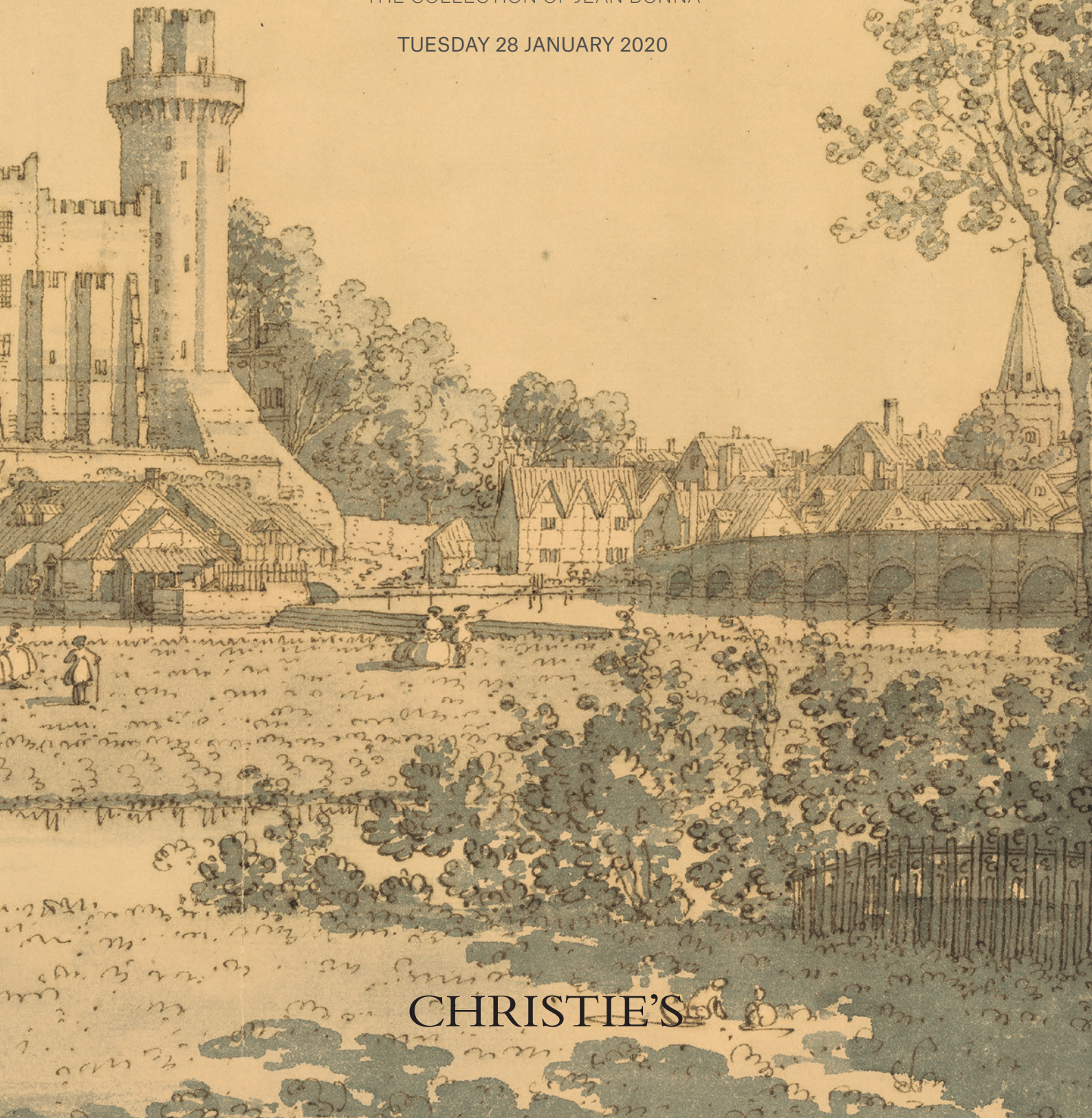


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TUESDAY 28 JANUARY 2020



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28 January 2020
at 2.00 pm (Lots 1-129)

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FROM A NEW YORK COLLECTION

1

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

The Holy Family with putti and a kneeling saint

with inscription 'Dom Tie pic' (lower right, *recto*),
and numbered '187' (*verso*)
red chalk, pen and brown ink, brown wash
4¾ x 7¾ in. (12 x 19 cm)

\$3,000-4,000

PROVENANCE:

Hans Fürstenberg (1890-1982), Berlin and Paris
(L. 3615); Sotheby's, London, 9 July 1981, lot 107.
Prince Henry of Hesse; Sotheby's, London, 3 July
1995, lot 24.
Anonymous sale; Sotheby's Olympia, 13 December
2001, lot 4.

This lively ensemble was executed by Pollino in his vibrant and quirky pen style. The sheet relates to other drawings by the artist, who was mostly active between Rome and Perugia in the footsteps of Federico Barocci and Taddeo Zuccaro, like *The Holy Family with Saint Elisabeth and John the Baptist* in the Metropolitan Museum of Art (inv. 1973.322), which bears a similar attribution to Tiepolo.



2

**MICHELANGELO ANSELMINI
(LUCCA CA. 1492-1556 PARMA)**

Head of a putto

red chalk
5¼ x 4¾ in. (13.3 x 12.1 cm)

\$3,000-4,000

PROVENANCE:

Robert L. Manning (1924-1996) and Bertina Suida
(1922-1992), New York.
Private collection, USA.

This expressive drawing is closely comparable to the putti featured in the cartoon for Parma Cathedral from 1548, now at the Metropolitan Museum of Art (inv. 2013.117). Cut from a larger sheet, it was probably made in preparation for the same project. The attribution to Anselmi was first proposed by David Ekserjian and confirmed by Elisabetta Fadda to the present owner.



FROM THE COLLECTION OF JEAN BONNA

3

GIOVANNI BATTISTA NALDINI (FLORENCE 1537-1591)

An equestrian battle scene (recto); Two studies of the head of Lorenzo de' Medici, after Michelangelo (verso)

black chalk, pen and brown ink (*recto*), red chalk (*verso*)
8¾ x 12¾ in. (22.2 x 31.5 cm)

\$15,000-20,000

PROVENANCE:

Anton Schmid (1904-1991), Vienna.
with Galerie Arnoldi-Livie, Munich.

LITERATURE:

N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières*.
Collection Jean Bonna, Geneva, 2010, no. 40, ill.

As an assistant to Vasari, Naldini took part in decorating the Salone dei Cinquecento in Palazzo Vecchio in Florence. Together with a group of sheets in the Uffizi and the École des Beaux-Arts (listed by Strasser, *op. cit.*), the dynamic war scene on the *recto* has been associated with the monumental *Battle between Pisa and Florence at San Vincenzo*, frescoed in the Salone ca. 1567. The two studies on the *verso* after the monument of Lorenzo de' Medici in the New Sacristy are typical examples of the young artist's admiration for Michelangelo.



(*verso*)



FROM THE COLLECTION OF JEAN BONNA

4

GIORGIO VASARI (AREZZO 1511-1574 FLORENCE)

The Nativity

black chalk, pen and brown ink, brown wash
9 7/8 x 6 1/2 in. (24.3 x 16.5 cm)

\$15,000-20,000

PROVENANCE:

Prof. Eugène Susini, Berlin, Vienna and Paris; Paris, Hôtel Drouot, 4 June 1982, lot 80 (as Florentine school, 16th Century).
Dr. Michel Gaud; Sotheby's, Monaco, 20 June 1987, lot 35.

LITERATURE:

L. Corti, *Vasari. Catalogo completo dei dipinti*, Florence, 1989, p. 46, under no. 27.
F. Härb, *Giorgio Vasari (1511-1574). Die Zeichnungen*, Ph.D. dissertation, University of Vienna, 1994, no. 82.
F. Härb, 'Two Drawings for Vasari's Lost 'Nativity' in Arezzo and a Fresco by Jacopo Zucchi', *Master Drawings*, XXXVI, no. 2, 1998, p. 181, fig. 2.
P. Bjurström, C. Loisel and E. Pilliod, *Italian Drawings. Florence, Siena, Modena, Bologna*, Stockholm, 2002, under no. 1187.
N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières. Collection Jean Bonna*, Geneva, 2010, no. 39, ill.
S. Gregory, *Vasari and the Renaissance Print*, Farnham, 2012, p. 341.
F. Härb, *The Drawings of Giorgio Vasari (1511-1575)*, Rome, 2015, no. 64, ill., p. 242, under no. 97, p. 616, under no. 423.

The present drawing is a preparatory study for the *Nativity* frescoed by Vasari in 1542 in the convent of S. Margherita in his native Arezzo. Destroyed during World War II, the painting is known from a photograph (Corti, *op. cit.*, no. 27, ill.) and from a smaller replica on slate showing the same composition (Härb, *op. cit.*, 2015, no. 64.3, ill.). In developing the motif of the Child playing with the Virgin's veil, Vasari was clearly inspired by Raphael's *Madonna of Loreto* (Musée Condé, Chantilly), a work he praised in the *Vite*. Over a rapid study of black chalk, Vasari worked up the composition in pen and brown ink and wash in his characteristic style. While only one other study for the S. Margherita fresco has survived, a detailed study of Saint Joseph in Stockholm (*ibid.*, no. 65, ill.), the architectural motif in the background also appears in a sheet in the Louvre (*ibid.*, no. 97, ill.), which Härb tentatively considers an early study for the conventual fresco.



5

WORKSHOP OF AGNOLO BRONZINO (MENTICELLI 1503-1572 FLORENCE)

Cartoon for the head of a woman in profile to the right

with number '176' (lower right) and inscription 'gio felipo denonorai' (verso)
black chalk, pricked for transfer

7 3/8 x 5 1/8 in. (18.8 x 14.9 cm), irregular

(3)

\$4,000-6,000

PROVENANCE:

Anonymous sale; Christie's, London, 15 April 1980, lot 63.

Following Bronzino's marmoreal finish in black chalk, this pin-pricked cartoon relates to the head of the Magdalen in the artist's *Noli me tangere* at Casa Buonarroti, Florence (see M. Brock, *Bronzino*, Paris, 2002, p. 297, ill.). Executed by Bronzino after his return from Pesaro in 1532, the painting is based upon a lost design by Michelangelo from which a version was previously painted by Pontormo. As suggested by Carmen Bambach, whom we thank, the sheet relates stylistically to a drawing from Bronzino's workshop in the Biblioteca Ambrosiana, Milan (see C.C. Bambach in *The Drawings of Bronzino*, exhib. cat., New York, The Metropolitan Museum of Art, 2010, p. 137, fig. 28-2).

6

**GIULIO PIPPI, CALLED GIULIO ROMANO
(ROME CA. 1492-1546 MANTUA)**

*Design for a frieze with a putto and
acanthus leaves*

pen and brown ink, squared in red chalk
12 $\frac{7}{8}$ x 6 $\frac{5}{8}$ in. (32.6 x 16.2 cm)

\$15,000-20,000

PROVENANCE:

with Galerie de Bayser, Paris.

LITERATURE:

N. Strasser, *Dessins italiens de la Renaissance
au siècle des Lumières. Collection Jean Bonna*,
Geneva, 2010, no. 32, ill.

S. L'Occaso, *Giulio Romano 'Universale'. Soluzioni
decorative, fortuna delle invenzioni*, Mantua, 2019,
pp. 85, 87, ill.

A typical example of Giulio's inventive decorative vocabulary, this design and a second one in Budapest (**fig.**) were likely made for a frieze or compartment to be executed in fresco or stucco at Palazzo Te, Mantua (1526-1536). As recently shown by L'Occaso (see *Literature*), the motif was precisely followed later by Bernardino Gatti, il Sojaro, for the background of his Saint Thomas, frescoed on the drum of the dome of S. Maria di Campagna, Piacenza, ca. 1542.

Fig. Giulio Romano, *Design for a frieze with a putto and acanthus leaves*, Szépművészeti Múzeum, Budapest.





FROM AN ITALIAN PRIVATE COLLECTION

7

FLORENTINE SCHOOL, 15TH CENTURY

Head of a veiled woman

pen and brown ink, brown wash, heightened with white, on grey-brown prepared paper

7¹/₈ x 5⁷/₈ (18.5 x 14.6 cm)

\$15,000-20,000

PROVENANCE:

Florence art market, 1972 (as Filippo Lippi).

Inspired by Leon Battista Alberti's *De Pictura* (1436), the first head studies on paper were developed in the early Renaissance and executed as exercises

in form and psychological insight. The earliest surviving examples produced in Florence ca. 1450 by Benozzo Gozzoli demonstrate a pictorial approach to the genre, as they are made with brush and white gouache on color-prepared paper (see C. Caneva in *Il disegno fiorentino del tempo di Lorenzo il Magnifico*, Florence, 1992, pp. 94-95). Showing a less idealized character, the present work follows Domenico Ghirlandaio's later examples from the 1480s, conveyed in the same technique and probably studied from life. This sheet can be compared closely to Ghirlandaio's head of a woman for the Tornabuoni Chapel, at Chatsworth, and to an old woman at Windsor, similarly executed with white bodycolor on prepared paper (C.C. Bambach, *Michelangelo. Divine Draftsman and Designer*, exhib. cat., New York, The Metropolitan Museum of Art, 2017, nos. 10-11, ill.).

8

ROMAN SCHOOL, LATE 16TH CENTURY

Saint Paul

with inscription 'Baglioni' (lower left)
black chalk, on light pink prepared paper,
watermark eagle in a circle surmounted by a crown
(cf. Briquet 207 and 209, Rome, circa 1573-1576
and Verona, 1582-1596)
15 $\frac{7}{8}$ x 7 $\frac{1}{4}$ in. (39.5 x 18.3 cm)

\$30,000-40,000

PROVENANCE:

Private Collection, Vienna.
with Pandora Old Masters, New York (*Italian Old
Master Drawings and Oil Sketches*, 1998, no. 3,
note by T. Dibbits, as Girolamo Muziano).
Private Collection, Italy.
with Trinity Fine Art, London.

EXHIBITED:

New York, The Metropolitan Museum of Art,
*Raphael to Renoir. Drawings from the Collection of
Jean Bonna*, 2009, no. 18, ill. (entry by N. Strasser,
as Girolamo Muziano).

LITERATURE:

J. Marciari, *Girolamo Muziano and Art in Rome, ca.
1550-1600*, Ph.D. diss., Yale University, 2000 (Ann
Arbor, 2002), pp. 362, 520 (as Girolamo Muziano).
N. Strasser, *Dessins italiens de la Renaissance
au siècle des Lumières. Collection Jean Bonna*,
Geneva, 2005, no. 57, ill. (as Girolamo Muziano).
P. Tosini, *Girolamo Muziano, 1532-1592. Dalla
Maniera alla natura*, Rome, 2008, p. 427, under no.
A 47 (as not by Muziano).

This imposing study of Saint Paul, standing and slightly foreshortened from below, was first published by Taco Dibbits (see *Provenance*) as Girolamo Muziano's preparatory study by for the Della Valle altarpiece in S. Maria in Araceli, Rome. While raising doubts regarding the attribution to Muziano, Patrizia Tosini has more recently highlighted the drawing's quality and its stylistic relations to the draftsmanship of Cristoforo Roncalli and especially Niccolò Circignani who, in 1586-1587, painted a similar Saint Paul for the Roman Basilica of San Giovanni dei Fiorentini (see *Literature*). The vibrant use of chalk and exploratory lines reflect further the artist's sculptural understanding of the figure and the influence of Taddeo Zuccaro's graphic style.





9

FROM A NEW YORK COLLECTION

9

GIOVAN GIACOMO PANDOLFI (PESARO 1567- AFTER 1636)

The baptism of Saint Francis (recto); Study of an arm (verso)
 red chalk, pen and brown ink, brown wash (recto); black chalk (verso)
 11½ x 6¾ in. (29 x 16.8 cm)

\$2,000-3,000

This sheet depicts an early episode from the life of Francis, who was born in Assisi while his father was away in France, and was presented by a pilgrim at his baptism. Pandolfi entered Federico Zuccaro's workshop in the 1580s, when the master was working in the Marches. Two comparable drawings are in the Louvre (inv. 6673, 10328).

FROM THE COLLECTION OF LUISA VERTOVA

10

JAN VAN DER STRAET, CALLED JOHANNES STRADANUS (BRUGES 1523-1605 FLORENCE)

Saint Giovanni Gualberto at the Monastery of Morcheto
 signed 'joa stradanus' (lower right), with inscription 'The Volney Ruins' (lower left)
 black chalk, pen and brown ink, brown wash, heightened with white, brown ink framing lines
 8½ x 5¾ in. (21.5 x 14.7 cm)

\$5,000-7,000



10

PROVENANCE:

Giuseppe Vallardi (1784-1863), Milan (L. 1223).
 Anonymous sale; Christie's, London, 26 November 1968, lot 16;
 Luisa Vertova, Florence and London.

LITERATURE:

L. Vertova, 'Un disegno inedito dello Stradano', *Antichità Viva*, VII, 1968, pp. 5-14, ill. (repr. in C. Gizzi, ed., *Giovanni Stradano e Dante*, Milan, 1994, pp. 117-18).
 D. van Sasse van Ysselt, 'Een serie tekeningen van Johannes Stradanus met scènes uit het leven van de Heilige Giovanni Gualberto', *Oud Holland*, CI, no. 3, 1987, pp. 154-55, 165, n. 21, fig. 10.
 A. Baroni Vannucci, *Jan Van Der Straet detto Giovanni Stradano, Flandrus pictor et inventor*, Milan and Rome, 1997, no. 206, ill.

Luisa Vertova first recognized this drawing as Stradanus' design for a series of illustrations of the life of Saint Giovanni Gualberto, a Florentine patrician and founder of the Vallumbrosan order (Baroni Vannucci, *op. cit.*, nos. 196-212, ill.). Here, Gualberto and his fellow monks witness the destruction of the abbey of Morcheto, which collapsed under heavy rains after being criticized by the Saint for its lavish appearance. Dated by Van Sasse van Ysselt and Baroni Vannucci to ca. 1590-1595, the series includes drawings in the Louvre, the Morgan Library and Museum, the Hamburger Kunsthalle and the Statens Museum for Kunst, Copenhagen. A related print series has not been identified, and may never have been produced. Apart from the drawings at the presumably intended size of the engraving, including the present example, smaller sketches related to the scenes are preserved among those at the Cooper Hewitt Smithsonian Design Museum, New York (for the one related to the present drawing, see Baroni Vannucci, *op. cit.*, no. 205, ill.).



11

**FEDERICO ZUCCARO
(SANT'ANGELO IN VADO CA. 1540-1640 ANCONA)**

David and Goliath (recto); A woman with swans (verso)

with inscription 'Zuccari' (*recto*) and 'di Federigo Zuccari' (*verso*)
red chalk, pen and brown ink, brown wash, the lower section lightly squared in
black chalk (*recto*); red chalk (*verso*); watermark shield with a key (?)
11 7/8 x 9 7/8 in. (30.2 x 25 cm)

\$40,000-60,000

PROVENANCE:

Henri Ledoux (20th Century), Paris (L. 4052).
Anonymous sale; Christie's, London, 29 November 1983, lot 16.
Duca Roberto Ferretti di Castelferretto (1924-2005), Toronto; Christie's,
London, 6 July 1993, lot 21.
with Art Cuéllar-Nathan, Zurich.

EXHIBITED:

Toronto, Art Gallery of Ontario and New York, The Pierpont Morgan Library,
Italian Drawings from the Collection of Duke Roberto Ferretti, 1985, no. 21 (entry
by D. McTavish).
Milwaukee Art Museum and New York, National Academy of Design,
Renaissance into Baroque. Italian Master Drawings by the Zuccari, 1550-1600,
1990, no. 82 (entry by J. Mundy).

Michelangelo's idea for the spandrel of the Sistine Chapel, with its dramatic foreshortening of Goliath's body, probably inspired this powerful drawing, executed by Federico ca. 1580. In spite of being relatively finished and squared for transfer, the purpose of this design remains unknown: a similar motif was adopted by Federico for the group of Hercules and Cacus he frescoed shortly later at Palazzetto Zuccari, his Roman residence. A smaller

preliminary drawing in the Worcester Art Museum (inv. 1957.45) displays the artist's careful design process for the figure of David, striding forward from the body of Goliath while holding the gigantic head aloft. As argued by Mundy, the intriguing red chalk figure on the *verso* may reflect Annibale Caro's programme for the Camera dell'Aurora in the Farnese suburban residence of Caprarola, where he suggested that in the *grottesche* there should be figures with animals, such as swans and other birds, that herald the arrival of dawn.



(*verso*)

12

**PIETRO DI CRISTOFORO VANNUCCI, CALLED PERUGINO
(CITTÀ DELLA PIEVE CA. 1450-1523 FONTIGNANO)**

Head of a bearded man

metalpoint (silverpoint?) heightened with white on gray prepared paper
9 $\frac{3}{8}$ x 7 $\frac{3}{4}$ in. (23.9 x 19.8 cm)

\$200,000-300,000

PROVENANCE:

with Amsler and Ruthardt, Berlin, with associated number on the verso ('284 Perugino Amsler').

Adalbert Freiherr von Lanna, Prague (1836-1909) (L. 2773 and 1659, verso); Gutekunst, Stuttgart, 6-11 May 1910, lot 566, pl. XXXIII.

The Prince of Liechtenstein, Vienna and Vaduz, until 1947.

with Walter Feilchenfeldt.

Private Collection, New York.

Anonymous sale; Sotheby's New York, 26 January 2000, lot 13.

with Katrin Bellinger Kunsthandel, Munich.

EXHIBITED:

Geneva, Musée d'Art et d'Histoire, *Le Choix d'un regard. Dessins de la collection Jean Bonna*, 2007.

Lausanne, Fondation de l'Hermitage, *De Raphaël à Gauguin. Trésors de la collection Jean Bonna*, 2015, no. 2.

LITERATURE:

P. Dreyer, 'A forgotten drawing by Perugino', *The Burlington Magazine*, CXXXIX, no. 1132, 1997, pp. 465-469, fig. 27.

N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières. Collection Jean Bonna*, Geneva, 2010, no. 4, ill.

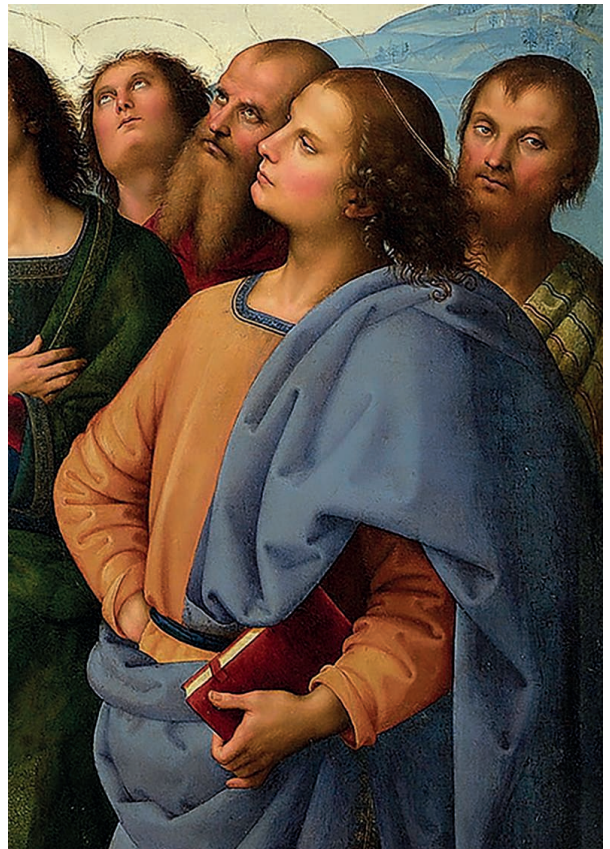


Fig. 1. Perugino, *The Ascension of Christ* (detail), Musée des Beaux-Arts de Lyon.





Fig. 2. Perugino, *Head of a bearded man*, British Museum, London.

This drawing is a preparatory study for the third apostle from the right, possibly Simon the Zealot, in Perugino's altarpiece of the *Ascension of Christ*, now in the Musée des Beaux-Arts, Lyon (figs. 1, 3). Originally installed in the church of San Pietro in Perugia, the large painting is the central panel of a polyptych, Perugino's most ambitious altarpiece for his city, begun in 1495 and completed between 1496 and January 1500, as confirmed by the stream of payments issued to the artist. The monumental work remained *in situ* until 1797, when it was dissembled and taken to the Louvre by Napoleonic troops and eventually donated to the city of Lyon by Pope Pius VII in 1815, after having been reassembled.

While Perugino followed precise instructions provided by the Benedictine monks of the church of San Pietro regarding the devotional message of the altarpiece, he independently developed the painting's iconography based upon his most successful work to date, the lost *Assumption of the Virgin* frescoed in the Sistine Chapel in 1481 which was later concealed by Michelangelo's *Last Judgment*. The artist structured *The Ascension* over two parallel and symmetrical sections, the Resurrected Christ surrounded by angels above, mirrored below by a tight sequence of the twelve apostles flanking the Virgin Mary. The superb pictorial execution and delicate balance between the figures mark a peak in Perugino's mature career, with the painting hailed by Vasari as 'the best of those [works] in oil by the hand of Pietro that are in Perugia' (Vite, Bettarini and Barocchi, ed., III, Florence, 1971, p. 610).

In order to achieve the painting's remarkable rhythm and symmetry, Perugino prepared the composition on paper, as attested by at least three surviving autograph drawings directly related to the altarpiece, a considerable number for a work executed in the Quattrocento: two detailed head studies, one in the British Museum (fig. 2) and the present one, and a study for the four standing apostles to the left of the composition at the Harvard Art Museums (A.E. Popham, P. Pouncey, *Italian Drawings in the Department of Prints and Drawings in the British Museum. The Fourteenth and Fifteenth Centuries*, London, 1950, no. 189, ill; V. Garibaldi, *Perugino, il divin pittore*, Cinisello Balsamo, 2005, no. II.19, ill). Executed in a different technique from the rest of the group is a workshop drawing for an angel, formerly in the Loyd Collection at Lockinge and often associated with the same endeavor (sold at Sotheby's, London, 4 July 2018, lot 13).

As indicated by the fragmentary sheet at Harvard, the artist established the composition for the entire group of watching figures at the bottom and then made individual, more characterized head studies for each one of them on separate sheets of paper. As seen in the example at the British Museum and the present one, the head studies are surrounded by the silhouetted parts of the overlapping figures. It is difficult to establish why Perugino adopted such way of working: perhaps it originates in his extensive practice as a fresco painter, where he had to think of *giornate* and cutting cartoons along contours to hide the joins. Certainly, this distinctive technique was copied by his most prominent pupil, Raphael, as can be seen in the early head studies for the *Oddi Coronation of the Virgin* at the Vatican (fig. 4). In discussing the British Museum drawing in his 1917 seminal work on Umbrian drawings, Oskar



Fig. 3. Perugino, *The Ascension of Christ*, Musée des Beaux-Arts de Lyon.



Fig. 4. Raphael, *Head of a bearded man*, Palais des Beaux-Arts, Lille.

Fischel acknowledged the special character of such studies which he called 'Hilfszeichnungen', auxiliary drawings conveying certain details of modelling executed to guide the artist in the painting process, after the cartoon has been completed ('Die Zeichnungen der Umbrer', *Jahrbuch der Preussischen Kunstsammlungen*, XXXVIII, 1917, p. 129).

Sensitively drawn on prepared paper in metalpoint – possibly silver, given its brown hue –, the present drawing appeared with the correct attribution to Perugino in the 1910 sale of the Lanna collection in Stuttgart. It soon entered the Princely collections of Lichtenstein before being acquired by a private collector. Overlooked by scholars, the sheet was recognized and published for the first time by Peter Dreyer (*op. cit.*) who highlighted the quality of the drawing and Perugino's masterful command of the metalpoint technique. With sure outlines, the artist defined the apostle's head and carefully described the expressive features of the man, his eye-sockets and his beard with free, intertwining lines. As typical in the artist's works, highlights are done in white bodycolor, spread delicately with the tip of the brush.

Belonging to the same type and stage in the preparatory process, the Bonna sheet compares closely to the drawing in the British Museum, a silverpoint study for the head of the younger apostle in the extreme right (fig. 2): from the thin paper, prepared the same way, with seemingly vertical movements of the brush, to the build-

up of the heads, first outlined with faint lines in metalpoint and then worked up with crosshatching in order to achieve the roundness of the skulls. Furthermore, the outlines of both drawings were indented for transfer, a recurring practice found especially in Perugino's metalpoint drawings, also evident on the four apostles at Harvard and in the standing Saint Jerome in the Teylers Museum, executed about the same time of the San Pietro polyptych, ca. 1500 (inv. A3; A. Baldinotti in *Perugino, op. cit.*, no. II.18, ill.).

