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OLD MASTER DRAWINGS

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NEW YORK 31 JANUARY 2018



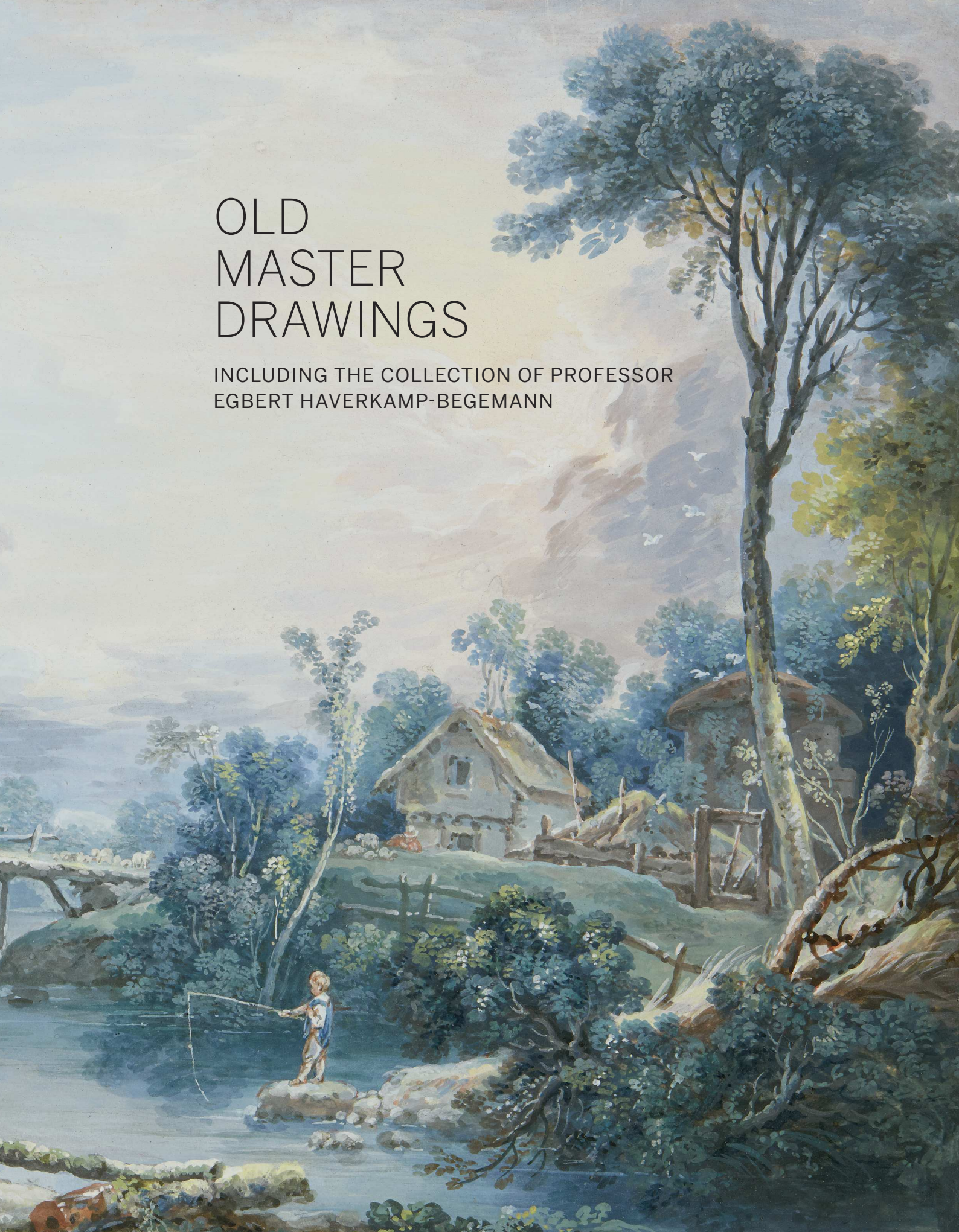


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LOT 178



# OLD MASTER DRAWINGS

INCLUDING THE COLLECTION OF PROFESSOR  
EGBERT HAVERKAMP-BEGEMANN









# OLD MASTER DRAWINGS

INCLUDING THE COLLECTION OF PROFESSOR  
EGBERT HAVERKAMP-BEGEMANN

AUCTION IN NEW YORK

31 JANUARY 2018

SALE N09811

SESSION ONE: CIRCA 10.30 AM (IMMEDIATELY FOLLOWING THE LINE OF BEAUTY)

SESSION TWO: 2.30PM

## 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  
10 am-5 pm

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THE LINE OF BEAUTY: DRAWINGS FROM THE  
COLLECTION OF HOWARD AND SARETTA BARNET  
Wednesday 31 January  
10 am

OLD MASTER DRAWINGS INCLUDING THE COLLECTION  
OF PROFESSOR EGBERT HAVERKAMP-BEGEMANN  
Wednesday 31 January  
Directly following The Line of Beauty & 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  
Friday 2 February  
10 am







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# SESSION ONE

NEW YORK  
WEDNESDAY  
31 JANUARY 2018

LOTS 101-250





## WORKSHOP OF BARTOLOMEO VIVARINI

### Nursing Madonna

Point of the brush and gray wash on paper washed light gray  
197 by 123 mm; 7¾ by 4⅞ in

This fascinating depiction of a *Virgo Lactans* is a rare survival from the workshop of the Vivarini family, datable to around the 1480s, when the *bottega* was still in the hands of Bartolomeo (active 1440-after 1500) and his nephew Alvise (1442/53-1503/5), the son of Antonio (active 1441-1476/84). The poor survival rate of drawings of this period from the Veneto, when compared with those originating from central Italy, and particularly Florence, makes the attribution of drawings from the region very challenging, and it is often necessary to look primarily at the style of the painted works for informative comparisons.

The physical type of the Madonna in the present sheet accords well with some of Bartolomeo Vivarini's depictions of the subject, such as the painting in the National Gallery of Art, Washington, D.C., or the *Madonna and Child Enthroned* (1478), part of a triptych in the church of San Giovanni in Bragora.<sup>1</sup> The typology of the Madonna's face, the linearity in the execution of the contours, and the attention given to the draped mantle studied with deep folds, are very similar to the powerful observation that are distinctive of the Vivarinis and their workshop, which had been first established by the two brothers Antonio and Bartolomeo in Murano. Moreover, the modelling of the form through the application of the grey wash, with shading, often heightened with white, is also characteristic of the few sheets that have been attributed to Alvise Vivarini.<sup>2</sup> The technique and the style of the present drawing are also close to a sheet attributed to Antonio Vivarini in the Metropolitan Museum of Art: *Standing youth with a sword and a palm branch*.<sup>3</sup>

<sup>1</sup> R. Pallucchini, *I Vivarini, (Antonio, Bartolomeo, Alvise)*, Venice 1965, reproduced figs. 174, 184

<sup>2</sup> For example *Head of an elderly man*, London, British Museum, inv. no. 1876.1209.619; see H. Chapman and M. Faietti, *Fra Angelico to Leonardo. Italian Renaissance Drawings*, exh. cat., London 2010, no. 75, reproduced p. 256

<sup>3</sup> Point of the brush and brown wash, heightened with white, on brown-washed paper; New York, Metropolitan Museum of Art, inv. no. 08.227.26

**\$ 20,000-30,000**

**€ 17,100-25,600    £ 15,000-22,500**





actual size





102

102

## ROMAN SCHOOL, 16TH CENTURY

Two male draped figures, and a female in the center

Pen and brown ink;  
bears numbering along the right side of the first figure, in black and red chalk, and an old attribution, top center in black chalk: J(?) Vinola  
155 by 153 mm; 6 $\frac{1}{8}$  by 6 in

This interesting study of three figures, most probably dating to the first half of the 16th century, shows the stylistic influence of Polidoro da Caravaggio (1497-c.1543) and a debt to Raphael (1483-1520), as well as a reverence, in its sculptural rendering of the draperies, for Michelangelo (1475-1564). The old attribution at the top of the sheet may refer to the Bolognese architect, Giacomo Barozzi da Vignola, better known as Jacopo Vignola (1507-1573). Vignola made his first trip to Rome in 1536, to make careful architectural drawings after Roman temples, with the intention of publishing an illustrated Vitruvius.

These studies could be inspired by Antique sculptures, and two of them bear numberings that most probably relate to the proportions of the figures.

**\$ 8,000-12,000**  
**€ 6,900-10,300** **£ 6,000-9,000**

103



103

## SIENESE SCHOOL, 16TH CENTURY

*Recto:* St. Margaret  
*Verso:* A fragment with figures running

Pen and brown ink;  
bears inventory number in pen and brown ink:  
*1a l.*  
274 by 89 mm; 10 $\frac{3}{4}$  by 3 $\frac{1}{2}$  in

This double sided sheet is close to the style of an unidentified sixteenth century artist, most probably from Siena, who has been named Pseudo-Pacchia by Philip Pouncey, based on the similarity of his drawings to those of Girolamo del Pacchia (c.1477- after 1533).

**\$ 5,000-7,000**  
**€ 4,300-6,000** **£ 3,750-5,300**





104

104

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WORKSHOP OF GIOVANNI  
DA UDINE

A Hobby

Tempera and watercolor on paper washed light  
brown

182 by 262 mm; 7 $\frac{1}{8}$  by 10 $\frac{1}{4}$  in

The rapid application of the wash and the  
tempera, together with the boldness in the  
execution, are similar to other animal studies  
traditionally associated with the name of Giovanni  
da Udine (1487-1564).

**\$ 8,000-12,000**

**€ 6,900-10,300    £ 6,000-9,000**



105 actual size

105

## ATTRIBUTED TO POMPONIO AMALTEO

Motta di Livenza 1505 - 1588 San Vito

A young man pouring water over a candelabrum

Pen and brown ink and wash, heightened with white, on paper washed light brown  
95 by 120 mm; 3¾ by 4¾ in

### PROVENANCE

Jonathan Richardson Senior (L.2184)

The present sheet seems to be very close to the graphic style of Pomponio Amalteo, who was a pupil and son-in-law of Pordenone. It could have been made in connection with a frieze in a decoration of a room in a private palace, the sort of project on which the artist often collaborated with Pordenone.

\$ 3,000-4,000  
€ 2,600-3,450 £ 2,250-3,000

106

## MARCANTONIO RAIMONDI

Arguis circa 1480 - 1534 Bologna

*Recto:* A male nude seen from behind with a small bear  
*Verso:* Various studies: a putto, a fantastical creature, study of an old man, a head in profile and study of legs

Pen and brown ink (*recto* and *verso*); inscribed in pen and brown ink, upper centre: *Amanti*  
202 by 150 mm; 8 by 6 in

### PROVENANCE

Possibly Giuseppe Vallardi, his numbering in black chalk, *verso*: *P./ 229*; Captain Carlo Prayer (L.2044), his mount; sale, New York, Christie's, 22 January 2004, lot 4

Typical of Raimondi's style in the use of close crosshatching executed in pen and ink, this drawing probably dates from early in the artist's career, during his apprenticeship with Francesco Francia in Bologna.

For comparable drawings by Raimondi see K. Oberhuber, 'Marcantonio Raimondi; gli inizi a Bologna ed il primo periodo romano,' in *Bologna e L'umanesimo 1490-1510*, Bologna 1988, pp 51-88. The majority of the drawings published in

this article come, like this one, from the collection of Captain Carlo Prayer, active in Milan in the second part of the 19th Century.

\$ 15,000-20,000  
€ 12,800-17,100 £ 11,300-15,000



106 verso





106 actual size



## DOMENICO CAMPAGNOLA

Padua 1500 - 1564

A male nude, seen from behind, his right arm outstretched

Pen and brown ink over traces of black chalk; bears old attribution in pen and brown ink, lower right: *carlo sarazini* and bears later inscription in black chalk, verso: *Campagnola*  
205 by 120 mm; 8 $\frac{1}{8}$  by 4 $\frac{3}{4}$  in

## PROVENANCE

Heinrich Beckmann (L.2756a);  
sale, London, Sotheby's, 22 June 1982, lot 268  
(as Ascribed to Domenico Campagnola, sold together with a Study of the facade of the villa Aldobrandini, Frascati)

Domenico Campagnola, a pupil of Giulio Campagnola, trained in early 16th Century Venice under the influence of Titian and Giorgione. An engraver as well as a draughtsman, his drawings share a strong compositional vocabulary with that of the print.

The present study, executed with Campagnola's distinct penmanship, is comparable to *The jealous husband who kills his wife*, a drawing in the Ecole Nationale Supérieure des Beaux Arts, Paris.<sup>1</sup> The handling of the figures in the Paris study, with the use of cross hatching to develop form and the bolder strong ink lines to denote and highlight facial features, can also be seen in our drawing.

<sup>1</sup> Venice, Cini Foundation, *Disegni di Tiziano e della sua Cerchia*, Venice 1976, no. 68, reproduced fig. 68

\$ 14,000-18,000

€ 12,000-15,400 £ 10,500-13,500







108

108

## WORKSHOP OF JACOPO ROBUSTI, CALLED IL TINTORETTO

### Study of the Head of Giuliano de' Medici, after Michelangelo

Charcoal heightened with white chalk, on faded  
blue paper;

bears numbering in black chalk, upper centre:  
66 and an old attribution on the backing: *Ecce  
homo/Tintoretto*

271 by 211 mm; 10¾ by 8¼ in

This charcoal study is related to the head of Giuliano de' Medici, after Michelangelo's Medici tombs, of which at least eighteen studies are known by Jacopo Tintoretto (1518/19-1594) and his studio.<sup>1</sup> Jacopo Tintoretto was fascinated by Michelangelo's commemorative and allegorical sculptures in the Medici Chapel of San Lorenzo. According to Vasari, already in 1557 Tintoretto, obtained from Daniele da Volterra models from Michelangelo's sculptures, although it appears that he owned some since the 1540s. These models were used by Tintoretto and his pupils in the process of learning and experimenting with light in the modeling of forms. Often, they were drawn by lamplight, as the biographer Carlo

Ridolfi recorded.<sup>2</sup> The head in the present sheet is a study of the model almost in profile, and the artist emphasises, with the subtle use of light, the solidity of the sculpted forms. The drawing is characterized by the vigorous use of the charcoal, to create a powerful image that fills the entirety of the sheet.

<sup>1</sup> C. Whistler, *Drawing in Venice. Titian to Canaletto*, exhib. cat., Oxford, Ashmolean Museum, 2015-2016, pp. 132-133, nos. 51-52, reproduced

<sup>2</sup> C. Ridolfi, *Le meraviglie dell'Arte*, 2nd edition, Padua 1837, vol. II, p. 175

**\$ 6,000-8,000**  
**€ 5,200-6,900 £ 4,500-6,000**

## ATTRIBUTED TO LEANDRO DA PONTE CALLED LEANDRO BASSANO

Bassano del Grappa 1557 - 1622 Venice

Recto: Herdsmen and shepherds  
with their animals

Verso: Head of a man, and a  
standing young workman

Charcoal heightened with white chalk, on paper  
washed gray-blue (*recto*); black chalk on light  
blue paper (*verso*)

515 by 407 mm; 20¼ by 16 in

This is rare example of a large compositional drawing from the workshop of Jacopo Bassano, most probably drawn by his son Leandro. Although the ceaseless activity of this large *bottega*, where both Jacopo's sons Francesco and Leandro were active, necessitated finished drawings of this type, or *ricordi*, for the use of the workshop, only a small number of sheets like this have survived. The *bottega* produced endless painted versions of successful compositions, and this fact makes it very difficult to attribute a given drawing to a specific member of the workshop merely on the basis of its connection to a painting. After the death of Jacopo, and of Francesco in 1592, the task of maintaining the Bassano artistic tradition for a Venetian and international clientele fell largely to Leandro. Leandro had already moved to Venice by 1588, after the death of his father, opening his own workshop.

The drawing on the *recto* is freely drawn, but it is most probably a *ricordo* of a painting, and in fact a very similar composition of an *Annunciation to the shepherds* by Jacopo Bassano is known from several versions of around 1558, some by the workshop,<sup>1</sup> and is also recorded in a later (circa 1595) engraving by Aegidius Sadeler (fig. 1).<sup>2</sup> In the present drawing the angel announcing the birth of Christ is missing, but the herdsman to the left is looking up to the sky in a similar pose to that of his painted counterpart.

One of the two drawings on the *verso* is an interesting large study for the head of a man, reminding us that Leandro was predominately a portrait painter. Both drawings on the *verso* are quickly sketched, solely in black chalk, and show more clearly the graphic style of the artist responsible for this sheet, which is stylistically close to a drawing by Leandro of the *Martyrdom of St. Martina*, in the Uffizi,<sup>3</sup> a sheet executed in charcoal, black and red chalk on blue paper.

<sup>1</sup> A. Ballarin, *Jacopo Bassano*, Padua 1996, vol. II, reproduced figs. 674 to 675, figs. 680 to 687

<sup>2</sup> *Ibid.*, reproduced fig. 673

<sup>3</sup> Florence, Uffizi, inv. no. 13951F; for an image see C. Whistler, *Drawing in Venice. Titian to Canaletto*, exhib. cat., Oxford, Ashmolean Museum, 2015-16, p. 111, no. 35, reproduced.

