL GANDOLFO, ROME)

Studies for Amphitrite

with inscription in brown ink 'Natoire' (lower right), in modern hand 'n = 4970 / c: (?) 0009' (verso, lower right)

red chalk, heightened with white
10¼ x 12 in. (26 x 30.7 cm)

\$6,000–8,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 July 1998, lot 198.
with Yvonne Tan Bunzl, London, by 1999.

LITERATURE:

S. Caviglia-Brunel, *Charles-Joseph Natoire 1700-1777*, Paris, 2012, no. D.189, ill.

Delicately sketched in red chalk, this study is preparatory for the titular figure in Natoire's *L'Eau ou le Triomphe d'Amphitrite* (Caviglia-Brunel, *op. cit.*, no. P.56, ill.). It provides an interesting insight into the artist's creative process. In the related painting, the mass she leans upon manifests as a gaping sea monster and a pair of *putti* joyfully clutch the canopy she holds overhead. A second preparatory study of the entire composition reflects these changes, suggesting that the present work is an earlier version of the scheme (*cit.*, no. D.188, ill.).

PROPERTY FROM A NEW YORK COLLECTION

51

CHARLES-ANDRÉ VAN LOO, CALLED CARLE VAN LOO (NICE 1705-1765 PARIS)

A male nude holding a rope

red chalk
21 x 11 in. (54 x 28 cm)

\$5,000–7,000

PROVENANCE:

with Zervudachi-Galerie du Lac, Vevey, 1984.

Van Loo's practice of life drawing from studio models was an essential part of his training from before 1724, when he won the Grand Prix, and through the years 1735-1752 as a *professeur adjoint* and then tenured professor at the Académie. Drawn and counter-proofed, large studies like the present one are referenced in the 1977 exhibition catalogue, *Carle Vanloo: Premier peintre du roi* (Nice, Musée Chéret and elsewhere., nos. 549-610).



51

GIOVANNI ANTONIO CANAL, CALLED CANALETTO (VENICE 1697-1768)

A capriccio with an ancient tomb monument to the left, and a watermill to the right

black chalk, pen and brown ink, grey wash heightened with white
9¼ x 14⅝ in. (24.6 x 37.3 cm)

\$100,000–150,000

PROVENANCE:

William Mayor, London (d. 1874) (L. 2799).
James Stewart Hodgson; Christie's, London, 20 May 1921, lot 8, where bought by
Capt. George Fenwick-Owen; Sotheby's, London, 24 June 1942, lot 32.
with W. Wheeler & Son, London, 1958.
with Arthur Tooth & Sons (no. 3980) (according to a label on the back of the frame).

LITERATURE:

A brief chronological description of a Collection of original Drawings and Sketches by the Old Masters of the different Schools of Europe [...] formed by the late Mr. William Mayor of Bayswater Hill, London, 1875, p. 59, no. 262.
W.G. Constable, *Canaletto. Giovanni Antonio Canal. 1697-1768*, Oxford, 1962, II, p. 512, under no. 711.
W.G. Constable [revised by J.G. Links], *Canaletto. Giovanni Antonio Canal. 1697-1768*, Oxford, 1976, II, p. 559, under no. 711.

Canaletto was one of the first artists fully to develop the *capriccio* as a major component in both his painted and his drawn *œuvre*. His first known painted *capricci*, in which he combines famous ancient ruins in fantasy settings, date from the 1720s (L. Whitaker, in *Canaletto & The Art of Venice*, exhib. cat., Royal Collection Trust, London, 2017, p. 129 and p. 259, fig. 51). It was not until the early 1740s, however, that *capricci* found their way into the artist's drawings. Like his paintings, these works often combine known architectural elements, from Venice or Padua, for example, and sometimes from ancient monuments, but they are re-arranged and placed in imaginary settings. The increased number of drawn *capricci* in this period might be explained by the decline in painting commissions; the artist may have attempted to attract a new market.

In contrast to Canaletto's accurate topographical views, his *capricci* show a highly imaginative and dreamy world. As described by Whitaker these scenes are 'populated with figures oblivious to their venerable but dilapidated surrounding, creating a contrast between the lofty realms of the ancient past and the mundane present' (*ibid.*, p. 259). While imaginary, Canaletto's *capricci* are in fact constructed very carefully. This is attested by a sketch in black chalk and pen and brown ink, measuring 20 x 28.5 cm and showing the same composition, now in the Fogg Art Museum (inv. 1932.332). That drawing is most likely a study for the present sheet, as first suggested by Constable (*op. cit.*, no. 711, ill.). In the Fogg study Canaletto broadly laid out the composition, but it was only fully developed and finished in the present sheet; the trees and the figures on the monument, for example, are absent in the Fogg study. Despite the careful construction of the sheet, it does not lack Canaletto's spontaneous treatment. On the contrary, the loosely applied

grey washes, the curly lines in brown ink in combination with the white of the paper create a fresh and lively composition -- characteristics that are typical of the artist's mature period.

Canaletto's *capricci* often show compositions with strong diagonal features, as is the case here, where the viewer is drawn into the composition via the ancient monument to the left, before the eye is drawn to the watermill in the background. Similarly constructed compositions can be found in two drawings, also comparable in size and technique, in the Victoria & Albert Museum (inv. CAI.421 and CAI.423). Another closely comparable sheet, measuring 24 x 38.7 cm, can be found in the British Museum (inv. 1910,0212.24). A sheet that shares its vibrant quality, original composition and technique with the present drawing, is in the Kupferstichkabinett, Berlin (inv. KdZ 4615; Constable, *op. cit.*, no. 699, ill.) and Anna Božena Kowalczyk considers this one of the artist's drawn masterpieces from 1760-1765 (A. Božena Kowalczyk, *Canaletto: Rome, Londres, Venise. Le triomphe de la lumière*, exhib. cat., Aix-en-Provence, Hotel de Caumont, 2015, no. 39). She has pointed out that both sheets are heightened with white, a technique that Canaletto occasionally used between 1760 and 1766, particularly in the *Doge's festival* series from 1763-1766. As the present drawing is so close in technique to those drawings added to the fact that it shows Venetian *terraferma* and lagoon motives, she suggests that the drawing could possibly be dated to 1763-1766.

We are grateful to Charles Beddington and to Anna Božena Kowalczyk for confirming the attribution after inspecting the drawing in person and for their assistance in cataloguing it.





PROPERTY FROM THE COLLECTION OF SUSAN LYALL

■ 53

GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

A male and female faun reclining

black chalk, pen and brown ink, brown wash
7¼ x 10½ in. (18.4 x 26 cm)

\$40,000–50,000

PROVENANCE:

Baron Louis-Auguste de Schwiter, Paris (1805-1889) (L.1768); Hôtel Drouot, Paris, 20-21 April 1883, lot 136 ('Faunes. Figures décoratives pour des voussures. Plume et sepia.')

with Flavia Ormond Fine Arts, New York and London (*Master Drawings*, 2004, no. 9).

Private collection.

with Stephen Ongpin Fine Art, London, 2009, where acquired.

A testament to Giovanni Battista's ingenuity as a decorative designer, this pair of figures relates to the decoration of the ceiling of the main gallery of Palazzo Clerici, Milan, commissioned from the artist in 1740-41 from the local patrician Giorgio Antonio Clerici. One of the most accomplished of the artist's career, the Clerici ceiling depicts the course of the Chariot of the Sun through the sky, studded with deities and surrounded by the four continents, marine and terrestrial creatures, among which satyrs and nymphs leaning towards palm trees, as in the present sheet.

Freshly drawn with wash, this luminous study relates to a group of fifteen featuring mythological figures caught in bold foreshortening, now divided between the Museo Horne, Florence, The Metropolitan Museum of Art and The Morgan Library & Museum in New York (the suite was recently reviewed by W. Barcham, *Tiepolo's Pictorial Imagination: Drawings for Palazzo Clerici*, New York, 2017). After having studied the single figures and before approaching the fresco on the long gallery's ceiling, Tiepolo realized a large oil sketch for the whole decoration now at the Kimbell Art Museum, Fort Worth (inv. AP 1985.04).



PROPERTY FROM THE COLLECTION OF SUSAN LYALL

■ 54

GIOVANNI DOMENICO TIEPOLO (VENICE 1727-1804)

A watermill

black chalk, pen and brown ink, brown wash
 5½ x 8½ in. (12.9 x 20.5 cm)

\$30,000–40,000

PROVENANCE:

Possibly Leopoldo Cicognara (1767-1834).
 Antonio Canova (1757-1822).
 Monsignor Giovanni Battista Sartori Canova (1775-1858).
 Edward Cheney, Badger Hall, Shropshire (1803-1884), 1842; and by descent to his nephew, Alfred Capel-Cure, (1826-1896); Sotheby's, 29 April 1885, bought by E. Parsons.
 F.E. Bliss (according to inscription on verso).
 Douglas H. Gordon, Baltimore.
 Anonymous sale; Christie's, New York, 30 January 1997, lot 85.
 with Kate de Rothschild, London, 1999, where acquired.

EXHIBITED:

Cambridge (Massachusetts), Fogg Art Museum, *Tiepolo. A Bicentenary Exhibition, 1970-1970. Drawings mainly from American Collections by Giambattista Tiepolo and the members of his circle*, 1970, no. 83B (catalogue by G. Knox).
 Baltimore Museum of Art, *Baltimore Collects: French and Italian Drawings, 1715-1814*, 1984 (no catalogue).

LITERATURE:

G. Knox, *Un quaderno di vedute di Giambattista e Domenico Tiepolo*, Milan, 1974, no. 64, ill.

This impressionistic view of a watermill is part of a rare series of landscape drawings of similar size done by Domenico and his father Giovanni Battista (Knox, *op. cit.*). Most of these were executed from nature around Udine: two have been identified as views of Villa Valmarana, south of Vicenza, one as the crossing of the Duomo in Udine, and two others as the *campanile* of the church of the Madonna delle Grazie and a view of the town from the Porta Villalta (*ibid.*, nos. 36-7, 50, 54 and 66).

As first suggested by the drawing's former owner, Douglas Gordon, the sheet can be attributed to Domenico on stylistic grounds: executed with the artist's watery technique, the sheet represents one of the few drawings of pure landscape in his extensive drawn *œuvre*. The dating of the series circles around the reciprocal commission of the frescoes at Villa Valmarana, between the Summer and Fall of 1757, and the decoration of the church of the Purità at Udine, completed by father and son between August and late September 1759.

55

HUBERT ROBERT (PARIS 1733-1808)

A Roman capriccio with a ruined rotunda

signed and dated in brown ink 'H. Robert / Romae 1759' (lower right)

graphite, pen and black ink, watercolor, watermark fleur de lis in

shield with crown

19¾ x 23¼ in. (50.2 x 60 cm) (oval)

\$30,000–50,000

PROVENANCE:

Anonymous sale; Palais Galliera, Paris, 26 November 1975, lot A.

Under the influence of Giovanni Paolo Panini, Robert developed his own interpretation of the Roman architectural *capriccio* and for his mastery of the genre was famously dubbed by Denis Diderot as 'Robert des ruines'. In this large watercolor, the artist chose an oval format in order to enhance the monumentality of the tholos, the round temple surrounded by a colonnade. It is a recurrent motif in Robert's work, likely modeled upon the famous rotunda known as Temple of Vesta at Tivoli, which fascinated other French artists working in Rome at the same time. In his *Gypsies in the Temple of Vesta* of 1760, for instance, Fragonard adopted a similar oval format and the same architectural setting, with figures gathered in the temple around a fire (Private collection, Paris; see *J. H. Fragonard e H. Robert a Roma*, exhib. cat., Roma, Villa Medici, 1991, cat. 112a, ill.). While Fragonard was drawn to the representation of human life and anecdotal narratives, Robert approached the scene more from an archaeological point of view, exemplified by his attention to the architectural details of the tholos: the coffers on the vault, the mural decorations and the Corinthian capitals.

The detailed observation of Roman architecture seen in this work, signed and dated 1759, is comparable to Hubert's ovals *Roman Capriccio with the Dioscuri* and *Bernini's colonnade* in the Horvitz Collection and *Equestrian Statue of Marcus Aurelius* in the Lehman Collection at the Metropolitan Museum of Art (inv. 1975.1.693; both illustrated in M. Morgan Grasselli, *Hubert Robert*, exhib. cat., Paris, Musée du Louvre, and Washington, D.C., National Gallery of Art, 2016, p. 14, fig. 2 and no. 22).





56

56
POMPEO GIROLAMO BATONI (LUCCA
1708-1787 ROME)

A dog, looking to the left

red and white chalk
 5¾ x 6½ in. (13.3 x 17.4 cm)

\$3,000–5,000

PROVENANCE:

Santo Varni, Genoa (1807-1885), his inscription
 'No. 43 Collezione Santo Varni' (L. 3531).

A similar young pointer appears in Batoni's
 portrait of Frederick St. John, 2nd Viscount
 Bolingbroke of c. 1753 (E. Peters Bowron, *Pompeo*
Batoni. A complete catalogue of his paintings, I,
 New Haven and London, 2016, no. 175, ill.)