Perugino learned the demanding and challenging technique of metalpoint, here mastered with confidence, in the Florentine workshop of Andrea del Verrocchio, which he joined with Leonardo da Vinci in the mid-1470s. The Umbrian artist employed this medium from then on and extensively through 1505, in preparing both panel paintings and frescoes, disseminating its use beyond Florence through the Central Italian regions of Umbria and the Marches. While it is generally acknowledged the essential role that Perugino played in the formation of the young Raphael, the rediscovery of the Bonna drawing brought new evidence of this legacy, attesting how Raphael's adoption of metalpoint and use of auxiliary drawings might derive from the teachings of his master.

We thank Sylvia Ferino-Pagden for confirming the attribution to Perugino based on a digital photograph



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

13

**VINCENZO TAMAGNI
(SAN GIMIGNANO 1492-1516)**

Allegorical scene with five Tuscan poets

black chalk, pen and brown ink
11 $\frac{3}{8}$ x 10 in. (29 x 25.4 cm)

\$3,000-5,000

PROVENANCE:

Unidentified collector (L. 4699, associated with Nicholas Lanier).
with Colnaghi, London.

Gathering together Dante, Petrarch, Boccaccio and Guido Cavalcanti, the great Tuscan poets, this sophisticated allegory of knowledge was likely executed by Tamagni as an emblem for a literary academy or for a book illustration. All four wear laurel wreaths, symbolic of literary achievement, and stand before a celestial globe, which also appears in Giorgio Vasari's painting *The six Tuscan poets* (Minneapolis Art Institute). A pupil of Sodoma, Tamagni worked with Raphael and Peruzzi in Rome.



14

**GIOVANNI BATTISTA CASTELLO,
IL BERGAMASCO
(GANDINO CA.1509-1579 MADRID)**

Design for an altar

black chalk, pen and brown ink, brown wash
15 $\frac{7}{8}$ x 10 $\frac{1}{2}$ in. (40.3 x 20.6 cm.)

\$4,000-6,000

PROVENANCE:

Zaccaria Sagredo (1653-1729), Venice, his inscription 'S.F. n. 72' (as for 'Scuola Fiorentina') (L. 2103a).

Formerly in the Sagredo collection, this large and richly elaborate design is a rare example of Castello's talent as an architect, sculptor and designer. Depicting a church altar in elevation, featuring mascarons and two putti flanking the dove of the Holy Spirit, it was likely conceived for a Genoese patrician commission. Together with Cambiaso, Castello established the local drawing tradition, with flowing ink lines conveying a rich and opulent decorative style.



15

GIOVANNI BATTISTA PAGGI (GENOA 1554-1627)

The Assumption of the Virgin

black chalk, pen and brown ink, brown wash
13 $\frac{3}{8}$ x 9 $\frac{1}{8}$ in. (34 x 23.2 cm)

\$7,000-10,000

PROVENANCE:

Unidentified collector 'D.G.R.' (L. 757b).
Wilhelm Suida (1877-1959), New York, by descent;
Robert L. Manning (1924-1996) and Bertina Suida (1922-1992), New York.
Private collection, USA.

This impressively large design for an *Assumption* was likely executed by Paggi during his stay in Florence (1581-1599). In spite of being banned from Genoa after being charged with murder, he continued producing works for his native city, including a big altarpiece of the same subject for the church of Nostra Signora del Carmine. The present sheet, however, might record a preliminary design for an earlier *Assumption* painted in 1593 for the Pappagalli chapel in the Cathedral of Pistoia. With his characteristic nervous rendering of pen and wash, Paggi captured the confusion and wonder of the apostles, gathered in a circle around the tomb of the Virgin.

16

LUCA SIGNORELLI (CORTONA CA. 1450-1523)

A young man seen from behind, cloaked, with a study of a young woman resting on her hand

black and white chalk
15 x 8½ in. (38 x 21.5 cm)

\$50,000-70,000

PROVENANCE:

Timoteo Viti (1469-1523), Urbino and by descent to Giovanni Maria Antonio Viti (died 1744) with associated mark 'G.G.' reworked as 'T.V.' (L. 1157c and 2463a); Marchese Antaldo Antaldi (1770-1847), Pesaro; possibly Samuel Woodburn (1786-1853), 1824. Émile-Maurice Marignane (1879-1956), Paris and Caromb (L. 1872, verso). Hans Calmann (1899-1982), London (*Old Master Drawings*, 1957, no. 6, ill.). Mrs. Edward F. Hutton of Westbury, Long Island; Sotheby's, London, 8 July 1964, lot 80, where acquired by the late owner.

LITERATURE:

B. Berenson, 'Nouveaux dessins de Signorelli', *Gazette des Beaux-Arts*, VI, no. 6 (November 1933), pp. 280-83, ill.
B. Berenson, *The Drawings of the Florentine Painters*, London, 1938, II, no. 2509 H-11, III, fig. 118.
P. Rotondi, 'Un'ipotesi sui rapporti tra Luca Signorelli ed Ercole de Roberti', *Studies in the History of Art dedicated to William E. Suida on his Eightieth Birthday*, London, 1959, p. 111, fig. 1.
B. Berenson, *I disegni dei pittori fiorentini*, Milan, 1961, II, no. 2509 E-14, III, fig. 1113.
M. Davies, *The National Gallery Catalogue. The Earlier Italian Schools*, London, 1961, p. 480, n. 10.
'Dessins italiens: predominance du marché anglais', *Connaissance des Arts*, no. 171, Spring 1966, p. 115, fig. 3.
W. Mauro, 'L'inquieta alterità del visionario', in C. Ghizzi, ed., *Luca Signorelli e Dante*, exhib. cat., Milan, Casa di Dante, Castello Gizzi, 1991, p. 72, ill.
C. Van Cleave, *Luca Signorelli as a Draughtsman*, Ph.D. diss., Oxford University, 1995, no. 38, ill.
L. Teza, 'Sul tema dell'Adorazione dei Magi: Perugino, Signorelli e altri', in G. Barbera, ed., *Scritti in onore di Alessandro Marabottini*, Rome, 1997, p. 97.
T. Henry, 'The patrons, original location and restoration history of Luca Signorelli's Circumcision in the National Gallery, London', *Studi di Storia dell'Arte*, XIX, 2008, pp. 42, 51, n. 54.
T. Henry, *The Life and Art of Luca Signorelli*, New Haven and London, 2012, pp. 101, 103, n. 27, fig. 92.
F. Rinaldi, *Timoteo Viti (1470-1523) e la collezione Viti-Antaldi*, Ph.D. diss., University of Rome 'Tor Vergata', 2014, II, no. C24, ill.
F. Rinaldi, 'Raffaello, Timoteo Viti e la collezione Viti-Antaldi', in B. Agosti and S. Ginzburg, eds., *Raffaello e gli amici di Urbino*, exhib. cat., Urbino, Galleria Nazionale delle Marche, 2019, pp. 204, 206, 211, n. 5, fig. 2.

First recognized by Berenson in 1933 and never seen in public since it last appeared on the market in 1964, this early drawing by the Renaissance master Luca Signorelli is a rare preparatory study for one of his best-known works, *The Circumcision* in the National Gallery, London (fig.). Highly praised by Giorgio Vasari as 'marvelously beautiful' ('bella a meraviglia'), the colorful *Circumcision* was painted by Signorelli between 1489 and 1491 for the Oratory of the Compagnia del Santissimo Nome di Gesù in Volterra: proudly signed, it is the first work Signorelli executed for the Medicean town. The two studies gathered on the sheet display Signorelli's forceful draftsmanship and radical use of black chalk, here adopted with surprising freedom for a drawing still executed within the 1490's.

The main study depicts a standing, heavily draped figure seen from the back, a pose that occurs often in Signorelli's paintings of this decade, appearing in the nude men of *The Court of Pan* (formerly in Berlin, destroyed in 1945) and on one of the Toledo fragments, as noted by Henry (*op. cit.*, 2012, figs. 69, 78). This figure, however, relates precisely to a clothed female onlooker at right in *The Circumcision*, as argued by the characteristic pose of the long foot and the lighting which strikes the figure from the right, in the same sense as the painting. Signorelli used a curly-haired workshop assistant to study the

figure's pose and drapery, and made him in the painting into a woman. Equally studied from life and delicately outlined in black chalk at the bottom of the sheet is a striking study of a sleeping woman, resting her head on her right hand. As correctly argued by both Henry and van Cleave (*op. cit.*), the figure could relate either to the sibyl, painted in the fictive *pietra serena* roundel at the right hand corner of the *Circumcision*, or to the woman sitting in the left foreground of the *Pan*, a possibility that might corroborate the general idea that the lost *Pan* and *The Circumcision* were designed and painted by Signorelli at closely similar dates, about 1489-1491. Further evidence of Signorelli's careful preparation of this ambitious design is provided by a double-sided sheet in Rotterdam (Museum Boijmans van Beuningen, inv. I 199), also executed in black chalk, which features on the *recto* a head study for the bearded Saint Simon, seen at the center of the painting, and a on the *verso* a compositional study of the principal figure group (Henry, *op. cit.*, fig. 89). The more finished drawing presented here followed the *verso* of the Rotterdam sheet in the design process of the painting.

The provenance of the sheet goes back to the early 16th Century, as shown by the inscription at lower right which links the work to Timoteo Viti, the Renaissance artist from Urbino. As an associate of Raphael and Girolamo Genga, Viti came to possess a large number of their drawings and a handful of sheets and cartoons by Luca Signorelli, who was Genga's first teacher (Rinaldi, *op. cit.*, 2014 and 2019). The sheets from the collection passed to Viti's descendants, the Marquis Antaldi of Pesaro, and were marked with initials referring to their supposed attribution: the present drawing was initially attributed to Girolamo Genga (as indicated by the faint letters 'G.G.') later corrected to Timoteo Viti ('T.V.'). The sheet was probably one of those bought in Urbino in 1824 by the English dealer Samuel Woodburn on behalf of Sir Thomas Lawrence (1769-1830), although it is not immediately recognizable in the inventory of the Viti-Antaldi collection that he acquired with his purchase (*ibid.*).



Fig. Luca Signorelli, *The Circumcision of Christ*, The National Gallery, London.





FROM THE COLLECTION OF LUISA VERTOVA

17

**ANDREA MELDOLLA, CALLED SCHIAVONE
(ZADAR CA. 1510/1515-1563 VENICE)**

A woman and a child, with two men

grey and brown wash heightened with white
4 1/8 x 6 1/8 in. (10.7 x 15.5 cm) (irregular shape)

\$4,000-6,000

PROVENANCE:

Vladimir Argutinski-Dolgorukov (1874-1941), Paris.
Luisa Vertova, Florence and London.

Schiavone's distinctive style as a draftsman was inspired both by the elegance of Parmigianino and Vasari, and the pictorial tradition of the Venetians, Titian and Tintoretto in particular. The sheet may be made in preparation of the artist's etching of St. Paul preaching at Athens (Bartsch, XVI, p. 53, no. 22) where the three main characters are depicted from an opposite direction.



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

18

**JACOPO NEGRETTI, PALMA IL GIOVANE
(VENICE CA. 1550-1628)**

Pentecost

black chalk, pen and brown ink, brown wash
heightened with white on light brown paper
6 x 10 1/8 in. (15.3 x 25.8 cm)

\$3,000-5,000

PROVENANCE:

Pierre Crozat (1665-1740), Paris, his number '2623'
(L. 3612);

Pierre-Jean Mariette (1694-1774), Paris, his mount and
inscription 'JAC. PALMA/ Junior' (L. 1852).

A. Bourdige (19th Century) (L. 70).

Anonymous sale; Christie's, London, 19 April 1996, lot 92.

Still preserved on its Mariette mount, this sheet may be preparatory to Palma's *Pentecost* known in two different versions (S. Mason Rinaldi, *Palma il Giovane. L'opera completa*, Milan, 1984, nos. 182-183, ill.).



FROM THE COLLECTION OF JEAN BONNA

19

GIROLAMO MAZZOLA BEDOLI (PARMA CA. 1505-1569)

The death of Lucretia

with inscription 'Franc. Parmigianino' (bottom)
black chalk, pen and brown ink, brown wash heightened with white
11¼ x 7¾ in. (28.7 x 19.7 cm)

\$7,000-10,000

PROVENANCE:

with Galerie Jean-François Baroni, Paris.

LITERATURE:

N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières. Collection Jean Bonna*, Geneva, 2010, no. 31, ill.

An emblem of virtue, the Roman noblewoman Lucretia committed suicide after being raped by Sextus Tarquinius; her husband Junius Brutus avenged her by leading a revolt that helped institute the Republic. Encompassing the elegance and sophistication of Italian Mannerism, the sheet is based on a drawing by Bedoli's cousin, Parmigianino, in the Château de Malmaison (A. Gnann, *Parmigianino. Die Zeichnungen*, Petersberg, 2007, no. 961, ill.) which is sometimes given to Bedoli himself (Strasser, *op. cit.*). As recently illustrated by Mary Vaccaro, the artist would on occasion replicate his own designs in order to produce finished drawings for the market (see M. Vaccaro, 'Collaborazioni nella bottega dei Mazzola Bedoli', *Aurea Parma*, 2-3, 2018, pp. 185-215).

20

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

Daniel in the lions' den

red chalk

3½ x 5¾ in. (9 x 15 cm)

\$60,000-80,000

PROVENANCE:

Jonathan Richardson, Sr. (1667-1745), London (L. 2184).
with Zwemmer Gallery, London.
Benedict Nicolson, MVO (1914-1978) and Luisa Vertova, Florence and London.

EXHIBITED:

Edinburgh, The Scottish Arts Council, Merchant's Hall, *Italian 16th Century Drawings from British Private Collections*, 1969, no. 56.

LITERATURE:

A.E. Popham, *Italian Drawings in the Department of Prints and Drawings in the British Museum. Artists working in Parma in the Sixteenth Century*, London, 1967, I, p. 78, under no. 132.
A.E. Popham, *Catalogue of the Drawings of Parmigianino*, New Haven, 1971, I, p. 101, under no. 228 and no. 753, II, fig. 323.
M. Vaccaro, *Parmigianino. I dipinti*, Turin, 2002, p. 189, under no. 37 (English ed., *Parmigianino. The Paintings*, Turin, 2002, p. 189, under no. 37).
A. Gnann, *Parmigianino. Die Zeichnungen*, Petersberg, 2007, I, p. 343, n. 1033, no. 746, II, no. 746, ill.
D. Cordellier, with L. Angelucci et al., *Parmigianino. Dessins du Louvre*, exhib. cat., Paris, Musée du Louvre, 2015, p. 137 n. 23 (entry by L. Angelucci).

Emerging from the sheet with remarkable sculptural presence, this study of Daniel in the lions' den was made by Parmigianino

or the fresco on the vault of the church of Santa Maria della Steccata, Parma. The artist was initially commissioned to decorate the eastern apse of the newly constructed church in May 1531. However, the colossal decorative task – which included the vault and the underside of the arches between the apse and the dome – was delayed to 1535 and again to August 1539 and left unfinished when the local authorities finally lost patience with the artist, who was arrested and jailed (he was released on bail after a short time).

Parmigianino's overall decorative idea for the vault was largely dictated by the two rows of fourteen square recessed coffers (*lacunari*) featured in the *sottarchi*, which were already in place when he accepted the commission in 1531. Ingeniously, the artist decided to choose these architectural elements as frames to his figural compositions, which featured – as attested by a drawing in the British Museum (Popham, *op. cit.*, 1971, no. 228, ill.) – reclining Old Testament figures enclosed in medallions. The subject chosen for one of these figural insets (the only one developed by the artist) was the prophet Daniel fed by Habakkuk, carried into the lions' den by an angel.

A group of about ten red chalk drawings (*ibid.*, nos. 139, 235, 236, 239, 397, 433, ill.) records Parmigianino's struggle to fit this composition into the narrow horizontal space between the coffers. The artist varied the pose and positions of the three main characters, as well as those of the lions surrounding them, alternatively situating the figures to the left or right of Daniel. Initially turned

to the right, as seen in the present sheet and in its companion in the Galleria Nazionale of Parma (inv. 510/21; see *ibid.*, no. 549, ill.; and L. Fornari Schianchi, *Parmigianino e il manierismo europeo*, Parma, 2003, no. 2.3.96, ill.), Daniel occupies here the entire space of the sheet, his body stretched in both directions, while reaching out to take a loaf of bread brought to him by Habakkuk at left. At this stage of the design, the figures were framed by elongated lozenges, just outlined in the present work. An ink sketch in the Louvre (the only one not in red chalk) shows Parmigianino's final design, where the three figures, seen more distinctly, are enclosed in an oval medallion (*op. cit.*, no. 397; **fig.**).



Fig. Parmigianino, *Daniel in the lions' den fed by Habakkuk and an angel*, Musée du Louvre, Paris.



(actual size)



21

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

Head of a saint

black and white chalk on blue paper
9 x 6¾ in. (22.9 x 17.1 cm)

\$20,000-30,000

PROVENANCE:

Antonio Abrate (1834-1925), Turin, after 1887, and by descent to Adele Abrate Carle (died 1956), Turin, with related inscription 'Gaudenzio' on the old mount.

Ernesto Bertarelli (1873-1957), Milan.

with Francis Matthiesen (1897-1963), London, after 1940.

Wilhelm Suida (1877-1959), New York, by descent;

Robert L. Manning (1924-1996) and Bertina Suida (1922-1992), New York.

Private collection, USA.

LITERATURE:

W. Suida, 'Contributo alla conoscenza delle pitture piemontesi in America', *Bollettino della Società piemontese di archeologia e di belle Arti*, VII-XI, 1954-1957, fig. 87.

P. Astrua and G. Romano, eds., *Bernardino Lanino*, exhib. cat., Vercelli, Museo Borgogna, 1985, p. 118, under no. 32 (entry by P. Astrua).

G. Romano, *Bernardino Lanino e il Cinquecento a Vercelli*, Turin, 1986, p. 228.

Formerly attributed to Gaudenzio Ferrari, the sheet was recognized by Wilhelm Suida as a typical example of his most prominent pupil, Lanino. It belongs to a group of sensitive head studies, all executed in black chalk on blue paper, which Lanino produced throughout his career in preparation for painting or as independent exercises (P. Astrua and G. Romano, *op. cit.*, under no. 30, ill.). The present study may relate to the tilted head of Saint John the Evangelist at right in Lanino's *Lamentation* painted in 1558 for the church of San Lorenzo in Vercelli (now Galleria Sabauda, Turin, inv. 247). Although this painting was executed late in Lanino's career, it is still strongly influenced by the art of his master Gaudenzio, whose style remained the preferred taste of patrons in Vercelli.

Well preserved on a sheet of blue paper which has retained its original hue, the drawing exhibits the artist's sensibility as a draftsman and exemplifies his debt to Leonardesque *sfumato*. The attribution to Lanino was confirmed by Robert Coleman (written communication to the owner, 2019), while Antonella Chiodo kindly provided additional information on the provenance of the drawing, to be published in her study on the Abrate collection of drawings.

FROM THE COLLECTION OF JEAN BONNA

22

PAOLO CALIARI, IL VERONESE (VERONA 1528-1588 VENICE)

Allegory of Earthly Fortune

with inscriptions 'Et la buona Fortuna: queste due ne portano le due vittorie per mari/ una et l'altra p[er] terra Ricevute queste s'entra in Signoria; poi si/ viene a la Ricchezza: la qual dona la liberalita: et [part]icolarmente/ agli huomini fa Benefitio et qui si termina con honore la vita, c[on]/ la fama viver in eterno della maestà et splendore dell'Imperio.' and 'Fortuna una Donnna nuda aggiunge dale [...] una [...] alla/ [...]cala sopra li capell[i] [...] dello/ Imperio [...for]tunato con una [...], et / uno ...con...] mano' (*verso*)

pen and brown ink, brown and grey wash,
heightened with white on blue paper
9 $\frac{3}{8}$ x 6 $\frac{7}{8}$ in. (24 x 17.3 cm)

\$25,000-35,000

PROVENANCE:

Jonathan Richardson, Sr. (1665-1745), London (L. 2184).
De Clementi (according to the 1920 Sotheby's sale).
Dr Benno Geiger (1882-1965); Sotheby's, London, 7-10 December 1920, lot 367 (as School of Veronese).
Eva Dencker-Winkler, Zurich and San José, California; Sotheby's, New York, 10 January 1995, lot 104.
Anonymous sale; Sotheby's, New York, 25 January 2006, lot 45.
with C.G. Boerner, New York.

EXHIBITED:

Venice, Fondazione Giorgio Cini, *Paolo Veronese. Disegni e dipinti*, 1988, no. 30, p. 43.

LITERATURE:

R. Cocke, 'A New Veronese Chiaroscuro Drawing', *Master Drawings*, XXV, 1987, no. 3, pp. 260-263, pl. 19.
W.R. Rearick, *Il disegno veneziano del Cinquecento*, Milan, 2001, p. 168.
G. Romanelli et al., *Veronèse profane*, exhib. cat., Paris, Musée du Luxembourg, 2004, under nos. 18 and 30.
H.D. Huber, *Paolo Veronese. Kunst als soziales System*, Munich, 2005, pp. 180-181.
J. Schewski-Bock, *Von Tizian bis Tiepolo. Venezianische Zeichnungen des 15. bis 18. Jahrhunderts aus der Graphischen Sammlung im Städel Museum*, exhib. cat., Frankfurt, Städel Museum, 2006-2007, under no. 20.



K.A. Schroeder, *The Great Masters of the Albertina*, Vienna, Albertina, 2008, under no. 59.
N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières. Collection Jean Bonna*, Geneva, 2010, no. 52, ill.

In addition to his swift and spirited pen sketches and more elaborate studies in black and white chalk on blue paper, Veronese's drawn *œuvre* consists mainly of a group of finished drawing in a chiaroscuro technique consisting of pen and brown ink, brown wash, and heightening in white bodycolor on blue paper. As Richard Cocke has convincingly argued, they should be understood as independent works, probably created in a fairly concentrated period of time in the years surrounding 1560 (*Veronese's Drawings with a catalogue raisonné*, Ithaca, 1984, nos. 17-42, ill.). The drawing offered here, which was a later

addition to this group (see Cocke, *op. cit.*, 1987), fits in with the chiaroscuro drawings not only because of its technique, but also because of its treatment of the subject, in which Veronese approached conventional themes 'with a sense of invention' (Cocke, *op. cit.*, 1984, p. 71). It belongs to a sub-group of about eight drawings which bear an inscription to a certain degree the meaning of the drawings (*ibid.*, nos. 17-23). Here, an allegorical figure with attributes associated with Providence, Fortune and Abundance is depicted; in size and format, the drawing can be connected with sheets at the Städel Museum, Frankfurt (inv. 457), and the Albertina, Vienna (inv. 457; see *ibid.*, nos. 17, 22, ill.). A copy of the sheet by Veronese's younger brother Benedetto Caliari is at the Louvre (inv. RF 41301).



23

FROM THE COLLECTION OF JEAN BONNA

23

ELISABETTA SIRANI (BOLOGNA 1638-1665)

Self-portrait

black and red chalk
9 x 6½ in. (22.9 x 15.5 cm)

\$5,000-7,000

PROVENANCE:

Alessandro Maggiori (1764-1834), Bologna, his inscription 'La Sirani fece' (L. 3005b).
with Thomas Williams Fine Art, London (*Old Master Drawings*, 1999, no. 21).

EXHIBITED:

Paris, École Nationale Supérieure des Beaux-Arts, *Suite française. Dessins de la collection Jean Bonna*, 2006, no. 26.
Geneva, Musée d'Art et d'Histoire, *Le Choix d'un regard. Dessins de la collection Jean Bonna*, 2006.
Washington, D.C., National Museum of Women in the Arts, *Italian Women Artists from Renaissance to Baroque*, 2007, no. 62 (cat. by V. Fortunati Pietrantonio, J. Pomeroy and C. Strinati).

LITERATURE:

B. Bohn, 'Female self-portraiture in early modern Bologna', *Renaissance Studies*, XVIII, 2004, no. 2, p. 259, fig. 13.
B. Bohn, 'Elisabetta Sirani and Drawing Practices in Early Modern Bologna', *Master Drawings*, XLII, 2004, no. 3, p. 225, fig. 40.
N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières. Collection Jean Bonna*, Geneva, 2010, no. 100, ill.
B. Bohn, *Women Artists, Their Patrons, and Their Publics in Early Modern Bologna*, Pennsylvania State University, forthcoming (2021), fig. 117.

First trained by her father, Giovanni Andrea Sirani, Elisabetta's draftsmanship is much indebted to Guido Reni's style and techniques, as attested clearly in this penetrating self portrait, executed when she was about twenty years old.



24

FROM THE COLLECTION OF JEAN BONNA

Babette Bohn dates the drawing to ca. 1658, based on the artist's features and the Reni-like character of her early chalk drawings. This sheet therefore pre-dates of about five years the *Self-portrait of the artist painting her father* in the Hermitage and painted ca. 1665. We are grateful to Babette Bohn for her assistance in cataloguing the present work and for confirming the attribution of the drawing after direct inspection.

FROM THE COLLECTION OF JEAN BONNA

24

FRA SEMPLICE DA VERONA (VERONA CA. 1589-1654 ROME)

Study of the Virgin kneeling

black, red and white chalk on blue paper
14¼ x 9¾ in. (35.8 x 24.9 cm)

\$7,000-10,000

PROVENANCE:

Unidentified collector (L. 3539).
Charles Albert de Burlet (1882-1956), Berlin and Basel.
with Thomas Williams Fine Art, London (*Old Master Drawings*, 1995, no. 17).

LITERATURE:

N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières. Collection Jean Bonna*, Geneva, 2010, no. 91, ill.

First identified by Jak Katalan, this is a study for the Virgin in Fra Semplice's ambitious altarpiece of the *Annunciation with Saints Francis and Antony Abbot*, painted in 1644 for the Capuchin church of Conegliano Veneto (L. Manzatto, *Fra Semplice da Verona, pittore del Seicento*, Verona, 1973, p. 180, ill.).



FROM THE COLLECTION OF JEAN BONNA

25

DENYS CALVAERT (ANTWERP CA. 1540-1619 BOLOGNA)

Head of a girl, turned to the left

black and red chalk on blue paper
7 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in. (18.9 x 14.9 cm)

\$15,000-20,000

PROVENANCE:

Jonathan Richardson, Sr. (1665-1745), London (L. 2184).
with Galerie de Bayser, Paris

LITERATURE:

N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières*.
Collection Jean Bonna, Geneva, 2010, no. 62, ill.

Drawn with a fine balance of naturalism and sweetness, this study of a young girl is related to the head of an angel carrying a basket of fruit in Calvaert's *Holy Family with the Infant Saint John the Baptist* in the National Gallery of Scotland, Edinburgh (inv. NG 2447; see Strasser, *op. cit.*, p. 128, ill.). Executed in a combination of two chalks that was later adopted by Guido Reni, Calvaert's most prominent pupil, this detailed drawing followed a more general compositional study in the Albertina (inv. 17662). We thank Michele Danieli for confirming the attribution based on a digital photograph.

26

ANNIBALE CARRACCI (BOLOGNA 1560-1609 ROME)

Head of a young man wearing a hat, in profile to the left

red chalk heightened with white

8¾ x 8¼ in. (22 x 18.6 cm)

\$30,000-50,000

PROVENANCE:

Richard Houlditch (died 1736), London (L. 2214).

Jonathan Richardson Sr. (1665-1745), London, his mount and inscription

'Annibale Carracci' (L. 2983, 2984 and 2995).

A. O'Brien; Sotheby's, London, 27 March 1969, lot. 4.

with Robert M. Light, Santa Barbara.

Norton Simon (1907-1993), Pasadena; Sotheby's, London, 27 June 1974, lot. 25.

Private collection, England.

with Thomas Williams Fine Art, London (*Old Master Drawings*, 1999, no. 12, ill.).

EXHIBITED:

Geneva, Musée d'Art et d'Histoire, *Le Choix d'un regard. Dessins de la collection Jean Bonna*, 2006.

LITERATURE:

E. Schleier, 'More Drawings by Carlo Bononi', *Master Drawings*, X, 1972, no. 43, pl. 25b (as attributed to Carlo Bononi).

N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières*.

Collection Jean Bonna, Geneva, 2010, no. 64, ill.

Attesting to Annibale's radical draftsmanship and naturalistic attitude, this sheet relates to a group of head studies, all in red chalk highlighted in white gouache, executed by the youngest of the Carracci from the mid to the late 1580s, at a time when he was establishing the Accademia degli Incamminati in Bologna.

