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THE LINE
OF BEAUTY

DRAWINGS FROM THE COLLECTION OF
HOWARD AND SARETTA BARNET

NEW YORK 31 JANUARY 2018



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LOT 13
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LOT 10
THIS PAGE
LOT 27





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THE LINE OF BEAUTY

DRAWINGS FROM THE COLLECTION OF
HOWARD AND SARETTA BARNET

AUCTION IN NEW YORK
31 JANUARY 2018
SALE N09809
10 AM

EXHIBITION

Friday 26 January
10 am-5 pm

Saturday 27 January
10 am-5 pm

Sunday 28 January
1 pm-5 pm

Monday 29 January
10 am-8 pm

Tuesday 30 January
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Wednesday 31 January
10 am

OLD MASTER DRAWINGS INCLUDING THE
COLLECTION OF PROFESSOR EGBERT
HAVERKAMP-BEGEMANN
Wednesday 31 January
10.30 am & 2:30 pm

THE OTTO NAUMANN SALE
Wednesday 31 January
6 pm

FINE OLD MASTER & 19TH CENTURY EUROPEAN ART
Thursday 1 February
10 am & 1 pm

MASTER PAINTINGS EVENING SALE
Thursday 1 February
6 pm

MASTER PAINTINGS & SCULPTURE DAY SALE
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actual size

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Howard and Saretta Barnet in 1983

HOWARD (1924-1992) AND SARETTA BARNET (1927-2017) COLLECTING DRAWINGS

Our parents began to collect art in a modest way soon after they married in 1948. They always had eclectic taste which encompassed ancient art, African, Oceanic, Pre-Columbian, American Indian and Asian art¹, and contemporary. They bought an Ad Reinhardt from the Temple Beth Elohim (Brooklyn) art show in 1952, the year it was painted, and Kenneth Noland's "Fair" from André Emmerich in 1960, the year it was painted. (Both paintings were sold for only the second time at Sotheby's this past fall, after our mother's death.) By that time they were living in a modern house on Long Island, which they helped design.²

Although our parents' first drawing acquisition was modern (a red chalk nude by Aristide Maillol), by around 1970 old master drawings and classical antiquities emerged as new collecting interests although they continued to pursue sculpture from the cultures of Africa and the Ancient Americas. The Giambattista Tiepolo "Annunciation" was acquired from Gene Thaw in 1971 and the Goya was purchased from Herman Shickman in 1972. The Walter Baker collection of drawings and antiquities came to the Metropolitan Museum in 1971 and it is possible that this exerted an influence. Certainly it set a standard of quality that they sought to approach if not equal. Our father loved the research involved in collecting and he read as much art history as possible, becoming a major customer of Wittenborn's art bookstore on Madison Avenue. They assembled the collection slowly and steadily with an average of a single purchase a year while,

of course, they continued to buy in other fields at a similar pace. This accounts for the rather small size of the collection. They almost never sold anything. They were fond of telling us the story of Mr. Schickman urging them to "sell the [Frank] Stella" so they would have more funds for old masters. (In Schickman's German accent, of course, it was "Shtella.") They didn't.

Throughout our father's life there were regular Saturday trips to the city from Long Island to visit museums and galleries, each with a rigorous itinerary. Our parents rarely relied on formal advice from curators or academic art historians, but chatting with dealers and specialists, picking their brains, was an important part of the collecting process. Trips to Europe once or twice a year were also planned with art dealers and museums in mind. Collecting art was a partnership in their marriage, with our mother contributing discernment, but the passionate impulse to own works of art was our father's. After he died in 1992 our mother took an apartment in Manhattan and while she did not continue collecting antiquities or African art, she bought a few drawings on her own, including the Lucian Freud, the Parmigianino and the Fra Bartolommeo. While living in the city, our mother became more involved with museums, serving on the Drawing and Prints Department Visiting Committee at the Met, making gifts to the museum and lending works from the collection, always anonymously, to exhibitions in New York and elsewhere.

Peter, Howard, Jr., Jane and Geoff Barnet

¹ Howard's younger brother Sylvan was an English professor in the Boston area. Influenced by our father, in time he and his partner Bill Burto developed an important collection of Japanese calligraphy and early Buddhist art. The four loved to share the joys of collecting.

² Howard was also much involved in Paul Rudolph's design for the headquarters building of the family business on Long Island in 1962.



THE BARNET COLLECTION: THE DISTILLED ESSENCE OF THE ART OF DRAWING IN EUROPE.

The superb collection of drawings, formed over some 40 years from the 1970s by the New York couple Howard and Saretta Barnett, is highly unusual in its combination of small overall size, great chronological span and exceptionally high quality. Selecting their drawings on the basis of razor-sharp aesthetic judgement combined with exhaustive research, the Barnets assembled a group of drawings that they loved, which also happens to tell much of the story of the art of drawing in Western Europe over the last five centuries, through just 30 works, each of the very highest quality and beauty. Despite being very different from each other in date, geographical origin, technique, style and function, these drawings somehow all speak the same language, and reflect a powerful, consistent taste. In almost every case, the drawings are also outstandingly fine examples of the work of the artist in question, and in exceptionally

good condition. Only very rarely are such perfectly chosen collections formed, in any collecting area, yet the Barnets achieved this not only in the field of drawings, but also in their paramount collections of African, Pre-Columbian and Oceanic sculptures. These two outstanding collections lived together in perfect harmony, accompanied by striking contemporary paintings, furniture by leading modern designers and superb photographs, all these elements combining to make a visit to the Barnett apartment a unique aesthetic experience, wonderfully stimulating and profoundly satisfying.

The earliest drawing in the collection is the remarkable view of Fiesole, drawn around 1500 by Fra Bartolommeo, a spontaneous masterpiece of *plein air* observation that seems centuries ahead of its time. The latest is the rare and penetrating portrait of fellow-artist Balthus, drawn by Lucian Freud in 1989.

In between these two bookends are magnificent drawings by the great 17th-century landscape master, Claude Lorrain, by the five leading draughtsmen of 18th-century France and Italy (Watteau, Boucher, Fragonard, Tiepolo, Guardi), by the most visionary of Spanish artists, Goya and Picasso, and by two of the giants of 19th-century French art, Ingres and Degas. There is perhaps an emphasis on complete, 'finished' compositions, yet, as if to prove they were not limited to any one type of drawing, the Barnets also owned the astonishingly free and visually complex double-sided study sheet by Parmigianino.

At the time when the Barnets started collecting, the majority of active drawings collectors were very specialised, tending to amass as comprehensive a collection as possible within a relatively narrow area, such as 16th-century Italian or 17th-century Dutch drawings. There were exceptions, such as John Gaines (whose magnificent and wide ranging collection was sold in these Rooms in 1986), but even they tended to collect in quantity, and it is hard to think of any other collectors like the Barnets, who were buying so selectively yet across such a wide

range of schools and periods. More remarkable still is the way that the collection they created has such visual coherence. The 28 works offered in this catalogue (two drawings from the collection were bequeathed to the Metropolitan Museum) give a unique and liberating insight into what makes a great drawing. There are drawings from life, from nature, from the imagination, in media ranging from the serene, spare penwork of Fra Bartolommeo through the dashing draughtsmanship of Parmigianino, the broad, light-filled ink washes of Claude, Tiepolo and Guardi, and the silvery graphite of Ingres, to the infinitely varied chalks of Watteau, Boucher and Freud. There are drawings made for the artist's own instruction or as working studies for artworks in various media, and there are sheets created as finished works of art in their own right.

In every case and from every drawing, we learn something about the process of making art – which almost invariably begins with drawing. The Bernet collection is a true celebration of the art of drawing, in all its forms.



SALVATOR ROSA

ARENELLA, NAPLES 1615 - 1673 ROME

STUDY OF A RIVER GOD: THE TIBER

PEN AND BROWN INK AND WASH;
ILLEGIBLY INSCRIBED IN BROWN INK, VERSO AND BEARS OLD ATTRIBUTION ON THE
OLD MOUNT, LOWER LEFT: *Salvator*
131 by 80 mm; 5¼ by 3¼ in

PROVENANCE

Sir Joshua Reynolds (L.2364);
Elmar Seibel, Boston;
with W.M. Brady & Co., New York,
where acquired in 2003

A spirited and dynamic drawing, this representation of the river Tiber, executed in pen and ink in combination with very pictorial brown wash, is an emblematic work by the Neapolitan master Salvator Rosa. It is a study for the corresponding figure in Rosa's painting, *The Dream of Aeneas*, in the Metropolitan Museum of Art, New York (fig. 1)¹, which, as Luigi Salerno first noted, followed by Mahoney and other scholars, is a development of an etching by Rosa of the same subject.²

Mahoney dates both versions of the composition to the second half of 1663. While sharing many motifs, the two works vary somewhat in composition. In the painting, the River God, in contrast to his previous imperious gesture, seems quietly to address the sleeping Aeneas, his pose very close to that seen in the Barnet drawing. In another change, the painted figure of

Aeneas rests his head on the rock between the two figures – a much more convincing pillow than the shield that he uses in the print. It is therefore clear that Rosa thought rather carefully about his composition as he adapted it from one medium to the other.

The Barnet drawing was unknown to Mahoney when he was preparing his fundamental doctoral thesis, with its *catalogue raisonné* of the drawings of Salvator Rosa, but it is clearly the closest study by the artist for the corresponding figure in the Metropolitan Museum's painting. Mahoney did, though, publish another handsome compositional study, in the Louvre, which is otherwise the nearest to the finished painting. Both Luigi Salerno and Michael Mahoney observed that Rosa had used elements from the Louvre drawing, for both the painting and the etching.³ Other related studies are also known, all preliminary ideas, mostly relating to the figure of Aeneas.⁴ The Barnet drawing, sharing the vivacity and quickness of execution of the study in the Louvre, appears to be a further elaboration of the figure of the Tiber, the abundant use of brown wash suggesting – even more strongly than in the final painting – the shadowy overall effect of this semi-nocturnal scene, lit by moonlight.

Rosa had always been obsessed by a desire to be acknowledged as a painter of large figural compositions portraying themes from history, classical mythology or the Bible, although he never ceased to paint landscapes, which seemed rather easily to win him general recognition. *The Dream of Aeneas* is a wonderful example of an ambitious, late painting by Rosa. Yet although the painting is both majestic and skilfully painted with a thick impasto, Rosa seems to express his vitality and imagination more convincingly in the liveliness of his preliminary studies, such as this beautifully drawn personification of the Tiber.

¹ New York, The Metropolitan Museum of Art, inv. n. 65.118

² L. Salerno, *L'opera completa di Salvator Rosa*, Milan 1975, no. 183; M. Mahoney, *The Drawings of Salvator Rosa*, 2 vols, New York/London 1977, vol. I, p. 641

³ Paris, Louvre, inv. no. 9741; M. Mahoney, *op.cit.*, vol. I, no. 74.1, reproduced vol. II, 74.1

⁴ *Ibid.*, vol. I, nos. 74.2 - 74.7, reproduced vol. II, 74.2 - 74.7



Fig. 1 Salvator Rosa, *The Dream of Aeneas*, New York, The Metropolitan Museum of Art

\$ 25,000-35,000

€ 21,200-29,600 £ 18,700-26,100



actual size

CLAUDE GELLÉE, CALLED CLAUDE LORRAIN

CHAMAGNE, LORRAINE 1604/5 - 1682 ROME

THE VALLEY OF THE ANIENE, NEAR TIVOLI, WITH THE RUINS OF THE AQUA ANIO NOVUS AQUEDUCT

PEN AND BROWN INK AND BROWN AND PALE PINK WASH;
SIGNED AND INSCRIBED WITH THE LOCATION, IN BROWN INK, *VERSO: Claudio Gellee IV / Roma / pasato tivoli / un mile [per] strada / de Sobiacha -;*
THE SHEET SET WITHIN ADDED MARGINS, BEARING, LOWER CENTER, THE ARTIST'S INITIALS: C.L
AND A FURTHER, CUT INSCRIPTION BELOW
234 by 350 mm; 9¼ by 13¾ in

PROVENANCE

Sale, Bern, Kornfeld, 12 June 1974, lot 65;
with P. & D. Colnaghi & Co. New York,
where acquired in 1975

EXHIBITED

New York, Metropolitan Museum of Art, *Roman Artists of the Seventeenth Century, Drawings and Prints, 1976-77* (as 'Ruins of the Aqueduct of Claudius, near Tivoli')

LITERATURE

M. Roethlisberger, 'Dessins inédits de Claude Lorrain, *L'Oeil*, May 1974, p. 32;
Idem, 'Darstellungen einer tiburtinischen Ruine,' *Zeitschrift für Kunstgeschichte*, 48, no.3 (1985), pp. 300-18, reproduced fig. 1;
J.J.L. Whiteley, *Claude Lorrain, Drawings from the Collections of the British Museum and the Ashmolean Museum*, exh. cat., Oxford, Ashmolean Museum, and London, British Museum, 1998, p. 126, under no. 69

\$ 600,000-800,000

€ 510,000-680,000 £ 448,000-600,000

"On se sent d'emblée devant un chef-d'œuvre de l'art du dessin, qui nous est parvenu dans un état de fraîcheur extraordinaire."

MARCEL ROETHISBERGER





C.L.





The ruins of the Aqua Anio Novus Aqueduct

Claudio Gelio in
Roma
pagato diuoli
un mile per strada
de Sobriaca

verso, detail

Not seen since it was exhibited 40 years ago at the Metropolitan Museum in New York, this is one of the most substantial and important drawings by Claude Lorrain still in private hands. It is through serene and imposing drawings such as this that Claude Lorrain cemented his position as the ultimate recorder of the landscape, ruins and atmosphere of the Roman Campagna. Though the monuments and antiquities of Rome itself and its immediate surroundings had been drawn and painted by other artists since the earlier 16th century, it was only when Claude took to the wider countryside surrounding the Eternal City in the 1620s that these pastoral locations began to be widely appreciated as subjects – a fashion, though, that was subsequently to endure more or less unabated until the late 19th century. Claude's influence on his contemporaries and followers was immense, effectively defining the European vision of Italy for centuries to come.

This large and superbly well preserved drawing was entirely unrecorded until it was published by Marcel Roethlisberger in 1974, shortly before its sale at auction in Switzerland. Roethlisberger's description of the drawing began: '*On se sent d'emblée devant un chef-d'œuvre de l'art du dessin, qui nous est parvenu dans un état de fraîcheur extraordinaire.*' Even then, the emergence of such a substantial 'unknown' drawing was a significant event, as although Claude was a prolific draughtsman (Roethlisberger's 1968 catalogue listed 1,129 drawings¹), his enduring popularity has meant that the great majority of his drawings entered famous, well documented collections, primarily in England, at an early date, and many have since passed to museums (some 40% of Claude's known drawings are in the British Museum). Relatively few major drawings by the artist remain in private hands, and only a tiny handful have come to auction in recent years.²

One of Claude's most exceptional gifts as a draughtsman was his ability to balance grandeur and relative formality of structure with a spontaneity and ease of handling that gives even his most complex images a sublime, natural ease and grace. His ability to use the tones of his paper and his brown wash to create intense and perfectly balanced lighting schemes, though certainly much imitated, was also more or less unparalleled. Here, even though the composition seems much more immediate and spontaneous than is typical of the artist's oil paintings, there can be no question that this is a drawing made as a finished work, for presentation or sale, rather than as a rapid sketch. The artist has signed it in full on the reverse, with an inscription that precisely identifies the location depicted. What might at first glance seem to be just a view across an anonymous river valley, with some ruins included as a visual device in the left foreground, is actually a very specific view of a significant location. The composition too is much less casually composed than one might at first think; the ruins are indeed used as a *repoussoir*, but the viewpoint is chosen with the greatest possible

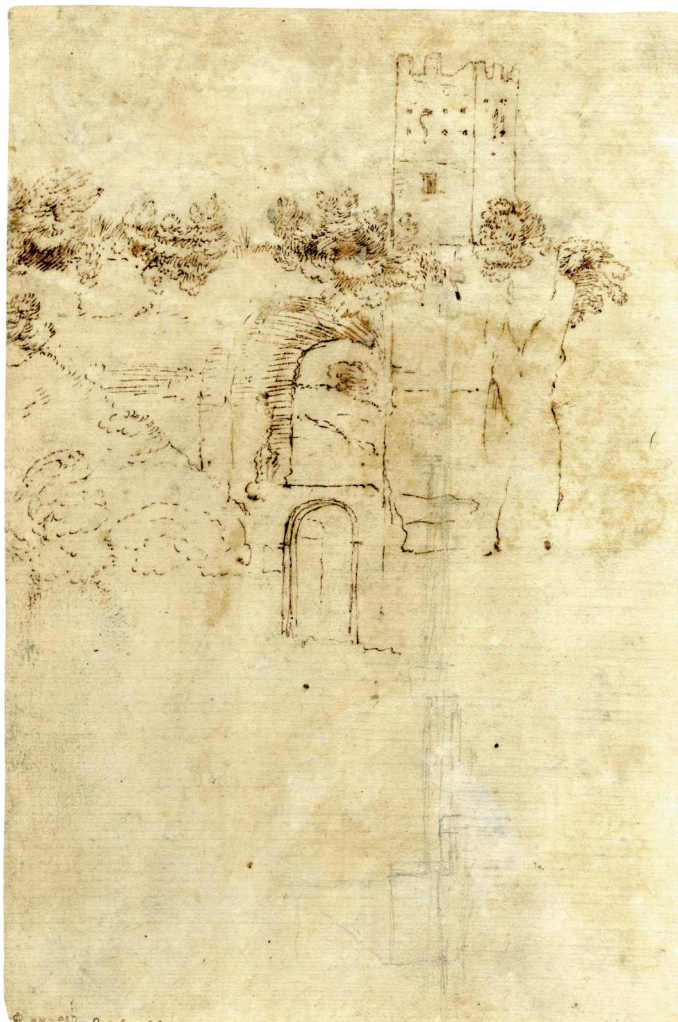


Fig. 1 Claude Lorrain, Claude Lorrain, *Study of the ruins of the Aqua Anio Novus Aqueduct*, London, British Museum

care, so that the forms of the river valley and the hills behind interact with the foreground in perfect rhythm, and even the flights of birds in the sky are meticulously placed so as to reinforce the leading diagonals of the composition.

Within this perfectly balanced compositional structure, it is Claude's masterly use of wash that provides that light, and the essential serene atmosphere, that makes this such a transcendent image. Wash was perhaps the most powerful weapon in Claude's visual arsenal, and in some remarkable cases, such as the superb sheet recently sold from the Oppé collection, or another view of the Tiber valley in an American private collection³, he made drawings entirely in wash, with no use at all of the pen. Both in those drawings in pure wash and in others, like this, where the artist has initially defined his composition in pen and ink, the areas of wash are generally very broad, and appear rather even in tone, yet thanks to incredibly subtle variations of density and form within these broad areas of wash, the drawing is imbued with light, movement and life, as well as intense, elegiac beauty.

Claude was born Claude Gellée, in the town of Chamagne, in Lorraine, but before his twelfth birthday his parents both died, and the young Claude made his way to Rome, where he received his first significant artistic training in the *bottega* of Agostino Tassi. He is also believed to have spent time in Naples, working with the German expatriate artist Goffredo Wals, and to have been back in his native Lorraine between 1625 and 1627, but after that he made Rome his permanent home. In the early 1630s he gained his first major commission, when he was hired, along with other artists, to make paintings for the Spanish King Philip IV's palace at Buen Retiro, near Madrid, and then, towards the end of the decade, he was engaged by the Pope Urban VIII to make a number of paintings of Papal residences, including the one at Santa Marinella, along the coast to the north of Rome. This was the first of a long series of commissions that Claude received from various popes, cardinals and princes, which provided him with his livelihood for decades to come. It was also probably the occasion of his first extensive sketching tour outside the immediate environs of Rome.