• 57
GIUSEPPE BOTTANI (CREMONA 1717-
1784 MANTUA)

Studies of drapery

with autograph inscription 'il petto piu stretto'
 (lower left)
 red and white chalk on pink prepared paper
 16½ x 10¾ in. (41 x 27 cm)

\$5,000–7,000

Bottani's classical paintings required a precise
 graphic backbone, as evidenced in this elegant
 study of drapery. Trained under Maratti's pupil
 Agostino Masucci, the artist is a key figure for the
 transition from the late Baroque to Neoclassicism
 and his style became particularly appreciated as
 he was appointed Director of the Accademia di
 Belle Arti in Mantua in 1769.



57



58

HUBERT ROBERT (PARIS 1733-1808)

The Temple of Mercury at Pozzuoli

inscribed 'entrata del tempio di mercurio' and 'pozzuoli 17[...]' (lower center); signed 'Robert' (lower right)

red chalk
12 $\frac{7}{8}$ x 17 $\frac{1}{2}$ in. (32.7 x 44.5 cm)

\$12,000–18,000

PROVENANCE:

François Renaud, Paris (end of 18th century) (L. 1042).
with H. Shickman Gallery, New York;
Christian Humann, New York; Sotheby's, New York, 30 April 1982, lot 77.
with Colnaghi, New York.
Private collection, New York.

EXHIBITED:

Montréal, Centre canadien d'architecture, *Exploring Rome: Piranesi and His Contemporaries*, 1993-94, no. 99 (note by C. Denison).

LITERATURE:

P. Lamers, *Il viaggio nel Sud dell'Abbé de Saint-Non. Il Voyage pittoresque à Naples et en Sicile. La genesi, i disegni preparatori, le incisioni*, Naples, 1995, no. 410a, ill.

ENGRAVED:

by Carl-Gottfried Guttenberg (1743-1790) in *Voyage pittoresque à Naples et en Sicile*, Paris, 1781, II, p. 212, no. 14.

Freshly executed in red chalk, this scene dates from the 1760's when Hubert was travelling in Campania and Southern Italy with the Abbé Saint-Non. The composition was engraved in Saint-Non's *Voyage pittoresque*, published between 1781 and 1786, and relates closely to a group of drawings executed in the same technique now in Besançon (see S. Catala, *Les Hubert Robert de Besançon*, exhib. cat., Besançon, Musée des Beaux-Arts et d'Archéologie, 2013, nos. 6-15, ill.). Robert filled the scene with lively anecdotal vignettes, such as the young man, knee-deep in water, carrying his friend on his back seen at the centre.



i



ii

59

PANCRACE BESSA (PARIS 1772-1846 ECOUEN)

A branch of pears (i); A branch of quinces (ii)

signed 'p. Bessa' (lower left) (i); signed 'P. Bessa' (lower right) (ii)
graphite and watercolor on vellum

19¾ x 14⅞ in. (50.2 x 37.8 cm) (i); 19⅞ x 15 in. (50.5 x 38.1 cm) (ii)

\$8,000–12,000

(2)

A contemporary of Redouté, Bessa regularly exhibited watercolors of flowers at the Salons from 1806 to 1814. By 1816, he was appointed flower painter to the Duchesse de Berry, later becoming her drawing master. The writer-critic Charles Paul Landon praised the artist's abilities, declaring 'so far as flower and fruit pieces are concerned there seems to be a strong competition between Redouté and Bessa, being both equally talented, hard-working and successful'.



60

PIERRE-JOSEPH REDOUTÉ (SAINT-HUBERT 1759-1840 PARIS)

Yellow daisy (Euryops pectinatus)

signed in graphite 'peint par P.J. Redouté' (lower left)

graphite, watercolor on vellum

19 x 13½ in. (48 x 34.5 cm)

\$15,000–20,000

Carefully drawn on vellum, this large watercolor is a typical preparatory study for one of Redouté's prints, used to illustrate his botanical books from ca. 1780-1810 produced with the academic aid of botanists Charles-Louis l'Héritier de Brutelle and Étienne-Pierre Ventenat. At the center of the sheet the artist depicted a full-length single stem of a yellow daisy (*Euryops pectinatus*), while drawing in graphite at the bottom eight detailed parts of it, including its reproductive organs as identified by the Swedish botanist Carl Linnaeus. Similar examples are found in the Muséum national d'histoire naturelle, Paris (inv. MS5041; *Le pouvoir des fleurs. Pierre-Joseph Redouté (1759-1840)*, exhib. cat., Paris, Musée de la Vie Romantique, 2017, p. 25, ill).



THE DESMARAIS COLLECTION:
A PIED-À-TERRE IN NEW YORK

61

**PIERRE-LOUIS DE LA RIVE
(GENEVA 1753-1817 PRESINGE)**

Travellers by the entrance to a park

signed and dated 'de la Rive / 1812. 2.' (lower left)
graphite, red chalk, brown wash
20 $\frac{7}{8}$ x 29 $\frac{1}{8}$ in. (53 x 74 cm)

\$3,000–4,000

Remarkable for their painstaking detail, the Dutch-Italianate character of this pair of very large landscapes reveals the influence of Nicolaes Berchem and Jacob van Ruisdael on de la Rive's draftsmanship. Though he first trained with Chevalier Fassin after quitting legal studies to become an artist, he soon became fond of copying and emulating the landscapes of those 17th Century Dutch artists. Later in his career, his views would become more distinctly Swiss, and he could be termed the 'inventor' of the alpine landscape.



THE DESMARAIS COLLECTION:
A PIED-À-TERRE IN NEW YORK

62

**PIERRE-LOUIS DE LA RIVE (GENEVA
1753-1817 PRESINGE)**

A wagon, animals and figures by a watermill

signed and dated 'de la Rive / 1812 3.'
graphite, red chalk, brown wash (lower left)
20 $\frac{7}{8}$ x 29 $\frac{1}{8}$ in. (53.1 x 74.2 cm)

\$3,000–4,000



63

JEAN-BAPTISTE HUET (PARIS 1745-1811)

A dog

signed and dated in graphite 'J. B. Huet . 1780'
(lower right)
graphite and watercolor
4 $\frac{1}{2}$ x 8 $\frac{1}{2}$ in. (10.9 x 20.8 cm)

\$3,000–5,000

64

**JEAN-BAPTISTE GREUZE (TOURNUS
1725-1805 PARIS)**

Portrait of a young woman

black and red chalk, stumping
11½ x 8⅞ in. (28.7 x 22.5 cm)

\$12,000–18,000

PROVENANCE:

with Jacques Helft, Buenos Aires;
acquired from the above by Mercedes Blaquier
Unzué, Buenos Aires, ca. 1950;
gift to the present owner, 1975.

The atmospheric technique used in this portrait is seen in other head studies by Greuze, like one for the girl in *L'Accordée de Village* sold in these Rooms (Christie's, New York, 30 January 2018, lot 78). Elegantly dressed, this young woman resembles in her delicate features the French soprano Sophie Arnould (1740-1802), portrayed by Greuze in a painting at the Wallace Collection, or the unidentified girl, known as Mademoiselle Montredon in a painting formerly in The Metropolitan Museum of Art (sold at Sotheby's, New York, 31 January 2013, lot 110).



64

A LOVE AFFAIR WITH FRANCE: THE ELIZABETH
STAFFORD COLLECTION

° • 65

ALEXANDRE MOITTE (PARIS 1750-1828)

*A fashionably dressed woman, seen from
behind (i); and A young woman wearing a
large and elaborate hat, seated on a chair (ii)*

black chalk
7¾ x 6 in. (20 x 15 cm) (2)

\$1,500–2,000

(2)

PROVENANCE:

with Galerie Pardo, Paris; where acquired by the
late owners, 1981.

Moitte is primarily known as an engraver who produced successful prints after compositions by Jean-Baptiste Greuze. A refined and detailed draftsman, the artist executed scenes featuring similar fashionably dressed women, inspired by the Parisian social life of the 1700s (see for an example Christie's, London, 11 April 2002, lot 639).



65



66

66

ANTON RAPHAEL MENGS (AUSSIG 1728-1779 ROME)

Study of a figure facing right with arms raised

inscribed and dated 'Rome le 5 Janv./ 1779/ B79'

graphite and white chalk on pink paper
20 $\frac{5}{8}$ x 15 $\frac{5}{8}$ in. (52.4 x 39.1 cm)

\$6,000–8,000

A substantial number of very similar, equally softly modeled male academies by Mengs survive, some also on tinted paper (S. Roettgen, *Anton Raphael Mengs, 1728-1779*, I, *Das malerische und Zeichnerische Werk*, Munich, 1999, nos. Z 4, 5, 27, 28, 30, 52, 57, 78, 81, 112, 113, 127, 130, ill.).



67

67

**ATTRIBUTED TO JEAN-BAPTISTE ISABEY
(NANCY 1767- 1855 PARIS)**

Portrait of a Man

dated in graphite '1844' (lower right), inscribed 'Docteur Morin' (verso)
graphite

12 x 8 $\frac{3}{4}$ in. (30.9 x 22.5 cm)

\$4,000–6,000



68

ANTONIO CANOVA (POSSAGNO 1757-1822 VENICE)

Studies of two seated women

with number '39'

graphite

5 x 8 in. (13.1 x 20.3 cm)

\$7,000–9,000

PROVENANCE:

Anonymous sale; Christie's, London, 30 January 1997, lot 104.
with Margot Gordon, New York, 1998.

Drawn in silvery graphite, Canova's preferred technique, this sheet relates to two leaves from the artist's sketchbook in the Museo Civico, Bassano, with studies of the same elegantly coiffed woman (inv. F2.43.1458-1946; G. Marini in *Antonio Canova*, exhib. cat., Venice, Museo Correr, 1992, nos. 56-57, ill.). Both sheets were apparently made in preparation for his life-size marble portrait of the seated Princess Leopoldine von Esterházy, later von Liechtenstein, commissioned in 1806 and completed in 1808 (Private collection, Eisenstadt). Possibly dating to an early phase of the design, Canova was here using a model to assess the pose of the Princess, who will later be portrayed in a Roman tunic.



69

PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

69
JOSEPH-DÉSIRÉ ODEVAERE
(BRUGES 1775-1830 BRUSSELS)

The entry of the Trojan Horse

signed and dated in black ink 'J: ODEVAERE INV. / FAC: BRUX - MCDCCCXVIII.' (lower left) graphite, pen, brown and black ink, grey and brown wash, heightened with white, several figures on separate sheets of paper pasted on a larger sheet 26¼ x 40½ in. (66.4 x 102 cm)

\$10,000-15,000

PROVENANCE:

The artist's estate.
 with Didier Aaron et Cie, Paris, 1987.

EXHIBITED:

Ixelles, Musée communal des Beaux-Arts d'Ixelles, *Around the neo-classicism in Belgium, 1770-1830*, 1985, no. 130 (note by M. Woussen and R. Kerremans)

First trained in Paris with another native of Bruges, Joseph-Benoît Suvée, Odevaere studied from 1801 with Jacques-Louis David, from whose advice and influence he would benefit throughout his career, which brought him back north, where he became official painter of William I, king of the Netherlands. In the present work, Odevaere followed the example of David's large historic compositions, especially *The Rape of the Sabine Women* and *Leonidas at Thermopylae* (1799 and 1814, respectively; both Louvre). The drawing is mentioned in the artist's estate, together with one

depicting the fight between Greeks and Trojans over the body of Patroclus, and both were sold after his death with the right to be engraved. However, no such prints seem to have been produced.

70
GIUSEPPE VALADIER (ROME 1762-1839)

Design for the façade of a palace

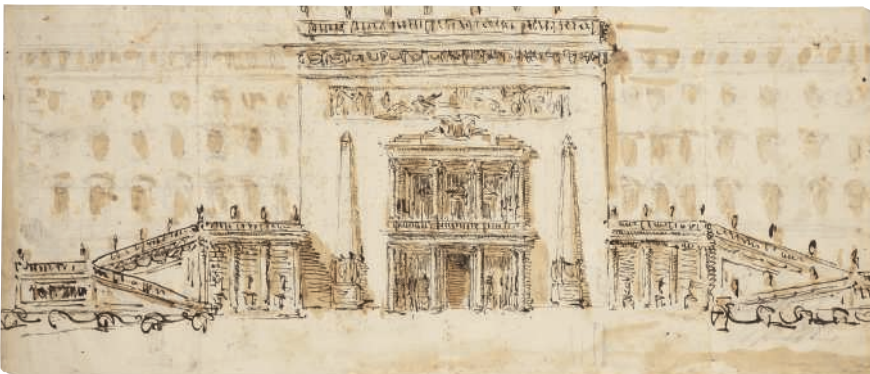
black chalk, pen and brown ink, brown wash on three sheets of paper 7 x 16½ in. (17.7 x 41 cm)

\$4,000-6,000

PROVENANCE:

Otto Wittmann, Toledo, Ohio (1911-2001).

The son of the papal silversmith Luigi Valadier, Giuseppe found success in his father's workshop and in numerous architectural projects, as the famed restorer of the Arch of Titus and of the Milvian Bridge in Rome. Imagining the baroque entrance of a sumptuous palace, framed by obelisks and set into a neoclassical façade, the present sketch is likely a design for an ephemeral portal and reveals Valadier's architectural talent and ingenuity. We thank Alvar González-Palacios for confirming the attribution to the artist based on a digital photograph.