This profile is caught in a powerful foreshortening from below (which makes it nearly a *profil perdu*), a trademark of Annibale's early style which is still influenced by the late Mannerist vocabulary of Prospero Fontana and Pellegrino Tibaldi. Close stylistic and technical comparisons are offered by two studies in the British Museum of a young man pulling on a sock and a violin player, both for the *The Baptism of Christ*, painted by Annibale in the mid 1580s for S. Gregorio, Bologna (D. Benati and D. De Grazia, *The Drawings of Annibale Carracci*, Washington, D.C., 1999, nos. 6-7, ill.). Characterized by protruding lips and a long nose, Annibale might have used the same young model depicted in the Bonna sheet for the disrobing man in the Louvre, another study related to the *Baptism* (inv. 7320; see *ibid.*, no. 8, ill.).

The attribution to Annibale Carracci was confirmed by Catherine Loisel (written communication to the present owner, 25 May 2006) and more recently by Daniele Benati, who dates to drawing to ca. 1585-1586. While having published the drawing in 1972 with a tentative attribution to Carlo Bononi, Eric Schleier now also considers the work to be by Annibale Carracci.



(actual size)



FROM THE COLLECTION OF JEAN BONNA

27

LUDOVICO CARRACCI (BOLOGNA 1555-1619)

Christ in the clouds worshipped by Carthusian monks

with inscriptions 'Baroche' and 'L. Carracci'

pen and brown ink, brown wash

13 $\frac{7}{8}$ x 9 $\frac{1}{8}$ in. (35.3 x 23.2 cm)

\$10,000-15,000

PROVENANCE:

Dr Michel Gaud; Sotheby's, Monaco, 20 June 1987, lot 101.

EXHIBITED:

New York, The Metropolitan Museum of Art, *Raphael to Renoir. Drawings from the Collection of Jean Bonna*, 2009, no. 24, ill. (entry by N. Strasser)

LITERATURE:

E. Llewellyn and C. Romalli, *Drawings in Bologna. 1500-1600*, exhib. cat., London, Courtauld Institute, 1992, under no. 17.

M. Jaffé, *The Devonshire Collection of Italian Drawings*, London, 1994, under no. 521.

A. Brogi, *Ludovico Carracci (1555-1619)*, Ozzano Emilia, 2002, under no. 29.

C. Loisel, *Ludovico, Agostino, Annibale Carracci. Inventaire général des dessins Italiens*, VII, Paris, 2004, under no. 203.

B. Bohn, *Ludovico Carracci and the Art of Drawing*, Turnhout, 2004, no. 55, ill.

N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières*.

Collection Jean Bonna, Geneva, 2010, no. 63, ill.

Depicting a group of Carthusian monks adoring Christ as *Salvator Mundi*, this sheet has been associated with two drawings of similar technique and size executed by Ludovico for a fresco cycle in the Carthusian church of S. Girolamo, Bologna, c. 1589-90, the first at Chatsworth, the second sold at Christie's, London, 2 July 2019, lot 34 (Bohn, *op. cit.*, nos. 53-54, ill.). A copy of this drawing, attributed to Natoire, is in the Louvre (inv. 1520).



28

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

Seated angel with a putto

pen and brown ink

8 $\frac{3}{8}$ x 7 $\frac{7}{8}$ in. (21.2 x 19.3 cm)

\$15,000-20,000

Finely executed with characteristically looping ink lines and tight hatching in its darker areas, the sheet can be dated to the mid-1630s and, as proposed by Nicholas Turner, may be a preparatory study for the angel and putto resting on clouds featured at the top of Guercino's painting *The Penitent Magdalen* (*The Paintings of Guercino. A Revised and Expanded Catalogue Raisonné*, Rome, 2017, no. 228, ill.). Now destroyed and known only through copies, the painting was executed around 1637 for Martino Barbieri and installed in the Carpi cathedral. Nicholas Turner confirmed the attribution of the drawing to the previous owners.



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

29

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

The supper of Saints Benedict and Scholastica

with inscription 'C Procaccini' (verso)
red chalk, squared with red chalk
7½ x 6⅝ in. (17.9 x 16.9 cm)

\$4,000-6,000

PROVENANCE:

Giuseppe Vallardi (1784-1863), Milan (L. 1223).
Carlo Prayer (1826-1900), Milan (L. 2044).
Anna Maria Elvira Celia Mendez Bernasconi (1927-2005),
Buenos Aires, by 1977 (L. 5374, verso); Juan et Félix Bernasconi;
Christie's, London, 6 July 1987, lot 73.
Jak Katalan, New York.
Anonymous sale; Christie's, Paris, 22 March 2007, lot 4.

EXHIBITED:

Poughkeepsie, The Frances Lehman Loeb Art Center, Vassar
College, *The Katalan Collection of Italian Drawings*, 1995, no. 23
(entry by N. Ward Neilson).

First identified by Philip Pouncey, the drawing shows the annual meeting, in the abbey of Montecassino, of Saint Benedict, the founder of the Benedictine order, and his twin sister Scholastica, abbess of the convent of Piombarcola. According to Ward Neilson, the technique employed is characteristic of the artist's later chalk drawings, ca. 1610-20.



FROM THE COLLECTION OF JEAN BONNA

30

BERNARDO CASTELLO (GENOA 1557-1629)

The Adoration of the Shepherds

dated '1583' (lower right)
black chalk, pen and brown ink, brown wash heightened with
white on blue paper
10½ X 7½ in. (25.8 x 19 cm)

\$6,000-8,000

PROVENANCE:

Nicos Dhikeos (1896-1987), Cyprus and Lyon (L. 3529, *recto* and
verso); Christie's, New York, 12 January 1988, lot 5 (as G.B. Castello).

LITERATURE:

C. Di Fabio, *Gio Battista Castello 'Il Genovese'. Miniatura e
devozione a Genova fra Cinque e Seicento*, exhib. cat., Genoa,
Palazzo Bianco, 1990, p. 22, fig. IV (as G.B. Castello).
N. Strasser, *Dessins italiens de la Renaissance au siècle des
Lumières. Collection Jean Bonna*, Geneva, 2010, no. 61, ill.

This lively study was made by Castello in preparation for his early painting *The Adoration of the Shepherds* in the Walters Art Museum, Baltimore, dated 1582 (inv. 37.1929; see F. Zeri, *Italian Paintings in the Walters Art Gallery*, Baltimore, 1976, no. 299, ill.). The sheet was kept in the studio, dated 1583, and reused for similar paintings now in Savona and Detroit. In its organized structure, the drawing still shows the influence of Castello's first master Andrea Semino.



31

**BERNARDINO BARBATELLI, IL POCCETTI
(FLORENCE 1548-1612)**

Studies of a seated angel, heads and hands

red chalk

8⁷/₈ x 11¹/₈ in. (21.2 x 30.1 cm)

\$12,000-18,000

Confidently drawn from life in red chalk, following a Florentine tradition inaugurated by Andrea del Sarto, the sheet assembles studies for Poccetti's monumental fresco of *Christ served by angels* in S. Maria degli Angeli, Florence, dated 1611 (**fig.**). A model from the artist's studio posed for all the figures, the main one relating to the angel serving Christ at left in the painting. Despite its large size, only two drawings related to the fresco survive (Uffizi, inv. 8626 F and 8300 F; see P.C. Hamilton, *Disegni di Bernardino Poccetti*, exhib. cat., Uffizi, Florence, 1980, no. 87, ill.). For the narrative clarity of his works and respect for the tradition, Poccetti became a favorite of monastic orders in Florence during the Counter-Reformation. The attribution was confirmed to the current owner by Miles Chappell.



Fig. Poccetti, *Christ served by angels*, S. Maria degli Angeli, Florence.

GIAN LORENZO BERNINI (NAPLES 1598-1680 ROME)*Design for a funerary medallion with Death standing by a sarcophagus*

inscribed by the artist in pen and ink 'La presente figura sarebbe di marmo bianco tutto, agguisa duna / medaglia di bassissimo rilievo .. perché sarebbe piu eterno / e di questa opera . le figure averà che fossero grande / quanto il naturale'
 black chalk, pen and brown ink, watermark anchor in a circle
 8½ x 7⅞ in. (21.4 x 19.8 cm)

\$60,000-80,000

PROVENANCE:

with Marcello Aldega and Margot Gordon, New York and Rome
(Italian Drawings XVI to XVIII Century, 1988, no. 23).

LITERATURE:

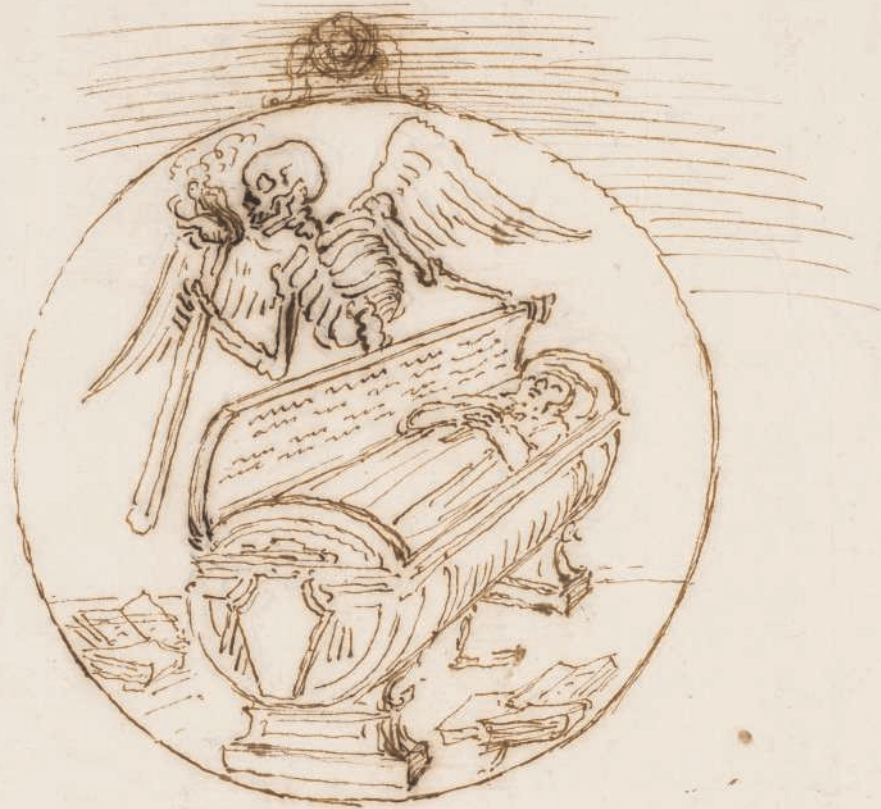
C. Avery, *Bernini. Genius of the Baroque*, London, 1997, pp. 130, 281, n. 30, fig. 171. (republished, New York, 2006, pp. 130, 281, n. 30, fig. 171).

Bernini's fascination with death found expression in many of his sculptural work involving skeletons as well as imagery implying the inevitable passage of time. Here, a winged skeleton blows out the flame of life from a torch while preparing to drop the lid of a cylindrical sarcophagus in which a man lies — clearly a churchman, as evident from his coat of arms at the end of the coffin, surmounted by a cardinal hat with tassels. Drawn in his succinct and highly expressive style, the scene is enclosed by Bernini in a large circular medallion.

Penned below are the artist's own instructions about the execution of his design: 'the present scene should be in white marble, in the form of a medal executed in very low relief, because it would be more eternal [e.g. last longer], and the figures will be life-size'. Charles Avery (see *Literature*) dates the drawing to ca. 1660 and recalls that the artist's first commission from Pope Alexander VII (1665), was for a coffin and a white marble skull for the papal bedchamber, as a macabre reminder of his mortality. The neat and elegant handwriting, showing no signs of tremor in the strokes, has lead Ann Sutherland Harris to advance an earlier date: in ca. 1640 Bernini was commissioned the extraordinary memorial of Alessandro Valtrini (**fig.**) which shows similarities to the present drawing, where a skeleton carries an oval portrait medallion of the deceased. We are grateful to her for confirming the attribution to Bernini of the drawing based on a digital photograph.



Fig. Gian Lorenzo Bernini, *Funerary monument to Alessandro Valtrini*, S. Lorenzo in Damaso, Rome



La presente figura sarebbe di marmo bianco tutto aggraziato duna
medaglia di benissimo rilievo.. perche sarebbe piu eterno
e di poca spesa. Le figure non si che fossero grande
quanto il naturale



FROM THE COLLECTION OF JEAN BONNA

33

**LAZZARO BALDI
(PISTOIA CA. 1623-1703 ROME)**

The three Fates

black chalk, grey and black wash heightened
with white

7 x 6 $\frac{1}{2}$ in. (17.9 x 16.7 cm)

\$4,000-6,000

PROVENANCE:

Richard Holtkott (1866-1950), Bedburg (L. 4266).
with Flavia Ormond, London (*Old Master Drawings
1500-1800*, New York, 1998, no. 8., ill., as Pietro da
Cortona).

LITERATURE:

N. Strasser, *Dessins italiens de la Renaissance
au siècle des Lumières. Collection Jean Bonna*,
Geneva, 2010, no. 92, ill. (as circle of Pietro da
Cortona).

Baldi learned his pictorial drawing technique
and figural language from Pietro da Cortona,
to whom this drawing was initially attributed.
Cortona painted the three fates on the ceiling of
Palazzo Barberini, which Baldi certainly knew
and emulated in this highly finished work, likely
made to be engraved possibly for a thesis. We are
grateful to Simonetta Prosperi Valenti Rodino' and
Ursula Fischer Pace for confirming the attribution
based on a digital photograph.

PROPERTY FROM AN AMERICAN COLLECTION

34

**GIOVANNI BATTISTA FOGGINI
(FLORENCE 1652-1725)**

*Horse seen from the rear, after Antonio
Tempesta*

signed in pen and ink 'Gio Ba: Foggini F.' (lower
right) and numbered in graphite '10' (lower left)

black chalk, gray wash
7 $\frac{1}{2}$ x 9 $\frac{3}{4}$ in. (19.5 x 25 cm)

\$5,000-7,000

PROVENANCE:

Jacqueline Kennedy Onassis (1929-1994), New York;
Christie's, New York, 23-26 April 1996, lot 723.

The Florentine sculptor Foggini was an avid
collector of Tempesta's engravings and in 1697
had 229 of them bound in a volume by his trusted
librarian Jacopo Carlieri. The artist used these
prints as a source of inspiration for his work and
often copied them as an exercise. The present
sheet is one of a group of finished drawings
depicting in reverse Tempesta's celebrated suite
of horses from different lands (ca. 1590), including
one in The Cleveland Museum of Art (inv. 1973.34)
and two in a private collection. We are grateful to
Kira d'Albuquerque Porte for her assistance in
cataloguing the present drawing.





FROM THE COLLECTION OF JEAN BONNA

35

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

An angel seated on a cloud, playing a harp

with number '16' (verso)

black chalk, pen and brown ink, brown wash, squared in black chalk
10 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in. (27.7 x 22.4 cm)

\$20,000-30,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 21 January 2004, lot 15.

EXHIBITED:

Paris, École Nationale Supérieure des Beaux-Arts, *Dessins italiens de la collection Jean Bonna*, 2006.

LITERATURE:

N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières. Collection Jean Bonna*, Geneva, 2010, no. 103, ill.

A typical example of Gaulli's studies for his crowded, illusionistic ceiling paintings, this sheet has been associated with several similar figures in decorative schemes of his invention, including those at the Roman churches of Sant'Agnese in Agone and the Gesù (1671-1672), his masterpiece. However, the finish and squaring of the figure in the present sheet suggests the study was used for an angel in yet another work.



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

•36

**CORRADO GIAQUINTO
(MOLFETTA 1703-1766 NAPLES)**

Mary Magdalen and an Angel

black chalk on grey prepared paper
14 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in. (37.2 x 26.8 cm)

\$2,000-3,000

This lot is sold without reserve.

PROVENANCE:

Charles Gasc (ca. 1822-ca. 1869), Paris (L. 543).
Paul Mathias Polakovits (1921-1987), Paris (L. 3561).
Anonymous sale; Sotheby's, London, 2 July 1997,
lot 108.

Swiftly drawn, this study is preparatory for *The Last Communion of Mary Magdalen*, formerly in the collection Roderic Thesigerof, London (see *Atti Convegno di studi su Corrado Giaquinto*, Molfetta, 1969, p. 104, fig. 60).



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

•37

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

The Dream of Joseph

black chalk, pen and brown ink, brown wash,
heightened with white on buff paper
10 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in. (26.6 x 19.4 cm)

\$2,000-3,000

This lot is sold without reserve.

PROVENANCE:

Anonymous sale; Christie's, London, 18 March
2004, lot 86.

LITERATURE:

N. Turner, *Roman Baroque Drawings c. 1620 to c. 1700*,
London, 1999, I, under no. 216, ill.

A preparatory study for *The Dream of Joseph* in the National Gallery of Ireland, for which two additional studies are known: one in Düsseldorf and one formerly in the collection of Alfred Normand (S. Brink, *Zeichnungen des Pier Francesco Mola*, Düsseldorf, 2002, no. 15, ill.; and Christie's, Monaco, 20 June 1994, lot 32).

38

SALVATOR ROSA (NAPLES 1615-1673)

Head of a man in profile to the left

with number '5' (top left)

black and white chalk on blue paper, watermark GB
11 $\frac{1}{2}$ x 7 $\frac{3}{4}$ in. (28.8 x 18.7 cm) (2)

\$5,000-7,000

PROVENANCE:

Anonymous sale; Christie's, London, 15 April 1980,
lot 21 (as circle of Salvator Rosa).

Executed on blue paper, this large and expressive study is preparatory for the head in profile to the left of one of the two prisoners in Rosa's *Joseph interpreting the dreams*, painted in the mid 1650s at the peak of his career (fig.; see C. Volpi, *Salvator Rosa (1615-1673), 'pittore famoso'*, Rome, 2014, no. 193, ill.). Viviana Farina confirmed the attribution of the drawing, pointing out Rosa's strong debt to Jusepe de Ribera's highly characterized head studies. The sheet is pasted on a sheet from a 17th Century album, dismembered in 1980, which contained mostly Central Italian drawings from the XVI and XVII Centuries.



Fig. Salvator Rosa, *Joseph interpreting the dreams*, private collection.



FROM THE COLLECTION OF JEAN BONNA

39

SALVATOR ROSA (NAPLES 1615-1673)

Three studies of cow skulls and four studies of other animal skulls

black chalk, pen and brown ink
6¼ x 3¾ in. (16 x 9.5 cm)

\$5,000-7,000

PROVENANCE:

Sir John Rushout, 1st Baron Northwick (1738-1800), Northwick Park, by descent to Captain Edward George Spencer-Churchill (1876-1964), Northwick Park; Sotheby's, London, 18 November 1919, part of lot 21.

Paul Oppé (1878-1957), London; Christie's, London, 5 December 2006, lot. 29.

EXHIBITED:

London, Royal Academy of Arts, *The Paul Oppé Collection*, 1958, no. 434 (as Jacques de Gheyn II).

LITERATURE:

N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières. Collection Jean Bonna*, Geneva, 2010, no. 99, ill.

ENGRAVED:

Etched by the artist (**fig.**)

Formerly attributed to Jacques de Gheyn II and recognized by Noël Annesley as by Rosa (2006), the present sheet is a preparatory study for one of the three etchings representing human and animal skulls and bones (**fig.**; see R.W. Wallace, *The Etchings of Salvator Rosa*, Princeton, 1979, no. 107, ill.), signed with Rosa's monogram and issued in 1662, in close conjunction with the artist's *Diogenes in meditation*, which features similar elements in its foreground. Rosa executed the design with exceptionally fine lines, describing the bones with gripping realism, and arranged it in a vertical format, following his series of the *Figurine*. Wallace and Strasser (*op. cit.*) interpreted the drawing and related etchings as a *vanitas*, an allegory of human fragility, and found their precedents both amongst the artist's contemporaries (Castiglione's *Diogenes*, ca. 1645) and the Renaissance imagery (Mantegna's *Battle of the sea gods*, Marcantonio Raimondi's *Stregozzo*).



Fig. Salvator Rosa, *Three ox skulls, two horse skulls and a grotesque face*, etching, British Museum, London.

40

**JUSEPE DE RIBERA, CALLED LO SPAGNOLETTO
(VALENCIA 1591-1652 NAPLES)**

Six cherubs in the clouds

pen and brown ink

1 7/8 x 2 3/8 in. (3.7 x 7.2 cm)

\$8,000-12,000

Executed in Ribera's scratchy yet expressive style, the sheet is a new addition to the artist's catalogue of preparatory drawings. Recognized by Viviana Farina, the sheet is a study for the cherubs in the clouds in the top register of Ribera's *Holy Family and Saints* known as *Trinitas terrestris* originally in the church of the Santissima Trinità delle Monache, Naples (now at the Museo di Capodimonte). Ribera kept the 'V' shaped arrangement of the cherubs in the painting, while reducing the number of heads from six to four. According to Farina's chronology, the *Trinitas terrestris* was executed between 1626 and 1628, a date that places the newly attributed sheet with two drawings of the late 1620s: the *Boy with a basket* in the Biblioteca Nacional de España, Madrid, and the *Sleeping nymph* in the Fitzwilliam Museum (G. Finaldi, *Jusepe de Ribera. The Drawings*, Madrid, 2016, nos. 64, 67, ill.).



(actual size)

FROM A NEW YORK COLLECTION

41

**DOMENICO GARGIULO, CALLED MICCO
SPADARO (NAPLES 1612-1679)**

The triumph of Hephaestus

black chalk, pen and dark brown ink

5 1/2 x 8 in. (13 x 20.3 cm)

\$2,000-3,000

PROVENANCE:

Anonymous sale; Christie's, London, 5 April 1977, lot 88
(as attributed to Luca Giordano).

EXHIBITED:

Sorrento, Museo Correale, *Il giovane Salvator Rosa. Gli inizi di un grande maestro del '600 europeo*, 2015, no. 38 (catalogue by V. Farina).

Like Salvator Rosa's, Spadaro's abbreviated pen style is much indebted to the example of Ribera. The attribution of this drawing to Micco Spadaro, first made by the owner, was confirmed by Viviana Farina, who connected it to a study for a dancing figure with a laurel crown in the Louvre, possibly for the same mythological composition (inv. 16249; W. Vitzthum and C. Monbeig Goguel, *Le Dessin à Naples du XVIe siècle au XVIIIe siècle*, Paris, 1967, no. 49, ill.).





(i)



(ii)

42

DONATO CRETÌ (CREMONA 1671-1749 BOLOGNA)

A draftsman in a wooded landscape (a pair)

inscribed, signed and dated by the artist in brown ink 'Creti fece questi [di] segni di paese con molti altri nella cucina del Sig: C. Pietro fava appresso il foco ni tempo di Carne[vale] / detto Signo: re tiene appresso di sé. - l'Anno 1713' (verso) (i)

pen and brown ink

13 1/8 x 9 7/8 in. (34.7 x 24.2 cm) (i); 13 3/4 x 9 1/2 in. (33.1 x 24.7 cm) (ii)

(2)

\$10,000-15,000

Executed in Creti's sharp style, this pair of landscapes stand out in the artist's extensive body of work for their originality and poetic

atmosphere. The artist's autograph note on the verso clarifies that they were executed in 1713 in the kitchen of Pietro Fava (1669-1744), the son of Creti's earliest and most prominent patron, Count Alessandro Fava of Bologna. Close in age, Pietro Fava and Creti studied together in the studio of Lorenzo Pasinelli. In composition and vertical structure these pendants are closest to Creti's 1711 series of *Astronomical Observations* (Vatican Museums), where tiny figures are engulfed in wild landscapes. At the time, Creti no longer lived with the Favas in their palace but, as these drawings attest, he was still visiting them. We are grateful to Marco Riccòmini for confirming the attribution on the basis of digital photographs.



FROM THE COLLECTION OF JEAN BONNA

43

DONATO Creti (CREMONA 1671-1749 BOLOGNA)

Head of a young woman

with inscription 'Boucher f' (*recto*) and 'Donato Creti' (?) (*verso*, coming through to the *recto*)

black, red and white chalk
9¼ x 7½ in. (25 x 18.8 cm)

\$4,000-6,000

PROVENANCE:

Jean-Pierre-Antoine Tassaert (1727-1788) (according to the back of the mount).
with Galerie Bruno de Baysier, Paris.

LITERATURE:

N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières. Collection Jean Bonna*, Geneva, 2010, no. 106, ill.

M. Riccòmini, *Donato Creti, le opera su carta. Catalogo ragionato*, Turin, 2012, no. 13.1, ill.



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

•44

PIER LEONE GHEZZI (COMMUNANZA 1674-1755 ROME)

A caricature of Fra Vincenzo

with inscription 'Fra Vincenzo altro Laico del P. Gener. e Bermon.' and '73' (on the 18th Century mount)
traces of black chalk, pen and brown ink
10½ x 7¼ in. (26.7 x 18.6 cm)

\$2,000-3,000

This lot is sold without reserve.

PROVENANCE:

Arthur Wellesley, 1st Duke of Wellington (1769-1852), and by descent to the 7th Duke of Wellington.
with Artemis Gallery, 1991.

Executed in Ghezzi's witty style, this caricature of a Roman lay brother comes from a group originally mounted and bound into three albums in 1780.



(actual size)

PROPERTY FROM THE MICHAEL HALL COLLECTIONS

45

**ATTRIBUTED TO JAN VICTORS
(AMSTERDAM 1619-1676 EAST INDIES)**

Jacob blessing the sons of Joseph

with inscription 'niet' (?) (lower left, *recto*), and with inscription in a 17th Century hand 'a. 4st sweecks cour. 16 st/ noch voor 4 portugesen als per [?] het/ clat boeck elck l en ½ weeck/ 40+20=60/ noch voor 2 portugesen 13 weecken/ 15 15/ 15 15/ Den 26 ordon/ gepasseert/ de vrou ende een portugees is/ tot eumes [?] gebleven door de sieckte vand' (verso) pen and brown ink, brown wash, heightened with white, fragmentary watermark
4½ x 4½ in. (11.5 x 11.5 cm)

\$2,000-3,000

PROVENANCE:

Count Jan Pieter van Suchtelen (1751-1836), Saint Petersburg (L. 2332).
Paul Victor Mathey (1844-1929), Paris.
Marsden Jasael Perry (b. 1850), Providence (L. 1880).
Wilhelm Reinhold Valentiner (1880-1958), New York; A.W.M. Mensing, Amsterdam, 25 October 1932, lot 19 (as attributed to Rembrandt).
W.E. Mills, New York.

EXHIBITED:

Frankfurt, Städel Museum, *Handzeichnungen alter Meister aus deutschem Privatbesitz*, 1924, no. 49.
Raleigh, North Carolina Museum of Art, *Masterpieces of Art. In Memory of William R. Valentiner 1880-1958*, 1959, no. 79, ill. (as Rembrandt).

LITERATURE:

C. Hofstede de Groot, *Die Handzeichnungen Rembrandts. Versuch eines beschreibenden und kritischen Katalogs*, Haarlem, 1906, no. 790 (as attributed to Rembrandt).
W.R. Valentiner, *Rembrandt. Des Meisters Handzeichnungen*, Berlin, 1925, no. 122, ill. p. 470 (as Rembrandt).
G. Swarzenski and E. Schilling, *Handzeichnungen alter Meister aus deutschem Privatbesitz*, Frankfurt-am-Main, 1924, no. 49, ill. (as attributed to Rembrandt).
H. von Einem, *Rembrandt. Der Segen Jakobs*, Berlin, 1948, p. 14, ill. p. 12 (as Rembrandt).
H. von Einem, *Rembrandt. Der Segen Jakobs*, Berlin, 1950, p. 13, ill. p. 26 (as a copy after Rembrandt).
H. von Einem, *Rembrandt. Der Segen Jakobs*, Berlin, 1965, p. 13, fig. 2 (as attributed to Rembrandt).
W. Sumowski, *Drawings of the Rembrandt School*, New York, 1984, X, no. 2338, ill. (as attributed to Jan Victors).

First proposed by Sumowski and more recently by Schatborn, the attribution to Jan Victors is based on a comparison with a drawing of the same subject connected to a painting by the artist (Sumowski, *op. cit.*, no. 2337, ill.), as well as on a comparison with a sheet showing *The Dismissal of Hagar* that displays a kneeling child very close to that in the present drawing (*ibid.*, no. 2344, ill.). Sumowski proposed a date in the 1650s for this sheet, based on a painting by Rembrandt of the same subject from 1656 in Kassel. An attribution to Samuel van Hoogstraten, suggested by Valentiner (who once owned the drawing), was rejected by Sumowski. We are grateful to Peter Schatborn for his assistance in preparing this catalogue note.

