



**OLD MASTER &  
BRITISH DRAWINGS**

NEW YORK  
26 JANUARY 2023

**CHRISTIE'S**







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45

# OLD MASTER & BRITISH DRAWINGS

THURSDAY 26 JANUARY 2023

## AUCTION

Thursday 26 January 2023  
10.00am (Lots 1-77)

20 Rockefeller Plaza  
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|-----------|------------|------------------|
| Saturday  | 21 January | 10.00am - 5.00pm |
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| Tuesday   | 24 January | 10.00am - 5.00pm |
| Wednesday | 25 January | 10.00am - 5.00pm |

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## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as  
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# CHRISTIE'S

20/12/2022

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1

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

*A kneeling woman with her arms stretched out*

black chalk, pen and brown ink, brown and gray wash, heightened with white,  
arched top

4¼ x 7⅞ in. (12 x 18.5 cm)

\$10,000-15,000

**PROVENANCE:**

Adolf Klein (1880-1951), Frankfurt (L. 2786b); Frederik Muller & Cie.,  
Amsterdam, 21 November 1929, lot 65 (as Raphael).

Anonymous sale; Sotheby's, London, 20 July 1960, possibly part of lot 1.  
with Matthiesen Fine Arts, London (*Polidoro & La Lignamine's Messina  
Lamentation*, Sendai (Japan), 2004, p. 41, fig. 17 (catalogue by P. L. Leone de  
Castris).

The present sheet was first attributed to Polidoro by Philip Pouncey in 1960, having been attributed to Raphael in the sale Adolf Klein in 1929, where it was described as a study for the *Judgement of Solomon*. Leone De Castris underlines the stylistic affiliation to Raphael's school in the 2004 Matthiesen exhibition catalogue and confirms Pouncey's attribution to Polidoro. Although this figure study seems not to relate to any known painted composition, it could represent a mourning figure in a Deposition.





PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

**2**

**GHERARDO CIBO (GENOA 1512-1597 ARCEVIA)**

*View of a monastery with figures approaching on a road*

inscribed '[?] poi/ [?]to acque' and with inscription 'd fiorenza' (verso)

pen and brown ink, watercolor, the study of a tree, with a fragmentary inscription, on a separate piece of paper, pasted to the upper left corner  
5 x 7¾ in. (12.5 x 19.5 cm)

\$7,000-10,000

**PROVENANCE:**

Anton W.M. Mensing (1866-1936), Amsterdam; Muller, Amsterdam, 27-29 April 1937, lot 97 (as Bartholomeus Breenbergh).  
Anonymous sale; Sotheby's, London, 7 July 1999, lot 23.  
with Kate de Rothschild.

**LITERATURE:**

G. Mangani and L. Tongiorgi Tomasi, *Gherardo Cibo. Dilettante di Botanica e Pittore di 'Paesi'. Arte, scienza e illustrazione botanica nel XVI secolo*, Ancona, 2003, no. 278.

The nobleman Gherardo Cibo was a passionate student of botany and nature, and a talented draftsman. After traveling as a member of several diplomatic delegations to Germany, France, and Flanders, he retired to live a more secluded life in Rocca Contrada (today's Arcevia), a small settlement in the Marche region. Wandering around the Apennines, Cibo recorded in numerous drawings botanical specimens and views of the surrounding landscape with immediacy and truthfulness.

The artist's representations of churches, farmhouses and small groups of buildings immersed in nature, such as the monastery depicted in this drawing, remain among the most charming landscape drawings of the 16th Century. While often the artist depicted his landscapes in monochrome compositions on white or blue paper, here he applied colors. A similarly colored drawing is in New York at the Morgan Library and Museum (inv. 1962.13).

### FEDERICO ZUCCARO (SANT'ANGELO IN VADO 1539-1609 ANCONA)

#### *The Recession of the Flood Waters*

black chalk, pen and brown ink, brown wash, heightened with white, on light brown paper, squared for transfer in black chalk  
circular, 9 $\frac{7}{8}$  in. diameter (25.2 cm)

\$30,000-50,000

This newly discovered compositional study by Federico Zuccaro constitutes a precious addition to the artist's graphic *œuvre*: it is preparatory for one of the six round scenes decorating the vault of the private chapel in Alessandro Farnese's villa at Caprarola, in the province of Viterbo (fig. 1). In September 1566, Federico was working in Tivoli for the Este family on the decoration of another chapel, when urgently called away to Caprarola upon the premature death of his elder brother Taddeo (1529-1566). Despite Federico's absence for much of Taddeo's work at Caprarola, on which he started in 1560, a number of drawings securely attributed to Federico relate to it, suggesting he assisted his brother by sending studies by mail from Venice, where Federico had been sent by Taddeo to undertake work for Giovanni Grimani between 1563 and 1565 (J.A. Gere, *Taddeo Zuccaro. His Development Studied in His Drawings*, Chicago, 1969, p. 118). However, it is to the recommendation of the miniaturist Giulio Clovio, himself related to the Grimani family, that Federico owed his appointment as Taddeo's official successor at Caprarola.

The decoration of the domed chapel located on the *piano nobile* of the Villa Caprarola, just off the Sala dei fatti farnesiani, became Federico's first independently executed room. A schematic drawing by Antenore Ridolfi (1538-1575), to whom Federico had entrusted the vault's ornamentation and stucco work, records the overall layout (fig. 2; sold at Sotheby's, London, 2 July 1990, lot 23; see C. Acidini Luchinat, *Taddeo e Federico Zuccari. Fratelli pittori del cinquecento*, Milan, 1999, II, p. 16, fig. 14). The ceiling of the chapel features at its centre a round painted scene, surrounded by six trapezoidal compartments, each of them including a circular scene from the Old Testament surrounded by decorative elements of antique inspiration (for a discussion of the vault decoration, see Acidini Luchinat, *op. cit.*, pp. 13-21).

Only a few preliminary drawings for the vault's decoration have survived. All are compositional sheets datable to 1566, including the present sheet. Three are in the Musée du Louvre: *The Creation of Eve* (inv. 4394), *Samuel anointing David* (inv. 4398), and *David receiving tribute from the conquered Edomites* (inv. 4469). Two further studies for the central scene, representing God creating the sun and the moon, are in the Allen Art Museum, Oberlin (inv. 1947.2; see Acidini Luchinat, *op. cit.*, p. 16, fig. 15) and the Royal Collection at Windsor Castle (inv. RCIN905976), respectively. All of these drawings are executed in pen and brown ink, brown wash heightened with white, on light brown paper, with the exception of the sheet at Windsor, which is on blue paper. Squared in black chalk, they closely follow the final painting. While the drawing under discussion and the Louvre's *Creation of Eve* are trimmed along the circles' outlines, the majority of the drawings present a roundel within a rectangle, suggesting that the designs may have been first conceived as rectangular. Later adjusted to fit a round format, the rectangular format would perhaps have offered an easier starting point for laying out a dense iconography. The round format accords with Taddeo's earliest decoration at Caprarola for Alessandro Farnese's private bedroom, the Stanza di Aurora, recorded in a drawing by Taddeo at the Louvre, *The House of Sleep* (inv. 10481), as well as with a group of alternative drawn studies provided by Federico (for instance a pair at the Victoria and Albert Museum, inv. 8091:1 and 8091:2).

Stylistically, the present drawing is close to the one in Oberlin: in both drawings, Federico's penwork is especially vivacious, showing a pleasure and ingenuity in delineating details that succeed in creating a sense of narrative – for example the body wedged in a tree and feasted upon by a carrion crow. In fact, the iconography combines a depiction of the aftermath of the Flood, the receding waters revealing a number of corpses, with elements from earlier or later stages of the episode including the 'fowl of the heavens' supposedly extinguished by that point. In the background is Noah's Ark, of which the classical structure seems contemporary with the artist's time; from an open hatch in its roof, the dove Noah released for the second time can be seen flying out (Genesis 8:11).

We are grateful to James Mundy for his help in cataloguing the present drawing, and for supporting the attribution to Federico.



Fig. 1. Federico Zuccaro, *The Recession of the Flood Waters*. Private chapel, Villa Caprarola.



Fig. 2. Antenore Ridolfi, *Project for the decoration of the ceiling of the chapel at Villa Caprarola*. Present whereabouts unknown.





4

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

*Two female figures, one standing and holding a dish and one seated*

with number '234' (lower right) and inscription 'Finestrina' (verso)

pen and brown ink, brown wash  
8¾ x 7 in. (22 x 18 cm)

\$4,000-6,000

**PROVENANCE:**

Prosper Flury-Hérard (1804-1873), Paris (L. 1015); possibly Hôtel Drouot, Paris, 13-15 May, 1861, lot 407 (as Taddeo Zuccaro). Hamilton Easter Field (1873-1922), New York (L. 872a).

The rapid penwork, the application of the wash, and the typology of the figures in this sheet

closely resemble a group of drawings from Taddeo's early development when, upon his arrival in Rome, the artist was deeply influenced by the art of Polidoro da Caravaggio (see J. Katalan, 'A Taddeo Zuccaro Drawing in the British Museum', *Master Drawings*, XXXII, no. 1, Winter 1994, pp. 60-62). The present sheet is particularly close, for example, to a double-sided drawing published by Gere (fig.1; whereabouts unknown; see J. A. Gere, 'Taddeo Zuccaro. Addenda and Corrigenda', *Master Drawings*, XXXIII, no. 3, Autumn 1995, no. 264A, ill.) that depicts pairs of figures similar to those drawn here. At the beginning of his artistic career Taddeo often drew copies of the grisaille fresco decoration on palace façades created by Polidoro. It is possible, therefore, that the two figures in this sheet were also inspired by one of Polidoro's now lost decorations.



Fig. 1. Taddeo Zuccaro, *Woman holding a mirror (?) up to a nude man*. Present whereabouts unknown.



PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

**5**  
**FLORENTINE SCHOOL, 16TH CENTURY**

*Twelve studies of a monkey*

inscribed 'auendo piu volte voluto f [?] for 'uno']' (upper right)  
 red and black chalk, pen and brown ink  
 8 x 10<sup>7</sup>/<sub>16</sub> in. (20 x 27.6 cm)

\$5,000-7,000

**PROVENANCE:**  
 with Kate de Rothschild, London.

**LITERATURE:**  
*Kate de Rothschild Master Drawings. A Celebration, 35 Years in the Art World 1972-2007*, London, 2007, no. 12, ill.

The author of this witty drawing seems to have tried to capture on paper the rapid movements and different attitudes of a monkey kept on

a leash. Monkeys, together with other exotic animals, were often imported into Italy during the Renaissance and kept as pets. It appears that the specimen depicted in this drawing was of the family of the Long-tailed Macaques, presumably brought to Italy from North Africa. The inscription at upper right 'having many times wanted one' might be an allusion to the desire of the artist to own a pet monkey himself.



6

**ATTRIBUTED TO AGOSTINO CARRACCI  
(BOLOGNA 1557-1602 PARMA)**

*Studies of the legs and foot of a male nude*  
with inscription 'Agostino Carracci' (lower left)  
pen and brown ink, watermark 'AM'  
9 7/8 x 6 1/8 in. (25 x 15.5 cm)

\$3,000-4,000

**PROVENANCE:**

Winslow and Anna Ames, Saunderstown, Rhode Island.  
Richard and Trude Krautheimer-Hess, New York;  
Christie's, New York, 10 January 1996, lot 38 (as Agostino Carracci).  
with Colnaghi, London (*Master Drawings*, 1996, no. 7, ill.).

**EXHIBITED:**

Poughkeepsie, Vassar College Art Gallery, *Italian Master Drawings from the Collection of Mrs. Richard Krautheimer*, 1963, no. 12.

The old inscription at lower left ascribes the drawing to Agostino Carracci. While the pen work, the hatching and, in particular, the subject matter are comparable to other sheets by the artist at Windsor (see, for example, R. Wittkower, *The Drawings of the Carracci in the Collection of Her Majesty the Queen at Windsor Castle*, London, 1952, p. 118, no. 134, ill.), the present drawing is probably by one of Agostino's close collaborators. Anatomical studies by Agostino were translated into prints by other artists and published as individual sheets in a series of plates, the *Scuola perfetta per imparare a disegnare tutto il corpo umano*, intended as teaching manual for student artists to understand the human anatomy. The present drawing is particularly close to an engraving by Luca Ciamberlano after Agostino, *Five legs and three feet*, an impression of which is at the Metropolitan Museum of Art (fig. 1; inv. 51.501.270; see A. von Bartsch, *Le Peintre graveur*, XVIII, Vienna, 1828, p. 158, no. 62).

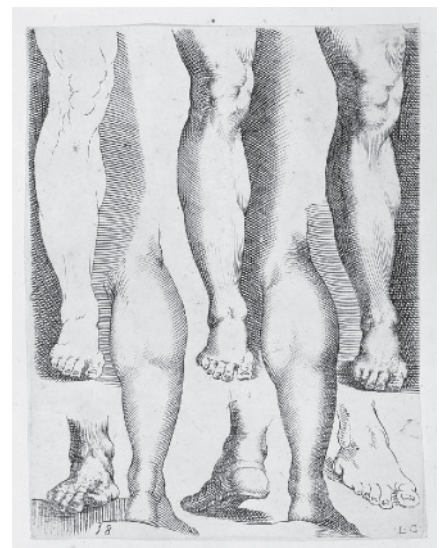


Fig. 1. Luca Ciamberlano, after Agostino Carracci, *Five legs and three feet*, engraving. The Metropolitan Museum of Art, New York.



7

**ITALIAN SCHOOL, 16TH CENTURY**

*Study of a woman's hand grasping a man's arm*

inscribed (crossed out) 'fran.co/ curradi' (upper left)

black and white chalk, the sheet irregular  
4¾ x 8¼ in. (12 x 21 cm)

\$2,000-3,000

**PROVENANCE:**

with William Schab Inc., New York.

The old, crossed out, inscription on the drawing refers it to the Florentine painter Francesco Curradi (1570-1661). Later on, the sheet was offered on the market as the work of the Venetian Carlo Caliari (1570-1596), Paolo Veronese's youngest son. In spite the uncertainty of the attribution the composition is powerful and betrays the hand of an accomplished artist.



(verso)

8

**DANIELE CRESPI (BUSTO ARSIZIO 1598-1630 MILAN)**

*Study of an arm (recto); Anatomical studies (verso)*

with inscription 'Daniel' (lower left)

black chalk (*recto*); pen and brown ink (*verso*), on blue paper  
16¾ x 10¾ in. (42.5 x 27.1 cm)

\$4,000-6,000

**PROVENANCE:**

Release stamp of the Austrian Central Office for the Protection of Historical Monuments.

Anonymous sale; Christie's, London, 27 March 1974, lot 253 (as Giacomo Cavedone).

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

with Rosella Gilli, Milan (*Disegni Lombardi dal XV al XVIII secolo*, 1985 (?), no. 49, ill.).

Anonymous sale; Christie's, London, 7 July 1992, lot 168.

with Colnaghi, London (*Master Drawings*, New York and Paris, 1993, no. 23, ill.).

**LITERATURE:**

N. Ward Neilson, *Daniele Crespi*, Soncino, 1996, no. D36, ill.

The *recto* is a study for the arm of Saint John the Baptist featured in the upper part of the *Foundation of the Certosa* composition which Crespi completed by 1629 in the fourth lunette of the Milan Certosa at Garegnano. The studies on the *verso* are possibly related to the figures in the *Deposition* Crespi painted on the organ shutters of Santa Maria delle Passione, Milan around 1627.





9

**CARLETTO CALIARI (VENICE 1570-1596)**

*Portrait of a young friar*

with inscription 'Carletto C.' (lower right); '400 Aqueta' (verso)  
 black and red chalk, heightened with white, on blue paper  
 7¼ x 5½ in. (19 x 13 cm)

\$4,000-6,000

**PROVENANCE:**

Zaccaria Sagredo (1653-1729), Venice (L. 2103a, with associated inscription 'C.C. n° 48' on the original secondary support, preserved with the drawing).  
 with Ilaria Quadrani, New York (*Master Drawings*, 2000, no. 5, ill.).

This colorful portrait of a young monk is the work of Carlo Caliari, the youngest son of Paolo Veronese. Carlo, also known as Carletto, together with his uncle Benedetto and his older brother Gabriele inherited Veronese's artistic practice after the master's death in 1588. Carletto was one of the most accomplished draftsmen in his father's workshop and excelled particularly in the creation of expressive head studies drawn with colored chalks on blue or white paper, a technique he had learned during his training with the Bassano family. Recent scholarship has shown how many of Carletto's head drawings were used as preparatory studies for his own

paintings and also for works of other members of the family workshop (see A. McCarthy, 'Carletto Caliari Head's Studies. A unification of Disegno e Colorito', in *Disegni a pietra rossa. Fonti, tecniche e stili 1500-1800 ca.*, Florence, 2021, pp. 93-103). This drawing relates to a larger group of studies by Carlo Caliari, now dispersed in museums and private collections, that in the 17th Century were owned by the Venetian gentleman Zaccaria Sagredo. The sheet was once mounted in an album, and part of the album page - with the Sagredo numbering and initials 'C.C.' referring to Carletto Caliari - is currently framed with the drawing. Directly on the verso of this sheet there is an inscription '400 Aqueta' that connects it to other similar studies by the artist, such as, for example, the head study identified with the *Portrait of Paolo Paruta* in the British Museum (inv. 1946,0713.23), which is inscribed '411 Aqueta', and another version of the same portrait in Dublin (National Gallery of Ireland, inv. 2715), inscribed '414 Aqueta'. It appears that these inscriptions correspond to a classification system created by an early collector from whom presumably Zaccaria Sagredo acquired some drawings for his collection (see K. Gottardo, 'Il gusto collezionistico di un eccentrico personaggio veneziano. La raccolta di disegno di 'Zotto' Sagredo', in *Il collezionismo a Venezia e nel Veneto ai tempi della Serenissima*, ed. B. Aikema et al., Venice, 2005, p. 246).

## 10

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

#### *Lucretia*

pen and brown ink, watermark bird on three hills  
10¼ x 7¾ in. (26.2 x 19.8 cm)

\$20,000-30,000

#### PROVENANCE:

Don Andrés Andai, Santiago de Chile; Conacsa, Santiago de Chile, 22  
December, 1993.

In this unpublished drawing, Guercino has depicted a powerful image of the Roman heroine Lucretia. According to tradition, Lucretia was the beautiful and virtuous wife of the nobleman Lucius Tarquinius Collatinus. After being raped by Sextus Tarquinius, the son of the tyrannical Etruscan king of Rome, she obtained an oath of revenge against him from her father and her husband and then stabbed herself to death. This tragic event - traditionally dated 509

BCE - marks the foundation of the Roman Republic.

Guercino, like Guido Reni and other Bolognese painters of the time, frequently treated the subject of Lucretia in paintings and drawings, as it was a favorite theme for their patrons. In the *Libro dei Conti* (Guercino's account book for the years 1629-1666), six different painted versions of Lucretia are mentioned (*Il libro dei conti del Guercino 1629-1666*, ed. B. Ghelfi, Bologna, 1997, nos. 8, 177, 185, 239, 314, and 428). None of the paintings known today, however, corresponds to the figure in this drawing (see N. Turner, *Guercino e Lucrezia. Un dipinto inedito a Cento*, exhib. cat., 2009). Here Lucretia is depicted full-length with great dynamism, her movement captured by rapid stokes of the pen. In another pen and ink drawing, now in the Minneapolis Institute of Art (inv. 2015.93.17; see D. Stone, *Guercino Master Draftsman*, Bologna, 1991, no. 232, ill.), the Roman heroine is depicted half-length less dramatically, but with elegant precision. The vibrant execution of the figure in the present sheet recalls the similarly animated representation of *Mars brandishing a sword* in a drawing recently on the art market (Christie's, New York, 14-28 January 2022, lot 6).



**GIULIO BENSO (PIEVE DI TECO 1592-1668)***The chess players*

black chalk, pen and brown ink, gray and brown wash; with CAMILLO CUNGI (BORGO SAN SEPOLCRO 1570/80-1449 ROME), after GIULIO BENSO, *The chess players*, engraving, 13¾ x 18¾ in. (35 x 47.7 cm), signed: 'Iulius Bentius. I. tor Camillus Cungius S.' (lower right)  
16¼ x 21⅞ in. (42 x 53 cm) (2)

\$15,000-25,000

**PROVENANCE:**

with Colnaghi, London (*Master Drawings*, New York, 1989, no. 16, ill.).

**LITERATURE:**

C. Monbeig Goguel, 'Dessins Genoïis. Paggi, Castello, Strozzi', in *Per Luigi Grassi. Disegno e Disegni*, Rimini, 1998, p. 231.

S. C. Lumetta, *The Art of Giulio Benso. Genoese Figure between Mannerism and Baroque*, Ph.D. dissertation, Art and Art History. Université Paris sciences et lettres; Università degli studi di Roma "Tor Vergata", no. D152, ill.

This large drawing by the Genoese artist Giulio Benso represents a chess game between a boy and a soldier in the presence of an armed troop and of a crowned female figure sitting under a baldachin. The subject is an allegorical representation of the story of Palamedes' inventing the game of chess during the Trojan war. An engraving by Camillo Cungi after Giulio Benso's invention (in one of the several known different impressions) shows, on the shields held by the two boys standing at left and right of the central scene, the coat of arms of the Pallavicini (left) and Centurione (right) families (see M. Newcome, 'Giulio Benso', *Paragone*, September 1979, 335, p. 35). The two families were influential dynasties in the government of Genoa for centuries. Members of both families occupied prominent positions in the city's commerce, banking system, maritime trade and cultural patronage. No documentation exists describing this commission to Benso, but it has been suggested that perhaps the Doge Agostino Pallavicini (1577-1649) might have been the patron of this project, intended to commemorate historical events involving his and the Centurione family (see M. Faber, *Das Schachspiel in der europäischen Malerei und Graphik*, Wiesbaden, 1988, pp. 120-152). The presence of the motto *Mens non Fors* on the sash worn by the boy in the print clarifies the allegorical meaning of the chess game as an opposition of intellect to strength. Cungi was an engraver from Borgo San Sepolcro active in Rome and Genoa, who often collaborated with Benso translating the painter's inventions into prints. It is interesting to see how Benso's composition was adapted by Cungi for different patrons by changing the coat of arms on the engraving. An impression in Paris shows the coat of arms of Cardinal Marzio Ginetti from Velletri (see *ibid.*, pp. 138-141, ill.), while the impression included in this lot shows only one of the shields decorated with a coat of arms with a crowned eagle (fig. 1).



Fig. 1. Camillo Cungi, after Giulio Benso, *The chess players*, engraving.





Four drawings by Benso of this subject are known, each presenting slightly different variations to the details. Stefania Lumetta (*op. cit.*, pp. 619-622) has summarized the drawings' sequence, suggesting the evolution of Benso's creative process in developing the composition. According to Lumetta's reconstruction, the present drawing, which is the least like Cungi's engraving, was sketched first, followed by a sheet in a private collection in Bamberg (*ibid.*, no. D153, ill.). In both these drawings the seated soldier in the foreground, seen from behind, has both hands on his hips, a detail that will change in the subsequent drawn versions and in the engraving. A third

drawing in the National Museum in Warsaw (Rys. Ob. D. 295; *ibid.*, no. D154, ill.) is closer to the engraving, and a fourth sheet, also in a private collection in Bamberg, presents details almost identical to the print (*ibid.*, no. D155, ill.) and for this reason it has been considered the last stage in Benso's inventive process. All four drawings are large in scale, although one of them has been partially cut, and the present drawing is the largest sheet of all. It is not unusual to find different variants of the same composition in Benso's graphic production as the artist often elaborated his ideas by repeating entire compositions multiple times while studying the different details.



12

PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

•12

**ITALIAN SCHOOL, CIRCA 1600**

*The Adoration of the Magi*

inscribed 'N. 60 Canillo/ Canillo' (verso)

black chalk, pen and brown ink, brown wash, heightened with white  
10 x 7½ in. (25.2 x 19 cm)

\$2,000-3,000

PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

•13

**FRANCESCO ALLEGRINI (GUBBIO 1587-1663 ROME)**

*The combat between the Horatii and Curiatii*

numbered '3' (verso)  
bodycolor on vellum  
2¾ x 5½ in. (7.2 x 14 cm)

\$4,000-6,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 14 December 1992, lot 212.  
with Colnaghi, London (*An Exhibition of Master Drawings*, New York, London, and Paris, 1993, no. 31, ill.)  
with Yvonne Tan Bunzl, London.

This elegant composition on vellum is a characteristic work by Francesco Allegrini. The artist, originally from Gubbio in Umbria, became a pupil of Giuseppe Cesari, il Cavalier d'Arpino, in Rome. Allegrini was a skilled and prolific draftsman. The artist's favorite subjects were battle scenes, treated both in large fresco compositions and in smaller works such as the present one (see R. Lefevre, 'Appunti sugli Allegrini da Gubbio pittori del Seicento', *Studi Secenteschi*, IX, 1969, pp. 125-165). Allegrini's source of inspiration for the present scene was the monumental fresco with the *Battle of the Horatii and Curiatii* executed by his master in the Palazzo dei Conservatori in Rome (see S. Guarino and P. Masini, *Gli affreschi del Palazzo dei Conservatori*, Milan, 2008, pp. 14-30).