\$ 14,000-18,000

€ 12,000-15,400 £ 10,500-13,500



109

109

## GIOVANNI PAOLO LOMAZZO

Milan 1538 - 1600

The Virgin supported by St. Anne  
and the Magdalene

Black chalk heightened with white chalk, on blue  
paper

233 by 210 mm; 9¼ by 8¼ in

### PROVENANCE

Alfredo Viggiano (L.191a)

The attribution to Giovanni Paolo Lomazzo seems to have been suggested by Philip Pouncey and confirmed in 1984 (from an inscription on the *verso* of the backing sheet). We have not been able to connect this drawing to any known painted works by the artist, but it seems totally characteristic of his style.

\$ 10,000-15,000

€ 8,600-12,800 £ 7,500-11,300



Fig. 1: Aegidius Sadeler after Jacopo Bassano, *Annunciation to the Shepherds*, Amsterdam, Rijksmuseum









111

111

## CESARE FRANCHI, CALLED IL POLLINO

Perugia circa 1580 - 1615

The Holy Family with the infant St. John

Pen and brown ink and wash, over red chalk  
107 by 163 mm; 4¼ by 6⅜ in

### PROVENANCE

Jacques Fryszman (L.4946);  
sale, London, Sotheby's, 3 July 1995, lot 125

Drawings by Pollini are easily identifiable for their very distinctive pen work and characteristic use of wash and facial types.<sup>1</sup> In his long career he was also active as a miniaturist.

<sup>1</sup> For further information on the artist's career see B. Toscano, *Il Pollino tra Roma e Perugia, Disegno e Disegni*, Rimini 1998, pp. 156-167

\$ 3,000-4,000

€ 2,600-3,450 £ 2,250-3,000

112

## BENEDETTO CALIARI

Verona 1538 - 1598 Venice

*Recto*: Study of a standing female figure with a subsidiary sketch of half a torso and an arm, possibly for the same figure

*Verso*: Study of a man rising from a chair

Black and white chalk on blue paper (*recto*);

Pen and brown ink and wash heightened with white (*verso*);

bears Sagredo numbering in brown ink, *verso*:  
*D.P.n.º 66*, and bears another numbering, *554/9*  
(?), *verso*;

bears inscriptions in pen and brown ink: *da Paolo (recto) and da Paolo V. / nella cena del Levita ch' hora in Francia (verso)*

313 by 211 mm; 12¼ by 8¼ in

### PROVENANCE

From the Sagredo album (with numbering, see above), the *provenance* of which is as follows: Doge Nicolò Sagredo, Venice, by circa 1654; his brother, Stefano Sagredo, Venice; his nephew, Zaccaria Sagredo, Venice; his wife, Cecilia Sagredo, until sold, circa 1743; sale, London, Sotheby's, 1 July 1971, lot 15 (as Studio of Paolo Veronese), where purchased by Hugh Squire, his sale, London, Sotheby's, *Catalogue of an Interesting collection of Old Master Drawings formed by an eminent Connoisseur*, 28 June 1979,

lot 72, reproduced (as Benedetto Veronese); sale, London, Sotheby's 23 March 1983, lot 51

### LITERATURE

R. Cocke, *Veronese's Drawings*, London 1984, p. 354, cat. no. 185 and 185v (as Copies after Veronese, possibly member of workshop)

Published in Richard Cocke's catalogue raisonné in 1984 as 'After Veronese', the studies depicted here (*recto* and *verso*) relate to Martha and Judas in Paolo Veronese's painting, *Feast in the house of Simon*, painted for the Servites in 1573, now in the Musée National du Château de Versailles et du Trianon.<sup>1</sup> In Cocke's entry he remarks how these figures are fairly faithful to their painted counterparts, and argues that there are no *pentimenti* visible in the drawing and that the inclusion of the table cloth beside Martha together demonstrate these are more akin to copies than autograph preparatory studies by Paolo Veronese. At the time of the Sotheby's sale in 1979 (see *Provenance*) Richard Cocke confirmed the attribution to Benedetto Caliari, Paolo Veronese's son. As was so often the practice within artistic family dynasties, the sons or offspring would frequently make copies after their father's paintings as a way of developing their own skills as an artist.

<sup>1</sup> T. Pignatti & F. Pedrocchi, *Veronese*, Milan, 1995, vol. I, p. 287, no. 192, reproduced

<sup>2</sup> Cocke, *op.cit.*, p. 354, cat. no.185

\$ 10,000-15,000

€ 8,600-12,800 £ 7,500-11,300





112





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## ANTONIO TEMPESTA

Florence 1555 - 1630 Rome

The Madonna of Loreto, St. Peter and St. Paul, with two Bishops and two female Saints on pedestals

Pen and brown ink and wash; bears attribution in the central cartouche at the bottom in pen and brown ink: ANTONIO TEMPESTA and inscription *Arme del Capitolo* (to the left, partly crossed out), *Dedicato al Arc.<sup>vo</sup> al Arc dno /...e Capitolo / La città In pianta* (center), *Arme del Arcidiacono* (to the right) 479 by 358 mm; 18 $\frac{7}{8}$  by 14 in

This large drawing could be a design for a processional banner, or perhaps more likely for an engraving, as the Christ Child appears, unusually, to the left of the Madonna. Having trained in Florence, with Santi di Tito and then Stradanus, Tempesta moved to Rome in 1575 and spent most of the rest of his career there. Though always also active as a painter, it was as a printmaker that Tempesta became particularly renowned, producing battle scenes, hunting and religious subjects in some quantities.

**\$ 10,000-15,000**  
**€ 8,600-12,800 £ 7,500-11,300**





114

114

## DOMENICO CAMPAGNOLA

Padua 1500 - 1564

Portrait of a bearded man in profile, bust length, reputedly Ludovico Ariosto

Pen and brown ink;  
bears old attribution in brown ink, lower left: *titien.* and inscription, upper centre: *arioste* bears numbering in brown ink, verso: N° 130 239 by 171 mm; 9½ by 6¾ in

### PROVENANCE

Sale, London, Sotheby's, 1 July 1991, lot 120

This drawing is closely related to the portrait portion of the frontispiece to the definitive edition of Ariosto's *Orlando Furioso*, published in Ferrara by Francesco Rossi in 1532. The authorship of this woodcut, which is based on a design by Titian, is not entirely clear: its elaborate decorative border bears the signature of Francesco da Nanto, but it seems that this border actually predates the portrait itself, which was engraved by another hand and inserted somewhat later.<sup>1</sup>

<sup>1</sup> See M. Muraro and D. Rosand, *Tiziano e la Silografia Veneziana del Cinquecento*, exhib. cat., Venice 1976, p. 177, fig. 89, and H.E. Wethey, *Titian and his drawings*, Princeton 1987, p. 12.



Fig. 1: Frontispiece of Ariosto, *Orlando Furioso*, Ferrara, 1532

\$ 6,000-8,000  
€ 5,200-6,900 £ 4,500-6,000





115 actual size

115

## GIOVANNI BATTISTA NALDINI

Fiesole circa 1537 - 1591 Florence

### Study of a figure holding a board

Red chalk;  
bears old attribution and numbering in pen and brown ink on the mount: *Girolamo Muziano . 12*  
93 by 71 mm; 3¾ by 2¾ in

#### PROVENANCE

Nathaniel Hone (L.2793)

**\$ 10,000-15,000**

**€ 8,600-12,800 £ 7,500-11,300**

116

## VINCENZO TAMAGNI, CALLED VINCENZO DA SAN GEMIGNANO

San Gemignano 1492 - circa 1530

### A young boy kneeling in front of two bishops, several noblemen and clerics, a building under construction behind

Pen and brown ink and wash over traces of black  
chalk  
198 by 304 mm; 7<sup>13</sup>/<sub>16</sub> by 12 in

#### PROVENANCE

Flury-Hérard (L.1015, his inventory number on the  
backing sheet: 136)

Vincenzo Tamagni began his career as an assistant of Sodoma with whom he worked in the monastery of Monte Oliveto Maggiore, near Siena, before moving to Rome in around 1512, when he entered Raphael's workshop. His graphic *oeuvre* consists mainly of pen and ink composition drawings characterized by repeated long horizontal hatching, with a clear definition of the chiaroscuro, as we can also see in the present sheet, where the areas of contrasting light and shadow are also emphasized by the abundant application of brown wash, which unifies the composition.

For an account of the artist's known drawings, see: L. Wolk-Simon, in *Sixteenth-Century Italian drawings in New York Collections*, exhib. cat., New York, The Metropolitan Museum, 1994, p. 109, note 4.

**\$ 7,000-9,000**

**€ 6,000-7,700 £ 5,300-6,800**







## GIULIO PIPPI, CALLED GIULIO ROMANO

Rome 1499 - 1546 Mantua

### Madonna and Child (Study for the Hertz Madonna)

Black chalk and stumping, and heightened with white chalk or bodycolor over stylus indications; bears old attribution in pen and brown ink, lower left: *Raffael da Reggio*  
278 by 210 mm; 11 by 8¼ in

#### EXHIBITED

Madrid, Museo Nacional del Prado; Paris, Louvre, *Late Raphael*, 2012-13, cat. no. 64, reproduced p. 239

#### LITERATURE

S. Ferino-Pagden, review of 'Late Raphael', *The Burlington Magazine*, vol. CLIV, November 2012, p. 813

\$ 25,000-35,000

€ 21,300-29,800 £ 18,800-26,300



Fig. 1: Giulio Romano, *Hertz Madonna*, Rome, Galleria Nazionale d'arte Antica di Palazzo Barberini

This fascinating drawing of the Madonna and Child is a powerful and engaging study by Raphael's esteemed pupil, Giulio Romano. In terms of career chronology it belongs to Giulio's early years and is quite possibly the earliest known study by the artist. It is preparatory for Giulio Romano's intimate and captivating *Hertz Madonna* (1516-17), now in the Galleria Nazionale d'arte Antica di Palazzo Barberini, Rome (fig. 1).<sup>1</sup> In this oil on panel, the Virgin and Child are depicted frontally and both look directly at the spectator, giving this small yet commanding painting its great appeal.

The drawing, exhibited for the first time in the recent *Late Raphael* exhibition, is immensely interesting in its handling and technique. Drawn in black chalk, it already stands apart from the majority of Giulio's earlier compositional studies, which predominantly employ red chalk. As Tom Henry and Paul Joannides describe in the exhibition catalogue entry for the drawing, Giulio generally reserved black chalk for use in his cartoons, and in fact they liken the present work to a cartoon, as the figures are the same size as those in the painting.<sup>2</sup> Though certainly similar in some ways to a cartoon, the drawing is, however, also very much a working drawing, as is clear from the fact that Giulio has used the stylus throughout to define the overall layout of his composition. He did not, though, adhere strictly to the original stylus indentations, making various changes when working his study up in black chalk: the position of the Madonna's bended knee, just under the Christ Child's extended foot, has clearly been altered, and changes can also be seen in the Virgin's hanging garment, to the right of the composition. There are also a number of other notable differences between the study and the final painting in terms of the head-dress and veil, the background, and aspects of the Virgin's garment. Giulio's black chalk drawing purely focusing on the Holy figures and their placement.

It is impossible not to mention in this context Giulio's highly influential teacher, Raphael, with whom he worked so closely, collaborating on numerous projects. The *Hertz Madonna*, painted in 1516-17, is distinctively by Giulio's hand, but clearly demonstrates a Raphaellesque undertone. Henry and Joannides postulate that Giulio's starting point for this intimate work was probably a lost sketch by Raphael from his late Florentine period.<sup>3</sup> They emphasize, however, that the identifiable characteristics of Giulio's

style are also evident, such as in the way he has changed the proportions typical of Raphael's Holy figures by extending the legs of the Virgin below the knees. The domestic interior and the frontal positioning of the Madonna and Child would also be unusual in a depiction of the Virgin and Christ Child by Raphael.

All the same, the painting was previously attributed to Raphael by Oberhuber and Gnann, but this cannot, as Henry and Joannides have described, be sustained. In addition to the overall approach to composition, they highlight certain features such as the hinging of the Child's right leg, which is rather unconvincing, just as it is in Giulio's '*Madonnina*',<sup>4</sup> acknowledging that Giulio often struggled with anatomy. They also point out the rounded stomach of the Christ Child, which is not seen in works by Raphael.<sup>5</sup>

From Henry and Joannides' extensive cataloguing of the *Hertz Madonna*, one can get a better understanding of this early black chalk study. The painting's somewhat solid, sculptural style can be explained by Giulio's very young age at the time, when he is clearly still experimenting and developing as an artist. This stylistic naivety is recognised by Sylvia Ferino-Pagden who, in her review of the *Late Raphael* exhibition in the *Burlington* magazine, debates the attribution of the present drawing to Giulio, but does recognise the argument that whatever weaknesses it may demonstrate could reflect the fact that the artist would still only have been in his teens, his style not yet fully developed.<sup>6</sup>

Though there are no other surviving early drawings by Giulio with which the present *Madonna and Child* can meaningfully be compared, and the drawing is therefore difficult to integrate fully into his *corpus* of work, it unquestionably provides a fascinating insight into the working methods of Giulio as a young man and artist, and the relationship between Master and pupil. But ultimately, the drawing's significance lies in the fact that it is a rare and early study for one of Giulio's more intimate and direct portrayals of The Virgin and Child.

<sup>1</sup> *The Late Raphael*, exhib. cat., Madrid, Museo Nacional del Prado, and Paris, Musée du Louvre, 2012-13, cat. no. 63, reproduced

<sup>2</sup> *Ibid.*, p. 239, under cat. nos. 63 and 64

<sup>3</sup> *Ibid.*, p. 237 under cat. nos. 63 and 64

<sup>4</sup> *Ibid.*, pp. 233-236, cat. 61, reproduced

<sup>5</sup> *Ibid.*

<sup>6</sup> Ferino-Pagden, *loc. cit.*









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his design for an altarpiece, see lot 122 below. The technique of energetic pen work and wash heightened with white, often on coloured paper, demonstrates the artist's debt to Polidoro da Caravaggio, whose works he frequently copied.

<sup>1</sup> Bartsch XIX, 118, 132

\$ 5,000-7,000  
€ 4,300-6,000 £ 3,750-5,300

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## EMILIAN SCHOOL, CIRCA 1520

### The Toilet of Venus

Pen and brown ink and wash over black chalk, within pen and ink framing lines;  
bears numbering, top left corner: N° 99°, and traces of lettering in the lower left corner  
224 by 192 mm; 8¾ by 7½ in

#### PROVENANCE

Bears unidentified collector's mark (partially cut) lower right;  
From an Italian princely collection

The composition of the present drawing, representing a seated Venus drying her foot after the bath in front of an armed Cupid, is closely related to a reduced and reversed engraving, tentatively attributed to Agostino Veneziano (c.1490-c.1540) (fig. 1), based on the prime version of the composition engraved in around 1516 by Marcantonio Raimondi (1480-1534).<sup>1</sup> Although this composition has in the past generally been associated with a lost panel in the decoration of a room known as 'La Stufetta', in the apartment of the Cardinal Bibbiena of the Palazzo Apostolico in the Vatican, this cannot be proved. Paul Joannides has kindly suggested instead that this composition could be after a lost painting by Raphael, or a member of his school, or might even record a lost preparatory study for such a painting, perhaps from a few years earlier than 1516.

<sup>1</sup> See G. Bernini Pezzini, S. Massari, S. Prosperi Valenti Rodinò, *Raphael invenit*, Rome 1985, p. 63, nos. 1 and 3, both reproduced p. 353

\$ 8,000-12,000  
€ 6,900-10,300 £ 6,000-9,000

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## BIAGIO PUPINI

active Bologna circa 1511 - 1575

### The Apostle Thomas

Pen and brown ink and point of the brush and brown wash, heightened with white, on light blue paper, within pen and ink framing lines  
160 by 97 mm; 6¼ by 3¾ in

The present drawing relates to an engraving executed by Marcantonio Raimondi, whose print depicts the apostle in reverse (fig. 1).<sup>1</sup> In terms of the drawing's relationship to the engraving, which is quite close, suggesting that it served as the *modello*, one would place this in Pupini's early years, circa 1530. The choice of medium is one that Pupini employed in many of his drawings and a similar technique can be seen in



Fig. 1: Marcantonio Raimondi, *St Thomas*, London, The British Museum, engraving



Fig. 1: Agostino Veneziano, *The Toilet of Venus*, engraving



N.º 99.