PROPERTY FROM THE MICHAEL HALL COLLECTIONS

46

**SCHOOL OF REMBRANDT VAN RIJN
(LEIDEN 1606-1669 AMSTERDAM)**

*A man of Gibeah offers hospitality or
The meeting between Laban and Jacob*

with number '9' (lower right)
pen and brown ink
7 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in (19.8 x 24.3 cm)

\$7,000-10,000

LITERATURE:

W. Sumowski, *Gemälde Der Rembrandt-Schüler*, Landau, 1983, p. 11, ill. p. 29.

Rendered with flowing pen lines, this drawing is a copy after a sheet by Rembrandt in the Städel Museum, Frankfurt (inv. 863; see O. Benesch, *The Drawings of Rembrandt*, E. Benesch, ed., London, 1973, III, no. 614, fig. 788). We are grateful to Peter Schatborn for his assistance in preparing this catalogue note.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION,
NEW YORK

47

**CIRCLE OF FERDINAND BOL
(DORDRECHT 1616-1680 AMSTERDAM)**

*Joseph interpreting the dreams of the
prisoners*

with inscription 'Rembrandt' (lower right)
black chalk, pen and brown ink, gray and brown
wash, watermark armorial
6 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in. (17 x 22.9 cm)

\$5,000-7,000

PROVENANCE:

Dr. Edward Peart (1756/1758-1824), London and Butterwick (L. 891).
Sir Charles Greville (1762-1832), London (L. 549, verso), by descent
George Guy Greville, 4th Earl of Warwick (1818-1893), Warwick castle, Warwick.
with Maggs Bros Gallery, London, 1937 (no. 61, ill.).
C. G. Boerner, Düsseldorf.
Swann, 23 January 2003, lot 191 (as circle of Rembrandt).

LITERATURE:

W. Sumowski, *Drawings of the Rembrandt School*, New York, 1984, I, under no. 101, p. 226.
Jan L. Leja, *Ferdinand Bol and Rembrandt. Authorship and Iconography in Drawings of Biblical Subjects, c. 1636-1650*, Ph.D. dissertation, New York University, 2004, p. 160, n. 2.
A. Stefes, *Niederländische Zeichnungen, 1450-1850*, Cologne, Weimar and Vienna 2011 (*Die Sammlungen der Hamburger Kunsthalle, Kupfertischkabinett*), p. 123, under no. 122.



Swiftly drawn in pen and wash, this sheet copies a drawing by Ferdinand Bol at the Hamburger Kunsthalle, dated to the late 1640s (inv. 22412; see W. Sumowski, *op. cit.*, no. 101, ill.; and Stefes, *op. cit.*, no. 122), which relates to a painting at the Staatliches Museum, Schwerin, previously attributed to Bol but now thought to be by a pupil of his (inv. G 65; see A. Blankert, *Ferdinand Bol*,

Rembrandt's Pupil, Doornspijk, 1982, no. D 1, ill., as not by Bol; and Stefes, *op. cit.*, p. 123). It has been suggested (by Leja, *op. cit.*, and Stefes, *op. cit.*) that the drawing offered here, rather than the one in Hamburg, served as the model for the painting. We are grateful to Peter Schatborn for his assistance in preparing this catalogue note.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION, NEW YORK

48

**SCHOOL OF REMBRANDT VAN RIJN
(LEIDEN 1606-1669 AMSTERDAM)**

Moses and the Burning Bush

with inscription in pen 'Rembrandt. -' (verso)
black chalk, pen and two shades of brown ink, brown and
gray wash
6½ x 8¾ in. (17 x 22.5 cm)

\$5,000-7,000

Depicting Moses' vision on Mount Herob of a bush on fire not being consumed by it, this drawing copies a sheet considered to be by Rembrandt by Otto Benesch (*The Drawings of Rembrandt*, E. Benesch, ed., London, 1973, V, no. 951, fig. 1224). We are grateful to Peter Schatborn for his assistance in cataloguing this drawing.



PROPERTY FROM THE MICHAEL HALL COLLECTIONS

49

**ATTRIBUTED TO FERDINAND BOL
(DORDRECHT 1616-1680 AMSTERDAM)**

Abraham serving the three Angels

with illegible inscription (lower edge)
pen and brown ink, brown wash
7½ x 6 in (18.4 x 15.2 cm)

\$3,000-5,000

According to Genesis 18:1-19, Abraham sat at a tent door in the middle of the day when three angels appeared to him who prophesied that he and his wife Sarah would have a child, despite their old age. The prophecy was fulfilled when their son Isaac was born. This forcefully executed sheet depicts the moment that the angels appear to the elderly Abraham, here at right. The attribution to Ferdinand Bol was recently proposed by Peter Schatborn, to whom we are grateful, on the basis of a comparison to a drawing showing the *Dream of Jacob* in the Musée des Beaux-Arts et d'Archéologie de Besançon and three other sheets that display similar broad and rapid line work (see W. Sumowski, *Drawings of the Rembrandt School*, New York, 1984, I, nos. 92, 212, 249, 256 and 257, ill.).

50

**SCHOOL OF REMBRANDT VAN RIJN
(LEIDEN 1606-1669 AMSTERDAM)**

A domestic scene

with illegible inscription (*verso*)
pen and brown ink, fragmentary watermark
6 x 7⁷/₈ in. (15.2 x 19.8 cm)

\$2,000-3,000

PROVENANCE:

Marsden J. Perry (b. 1850), Providence (MA) (L. 1880, *verso*).
August Artaria (1807-17893), Vienna (L. 33, *verso*).
Julius Rosenberg (1845-1900), Copenhagen (L. 1519, *verso*).

Following the example provided by Rembrandt in his *Holy Family* known as *The carpenter's household* at the Louvre, one of his pupils transfigured the Nativity into the intimate and humble interior of a family of peasants.



51

**JAN DE BISSCHOP
(AMSTERDAM 1628-1671 THE HAGUE)**

The Adoration of the Shepherds

signed and inscribed 'na rubbens: Jan bisschop.' (*verso*)
pen and brown ink, brown wash
12 x 17 in. (43.1 x 30.4 cm)

\$4,000-6,000

As clarified by the artist's inscription on the *verso*, this sheet copies a composition of a painting by Rubens which is only known through copies after it. One of these copies is in the Gemäldegalerie der Akademie der bildenden Künste, Vienna (see H. Devisscher and H. Vlieghe, *The Life of Christ before the Passion. The Youth of Christ*, Turnhout, 2014, I, p. 65, II, fig. 33), and another was sold at Christie's, New York, 26 January 2011, lot 119. Both compositions are close to that of the present drawing.





PROPERTY FROM A SWISS PRIVATE COLLECTION

52

**CONSTANTIJN DANIEL VAN RENESSE
(MAARSSSEN 1626-1680 EINDHOVEN)**

The angel warning Joseph to flee to Egypt

with inscriptions 'Renesse (?) C. Fulher' and '3251' (verso)
red and black chalk, pen and brown ink, brown wash, heightened with white
8 x 7¼ in. (20.8 x 18.7cm)

\$15,000-25,000

PROVENANCE:

A.G. de Visser; Frederik Muller, Amsterdam, 16-18 May 1881, lot 116 (as Gerbrand van den Eeckhout).
William Pitcairn Knowles (1820-1894), Rotterdam and Wiesbaden (L. 2643, verso); Frederik Muller, Amsterdam, 25 June 1895, lot 210 (as Van den Eeckhout).
Pieter Langerhuizen (1839-1918), Crailoo (L. 2095, verso); Frederik Muller, Amsterdam, 29 April 1919, lot 258 (as Van den Eeckhout?).
Bernard Houthakker (1884-1963), Amsterdam (L. 1272, verso); Sotheby Mak van Waay, Amsterdam, 18 November 1975, lot 197.

LITERATURE:

W. Sumowski, *Drawings of the Rembrandt School*, New York, 1985, IX, no. 2167, ill.

Apart from a handful of early drawings that show the influence of Pieter Quast, drawings by Constantijn Daniel van Renesse are infused with the style of Rembrandt. While the artist was trained by him from the mid-1640s to the mid-1650s, Sumowski has argued that he was not a regular student, but instead trained 'in various courses with a fixed time span' with the great master (*op. cit.*, p. 4813). Sumowski based the attribution of this sheet on a comparison with a drawing showing *Daniel in the lions' den* in the Museum Boijmans Van Beuningen, Rotterdam (inv. 200; see *ibid.*, no. 2145, ill.), noting that 'the figure of the angel was certainly drawn by the same author'. He furthermore observes that the technique of the drawing is characteristic and suggests a date of ca. 1649/1650.



(actual size)

FROM THE COLLECTION OF LUISA VERTOVA

53

ABRAHAM VAN DIJCK
(AMSTERDAM 1635/1636-1680 DORDRECHT)

An old woman reading

pen and brown ink, brown wash, touches of watercolour
4¾ x 3½ in. (11 x 8 cm.)

\$2,500-3,500

PROVENANCE:

William Esdaile (1758-1837), London (L. 2617).

E. Faech, 1841 (according to inscription on the verso).

Adalbert Freiherr von Lanna (1836-1909), Prague; Gutekunst, Stuttgart, 6-11
May 1910, lot 462, pl. XXX.

Bernard Berenson (1865-1959), Florence; bequest to Luisa Vertova, 1959.

A particularly good example of Van Dijck's draftsmanship, this drawing was bequeathed to Luisa Vertova by Bernard Berenson. The attribution was first proposed by Peter Schatborn in 1995. The very fine penwork and the atmospheric wash can be found in a number of drawings by the artist, who often depicted women, both young and mature, knitting and reading (W. Sumowski, *Drawings of the Rembrandt School*, New York, 1984, III, nos. 585-586, 593, 594-596, ill.).

54

**HENDRICK BARENTSZ. AVERCAMP
(AMSTERDAM 1585-1634 KAMPEN)**

A landscape with a frozen river and figures drawing sleds

with inscription 'Hendrik Avercamp' and numbers (verso)

graphite, pen and black ink and watercolor

4½ x 7⅞ in. (10.5 x 20 cm)

\$150,000-250,000

PROVENANCE:

Private collection, New York.

LITERATURE:

N. Strasser, *Dessins des Écoles du Nord du XV^e au XVIII^e siècle. Collection Jean Bonna*, Geneva, 2013, no. 40, ill.

Born and trained in Amsterdam, Hendrick Avercamp became the first Northern Netherlandish artist to specialize in drawn and painted winter landscapes. By doing so, he built on a tradition which already flourished in the Southern Netherlands where artists such as Hans Bol, Pieter Bruegel the Elder and David Vinckboons had developed the genre. Avercamp's drawn *œuvre* can roughly be divided into two types of drawing, the first being that of quick sketches of figures drawn from life. Drawings like these could be used, and were often re-used, in the artist's paintings and more finished drawings (see M. Schapelhouman, 'The Drawings. Reflections on an Œuvre', in *Hendrick Avercamp. Master of the Ice Scene*, exhib. cat., Amsterdam, Rijksmuseum, 2009, pp. 102-110).

In contrast to these sheets, which were kept in albums in the artist's studio and not intended to be sold, Avercamp produced highly finished landscape drawings for the market. The finished quality of the present composition suggests it falls in that category and that Avercamp executed it as a work of art in its own right. As with many of his landscape drawings the composition is cleverly built up around two repoussoirs; a *paalhuis* (a building on poles which often served as an office to collect tax) to the left and two figures seen from the back to the right. In between a group of men and women is drawing a sled with a barrel. The scene is set against the backdrop of a frozen river landscape with a town beyond, while a flock of birds flies above, serving as a perspective device. By comparison with most of Avercamp's landscape drawings, the execution of the drawing is rather bold, expressive and quick. Nathalie Strasser has suggested that this, together with its spare use of watercolour, could indicate that the drawing is unfinished (see *Literature*).





(actual size)

PROPERTY FROM A SWISS PRIVATE COLLECTION

55

JAN VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)

A windmill on a bastion

with number '2' (upper right)
 black chalk, gray wash
 3 7/8 x 6 in. (9.2 x 15.5 cm)

\$7,000-10,000

PROVENANCE:

Possibly part of the sketchbook that belonged to Andrew Geddes, A.R.A. (1783-1844), London, by 1845; Christie's, London, 8-14 April 1845, lot 361. Johnson Neale. T. Mark Hovell, London. Thomas Dinwiddy; Sotheby's, London, 3-4 July 1918, lot 124 (£610 to Colnaghi). with Colnaghi, London. with Frederik Muller (possibly bought for Mensing, who dismembered the album). Anton Wilhelmus Mari Mensing (1866-1936); Frederik Muller, Amsterdam, 27 April 1937, lot 218 (fl. 7200 to Hirschmann). A. Mayer, The Hague and New York. with Dr. Karl Lilienfeld, New York, 1957 (the album dispersed). with C.F. de Wild, New York, 20 February 1964. C. Goldschmidt; Christie's, New York, 11-12 January 1995, lot 221.

EXHIBITED:

The Hague, Mauritshuis, 1895 (the sketchbook).
 The Hague, Mauritshuis, 1918 (the sketchbook).

LITERATURE:

Verslagen omtrent 's Rijks Verzamelingen van Geschiedenis der Kunst, XVIII, 1895/1896, pp. 64-66.
 C. Dodgson, 'A Dutch Sketchbook of 1650', *The Burlington Magazine*, XXXII, 1918, p. 234-240, ill. (the sketchbook).
 C. Dodgson, 'A Dutch Sketchbook of 1650', *The Burlington Magazine*, XXXIII, 1918, p. 112 (the sketchbook).
 C. Dodgson, 'A Dutch Sketchbook of 1650', *The Burlington Magazine*, LXVI, 1935, p. 284 (the sketchbook).
 H.-U. Beck, 'Jan van Goyens Handzeichnungen als Vorzeichnungen', *Oud-Holland*, LXXII, 1957, pp. 241-250, ill. (the sketchbook).
 F. Gorissen, *Conspectus Cliviae*, Kleve, 1964, pp. 84-86, ill.
 H.-U. Beck, 'Jan van Goyen am Deichbruch von Houtewael (1651)', *Oud-Holland*, LXXXI, 1966, pp. 20/33, ill. (the sketchbook).
 H.-U. Beck, *Jan van Goyen, 1596-1656. Ein Œuvreverzeichnis. Katalog der Handzeichnungen*, I. Amsterdam, 1972, no. 847/2.

This particularly expressive and rapid study is the second drawing from a sketchbook which previously contained around 200 drawings (dismembered by Anton Mensing), executed by Van Goyen in 1650-1651. In these sheets, the artist recorded views which he observed during his journey to Cleve and Arnhem (1650) as well as Haarlem and Amsterdam (1651). Besides being of topographical importance, the sheets from the album shed light on the artist's practice, as a number of them served as studies for more worked-up drawings which in turn in some cases served as studies for paintings (for examples, see Beck, *op. cit.*, nos. 14, 20, 21, 23, 96, ill.). For another drawing from this sketchbook, see lot 61.



PROPERTY FROM A SWISS PRIVATE COLLECTION

56

JAN VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)

A river landscape with a ferry carrying livestock and peasants

signed and dated 'VG 1634' (lower centre, *recto*) with inscriptions 'Jan van Goyen' and '113/37/5' (*verso*)

black chalk, grey wash

4 1/5 x 7 1/2 in. (11.2 x 19.1 cm)

\$10,000-15,000

PROVENANCE:

Anonymous sale; Frederik Muller, Amsterdam, 23-25 June 1885, lot 108.
 Anonymous sale; Frederik Muller, Amsterdam, 21-22 June 1887, lot 81.
 Vincent van Gogh; R.W.P. de Vries, Amsterdam, 2-3 December 1913, lot 332.
 Anonymous sale; F.A.C. Prestel, Frankfurt am Main, 22-26 November 1927, lot 128.
 Anonymous sale; Gutekunst & Klipstein, Bern, 16.17 May 1935, lot 397.
 Carl Meder, Berlin; Reinhold Puppel, Berlin, 8 December 1937, lot 287, pl. V.
 Dr. Walter Beck (L. 2603b).
 Dr. Hans-Ulrich Beck.
 Anonymous sale; Christie's, Amsterdam, 1 December 1986, lot 66.

EXHIBITED:

Leiden, Stedelijk Museum and Arnhem, Gemeentemuseum, *Jan van Goyen*, 1960, no. 72.

LITERATURE:

H.-U. Beck, *Jan van Goyen, 1596-1656. Ein Œuvreverzeichnis. Katalog der Handzeichnungen*, I, Amsterdam, 1972, no. 132, ill.

While dated drawings from the late period of the Van Goyen's career are numerous (the most productive year being that of 1653, from which around 250 drawings survive), early dated drawings are rather scarce. Beck lists only four drawings from 1634, the year in which this sheet was made (see Beck, *op. cit.*, nos. 130-133, ill.).



PROPERTY FROM A SWISS PRIVATE COLLECTION

57

HERMAN SAFTLEVEN (ROTTERDAM 1609-1685 UTRECHT)

A mountainous landscape with harvesting and relaxing peasants

signed 'HSL' (lower right, the letters interlaced)
 red chalk (partly an offset?), pen and brown ink, grey and brown wash
 11¼ x 15 in. (28 x 38.2 cm)

\$10,000-15,000

PROVENANCE:

Possibly Hendrik Busserus; Van der Schley *et al.*, Amsterdam, 21 October 1782 (lot number unknown).
 Jan Gildemeester; Van der Schley *et al.*, Amsterdam, 24 November 1800, Album E, lot 8.
 Anonymous sale; C.G. Boerner, Leipzig, 4 May 1905, lot 478, where bought by Cornelis Hofstede de Groot (L. 561); C.G. Boerner, Leipzig, 4 November 1931, lot 222 (to Elle).
 with C.G. Boerner, Düsseldorf, 1953.
 Dr. Walter Beck, Berlin (L. 2603b).
 Dr. Hans-Ulrich Beck; Sotheby's, Amsterdam, 15 November 1995, lot 81.

EXHIBITED:

Leiden, Stedelijk Museum De Lakenhal, *Tentoonstellingen van teekeningen van Oud-Hollandsche meesters uit de verzameling van Dr. C. Hofstede de Groot*, I, 1916, no. 83.

LITERATURE:

O. Hirschmann, 'Die Handzeichnungen-Sammlung Dr Hofstede de Groot im Haag', *Cicerone*, VIII, 1916, p. 410.
 W. Schulz, *Herman Saftleven 1609-1685*, Berlin and New York, 1982, no. 906, fig. 109.

This rather large sheet is one of a small group of drawings by Saftleven, all executed in the same technique, that mirror a painting in reverse (two other examples are in the Kunsthalle, Hamburg; inv. 22479 and 22480; Schulz, *op. cit.*, nos. 1048-49). The painting to which this drawing relates is dated 1673 and shows the same composition in reverse, but with different staffage (*ibid.*, no. 188). It remains somewhat unclear as for what purpose these drawings were made and where they fit in the artistic process. It might be that Saftleven made these works because they allowed him to use a certain composition multiple times. In this case, the red chalk underdrawing appears to be partly an offset, possibly of the painting's main outlines (as suggested in Schulz, *op. cit.*). Saftleven neatly worked up the present sheet in pen and brown ink and signed the work with his characteristic monogram.

FROM THE COLLECTION OF JEAN BONNA

58

JAN VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)

Fishing boats on a river, sailing boats and a village

signed with monogram and dated 'VG 1652' (recto) and with inscriptions 'N 945,15' and '945' (verso)

black chalk, grey wash
4 $\frac{5}{8}$ x 7 $\frac{1}{2}$ in. (11.8 x 19 cm)

\$12,000-18,000

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 14 November 1988, lot 90. with Galerie de la Scala, Paris.

LITERATURE:

N. Strasser, *Dessins des Écoles du Nord du XVe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2013, no. 53, ill.

Drawn in Van Goyen's confident technique, this sheet from 1652 stands out for its atmospheric quality. The artist managed to capture even the most minute details, from the fishermen pulling their net in the foreground, to the town in the background and the tiny windmill at far right. A close comparison is in a drawing from the same year, showing a similar view at the Albertina, Vienna (inv. 8519; see H.-U. Beck, *Jan van Goyen, 1596-1656. Ein Œuvreverzeichnis. Katalog der Handzeichnungen*, I, Amsterdam, 1972, no. 305, ill.).



PROPERTY FROM A SWISS PRIVATE COLLECTION

59

**HERMAN SAFTLEVEN
(ROTTERDAM 1609-1685 UTRECHT)**

The month June: A river landscape with sheep being washed and sheared

signed with monogram and dated 'HSL/ 1667' (lower left)
black chalk, grey and brown wash, black ink framing lines
6 $\frac{1}{4}$ x 9 in. (17.2 x 24.8 cm)

\$15,000-25,000

PROVENANCE:

Possibly Pieter van den Brande (died 1718), and by descent to E.C. Baron van Pallandt; Mak van Waay, Amsterdam, 26 September 1972, lot 364.
Anonymous sale; Sotheby's, Amsterdam, 9 November 1999, lot 91.

LITERATURE:

W. Schulz, *Herman Saftleven 1609-1685*, Berlin and New York, 1982, no. 842.

Part of a series depicting the twelve months executed in 1667, this immaculately preserved sheet demonstrates Saftleven's neat and characteristic technique. Only four drawings from the series are still known, but a complete series showing the twelve months is in Weimar (inv. 5385-5396; see Schulz, *op. cit.*, nos. 825-836, ill.). This drawing comes from the collection of Baron van Pallandt, who inherited a substantial collection that was probably started by Pieter van den Brande, and who sold 135 drawings from the collection in 1972 (see provenance). Drawings from this collection are almost without exception particularly well preserved and many sheets, as is the case with this one, still retain their framing lines or mounts from the 17th or 18th century (for more on the Van Pallandt collection, see C. Dumas and R.-J. te Rijdt, *Kleur en raffinement, Tekeningen uit de Unicornio collectie*, exhib. cat., Amsterdam, Museum Het Rembrandthuis and Dordrechts Museum, 1994-1995, under nos. 38, 39).





FROM THE COLLECTION OF JEAN BONNA

60

SIMON DE VLIETGER (ROTTERDAM 1600/1601-1653 WEESP)

The beach at Scheveningen, with a cart and fishing boats

with inscription 'Esselens' (verso)

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

4½ x 9¼ in. (11.6 x 23.6 cm)

\$7,000-10,000

PROVENANCE:

Heinrich Wilhelm Campe (1770-1862), Leipzig (L. 1391) and by descent to his daughter and son-in-law,

Sophie Hasse and Dr Karl Ewald Hasse (1810-1902), Göttingen and Leipzig, and by descent to their son,

Ernst Heinrich Ehlers (1835-1925), Göttingen; C.G. Boerner, Leipzig, 9-10 May 1930, lot 530.

Anton Wilhelmus Mari Mensing (1866-1936), Amsterdam; Frederik Muller, Amsterdam, 27-29 April 1937, lot 792.

Possibly W. van de Mandele; Mak van Waay, Amsterdam, 17-18 December 1968, lot 274.

Dr Einar Perman (1893-1976), Stockholm; Sotheby Mak van Waay, Amsterdam, 9 June 1975, lot 127.

British Rail Pension Fund; Sotheby's, London, 1 July 1991, lot 35.

EXHIBITED:

Austin, Archer M. Huntington Art Gallery, *Seventeenth-Century Dutch Landscape Drawings*, 1982, no. 19.

Norwich Castle Museum, *The Northern Eye. Drawings from France and the Netherlands 1600-1800. A Private Collection*, 1987.

LITERATURE:

M. van Berge-Gerbaud, *Éloge de la navigation hollandaise au XVIIe siècle*, exhib. cat., Paris, Fondation Custodia, 1989, under no. 81.

N. Strasser, *Dessins des Écoles du Nord du XVe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2013, no. 51, ill.

The artistic output of the Rotterdam born artist Simon de Vlieger consisted of prints, drawings and paintings with a particular focus on the Dutch landscape. This sheet is part of a group of drawings showing dune landscapes near the North Sea. A similar drawing in a comparably schematic style is in the Frits Lugt Collection, Paris (inv. 2013; see C.P. van Eeghen, 'Simon de Vlieger as a Draftsman, I, The Pen Drawings', *Master Drawings*, XLIV, 2011, no. 1, p. 19, fig. 18).



61

JAN VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)

A windmill above a bridge

with number '159' (upper right)

black chalk, gray wash

3⁷/₈ x 6¹/₈ in. (9.8 x 15.5 cm)

\$4,000-6,000

PROVENANCE:

Possibly part of the sketchbook that belonged to Andrew Geddes, A.R.A. (1783-1844), London, by 1845; Christie's, London, 8-14 April 1845, lot 361. Johnson Neale.

T. Mark Hovell, London.

Thomas Dinwiddy; Sotheby's, London, 3-4 July 1918, lot 124 (£610 to Colnaghi). with Colnaghi, London.

with Frederik Muller (possibly bought for Mensing, who dismembered the album).

Anton Wilhelmus Mari Mensing (1866-1936); Frederik Muller, Amsterdam, 27 April 1937, lot 218 (fl. 7200 to Hirschmann).

A. Mayer, The Hague and New York.

with Dr. Karl Lilienfeld, New York, 1957 (the album dispersed).

Frederick Mont, New York, 1964-1994; thence by descent until 2018.

EXHIBITED:

The Hague, Mauritshuis, 1895 (the sketchbook).

The Hague, Mauritshuis, 1918 (the sketchbook).

Leiden, Stedelijk Museum and Arnhem, Gemeentemuseum, *Jan Van Goyen*, 1960, no. 107.

LITERATURE:

Verslagen omtrent 's Rijks Verzamelingen van Geschiedenis der Kunst, XVIII, 1895/1896, pp. 64-66.

C. Dodgson, 'A Dutch Sketchbook of 1650', *The Burlington Magazine*, XXXII, 1918, p. 234-240, ill. (the sketchbook).

C. Dodgson, 'A Dutch Sketchbook of 1650', *The Burlington Magazine*, XXXIII, 1918, p. 112 (the sketchbook).

C. Dodgson, 'A Dutch Sketchbook of 1650', *The Burlington Magazine*, LXVI, 1935, p. 284 (the sketchbook).

H.-U. Beck, 'Jan van Goyens Handzeichnungen als Vorzeichnungen', *Oud-Holland*, LXXII, 1957, pp. 241-250, ill. (the sketchbook).

F. Gorissen, *Conspectus Cliviae*, Kleve, 1964, pp. 84-86, ill.

H.-U. Beck, 'Jan Van Goyen am Deichbruch von Houtewael (1651)', *Oud Holland*, LXXXI, 1966, p. 21, n. 10.

H.-U., *Ein Skizzenbuch von Jan van Goyen*, The Hague, 1966, p. 5. (the sketchbook)

H.-U. Beck, *Jan van Goyen, 1596-1656. Ein Œuvreverzeichnis. Katalog der Handzeichnungen*, I, Amsterdam, 1972, no. 847/159.

See note to lot 55 for more on the sketchbook from which this drawing comes.



62

PROPERTY FROM A SWISS PRIVATE COLLECTION

62

**ATTRIBUTED TO GUILLIAM VAN NIEULANDT II
(ANTWERPEN 1584-1635)**

Landscape with a castle

with inscription 'L / a 8145' (*verso*)

black chalk, brown ink, grey, brown and blue wash, watermark 'horne with letter N'

10 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (23.3 x 19.2 cm)

\$5,000-7,000

PROPERTY FROM A SWISS PRIVATE COLLECTION

63

FLEMISH SCHOOL, 17TH CENTURY

*Wooded Landscape with two figures by a stream (recto),
View of a village (verso)*

with number '11.3' (lower right, *recto*)

pen and brown ink, brown, blue and green and grey wash (*recto*); pen and brown ink and wash (*verso*)

6 $\frac{1}{2}$ x 8 $\frac{1}{4}$ in. (16.3 x 21.4 cm)

\$5,000-7,000

PROVENANCE:

Leo Errera, Brussels.

with Bernard Houthakker, Amsterdam (*Master Drawings*, 1972, no. 50 as Ldewijk de Vadder)

H.R. Bijl, The Hague; Sotheby's, Amsterdam, 17 November 1993, lot 54.

with M.L. Wurfbain Fine Art, 1995, where purchased by the present owner.



63



FROM THE COLLECTION OF JEAN BONNA

64

**ATTRIBUTED TO JAN BRUEGHEL THE ELDER
(BRUSSELS 1568-1625 ANTWERP)**

A village street along a canal

black chalk, pen and brown ink

4¾ x 7½ in. (12.1 x 19 cm)

\$15,000-20,000

PROVENANCE:

with Galerie Michel Segoura, Paris.