14

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

*Figures by a track in a rocky landscape near the coast*

pen and brown ink, brown wash  
4⅞ x 10¼ in. (12.3 x 25.9 cm)

\$4,000-6,000

**PROVENANCE:**

Jonathan Richardson Sen. (1665-1745), London (L. 2183 and 2983).  
with Walter Gernsheim, London (*Exhibition of Drawings of the Bolognese School*, 1937, no. 23).

This lively landscape is a characteristic drawing by Giovanni Francesco Grimaldi, known as il Bolognese. Grimaldi trained in Bologna in the circle of the Carracci family and later moved to Rome. He was a prolific painter and draftsman and his pen and ink landscape drawings are strongly connected with the style of the Carracci. This sheet was in Johnathan Richardson's famous collection of drawings and bears on the back of the mount Richardson's distinctive shelf mark.



13



14



15

**PAOLO GEROLAMO PIOLA (GENOA 1666-1724)**

*Saint Peter released from prison*

with number '99' (lower center)

black chalk, brush and brown ink, brown and gray wash, heightened with white, on gray paper

11¾ x 16½ in. (29 x 42 cm)

\$4,000-6,000

**PROVENANCE:**

János Scholz (1903-1993), New York (L. 2933b).

Piola represented the same subject, with some differences, in another drawing in Palazzo Rosso (inv. 2640) and in a painting in Castiglione Chiavarese (for both see A. Toncini Cabella, *Paolo Gerolamo Piola e la sua grande casa genovese*, Genoa, 2002, no. 1, ill.). This large sheet is very similar in format, style and technique to another drawing by Paolo Gerolamo Piola of *The Toilet of Bathsheba* at the Morgan Library and Museum (inv. 1980.71). Both sheets come from the important collection of the eminent cellist János Scholz, whose collector's stamp with his initials on a bass stave is at lower left.





PROPERTY OF A PRIVATE COLLECTOR

**16**

**BOLOGNESE SCHOOL, EARLY 18TH CENTURY**

*Saint Sebastian tended by Saint Irene*

with inscription 'dal 7' (verso)

black chalk, pen and brown ink, brown wash, squared for transfer in black chalk, watermark anchor and letters 'GR'

7¼ x 9¾ in. (18.5 x 25 cm)

\$3,000-5,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 18 January 1984, lot 39 (as Bolognese School, 17th Century).

A drawing with the *Martyrdom of St. Sebastian* apparently by the same hand and of the same format as the present one was on the market in 1972 (Sotheby's, London, 23 March 1972, lot 125) with an attribution to Corrado Giaquinto. Yet the style of the composition is reminiscent of the graphic production of artists active in Emilia in the 18th Century such as the Bolognese Vittorio Maria Bigari - see, for example, Bigari's *Banquet for the prodigal son* in Madrid (inv. F.D. 165; C. Casali Predelli, *Vittorio Maria Bigari. Affreschi, dipinti, disegni*, Bologna, 1991, no. 56, ill.).

We are grateful to Marco Riccomini for his assistance in cataloguing this drawing.

17

**DONATO CRETI (CREMONA 1671-1749 BOLOGNA)**

*Study of a draped right leg*

oil on brown prepared paper  
13¼ x 10 in. (33.8 x 25.2 cm)

\$8,000-12,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 4 July 1994, lot 88.  
with Colnaghi, London (*An exhibition of Old Master and 19th Century Drawings*,  
New York and London, 1995,  
no. 28, ill.).

**LITERATURE:**

M. Riccomini, *Donato Creti*, Turin, 2012, no. 24.1, ill.

A drapery study for the leg of the angel playing a harp at the lower left in the foreground of the altarpiece of the *Virgin and Child in glory with Saint Ignatius Loyola* in the Cathedral of San Pietro in Bologna (fig. 1). Creti completed the painting in 1736 (see A. Cera, *La pittura bolognese del '700*. Milan, 1994, no. 38, ill.).



Fig. 1. Donato Creti, *Virgin and Child in glory with Saint Ignatius Loyola*. San Pietro, Bologna.  
[www.guidobarbi.it](http://www.guidobarbi.it).



## 18

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

#### *The Crucifixion of Christ*

with inscription 'Tiepolo' (lower right)  
black chalk, brush and brown ink  
17¾ x 12¼ in. (44 x 31 cm)

\$80,000-120,000

Striking for its exceptional scale and quality, this drawing is an important addition to the artist's drawn *œuvre*. Because the powerful and dramatic composition – with Christ on the cross, Mary fainting at its feet, and a Roman soldier offering Jesus a sponge soaked in vinegar – was never finished, the drawing also provides an insight into the artist's working method. The composition was first carefully drawn with black chalk and then progressively, from top to bottom, worked up with multiple, overlapping layers of brown wash in lighter and darker shades. With exceptional mastery, Tiepolo made use of reserves, leaving uncovered parts of the white paper to reflect the areas of the scene directly hit by light.

For its style, format, and technique the drawing can be connected with a group of similarly large and highly finished sheets by Tiepolo, often religious in subject, today in several museums (see B. Aikema, *Tiepolo and His Circle. Drawings in American Collections*, exhib. cat., Cambridge, Harvard University Art Museums, and New York, The Pierpont Morgan Library and Museum, 1996-1997, nos. 9, 11-13, 15, 17, 20, 21, ill.). Particularly close in size and execution are two works at The Metropolitan Museum of Art, the *Beheading of Saints Nazarius and Celsus in Milan* (inv. 37.165.14), and the *Beheading of a male and a female saint* (inv. 37.165.15; see Aikema, *op. cit.*, nos. 20, 21, ill.). It is easy to imagine the degree of finish to which the present sheet was intended to be brought.

Because of their execution and scale, all of these works can be considered independent works of art, possibly made as gifts or destined for the art market. They have traditionally been dated to Tiepolo's early years, between the end of the 1720s and the first part of the 1730s, when his graphic production reflects the influence of Giovanni Battista Piazzetta's works. However, it is important to remind oneself that an exact chronology of Tiepolo's extensive corpus of drawings still deserves full scholarly assessment.

The composition was treated by the artist in a rapidly executed pen sketch at the Harvard Art Museums (inv. 1975.74) showing only minor differences in the figures flanking the Cross (fig. 1; see Aikema, *op. cit.*, no. 17, ill.). Although this drawing has been connected with Tiepolo's large *Crucifixion* painted for the church of San Martino in Burano around 1723, this connection is not convincing (for the painting, see M. Gemin and F. Pedrocchi, *Giambattista Tiepolo. I dipinti. Opera completa*, Venice, 1993, no. 61, ill.). While the painted and drawn compositions are not strictly related, the Harvard sheet can also be considered, on the basis of its style, an early work by Tiepolo. Instead, the Harvard sheet can be considered a compositional sketch for the dramatic *Crucifixion* presented here.



Fig. 1. Giovanni Battista Tiepolo, *The Crucifixion of Christ*. Harvard University Art Museums, Cambridge.





19

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

*Rinaldo and Armida*

signed 'Dom Tiepolo f.' (lower right)

pen and black ink, gray wash

10½ x 7½ in. (27 x 19 cm)

\$10,000-15,000

**PROVENANCE:**

Horace Walpole (1717-1797), London.

William Lygon, 8th Earl Beauchamp (1903-1979), Worcestershire; Christie's, London, 15 June 1965, lot 124.

This drawing comes from an album comprising drawings by Giovanni Domenico Tiepolo, once owned by Horace Walpole - an inscription on the cover read '*Disegni a pena quadretti Gio: Domenico figlio di Gio: Bata: Tiepolo con alcuni disegni del sudetto*'. Dismantled for sale in 1965, every drawing from this album is signed but none is dated. The album contained six drawings treating the subject of Rinaldo and Armida (Christie's, London, 15 June 1965, lots 124-9). The epic love story of Rinaldo and Armida, from Torquato Tasso's *Gerusalemme Liberata*, was treated in a fresco decoration by Giovanni Battista Tiepolo in the Villa Valmanara, near Vicenza, which Domenico later translated into a series of etchings. The present drawing is close in size and composition to the etching from that group of the same subject (see A. Rizzi, *The etchings of the Tiepolos*, London, 1971, no. 143, ill.).

PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

•20

**GIUSEPPE PIATTOLI (FLORENCE 1750-1815)**

*The card party (recto); Profile head of a soldier wearing a helmet (verso)*

numbered '4' (verso)

black chalk, pen and brown ink, gray wash (recto); black chalk (verso), watermark shield with Greek cross and letters

7 x 10¼ in. (18 x 25.5 cm)

\$700-1,000

**PROVENANCE:**

with Kate de Rothschild, London.

Although little known today, Giuseppe Piattoli was an active and prominent figure in Florence at the end of the 18th Century. Between 1786 and 1807 he was a professor of *disegno* at the Accademia. The scene with ladies and gentlemen playing in an interior on the *recto* of this sheet can be compared to Piattoli's compositions for his popular series of prints, such as *I Proverbi* (an album of 32 preparatory drawings was sold at Christie's, Rome, 15 June 2006, lot 460) and the *Giocchi, trattenimenti e feste annue che si costumano in Toscana e specialmente in Firenze* published in 1790.



20

21

**GIACOMO GUARDI (VENICE 1764-1835)**

*Two views in the Venetian Lagoon: The harbor of Malamocco; and The Lazzaretto Vecchio*

inscribed and signed 'Veduta del Porto di Malamoco/ Giacomo de Guardi' (i), and 'Veduta del Lazzaretto Vecchio/ Giacomo de Guardi' (ii)

pen and brown ink, gray wash, watermark flower with stem

(i) 4½ x 7¾ in. (11.5 x 18.7 cm)

(ii) 4¾ x 7¾ in. (12 x 19.2 cm)

(2)

\$7,000-10,000

**PROVENANCE:**

Anne Bigelow Stern (1917-2009), New York.

These interesting views represents two of the numerous islands of the Venetian Lagoon. The harbor of Malamocco was the first, and for a long time the only, settlement on the island of Lido, a barrier island south-east of Venice. The Lazzaretto Vecchio is a small island, not far from the Lido, that takes its name from a hospital that from the 15th to the 17th Centuries housed sick people during plague epidemics.



21 (i)



21 (ii)



22

**AFTER ALBRECHT DÜRER (NUREMBERG 1471-1528)**

*The Bohemian trophy*

pen and brown ink, watercolor, watermark two towers  
16¼ x 11 in. (41 x 28 cm)

\$7,000-10,000

**PROVENANCE:**

Adalbert Freiherr von Lanna, Prague (L. 2773); H.G. Gutekunst, Stuttgart, 6-11 May 1910, lot 228 (as School of Dürer).  
Henry Oppenheimer (1859-1932), London; Christie's, London 10-14 July 1936, lot 345b (as German School).  
Robert Witt (1872-1952), London.

**LITERATURE:**

F. Winkler, *Die Zeichnungen Albrecht Dürers*, Berlin, 1938, III, p. 99, under no. 695.  
W.L. Strauss, *The Complete Drawings of Albrecht Dürer*, New York, 1974, III, p. 1716, under no. 1518/7.

This sheet, previously in the prestigious Von Lanna and Oppenheimer collections, corresponds closely to a sheet, of equally impressive dimensions, in the so-called Ambras Album owned by the Kunsthistorisches Museum (Strauss, *op. cit.*, no. 1518/7, ill.). It is considered the neat and coloured replica of a pen drawing at the Albertina (inv. 4850; see Strauss, *op. cit.*, no. 1518/6, ill.), itself part of a series of designs depicting horsemen wearing trophies of several nations (Strauss, *op. cit.*, nos. 1518/2-1518/8, ill.).





**23**

**GERMAN SCHOOL, 16TH CENTURY**

*The siege of Jerusalem*

with inscription 'Pietro Volterrano 1490' (lower right)

pen and black ink, on two pieces of paper joined by a vertical strip in the middle  
23¼ x 14¼ in. (36 x 59 cm)

\$4,000-6,000

**PROVENANCE:**

Modesto Ignazio Bonaventura Luigi Genevosio (1719-1795), Turin (L. 545).



24

**24**  
**ATTRIBUTED TO HANS BOCK THE ELDER (SAVERNE 1550-1625  
BASEL)**

*Studies of a caryatids, a river god and other figures*

pen and brown ink, watermark crowned double-headed eagle in an oval  
10¾ x 8⅞ in. (27.4 x 20.5 cm)

\$3,000-4,000

**PROVENANCE:**  
with Colnaghi, London (*Master Drawings*, New York, 1990, no. 15, ill.).

**25**  
**GERMAN SCHOOL, 17TH CENTURY**

*Three women and a man in elegant black dresses*

bodycolor and gold paint on vellum  
3¼ x 2 in. (8 x 5.2 cm) each, mounted in one frame

\$2,000-3,000

(4)



25 (i)



25 (ii)



25 (iii)



25 (iv)

## 26

**JOHANNES WIERIX (ANTWERP 1549-CIRCA 1620 BRUSSELS)***The Creation and Early History of Man in twenty scenes*

signed 'Johan Wirix inve' (with some variations)

pen and brown ink on vellum

3 $\frac{5}{8}$  x 4 $\frac{7}{8}$  in. (9.4 x 12.2 cm) each

(20)

\$150,000-250,000

**PROVENANCE:**

with Horatio Rodd (active 1798-1858), London (his catalogue, 1849 or 1850, no. 1440).

probably Sir Thomas Jeaffreson, Dullingham Hall and Denston Hall, Suffolk; Charles Boardman and son, Suffolk, 2 December 1987, lot 186.

with Richard Feigen &amp; Co., New York (see Van de Velde's publication cited below).

**LITERATURE:**C. Van de Velde, *Jan Wierix. The Creation and the Early History of Man, 1607-1608*, London and New York, 1990.K. Bellinger and H. Weinhold, *Jan Wierix, 1549 - Antwerp - 1620. Nine Drawings from the Creation and the Early History of Man*, cat., Katrin Bellinger Kunsthandel, Munich, 1993, p. 5.*Master Drawings from the Cleveland Museum of Art*, Cleveland, 2000, p. 172, under no. 70 (entry by S. Thomas).*European Master Drawings Unveiled. Van der Goes, Michelangelo, Van Goyen, Fragonard, and Other Masters from Belgian Collections*, exhib. cat., Rotterdam, Kunsthall, 2002, p. 48, under no. 18 (entry by C. Kruyfhoof). *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts*, LIX, *The Wierix Family. Part I*, Rotterdam, 2003, p. 5, under nos. 1-21 (compiled by Z. van Ruyven-Zeman, with M. Leesberg).Z. van Ruyven-Zeman, "'Stuckken met de penne': Drawings by the Engraver Johannes Wierix", *Master Drawings*, XLII, no. 3, Autumn 2004, p. 241.*Drawings in Dialogue. Old Master through Modern. The Harry B. and Bessie K. Braude Memorial Collection*, exhib. cat., Chicago, Art Institute of Chicago, 2006, p. 43, under no. 18 (entry by L. Markey).N. Strasser, *Dessins des écoles du Nord du XVe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2013, p. 64, under no. 20.

Together with his younger brothers Hieronymus and Antonius, Johannes Wierix produced an enormous body of over two thousand engravings, most religious in subject-matter, many made for the book publisher Christophe Plantin and his successor Jan Moretus. Exquisitely executed, these prints and illustrations enjoyed great popularity and established the brothers' name as masters in the miniature format. In parallel with these printmaking activities, they also created a substantial number of drawings, also on a small scale and in a pen technique very much akin to that of their engravings. In contrast to the brothers' meticulous style, which must have been especially time-consuming and requiring a great deal of concentration and discipline, are reports about the unruliness of their lives, which according to Plantin was largely spent drinking in the inns of Antwerp, where Hieronymus accidentally once even killed a woman (Van de Velde, *op. cit.*, pp. XVIII-XIX).

Over two hundred drawings by Johannes are known – most, if not all, in pen on vellum (Van Ruyven-Zeman, *op. cit.*, 2004). Their status as independent works of art is evident from mentions in several 17th Century inventories of important collections such as that of Archduke Leopold Wilhelm, in which drawings by him are listed as framed and glazed (Van Ruyven-Zeman, *op. cit.*, 2004, pp. 237-239). Among his favourite subjects was the Creation and subsequent chapters of the Book of Genesis, which Wierix treated in no fewer than four series, in addition to a print series (for the latter, see Van Ruyven-Zeman, *op. cit.*, 2003, nos. 1-21, ill.). Close to these prints are the compositions of what is likely to be the earliest drawn series, complete with oval framing lines and part of the Collection Edmond de Rothschild in the Musée du Louvre (inv. 626 DR-646 DR; see Van Ruyven-Zeman, *op. cit.*, p. 239). At the British Museum is a nearly complete series of nineteen drawings, of which two are dated 1606 (inv. 1848,0212.87-1848,0212.105; see A.E. Popham, *Catalogue of Drawings by Dutch and Flemish Artists Preserved in the Department of Prints and Drawings in the British Museum*, V, London, 1932, pp. 194-195, nos. 1-19, pl. LXXVI). It was probably made just after another series, of which six sheets are at the Kupferstichkabinett, Berlin (inv. KdZ 13599-13604; see E. Bock and J. Rosenberg, *Die niederländischen Meister. Beschreibendes Verzeichnis sämtlicher Zeichnungen*, Berlin, 1930, I, p. 59); and of which thirteen further sheets belonged to Adalbert von Lanna (sold H.G. Gutekunst, Stuttgart, 6-11 May 1910, lot 596). Nine of the latter were offered in 1993 by Kunsthandel Katrin Bellinger, and at least two of these entered public collections, the Metropolitan Museum of Art (inv. 1996.49) and the Cleveland Museum of Art (inv. 1994.16; see Bellinger and Weinhold, *op. cit.*, nos. V, VII, ill.; S. Thomas in *Master Drawings from the Cleveland Museum of Art*, exh. cat. Cleveland Museum of Art, and New York, The Pierpont Morgan Library, 2000-2001, no. 70, ill.).

The compositions of Wierix's various treatments are closely related, although he made sure to introduce smaller and more important changes in every scene. As noted by Popham (*op. cit.*, p. 195; see also Van de Velde, *op. cit.*, *passim*), Wierix also sought inspiration in engravings after Maerten de Vos (1532-1603), illustrating scenes from the Creation (*Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts, 1450-1700*, XLIV, Rotterdam, 1995, nos. 1-10, 11-18, XLV, ill.) to the Early History of Man (*ibidem*, XLIV, nos. 19-24, 25-36, XLV, ill.). A series dated 1583 by Johannes Sadeler after De Vos in particular is similar to some of the drawings (*ibidem*, nos. 25-36, ill.). Like this set of engravings, Wierix's drawn series of the Creation probably opened with title pages, at least one of which is still known (Bellinger and Weinhold, *op. cit.*, no. I, ill.). (This appears to be confirmed for the set presented here – the most extensive still kept together – by the numbers 2 to 21 on the drawings' verso.) Wierix's predilection for the episodes from Genesis is easily explained by the opportunities these scenes afforded for showing off his skills as a draughtsman on a miniature scale, especially in the depiction of plants and animals. However, he also does full justice to the first scenes, representing God against the almost abstract background of heaven.



26 (1). God creating light



26 (2). God separating water and sky



26 (3). God creating the plants and trees



26 (4). God creating the stars



26 (5). God creating fishes and birds



26 (6). The creation of Adam and Eve



26 (7). God addressing Adam and Eve



26 (8). The Temptation of Adam



26 (9). Adam and Eve hiding from God



26 (10). The Expulsion from Paradise



26 (11). Adam building a house



26 (12). Adam tilling the Earth



26 (13). The Sacrifice of Cain and Abel



26 (14). Tubal Cain in his forge



26 (15). God speaking to Noah



26 (16). Noah and his family boarding the Ark



26 (17). The Deluge



26 (18). Disembarkation from the Ark



26 (19). Noah's Sacrifice



26 (20). The Tower of Babel





Iohan Wirix inue



27

**CIRCLE OF JAN GOSSAERT (MAUBEUGE 1478-1532  
MIDDELBURG?)**

*The Adoration of the Magi*

black chalk, pen and brown ink  
10¼ x 8 in. (27 x 22 cm)

\$4,000-6,000

**PROVENANCE:**

with Galerie Paul Prouté, Paris  
with Bernard Houthakker Gallery (Amsterdam, *Master Drawings exhibited by  
Bernard Houthakker*, 1968, no. 38, ill.).

**LITERATURE:**

P. Fuhring, *Design into Art. Drawings for Architecture and Ornament. The  
Lodewijk Houthakker Collection*, London, 1989, II, no. 1098, ill. (as Bernard van  
Orley).

In subject and style, this drawing can be compared to a drawing, also  
depicting the *Adoration of the Magi*, probably by the great Netherlandish  
painter Gossaert but retouched by a later hand, and dated to the later  
1510s, in the Robert Lehman Collection at the Metropolitan Museum of Art  
(inv. 1975.1.832; see S. Alsteens in *Man, Myth, and Sensual Pleasures. Jan  
Gossaert's Renaissance. The Complete Works*, New York, New Haven and  
London 2010, no. 76, ill.).



PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

•28

**ABRAHAM BLOEMAERT (GORINCHEM 1566-1651 UTRECHT)**

*Saint Arsenius the Great (of Skete) in his cell, waving a basket*

with inscription '132.' and 'ge. [?] A. Bloemaert.' (verso)  
pen and brown ink, brown wash, heightened with white, brown ink framing  
lines, incised for transfer, watermark letters 'PAR'

5 x 3 $\frac{3}{4}$  in. (12.7 x 8.7 cm)

\$4,000-6,000

**PROVENANCE:**

Anonymous sale; Christie's, Amsterdam, 11 November 1996, lot 24.  
with Kate de Rothschild, London.

**LITERATURE:**

J. Bolten, *Abraham Bloemaert, c. 1565-1651. The Drawings*, Leiden, 2007, I, no.  
354, II, fig. 354.

**ENGRAVED:**

in reverse by Frederick Bloemaert, no. 32 of the second series of *Sacred  
Thebaid* (M.G. Roethlisberger, *Abraham Bloemaert and his Sons. Paintings and  
Prints*, Doornspijk, 1993, I, no. 592, II, ill.)



PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

•29

**NETHERLANDISH SCHOOL, CIRCA 1600**

*A stream surrounded by willows and other trees*

pen and brown ink, brown wash, heightened with white, fragmentary watermark top portion of a shield with letter 'S'  
5¾ x 7½ in. (14.5 x 19 cm)

\$800-1,200

**PROVENANCE:**

Adolf Friedrich Albert Reinicke (1753-1838), Neustrelitz; by descent to Martin Reinicke, Darmstadt; Sotheby Mak van Waay, Amsterdam, 15 November 1983, lot 147 (as Pieter Houck).  
with Kate de Rothschild, London (*Exhibition of Old Master drawings*, London, 1984, no. 32, ill., as Pieter Stevens).

PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

•30

**FLEMISH SCHOOL, EARLY 17TH CENTURY**

*A village street with figures*

black chalk, pen and brown ink, brown and gray wash, brown ink framing lines  
7¼ x 10¾ in. (18.7 x 27.5 cm)

\$2,000-3,000

**PROVENANCE:**

possibly B. Charbonnier.

Sir Archibald Alison (1792-1867), England  
(according to inscription on *verso*).

Ian Duncan.

with Kate de Rothschild, London (*Master Drawings*, New York, Paris, and London, 1993, no. 8, ill.)



PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

•31

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

*A winter landscape with skaters*

bodycolor, gold paint, on vellum mounted on board, painted framing lines  
3¾ x 6¾ in. (9.8 x 17 cm)

\$3,000-5,000

**PROVENANCE:**

with Kate de Rothschild, London.





32

### 32

#### NICOLAES MAES (DORDRECHT 1634-1693 AMSTERDAM)

*Elijah and the angel in the desert*

pen and brown ink, brown wash  
6¼ x 8⅞ in. (15.9 x 20.6 cm)  
with inscription 'Rembrandt' (verso)

\$10,000-15,000

##### PROVENANCE:

Duschnitz collection, Vienna (as Samuel van Hoogstaten?).  
Anonymous sale; Phillips, Son & Neale, New York, 8 June 1983, no. 248 (as Ferdinand Bol).  
Oliver T. Banks (1941-1991), New York.  
Charter collection.  
with Jack Kilgore and Co., New York.  
Dr. and Mrs. Frederick K. Cressman, Louisville.