Fig. 2 Claude Lorraine, *View between Tivoli and Subiaco*, London, British Museum

The inscription on the reverse of this drawing, '*Claudio Gellee IV Roma pasato Tivoli un mile [per] strada de sobiacha*', tells us that the location depicted is to be found one mile beyond Tivoli, on the road to Subiaco. According to Roethlisberger, the letters 'IV' in the inscription are an abbreviation for '*in urbe*', and signify that the drawing was made not on the spot, but back in the artist's studio in Rome, but in any case, it would have to be based on sketches made from nature. Indeed, a rapid sketch of the same ruin (fig. 1), though not from exactly the same viewpoint, is to be found on the reverse of a more elaborate drawing by Claude, now in the British Museum⁴, and it is very likely that similar swift, on-the-spot studies provided the basis for the present, much more elaborately worked up drawing.

In fact, the spot can be identified with total precision. The ruin to the left is a part of the Aqua Anio Novus, one of the mighty aqueducts constructed to bring fresh water to ancient Rome from the hills flanking the valley of the Aniene. The Aqua Anio Novus was begun by the Emperor

Caligula in AD 38 and completed just over a decade later by Claudius.⁵ As Claude indicated, the part of the ruin seen here is to be found around a mile past Tivoli, along the Aniene valley, in the direction of Subiaco. The drawing is made looking away from the river, in a north-westerly direction, back towards Tivoli.

In 1642, Claude made another splendid drawing (fig. 2), of a less identifiable spot along the same road, which he conspicuously signed, dated and inscribed: *Claudio / fecit / strada da Tivoli a / sobiacha l'anno / 1642 / il voag*.⁶ The last part of this inscription is taken to signify that the drawing was made during (or possibly as a result of) a journey that the artist made to Subiaco, and Roethlisberger believes that the present drawing can plausibly be associated with the same journey, in terms of both subject matter and style. Stylistically, Claude's drawings of this time combine very clear evidence of a delight in the close observation of nature with a mature assurance in compositional construction, and although it is invidious to speak of an artist's 'best' period, this was certainly a moment when

he was at the very height of his powers as a draughtsman, in every respect.

As something of an aside, it is perhaps interesting to note that although this seems to be the earliest known image of this particular section of ruined aqueduct, it was, as Roethlisberger has described, subsequently painted and drawn by many of the artists following in Claude's footsteps, until late in the 19th century.⁷ In the 17th century, various Dutch artists who worked in Italy included this picturesque ruin in their compositions, notably Willem van Bommel, who painted it several times.⁸ Thereafter, the view seems for a while to have been less favoured, and cannot be found in the works of the leading 18th-century artists from Italy or northern Europe who depicted the region, such as Locatelli, Fragonard, Robert, Wilson or Hackert, but it reappears in the early 19th century, notably in the work of the Basel artist Jakob Christoph Miville (1786-1836). Perhaps most intriguingly, in 1832 the American Hudson River School painter Thomas Cole made several drawings and watercolours of this noble ruin⁹, and included



Fig. 3 Thomas Cole, *A View near Tivoli (Morning)*, New York, The Metropolitan Museum of Art

it as the focal motif in a major painting, now in the Metropolitan Museum, New York (fig. 3).¹⁰ Cole was, though, heavily influenced by Claude – something he himself freely admitted – and indeed may even have rented the same studio in Rome that was used, two centuries earlier, by his illustrious predecessor, so this resurgent interest in the views depicted by Claude should not come as a great surprise. Even today the ruin remains immediately recognisable as the one shown in Claude’s magisterial drawing, although it has by now lost its lower arch, and has a road running through it.

Although the drawing was unrecorded until 1974, there is at least some evidence relating to its earlier provenance. The sheet itself is inset within a fine paper border – in much the same way as the sheets of the *Liber Veritatis* were, following their engraving by Richard Earlom in the 1770s – and this border bears the distinctively written initials CL, together with a further inscription below, now cut. As Marcel Roethlisberger has kindly informed us, some 26 drawings by or formerly attributed to Claude in the same 1974

Kornfeld sale as the Barnett drawing¹¹ were similarly mounted and inscribed, the additional inscription in most cases reading ‘Tasa 2 Rs.’ Roethlisberger interprets this inscription as meaning ‘price 2 Reales,’ a Reale being a Spanish currency in use until 1864, and therefore concludes that the Barnett drawing and others that are similarly inscribed were in the possession of a Spanish dealer, probably in the 18th or early 19th century.

This drawing has not been seen in public since it was exhibited at the Metropolitan Museum some 40 years ago, and the occasion of this sale therefore provides the first opportunity in a long generation to study and appreciate its exceptional qualities. Historically resonant, elegant in composition and brilliant yet understated in the handling of the media, it epitomises Claude’s accomplishments in the field of drawing, at a moment when he was riding a wave of critical acclaim and professional success. It is also, on a much more essential level, quite simply a profoundly satisfying and beautiful drawing to behold.

¹ Roethlisberger, *Claude Lorrain, The Drawings*, 2 vols., Berkeley 1968

² Most notably the one sold, New York, Christie’s, 31 January 2013, lot 122 (\$6,130,000), and that sold from the Oppé collection, London, Sotheby’s, 5 July 2016, lot 41.

³ Roethlisberger, *op. cit.*, 1968, no. 425

⁴ London, British Museum, inv. Oo.6.86 (verso); Roethlisberger, *op. cit.*, 1968, no. 664

⁵ For further information on the aqueduct, see T. Ashby, *The Aqueducts of Ancient Rome*, Oxford 1935

⁶ London, British Museum, inv. Oo.6.72; Roethlisberger, *op. cit.*, 1968, no. 483

⁷ Roethlisberger, *cit.*, 1985

⁸ *Ibid.*, pp. 303-4, fig. 4

⁹ Including three now in the Detroit Institute of Arts, reproduced by Roethlisberger *op. cit.*, 1985, figs 11-13

¹⁰ New York, Metropolitan Museum of Art, inv. 03.27 (As ‘A view near Tivoli (Morning)’)

¹¹ Including lots 63, 67-70; emailed communication of 29 November 2017



verso, detail

3

GIROLAMO FRANCESCO MARIA MAZZOLA, CALLED PARMIGIANINO

PARMA 1503 - 1540 CASALMAGGIORE

RECTO: STUDIES OF SHEPHERDS FOR AN ADORATION; VERSO: TWO PUTTI AMONG FOLIAGE

PEN AND BROWN INK AND WASH (*RECTO* AND *VERSO*), WITH CORRECTIONS IN WHITE
HEIGHTENING (*RECTO*);

ON THE *VERSO* TRACES OF AN INDECIPHERABLE BLACK CHALK SKETCH UNDER THE
PUTTI; MADE UP ALONG THE LEFT EDGE, BOTTOM AND CORNERS

211 by 162 mm; 8¼ by 6½ in

\$ 300,000-500,000

€ 254,000-423,000 £ 224,000-373,000



actual size



Fig. 1 Parmigianino, *Storie di Diana e Atteone*, detail, Fontanellato, Rocca Sanvitale

PROVENANCE

Nicholas Lanier (L.2886);
 Thomas Howard, 2nd Earl of Arundel (according to the 1902 Gathorne-Hardy catalogue); bears on the verso an unidentified collector's mark similar to L.2898;
 Jonathan Richardson, Senior (L.2184);
 Sir J.C. Robinson;
 John Malcolm,
 and by descent to The Hon. A.E. Gathorne-Hardy, Geoffrey Gathorne-Hardy,
 The Hon. Robert Gathorne-Hardy,
 his sale, London, Sotheby's, 24 November 1976, lot 18;
 The British Rail Pension Fund,
 their sale, London, Sotheby's, 2 July 1990, lot 71;
 with Trinity Fine Arts, London,
 where acquired in 1994

EXHIBITED

Edinburgh Festival, *Italian 16th Century Drawings from British Private Collections*, 1969, no. 55, reproduced pl. 46;
 London, P.& D. Colnaghi, and Oxford, Ashmolean Museum, Loan Exhibition from the Collections of Mr Geoffrey Gathorne-Hardy, 1971, no. 25;
 London, British Museum, and New York, Metropolitan Museum of Art, *Correggio and Parmigianino, Master Draughtsmen of the Renaissance*, 2000-01, p. 98, cat. 54, reproduced *recto* and *verso* (entry by Carmen C. Bambach)

LITERATURE

Descriptive Catalogue of Drawings in the Possession of the Hon. A.E. Gathorne-Hardy, Ballantyne Press, 1902;
 A.E. Popham, *Catalogue of the Drawings of Parmigianino*, New York, 1971, vol. I, no. 747, vol. II, reproduced pl. 149, *recto* and *verso*, and vol. I, under no. 141;
 A. Gnann, *Parmigianino. Die Zeichnungen*, Petersberg 2007, vol. I, p. 431, no. 514, reproduced vol. II, pls. 404 (*recto*), 405 (*verso*)

This remarkable double-sided sheet is the work of the influential and fascinating Parmese Renaissance artist, Parmigianino. A true virtuoso, his outstanding *corpus* of drawings has survived through many centuries, most probably because his works on paper, much sought after ever since his own time, were avidly collected and admired for the beauty and elegance of the artist's distinctive, mannered draughtsmanship.

We have today about 900 drawings by the artist. Already in his own lifetime, Parmigianino's main patron, Cavaliere Francesco Baiardo, owned more than 500 of his drawings, as is recorded in the inventory compiled after the collector's death in 1561. A.E. Popham's fundamental three-volume catalogue of Parmigianino's drawings, which the author dedicated to the artist's native city of Parma, listed 823 autograph sheets. The present work was first published in this monumental 1971 compendium, at which time it was in the renowned Gathorne-Hardy collection at Donnington Priory, then also the home of two further drawings by Parmigianino, both now in private collections elsewhere (*St Mary Magdalene anointing the feet of our Lord*; and another double sided sheet, *Studies of a female head, of a winged lion and of finials (recto)*, and a *Lady and a Gentleman seated with foliage behind (verso)*¹).

The Barnet drawing is typical of Parmigianino's habit of combining studies for different projects on the same sheet of paper, reusing it to create a fascinating and spontaneous ensemble. The artist's method of committing his ideas very rapidly to paper is evident here in the pen and ink studies, jotted down on the *recto*. Parmigianino seems to have started the drawing from the left with a group of seated figures, and finished with the standing nudes, just fitting on the upper part of the sheet, on the right side, though at this point he had to turn the page, which he had initially used horizontally. The musical notes and the fragment of writing seem to come after the drawings, and Parmigianino mostly used the blank space in the upper centre for these annotations.



actual size

Popham suggested that the three figures on the left of the *recto* were shepherds in an *Adoration*, as one of them holds a shepherd's staff, and a lamb. He also observed that the position of that figure's head, and his relation to the figure to the left, implied a possible connection with Caraglio's 1526 engraving of the subject, after Parmigianino. The standing male nudes, top right, could, according to Popham, also be studies for shepherds in an *Adoration*, while the seated nude figure, lower right, similar to a sheet in the British Museum², could relate to one of the apostles in a composition of the *Descent of the Holy Spirit*, dated by Popham to the artist's Roman period (1524-27), and known through two compositional drawings, one in the Frankfurt, the other in Naples.³ Achim Gnann (see *Literature*) also assigns the present drawing to Parmigianino's Roman period.

When, however, Carmen Bambach catalogued the Barnet study sheet for the exhibition devoted to the drawings of Correggio and Parmigianino, held at the British Museum and the Metropolitan Museum of Art in 2000-2001, she instead proposed a slightly earlier dating of circa 1523-24, on stylistic grounds, writing: 'the still abundant use of pronounced curved cross-hatchings in some of the studies on the sheet is a typical pre-Roman feature.' Bambach also, plausibly, suggested that the drawings on the *verso* of the sheet may be slightly earlier than those on the *recto*. Indeed, the lovely image of the two seated putti amidst foliage on the *verso* is highly reminiscent of similar putti included by Parmigianino in his illusionistic frescoed decoration of the vaulted small room, in the Rocca San Vitale, at Fontanellato, near Parma, the seat of the important Sanvitale family, a work dating from around 1523-24.

We are grateful to David Ekserdjian for informing us that he finds the earlier dating suggested by Bambach stylistically appropriate for the Barnet drawing, and he has also kindly reiterated his opinion, first expressed at the time of the sale of the drawing from the British Rail Pension Fund Collection in 1990, that the musical notes and the fragment of writing, towards the centre on the *recto*, are indeed in Parmigianino's own hand.⁴ Bambach also stressed that the words and musical notes are in the same ink as the thicker outlines in the nude figures, upper right. The artist's interest in music is in fact a matter of record: at the end of Vasari's account of the life of Parmigianino, in his '*Vite*', the biographer informs us that the artist enjoyed playing the lute.⁵

The distinguished early provenance of the Barnet drawing is witness to a very long-standing English interest and fascination for Parmigianino's drawings, starting with the famous architect Inigo Jones (c.1573-1652), a strong admirer of the Parmese master, who seems to have been particularly instrumental in encouraging Thomas Howard, 2nd Earl of Arundel (1585-1646), with whom he travelled in Italy in 1613, to collect Parmigianino's works on paper. Arundel, who was listed in the 1902 Gathorne-Hardy Collection catalogue (see *Literature*) as a previous owner of this sheet, formed an extraordinarily important collection of drawings, in which the work of Parmigianino featured strongly. Arundel did not, however, stamp or inscribe the drawings in his collection to indicate his ownership, so this can be hard to demonstrate with certainty. When he went into exile on the Continent in 1642, he took part but not all of his collection with him. More certain is that fact that the Barnet drawing was owned by a contemporary and adviser of Arundel, very knowledgeable in drawings, the musician and art dealer Nicholas Lanier (1588-1666), who is known to have been an important agent, buying paintings for King Charles I (1600-1649). Lanier could easily have been the intermediary for the acquisition by Arundel of the present sheet. Somewhat later, it was owned by Jonathan Richardson, Senior (1665-1745), who applied his stamp, usually placed on the *recto* of his drawings, on the side with the *Two putti amidst foliage*, where it is to be found alongside another unidentified mark, a star stamp similar to the small star (L.2184) that is present on some drawings bequeathed to Christ Church, Oxford, in 1765 by General John Guise.

The very handsome Barnet drawing shows both the versatility and the ambition of the young artist, in the fluent intricacy of the pen work, and his constant experimentation. His instinctive approach to line, rendered with unique calligraphic elegance, demonstrates his talent and distinguishes his *œuvre*, and the present sheet also bears powerful witness to his skill in working out compositional ideas through multiple and highly graceful preparatory studies.

¹ Popham, *op. cit.*, nos. 746 & 748

² London, British Museum, inv. no. 1905.1110.24

³ Respectively: Frankfurt, Staedelsches Kunstinstitut, inv. no. 4254 and Naples, Museo di Capodimonte, inv. no. 709

⁴ Oral communication, 11 October 2017

⁵ G. Vasari, *Le Vite de' più eccellenti Pittori Scultori ed Architettori*, ed. G. Milanesi, Florence 1880, vol. V, p. 234



4

FERDINAND-VICTOR-EUGÈNE DELACROIX

CHARENTON-SAINT-MAURICE 1798 - 1863 PARIS

FOUR FIGURE STUDIES

PEN AND BROWN INK
210 by 326 mm; 8¼ by 12⅞ in

PROVENANCE

Estate of the artist (L.838a);
with Galerie Claude Aubry, Paris,
where acquired in 1972

This energetic sheet of studies, executed by Delacroix in pen and brown ink, is a characteristic example of the artist copying figures derived from the Old Masters, an exercise that he employed, much like many of his contemporaries, throughout the course of his career. A number of these studies originate from Delacroix's travels abroad, particularly in Italy, however many were also created during his countless visits to the Louvre, where he was able to peruse, at his convenience, the innumerable masterpieces within the collection.

Whilst documenting these various trips to the Louvre, Delacroix's diaries reveal the extent to

which he was influenced by art of the past, with Rubens in particular, with his "exaggerations and his swelling forms" proving to be perhaps the greatest influence on the Frenchman. However beyond Rubens, Delacroix is also known to have made drawn copies from artists as varied as Dürer and Titian to Giulio Romano and Goya.

The source of the figures portrayed in the present lot, containing three separate female studies and a further study of a figure reading or writing, thus far remains unknown. It is, however, perfectly plausible that all four figures may originate from different paintings. The potential for various interpretations of the female subjects depicted, has led to suggestions as wide ranging as The Penitent Magdalene, Bathsheba and The Expulsion from the Garden of Eden.

\$ 20,000-30,000

€ 16,900-25,400 £ 15,000-22,400

BACCIO DELLA PORTA, CALLED FRA BARTOLOMMEO

FLORENCE 1472 - 1517

VIEW OF FIESOLE FROM THE MUGNONE VALLEY

PEN AND BROWN INK

214 by 284 mm; 8½ by 11¼ in

PROVENANCE

Bequeathed by the artist to Fra Paolino da Pistoia (1488-1547);
Inherited from him by Suor Plautilla Nelli in 1547;
Left by her to the Convent of Santa Caterina da Siena, Florence;
Cavaliere Francesco Maria Niccolò Gabburri (1676-1742), acquired from Gabburri's heirs, around 1758 by art dealer William Kent;
Sold at auction in London, around 1760-1761;
Private collection, Ireland;
Anonymous sale, London Sotheby's, 20 November 1957, lot 14 (for £1900 to Lutgens);
Curtis Otto Baer (L.3366);
with Jill Newhouse Gallery, New York, where acquired in 1998

EXHIBITED

New York, Metropolitan Museum of Art, *Drawings from New York Collections I: The Italian Renaissance*, 1965, no. 32;
Washington, D.C., National Gallery of Art, et al., *Master Drawings from Titian to Picasso. The Curtis Baer Collection*, 1985-87, no. 2

LITERATURE

C. Gronau, 'Preface', *Catalogue of Drawings of Landscapes and Trees by Fra Bartolommeo, The Property of a Gentleman*, Sotheby & Co., London, 1957, pp. II-V;
W.R. Jeurwine, 'A Volume of Landscape Drawings by Fra Bartolommeo', *Apollo*, vol. 66, 1957, p. 135;
R.W. Kennedy, 'A Landscape Drawing by Fra Bartolommeo', *Smith College Museum of Art Bulletin*, vol. 30, 1959, p. 10;
H. Joachim and S.F. McCullagh, *Italian Drawings in the Art Institute of Chicago*, 1979, p. 24;
Sixteenth-Century Italian Drawings in the New York Collections, exhib. cat., New York, The Metropolitan Museum of Art, 1994, p. 20, under no. 17, note 4

\$ 600,000-800,000

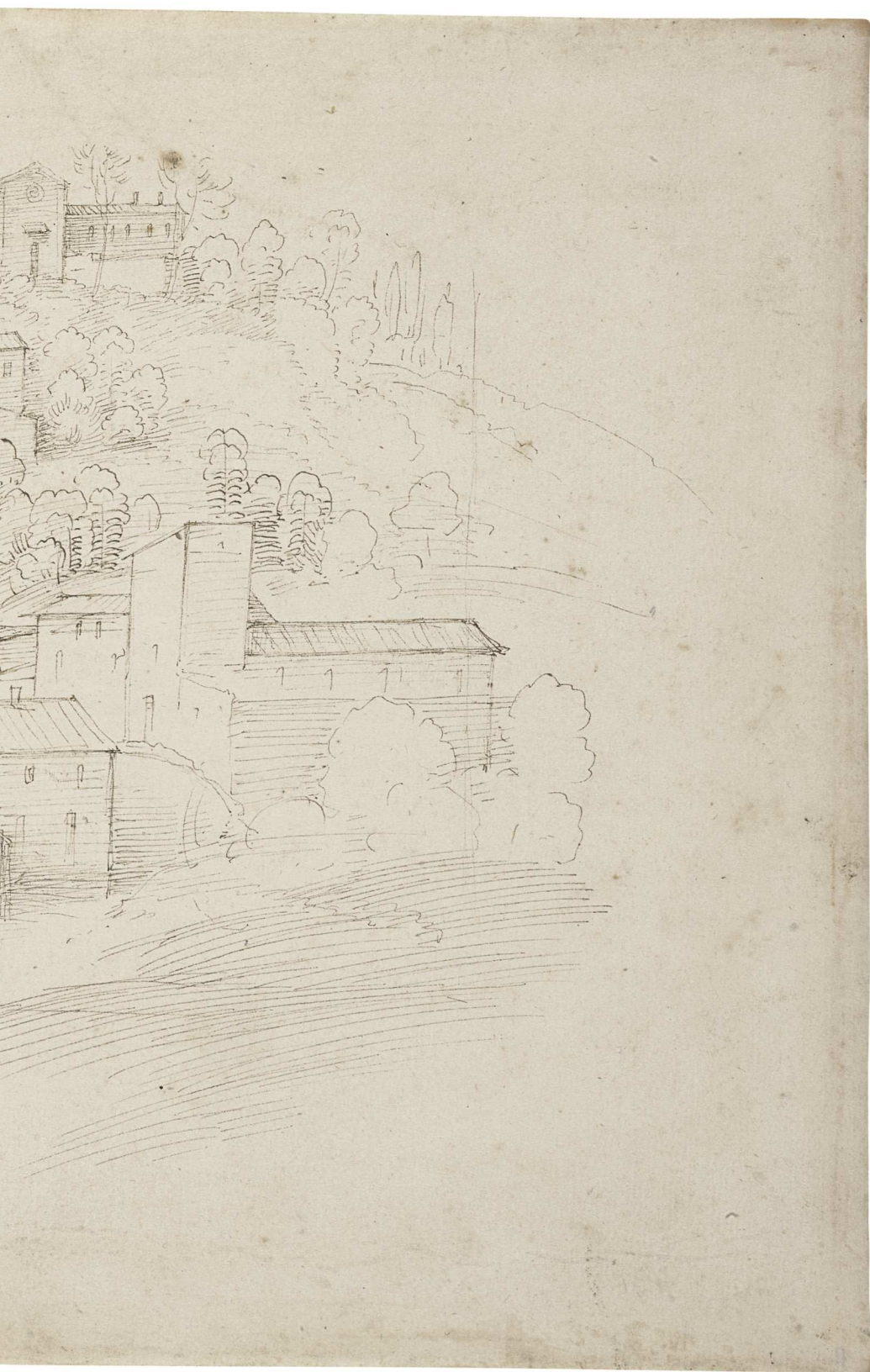
€ 510,000-680,000 £ 448,000-600,000

"The subject...is the humanized landscape, the description of an ambiance created by the collaboration of man and nature."