70



71

SIMONE POMARDI (MONTE PORZIO CATONE CA. 1760-1830 ROME)

A view of the Erechtheion on the Acropolis, Athens, seen from the West

inscribed 'agipienta/ michesino/ pendelikon/ Basida [...] appresso al tempio/ vi è la Casa del Luogo tenente/ della Cittadella/ Facciata ver/ so l'Oriente' and with number '4.3'

graphite, pen and black ink, watercolor
21½ x 31¼ in. (54.9 x 79.5 cm)

\$8,000-12,000

The end of the 18th Century saw a surge of interest in Greece, caused by Napoleon's occupation of Rome in 1796 which brought a sudden end to the European Grand Tour to Italy. Among the travellers visiting Greece at this time were Edward Dodwell (ca. 1777-1832), an Irish archaeologist and his draughtsman, Simone Pomardi. Their stay from 1805-1806 is recorded in a large number of drawings, and this monumental sheet must have been made during that period. It shows in great detail the temple of Erechtheion, from the West, with additional sketches in pencil of the residence of the Turkish commander of the Acropolis (to the right) and another showing Mount

Pentelikon (the source of so-called Pentelic marble, which was used for the construction of buildings in ancient Athens) situated northeast of Athens (to the left).

The majority of Pomardi's drawings made at the time, about 800, remained in the possession of Dodwell's descendants until they were acquired in 2002 for the Packard Humanities Institute in Los Altos, California (see *In Search of Greece. Travel drawings of Edward Dodwell and Simone Pomardi, 1805-1806*, Los Altos, 2013). Many of Dodwell's and Pomardi's drawings were engraved in Dodwell's accounts of his travels and an engraving which is close in composition to the present one is published in Dodwell's, *Viaggio nella Grecia fatto da Simone Pomardi negli anni 1804, 1805, e 1806*, Rome, 1820, between pp. 124 and 125).



72
GIUSEPPE BERNARDINO BISON
(PALMANOVA 1762-1844 MILAN)

Capriccio with a triumphal arch
 signed 'Bison' (lower left)
 gouache on paper, laid down on board
 15 $\frac{3}{8}$ x 10 $\frac{1}{8}$ in. (39.1 x 25.7 cm)

\$6,000–8,000



73
JEAN-ANTOINE LINCK (GENEVA 1766-1843)
View of Saint Gingolph, Switzerland

inscribed 'Vue de St Gingo' (on the mount)
 graphite, black ink, watercolor, and bodycolor
 18 $\frac{3}{4}$ x 14 $\frac{5}{8}$ in. (47.6 x 37.2 cm)

\$7,000–10,000

Linck's drawings of the dramatic Swiss landscape were hugely popular, and to satisfy his growing clientèle, the artist was assisted by his brother Jean-Philippe and his friend Carl Ludwig Hackert who produced prints after his compositions. The present sheet, exceptionally fine and well preserved, shows Saint Gingolph, situated on the East side of Lake Geneva. The topographical scene is enlivened by the presence of an artist at work, seated on a rock, who seems to have drawn the attention of a traveller who admires the artist's work.



PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

74

**ISIDORE-ALEXANDRE-AUGUSTIN PILS
(PARIS 1813-1875 DOUARNENEZ)**

*The reception of Emperor Napoleon III and Empress Eugénie at
Algiers on 18 September 1860*

black chalk, stumping, brown wash, heightened with white on beige paper
24¾ x 38 in. (62.9 x 96.5 cm)

\$20,000–30,000

PROVENANCE:

Baron Gourgaud, Paris (according to label on the back).
with Didier Aaron et Cie, Paris, 1987.

In 1860 Pils accompanied Napoleon III to Algeria, which was conquered by France in 1830. During his stay, he gathered material for his painting commemorating the Emperor's visit titled *La fête donnée à LL. MM. l'Empereur et l'Impératrice, à Alger, le 18 septembre 1860*, a monumental canvas commissioned for Versailles and possibly destroyed during the insurrection of the Paris Commune. This forceful drawing is a large compositional sketch for that painting, depicting Napoleon III and Eugénie's reception of the Algerian tribal leaders. Napoleon was profoundly impressed with their qualities and envisioned a plan for preserving most of Algeria for the Muslims by founding a *royaume arabe* (Arab kingdom). This drawing was followed by two oil sketches, one sold in these Rooms and now in Musées et domaine nationaux de Compiègne (inv. 2006.007; Christie's, New York, 25 October 2006, lot 20), the second one in the Metropolitan Museum of Art (inv. 2017.202.11).



THE DESMARAIS COLLECTION: A PIED-À-TERRE IN NEW YORK

75

JONAS ÅKERSTRÖM (ROGSTA SOCKEN 1759-1795 ROME)

Vulcan surprising Venus and Mars (recto); figure studies (verso)

with inscriptions in ink 'J. ÅKERSTROM' 'Grotte-Thornebohrns Saml.' and 'Mars och Venus oferraskas of Jupiter och gudame Sergell fecit', '69' (verso)

pen and brown ink, brown and grey wash heightened with white gouache (recto); black chalk (verso)

11¼ x 16⅞ in. (28.5 x 43 cm)

\$5,000–7,000

Born in a remote part of Sweden, Åkerström's artistic talent was recognized shortly after he was admitted to the academy of Stockholm. He later went on to work with Jean-Louis Deprez and moved to Rome in 1788 where he was strongly influenced in terms of subject and style by the then dominant neoclassical movement.

76

FRANC KAVČIČ, CALLED FRANCESCO CAUCIG (GORIZIA 1755-1828 VIENNA)

The death of Hector

graphite, pen and black ink, grey wash
13½ x 18½ in. (34.8 x 46 cm)

\$3,000–5,000

PROVENANCE:

Luciano Berti, Florence (1922-2010).

Kavčič began his training in 1776 at the Vienna Academy and later studied at the Accademia Clementina in Bologna, copying works by Carracci, Guercino and Reni. He moved to Rome in 1781 where he lived and worked alongside Felice Giani with whom he developed an austere aesthetic and simplicity of line. His classicizing drawing style was embraced by the Austrian nobility upon his return to Vienna in 1788.



PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

77

LUIGI SABATELLI (FLORENCE 1772-1850 MILAN)

Portrait of Alessandro Ricasoli, aged four

signed and dated 'Luigi Sabatelli Fece 1808' (lower right); inscribed 'Alessandro Ricasoli' (lower left)
pen and brown ink
12 x 8½ in. (30 x 20.9 cm)

\$5,000-7,000

PROVENANCE:

by descent, Sabatelli family, Florence; Christie's, Paris, 29 March 2012, lot 43.
with W.M. Brady & Co., New York.

Though painted portraits are rare in Sabatelli's *œuvre*, the artist produced a series of drawn portraits between 1797 and 1810. The present one dates to 1808, when he was commissioned to sketch five members of the Ricasoli, a prominent patrician family in Florence (sold Christie's, Paris, 29 March 2012, lots 39-44). All drawn in pen and ink, the Ricasoli children would all lead ecclesiastical careers, with Luigi becoming secretary to the Jesuits in Rome. Sabatelli deftly captures the four-year-old's youthful profile in his crisp and deliberate line work.



78

GIOVANNI DE MIN (BELLUNO 1786-1859 TARZO)

Apollo, Minerva and the Fine Arts

with inscription 'Le belle arti che il secono / della Musica abbandonano i loro lavori' (verso)
traces of black chalk, pen and brown ink
10½ x 17½ in. (27 x 44.5 cm)

\$5,000-7,000

PROVENANCE:

Carlo Prayer, Milan (1826-1900) (L. 2044).
Bernasconi collection, Milan.
with Margot Gordon, New York, 2000 (M. Gordon and M. Aldega, *Italian Drawings, 1700-1863*, Rome, 1988, no. 89, ill.), where acquired by the present owner.

Known for his stylized mythological scenes, De Min started his career assisting Francesco Hayez in decorating some of the most important *palazzi* of Venice and Padua. A key figure for the renovation of fresco painting in early 19th-century Italy, the artist was influenced by the Nazarene movement, together with Neoclassical elements and Giulio Romano, as recorded in this work.



80

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

A bison

signed in ink 'Barye' (bottom right)
graphite, watercolor
4½ x 6⅝ in. (11.6 x 17 cm)

\$7,000–10,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 8 December 1926, no. 1.

Private collection, France.

LITERATURE:

C.O. Zieseniss, *Les aquarelles de Barye*, Paris, 1954, no. J4, pl. 34.

Best known for his bronzes, Barye was an accomplished watercolorist as attested by this imposing depiction of a bison in profile. A similar one caught resting and executed on a sheet of similar size is at the Metropolitan Museum of Art (inv. 29.100.595).



81

**JEAN-ACHILLE BENOUVILLE
(PARIS 1815-1891)**

Roman Landscape

inscribed and dated in ink 'Mademoiselle Eugenie B - ... R Rome 1850' and in graphite '1er - Janvier' (lower left)
graphite, watercolor and bodycolor
6⅝ x 9⅝ in. (15.6 x 24.4 cm)

\$1,500–2,500

PROVENANCE:

The artist's studio (L.228b).

82

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

A cowherd driving cattle

signed and inscribed '[...]/ [...] Monsieur [...]/ 25
novembre 1893 / Rosa Bonheur'
charcoal and white chalk

15¾ x 23½ in. (40 x 62 cm)

\$3,000–5,000



83

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

Studies of lions

signed in ink 'Rosa Bonheur' (lower right)

graphite

11¼ x 17½ in. (29.8 x 43.5 cm)

\$2,500–3,000

PROVENANCE:

The artist's estate; Galerie Georges Petit, Paris,
1900 (L. 276, verso).

Anonymous sale; Tajan, Paris, 13 May 2015, lot 130.





84 (i)



84 (ii)



85

84

BARTOLOMEO PINELLI (ROME 1781-1835)

A 'Buttero' (i); A Roman Family (ii)

with inscription in ink on the mount 'Buttero ossia guardiano di bovi', signed and dated 'Pinelli 1816 Roma' (i); 'Famiglia di (?) Cistori nelle vicinanze di Rome', signed and dated 'Pinelli 1816 Roma' (ii)

black chalk, watercolor
7¾ x 9½ in. (19.5 x 24.2 cm) (each)

\$5,000–8,000

As explained by the artist, a 'buttero' is a cowboy, usually from the Maremma region in-between Northern Latium and Southern Tuscany.

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

85

JEAN-LOUIS-ERNEST MEISSONIER (LYON 1815-1891 PARIS)

Seated Punchinello

signed with monogram (lower left)
graphite, pen and brown ink
6 x 4¼ in. (15.2 x 10.8 cm)

\$1,500–2,000

PROVENANCE:

Rudolf E. Brandt, London (d. 1961).
Anonymous sale; Christie's, South Kensington, 29 November 2001, lot 3.



86

86

EUGENIO LUCAS VELÁZQUEZ (MADRID 1817-1870)

A crowd in the street

grey and brown wash

8½ x 9⅞ in. (21.6 x 25.1 cm)

\$4,000–6,000

Illustrating a popular game taking place on a street in Madrid, the sheet pays homage to Goya's confident brush technique and folkloristic wit. As a young trainee, Eugenio Lucas copied many works by Goya in the Prado before entering the studio of the Neoclassical painter José de Madrazo.

87

ALESSANDRO ZEZZOS (VENICE 1848-1913)

A young peasant woman

singed 'AZezzos.' (lower left)

graphite and watercolor

14⅞ x 11 in. (37.7 x 28 cm)

\$2,000–3,000



87



88

PROPERTY FROM A MANHATTAN
PRIVATE COLLECTION

88
THÉODORE CHASSÉRIAU
(EL LIMÓN 1819-1856 PARIS)

A woman with two children

dated 'Rome Septembre 1840' (lower right)

graphite

11 $\frac{1}{2}$ x 8 in. (28.7 x 20 cm)

\$8,000–12,000

PROVENANCE:

The artist's studio (L. 443).

Anonymous sale; Christie's, New York, 22 May
1997, lot 24.

In this highly stylized, sculptural composition Chassériau combined two motifs developed in 1840 during his Roman stay: the woman and child in a forest recorded in a drawing at the Louvre (inv. 25675) and the seductive pose of the nymph in his painting *Apollo and Daphne* (respectively, L.-A. Prat, *Dessins de Théodore Chassériau*, Paris, 1988, II, no. 1730, ill. and S. Guégan, *Théodore Chassériau (1819-1856). The Unknown Romantic*, New York, 2002, no. 113, ill.). The mysterious subject of this drawing follows on the mythological themes that preoccupied the artist since the 1830s.



89

PROPERTY FROM THE ESTATE OF HARRY GRUBERT

89
JEAN-LÉON GÉRÔME (VESOUL 1824-
1904 PARIS)

Young woman in bed

signed and dated 'JL Gerome / 17 septembre 1849'
(lower right)

graphite

6 x 8 $\frac{3}{8}$ in. (15.2 x 21.3 cm)

\$5,000–7,000



90

DOMENICO MORELLI (NAPLES 1826-1901)

A seated Moor with a sword (recto); A nude woman (verso)

signed 'D. Morelli' (lower left)

red chalk (recto and verso)

12¼ x 9½ in. (31 x 23.5 cm)

\$7,000–9,000

Morelli never travelled outside Europe, but his knowledge of Oriental and Middle-Eastern cultures was nourished by reading sources like Washington Irving's *Lives of Mahomet and his successors* (1850) and his friendship with Lawrence Alma Tadema, who sent him photographs and postcards from his journeys. Datable to the 1870's, this sheet fits into a group of studies dedicated to Semitic cultures, divided between the Galleria Nazionale d'Arte Moderna in Rome and the Galleria Civica di Arte Moderna e Contemporanea in Turin (C. Poppi, *Domenico Morelli. Il pensiero disegnato*, Turin, 2001). Using red chalk alone, Morelli's attention is focused on the polished definition of the man's face. We are grateful to Anna Villari for her assistance with the cataloguing of the present work.