PROPERTY FROM A PRIVATE COLLECTION

## FRANCESCO DE' ROSSI, CALLED FRANCESCO SALVIATI

Florence 1510 - 1563 Rome

### Reclining river god facing right

Pen and brown ink and wash over traces of black chalk, within framing lines;  
bears old attribution in pen and brown ink, *recto*:  
*FRANCESCO SALVIATI*, and *verso* in a different  
brown ink: *Di franc Salviati VI*  
260 by 410 mm; 10¼ by 16½ in

### PROVENANCE

Possibly Francis G. Hickman, Memphis,  
his sale and others, Christie's 26 March 1963,  
part of lot 217 (Francesco Salviati, River Gods  
(two));  
Bernard Breslauer, London;  
Sale, London, Sotheby's, 4 July 1975, lot 193;  
with Galleria W. Apolloni, Rome, *Dai Manieristi  
ai Neoclassici: Disegni Italiani*, 1978, no. 4 (as  
Giorgio Vasari);  
with Galleria Carlo Virgilio, Rome, *Il mercante  
altrove: Disegni da una collezione*, 1996, no. 2;  
with Colnaghi, London and New York, *An  
Exhibition of Master Drawings*, 1996, no. 12,  
reproduced

### LITERATURE

A. Cecchi, "Les "disegni piccoli": Nouvelles  
considérations sur Cecchino Salviati", *Disegno:  
Actes du Musée des Beaux-Arts de Rennes*,  
Rennes 1990, p. 28, reproduced fig. 10

\$ 50,000-70,000

€ 42,600-60,000 £ 37,500-52,500

This handsome, large sheet, with an old attribution to the artist also elegantly written in capital letters lower center<sup>1</sup>, subtly drawn with fluid lines in pen and ink and developed with two shades of brown wash, applied with a fluency of the brush so typical of the artist, over a preliminary black chalk underdrawing<sup>2</sup>, is related, as suggested by Cecchi in 1990, to the figure of the river Arno, frescoed above the central window of the west wall of the *Sala dell'Udienza*, overlooking Piazza della Signoria, the audience chamber of Cosimo de' Medici in Palazzo Vecchio, Florence (fig. 1). Commissioned for Cosimo I, by some highly influential advisers at the Medici court, this important decoration is a masterpiece of the artist's mature period, which established and confirmed Salviati's reputation as one of the most important fresco decorators of his time.

The depiction of the Arno is a pivotal image within the scheme, above the central window of the west wall of the *Sala dell'Udienza*, and is described in some detail by Giorgio Vasari in his life of Salviati: 'e dirimpetto alla Pace che arde l'arma è il fiume Arno, che avendo un corno di dovizia abbondantissimo, scuopre (alzando con una mano un panno) una Fiorenza, e la grandezza de'suoi pontefici e gli eroi di casa Medici' ('in front of the Peace burning the arms is the river Arno, with a most abundant horn of plenty, who reveals (lifting with his hand a cloth) Florence, and the greatness of its pontiffs and heroes of the Medici family').<sup>3</sup> This decorative scheme is one of the most sophisticated frescoed ensembles in the whole of Italian Mannerism.

Salviati won the commission on his return to Florence in 1543, having left the service of Pierluigi Farnese, in Rome, whom he served from 1541, after his stay in Venice. Salviati's

motivation to return to Florence came, according to Vasari, from an anonymous friend who, together with Piero di Marcone, a goldsmith he had befriended while in Rome, persuaded the artist that if he went back to Florence he would certainly find employment in the Duke's service.<sup>4</sup> Vasari goes on to stress the challenges and political implications of obtaining such an important commission, in addition to which the artist would have to win the approval and support of his Florentine peers, before being granted a Medici commission.<sup>5</sup> Many of those with whom he had previously collaborated, in 1539, on the decorations erected for the wedding of Cosimo and Eleonora, were still working in the service of Cosimo I. Salviati, though Florentine by birth and early training, had formed his style mostly in Rome. This invaluable experience gave the painter particular standing among his fellow artists in Florence, and was a great advantage when painting the grand decoration for the *Sala dell'Udienza*, illustrating episodes from the life of *Furio Camillo*, taken from epic Roman history. This was a commission devised with the intention of validating, through historical precedent, the legitimacy of Cosimo I de' Medici's rule, each scene alluding to an event in the Duke's own life.

Another study, recently sold in London<sup>6</sup> and also preparatory for the figure of the river Arno, in the same media and of a similar size, but in reverse to the present drawing, with the bearded river god lifting the cloth that would, in the final work, reveal the city of Florence in the distance, is much closer to the final composition. Both these appear to be presentation drawings for this pivotal figure, and they must have been drawn at the same moment and for the same purpose, remaining together until recently. They may even once have been part of the same page in an album, possibly put together in the late 17th or early 18th century. Salviati combines in this drawing great elegance of execution with a thoroughly mannered pose, one hand lifting the cloth while his other arm rests on an urn from which pours water, symbolizing the abundance of the river Arno.

<sup>1</sup> The drawing bears another old attribution, probably early 18th century, on the verso

<sup>2</sup> N.B. the interesting *pentimento* on the level of the left hand holding the cloth

<sup>3</sup> G. Vasari, *Le Vite de più eccellenti Pittori, Scultori ed Architettori*, ed. G. Milanesi, Florence 1881, vol. VII, p. 24

<sup>4</sup> *Ibid.*, p. 21

<sup>5</sup> *Ibid.*, p. 22

<sup>6</sup> 'Reclining river god facing left, and lifting a cloth with his right hand', now in a private collection, was sold London, Sotheby's, 5 July 2017, lot 22

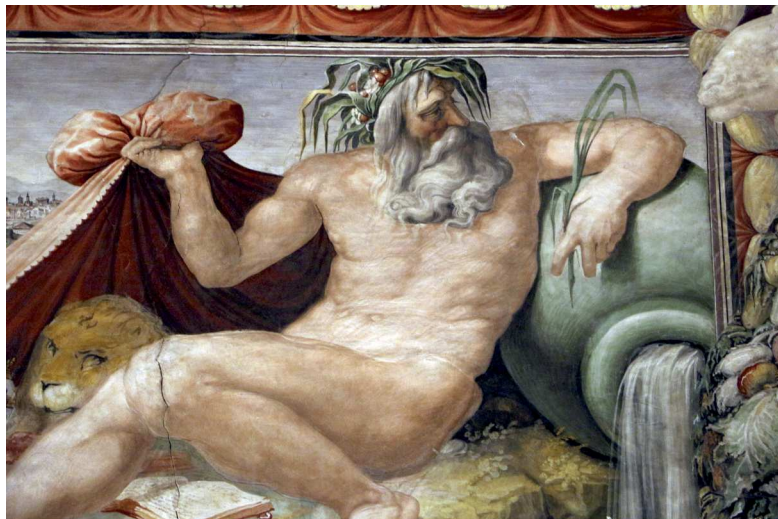


Fig. 1: Francesco Salviati, *The River Arno*, Florence, Palazzo Vecchio





FRANCESCO SALVIATI





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## EMILIAN SCHOOL, 16TH CENTURY

### A landscape with trees and a figure

Red chalk;

bears inscriptions and attributions in pen and brown ink on the verso: *Paulo Veronese* and *Titiano* and in black chalk *Muziano*; bears numbering 169 and inscription: *Non è del Parmigianino e non è ...di Paolo* and various other illegible inscriptions  
304 by 196 mm; 12 by 7¾ in

Although this drawing is superficially reminiscent of some landscape drawings by Girolamo Muziano, generally executed in pen and ink, the roundness of the foliage and the elongated figure in the center, combined with the use of the red chalk in parallel lines, seems to be more consistent with painters active in Emilia in the sixteenth Century, such as Nicolò dell'Abate (1509?-1571). The old inscription on the bottom on the verso, which states that the drawing is not by Parmigianino, implies a previous attribution to the artist.

**\$ 7,000-9,000**

**€ 6,000-7,700 £ 5,300-6,800**

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## BIAGIO PUPINI

active Bologna circa 1511 - 1575

### Design for an altarpiece: the resurrected Christ above the Madonna and the Apostles

Pen and brown ink and point of the brush and gray wash, heightened with white, on gray-green paper;

bears Sagredo's inventory number in pen and brown ink on the backing sheet: *S. F. n.º 28*

347 by 240 mm; 13⅝ by 9½ in

#### PROVENANCE

Doge Nicolò Sagredo, Venice, by circa 1654;  
his brother, Stefano Sagredo, Venice;  
his nephew, Zaccaria Sagredo, Venice;  
his wife, Cecilia Sagredo, until sold, circa 1743

Very characteristic of the graphic style of the artist Biagio Pupini, whose activity is mainly documented in Bologna, this drawing is executed with the point of the brush and reinforced by a wiry pen work, nervous and animated, complemented by an abundant use of white heightening, which seems to derive from his knowledge of works on paper by Polidoro da Caravaggio (c.1500- c.1536), whose style he could have studied during a presumed Roman sojourn. This fairly finished sheet must have been executed in preparation for a painted work, and not just as an independent exercise.

Pupini's drawings have often been wrongly attributed to Polidoro da Caravaggio, whose graphic style he greatly admired, making numerous copies especially after the monochrome façade paintings, done by Polidoro to adorn many of the palaces of Rome.

**\$ 20,000-30,000**

**€ 17,100-25,600 £ 15,000-22,500**









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## ANTONIO MARIA VIANI

Cremona 1555/60 - 1629 Mantua

### Study of a seated man on a cloud, his arm outstretched

Red chalk on blue paper;  
bears deleted attribution in pen and brown ink,  
*verso*: C...

268 by 186 mm; 10½ by 7¼ in

Born in Cremona, Antonio Maria Viani was a pupil of Giulio Campi. Very little is known about the early Cremonese part of his career but the subsequent period when he worked for the Bavarian court at Munich is well documented. In Munich he collaborated with Candid and Sustris on the decoration of the Antiquarium and the Grottenhof in the Residenz, and he married Sustris' daughter, Livia. Later, Viani is recorded as being in Mantua in 1592, and spent the rest of his career there, working for Vincenzo I Gonzaga.

The present figure, executed in red chalk, is depicted seated in the clouds, and is most likely preparatory for one of Viani's fresco decorations. For other similar studies in red chalk see G. Bora and M. Zlatohlavek, *Il Cinquecento da Praga a Cremona*, exhib.cat., Cremona, Museo Civico, 1997-98, nos. 207-211.

\$ 6,000-8,000

€ 5,200-6,900 £ 4,500-6,000

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## GIOVANNI BALDUCCI

Florence circa 1560 - after 1631 Naples

### A standing young man seen from behind possibly holding a dish

Black chalk heightened with white chalk on blue paper, squared in red chalk;  
bears inventory numbering in pen and brown ink: *1B*  
385 by 188 mm; 15½ by 7¾ in

#### PROVENANCE

Sale, London, Sotheby's, 9 April 1981, lot 81 (as Florentine School 1600);  
sale, Milan, Finarte, 30 November 1982

#### LITERATURE

J. Stock, *Il valore dei disegni antichi*, Milan 1984, p. 136, reproduced (as Giovanni Battista Naldini)

This fascinating drawing, previously attributed to Naldini (see *Literature*), is executed with a strong and vigorous use of the black chalk heightened with white chalk, on blue paper, a colorful background that contrasts well with the reassured black chalk lines. Giovanni Balducci, a pupil of Naldini (c.1537-1591), was first active in Florence, and owes a lot to the style of his master, although his lines, as we can see in the present sheet, are less angular and energetic and less reminiscent of Naldini's master, Pontormo

(1494-1557), with whom Naldini worked from 1549 to 1556. Chalk drawings by Balducci of single figures are rare, and we are more familiar with his pen and ink compositional studies, often executed on blue paper, a support that the artist seems often to have chosen. John Gere and Philip Pouncey have tentatively suggested an attribution to Balducci for a drawing in the British Museum, *A Youth seated on the ground*, executed in the same media, but squared in black rather than red chalk.<sup>1</sup>

Balducci was actively involved in a number of important commissions in Florence during the 1580s, but in 1594 he moved with Agostino Ciampelli to Rome, at the invitation of Cardinal Alessandro de' Medici. After his Roman sojourn, he travelled to Naples, as part of the retinue of Cardinal Gesualdo. There he stayed until his death some thirty years later, enjoying considerable artistic success, and contributing with his Tuscan idiom to the late mannerism in vogue in the city, which was also influenced by the presence of some Northern painters.

<sup>1</sup> London, British Museum, inv. no. T.11.65; see N. Turner, *Florentine Drawings of the Sixteenth Century*, exh. cat., London, British Museum, 1986, no. 182, reproduced fig. 182

\$ 14,000-18,000

€ 12,000-15,400 £ 10,500-13,500





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PROPERTY OF A PRIVATE COLLECTOR

## CLAUDIO RIDOLFI

Verona 1570 - 1644 Corinaldo

### Portrait of Prince Federico Ubaldo della Rovere

Oil on paper;  
bore an old inscription in pen and brown ink on the former stretcher, now lost: *Ritratto del Ultimo Principe di Urbino/opera di Claudio Veronese*  
380 by 270 mm; 15 by 10 $\frac{5}{8}$  in

The subject of this delightful and rare portrait is the young Federico Ubaldo della Rovere, only son of Francesco Maria II, Duke of Urbino. Federico was born in Urbino on 16 May 1605, a great event for the 'ducato'. As an only child and the heir to the Dukedom, the prince spent most of his life surrounded by courtiers, enjoying music and theater, and acting in plays at court. In 1621, at the age of sixteen, Federico Ubaldo married Claudia de' Medici, daughter of the Grand Duke of Tuscany, Ferdinando II. At this moment he was given most of the responsibilities of the Dukedom, his father Francesco Maria virtually abdicating in his favor. Federico died in mysterious circumstances only two years later, and the Duchy passed into the possession of the Papal States, signalling the demise of Urbino as an extraordinary center of art and culture.

Claudio Ridolfi, a painter from Verona, was trained in Venice in the workshop of Paolo Veronese. After the death of the master in 1588, he left Venice, and in 1590 he was already in Urbino. Ridolfi worked extensively for the court, especially in the early years of the 17th Century, and it is interesting to note that although his previous artistic production mainly consisted of religious subjects, at the court of the della Rovere he mostly painted portraits. The account book of the Duke of Urbino lists at least three portraits by Ridolfi of Federico Ubaldo, including the full length portrait at five years of age, holding a falcon, now in the Galleria degli Uffizi, Florence (fig. 1).

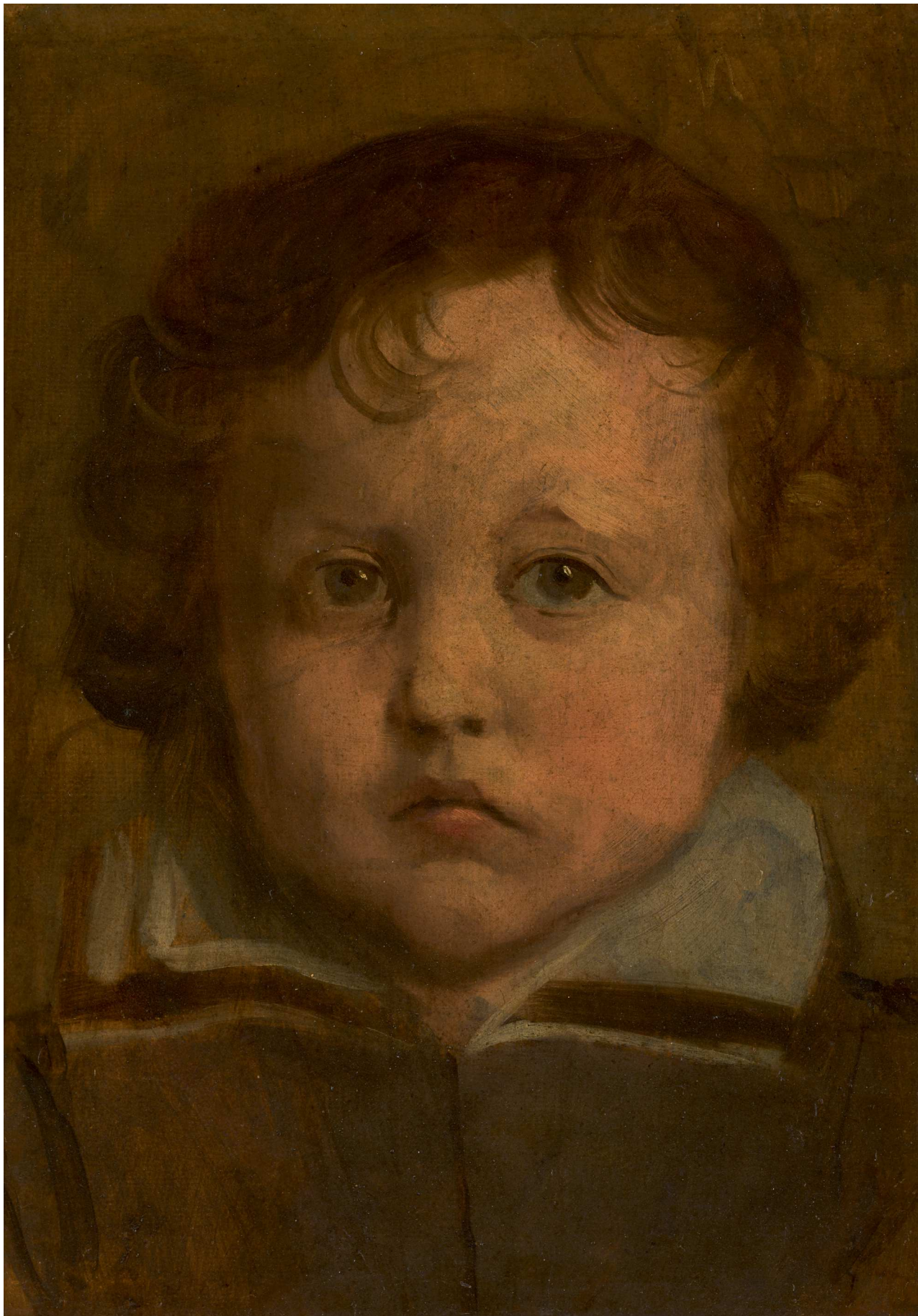
A fascinating aspect of this work is the strong evidence of the influence of Federico Barocci's style and technique, with his luminous palette, especially in the pink tonalities in the rendering of the flesh, and freedom of execution characterized by broad brush strokes over delicate layers of paint. Barocci seems to have been one of the first Italian artists to make head studies in oil on paper in preparation for his paintings. The present oil on paper, larger than actual size, must surely have been done in preparation for an official portrait, and it is clearly executed from life, retaining in the quick and lively execution all the naturalistic features and expression of the young child looking directly towards the painter.