##### LITERATURE:

W. Sumowski, *Drawings of the Rembrandt School*, VIII, New York, 1984, no. 1928, ill.

A rarely depicted subject, even in Rembrandt's iconographically adventurous circle, the encounters in the desert of the prophet Elijah with an angel warning him for the long journey ahead of him, is taken from the Book of Kings 19:5 and 19:7.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

### 33

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

*The prophet Elijah and the angel in the desert*

pen and brown ink, heightened with white, watermark foolscap  
7¾ x 7¼ in. (19.4 x 18.5 cm)

\$4,000-6,000

##### PROVENANCE:

Jonathan Richardson, Jr. (1694-1771), London (L. 2170).  
Jan van Rijmsdijk (active 1730-1788/1789), London (L. 2167, his mark, barely visible, at lower center).  
Walter Gay (1856-1937), Paris.  
Henry Oppenheimer (1859-1932), London; Christie's, London, 13 July 1936, lot 294.

##### EXHIBITED:

Paris, Bibliothèque Nationale, *Exposition d'œuvres de Rembrandt. Dessins et gravures*, Paris, 1908, no. 331 (catalogue by F. Courboin, J. Guibert, and P.-A. Lemoine; as by Rembrandt).



33

**LITERATURE:**

F. Lippmann, *Original Drawings by Rembrandt Harmensz. van Rijn. Reproduced in Phototype*, II, Berlin, London and Paris, 1890, no. 58 (as by Rembrandt).

C. Hofstede de Groot, *Die Handzeichnungen Rembrandts*, Haarlem 1906, no. 782 (as by Rembrandt).

W.R. Valentiner, *Rembrandt. Des Meisters Handzeichnungen*, I, Stuttgart, 1925, no. 186, ill. (as by Rembrandt).

O. Benesch, *The Drawings of Rembrandt*, V, London, 1957, p. 265-266, under no. 907, ill.

S. Slive, *Drawings of Rembrandt. With a Selection of Drawings by his Pupils and Followers*, New York, 1965, II, under no. 391.

O. Benesch, with E. Benesch, *The Drawings of Rembrandt*, London, 1973, V, pp. 253-254, under no. 907, ill.

M van Berge-Gerbaud, *Rembrandt et son école. Dessins de la Collection Frits Lugt*, exhib. cat., Paris, Institut Néerlandais, and Haarlem, Teylers Museum, 1997-1998, p. 36, under no. 13.

P. Schatborn, *Rembrandt and his Circle. Drawings in the Frits Lugt Collection*, Bussum and Paris, 2010, I, p. 61, under no. 14, II, p. 216, fig. 8.

This drawing, documented in four major collections of the past, was considered an autograph work by Rembrandt from the 1650s, until Otto

Benesch recognized it as based on a sheet in the Frits Lugt Collection, now convincingly dated to the early years of the decade (inv. 3564; see Benesch, *op. cit.*, 1973, V, no. 907; and Schatborn, *op. cit.*, I, no. 14, II, ill.). A comparison between the two sheets shows that the Lugt drawing is cut, missing some of the landscape background surrounding the two figures; the anonymous draughtsman also added the two background figures between them, while omitting the still life on the ground next to the seated prophet, which Rembrandt blotted out with white bodycolor in the Lugt version.

The subject is taken from chapter 19 of the first Book of Kings : Elijah, threatened by Jezebel, wife of King Baal, 'went a day's journey into the wilderness, and came and sat down under a juniper tree: and he requested for himself that he might die' (verse 4); but an angel appeared to him and 'touched him, and said unto him, Arise and eat' (19:5). The theme was treated, among others, by Ferdinand Bol, by whom a drawing formerly (?) in the Bruck collection in Buenos Aires was directly inspired by Rembrandt's composition (W. Sumowski, *Drawings of the Rembrandt School*, I, New York 1979, no. 268, ill.).



PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

•34

**ATTRIBUTED TO EGBERT LIEVENSZ. VAN DER POEL (DELFT  
1621-1664 ROTTERDAM)**

*A night scene with two men and a dog walking by the light of a torch*

black chalk, pen and brown ink, brown wash  
5½ x 8¼ in. (13.9 x 21 cm)

\$1,500-2,500

**PROVENANCE:**

Unidentified collector (not in Lugt?).

Unidentified collector (L. 513).

Jean-Marc ('John') Du Pan (1785-1838), Geneva (L. 1440); Hôtel des Ventes,  
Paris, 26 March 1840, lot 693 (as Andries Both).

William Mayor (died 1874), London (L. 2799, according to an inscription on the  
*verso*).

Marquis de Bailleul (according to an inscription on the *verso*).

Louis Deglatigny (1854-1936), Rouen (L. 1768a).

with J. Cailac, July 1934 (according to an inscription on the *verso*).

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

with Kate de Rothschild, London (*Exhibition of Old Master Drawings*, 1984, no.  
9, ill.).

This charming night scene, a speciality of Van der Poel as a painter, can be  
compared to a genre scene sold Sotheby's, Amsterdam, 5 November 2002,  
lot 64.





PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

•35

**HENDRIK VAN DER STRAATEN (HAARLEM 1665-1722 LONDON)**

*A winter scene with a peasant dragging a log*

black chalk, charcoal, and gray wash, ink framing lines, watermark shield with fleur-de-lis and letters 'VDL'  
10¼ x 12½ in. (26 x 32 cm)

\$800-1,200

**PROVENANCE:**

Unidentified collector (L. 2086).  
Francis Abbott (1801-1893), Edinburgh (L. 970).  
Anonymous sale; Christie's, London, 9-14 December 1982, lot 239,  
with Kate de Rothschild, London (*Exhibition of Old Master drawings*, London,  
1984, no. 30, ill).

**LITERATURE:**

F. Lugt, *Les Marques de collections de dessins et d'estampes*, online edition  
available at <http://www.marquesdecollections.fr/>, under L. 2086 (accessed in  
December 2022).



PROPERTY FROM THE COLLECTION OF SUSAN LASKER BRODY

**36**

**ISAAC DE MOUCHERON (AMSTERDAM 1667-1744)**

*Landscape with hunters near a terrace with dead game*

signed 'I. Moucheron/ fecit' (lower right)

bodycolor

7½ x 11¾ in. (19 x 29.8 cm)

\$10,000-15,000

**PROVENANCE:**

Jan Lucas van der Dussen (1724-1773), Amsterdam; Amsterdam, 31 October 1774, lot 152 (to Oets for Fl. 146).

with Bernard Houthakker Gallery, Amsterdam (*Master Drawings Exhibited by Bernard Houthakker*, 1972, no. 30, ill.).

with Colnaghi, London (*Old Master Drawings*, 1974, no. 17, ill.).

**LITERATURE:**

N. Wedde, *Isaac Moucheron (1667-1744). His Life and Works with a Catalogue Raisonné of his Drawings, Watercolours, Paintings and Etchings*, Frankfurt, 1996, I, no. W41, II, ill.



PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

•37

**KARL SEBASTIAN VON BEMMEL (BAMBERG 1743-1796  
NUREMBERG)**

*A winter landscape*

bodycolor on vellum, black framing lines  
5¼ x 7⅞ in. (14.8 x 18.8 cm)

\$3,000-5,000

**PROVENANCE:**

with Kate de Rothschild, London.



PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

•38

**JACOB CATS (ALTONA 1741-1799  
AMSTERDAM)**

*A winter landscape with peasants cutting wood*

signed 'J: Cats inv et fec/ 1726' (verso)  
black chalk, pen and brown ink, gray wash, ink  
framing lines, fragmentary watermark shield  
surmounted by a fleur-de-lis  
5¼ x 6⅞ in. (13.2 x 17.5 cm)

\$2,000-3,000

**PROVENANCE:**

with Kate de Rothschild, London.



PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

•39

**ATTRIBUTED TO JACOB CATS (ALTONA  
1741-1799 AMSTERDAM)**

*Landscape with a dog running on a path in  
the woods*

signed (?) 'J. Cats fecit' (lower center); with  
inscription 'dit/ dit geval is by Rotterdam/ J.r [...] uitdenboogaard' (verso)  
pen and black ink, gray wash  
13⅞ x 18⅞ in. (33.5 x 46 cm)

\$3,000-4,000

**PROVENANCE:**

Kaye Dowland (19th Century), England (L. 691, his  
inscription 'Kaye Dowland/ 1864/ 1682/ by Jacob  
Cats' on the verso).  
with Kate de Rothschild, London (*Master Drawings*  
1550-1850, New York and London, no. 40, ill.).

PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

•40

**PIETER JAN VAN LIENDER (UTRECHT 1727-1779)**

*An inn in a forest with figures*

black chalk, black and gray wash, black ink framing lines

5¾ x 8½ in. (14.5 x 21.5 cm)

\$1,500-2,500

**PROVENANCE:**

Kurt Meissner (1909-2004), Zurich (L. 4665).  
with Kate de Rothschild, London.



PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

•41

**JOHANN WOLFGANG BAUMGARTNER (EBBS 1712-1761 AUGSBURG)**

*The apostle Simon preaching*

inscribed 'S. Simon Apost. Persiae' (upper center)  
and with inscription '14. S. Simon Ap. Persia'  
(verso)

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

6¼ x 4½ in. (16 x 11.3 cm)

\$2,000-3,000

**PROVENANCE:**

Anonymous sale; Bassenge, Berlin, 5 June 1998,  
lot 5482.  
with Kate de Rothschild, London.

**ENGRAVED:**

by Johann Baptist Klauber





42

**LAGNEAU (CIRCA 1590-1660)**

*Portrait of an elderly man, bust-length, looking to the right*

black and red chalk, gray wash, watermark grapes within double circle, inscribed 'Colonbier' (Heawood 2427: France, after 1654)  
15 x 10 $\frac{1}{2}$  in. (38 x 27 cm)

\$10,000-15,000

**PROVENANCE:**

Anonymous sale; Tajan, Paris, 6 July 2002, lot 83.  
with Ilaria Quadrani, New York (*Master Drawings*, 2002, no. 6, ill.).

In keeping with the French 16th Century drawing portrait tradition of *trois crayons*, Lagneau made use of black and red pastel to outline the sitter's features, while he used stumping for a more nebulous backdrop (for a discussion of the technique see M. Pr aud, *Lagneau*, exhib cat. Chantilly, Mus e Cond , 2005, p. 17 and p. 32). In the 19th Century important collectors of drawings played a great part in rediscovering Lagneau's draftsmanship, among them were the Marquis de Chennevi res (1820-1899), the Duc d'Aumale (1822-1897) and Eug ne Rodrigues (1853-1928), all of whom gathered important groups of the artist's works.



43

**NICOLAS MIGNARD (TROYES 1606-1668 PARIS)**

*Study of the body of a draped figure and study of a draped right arm (recto); Sketches (verso)*

black and red chalk, heightened with white (*recto*); red chalk (*verso*)  
15¾ x 10¼ in. (40 x 26 cm)

\$7,000-10,000

**PROVENANCE:**

Nicolas Mignard's studio; thence by descent.  
Anonymous sale; Piasa, Hôtel Drouot, Paris, 14 December 1998, lot 129.

Mignard executed several versions of the Visitation, all of which are currently in Avignon, for which two rare composition studies are known. Figure studies in red chalk form the vast majority of the artist's graphic corpus, like the present sheet, which is preparatory for the clothing of the Virgin Mary in a *Visitation* Mignard painted in 1639 for the Marquis de Gonzague, now in the Pénitents Gris chapel, Avignon (see A. Schnapper, *Mignard d'Avignon (1606-1668)*, exhib. cat., Avignon, Palais des Papes, 1979, no. 13, ill.). Mignard was left-handed, evident in the hatching on the present sheet.

SOLD BY ORDERS OF THE TRUSTEES OF THE UNIVERSITY OF PENNSYLVANIA

44

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

*Two studies of an actor in the costume of Crispin*

red chalk

7 x 6½ in. (17.5 x 16.8 cm)

\$70,000-100,000

**PROVENANCE:**

probably Adolphe Mouriau (1805-1865?), Belgium; Hôtel Drouot, Paris, 11-12 March 1858, lot 323.

Tony Mayer, Paris; Galerie Charpentier, Paris, 3 December 1957, lot 19.

Mrs. Graziela Patiño de Ortiz-Linares (1895-1980); by descent to Jaime Ortiz-Patiño (1930-2013).

with Agnew's, London (*Agnew's 1993 catalogue*, 1993, no. 13, ill.).

Richard M. Thune.

Donated to the Trustees of the University of Pennsylvania in 2000 for the benefit of the Department of History of Art.

**EXHIBITED:**

Galerie Cailleux, Paris, *Le Dessin français de Watteau a Prud'hon*, 1951, no. 165, ill.

**LITERATURE:**

K. T. Parker and J. Mathey, *Antoine Watteau. Catalogue complet de son œuvre dessiné*, Paris, 1957, II, no. 647, ill.

P. Rosenberg and L.A. Prat, *Antoine Watteau, 1684-1721. Catalogue raisonné des dessins*, Paris, 1996, I, no. 215, ill.

Wearing boots, an elegant cape and a long sword, known as a rapier, the figure depicted here is none other than Crispin, a *zanni*, or valet-adventurer, of the commedia dell'arte (F. Moureau, 'Theatre Costumes in the Work of Watteau', in *Watteau, 1684-1721*, exhib. cat., Washington, National Gallery of Art, Paris, Galeries Nationales du Grand Palais, and Berlin, Schloss Charlottenburg, 1984-1985, pp. 509-514). Depending on the play's storyline, Crispin takes on the role of the cunning valet or of the deceitful master. This recurring figure in Watteau's theatrical iconography is found in the painting entitled *Les Comédiens français* ('The French actors') at the Metropolitan Museum of Art, where the character, this time overweight, arrives from the right side, from behind the stage (inv. 49.754; see P. Rosenberg in Washington, Paris and Berlin, *op. cit.*, Paintings, no. 70, ill.). In the present drawing, Watteau's focus is on the details of the costume and the figure's pose; the actor's faces are less relevant, even though they may be based on that of Paul Poisson (1658-1735), who was considered the most famous Crispin of his time. Three other drawings by Watteau depicting the character – either alone or among a larger group of actors – are known: one in the Rijksmuseum, Amsterdam (inv. RP-T-1953-188), another in the Musée Jacquemart-André Museum, Paris (inv. 1592), the third at the Pushkin State Museum of Fine Arts, Moscow (inv. 4404; see Rosenberg and Prat, *op. cit.*, II, nos. 602, 621, 400, ill.; and R.J.A. te Rijdt, *De Watteau à Ingres. Dessins français du XVIIIe siècle du Rijksmuseum Amsterdam*, exhib. cat., Amsterdam, Rijksmuseum, and Paris, Institut Néerlandais, 2002-2003, no. 14, ill.). The sheet offered here, of which exists a counterproof (sold La Licorne, Meudon, 24-25 June 1991, lot 89; see Rosenberg and Prat, *op. cit.*, I, p. 340, fig. 215a), is dated by Louis-Antoine Prat and Pierre Rosenberg to around 1714. The strokes in red chalk are still controlled and regular, in contrast with an already bold and original *mise-en-page*, with the two studies placed back to back but linked by the figure's capes and rapiers.





45

**FRANÇOIS BOUCHER (PARIS 1703-1770)***A seminude woman seated among reeds*

red and black chalk, heightened with white, stumping, on light brown paper  
15½ x 12½ in. (38.6 x 32.1 cm)

\$60,000-80,000

**PROVENANCE:**

Sir Thomas Lawrence (1769-1830), London (L. 2445).  
Johan Christian Nieuwenhuys (1799-1883), London (according to André Michel).  
John Postle Heseltine (1883-1929), London (L. 1507).  
Mary Benjamin Rogers (1879-1955), New York.  
with E. Gimpel & Wildenstein, New York.  
with Kennedy Galleries, New York.  
Millicent Rogers (1902-1953), New York.

**EXHIBITED:**

London, National Loan Exhibition, *A Catalogue of the Pictures and Drawings in the National Loan Exhibition, 1909-1910*, no. 73.  
Paris, Galerie Georges Petit, *Catalogue de dessins de l'école française du dix-huitième siècle provenant de la collection Heseltine*, 1913, no. 6.  
Washington, National Gallery of Art and elsewhere, *François Boucher in North American Collections. 100 Drawings, 1973-74*, no. 47, ill. (catalogue by R.S. Slatkin).

**LITERATURE:**

A. Michel, *François Boucher*, Paris, 1886, no. 491.  
J.P. Heseltine, *Drawings by François Boucher, Jean Honoré Fragonard and Antoine Watteau in the Collection of J.P.H.*, London, 1900, no. 18.  
J.P. Heseltine, *Dessins de L'école française du dix-huitième siècle provenant de la collection H...*, Paris, 1913, no. 6, ill.  
A. Ananoff, *L'Œuvre dessiné de François Boucher (1703-1770). Catalogue raisonné*, I, Paris, 1966, no. 711, ill.  
A. Ananoff and D. Wildenstein, *François Boucher*, I, Paris, 1976, no. 279/2, fig. 824.  
*François Boucher, 1703-1770*, exhib. cat., New York, The Metropolitan Museum of Art, Detroit, Detroit Institute of Arts, and Paris, Grand Palais, 1986-87, p. 221, under no. 50, drawings 1 (entry by A. Laing).  
T. Burollet, *Musée Cognacq-Jay, Peintures et Dessins*, Paris, 1980, p. 50, under no. 11.  
T. Burollet, *Musée Cognacq-Jay, Les Collections. Les Peintures*, Paris, 2004, p. 57, under no. 13.

A highly typical study for the artist of a woman bathing, this drawing *aux trois crayons* is preparatory to a famous painting by Boucher representing *Diana after the hunt* dated 1745 at the Musée Cognacq-Jay, Paris, inv. J.10 (fig. 1; see Ananoff, *op. cit.*, 1976, I, no. 279, ill.; and A. Laing in exhib. cat. New York, Detroit, and Paris, *op. cit.*, no. 49, ill.). The canvas was made as an overdoor, part of a set of four that was separated in two pairs at the beginning of the 19th Century. According to Alexandre Ananoff, they were made for the castle known as Les Folies de Chartres, property of Louis Philippe, Duke of Chartres, who later named himself Philippe Egalité. *The Return from the hunt* was paired with *The pastoral confidences*, now in the Los Angeles County Museum of Art (inv. 47.29.17), while *Spring (The pastoral make-up)* and *Autumn (Erigone conquered)* are both in the Wallace Collection, London (inv. P445, P447; see Ananoff, *op. cit.*, 1976, I, nos. 280, 281, 282, ill.; and Laing in exhib. cat. New York, Detroit, and Paris, *op. cit.*, no. 50, ill.) The four paintings were engraved by Claude Duflos the Younger in 1751 (P. Jean-Richard, *L'Œuvre gravé de François Boucher dans la Collection Edmond de Rothschild*, Paris, 1987, nos. 917-922, ill.). The figure of Diana at the bath had already been used by Boucher a few years earlier in a painting entitled *Le fleuve Scamandre*, known thanks to the engraving by Nicolas de Larmessin, published in 1743 (Jean-Richard, *op. cit.*, no. 1254, ill.; Laing in exhib. cat. New York, Detroit, and Paris, *op. cit.*).

After having been in the celebrated collection of Thomas Lawrence, this elegant yet powerfully drawn nude belonged to John Postle Heseltine, a London stockbroker, engraver, and above all a great collector of drawings. His collection, counting no less than six hundred sheets, included eighteen drawings by Boucher, among which the famous *Study of Louise O'Murphy* (sold Christie's, New York, 25 January 2007, lot 73), the mistress of Louis XV, related to the painting of the *Blonde Odalisque* in the Alte Pinakothek, Munich (inv. 1166; see Laing in exhib. cat. New York, Detroit, and Paris, *op. cit.*, no. 61, ill.), as well as a *Study of a seated nude woman* (sold Christie's, London, 5 July 2022, lot 48), related to the figure of *Venus emerging from her bath* in a painting at the National Gallery of Art in Washington (inv. 1943.7.2; see R. Rand in *French Paintings of the Fifteenth through the Eighteenth Century*, Washington, 2009, no. 3, ill.).



Fig. 1. François Boucher, *Diana after the hunt*. Musée Cognacq-Jay, Paris.



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

**46**

**FRANÇOIS BOUCHER (PARIS 1703-1770)**

*Venus and Cupid*

black and white chalk, touches of blue pastel, on light brown paper  
11¾ x 7 in. (29 x 18 cm)

\$20,000-30,000

**PROVENANCE:**

Count Jan Pieter van Suchtelen (1751-1836), St. Petersburg (L. 2332).  
John Postle Heseltine (1883-1929), London (L. 1507).  
with E. Gimpel & Wildenstein, New York.  
with Kennedy Galleries, Inc., New York.  
Millicent Rogers (1902-1953), New York.

**EXHIBITED:**

Paris, Galerie Georges Petit, *Catalogue de dessins de l'école française du dix-huitième siècle provenant de la collection Heseltine*, 1913, no. 7.  
Washington, National Gallery of Art and elsewhere, *François Boucher in North American Collections. 100 Drawings*, exhib. cat., 1973-74, no. 21, ill. (catalogue by R. S. Slatkin).

**LITERATURE:**

J.P. Heseltine, *Drawings by François Boucher, Jean Honoré Fragonard and Antoine Watteau in the Collection of J.P.H.*, London, 1900, no. 19, ill.  
J.P. Heseltine, *Drawings of the French School from the Collection of J.P.H.*, London, 1913, no. 7, ill.  
A. Ananoff, *L'Œuvre dessiné de François Boucher (1703-1770). Catalogue raisonné*, Paris, 1966, no. 780, fig. 127.  
A. Ananoff and D. Wildenstein, *François Boucher*, I, Paris, 1976, no. 270/2, fig. 806.  
P. Jean-Richard, *L'Œuvre gravé de François Boucher dans la Collection Edmond de Rothschild*, Paris, 1978, p. 353, under no. 1461.

This nude looking down at the putto by her feet has been compared to Venus in the lost painting *The Judgment of Paris*, known from a painted copy by Jacques Charlier, despite some differences in the body's pose (Ananoff, *op. cit.*, I, 1976, no. 270/3, fig. 804). She can also be related to the figure of Venus in an engraving by Gilles-Edme Petit (1694-1760) after a painting made by Boucher for the cabinet of Jean-Baptiste de Montullé (Jean-Richard, *op. cit.*, no. 1461, ill.).

Made at the end of his career in the 1760s, Boucher is here at the height of his so-called Flemish period – a reference made by the Goncourt brothers to the Rubensian treatment of the female body, both graceful and generous (A. Laing, *Les Dessins de François Boucher*, exhib. cat., New York, The Frick Collection, and Fort Worth, Kimbell Art Museum, 2003-2004, p. 111, under no. 35). Nudes from this period are often seen from behind and holding a drapery, and executed in the same technique and on similar dark brown paper. One example belongs to the Banco de La República in Bogotá, Colombia (inv. 3193; see Laing, *op. cit.*, no. 35, ill.); another, from the collection of Pierre-Joseph Pigache, was sold Christie's, Paris, 1 April 2016, lot 56.





**47**

**FRANÇOIS BOUCHER (PARIS 1703-1770)**

*Head of a young woman, looking up*

black and white chalk, stumping, on light brown paper  
9 1/8 x 7 in. (23.2 x 17.8 cm)

\$12,000-18,000

Alastair Laing, to whom we are grateful for his help in cataloguing this drawing and for supporting its attribution to Boucher, notes that another version of this head study is at the Kupferstichkabinett, Berlin (inv. KdZ 1419). Given the higher quality of the work presented here, he believes it to be the original from which the Berlin drawing was derived.

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

•48

**FRANÇOIS BOUCHER (PARIS 1703-1770) AND STUDIO**

*Cupid*

black, red and white chalk, with stumping  
10¼ x 8¾ in. (27 x 22 cm)

\$2,000-3,000

**PROVENANCE:**

Anonymous sale; Christie's East, New York, 4 November, 1986, lot 50 (as Attributed to Boucher).

**ENGRAVED:**

by Gilles Demarteau (*Principes du dessein dans le goût du Crayon*, Paris, 1740).

The young Cupid on this sheet is realized with the technique of *trois crayons*, a combination of black, red and white chalk. Alastair Laing has suggested that the drawing could be the product of collaboration between Boucher and a studio assistant. It was typical of Boucher to collaborate with his studio to produce versions of his original drawings in different media. A print of this subject was published by Gilles Demarteau in the *Principes du dessein dans le goût du Crayon* in 1740 (see P. Jean-Richard, *L'Œuvre gravé de François Boucher dans la Collection Edmond de Rothschild*, I, Paris, 1978, no. 857, ill.).

We are grateful to Alastair Laing for his assistance in cataloguing this work.



49

**AFTER ALEXANDER ROSLIN (MALMÖ 1718-1793  
PARIS)**

*Portrait of François Boucher*

pastel on paper, mounted on canvas  
11½ x 9 in. (29.5 x 23.3 cm)

\$10,000-15,000

**PROVENANCE:**

Robert Hoe (1839-1909), New York; American Art Association, New York, 18 February 1911, lot 3226 (as Marie Suzanne Roslin), with Edmond Francis Bonaventure Inc., New York. Millicent Rogers (1902-1953), New York.