LITERATURE:

N. Strasser, *Dessins des Écoles du Nord du XVe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2013, no. 31, ill.

A draftsman of great refinement, Jan Brueghel the Elder mostly drew in pen and brown ink, often adding some brown or blue wash or watercolor. Most of his drawings correspond in subject to the main theme of his *œuvre* – a slightly idealized vision of Flemish country life. The current example is closely related – especially in the buildings along the village street – to two signed paintings, one at the Pinacoteca di Brera in Milan, dated 1607, and one dated 1609 in a private collection (K. Ertz, with C. Nitze-Ertz, *Jan Brueghel der Ältere (1568-1625). Kritischer Katalog der Gemälde*, Lingen, 2008, I, nos. 180, 181, ill.). Because Brueghel's drawings were often copied by assistants or followers, one has to recognize a certain level of uncertainty about the authorship of many of the sheets associated with his name (see T. Gerszi, L. Wood Ruby and B. Tóth, *Jan Brueghel. A Magnificent Draughtsman*, exhib. cat., Antwerp, Snijders & Rockox House, 2019-2020; and Stijn Alsteens's forthcoming review of this catalogue in *Master Drawings*). While the overall quality of the present sheet argues in favor of an attribution to the artist himself, it should be noted that it is more tightly drawn than other examples in the same technique (see, for instance, exhib. cat., Antwerp, 2019-2020, *op. cit.*, nos. 18, 43, ill.).



65

**ABRAHAM VAN DIEPENBEECK
(S-HERTOGENBOSCH 1596-1675 ANTWERP)**

The Virgin and Child, with Saints Roch and Sebastian, a donor (?) and an angel and putti

with inscription '5/ 2' (?) (*recto*) and with number '186' and '16' (*verso*) and with a seal and number '186' (on a piece of paper separated from the mount)
black chalk, pen and brown, grey wash, white, brown-grey and grey bodycolour, incised for transfer, fragmentary pen and brown ink framing lines
15 $\frac{7}{8}$ x 12 $\frac{7}{8}$ in. (40.3 x 32.9 cm)

\$10,000-15,000

PROVENANCE:

Possibly Joseph von Aken (Antwerp c. 1699-1749 London).
Arthur Bryant Triggs (1868-1936).
with E. Parsons & Sons, London, where acquired.

A versatile artist who worked in an engaging style, deeply influenced by Peter Paul Rubens, as a painter as well as a designer of glass windows, objects and sculpture, Van Diepenbeeck's most lasting contribution was arguably as a designer of book illustrations, print series and individual plates. The present drawing, until now attributed to Rubens, is an example of his compositional style at its most monumental, comparable to sheets such as one now at the Harvard Art Museums (inv. 2013.43; see W.W. Robinson in *Drawings from the Age of Bruegel, Rubens, and Rembrandt: Highlights from the Collection of the Harvard Art Museums*, Cambridge, MA, 2016, no. 23, ill.). Like that drawing, for which an impression of the related engraving could be identified at the Metropolitan Museum of Art (inv. 49.95.2336), the composition of the present sheet is fully incised and must have served as the model for a large devotional print.



66

JACOB DE WIT (AMSTERDAM 1695-1754)

Allegory of Autumn

black chalk, watercolor, bodycolor, on three joined sheets of paper
20¼ x 41 in. (50.7 x 104.2 cm)

\$18,000-25,000

PROVENANCE:

Private Collection, Brussels

Together with Cornelis Troost and Jan van Huysum, Jacob de Wit was Holland's most important artist in the first half of the eighteenth century, and, without doubt, also one of the most prolific. Besides the many wall and ceiling decorations produced for Amsterdam's grandest canal houses, the artist made an impressive number of drawings; his estate sale alone included some 2500-3000 sheets (see R.-J. te Rijdt, in *Kabinet der heerlijkste*

tekenwerken. Achttiende-eeuwse Nederlandse tekeningen uit de verzameling van de Koninklijke Musea voor Schone Kunsten van België, exhib. cat., Brussels, Koninklijke Musea voor Schone Kunsten van België, 2019, p. 64).

This hitherto unpublished sheet, previously attributed to the French artist Jacques-Philippe Caresme, ranks among the finest, most ambitious and monumental drawings by De Wit known to have survived. Drawn in the artist's characteristic style, it depicts an allegory of Autumn, with the fruits of harvest being presented to goddesses at the center of the dynamic composition. The drawing may have been part of a series of four depicting the seasons, either intended as works of art in their own right or as designs for larger paintings. Despite De Wit's large artistic output, drawings as exceptionally large and elaborate as this one are of great rarity. Two sheets of similar finish, but of considerably smaller size, showing Jupiter and Callisto and Jupiter and Mnemosyne, dated 1733, were sold at Christie's, London, 9 July 2002, lots 66 and 67.



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

67

GIOVANNI BATTISTA PIAZZETTA (VENICE 1682-1754)

The Resurrection of Christ

signed 'Jo. Batta. Piazzetta fecit' (lower right)

black chalk, watermark crossbow

15 x 10 $\frac{1}{2}$ in. (38.1 x 26.9 cm)

\$7,000-10,000

PROVENANCE:

Anonymous sale; Christie's, London, 23 November 1971, lot 75.

LITERATURE:

C. Sewter and D.M. White, 'Two newly discovered drawings by Piazzetta', *The Connoisseur*, no. 183, May 1973, p. 357, ill.

G. Knox, *Piazzetta. A Tercentenary Exhibition of Drawings, Prints, and Books*, exhib. cat., Washington, D.C., National Gallery of Art, 1983, p. 206, under no. 94.

ENGRAVED:

by Francesco Bartolozzi, after 1754.

Tightly drawn in black chalk, this sheet served as the design for Francesco Bartolozzi's engraving of the subject presumably made after 1754 (see Knox, *op. cit.*). Its pendant, also engraved by Bartolozzi, shows the *Assumption of the Virgin* (*ibid.*, no. 94, ill.).



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

68

FRANCESCO SALVATOR FONTEBASSO (VENICE 1707-1769)

The Lamentation of Christ

pen and brown ink, indistinct watermark

10 $\frac{3}{8}$ x 7 $\frac{1}{4}$ in. (27.6 x 18.6 cm)

\$2,500-3,500

PROVENANCE:

Anonymous sale; Christie's, Paris, 18 March 2004, lot 66.



FROM THE COLLECTION OF JEAN BONNA

69

PIETRO ANTONIO NOVELLI (VENICE 1729-1804)

A chained slave, seated on armory

with inscription 'Carravaggio' (lower right)

gray and dark gray wash, black ink

17¾ x 13⅝ in. (45 x 33.8 cm)

\$15,000-20,000

PROVENANCE:

Possibly B. Charbonnier;

Sir Archibald Alison (1792-1867), Glasgow.

with Stanza del Borgo, Milan (*Disegni e stampe dal XVI al XIX secolo*, 1990);

Sotheby's, New York, 9 January 1996, lot 52.

EXHIBITED:

Paris, École Nationale Supérieure des Beaux-Arts, *Dessins italiens de la collection Jean Bonna*, 2006, no. 30.

Geneva, Musée d'Art et d'Histoire, *Le Choix d'un regard: dessins de la collection Jean Bonna*, 2006.

LITERATURE:

N. Strasser, *Dessins italiens de la Renaissance au siècle des Lumières*.

Collection Jean Bonna, Geneva, 2010, no. 118, ill.

This large and exuberantly drawn academy constitutes a peak in Novelli's fluid and sensual draftsmanship. The nude is conveyed in broad strokes of gray washes, modeled in a darker ink with a finer brush. While a similar seated slave is in the Lehman Collection at the Metropolitan Museum of Art (inv. 1975.1.389), this drawing may belong to a series which included a drunken Bacchus with a putto recently on the market (Bassenge, 1 December 2017, lot 6517).

70

GIOVANNI BATTISTA TIEPOLO (VENICE 1696-1770 MADRID)

Three studies of a donkey

red and white chalk

12¼ x 18¾ in. (31 x 47.6 cm)

\$250,000-350,000

PROVENANCE:

Possibly acquired from the artist's studio by Armand-François-Louis de Mestral de Saint-Saphorin (1738-1805), Vienna and by descent to Madeleine and Marguerite de Mestral, Saint-Saphorin-sur-Morges, Switzerland; Dr. Édouard de Cérenville (1875-1968), Lausanne; with Rudolph J. Heinemann (1901-1975), Lausanne and New York, by 1916-1917, with Mathias Komor (1909-1985), New York. Mrs. Vincent Astor (1902-2007), New York, her stamp on the back of the mount (not in Lugt), and by descent to the present owner.

EXHIBITED:

Venice, Ca' Rezzonico and Palazzo ai Giardini, *Mostra del Tiepolo*, 1951, no. 70 (entry by G. Lorenzetti).
New York, M. Knoedler & Co. Gallery, *Great Master Drawings of Seven Centuries. A Benefit Exhibition of Columbia University for the Scholarship Fund of the Department of Fine Arts and Archaeology*, 1959, no. 38, pl. XXXVIII (entry by W. Hinkle).

LITERATURE:

G. Knox, 'Review of A. Morassi, *The Paintings by G.B. Tiepolo*', *The Burlington Magazine*, CV, no. 724, July 1963, p. 328, fig. 57.
G. Knox, 'Tiepolo Drawings from the Saint-Saphorin Collection', in E. Quargnal, ed., *Atti del Congresso internazionale di studi sul Tiepolo con un'appendice sulla Mostra*, Milan, 1971, pp. 58-63, fig. 15.
G. Knox, *Giambattista and Domenico Tiepolo. A Study and Catalogue Raisonné of the Chalk Drawings*, Oxford, 1980, I, no. K21, II, pl. 265.

Rarely seen in public since its first appearances at the 1951 Tiepolo exhibition in Venice, this remarkable sheet is part of a small group of preparatory drawings executed by Giovanni Battista during the last decade of his life, spent in Spain between 1762 and 1770.

Portrayed by the artist with vivid naturalism, the Spanish donkey (*burro*) was precisely linked by Morassi and Knox to a suite of late canvases representing the *Flight into Egypt* painted by Tiepolo in Madrid and now divided between the Metropolitan Museum of Art, the Staatgalerie Stuttgart, the Bellagio Study Center - The Rockefeller Foundation, and the Museo de Arte Antigua in Lisbon (K. Christiansen in *Giambattista Tiepolo, 1696-1770*, exhib. cat., New York, The Metropolitan Museum of Art, 1996, nos. 57a-d, ill.). While the central and the right-hand animals connect to the paintings in Bellagio and Lisbon respectively, the donkey drawn at far left was used by Tiepolo to accompany the Holy Family both in the painting recently bequeathed to The Metropolitan Museum of Art by the late Jayne Wrightsman (fig.) and in the canvas in Stuttgart.

Based on the Gospel of Saint Matthew (2:13-15), the subject of the Flight into Egypt was one of Tiepolo's favorite, from his earliest paintings of the 1720's to the very last years of his life, as attested by the works mentioned above. In a spirit of constant exchange between the master and his talented son, Domenico, the series reflects ideas and elements developed by the latter in a series of twenty-four etchings titled *Idee pittoresche sopra la fuga in Egitto* (*Pictorial ideas on the Flight into Egypt*) published in 1753. Nevertheless, Tiepolo's highly evocative journey of the Holy Family translates the artist's observations from his own journey from Venice to Madrid that took him across the Alps and the Pyrenees.

Remarkable for its size and poignant realism, this drawing, formerly in the collection of Brooke Astor, represents a highlight of Tiepolo's graphic

production in Spain, which remains extremely rare in contrast to the multitude of drawings dating from his years in Venice and Würzburg. Although losses might be taken into account, the scarcity of drawings suggests Tiepolo's smaller workshop in Madrid, with Domenico and Lorenzo only, in which didactic activity and drawing practice was minimal. Exhibiting all the qualities of Tiepolo's late chalk drawings - remarkable plasticity, vitality and control of the medium - the Astor sheet can be compared only to a handful of some lively red chalk sheets, like those executed for the paintings in the conventual church of San Pascual at Aranjuez, a Royal commission (see Knox, *op. cit.*, II, figs. 261, 264).



Fig. Giovanni Battista Tiepolo, *The Flight into Egypt*, The Metropolitan Museum of Art, New York.









71

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

Nessus and Deianira

signed 'Dom Tiepolo f'
black chalk, pen and brown ink, brown wash,
watermark bird
9¾ x 12¼ in. (24.5 x 31 cm)

\$12,000-18,000

PROVENANCE:

Anonymous sale; Christie's, New York, 9 January 1991, lot 25.

Anonymous sale; Christie's, Paris, 21 March 2002, lot 84.

This dynamic sheet is one of a series of eight with Nessus and Deianira in the company of satyrs and other figures. In various formats, the Tiepolos treated satyrs and centaurs throughout their careers and, around 1790-1795, upon his return from Würzburg, Domenico painted this subject at Palazzo Caragiani, Venice (A. Mariuz, *Giandomenico Tiepolo*, Venice, 1971, pl. 340). In spite of many similarities with the fresco, the series of drawings, uniform in size and medium, were independently conceived.



72

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

Head of a bearded man

red and white chalk, on red-prepared paper
11 x 7½ in. (28 x 19.8 cm)

\$5,000-7,000

PROVENANCE:

Bernhard Himmelheber (1898-1966), Karlsruhe (L. 4035).

Strongly inspired by Tiepolo, this expressive head study compares closely with a drawing of the same size and technique in the Klassik Stiftung, Weimar (inv. KK 8621; see *Goethe collezionista e il disegno veneto del Settecento*, Milan, 2009, no. 21, ill.). Both executed in red chalk, an unusual medium for the artist, the sheets were likely preparatory for a Saint Francis of Paola. The attribution to Piazzetta was confirmed by Bernard Aikema and Adelheid Gealt to the current owners.

73

GIACOMO GUARDI (VENICE 1764-1835)

View of San Giorgio Maggiore, Venice

pen and brown ink, and watercolor, proprietary watermark F. Andrieu
10 $\frac{1}{8}$ x 16 $\frac{3}{4}$ in. (25.9 x 42.5 cm)

\$7,000-10,000

PROVENANCE:

Emmanuel Alfred Beurdeley (1847-1919), Paris (L. 421); Galerie Georges Petit, Paris, 8-10 June 1920, lot 187 (as Francesco Guardi)
Hélène Arpels (1909-2006), New York; Christie's, New York, 25 January 2007, lot 44.

Following the tradition inaugurated by his father, renowned *vedutista* Francesco Guardi, Giacomo produced fresh watercolors and gouaches for the international clientèle of Grand Tourists. This rather large view of the Lagoon, overlooking at left the island of S. Giorgio with the Basilica and the edge of the Giudecca at right, was executed for this type of collector.



74

GIUSEPPE BERNARDINO BISON (PALMANOVA 1762-1844 MILAN)

View of the Piazza San Marco, Venice

watercolor, bodycolor
5 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in. (13.9 x 19 cm)

\$10,000-15,000

PROVENANCE:

Anonymous sale; Christie's, New York, 29 January 2009, lot 29.

Bison arrived in Venice in 1779 to study drawing and perspective at the Academy and, as the last great exponent of the *veduta*, he infused his talent as a draftsman and watercolorist to bring the genre into the 19th Century. Enhancing the perspectival character of the Piazza, this vivid and quintessential view of San Marco was particularly coveted by the Grand Tourist travelling to Venice at the end of the century.



75

**GIOVANNI ANTONIO CANAL, IL CANALETTO
(VENICE 1697-1768)**

View of the South front of Warwick Castle

with inscription on a label affixed to back of the frame: 'This drawing of Warwick Castle at my death to be sent/ to the Earl of Warwick, 1813.

F. Harpur sister to the Earl of Warwick. [Frances Elizabeth Greville (1744-1825), married to Sir Henry Harpur]/ By Canaletti/ who has painted/ several Pictures [&] Drawings/ Died in 1694'
pen and brown ink, gray wash, watermark fleur de lys with countermark IV (?)
12½ x 22¾ in. (31.7 x 57.8 cm)

\$800,000-1,200,000

PROVENANCE:

Commissioned from the artist by Francis Greville (1719-1773), 1st Earl of Warwick, 1st Earl Brooke, London and Warwick, and by descent; Sotheby's, London, 2 July 1997, lot 53, where purchased for the present collection.

EXHIBITED:

London, Burlington Fine Arts Club, *Winter Exhibition*, 1926-1927, no. 2.
Toronto, Art Gallery of Ontario, Ottawa, National Gallery of Canada, and Montreal, Museum of Fine Arts, *Canaletto*, 1964, no. 113.
London, Tate Gallery, *Landscape in Britain, c. 1750-1850*, 1973, no. 21 (entry by L. Parris).
Birmingham Gas Hall Exhibition Gallery, *Canaletto and England*, 1993-1994, no. 21, ill., p. 82, under no. 22 (entries by J. Farrington)

LITERATURE:

H.F. Finberg, 'Canaletto in England', *The Walpole Society*, IX, 1920-1921, p. 68.
W.G. Constable, *Canaletto*, Oxford, 1962, I, pl. 143, II, no. 758 (2nd ed. rev. by J. G. Links, Oxford, 1989, I, pp. lxvi, 142, pl. 143, II, cat. 758).
G. Berto, *L'opera completa del Canaletto*, Milan, 1968, p. 115, under no. 290.
A. Corboz, *Canaletto. Una Venezia immaginaria*, Milan, 1985, II, no. D135, ill.
D. Buttery, 'Canaletto at Warwick', *The Burlington Magazine*, CXXIX, no. 1012, July 1987, pp. 439, 441-2, 445, fig. 20.
K. Baetjer and J.G. Links, *Canaletto*, exhib. cat., New York, The Metropolitan Museum of Art, 1988, p. 240, under no. 68.
D. Buttery, *Canaletto and Warwick Castle*, Chichester, 1992, *passim*.
J.G. Links, *A supplement to W.G. Constable's Canaletto, Giovanni Antonio Canal, 1697-1768*, London, 1998, pp. 42, 53, no. 758.
R. Contini, *The Thyssen-Bornemisza Collection. Seventeenth and Eighteenth Century Italian Painting*, London, 2002, p. 266, under no. 56.
Everett Fahy in *The Wrightsman Pictures*, New York, 2005, p. 72, under no. 21.
C. Beddington, *Canaletto in England. A Venetian Artist Abroad, 1746-1755*, exhib. cat., New Haven, Yale Center for British Art, 2006, p. 144, under no. 44.
Bożena Anna Kowalczyk, *Canaletto, 1697-1768*, exhib. cat. Rome, Palazzo Braschi, Museo di Roma, 2018, p. 176, under no. 50

Canaletto's success among British Grand Tourists and patrons residing in Italy (most notably Joseph Smith, the British Consul in Venice) made him decide to move to England in 1746, where he stayed – with some trips back to Italy – until 1755. Living in London, he made the city the subject of new paintings and drawings, but also worked elsewhere, offering the public a Venetian's view of the beauties of the English countryside. Outstanding among the latter



Fig. 1. Canaletto, *View of the South front of Warwick Castle*, The Metropolitan Museum of Art, New York







views are those of Warwick Castle, to the south of Birmingham. Canaletto was invited to make these views by the building's proud owner, Francis Greville, Earl Brooke and later Earl of Warwick, who inherited it from his father at a young age. Warwick Castle became the building in England most often depicted by Canaletto, and the surviving paintings and drawings bear testament to how easily and brilliantly he adapted his talent to the depiction of types of landscape and architecture very different from those he grew up with.

Canaletto visited Warwickshire twice, and the present drawing, like the related painting recently bequeathed by Jayne Wrightsman to The Metropolitan Museum of Art (inv. 2019.141.7, **Fig. 1**; see E. Fahy in *The Wrightsman Pictures*, New York, 2005, no. 21, ill.), must date from his first trip there in 1748. Indeed, Brooke's bank made a payment that year 'to Seign.r Canal for his Drawings of Warwick Castle' (quoted from exhib. cat. New Haven, *op. cit.*, p. 144). This must be a direct reference to the present sheet, but one has to assume that during his stay Canaletto made extensive sketches, which after returning to his London studio he elaborated into finished drawings such as the one offered here. The drawing seems to have preceded the painted versions he did of the view – not only the Wrightsman picture mentioned above (**Fig. 1**), but also two others, at the Yale Center for British Art in New Haven (inv. B1994.18.2; see C. Beddington in exhib. cat. New Haven, *op. cit.*, no. 44, ill.), and the Museo Thyssen-Bornemisza in Madrid (inv. 1978.13; see J. Farrington in exhib. cat., Birmingham, *op. cit.*, no. 22, ill.). All have been dated to 1748-1749.

None of the sketches made in Warwick has survived, but two other finished drawings do: one, at the J. Paul Getty Museum, represents the interior of the castle (inv. 86.GG.727; **Fig. 2**; see exhib. cat. New Haven, *op. cit.*, no. 48, ill.), while the other, showing the East front of the castle, is at the Metropolitan Museum of Art (inv. 1975.1.297, **Fig. 3**; see exhib. cat. New Haven, *op. cit.*, no. 47, ill.). Most probably they both date from the artist's second visit to Warwick in 1752, as do the

related paintings, both at the Birmingham Museum and Art Gallery (*ibid.*, nos. 45, 46, ill.).

Warwick Castle became the impressive structure still preserved today through a number of renovations, starting with William the Conqueror. In the early 17th Century, it came into the possession of the Greville family, who made it their country seat, but it was more than a century later that Earl Brooke – Canaletto's patron – truly transformed it into a modern house. Among the artists he attracted to work on the property was Lancelot Brown, known as Capability, the celebrated landscape architect, who came to work for Brooke around the same time as Canaletto. The drawing offered here gives arguably the most complete impression of the building and its grounds, although of the sturdy towers only Caesar's Tower can be clearly distinguished. In the foreground, the banks of the river Avon are populated with visitors enjoying the site and the fine weather, which Canaletto masterfully suggests with the dark shadow of the clump of trees at the composition's right edge. In the right background the city of Warwick can be distinguished. Canaletto depicted the town itself in a sheet at the British Museum (inv. 1900.1112.1; see exhib. cat. Birmingham, *op. cit.*, no. 26, ill.), which was probably not part of the Brooke commission. Another, exceptionally large sheet, at the Yale Center for British Art, more than 36 in. (90 cm) wide, shows a public garden with views of the town and castle beyond (inv. B1981.25.2410; **Fig. 4**).

As in all of Canaletto's best topographical works, the view of the South front of the castle give a highly detailed account of the architecture, as well as a wonderful sense of the atmosphere and human activity animating the landscape, all in the artist's fluent calligraphic style. The spacious setting, lacking in The Metropolitan Museum's drawing (**Fig. 3**) and intentionally avoided in the Getty sheet (**Fig. 2**), makes the drawing offered here especially appealing, and it ranks among the best of his English works.



Fig. 2. Canaletto, *View of the East front of the interior courtyard of Warwick Castle*, The J. Paul Getty Museum, Los Angeles



Fig. 3. Canaletto, *View of the East front of Warwick Castle*, The Metropolitan Museum of Art, New York



Fig. 4. Canaletto, *View of the castle and town of Warwick from the Priory Gardens*, Yale Center for British Art, New Haven



THE JAMES AND MARILYNN ALSDORF COLLECTION



James and Marilyn Alsdorf, Kenilworth Miami, 1950. Photographer unknown.
Courtesy of consignor

The Collection of James and Marilyn Alsdorf represents a notable achievement in the history of American connoisseurship. Steadily acquired throughout the latter half of the twentieth century by two of Chicago's most important civic and cultural patrons, the Collection is unparalleled in its breadth and quality, illuminating the remarkable feats of human artistry across time and geography. For the Alsdorfs, collecting represented a unique opportunity for exploration, adventure, and the pursuit of beauty, extending from the art-filled rooms of their Chicago residence to distant continents and historic lands. The couple's philosophy of collecting, as Marilyn Alsdorf explained, was simple yet profound: "We looked for objects," she said, "to delight our eyes and souls. . . ."

From the 1950s, the Alsdorfs were especially ardent patrons of the Art Institute of Chicago, gifting or lending hundreds of works to the museum commencing in the earliest days of their collecting. A longtime AIC trustee, Mrs. Alsdorf served for a time as president of the museum's Women's Board, while Mr. Alsdorf served as AIC chairman from 1975 to 1978. The couple's decades of generosity toward the AIC would extend past Mr. Alsdorf's death and into the twenty-first century. In 1997, Mrs. Alsdorf presented the AIC with some four hundred works of Southeast Asian art, a transformative bequest celebrated by the landmark exhibition *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*. Less than a decade later, Mrs. Alsdorf made yet another monumental gift when she supported the construction of the Alsdorf Galleries of Indian, Southeast Asian, Himalayan, and Islamic Art.



Fig. 1. François Boucher, *A reclining nymph playing a flute with putti (possibly the Muse Euterpe)*, 1752, Private collection.



76

FRANÇOIS BOUCHER (PARIS 1703-1770)

A nude woman playing a flute, seen from behind

black, red and white chalk with pastel on blue paper
9½ x 14 in. (24 x 36 cm)

\$20,000-30,000

PROVENANCE:

Paul de Cayeux de Sénarpont (1884-1964) and Galerie Cailleux, Paris, by descent;
Jean de Cayeux (1913-2009), Paris (L. 4461).
with Matthiesen Gallery, London.
Lord Thomson of Fleet (1923-2006).
Anonymous sale; Christie's, London, 14 April 1992, lot 161.

EXHIBITED:

London, Matthiesen Gallery, *Exhibition of French Master Drawings of the 18th Century*, 1950, no. 10.
Paris, Galerie Cailleux, Paris, *Le Dessin français de Watteau à Prud'hon*, April 1951, no. 7.
Paris, Galerie Charpentier, *Figures nues de l'école française: depuis les maîtres de Fontainebleau*, June 1953 (ill.)
Grasse, Musée Fragonard, *Femmes. Dessins de maîtres et petit maîtres du XVIIIe siècles*, August 1962, no. 5.
Paris, Galerie Cailleux, *Exposition François Boucher*, May-June 1964, no. 37.

LITERATURE:

A. Ananoff and D. Wildenstein, *François Boucher*, Lausanne and Paris, 1976, II, pp. 90-91, under nos. 389-90, fig. 1125.
M. Roland Michel, *Le Dessin français au XVIIe siècle*, Fribourg, 1987, p. 190, fig. 227.

Delicately rendered with black and white chalk, this sensually reclining woman exemplifies Boucher mastery at depicting the female nude. The artist achieved the pearl-like shimmer of the woman's skin by building up layers of white chalk on top of the cream-colored paper, and enhancing it with a light blue background. The figure relates to the painting *Nymph playing a flute with putti*, signed and dated 1752 (**Fig. 1**; Ananoff and Wildenstein, *op. cit.*, no. 389, ill.; sold Christie's, London, 7 July 2005, lot 34), where she appears with her back half covered by drapery. Probably based on the Alsdorf drawing is the studio replica of the same picture in the Wallace Collection, where, just as in the drawing, the muse sits on the drapery rather than being covered by it (inv. P481; J. Ingamells, *The Wallace Collection Catalogue of Pictures*, London, 1989, III, no. P481, ill.).

Ingamells wanted to identify the figure with Euterpe, muse of music and lyrical poetry (who is also said to have invented the flute), while Alistair Laing suggested that she might be Thalia, muse of comedy and pastoral poetry, who is sometimes portrayed with musical instruments. The placement of the figure at the center of the sheet and the care given to execution, could indicate that this drawing was made by Boucher as an independent work of art, as argued by Alistair Laing, whom we thank for his assistance and for confirming the attribution to Boucher.



77 (recto)



77 (verso)

77

ATTRIBUTED TO GIOVANNI NANNI, CALLED GIOVANNI DA UDINE (UDINE 1487-1564 ROME)

Studies of eagles (recto and verso)

with inscription 'Pisanello' and number 'A 121.' (recto)

black chalk, pen and brown ink, watermark 'anchor' (Briquet no. 445, Rome c. 1531-34)
9¼ x 7½ in. (24.7 x 19 cm)

\$2,000-3,000

PROVENANCE:

with L'Art Ancien, S.A., 1963, Zurich (cat. 1959, no. 8, as Italian School, 16th century).

LITERATURE:

B. Degenhart, A. Schmitt, *Corpus der italienischen Zeichnungen 1300-1450*, I.2, Berlin, 1968, pp. 411-12, under cat. 432, figs. 554-55 (as Florentine school, c. 1500).

A.J. Elen, *Italian Late-Medieval and Renaissance Drawing-Books from Giovannino de' Grassi to Palma Giovane. A Codicological Approach*, Ph.D. diss., Rijksuniversiteit Leiden, 1995, p. 251 (n. 1) (as Italian school, 16th century).

A double-sided page from a Renaissance model book, this study relates to similar designs by Giovanni da Udine and Girolamo da Carpi, both associates of Raphael in the decoration of the Vatican Loggie. A page from the same book is in Stockholm, Nationalmuseum (NM 391/1863, see P. Bjurström, B. Magnusson, *Italian Drawings: Umbria, Rome, Naples*, Stockholm, 1998, no. 462, ill., as attributed to Giovanni da Udine).