**\$ 50,000-70,000**  
**€ 42,600-60,000    £ 37,500-52,500**



Fig. 1: Claudio Ridolfi, *Ritratto di Federico Ubaldo*, Florence, Galleria degli Uffizi









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SIENESE SCHOOL, EARLY  
17TH CENTURY

The Three Maries at the Tomb

Pen and brown ink and wash over red chalk,  
within partial brown ink framing lines;  
bears numbering in brown ink, lower left: *n° 29*  
202 by 152 mm; 8 by 6 in

PROVENANCE

Mrs E.A. Isaacs;  
sale, London, Christie's, 29 June 1971, lot 128 (as  
Cigoli);  
Stichting Collectie P. en N. de Boer, Amsterdam,  
their sale, London, Christie's, 4 July 1995, lot 34  
(as Attributed to Ventura di Arcangelo Salimbeni)

\$ 5,000-7,000  
€ 4,300-6,000 £ 3,750-5,300

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ATTRIBUTED TO ANTONIO  
VIVIANI, CALLED IL SORDO

Urbino 1560 - 1620

St. John the Baptist, in a drawn  
niche

Red chalk, squared in black chalk;  
the outline traced in red chalk on the verso  
376 by 156 mm; 14¾ by 6⅞ in

This drawing appears to be close to the work of  
the Urbino born artist, Antonio Viviani, who spent  
most of his life working not only in his native city,  
but also in Rome. The present sheet shows more  
the influence of Roman mannerism than the debt  
to the style of Federico Barocci (1528-1612), with  
whom Viviani trained. The softness in the use of  
the red chalk is quite typical of the artist's style.

\$ 6,000-7,000  
€ 5,200-6,000 £ 4,500-5,300





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## FEDERICO ZUCCARO

Sant' Angelo in Vado, Marches 1540/42 - 1609  
Ancona

### Two men, one playing a lute and one reading and a boy seated in a landscape

Pen and brown ink, within partial black chalk framing lines; inscribed in brown ink, upper centre: *questo dal N...* and in another later hand in brown ink: *homme en apparentant* and; bears old attribution verso (largely obscured): *del zu...*  
188 by 289 mm; 7½ by 11¾ in

#### PROVENANCE

With William H. Schab, New York, where purchased in December 1966

#### EXHIBITED

Long Island University, Hillwood Art Gallery, *Drawing the Fine Line: Discovering European Drawings*, 1986, pp. 14-15;  
Milwaukee Art Museum and New York, National Academy of Design, *Renaissance into Baroque: Italian Master Drawings by the Zuccari, 1550-1600*, 1989-90, cat. no. 74, reproduced

The attribution to Federico was first proposed by Konrad Oberhuber. In the 1986 exhibition catalogue, Gail Davidson suggested that the drawing must date to the mid to late 1570s, when Federico was in Florence. At this time, he made many drawings from life, giving a fascinating insight into his own daily life, and the people he knew and met during his outings in the surroundings of Florence, especially during the years 1576-77, when he regularly visited the Badia of Vallombrosa, and executed there a distinctive and important series of portraits in red and black chalk.

This spontaneous scene is instead drawn solely in pen and ink, in a controlled but fluid style that can be compared to other drawings by the artist. James Mundy points out the similarities with a drawing at Chatsworth, *Allegory of the Arts*, which is similarly executed with parallel, if slightly dryer, strokes in pen and ink.<sup>1</sup>

<sup>1</sup> Chatsworth, inv. no. 205; see M. Jaffé, *The Devonshire Collection of Italian Drawings, Roman and Neapolitan Schools*, London 1994, p. 239, no. 385, reproduced

**\$ 6,000-8,000**  
**€ 5,200-6,900 £ 4,500-6,000**

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## FRANCESCO MONTELATICI, CALLED CECCO BRAVO

Florence 1607 - 1661 Innsbruck

### A nude angel supporting a cross

Red chalk heightened with white; bears numbering in pen and brown ink, upper left: 54  
416 by 259 mm; 16¾ by 10¼ in

#### PROVENANCE

C.R. Rudolf, London, his sale, London, Sotheby's, 19 May 1977, lot 69

#### EXHIBITED

London, Arts Council, *Old Master Drawings from the Collection of Mr C.R. Rudolf*, 1962, no. 14

Grand and impressive, this large sheet is one of a number of studies of male nudes by Cecco Bravo that have survived. Some are executed in black chalk, others in red chalk, sometimes heightened with white, and in a combination of red and black chalk which the artist used to such effect in his compositional drawings. There are two major holdings of these academies: the National Gallery of Scotland and the Uffizi.<sup>1</sup> The present study accords well with those examples, both in technique and in the presence of the numbering. Many of the nudes, like the present figure, have been given wings and are thought to be connected with Cecco's lost fresco of the *Fall of the Rebel Angels*, painted circa 1648 in SS. Michele e Gaetano, Florence.

<sup>1</sup> K. Andrews, *National Gallery of Scotland, Catalogue of Italian Drawings*, Cambridge 1968, vol. I, pp. 75-77., nos. D1956-72, vol. II, figs 527-43 and A. R. Masetti, *Cecco Bravo*, Venice 1962, nos. 81-104

**\$ 25,000-35,000**  
**€ 21,300-29,800 £ 18,800-26,300**





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130 actual size

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## ATTRIBUTED TO ANNIBALE CARRACCI

Bologna 1560 - 1609 Rome

### A man in a hat, bust length

Pen and brown ink, irregular shape, made up to a circle;

bears old attribution, lower centre: *H. Carracci* further inscribed to the mount: *una delle Solite Carricatura di Hanibal Carracci*  
85 mm; 3<sup>3</sup>/<sub>8</sub> in diameter

#### PROVENANCE

Richard Dalton (L.782);  
Benjamin West (L.419);  
sale, London, Christie's, 10 July 2001, lot 55

\$ 3,000-4,000

€ 2,600-3,450 £ 2,250-3,000

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## GIOVANNI BAGLIONE

Rome circa 1566 - 1643 (?)

### Death of the Virgin

Pen and brown ink over red chalk  
175 by 244 mm; 6<sup>7</sup>/<sub>8</sub> by 9<sup>5</sup>/<sub>8</sub> in

#### PROVENANCE

Charles-Joseph-Barthélémy Giraud (L.1143);  
sale, London, Sotheby's, 11 June 1981, lot 15

#### LITERATURE

M. Smith O'Neil, 'Cavaliere Giovanni Baglione: "Il Modo Eccellente di Disegnare"', *Master Drawings*, vol. XXXVI, no. 4 (1998), pp. 372-373, reproduced p. 373, fig. 25

A multifaceted and dynamic composition, the present pen and ink drawing is preparatory for Giovanni Baglione's fresco, *The Death of the Virgin*, in Santa Maria dell'Orto, Rome (fig. 1).<sup>1</sup> Baglione was commissioned in 1598 to decorate the apse of the church with scenes from the *Life of the Virgin*. This particular project was an incredibly important moment in the artist's career, which in fact cemented his reputation as one of the leading artists in Rome at the time.

Giovanni Baglione, principally known today for his biographies of artists, *Vite de Pittori, scultori et architetti*, first published in Rome in 1642, was an extremely accomplished draughtsman, who gained high acclaim for his drawings during his lifetime. In 1604 Carel van Mander praised his 'modo eccellente di disegnare'.<sup>2</sup> Stylistically, his work reveals an admiration and awareness of artists such as Raphael, Corregio, Barocci, Cavaliere d'Arpino and Caravaggio. He also greatly respected the two Zuccari brothers, Federico and Taddeo, and would have been highly honored to have received the commission in Santa Maria dell'Orto, where Federico and Taddeo had worked in the late 1550s on the four frescoes surrounding the image of the Virgin.

The present study is part of a group of preparatory drawings that Baglione executed in preparation for the decoration of the apse. Another study for the *Death of the Virgin* is in the Martin von Wagner-Museum, Wurzburg and must precede our sketch.<sup>3</sup> The Wurzburg drawing is more rudimentary in format and contains fewer figures; drawn in a more geometric manner and exhibiting the figures in their nude form, the artist is concerned more with placement than detail. In this earlier work,





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Baglione begins to set up his narrative, working on preliminary ideas for the fresco decoration; and his style is reminiscent of the French artist, Poussin. The present drawing is closer to the final fresco decoration: here we see Baglione's rapid red chalk underdrawing, a technique typical of the Florentine and Bolognese drawing practice, with his fluent use of pen and brown ink on top. His composition is complex and introduces more figures, this time to include their drapery. His penmanship reveals that he is carefully thinking about how the drapery will fall and cover his figures. There is both an energy and precision in his application of ink. Baglione discusses the importance of drawing from life in his *Vite* and it is evident here that he has studied the human form.

For another study connected to the same cycle see lot 136.

<sup>1</sup> M. Smith O'Neil, *Giovanni Baglione: Artistic reputation in Baroque Rome*, Cambridge 2002, p. 73, pl. 37

<sup>2</sup> Smith O'Neill, *op.cit.*, 1998, p. 355

<sup>3</sup> *Ibid.*, p. 372, fig. 24



Fig. 1: Giovanni Baglione, *The Death of the Virgin*, Rome, Santa Maria dell'Orto

\$ 6,000-8,000

€ 5,200-6,900 £ 4,500-6,000



## AGOSTINO CARRACCI

Bologna 1557 - 1602 Parma

### An extensive wooded landscape with buildings, a mountain in the distance

Pen and brown ink over red chalk;  
bears numbering lower right: 61, and an old inscription in pen and ink, visible through the backing sheet: *schizzo d'un disegno fatto di penna dal Carracci nel Palazzo d'Barberini*  
284 by 426 mm; 11¼ by 16¾ in

#### PROVENANCE

Pierre Crozat (his numbering in pen and brown ink lower right);  
Gilbert Paignon-Dijonval (1708-1792), by descent to his grandson, Charles-Gilbert, Viscount Morel de Vindé,  
Paris, 1810, part of no. 500, as Annibale (*'l'autre fait voir au milieu un moulin et diverses maisons près d'une rivière bordée de grands arbres et dans le fond un rocher très-élevé au sommet duquel est une tour*);  
Samuel Woodburn;  
Thomas Dimsdale (L.2426);  
Sir Thomas Lawrence (L.2445);  
Lord Francis Egerton, 1st Earl of Ellesmere (L.2710b),  
by descent to the 5th Earl of Ellesmere, 6th Duke of Sutherland,  
his sale, London, Sotheby's, *The Ellesmere collection of Drawings by the Carracci and other Bolognese Masters*, 11 July 1972, Part I, lot 57 (as Annibale Carracci);  
with Edward Speelman;  
Private collection

#### EXHIBITED

London, The Lawrence Gallery, Sixth Exhibition, *A Catalogue of One Hundred Original Drawings by Lodovico, Agostino & Annibale Carracci, collected by Sir Thomas Lawrence, Late President of the Royal Academy*, at Messrs. Woodburn's Gallery, No. 42, St. Martin's Lane, London, 1836, no. 80 (as Annibale);  
P. & D. Colnaghi, London, *A Loan exhibition of the Drawings by the Carracci and other Masters from the Collection of the Earl of Ellesmere*, 1955, no. 30, as Annibale (catalogue by James Byam Shaw);  
Bologna, Palazzo dell'Archiginnasio, *Mostra dei Carracci, Disegni*, 1956, no. 237, as Annibale (catalogue by Denis Mahon);  
Newcastle-upon-Tyne, The Hatton Gallery, *The Carracci Drawings and Paintings*, 1961, no. 98, as Annibale (catalogue by Ralph Holland)

#### LITERATURE

M. Bernard, *Cabinet de M. Paignon Dijonval*, Paris 1810 (as Annibale Carracci);  
Catalogue of the Ellesmere Collection of Drawings at Bridgewater House, London 1898, no. 103 (as Annibale);  
P.A. Tomory, *The Ellesmere Collection of Old Master Drawings*, published by the Leicester Museum and Art Gallery, 1954, no. 39, reproduced pl. IX (as Agostino);  
Denys Sutton, 'The Carracci as Draughtsmen', *Country Life*, February 1955, reproduced;  
Benedict Nicolson, *Current Exhibitions, The Burlington Magazine*, February 1955, p. 64

This impressive and large landscape, although attributed to Agostino Carracci in Tomory's catalogue in 1959 (see *Literature*), has otherwise generally been believed to be the work of his brother Annibale, the attribution under which it was sold the last time it appeared on the open market, in the celebrated 1972 sale of the Ellesmere Collection of drawings by the Carracci and other Bolognese Masters.

Both Annibale and Agostino made finished landscape drawings, especially during the late 1580s and early 1590s, and separating the two artists' works of this type has often proved challenging. In the present sheet, the more rhythmic pen manner and the studied grandeur of the composition, with strong links to Venetian landscapes in the manner of Titian, are more characteristic of the style of Agostino.

The 1580s were increasingly busy times for Agostino, his popularity growing rapidly as he travelled extensively, *inter alia* to Venice. Partly reflecting his activity as a printmaker, Agostino's penmanship gradually shifted with time to a more controlled and calibrated use of the pen and ink, the medium he preferred for his landscape drawings. These large, finished sheets were surely executed as works in their own right to be sold to collectors. A significant element of Agostino's artistic output consisted of remarkable reproductive prints, after drawings and paintings by his contemporaries, a skill he first learned from Domenico Tibaldi (1541-1583), for whom he worked in around 1578/79-1581. By 1587 Agostino was a skilful and talented engraver, capable of sophisticated tonal effects and nuances in his printed works, and his reputation was especially based on the success of his work after Venetian masters, such as Titian and Tintoretto.

The handsome and imposing tree, in the left foreground of the present sheet, is characterized by careful cross-hatching, used to define the trunk and the roots, in contrast with the more freely described foliage. The same controlled use of the pen and elaborate and skilful, hatched lines also define the buildings in the centre of the composition, while the rest of the landscape is rendered with looser and quicker pen strokes, which help to create a deeper recession, culminating in the high rocky mountain in the background, surmounted by a castle with a tower.

This sheet is clearly a witness to Agostino's strong debt to earlier sixteenth-century Venetian landscapes, ultimately looking back to artists such as Domenico Campagnola and Titian, yet clearly also reflecting Northern influences, seen in both the buildings and the rocky landscape. Not surprisingly, drawings such as this often bear old attributions to both these Venetian masters, and especially to Campagnola.<sup>1</sup> Agostino seems to have excelled in this type of landscape, as is very evident here, where he shows his talent in the use of the media, strong and energetic, combined with a powerful image that is an inventive new take on an earlier, established approach to this subject.

The drawing has a very illustrious French and English provenance, which can be traced back to the celebrated collection of the Paris banker Pierre Crozat (1665-1740), and to Sir Thomas Lawrence (1769-1830), whose eagerness and appetite for drawings and exquisite taste made him one of the most successful drawings collectors of any period. Lawrence's collection was built up mainly through the agency of his friend Samuel Woodburn (1786-1853) who also provided drawings for the collection of Thomas Dimsdale (1758-1823). The present sheet was part of the sixth exhibition of Old Master Drawings from the Lawrence collection, organized in 1836 by Woodburn, who was charged with the dispersal of the collection, after several unsuccessful attempts to sell it as a whole, following the death of Lawrence in 1830. Thereafter, many of the drawings, including this one, were purchased by Lord Francis Egerton, later 1st Earl of Ellesmere (1800-1857).