CHRIS FISCHER







This highly important and rare drawn landscape by the Renaissance master Fra Bartolommeo, executed within a few years of 1500, can be numbered among the earliest pure landscape drawings in western art. It originates from an album containing 41 landscape drawings by the artist, which include studies, clearly made from life, of small towns, convents and hermitages, rocky hills and wooded areas with farm buildings, and also some sketches of trees. The album was dispersed in 1957, and the great majority of the drawings are now in museum collections; in the last quarter century, only two sheets from the album have been sold at auction, both of them tree studies¹, and no pure landscape by the artist, far less one representing a significant, identifiable location, has appeared on the market in a generation.

Before this extraordinary album, assembled by the Florentine aristocrat Cavaliere Francesco Maria Niccolò Gabburri, appeared at auction in 1957 (see *Provenance*), only about a dozen landscape drawings by Fra Bartolommeo were known. As Chris Fischer noted in the catalogue of the first exhibition devoted to the artist's drawings, held in Rotterdam in 1990, the appearance of these landscapes contributed to a general re-evaluation of Fra Bartolommeo as a draughtsman.² Landscapes form such an integral part of his paintings, adding a poetic touch, to complement the grandeur of his

compositions and the monumentality of his figures, and these drawings shed important light on this essential but little known aspect of his work. With the appearance of so many drawings, the balance of the artist's *oeuvre* shifted, allowing it to be seen in a new, somehow more intimate, perspective, where the focus of the artist's attention becomes the observation of nature and of rural life in the surroundings of Florence, resulting, as in the Barnet drawing, in an idyllic and captivating representation of the landscape. It is also worth remembering that Fra Bartolommeo was the son of a muleteer, and would actually have known and observed these very locations from a young age. This familiarity could have nourished his sensibility and observational acumen, both clearly evident in these uniquely intimate views. The majority of the landscapes seem to be precise renderings of specific sites, drawn from life, and often depicting views of Dominican holdings in the vicinity of Florence, places where 'the Frate' spent time; here, the view is taken from the Valle del Mugnone beyond Fiesole, some four kilometers north-east of Florence, a location that Fra Bartolommeo passed on his way to the convent of Santa Maria Maddalena, where he was a frequent guest. These drawings constitute a harmonious group, dated by Chris Fischer between 1495 and 1508, before the artist's trip to Venice, and although initially they may well have been drawn largely for pleasure, three of these sheets can be related to his paintings. Indeed, it seems plausible

that he would have preserved them for further inspiration, and made use of them occasionally for his painted works.³

The refined and elegant way in which these landscapes by Fra Bartolommeo are drawn, mostly, as here, in pen and ink, is remarkable. The spontaneity of the execution is also striking, capturing not only a living image, but also the eternity of a moment. As Chris Fischer put it: 'the subject of these drawings is the humanized landscape, the description of an ambiance created by the collaboration of man and nature'.⁴ Drawing delicately from life, solely in pen and ink, Fra Bartolommeo first quickly sketched the foreground, leaving some blank spaces, and giving us a clear impression of where, at a distance, he is sitting while sketching, looking towards the hill of Fiesole. With enormous skill and impressive rapidity of lines, he describes first a group of rural buildings, and to the left a small haystack. Further back, to the right, a small and winding dirt road ascends towards the crest of the hill, flanked by trees and buildings. A strong realistic element is introduced by the two separate groups of tiny figures, walking up to the summit of the hill, subtly conveying to the viewer a feeling of participation. The tranquil, sloping hillside contributes poetically to a sensation of harmony and peace, while the rounded trees, quickly drawn, are interspersed here and there between the buildings. Although the artist has limited himself to linear media, employing no tonal washes, this landscape, like others, is

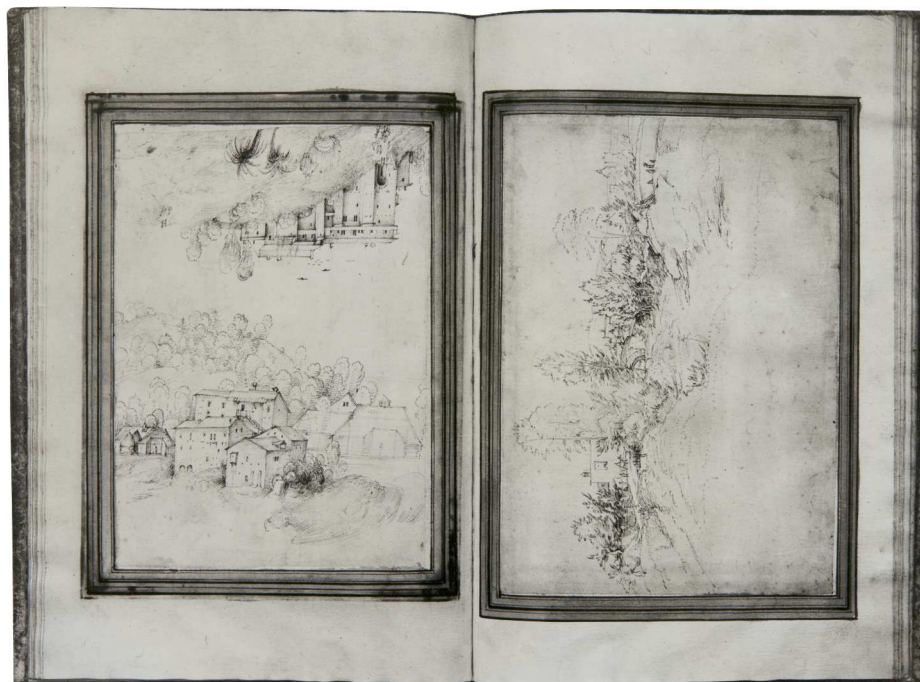


Fig. 1 The album of landscape drawings assembled by Gabburri, now dispersed © Sothebys

essentially constructed with light; with the utmost economy of lines, this brilliant draughtsman has been totally successful in defining the different planes, and the recession within the scene. Even the sky is left entirely blank, avoiding any distraction from the strong and compact image of the hillside of Fiesole. This sensitive representation of nature and buildings, here combined with human life, is among the earliest pure landscape studies known, forming part of what is, as Chris Fischer noted, 'the largest group of drawn landscape views by any Italian Renaissance artist, comparable, for their date, only to the drawings and watercolours of Albrecht Dürer.'⁵

The album of landscape drawings by Fra Bartolommeo (fig. 1) from which this sheet originates was assembled by Francesco Maria Niccolò Gabburri (1676-1742),⁶ a distinguished collector-connoisseur and writer, who had also gathered some 500 other drawings by the artist into the two hugely important volumes, now in the collection of the Boijmans Van Beuningen Museum, in Rotterdam. The 41 landscape drawings were mounted separately a few years later, and in a less luxurious volume than the previous two. Interestingly, even though Gabburri must have acquired the landscapes from the same source as the rest of his Fra Bartolommeo drawings, he thought that they were by Andrea del Sarto, so already by the first half the 18th Century, awareness of Fra Bartolommeo as a landscape draughtsman had been clearly lost. The title page of the album is signed and dated *Rinaldo Botti 1730*, and decorated with a classical ruin, inscribed 'RACCOLTA DI PAESI E VEDUTE DAL VERO. ORIGINALI DI ANDREA DEL SARTO'. This page is today preserved at the Fondation Custodia, in Paris, together with the frontispiece to the album, also drawn by Rinaldo Botti (1658-1740), which bears Gabburri's coat of arms.⁷ As Fischer pointed out, Gabburri might have been led to this conclusion because of the seventeenth-century inscription on one of the sheets, which reads: *di mano dell Frate/Anzi di Andrea* (by the hand of the Frate, or rather by Andrea).⁸ This uncertainty regarding the attribution of the landscape drawings suggests they were acquired by Gabburri unattributed, the knowledge of Fra Bartolommeo's authorship somehow lost, despite the fact that they share the same provenance as the other group of 505 drawings by the 'Frate', and would have been part of the same purchase from the Convent of Santa Caterina da Siena, located only a few streets away from where Gabburri lived, in the Palazzo Giuntini, in Via Ghibbellina, Florence.

The negotiation with the nuns of Santa Caterina da Siena may have begun around 1722,⁹ but the purchase of the drawings by Fra Bartolommeo must have been concluded somewhat after that

date: when Gabburri compiled a catalogue of his collection,¹⁰ no drawings by either the 'Frate' or Andrea del Sarto were mentioned, and only in a letter to Gabburri dated 29 December 1725 do we find them first mentioned, by the Venetian collector, print maker, and art dealer, Antonio Maria Zanetti (1679-1767), who congratulates the collector for the beautiful acquisition of the drawings by Fra Bartolommeo.¹¹ Further confirmation is provided by the inclusion of a sheet by Fra Bartolommeo in the exhibition of sixteenth-century drawings from Gabburri's collection, held by the 'Accademici del Disegno' in the cloister of the Santissima Annunziata, which opened on 18 October 1729, the feast of St. Luke.¹² After Gabburri's death in 1742, all three albums were acquired from his heirs in around 1758-60, by the little-known British dealer William Kent, based in Florence and Rome, and brought to England. These were then sold in London in around 1760-61, and remained in England.¹³ In 1768, Robert Surtees, an amateur artist from County Durham, drew copies of some of the landscapes from the album, then in an unidentified English collection.¹⁴ Prior to the sale in 1957, the album with the landscape drawings belonged to an Irish collector, who had bought it around 1925.¹⁵

In contrast to the spontaneity and delight of Fra Bartolommeo's landscape drawings, the bulk of the artist's graphic oeuvre consists of figure studies, the majority preparatory for his painted works, illustrating his well-organized working method, and permitting us to follow the dynamics of his creative process towards the final composition. These generally display a rational and conventional mind, and his corpus of drawings contains no rapid sketches of poses or gestures, done from life. He used mostly manikins and sculptural models, which allowed him to achieve a strong three-dimensional effect, well suited to the monumentality of his frescoes and altarpieces.

A drawing such as the Barnet Collection landscape is not only one of very few depictions of real views preserved from the Italian Renaissance, but also brings us much closer to the inner thoughts and emotions of this highly reflective and spiritual artist. It captures the essence of a real place, while at the same time conveying its poetic essence in the contemplation of a harmonious congruence between human and nature. This is a fitting reflection of the intense spirituality of the Frate's oeuvre, and his search for a perfection expressed with simplicity, achieved, as here, through the linearity and clarity of his pen-work. Such a credo is also in keeping with the teachings of Savonarola, so important an influence in Fra Bartolommeo's spiritual life, who stressed simplicity as a crucial objective in Christian life.

This view of the hill of Fiesole is one of the more elaborate and complete landscapes from the group that was once assembled in Gabburri's album. Clearly, these drawings by Fra Bartolommeo were known and absorbed by his followers and contemporaries, and indeed, evidence of their influence can even be found in Raphael's *Disputa*, where the landscape in the background of this famous and celebrated fresco can be related to a drawing by Fra Bartolommeo, the *Farmhouse on a Slope of a Hill*, now in the Cleveland Museum of Art,¹⁶ demonstrating how consciously Raphael drew inspiration from the Dominican artist, with whom he shared the same poetic and harmonious approach to the representation of nature.

¹ Sold, New York, Christie's, 24 January 2001, lot 7, and London, Christie's, 7 July 2010, lot 308

² C. Fischer, *Fra Bartolommeo. Master Draughtsman of the High Renaissance*, exhib. cat., Rotterdam, Museum Boijmans-van Beuningen, 1990-91, p. 375

³ For example *The sweep of a river with fishermen and a town in the background*, London, Courtauld Institute, inv. D. 1978. PG. 88; see, C. Fischer in exhib. cat., London, Courtauld Gallery and New York, The Frick Collection, *Master Drawings from the Courtauld Gallery*, 2012, pp. 68-70, no. 9, reproduced; for information on the other connected sheets, see Fischer, in exhib. cat., op. cit., 1990-91, p. 377

⁴ Fischer, op. cit., 1990-91, p. 375

⁵ C. Fischer, in *Master Drawings from the Courtauld Gallery*, exhib. cat., London, Courtauld Institute and New York, The Frick Collection, 2012, p. 68 under n. 9

⁶ For more information on Gabburri, see N. Turner, 'The Gabburri/Rogers series of drawn self-portraits and portraits of artist', *Journal of the History of Collections*, 1993, vol. 5, n. 2, p.

⁷ Paris, Fondation Custodia, inv. nos. 1986-T.8, 1986-T.9

⁸ C. Fischer, op. cit., 1990-91, p. 375; London, Sotheby's, *Catalogue of Drawings of Landscapes and Trees by Fra Bartolommeo*, 20 November 1957, lot 25 (reproduced)

⁹ A. J. Elen, 'Out of Oblivion. An Extraordinary Provenance', in *Fra Bartolommeo. The Divine Renaissance*, exhib. cat., Rotterdam, Museum Boijmans Van Beuningen, 2016-17, p. 46

¹⁰ Two inventories listing sections of his collection of works on paper, one posthumous, are preserved in the Biblioteca Nazionale in Florence; see N. Turner, 'The Gabburri/Rogers series of drawn self-portraits and portraits of artist', *Journal of the History of Collections*, 1993, vol. 5, n. 2, p. 180, and note 10

¹¹ Curiously, though, the title pages of the Rotterdam albums record the date of acquisition as 1727

¹² C. Fischer, op. cit., 1990-91, p. 14

¹³ J. Ingamells, compiled from the Brinsley Ford Archive, *A Dictionary of British and Irish Travellers in Italy. 1701-1800*, New Haven and London 1997, pp. 571-2

¹⁴ See sale catalogue, London, Christie's, 18 March 1980, lot 6

¹⁵ C. Fischer, op. cit., 1990-91, p. 15, and p. 31 note 3316.

¹⁶ Cleveland, Cleveland Museum of Art, inv. n. 1957.498; see Rotterdam, Museum Boijmans Van Beuningen, exhib. cat., op. cit., 2016-17, p. 216, no. 6.10, reproduced and p. 121





JEAN-BAPTISTE OUDRY

PARIS 1686 - 1755 BEAUVAIS

LES SOURIS ET LE CHAT-HUANT

POINT OF THE BRUSH AND GRAY WASH AND BLACK INK, HEIGHTENED WITH WHITE,
ON BLUE PAPER, WITHIN A PAINTED MOUNT;

SIGNED AND DATED, LOWER LEFT: *JB. Oudry / 1733*

242 by 191 mm; 9½ by 7½ in

PROVENANCE

For the complete set of drawings from which this originates:
sold by the artist around 1751 to M. de Montenault, Paris, publisher of the folio edition; J.-J. de Bure, Paris, 1828, his sale, 1-18 December 1953, lot 344 (for 1,800 FF); Count Adolphe-Narcisse Thibaudeau, Paris, by whom given to the celebrated actress, Mme. Doche, by whom sold to the bookseller Fontaine (for 2,500 FF), from whom bought by Félix Solar (for 5,000 FF), his sale, Paris, 19 November-8 December 1860, lot 627 (to M. Cléder, acting for Baron Taylor, for 6,100 FF); with Morgand et Fatout, Paris booksellers, *circa* 1876 (acquired from Baron Taylor?), by whom sold to Emile Péreire, Paris, by whom sold to Louis Roederer, Reims from whose estate acquired by Dr. A.S.W. Rosenbach, 1923, from whom purchased by Raphael Esmerian, New York *circa* 1946, his sale, Paris, Palais Galliera, 6 June 1973, lot 46 (2,000,000 FF.), after which the first volume was sold to the British Rail Pension Fund and the second was dismembered and the pages sold separately

This drawing:
Dr. Claus Virch,
from whom acquired in 1979

LITERATURE

For the very extensive literature on the whole group of drawings, see H. Opperman, *Jean Baptiste Oudry, op.cit.*, below, and also sale catalogue, Sotheby's London, 3 July 1996, under lot 96; J. Locquin, *Catalogue Raisonné de l'Oeuvre de Jean-Baptiste Oudry (1686-1755) (Archives de l'art français, vol. VI)*, Paris 1912, pp. 152-163, cat. no. 1168; H.N. Opperman, *Jean-Baptiste Oudry*, Chicago 1977, vol. I, pp. 99-101, vol. II, p. 706, cat. no. D455; H.N. Opperman, *J.-B. Oudry*, exhib. cat., Galeries nationales du Grand Palais, Paris 1982, pp. 157-9

Between 1729 and 1734, while he was employed at the Beauvais factory on designs for a series

of tapestries, Oudry also executed 275 drawings illustrating the Fables of La Fontaine. Gougenot gives a romantic account of the artist working on the drawings late at night after his days at the factory, and these nocturnal endeavours, as Opperman notes, have "done more to establish the image of Oudry that has come across the years, than any others of his production".

The fable illustrated here describes how an owl, too lazy to pursue mice on the wing, bites their legs off, but then keeps them, well fed, in the trunk of the tree that is his home, to dine on at his pleasure. Just as La Fontaine told his rather gruesome story in beautiful verses, so Oudry, very typically, gives no hint, in his charming and decorative image, of the sinister side of the tale he is illustrating, making his image all the more powerful, when contrasted with the text of the fable.

In 1752 Oudry sold the complete set of drawings to Montenault (see provenance), who announced their forthcoming publication, engaging Charles-Nicolas Cochin the Younger to produce copies of Oudry's freely drawn originals for the engravers. Appearing in four volumes between 1755 and 1759, the Montenault edition of La Fontaine is widely recognised as a monument of 18th-century French book illustration.

Around 1755-60, the original Oudry drawings were bound into two albums, the first of which has remained intact, in its original dark blue calf binding, labelled on the spine: DESSINS DES/ FABLES DE LA/FONTAINE PAR/I.D. OUDRY/ PREMIERE PARTIE.¹ The second album, from which the Barnet drawing originates, was broken up after the Esmerian sale in 1973. Having spent more than two centuries in the safety of the bound album, this drawing is in pristine condition, the blue paper retaining all its vibrant original color. All the drawings in the series were also attached, presumably either by Oudry himself or by Montenault, to a distinctive, rich blue mount, which has not always survived intact, but here remains in perfect, original condition.