**LITERATURE:**

N. Jeffares, *Pastels & pastellists. Dictionary of pastellists before 1800*, published online at [www.pastellists.com](http://www.pastellists.com), no. J. 629.1075, (consulted December 2022).

This elegant pastel reproduces the likeness of the painter François Boucher as he was portrayed in a famous painting, now in the Musée National des Châteaux de Versailles et de Trianon, by the Swedish artist Alexander Roslin in 1760 (MV4485; see *Alexander Roslin*, exhib. cat., Nationalmuseum Stockholm, 2007-2008, no. 26, ill.). By the time Roslin exhibited the portrait of Boucher at the Salon in 1761, he had been part of Boucher's circle of patrons and admirers for several years. Roslin's portrait was greatly admired by art lovers and critics alike at the Salon. The painting was praised both for its technical qualities and for its beauty. The composition was translated into prints by several 18th Century printmakers and widely circulated, inspiring the fascination of many viewers and copyists. In this early pastel version, much smaller than Roslin's oil painting, the composition is reduced to the sitter's face depicted with freshness and immediacy. The present work was offered for sale in 1911 with an attribution to Roslin's own wife, Marie Suzanne Roslin.



50

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

*A kneeling woman, her arms raised*

red chalk

16¾ x 13½ in. (42.8 x 33.2 cm)

\$20,000-25,000

**PROVENANCE:**

A private collector, France.

This sheet is an unpublished study for one of Greuze's best-known paintings, *La Malédiction paternelle* or *Le Fils ingrat* ('The father's curse' or 'The ungrateful son'), exhibited at the Salon of 1777 and preserved at the Musée du Louvre, inv. 5308 (fig. 1). It was conceived as a counterpart to *Le Fils puni* ('The son punished'), painted one year later (inv. 5039; for the two paintings, see E. Munhall, *Greuze the Draftsman*, exhib. cat., New York, The Frick Collection, and Los Angeles, The J. Paul Getty Museum, 2002, p. 25, figs. 16, 17, pp. 148-153, under nos. 48-49, pp. 220-234, under nos. 78-84). In the first painting, the young woman is kneeling to hold back her seated father, who is about to force his son to leave the family home.

Several other figure studies by Greuze have been identified as preparatory to the painting. Two are in the Louvre (inv. 26995, 27018); one formerly in the collection of Jacques Doucet, sold in Paris on 5 June 1912, lot 25; another (a study for the father), also sold at the Hôtel Drouot, Paris, 27 June 2003, lot 1; and finally one for the son, formerly on the art market (*Masters Drawings*, exhib. cat., New York and London, Colnaghi, 1995, no. 37, ill.).



Fig. 1. Jean-Baptiste Greuze, *The father's curse, or The ungrateful son*. Musée du Louvre, Paris.







51

**ITALIAN SCHOOL, EARLY 19TH CENTURY**

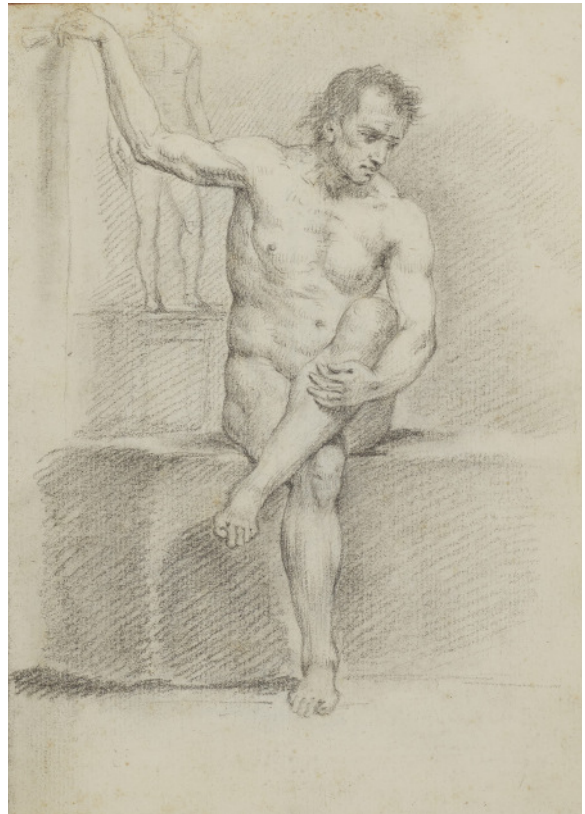
*A sketchbook of drawings entitled 'Serie di disegni'*

graphite, red chalk, pen and brown ink, watermark 'GF'

8¼ x 5¾ in. (21 x 14.7 cm)

\$3,000-5,000

The sketchbook is bound in vellum and bears a title in Italian, *Serie di disegni*, on the spine. This was most likely the sketchbook that a student artist was carrying with him in drawing classes, to sketch what he saw around himself and to copy artworks by other artists. The largest part of the over eighty drawings are executed in black chalk; of these about thirty-six are studies of nude models posed in different attitudes. Other drawings are studies of dressed models and others are sketches of different subjects (portraits, studies of hands, animals, antique statues). Some of the drawings are executed with pen and ink and a few sheets present touches of red chalk. Several of the compositions appear to be copies after details or entire paintings, while others are architectural details of buildings and churches quickly sketched on the spot.





(verso)

52

**MARCUS EBERHARD EMMINGER (BIBERACH 1808-1885)**

*Castello Frangipane in Terracina (recto); Study of a tree in Mittelbiberach (verso)*

inscribed 'Eiche' and twice 'bey Mittelbiberach im May 1845' (verso)  
graphite and watercolor on wove paper; verso squared for transfer  
13<sup>7</sup>/<sub>8</sub> x 11 5/8 in. (35 x 29.5 cm)

\$5,000-7,000

This drawing is a good illustration of the itinerant life of Emminger before he settled in Munich in 1854, where he lived for much of the rest of his life. The *recto* was made halfway Rome and Naples; the *verso* near his native town of Biberach an der Riß, where he also died.



**53**

**JOHANN HEINRICH LUTTRINGSHAUSEN  
(MULHOUSE 1783-1857 BASEL)**

*Landscape with the Jura Mountains*

inscribed 'Luttringshausen' (verso)  
graphite and watercolor on wove paper  
6½ x 9 in. (17 x 24 cm)

\$2,000-3,000





55

**54**

**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)

\$8,000-12,000

**PROVENANCE:**

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

Schnorr was one of the protagonists of the German Nazarene movement. In 1811 he entered the Vienna Academy and it was during his time there that he executed this large scale nude study. The 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).

ESTATE OF HELEN SONNENBERG TUCKER

**55**

**BARON DOMINIQUE VIVANT-DENON (PARIS 1747-1825)**

*A woman and a man in profile*

graphite, pen and brown and black ink  
6¼ x 4¾ in. (16 x 12 cm)

\$2,000-3,000

Comparable in handling to a group of portrait studies sold at Christie's in London (4 July 1989, lots 147-178).



PROPERTY OF A GENTLEMAN

**56**

**XAVIER DELLA GATTA (LECCE 1758-AFTER 1828)**

*Return from the feast at Montevergine*

signed and dated 'Gatta.1826' (lower right)

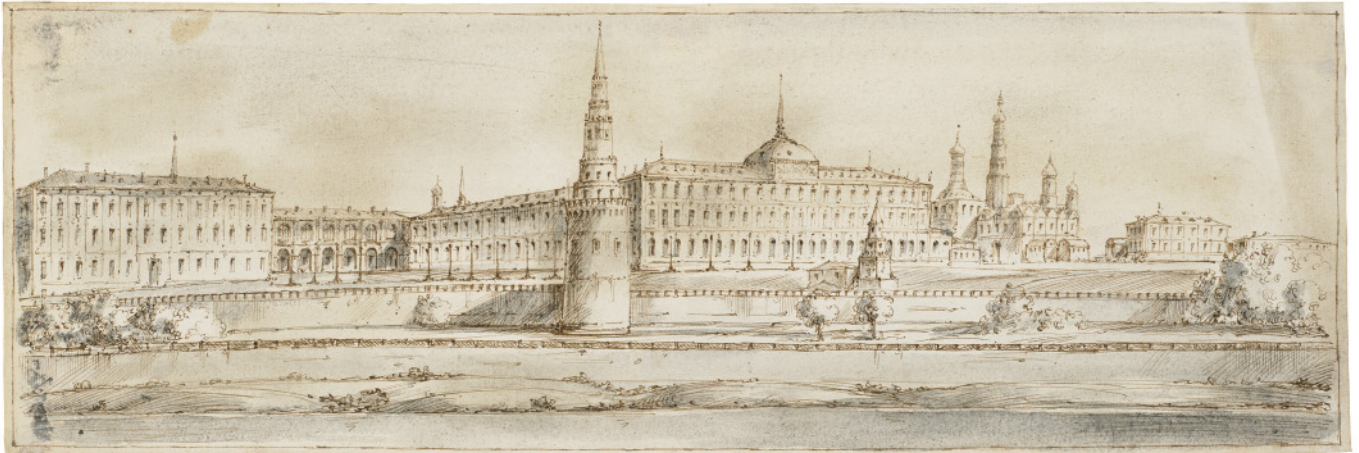
graphite and watercolor, ink framing lines, watermark 'J WHATMAN'

7¾ x 10⅞ in. (19.7 x 25.5 cm)

\$1,500-2,500

This is the work of Xavier (or Saverio) Della Gatta, an artist originally from Puglia who was active mainly in Naples. Della Gatta specialized in *vedute* and scenes of Neapolitan popular life which were in great demand among tourists traveling to the south of Italy. Another version of this drawing in a private collection is dated 1825 (see L. Fino, *Pietro de Fabris and Saverio Della Gatta. Gouaches drawings and paintings*, Naples, 2021, p. 118, fig. 127). A caption on the margin of that drawing reveals that the group of jolly peasants depicted here are on their way home from a feast at Montevergine, a small village near Naples.





**57**

**CONTINENTAL SCHOOL, 18TH CENTURY**

*View of Moscow from the south*

pen and brown ink, gray wash, ink framing lines, fragmentary watermark shield surmounted by a crown

5¾ x 17¾ in. (14.8 x 44.2 cm)

\$3,000-5,000

The panoramic view represents the Kremlin in Moscow. The drawing was tentatively ascribed to the French artist Louis-Nicolas Lespinasse (1734-1808).



58

**JACQUES BARRABAND (AUBUSSON 1768-1809 LYON)**

*A brown-throated parakeet*

signed 'Barraband. f.' and numbered '35'

black chalk, watercolor and bodycolor on wove paper  
20½ x 13¾ in. (52 x 35 cm)

\$10,000-15,000

**PROVENANCE:**

Marcel Jeanson (1885-1942); Sotheby's, London, 13 December 1996, lot 74.

**ENGRAVED:**

by François Levaillant (*Histoire naturelle des perroquets*, Paris, 1801, plate 35).

Jacques Barraband is justly celebrated as the finest ornithological artist of his time. Drawings of flowers, insects and birds make up the greater part of the artist's graphic work. His most important achievement was a series of more than 300 drawings in watercolor and bodycolor executed to illustrate François Levaillant's monumental works of natural history and birds. This elegant drawing of a brown-throated parakeet was in Le Vaillant's monumental dictionary of parakeets published in 1801. Today the brown-throated parakeet lives mainly in South America.



59

**AUGUSTE PELLETIER (ACTIVE 1800-1847)**

*A Common Paradise Kingfisher, a Kingfisher, a Wallcreeper, and a Steller's Jay perched on branches*

signed 'A Pelletier/ 1829'  
graphite, watercolor and bodycolor  
23 x 18¼ in. (58.5 x 46.5 cm)

\$5,000-7,000

Auguste Pelletier was a French illustrator living in London. He painted birds, fruit and occasionally landscapes. He regularly exhibited at the Royal Academy, the Old Watercolour Society and the Royal Watercolour Society. Together with almost scientific representations of single birds against empty backgrounds, Pelletier also produced more pictorial compositions with multiple birds in colorful gouaches like the present one.



60

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

*Studies of soldiers on horseback (recto); Studies of a head, a leg, and the feet of a standing warrior holding a shield (verso)*

graphite (recto); graphite, pen and brown ink, brown wash, on paper rubbed with red chalk (verso)

2 $\frac{5}{8}$  x 10 $\frac{3}{8}$  in. (6.5 x 26.3 cm)

\$7,000-10,000

**PROVENANCE:**

Louis-Joseph-Auguste Coutan (1779-1830), Paris (L. 464).

Léon Bonnat (1833-1922), Paris (L. 1714).

Pierre-Olivier Dubaut (1886-1968), Paris (L. 2103b).

with Shepherd Galleries, New York (*Nineteenth Century French and other Continental Drawings, Watercolors, and Oil Sketches*, 1979, no. 52, ill.).

**LITERATURE:**

G. Bazin, *Théodore Géricault. Étude critique, documents et catalogue raisonné*, II, Paris, 1987, no. 232, ill.

This sketch by the young Géricault, who entered the École des Beaux-Arts in Paris in 1811, is reminiscent of the numerous studies after the antique that cover the pages of the so-called Zoubaloff Album at the Louvre (inv. RF 6072). Once in the collection of the prominent painter and collector Léon Bonnat, the drawing is the lower part of a larger sheet cut into three pieces. The other two were bequeathed by Bonnat to the museum in Bayonne that bears his name (inv. NI 709, NI710). The two latter drawings are based on prints in Bernard de Montfaucon's *Antiquité expliquée*, published in Paris in 1719, and represent the sacrifice of a bull and a goat and a bull dressed for the sacrifice, and a woman on horseback and a gladiator. Put together, the *versos* of the three sheets depict a Greek warrior, drawn in pen and wash. Before Bonnat, the drawing belonged to Louis-Joseph Auguste Coutan and his wife Lucienne Hauguet, who also owned the Zoubaloff Album; later, it ended up in the hands of the painter and illustrious collector of Géricault's works, Pierre Olivier Dubaut.



(verso)

61

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

*Study of a nude young man with a halo, half-length, his arms raised to the left*

graphite  
8½ x 5¼ in. (20.6 x 13.3 cm)

\$10,000-15,000

**PROVENANCE:**

Jacques-Édouard Gatteaux (1788-1881), Paris (L. 852, on a previous mount).  
Anonymous sale; Hôtel Drouot, Paris, 7 December 1955, lot 88.

**EXHIBITED:**

Paris, Musée du Louvre, *Ingres. Les cartons de vitraux des collections du Louvre*, 2002, p. 81, fig. I.2 (catalogue by J. Foucart).

**LITERATURE:**

J.-É. Gatteaux, *Collection de 120 dessins, croquis et peintures de M. Ingres classés et mis en ordre par son ami Édouard Gatteaux*, 1, no. 2, Paris, [1873], pl. 80.  
A. Guérinet, *Les Peintures et les dessins de Ingres. Recueil de 56 planches libres*, s. l., 1905, pl. 26.

This drawing is a study for one of the stained-glass windows depicting the archangel Raphael in the chapel of Saint-Ferdinand in Paris (fig. 1). The chapel was commissioned to commemorate the sudden death of Ferdinand-Philippe, Duke of Orléans, on 13 July 1842, and it was only a few days after the accident that the King entrusted Ingres with the designs of four virtues and twelve patron saints adopted by the Royal family. The stained-glass windows were executed by the manufacture of Sèvres after Ingres' designs. The archangel Raphael, not strictly a saint but part of the Roman calendar, was patron to the Duke of Nemours (Louis-Charles-Philippe-Raphael d'Orléans), Ferdinand's brother. Raphael is depicted standing with his hands joined and raised; he is the first saint depicted on the stained-glass window to the right when entering the chapel. A cartoon for the window, along with the cartoons for the other saints, is in the Musée du Louvre, Paris (for the commission and the cartoons see Foucart, *op. cit.*). Further figure studies for the archangel are at the Musée Ingres Bourdelle in Montauban (inv. 867.2488; see G. Vigne, *Dessins d'Ingres. Catalogue raisonné des dessins du musée de Montauban*, Paris, 1995, p. 301, figs. 1694,1695), and in the Metropolitan Museum of Art in New York (inv. 59.23.54; Foucart, *op. cit.*, p. 81, fig. I.3).



Fig. 1. Stained-glass window with the archangel Raphael. Saint-Ferdinand, Paris.



62

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

*The Marriage of Jason and Medea* (recto); *Composition study of an antique scene* (verso)

inscribed 'Androgenae poenas exolvere Caedis cecropidae jussi' (lower right)  
 black chalk, brush and gray wash, brown ink framing lines  
 7 x 12 $\frac{3}{4}$  in. (17.7 x 32.2 cm)

\$8,000-12,000

**PROVENANCE:**

The artist's widow; Paris, 17 April 1826, as part of lot 66 (withdrawn).  
 Jules and Eugène David (L. 1437 and L. 839); Paris, 11 March 1835, part of lot 16.

Anonymous sale; Hôtel Drouot, Paris, 4 June 1999, lot 12.  
 with Galerie Mazarini, Lyon (*Dessins Anciens*, 1999, no. 34, ill.).

**LITERATURE:**

L.-A. Prat and P. Rosenberg, *Jacques-Louis David 1748-1825. Catalogue raisonné des dessins*, Paris, 2002, II, no. 1215bis, ill.

This sheet comes from an album, now dismantled, consisting mainly of studies after the antique and dating from the artist's sojourn in Rome between 1775 and 1780. The subject, not previously identified, corresponds very closely – but in reverse – to a 16th Century engraving by the Master of the Die with the same inscription also found underneath David's drawing (A. von Bartsch, *Le Peintre graveur*, XV, Vienna, 1813, p. 204, no. 28). The print must be based on a relief depicting the marriage of Jason and Medea of a sarcophagus, such as one at the Palazzo Massimo alle Terme, Museo Nazionale Romano, Roma. Here reproduced and described for the first time, the drawing on the verso is more freely sketched and seems to represent a person's death, a subject perhaps taken from ancient history. It may be an original composition by David.

The album to which the sheet originally belonged, along with eleven others of similar content, was offered for the first time at auction upon David's death, on 17 April 1826 (for David's albums, see B. Perronet in *Jacques Louis David. Radical Draftsman*, exhib. cat., New York, The Metropolitan Museum of Art, 2022, pp. 90-98). Two of them were acquired by the Musée du Louvre when again offered for sale on 11 March 1835, following the death of David's widow (inv. 26098-26118; see A. Sérullaz, *Inventaire général des dessins. École française du Musée du Louvre. Jacques-Louis David, Paris, 1991, nos. 1-166, ill.*). At the time of this second sale, David's sons Jules and Eugène had signed with their initials every single sheet in the albums, including the present one, as proof of their authenticity. Today, other albums from the group can be found in the Harvard University Art Museums (inv. 1943.1815.12.1-34) and at the Nationalmuseum, Stockholm (inv. NM 18-123/1969; see P. Bjurström, *French Drawings. Nineteenth Century*, Stockholm, 1986, nos. 1385-1490, ill.).



(verso)

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

*Portrait study of Constance de Rayneval*

signed 'Ing' (lower left)  
graphite, stumping  
14¾ x 9¾ in. (37.5 x 24.5 cm)

\$100,000-150,000

**PROVENANCE:**

Delphine Ramel (1780-1867), second wife of the artist, Paris (L. 1477).  
Camille Groult (1832-1908), Paris; Galerie Charpentier, Paris, 21 March, 1952,  
lot 3.  
with Jacques Seligman and Co., New York (*Master Drawings*, 1961, no. 23).

**LITERATURE:**

H. Toussaint, *Les Portraits d'Ingres. Peintures des musées nationaux*, Paris, 1985, no. XIV 24, ill.  
R. Rosenblum, 'Ingres' Portraits and their Muses', in *Portraits by Ingres. Image of an Epoch*, exhib. cat., London, National Gallery, Washington, National Gallery of Art, and New York, The Metropolitan Museum of Art, 1999-2000, p. 22, n. 14.

Resurfacing after more than fifty years, this little-known drawing – part portrait, part study for a painting – can be associated with the artist's celebrated portrait of Luigi Cherubini (1760-1842) at the Louvre (inv. 5423), finished the year of the model's death (fig. 1; see R. Rosenblum, C. Riopelle, and G. Tinterow in exhib. cat., 1999-2000, *op. cit.*, pp. 7-8, fig. 8, p. 332, fig. 185, pp. 378-383, fig. 221; and S. Guegan in *Ingres, 1780-1867*, exhib. cat., Paris, Musée du Louvre, 2006, no. 235, ill.). A Florentine by birth but active for much of his life in France, during his lifetime Cherubini was hailed as one of the greatest living composers, especially admired for his masses and operas. In the year before the portrait was made, he received the Légion d'honneur, of which he wears the red *rosette* on his lapel in the portrait. He seems to have known Ingres well, and the painter's love of music has become proverbial, although only a limited number of his works relate to music or musicians, and nearly all are portrait drawings (S. Guégan and L.-A. Prat *ibidem*, pp. 306-317). The portrait of Cherubini shows the elderly composer, seated near the base of a column and resting his head in his hand, looking gravely at the viewer. The austerity of the model's mien and of the colour scheme is relieved by the presence, directly behind the musician, of a beautiful woman, dressed in white, a lyre in one hand and her other held above the composer's head in a blessing, or protective, gesture. She represents not Euterpe, muse of music, or Erato, muse of love poetry, but Terpsichore, muse of lyric poetry (Toussaint, *op. cit.*, p. 87, under no. XIV 7).



Fig. 1. Jean-Auguste-Dominique Ingres, *Allegorical portrait of Luigi Cherubini*. Musée du Louvre, Paris.

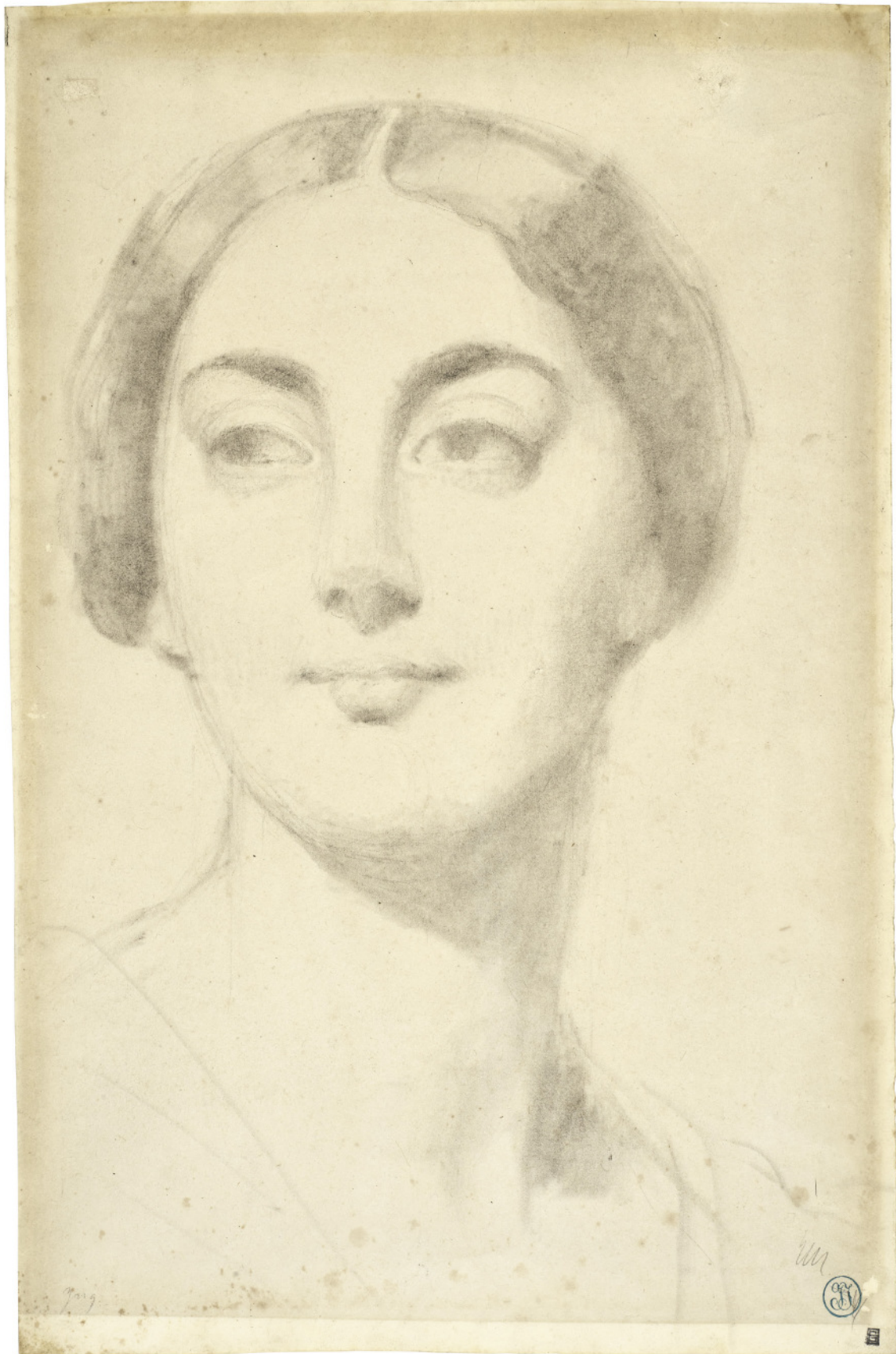
Ingres first worked on the painting in Paris in 1834, producing what probably was merely more than a head study in oil. In the spring of 1840, after Ingres had moved back to Rome in 1835 as director of the Académie de France at the Villa Médicis, he enlarged the sketch and started its transformation into the allegorical composition still known to us today. (A version dated 1841, made for Cherubini and depicting him alone, seated at a table but in the same pose, is in the Cincinnati Art Museum (inv. 1927.386; see G. Tinterow in exhib. cat., 1999-2000, *op. cit.*, no. 119, ill.)) It is in the context of this transformation that a group of drawings must be considered. In addition to a number of studies for Cherubini himself and for Terpsichore's body and the drapery of her tunic (Toussaint, *op. cit.*, nos. XIV 1-XIV 21), three depict the muse's face: the present sheet, signed in Ingres' characteristic abbreviated manner but otherwise without inscriptions; one at the Louvre (fig. 2; inv. RF 4505), dated 1841 in Rome, and dedicated to the sitter, of which the head corresponds to that of Terpsichore in the painting; and a tracing of the latter at the Musée Ingres Bourdelle in Montauban (inv. MI.867.227), which Ingres enlarged by pasting it down onto another sheet and on which he drew the laurel wreath the muse wears in the final composition (for the drawings in Paris and Montauban, see Toussaint, *op. cit.*, nos. XIV 25-XIV 26, ill.).