<sup>1</sup> See for instance: C. Robertson and C. Whistler, *Drawings by the Carracci from British Collections*, exhib. cat., Oxford, Ashmolean Museum and London, Hazlitt Gooden & Fox, 1996-7, p. 68, no. 28, p. 67, no. 27, reproduced

**\$ 35,000-55,000**  
**€ 29,800-46,800    £ 26,300-41,300**







## GIROLAMO MUZIANO

Brescia 1532 - 1592 Rome

Study of a male nude, his head tilted downwards and his right hand partly outstretched

Red chalk and stumping, squared for transfer in red chalk;  
bears numbering in black chalk, lower left: 69  
360 by 194 mm; 14¼ by 7⅞ in

## EXHIBITED

With Aldega-Gordon, New York, Old Master Drawings, 1999, no. 18

## LITERATURE

P. Tosini *Girolamo Muziano 1532-1592: dalla Maniera alla Natura*, Rome 2008, p. 470 under no. D36, reproduced, p. 229, fig. 213

This is the preparatory study for the figure on the right of Muziano's painting, *Messa di San Basilio*, commissioned in 1582 for the Gregorian chapel in St. Peter's, Rome. Muziano's work on the painting was interrupted by the death of Pope Gregory XIII in 1585 and the painting was eventually finished by Cesare Nebbia. The painting, which disappeared in the 18th Century, is now only known through an engraving by Jacques Callot (fig. 1).<sup>1</sup>

Another drawing, housed in the Uffizi, depicts the same figure leaning on the balustrade and must be a later study as the man is drawn with his garments on and there is a subsidiary figure at the side.<sup>2</sup>

<sup>1</sup> Tosini, *op.cit.*, p. 227, fig. 211

<sup>2</sup> *Op.cit.*, fig. 212

\$ 15,000-20,000

€ 12,800-17,100 £ 11,300-15,000

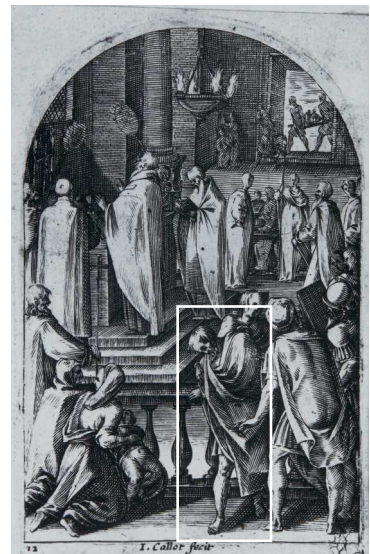


Fig. 1: Jacques Callot (after Girolamo Muziano). *Messa di San Basilio*, engraving



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## ATTRIBUTED TO GINEVRA CANTOFOLI

Bologna 1608 - 1672

Study of a young woman, her arm resting on a book, holding a compass in her right hand

Red, black and white chalk;  
bears old numbering in black chalk, verso: S.4  
and bears later inscription in black chalk: *Ginevra Cantofoli*  
269 by 200 mm; 10½ by 7⅞ in

## PROVENANCE

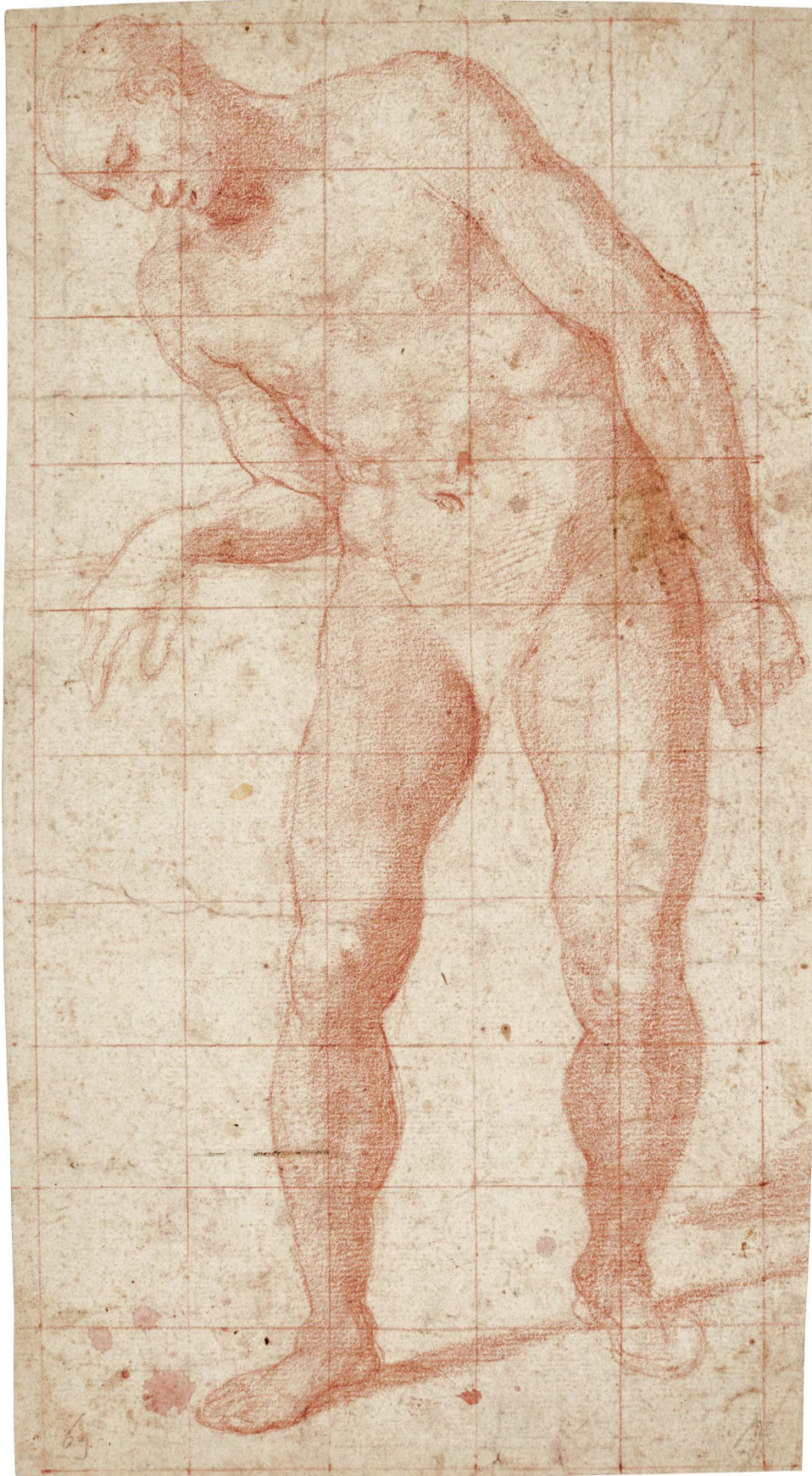
Bears unidentified collector's mark and numbering, not in Lugt, verso

This attractive study of a young woman, executed in red, black and white chalk, is depicted with a compass in her right hand, suggesting she represents an allegorical figure. The inscription on the verso attributes the drawing to Ginevra Cantofoli, a female Bolognese artist active in the 17<sup>th</sup> Century, who was an assistant and follower of Elisabetta Sirani. There are, though, very few known drawings by Cantofoli with which this can be compared. Dr. Babette Bohn, who has seen a photograph of the drawing, notes its similarity to a painting that is attributed to Ginevra Cantofoli in the Brera Museum, Milan. There is certainly a resemblance between our attractive young woman and the one on the left of the painting in Milan, which has sometimes been considered a self-portrait of the artist, raising the possibility that the present sheet could also be a self-portrait of Ginevra Cantofoli in allegorical guise.

\$ 7,000-9,000

€ 6,000-7,700 £ 5,300-6,800





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## WORKSHOP OF GIAN LORENZO BERNINI

### Study for St. Peter's "Cattedra"

Pen and brown ink and wash, heightened with white, over traces of black chalk  
508 by 335 mm; 20 by 13¼ in

#### PROVENANCE

London art market, by 1953

#### LITERATURE

P.L. Grigault, 'A Bozzetto for St. Peter's "Cattedra"', *The Art Quarterly*, vol. XVI, 1953, p. 130, note 7, reproduced p. 129, fig. 5;  
I. Lavin, *Drawings by Gianlorenzo Bernini*, Princeton 1981, p. 182, under note 13

\$ 20,000-25,000

€ 17,100-21,300 £ 15,000-18,800



Fig. 1: Gian Lorenzo Bernini, *Cathedra Petri*, Vatican City, St. Peter's Basilica

First published in the early 1950s, when on the London art market, this grand drawing was rightly associated by Grigault with Conrad Metz's engraving, in reverse to the present sheet, published in London in *Imitations of Ancient and Modern Drawings*, in 1798. An important drawing from the workshop of Bernini, it records the second stage of the artist's project for the 'Cathedra Petri' (fig. 1), in St. Peter's, Rome. Bernini's involvement began as early as 1630, when the Congregation of St. Peter's had decided to construct an altar for the holy relic of the wooden throne believed to be that of Saint Peter when Bishop of Rome, to be located on the left side of the aisle, in the baptismal chapel of the new Basilica.<sup>1</sup>

In 1656, Pope Alexander VII, Chigi, and the Congregation decided to move the relic to a focal point, in the center of the apse, between the funerary monuments of Paul III, Farnese, and Urban VIII, Barberini. Bernini's design, presented in March 1657, was accepted, and is recorded in a workshop drawing in the Royal Collection, Windsor Castle,<sup>2</sup> which, although less elaborate than the present sheet, shows *in nuce* a very similar design, already including many of the elements adopted by Bernini in the final, much altered scheme. Two pairs of Doctors of the Church stand opposite each other on raised pedestals, flanking the central altar. These figures hold the reliquary in the form of a chair, which is decorated on the back with the dove of the Holy Spirit, flanked by two palm-bearing winged putti. At first Bernini contained most of the design within the space of the central niche in the apse, except for the crowning element: an angel in glory, holding the tiara and the keys.

Early in 1658, this first design for the apse was, however, abandoned, and Bernini developed the solution recorded in the present sheet. Here, the niche has lost its predominance and the two columns, rather than the pilasters of the niche, are now the limits of the new, enlarged composition. The upper part is totally concealed by the glory, with at the center the dove of the Holy Spirit, flanked by two kneeling angels surmounting the entablature above the columns on either side of the monument. The Holy Spirit

takes the place of the central angel holding the symbols of the papacy, and the papal tiara and keys are now held by two putti flanking the back of the reliquary, in place of the previous ones holding the palm branches. The back of the chair is decorated with two episodes from the New Testament: *Feed my sheep* and *The Miraculous Draft of Fishes*. In this new design, Bernini has also given the Doctors of the Church a more preeminent position, holding aloft the *Cathedra Petri*, its elaborate baroque base adorned with scrolling, volute-type legs and a central head of a winged putto.

In the subsequent stages of the project's development, Bernini further expanded the *Cathedra* in front of the niche, and some time between 1658 and 1660 he created a full scale model that was erected *in situ*, of which no visual record survives. At this point, Bernini's vision seems to have changed yet again, and he introduced an oval window in the center of the glory, and further increased the scale of the whole monument, which was to be viewed from the crossing of the Basilica, through the monumental 'Baldacchino', the bronze masterpiece commissioned from Bernini by Urban VIII, and completed in 1634. Although several more drawings are known that witness various aspects of this complex and lengthy project,<sup>3</sup> no other so complete record survives of any of the successive stages through which the plans for the *Cathedra Petri* went as they arrived at their final form and scale.

The present drawing is a rare and important testimony of one of the most important projects undertaken by Gianlorenzo Bernini, and it is witness to the elaborate development of the final scheme, a magnificent celebration of the triumphant Church of Rome, realized with pure baroque splendor.

<sup>1</sup> Bernini's initial scheme is recorded in a drawing by Domenico Castelli; see Lavin, *op. cit.*, p. 176, fig. 68

<sup>2</sup> Windsor Castle, Royal Library, RL 5614; A.F. Blunt and H.L. Cooke, *The Roman Drawings of the XVII & XVIII Centuries in the Collection of Her Majesty the Queen at Windsor Castle*, London 1960, p. 22, no. 26; for an image see Lavin, *op. cit.*, p. 177, fig. 69

<sup>3</sup> See Lavin, *op. cit.*, pp. 174-181 and 182 note 7, reproduced pp. 186-193, nn. 37 to 44









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Giovanni Baglione, *Presentation of the Virgin*, Rome, Santa Maria dell'Orto

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## GIOVANNI BAGLIONE

Rome circa 1566 - 1643 (?)

Recto: The Presentation in the Temple

Verso: Study of a female figure, gesturing with her hands

Pen and brown ink and wash over traces of red chalk on faded blue paper (recto); red chalk (verso)

168 by 139 mm; 6 $\frac{5}{8}$  by 5 $\frac{1}{2}$  in

### PROVENANCE

With Charles E. Slatkin Galleries, New York, 1964 (as Italian 16th Century)

This previously unknown sheet by Giovanni Baglione is a preparatory study for the artist's fresco of the *Presentation of the Virgin*, in the church of Santa Maria dell'Orto, Rome (fig.1). The artist was commissioned by the merchant association of the '*Università dei Fruttaroli e Limonari*' to complete the decoration of the

apse with frescoes from the life of the Virgin (for another study related to the painting of the *Death of the Virgin* in the same cycle, see lot 131).<sup>1</sup> Baglione remarked in his '*Vite*' that this cycle, completed in 1598, had established his reputation as an artist.<sup>2</sup>

A number of studies are known that relate to the same fresco, but the composition seen here is closest to that of a drawing now in Berlin, executed in the same technique.<sup>3</sup> That sheet focuses also on the upper section of the fresco, with the high priest coming out of the temple to greet the Virgin, although in the present composition there are indications of figures on the staircase below that are missing in the Berlin drawing. The present sheet could well precede the study in Berlin, where the temple entrance is already close to the final composition, without the portico with columns seen here. A study now in Ottawa, just for the group of women climbing the steps leading to the temple, shows the same vigorous use of the pen as this sheet, while the volumes are also achieved with similarly broad and abundant application of brown wash.<sup>4</sup>

Several other studies for this fresco are known, which witness the care and thought given by the artist to resolving the composition of this important fresco.<sup>5</sup> It is also possible that the red chalk study on the verso relates to the figure of the Madonna introducing with her right hand the Virgin to the High priest.

<sup>1</sup> These merchant associations are still to this day responsible for the upkeep of the church

<sup>2</sup> *Vite de' Pittori, scultori et architetti*, published in Rome in 1642, the original manuscript is in the Vatican Library (MS. Chigi G. VIII. 222)

<sup>3</sup> Berlin, Staatliche Museen zu Berlin, inv. no. KdZ 16434

<sup>4</sup> Ottawa, National Gallery of Canada, inv. 6895 O.337; M. Smith O'Neil, 'Cavaliere Giovanni Baglione: "Il Modo Eccellente di Disegnare"', *Master Drawings*, vol. XXXVI, no. 4 (1998), p. 370, fig. 18

<sup>5</sup> Smith O'Neil, *op. cit.*, pp. 369-372, reproduced figs. 18-22, and under note 37 (for a further sheet identified by Simonetta Prosperi Valenti Rodinò, in Palermo, Palazzo Abatellis)

\$ 5,000-7,000  
€ 4,300-6,000 £ 3,750-5,300





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## FRANCESCO MONTELATICI, CALLED CECCO BRAVO

Florence 1607 - 1661 Innsbruck

*Recto*: A seated male figure, his face in profile, with arms outstretched  
*Verso*: Faint red chalk studies of a figure of Hercules and another crouching figure holding a staff

Red chalk;  
bears old attribution in pen and brown ink, lower left: *Empoli*  
272 by 187 mm; 10<sup>3</sup>/<sub>4</sub> by 7<sup>3</sup>/<sub>8</sub> in

Highly characteristic, this vibrant red chalk study demonstrates the artist's spirited and expressive draftsmanship. Although fairly prolific in terms of graphic output the majority of Cecco's surviving drawings do not relate directly to painted projects. Many of his drawings are studies of male nudes (see lot 129), saints (possibly the present study included) and other religious subjects.

Little is known about Cecco Bravo's artistic education but it seems he learned the rudiments of drawing in the studio of Giovanni Biliverti. He worked in Florence and Tuscany for most of his career and among his most significant works were mural frescoes for the Sala degli Argenti in the Palazzo Pitti, executed in the late 1630s.

**\$ 10,000-15,000**  
**€ 8,600-12,800 £ 7,500-11,300**





138 recto



138 verso

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**BALDASSARE  
FRANCESCHINI, CALLED IL  
VOLTERRANO**

Volterra 1611 - 1689 Florence

Studies for a Catafalque (recto and verso)

Red chalk and pen and brown ink (*recto*);

Red chalk (*verso*);

inscribed in red chalk, *recto*: *PRYNCEPS MATI*

290 by 207 mm; 11<sup>7</sup>/<sub>16</sub> by 8<sup>1</sup>/<sub>8</sub> in

**PROVENANCE**

Kurt Cassirer, from a collection of Volterrano drawings formerly in Florence; Rudolf and Margot Wittkower, by whose Estate sold, New York, Christie's, 10 January 1996, lot 308

**EXHIBITED**

London, The Courtauld Institute, *Architectural and Decorative Drawings*, 1941, no. 12

The inscription on the *recto* suggests that the catafalque was intended for the funeral of Prince Mathias de' Medici, son of Cosimo II, who died in 1667.