91

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

91

JEAN-LÉON GÉRÔME (VESOUL 1824-1904 PARIS)

Venus playing with putti by the statue of Cupid

signed and inscribed 'a mon ami Robert / J.L. Gérôme' (lower right), and other autograph annotations (upper right)

graphite

17¾ x 14 in. (45.6 x 35.9 cm)

\$7,000–10,000

PROVENANCE:

Possibly Louis-Valentin Robert, called Élias Robert, Paris (1821-1874).

Anonymous sale; Christie's, New York, 22 May 1997, lot 73.

In this large, sculptural composition with Venus flanked by a couple of playful putti, Gérôme updated a jolly subject to the canons of the *néo-grec* taste. An early work, it is dedicated to 'Robert', possibly the sculptor and friend Valentin Robert, who executed a portrait bust of the artist in 1846. The same year Gérôme painted his celebrated first exhibit at the Salon in 1847, *Combat de coqs* (Musée d'Orsay), which shows a young woman closely resembling the features of Venus in the present sheet.



92

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

92

THÉODORE CHASSÉRIAU (EL LIMÓN 1819-1856 PARIS)

A standing female nude

black and red chalk on blue-green paper, squared in black chalk

15¾ x 11¼ in. (39 x 29.8 cm)

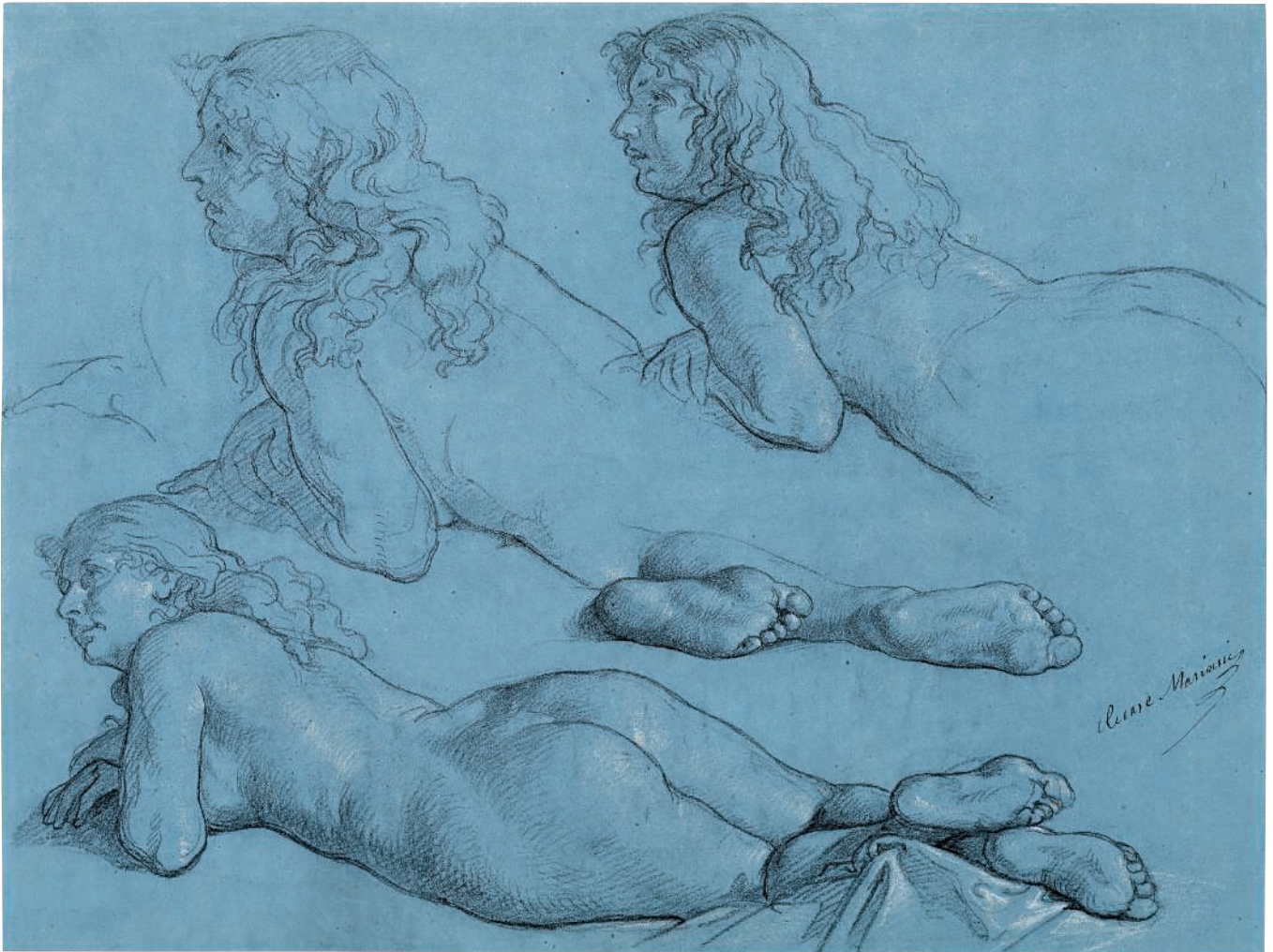
\$2,000–3,000

PROVENANCE:

The artist's studio (L. 443).

Anonymous sale; Christie's, South Kensington, 25 March 2004, lot 3.

A large preparatory study, squared for enlargement, for the woman at right in the *Danseuses marocaines: dance aux mouchoires* in the Louvre (inv. RF 3879). In the painting Chassériau reversed the figure in order to create a more harmonious balance between the two Moroccan dancers.



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

93

CESARE MARIANI (ROME 1826-1901)

Studies of a reclining female nude, seen from the back

signed in ink 'Cesare Mariani' in pen and ink (lower right)
black and white chalk on blue paper
13 x 17 in. (33 x 43.5 cm)

\$8,000–12,000

PROVENANCE:

Giovanni Piancastelli, Rome (1845-1926).
Reverend Father Francis Agius, Inwood, Long Island (1891-1958).
with Shepherd Gallery, New York, 1976 (*Italian 19th Century Drawings and Watercolors*, 1976, no. 101, ill.).
Sir John Richardson, New York.
Anonymous sale; Christie's, New York, 22 May 1997, lot 62.

EXHIBITED:

Washington, D.C., National Gallery of Art; Minneapolis Institute of Art and San Francisco, California Palace of the Legion of Honor, *Italian Drawings 1780-1890*, 1980, no. 67 (catalogue by R.J.M. Olson).

An admired fresco painter active in 19th century Rome, Mariani became the drawing teacher of King Vittorio Emanuele III of Savoy. He favored vibrant bright blue paper for his life sketches. The present work presents studies of a female nude from three angles, as well as details of her feet. The *pentimenti* suggest the artist first quickly sketched the model and then later returned to rework her figure, particularly in the highly polished version at bottom.



94

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

Head and shoulders of a bearded man

with initials 'AM.' and dated '89.' (*recto*) and inscribed 'gratuiert/ bestens/
Z-25ten Dez' (*verso*)
graphite, drawn on the back of the artist's visiting card
3⁷/₈ x 2³/₈ in. (9.8 x 5.9 cm)

\$6,000–8,000

PROVENANCE:

Anonymous sale; Christie's, New York, 23 January 2002, lot 110.
with Yvonne Tan Bunzl, 2003 (*Master Drawings*, no. 21, ill.).

Drawn with great speed and accuracy, this small drawing displays Menzel's exceptional talent in capturing sitter's portraits on the spot. He made the drawing, as he often did, on his own business card, dated it to the 25th of December and wrote his congratulations, presumably to the sitter, on the *verso* of his card.



94 (*verso*)

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

95

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

Profile study of a man with sketching block and pencils

signed and dated 'A von Menzel / 14 August 1902.' (*recto*), 'Geehrte Frau! / Mit
bestem Gruss / Menzel.' (*verso*)
graphite, stumping
4¹/₂ x 3 in. (10.6 x 7.3 cm)

\$3,000–5,000

PROVENANCE:

with Mathias Komor, New York (see L. 1882a).

As Paul Meyerheim observed, Menzel had 'in his overcoat [...] eight pockets, which were partially filled with sketchbooks, and he could not comprehend that there are artists who make the smallest outings without having a sketchbook in their pocket' (*Adolph von Menzel. Erinnerungen*, Berlin, 1906, p. 132). If Menzel found himself without a sketchbook, he simply drew on scraps of paper at hand or on his own business cards (see lot 94 for an example). He often dedicated these to his friends and acquaintances as is the case in the present sheet, which appears to show an artist holding a sketchbook and his drawing materials.





96

GIOVANNI BOLDINI (FERRARA 1842-1931 PARIS)

A lady in bed reading (recto); Study of a head (verso)
dated '1872' (*recto*) and with numbers '1791' and '1670' (*verso*)
watercolor, partly scratched out
12 $\frac{1}{8}$ x 14 $\frac{3}{8}$ in. (30.9 x 36.6 cm)

\$40,000–60,000

PROVENANCE:

with Jane Roberts Fine Arts, Paris.

Boldini left his native Italy in 1871 and moved to Paris; the glittering cultural centre of the *Belle époque*. Here, the artist emerged himself in the new cultural milieu that threw together aristocrats and artists with dancers, musicians and coquettes of the *demi-monde*. Like his French contemporaries, Boldini relished in depicting this new profound cultural and social change in the arenas of bustling streets, cafés, and concert halls. However, the artist also was drawn to the spaces in-between the social frivolities and festivities. In these works, he contrasts the highly-contrived fashions for elaborate furniture, dress, and social occasion, with the unaffected quiet, slumbering female figure (see for an example in oil, P. Dini et F. Dini, *Giovanni Boldini 1842-1931. Catalogo ragionato*, Turin, 2002, III, no. 226, ill.). The present sheet is a brilliant example of such work; in a free, but at the same time controlled technique, Boldini creates an intimate scene bathed in a strong light. By leaving large areas along the edges blank, the focus is entirely on the girl's face, which is rendered with the greatest delicacy and precision.



97

97

GIOVANNI BOLDINI (FERRARA 1842-1931 PARIS)

Portrait of Emilia Cardona and a head study

with inscription 'N° 99 atelier Boldini - Emilia Boldini Cardona/ 1931[?]'
graphite

8 x 5½ in. (20.5 x 13.4 cm)

\$3,000–4,000

PROVENANCE:

Anonymous sale; Piasa, Paris, 4 December 2002, lot 195.

The inscription on the *verso* identifies the sitter as Emilia Boldini Cardona (1899-1977), a journalist whom the artist met late in his life, and who, despite their significant age difference (almost 60 years), became his wife and occasional muse. Following Boldini's death, Cardona went on to write his biography and to organize exhibitions of his work.

98

GIOVANNI BOLDINI (FERRARA 1842-1931 PARIS)

Head of a woman, looking to the left

Conté crayon, red chalk and watercolor
14½ x 11½ in. (37 x 29 cm)

\$12,000–18,000

Dramatically turned in profile, the stately hairdo and graceful neck of the sitter for this portrait resemble those of Consuelo Vanderbilt, painted by Boldini with her son in a portrait now in The Metropolitan Museum of Art (inv. 47.71; P. Dini et F. Dini, *Giovanni Boldini 1842-1931. Catalogo ragionato*, Turin, 2002, III, no. 919, ill.). Boldini's application of watercolor, however, adds an element of mystery to the *femme fatale* depicted in this energetic sketch and any identification is uncertain.



98



99

GIOVANNI BOLDINI (FERRARA 1842-1931 PARIS)

Two studies of a woman's head

signed in graphite 'Boldini' (lower left)

graphite, watercolor

14 $\frac{1}{8}$ x 19 $\frac{1}{2}$ in. (35.9 x 49.5 cm)

\$15,000–20,000

PROVENANCE:

Private collection, California.

Conveyed in his immediate style, these studies of a female model demonstrate Boldini's analytical approach, capturing not only her face and profile but also minute details of her mien. By 1900, the artist's stroke became increasingly frenetic and his works on paper tended towards abstraction, as attested by this large watercolor. Whether this work is a sketch for a painted portrait of the sitter is uncertain, but Boldini's seemingly spontaneous proto-futuristic works of the early 20th Century required an extensive graphic preparation.



THE DESMARAIS COLLECTION: A PIED-À-TERRE IN NEW YORK

100

PAUL-CÉSAR HELLEU (VANNES 1859-1927 PARIS)

A young lady reclining in a deck-chair

signed 'Helleu' and inscribed in red chalk 'en yacht' (lower right)

black, red and white chalk

18½ x 23¼ in. (47 x 61.4 cm)

\$7,000–10,000

This attractive sketch depicts a young woman reclining on a deck chair, her features partly obscured by yachting attire. A hint of flaming red hair underneath her hat, however, suggests she may be Helleu's wife and favorite model, Alice Guérin. The two met in 1884, when Helleu was commissioned to paint his future wife's portrait, now preserved in the Musée Bonnat-Helleu, Bayonne (inv. CMNI 3037; F. de Watrigant, *Paul-César Helleu*, Paris, 2014, p. 14, ill.). A talented illustrator of the *Belle époque*, Helleu drew acclaim not only for his oil paintings, but also his drypoints, etchings and intimate pastels and drawings, of which the present work is a fine example.



actual size

PROPERTY OF LA SALLE UNIVERSITY

101

ANDERS LEONARD ZORN (MORA 1860-1920 STOCKHOLM)

Self-portrait

signed 'Zorn' (bottom right)
graphite, black and grey wash, heightened with white, on brown paper
6 x 4 in. (15.2 x 10 cm)

\$25,000–35,000

PROVENANCE:

Mr. and Mrs. Richard M. Thune, Philadelphia;
from the above to the present owner, 1986.