¹ Sold, London, Sotheby's, 3 July 1996, lot 96

\$ 18,000-22,000
€ 15,300-18,600 £ 13,500-16,500



FRANÇOIS BOUCHER

PARIS 1703 - 1770

STUDY OF A MAN RAISING A HAMMER

RED CHALK, HEIGHTENED WITH WHITE CHALK
310 by 189 mm; 12¼ by 7½ in

PROVENANCE

Sale, Espace Drouot, (Raboulin Artus?), 29 June 1987, lot 3 (described as being on a mount with a blind-stamp 'P');

With Hazlitt, Gooden & Fox, London, *European Drawings, Recent Acquisitions*, 1988, cat. no. 63; sale, New York, Sotheby's, 8 January 1991, lot 170; with Galerie Librairie Michel Descours, Lyon, where acquired in 1996

\$ 60,000-80,000

€ 51,000-68,000 £ 44,800-60,000



Fig. 1 François Boucher, *Venus at Vulcan's Forge*, Paris, Musée du Louvre



Vigorous and imposing, this red chalk drawing is a study for one of the Cyclopes working at the forge of Vulcan in Boucher's painting, *Venus at Vulcan's Forge*, signed and dated 1747, now in the Louvre (fig. 1).¹ The figure also appears in a much more ambitious composition designed by Boucher for a Beauvais tapestry, the grisaille sketch for which is in the Louvre.² The Barnett red chalk figure is a splendid example of one of Boucher's working drawings, demonstrating the importance of the academy study in artistic training, and revealing Boucher's great ability to capture the gritty realism of his subjects.

Anatomically powerful, this robust and dynamic red chalk drawing is for the middle figure of the three seen in the left background of the Louvre composition. His stance is almost identical to that of the Cyclops in the painting, but his face is much more visible; in the painting the Cyclops on the right is positioned so that his head obscures the middle figure's face. Boucher has captured the strength and concentration of his figure as he raises his arms above his head, ready to strike down on the metalwork in front of him. Another red chalk study, for the Cyclops to the left of the trio, was part of the Berger Collection of Boucher drawings sold in these Rooms last year.³ A further study in black chalk, for the third figure in the group, is in the Musée de Poitiers.⁴ The Poitiers study includes another figure, who, with an open mouth, observes his fellow Cyclops with shock and astonishment, but this additional figure does not appear in the final painting. These working studies, clearly drawn from life, highlight Boucher's skill in rendering the human form and show an entirely different aspect of his artistic abilities from the other, splendid compositional drawing by the artist in the Barnett collection (lot 16).

Boucher's painting of *Venus in Vulcan's Forge*, now in the Louvre, Paris, was exhibited in the Salon of 1747 (where it was noted as being oval in shape). It seems the painting had initially been commissioned in 1746, together with three others, by the Directeur Général des Bâtiments, Monsieur Tournehem, for the apartments of the newly-wed dauphin at Versailles. At an early stage, though, the commission appears to have been reduced from the original four paintings to just two. From a *mémoire* of the artist we learn that two paintings were commissioned for the King's bedroom at Marly and some scholars believe that these two works were part of the original plan for the apartments at Versailles. In Boucher's *mémoire* there is a brief description of these works, one seemingly describing *The Apotheosis of Aeneas* (now in a private collection in Massachusetts) and the other as *Venus in Vulcan's Forge* (Paris, Louvre).⁵

We are grateful to Alastair Laing, who, having examined the drawing in the original, has reaffirmed the attribution to Boucher and provided the 1987 sale reference. Laing suggests that the collector's mark that was on the mount when the drawing was sold in Paris may in fact have been a P with a star over it (L.2063), an as yet unidentified German mark.

¹ A. Ananoff, *François Boucher*, Paris 1976, Vol. 1, cat. 302, reproduced p. 412

² *Ibid.*, vol. II, no. 351, fig. 1032

³ Sale, New York, Sotheby's, 25 January 2017, lot 84

⁴ Ananoff, *op.cit.*, p. 412 no. 302/2

⁵ For a full account of this project see J. Fack, 'The Apotheosis of Aeneas: a lost Royal Boucher rediscovered', *The Burlington Magazine*, CXIX, 1977, pp. 829-30.



MICHEL DORIGNY

SAINT-QUENTIN 1616 - 1665 PARIS

STUDY OF AN ALLEGORICAL FEMALE FIGURE IN FLIGHT

BLACK CHALK HEIGHTENED WITH WHITE CHALK
243 by 270 mm; 9½ by 10⅞ in

PROVENANCE

Sale, London, Sotheby's, 2 July 1984, lot 96;
with Adolphe Stein, Paris,
where acquired in 1984

This handsome sheet, executed in a combination of black and white chalk, is a rare example of a surviving drawing by the 17th Century Frenchman, Michel Dorigny.

Dorigny's close artistic proximity to Vouet has long led to drawings by the former being attributed to the latter, with a fine case in point being that of a comparable black and white chalk drawing, on the London art market in 1999. This drawing bore an old attribution to "*M^{re} Vouette*" but was convincingly attributed by Barbara Brejon to Dorigny, due to its connection with a winged figure of *Victory* in the lower section of his ceiling painting *Fame holding the Portrait of*

Philippe d'Orléans, in the Pavillon de la Reine at Vincennes.

A connection between the present drawing and a surviving painting has, thus far, been unforthcoming. We are however grateful to Damien Tellas who, on the basis of a digital image, has kindly supported the historic attribution to Dorigny. Mr Tellas states that both the anatomy of the shoulders and arms, as well as the facial "type" found in the Barnet drawing, are consistent with the female figures in the artist's portrayal of *Diana and Actaeon*, now housed in the collection of the Petit Palais, Paris, most notably the nymph, seated on the right side of the composition.

\$ 10,000-15,000

€ 8,500-12,700 £ 7,500-11,200

FRANCESCO GUARDI

VENICE 1712 - 1793

THE 'SOTTOPORTICO' OF THE DOGE'S PALACE, VENICE

PEN AND BROWN INK AND WASH OVER BLACK CHALK, WITHIN BROWN INK FRAMING LINES
216 by 153 mm; 8½ by 6 in

PROVENANCE

Colonel Roche, Venice (his mark lower right);
sale, London, Sotheby's, 13 November 1934, lot
49 (part of an album bought by Colnaghi £78);
With P. & D. Colnaghi, London;
Alfred Stehli, Zurich;
Private Collection, Zurich;
with La Tâche Fine Arts S.A.,
where acquired in 2007

LITERATURE

J. Byam Shaw, 'A Drawing by Francesco Guardi,'
*Studi di storia dell'arte in onore di Antonio
Morassi*, Venice 1971, pp. 324-325;
A. Morassi, *Guardi, i Disegni*, Venice 1975, p. 172,
cat. 536, fig. 530

This rapid and brilliant pen sketch, within
its pen and brown ink framing lines, is a
wonderful example of Guardi's skilful use of the
architectural elements of a real view, in this case
the vaulted 'sottoportico' of the majestic Doge's
Palace, to create a self-contained and timeless
Venetian image.

As James Byam Shaw noted when he first
published this drawing in 1971 (see *Literature*), it
came from a small album of thirty-six Venetian
views, assembled at the beginning of the 19th
Century by Colonel Roche, an Englishman
residing in Venice.¹ The drawing was one of
two by Francesco Guardi in this album, which
otherwise contained Venetian views in gouache
by his youngest son, Giacomo Guardi (1764-
1825). Byam Shaw stressed the striking contrast
between 'Giacomo's pedestrian little views
of Venice', and the present sheet, which he
describes as a 'brilliant impression by his father of
the South-West corner of the Doge's Palace'.²
He also pointed out the rarity of the view itself,
continuing: '[it] is exceptional in Francesco's
work, for though he often drew and painted the
vista through this arcade looking out over the
Bacino di S. Marco towards S. Giorgio, I cannot
recall a single other example, in painting or
drawing, of the view in the opposite direction,
away from the Bacino, towards the side of the
Basilica'.³

In his drawings of this type, Guardi conveys all
the great beauty and elegance of the monuments
of Venice, enriching them through his skilful
use of contrasting light and shadow, and often
animating them with perfectly placed figures.
Here, the artist works swiftly, his staccato pen
lines and fluently applied golden brown wash, of
exquisite transparency, creating a rich variety
of tones, and a thoroughly rococo scene. The
clothed male figures in the foreground, the
child to the left and the woman and dog to the
right, have all been jotted down with the same
vivacity as the architectural surrounding, just
a few strokes of the pen creating figures of
extraordinary substance and liveliness.

The style of the draughtsmanship suggests
that this is a mature work by the artist, and as
Morassi pointed out (see *Literature*), with his
unique creative and imaginative process, Guardi
became ever more capable of transforming
well known Venetian monuments into a sort of
universal Venetian architectural 'capriccio'. Here,
although the view is perfectly identifiable, the
artist has indeed taken considerable liberties in
his depiction of this corner of the Doge's Palace,
looking towards the side of the Basilica.

Although there are a number of paintings from
the artist's mature period with broadly similar
compositions composed of different monuments,
Guardi's drawings of this type were most
probably not executed as preparatory studies for
any particular painted work.⁴ The Barnet drawing,
handled so freely and with enormous bravura,
must have been executed as a work of art in its
own right, to be sold to collectors and foreign
visitors, so many of whom admired the vivacity of
these daily life scenes, drawn with such brilliance
and variety, which clearly convey all the grandeur
and splendour of Venice in its 18th-century prime.

¹ Byam Shaw has rightly suggested that the small monogram
CR, written in pen and ink, on the right margin of the drawing,
must be his mark. See J. Byam Shaw, *op. cit.*, p. 324

² *Ibid.*

³ *Ibid.*

⁴ See for instance A. Morassi, *Guardi, I Dipinti*, Venice 1984,
vol. I, p. 459, cat. 800, reproduced vol. II, fig. 732

\$ 80,000-120,000

€ 68,000-102,000 £ 60,000-89,500



actual size





FRANCISCO JOSÉ DE GOYA Y LUCIENTES

FUENDETODOS 1746 - 1828 BORDEAUX

'NO LLENAS TANTO LA CESTA' ('DON'T FILL THE BASKET SO FULL')

BRUSH AND BLACK INK AND WASH, WITH SCRAPING, WITHIN TWO SETS OF THE ARTIST'S FRAMING LINES;

INSCRIBED BY THE ARTIST IN PENCIL, LOWER CENTRE: *No llenas tanto la cesta*, AND NUMBERED IN PEN AND BROWN INK, UPPER CENTRE: 8, AND: 34 (MADRAZO NUMBER [GROUP II])

259 by 175 mm; 10¼ by 6⅞in

PROVENANCE

The artist's son, Javier Goya y Bayeu (by 1828);
his son, Mariano Goya y Goicochea (by 1854);
Federico de Madrazo and/or Roman Garretta y Huerta (by *circa* 1855-1863);
Paul Lebas, Paris,
his sale, Paris, Hôtel Drouot, 3 April 1877, lot 5
(*"Ne pas remplir autant le panier"*),
to Eugène Féral for Delestre? (6 francs);
Maurice Delestre Collection,
Delestre estate sale, Paris, Hôtel Drouot, 14 May
1936, lot 39, reproduced pl. IX,
to Sacha Guitry,
thence by descent to Lana Marconi (1957);
anonymous sale, Paris, Hôtel Drouot, 26 May
1972, lot 2 (sold together with '*Quejate al tiempo*'),
to Adolphe Stein);
with Hermann Shickman Gallery, New York,
where acquired in 1972

EXHIBITED

New York, The Frick Collection, *The Spanish Manner, Drawings from Ribera to Goya*, 2010-11, no. 49, (entry by Lisa A. Banner)

LITERATURE

P. Gassier and J. Wilson, *Goya: His Life and Work*, New York 1971, p. 289, no. 1387 E8, reproduced;
P. Gassier, 'Une source inédite de dessins de Goya en France au XIXe siècle', *Gazette des Beaux-Arts*, 80, 1972, p. 112;
P. Gassier, *Francisco Goya Drawings: The Complete Albums*, New York and Washington 1973, pp. 211-212, no. E8 [115], reproduced p. 173;
J. Wilson-Bareau and S. Buck, *Goya. The Witches and Old Women Album*, exhib. cat., London, The Courtauld Gallery, 2015, pp. 94, 152, under cat. nos. 8 and 39, reproduced p. 94, fig. 57

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

€ 845,000-1,270,000 £ 750,000-1,120,000

"..a poor old woman, alone in the world as she is alone on the sheet of paper."

PIERRE GASSIER

34.8



No llenar tanto la cesta

An intense, powerful, and self-contained image from one of the extraordinary private albums of drawings that Goya compiled in his later career, the Barnet drawing shows a seated, hunch-backed old woman, shrouded by a grey-black cloth, leaning forwards as she tightly grips the handle of her basket full of eggs. It is an emblematic image of Goya's penetrating and emotional reflections on human frailty and the isolation of old age, themes that run throughout the innovative 'Album E' from which the sheet originates, always conveyed with striking directness and deceptive simplicity.

Goya's Album E is also known as the Black Border Album, named after its unique characteristic, the framing lines – double on the first 16 sheets, single thereafter – that are drawn towards the edges of the album's relatively large pages (many of which have, though, been trimmed, thanks to their generous margins). Much more than in his earlier albums, Goya seems to concentrate in Album E on the representation of single figures, which constitute the majority of the known drawings from the album. In these images, the artist addresses his subjects directly and explicitly, and leads us into the narrative with subtle captions, inscribed in the lower margin, frequently so enigmatic that the ultimate interpretation of these meaningful images is left to the sensibility of the viewer. In the Barnet drawing, the caption reads: *'No llenas tanto la cesta' ('Don't fill the basket so full')*, but this advice comes too late as in fact the elderly woman has already broken a few eggs, the remains of which are to be seen in the large shadow at her feet – the only other presence in the otherwise void page. The absence of a setting and the use of the white space in relation to the figure, which makes this image so direct and poignant, is a totally innovative element characteristic of this album, where Goya's vision and sensibility is at its most powerfully modern.¹ A surprisingly similar use of almost blank space is also to be found in the late paintings of Caravaggio, although there the artist uses darkness, not light, to capture the meaningful emptiness of space, and enhance the emotional content of the scene.²

The drawing is one of a series of depictions of old women, with which Goya began this extraordinary album. The first known sheet, originally page

2, *'Contenta con su suerte' ('Content with her lot')* shows a toothless elderly woman dancing on her own shadow, to the accompaniment of her castanets.³ When sold in 1936, the Barnet drawing was paired with page 6 from the album, *'Quejate al tiempo' ('Complain to time')*, now in the Rijksmuseum, Amsterdam⁴, and in all these three sheets, the single figures of elderly women are positioned by Goya in the lower part of the sheet, close to the double border. This compositional device not only adds weight to the composition, but also results in a more intense focus on the subject, and on the isolation and solitude surrounding the figure. As Juliet Wilson-Bareau observed: 'In the first few drawings, figures have no other setting than that suggested by their own shadow; the white paper is at once ground and sky'.⁵ The viewer is here engaged both visually and intellectually. With incredible freedom of expression and deceptive simplicity of geometric form, Goya succeeds in achieving the maximum interaction between the old woman, drawn with such immediacy and boldness, and the viewer. Executed with the point of the brush and black ink, with translucent grey washes, accented and reinforced by pure black brush strokes, Goya skilfully deploys small areas of intense light emerging from darkness, in conjunction with his masterly use of the broad white of the paper to determine the empty space, within which, paradoxically, the figure is so brilliantly and intensely confined. Finally, as he so often did, Goya has scraped the sheet in order to revise the image, although in this case these changes are limited to an almost imperceptible revision of the contour of her hunched back, and an expansion of the highlight in the broken eggs. One of the most fascinating aspects of Goya's draughtsmanship is the way that he often works out his developing thoughts at the same time as drawing with relentless energy, and consummate skill.

When making the drawings in Album E, Goya was once again able, as with previous album drawings, to obtain fine, strong Netherlandish paper of outstanding luminosity and quality, on which he worked with good-quality Indian ink.⁶ As Eleanor Sayre first pointed out, Goya seems to have put the pages of the album together in order and numbered them, but they may never have been bound. The artist's numberings are inscribed in pen and ink in the upper centre, outside the framing lines, and the highest page number found

No llenas tanto la cesta

on these sheets is 50. The later numbering ('34') on the present sheet, also in pen and ink, is that of the Madrazo family, who almost certainly purchased all Goya's album drawings directly from the artist's son Mariano, after Goya's death.⁷

The Black Border Album 'E', has been dated to circa 1816-1820 on stylistic grounds, and on the basis of comparison with two of Goya's late religious works, *Saint Justa and Rufina*, painted in 1817 for the sacristy of Seville cathedral, and the *Last Communion of St. Joseph of Calasanz*, painted in 1819, for the chapel of the eponymous saint in the church of San Antón Abad, Madrid.⁸ 1819 was also the year in which the first lithographic press was established in Madrid. At this point in his life Goya was developing a fascination – which he exploited to the full a few years later – for lithography, a sophisticated printmaking technique with vibrant and pictorial effects that have a lot in common with the experimental nature and the pictorial nuances of the drawings in Album E. As Juliet Wilson Bareau has suggested, 'it appears at least possible that Goya's Black Border drawings.... so different from those of the other albums... may have been intended as models for a series of reproductive lithographs.'⁹

Goya is believed to have begun to compile the first of his Private Albums of drawings in around 1794, and he continued this new and extraordinary artistic expression until his death in 1828. At the very peak of his career as a painter, Goya turned inwards to this new and totally personal form of expression, very probably just at the moment of his convalescence from a near-fatal illness, which deprived him of his hearing. During the last thirty years of his life, he drew some 550 sheets, collected into eight albums, which in the most intimate way describe Goya's vision of humanity, with freedom of imagination and unequalled power of expression. The album drawings, generally of a totally spontaneous nature, are therefore a form of 'visual journal', not intended to be seen by the general public, like the artist's prints or paintings, but only to be shared with an intimate and private circle of friends. Goya embarked on an entirely new way of communicating his unique and acute observations of the world around him, through a rich variety of highly animated images, many shocking and brutal, often, as here, reflecting

an intense sensibility to the political and moral issues of his time, and manifesting at every turn the painter's astonishingly fertile imagination.

In the unprecedented exhibition, *Goya, drawings from his private albums*, held at the Hayward Gallery, London, in 2001, Juliet Wilson-Bareau presented and examined the eight Private Albums in depth, and although she stressed in her introduction to the catalogue that we will never really know exactly how the albums were actually composed in Goya's own time, the exhibition revealed a great deal about their genesis, composition and subsequent fortunes after the artist's death. The drawings do not all seem to have been contained in albums from the very beginning; some were apparently kept loose by the artist in folders, and were probably only bound together by him at a later stage. All the pages of each album were, though, ultimately numbered by Goya himself, except those of the first, smaller notebook, the Sanlúcar album. After Goya's death, the eight albums that he left were divided up and remounted twice, and since the late 19th century their pages have become widely dispersed, in public and private collections throughout the world.

This brilliant and powerful image, executed with all possible freedom and verve, yet at the same time fully realized and finished within its framing borderlines, encapsulates the revolutionary approach to representation so typical of the images in Goya's Private Albums, and the extraordinary pictorial quality and variety achieved in the drawings from Album E.

¹ A number of drawings in Goya's subsequent album, Album D (*Witches and Old Women Album*), of circa 1819-23, feature figures similarly positioned in the lower section of otherwise blank sheets. See *exh. cat., op. cit., 2015*.