The model for these three sheets has been identified as Constance-Adèle de Rayneval (1815-1877). Famed for her beauty, she was the unmarried sister of Alphonse-Gérard de Rayneval, a French diplomat based in Rome, with whom she lived (for the Rayneval family and Ingres' ties with some of its members, see H. Naef, *Die Bildniszeichnungen von J.-A.-D. Ingres*, III, Bern, 1979, pp. 340-347; for Constance in particular, see p. 340, n. 1). Ingres' drawn portrait of Alphonse, made in Paris in 1844, the year he married and before he assumed a new position in Saint Petersburg, was recently on the market (Hôtel Drouot, Paris, 16 March 2021, lot 43, unsold; see Naef, *op. cit.*, III, Bern 1979, p. 340, fig. 1, V, Bern, 1980, no. 394, ill.; for a second version, see *ibidem*, V, no. 395). The drawings of his sister, in contrast, were probably not intended as portraits, as they differ both in their larger dimensions and their technique from the typical likenesses on which Ingres' modern fame is largely based. From the start, they must have been made with the muse in the portrait of Cherubini in mind. The present sheet was probably the first Ingres executed, using graphite and extensive stumping. In the drawing at the Louvre, he settled on a definitive position for the muse's head, and worked up an initial drawing in graphite with charcoal and white chalk, also with added stumping. Then followed the reworked *calque* in Montauban, which must have served as the direct model for the painting, of which the execution was partly entrusted to one or more assistants – the probable cause for the disfiguring cracks in the figure of the muse (Tinterow in exhib. cat., 1999-2000, *op. cit.*, p. 380). Less closely related to the painting than the sheets in Paris and Montauban, the drawing under discussion offers at the same time homage to the sitter's striking appearance, and is a commanding example of Ingres' ability to focus on the essence of a sitter's features.



Fig. 2. Jean-Auguste-Dominique Ingres, *Portrait study of Constance de Rayneval*. Musée du Louvre, Paris.







PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

•64

**JEAN-MICHEL CELS (THE HAGUE 1819-1894 BRUSSELS)**

*Study of a plant with pink flowers in a meadow*

signed and dated 'Cels 1840' (verso)  
oil on paper, mounted on a stretcher  
9¼ x 7¼ in. (24 x 18.6 cm)

\$3,000-5,000

**PROVENANCE:**

Private collection, Belgium.  
Anonymous sale; Christie's, London South Kensington, 16 April 1997, part of  
lot 311.  
with Kate de Rothschild, London.

Little is known about Jean-Michel's artistic activities. The Belgian painter was a lawyer by profession and the son and pupil of the Neoclassical painter Cornelis Cels, director of the Académie de Tournai. It was Cornelis who introduced his son to sketching in oil. A number of drawings and oil sketches on paper by Jean-Michel Cels entered the art market in London in 1997, including the present one. This work, dated 1840, was presumably executed in the outskirts of Brussels.



PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

•65

**FRANÇOIS-LOUIS FRANÇAIS (PLOMBIÈRES-LES-BAINS, VOSGES 1814-1897 PARIS)**

*View from the artist's garden in Cannes*

signed and dated 'Francois 72' (lower right)

watercolor and bodycolor on blue paper

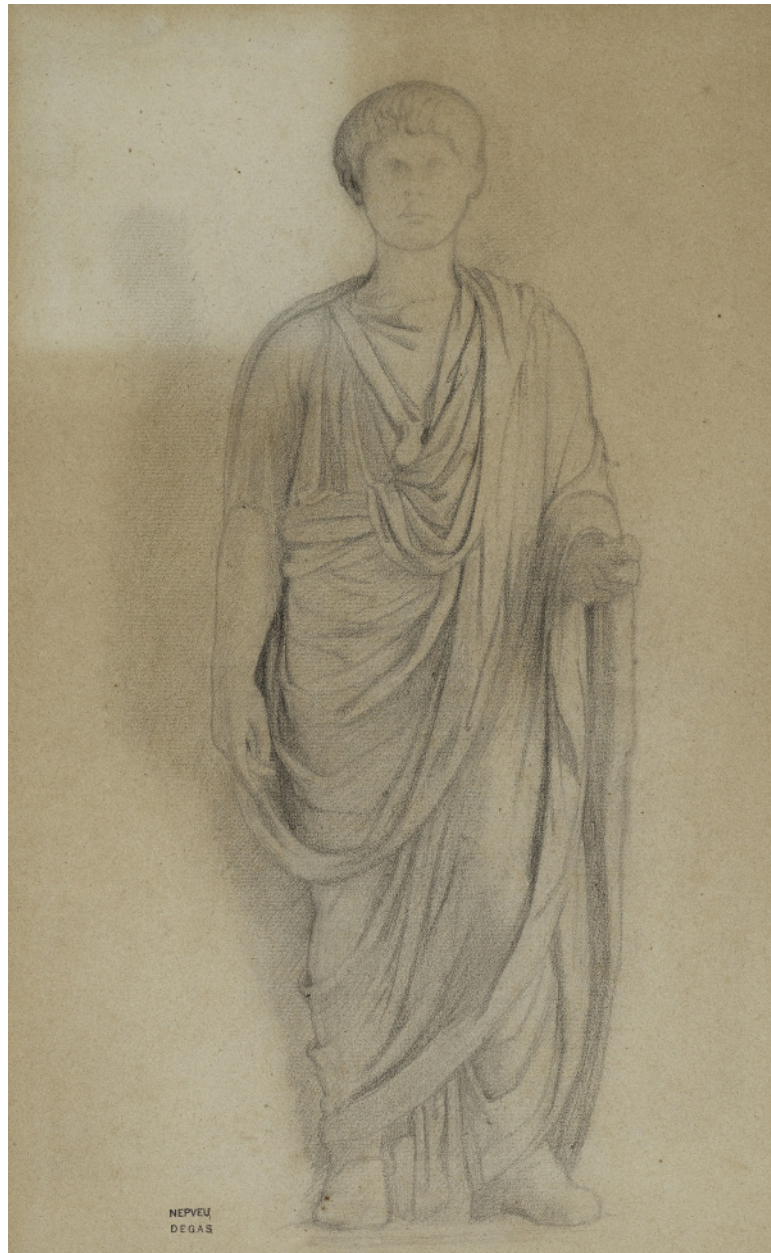
8½ x 11⅝ in. (21.2 x 29.5 cm)

\$3,000-4,000

**ENGRAVED:**

with Yvonne Tan Bunzl, London.

The landscapist Français entered the studio of Jean-François Gigoux (1806-1894) in 1834, and received advice from Jean-Baptiste-Camille Corot (1796-1875) before exhibiting at the Salon starting in 1837. He painted the surroundings of Paris and travelled mainly in Italy. From the early 1870s, he divided his time between Plombières, his native town in the Vosges, and the region of Nice in Southern France (G. Schurr and P. Cabanne, *Dictionnaire des petits maîtres de la peinture, 1820-1920*, Paris, 1996, I, p. 444). The present work was made in 1872 in Cannes, south of Nice.



PROPERTY FROM A PRIVATE COLLECTION

**66**

**EDGAR DEGAS (PARIS 1834-1917)**

*Study of a Roman statue of a boy wearing a toga*

graphite  
15 $\frac{5}{8}$  x 10 $\frac{5}{8}$  in. (39.5 x 27 cm)

\$7,000-10,000

**PROVENANCE:**

The artist's studio (L. 657).  
René de Gas (1845-1921), brother of the artist; by inheritance to his daughter  
Odette de Gas (1887-1932) (L. 4349); by descent

When he was student at the École des Beaux-arts in Paris in the mid-1850s, Degas roamed the halls of the Louvre copying old masters, but in particular ancient sculptures, including some of the most famous Greco-Roman works in the collection: *Study of Athena detaching her sandal* (Degas estate sale, Christie's Paris, 3 March 2017, lot 26), a *Study of the Borghese Gladiator* (same sale, lot 23), or a bas-relief from the parapet of the temple of Athena Nike on the Acropolis (lot 18). The present study was made after a 1st Century Roman marble from the Borghese collection (inv. Ma 2244), depicting a boy wearing a toga (fig. 1).



Fig. 1. Rome, 1st Century, *Statue of a boy wearing a toga*. Musée du Louvre, Paris.



PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

•67

**HENRI-GEORGE-JACQUES CHARTIER  
(CHÂTEAU-CHINON 1859-1924 PARIS)**

*Self-portrait*

signed and dated 'H Chartier/ 1885' (lower left);  
inscribed 'Y a des gens qui posent./ Moi! Je n' pose  
pas/ j'suis là tout/ naturel.' (upper left)  
pen and black ink, watercolor and bodycolor, on  
prepared panel  
9 x 6 in. (23 x 15.2 cm)

\$3,000-5,000

**PROVENANCE:**  
with Kate de Rothschild, London.

A painter of history and military subjects, Chartier, studied at the École des Beaux-Arts in Paris with Alexandre Cabanel (1823-1889), and exhibited for the first time at the Salon in 1885 (G. Schurr and P. Cabanne, *Dictionnaire des petits maîtres de la peinture, 1820-1920*, Paris, 1996, I, p.

256). The Musée de l'Armée in Paris holds several paintings by the artist, illustrating the Napoleonic wars, including *La Veille de Waterloo (17 juin 1815)* ('The eve of Waterloo') from 1907 (inv. 04808). In the present work, Chartier leaves behind his military subjects to depict himself in his studio with his palette and brushes.



PROPERTY FROM A PRIVATE COLLECTION

## 68

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

*A wooded landscape with drovers and horses*

pencil, gray and brown wash, heightened with touches of bodycolor, varnished  
7 $\frac{7}{8}$  x 9 $\frac{7}{8}$  in (20 x 25 cm)  
circa 1768-70

\$18,000-25,000

### PROVENANCE:

with Squire Gallery, London.  
with J.S. Maas, London, November Exhibition, 1966, no. 44, where purchased  
by  
Mrs U. Stuttard.  
with Thomas Agnew & Sons, London, no. 41403.

### LITERATURE:

D. Clifford, *Collecting English Watercolours*, London, 1970, pl. 82.  
J. Hayes, *The Drawings of Thomas Gainsborough*, London, 1970, I, p. 183, no. 321, and II, pl. 109.  
S. Sloman, *Gainsborough in Bath*, New Haven and London, 2002, pp. 139-40, fig. 120.

Many of Gainsborough's drawings show tired figures and animals moving along country lanes. In this drawing a group of four heavy horses are plodding along a ridge followed by a bearded drover accompanied by his son and his dog. A shepherd with his flock is silhouetted against the horizon as the track bends rising up the hill. To the right of the composition a pair of leaning pollarded trees contrast with the vigorous saplings on the left and both provide animation to the composition and emphasize the exhaustion of

the figures and animals. Gainsborough has used bodycolor for the two grays to give them extra impact and contrast them with the reddish brown tones of their surroundings. John Hayes dated the drawing to the later 1760s and, with more precision, Susan Sloman suggests a date of 1768-70.

The composition is experimental in the way that Gainsborough has made the drover and his son *repoussoir* figures by positioning them at the lower edge of the composition. All these details, however, reveal Gainsborough's extraordinary economy of line, certainty of hand, and compositional acumen. The drawing is perfectly balanced with the spaces between the figures and the trees carefully judged.

Observing that the edges of the subject in this particular drawing are distorted, Susan Sloman argues that Gainsborough used a camera obscura to devise this image as the spherical aberration makes the trees on either side of the composition fall away. This convincing argument suggests that as well as using the reflection in a convex mirror Gainsborough may have been using a table-top model to arrange the elements in his composition. Gainsborough's great rival, Joshua Reynolds, recorded in his assessment of the artist's work that, 'He even framed a kind of model of landscapes, on his table; composed of broken stones, dried herbs, and pieces of looking glass, which he magnified and improved into rocks, trees, and water.' Bolstering this supposition is the existence of a plaster model of a tired horse, head bowed to one side, that is identical to the reddish-brown horse on the right. The model once belonged to Gainsborough's fellow Suffolk artist, John Constable, and is presently on loan to Gainsborough's House, in Sudbury.

We are grateful to Hugh Belsey for his help in preparing this catalogue entry.



PROPERTY FROM A PRIVATE COLLECTION

**69**

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

*Landscape with a peasant family resting*

pencil and stump with touches of wash, partial *Vryheit* watermark of a rampant lion on a pedestal

7¼ x 5⅝ in (18.4 x 14.4cm)

circa 1752

\$10,000-15,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 9 July 2009, lot 119.

This recently discovered drawing matches the composition of a number of sheets dating from the late 1740s or early 1750s. In an upright format it shows a country lane lined with trees with a group of peasants, sometimes gathering logs or digging but often just talking or resting. Perhaps the best known drawing in the group is one in the Morgan Library and Museum

in New York (III, 52), but there are others in the Museum of New Zealand, Wellington and at least two variants are recorded in private collections; all of them are drawn on sheets of similar size. This particular drawing includes a pollarded tree on the extreme right of the composition and a rickety fence showing that this particular landscape has been managed for many years, a point that is emphasized in the bundle of sticks that the woman is carrying. It shows Gainsborough's subtle use of pencil to define recession and form, delineating the jagged details of plant forms and the gentle undulations of the landscape. Uniquely in the group, it also uses wash.

This particular sheet is on a Dutch laid paper that bears a *Vryheit* watermark which appears on other drawings by Gainsborough dating from early in his career. In this drawing the sheet has been cut so that only half the watermark remains.

We are grateful to Hugh Belsey for his help in preparing this catalogue entry.



70

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

*Study of trees*

dated 'Autumn 1798' (lower left)

pencil, blue, brown and gray wash on paper with a partial Britannia watermark  
15 x 13¾ in. (38 x 35 cm)

\$20,000-30,000

**PROVENANCE:**

Alexander Young; Christie's, London, 30 June 1910, lot 353 (2 gns to Louis).

**LITERATURE:**

G. Reynolds, *The Early Paintings and Drawings of John Constable*, New Haven and London, 1996, p. 20, no. 98.18, pl. 70.

This recently rediscovered drawing was executed while Constable was still working in his father's mills in East Bergholt. In 1796 he had met J.T. Smith (1766-1833) while staying with his uncle in London, and forged a friendship which would be crucial to his early career. In the autumn of 1798, Smith

stayed with the Constable's in Suffolk, and his ongoing encouragement was partly responsible for Constable's decision to study art professionally the following year.

This drawing marks a significant move away from Constable's early style, so strongly influenced by Smith, towards the techniques, compositions and subjects which would shape his later work. Whereas all of his drawings up to this point had included the motif of a small building or a group of figures, the present drawing is the first known work in his *oeuvre* to focus entirely on trees. It is also perhaps the first of this type of study, executed predominantly in pencil and grey wash, to include subtle, tonal colored washes, notably a slight blue in the sky.

Groups of trees were a subject which would occupy Constable throughout his life, perhaps most notably in the series of works made at Helmingham Hall near Southwold, seat of the Earls of Dysart. The most comparable of these is *Helmingham Dell, Suffolk*, sold in these Rooms, 20 November 2013,





lot 271. Dated 'July 23 1800', this drawing, less than two years later than the present sheet, is widely regarded as one of Constable's masterpiece works on paper. Ian Fleming-Williams, having pointed out that the *Helmingham Dell* drawing was done in the summer after Constable had been studying in Fuseli's life classes at the Royal Academy Schools, adds, 'it is interesting to note how closely Constable's pencil-line resembles that of Henry Fuseli in the studies from life the Swiss artist was making at this time...' (Fleming-Williams, *Constable: Landscape Watercolours and Drawings*, London, 1976, p. 18). However, the same twisting, sinuous line and graphic tonality is seen in the present drawing, suggesting that more of this aesthetic came from Constable himself than has been previously credited.

This sheet, until now known only from a photograph in the album of works by Constable in the Alexander Young collection belonging to Agnew's, gives a crucial and fascinating insight into Constable's early career and provides a bridge between his early work and his later masterpieces.

We are grateful to Anne Lyles for her help in preparing this catalogue entry.

## 71

### JOHN VARLEY, O.W.S. (LONDON 1778-1842)

Knaresborough Castle, Yorkshire

signed and dated 'J. VARLEY 1804' (on a rock, lower right) and further signed, inscribed and dated 'View of Knaresborough Castle Yorkshire/ J. Varley 1803' (on an old label attached to the mount)  
pencil and watercolor heightened with gum arabic and with scratching out, on oatmeal paper  
15 $\frac{7}{8}$  x 25 in. (40.3 x 63.5 cm.)

\$15,000-20,000

#### PROVENANCE:

with Martyn Gregory, London.

#### EXHIBITED:

London, Old Water Colour Society, 1805, no. 96.  
London, Tate Britain, *Thomas Girtin: The Art of Watercolour*, 4 July-29 September 2002, no. 183.

John Varley was strongly influenced by Thomas Girtin (1775-1802), and copied a number of his finished watercolors, which particularly informed his work of around 1803-4 in Wales. While the present drawing is based on a sketch made in 1803 on a trip to Yorkshire, it displays the influence of Girtin's Welsh views in its use of broad flat washes.



PROPERTY FROM A PRIVATE COLLECTION

**72**

**DAVID COX, O.W.S. (BIRMINGHAM 1783-1859)**

*Penmaenmawr, North Wales*

signed and dated 'David Cox / 1853' (lower left)  
pencil and watercolor, heightened with bodycolor on oatmeal paper  
10¾ x 14½ in. (27.3 x 37.2 cm)

\$5,000-8,000

**PROVENANCE:**

with John Manning Gallery, London.  
Anonymous sale; Christie's, London, 16 November 2006, lot 99.  
with Guy Peppiatt, London, where purchased for the present collection.

By 1852 Cox's sketching trips had been reduced to only North Wales, and he had returned to the landscapes which had inspired him throughout his career. His work in the 1850s is looser and freer than his earlier style, focused increasingly on light and atmosphere.



73

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

*Portrait of Emily Frederica (1796-1822) and Georgina Cecilia Lock (1798-1867), daughters of Charles Lock of Norbury (1770-1804)*

pencil, red and black chalk  
21 x 15 in. (53.3 x 38.1 cm)

\$12,000-18,000

**PROVENANCE:**

with Scott & Fowles, New York.

Charles Lock, father of Emily and Georgina, was the second son of William Lock of Norbury (1732-1810). Lock of Norbury was a connoisseur and patron, who set off on his Grand Tour in 1749, meeting Richard Wilson in Rome. He began to collect art on the grand tour, and owned Claude Lorrain's *Embarkation of St Ursula* (now National Gallery, London), amongst other great works. He became best-known, however, as a patron and supporter of contemporary artists. Thomas Lawrence was one such artist, and it was Lock who introduced him to the M.P. J.J. Angerstein, founder of the National Gallery, who would also become a highly important patron for him. Lawrence painted Lock several times, as well as several members of his extended family.

Lawrence painted Charles Lock in 1795, and his wife, Cecilia, in 1797. Although the present drawing is undated, the girls appear to be around three and five years old, so it probably dates to around 1800. It is delicate and tender, a masterly example of Lawrence's chalk portraiture.



PROPERTY FROM A PRIVATE COLLECTION IN ARLINGTON VA

**74**

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

*Epsom Races*

pencil, pen and ink and watercolor on Whatman paper, on the artist's original mount

10¾ x 17¾ in. (27.3 x 45 cm)

\$12,000-18,000

**PROVENANCE:**

with Richard Green, London.

This appears to be one of a group of drawings of horse-racing subjects Rowlandson made in around 1789-90, largely at either Epsom or Brighton racecourses.

PROPERTY FROM A PRIVATE COLLECTION IN ARLINGTON VA

**75**

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

A group of ten drawings, seven illustrations for *The Adventures of Roderick Random*, and three unpublished illustrations for *The Adventures of Joseph Andrews*, and *His Friend Mr. Abraham Adams*: 'Mutual defiance of Capt. Weazel and Miss Jenny Ramper'; 'The Reading of the Will of Lieut. Rowling's (Bowling's) Brother'; 'Feast after the Manner of the Ancients'; 'Direful Consequences of Clinker's Awkwardness'; 'Humphrey Clinker in prison preaching to the Felons'; 'The Marriage of Lieut Lumbago (?Lismahago) and Miss Tabitha etc'; 'Tom Jones rescues Miss Waters from the violence of Northerton (unpublished version)'; and three Unpublished drawings for 'Joseph Andrews'

each with inscription as title (on the *verso* of the mount), and the first further inscribed

'Scene in Roderic Random' on the mount

all pencil, pen and ink and watercolor on the artist's original mounts 4¼ x 6¾ in. (10.8 x 16 cm); and slightly smaller

\$25,000-35,000

**PROVENANCE:**

all William Hartmann Woodin.

all with Richard Green, London.

**LITERATURE:**

- i) T. Smollett, *The Adventures of Roderick Random*, London, 1793, vol. 1, p. 58.
- ii) T. Smollett, *The Adventures of Roderick Random*, London, 1793, vol. 1, p. 16.
- iii) T. Smollett, *The Adventures of Roderick Random*, London, 1793, vol. 2, p. 63.
- iv) T. Smollett, *The Adventures of Roderick Random*, London, 1793, vol. 2, p. 96.
- v) T. Smollett, *The Adventures of Roderick Random*, London, 1793, vol. 1, p. 175.
- vi) T. Smollett, *The Adventures of Roderick Random*, London, 1793, vol. 2, p. 199.
- vii) T. Smollett, *The Adventures of Roderick Random*, London, 1793, vol. 2, p. 164.

*The Adventures of Roderick Random* is a novel by Tobias Smollett (1721-1771), first published in 1748, and illustrated by Rowlandson in a 1793 edition. Inspired by Smollett's experience as a naval-surgeon's mate in the Royal Navy during the Battle of Cartagena de Indias in 1741, Smollett also acknowledged the influence of Miguel de Cervantes' *Don Quixote* and Alain-René Lesage's *Gil Blas*.

Set in the 1730s and 1740s, it tells the life story in the first person of Roderick 'Rory' Random, born to a Scottish gentleman and a lower-class woman and so shunned by his father's family, and supported by his maternal uncle, Tom Bowling, a sailor. As a young man he embarks on a series of adventures and misadventures around the world, trying to attract the attention of various wealthy women along the way, so that he can live as the gentleman he believes himself to be. The novel ends with Random being happily reunited with his father in Argentina, inheriting some money and marrying Narcissa. Henry Fielding's *The History of the Adventures of Joseph Andrews and of his Friend Mr Abraham Adams* was published in 1742 and described by the author as a 'comic epic poem in prose'. It tells of a good-natured footman's adventures on the road home from London with his friend and mentor, the absent-minded parson Abraham Adams. Again inspired by *Don Quixote*, it is a comic, mock-heroic story, with bawdy humour surrounding its social purpose and erudition. While the present drawings were not those finally reproduced as engravings for the book, they offer a fascinating insight into Rowlandson's working practice, with many drawings leading to a handful of engravings, chosen for their pointed wit and communication of the narrative.





76

**76**

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

*Jerusalem*

signed with monogram (lower left) and inscribed and dated 'Jerusalem./ 1858'

(lower right)

pencil, pen and ink and watercolor

7½ x 14¾ in. (18.1 x 37.8 cm)

\$15,000-20,000

**PROVENANCE:**

with Davis Galleries, New York, where purchased by the present owner.