78

BACCIO DEL BIANCO (FLORENCE 1604-1657 MADRID)

Two designs for tournament helmets and one for a harness (recto); A figure (verso)

black chalk, pen and brown ink, grey wash

14¾ x 7½ in. (38 x 19.1 cm)

\$5,000-7,000

PROVENANCE:

with Alfred Scharf, London 1970.

Lodewijk Arnold Houthakker (1926-2008), Amsterdam (L. 3893).

with David Tunkl Fine Art, 1991, Zurich.

LITERATURE:

P. Fuhring, *Design into Art: Drawings for Architecture and Ornament: The Lodewijk Houthakker Collection*, London, 1989, II, no. 980, ill. (as Italian School, second half of the 16th century).

Baccio was praised by Filippo Baldinucci for the ingenuity of his designs, both for the stage and for ephemeral festivities. More than 300 of his drawings are in the Uffizi. The present sheet relates to whimsical designs for tournament headdresses in The Metropolitan Museum of Art.



78

MAERTEN DE VOS (ANTWERP 1532-1603)*The Colossus of Rhodes*

with inscription in ink '216: martin de voss' (verso)
 black chalk, pen and brown ink, brown wash,
 heightened with white, indistinct watermark
 11¾ x 17¼ in. (30.6 x 20.6 cm)

\$8,000-12,000

PROVENANCE:

Alleyne Fitzherbert, Lord Saint Helens (1753-1839)
 (L. 2372).
 Lodewijk Arnold Houthakker (1926-2008), Amsterdam
 (L. 3893).
 with David Tunkl Fine Arts, 1991, Zurich.

LITERATURE:

P. Fuhring, *Design into Art: Drawings for Architecture and Ornament: The Lodewijk Houthakker Collection*, London, 1989, II, no. 1096, ill.

ENGRAVED:

published by Gerard de Jode (Fig.)

The monumental statue of the sun-god Helios was erected in Rhodes in 280 B.C. to celebrate the island's victory over the ruler of Cyprus. Of mythical status as one of the Seven Wonders of the World, the monument with a mirror on his chest, holding a spear and a sword and standing astride Rhode's harbor entrance, is set by de Vos in what looks closer to a North European location than a Mediterranean one, with a ship sailing through its legs. This large, highly finished drawing is preparatory for the print published in Antwerp by Gerard de Jode (1509-1591) (**fig.**): the outlines of the design were incised with a stylus to transfer it to the copperplate, which follows the drawing almost exactly, only lacking the Sun above the figure's head. As argued by Ilja Veldman, in this representation of the Colossus de Vos was possibly inspired by an illustration of the same statue published by André Thevet in his *Cosmographie de Levant*, published in 1556, a date that constitutes a *terminus post quem* for the present drawing and the related print.



Fig. Anonymous engraver after Maerten de Vos, *Colossus solis*, The British Museum, London.





80



81

80

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

*Blindfolded Cupid, armed, with winged putti
and doves*

signed 'Dom.o Tiepolo f.' (lower right)
pen and brown ink, brown wash
7¼ x 10¼ in. (18.9 x 26.4 cm)

\$10,000-15,000

PROVENANCE:

Domenico Bossi (1767-1853), Munich, by descent;
Carl Christian Friedrich Beyerlen (1826-1881), Stuttgart,
his number on the back 'No. 3602 X 36' (verso).
Edward Habich (1818-1901), Kassel ; Gutekunst, Stuttgart,
17 April 1899, lot 650.
Anonymous sale; Nicolas Rauch, Geneva, 13-15 July 1960,
lot 368.
with P. & D. Colnaghi, London, 1960, with associated stock
number 'D 24641' (verso).

EXHIBITED:

The Art Institute of Chicago, *Treasures of Chicago
Collectors*, 1961.

The present and the following lot belong to a series of
lively drawings of similar subjects, showing Cupid with
putti tumbling in the clouds and sometimes accompanied
by doves. James Byam Shaw, who compared the virtuosity
of these drawings to that of 'a pianist improvising on
his instrument', dated the series to after 1770, after
Domenico's return from Spain (J. Byam Shaw and G.
Knox, *The Robert Lehman Collection, Italian Eighteenth-
Century Drawings*, New York, 1987, no. 125). The code
inscribed on the verso of the sheets links them to the
greatest collection of Tiepolo drawings ever assembled, that
of Giovanni Domenico Bossi.

81

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

*Blindfolded Cupid with winged putti, doves and
a chariot*

signed 'Dom. Tiepolo f.' (lower right)
pen and brown ink, brown wash
7 x 10 in. (17.3 x 25.4 cm)

\$8,000-12,000

PROVENANCE:

Domenico Bossi (1767-1853), Munich, by descent;
Carl Christian Friedrich Beyerlen (1826-1881), Stuttgart,
his number No. 3601. f.1.' (verso).
Edward Habich (1818-1901), Kassel ; Gutekunst, Stuttgart,
17 April 1899, lot 649;
Graf von Kalckreuth, acquired at the above sale;
Franz Koenigs, Haarlem, presumably inherited from the
above; Sotheby's, London, 23 March 1960, lot 12.
with P. & D. Colnaghi, London, with associated stock
number "D 24374' (verso).

EXHIBITED:

The Art Institute of Chicago, *Treasures of Chicago
Collectors*, 1961.

LITERATURE:

E. Sack, *Giambattista und Domenico Tiepolo, ihr Leben und
ihre Werke*, Hamburg, 1910, no. 34.

82

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

Still-life of wading birds and fish by the seashore

inscribed on the mount 'c f 3120. L.J.B. Oudry fec.'
(lower left)

black and white chalk on discolored blue paper
12½ x 16½ in. (32 x 42 cm)

\$6,000-8,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 14 January
1992, lot 122.

According to Hal Opperman (1992), the Alsdorf sheet probably records one of Oudry's earliest highly finished compositional studies in chalk; previously the artist preferred using pen and ink for such works. Opperman also suggested that this is a study for one of a pair of paintings executed in 1722 and exhibited in Paris in 1724 at the so-called 'Exposition de la Jeunesse', and formerly in the collection of Prince de Conti (see H. Opperman, *Jean-Baptiste Oudry*, New York, 1977, II, nos. P 445, P464).



82

83

**GASPARE GALLIARI
(TREVIGLIO 1761-1823 MILAN)**

Stage set design of a partly overgrown rotunda seen from under an arch (i); Stage set design of a palace façade seen from under a bridge with Gothic arches (ii)

bodycolor

18½ x 25¼ in. (47.7 x 64.1 cm) (i); 19 x 25½ in. (48.2 x
65.2 cm) (ii)

\$5,000-7,000

PROVENANCE:

with Bruno de Bayser, Paris.

Lodewijk Arnold Houthakker (1926-2008), Amsterdam
(L. 3893).

with David Tunkl Fine Art, 1991, Zurich.

EXHIBITED:

's-Hertogenbosch, Noordbrabants Museum and
Amsterdam, Toneelmuseum, *De achtergrond belicht*.
Ontwerpen voor het theater 1580-1850, 1976, nos. 48-49.
Oberlin, Ohio, The Allen Memorial Art Museum, *A New
World. Neo-Classical Drawings from the Collection of
Lodewijk Houthakker*, 1986, nos. 68-69.

LITERATURE:

P. Fuhring, *Design into Art: Drawings from the Collection of
Lodewijk Houthakker*, London, 1989, II, nos. 925-926, ill.

Born into a large family of artists and decorators, Galliari was trained in the Brera Academy in Milan and became a successful designer of perspectives and *quadrature* for privates as well as for the royal theatres of Turin and Milan. Of painterly finish, the two gouaches from the Alsdorf collection are typical examples of his stage sets.



83 (i)



83 (ii)



84

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

A young couple with two goats (recto); A nude male torso seen from behind (verso)

black chalk, gray wash (recto); red chalk (verso)
4¾ x 7⅞ in. (12 x 18.2 cm)

\$30,000-50,000

PROVENANCE:

Probably Queen Christina of Sweden (1625-1713);
Prince Livio Odescalchi (d. 1689), Rome (the album of 64 drawings recorded
in the inventory prepared at his death, dating from 29 November 1713), and
thence by descent.
Anonymous sale; Sotheby's, London, 20 November 1957, lot 67 (to Hans Calmann).
Victor Carlson, Chicago.
Anonymous sale; Christie's, London, 5 July 1988, lot 113.
Dr Anton C.R. Dreesmann (inventory no. B-126); Christie's, London, 11 April
2002, lot 601.
with Art Cuéllar-Nathan, Zürich.

EXHIBITED:

Stockholm, Nationalgalerie, *Fem Sekler Fransk Konst*, 1958, no. 202.
New York, Seiferheld Gallery, *Animal Studies from Nature by Claude Lorrain*,
1961, no. 6.

LITERATURE:

M. Roethlisberger, 'Bemerkungen zum zeichnerischen Œuvre von Claude
Lorrain', *Zeitschrift für Kunstgeschichte*, Munich, 1961, p. 165.
M. Roethlisberger, *The Wildenstein Album*, Paris, 1962, under no. 49.
M. Roethlisberger, *Claude Lorrain. The Drawings*, Berkeley and Los Angeles,
1968, no. 552, ill.

The figures on the *recto* relate to the foreground of Claude's pastoral landscape painted in 1644 for Michel Passart and now in the Musée des Beaux-Arts, Grenoble (M. Roethlisberger, *Claude Lorrain. The Paintings*, New York, 1979, no. 79, ill.). Until 1957, the sheet was once part of the so-called Animal Album, and appears to be unique among the group for its direct connection with a picture. The figures by Claude consequently appear in his *ricordo* of the picture in the *Liber Veritatis* (pl. 79): between 1646 and 1666, partly in an effort to defend the integrity of his increasingly popular work from forgers, Claude began making elaborately finished drawings to record his finished canvases which he had bound into a book, his *Liber Veritatis*. Each *ricordo* was inscribed on the *verso* with the date that the painting was completed and the name of the patron who commissioned it. As noted by Roethlisberger, the *verso* of the present sheet contains one of Claude's rare academic nudes drawn from life.



(verso)



FROM AN AMERICAN PRIVATE COLLECTION

85

JEAN-BAPTISTE OUDRY (PARIS 1686-1755 BEAUVAIS)

Stags hunted by wolves

signed and dated 'J.B. Oudry / 1745' (lower left)
graphite, pen and black ink, brown and gray wash, heightened with white
13 ¼ x 22 ¼ in. (33.6 x 56.5 cm)

\$15,000-25,000

Executed by Oudry as an independent work, this previously unknown large drawing relates in its high level of finish, size and signature to similar works dated 1749 in the Musée Atger in Montpellier and in a private collection (H.N. Opperman, *Jean-Baptiste Oudry*, New York and London, 1977, I, nos. D558-559, ill.). Entirely characteristic of Oudry's late style, these *chiaroscuro* drawings were compared by Opperman to the artist's experiments in painting from the same years (*ibid.*, I, p. 152). Indeed, the present sheet might be the only visual record of a lost painting which was quickly sketched by Prince Frederick II, Duke of Mecklenburg-Schwerin, on his visit to the artist's studio in 1739 (*op. cit.*, no. P198). Since Prince Frederick's sketch depicts an oval painting, the present drawing might be a reworked *ricordo* based on the central group of this lost work.



86

86

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

The Virgin and Child with infant Saint John the Baptist

signed 'C.N.' (lower left)
black and white chalk, heightened with white on blue paper
9¾ x 6¼ in. (24.5 x 15.5 cm)

\$6,000-8,000

EXHIBITED:

Londres, P. & D. Colnaghi & Co., *Exhibition of Old Master Drawings*, 1953, no. 81, ill.

LITERATURE:

S. Caviglia-Brunel, *Charles-Joseph Natoire (1700-1777)*, Paris, 2012, no. D.410, ill.

FROM THE COLLECTION OF JEAN BONNA

87

LORRAINE SCHOOL (LAST QUARTER OF 16TH CENTURY)

A goldfinch (Carduelis carduelis) and a tit (Paridae)

watercolour and bodycolour, watermark double-C with a cross
5½ x 5¾ in. (14 x 14.5 cm)

\$8,000-12,000

PROVENANCE:

Unidentified collector (L. 2087).
with C.G. Boerner, Düsseldorf (*Ausgewählte handzeichnungen aus vier Jahrhunderten, Neue Lagerliste* 34, 1962, no. 111).
Kurt Meissner (1909-2004), Zurich (L. 4666), presented in 2000 by Kurt and Myrtha Meissner to Marc Meissner.
Anonymous sale; Christie's, New York, 24 January 2006, lot 9 (as attributed to Giovanni da Udine).

EXHIBITED:

Bremen, Kunsthalle, *Handzeichnungen alter Meister aus Schweizer Privatesitz*, 1967, no. 57.
Detroit Institute of Art and Stanford University Art Gallery, *Old Master Drawings from the collection of Kurt Meissner, Zurich*, 1969-70, no. 21.

LITERATURE:

A. Nesserlath, 'Giovanni da Udine disegnatore', *Bolletino Monumenti Musei e Gallerie Pontificie*, Vatican, 1989, IX, no. 2, pp. 240-241, n. 9.
N. Strasser, *Dessins français du XVIe au XVIIIe siècle, Collection Jean Bonna*, Geneva, 2016, no. 5, ill.

Formerly attributed to Giovanni da Udine (1487-1564), this watercolor is made on paper fabricated in Lorraine at the end of the 16th Century. The drawing is inspired by different ornithological treatises popular between 1550 and 1600, including Pierre Belon's *L'Histoire de la nature des oyseaux* (Paris, 1655), the third edition Conrad Gessner's *Historiæ animalium* by (Zurich, 1599), and Ulisse Aldrovandi's *Ornithologiae hoc est de avibus historia* (Bologna, 1599). The preparatory drawings for the engraved plates were usually more detailed in the representation of the animal's coat, and bear inscriptions specifying the Latin name of the animal, like the drawing of sparrows by Pierre Vase (ca. 1540-1575) at the New-York Historical Society (see R. Olson and A. Mazzitelli, 'The Discovery of a Cache of over 200 Sixteenth-Century Avian Watercolors: A Missing Chapter in the History of Ornithological Illustration', *Master Drawings*, XLV, 2007, no. 4, p. 457, fig. 35).



87

FROM THE COLLECTION OF JEAN BONNA

88

**JACQUES-ANDRÉ PORTAIL
(BREST 1694-1759 VERSAILLES)**

A young man and a seated woman

red and black chalk
13 $\frac{1}{8}$ x 10 $\frac{3}{4}$ in. (33.2 x 27.4 cm)

\$30,000-40,000

PROVENANCE:

Henri Lacroix (d. 1893), Paris.
Georges Mühlbacher (d. 1906), Paris; Galerie Georges
Petit, Paris, 15-18 May 1899, lot 233 (to Stettiner).
Count of M.; Me Henri Baudoin, Paris, 27 June 1941,
lot 23.
Mme Mottart; Galerie Charpentier, Paris, 8 February
1945, lot 47 (to Paul Cailleux).
Anonymous sale Christie's, Paris, 18 March 2004, lot 120.

EXHIBITED:

Berlin, Akademie der Künste, *Exposition d'œuvres de
l'art français au XVIIIe siècle*, 1910, no. 109.
Paris, École nationale supérieure des Beaux-Arts,
and Geneva, Musée d'art et d'histoire, *Suite française.
Dessins de la collection Jean Bonna*, 2006-2007, no. 28.

LITERATURE:

X. Salmon, *Jacques-André Portail, 1695-1759*, Paris,
1996, no. 23, ill.
N. Strasser, *Dessins français du XVIIe au XVIIIe siècle.
Collection Jean Bonna*, Geneva, 2016, no. 51, ill.

Before being accepted at the Académie Royale de
Peinture et de Sculpture in 1746 as a flower painter,
Portail occupied the post of draftsman to the King at
Versailles. Today he is remembered not only for his
still-lives with flowers and his landscapes, but equally
for his highly finished portraits in black and red chalk,
such as one at the Albertina, Vienna (inv. 12099; see
Salmon, *op. cit.*, no 21, ill.).



88

PROPERTY FROM A MID-ATLANTIC ESTATE

89

**MARTIN DRÖLLING
(OBERBERGHEIM 1752-1817 PARIS)**

Young boy with a staff

signed 'M. Drölling' (lower right)
red and black chalk
8 $\frac{1}{2}$ x 5 in. (21 x 12.5 cm)

\$2,000-3,000

The Alsatian Drölling entered the École des Beaux-Arts
in Paris in 1779 and gained celebrity at the 1817 Salon for
his *Kitchen interior* at the Louvre. Familiar and popular
subjects were his specialty, as attested by this charming
drawing inspired by the young shepherds by Boucher.



89



FROM THE COLLECTION OF JEAN BONNA

90

LOUIS-JEAN-FRANÇOIS LAGRENÉE (PARIS 1725-1805)

Female nude kneeling, seen from the back

signed 'L. Lagrenée' (lower right)

red chalk

21½ x 15½ in. (53.8 x 39.3 cm)

\$8,000-12,000

PROVENANCE:

with Galerie Alexis Bordes, Paris.

LITERATURE:

M. Sandoz, *Les Lagrenée*, Paris, 1983, I, p. 110, no. 197-2.

N. Strasser, *Dessins français du XVIe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2016, no. 84, ill.

ENGRAVED:

by Louis-Marin Bonnet (Héroid 1935, no. 42).

A student of Carle Van Loo, Lagrenée left for Rome in 1750 after receiving the Grand Prize at the Académie a year earlier. After four years in the Eternal City, he began a career as a history painter. Few of his drawings have survived; among these is a set of academies. Some reached a wider public through engravings imitating his drawing technique. This drawing is also known through a print from a series of seventeen by Louis-Marin Bonnet, who in this case may have worked after a counterproof, since his engraving is in the same direction as the drawing. Two drawings reproduced in the same series are at the Louvre (inv. 27477, 27478), one of which is dated 1770.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

91

LOUIS-JEAN-FRANÇOIS LAGRENÉE (PARIS 1725-1805)

Male nude seen from the back

signed 'L. Lagrenée' (lower right)

red chalk

21 $\frac{7}{8}$ x 15 in. (56 x 38 cm)

\$4,000-6,000

An early work, this academy can be dated around 1750, just as another example at the Musée des Beaux-Arts de Quimper, which bears a similar signature (inv. 873-2-30; see S. Barthélémy in *Dessins français XVIIe-XIXe siècles. Florilège de la collection du Musée des Beaux-Arts de Quimper*, exhib. cat., Quimper, Musée des Beaux-Arts, 1999, no. 33, ill.).



(i)



(ii)

92

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

Allegories of Painting, Agriculture and Science

inscribed 'Sciences' (ii)

black and white chalk on brown-grey (formerly blue) paper
13⁹/₁₆ x 9¹/₂ in. (34.4 x 24.1 cm) (each)

(3)

\$60,000-80,000

PROVENANCE:

Camille-Constantin Marcille (1816-1875), Paris;
Hotel Drouot, Paris, 6 March 1876, lot 86 (*Science* bought by M. de Charley,
Agriculture and *Painting* by W. Wilson).
Maurice Pereire, Paris.
with Michael Grunwald, Munich.

EXHIBITED:

Paris, École des Beaux-Arts, *Exposition des œuvres de Prud'hon au profit de sa fille*,
1874, nos. 360 (*Science*), 361 (*Painting*), 364 (*Agriculture*).

LITERATURE:

C. Clément, *Prud'hon. Sa vie, ses œuvres et sa correspondance*, Paris, 1872, p. 357.
E. de Goncourt, *Catalogue raisonné de l'œuvre peint, dessiné et gravé de P.P. Prud'hon*, Paris, 1876, p. 203-4.
E. and J. de Goncourt, *L'Art au XVIIIème siècle*, Paris, 1883, II, p. 455.
J. Guiffrey, *L'Œuvre de P.P. Prud'hon*, Paris, 1924, no. 957, ill.

ENGRAVED:

by Jean Prud'hon.

Typical of the artist's chalk drawings on colored paper, this set of three large allegorical designs was executed in preparation for a group of ten paintings commissioned by the Prefecture de Paris as decorations for the semicircular hall of the Hôtel de Ville on 10 June 1810 for an evening party in honor of the marriage of Napoleon and Marie-Louise of Austria. Also part of the same suite is the Allegory of Knowledge (sold Sotheby's, New York, 29 January 2014, lot 116).



(iii)



FROM THE COLLECTION OF JEAN BONNA

93

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

Andromache and Hermione

with inscription '46'

charcoal and white chalk on blue paper
10 1/8 x 15 1/2 in. (25.5 x 39.2 cm)

\$20,000-30,000

PROVENANCE:

Charles-Pompée Le Boulanger de Boisfremont (1773-1838) (L. 353) and by descent to his daughter, Emilie Power; F. Petit, Paris, 15-16 April 1864, lot 50. Eudoxe Marcille (1814-1890), Paris, no. 166 in his inventory and by descent to the Chévrier-Marcille Collection. Wildenstein Collection, New York; Sotheby's, London, 4 July 2012, lot 67.

EXHIBITED:

Paris, École des Beaux-Arts, *Exposition des œuvres de Prud'hon au profit de sa fille*, 1874, no. 344.
Paris, École des Beaux-Arts, *Catalogue des dessins de l'école moderne*, 1884, no. 523.
Paris, Palais des Beaux-Arts, *Exposition P.-P. Prud'hon*, 1922, no. 118.
Paris, Musée Jacquemart-André, *Pierre-Paul Prud'hon*, 1958, no. 45.

LITERATURE:

E. de Goncourt, *Catalogue raisonné de l'œuvre peint, dessiné et gravé de P.P. Prud'hon*, Paris, 1876, p. 117.
J. Guiffrey, *L'Œuvre de P.P. Prud'hon*, Paris, 1924, no. 251.

J.J. Seznec, 'Racine et Prud'hon', *Gazette des Beaux-Arts*, XXVI, 1944, p. 354, n. 18.
C. Sterling, *A Catalogue of French Paintings. XV-XVIII Centuries*, New York, 1955, p. 202.

J.H. Slayman, *The Drawings of Pierre-Paul Prud'hon. A Critical Study*, Madison, 1970, pp. 78-79 and 199, note 31.

L.B. Kanter, 'Andromache and Astyanax by Pierre-Paul Prud'hon and Charles Boulanger de Boisfremont', *Metropolitan Museum of Art Journal*, XIX/XX, 1984-1985, pp. 144-145.

S. Laveissière in *De Pagnest à Puvis de Chavannes*, Paris, 1997, under no. 2063.

S. Laveissière, *Pierre-Paul Prud'hon*, exhib. cat., New York, The Metropolitan Museum of Art, and Paris, Galeries nationales du Grand Palais, 1997-1998, p. 212, n. 3.

N. Strasser, *Dessins français du XVIe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2016, no. 93, ill.

This *première pensée* on blue paper precedes a drawing at the Louvre dated 1800 of a slightly different composition, which served as the model for *Andromache and Astyanax*, a painting presented at the Salon of 1824, today at the Metropolitan Museum of Art (inv. 25.110.14; see S. Laveissière in exhib. cat., New York and Paris, 1997-1998, *op. cit.*, no. 161, ill.). In the painting, the Trojan heroine and wife of Hector is seated at center, hugging her son Astyanax, while in the present drawing, she is kneeling next to the child, who is accompanied by his wet nurse.

**BARON FRANÇOIS-PASCAL-SIMON GÉRARD,
CALLED BARON GÉRARD (ROME 1770-1837 PARIS)**

The death of Malvina

black chalk and graphite, pen and brown ink, brown and gray wash, heightened with white on brown paper
15. 7/8 x 18 in. (23.4 x 45.6 cm)

\$30,000-40,000

PROVENANCE:

Private Collection, Paris,
with Galerie Bailly, Paris, 2004.

ENGRAVED:

E. Lerner, *François Gérard, peintre d'histoire*, Ph.D. diss., Université Paris IV - Sorbonne, 2005, III, no. 54, IV, fig. III.54.

Refined in execution and melancholy in atmosphere, this highly finished study immediately brings to mind *Ossian evoking ghosts on the edge of the Lora*, a painting commissioned from Gérard in 1800 for the château in Malmaison by Joséphine de Beauharnais, whose enthusiasm for the subject was shared by her husband, Napoleon Bonaparte, at the time France's *premier consul*. She entrusted the interior decoration to the architects Charles Percier and Pierre-François-Léonard Fontaine, who asked Gérard and Anne-Louis Girodet-Trioson to supply two large paintings for the château's Salon doré. Gérard's painting was subsequently lost, but Malmaison was able to replace it in 1967 by another version (inv. MM 67-3-1; **fig.**; see H. Hohl in *Ossian*, exhib. cat., Paris, Grand Palais, and Hamburg, Hamburger Kunsthalle, 1974, no. 75, ill.). The paintings' subjects were taken from (or in the case of Girodet's composition, inspired by) the epic poem of Ossian, published in Edinburgh in 1760 and purportedly based on Gaelic oral tradition, but in fact the creation of the Scottish writer James Macpherson. The text was hugely popular in the decades following its publication.

Among the works Gérard produced in preparation for the Malmaison picture is a canvas at the Hamburger Kunsthalle (inv. 1060; see P. Rosenberg in *Poussin, Watteau, Chardin, David... Peintures françaises dans les collections allemandes XVIIe-XVIIIe siècle*, exhib. cat., Paris, Galeries Nationales du Grand Palais, and elsewhere, 2005-2006, no. 52, ill.), and a squared drawing at the Louvre (inv. RF 35641; see A. Sérullaz in *Gérard, Girodet, Gros. L'Atelier de David*, Paris, 2005, no. 11, ill.).

The subject of the present sheet is close but not identical to that of the Malmaison composition: here, Malvina is about to expire in the arms of her father-in-law, the bard Ossian, after which she will join her lover, the warrior Oscar, in Odin's paradise. The same scene would be treated in 1811 by Ary Scheffer in a painting once attributed to Girodet and now at the Musée Auguste Grasset in Varzy (inv. VP 002). While the precise purpose and context for the creation of Gérard's drawing offered here still needs further clarification, it bears witness to the artist's fascination with the Ossianic epic, and reaffirms his place, alongside Ingres and Girodet, as one of the great figures in French Romanticism to be inspired by the genius of Macpherson's forgery.



Fig. François Gérard, *Ossian evoking ghosts on the edge of the Lora*, Château de Malmaison





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, WASHINGTON, D.C.

95

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

Hamlet and Polonius

graphite and red chalk
9 x 7 in. (22 x 17.7 cm)

\$6,000-8,000

PROVENANCE:

The artist's estate (L. 838a).
with Marlborough Gallery.
Private collection, New York, by 1967; by descent to the present owner.

EXHIBITED:

Purchase, New York, Neuberger Museum of Art, *Figures and Faces: 19th and 20th Century European Master Drawings*, 1967-68.

ENGRAVED:

by Gérard René Villain.

This drawing illustrates Polonius pointing to Hamlet's book and asking the prince: 'What do you read, my Lord?... Words, Words, Words' (act II, scene II, verses 191-192). It is Delacroix' first sketch for a lithograph from a series by Gérard René Villain (1740-1836), illustrating Shakespeare's play (L. Delteil, *Delacroix. The Graphic Work. A Catalogue Raisonné*, San Francisco, 1997, no. 106). Two other Delacroix drawings of Polonius and Hamlet were made into prints by Villain: *The Murder of Polonius and Hamlet*, and *The Corpse of Polonius* (*ibid.*, nos. 111-115).



96

FIRMIN MASSOT (GENEVA 1766-1849)

Portrait of a lady, possibly Mme Du Pan-Rigot

graphite, charcoal and white chalk
17½ x 14¼ in. (44.7 x 36.8 cm)

\$6,000-8,000

One of the most prominent portraitists in Geneva at the end of the 18th and the first half of the 19th Centuries, Massot studied drawing and miniature painting at the Société des Arts de Genève. His drawings are rarer than his paintings, but the present sheet can be compared – both in its technique and refinement – to a portrait of a female artist at the Metropolitan Museum of Art (inv. 2006.500).

97

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

Portrait of Princess Louise Murat

signed 'Ingres Del.' (lower left)

graphite

11 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in. (30 x 22.5 cm)

\$100,000-150,000

PROVENANCE:

The artist, until 1862,
by whom given to Prosper Debia (1791-1876),
by descent to his daughter, Mme Emile Delmas, née Lucile Debia,
by descent to her son, Louis Delmas,
by inheritance to his cousin, Louis Vincent,
by descent to his son, Dr. Max Vincent,
by whose widow sold to Walter Feilchenfeldt, 1967, Zurich,
purchased by Mr. Harvey L. Karp, New York.
Anonymous sale; Sotheby's, London, 9 July 2014, lot 104.

EXHIBITED:

Montauban, Hôtel de Ville, *Exposition des Beaux-Arts*, 1862, no. 564.
Montauban, Hôtel de Ville, *Exposition des Beaux-Arts*, 1877, no. 377.
London, The Drawing Room, *Close: Drawn Portraits*, 2018-2019.