² See for instance *The Burial of St. Lucia*, Church of St. Lucia, Syracuse

³ Rotterdam, Boijmans Van Beuningen Museum, inv. no. S.3; see J. Wilson-Bareau, *Goya, drawings from his private albums*, *exhib. cat.* London, Hayward Gallery, 2001, no. 68

⁴ Amsterdam, Rijksmuseum, inv. no. 1973.9; Wilson-Bareau, *exhib. cat. op. cit., 2001*, no 70

⁵ *Ibid.*, p. 113

⁶ *Ibid.*, p. 113

⁷ *Ibid.*, p. 20

⁸ *Ibid.*, p. 18

⁹ *Idem.*

No temas tanto la caza

GIOVANNI BATTISTA TIEPOLO

VENICE 1696 - 1770 MADRID

HEAD OF AN OLD MAN LOOKING DOWN

PEN AND BROWN INK AND WASH OVER TRACES OF BLACK CHALK;
BEARS NUMBERING ON THE REMAINS OF THE OLD ALBUM PAGE, *VERSO*: 84
237 by 194 mm; 9³/₈ by 7³/₄ in

PROVENANCE

Given by the artist to the Library of the Somasco Convent, Santa Maria della Salute, Venice;
Count Leopoldo Cicognara, Venice;
Antonio Canova, the sculptor,
thence by descent to his half-brother, Monsignor Giovanni Battista Sartori-Canova;
Francesco Pesaro, Venice;
Edward Cheney, by 1842,
thence by inheritance to his brother-in-law,
Col. Alfred Capel-Cure, Blake Hall, Essex,
his sale, London, Sotheby's, 29 April 1885,
lot 1024, where acquired by E. Parsons;
The Earl of Ranfurly;
with P. & D. Colnaghi & Co., London;
Richard Owen, Paris;
Contini collection;
private collection, New York;
with Belle Arti, Geneva,
where purchased in 1996

LITERATURE

G. Knox, *Giambattista e Domenico Tiepolo: Raccolta di teste*, Udine 1970, vol. II, under no. 24, reproduced;
A. Rizzi, *The Etchings of the Tiepolos. Complete Edition*, London 1971, p. 398, fig. LXIII, under no. 215

Exotic and highly expressive, this study belongs to a large group of 93 fantastical head studies which share the same provenance as the series of drawings on the theme of *The Holy Family* (see lot 24).

When this series of head studies was in the possession of Richard Owen (see *Provenance*) each one was photographed, and a set of images is preserved in the Library of the Harvard Art Museums. Knox dates the drawings to c.1760, much the same moment when the artist was working on his Holy Family series.¹ Like the Holy Family drawings, these were conceived as independent works, rather than as preparatory studies for specific paintings. Bernard Aikema suggests that they may have been produced as a type of pattern book of motifs to be used in future paintings by the atelier, and specifically by Tiepolo's sons, Domenico and Lorenzo.²

Giambattista Tiepolo's series of head studies also served as the basis for two sets of etchings by his son Domenico. These *Raccolte di Teste*

were executed by Domenico between 1770 and 1774 and were made as a tribute to his father, who died on 27 March 1770. An etching of a very similar turbaned head study features in volume II of Domenico's series (fig. 1).³ Also very similar is another drawing in the Ashmolean Museum, Oxford, depicting a bearded man in a jewelled turban, but there the figure's head is more bent forward than in the Barnet drawing, and the turban covers more of his face.⁴ Giovanni Domenico Tiepolo also executed a fine oil painting of the Head of an Old Man, sold in these Rooms in 2008, which is close to his father's drawing.

Though we cannot see the old man's eyes, a strong sense of personality emanates from this expressive study, and the viewer is totally captivated by the image. Just as in his drawing of the Holy Family (lot 24), Giovanni Battista's skill in creating both form and emotional engagement with such economy of media is nothing short of genius.

¹ Tiepolo, *A Bicentenary Exhibition 1770-1970. Drawings, mainly from American collections by Giambattista Tiepolo and the members of his circle*, exhib. cat., Harvard University, Fogg Art Museum, 1970, under no. 93

² B. Aikema et al., *Tiepolo in Holland*, exhib. cat., Rotterdam, Museum Boijmans Van Beuningen, 1996, p. 90

³ G. Knox, *op. cit.*, Vol II, No. II 24

⁴ *Ibid.*, vol I, Fig. I 10

⁵ Sale, New York, Sotheby's, 5 June 2008, lot 115

\$ 40,000-60,000

€ 33,800-51,000 £ 29,900-44,800



Fig. 1 Giovanni Domenico Tiepolo, etching



ADOLPH VON MENZEL

BRESLAU 1815 - 1905 BERLIN

HEAD OF AN OLD MAN, LOOKING UPWARDS

BLACK CHALK AND STUMPING;
SIGNED AND DATED, LOWER RIGHT: *Menzel / 95*.
130 by 78 mm; 5¼ by 3⅛ in

PROVENANCE

With H. Shickman Gallery, New York,
where acquired in 1973

The present work, portraying the upraised head and eyes of an old man, is a highly emotive example of Menzel's virtuosity as a draughtsman, demonstrating the artist's ability to couple crisp, bold lines with the soft, delicate effects created through the technique of stumping. These contrasting styles of handling allowed the artist, when necessary, to combine high levels of detail alongside the softer, more delicate textures required for the modelling of facial features or items of clothing.

Menzel captures in this drawing the weary, weather-beaten face of an elderly man whilst simultaneously imbuing the work with immense emotional depth, creating through his subject's glistening eyes and furrowed brow, a strong sense of pathos.

Menzel was a prolific draughtsman and during the course of his long career made a large number of drawings, some minor and sketchy, others such as the present lot, more diligently worked up and full of personality, an added dimension that many of his contemporaries in the 19th Century did not or could not achieve. The vast majority of Menzel's drawings are not directly connected to finished paintings, but were instead created by a fascinating and wildly talented man, who for the best part of sixty years, never left home without a sketch book and drawing instruments and was known to regularly - and in a totally unannounced fashion - begin drawing people, whether strangers on the street or elegant company at a society event. This obsessive need to draw, both as a way to satisfy his own artistic instincts, and as a means of documenting his social surroundings, resulted in Menzel becoming one of the most accomplished and instantly recognizable draughtsmen active in the 19th Century.

\$ 20,000-30,000

€ 16,900-25,400 £ 15,000-22,400



actual size

SAMUEL PALMER, R.W.S

NEWINGTON 1805 - 1881 REDHILL

A CHURCH WITH A BOAT AND SHEEP

PEN AND BROWN INK AND WASH HEIGHTENED WITH SCRATCHING OUT

183 by 137 mm; 7¼ by 5⅜ in

PROVENANCE

Ivan Obolensky;
George A. Martin, Cleveland, Ohio;
by descent to his wife, Mrs George A. Martin,
Cleveland, Ohio;
Mrs. Lytel Hull, Staatsburg, New York;
sale, New York, Sotheby's, 2 November 1977,
part of lot 307;
with N.W. Lott and H.J. Gerrish Ltd.;
with Somerville and Simpson Ltd., London,
where acquired in 1979

EXHIBITED

Possibly, London, Royal Academy, 1832;
New York, Davis & Langdale Company, Inc.,
British Drawings 1760-1925: A Loan Exhibition,
1985, no. 47;
London, British Museum & New York,
Metropolitan Museum of Art, *Samuel Palmer:
Vision and Landscape*, 2005-6, cat. no. 73

LITERATURE

G. Grigson, *Samuel Palmer, The Visionary Years*,
London 1947, pp. 99 & 179, no. 95;
Idem., *Samuel Palmer's Valley of Vision*, 1960,
p. 31, pl. 40;
The Burlington Magazine, December 1978, pl. 10;
R. Lister, *Catalogue Raisonné of the Works of
Samuel Palmer*, Cambridge 1988, no. 80, no. 130

This extremely rare drawing dates to circa 1831 and as with all the works that Samuel Palmer created during his fabled 'Shoreham period', it is full of originality, intensity and sophistication.

Palmer had first discovered the village of Shoreham, which lies some thirty miles to the south-east of London, in 1824 and over the next decade this rural part of Kent would intoxicate him. When looking back on his life, Palmer always considered these years to be amongst his happiest and it was undoubtedly at Shoreham that he created his boldest and most influential pictures.

During the latter part of the 1820s and early 1830s Palmer was the leading figure in an artistic brotherhood that referred to themselves as the 'Ancients.' The group included fellow artists Frederick Tatham, Edward Calvert, George Richmond, Henry Walter, Welby Sherman and Francis Oliver Finch, as well as Palmer's cousin, the stock-broker, John Giles. These friends were united by their interest in medieval art,

the assertion that ancient man was superior to modern and their idolisation of the great visionary painter and poet William Blake.

They regularly descended on Shoreham, firstly staying with Palmer at his dilapidated cottage – which was fondly known as Rat Abbey – and then, after 1828, at The Water House, a large home that Palmer's father had leased near to the River Darent. There, the 'Ancients' deliberately turned their backs on a world rapidly becoming more modern and immersed themselves in the landscape, exploring it by day and often by night.

The present work is 'an extremely fine and carefully worked' example of Palmer's monochrome drawings.¹ Palmer himself referred to these as his 'blacks' and he seems to have exhibited a number of them at the Royal Academy in 1832.² Other drawings from this group survive in the Ashmolean Museum, Oxford, the Tate Britain and the British Museum in London and the Whitworth Art Gallery in Manchester.³ As with those works, Palmer has here absorbed the landscape and atmosphere of Shoreham and conjured up an image of great poetry, which exudes not only a sense of spirituality but also a feeling of the pastoral idyll. Remarkably, he succeeds in conveying these powerful undercurrents through an exploration of light and shade, combined with a refined use of the ink and of scratching out.

The vast majority of surviving works that Samuel Palmer created while under the spell of Shoreham are now housed in international museums. Since the year 2000, only three comparable works by Palmer have appeared at auction and it is necessary to go back as far as 1995 to find the last time a major example of one of his 'blacks' was sold.⁴

¹ W. Vaughan *et al*, *Samuel Palmer 1805-1881 Vision and Landscape*, exh. cat., London/New York 2005-6, p. 147

² Ed. R. Lister, *The Letters of Samuel Palmer*, Oxford 1974, p. 57 (Letter to George Richmond, 21 September 1832)

³ Vaughan *et al*, exh. cat., *op.cit.*, 2005-6, nos. 72-79

⁴ See London, Christies, 7 July 2009, lot 47 (*A Cornfield with Windmill and Spire seen under a Crescent Moon*); London, Christies, 11 June 2003, lot 5 (*The Golden Valley*); London, Christies, 8 June 2000, lot 111 (*Oak Tree and Beech, Lullingstone Park*); London Sotheby's, 12 April 1995, lot 97 (*A Cornfield, Shoreham at Twilight*)

\$ 250,000-350,000

€ 212,000-296,000 £ 187,000-261,000



actual size

JEAN ANTOINE WATTEAU

VALENCIENNES 1684 - 1721 NOGENT-SUR-MARNE

YOUNG MAN TURNED THREE QUARTERS TO THE RIGHT, HIS LEFT HAND FOLDED IN FRONT OF HIM, WEARING A HIGH CAP

RED AND BLACK CHALK AND GRAPHITE

190 by 155 mm; 7½ by 6 in

(2)

PROVENANCE

William Mayor (L.2799);

J.P. Heseltine (L.1507, on the former mount, now attached to the backboard);

Dr. Tuffier;

Penin de la Raudière, Paris, in 1957;

with Jean-Pierre Selz,

where acquired in 1986

EXHIBITED

Copenhagen, *L'Art Français au XVIII Siècle*, 1935;

London, The Royal Academy, *Winter Exhibition*, 1954-55, no. 257;

New York, Frick Collection; Ottawa, National Gallery of Canada, *Watteau and His World, French Drawing from 1700 to 1750*, 1999-2000, no. 39

LITERATURE

W. Mayor, *A brief Chronological Description of a collection of Original Drawings and Sketches by the most celebrated Masters*, London 1871, no. 313; *Ibid.*, 2nd ed., London 1875, no. 547;

E. de Goncourt, *Catalogue raisonné de l'oeuvre peint, dessiné et gravé d'Antoine Watteau*, Paris 1875, pp. 27, 294, no. 640;

J.P. Heseltine, *Drawings by Boucher, Fragonard and Watteau*, London 1900, no. 26;

L. de Fourcaud, "L'invention sentimentale, l'effort technique et les pratiques de composition et d'exécution de Watteau," *Revue de l'art ancien et moderne*, X, no. 56, November 1901, p. 341 and note 1;

K.T. Parker, *The Drawings of Antoine Watteau*, London 1931, p. 26, p. 27 note 4;

K.T. Parker and J. Mathey, *Antoine Watteau, catalogue complet de son oeuvre dessiné*, 2 vols. Paris 1957, II, no. 736, reproduced;

P. Rosenberg and M. Morgan Grasselli, *Watteau, 1684-1721*, exhib. cat., Washington, D.C., The National Gallery of Art, Paris, Grand Palais, and Berlin, Schloss Charlottenburg, 1984-85, p. 378, fig. 9;

M. Morgan Grasselli, *The Drawings of Antoine Watteau, Stylistic Development and Problems of Chronology*, 2 vols., unpublished doctoral thesis, Harvard University, Cambridge, Massachusetts, 1987, pp. 361-362, no. 251, fig. 443;

P. Rosenberg and L.-A. Prat, *Antoine Watteau, 1684-1721. Catalogue raisonné des dessins*, Milan 1996, vol. II, pp. 1040-1041, no. 611, illus.

\$ 300,000-400,000

€ 254,000-338,000 £ 224,000-299,000

Beautifully preserved, this delightful study of a boy in a soft hat encapsulates the wit, psychological insight and technical brilliance that characterise Watteau's finest drawings. It is one of a number of surviving studies for the artist's important, late painting, *The Shepherds* (fig. 1), a large canvas, executed around 1718 and now at Schloss Charlottenburg, Berlin.¹ The drawing was reproduced (as no. 262) in Jean de Jullienne's compendium of prints after Watteau's best drawings, *Les Figures de différents caractères*, published in 1726-28; an impression of the etching, in reverse, by Laurent Cars is sold with the drawing.



Fig. 1 Jean-Antoine Watteau, *The Shepherds*, 1718, Berlin, Schloss Charlottenburg.



actual size



Laurent Cars, etching (sold with the drawing)

Some seven other studies relating to this painting and to an earlier variant of the composition, (*Pastoral Pleasures*, in the Musée Condé, Chantilly) are known, of which the present study and three others can be directly related only to the Berlin version.² The boy in a hat seen here appears only in the later painting, peering out over the shoulders of the seated lady and gentleman, and looking, with an expression that is a combination of quizzical, indulgent and amused, towards the energetically dancing couple in the center of the scene. Described by Rosenberg and Prat (*loc. cit.*) as 'd'un traitement particulièrement incisif', the drawing is clearly conceived in the knowledge that the figure would be placed behind something, with only his head and shoulders visible, but the study includes the boy's left hand, which does not appear in the painting. Indeed, the hand is one of the most striking features of the drawing, dynamically executed in red chalk and providing an essential structure and balance, without which the drawing would be far less visually satisfying; it would be very typical of Watteau to include the hand to make the drawing work better in its own right, even if he already knew that the motif would not appear in the final painting.

Of the other related drawings, two are particularly comparable to the present sheet in mood and technique. Especially notable in terms of its originality of pose and virtuoso handling is a stunningly beautiful study for the background figure of the woman on a swing, seen from behind, while another, smaller and more contemplative study of a seated woman, who in the painting becomes the woman in the pearl necklace, turning towards the dancing couple, is also particularly close to the present study in terms of the extensive and brilliant use of graphite in conjunction with the *trois crayons*.³

Far more than any of his contemporaries, Watteau constantly experimented with different ways of combining the traditional red, black and white chalks,⁴ and at this relatively late stage in his brief career he also began increasingly to explore the visual potential of graphite (often erroneously referred to as *mine de plomb* or 'black lead'⁵), used in conjunction with some or all of the *trois crayons*. Graphite adds the possibility of dark yet reflective lines and shading, and when

it is, as here, used in tandem with judiciously applied passages of red chalk and bold accents in black chalk, the visual richness and variety that the artist achieves is truly extraordinary. Whereas so many other artists used the *trois crayons* in a much more formulaic way, with red chalk consistently employed in certain parts of the composition and black and white in certain others, Watteau was simply not capable of thinking or working in a formulaic way. In no two drawings does he combine his media in exactly the same way, instead tailoring the combinations very specifically to the type of drawing, sitter, fabric, or scene that he was seeking to capture or create.

Compared with the other, very different drawing by Watteau in the Bernet Collection (lot 20), graphite is here more dominant, but is applied in a broader, softer way, in keeping with the much calmer, more thoughtful mood of the paused figure. The red chalk, with which the whole of one figure on the other sheet is constructed, is here used locally, though very powerfully, in the face and hand, and there is no white chalk at all. Yet in another otherwise rather similar drawing, in a private collection, which seems to show the very same boy together with another figure, Watteau has liberally applied red chalk also to the hat - perhaps to make up for the absence of the hand - and has also incorporated significant amounts of white chalk.⁶

This total mastery of media, and of the subtle variations of their application, lies at the very heart of Watteau's unparalleled mastery as a draughtsman, and also at the heart of this drawing's great beauty and power.

¹ See *Watteau*, exhib. cat., *op. cit.*, 1984-85, pp. 375-8, no. P.53.

² Rosenberg and Prat nos 120, 310, 445, 460, 489, 491 and 557

³ Rosenberg and Prat nos. 310 and 491; the latter sold, London, Sotheby's, 6 July 2010, lot 72

⁴ L.-A. Prat, "Resounding Blows": Notes on Watteau's Drawing Technique, *Watteau, The Drawings*, exhib. cat., London, Royal Academy of Arts, 2011, pp. 21-25

⁵ Prat notes (*op. cit.*, p. 23) that there is in fact no lead in this pigment, citing the article: H. Guicharnaud and A. Duval, "Une Technique graphique au nom ambigu: la "mine de plomb", *Revue des Musées de France. Revue du Louvre*, Paris 2010, 3, pp. 41-47

⁶ Rosenberg and Prat no. 606



15

ADOLPH VON MENZEL

BRESLAU 1815 - 1905 BERLIN

HEAD OF A MAN LOOKING RIGHT

CHARCOAL AND STUMPING;
SIGNED WITH THE INITIALS AND DATED, LOWER LEFT: A.M. / 86.
180 by 115 mm; 7 $\frac{1}{8}$ by 4 $\frac{1}{2}$ in

PROVENANCE

With Herbert Feist Gallery, New York,
where purchased in 1972

\$ 15,000-20,000 € 12,700-16,900 £ 11,200-15,000

FRANÇOIS BOUCHER

PARIS 1703 - 1770

THE CHARMS OF COUNTRY LIFE

BLACK CHALK WITHIN A DRAWN OVAL;
BEARS OLD ATTRIBUTION, LOWER RIGHT: *F. Boucher*
266 by 318 mm; 10½ by 12½ in

PROVENANCE

Jean Masson (L.1494a),
his sale, Paris, 7-8 May 1923, lot 20, (with its
pendant, lot 19) to James Schwob d'Héricourt,
Per Ananoff, with Mme Schwob d'Héricourt in 1966;
with Paul Prouté, S.A., Paris, 1967, cat. no. 27;
with Jean-Pierre Selz, Paris,
where acquired in March 1989

EXHIBITED

Paris, Hôtel de Jean Charpentier, *Exposition
François Boucher (1703-1770)*, 1932, p. 28, no. 65;
New York, Metropolitan Museum of Art,
*Eighteenth-Century French Drawings in New York
Collections*, 1999, no. 23

LITERATURE

Hermann Voss, 'Boucher's Early Development:
Addenda,' *The Burlington Magazine*, 96, no. 616,
July 1954, p. 209, reproduced p. 208, no. 26;
*François Boucher, gravures et dessins provenant
du Cabinet de Dessins et de la collection Edmond
de Rothschild au Musée du Louvre*, exhib. cat.,
Paris, Musée du Louvre, 1971, p. 53, under no. 25;
A. Ananoff, *l'Oeuvre Dessiné de François Boucher
(1703-1770)*, Paris 1966, vol. 1, p. 77, no. 218;
Idem., *François Boucher*, Lausanne and Paris
1976, vol. 1, pp. 266-267, no. 147/1, reproduced,
p. 266;
P. Jean-Richard, *L'oeuvre gravé de François
Boucher: François Boucher dans la collection
Edmond de Rothschild*, Musée du Louvre, Cabinet
des Dessins Collection Edmond de Rothschild,
Inventaire général des gravures: École français, I,
Paris 1978, pp. 77-78, under no. 197

\$ 120,000-180,000

€ 102,000-153,000 £ 89,500-135,000

Spontaneous and energetic, this delightful
country scene is Boucher's *première pensée* for
the painting, *Les Charmes de la Vie Champêtre*,
now in the Musée du Louvre, Paris (fig. 1).¹
Solely executed in black chalk, this rapid yet
well considered sketch, drawn in the late 1730s,
demonstrates the artist's initial ideas for this
commission, including an early concept for the
format of the painting, which in the final version
is rectangular, rather than oval. With its
extraordinarily dynamic handling and intensely
rich composition, this remarkable study shows
off Boucher's drawing style at its most robust
and impressive, its visual impact all the more
striking thanks to the superbly fresh condition
of the sheet.