LITERATURE:

C.P. Wistar, *La Salle University Art Museum: Guide to the Collection*,
Philadelphia, 2002, p. 129.

Perhaps the most celebrated Swedish painter, Anders Zorn received international acclaim for his personable and captivating portraits. Trained at the Royal Swedish Academy of Arts in Stockholm from 1875 to 1880, he impressed his teachers and quickly became the favored painter of the Swedish élite. His clientele grew as he began to travel to London, Paris, and in the United States, painting and drawing portraits of European nobility as well as of three American presidents.

An early self-portrait by Zorn, this work dates ca. 1885 when the artist was in his mid-twenties. The young artist had just married Emma Lamm and was on the cusp of international success. In consideration of its particularly intimate scale, this portrait contrasts intriguingly with Zorn's grander, later painted self-portraits such as *Self-portrait with fur*, 1915 in the Zorn Museum, Mora (*Der Schwedische Impressionist: Anders Zorn 1860-1920*, Petersberg, 2012, pl. 75). Unlike in his large canvases, the focus of this work is on his physiognomy rather than the luxury of his clothing and furnishings. The limited color palette and turned head add to the attraction of this dynamic and vivid portrayal.



102

JEAN-FRANÇOIS MILLET (GRUCHY 1814-1875 BARBIZON)

Saint Catherine of Alexandria, after Raphael

red and white chalk on blue paper
12 x 9 in. (30.3 x 23 cm)

\$8,000–12,000

PROVENANCE:

The artist's estate, and then by descent; bought from the descendants by the present owner.

Drawn with crisply handled red chalk, this drawing is an important record of Millet's early activity as a draftsman and interest in old masters. The artist focused on a tight close up of the young Raphael's masterpiece — which was purchased by National Gallery of London in 1839 — by cropping most of the saint's body and focusing only on her gaze, selectively highlighted with touches of white chalk. According to Sensier, Millet owned postcards reproducing Raphael's paintings, as further attested by a letter sent in April 1865 to his friend Feuadent in Rome, where he advised him not to buy 'anything of Raphael [meaning postcards], he is to be found in Paris' (*Jean-François Millet. Peasant and Painter*, London, 1881, p. 180). The drawing's vibrant technique closely relates to another early sheet of religious subject, a study for Saint Jerome sold recently (Christie's, Paris, 21 March 2018, lot 120).

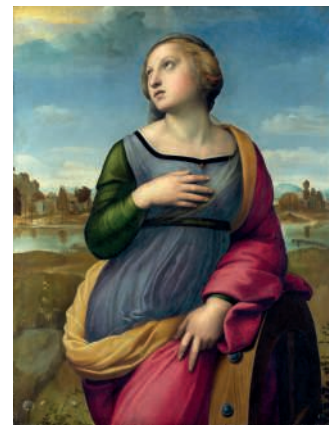


Fig. 1. Raphael, *Saint Catherine of Alexandria*. London, The National Gallery.



103

JEAN-FRANÇOIS MILLET (GRUCHY 1814-1875 BARBIZON)

Study for a gardener watering his plot and two women

black chalk

12 $\frac{1}{8}$ x 7 $\frac{3}{4}$ in. (31 x 20 cm)

\$6,000–8,000

PROVENANCE:

The artist's estate, and then by descent; bought from the descendants by the present owner.

This spontaneous impression of a gardener watering his plot was executed by Millet with his signature handling of chalk, loose yet confident. Previously unknown, it is a preliminary composition for a finished drawing (London, private collection) prepared by the artist on a number of studies, including a similar drawing at the Musée d'Orsay (inv. RF 5794) and an outline sketch for the gardener alone, in reverse, at the Museum of Fine Arts, Boston (A. Murphy, *Jean-François Millet*, New York and Boston, 1984, no. 84, ill.).



104

**SIR WILLIAM ALLAN, R.A., P.R.S.A.
(EDINBURGH 1782-1850)**

Studies of hands holding different objects
stamped with artist's monogram (*verso*)
pencil, black and red chalk heightened with white
10 x 7½ in. (25.3 x 18.1 cm)

\$4,000–6,000

PROVENANCE:

with Christopher Powney, London, *circa* 1970.

Allan, born and educated in Edinburgh, travelled to Russia in 1805, acquiring a number of patrons from the Russian court. He did not return to Scotland until 1814, where he painted a number of major works portraying the lives of the people of the southern Russian empire. On his return he established his studio, complete with a collection of exotic arms and costumes, as perhaps the most fashionable in Edinburgh. In 1838 he was appointed president of the Royal Scottish Academy, having been elected a Royal Academician in 1835.

Allan's technique is very close to his near contemporary Sir David Wilkie, and their studies have often been confused. His drawings have a remarkable sensitivity and delicacy, showing the influence of Antoine Watteau (1684-1721); his French patron, Auguste Comte de Lagarde, described him as 'our Scottish Raphael'.

PROPERTY FROM THE ESTATE OF DR. GEORGE S. HEYER, JR. (1930-2015)



105

**GEORGE ROMNEY (DALTON-IN-FURNESS, LANCASHIRE 1734-1802
KENDAL, CUMBRIA)**

*Studies of dancing figures (recto); and
Studies of standing figures (verso), probably
both for the banquet scene from Macbeth,
act III, scene IV*

with number '574' (*recto*)
pen and brown ink, brown wash, iron gall ink
damage (*recto*); pencil (*verso*)
4½ x 4¾ in. (11.4 x 11.1 cm)

\$2,500–3,500

PROVENANCE:

Xavier Haas (L. 4541)
Probably J. Richardson Dilworth.

Both sides of this sheet appear to be early studies of the banquet scene from Shakespeare's *Macbeth*, act III, scene IV, including the ghost of Banquo. Another sheet of this subject, given by J. Richardson Dilworth and also bearing a Haas stamp, is in the Yale Center for British Art, New Haven. We are grateful to Alex Kidson for his help in preparing this catalogue entry.

106

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

Adam and the serpent

with inscription 'An Ideal Sketch/ Adam, horror-stricken at seeing the cause of his Transgression/ is compelled to follow the Old Serpent, who with elated pride/ and a Satanic leer, shows him the way out of Paradise./ Benjn. West' (lower center) pen and brown ink on a prepared sheet 17 $\frac{3}{8}$ x 15 $\frac{7}{8}$ in. (44 x 40.4 cm)

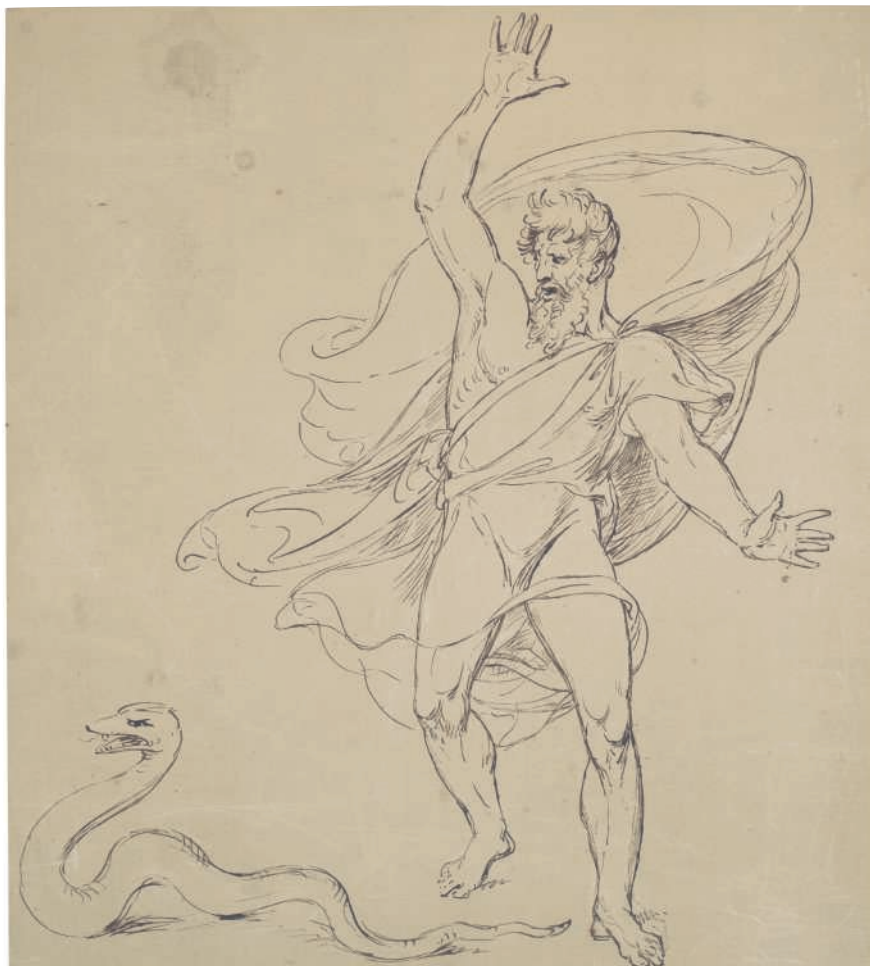
\$15,000–20,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 11 November 1964, lot 1.

West painted *The Expulsion of Adam and Eve* for the Royal Chapel at Windsor in 1791 (National Gallery, Washington), but the present drawing does not relate directly to that picture. It appears to be an independent exploration of the subject, unusually not including Eve. West has portrayed Adam as an older man than in the Windsor painting. The sheet is remarkably large, and the swirling penwork extremely powerful and dynamic, giving a visceral sense of Adam's distress at the situation he finds himself in. The inscription and signature on the lower part of the sheet resembles those added by one of West's sons after his death as a posthumous guarantee of authenticity and provenance.

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



THE DESMARAIS COLLECTION: A PIED-À-TERRER IN
NEW YORK

107

**GEORGE ROMNEY (DALTON-IN-
FURNESS, LANCASHIRE 1734-1802
KENDAL, CUMBRIA)**

*A female figure standing, probably a study
for the 'Initiation of a Nymph' (recto); and
Two studies of a seated female figure (verso)*

pencil, pen and brown ink (*recto*); pencil (*verso*)
14 $\frac{1}{2}$ x 8 $\frac{3}{4}$ in. (36.9 x 22.2 cm)

\$5,000–8,000

PROVENANCE:

Alfred A. de Pass, London (1861-1953) (L. 108a), by whom given to
The Royal Institution of Cornwall, Truro; Christie's,
London, 22 February 1966, part of lot 37.
with Colnaghi, London.
Paul Guy Desmarais, Sen., 8 September 2008.

We are grateful to Alex Kidson for his help in
preparing this catalogue entry.



108

GEORGE ROMNEY (DALTON-IN-FURNESS, LANCASHIRE 1734-1802 KENDAL, CUMBRIA)

Iphigenia Waking

pencil, pen and grey ink, grey wash
13 x 17¼ in. (32.8 x 45 cm)

\$20,000–30,000

PROVENANCE:

The Rosenbach Galleries, Philadelphia, from where acquired by Private Collection, Philadelphia, and then as a gift to Private Collection, Rockport, Maine, and then by descent to the present owner.

In Greek mythology, Iphigenia was the daughter of Agamemnon, king of Mycenae and his queen Clytemnestra. Her sacrifice was demanded by the goddess Artemis in order for the Greeks to set in motion the Trojan Wars, but (in many versions of the Iphigenia story) her life was spared at the last moment. She then became a priestess of Artemis at Tauris where later she was faced with the task of sacrificing her younger brother Orestes. The two parts of the myth, *Iphigenia in Aulis* and *Iphigenia in Tauris*, received classic embodiment in a pair of tragedies by Euripides. In a list of subjects under contemplation for pictures noted around 1773 in a Roman sketchbook (Yale Center for British Art) Romney wrote: *Ephegenia sacrificing from Euripides see a sacrifice in the Aldobrandini marriage* – the first fleeting evidence of his interest in the subject.

Some years after his return from Italy in 1775, Romney became friendly with the Rev. Robert Potter, who enjoyed literary celebrity at the end of the 1770s and in the early 1780s as a translator of Greek tragedies. Potter's translations of Euripides were appearing between 1781 and 1783 and by the latter date Romney had begun using Emma Hart, later Lady Hamilton, as a model for paintings of figures from Greek myth such as Cassandra and Circe. Although it was only in the 1790s that Romney completed a painting of her personifying Iphigenia, it may well be that artist and model had already discussed a treatment: noticeably, Iphigenia was one of the Attitudes that Emma perfected while in Naples in the late 1780s, which are often said to have germinated in her sessions modelling for Romney earlier in the decade.