In 1858 Lear was commissioned to paint a view of Jerusalem at sunset by Lady Waldegrave, for whom he also executed a large picture of Venice. He arrived in Jerusalem in Holy Week, and in preparation for the painting explored the surrounding landscape to find the most suitable location from which to base his viewpoint of the great city. He wrote that he 'went up the Mount of Olives - every step bringing fresh beauty to the city uprising behind. At the top, by the Church of Ascension, the view is wonderfully beautiful indeed' (E. Lear, *Diary*, 28.iii.58), and climbed 'to the spot Christ must have been on when he "saw the city" - on coming from Bethany' (Letter to his sister Ann, 29 March 1858, in V. Noakes, *Edward Lear: The Life of a Wanderer*, London, 2004, p. 133).

**77**

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

*Two views of Venice from the Bacino*

the first signed with monogram (lower right); the second inscribed and dated 'Venice. 27. Nov' 1865' (lower left) and further inscribed and numbered '27. Nov'.

(66)' (lower right) and further inscribed with artist's notes pencil, pen and ink and watercolor, the first heightened with bodycolor the first 4 x 8 in. (10.2 x 20.3 cm); the second 5¼ x 7¾ in. (13.4 x 19.4 cm) (2)

\$4,000-6,000

Although Lear spent ten years in Italy from 1832 until 1842, largely based in Rome, he did not visit Venice until 1857, when, as he wrote to his sister Ann on 23 May 1857, 'I may as well shock you a good thumping shock at once by saying I don't care a bit for it. I never wish to see it again' (V. Noakes, ed., *Edward Lear: Selected Letters*, Oxford, 1988, p. 147).

However, Lear revisited the city in November 1865 with a commission for an oil painting for Countess Waldegrave (*Venice*; see V. Noakes, *Edward Lear 1812-1828*, London, 1985, p. 152, no. 59, ill.), and in a letter to Edward Drummond wrote that, 'this city of palaces, pigeons, poodles and pumpkins... is a wonder and a pleasure' (A. Davidson, *Edward Lear*, 2nd ed., 1950, p. 159). Nevertheless, Lear's depictions of Venice are relatively few in number.



77 (i)



77 (ii)

THE FOLLOWING FIVE LOT

REMAS

OLD MASTERS from the CO

NEW YORK, 25 J

FABLE II.

LE CORBEAU

ET

LE RENARD





•46

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

Album containing a frontispiece and 138 illustrations for books I to VI of the Fables of Jean de La Fontaine

each drawing (except nos. 16, 23, 65 and 103) signed 'J.B. Oudry' and dated '1729', '1730', or '1731', the frontispiece dated '1752'; with a handwritten title page 'FABLES/ DE/ LA FONTAINE/ DESSINEES/ PAR J.B. OUDRY/ PEINTRE ORD.RE DU ROY/ ET/ DE SON ACADEMIE DE PEINTURE ET SCULPTURE// OUVRAGE/ Commencé en 1729/ Et fini en 1734./ CONTENANT 245 FABLES.'; each drawing pasted onto the pages of the album, and above numbered from 1 to 139, but skipping 48; opposite each drawing the fable's number (in Roman numerals) and title; on the last three pages an alphabetical index of the fables' titles; pasted into the beginning of the book a handwritten note by De Bure frères dated 1828 describing the contents of the album and of the second volume

brush and black (in a few cases brown) ink, gray wash, heightened with white, on blue paper, pen and black ink framing lines, blue wash; bound in contemporary blue leather gilt with lettering on the spine 'DESSEINS DES/ FABLES DE LA FONTAINE PAR/ I.B. OUDRY' and 'PREMIERE PARTIE'

each drawing *circa* 9 $\frac{3}{4}$  x 7 $\frac{1}{2}$  in. (24 x 19 cm.), each page *circa* 12 $\frac{1}{8}$  x 10 in. (30.8 x 25.5 cm.)

\$1,500,000-2,500,000

SELLING WITHOUT RESERVE

**PROVENANCE:**

Jean-Louis Regnard de Montenault, Paris, *circa* 1751.  
with De Bure frères, Paris;  
Jean-Jacques de Bure (1765-1853), Paris, 1828; Paris, 1-18 December 1853, part of lot 344 (both volumes), sold for 1,800 francs to Comte Antoine-Claire Thibaudeau (1765-1854), Paris; both volumes possibly given by him to Eugénie Doche (1821-1900), Paris; both volumes sold by her for 2,500 francs to Librairie Fontaine, Paris; both volumes sold for 5,000 francs in 1856 to Aaron Euryale dit Félix Solar (1815-1871), Paris; Paris, 19 November-18 December 1860, part of lot 627 (both volumes), sold for 6,100 francs in 1860 to Cléder for Baron Isidore-Justin-Séverin Taylor (1789-1879), Paris.  
Emile Péreire (1800-1875), Paris (both volumes).  
with Librairie Morgand et Fatout, Paris, bought *circa* 1876 (*Bulletin de la librairie Morgand et Fatout*, I, no. 6, January 1877, p. 482); both volumes sold to Louis Roederer (1845-1880), Reims; by inheritance to his nephew, Louis-Victor Olry-Roederer (1860-1903), Reims.  
Agnew's, London; both volumes sold in 1923, with the rest of Olry-Roederer's library, to Albert Simon Wolf Rosenbach (1875-1903), New York;  
Rosenbach Company, Philadelphia; both volumes sold *circa* 1946 to Raphaël Esmérian (1903-1976), Paris (his ex-libris); Palais Galliera, Paris, 6 June 1973, part of lot 46 (both volumes), sold for 2,000,000 francs to Claus Virch (1927-2012), Bermuda Islands (Art Associates Partnership), who dismembers the second album.  
British Rail Pension Fund, London (the first volume); Sotheby's, London, 3 July 1986, lot 96.

**EXHIBITED:**

New York, Pierpont Morgan Library, *Fables from Aesop to Thurber*, 1965 (without catalogue).

**LITERATURE:**

L. Gougenot, 'Vie de Monsieur Oudry, peintre et professeur de l'Académie royale de peinture et de sculpture', *Mémoires inédits sur la vie et les ouvrages des membres de l'Académie royale de peinture et de sculpture, publiés d'après les manuscrits conservés à l'École impériale des Beaux-Arts*, II, Paris 1854, pp. 379-380.  
J.-C. Brunet, *Manuel du libraire et de l'amateur de livres*, Paris, III, 1862, col. 753.  
H. Cohen, *Guide de l'amateur de livres à figures et à vignettes du XVIII<sup>e</sup> siècle*, C. Mehl, ed., third edition, Paris, 1876, col. 228.  
R. de Portalis, *Les Dessinateurs d'illustrations au dix-huitième siècle*, II, Paris, 1877, pp. 483-489.  
H. Cohen, *Guide de l'amateur de livres à vignettes (et à figures) du XVIII<sup>e</sup> siècle*, Paris, 1880, pp. 336-337.  
H. Cohen, *Guide de l'amateur de livres à gravures du XVIII<sup>e</sup> siècle*, fifth edition, Paris, 1886, cols. 301-302.  
A. Després, *Les Éditions illustrées des Fables de La Fontaine*, Paris, 1892, p. 29.  
H. Cohen, *Guide de l'amateur de livres à gravures du XVIII<sup>e</sup> siècle*, sixth edition, Paris, 1912, col. 548.  
J. Locquin, *Archives de l'art français*, new series, VI, 1912, *Catalogue raisonné de l'œuvre de Jean-Baptiste Oudry, peintre du Roi (1686-1755)*, p. 152, nos. 933-1072.  
Marquis de Girardin, 'L'Édition des Fables dite d'Oudry de La Fontaine', *Bulletin du bibliophile et du bibliothécaire*, 1913, pp. 219, 220.  
S. de Ricci, *The Roederer Library of French Books, Prints and Drawings of the Eighteenth Century*, Philadelphia and New York, 1923, [p. 7].  
R. Gaucheron, 'La Préparation et le lancement d'un livre de luxe au XVIII<sup>e</sup> siècle. L'Édition des Fables de La Fontaine dite d'Oudry', *Arts et métiers graphiques*, no. 2, 1927, pp. 77, 80.  
E. Rodocanachi, 'Les Petites-filles de La Fontaine et la propriété littéraire', *Séances et travaux de l'Académie des sciences morales et politiques. Compte rendu*, XC, 1930, pp. 95, 98.  
J. Vergnet-Ruiz, 'Oudry, 1686 à 1755', in L. Dimier, ed., *Les Peintres français du XVIII<sup>e</sup> siècle*, II, Paris, 1930, pp. 146, 147, 182, part of nos. 169-445.  
H. Voss, in H. Thieme, U. Becker et al., eds., *Allgemeines Lexikon der bildenden Künstler von der Antike bis zum Gegenwart*, XXVI, Leipzig, 1932, p. 98.



FABLES  
DE  
LA FONTAINE

DESSEINÉES

PAR J. B. OUDRY  
PEINTRE ORD.<sup>RE</sup> DU ROY

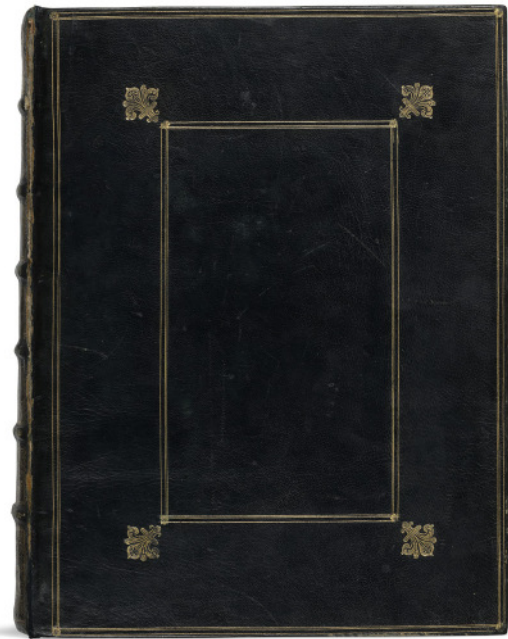
ET

DE SON ACADEMIE DE PEINTURE ET SCULPTURE

OUVRAGE

Commencé en 1729  
Et fini en 1734.

CONTENANT 245 FABLES.



Figs. 1 and 2. The album's eighteenth-century binding.

R. Genaille, 'Les Fables de La Fontaines en tapisseries de Beauvais du XVIIIème siècle. Contribution à l'étude de J.B. Oudry', *Mémoires de la Société académique d'archéologie, sciences et arts du département de l'Oise*, XXVII, 1933, p. 439.

M. Roux, *Inventaire du fonds français. Graveurs du dix-huitième siècle*, I, Paris, 1930, pp. 57, 332-333; III, Paris, 1934, p. 503; IV, Paris, 1946, pp. 74-76.

P. Mornand, 'Iconographie des Fables de la Fontaine', *Le Portique*, no. 3, 1946, p. 85.

J. Furstenberg, *La Gravure originale dans l'illustrations du livre français aux dix-huitième siècle/ Die Original-Graphik in der französischen Buch-Illustration des achtzehnten Jahrhunderts*, Hamburg, 1975, pp. 17, 18, 79.

H.N. Opperman, *Jean-Baptiste Oudry*, Ph.D. diss., University of Chicago, 1972 (published New York and London, 1977), I, p. 99-101, 128, 143; II, pp. 682-685, nos. D221-D359.

H.N. Opperman, *J.-B. Oudry, 1686-1755*, exhib. cat., Paris, Galeries Nationales du Grand Palais, 1982-1983, pp. 24, 37, 39, 157-159.

*J.-B. Oudry, 1686-1755*, exhib. cat., Fort Worth, Kimbell Art Museum, and Kansas City, The Nelson-Atkins Museum of Art, 1983, pp. 146-147, under no. 39 (catalogue by H.N. Opperman).

*Die französischen Zeichnungen, 1570-1930*, exhib. cat., Karlsruhe, Staatliche Kunsthalle Karlsruhe, 1983, p. 39, under no. 13 (entry by J. Eckart von Borries).

U. Bodemann in *Fabula docet. Illustrierte Fabelbücher aus sechs Jahrhunderten*, exhib. cat., Wolfenbüttel, Herzog August Bibliothek, and other venues, 1983-1985, p. 130, under no. 51.

*Drawings from the Collection of Mr. and Mrs. Eugene Victor Thaw. Part II*, exhib. cat., New York, The Pierpont Morgan Library, and Richmond, Virginia Museum of Fine Arts, 1985, p. 32, under no. 10 (entry by S. Wiles).

*Dessins français du XVIIIe siècle de Watteau à Lemoine*, exhib. cat., Paris, Musée du Louvre, 1987, p. 91, under no. 119 (entry by L. Duclaux).

*Jean-Baptiste Oudry. Jean-Antoine Houdon. Vermächtnis der Aufklärung. Sammlung Fables. Mise en vers Jean de La Fontaine, estampes Jean-Baptiste Oudry, peintre du Roi*, Paris, 1992, p. 8 (introduction by D. de Selliers).

C.D. Denison, *French Master Drawings from The Pierpont Morgan Library*,

exhib. cat., Paris, Musée du Louvre, and New York, The Pierpont Morgan Library, 1993-1994, p. 96, under no. 41.

Paris, Bibliothèque Nationale de France, *Jean de la Fontaine*, 1995-1996, p. 154 (essay by C. Lesage).

H.N. Opperman, in J. Turner, ed., *The Dictionary of Art*, London, 1996, XXIII, p. 667.

S.F. McCulagh, 'Illustrations for La Fontaine's Fable 80, "Nothing in Excess" ("Rien de trop"), 1732', *Art Institute of Chicago Museum Studies*, XXVI, 2000, no. 1, *Maineri to Miró: The Regenstein Collection since 1975*, pp. 42.

*Staatliches Museum Schwerin*, exhib. cat., Schwerin, Staatliches Museum Schwerin, 2000, pp. 10-11 (essay by C. Schönfeld).

*European Drawings from the Collection of the Ackland Art Museum*, exhibition. cat., Chapel Hill, Ackland Art Museum, 2001 p. 116, under no. 44 (entry by A.L. Schroder).

P. Fontimpe, *Jean de La Fontaine de A à Z. Dictionnaire historique, artistique et littéraire*, Reims, 2001, p. 192.

R.J.A. te Rijdt, *De Watteau à Ingres. Dessins français du XVIIIe siècle du Rijksmuseum Amsterdam*, exhib. cat., Amsterdam, Rijksmuseum, and Paris, Institut Néerlandais, 2002-2003, p. 67, under nos. 20-21, ill.

S. Couturier, *French drawings from the National Gallery of Canada*, exhib. cat., Ottawa, National Gallery of Canada, Victoria, Art Gallery of Greater Victoria, and Edmonton, Edmonton Art Gallery, 2004-2005, p. 98, under no. 38.

*Oudry's Painted Menagerie. Portraits of Exotic Animals in Eighteenth-Century Europe*, exhib. cat., Los Angeles, The J. Paul Getty Museum, Houston, Museum of Fine Arts, and Schwerin, Staatliches Museum Schwerin, 2007-2008, pp. 2 (essay by C. Bailey), 76, 85, 88 (essay by C. Giviskos), 121 (essay by M. Morton).

M.M. Grasselli, *Renaissance to Revolution. French Drawings from the National Gallery of Art, 1500-1800*, exhib. cat., Washington, National Gallery of Art, 2009-2010, p. 114, under no. 48.

*Reuniting the Masters: European Drawings from West Coast Collections*, exhib. cat., Sacramento, Crocker Art Museum, 2016-2017, p. 97, under no. 20 (entry by C.D. Denison).



A.L. Clark, Jr., in *Tradition and Transitions. Eighteenth-Century French Art from the Horvitz Collection*, exhib. cat., Paris, Petit Palais, Musée des Beaux-Arts de la Ville de Paris, 2017, p. 72, under no. 13.

X. Ressos, in A. Beyer, B. Savoy and W. Tegethoff, eds., *Allgemeines Künstler-Lexikon. Die bildenden Künstler aller Zeiten und Völker*, XCIV, Berlin and Boston, 2017, p. 41.

A.L. Clark, Jr., *French Drawings from the Age of Claude, Poussin, Watteau, and Fragonard. Highlights from the Collection of the Harvard Art Museums*, Cambridge, Massachusetts, 2022 p. 154, under no. 52.

It is hard to think of a more fortunate encounter between a painter and a literary work than that between the greatest of French *animaliers*, Jean-Baptiste Oudry, and the fables of Jean de La Fontaine (1621-1695). Among the most widely admired poems in French literature, they still delight every child who gets to learn them at school, and rare are those with a French education who cannot recite, long after having left school, at least some verses of *La Cigale et la fourmi* ('The Cicada and the Ant') or *Le Corbeau et le renard* ('The Crow and the Fox'). Throughout his career, Oudry produced paintings which took inspiration from one or another of the fables, such as *The Fox and the Grapes* from 1725, formerly in the Staatliches Museum Schwerin, the *Lion and the Fly* from 1732 at the Nationalmuseum, Stockholm (inv. NM 862), a pair of paintings made in 1747 for the decoration of the Dauphin's appartement in Versailles from 1747 (inv. MV 6212, MV 6213), and numerous other canvases (Opperman, *op. cit.*, 1977, I, nos. P51-PP85, II, figs. 121, 177, 178, 200, 223, 424; and Opperman, *op. cit.*, 1982-1983, nos. 86, ill.). It was, however, in an extended series of 275 drawings that he measured himself fully with La Fontaine's fables, proving himself in the process to be as gifted a storyteller, a poet and a wit as was his literary predecessor. The album offered here (Figs. 1 and 2), which includes the first half of Oudry's illustrations for the fables and which is the only one to be preserved intact, is at the same time a monument to the artist's mastery and playfulness, and homage to an undisputed masterpiece of French poetry.

As recounted by Oudry's first biographer, the Abbé Louis Gougenot, in a manuscript from 1761, written shortly after the artist's death (but published only in 1854), the drawings were 'only the fruit of the evenings of two winters' (*op. cit.*, p. 380: 'cet ouvrage [...] n'est le fruit que des soirées de deux hivers'). In fact, as the dates on the drawings indicate, they were made over a period of five years, between 1729 and 1734, but it is indeed possible that Oudry worked on them at night, while during the day he created his paintings, as well as the designs for tapestries which preoccupied him for much of the 1730s (Opperman, *op. cit.*, 1982-1983, pp. 126-156). The dates also show that he worked through the 243 fables, divided into five books, in the order intended by La Fontaine. The idiosyncratic technique of the drawings – brush and gray or sometimes brown ink, skilfully heightened with white bodycolor on blue paper – lends the scenes an almost nocturnal feeling, even if most are actually set during the day. A *trompe-l'œil* frame, consisting of black pen lines and blue wash on the drawings' primary support, heightens this impression, and makes the drawings unique and immediately recognizable among Oudry's substantial output as a draftsman, and among French drawings of the period in general.

It seems Oudry did not intend his drawings for any other purpose than his own enjoyment; the preface of the edition discussed below specifies that he 'made them for his own pleasure, and in those moments of joy and fancy when an artist vividly captures the ideas inspired by his subject, and when he gives free rein to his genius' (*Fables choisies, mises en vers*, I, Paris, 1755, p. iv: 'les composoit pour son propre plaisir, & dans ces momens de joie & de fantaisie où un Artiste saisit vivement les idées de son sujet, & donne un libre essor à son génie'). But the idea to make them into prints to illustrate La Fontaine's text must have been an obvious one. Probably around 1750, some twenty years after Oudry started working on his drawings, the printmaker Gabriel Huquier brought out a first set of twelve prints under the title *Livre d'animaux* (Fig. 3; see Opperman, *op. cit.*, 1982-1983, p. 158). Shortly afterwards, the Paris publisher Jean-Louis Regnard de Montenault acquired

the series, completed in 1752 with a frontispiece which opens the first volume. However, the painterly quality of Oudry's style made the drawings less suited to serve as direct models for the engravers, and Montenault commissioned Charles-Nicolas Cochin the Younger (1715-1790) to copy the compositions in a more linear style in graphite (for two examples in the collection of Jean Bonna, see N. Strasser, *Dessins français du XVIIIe au XVIIIe siècle*, Geneva, 2016, no. 64, ill.; and for one at the National Gallery of Canada, Ottawa (inv. 41139), see Couturier, *op. cit.*, no. 39, ill.). Cochin, in association with more than forty other printmakers, produced the elegant engravings to which the edition brought out by Montenault still owes its reputation as one of the most magnificently illustrated books of the eighteenth century (Fig. 4). The first three volumes appeared speedily in 1755 and 1756, but the costs of the undertaking were so high that the fourth and final volume, of which the title page is dated 1759, was published probably only in 1760, thanks to a substantial grant from King Louis XV himself (Opperman, *op. cit.*, 1977, II, p. 684).

The engravings generally reproduce the drawings' compositions faithfully, although in some of them changes were introduced: a small number do not reverse the original composition, meaning Cochin must have reversed them in his drawing after them (nos. 5, 9, 19, 37, 63); and sometimes details were altered, as in drawing 88, or in the frontispiece (no. 1), where the bust admired by the hunchbacked Aesop and a grouping of animals appears in the drawing to represent Louis XV, whereas in the engraving he is recognizable as La Fontaine. What the prints fail to capture, however, is the spirited execution of Oudry's originals: the agility of the brushwork, the effective use of darker accents, and the subtlety and playfulness of the white heightening.

It is ironic that the compositions, which played an important role in establishing Oudry's reputation (Opperman, *op. cit.*, 1977, II, pp. 157-158), were better known to his modern admirers from the prints than from the original drawings before the sale of the two albums in 1973, and even



Fig. 3. Gabriel Huquier, after Jean-Baptiste Oudry, *The Fox and the Stork*. Etching. British Museum, London.



No. 5.



No. 7.



No. 10.



No. 21.



No. 26.



No. 27.



No. 42.



No. 53.





No. 83.



No. 100.



No. 115.



No. 128.