François Boucher's pastoral scenes form a large
part of the artist's *oeuvre* and he wholeheartedly
adopted this genre of painting, creating his own
unique formula quite different from the archaic
template that was often associated with 'The
Pastoral.' His settings and backdrops were often
a mixture of his *plein air* studies combined with
later studio embellishments. Boucher used this
genre to his advantage creating his own beguiling
rococo recipe, lending his works that fantastical
sparkle, so adored by many.



Fig. 1 François Boucher, *Les Charmes de La vie Champêtre*, Paris, Musée du Louvre



This formula is very evident in the present study, where Boucher has chosen to place his protagonists in an intriguing trio that leaves the viewer guessing as to what romantic associations may be taking place. In fact the trio in the final painting differs rather from the sketch. In the drawing we see the suitor on bended knee holding the arm of the young woman seated in full profile, while another young lady is nestled provocatively behind. In the painting, Boucher has moved the young lady, in the middle of the trio in his drawing, to the front of the group, where she reclines against her female companion, her full figure revealed as she stretches out. It is now no longer clear who the suitor on bended knee is addressing. In the oil, Boucher has also introduced an ambiguous, and rather coy, element: the reclining female figure wags her finger at the advancing gentleman. Alastair Laing has observed that the figures in the drawing are in more rustic attire than their counterparts in the final painting, where they are dressed in a manner that is more *galant* than pastoral. Laing also remarks that the artist must have made another, more finished, drawing before executing the oil painting now in the Louvre. According to Ananoff, the painting was supposedly in the collection of Louis XV and was commissioned by the King in 1737, but Alastair Laing doubts this provenance, which is not supported by any evidence or documentation.²

Just as was the case for his works of other types, the popularity of Boucher's pastorals meant that many of his images were disseminated in other media. François Aveline (1718-c. 1787) must have used this drawing as the model for his engraving of the same subject, in reverse, published in 1742, as although the composition has acquired an ornamental surround, it includes the figures in their preliminary positions, as seen in the Barnet drawing.³

At the time of the Masson sale in 1923, the Barnet drawing had a pendant, an oval black chalk sketch of two couples playing on a see-saw ('*La Bascule*'), and these drawings remained together until 1967.⁴ The present whereabouts of *La Bascule* is, however, unknown and no painting of that subject has emerged.

We are grateful to Alastair Laing, who, having examined the drawing in the original, has reaffirmed the attribution to Boucher.

¹ Ananoff, *op.cit.*, 1976, vol. 1, pp. 266-7, no. 147, reproduced p. 267

² Exhib. cat., *op. cit.*, 1999, under no. 23, p. 54, footnote 2

³ Jean-Richard, *op.cit.*, pp. 77-78, no. 197, reproduced

⁴ Exhib. cat., *op. cit.*, 1999, p. 54, fig. 23.3



JEAN-HONORÉ FRAGONARD

GRASSE 1732 - 1806 PARIS

A SCENE FROM ARIOSTO'S ORLANDO FURIOSO: RUGGIERO IS LED TO HIS BED CHAMBER

BLACK CHALK AND GRAY AND BROWN WASH, WITHIN PARTIAL BLACK CHALK FRAMING LINES
399 by 247 mm; 15¾ by 9¾ in

PROVENANCE

Hippolyte Walferdin, who probably bought the complete set of Fragonard's Ariosto drawings directly from the artist's family, his sale, Paris, Hotel Drouot, 12-16 April 1880, part of lot 228 (bought by Roederer); Louis Roederer, Rheims, by descent to his nephew, Léon Olry-Roederer, by whom consigned to Thos. Agnew and Sons, London, in 1922; sold *en bloc* to Dr. A.S. Rosenbach, Philadelphia, who dispersed the set; with Thomas Agnew & Co., London, where acquired in 2006

LITERATURE

E. Morgan, P. Hofer and J. Seznec, *Fragonard Drawings for Ariosto*, London 1945, no. 33; M.-A. Dupuy-Vachey, *Fragonard et le Roland Furieux*, Paris 2003, p. 120, no. 45, reproduced p. 121

Lively and spirited, with a fervent application of chalk and wash, this vibrant drawing originates from a large group of studies that Fragonard executed, based on the 16th-century epic poem *Orlando Furioso*, by Ludovico Ariosto. The poem recounts a complex story of combats between Christians and Saracens, and the romances of the protagonists, and Fragonard clearly revelled in the visual possibilities of these exotic and exciting subjects, producing a magnificent series of at least 176 drawings illustrating Ariosto's text.¹

The sheer number of drawings that survive highlights the amount of time that Fragonard must have dedicated to these compositions, and the important role they clearly played in his later career. Generally dated to the 1780s, the stimulus for illustrating the verses of this poem still remains a mystery, as the drawings were never engraved. Originally written for the Duke of Este at the court of Ferrara in the early 16th Century, the poem underwent a revival in popularity two centuries later, when several lavishly illustrated editions of Ariosto's text were published. It is therefore perfectly possible that Fragonard made his drawings in connection with another such publishing project, and Marie-Anne Dupuy-Vachey has suggested that they might have been commissioned by the artist's patron Bergeret de Grancourt or his son, Pierre Jacques. Yet at the same time, the drawings are all extremely freely executed, to the point that it is hard to imagine how they could ever have been

used as the basis for prints, for which much more precise and easily read designs would have been more appropriate.

The present drawing illustrates Canto VII, verse 22 and describes the moment Ruggiero is led to his bed chamber:

*Soon, and much sooner than their wont, was ended
The game at which the palace inmates play:
When pages on the troop with torches tended,
And with their radiance chased the night away.
To seek his bed the paladin ascended,
Girt with that goodly squadron, in a gay
and airy bower, appointed for his rest,
Mid all the others chosen as the best²*

Fragonard has perfectly captured the mood of the moment in the story that he has depicted, using quick but spirited strokes to denote the flickering of the candles, setting the atmosphere and indicating that evening has drawn in. The figures of the young boys carrying the torches seamlessly echo the lines, 'When pages on the troop with torches tended.' Marie-Anne Dupuy-Vachey, in the introduction to her study of Fragonard's Ariosto illustrations, remarks that Italo Calvino described 'le Roland Furieux' as 'Le Poème du mouvement,' and that Fragonard must have had much the same reaction upon reading the verses of the poem. She says of the series: 'Du début à la fin une même énergie sous-tend chacune des pages.'³

The combination of chalk and wash, which Fragonard employed throughout all the drawings in this series, creates a *sfumato* effect, adding to the romance of the poem and giving each work a certain fantastical and dream-like quality. The drawings for Ariosto's poem may remain an enigmatic part of Fragonard's graphic *oeuvre* but they are undeniably some of the artist's most expressive and passionate studies.

Hippolyte Walferdin (1795-1880), the first recorded owner of the Ariosto drawings, was an important French collector who owned many works by Boucher, Watteau, Greuze and Prud'hon, but had a special affinity for Fragonard.

¹ Dupuy-Vachey, *op. cit.*, p. 11

² Translation by William Stewart Rose (1775-1843); London edition of 1823-31

³ Dupuy-Vachey, *op. cit.*, p. 11

\$ 100,000-150,000
€ 84,500-127,000 £ 75,000-112,000





Drawings
Left: Lot 18
Right: Jean-Auguste-Dominique Ingres,
Alexander Giving Campaspe to Apelles
(bequeathed to the Metropolitan Museum of Art)



JEAN-AUGUSTE-DOMINIQUE INGRES

MONTAUBAN 1780 - 1867 PARIS

PORTRAIT OF ALEXIS-RENÉ LE GO

GRAPHITE;

DEDICATED, SIGNED AND DATED, LOWER LEFT: *offert à Son ami / m^r Lego / Ingres Del. / Roma 1836*

303 by 223 mm; 11⁷/₈ by 8³/₄ in

PROVENANCE

Alexis-René Le Go, La Seyne-sur-Mer,
thence by descent to his son, Henri Le Go, Le Val,
until 1919,
thence by inheritance to his widow, Mme Henri Le
Go *née* Honorine Le Boulleur de Courlon, Le Val,
until 1939,
thence by descent to her daughter and son,
Marie-Louise Le Go and Pierre Le Go,
Pierre Le Go, Le Val, until 1958,
thence by descent to his son Yves Le Go;
Private Collection;
with Walter Feilchenfeldt Gallery, Zurich,
where acquired in 1985

EXHIBITED

New York, The Metropolitan Museum of Art,
Portraits by Ingres: Image of an Epoch, 1999, no. 113

LITERATURE

G. Duplessis, *Les Portraits dessinés [par J.-A.-D. Ingres]*, Paris 1896, no. 17, reproduced;
P. Leroi, 'Vingt dessins de M. Ingres', *L'Art*, vol. LIX, 1894-1900, p. 818;
H. Lapauze, *Les dessins de J.-A.-D. Ingres du Musée de Montauban*, Paris 1901, p. 267;
H. Lapauze, *Ingres*, Paris 1911, p. 329, reproduced;
L. Frohlich-Bum, *Ingres*, Vienna and Leipzig 1924, p. 22;
J. Alazard, *Ingres et l'Ingrisme*, Paris 1950, p. 94;
H. Naef, *Die Bildniszeichnungen von J.-A.-D. Ingres*, Bern 1980, vol. V, p. 222, no. 366, reproduced and vol. III, pp. 216-249, reproduced, p. 217

\$ 250,000-350,000

€ 212,000-296,000 £ 187,000-261,000



offert à son ami
Logo,
Jugur Del.
Rome 1836.



Fig. 1: Jean-Auguste-Dominique Ingres, *Portrait of Madame Alexis-René Le Go*, Private Collection



Jean-Auguste-Dominique Ingres, *View of the Villa Medici, Rome*, Montauban, Musée Ingres

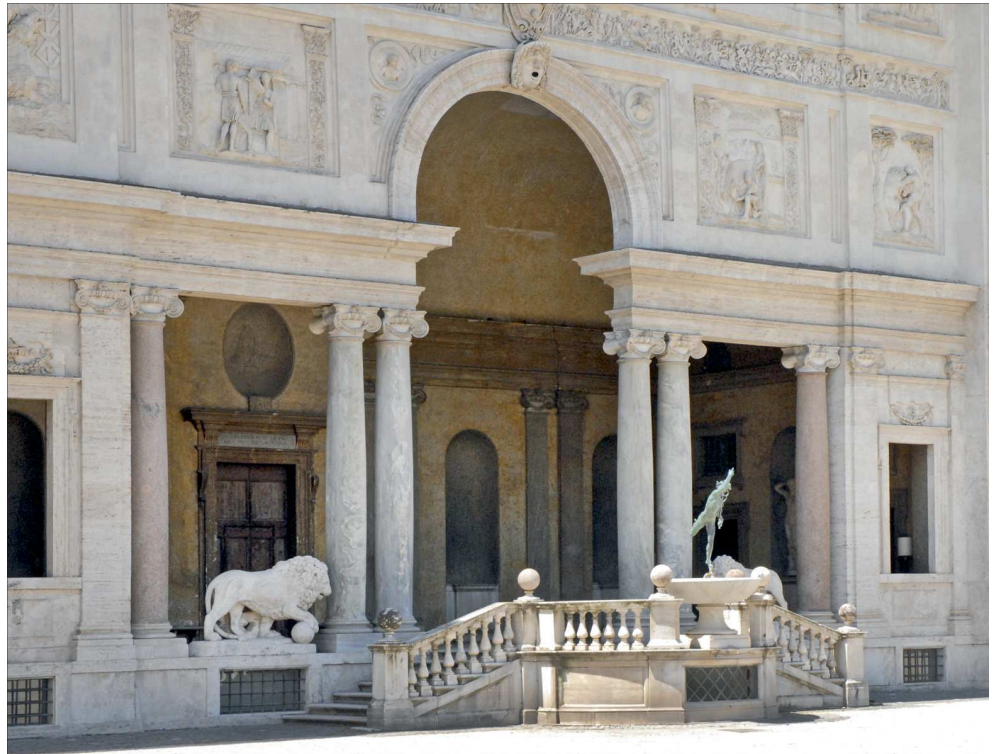
"For nearly forty years, the Académie de France in Rome would have the perfect secretary-librarian, a man of excellent education, who was discreet and obliging, very cultivated, and a consummate administrator of state funds. In M. Le Go, Ingres found more than a highly knowledgeable collaborator; he also found a friend whose devotion never wavered." - Henry Lapauze, "Histoire de l'Académie de France a Rome", 1924.

The present drawing, executed with all of Ingres' characteristic refinement and exquisite handling, illustrates perfectly the prodigious talent the Frenchman possessed as both a portraitist and a draughtsman. Depicting his friend and close working associate, Alexis-René Le Go, with whom Ingres worked at the Académie de France in Rome, between 1834 and 1841, this drawing is fascinating not only for the way in which it sheds further light on Ingres' handsome and impeccably executed portrait drawings, but also the manner in which he chose to portray his close friends and confidantes, in contrast to his more commercial portrait commissions. Indeed much of the serenity and kindness that emanates from this characterful and deeply personal drawing can only be fully understood when one appreciates the indispensable role Le Go played in Ingres' life, as well as the context in which the artist found himself in Rome, in late 1834.

Following a predominantly negative response at the 1834 Salon to his composition of *The Martyrdom of St. Symphorien*, Ingres, in frustration at what he deemed to be a deeply personal slight from the French art establishment, applied for the post of Director of the French Academy in Rome, and travelled out to the Eternal City in December of the same year, to take up his new post. The city of Rome had long held great fascination and convenience for Ingres, both for the integral role it played in his artistic formation, and for the fact that it was favorably located far enough away from the pretensions of Parisian society for him to be able to continue his career unabated, with minimal distractions from the French capital.

Ironically, Ingres' first encounter with Alexis-René Le Go, was not face to face in Rome, but as an artist being critiqued in a review of the 1833 Salon¹ -- an exhibition that Le Go had been asked to cover for the *Revue de Paris*. There is little doubt that Le Go might well have chosen his words more diplomatically, had he known that within a few months Ingres would be his Director in Rome, however his relatively lightweight criticism of Ingres' portraits of *Madame Duvaucy* and *Louis-François Bertin* must have seemed like water off a duck's back, in comparison to the lambasting Ingres had recently received for his *Martyrdom of St. Symphorien*.

Indeed, shortly after arriving in Rome, it became clear to Ingres that Le Go was not only going to be an indispensable asset to him, in a capacity as his secretary, helping to polish the artist's somewhat



Loggia of the Villa Medici, Rome

awkward writings into documents worthy of the Académie, but that, on a more personal level, the two men were going to strike up a longstanding friendship, that would last until Ingres' eventual return to Paris in 1841.

Nothing illustrates or preserves the memory of this friendship quite as intimately as the present portrait drawing, which Ingres chose to affectionately inscribe: *offert à Son ami / m^r Lego*, and that the great Ingres scholar, Hans Naef, describes as "the ultimate token of his friendship".

Ingres portrays Le Go as an elegant and engaging figure, carrying in his hands all of the accoutrements of a 19th-century gentleman of his stature, including a top hat, gloves and a walking stick. Le Go is placed by the artist in a setting of great personal relevance to them both, standing in front of one of the columns of the loggia, on the garden side of the palace at the Villa Medici: the Mannerist villa that remains the home of the French Academy in Rome to the present day.

Beyond the everyday administration of the French Academy, it is also quite apparent that Ingres and his wife Delphine regularly engaged with Monsieur and Madame Le Go, on a purely social basis. This is illustrated through a second portrait drawing by Ingres, depicting the beautiful Madame Alexis-René Le Go, executed in 1841 (fig 1), and intended

to complement the present work, as well as the fact that the Le Gos touchingly named Ingres and his wife as Godparents to their daughter Zéphyrine, in 1839.

Shortly before Ingres' departure from Rome in 1841, the artist wrote to Comte Charles-Marie Tanneuy Duchâtel, the minister in charge of the Academy, and amongst other things he noted his high praise for Le Go and the splendid duties he was performing in Rome. Le Go was subsequently awarded the cross of the Legion of Honor and remained in Rome until his retirement in 1873, by which time he had served under a further five directors at the Villa Medici, during the course of a hugely distinguished career.

The present drawing was photoengraved by E. Charreyre in 1896,² and the composition is also known through a pencil copy by an unknown artist, in a private collection in Youngstown, Ohio.³

¹ See *Portraits of Ingres: Image of an Epoch*, exhib. cat., 1999, p. 340

² see G. Duplessis, *op. cit.*, no. 17, reproduced

³ see *Ingres in American Collections*, New York, Paul Rosenberg and Co., 1961, exhib. cat., no. 48, reproduced

PABLO PICASSO

MÁLAGA 1881 - 1973 MOUGINS

LA FILLE DE LA MARQUISE DE VILLARRUTIA

PENCIL

368 by 266 mm; 14½ by 10½ in

Executed in summer 1918 in Biarritz.

PROVENANCE

Estate of the artist, where acquired by Maya Widmaier-Picasso (the artist's daughter), Paris; with Stephen Mazoh & Co., Inc, New York, where acquired in 1985

LITERATURE

C. Zervos, *Pablo Picasso: oeuvres de 1917 à 1919*, vol. III, Paris 1949, no. 231, illustrated p. 81

This exquisite portrait of the daughter of the Marquesa of Villarrutia, drawn in 1918, dates from Picasso's Neo-Classical period immediately following World War I, when the artist radically re-incorporate a linear precision and naturalistic draftsmanship into his art. Inspired by Greco-Roman originals as well as the cool elegance of the Neo-Classical revival, and especially by Ingres, Picasso's focus on the Classical form was a product of a larger movement, or "call to order," that was heard across the entire avant-garde after World War I.

Recently married to the ballerina, Olga Khokhlova, Picasso chose to spend his honeymoon in Biarritz surrounded by the aristocracy and its swathes of hangers-on, from financiers and other professionals, to courtesans, jewelers, gigolos and art dealers. Hosted by their friend and patron Eugenia Errázuriz at her villa La Mimoseiraie, Picasso was introduced to her extensive social circle, of some of whose daughters' he executed pencil portraits. Identified only as the daughter of the Marquesa Villaurrutia (or Villarrutia), the sitter in the present work typifies the chic elegance that the seasonal inhabitants of Biarritz cultivated. The sitter's father, Wenceslao Ramirez de Villaurrutia was a career politician and diplomat from Spain, ambassador to France, Austria, England and Italy, who had been enobled in 1906.