Complicating this background of Romney's assimilation of literary source and creative impetus, however, an Iphigenia also figures in the story of *Cimon and Iphigenia* re-told in the fourteenth-century *Decameron* of Boccaccio, which was well-known to English readers in the version by John Dryden that appeared in his *Fables Ancient and Modern*. This Iphigenia was a beautiful maiden who is accidentally espied, asleep with her attendants in a coppice, by the well-born lout Cimon, an encounter which transforms him into an elegant scholar. The best-known group of Romney's Iphigenia subjects focuses on the intertwined bodies of the semi-nude maidens in Dryden's poem, sometimes with the voyeur figure of Cimon indicated or partially indicated (versions of this type include: Fitzwilliam Museum

Cambridge, LD 163 (exh. *Drawings by George Romney from the Fitzwilliam Museum Cambridge*, Cambridge 1977, no. 33); one formerly with Agnew's (exh. *Romney Drawings*, Agnew's June 2002, no. 25; repr.); one formerly with The Drawing Shop, New York (exh. *The Drawings of George Romney*, Smith College Museum of Art 1962, no. 43, repr. Pl. XVI), and another in Princeton Art Museum (x1942-117), all of which are substantial sheets in ink and wash; there is also a thumbnail pencil sketch in the Yale Center for British Art, New Haven (B1979.12.113).)

But a second group of Iphigenia drawings, of which the present drawing is a notable example, depicts the reclining figure of Iphigenia alone, seen from behind her left shoulder, head flung back. This type, less obviously related to the Dryden source, has acquired the traditional title of *Iphigenia Waking* and is more homogenous than the first: there is less compositional variation, and the features of the model are recognisably the same in each case (and bear more than a passing resemblance to Emma). One version, with some elements of a woodland setting in the background, was auctioned at Christie's on 6 June 2002, lot 16; but perhaps the most imposing one of all is in the Musée Départemental des Vosges, Epinal, where the viewer is set further back, and the dark background and a sinister striding male figure in the distance introduce a distinct atmosphere of menace.

The *Iphigenia Waking* drawings are dateable to the early 1780s, when Romney was beginning to turn to black ink and grey wash in preference to his former sepia, and they probably evolved over a relatively short timespan. They have a crisp authority, with their sense of the basic design being pre-conceived and only its relatively incidental elements being under exploration. Yet as with so many of Romney's most poetical images, they remained as drawings and were never realised as a painting. It is tempting to think that the complexity of the literary backfield may have led to a loss of creative focus, but to argue this overlooks Romney's lifelong propensity for avoiding the task of 'working up' and his innate preference for leaving his designs to function graphically, in as spontaneously realised a form as possible.

We are grateful to Alex Kidson for his help in preparing this catalogue entry.



109

THOMAS GIRTIN (LONDON 1775-1802)

St. Paul's Cathedral from St. Martin's-le-Grand, London

signed 'Girtin' (lower left)

pencil and watercolor heightened with bodycolor on a light oatmeal paper
19 x 15 $\frac{5}{8}$ in. (48.3 x 39.7 cm)

\$180,000–250,000

PROVENANCE:

probably Paul Panton Sen. (1727-1797) or his son Paul Panton Jun. (1758-1822),
Plas Gwyn, Anglesey;
by descent at Plas Gwyn.

LITERATURE:

G. Smith, *Thomas Girtin: The Art of Watercolour*, exh. cat. Tate Britain, London
2002, pp. 100-1, under nos. 74-5.

Thomas Girtin is well known for the innovative contribution he made to the development of watercolor painting in Britain just before the turn of the 19th Century. Indeed, to some of his contemporaries, Girtin appeared to be a bolder and more confident artist than J.M.W. Turner. Such perceptions were very much to the fore in the years around 1797-8, when this London scene and lot 110 were painted. At that stage both artists were still collaborating on copies of views by John Robert Cozens for Dr Thomas Monro, even as they acquired individual commissions from important new patrons such as Edward Lascelles at Harewood House in Yorkshire. Their contrasting ways of depicting that great country house provided an ideal opportunity to identify and define their unique qualities, leading Lascelles to declare that Turner finished his works 'too much' and achieved his effects through laborious 'industry', whereas Girtin relied more on his instinctive 'genius'.

Despite winning such esteem, over the next few years, before his tragically premature death in November 1802, Girtin proved less successful than Turner in terms of academic recognition. Instead, during a period of groundbreaking creativity in his landscape painting, he also ventured into daring commercial enterprises. Chief of these was an encircling panoramic painting of London known as the *Eidometropolis* (meaning the 'form of the capital'), exhibited at Wrigley's Great Rooms, in Spring Gardens, from August 1802 to April 1803. Measuring 1,944 square feet, the vast painting is lost, presumed destroyed. It was scaled up from a series of vivid watercolour studies (now in the British Museum), and depicted the City and surrounding neighbourhoods from a terrace adjoining the British Plate Glass Warehouse, near the southern end of Blackfriars Bridge. (The most recent account is G. Smith, *A 'Connoisseur's Panorama': Thomas Girtin's Eidometropolis and Other London Views, c.1796-1802*, London Topographical Society, no. 180, 2018).

Although a Londoner himself, prior to his work on the *Eidometropolis* Girtin had only rarely represented the landmarks of his hometown, preferring to focus on less familiar, rural or architectural settings that had obvious 'Picturesque' market appeal. Even when he did record London scenes in the 1790s, there is a sense that he was aiming to please antiquarian or



Fig. 1. Thomas Girtin, *St. Paul's Cathedral, from St. Martin's-le-Grand, London*, ca. 1795. New Haven, Yale Center for British Art, Paul Mellon Collection.



picturesque tastes, as in his depictions of ruined buildings (see G. Smith, *op. cit.*, 2002, pp. 92-3 no. 67-9).

In vivid contrast to the quasi-documentary or elegiac character of those works, the present watercolor of St Paul's Cathedral is all the more distinctive and exciting, with its lively recreation of metropolitan life set against the looming presence of Sir Christopher Wren's awe-inspiring dome. Although this might now be described as an 'iconic' London view, the setting, in the narrow street of St Martin-le-Grand to the north of the cathedral, was one that was directly connected with Girtin himself. Following the death of his father, the three-year old Girtin had moved there from Southwark when his mother was married again to a Mr Vaughan. Based at no. 2 St Martin-le-Grand (the address Girtin gave when he first began to exhibit at the Royal Academy), Vaughan was a textile 'pattern drawer', who oversaw and encouraged Girtin's first attempts at painting.

While the view towards St Paul's was undoubtedly firmly ingrained in Girtin's head, he evidently worked hard to create a composition full of interest and dramatic contrasts of tone and light. He first embarked on the idea around 1795, setting out the design in a full-scale (possibly *plein air*) study using pencil outlines, which are given weight and volume where he applied grey wash for the shadows (Fig. 1; Yale Center for British Art, New Haven: Paul Mellon Collection). That incomplete drawing reveals how he built up his watercolours at this stage of his career, its development interrupted prior to the application of color and the eventual introduction of human interest in the foreground.

Although the study at the Yale Center eventually provided the framework for the present, previously undocumented watercolor, which appears to date from around 1797, it had initially been used as the basis for a watercolor now at the Metropolitan Museum of Art, New York (Fig. 2; Sir Edward Manton Gift, 2002), which must date from the same moment as the study, since both were created on sheets of white wove paper. For this slightly later version, however, Girtin adopted a heavier, flecked cartridge paper of the type he frequently selected to introduce texture in the bolder, more abstracted works of his mature years. Comparing the two versions of the scene also reveals a more even use of shade and colour in the present work, as well as greater competence in the sharp observation and nuanced interaction of the people and animals enlivening the street.

The existence of two versions of the subject indicates its contemporary success, but regrettably the early histories of both works remain unknown. One of them was seen by Turner, who complemented his friend by saying, 'Girtin, no man living could do this but you' (W. Thornbury, *The Life of J.M.W. Turner, R.A.*, London 1862, II, p. 36). The first known owner of this version was probably Paul Panton Sen., a Welsh barrister, industrialist, who as an enthusiastic antiquarian explored the remains of Britain's past with Thomas Pennant. Panton's son, also named Paul, pursued similar interests and (like Girtin) honed his painting skills by copying drawings by James Moore. These

common interests and connections make it possible that one or other of the Pantons acquired the watercolor directly from Girtin, although he is not known to have travelled to their home on Anglesey during his tour of North Wales in 1798.

Some years after Girtin's death, at the time when the area around St Martin-le-Grand was being redeveloped for the construction of the new central Post Office, his brother John published a number of the artist's images, including this work, which was issued in an aquatint by John Baily dedicated to the Earl of Essex (1815).

We are grateful to Susan Morris and Ian Warrell for their help in preparing this catalogue entry.



Fig. 2. Thomas Girtin, *St. Paul's Cathedral, from St. Martin's-le-Grand, London*, ca. 1795. New York, The Metropolitan Museum of Art.



110

THOMAS GIRTIN (LONDON 1775-1802)

Above Lyme Regis, looking across Marshwood Vale, Dorset

pencil and watercolor
9¼ x 20¾ in. (24.8 x 51.7 cm)

\$100,000–150,000

PROVENANCE:

Charles Sackville Bale (1791-1880); Christie's London, 13 May 1881, lot 87 (22 gns to Palser)
Edward Cohen, and by descent to his niece,
Mrs Oswald.
Sir Edward Marsh.
Sydney L. Courtauld and by descent to
Major Stephen Courtauld.
with Agnew's, London, 1931.
Private collection, UK.

EXHIBITED:

London, Burlington Fine Arts Club, 1916, no. 107.
London, Agnew's, *Annual Exhibition of Selected Watercolour Drawings*, 1931,
no. 103.

LITERATURE:

T. Girtin and D. Loshak, *The Art of Thomas Girtin*, London, 1954, p. 166, no. 240.
G. Smith, *Thomas Girtin: The Art of Watercolour*, London, 2002, p. 146, under
no. 108.



Fig. 1. Thomas Girtin, *Lyme Regis, Dorset*, ca. 1797. New Haven, Yale Center for British Art, Paul Mellon Collection.



Fig. 2. Thomas Girtin, *Lyme Regis, Dorset*, ca. 1797. Ottawa, National Gallery of Canada.

Girtin's 1797 sketching tour through the western counties of Dorset, Devon and Somerset is considered to have been a powerful catalyst in the development of his mature approach to landscape, significantly modifying his ideas of how to compose his images. Most notably, his travels that year stimulated a panoramic format, which anticipates his views of London for the *Idiometropolis* (see G. Smith, *op. cit.*, p. 143).

This watercolor depicts the hills, and hedge-fringed fields of Dorset rolling down to the coast at Lyme Regis. Like nearby Weymouth, which Girtin had already visited and recorded soon after beginning his tour, the historic port of Lyme Regis was by then increasingly noted as a resort; indeed just a few years later Jane Austen's stay there would inspire the decisive events of her novel *Persuasion*. But rather than focusing on the picturesque fishing boats, or the distinctive harbor wall, known as the Cobb, it was the landscape around the town that captured Girtin's interest.

The series of works he created reveals a startling freshness in the way the landscape is selected and framed, quite unlike anything in the works of his contemporaries. This novel approach can be appreciated in a watercolor *plein-air* study in the collection of the Yale Center for British Art (Fig. 1), where he creates a sinuous recession through the variety of forms present in the eroded and undulating coastline.

The present watercolor is just as playful with perspective, and can be linked with another work, now in the collection of the National Gallery of Canada, Ottawa (Fig. 2), to create a sweeping panorama from the top of Pilsdon Pen, an Iron Age hill fort on one of the highest points in Dorset. Here the composition scans the countryside of Marshwood Vale, looking southwards towards a gap in the hills that provides a tantalizing glimpse of the sea at Charmouth. The peak at the center is Lambert Castle, another Iron Age fort, and to its right the line of the ridge runs off towards Raymonds Hill and Lyme Regis. Using a very limited palette and simple broad washes, Girtin creates a rich variety of tones and visual rhythms, suggesting differences in the fall of light and the nature of the crops being cultivated. Various farms and other buildings, highlighted by wisps of smoke, can also be spotted as the eye travels across this expanse of classically British countryside. To complement this scene, the watercolor at Ottawa shows the view towards the south-east, effectively continuing the prospect to the left. However, the weather conditions vary between the two watercolors, with the gentle morning light of the present work replaced by a cloudier, more unsettled sky.

Despite Girtin's unconventional means of representing the setting, the landscape's delineation of the underlying interconnections between the fragments of Britain's ancient past would have been of interest to antiquarians. The Iron Age forts evoked here probably also had a patriotic contemporary resonance at a time when the nation was at war with Revolutionary France. Indeed it seems that a beacon had been created on Lambert's Castle to give warning of any threat of invasion.

We are grateful to Susan Morris and Ian Warrell for their help in preparing this catalogue entry.



111

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

Lake Lucerne, with the Rigi

pencil and watercolor, heightened with touches of white
9¾ x 14¼ in. (24.8 x 36.2 cm)

\$200,000–300,000

PROVENANCE:

John Edward Taylor.

Mrs. Edward Morris, and by descent to

Edward Morris Jun. (6 March 1917).

Anonymous sale; Sotheby's, London, 10 March 1988, lot 109.

Anonymous sale; Sotheby's, London, 7 June 2006, lot 402, where acquired by Jan Krugier; Christie's, New York, 5 November 2013, lot 150, where acquired by the present owner.