## LIST OF THE 139 DRAWINGS CONTAINED IN THE ALBUM

*Frontispiece (A bust crowned by Aesop and animals), 1752*

### Book I

1. *La Cigale et la fourmi*, 1729
2. *Le Corbeau et le renard*, 1729
3. *La Grenouille qui se veut faire aussi grosse que le bœuf*, 1729
- 4-5. *Les Deux mulets* (two drawings), 1729
6. *Le Loup et le chien*, 1729
7. *Le Génisse, la chèvre et la brebis, en société avec le Lion*, 1729
8. *La Besace*, 1729
9. *L'Hirondelle et les petits oiseaux*, 1729
10. *Le Rat de ville et le rat des champs*, 1729
11. *Le Loup et l'agneau*, 1729
12. *L'Homme et son image*, 1729
- 13-14. *Le Dragon à plusieurs têtes et le dragon à plusieurs queues* (two drawings), 1730 et 1729
15. *Les Voleurs et l'âne*, 1729
16. *Simonide préservé par les Dieux*
17. *La Mort et le malheureux*, 1729
18. *La Mort et le bûcheron*, 1729
19. *L'Homme entre deux âges et ses deux maîtresses*, 1729
- 20-21. *Le Renard et la cigogne* (two drawings), 1729
22. *L'Enfant et la maître d'école*, 1729
23. *Le Coq et la perle*
24. *Les Frelons et les mouches à miel*, 1729
25. *Le Chêne et le roseau*, 1729

### Book II

26. *Contre ceux qui ont un goût difficile*, 1729
27. *Conseil tenu par les rats*, 1729
28. *Le Loup plaidant contre le renard par devant le singe*, 1729
29. *Les Deux taureaux et une grenouille*, 1729
30. *La Chauve-souris et les deux belettes*, 1729
31. *L'Oiseau blessé d'une flèche*, 1729

32. *La Lice et sa compagne*, 1729
33. *L'Aigle et l'escarbot*, 1729
34. *Le Lion et le moucheron*, 1729
35. *L'Âne chargé d'éponges, et l'âne chargé de sel*, 1729
36. *Le Lion et le rat*, 1729
37. *La Colombe et la fourmi*, 1729
38. *L'Astrologue qui se laisse tomber dans un puits*, 1729
39. *Le Lièvre et les grenouilles*, 1729
40. *Le Coq et le renard*, 1729
41. *Le Corbeau voulant imiter l'aigle*, 1729
42. *Le Paon se plaignant à Junon*, 1729
43. *La Chatte métamorphosée en femme*, 1729
44. *Le Lion et l'âne chassant*, 1729
45. *Testament expliqué par Ésope*, 1729

### Book III

- 46-47, 49-51. *Le Meunier, son fils et l'âne* (five drawings), 1729
52. *Les Membres et l'estomac*, 1729
53. *Le Loup devenu berger*, 1729
54. *Les Grenouilles que demandent un roi*, 1729
55. *Le Renard et le bouc*, 1729
56. *L'Aigle, la laie et la chatte*, 1729
57. *L'ivrogne et sa femme*, 1729
- 58-59. *La Goutte et l'Araignée* (two drawings), 1729
60. *Le Loup et la cigogne*, 1729
61. *Le Lion abattu par l'homme*, 1729
62. *Le Renard et les raisins*, 1729
63. *Le Cygne et le cuisiner*, 1729
- 64-65. *Les Loups et les brebis* (two drawings), 1729
66. *Le Lion devenu vieux*, 1730
67. *Philomèle et Progné*, 1730
68. *La Femme noyée*, 1730
69. *La Belette entrée dans un grenier*, 1730
- 70-71. *Le Chat et un vieux rat* (two drawings), 1730

**Book IV**

- 72-73. *Le Lion amoureux* (two drawings), 1730
74. *Le Berger et la mer*, 1730
75. *La Mouche et la fourmi*, 1730
- 76-77. *Le Jardinier et son seigneur* (two drawings), 1730
78. *L'Âne et le petit chien*, 1730
79. *Le Combat des rats et des belettes*, 1730
80. *Le Singe et le dauphin*, 1730
81. *L'Homme et l'idole de bois*, 1730
82. *Le Geai paré des plumes du paon*, 1730
83. *Le Chameau et les bâtons flottants*, 1730
84. *La Grenouille et le rat*, 1730
85. *Tribut envoyé par les animaux à Alexandre*, 1730
86. *Le Cheval s'étant voulu venger du cerf*, 1730
87. *Le Renard et le buste*, 1730
88. *Le Loup, la chèvre et le chevreau*, 1730
89. *Le Loup, la mère, et l'enfant*, 1730
90. *Parole de Socrate*, 1730
- 91-92. *Le Vieillard et ses enfants* (two drawings), 1730
93. *L'Oracle et l'impie*, 1730
94. *L'Avare qui a perdu son trésor*, 1730
95. *L'Œil du maître*, 1730
96. *L'Alouette et ses petits avec la maître d'un champ*, 1730

**Book V**

97. *Le Bûcheron et le Mercure*, 1730
98. *Le Pot de terre et le pot de fer*, 1730
99. *Le Petit poisson et le pêcheur*, 1730
100. *Les Oreilles du lièvre*, 1730
101. *Le Renard qui a la queue coupée*, 1730
102. *La Vieille et les deux servantes*, 1730
103. *Le Satyre et le passant*
104. *Le Cheval et le loup*, 1730
105. *Le Laboureur et ses enfants*, 1730
106. *La Montagne qui accouche*, 1730

107. *La Fortune et le jeune enfant*, 1730
108. *Les Médecins*, 1730
109. *La Poule aux œufs d'or*, 1730
110. *L'Âne portant des reliques*, 1730
111. *Le Cerf et la vigne*, 1730
112. *Le Serpent et la lime*, 1720 (for 1730)
113. *Le Lièvre et la perdrix*, 1730
114. *L'Aigle et le hibou*, 1731
115. *Le Lion s'en allant en guerre*, 1731
116. *L'Ours et les deux compagnons*, 1731
117. *L'Âne vêtu de la peau du lion*, 1731

**Book VI**

118. *Le Pastre et le lion*, 1731
119. *Le Lion et le chasseur*, 1731
120. *Phébus et Borée*, 1731
121. *Jupiter et Métayer*, 1731
122. *Le Cochet, le chat et le souriceau*, 1731
123. *Le Renard, le singe et les animaux*, 1731
124. *Le Mulet se vantant de sa généalogie*, 1731
125. *Le Vieillard et l'âne*, 1731
126. *Le Cerf se voyant dans l'eau*, 1731
127. *Le Lièvre et la tortue*, 1731
- 128-129. *L'Âne et ses maîtres* (two drawings), 1731
130. *Le Soleil et les grenouilles*, 1731
131. *Le Villageois et le serpent*, 1731
132. *Le Lion malade et le renard*, 1731
133. *L'Oiseleur, l'autour et l'alouette*, 1731
134. *Le Cheval et l'âne*, 1731
135. *Le Chien qui lâche sa proie pour l'ombre*, 1731
136. *le Chartier embourbé*, 1731
137. *Le Charlatan*, 1731
138. *La Discorde*, 1731
139. *La Jeune veuve*, 1731



*A. B. Cudry*

# REMASTERED

OLD MASTERS *from the* COLLECTION *of* J.E. SAFRA

•62

## HENRY FUSELI (JOHANN HEINRICH FÜSSLI), R.A.

(ZURICH 1741-1825 LONDON)

### An Old Prophet Preaching

inscribed on the mount

pencil, grey and pale green wash on paper

6½ x 5¼ in. (16 x 13 cm.); and seven studies relating to physiognomy,

by J.R. Schellenberg (1740-1806), S. Granicher (1758-1813), and other hands (8)

\$8,000-12,000

SELLING WITHOUT RESERVE

#### PROVENANCE:

J.K. Lavater.

Anonymous sale; Christie's London, British Drawings & Watercolours,  
9 July 1991, lot 60.

Formerly owned by the physiognomist, theologian and poet Johann Kaspar Lavater (1741-1801), these studies are all presented in his mounts, and dated and inscribed with his notes in German. The inscriptions read: 'Prophet Fuseli/ IX, 2./ Old Man Prophet/ original drawing by Fuseli/ your benediction too strong... how will your damnation be striking us down/ 6.9.1788; Male ideal head after an engraving by Schellenberg, enlarged./ More cleverness in the eye than the stupidity of the forehead 29.1.1788; Landlord of the Andelifigen/ by Schellenberg./ Bright eyed, good memory, talented, but more idle and lucky 19.12.1787; Old man from Aberle/ The cosiness of timidness and of stubbornness, weakness united with timid greed, though not of the lowest level... but there is no greatness where there is greed/ 30.12.1787; Serious face by Schellenberg after an unknown master/ You are serious about justice, decency and religion. You can't pretend, you want truth humour and decency as if it was God, and God in any decency/ 13.3.1788.; Ideal Head by Granicher after Lips/ No Common, no big, no average face/ though the stature, the mouth and the nose seem to be sublime/ the forehead is stupid, stubborn, gives nothing; Angels and disciples at the ascension/ A lot of humility, but even more innocence of the angels/ Innocence, free of deception/ they stand like bottles and are from Earth/ they never knew sin and don't know trouble and death/ 13.3.1788/ Hiob by an unknown master/ No common face, tender/ hoping and strong and modest/ the face of the suffering one./ 13.8.1788.'

Fuseli and Lavater became friends when they were both students in Zurich. In 1762, with two other young theologians, they published a pamphlet attacking a corrupt magistrate, as a result of which they had to leave Zurich. They travelled together to Germany, and when they separated in October 1763, Fuseli wrote a sentimental prose poem *Klagon (Complaints)* address to 'Fruit of my soul!'. Lavater, well-connected even as a young man, did a huge amount to promote Fuseli, bringing his work to the attention of Goethe, Herder and the 'Sturm und Drang' group.

The two clearly stayed in touch, and in the early 1770s, whilst in Rome, Fuseli was first included in a project to illustrate Lavater's *Physiognomische Fragments, or Studies in Physiognomy*, but nothing came of this except a few drawings. Later, once living in London, Fuseli illustrated the French edition of Lavater's work, published 1781-6, and the English edition of 1792.



# REMASTERED

OLD MASTERS *from the* COLLECTION *of* J.E. SAFRA

•66

## JOHN ROBERT COZENS

(LONDON 1752-1797)

Lake Nemi, looking towards Genzano

pencil and watercolor on paper  
14½ x 20½ in. (36 x 52 cm.)

\$70,000-100,000

SELLING WITHOUT RESERVE

### PROVENANCE:

Anonymous sale; Sotheby's, London 26 November 1998, lot 63.

John Robert Cozens is one of the greatest names in the history of watercolor. The son of the highly original drawing-master Alexander Cozens (1717-1786), inventor of the 'Blot' technique of developing landscape compositions, John Robert learned from his father the expressive power of restraint, both of color and of line. His work, especially that inspired by the landscape of the Alps and Italy ranks among the supreme statements of rapt inwardness in front of grand nature. John Robert was temperamentally fragile, an often idle, melancholic man who ended his days in the care of Dr Thomas Monro (1759-1833), the well-known amateur artist, collector and doctor who attended George III and J.M.W. Turner's mother.

Cozens visited Italy twice, first in 1776 in the company of Richard Payne Knight (1751-1824), from whom he parted in Rome, staying until 1779 and secondly with William Beckford (1760-1844) in 1782. Beckford was a pupil of Cozens' father and only child of Alderman William Beckford, Lord Mayor of London and a man of considerable means. On Beckford's third journey to Italy he took J.R. Cozens as his draftsman and other members of his entourage included the tutor Dr. John Lettice, a musician called Burton, a physician and numerous other attendants. They arrived in the Tyrol and their route to Naples can be traced from Cozens' dated drawings in his seven sketchbooks now in the collection of the Whitworth Art Gallery, Manchester. On his return to England Cozens worked up finished commissions from his drawings, most importantly the set of views for Beckford. These drawings proved popular and for some subjects he completed a number of views based on the sketches he had made whilst travelling.

Lake Nemi was a favorite subject for Cozens, which he depicted from different viewpoints and including different points of interests in different versions, not all of them entirely topographically accurate. Here, he has added a steep bank to the left-hand side of the composition, replacing the flat plains of trees seen in other versions from this viewpoint, and the promontory on the left side of the lake protrudes further than in some versions. He has also included the town of Genzano on the far side of the lake, and Monte Circao on the distant horizon, incorporating points of interest from the surrounding area into a single composition. The effect of this is to create a more interesting and picturesque landscape, unrestrained by the details of topography. C.F. Bell and T. Girtin ('The Drawings and Sketches of John Robert Cozens, *Walpole Society*, XXIII, 1935, p. 44) list seven versions of the present composition, in which this drawing is not included, in the Victoria and Albert Museum, London, the Fitzwilliam Museum, Cambridge, and the Whitworth Art Gallery, Manchester.







# REMASTERED

OLD MASTERS *from the* COLLECTION of J.E. SAFRA

•68

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

The Lauerzersee with the Ruins of Schwanau and the Mythen

pencil, pen, grey ink and watercolor with scratching out on paper

22.6 x 28.6 cm (8 7/8 x 11 1/4 in.)

\$500,000-800,000

### PROVENANCE:

SELLING WITHOUT RESERVE

Given by the artist to Mrs. Booth, and by descent to her son Daniel John Pound, by whom given to Alfred and Kate Austin; Christie's London, 11 June 1909, lot 185 (330 gns. to Agnew's) as 'A view on the Rhine'.  
Walter H. Jones; Christie's London, 3 July 1942, lot 49 (420 gns to Agnew's) as 'The Lake of Lucerne: Brunnen in the distance'.  
L.B. Murray, 1951, and by descent to his son.  
with Agnew's, London, June 1983, where purchased by D. Hoener; Sotheby's New York, 21 May 1987, lot 30 (£340,000 to A. Taubman).  
A. Alfred Taubman.  
Anonymous sale; Sotheby's London, 11 April 1991, lot 77.  
Anonymous sale; Christie's London, 9 July 1996, lot 41, where purchased by the present owner.

### EXHIBITED:

London, Agnew's, *Watercolours*, 1910, no. 184, as 'On the Rhine'.  
London, Agnew's, *Loan Exhibition of Watercolours by Turner*, 1913, no. 117, as '[?]'Lake of Lucerne, Castle on the Left, the town of Brunnen in the centre distance, with the Mythen beyond, Moon rising'.  
London, Agnew's, *Watercolours*, 1919, no. 130, as 'Lake of Lucerne; Brunnen in the distance'.  
London, Agnew's, *Centenary Loan Exhibition of Water-Colour Drawings by J.M.W. Turner, R.A., in aid of The Artists' General Benevolent Institution*, 1951, no. 96.  
London, Agnew's, *150th Anniversary Exhibition: Paintings and Watercolours by*

*J.M.W. Turner, R.A., in aid of The National Arts Collections Fund*, 1967, no. 80, as 'The Lowerzer See with Schwyz and the Myttenberg in the distance'.  
Zurich, Kunsthaus, *Turner und die Schweiz*, 1976-77, no. 43.  
London, Agnew's, *Watercolours by J.M.W. Turner, R.A. (1775-1851)*, 28 February-25 March 1994, no. 8, as 'The Lauerzersee with Schwyz and the Mythen'.

### LITERATURE:

A.J. Finberg, "Early English Water-Colour Drawings by the Great Masters", *The Studio*, August 1919, pp. 20 and 45, no. 130, pl. XX.  
A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg and London, 1979, pp. 478-9, no. 1488.  
'News and Sales Record', *Turner Studies*, 7, no. 1, summer 1987, p. 64.  
E. Shanes, 'Picture Notes: *The Lauerzer See, with the Mythen* (Victoria and Albert Museum), and *The Lauerzer See with Schwytz and the Mythen* (Private collection)', *Turner Studies*, 7, no. 2, winter 1987, pp. 58-9.  
'News and Sales Record', *Turner Studies*, 11, no. 1, p. 60.  
I. Warrell, *Through Switzerland with Turner*, London, 1995, p. 71, under cat. 32.  
*Christie's Review of the Year*, London, 1996, p. 49.  
E. Shanes, *Turner, The Great Watercolours*, London, 2000, p. 238, under cat. 110.  
E. Shanes, *La Vie et les chefs d'oeuvre de J.M.W. Turner*, New York, 2008, p. 239.



In the years after Turner's death, the watercolors resulting from his final tours of Switzerland quickly became firmly established among his most celebrated and highly prized works on paper. While the slightly larger and more resolved views that he painted on commission for a small group of admirers, such as the *Pass of Splügen* (lot 70), are now nearly all in museum collections, some of the watercolor sketches he made while travelling still remain in private hands. This exceptionally well-preserved, luminous watercolor is one of the finest, and has a well-documented provenance going back directly to Turner himself.

It depicts the landscape below the eastern slopes of the Rigi, the famous peak popular with nineteenth-century tourists, and the subject of many watercolors by Turner, including *The Blue Rigi* (1842, Tate; sold at Christie's, 5 June 2006, lot 53). A few months after selling that work in the spring of 1842, Turner went back to Lucerne and from there undertook a circumnavigation of the Rigi, exploring the villages of Küssnacht, Arth, Goldau, and Schwyz before returning to the azure waters of Lake Lucerne at Brunnen. He carried with him one of the paper-bound, 'roll sketchbooks', made up of the Whatman paper he particularly favoured, and used its twenty or so pages (including this sheet) to set down the essence of scenes he encountered that had visual potential (as opposed to the rapid pencil jottings he made in his smaller pocketbook). He had honed this process over the years, but the pages of this book, which provided inspiration for at least five of the great late Swiss watercolors, demonstrate how effective he was at shaping his observations for the purposes of art.

The precise location depicted here initially eluded collectors and scholars, including even the usually assiduous A.J. Finberg, who wrote, 'There can be no doubt about the locality which furnished the motive of this lovely vision ... There in the distance are the two Mythen; and there at the edge of the lake is Brunnen. The drawing must have been made at or near Treib, on the Lake of Lucerne' (*loc. cit.*). While he was correct in identifying the double-peaked mountain as the Mythen (Grosser, 6,227 ft; and Kleiner, 5,942 ft), Turner's viewpoint was actually from the road along the southern edge of the Lauerzer See, around a mile from the village of Lauerz (often transcribed as 'Lowertz' in the 19th Century), from which the lake gets its name. Turner possibly had to continue his progress by boat, but the road now circles below the cliffs coming down from the Urmiberg and the Züggelenflue, which in reality screen off the view towards the village of Schwyz. So the church spire at the distant water's edge is more likely to be the Alter Kapelle at Seewen. To the left is an island with the ruins of the castle and chapel of Schwanau. Like many of the other sites he visited in the Lucerne region, the ruins conjured associations with the founding history of Switzerland in the early 14th Century, or the exploits of William Tell. In this case, Turner could have learned from Murray's 1838 *Handbook for Travellers in Switzerland* that the castle was rumoured to be haunted. Perhaps that Romantic narrative influenced his decision to introduce the moon above the peaks. But in any case the hot/cold contrast of the fading golden sunset light with the rising

moon was one of his favourite combinations in his later years, stemming from Lord Byron's phrase, 'The moon is up, and yet it is not yet night / Sunset divides the day with her' (*Childe Harold*, Canto 4).

Having defined the structure of the scene so deftly in his under-drawing, Turner added washes of diluted yellow and blue, leaving traces of hasty movements with his brush; or blending them at times to add green, a colour that is surprisingly rare in his works. These overlapping tones are given more tangible substance through the addition of economic penwork, at times as neat as lines of knitting, and elsewhere more freely calligraphic. The same palette range and stylistic effects can be found on other sheets used on this tour, such as *Küssnacht, Lake of Lucerne* (Tate; D36053), *Arth on the Lake of Zug, Early Morning* (Tate, D36129), *The Pass of St Gothard, near Faido* (Tate; D36055), and *St Gothard Pass* (Rhode Island School of Design, Providence, 69.154.59; Wilton 1979 no. 1516). But the closest parallels are found in another watercolor sketch of the Mythen, seen surrounded by rainclouds, from below Schwyz, where the River Muota threatens to overflow its banks as it runs in spate (National Galleries of Scotland, Edinburgh, 863; Wilton 1979, no. 1487).

Several of the sheets just mentioned were annotated with inscriptions on their versos that indicate their place in a sequence of at least fifteen sketches that appear to have been arranged as part of the process of securing commissions for the finished watercolors of 1843 (see Warrell 1995, p.151). This sheet is likely to have been among them; but was set aside by Turner and retrieved later in the 1840s, when he was working on his final ten watercolors of Switzerland, some of which were acquired by John Ruskin and H.A.J. Munro of Novar (see Wilton 1979, nos.1550, 1552, 1553, 1556, 1557, 1560, 1562, 1563, 1565, 1566). The studies for those views mostly measure 9 ¼ x 14 inches (25 x 36 cms), except four of them (including this sheet) which share the same slightly smaller dimensions, identifying them as pages from sketchbooks likely to have been used on the same tour (i.e., Wilton 1979, nos. 1494, 1516). These were presumably kept for reference at Turner's home in Chelsea while he completed the larger versions of the images (and were then inherited by his housekeeper and companion, Mrs Booth).

One of the final ten subjects was his brooding realisation of this scene, *The Lauerzer See with the Mythen* (c.1848, Victoria and Albert Museum; Wilton 1979, no.1562), which was only recognised as the same setting by Eric Shanes in 1987 (*loc. cit.*). There Turner dispensed with the sparkling light and colour in this study, deploying instead rich earthy tones amidst vaporious mists. As Nicola Moorby has commented, in his final works 'forms are liberated from exactness and appear only half-seen and suggested ... They reveal that the vagaries and delights of the medium that Turner had made indisputably his own was an obsession which lasted until the very end of his days' (*Late Turner. Painting Set Free*, Tate Britain exhibition catalogue, 2014, p.238).

We are grateful to Ian Warrell, former curator, Tate Britain, and independent scholar, for his assistance in preparing this catalogue entry.



# REMASTERED

OLD MASTERS *from the* COLLECTION of J.E. SAFRA

•69

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

### The Splügen Pass

inscribed 'BAINS/...' (lower center)

pencil and watercolor heightened with bodycolor and with scratching out on paper  
29 x 45 cm (11 $\frac{1}{8}$  x 17 $\frac{3}{8}$  in.)

\$1,500,000-2,000,000

#### PROVENANCE:

SELLING WITHOUT RESERVE

Thomas Griffith, by whom sold in 1842 to  
H.A.J. Munro of Novar; Christie's, 6th April 1878, lot 83 (1,000 gns to Agnew as  
'Baths of Pfeffers').

Alfred William Hunt, by whom given to

John Ruskin, May 1878, by whom bequeathed to

Arthur Severn.

with Agnew's, London.

Alexander T. Hollingsworth, March 1923; Christie's, 19 April 1929, lot 79 (1,800  
gns. to Leggatt)

F.J. Nettlefold, and by descent.

with Marlborough Fine Art, London.

with Agnew's, London, where purchased by

James Biddle.

Anonymous sale; Sotheby's New York, 29th February 1984, lot 100.

Anonymous sale; Christie's, London, 14th July 1992, lot 85.

Anonymous sale; Sotheby's, London, 14 June 2001, lot 24, where purchased by  
the present owner.

#### EXHIBITED:

London, Fine Art Society, 1878 (as an 'ex cat' addition).

London, Royal Academy, Winter 1886, no. 22.

London, Guildhall, *Turner Exhibition*, 1899, no. 159.

London, Fine Art Society, *Water-Colours by J.M.W. Turner, R.A.*, 1900, no. 50.

London, Royal Academy, Winter 1901, no. 119.

London, Thos. Agnew & Sons, *Turner*, 1913, no. 22.

London, Leggatt Bros., *J.M.W. Turner, R.A.*, October-November 1960, no. 22.

London, Arts Council, *Ruskin and his circle*, 1964, no. 101.

London, Thos. Agnew & Sons, *Turner*, November-December 1967, no. 86.

London, Thos. Agnew & Sons, *Master Paintings 1470-1820*, 18th May-30th July  
1982, no. 47.

Paris, Grand Palais, *J.M.W. Turner*, October 1983-January 1984, no. 243.

#### LITERATURE:

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K. Clark, *Ruskin and his circle*, Arts Council catalogue, 1964, p.30, no.101

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J. Russell and A. Wilton, *Turner in Switzerland*, London, 1976, pp. 19, 20, 27, 109,  
138.

A. Wilton, *The Life and Work of J. M. W. Turner*, Fribourg, 1979, pp. 105, n. 21 and  
483, no. 1523.

S. Whittingham, 'News & Sales Information', *Turner Studies*, vol. 2, n° 1,  
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fig.1 Map of Eastern Switzerland (from J.Russell and A. Wilton, *Turner in Switzerland*, 1976)



fig. 2 Lukas Weber after Johann Ulrich Burri, *Andeer, routede Splügen*, circa 1830-50, coloured aquatint, 13 x 17.4 cm, published by H.F. Leuthold, Zurich, Ratisches Museum, Chur



fig. 3 Johann Ludwig Bleuler, *Vue d'Andeer en venant de Splügen, prise à gauche de Barenburg*, circa 1831, Swiss Nation Library

Turner's watercolor *The Splügen Pass* is one of the most celebrated of his late views of Switzerland, and is now among the rare handful of that group still in private hands. In the second half of the nineteenth century its fame even eclipsed the artist's views of the Rigi after the art critic John Ruskin proclaimed it both 'the noblest Alpine drawing Turner had ever till then made' and 'the best Swiss landscape yet painted by man' (*Works*, XIII, p.480; and XXXV, p.309).

Curiously, however, despite such fulsome praise, Ruskin was not alone in mistakenly associating the location depicted as the wide valley bordering the Rhine at Bad Ragaz and Maienfeld, to the north of Chur (Coire) in eastern Switzerland, before the river skirts the border of Liechtenstein. This is some sixty kilometres from the actual setting, which is Andeer in the Schams valley, about 10 kilometres from Splügen itself, following the ascent of the valley on to the south-west (fig.1). Furthermore, while Andeer was in Turner's time was an established coaching stop on the way to the Splügen Pass, it cannot strictly be described as being in the actual crossing, which climbs over the alps from the eponymous village, down to Chiavenna and Lake Como. Perhaps a more accurate title would be *Andeer on the Route to the Splügen Pass*? Whilst in earlier times the pass had been an important trade route, by the last decades of the eighteenth century it was neglected and dilapidated. Consequently artists like Francis Towne (1739-1816) had to overcome difficult conditions when recording the drama of the pass in his distinctive economic style (see Christie's, April 15, 2021, lot 164, *The Source of the Rhine with Mount Splügen*). By the 1820s work was underway on a greatly improved road, which cut a truly Sublime route that twists above and through deep precipices. Thus by the time of Turner's journeys in the area in the early 1840s the pass was once again an option for northern travellers heading to or from Italy (local brigands permitting).

The muddled identification of the watercolor's location as Bad Ragaz came about because of the inscription in the lower right, reading 'BAINS'. It seems that the first owner of the watercolor, H.A.J. Munro of Novar, assumed this was a reference to the well-known bathing establishment at Bad Ragaz, known as the Pfeffers, unaware of its connection with the more modest and apparently 'not much used' warm mineral baths at Andeer (*Murray's Handbook for Travellers in Switzerland*, 1838, p.208). In recent years, a stylish new facility has opened, built from the Rofia-Gneis granite blocks that Turner features. The potential health benefits of such treatments are also hinted at in his image through the inclusion of a mother and child playing on the edge of a (probably invented) basin into which the waters flow. Although Munro knew Turner well, having travelled with him around Mont Blanc and down the Val d'Aosta in 1836, it may be that his confusion about the location arose from wide-ranging discussions with Turner, who likely mentioned a stimulating pause at Bad Ragaz, which is the subject of a couple of his watercolor sketches (see Manchester City Art Gallery, 1920.587; Wilton 1979, no.1496).