The refined drawing style Picasso employed during the late 1910s was, however, relatively short-lived. As Michael Fitzgerald explains, Picasso had not even renounced fully Cubism for this new style, but rather incorporated it into a style that was uniquely his own:

"Since at least 1914, Picasso had been deeply interested in Ingres' ability to create portraits that overwhelm the sitter in artistic conceits without entirely dispatching verisimilitude... Picasso's Cubist experience drives his stylistic revivalism far beyond its Ingresque roots."¹

¹ Michael Fitzgerald, "Neoclassicism and Olga Khokhlova" in *Picasso and Portraiture, Representation and Transformation*, exhib. cat., New York Museum of Modern Art, & Paris, Grand Palais, 1996, p. 308

\$ 150,000-250,000

€ 127,000-212,000 £ 112,000-187,000

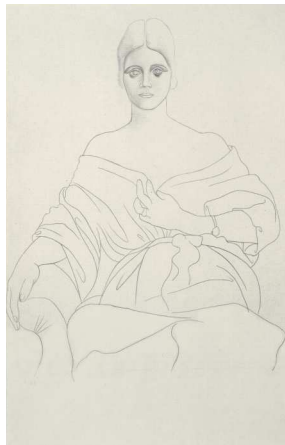


Fig. 1 Pablo Picasso, *Portrait d'Olga*, circa 1920, pencil on paper, sold: Sotheby's, New York, May 7, 2008, lot 19 for \$1,497,000



JEAN ANTOINE WATTEAU

VALENCIENNES 1684 - 1721 NOGENT-SUR-MARNE

A SCENE FROM THE 'COMMEDIA DELL'ARTE': A GIRL RESISTING THE ADVANCES OF A COMEDIAN AND AN ACTRESS EXECUTING A STEP

RED CHALK AND GRAPHITE, HEIGHTENED WITH WHITE CHALK AND TOUCHES OF BLACK CHALK AND GRAY WASH
160 by 143 mm; 6¼ by 5⅝ in

PROVENANCE

Contat-Desfontaines;
Raoul Dastrac (1891-1969), Paris, 1957;
sale, London, Christie's, 6 July 1999, lot 165;
With Katrin Bellinger,
where acquired in 2007

EXHIBITED

Paris, Galerie Cailleux, *Le Dessin français de Watteau à Prud'hon*, 1951, no. 163;
Paris, Galerie Cailleux, *Watteau et sa génération*, 1968, no. 58;
New York, Metropolitan Museum of Art, *Watteau, Music, and Theater*, 2009, no. 27 (entry by Perrin Stein)

LITERATURE

K.T. Parker and J. Mathey, *Antoine Watteau, catalogue complet de son oeuvre dessiné*, Paris 1957-58, II, no. 553;
M. Roland Michel, *Watteau. Un artiste au XVIII siècle*, Paris and London 1984, pp. 137 and 140, pl. XXIX;
P. Rosenberg and L.-A. Prat, *Antoine Watteau (1684-1721), Catalogue raisonné des dessins*, Milan 1996, II, no. 546

\$ 500,000-700,000

€ 423,000-595,000 £ 373,000-525,000

“La beauté de la mise en page, l'équilibre des figures entre elles sont tout à fait remarquables.”

PIERRE ROSENBERG & LOUIS-ANTOINE PRAT



actual size

Though not a large sheet, this magisterial drawing is a definitive example of so many of Watteau's most distinctive and brilliant qualities as a draughtsman. The figures do not relate to any known painting by the artist, but seem very much in the spirit of his *fêtes galantes*, with their shimmering, joyful compositions and costumes, and their somewhat enigmatic interactions between figures. Also both typical and exciting is the way Watteau has employed his characteristic media – red, black and white chalk ('trois crayons') together with graphite – applying these media totally differently, and in very different combinations, in each of the three figures, giving the sheet as a whole a remarkable lightness and energy. Rosenberg and Prat, who date the drawing around 1717, observed: "*La beauté de la mise en page, l'équilibre des figures entre elles sont tout à fait remarquables*".¹

Though Watteau was the inheritor of a great French tradition of drawing in *trois crayons*, going back to 17th-century predecessors such as Charles de la Fosse, he made this technique very much his own, and extracted from it a visual and expressive range that has no parallels in the work of any other artist. Far more than any of his contemporaries, he constantly experimented with different ways of combining the three different colours of chalk,² and at this relatively late stage in his brief career he also began increasingly to explore the visual potential of graphite (often erroneously referred to as *mine de plomb* or 'black lead'³), used in conjunction with some or all of the *trois crayons*. Graphite adds the possibility of dark yet reflective lines and shading, and when it is used – as here in the right hand figure of a young woman – in tandem with sparing touches of the traditional three chalks, the resultant shimmering effect is spectacular. For a rather different approach to the use of graphite, see the other drawing by Watteau in the Barnet Collection, the *Young Man Turned Three Quarters to the Right*, lot 14 in the present catalogue.

Although most of this right hand figure is drawn in graphite, Watteau has used red chalk for her face, her hands, and the decorative lines around the bottom of her skirt, which stand out all the more due to the sparing use of the contrasting colour. Finally, he has added small amounts of white chalk to highlight her right sleeve and collar, and one or two small touches of black to define the deepest shadows of her dress.

In striking contrast to this combination of media, the young woman to the left is almost entirely drawn in red chalk, with only limited touches of black chalk and graphite in her bodice and – rather counterintuitively, perhaps – her face. The actual strokes of the chalk, particularly in her skirt, are also sharper and less flowing than in the corresponding areas in the other female figure, conveying with great effectiveness the difference between the two fabrics. Finally, the young man who propositions the left-hand girl is drawn entirely in red chalk, and with strokes of almost cursory rapidity, giving him a ghost-like intangibility that adds brilliantly to the psychological narrative of the encounter between these two figures. We see a very similar rapidity of execution in the fine red chalk drawing of *A Group of Comedians near a Fountain, with a Nymph Leaning Against a Dolphin*, in the Musée Jacquemart-André, Paris.⁴

Although the three figures studied here are not directly preparatory for any of Watteau's paintings, they clearly relate to his broader interest in popular theatre, which was central to his art. This interest clearly began very early: Jean de Jullienne recorded that the artist was first brought to Paris from his native Valenciennes in 1702 by a scene-painter, who had been called to work at the Paris Opéra⁵, and Claude Gillot, Watteau's close associate in his early Paris years, himself designed sets and costumes for the Opéra. As François Moureau described in the catalogue of the great 1984-85 Watteau exhibition, the theatrical characters that recur so frequently in Watteau's works were rarely if ever portraits of specific actors, and were primarily rather generalised images of familiar theatrical types and characters.

Comparable sheets of studies of actors or dancers include the *Two Dancers* in Weimar⁶, and there are also similarities with works such as the Stockholm *Two Studies of Women*⁷, both of which must date from the same moment in Watteau's career as the Barnet drawing, yet there are few, if any, other sheets executed in the same very unusual, and highly effective, combination of media that we see here. Using all the weapons in his considerable artistic arsenal, Watteau here produces a drawing that encapsulates his multifaceted gifts as a draughtsman: gifts for narrative, psychology, lightness of touch, magic, and, ultimately, magnetic enigma and mystery.



Jean Antoine Watteau, *L'Indifférent*, Paris, Musée du Louvre

¹ Rosenberg and Prat, *loc. cit.* Marianne Roland Michel and Margaret Morgan Grasselli prefer a fractionally later dating, possibly to the following year.

² L.-A. Prat, 'Resounding Blows': Notes on Watteau's Drawing Technique,' *Watteau, The Drawings*, exhib. cat., London, Royal Academy of Arts, 2011, pp. 21-25

³ Prat notes (*op. cit.*, p. 23) that there is in fact no lead in this pigment, citing the article: H. Guicharnaud and A. Duval, 'Une Technique graphique au nom ambigu: la "mine de plomb",' *Revue des Musées de France. Revue du Louvre*, Paris 2010, 3, pp. 41-47

⁴ Inv. 1592. Rosenberg and Prat, *op. cit.*, no. 621

⁵ Jean de Jullienne, 'Abrégé de la vie d'Antoine Watteau...', preface to *Les Figures de différents caractères* (1726), in P. Rosenberg, *Vies anciennes de Watteau*, Paris 1984, p. 12

⁶ Weimar, Klassik Stiftung, inv. NR 1015; Rosenberg and Prat, *op. cit.*, no. 495

⁷ Stockholm, Nationalmuseum, inv. NM 280/1980; Rosenberg and Prat, *op. cit.*, no. 488

GIOVANNI BATTISTA TIEPOLO

VENICE 1696 - 1770 MADRID

A BEARDED ORIENTAL STANDING IN PROFILE

PEN AND BROWN INK AND WASH
218 by 148 mm; 8⁵/₈ by 5³/₄ in

PROVENANCE

Probably Conte Algarotti-Corniani, Venice;
Edward Cheney, Badger Hall, Shropshire,
by inheritance to his brother in law
Col. Alfred Capel Cure;
sale London, Christie's, 14 July 1914, lot 49 to
E. Parsons and Sons, London;
with James Mackinnon, London,
where purchased in 1989

This characterful study of an oriental man in profile belongs to a large group of drawings that have been classified as *sole figure vestite*. This title is given to an album, now housed in the Victoria and Albert Museum, that contains eighty-nine such studies of standing figures.¹

Like both the Holy Family and Head Study series, very rarely has a link been established between the standing draped figures and any paintings. They seem to have been intended as drawings in their own right, and date from about 1750 onwards.

It now seems probable that among the volumes of Tiepolo drawings in Edward Cheney's Collection there were four that contained studies of single figures, plus two of standing figures and two of figures for ceilings. While one of the volumes

of the single figures remained intact, finding a home in the Victoria and Albert Museum, the other three were sold at Christie's in 1914, and subsequently dispersed by Parsons and Sons.² Many sheets from these albums are today to be found in leading museums worldwide, and others are in private collections.

Another very similar figure of an oriental man with hands outstretched, though facing in the opposite direction to this figure, was sold in these Rooms on 25 January 2012 (lot 113).

The *sole figure vestite* demonstrate yet another facet to Giovanni Battista's talent and show the artist experimenting with various stances and nuances within a seemingly restrictive theme, yet one that does not seem to impede the artist's imagination; Tiepolo still manages to give each figure its own individual character and personality.

¹ *Tiepolo A Bicentenary Exhibition 1770-1970 Drawings, mainly from American collections by Giambattista Tiepolo and the members of his circle*, exhib. cat., Harvard University, Fogg Art Museum, 1970, under no. 71

² J.B. Shaw & G. Knox, *The Robert Lehman Collection VI, Italian Eighteenth Century Drawings*, New York 1987, p. 111, under no. 83

\$ 35,000-45,000

€ 29,600-38,100 £ 26,100-33,600



GIOVANNI BATTISTA TIEPOLO

VENICE 1696 - 1770 MADRID

THE ANNUNCIATION

PEN AND BROWN INK AND TWO SHADES OF BROWN WASH OVER BLACK CHALK;

BEARS NUMBERING IN BLACK CHALK, UPPER RIGHT: 9

427 by 297 mm; 16¾ by 11¾ in.

PROVENANCE

Prince Alexis Orloff, his sale, Paris, Galerie Georges Petit, *Dessins par G.-B. Tiepolo. Composant la Collection de Son Excellence feu le Prince Alexis Orloff*, 30 April 1920, lot 74; with Rosenberg & Stiebel, New York; with Eugene Victor Thaw, New York, where acquired in 1971

LITERATURE

G. Knox, 'The Orloff Album of Tiepolo Drawings', *The Burlington Magazine*, vol. CIII, no. 699, June 1961, pp. 273 and 275, no. 20

A sensitive and emotive depiction of the Annunciation, this drawing was once part of the exiled Russian Prince Alexis Orloff's collection, sold at auction at the Galerie Petit, Paris, on 29-30 April 1920 (lot 74). We learn, from the introductory text in the Orloff sale catalogue, that the group of outstanding Tiepolo drawings included in the sale all originated from an album. Characterised by their large format, ambitious compositions and brilliantly sophisticated use of a light-filled, golden-brown wash, the drawings by Giambattista from the Orloff album include many of the most spectacular and beautiful of all the artist's surviving drawings.

George Knox, in his 1961 *Burlington Magazine* article (see *Literature*), discusses the provenance of the drawings and proposes two possibilities as to their history. Firstly, he suggests that the album may have been purchased by Prince Alexis Orloff at the end of the 19th century, which leaves open the possibility that it was part of the large collection which London dealer Parsons and Sons bought at the sale of Edward Cheney's drawings at Sotheby's in 1885. Secondly, Knox provides an alternative explanation (one that he deems more likely), namely that the drawings were part of the Orloff family collection and descended from Gregory Vladimirovitch Orloff (1777-1826). Gregory was the son of Vladimir Orloff, who

was appointed President of the St. Petersburg Academy of Sciences in 1766. He wrote books about Italian music and painting and spent most of his life outside Russia, in the last years of 18th Century. Knox observes that an examination of the remainder of the works in the Orloff collection would appear to confirm that it dated from the late 18th or early 19th century¹

The present sheet is one of five from the Orloff Collection illustrating the theme of the Annunciation. Knox describes these five studies as being the 'most advanced' of the drawings in the Orloff group and dates them to the 1730s.² The Barnet drawing shows the Virgin Mary kneeling in the right foreground of the composition while the Angel Gabriel appears above her, to the left, accompanied by a winged putto. Tiepolo has created a harmonious diagonal line that leads the eye from lower right to the upper left part of the sheet. The outstretched hand of the Virgin is cleverly echoed by the Angel Gabriel's corresponding gesture. In the five ex-Orloff Annunciation scenes, Giovanni Battista experiments with slightly different ways of presenting his figures; some of the sheets show the Virgin standing and the Angel Gabriel on bended knee.

Of the four drawings by Giovanni Battista Tiepolo offered in this sale, the ex-Orloff Collection *Annunciation* is the earliest. Executed in the 1730s, it gives us an insight into the artist's formative years, and demonstrates his aptitude, at a fairly young age, for producing incredibly poetic and moving works of art. Rarely, if ever, have we seen such a striking and successful stylistic marriage between ambition of concept and spontaneous grandeur of execution

¹ G. Knox, *op. cit.*, p. 269

² *Ibid.*, p. 273

\$ 150,000-200,000

€ 127,000-169,000 £ 112,000-150,000



THÉODORE GÉRICAULT

ROUEN 1791 - 1824 PARIS

RECTO: A CART HORSE; VERSO: A PRELIMINARY STUDY FOR A CART HORSE

WATERCOLOR OVER PENCIL (RECTO); PENCIL (VERSO);
BEARS OLD ATTRIBUTION IN BROWN INK, LOWER RIGHT, RECTO: *Géricault*.
206 by 264 mm; 8¼ by 10½ in

PROVENANCE

Sale, Rouen, 27 April 1914;
Pierre Dubaut (1886 - 1968), Paris;
Walter Goetz, London;
with Eugene Victor Thaw, New York,
where acquired in 1974

The present work, executed during Géricault's highly productive English period, can be dated to circa 1820-21 and depicts the lumbering might of a Clydesdale, a hardy breed of horse, used predominantly in agriculture and heavy hauling due to its unrivalled strength and fortitude.

Géricault's deep love for all things equine led to the depiction of horses becoming a powerful and recurring theme throughout his career, perhaps most iconically through his 1812 and 1814 Salon entries: *The Charging Chasseur* and *The Wounded Cuirassier*, as well as his highly ambitious, but unrealised project for *The Race of the Barberi Horses*. Whilst his formative years in France under the tutelage of Carle Vernet, who was himself an artist renowned for his equestrian portrayals, were undoubtedly an influence on the young artist, it was Géricault's time in England, a country with its own rich history of equestrian painting, that shed a new and most welcome light on this ever evolving subject matter.

Géricault's primary purpose for travelling to England, in April of 1820, was to accompany his monumental and critically acclaimed painting, *The Raft of the Medusa*, which was exhibited with enormous success at William Bullock's Egyptian Hall on Piccadilly, where, during a six month period, it was viewed by upward of 50,000 visitors. There can be little doubt, however, that alongside the aforementioned exhibition, Géricault must also have anticipated that his voyage to England would be a fitting opportunity to immerse himself in the upper echelons of English society, where commissions from

wealthy, horse owning patrons might help to boost the artist's personal finances which were, more often than not, in a fluctuating state of uncertainty.

However, on his arrival in London, Géricault found that he was drawn away from much of the formality and tradition of English equestrian art - instead finding inspiration in a new, more egalitarian subject matter: the cart horse. These noble creatures, so much a feature of early industrial Britain, appeared frequently in a series of twelve lithographs designed by Géricault, known as his *Série Anglaise*, as well as featuring in various drawings, some executed in graphite alone, others, such as the present lot, impressively worked up in watercolor. Indeed, two closely comparable works, possibly even depicting the same animal, were formerly in the Collection of Hans E. Bühler, and convincingly dated by Germain Bazin to Géricault's English period, based primarily on their close resemblance to the horses portrayed in his lithographs depicting *Horses going to a Fair* and *The Coal Waggon*.

A similar dating and connection with the ex-Bühler drawings was also independently proposed by Lorenz Eitner in a private correspondence with the late owner, as well as Philippe Grunchev, who has also kindly confirmed the attribution of the Barnet drawing to Géricault, following first hand inspection of the work.

One can sense in the present drawing, the way in which Géricault has, as only he can, successfully captured the monumentality of this powerful creature, whilst simultaneously instilling the viewer with an unavoidable sense of admiration for this most noble animal.

\$ 80,000-120,000

€ 68,000-102,000 £ 60,000-89,500

Genicault.



GIOVANNI BATTISTA TIEPOLO

VENICE 1696 - 1770 MADRID

THE HOLY FAMILY

PEN AND BROWN INK AND WASH OVER BLACK CHALK

277 by 200 mm; 10⁷/₈ by 7⁷/₈ in.

PROVENANCE

Given by the artist to the Library of the Somasco Convent at Santa Maria della Salute, Venice; Count Leopoldo Cicognara;

Antonio Canova,

by inheritance to his half-brother, Monsignor Giovanni Battista Sartori-Canova;

Francesco Pesaro,

by whom sold to Col. Edward Cheney, Badger Hall, Shropshire,

by inheritance to his brother-in-law, Col. Alfred Capel-Cure, Blake Hall, Essex;

sale, London, Sotheby's, 29 April 1885, (probably part of lot 1024), to E. Parsons and Sons, London; with Richard Owen, Paris;

Mrs. D. Kilvert;

with Herman Shickman Gallery, New York, where acquired in 1971

'They float on the page like exquisite arabesques, a marvelous monument to Giambattista's talent and virtuosity.¹ In these appropriately poetic terms, George Knox characterised perfectly Tiepolo's astonishing series of drawings on the theme of the Holy Family, of which this is a fine example.

Dated by Knox to circa 1754-62, the drawings in this series are among the artist's most accomplished and beautiful studies in pen and ink and wash. The much admired group is not connected to any known painted scheme and nor does any individual sheet appear to relate to any surviving painting; they seem to have been drawn entirely for their own sake.

The celebrated series of some 76 drawings seems to have been contained in an album supposedly given by the artist to the Library of the Somasco Convent in Venice (see *Provenance*). This early provenance came to light when an album of drawings, which included mainly variations of the Holy Family subject, were exhibited and sold at the Savile Gallery, London, in May 1928.

The Savile catalogue reproduced an inscription written by Edward Cheney on the inside of the front cover which provided the early provenance of the album.² It is not clear whether the Bernet drawing was part of the Savile group - it is not reproduced in the catalogue - but not all the drawings were illustrated and some are simply described as *The Holy Family*, making their firm identification impossible.

The Bernet Holy Family depicts St Joseph kneeling at the Virgin's side, while she supports the Christ Child on her knee. The Virgin leans back towards Joseph and with her left arm gestures towards the Christ Child. Giovanni Battista has created a harmonious grouping, where he has successfully united the family unit using expressive and lyrical lines. The artist has chosen to focus on the main figures, with only the semblance of a tree behind the group. Other drawings in the series do sometimes include more figures and some have more extensive backgrounds, but these are always subordinated to the central figures.

Giovanni Battista Tiepolo's mastery of line and delicate application of wash produce a light and other-worldly touch. His figures, lightly sketched out in black chalk first, do seem to float, as Knox observed, and take on a celestial quality. Tiepolo cleverly maximizes the impact of the white surface of the paper, his natural light source, perfectly combining it with his application of pen and wash to achieve sparkling results.