LITERATURE:

W. Armstrong, *Turner*, London, 1902, p. 264.

The views of Switzerland that Turner created in the 1840s, when he was in his late sixties, have long been admired as the culmination of a lifetime of innovative achievement as a watercolor artist. Turner himself recognized that the Swiss lakes and mountains had stimulated something exceptional from him, and he consequently valued these watercolors among his most highly-priced works on paper. The continuing appeal of his final depictions of Swiss scenery was proved in 2006, when *The Blue Rigi: Sunrise* (Fig. 1), painted in 1841-1842, passed through these Rooms fetching £5.8 million, the record price for a British watercolor.

Like *The Blue Rigi*, this watercolor records the view to the south-east of Lucerne, across its eponymous lake, to the distinctive mass of the mountain known as the Rigi. Though the Rigi rises only to 1,797 meters, a modest height when compared to numerous more challenging Alpine peaks, its proximity to Lucerne, and the steady incline of its slopes, ensured that it became one of the most popular climbing targets for the first generation

of tourists in the mid-nineteenth century. The view from the summit was considered among the finest in Switzerland, especially at sunset or sunrise, when the spectacular effect was frequently augmented by the drone of an alpine horn.

Turner had first seen and sketched the saddle-like wedge of the Rigi during his rushed tour of the Alps in 1802. But it was only during his annual summer tours between 1841 and 1844 that the mountain became a motif he invested with potent and poetic resonances. Early in 1842, after the first of these visits, he embarked on a set of ten watercolors, each of which had been commissioned as a more developed (or 'finished') version of the preliminary color sketches he had made during his travels. This was an unconventional way of working that appears to have both bewildered and enthralled the group of collectors who were invited to make the selection of subjects. In addition to views of Lake Constance, the Splügen Pass and Zurich, most of the first series of these watercolors depicted Lake Lucerne (Fig. 2), of which





Fig. 1. J.M.W. Turner, *The Blue Rigi: Sunrise*. Christie's, London, 5 June 2006, lot 53.



Fig. 2. J.M.W. Turner, *The Lake of Lucerne from Brunnen, with a Steamer*. Christie's, New York, 30 January 2018, lot 84.

three focused on the Rigi, each of which is now referred to by its defining color or tonal effect. Turner intended two of them to act as contrary states: one shows the mountain lit by a cool blue light at sunrise (*The Blue Rigi*, now at Tate Britain); and it is contrasted by the hazy warmth at the end of the day, which illuminates the Rigi with a red glow (*The Red Rigi*, now at the National Gallery of Victoria, Melbourne). The success of the pair resulted in a request for another version of the morning effect, known as *The Dark Rigi* (Private Collection). Like *The Red Rigi*, the third work was sought by the most important patron of Turner's later years, H.A.J. Munro of Novar, a Scottish landowner and amateur painter, who had been privileged to travel through the Alps with Turner in 1836.

The viewpoint in Turner's watercolors of the Rigi is one he could enjoy from the windows of an inn he habitually chose during his stays in Lucerne between 1841 and 1844. Recommended in many early guidebooks, 'L'Hôtel du Cygne' was right on the waterfront, and would have enabled Turner to study the mountain as its appearance was modified by the changes of light in the course of the day. From the hotel he also could witness, in comfort, more dramatic atmospheric effects, such as the rainstorm he shows in some of his color studies. This enduring obsession with the Rigi can be charted in a stunning array of watercolors, the majority of which are in the Turner Bequest at Tate Britain. This distinctive fascination with the nuances of perception as they can be discerned in the contemplation of a specific motif anticipates the later preoccupations of Claude Monet, in his various canvases devoted to haystacks or to Rouen cathedral, or of Paul Cézanne, in his repeated renderings of the flanks of Montagne Sainte Victoire in Provence.

Some of Turner's most daring and economic variations on the motif of the Rigi were painted in 1844 in a soft-bound jotter simply designated the 'Lucerne' sketchbook (Turner Bequest CCCXLV; Tate Britain). But he also worked on separate sheets of paper that year as he toured the lakes of central Switzerland. The watercolor offered here can be related to some of these, and particularly to another view of Lake Lucerne (*The Rigi, Lake Lucerne: Sunset*; see Andrew Wilton, *The Life and Work of J.M.W. Turner*, Fribourg and London, 1979, p. 476, no. 1472). Whereas the sun is setting in that work, here the moon has already begun to supplant its place in the sky. The same palette range occurs in both watercolors, particularly the deep and lighter shades of blue, as well as the striking use of green; and the latter color can also be found in the view of Thun, firmly dated to 1844, in the National Gallery of Scotland in Edinburgh.

This view of the Rigi previously belonged to the Manchester newspaper magnate, John Edward Taylor (1830-1905), whose notable collection of works by Turner - including both the *Blue Rigi* and the *Red Rigi* - was dispersed over a century ago at Christie's (5 July 1912, lots 46 and 47). It is likely that Taylor acquired this watercolor from another northern collector, Ralph Brocklebank. The latter was listed in Sir Walter Armstrong's 1902 catalogue as the owner of a view of the 'Lake of Lucerne, with Rigi', which has the same measurements as this work, and is described as 'Lake and mountain. Rapid color sketch. Deep blue water.'

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





112

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Villefranche, Côte d'Azur, France

inscribed and dated 'Villefranche, / 9-10 AM. / 5. Feb. 1865.' and numbered '49' (lower right) and further numbered '110' (verso) and extensively inscribed with the artist's notes

pencil, pen and brown ink and watercolor
15 x 22 in. (38.1 x 55.7 cm)

\$30,000-50,000

PROVENANCE:

with The Fine Art Society, London, September 1938.

Lear left England in November 1864 to spend the winter in the Riviera, and at the end of November set off to walk to Genoa. Walking between sixteen and twenty miles a day, he returned to Nice on New Year's Eve. The trip was enormously productive for him: as he wrote to William Holman Hunt from the Promenade des Anglais on 7 January 1865, 'One of my aims this winter was to 'get' all the Corniche or Riviera di Ponente; .. that I have done both ways - with 145 sketches & better health than before - also less abdomen'. These sketches he 'penned out' in the evenings for his projected, but never realised, book (Vivien Noakes, ed., *Edward Lear, Selected Letters*, Oxford, 1988, pp. 202-3).

This impressive view of Villefranche was executed at the end of his stay in France; another drawing from the same viewpoint, dated 30 November 1864, was sold at Christie's, London, 5 June 2006, lot 63.



113

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

Premeti, Albania

inscribed 'Premeti' (in Greek) and dated '17. April. 1857.' (lower left) and extensively inscribed with color notes
pencil, pen and brown ink and watercolor
11 7/8 x 20 1/2 in. (30.5 x 51 cm)

\$12,000-18,000

In 1857 Lear was living and working on the Greek island of Crete. In April he undertook a journey to the mainland, spending three weeks exploring northern Greece and southern Albania. He spent three days following the River Viosje from Konitsa to Tepelene, reaching Premeti, or Përmet, just over the Albanian border on 17 April. Lear wrote to his sister Ann on 23 April: 'The walk of the 17th by the side of the Viosa was magnificent...'; and he made several drawings of the area.

In the mid-19th Century Albania was a territory relatively unexplored by Englishmen, and Lear found it provided a wealth of subject matter: 'You have that which is found neither in Greece nor in Italy, a profusion everywhere of the most magnificent foliage recalling the greenness of our own island...You have majestic cliff-girt shores; castle-crowned heights, and gloomy forests; palaces glittering with gilding and paint; mountain passes such as you encounter in the snowy regions in Switzerland...and with all this a crowded variety of costume and pictorial incident such as bewilders and delights an artist at each step he takes' (V. Noakes, *The Painter Edward Lear*, London, 1991, p. 52). The present drawing depicts the famous stone of the city, and the arched bridge across the river which has now been demolished.



114

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

St. Paul's Bay, Malta

inscribed and dated 'St. Paul's Bay, Malta. 24 March 1866.' (lower center) and numbered '(240)' (lower right) and further inscribed with extensive color notes throughout

pencil, pen and brown ink and watercolor, heightened with white
4 5/8 x 13 7/8 in. (11.8 x 35.2 cm)

\$5,000-8,000

Lear travelled to Malta for the winter of 1865-6 on his way from Venice to Corfu and stayed for three months. He was impressed by the island, writing to Lady Waldegrave on 13 February 1866 that 'there is every variety of luxury, animal, mineral and vegetable - a Bishop and daughter, pease and artichokes, works in marble and filigree, redmullet, an Archdeacon, Mandarin Oranges, Admirals and Generals, Marsala Wine 10d. a bottle - religious processions, poodles, geraniums, balls, bacon, baboons, books, and what not' (Lady Strachey, ed., *Later Letters of Edward Lear*, London, 1911, p. 68). Another drawing made on this day from very close by, inscribed 'Selmun', the name of the peninsula which meets St Paul's Bay, was sold at Christie's, London, 15 December 2010, lot 86.



115

EDWARD LEAR (LONDON 1812–1888 SAN REMO)

Jericho

signed with monogram 'EL' and inscribed and dated 'JCS/1865' (lower right)
graphite, watercolor and bodycolor
6⁷/₈ x 9 in. (17.6 x 24.8 cm)

\$15,000–20,000

PROVENANCE:

Catherine Symonds, a gift from the artist and by descent to Dame Janet Vaughan.
Anonymous sale; Sotheby's, London, 13 November 1980, lot 175.
Anonymous sale; Christie's, London, 14 July 1998, lot 94.

EXHIBITED:

London, Gooden and Fox, *Edward Lear 1812–1888*, 1968, no. 75, pl. IX.

This drawing relates to another finished watercolor, formerly in the collections of John Addington Symonds, Dame Janet Vaughan and Miss W.W. Vaughan, which is signed with Lear's monogram and dated both '1858' and '1862'. The first date presumably refers to the year of Lear's visit to the Holy Land; he was at Jericho on 7 May 1858 after stopping in Jerusalem following his stay at Petra in late April (see V. Noakes, *Edward Lear, 1812–1888*, ex. cat., London, Royal Academy, 1985, p. 110, no. 25e).

The inscription 'JCS 1865' seems to relate to the date which he gave the drawing to (Janet) Catherine Symonds, who gave birth to her first child, also Janet, in that year. Lear had known Mrs. Symonds since she herself had been a child and had been a regular visitor at her father's house (Frederick North, MP for Hastings), so it is quite possible that he gave her this watercolor to mark the occasion of the birth of her first child. Catherine married the poet and author John Addington Symonds on 10 November 1864 and Janet was born on 22 October 1865. Why the family possessed two versions of the subject remains a matter for speculation: it is possible that the two works were kept in different houses. Owing to the ill health of both Mr. Symonds and his daughter Janet, the family lived abroad a great deal including a period when they rented Lear's house, the Villa Emily, in San Remo, Italy. Lear remained a close friend of the Symonds family and his first and perhaps most famous nonsense song, *The Owl and the Pussycat*, was written for Janet Symonds.



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

116

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

A view of Mahe, Kerala, India

signed with monogram (lower left) and inscribed 'Mahee.' (lower right)
pencil and watercolor heightened with bodycolor
6 5/8 x 10 1/4 in. (16.8 x 26 cm)

\$10,000–15,000

PROVENANCE:

Lady Adelaide Daumay.
T. Bull.
Anonymous sale; Christie's, London, 22 March 1966, lot 47.
Mrs Frank.
with Martyn Gregory, London.
Anonymous sale; Christie's, London, 10 December 2008, lot 51.
with Stephen Ongpin Fine Art, London.

EXHIBITED:

London, The Fine Art Society, *Edward Lear, a Centenary Exhibition*, 1988, unnumbered.
Italy, San Remo, Città di Sanremo Assessorato Turismo e Manifestazioni, 1997, unnumbered.

LITERATURE:

R. Murphy, ed. *Edward Lear's Indian Journal. Watercolours and extracts, 1873-1875*, London, 1953, p. 209.
V. Noakes, *The Painter Edward Lear*, London, 1991, p. 93, illustrated.

Lear's expedition to India and Ceylon was the last, and longest, trip that he ever took. Lear was over sixty when Lord Northbrook (1826-1904), who was then Viceroy, invited him to travel to the sub-continent with all expenses taken care of. Initially he was reluctant to go, but on arrival he became 'nearly mad from sheer beauty & wonder of foliage! O new Palms!!! O flowers!! O creatures!! O beasts!! - anything more overpoweringly amazing cannot be Conceived!'. He reached Mahee at the beginning of November 1874, after travelling for almost a year, and was immediately taken by the scenery; '...the view there is a stunner!!! As a river scene can any other equal it?' (V. Noakes, *Edward Lear*, London, 1991, pp. 92-93). Mahee is a small town on the Malabar coast in southern India on the Arabian Sea; its name means 'eyebrow of the sea' in the local language.



117

117

**EDWARD LEAR
(LONDON 1812-1888 SAN REMO)**

An ancient tomb in the Roman campagna
signed 'Edward Lear. del.' (lower left) and dated
'1839' (lower right)
graphite heightened with touches of white, on buff
paper
5½ x 9¼ in. (13.8 x 23.3 cm)

\$2,000–3,000

This drawing dates from Lear's time in Rome between 1837 and 1848, when he made frequent expeditions into the campagna, with its wild marshland and ancient Roman ruins.

118

THOMAS GIRTIN (LONDON 1775-1802)

View of the palace and village of Choisy on the bank of the Seine, Paris

pencil and grey wash over soft-ground etching
6 x 18½ in. (15.2 x 46 cm)

\$4,000–6,000

PROVENANCE:

Possibly the Earl of Essex, by whom given to
The Duke of Bedford; Christies, London, 19 January 1951, part of lot 4 (480 gns
to the Fine Art Society).