LITERATURE:

H. Lapauze, *Le Roman d'amour de M. Ingres*, Paris, 1910, p. 268.
P. Viguié, 'Dans le sillage d'Ingres,' *Revue historique et littéraire du Languedoc*, 1947, p. 232, no. 15.
H. Naef, 'Ingres portraitiste de Letizia Murat,' *Bulletin du Musée Ingres*, December, 1957, no. 3, pp. 11, 14-15, ill. (the sitter identified as Laetizia Murat).
D. Ternois, *Les Dessins d'Ingres au Musée de Montauban. Les Portraits*, III, Paris, 1959, no. 139 (the sitter identified as Laetizia Murat).
H. Naef, *Die Bildniszeichnungen von J.-A.-D. Ingres*, Bern, 1977, I, p. 389-390, fig. 12, IV, no. 121, ill.

Depicting the young Princess Louise Murat, this sheet brilliantly demonstrates Ingres' observational powers; the sitter's facial features are rendered to the finest detail and stand in a sharp contrast to her dress, which is drawn in the artist's characteristic crisp technique. In this drawing Ingres seems not only to have captured Louise's physical features but also seems to reveal some of her character.

Louise Murat was born in 1805 as the youngest child of Joachim Murat and Caroline Bonaparte, a younger sister of Napoleon, and she became a princess in 1808 when her father was made King of Naples. Ingres is known to have made an oil sketch showing family members of the Murat family in 1814 which the artist mentions in a letter to François Mazois (1783-1826), the architect for the Murat family, 'J'ai ébauché un petit tableau de la noble famille d'après tous les croquis que j'en ai fait et je crois que le petit tableau terminé serait, je ne doute pas, d'un grand intérêt' (H. Naef, 'Un chef-d'oeuvre retrouvé: Le portrait de la reine Caroline Murat par Ingres,' *Revue de l'art*, 1990, p. 12). Unfortunately, the oil sketch is now lost and the larger painting was probably never executed.

However, a group of delicately drawn studies relating to the project has survived and the present sheet is one of them.

Others from the group show the portrait of Laetizia (1802-1859), now in the Fogg Art Museum in Cambridge (Inv. 1942.43), the portrait of Caroline (1782-1839) sold at Christie's, Paris, 25 March 2015, lot 158 and the portraits of Princes Achille and Lucien Murat, offered at Christie's, London, 5 July 2016, lots 55 and 56 (Naef, *op. cit.*, nos. 117-120, ill). Ingres did not present these drawings to the Murat family, as they were conceived as studies rather than finished drawings, and kept them instead. The portrait of Caroline, however, was presented by Ingres to Mazois, and later he presented the portraits of the children to his relatives, in the case of the present drawing to the painter Prosper Debia. Eight further drawings, more linear and quickly executed than those from this group, are now in the Musée d'Ingres, Montauban (inv. 2741-8; see G. Vigne, *Dessins d'Ingres. Catalogue raisonné des dessins du Musée de Montauban*, Paris, 1995, p. 495-496, ill.).



Bryson del.

98

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

A standing man, his arms outstretched

graphite, squared in graphite
9¼ x 8¼ in. (23.2 x 21.8 cm)

\$5,000-7,000

PROVENANCE:

The artist's estate (L. 1477).
Henri Bénézit, Paris, by descent;
Artcurial, Paris, 27 March 2015, lot 26.

Following a dispute with the director of the French museums, Count Émilien de Nieuwerkerke, Ingres realized a satirical drawing inspired by Ovid's tale of King Midas and his barber, and gave Midas' the features of Nieuwerkerke (L.-A. Prat, *Ingres*, Paris, 2004, no. 52, ill.). In this drawing, Ingres neatly outlined the barber who reacts to Midas' embarrassing donkey ears, catching him in an almost balletic pose.



98



99

FROM THE COLLECTION OF JEAN BONNA

99

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

A nude woman holding up a jug

signed 'Ing' (lower right)
graphite on tracing paper
14⅞ x 4⅞ in. (35.1 x 12.5 cm)

\$7,000-10,000

PROVENANCE:

The artist's estate (L. 1477), his second wife,
Delphine Ramel.
Arcole sale; Paris, 13 June 1988, lot 10.
with Galerie Bérès, Paris.
with Galerie Jan Krugier, Geneva.

EXHIBITED:

Paris, École Nationale Supérieure des Beaux-Arts and Geneva, Musée d'art et d'histoire, *Suite française. Dessins de la collection Jean Bonna*, 2006-2007, no. 59, ill.

LITERATURE:

N. Strasser, *Dessins du XIXe au XXe siècle. Du Romantisme à l'Après-guerre. Collection Jean Bonna*, Geneva, 2019, no. 11.

The present drawing is related to one of the artist's best-known paintings, *'La Source'* (Musée d'Orsay, long-term loan to the Louvre, inv. RF 219), derived from his own *Venus Anadyomene* in Chantilly (Musée Condé, inv. PE 433). Started in Florence in 1820, Ingres left *'La Source'* unfinished until he took it up again in 1855, and finished it the following year.

Seven other drawings have been connected to the work (see exhib. cat., Paris, École Nationale Supérieure de Beaux-Arts, 2006, *op. cit.*, p. 246, ill. 3; *Ingres 1780-1867*, exhib. cat., Paris, Musée du Louvre, 2006, p. 369; sale Piasa, Paris, 1 December 2008, lot 141; G. Vigne, *Dessins d'Ingres. Catalogue raisonné des dessins de Montauban*, Paris, 1995, nos. 869-871, ill.). The only drawing from the Florentine period is the vigorous study at the Musée des Beaux-Arts de Lyon (inv. B1055; see exhib. cat., Paris, Musée du Louvre, 2006, *op. cit.*, no. 170, ill.). Drawing on almost transparent paper which allowed him to make a tracing of a previous sketch was common practice for Ingres. The squaring of the sheet seems to have been erased for aesthetic reasons, leaving better visible the purity of line of his study.

FROM A EUROPEAN PRIVATE COLLECTION

100

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

Saint Jerome, after Raphael

Signed in pen and ink 'Ingres' (lower left) and
inscribed by modern hand 'uff' (bottom)
red chalk, watermark 'fleur de lis in a double circle'
12 $\frac{1}{8}$ x 10 $\frac{1}{8}$ in/ (32.5 x 27.8 cm)

\$10,000-15,000

PROVENANCE:

with Galerie Paul Prouté, Paris (*Dessin originaux
anciens et modernes* [...], March 1971, no. 63, ill.),
where acquired in 1971.

Ingres' admiration for the 'divine Raphael' is well-known, and puts in context this refined drawing, probably made during his first stay in the Eternal City as 'pensionnaire' of the Académie de France between 1806 and 1820. It copies Raphael's celebrated fresco known as the *Disputa* (Disputation of the Holy Sacrament) in the Vatican Stanze. The drawing stands out among his copies after old masters, which are generally executed in graphite, his favorite medium.



101

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

A reclining female nude

signed 'Th. Chasseriau'
graphite
4 $\frac{1}{8}$ x 6 $\frac{1}{2}$ in. (10.4 x 16.4 cm)

\$4,000-6,000

PROVENANCE:

Henri-Joachim Delacroix (1873-1937), Paris (L.
3604).

LITERATURE:

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



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

The coal wagon (recto); Study of a horse, with a second study of a horse (verso)

graphite, pen and gray ink, watercolor (*recto*), graphite (*verso*)
 7¾ x 10¾ in. (19.6 x 27.3 cm)

\$200,000-300,000

PROVENANCE:

Anonymous sale; Galerie Hugo Helbing, Munich, 18 February 1930, lot 66.
 M. Suzor, Paris.
 Anonymous sale; Audap-Solanet, Paris, 17 June 1994, lot 137.
 Jan Krugier (1928-2008), Geneva; Christie's, New York, 5 November 2013, lot 117.

EXHIBITED:

Paris, Galerie Gobin, *Géricault*, 1935, no. 61.
 Paris, Galerie Bernheim-Jeune et Cie., *Géricault*, 1937, no. 142.
 Paris, Galerie Dina Vierny, *Cent Aquarelles du XIXe siècle*, 1947.
 Paris, Galerie Bignou, *Géricault cet inconnu... Aquarelles, gouaches, dessins, exposition organisée au bénéfice de la Société des amis d'Eugène Delacroix*, 1950, no. 56.
 London, Marlborough Fine Art, Ltd., *Théodore Géricault*, 1952 (cover illustration).
 Paris, Galerie Bernheim-Jeune et Cie., *Cent-cinquante ans de dessin*, 1952-53, no. 70.
 Winterthur, Kunstmuseum, *Théodore Géricault*, 1953, no. 191, pl. XXI.
 Paris, Galerie Bernheim-Jeune et Cie., *Gros, Géricault, Delacroix*, 1954, no. 64.
 Berlin, Kupferstichkabinett, Staatliche Museen zu Berlin-Preussischer Kulturbesitz, *Linie, Licht und Schatten: Meisterzeichnungen und Skulpturen der Sammlung Jan und Marie Anne Krugier-Poniatowski*, 1999, no. 78, ill.
 Venice, Peggy Guggenheim Collection, *The Timeless Eye. Master Drawings from the Jan and Marie Anne Krugier-Poniatowski Collection*, 1999, no. 91, ill.
 Madrid, Museo Thyssen-Bornemisza, *Miradas sin Tiempo: Dibujos, Pinturas y Esculturas de la Colección Jan y Marie Anne Krugier-Poniatowski*, February-May 2000, no. 106, ill.
 New York, Jill Newhouse Gallery, *Drawings, watercolors and small oils from private collections*, 2014.
 New York, Michael Altman Fine Art Gallery, *In Pursuit of Timeless Quality*, 2016.

LITERATURE:

A. del Guericco, *Géricault*, Milan, 1963, p. 150, fig. 80.
 G. Bazin, *Théodore Géricault. Étude critique, documents et catalogue raisonné*, Paris, 1997, VII, p. 13, nos. 2168-69, ill.

During his stays in London in 1820 and 1821, Géricault's fascination for horses and the lower classes of a newly industrialized world led him to study coalmen and other workmen, which seemed ubiquitous in the city, often accompanying wagons drawn by horses. In a large number of works in graphite or watercolor, he immortalized their plight in compositions that often lend a monumental, dramatic quality to their hard work (Bazin, *op. cit.*, nos. 2214-2127, 2131, 2132, 2135, 2149, 2153, 2157, 2157A, 2161, 2164-2166-2171, 2174, 2176-2190 ill.). The present sheet is among the most accomplished and powerful of these works: the wagon and its two horses are depicted at the critical moment when they make a turn, and the coalman is caught in the strenuous effort to make it happen smoothly. This scene is charged with high tension and drama that belies its daily nature, leading Germain Bazin to remark that the drawing evokes 'almost Michelangelesque strength which recalls the drawings made during the Italian years' (*op. cit.*, p. 13). A lithograph from 1821 presents a very similar scene in a much less dramatic way (**fig.**; *ibid.*, no. 2176, ill.).

A much more analytical and detailed study of a horse in graphite alone is depicted on the verso of the sheet.



(verso)



Fig. Jean-Louis-André-Théodore Géricault, *The coal wagon*, lithograph, The Metropolitan Museum of Art, New York





PROPERTY OF A PRINCE

103

**WILLIAM-ADOLPHE BOUGUEREAU
(LA ROCHELLE 1825-1905)**

Reclining male nude

graphite

8¾ x 12¾ in. (22 x 32.5 cm)

\$10,000-15,000

PROVENANCE:

The artist's studio stamp (not in Lugt).
with Borghi & Co., New York.



PROPERTY OF A PRINCE

104

**WILLIAM-ADOLPHE BOUGUEREAU
(LA ROCHELLE 1825-1905)**

*Study of a reclining man, his arms
outstretched*

numbered by the artist '15', and by a later hand
'n. 31'

graphite and white chalk
12½ x 19 in. (32 x 49 cm)

\$8,000-10,000

PROPERTY OF A PRINCE

105

**WILLIAM-ADOLPHE BOUGUEREAU
(LA ROCHELLE 1825-1905)**

*A Roman woman in traditional costume,
in profile to the right*

dated 'Rome 1853' (upper right) and
annotated 'a 600 / assa (ruled out)' (*recto*)
and '12 / 155' (*verso*)

graphite, watermark 'P'
11 $\frac{1}{8}$ x 8 $\frac{3}{8}$ in. (29 x 22 cm)

\$7,000-10,000

PROVENANCE:

with Borghi & Co., New York.



PROPERTY OF A PRINCE

106

**WILLIAM-ADOLPHE BOUGUEREAU
(LA ROCHELLE 1825-1905)**

*Young woman in Breton costume,
kneeling*

numbered by the artist '12', and by a later hand
'44' (upper right)

graphite
12 $\frac{5}{8}$ x 9 $\frac{3}{4}$ in. (32 x 25 cm)

\$8,000-10,000

PROVENANCE:

with Borghi & Co., New York.

A study for the two young girls in the painting
The Vow in Saint-Anne-d'Auray, painted
in 1869 (D. Bartoli with F. Ross, *William
Bouguereau. Catalogue Raisonné of his
Painted Work*, New York, 2010, no. 1869/19,
pl. 93).





PROPERTY OF A PRINCE

107

WILLIAM-ADOLPHE BOUGUEREAU (LA ROCHELLE 1825-1905)

Standing draped woman (recto); Drapery study (verso)

graphite and white chalk (*recto*), graphite (*verso*)

12 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (32.5 x 24 cm)

\$8,000-10,000

PROVENANCE:

The artist's studio stamp (not in Lugt).



PROPERTY OF A PRINCE

108

WILLIAM-ADOLPHE BOUGUEREAU (LA ROCHELLE 1825-1905)

Work interrupted

black chalk, with watermak 'PL BAS'

18 $\frac{1}{2}$ x 12 $\frac{3}{8}$ in. (47 x 31 in.)

\$5,000-7,000

This sketch is a study for a painting titled 'Le Travail interrompu', which exists in two versions, the largest being a canvas dated 1891 at the Mead Art Museum at Amherst College (D. Bartoli with F. Ross, *William Bouguereau. Catalogue Raisonné of his Painted Work*, New York, 2010, nos. 1891/15); the smaller version is in a private collection (*ibid.*, no. 1891/15A, ill.). In 1894, the composition was also engraved under the title *Cupid's whispers*.



109

JACQUES-CLÉMENT WAGREZ (PARIS 1846-1908)

The Judgement of Paris

signed and dated 'JACQUES WAGREZ 1886' (lower left)

graphite, watercolor and bodycolor
13¼ x 18⅞ in. (31.6 x 45.8 cm)

\$6,000-8,000

PROVENANCE:

with Waterhouse & Dodd, New York.

EXHIBITED:

Nantes, Palais du Cours Saint-André, *Ouvrage de peinture, sculpture, architecture, gravure et lithographie des artistes vivants*, 1886, no. 106.

A Painter and designer of decorative arts (including tapestries), Jacques-Clément Wagrez was a pupil of Isidore Pils and Henri Lehman at the École des Beaux-Arts in Paris, and particularly appreciated for his watercolors. His compositions often involved imagery and sets inspired by Renaissance Florence, as this work, which the artist presented at an exhibition in 1886 in Nantes, and later developed into a large painting, recently sold in these Rooms (Christie's, New York, 19 April 2005, lot 189).



110

MARIE ELLENRIEDER (KOSTANZ 1791-1863)

Virgin and Child in a landscape

black and white chalk
26½ x 17¾ in. (66 x 45 cm)

\$6,000-8,000

Ellenrieder was the first woman in Germany to enroll in an art academy (in 1813 in Munich), specializing in portraits and religious paintings (T. Engelsing and B. Stark, *Einfach himmlisch! Die Malerin Marie Ellenrieder, 1791-1863*, exhib. cat., Constance, Rosgartenmuseum Konstanz, 2013). Her later work is influenced by her encounter with the art of the Nazarene Brotherhood in Rome, where she stayed between 1822 and 1824, and that of Johann Friedrich Overbeck in particular. On her return, she was active as a court painter in Baden before moving back to her birth town Constance. This drawing, directly based on Raphael's *Madonna of the Meadows* at the Kunsthistorisches Museum, Vienna, can be compared in style and subject-matter to such works as a painting dated 1841 in the Staatliche Kunsthalle, Karlsruhe (D. Zimdars in *Angelika Kauffmann (1741-1807), Marie Ellenrieder (1791-1863)*, exhib. cat., Constance, Rosgartenmuseum Konstanz, 1992, no. 56 M.E., ill.). The present drawing may have been intended as a cartoon for a painting; indeed, several cartoons by Ellenrieder survive (see *ibid.*, nos. 27, 34, 35, 48, M.E., ill., p. 211, under no. 46).



111

JULIUS SCHNORR VON CAROLSFELD (LEIPZIG 1794-1872 MUNICH)

Nude man, seen from behind

graphite, watermark 'ROTEN'
24½ x 16¾ in. (62.3 x 42.5 cm)

\$15,000-25,000

PROVENANCE:

Private collection, Salzburg.
Private collection, Munich, 1991.
with Emanuel von Baeyer, London (*Prints and Drawings 1450-1900/1933-2000*, 2013, no. 42).

Executed during his time at the Vienna Academy, between 1811 and 1817, this large drawing is part of a group of three nude studies, one of which bears the date 1816 (see *Julius Schnorr von Carolsfeld. Zeichnungen*, exhib. cat., Mainz, Landesmuseum, and Munich, Palau Preysing, 1994-1995, p. 25, fig. 2).



112

JOHANN HEINRICH WILHELM TISCHBEIN (HAINA 1751-1829 EUTIN)

A leopard and leopardess with their cubs at the entrance of a cave

black chalk, pen and brown ink, watercolor heightened with white, on a contemporary mount

12½ x 16 in. (32 x 40.7 cm)

\$7,000-10,000

PROVENANCE:

The artist's studio (L. 5025).

Anonymous sale; Christie's, New York, 22 January 2003, lot 131.

Tischbein's interest in the animal world resulted in a large number of studies and more finished, independent works, mounted for presentation or direct sale, such as the present example. Many of these were based on direct observation at the zoo in Kassel. Other examples from a private collection were dispersed in on 22 January 2003 in these Rooms (lots 130-176). A typical feature of all of them is the character and humanity the artist imparted to his subjects, inspired as he was by the physiognomic theories of Johann Kaspar Lavater.



113

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

Head of a man

signed and dated 'A.M. / 86'
graphite, stumping, watercolor
4½ x 3¾ in. (10.6 x 10 cm)

\$6,000-8,000



PROPERTY OF A NORTHEASTERN INSTITUTION

114

**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)

\$10,000-15,000

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.

Anders Zorn received international acclaim for his captivating portraits. Unlike in his large canvases, the focus of this work is on physiognomy rather than the luxury of clothing or furnishings. The limited color palette and turned head add to the attraction of this dynamic and vivid portrayal. An early self-portrait by Zorn, this work dates from around 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 a *Self-portrait with fur*, 1915 in the Zorn Museum, Mora (*Der Schwedische Impressionist: Anders Zorn 1860-1920*, Petersberg, 2012, pl. 75).



FROM THE COLLECTION OF JEAN BONNA

115

**FRANÇOIS BONVIN
(VAUGIRARD 1817-1887 SAINT-GERMAIN-EN-LAYE)**

Two girls spinning and knitting

signed and dated 'f. Bonvin 83' (lower left)
charcoal, red and white chalk on blue paper, fragmentary watermark
shield with letters
11½ x 8½ in. (28.1 x 21.6 cm)

\$4,000-6,000

PROVENANCE:

with Schweitzer Gallery, New York, 1979.
with Didier Aaron, New York.

EXHIBITED:

London, Hazlitt, Gooden & Fox, *Nineteenth Century French Drawings*,
1980, no. 44.

LITERATURE:

G. P. Weisberg, *Bonvin. La Vie et l'œuvre*, Paris, 1979, no. 246, ill.
N. Strasser, *Dessins du XIXe au XXe siècle. Du Romantisme à l'Après-
guerre. Collection Jean Bonna*, Geneva, 2019, no. 56, ill.

During the 1850s, after his studies at the École de dessin in Paris, François Bonvin became interested in the representation of the everyday life of peasants, often depicting isolated figures. Two sheets also showing a woman knitting or spinning wool and dressed in the costume of Brittany, datable between 1853 and 1855, are at the Musée Cantini in Marseille (inv. 168), and the National Galleries of Scotland, Edinburgh (inv. D 4947). They were prompted by the artist's trip to Brittany in the summer of 1853.

116

PIERRE PUVIS DE CHAVANNES (LYON 1824-1898 PARIS)

Study for 'Doux Pays'

with inscription 'cache 3e/ 10e pièce' (verso)
graphite and watercolor on vellum
8 x 12¼ in. (20.2 x 31.1 cm)

\$20,000-30,000

PROVENANCE:

The artist's estate (L. 2104), then by descent;
Hôtel Drouot, Paris, 10 December 2003, lot 209.
with Galerie Normand, Paris, 2005.

EXHIBITED:

Paris, Grand Palais, and Ottawa, National Gallery of Canada, *Puvis de Chavannes 1824-1898*, 1976, no. 157 (entry by L. d'Argencourt).

LITERATURE:

M.-C. Boucher, *Catalogue des dessins et peintures de Puvis de Chavannes*, exhib. cat., Paris, Musée du Petit Palais, 1979, under no. 98.
A. B. Price, *Pierre Puvis de Chavannes. A Catalogue Raisonné of the Painted Work*, London, New Haven, 2010, II, no. 276a, ill.
N. Strasser, *Dessins du XIXe au XXe siècle. Du Romantisme à l'Après-guerre. Collection Jean Bonna*, Geneva, 2019, no. 68, ill.

Among the first sketches for the monumental picture exhibited at the Salon of 1882 and titled '*Doux pays*', this large landscape with women and children playing and relaxing is a poetic evocation of the mythical Golden Age. The painting was made for the painter Léon Bonnat's residence in the rue Bassano in Paris, and is today at the Musée Bonnat-Helleu, Bayonne (inv. 1087). At the same Salon, Bonnat presented a portrait of his friend Puvis.

The artist prepared his work in numerous squared studies of isolated figures, executed in black or red chalk, as well as in four other studies of the entire composition (Brown Price, *op. cit.*, p. 251, under no. 276). A smaller painted version, identical to the work for Bonna, and considered an autograph replica, is at the Yale University Art Gallery, New Haven (inv. 1958.64; **fig.**; see A. Brown Price, *Pierre Puvis de Chavannes*, exhib. cat., Amsterdam, Van Gogh Museum, 1994, no. 86, ill.). In contrast to the present watercolor, the final composition is simplified, and each figure is given more space. Most of them are placed toward the left of the scene, leaving open the view on the right-hand side to more strongly suggest an impression of peacefulness. Puvis' composition would influence Paul Seurat when he was working on his *Bathers at Asnières* at the National Gallery, London.



Fig. Pierre Puvis de Chavannes, '*Doux pays*', Yale University Art Gallery, New Haven





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

117

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

A sheet of studies of an eagle

pencil, pen and brown ink, brown and gray wash on oatmeal paper
7½ x 9¾ in. (19.1 x 24.8 cm)

\$2,000-3,000

The present sheet is perhaps related to the eagle ridden by cupid in *Omnia Vincit Amor* (1809, Metropolitan Museum, New York). Although the technique is unusual for West, Professor Allen Staley has suggested that it may have been executed within his studio for him to use in painting the eagle.

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

PROPERTY FROM A MID-ATLANTIC ESTATE

118

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

Portrait of Master Meyer

signed 'B.West' (lower left) and with inscription 'George Charles Meyer/ born April 26th. 1767./ died in the East Indies/ Son of Jeremiah Meyer/ R.A./ and of Barbara Meyer/ née Marsden./ drawing by Sir Ben[jamin]/ West...' (on an old label attached to the reverse of the frame)

black, white and sanguine chalk on blue paper
11 x 7 in. (27.9 x 17.8 cm)

\$10,000-15,000

PROVENANCE:

with Leger Galleries, London, 1989, where purchased for the present collection.

Jeremiah Meyer (1735-1789) was painter in miniatures to Queen Charlotte, Painter in Enamels to King George III, and was a founder member of the Royal Academy, where he and West probably met. His son, George Charles Meyer, went to Calcutta as a civil servant on the recommendation of Sir Joshua Reynolds.

West rarely drew in chalks, and this accomplished and highly finished portrait drawing is unusual in his *oeuvre*, but perhaps in making a likeness of the child of a friend and fellow artist, he took particular care. The inscription on the *verso* of the frame is rather later, as it mentions Meyer's death.

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



PROPERTY FROM A MID-ATLANTIC ESTATE

119

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

Portrait study of a young man, seated at a desk

pencil
3¼ x 2¾ in. (9.5 x 6.7 cm)

\$1,500-2,000

PROVENANCE:

Smythe family, and by descent.
Fowler family, and by descent until 1976.
with Leger Galleries, London, April 1991, where purchased for the present collection.





120

**GIOVANNI BATTISTA CIPRIANI, R.A.
(FLORENCE 1727-1785 LONDON)**

Two studies of a woman and a satyr

with inscription 'Cipriani' (lower center, on the mount)

pen and gray ink and brown wash

7 $\frac{7}{8}$ x 6 $\frac{1}{2}$ in. (20 x 16.5 cm.)

\$1,500-2,000

Born in Florence, Cipriani met the architect William Chambers and the sculptor Joseph Wilton in Rome, and travelled to England with them in 1755. He spent the rest of his career in London, initially working as a drawing and painting master at the Duke of Richmond's academy in Whitehall. He worked extensively decorating neo-classical interiors created by Robert Adam and William Chambers, including at Syon House and Somerset House. He went on to design George III's first state coach, and in 1768 became a foundation member of the Royal Academy, designing its diploma.



PROPERTY OF A PRIVATE COLLECTOR

121

THOMAS ROWLANDSON (LONDON 1756-1827)

Death looking at vanity

inscribed 'Let her paint an Inch thick, to this favour she must come./
Shakespear' (lower center, on the artist's mount)

pencil, pen and ink and watercolor
12 x 10 in. (30.5 x 25.4 cm)

\$5,000-8,000

PROVENANCE:

with Davis Galleries, New York

The inscription on the present drawing comes from Shakespeare's *Hamlet*, Act V, Scene I, Ophelia's burial procession. It is spoken by Hamlet to Yorick's skull, suggesting that however much effort one puts into their appearance, mortality is inescapable.



122

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

Iphigenia Waking

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

\$10,000-15,000

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.

Romney made two groups of *Iphigenia*, of which the present drawing is a notable example of the second, depicting the reclining figure of Iphigenia alone, seen from behind her left shoulder, head flung back. 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 realized 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 realized a form as possible.

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

FROM THE COLLECTION OF JEAN BONNA

123

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

Head of a woman with a feather hat (recto); An abduction (verso)

inscribed and dated 'K.R. May 30.19.' (lower right)

pencil and gray wash (*recto*); pencil (*verso*)

9¼ x 8⅞ in. (24.8 x 19.9 cm)

\$8,000-12,000

PROVENANCE:

with Galerie Jan Krugier, Genève.

This two-sided drawing represents two sides of Fuseli's artistic personality. On the *recto* there is one of his ongoing series of women's heads with fantastic hair and even more extraordinary hats. On the *verso* is one of his impromptu sketches of entwined bodies drawn with a sense of grace and movement that enlivened the neo-classical conventions of the time.

The head, strong and assertive within its exotic accoutrements, is one of a series spanning his later years in London, from the early 1790s up to the early 1820s. Despite their extravagant exoticism most if not all of these are based on real people, including Fuseli's wife, girls of good family, and courtesans.

Identifying the individual, as transformed into creatures of fantasy, is difficult, but two possibilities stand out. The first similarity is with the whole group of drawings of Mrs Fuseli done between 1790 and about 1800 (see G. Schiff, *Johann Heinrich Füssli*, Zurich, 1973, pp. 549-553, no's 1084-1119). Several show the same plumpish cheeks and firm, determined mouth as this drawing, but these drawings are, of course, some twenty to thirty years earlier than the present work of 1819. Some were however repeated by Fuseli in twelve drawings of 1810 (G. Schiff, *loc. cit.*, p. 621, numbers 1644-1655) and Mrs Fuseli was always a dominant influence in Fuseli's art (see Tate Gallery, *Henry Fuseli*, London, 1975, pp. 15-17 for Gert Schiff's interpretation of these Fuseli 'fantasy portraits'.)

Alternatively, our drawing may be one of the heads of young girls of good family such as Lavinia de Irujo, illegitimate daughter of the first Spanish Ambassador to the U.S.A., Harriot Mellon, an actress and second wife of the banker Thomas Coutts, and Lady Georgina North, daughter of Fuseli's great patron Susan, Countess of Guilford.