¹ Tiepolo. *A Bicentenary Exhibition 1770-1970. Drawings, mainly from American collections by Giambattista Tiepolo and the members of his circle*, exhib. cat., Harvard University, Fogg Art Museum, 1970, under no. 89

² G. Knox, *Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum*, London 1960, p. 6

\$ 100,000-150,000

€ 84,500-127,000 £ 75,000-112,000



EDGAR DEGAS

PARIS 1834 - 1917

DEUX JOCKEYS

GOUACHE AND OIL ON LIGHT BROWN PAPER;
STAMPED LOWER LEFT: *Degas*
238 by 311 mm; 9³/₈ by 12¹/₄ in
Executed circa 1868-70.

PROVENANCE

The Artist,
by whose Estate sold, Galeries Georges Petit,
Paris, *Atelier Edgar Degas*, 3ème vente, 2-4 July
1919, lot 141;
G. Vaudoyer, Paris;
with Walter Feilchenfeldt Gallery, Zurich;
where acquired in 1981

EXHIBITED

London, The Lefevre Gallery, *Important Works
on Paper, XIX and XX Centuries*, 1977 no.8,
illustrated in the catalogue;
Washington, D.C., National Gallery of Art, *Degas
at the Races*, 1998, no. 45, illustrated in color
(catalogue by Jean Sutherland Boggs)

LITERATURE

P-A. Lemoisne, *Degas et son œuvre*, vol. II, Paris
1946, no. 153, reproduced p. 77

A passionate observer of modern life, fascinated with performance and ritual, Degas developed two main themes throughout his artistic career: ballet dancers and horse races. During the 1860s and 1870s, Degas depicted racehorses only occasionally; he increasingly focused on this subject from the 1880s onwards, probably responding to the encouragement of dealers and collectors among whom these paintings were gaining in popularity. In depicting horse racing scenes, Degas followed the nineteenth century tradition of equestrian painting established by artists such as Théodore Géricault, Eugène Delacroix and Alfred de Dreux, and taken up by his fellow Impressionists, Manet and Toulouse-Lautrec. Degas was fascinated not only by the social spectacle and excitement of a day at the races, but also by the more informal situations before and after the race itself.

The present work is part of an important series of mixed media drawings executed in 1868-70, when Degas was first experimenting with the form of the jockey. In many of these works, the jockey portrayed could be the same one from two points of view. Some of them are stained with dark brown *essence*; this one is notably light-filled. Writing about this group, Jean Sutherland Boggs commented on the present work: "The light is so luminous that it seems to dissolve the substance of the body of the second jockey so that all that

is left are rudimentary but highly graphic lines. Even in the front jockey at the left Degas works freely with line, changing his mind and leaving the evidence of it generously, as if the lines were the body of the jockey vibrating in space."¹

The parallels between Degas' depictions of dancers and those of horses have often been pointed out by art historians. In the same way as the artist often captured ballet dancers away from the spotlight of the stage, in the more informal moments such as warming up before a performance or resting after a rehearsal, his horse paintings usually focus on the moments before or after the race. Although the technique with which Degas depicted horses and riders underwent a radical change from the more academic style of his earliest treatments of this subject in the 1860s to the later, Impressionist works, the focus away from the main action of the horse race is always present. The present work and the other drawings from this series were indispensable to the artist's later racehorse paintings, such as *Chevaux de courses* of circa 1869-72 (fig. 1) where Degas shows seven jockeys in relaxed poses, moving in different directions.

These jockeys from the 1868-70 series are remarkable examples of Degas' draftsmanship with paint and highly sympathetic records of the jockeys themselves, if not as individuals then as an essential type within the artist's work.

¹ J. S. Boggs, in *Degas at the Races* (exhibition catalogue), *op. cit.*, p. 138

\$ 80,000-120,000

€ 68,000-102,000 £ 60,000-89,500

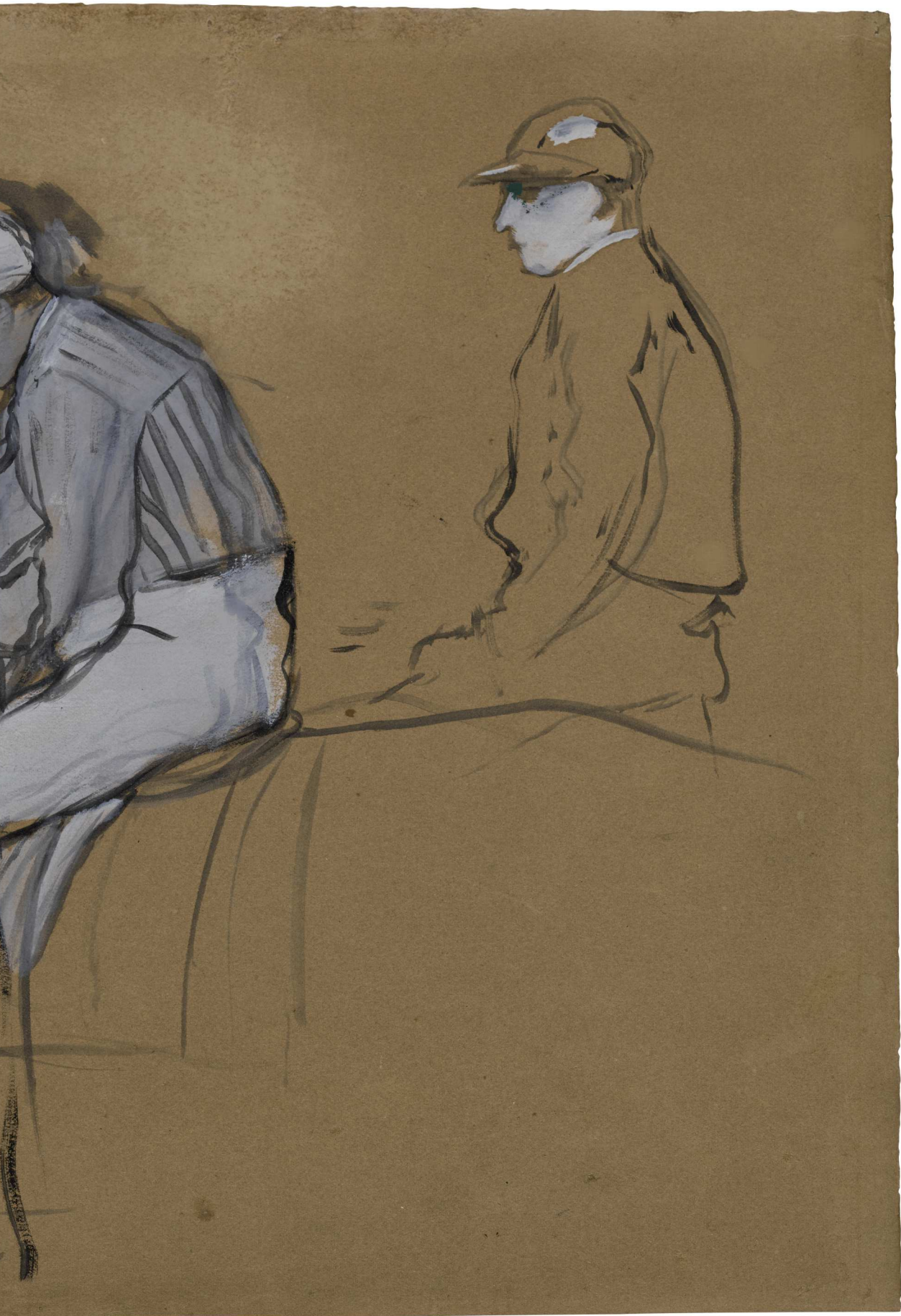


Fig. 1 Edgar Degas, *Chevaux de courses*, Paris Musée d'Orsay





Degas



RICHARD PARKES BONINGTON

ARNOLD 1801 - 1828 LONDON

THE SUNKEN ROAD WITH A DISTANT VIEW OF ST. OMER, FRANCE

POINT OF THE BRUSH AND BROWN WASH OVER TRACES OF PENCIL

129 by 214 mm; 5¼ by 8½ in

PROVENANCE

Probably Lewis Brown (d. 1836);
his sale, Paris, 17-18 April 1837, lot 36 or 48;
Ferdinand-Victor-Amedée, Comte de Faucigny-Lucinge (1789-1866);
possibly Léopold Fleming;
Jules Michelin,
his sale, Paris, Hôtel Drouot, 21-23 April 1898, lot 257;
sale, Paris, Georges Petit, 16-19 June 1919, lot 54;
with Percy Moore Turner (1877-1950);
A.C. Hampson;
sale, London, Christie's, 18 March 1980, lot 84,
bt. Reed;
with Anthony Reed, London;
Private Collection, London, by 1982;
with Anthony Reed, London,
where acquired in 1989

EXHIBITED

New York, Davis & Langdale Company, Inc.,
British Watercolors, Oil Sketches and Sculpture,
1989, no. 26;
New Haven, Yale Center for British Art; Paris,
Petit Palais, *On the Pleasure of Painting*, 1991-92,
no. 27

LITERATURE

A. Dubuisson and C.E. Hughes, *Richard Parkes Bonington: His Life and Work*, London 1924, p. 199;
The Hon. A. Shirley, *Bonington*, London 1940, p. 95,
no. 146 (as *Mantes*);
P. Noon, *Richard Parkes Bonington, The Complete Paintings*, New Haven 2008, p. 147, no. 91

This watercolour depicts a distant view of St. Omer, Normandy from the south-east. To the right of the Boulogne-Calais road, two travellers can be seen resting while, a little way off, a horse and cart trundles over the rutted route. The horizon is dominated by the ruins of the Abbey of St. Bertin, the Basilique Notre-Dame and the

Eglise St-Denis. The work can be dated to *circa* 1823-1824, a time when Bonington was often in Normandy, exploring its coastline and interior. The work is executed in sepia washes, a medium which, in the 1820s, was very popular amongst French collectors. It shows Bonington's confident handling of watercolor, particularly in the sky, where his use of the 'wet-on-wet' technique allows him to convey perfectly the atmospheric effects of the weather.

In the Tate Britain, London, there is an oil painting by Bonington of St.Omer.¹ It shows the town from the same viewpoint but with a different composition in the foreground. Patrick Noon has suggested that although there is a connection between this oil and the present watercolor, both were conceived as finished, presentation, works.

The first owner of this sheet was probably Lewis Brown, a 'Bordeaux wine merchant of British nationality... who amassed a large collection of Bonington's watercolours in the 1820s'.² Another important early owner was Le Comte de Faucigny. He was a member of a Swiss banking family who played an important role in the restoration of the Bourbons to the French throne. In 1824 he married the illegitimate daughter of the Duc de Berry and the English actress Amy Brown, however in 1830, he was forced to flee to England after the July revolution. He owned a number of works by Bonington including the watercolor *Fishing Boats Aground* (New Haven, Yale Center for British Art) and the oil *Coastal Landscape* (Location unknown).³

¹ P. Noon, *Richard Parkes Bonington 'On the Pleasure of Painting'*, New Haven 1992, p. 112, no. 26

² P. Noon, *Richard Parkes Bonington, the complete paintings*, New Haven 2008, p. 88

³ *Ibid.*, nos. 92 and 182

\$ 15,000-25,000

€ 12,700-21,200 £ 11,200-18,700



EMIL NOLDE

NOLDE 1867 - 1956 SEEBÜLL

STILLEBEN MIT BLUMEN

WATERCOLOR;

SIGNED LOWER LEFT: *Nolde*

339 by 469 mm; 13³/₈ by 18¹/₂ in

The authenticity of this work has been confirmed by Dr. Manfred Reuther.

PROVENANCE

Private Collection, New York,
where acquired by the parents of Saretta Barnett,
circa 1960s

Emil and Ada Nolde moved to the village of Notsmarkov on the island of Alsen in the North Sea in 1903. They rented a fisherman's cottage (fig. 1) and set about creating the subject for some of the artist's most important works: the garden. His fourth stay on the island in 1906 marked the start of a fruitful, intensive phase of creativity when Nolde adopted a new powerful use of color. Manfred Reuther notes that "wherever Nolde lived, he tried to reshape his surroundings and to create flower gardens; in Alsen, at his house at Utenwarf by the North Sea, and later... at Seebüll. He longed for harmony with nature, to which he had felt so close and unbroken an affinity since early childhood."¹

The present work is an outstanding example of Nolde's immersion into the world of color in his attempt to capture the essence of the natural world. He developed an open brushwork, free of any harsh outlines, to let the pigments expand into fields of colors, almost like the blossoms themselves. He would take as a starting point easily identified localities or close-ups of flowers, rather than embarking on large scale panoramic views.

The artist's engagement with this particular subject matter also demonstrates Nolde's interest in the work of Vincent van Gogh, particularly in one of his most iconic subject matters—still-lives of flowers. During the 1920s and early 1930s Nolde visited several exhibitions of the Dutch artist's work; which included among others, the major van Gogh retrospective at the Galerie Paul Cassirer in Berlin in 1928. The fervent dedication to expression and symbolic use of color exhibited in van Gogh's works matched Nolde's own deeply held ideology. The artist

wrote: "I loved the music of colours... Yellow can depict happiness and also pain. Red can mean fire, blood or roses; blue can mean silver, the sky or a storm, each colour has a soul of its own."²

The culmination of these theories can be found in his flower paintings and watercolors such as the present work: "The glowing colors of the flowers and the purity of the colors—I loved it all. I loved the flowers in their destiny: shooting up, blossoming, bending, fading, thrown into a ditch. A human destiny is not always so fine."³ As a keen observer of his surroundings and deeply immersed in nature, Nolde was one of the few painters of his time to translate flowers into a powerful painterly expression in such a persuasive and compelling way.

¹ M. Reuther in *Emil Nolde* (exhibition catalogue), Whitechapel Gallery, London, 1996, p. 119

² Martin Urban, *Emil Nolde Landscapes*, New York, 1969, p. 16

³ *Emil Nolde, Jahre der Kämpfe*, Cologne, 1967, p. 100

\$ 60,000-80,000

€ 51,000-68,000 £ 44,800-60,000



Fig. 1 Emil and Ada Nolde at the Fisherman's House on the island of Alsen, circa 1910



LUCIAN FREUD

BERLIN 1922 - 2011 LONDON

PORTRAIT OF BALTHUS

CHARCOAL;

DATED IN PENCIL IN THE UPPER LEFT: 8 - 10 - 89

327 by 248 mm; 12 7/8 by 9 3/4 in

PROVENANCE

The artist;
James Kirkman, London;
with Davis and Langdale Company, Inc.,
New York,
where acquired in 1993

EXHIBITED

Rome, British Council at Palazzo Ruspoli; Milan, Castello Sforzesca; Liverpool, Tate Gallery; *Lucian Freud: Paintings and Works on Paper 1940-1991*, 1991-1992, p. 92, no. 66, illustrated; Tochigi, Prefectural Museum of Fine Arts; Nishinomiya, Otani Memorial Art Museum; Tokyo, Setagaya Art Museum; Sydney, Art Gallery of New South Wales; Perth, Art Gallery of Western Australia, *Lucian Freud*, 1992 - 93, p. 93, no. 62, illustrated (Tochigi, Nishinomiya, and Toyko), p. 71, no. 53, illustrated (Sydney and Perth); New York, Davis & Langdale Company, Inc., *Lucian Freud: A Selection: Paintings and Works on Paper*, 1996, no. 19; New York, Acquavella Galleries, *Lucian Freud Drawings*, 2012, p. 179, p. 218, no. 109, illustrated in color (as *Head of Balthus*)

Lucian Freud's Portrait of Balthus from 1989 magnificently captures the unwavering scrutiny and startling intensity with which Freud observed his sitters. An intimate image of a famously complex figure, who was a great mentor and inspiration to Freud in his early career, this is one of only two portraits for which Balthus ever sat – the other done by his mother, Baladine.

In this intimate portrait Freud allows soft charcoal lines to scrutinize the deep contours of an aged face well worn-in by time. Freud captures Balthus's gentle, unflinching gaze with a supple, luminous quality that breathes light and sculptural volume into the variously taut and sagging compartments of skin and flesh. Loosely delineating Balthus's head and shoulders with sparse gestural lines, Freud attends most closely to the forehead, eyes, nose, lips, and chin of his sitter. Here Freud smudges charcoal, softening the harsh, graphic mark of the pencil line and exploring the range of tonality between the dense, opaque graphite and the paper sheet. Fantastically illuminated by the paper's subtle fawn tones and textured surface, Freud's handling of charcoal pencil matches the uncompromising, sensual tonality of flesh that he achieves through oil paints.

Formally trained as a draftsman prior to becoming a painter, Freud never lost sight of the importance of drawing, and his drawings underlie and inform his paintings whilst also existing as their own discrete body of work. By the late 1980s when Balthus sat for Freud, Freud had mastered his unique approach to capturing human form and in the present portrait, Freud endows each charcoal line with astonishing immediacy and intimacy. In addition to his renewed fascination with drawing during the 1980s, Freud also explored etching extensively during the early part of the decade, and the influence of this comes through in the present work through Freud's use of repeated hatch marks to contour Balthus's face and imply three-dimensionality.

Portraiture is fundamental to Freud's oeuvre as a means for exploring both the external contours of the human form as well as the internal corridors of the sitter's psyche. Over the course of his career Freud painted and drew numerous other artists who influenced him both personally and professionally, including Francis Bacon, Frank Auerbach, and the present portrait of Balthus. A well-known painter of the previous generation and a mentor to Freud during the younger artist's early career, Balthus was recognized in his own artistic practice for his precise handling of paint and for his portraits, which possess an enigmatic, almost troubling quality characteristic of 'Magic Realism'. Freud's early drawings of the 1940s, clearly influenced by Balthus, have a similarly introspective, dreamlike fascination.

Freud drew *Portrait of Balthus* in August of 1989, only a few months after one of his most valuable drawings, *Portrait of Francis Bacon* of 1952, was stolen while on exhibition at the Neue Nationalgalerie in Berlin. The theft devastated Freud, and that the present work was drawn only three months later testifies to the personal significance of *Portrait of Balthus* to Freud and to its art historical import.

Further highlighting the emotional and historical significance of this moving and powerful drawing, Balthus's biographer Nicholas Fox Weber points out that the only other portrait for which Balthus ever sat was done by his own mother. *Portrait of Balthus* is both an homage to the older artist and a masterful celebration of Freud's own artistic achievements.

\$ 70,000-90,000

€ 59,500-76,500 £ 52,500-67,500

8-10-89



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- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

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12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∨ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◎ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Π Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

♀ Premium Lot

In order to bid on "Premium Lots" (♀ in print catalogue or ♀ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please

contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required

to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

IMPORTANT NOTICES

Notice Regarding Endangered Species

Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to authorship or date of execution. Therefore, the property in this catalogue is sold "AS IS" in accordance with the Conditions of Sale and subject to a limited guarantee of authenticity as set forth in the Terms of Guarantee. Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

Old Master Paintings

NEW YORK

George Wachter
Christopher Apostle
David Pollack
Andrea Kust
Calvine Harvey
Elisabeth Lobkowitz
Alexa Armstrong
+1 212 606 7230

Private Sales

James Macdonald
+44 (0)20 7293 5887

Old Master Paintings

LONDON

Alexander Bell
George Gordon
Richard Charlton-Jones
Arabella Chandos
Andrew Fletcher
Edoardo Roberti
Julian Gascoigne
Chloe Stead
Georgina Eliot
Cecilia Treves
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Old Master Drawings

WORLDWIDE

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Cristiana Romalli
Mark Griffith-Jones
Alexander Faber
Claire Anderson
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19th Century Paintings

NEW YORK

Seth Armitage
Mark Buck
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+1 212 606 7140

LONDON

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Tessa Kostrzewa
Richard Lowkes
Benedetta Pedrana
+44 (0)20 7293 6404

PARIS

Pascale Pavageau
Laura Nelson
+33 1 53 05353310

FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

OLD MASTER DRAWINGS INCLUDING THE COLLECTION OF PROFESSOR EGBERT HAVERKAMP-BEGEMANN

31 January 2018
New York

DESSINS DE LA COLLECTION CHRISTIAN ET ISABELLE ADRIEN

22 March 2018
Paris

OLD MASTER & BRITISH DRAWINGS 4 July 2018 London

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