Girtin's only trip abroad was to Paris, from November 1801 to May 1802. Paris had only recently been made accessible to the English traveller again by the signing of the Peace of Amiens and Girtin's work from this trip consists principally of twenty views, based on his on-the-spot sketches, which were

subsequently etched by Girtin himself, and published posthumously in 1803 by his brother John Girtin as *A Selection of the most Picturesque Views in Paris and its Environs*.

Girtin's method of working was to draw the outlines of the view in pencil (British Museum, London, 1868,0328.356), before turning it into a soft-ground etching. He then took one of each etching and added the washes, as he has done here, as instruction to the aquatinter, Frederick Christian Lewis. In the present sheet, and some of the others, he also added a large amount of pencil work, enriching and adjusting the composition.

Sheets from this set are now in the collection of the Fitzwilliam Museum (plate 2, PD.5-1983), Yale Center for British Art, New Haven (plate 15, B1975.4.1812; plate 12, B1977.14.4706) and the Rhode Island School of Design Museum (plate 16).

We are grateful to Greg Smith for his help in preparing this catalogue entry.



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119

**FREDERIC, LORD LEIGHTON, P.R.A.
(SCARBOROUGH 1830-1896 LONDON)**

Two studies of a seated figure, for the frieze 'Music'

inscribed 'Prophet' (lower right), and with the artist's stamp, L.1741a (lower left)

black and white chalk on buff paper

14½ x 11 in. (36.9 x 27.9 cm)

\$8,000–12,000

PROVENANCE:

Probably Lord Leighton (?);
Christie's, London, 11-14 July 1896, lot unknown.
John Postle Heseltine (L.1508).
C. Gerald Agnew.

The upper drawing on this sheet is a study for the sleeping seated figure on the right-hand side of the frieze *Music* (Leighton House, London), while the lower figure appears to be an alternative design. Curiously, the drawing is a mirror image of that in the final composition, perhaps suggesting that Leighton has swapped the figure from one side of the composition to the other. Drapery and figure studies such as this were a central part of Leighton's practice, and other studies for *Music* are in the British Museum, London, and Leighton House, London.

Music was commissioned by Steward Hodgson as a pendant to *The Dance* (also in the collection of Leighton House) for the drawing room of his London house, 1 South Audley Street. *The Dance* was exhibited at the Royal Academy in 1883 and *Music* in 1885. Both pictures have an elegant, nostalgic feeling reminiscent of Greek vase design, typical of Leighton's work at this date.

We are grateful to Daniel Robbins for his help in preparing this catalogue entry.

120

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

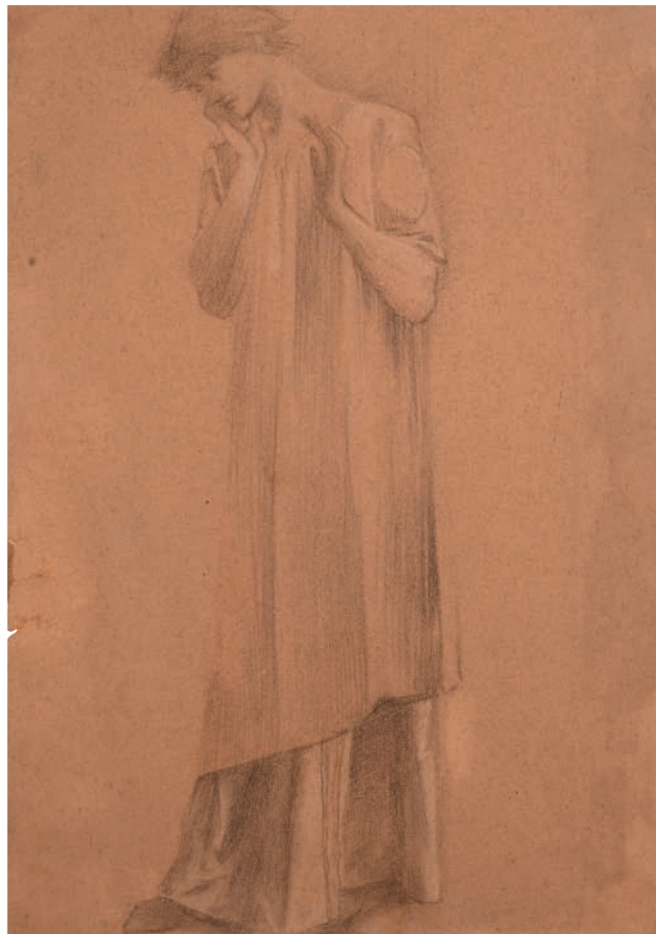
Study of a draped figure, probably the right hand attendant in 'Arthur in Avalon'

black and white chalk on red paper
15% x 11 in. (39.7 x 27.9 cm)

\$5,000–8,000

The present drawing appears to be a study for the figure of one of the attendant queens to the right of the body of Arthur in *The Sleep of Arthur in Avalon* (Museo de Arte de Ponce, Puerto Rico, fig. 1). With her hand raised to her face in a gesture of shock and worry, in the final picture she is partially hidden behind a column.

Begun in 1881, Burne-Jones was still working on the final details of the picture at his death. It was the artist's largest work; so large, that he took a special studio for it in Campden Hill. It marks a return to the Arthurian legends that had so fascinated him and William Morris as young men. Begun as a commission from his friend and patron, George Howard, 9th Earl of Carlisle, it was intended for the library at Naworth Castle, Howard's Cumbrian seat. However, as it progressed it acquired increasing personal significance, becoming a 'swan-song into which the artist poured his deepest feelings' (S. Wildman and J. Christian, *Edward Burne-Jones, Victorian Artist-Dreamer*, New York, 1998, p. 315). As early as 1882, Howard acknowledged his friend's attachment to the work and, probably realising that he was unlikely to see the finished work for a long time, resigned his right to the commission and the artist painted a 'simpler scheme' for the library.



121

SIMEON SOLOMON (LONDON 1840-1905)

The Sleep of Zephyr

signed with initials and dated '1886' (lower right) and inscribed 'THE SLEEP OF ZEPHYR' (lower center, in a cartouche)
sanguine chalk
15% x 12% in. (39.7 x 32.8 cm)

\$5,000–7,000

Zephyr, the Greek god of the west wind, was the bringer of spring and summer breezes, as well as being the attendant of Cupid who brought Psyche to his master, enabling their marriage. Solomon uses the movement of the figure's hair and cloak to suggest the gentle breeze which he embodies, while the closed eyes denote the sleep which he refers to in the title. During the 1880s Solomon was much pre-occupied with both Greek mythological subjects and androgynous profile heads, and the combination here is typical of the date, as is the sensitive and fluid red chalk.

We are grateful to Colin Cruise for his help in preparing this catalogue entry.



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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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/> As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(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 2.5% 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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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:

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to 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:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) 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**.
- (c) 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.
 - (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
 - (e) 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.
 - (f) 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**.
 - (g) 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
 - (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) 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
 - (iii) 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.
 - (i) 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.
 - (j) **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:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards nor advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) 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.
 - (k) **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

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) 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**").
- (b) 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.
- (c) 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:
 - (i) 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.
 - (ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

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

- (iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) 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.
- (e) 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:

- (a) When you collect the **lot**; or
- (b) 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

- (a) 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):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) 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;
 - (iii) 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;
 - (iv) 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;
 - (v) 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);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) 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;
 - (viii) 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
 - (ix) we can take any other action we see necessary or appropriate.
- (b) 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

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) 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 Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will 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.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
- (d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot**

originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol 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 notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

Heading: has the meaning given to it in paragraph E2. **lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

qualified: has the meaning given to it in paragraph 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.

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

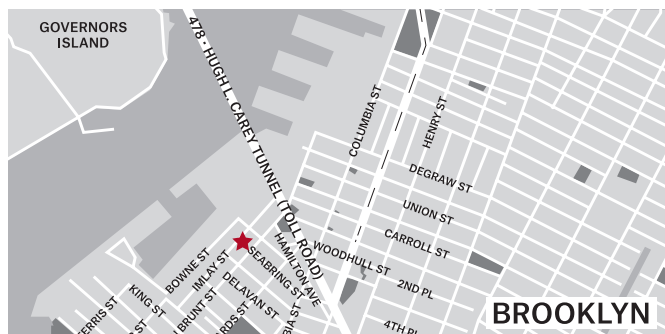
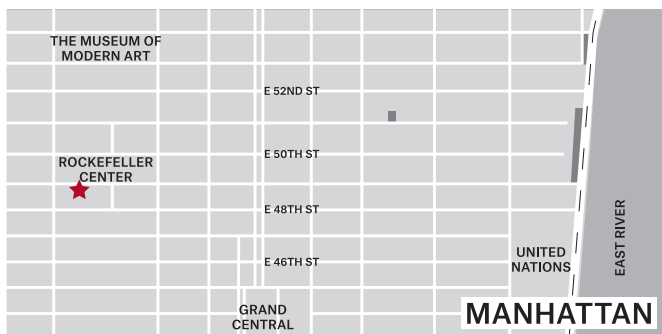
Email: PostSaleUS@christies.com

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.

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

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

OLD MASTER & BRITISH DRAWINGS

THURSDAY 31 JANUARY 2019
AT 2.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: LILY
SALE NUMBER: 16336

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000 by US\$500s
US\$10,000 to US\$20,000 by US\$1,000s
US\$20,000 to US\$30,000 by US\$2,000s
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
US\$50,000 to US\$100,000 by US\$5,000s
US\$100,000 to US\$200,000 by US\$10,000s
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 2.5% of the **hammer price** of each **lot** up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

16336

Client Number (if applicable) _____ Sale Number _____

Billing Name (please print) _____

Address _____

City _____ State _____ Zone _____

Daytime Telephone _____ Evening Telephone _____

Fax (Important) _____ Email _____

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE – BUYER'S AGREEMENT

Signature _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

HIDDEN TREASURES

*Impressionist and Modern Masterpieces
from an Important Private Collection*



EDGAR DEGAS (1834-1917)
Femme s'essuyant les cheveux
stamped with signature 'Degas' (Lugt 658; lower left)
charcoal on paper
28 1/8 x 24 3/8 in. (71.6 x 61.9 cm.)
Executed circa 1895-1902

London, 27 February 2019

VIEWING

22-27 February 2019
8 King Street
London SW1Y 6QT

CONTACT

Keith Gill
kgill@christies.com
+44 (0)20 7389 2175

CHRISTIE'S

LACQUER · JADE · BRONZE · INK

THE IRVING COLLECTION

髹金飾玉 – 歐雲伉儷珍藏



LACQUER · JADE · BRONZE · INK

THE IRVING COLLECTION

New York, March 2019

SALE DATES

Evening sale, 20 March 2019

Day sale, 21 March 2019

Online sale, 19-26 March 2019

VIEWING

14 - 26 March

20 Rockefeller Plaza

New York, NY 10020

CONTACT

Tina Zonars

Irving@christies.com

+1 212 636 2180

CHRISTIE'S



REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Saint Jerome reading in an Italian Landscape

etching and drypoint, circa 1653, on oatmeal paper, a very fine, atmospheric impression of the second, final state

Plate & Sheet 259 x 211 mm.

\$300,000-400,000

OLD MASTER PRINTS

New York, 29 January 2019

VIEWING

25 - 28 January 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Tim Schmelcher
tschmelcher@christies.com
+44 7795 665 999

CONTACT

James Baskerville
jbaskerville@christies.com
+44 734 178 4254

CHRISTIE'S



CHARLES-JOSEPH NATOIRE (NÎMES 1700-1770 CASTEL GANDOLFO)

A nude woman seen from the back

Signed 'C.natoire'

Red and black chalk on light brown papier

16½ x 8¾ in. (42 x 22.5 cm)

€15,000-20,000

DESSINS ANCIENS ET DU XIXE SIÈCLE

Paris, 27 March 2019

VIEWING

23-27 March 2019
9, Avenue Matignon
75008 Paris

CONTACT

Stijn Alsteens
salsteens@christies.com
+33 (0)1 40 76 83 59

CONTACT

Hélène Rihal
hrihal@christies.com
+33 (0)1 40 76 86 31

CHRISTIE'S



ÉLISABETH-LOUISE VIGÉE LE BRUN (PARIS 1755-1842)

Portrait of a young girl, half-length

oil on canvas

22 ¼ in. (56.5 cm.) diameter

\$50,000 - 70,000

THE DESMARAIS COLLECTION

A PIED-À-TERRE IN NEW YORK

New York, 1 May 2019

VIEWING

26-30 April 2019

20 Rockefeller Plaza

New York, NY 10020

CONTACT

Alan Wintermute

awintermute@christies.com

+1 212 636 2231

CHRISTIE'S



FRANÇOIS BOUCHER (PARIS 1703-1770)

Vénus et les Amours

signed and dated 'f. Boucher / 1767'

oil on canvas

24 x 20 in. (60.8 x 50.6 cm.)

\$200,000 - 300,000

THE DESMARAIS COLLECTION

A PIED-À-TERRE IN NEW YORK

New York, 1 May 2019

VIEWING

26-30 April 2019

20 Rockefeller Plaza

New York, NY 10020

CONTACT

Alan Wintermute

awintermute@christies.com

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