Away from the rocky pool in the foreground, Turner's view is composed to draw the viewer's attention deep into the picture plane, towards the village of Zillis, and beyond that to the unseen head of the narrow and tortuous Via Mala, which was an awe-inspiring geological attraction for visitors. The perspective effect is skillfully realized through the overlapping washes of atmospheric color, suggesting the dwindling light in the enclosed valley accompanying the onset of dusk, possibly with reference to a color study (TB CCCLXIV 123; Tate, D35966). Fundamentally the design is about the experience of travel, calling attention to the road, down which a pack of sheep are herded, and as was noted by Andrew Wilton (who first identified the scene as Andeer), its structure echoes some of the pictures that resulted from Turner's first tour of the Alps in 1802 in which the influence of Nicholas Poussin was still evident (Russell and Wilton 1976, p.109). A contemporary view of Andeer by an artist named Johann Ulrich Burri, looking in the opposite direction towards the peaks above Splügen, includes the fencing bordering the road that plays such an important role in Turner's picture to contain the fields of vines on either side (fig.2).





fig. 4 William Mallord Turner, *The Pass of Splügen; Sample Study*, c.1841-2, 24.3 x 30.4 cms (TB CCCLXIV 277; Tate, D36125)

Neither there, nor apparently in any guidebooks of the period, does there seem to be an explanation for the faces carved on these posts. When Turner's watercolor was cataloged as part of Munro's collection, they were described as 'Rows of Busts on Pedestals' (Frost and Reeve, 1865, p.121). Yet as there is no evidence of them in the color sketch on which the finished work is based (see below, fig.4), it appears that they were a fancy that evolved as Turner developed the image. Burri's print also reveals the proximity of the Fravi Spa Hotel to Turner's viewpoint, directly below the outcrop supporting the looming Evangelical Reformed church, which he perhaps was alluding to in the indistinct inscription. It is possible that Turner recorded the scene from the windows of his room in the hotel, as he did elsewhere on his travels, most memorably in Venice in 1840.

Another contemporary view, this time by Johann Ludwig Bleuler (fig.3), gives a clearer sense of how Andeer sits in the crook of the valley, with the Hinterrhein by-passing the village to the west, under the cliffs on which the ruined tower of the former Cagliastscha castle was constructed. The river is barely present in Turner's view, but he scratched away the painted surface, just beyond the foreground boulders, to create a couple of horizontal lines that indicate the sparkling light on the fast-flowing water. The twisted forms of the vines were similarly created.

As already mentioned, *The Pass of Splügen* was created as part of Turner's renewed interest in depicting the lakes and mountains of Switzerland at the start of the 1840s. He may initially have hoped to see his watercolors published as a set of line engravings, along the same lines as his *Picturesque Views in England and Wales*, which had come to an end in 1838. However, according to Ruskin, when Turner first proposed the idea of developing finished watercolors from the color sketches he had made during his 1841 tour, there was some hesitancy among the collectors about what was perceived to be a new style – as well as a new, and significantly higher pricing level for each item – which would have jeopardized any hopes of an engraved Swiss series, despite the intrinsic quality of these innovative watercolors.

Ruskin's account of the process of seeking commissions from the sketches was until comparatively recently assumed to be solid and authoritative, even allowing for the fact that it was not set down until 1878, just at the point when the prominent writer was suffering mental strain in the lead up to the sensational libel trial over his dismissive comments of the works of James Abbott McNeill Whistler (see *Works*, XIII, pp.475-485). In his version of events, Ruskin proposed that in the spring of 1842 Turner's agent, Thomas Griffith, had shown him, and a select group of other collectors, fifteen color sketches from which they could choose the subjects they preferred; the aim was to generate commissions for 10 works. The sketches (now predominantly in the Turner Bequest at the Tate) were apparently accompanied by four finished watercolors to indicate how the raw material would be transformed. Thirty-six years later, Ruskin's recollection was that *The Pass of Splügen* was one of the four exemplary prototypes. He supported this assertion by stating that he 'saw in an instant' that it was 'the noblest Alpine drawing Turner had ever till then made'; and as a result 'I wrote to my father, saying I would fain have that Splügen Pass, if he were home in time to see it, and give me leave'. Much to Ruskin's regret, however, the watercolor was acquired in the meantime by his rival for Turner's later watercolors, Munro of Novar, causing an enduring resentment between the Ruskins.

Frustratingly, there are no contemporary family letters or diary entries to confirm this perhaps overly neat version. Since the 1990s, however, new light has been shed on the issue by some previously unpublished correspondence between Turner and Benjamin Godfrey Windus, owner of one of the best collections of Turner's mature watercolors, and another of the potential patrons of the Swiss project. In one of these letters, dated 18 March 1842, Turner sought to pacify Windus's agitated and confused idea of what he had been offered (as well as his displeasure at the intervention of Griffith as a dealer) by clarifying the difference between the travel sketches and the larger, more resolved watercolors. Typically, Turner's handwriting, syntax, and casual punctuation leave a lingering ambiguity about the details; but it is clear that he originally aimed to create a first batch of 20 watercolors, before acceding to reduce that figure to 10 because each one 'took so much time'. At that date he claims he had 'sold 4', and it appears that 2 of these may have



fig. 5 William Mallord Turner, *The Angel Troubling the Pool*; probably at Goldau, circa 1842, 22 x 29 cms (TB CCCLXIV 273; Tate, D36120)



fig. 6 *Ruskin's Study at Brantwood* c.1879-1884 [*The Pass of Splügen* can be seen hanging immediately above the globe, under the view of Arona produced for the 1829 *Keepsake* annual]

been completed works, 'first thought of to show how far I meant to make them coincide with the original notions' (Whittingham 1993, p.97-99). This is imprecise, but could indicate that only 2 watercolors were displayed as examples. Whether *The Pass of Splügen* was among these remains unclear. And of course, Ruskin's invitation to view the sketches may have come slightly later, involving other options.

Compounding these uncertainties, the location depicted in *The Pass of Splügen* is itself a cause for questioning a date of 1842 for the watercolor, since the bulk of Turner's sketching on the 1841 tour focused on the lakes of Lucerne and Geneva, and the idea of an expedition much further east to Splügen, that returned to Zürich over the much of the same ground, seems at odds with Turner's habits. More certainly, he was in the south-eastern region of Switzerland in 1842 and 1843. Stylistically the color sketch Turner made of the view at Andeer (fig.4) has much in common with a sheet from a disbound sketchbook used in 1842, while Turner explored the villages of Kussnacht, Goldau and Lake Zug, in the shadow of the Rigi (fig.5; see Warrell 1995, nos.27, 28, 29). Although the setting of the latter appears to be one of the natural springs among boulders created at Goldau as a result of

the catastrophic landslide from the Rossberg in 1806, the image is built up using the same range of blue, green, purple and warmer tones found in the Andeer view, suggesting the washes may have been applied during the same painting session. The shared focus on the ritual of bathing, and its longer spiritual resonances, underline the aesthetic connections.

Actual proof of Turner's presence at Splügen can be found for the later of the two years, in the form of a florid signature, supplemented with his status as a Royal Academician, in the guest book of the Bodenhäus in an entry for 10 September 1843 (Wanner, p.46, fig.8). That was also a year in which his travels on nearby Lake Como are documented by William Lake Price (*Photographic News*, 1860, p.407).

Either of these circumstances may relate to the first contemporary reference to *The Pass of Splügen*, which comes a few months later in Ruskin's diary for 13 April 1844. After what, surprisingly, appears to have been his first viewing of Munro of Novar's collection at his town house at No.6 Hamilton Place, Ruskin picked out two works specifically: 'made myself very unhappy for two of them - the Splügen and Zürich. Would give the world for them; I shall have them some time however if I live'. Ruskin's reaction might well be freighted with the emotions of his frustrated hopes of acquiring these works in 1842, as he claimed. But the intensity of his response could alternatively indicate that the two watercolors were recent creations, new to him.

Indeed it transpires that Turner was seeking commissions for new works around that time. This supposition is given further weight by a second passionate reference to the watercolors two days later: 'Fine sermon from Melville, and pleasant Sunday; only I want the Splügen and Zürich, and don't know how to get them' (Diaries, I, p.273). Nothing further is mentioned at the time, not least because Ruskin joined his father on his commercial travels to north-western England, a journey that could subsequently have been the seed for the belief that his hopes of getting *The Pass of Splügen* was frustrated by his father's absence on business. Ongoing research, or specific evidence may in time substantiate one or other version of the watercolor's origins.

Transcending such details is Ruskin's enduring appreciation and his sense of anguish at having missed his chance of possessing the watercolor. Ruskin's biographer, Tim Hilton has said that 'Ruskin exaggerated the loss of the 'Splügen'. However, like all his many exaggerations, this one has the truth of being heartfelt. The 'Splügen' meant more than it ought to have done (Hilton 1985, p.67). Looking back in the mid-1880s, while writing *Praeterita*, Ruskin grieved that his petulance about the proverbial 'one that got away' had greatly pained his father: 'As it was, the 'Splügen' was a thorn in both our sides, all our lives. My father was always trying to get it; Mr Munro, aided by dealers, always raising the price on him, till it got up from 80 to 400 guineas. Then we gave it up, - with unspeakable wear and tear of best feelings on both sides' (*Works*, XXXV, pp.309-10).

He was writing from a happier place, because he was - at long last - the owner of *The Pass of Splügen*. Although Munro of Novar had died in 1864, the best of his unrivalled group of Turner's paintings and watercolors only came to auction in April 1878. Although the *England and Wales* watercolours were then the most highly prized of Turner's works on paper, both *The Pass of Splügen* and *Zürich* achieved two of the highest prices, with the latter setting the bar at auction for works from the Swiss series.

Ruskin was not himself in a position to bid, having succumbed earlier that spring to the mental illness that prevented him from completing his catalogue notes for an exhibition of his Turner watercolors at the Fine Art Society. He was fortunate, nevertheless, to have generated friends and admirers who sought to console and heal him by acquiring the watercolour so that it could be presented as a gift (see Dearden 1996). This campaign, of which Ruskin remained unaware, was led by Jane Simon (a family friend),



fig. 7: Arthur Severn, View of Ruskin's Bedroom, Brantwood, October 1900, Ruskin Library, Lancaster

who united with a parallel endeavor begun by the artist Alfred William Hunt and his wife. The winning bid of 1,000 guineas for the picture was placed through the firm Agnew's, who waived the usual commission as their contribution to the Ruskin fund. During the weeks after the sale, a printed letter seeking financial subscriptions to support the gift, was sent to a wide circle.

Extensive correspondence documenting the enthusiastic responses, which soon matched the target figure, can be found in both the Ruskin Library at Lancaster, and the Morgan Library in New York. These letters reveal the wide geographical and social reach of Ruskin's admirers, as well as his appeal to women as much as to male readers.

Naturally, after such strenuous efforts on his behalf, Ruskin was overwhelmed and could scarcely believe it was the real thing when *The Pass of Splügen* arrived at Brantwood (his home in the Lake District). He wrote on 15 May to thank Jane Simon, saying, "The Splügen Pass – with all its mountains – was moved here by your faith in me and that of other dear friends last night ... I am, however, profoundly thankful both for the sweet gift, and that I have again eyes to see it, – for indeed, I am, as far as I can make out, quite myself again" (Dearden, Op.cit., p.5). Keen, as always, to use his collection for didactic ends, he soon afterwards sent the watercolor back to London so that it could join the exhibition at the Fine Art Society, and his gratitude spilled over into the only first-hand account we have of the origins of the sets of late Swiss watercolors. As implied already, it may be that the events leading up to the triumphant acquisition of *The Pass of Splügen* colored his recollection of exactly what had happened, inducing him to juggle details to give it greater significance in his narrative.

Nevertheless, once it returned to Brantwood, it thereafter occupied a prominent place among the other Turner watercolors, hanging for a few years in his study (fig.6), until in 1884, shortly before he embarked on the

process of setting down his memoirs, the ailing Ruskin chose to move it to his bedroom, where he positioned *The Pass of Splügen* among his other cherished views of Switzerland (fig.7).

Within a couple of decades of Ruskin's death, Arthur and Joan Severn, who had looked after him in his later years, were struggling to maintain Brantwood. Many of the Turners had already had to be sacrificed to its upkeep, but they steadfastly hung on to *The Pass of Splügen* until March 1923, before arranging with Agnew's for a sale directly to A.T Hollingsworth (c.1848-1929). Resident in Belsize Grove in North London, Hollingsworth was more in tune with the Whistler generation in terms of his collecting taste, but nonetheless acquired a group of representative watercolors by Turner, ranging from topographical scenes for the *Sussex*, *Southern Coast*, and *Ports* series to illustrations of *Florence* and the Miltonic *Temptation on the Mountain*. Compared to these, however, *The Pass of Splügen* was the unquestioned crowning glory of his collection.

After Hollingsworth, the watercolor passed to another notable twentieth-century Turner collection, that of the Nettlefold family. Drawing on their own judicious acquisitions, they were generous benefactors of the Whitworth Art Gallery, Manchester Art Gallery, and the Walker Art Gallery in Liverpool, as well as supporting public exhibitions through the loan of their pictures; no doubt following Ruskin's example.

In recent years, *The Pass of Splügen* has enjoyed something of a respite from its former celebrity. But its contributions to British art history, both on its own terms as one of Turner's finest Swiss subjects, and as the subject of Ruskin's veneration, continue to generate interest, conferring on this haunting work a mark of real distinction.

We are grateful to Ian Warrell, former curator, Tate Britain, and independent scholar, for his assistance in preparing this catalogue entry.



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## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

### 4 VIEWING LOTS PRE-AUCTION

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

### 8 WATCHES & CLOCKS

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

#### (c) Written Bids

You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid 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 a **reserve** with the symbol - next to the **lot**'s number. The **reserve** cannot be more than the **lot**'s low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low **estimate**. In that case, the **reserve**

will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

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

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

### 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

### 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 if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This additional **warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition report** or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

### 3 NO IMPLIED WARRANTIES

**EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.**

### 4 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.
- Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CME CF Ether-Dollar Reference Rate (BRR and ETHUSD\_RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder, you agree to receive such amounts in the fiat amount of the **saleroom**.

## 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

- 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).
- 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.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
  - charge you storage costs at the rates set out at [www.christies.com/storage](https://www.christies.com/storage).
  - 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.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at [www.christies.com/storage](https://www.christies.com/storage) will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

## 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. 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.

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's 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.
- 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.
- 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.

### (d) 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.

### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase, 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 'W' in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

- 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.
- (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**; and (ii) we do not 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.
- 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.

- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) In spite of the terms in paragraphs (la) 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, **other 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 E4 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](https://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

### 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.

### 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** (the "Dispute") 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](https://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](https://www.christies.com).

## K GLOSSARY

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

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

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

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

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

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

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

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

**due date**: has the meaning given to it 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](https://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.

**subheading**: has the meaning given to it in paragraph E2.

**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.



# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

### ▲ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. 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 which can be significant 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 an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid.

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 advanced money to consignors or prospective purchasers 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.

## EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under '**Qualified Headings**' is 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 consignor 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.

## PICTURES, DRAWINGS, PRINTS AND MINIATURES

### Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

### QUALIFIED HEADINGS

“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.

## CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL  
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL  
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

### QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or  
The Ming-style bowl is decorated with lotus scrolls...

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
AND POSSIBLY OF THE PERIOD

## FABERGÉ

### QUALIFIED HEADINGS

“Marked Fabergé, Workmaster ...”: in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

“By Fabergé ...”: in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

“In the style of ...”: in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

“Bearing marks ...”: in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

## JEWELLERY

“Boucheron”: when maker's name appears in the title, in Christie's opinion it is by that maker.

“Mount by Boucheron”: in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

### QUALIFIED HEADINGS

“Signed Boucheron / Signature Boucheron”: in Christie's **qualified** opinion has a signature by the jeweller.

“With maker's mark for Boucheron”: in Christie's **qualified** opinion has a mark denoting the maker.

### Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

## HANDBAGS

### Condition Reports

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. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold “as is,” in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

### Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

**Grade 1:** this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

**Grade 2:** this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

**Grade 3:** this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

**Grade 4:** this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

**Grade 5:** this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

**Grade 6:** this item is damaged and requires repair. It is considered in fair **condition**.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any **condition** report and grading.

### References to “HARDWARE”

Where used in this catalogue the term “hardware” refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms “Gold Hardware”, “Silver Hardware”, “Palladium Hardware” etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

## 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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

# 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.

△

Properties in which Christie's or another **Christie's Group** company has an ownership or financial interest. 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.

⌘

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**.

•

**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.

Φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the **estimated** amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a foreign address the buyer will not be required to pay the import tariff, but the shipment may be delayed while awaiting approval to export from the local government. If the buyer instructs Christie's to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section 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.

10/08/2022

## STORAGE AND COLLECTION

### PAYMENT OF ANY CHARGES DUE

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

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

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

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

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

### COLLECTION AND CONTACT DETAILS

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

Tel: +1 212 636 2650

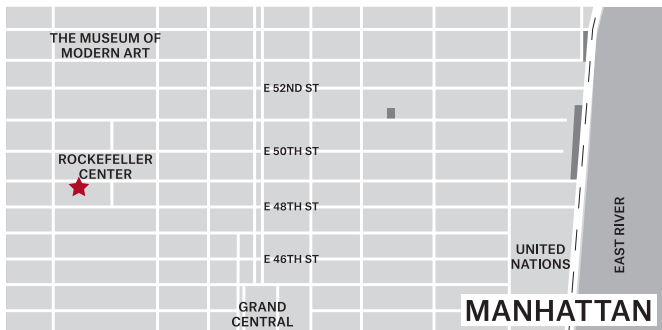
Email: PostSaleUS@christies.com

### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

### STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



#### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

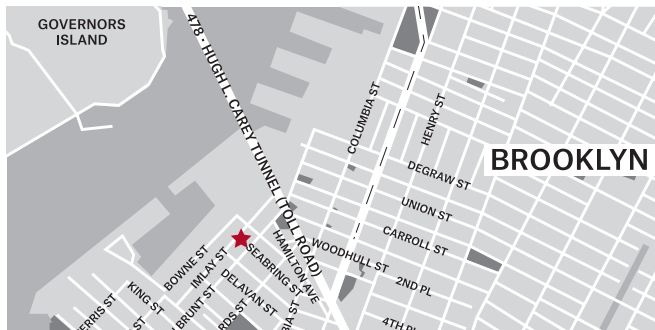
PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**



#### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**

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REMBRANDT HARMENSZ. VAN RIJN (1606-1669)  
*Christ crucified between two Thieves: 'The Three Crosses'*  
drypoint, 1653, on laid paper  
Plate 385 x 451 mm.  
Sheet 388 x 452 mm.  
\$500,000-700,000

## OLD MASTER AND 19TH CENTURY PRINTS

*New York, 24 January 2023*

### VIEWING

21-24 January 2023  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

Tim Schmelcher  
tschmelcher@christies.com  
+44 20 7389 2268

Stefano Franceschi  
SFranceschi@christies.com  
+44 207 752 3103

CHRISTIE'S



PETER PAUL RUBENS (1577-1640)  
Study of a kneeling man seen in profile  
black chalk, heightened with white, on buff paper  
15<sup>5</sup>/<sub>16</sub> x 11<sup>7</sup>/<sub>16</sub> in. (40.6 x 29 cm)  
€250,000-350,000

## DESSINS ANCIENS ET DU XIXE SIÈCLE

*Paris, 22 March 2023*

### VIEWING

17-22 March 2023  
9, Avenue Matignon  
75008 Paris

### CONTACTS

Stijn Alsteens  
salsteens@christies.com  
+33 (0) 7 50 15 90 09

Hélène Rihal  
hrihal@christies.com  
+33 (0)1 40 76 86 13

**CHRISTIE'S**



JAN SANDERS VAN HEMESSEN (HEMIKSEM C. 1500-1556/7 ANTWERP)

*A Vanitas: As we are born, we die*

oil on panel

26 $\frac{3}{8}$  x 36 in. (67 x 91.5 cm.)

\$1,000,000-1,500,000 | £820,000-1,200,000 | €950,000-1,400,000

**REMASTERED: OLD MASTERS FROM THE  
COLLECTION OF J.E. SAFRA**

*New York, 25 January 2023*

**VIEWING**

20 January 2023 (By appointment)

21-24 January 2023

20 Rockefeller Plaza

New York, NY 10020

**CONTACT**

Jonquil O'Reilly

[JOReilly@christies.com](mailto:JOReilly@christies.com)

+1 212 636 2478

**CHRISTIE'S**



LUCAS CRANACH II (WITTENBERG 1515-1586)

*Portrait of Prince Christian I of Saxony (1560-1591), full-length; and Portrait of Princess Marie of Saxony (1562-1566), full-length*  
oil on panel

49 $\frac{1}{8}$  x 24 $\frac{1}{8}$  in. (125 x 61.5 cm.), each

\$3,000,000-5,000,000 | £2,500,000-4,100,000 | €2,900,000-4,700,000

## OLD MASTERS

*New York, 25 January 2023*

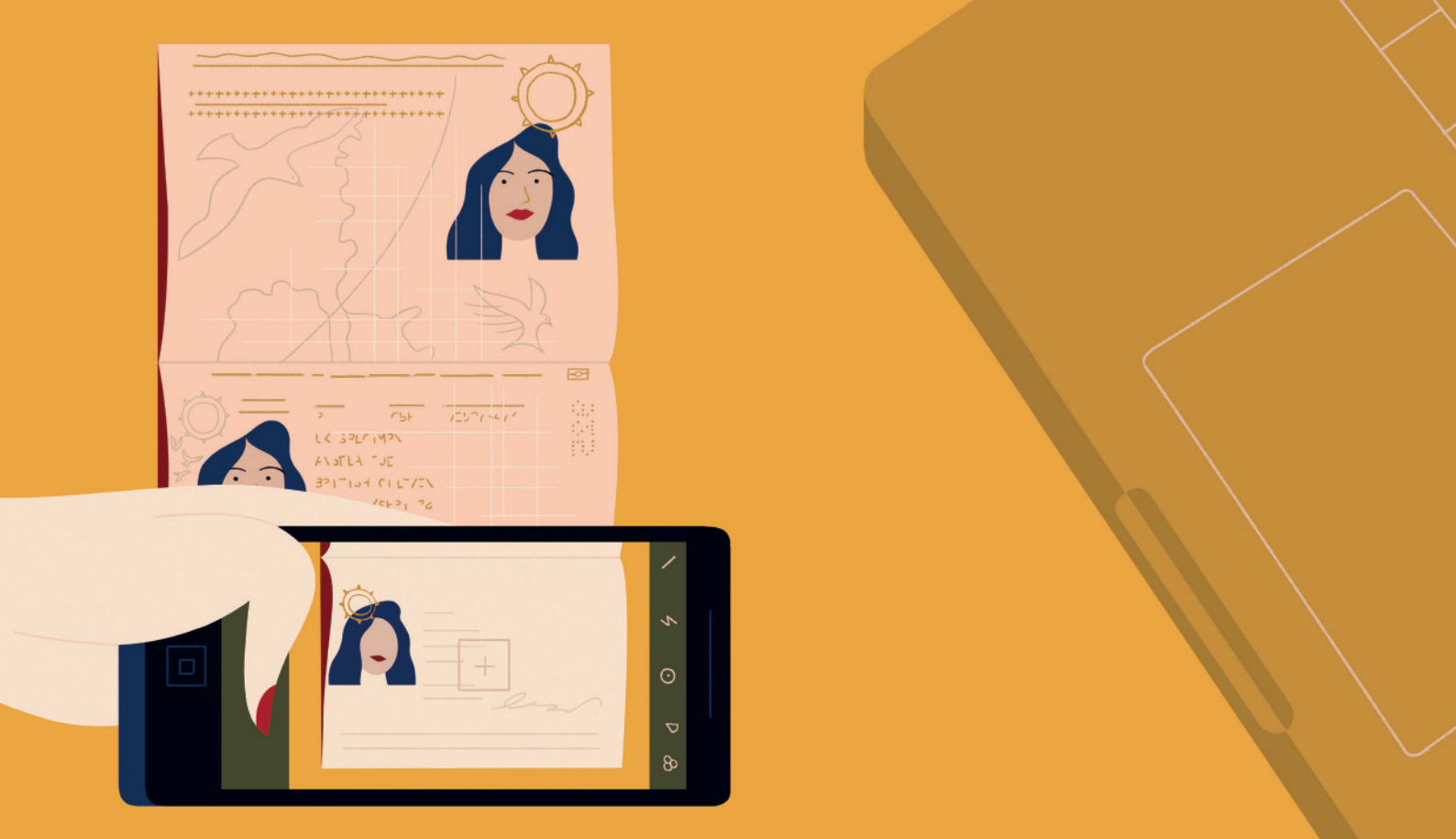
### VIEWING

20 January 2023 (By appointment)  
21-25 January 2023  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

John Hawley  
jhawley@christies.com  
+1 212 974 4483

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## IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### **Private individuals:**

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### **Organisations:**

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

# CHRISTIE'S



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