The drawing on the *verso* shows two lightly clothed figures, a young man literally sweeping a young girl off her feet. Similar themes occur in the album of Fuseli drawings from the collection of Miss Harriet Moore, and the watercolor of *Undine and Huldbrun*, circa 1819-22 (Auckland Art Gallery). In sketches such as these Fuseli added a sense of energy and movement, often erotic, to the cool neo-classical style of Poussin and his followers in late 18th Century Britain such as Benjamin West.

The inscription K.R. has been identified as 'King's Row', a probably now-destroyed house of one of Fuseli's friends or patrons. Two other drawings with this inscription were previously in the collection of Susan, Countess of Guilford, and are dated 23 May 1819 and 6 June 1819 (Schiff, *loc. cit.*, pp. 614-615, numbers 1581 and 1584).

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



(*verso*)



PROPERTY FROM A MID-ATLANTIC ESTATE

124

**RICHARD PARKES BONINGTON
(ARNOLD, NEAR NOTTINGHAM 1802-1828 LONDON)**

Shipping at anchor

signed 'R.P. Bonington.' (lower right)

pencil and brown wash

5½ x 9 in. (14 x 22.9 cm)

\$8,000-12,000

PROVENANCE:

Percy Moore Turner, and by descent.

Anonymous sale; Sotheby's, London, 12 April 1995, lot 58, where purchased for the present collection.

LITERATURE:

P. Noon, *Richard Parkes Bonington. The Complete Paintings*, New Haven, 2008, p. 146, no. 90.

Dated by Patrick Noon to late 1823 or early 1824, this drawing shows the adept use of wet-on-wet washes which is typical of Bonington's work at this date. It is one of a series of brown wash drawings of shipping on the Normandy coast, often at anchor or in harbor. By 1823, Bonington's watercolors were popular with dealers, publishers and collectors, and he was employed to execute plates for aquatints for Jean-Frédéric d'Ostervald's *Excursions sur les côtes et dans les ports de France de Dunkerque au Havre*.



PROPERTY SOLD BY THE DESCENDANTS OF J.H. MERIVALE

125

FRANCIS TOWNE (ISLEWORTH 1739-1816 LONDON)

The Lake of Wyburn (Thirlmere), with Raven Crag to the left and Skiddaw beyond, Cumberland

signed and dated 'F. Towne. del/ 1786' (lower right), and inscribed 'N^o 35/ A View of the Lake of Wyburn with Raven Crag on the left hand & Skiddaw in the Distance, Cumberland/ Drawn on the Spot by Francis Towne/ August 17th. 1786/ 4 O'clock in the afternoon light from the/ Left hand' (verso of the original mount) and with further inscription '150 B.P.' (verso of the original mount) pencil, pen and brown ink and watercolor, on two joined sheets of a sketchbook 6⁵/₁₆ x 18¹/₂ in. (15.7 x 47.2 cm)

\$20,000-30,000

PROVENANCE:

Bequeathed by the artist in 1816 to James White of Exeter (1744-1825) and by bequest to John Herman Merivale (1779-1844) and by descent to his granddaughters Maria Sophia Merivale (1853-1928) and Judith Ann Merivale (1860-1945), by whom given to her nephew Alexander Merivale (b.1901) and by descent to the present owner.

EXHIBITED:

London, No.20 Lower Brook Street, Grosvenor Square, [?] *Exhibition of Original Drawings at the Gallery*, 1805, no. 85 as 'Lake of Wyburn in Cumberland'.

LITERATURE:

T. Wilcox, *Francis Towne*, London, 1997, p. 119.
R. Stephens, *A catalogue raisonné of Francis Towne (1739-1816)*, online edition, no. FT491.

Inspired perhaps by the recent publication of William Gilpin's 'picturesque tour' of the Lake District (*Observations, relative chiefly to picturesque beauty, made in the year 1772, on several parts of England; particularly the mountains, and lakes of Cumberland, and Westmoreland*) and its encouragement to artists

and tourists, James White, Towne's executor and lifelong friend, wrote to Towne on 8 July 1786 to inform him that their plan for a 'Northern Expedition' with John Merivale, another lawyer and friend, was now fixed. He continued that 'we both heartily wish to have you for a companion'. White proposed that he and Merivale should meet Towne in Manchester and then 'to pursue our adventures either in diligences on horseback or on Foot, just as we find agreeable'. The Lakes were by this date famous for their sublime landscapes, and popular with artists and tourists alike – Thomas Gainsborough had visited in 1783, and between 1784 and 1787 Philip James de Loutherbourg showed twenty-one Lake District or Derbyshire views at the Royal Academy. According to the dates on Towne's drawings, the party had reached Ambleside by 7 August and remained in the area until 25 August, making trips and exploring the area.

In this relatively brief trip, Towne executed at least a hundred drawings. 17 August was one of his busiest days in the Lakes – he made seven drawings, each with the time noted on the verso, and tracking his journey from Ambleside, on the shore of Windermere, where he had stayed on the night of the 16th, towards Keswick and the northern Lakes, through St John's in the Vale. These drawings, numbered '30' to '36', are timed from half past ten in the morning to 5pm, and move around the Vale of St John, depicting various parts of Wyburn lake and its surroundings.

The majority of Towne's Lake District views were drawn and worked up on the spot, as he continued to use the working methods he had earlier developed in Italy. The integrity of Towne's artistic vision is clearly seen in his Lake District sketches: the immediacy of the sketchbook page and the possibility it offered him to capture the immediate effect of the view upon the artist is seen with great effect in the present watercolor. The sketchbooks used on this tour provide a great variety of formats; vertical, horizontal, single, double pages or panoramic views and there is an almost complete lack of later repetition of compositions, perhaps displaying Towne's respect for his initial response to his original inspiration and his unwillingness to compromise his artistic vision.

126

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

Mont Blanc from the Bridge of St. Martin, Sallanches

signed 'J M W Turner R.A.' (lower left)

pencil and watercolor heightened with bodycolor and gum arabic and with scratching out

11¼ x 15¾ in. (28.5 cm. x 40 cm)

\$200,000-300,000

PROVENANCE:

Lieutenant General Hawkins.

with the Fine Art Society, 1899.

with Knoedler & Co, New York.

Burton Mansfield, Newhaven, Connecticut, 1911.

Mansfield sale, American Art Association, New York, 7th April 1933, lot 20.

Mrs. John D. Rockefeller, Jun., New York.

?Abigail Greene Aldrich.

Anonymous sale, Christie's, London, 20 November 1984, lot 114 (as 'Mont Blanc, from the Bridge of St Martin, Sallanches').

Anonymous sale; Sotheby's, London, 14 July 1994, lot 130 (as 'Mont Blanc, from the Bridge of St Martin, Sallanches'), where purchased for the present collection.

EXHIBITED:

Pittsburgh, Carnegie Institute, *Annual exhibition held at the Carnegie Institute*, 1911, no. 62.

LITERATURE:

J. Russel, & A. Wilton, *Turner in Switzerland*, Zurich, 1976, p. 135, no. 17.

A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg, 1979, pl. 342, no. 379.

D. Hill, *Turner in the Alps. The Journey through France & Switzerland in 1802*, London, 1992, p.54.

D. Hill, 'Turner at Sallanches, 1836', *Sublimesites.co*, online.

In 1802, aged twenty-seven, Turner seized the opportunity created by the Peace of Amiens to travel to France. But unlike most of his compatriots, instead of remaining in Paris, among the appropriated splendors gathered in the Louvre, he and his companion Newbey Lowson audaciously pressed further south through the politically unstable country to make a tour of the Alps. Their route curled through the province of Savoy and around Mont Blanc, passing down into the Val d'Aosta, before crossing the Great St Bernard Pass into Switzerland, where they visited Lausanne, Berne, Thun, Brienz, Lucerne, with a brief excursion to the St Gothard. After reaching Zurich they headed north once more to return to Paris. Despite Turner's experience of British mountain scenery in the preceding years, the tour was truly transformative. He filled eight sketchbooks during the journey, recording impressions and scenes that continued to provide inspiration more than twenty years later.

This watercolor has been dated to the years between 1807-09, and has its origins in an elaborate, partly-colored composition study Turner made in the largest volume he was carrying, known as the *St Gothard and Mont Blanc* sketchbook (Tate D04603; Turner Bequest LXXV 11). It was one of four sketches he made at the villages of St Martin and Sallanches, on the route along the Arve valley between Bonneville and Chamonix, suggesting that he and Lowson interrupted their progress to stay the night. One of the other sketches was made from the rocks beside La Sallanche, a tributary of the Arve, looking across the water in a north-westerly direction to the village itself (Tate D04604; Turner Bequest LXXV 12). It offers a more enclosed viewpoint of the pastoral setting and alpine life, and a contrast to the sublimely epic scale of the view in the opposite direction, up the Arve towards Mont Blanc, in the other sketch.

It was for this prospect, the first clear view of the Mont Blanc massif for many south-bound travellers, that Sallanches became popular with nineteenth century visitors. So it was not surprising that Turner was commissioned to produce watercolors of the subjects in both sketches. While the finished watercolor of the village scene is documented as having been requested by Turner's foremost patron, the Yorkshireman Walter Fawkes (private collection; Wilton 380), it is not clear whether he also owned the present watercolor, which would have made a natural pendant. A drawing, entitled 'Near Sallanches, Mont Blanc' was sold at Christie's on 14 May 1881 from the C.S. Bale collection, but it is listed with smaller dimensions, and may have been one of Turner's early copies of views by Cozens or some other artist (R. Graves, *Art Sales*, p. 236).

When sketching the Mont Blanc subject on the spot Turner very deliberately structured his composition using the group of trees to provide a screen that draws the eye away from the foreground flock and their lush pastures beyond, guiding it up to the pure white snowy peaks of the mountain. He had used a similar idea for one of the designs he created in Scotland the previous year (Tate D03435; TB LVIII 56), and both are implicitly indebted to Rembrandt's celebrated etching *The Three Trees* (1643), which Turner went on to praise in his lectures at the Royal Academy as Professor of Perspective.

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



127

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

Launceston, Cornwall

pencil and watercolor heightened with bodycolor and gum arabic and with scratching out

11 in. x 15½ in. (27.9 cm x 39.4 cm)

\$400,000-600,000

PROVENANCE:

Charles Heath.
John Hornby Maw, by 1833.
Thomas Birchall, by 1857.
Mrs Moir.
J. F. Schwann.
Mrs E. C. Innes (?); Christie's, London, 13 December 1935, lot 53 (440 gns to Polak).
Anonymous sale; Christie's, London, 5 June 1973, lot 121, bt. Colnaghi.
Anonymous sale; Sotheby's, London, 31 March 1999, lot 146, where purchased for the present collection.

EXHIBITED:

London, Egyptian Hall, Piccadilly, 1829, no. 20.
London, Messrs Moon, Boys and Graves, Pall Mall, June-July 1833, no. 24.
Manchester, *Art Treasures Exhibition*, 1857, no. 340.
London, Royal Academy, *Old Masters, deceased masters of the British School, including watercolour drawings by J.M.W. Turner R.A.*, January-March 1887, no. 65.

LITERATURE:

W. Armstrong, *Turner*, London, 1902, p. 261.
W.G. Rawlinson, *The Engraved Work of J. M. W. Turner, R. A.*, London, 1908, vol. I, p. 123, no. 216.
W.G. Rawlinson., & A.J. Finberg, *The Water-colours of J. M. W. Turner*, London, 1909, ill. plate XV.
A. Wilton, *The Life & Work of J. M. W. Turner*, Fribourg, 1979, no. 792.
E. Shanes, *Turner's Picturesque Views in England and Wales 1825-1838*, London, 1983, p. 26, plate 9.
M. Mel Edmunds, 'Picture Note', *Turner Studies*, 1984, vol. 4, no. 2, p. 59-60.
E. Shanes, *Turner's England 1810-38*, London, 1990, p. 170-171.
J. Bryant, *English Grand Tour Artists and Admirers of Englands Historic Sites*, Swindon, 2005, p. 80.
E. Shanes, *Young Mr Turner. The First Forty Years, 1775-1815*, London and New Haven, 2016, pp. 443-4.

ENGRAVED:

by J. C. Varrall, 1827 for *Picturesque Views in England and Wales*, vol 1, no. 9 (Rawlinson 216).



(verso)

Although this skilfully realized watercolor was one of the first to be engraved for Turner's landmark series of *Picturesque Views in England and Wales* in 1827, it is based on pencil sketches made well over a decade earlier, dating from a visit to Launceston in 1814, during the last of three tours of Devon and Cornwall. Turner was initially drawn to the region in 1811 to undertake research for a different project, the *Picturesque Views on the Southern Coast of England*, but having family and friends in these western counties gave him the excuse to return to an area he found richly inspiring. By 1814 he was also developing with his publisher W.B. Cooke yet another topographical scheme, *The Rivers of Devon*, and it was while exploring the River Tamar that Turner traveled to Launceston.

Launceston's old town rises high above the surrounding countryside and is bound to the north by the River Kensey, which joins the Tamar at nearby Polson Bridge. The town is effectively situated on a crossroads for long-established routes that run from Plymouth to the north coast, and from Okehampton and Dartmoor on towards the far west. Its geographic position and strategic significance led to the creation of the dominating castle during the Norman period. However, the distinctive, raised central keep, consisting of a round tower built inside an earlier circular structure, was constructed in the 13th Century by Richard, Earl of Cornwall.

During his short stay, Turner observed the town from all points of the compass, seeking vantage points that permitted him to showcase the relationship of the castle to the landscape, as well as the town's other landmarks, such as the church of St Mary Magdalene and the medieval gateways. Using two different sized sketchbooks, he gradually defined the angle that best suited his purposes, which was from the road leading down from St Stephen's Hill, to the north-west. A page in each of the notebooks sets out the raw essence of the finished watercolor, including the dense summer growth on the trees (Devon Rivers, No.2 sketchbook, TB CXXXII 111, Tate D09601; Devonshire Rivers, No.3, and Wharfedale sketchbook, TB CXXXIV 72, D09873).

But the sketches provided no information about the weather or the fall of light, which make such a vital contribution to the success of the watercolor. This fact explains why, when he began to work from his sketches many years later, Turner used the back of this sheet to test the underlying blocks of blue, yellow and warm color in his composition, indicating where shadows might fall, as well as where the white paper needed to remain untouched.

Perhaps the most striking detail in the finished work is the dark figure on horseback, his toes neatly pointed out, to whom the viewer is empathetically drawn (much like the lonely wanderers in the paintings of Caspar David Friedrich). In fact this incident was not invented; Turner had actually recorded a traveller heading down the road in front of him (Tate D09600; TB CXXXII 110). Even so, he was able to imbue lived experience with cultural resonance. For it has been noted that the rider is positioned directly below the castle, and that the shape of his hat echoes that of the fortification. Expanding on this point, Martha Mel Edmunds has noted that the castle's most famous prisoner was George Fox, the founder of the Quakers, who had refused to remove his hat at his trial.

Alongside his later Swiss views, Turner's *England and Wales watercolours* are regarded as his most important.

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



128

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

*Mont-Blanc and the Allée Blanche from near the Col de la Seigne,
France*

watercolor heightened with bodycolor and with scratching out
9½ x 13½ in. (24.2 x 34.3 cm)

\$400,000-600,000

PROVENANCE:

William Houldsworth; Christie's, London, 23 May 1891, lot 33 (as *Monte Rosa*)
(95 gns to Agnew's).

with Agnew's, London, where purchased by
George Holt, 21 October 1891, and by descent to
Alfred Holt.

Arthur Cook, and by descent to

Mrs. Wilfred Janson (?); Christie's, London, 24 March 1987, lot 91 (as *An Alpine
Valley, Probably Mt Val d'Aosta*).

Anonymous sale; Christie's, London, 8 July 1997, lot 75 (as *Scene in the Val
d'Aoste*), where purchased for the present collection.

LITERATURE:

J. Russell and A. Wilton, *Turner in Switzerland*, Zurich, 1975, pp. 26-7.

A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg, 1979, pp. 471-4.

R. Cumming, 'The Studio Sale that Christie's Never Held', *Christie's Review of
the Season*, London, 1987, pp.154-55.

D. Hill, *Le Mont-Blanc et la Vallée d'Aoste, exh.cat.*, Aosta, 2000, pp. 276-7, no. 27.

Turner only rarely traveled in company, despite the advantages to someone of a famously parsimonious disposition of sharing costs. Coincidentally, on both of his visits to the Val d'Aosta he was accompanied by a fellow traveler: in 1802 by Newbey Lawson (1773-1853), from County Durham (see also lot 124); and in 1836 by the wealthy young Scott, Hugh Andrew Johnstone Munro of Novar (1797-1864), who was gradually taking the place of the deceased Walter Fawkes as reliable friend and patron. Munro was also an amateur artist, and benefitted from Turner's advice when sketching during the tour, but his keen attempts to scrutinize Turner's processes more closely were largely frustrated by the painter's tendency to sit at a distance from his admirer.

The route that Turner and Munro pursued largely followed that of the earlier tour but, after entering the Val d'Aosta, they pressed on down to Turin. At Bonneville, they apparently attempted to locate some of the viewpoints Turner had recorded in 1802, which suggests that both of them were familiar with the presentation album of the earlier sketches Turner had compiled, or that he brought it along. By 1836 he had honed his method of sketching so that the majority of his impressions took the form of rapid pencil outlines, often recorded down the page in successive strips. To complement this generalized accumulation of information he also worked on larger folded or cut sheets of paper. For the most part, he worked on these in pencil too, but after reaching Sallanches (according to Munro) he also began to use the pauses in the itinerary to paint directly in watercolor.

In his study of the 1836 tour, David Hill identified the subject of this watercolor for the first time, simultaneously proposing that it was begun, at least, on the spot, in the shelter at the summit of the Col de Seigne (to the south-west of Courmayeur). From that vantage point Turner had one of the finest views along the southern, Italian side of the Alps, with the snow-capped peak of Mont Blanc rising above its companions. Evidently the weather was not settled, and clouds were moving around and across the mountain range, in the process blocking out notable features such as the Aiguille Noire. Other than the twisting line of the path leading down to the lake, there is no indication of human presence; this is nature in the raw. Turner could have established all of this fairly quickly, coming back to the sheet in more comfortable circumstances to refine and add greater detail to the rocks (evidence of his interest in geology), as well as the final bloom of warmer color.

Sketches of this kind were ahead of their time and remained with Turner, unexhibited during his lifetime. His contemporaries would only have been aware that he had revisited the Val d'Aosta if they had seen the painting he sent to the Royal Academy in 1837: *Snow-Storm, Avalanche and Inundation - a Scene in the Upper part of Val d'Aouste, Piedmont* (Art Institute of Chicago). But the experiences of this journey continued to thrill him. In fact, during Turner's first recorded meeting with John Ruskin in 1840, he spoke 'with great rapture of Aosta and Courmayeur'.

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



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

The Domleschg Valley looking North, Switzerland

pencil and watercolor with scratching out
9 in. x 11 $\frac{1}{2}$ in. (22.9 cm. x 28.9 cm)

\$300,000-500,000

PROVENANCE:

?John Ruskin.
?Charles Eliot Norton.
Richard Norton, Boston (?); Christie's, London, 26 May 1919, lot 134 (as *The Valley of St Gothard*) (580 gns to Agnew's).
with Agnew's, London, where purchased by
A.D. Mouradian, 17 November 1920.
with Agnew's, where purchased by
Miss Deakin, 24 March 1927.
with Agnew's, London, where purchased by
J. Leslie Wright, 14 May 1943, and by descent to his daughter
Mrs Dorian Williamson, and by descent until
Anonymous sale; Sotheby's, London, 24 November 1977, lot 119.
Winifred and Atherton Bean; Sotheby's, London, 9 June 1998, lot 21 (as *The Valley of St Gothard, Switzerland*), where purchased for the present collection.

EXHIBITED:

London, Royal Academy, *The J. Leslie Wright Collection of Masters of British Watercolours*, 1949, no. 78.
London, Agnew's, *Centenary exhibition of watercolour drawings by J.M.W. Turner, R.A.*, 1951, no. 87.
Minneapolis, Minneapolis Institute of Art, long term loan from Atherton Bean.
Minneapolis, Minneapolis Institute of Art, *Poetic Horizons: The Landscape Tradition in Britain 1750-1850*, 25 October 1996-19 January 1997, unnumbered.

LITERATURE:

A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg, 1979, p. 480, no. 1502 (as 'Valley of St Gothard, ?1841').
C. Powell, 'Turner Society News', August 1991, no. 58, pp. 1-2.
C. Nugent and M. Croal, *Turner Watercolours from Manchester*, Exhibition Catalogue, 1997, p. 112, under no. 73.

The watercolors that Turner produced during and following his late tours of Switzerland have long been recognized as the artist's last triumphant burst of creativity, including such celebrated masterpieces as *The Blue Rigi, Sunrise* (Christie's, London, 5 June 2006; now Tate Britain). For the four years between 1841 and 1844, Turner traveled extensively through the alpine region, revisiting many of the towns, lakes and passes that he had first encountered forty years earlier, as well as discovering new places as he criss-crossed the country.

One of these novelties was the Domleschg valley, situated between Thusis and Reichenau, a pleasantly walkable stretch of about ten miles, among craggy hillsides dotted with castles and ruined towers above the churning waters of the Hinterrhein. Looking either to the north or the south, the valley is closed off by distant peaks. But after the narrow and oppressive canyon of the Via Mala, to the south of Thusis, the broad Domleschg valley offers a vibrant and joyous contrast.

During his visit in 1843 Turner responded by creating a series of colored sketches on well over half of the sheets of one of the soft-covered, 'roll' sketchbooks that he favored in his later years, which usually contained between 20-24 pages; in this case made up with his favorite Whatman paper. Since John Ruskin was the owner of the majority of the other pages, it is probable that this watercolor also passed through his collection.

Turner's color sketches form a sequence of views that delineate the scenery along the valley from south to north, culminating in a pair of views of Schloss

Rhözüns (Private collection). Another watercolor sold in these Rooms shows the entrance to the Via Mala and Thusis (Christie's, New York, 28 January 2009, lot 36), while a related color study in the British Museum (formerly known as 'Bellinzona') provides a more distant view towards the same focal point (1910-2-12-288; Wilton 1490). Slightly to the east of Thusis, the ruined castle of Ehrenfels above Sils-in-Domleschg, was the subject of a sheet at the Fitzwilliam Museum, Cambridge (Wilton 1511).

The present watercolor is one of at least three to depict the central part of the valley between Sils-in-Domleschg and Schloss Ortenstein bei Tomils, near Rothenbrunnen. The latter castle is that perched high on the distant headland in the center of the composition, and is also the focus of two further watercolors in private collections (Wilton 1495 and 1508; the latter also sold at Christie's, 7 June 2001, lot 161). This stretch of the river was not then contained in a flood-proof channel, and instead followed a more meandering course below the various ruined towers, including those of Alt-Süns and Neu-Süns at Paspels. The latter appear in the color sketch at Oldham Art Gallery (not in Wilton; see Powell 1991), which shares a number of key features with this scene, as well as many of the same color tones. However, whereas yellow predominates in the Oldham sketch, here Turner gives rein to a more nuanced range of blue-green shades that provide greater depth, while also using either a fine brush or the nib of a pen dipped in watercolor to add contour and detail.

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





CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

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 Client Services Department at +1 212-636-2000.

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 Client Service Department on +1 212-636-2000.

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.aspx>.

(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 CONDUCTING 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% of that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% 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:

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

(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.

- 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.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

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

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

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. 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.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
 - Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (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 would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. You 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 Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **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 display 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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

auctioneer: the individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

□
Bidding by interested parties

•
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.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

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. 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.

◊ 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 if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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

□ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

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

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

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

*"Circle of ..."

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

*"Follower of ..."

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

*"Manner of ..."

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

*"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

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

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

POST 1950 FURNITURE

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

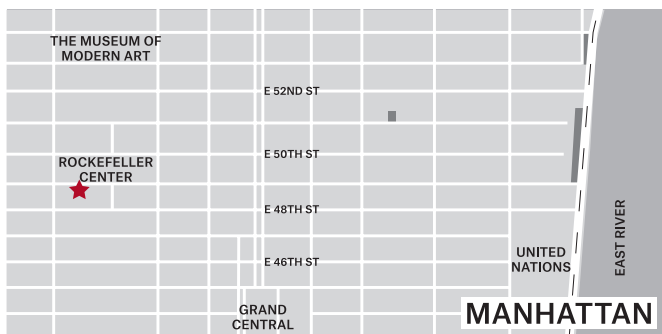
Email: PostSaleUS@christies.com

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

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My dear Sir
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I regret not being at home when you called the other day - the more because I shall set out tomorrow morning for the North. I was very much gratified in hearing from Haydon that you so great a Lover of Wordsworth should be pleased with any part of my Poem. I'm hopes of seeing you soon after my return and speaking of my visit to Rydal. Remain

Yours very truly
John Keats

John Keats (1795-1821). Autograph letter signed to Thomas Monkhouse, Hampstead, [21 June 1818].
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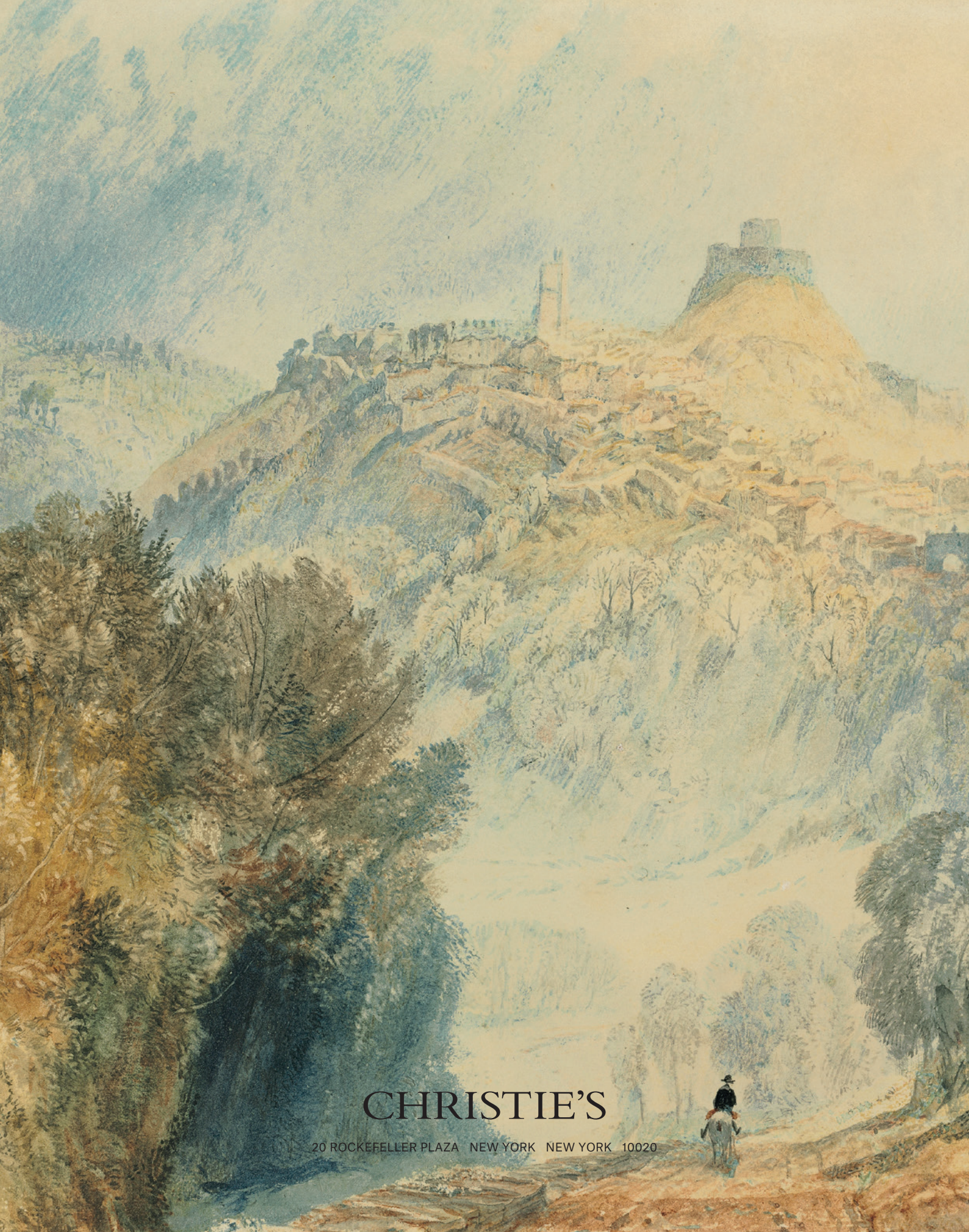
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