**\$ 6,000-8,000**

**€ 5,200-6,900 £ 4,500-6,000**

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**PIETRO BERRETTINI, CALLED  
PIETRO DA CORTONA**

Cortona 1596 (?) - 1669 Rome

*Recto*: A reclining woman with a child and an urn

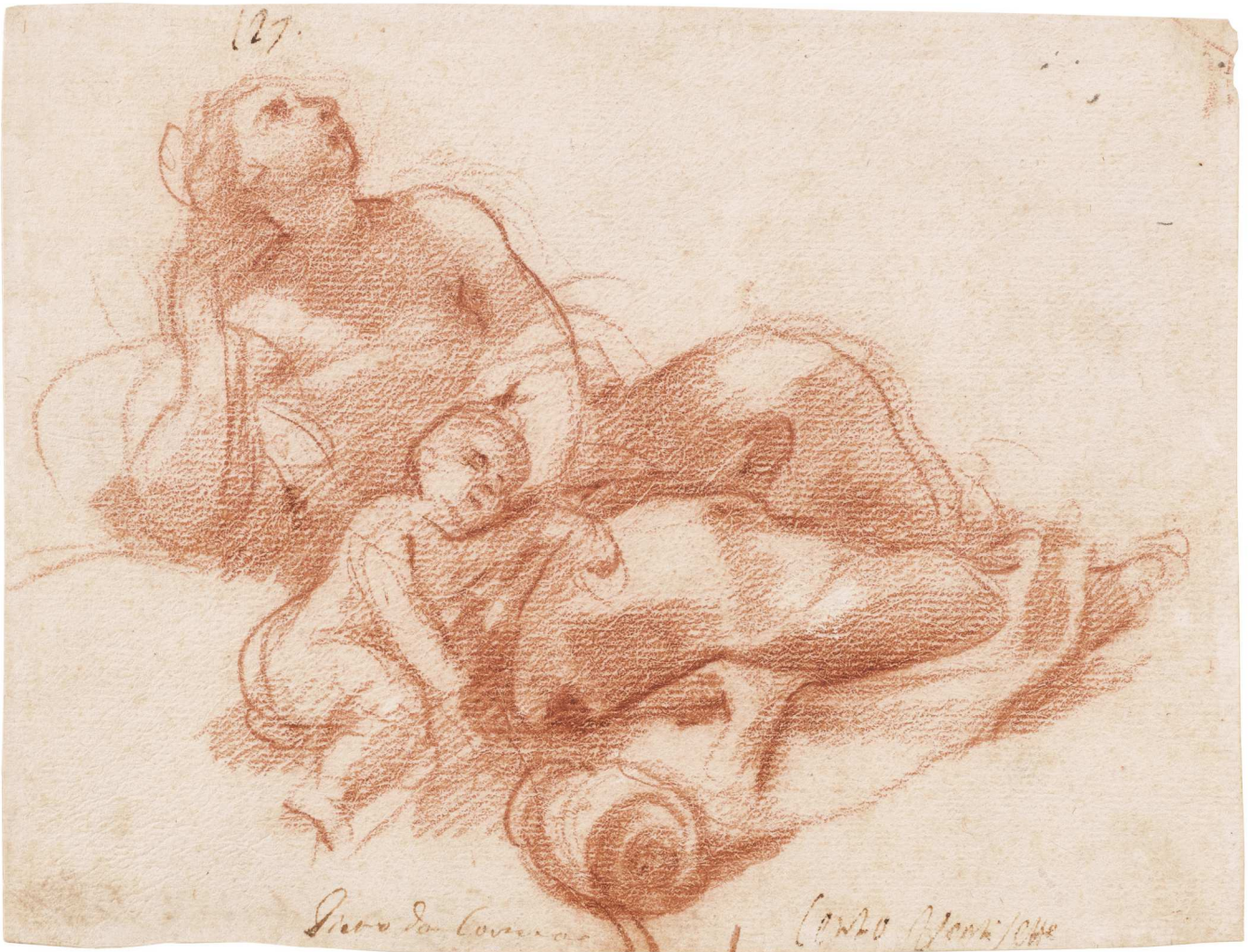
*verso*: Study of an urn

Red chalk (*recto*); black chalk (*verso*);

bears numbering, *recto*, in the hand of the double-numbering collector (see *Provenance*), and old attribution in pen and brown ink: *Pietro da Cortona* and inscription on the *verso*, only partly legible: .....*Sempre Scolaro di mola. Bello* and letter G.

173 by 227 mm; 6<sup>3</sup>/<sub>4</sub> by 9 in





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#### PROVENANCE

The double numbering collector, with his numbering and inscription on the *recto* in pen and brown ink: 127. and below *Cento Ventisette*; Jak Katalan, his sale, London, Sotheby's, *Italian Drawings from the Collection of Jak Katalan*, 10 July 2002, lot 57

Very typical of Pietro da Cortona's vigorous use of the red chalk, both *recto* and *verso* of the present sheet can be associated with Cortona's painting of the *Triumph of Bacchus* (fig. 1), now in the Pinacoteca Capitolina, Rome.<sup>1</sup> In fact, this study could be a first idea for the figure of a reclining woman in the lower right corner of the painting, although there she is reversed, and is accompanied by a young faun playing, instead of a sleeping child. A full compositional study by Cortona, in the Albertina,<sup>2</sup> preparatory for the Capitoline painting, shows that the artist made extensive and significant changes during the process of preparing this elaborate composition.

Even the main figure of the triumphant Bacchus appears reversed in the final painting, and in a rather different pose. Also, the urn 'all'antica' drawn on the *verso* can be found, in a more ornate version, to extreme right of the painting, just behind the reclining female figure.

Typical of the graphic style of Pietro da Cortona, the present sheet must date from around the 1630s. The exact dating of the painting is uncertain, but it appears to have been executed before 1639, when a representation of the subject, apparently this one, was listed in the inventory of the Sacchetti collection.

<sup>1</sup> Rome, Pinacoteca Capitolina, inv. no. 58

<sup>2</sup> Vienna, Albertina, inv. no. 893; see V. Birke and J. Kertész, *Die Italienischen Zeichnungen der Albertina*, Vienna/Cologne/Weimar 1997, vol. I, p. 463, reproduced

**\$ 18,000-22,000**  
**€ 15,400-18,800    £ 13,500-16,500**



Fig. 1: Pietro da Cortona, *The Triumph of Bacchus*, Rome, Pinacoteca Capitolina



## ANNIBALE CARRACCI

Bologna 1560-1609 Roma

## A hooded Monk reading a Breviary

Red chalk;  
bears numbering in pen and brown ink: *h100*  
350 by 200 mm; 13¾ by 7⅞ in

## PROVENANCE

Padre Sebastiano Resta;  
Giovanni Matteo Marchetti, Bishop of Arezzo (d. 1704),  
sold by his heir, Cavaliere Orazio Marchetti da Pistoia;  
John, Lord Somers, in England by 1711 (inscribed with Resta-Somers numbering *h100*; listed in the Lansdowne manuscript as Annibale), probably his sale, London, 6th May 1717;  
Jonathan Richardson, Senior (1665-1745), London (L.2184), on his mount with attribution *Annibale*, and shelf marks on the reverse of the backing: Y.10/J.;  
sale, London, Christie's, 29 November 1977, lot 107

## LITERATURE

J. Wood, 'Padre Resta as a Collector of Carracci Drawings,' *Master Drawings*, vol. XXXIV, no. 1 (1996), p. 54, no. 78, reproduced fig. 36, note 237

**\$ 50,000-70,000****€ 42,600-60,000 £ 37,500-52,500**

This handsome study executed from life is striking in its immediacy and truth to nature. The monk is captured reading a prayer book, unaware of the artist's presence, the drawing encapsulating the sort of narrative from everyday life that is so typical of Annibale's draughtsmanship, especially in his early career. The artist captures a moment or an action, no matter how banal, always recording life around him with relentless energy, and extraordinary acumen. Drawings such as these were executed in their own right, almost like exercises, but unfortunately not many examples have survived.

When this work appeared on the market in 1977, Sir Denis Mahon proposed a dating of circa 1585-90, but on stylistic grounds it seems more probable that it was executed slightly earlier, around 1582-83. The handling of the red chalk, although here somewhat more robust, can be compared to Annibale's drawing of *A young man weighing meat*, in the Royal Collection,<sup>1</sup> a preparatory study for the artist's celebrated early painting, *The Butcher's Shop*, in the collection at Christ Church, Oxford.<sup>2</sup> The use of the red chalk is here essential but vigorous, the rapidly drawn, informal and captivating figure in profile presented with great simplicity and boldness. The drawing also highlights Annibale's sensitivity and psychological insight in the imitation of 'Nature', and is characteristic of his revolutionary approach, which was at the heart of the new figurative language that the artist introduced, in stark contrast to the formulaic Mannerism that was so much in vogue at the end of the 16<sup>th</sup> century.

In the 17<sup>th</sup> century, when in the famous collection of Padre Sebastiano Resta (1635-1714), the drawing was already attributed to Annibale, as we know from the entry in the Lansdowne Manuscript, a document preserved in the British Library,<sup>3</sup> which records the notes that Resta made about each of the drawings in the albums from his collection that were acquired by John, Lord Somers (see *Literature*). Resta, a passionate collector, was an Oratorian in Santa Maria in Vallicella, Rome, and justified his collecting activities as a way of raising money for charity, promising any profits that he might make to his religious Order. Over a long collecting career, he compiled thirteen albums containing a total of some 3,500 sheets, which included a great number of important drawings.<sup>4</sup> His portrait by Carlo Maratti (1625-1713), showing him examining what must surely be one of his celebrated albums of drawings, is preserved at Chatsworth.<sup>5</sup>

Babette Bohn, from an image, has kindly confirmed the attribution to Annibale and agrees with the early dating of the drawing.

<sup>1</sup> Royal Collection, Windsor Castle, inv. no. RL 2215; see *The Drawings of Annibale Carracci*, exhib. cat., Washington, The National Gallery of Art, 1999-2000, cat. 1, reproduced

<sup>2</sup> Oxford, Christ Church Picture Gallery; D. Posner, *Annibale Carracci*, London 1971, vol. II, pp. 3-4, cat. no. 4

<sup>3</sup> London, British Library, Lansdowne MSS 802

<sup>4</sup> For more information on the collection of Padre Resta see also: G. Warwick, 'The Formation and Early Provenance of Padre Sebastiano Resta's Drawings Collection', *Master Drawings*, vol. XXXIV, (1996) no. 3, pp. 239-278

<sup>5</sup> M. Jaffé, *The Devonshire Collection of Italian Drawings, Roman and Neapolitan Schools*, 1994, p. 140, no. 261, reproduced









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## FEDERICO ZUCCARO

Sant' Angelo in Vado, Marches 1540/42 - 1609  
Ancona

### The Virgin and Child with Saint Anne and John the Baptist

Pen and brown ink and wash;  
bears faint indistinct inscription lower right,  
possibly, *Raphael* and bears initials in pen and  
brown ink: *R.V.*

270 by 200 mm; 10<sup>5</sup>/<sub>8</sub> by 7<sup>3</sup>/<sub>4</sub> in

Stylistically, the present drawing is very close to Federico Zuccaro's drawings of *The Death of Ananias* and *Saint Peter Healing the Cripple*, in the Fogg Art Museum, Harvard University.<sup>1</sup> James Mundy dates the Fogg studies to the early 1580s highlighting the 'distinctive mitten-like hands' which are hallmarks of the artist's later and more rapid style. The same mode

of execution can be seen in our drawing and the architectural backdrop is handled in a very similar way to the background of the Fogg's *Saint Peter Healing the Cripple*. James Mundy proffers a plausible connection suggesting they might be studies for the remaining narrative wall frescoes in the Pauline Chapel at the Vatican, due to the subject matter and vertical format. It has not been possible to connect this sheet with any painted project by Federico but based on stylistic comparisons with the Fogg studies it is conceivable that this drawing may relate to his work at the Vatican.

From an inscription on the backing we learn that John Gere suggested the attribution to Federico Zuccaro.

<sup>1</sup> *Italian Master Drawings by the Zuccari, 1550-1600*, exhib. cat., Milwaukee, Milwaukee Art Museum, 1989-90, cat. no. 81

**\$ 8,000-12,000**  
**€ 6,900-10,300 £ 6,000-9,000**





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## GIOVANNI LANFRANCO

Parma 1582 - 1647 Rome

Study of two heads gazing upwards and another study below of a female draped figure with her arm raised and looking upwards

Black chalk;  
bears old attribution in pen and brown ink, lower right: Lanfranco

399 by 275 mm; 15¾ by 10¾ in

These studies are very close to figures in Lanfranco's *Triumph of the Cross* in the *Cappella del Santissimo Crocifisso*, St Peter's, Rome (fig. 1).<sup>1</sup> The two head studies depicted here may represent the same figure, and even though in reverse, could be related to the small cherub figure in the upper right section of the fresco. The female figure with her arm raised, looking upwards, could be preparatory for the draped female figure seated on a cloud, directly in front of the cherub.

<sup>1</sup> G.P. Bernini, *Giovanni Lanfranco (1582-1647)*, Comunita di Terenzo 1982, p. 160, no. I-B

**\$ 10,000-15,000**

**€ 8,600-12,800 £ 7,500-11,300**



Fig. 1: Giovanni Lanfranco, *The Triumph of the Cross*, Rome, Basilica di San Pietro in the Vatican (detail)



## GIOVANNI FRANCESCO BARBIERI, CALLED IL GUERCINO

Cento 1591 - 1666 Bologna

### Samson captured by the Philistines

Pen and brown ink and two shades of brown wash;  
bears old attribution, lower right: *Guercino da Cento*  
243 by 280 mm; 9½ by 11 in

#### PROVENANCE

Bears unidentified collector's mark (possibly L.2908)

This powerful drawing is a newly discovered compositional study for the painting of *Samson Captured by the Philistines*, now in the Metropolitan Museum of Art, New York (fig. 1).<sup>1</sup> According to the biographer Malvasia, the painting was executed in Ferrara in 1619, for Cardinal Jacopo Serra, the Papal Legate to the city. At the death of the cardinal it passed into his family collection, that of the Serra, Dukes of Cassano, in Naples.

The drawing is the most finished preparatory study for the painting that has so far been identified, and is very close to the final composition of this outstanding canvas, one of the finest and most elaborate works of the artist's early career. Through the intricacy of the movements depicted and the dynamism

in the relationships between the figures, both the present drawing and the painting in the Met strongly convey the artist's ability in the theatrical orchestration of this violent and emotive scene. The drama of the event, vigorously drawn, unfolds in the foreground, and just as in the painting, the large-scale figures fill the entire space, leaving only an opening to the far right, where the group of interlocking figures is counterbalanced by the architectonic linearity of a column. The drawing testifies to the rapid evolution of the young artist's skill and to his rich and sophisticated artistic vocabulary, with its vibrant use of subtle nuances of brown wash.

Guercino must have executed many drawings in preparation for this complex painting, but few have survived. Another very different study, surely created much earlier in the development of the composition and broader and more rectangular in format, is in the Teylers Museum, Haarlem.<sup>2</sup> As Carel van Tuyll observed, '...the composition of the Teyler drawing appears relatively restrained in comparison with the painting: the arrangement of the figures resembles a frieze. Nor is the handling of the narrative as unified as on the canvas.'<sup>3</sup> This much more rigorous first idea is completely rearranged in the present sheet, the scene compressed into a narrower space, like the painted version, and animated by the dramatic and expressive gestures of the figures, Delilah looking backwards towards the group of Philistine soldiers – a position that was ultimately changed in the painting.

Two further drawings for this painting have been identified by Nicholas Turner, in the Uffizi.<sup>4</sup> One of these is a study from the model, most probably preparatory for the figure of Samson, for which another, closer study, in red chalk, was discovered by Aidan Weston Lewis in the Fondation Custodia, Paris.<sup>5</sup>

In the Metropolitan Museum there is also a preliminary compositional study related to *The Raising of Lazarus*, a painting, now in the Louvre, that according to Roberto Longhi was the pendant to the *Samson captured by the Philistines*, executed for the Cardinal Serra in 1619, with which it shares its format, and many aspects of its style.

<sup>1</sup> New York, The Metropolitan Museum of Art, inv. no. 1984.459.2; N. Turner, *The Paintings of Guercino*, Rome 2017, p. 333, no. 76

<sup>2</sup> Haarlem, Teylers Museum, inv. no. H 1; see C. van Tuyll van Serooskerken, *Guercino (1591-1666), Drawings from Dutch Collections*, exhib. cat., Haarlem, Teylers Museum, 1991, p. 40, no. 4, reproduced p. 41

<sup>3</sup> *Loc. cit.*

<sup>4</sup> Florence, Uffizi, *Samson captured by the Philistines*, inv. no. 1510 F; *A seated male nude seen from the back*, inv. no. 3634 S; see N. Turner, *Guercino, la scuola, la maniera. I disegni agli Uffizi*, Florence 2008, pp. 49-51, nos. 12-13

<sup>5</sup> Paris, Fondation Custodia, *A seated male nude seen from the back*, inv. no. 2536; see N. Turner, *op. cit.*, 2008, fig. 13a

**\$ 80,000-100,000**  
**€ 68,500-85,500   £ 60,000-75,000**

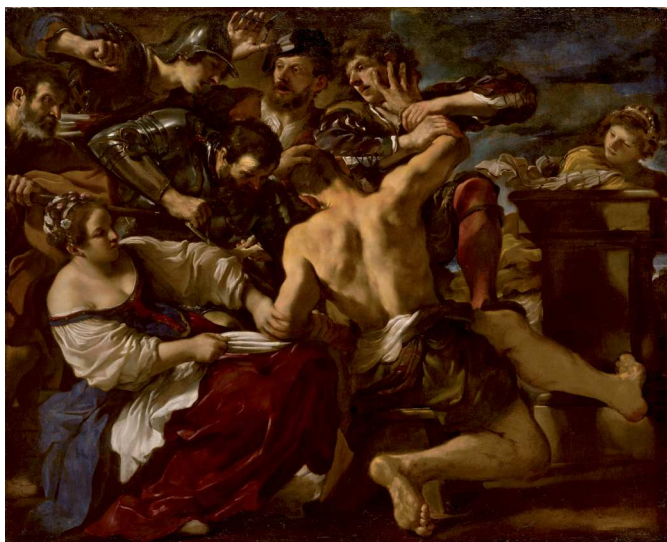


Fig. 1: Guercino, *Samson Captured by the Philistines*, New York, The Metropolitan Museum of Art









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## SALVATOR ROSA

Arenella, Naples 1615 - 1673 Rome

Two putti in a wooded landscape,  
one supporting a cross, the other  
seated beside a skull

Pen and brown ink on laid paper, backed with  
linen gauze;

bears inscription in pen and brown ink, verso: *Al  
Sig Salvatore Rosa mio sig.<sup>re</sup> / Dio guard / Roma  
17 mag.º 1639*

230 by 175 mm; 9 by 6<sup>7</sup>/<sub>8</sub> in

### PROVENANCE

Bears unidentified collector's mark (L.3146);  
sale, New York, Sotheby's, 20 January 1982, lot  
18;  
sale, London, Sotheby's, 3 July 1989, lot 88  
sale, London, Christie's South Kensington, 9 July  
2009, lot 561

### LITERATURE

J.T. Spike, 'An Early drawing by Rosa datable  
1639', *The Burlington Magazine*, May 1982, vol.  
CXXIV, pp. 322-325, reproduced fig. 38

When the present sheet appeared at auction in  
1982 Michael Mahoney remarked that this was  
one of Rosa's earliest drawings and could be

stylistically compared to nos. 25.9-18 in his two  
volume catalogue on the artist.<sup>1</sup> The dating on  
the verso, 1639, would suggest that the drawing  
was executed prior to Rosa's journey to Florence  
in 1640. John Spike observed, in his note in the  
*Burlington*, that the inscription on the verso must  
have covered a letter addressed to the artist.  
Spike also comments that this composition does  
not appear to have been translated into print or  
any other medium.

<sup>1</sup> M. Mahoney, *The Drawings of Salvator Rosa*, 1977, vol. 1, pp.  
306-310, vol. II, group 25

**\$ 8,000-12,000**  
**€ 6,900-10,300 £ 6,000-9,000**



## ATTRIBUTED TO PIETRO TESTA

Lucca 1612 - 1650 Rome

### A wounded soldier (after Trajan's column)

Pen and brown ink and wash, over traces of black chalk;

bears old attribution in brown ink, lower right: *Le Poussine*, and on the old mount: *Nicolo Poussin* (lower center) and 880 (upper right) 250 by 210 mm; 9<sup>7</sup>/<sub>8</sub> by 8<sup>1</sup>/<sub>4</sub> in

### PROVENANCE

Sir Joshua Reynolds (L.2604);  
The Rev. Daniel Elias, Taunton;  
sale, London, Sotheby's, 28 January 1965, lot 104 (as Nicolas Poussin);  
sale, London, Christie's, 2 December 1969, lot 208 (as Nicolas Poussin);  
with Thomas Agnew, London;  
with Paul Drey Gallery, New York, 1971;  
Curtis O. Baer;  
sale, New York, Sotheby's, 12 January 1990, lot 53 (as Nicolas Poussin),  
where acquired by A. Alfred Taubman

### EXHIBITED

Washington, D.C., National Gallery of Art, *et al.*, *Master Drawings from Titian to Picasso*, *The Curtis O. Baer Collection*, 1985-87, p. 187, no. 152, reproduced (as Nicolas Poussin)

### LITERATURE

W. Friedlaender and A. Blunt, *The Drawings of Nicolas Poussin, Catalogue Raisonné*, London, 1974, vol. V, p. 37, no. 335a (as Poussin);  
A. Blunt, 'Newly Identified Drawings by Poussin and his Followers,' *Master Drawings*, vol. XII, 1974, p. 243, pl. 12 (as Poussin);  
R. Verdi, *Tancred and Herminia*, exhibition catalogue, Birmingham City Art Gallery, 1992-1993, p. 17, fig. 7, p. 33 note 9 (as Poussin);  
P. Rosenberg and L.-A. Prat, *Nicolas Poussin, Catalogue raisonné des dessins*, Milan 1994, vol. II, p. 950, R 676, reproduced (as not Poussin, possibly Pietro Testa)

This is one of a group of detailed studies after the reliefs on Trajan's column, which Blunt published as works by Poussin, pointing out that they are in fact based not on the original antique reliefs but on 16th-century engravings by Francesco Villamena, from Alonso Chacon's publication *Historia utriusque belle Dacici a Traino Caesare gesti, ex simulachris quae in columna erusdem Romae visuntar collecta* (Rome 1576).<sup>1</sup> Blunt associated this drawing with another by the same hand, which he believed also to be the work of Poussin, *A soldier on horseback* in



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the Szépművészeti Múzeum, Budapest.<sup>2</sup> Both drawings bears the same old attribution to Poussin, and both came from the collection of Sir Joshua Reynolds.

To these Rosenberg and Prat have added a third drawing: *A Barbarian prisoner*, executed in the same media, which appeared on the London art market in 1977.<sup>3</sup> On stylistic grounds, Rosenberg and Prat have rejected the attribution to Poussin of all three of these studies, suggesting that the greatest similarities are rather with the work of Pietro Testa. The name of Pietro Testa seems to be a plausible alternative for this attractive sheet, characterized by a fine and sensitive pen line, enriched with abundant brown wash. It is carefully and delicately drawn, and although the artist was somewhat constrained by the fact that he was copying from an ancient model, he appears to have been especially interested in characterizing the soldiers' strong facial expressions.

Testa, who was working for Cassiano dal Pozzo for some time from around 1630, made a large number of drawings after the Antique. Most of these are preserved in the Royal Library at Windsor Castle, while a smaller and less well known group, also from Cassiano's *Museo Cartaceo*, is now in the Department of Greek and Roman Antiquities in the British Museum.<sup>4</sup>

<sup>1</sup> A. Blunt, *The Drawings of Poussin*, London 1979, pp. 131ff

<sup>2</sup> Inv. no. 2886; A. Blunt, *op. cit.*, 1974, p. 243, pl. 13

<sup>3</sup> Sale, London, Christie's, 8 March 1977, part of lot 92 (as N. Poussin); Rosenberg and Prat, *op. cit.*, vol. III, p. 824, no. R. 211

<sup>4</sup> N. Turner, 'The Drawings of Pietro Testa after the Antique in Cassiano dal Pozzo's Paper Museum,' *Cassiano dal Pozzo's Paper Museum*, vol. II, 1992, pp. 127-144

\$ 12,000-18,000  
€ 10,300-15,400 £ 9,000-13,500



## GIOVANNI FRANCESCO BARBIERI, CALLED IL GUERCINO

Cento 1591 - 1666 Bologna

An allegory of matrimony: a female nude lying on a bed, seen from the back, talking to a bird in a cage

Red chalk and stumping  
215 by 385 mm; 8½ by 15½ in

### PROVENANCE

Thomas Banks (L.2423)

A symbolic subject, surely derived from a popular motto, this drawing is the only known example of the theme in Guercino's *œuvre*, painted or drawn. The bird in the cage symbolizes the marriage, while temptation and pleasure of love, outside, are personified by an anonymous, naked young woman lying on a bed, her head resting on a high pillow but her face hidden, apparently conversing with an imprisoned and subdued bird.

This type of drawing can be associated with the artist's picturesque and genre studies, which were executed for his own amusement and that of his immediate family and friends, never seeming to relate to any of his painted works. This subtle and beautiful drawing could easily have been done to amuse a friend, or even as a present. Guercino's fascinating and often amusing drawings of this type bear witness to the artist's wit and sensibility, and reveal his profound interest in everyday life and people around him.

Stylistically, the drawing must date from around the mid to late 1630s. The secure handling of the red chalk testifies to the great mastery in the use of this versatile medium that is evident throughout Guercino's drawn *œuvre*. Red chalk was often the artist's medium of choice, as it permitted an extraordinary variety of tonal effects, especially in the rendering of the flesh tones, and could be used with different intensity

to create infinitely varied nuances, emphasizing areas of light and shadow. In the present sheet Guercino has harnessed his chalk to create the finest variations of tonality, combined with a subtle and delicate *sfumato*, which is skilfully used all around the female body, to enhance the luminosity of the flesh.

Guercino's technical skills in all media are remarkable, as is his understanding of the power of the white surface of the paper, which he frequently used to great effect in creating his lighting schemes. In fact, as we can see in the present drawing, the female body is mostly defined by the white of the paper, emerging from the warm tonality of the red chalk, with all possible variations and different degrees of intensity.

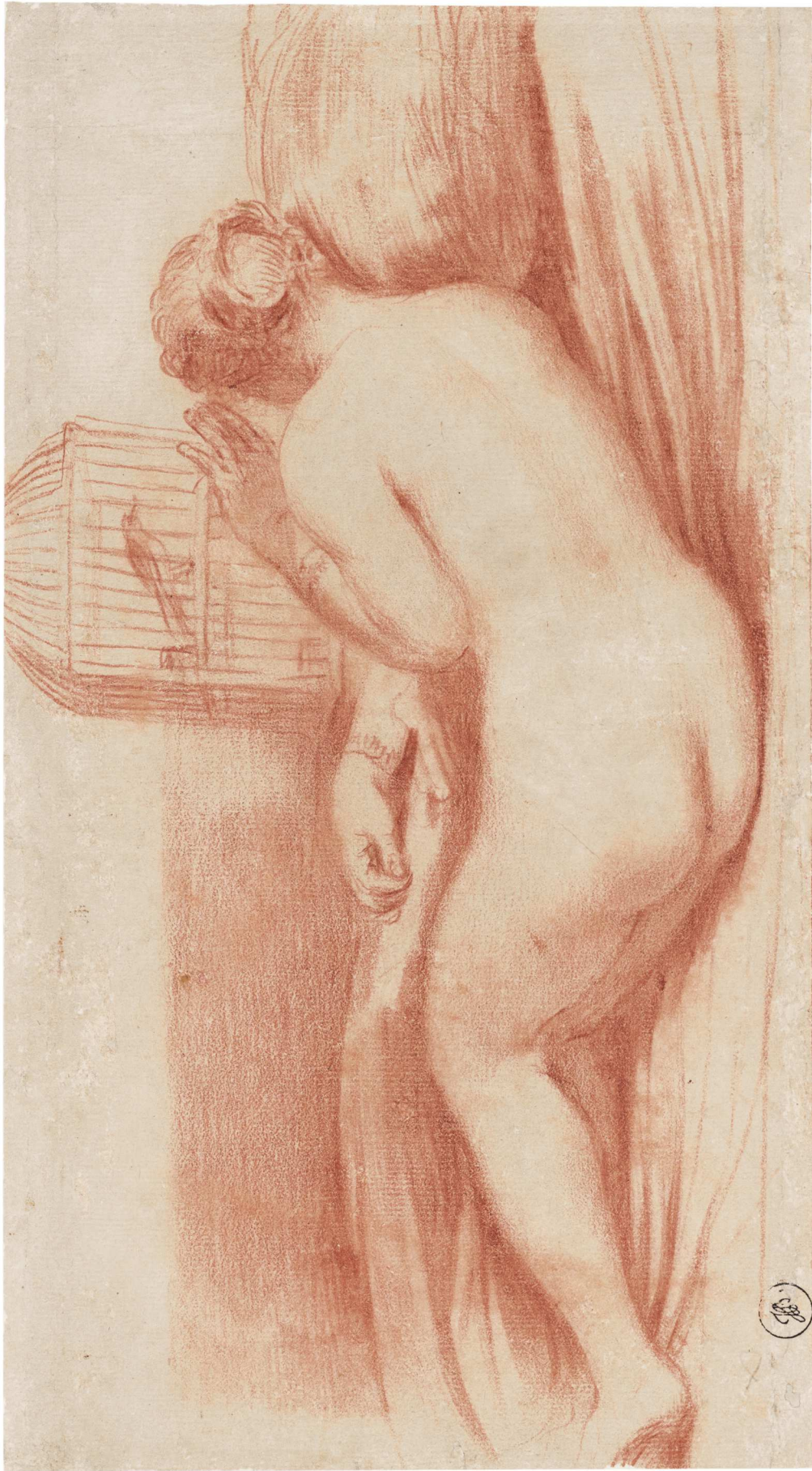
Guercino used this same technique often, and also much earlier in his career, see for instance a sheet in the Ashmolean Museum: *Two women conversing*, a study from life executed in red chalk, with a similar strong use of the chiaroscuro, and a blocked out background.<sup>1</sup> That drawing is dated by Turner and Plazzotta to 1621. Works like these clearly show that although Guercino never attended the Carracci Academy, founded in around 1582 in Bologna, he was instrumental in carrying forward the lessons of the Carracci, learning from their examples the secrets of a highly naturalistic and expressive style, which he developed into his own very personal manner.

This handsome sheet was owned by the sculptor Thomas Banks (1735-1805), who created a good collection of Old Master drawings, which at his death was inherited by his only daughter, Mrs. Lavinia Forster.

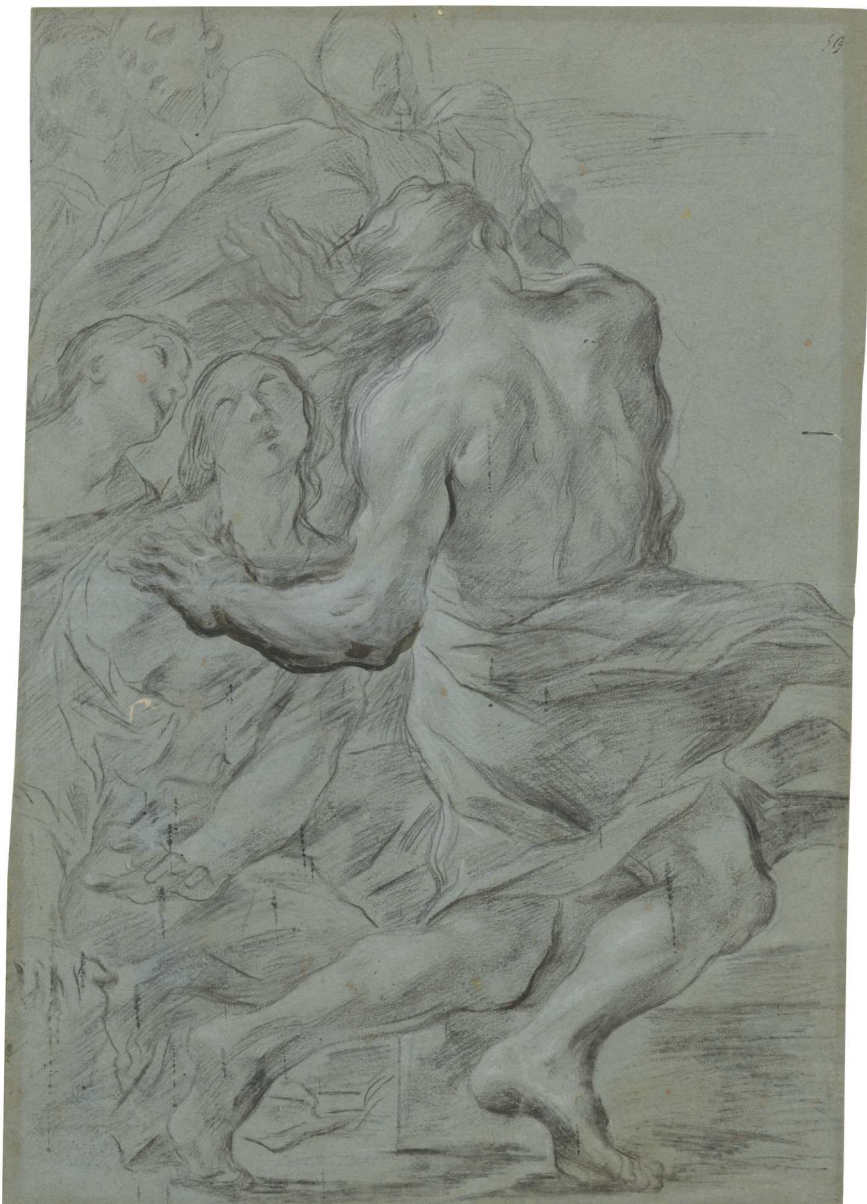
<sup>1</sup> Oxford, Ashmolean Museum, inv. no. KTP 864; see N. Turner and C. Plazzotta, *Drawings by Guercino from British Collections*, exh. cat., London, The British Museum, 1991, p. 206, no. 183, reproduced p. 209, fig. 183

**\$ 40,000-60,000**  
**€ 34,100-51,500 £ 30,000-45,000**









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## GIOVANNI BATTISTA BEINASCHI

Fossano 1636 - 1688 Naples

### Figure Studies

Black chalk heightened with white chalk and touches of wash on blue paper; bears the artist's initials in brown ink, upper right: GB

538 by 378 mm; 21¼ by 14⅞ in

### PROVENANCE

Part of an album probably compiled in Rome in the mid-18th Century;  
The Property of a Lady,  
her sale and others, New York, Sotheby's, 13 January 1988, lot 3;  
with Margot Gordon, New York;  
Private Collection, U.S.A

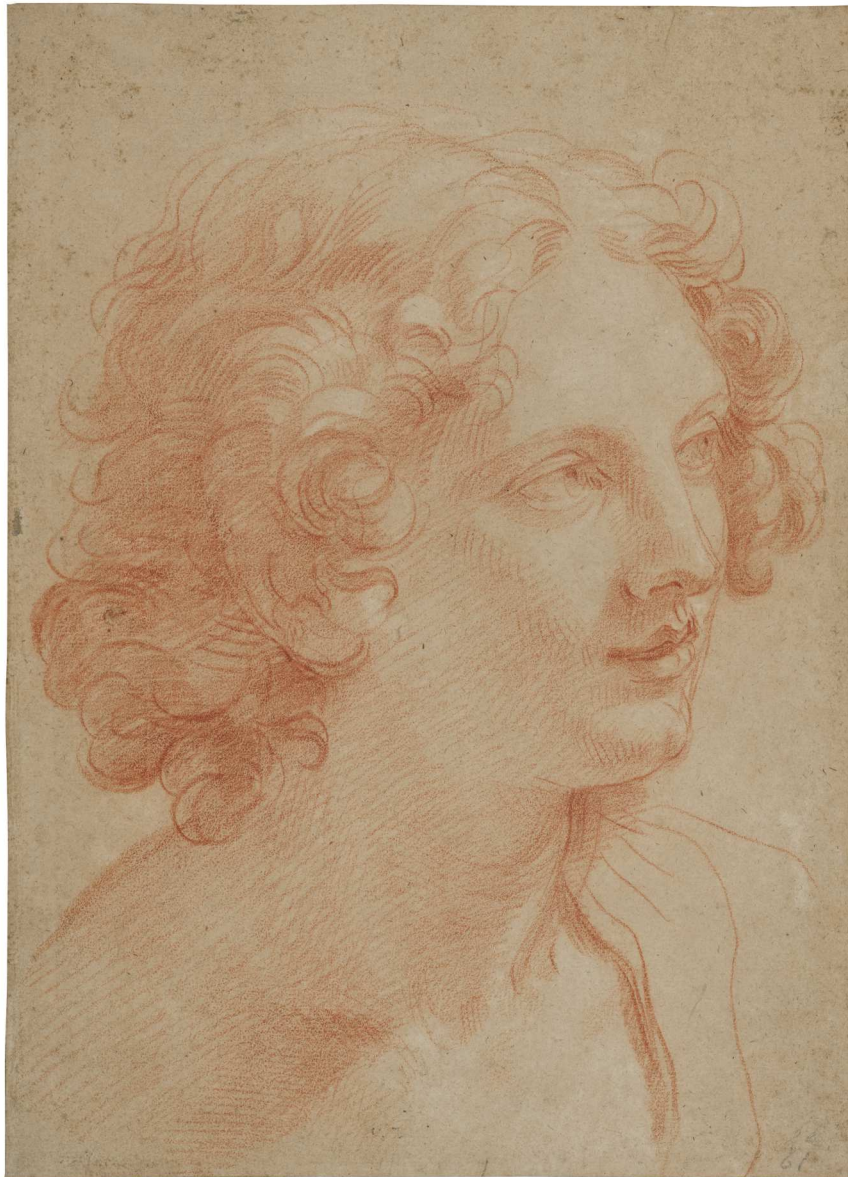
### LITERATURE

V. Pacelli and F. Petrucci, *Giovan Battista Beinaschi*, Rome 2011, p. 39 and 41, fig. 55, reproduced

**\$ 7,000-9,000**

**€ 6,000-7,700 £ 5,300-6,800**





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## CARLO MARATTA

Camerano 1625 - 1713 Rome

### Study for the head of an Angel

Red chalk, heightened with touches of white chalk;

bears numbering in black chalk, lower right: 23(?) / 61 and an old attribution in brown ink to the mount, lower centre: *Carlo Maratti*  
377 by 271 mm; 14<sup>7</sup>/<sub>8</sub> by 10<sup>3</sup>/<sub>4</sub> in

This impressively large sheet is a fine example of the draughtsmanship of the highly influential 17th Century Roman artist, Carlo Maratta.

Executed in a characteristic combination of red chalk with some touches of white, this handsome head study is preparatory for the Angel on the left hand side of Maratta's *The Appearance of the Virgin to Saint Francis de Sales* (fig.1), which was completed in 1691 and is now housed in the collection of the Pinacoteca Civica, Forlì.

We are very grateful to Dario Beccarini who has kindly confirmed the attribution to Maratta on the basis of a digital image.

**\$ 12,000-18,000**  
**€ 10,300-15,400    £ 9,000-13,500**



Fig. 1: Carlo Maratta, *The Appearance of the Virgin to Saint Francis de Sales*, Forlì, Pinacoteca Civica





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## ANDREA LOCATELLI

Rome 1695 - 1741

### A river landscape with figures on the bank

Pen and brown ink and wash over traces of black chalk, within pen and brown ink framing lines  
304 by 465 mm; 12 by 18¼ in

There are very few surviving drawings by the landscape artist, Andrea Locatelli, who was considered one of the most important painters of landscape in Rome, working for prestigious families including the Ruspis, Albanis and Ottonbonis.

For other drawings by Locatelli see A. Busiri Vici, *Andrea Locatelli e il paesaggio romano del settecento*, Rome 1976, nos. 1d-12d.

**\$ 5,000-7,000**  
**€ 4,300-6,000   £ 3,750-5,300**





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## GASPARE DIZIANI

Belluno 1689 - 1767 Venezia

### Study for the Martyrdom of Sts. Felix and Fortunatus

Pen and dark brown ink and brown and gray wash over red chalk, within pen and brown ink framing lines, arched top;

bears old attribution in pen and ink, lower left:

*Seb. Ricci*

376 by 285 mm; 14¾ by 11¼ in

This grand and impressive study, characteristically executed with vigorous pen work over energetic red chalk underdrawing, is a preliminary drawing with some differences, for

Diziani's painting of SS Felix and Fortunatus in the cathedral at Chioggia (fig. 1), which has been dated to *circa* 1735.<sup>1</sup> Sts Felix and Fortunatus were brothers from Vicenza who were martyred at Aquileia in 296 A.D., under Diocletian.

Two other preparatory studies for the same painting survive, one in the Nationalmuseum, Stockholm, the other sold in these Rooms in 2008.<sup>2</sup> The Stockholm drawing is the closest of these to the finished composition.

<sup>1</sup> A.P. Zugni-Tauro, *Gaspare Diziani*, Alfieri 1971, fig. 29

<sup>2</sup> Sale, New York, Sotheby's, 23 January 2008, lot 189

**\$ 7,000-9,000**  
**€ 6,000-7,700 £ 5,300-6,800**



Fig. 1: Gaspare Diziani, *Martyrdom of Sts. Felix and Fortunatus*, Chioggia Cathedral





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## SIMONE CANTARINI, CALLED IL PESARESE

Pesaro 1612 - 1648 Verona

Sheet of studies including winged putti, full length figure studies, and various studies of the head of a young boy

Pen and brown ink and traces of black chalk; bears numbering in black chalk, lower right: 10 and bears attribution in pen and brown ink, verso: *Simon da Cesare*  
239 by 330 mm; 9½ by 13 in

The present group of lively and animated sketches create a pleasing *mise en page*. Rapidly executed in pen and brown ink this is a rare example of one of Cantarini's study sheets in this medium.

It has not been possible to connect any of the sketches with specific paintings, but winged putti do appear in many of his compositions and the studies seen here could be preliminary for a number of projects. Two of the full length figure studies may be for an Adoration of the Magi.

Cantarini's studies in chalk, especially red chalk, appear more frequently than his pen and ink studies which tend to relate to one particular painting. The combination of studies, in which the artist has used the paper in different directions to produce quick but well considered sketches, is therefore interesting.

Another sheet of studies, comparable in technique, was on the London art market in 1996.<sup>1</sup>

<sup>1</sup> Sale, London, Christie's, 2 July 1996, lot 40

**\$ 7,000-9,000**  
**€ 6,000-7,700 £ 5,300-6,800**



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## GIOVANNI FRANCESCO BARBIERI, CALLED IL GUERCINO

Cento 1591 - 1666 Bologna

Moses

Pen and brown ink;  
bears old attribution in pencil, lower left: *Guercino* and again in a different hand, verso  
185 by 256 mm; 7¼ by 10⅞ in

### PROVENANCE

James Crabtree Esq;  
with Baskett and Day, London, by 1984

The attribution of this drawing to Guercino was previously confirmed by the late Sir Denis Mahon.

**\$ 5,000-7,000**  
**€ 4,300-6,000 £ 3,750-5,300**





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GIOVANNI FRANCESCO  
BARBIERI, CALLED IL  
GUERCINO

Cento 1591 - 1666 Bologna

A man seen in profile reading a book

Pen and brown ink  
195 by 136 mm; 7¾ by 5⅜ in

Drawn from life, the present drawing shows a man in profile, half length, glancing at a book to his right. Strangely, his head is not turned towards the open book, and it is not clear if the

book is resting on a stand. Bold in the use of the pen and ink, the handling of the pen seen here is close to a study of *Saint John the Evangelist in meditation*, now in the Achenbach Foundation for Graphic Art, San Francisco.<sup>1</sup> The latter can be dated to circa 1645-1650, and it was later engraved in reverse by Domenico Maria Bonaveri (1653-1731).<sup>2</sup> The combination of lines and stipple technique was used more frequently by the Guercino in the late 1630s and 1640s, initially in drawings that he gave to the engraver Giovanni Battista Pasqualini (1595-1631), but thereafter in drawings that were not always destined to be engraved.

<sup>1</sup> San Francisco, Achenbach Foundation, inv. no. 1976-2-19; D. Stone, *Guercino Master Draftsman*, exhib. cat., Cambridge, Harvard University Art Museums, et al., 1991, p. 108, no. 46, reproduced p. 109

<sup>2</sup> P. Bagni, *Il Guercino e il suo falsario. I disegni di figura*, Bologna 1990, p. 44, reproduced. For the drawing by Bonaveri after Guercino in the Royal Collection at Windsor Castle, inv. no. 2534, see *idem*, p. 46, no. 25 reproduced

**\$ 10,000-15,000**  
**€ 8,600-12,800 £ 7,500-11,300**





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## PIER LEONE GHEZZI

Rome 1674 - 1755

### Caricature of Count Johann Ernst Emanuel Joseph Harrach (1705-1739)

Pen and brown ink over traces of black chalk; inscribed in pen and brown ink, verso: *Rev<sup>nd</sup> harack*

321 by 224 mm; 12½ by 8¾ in

Johann Ernst Emanuel Joseph was the seventh child of Aloys Thomas Raimund von Harrach. He was ordained as a priest on 5th April 1733 and on 30th September 1737 he was appointed Bishop of Nitra.

**\$ 3,000-5,000**

**€ 2,600-4,300 £ 2,250-3,750**

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## GIOVANNI PAOLO PANINI

Piacenza 1691 - 1765 Rome

### A Roman architectural *Capriccio*, including the Marcus Aurelius equestrian statue and an arched colonnade

Pen and gray ink and gray and brown wash over traces of black chalk; signed with initials in pen and brown ink, lower left: *I.P.P.* and bears numbering in red chalk on the backing: *n°211*

250 by 360 mm; 9⅞ by 14¼ in

#### PROVENANCE

Pierre-Jean Mariette (L.1852), his sale, Paris, F. Basan, 15 November 1775-30 January 1776, lot 563; Defer-Dumesnil (L.739); sale, London, Sotheby's, 9 April 1981, lot 101

This handsome sheet, so expressive and grand in its combination of architectural elements and complimentary figures, represents the Eternal City in all its glory. Its grandeur and opulence certainly captivated one of history's finest and most renowned collectors, Pierre-Jean Mariette (1694-1774). Mariette was a great admirer of Panini's architectural *capricci*, and many works by the artist appeared in the sale of his remarkable drawings collection.<sup>1</sup>

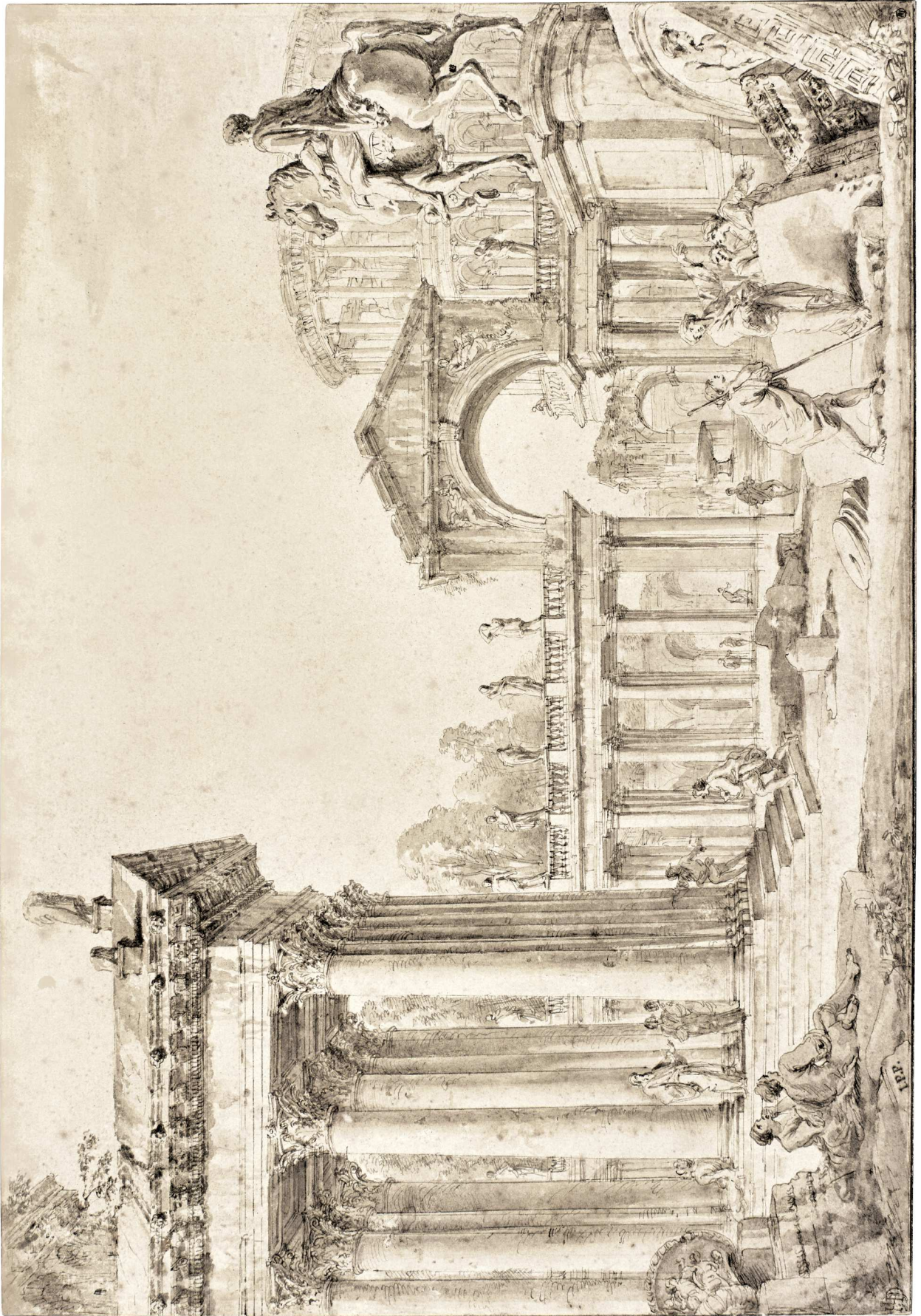
Panini was an expert at combining various architectural motifs producing elegant and convincing views that blended daily life with the monuments of the past. The demand for finished drawings like this was very high among 18th century collectors and they were often framed and hung on the walls like paintings.

<sup>1</sup> Sale, Paris, Basan, 15 November 1775 - 30 January 1776, lots 558-574

**\$ 10,000-15,000**

**€ 8,600-12,800 £ 7,500-11,300**









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## ATTRIBUTED TO GUILLAUME COURTOIS, CALLED IL CORTESE

St Hippolyte, Franche-Comté 1628 - 1679 Rome

### A male academy

Red chalk, heightened with touches of white

561 by 376 mm; 22<sup>1</sup>/<sub>8</sub> by 14<sup>3</sup>/<sub>4</sub> in

#### PROVENANCE

Private Collection, New York

\$ 3,000-4,000

€ 2,600-3,450 £ 2,250-3,000

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## CARLO MARATTA

Camerano 1625 - 1713 Rome

### Study for the Samaritan Woman

Red chalk

385 by 262 mm; 15<sup>1</sup>/<sub>8</sub> by 10<sup>1</sup>/<sub>4</sub> in

#### PROVENANCE

Sale, London, Christie's, 6 July 1999, lot 56;

Private Collection, New York

The present sheet is a *primo pensiero* by Carlo Maratta for the figure of the Samaritan in his painting, *Christ and the Samaritan at the Fountain* (fig.1), an important commission that the artist executed circa 1685-1690, for his Roman patron, Marchese Niccolò Maria Pallavicini.

When this drawing last appeared on the market it was described as a study for *Rebecca at the Well*, but the rediscovery by Stella Rudolph of Maratta's *Christ and the Samaritan at the Fountain*, which was subsequently exhibited and published in 2000,<sup>1</sup> clarifies the nature and function of the present work.

<sup>1</sup> S. Rudolph, *L'idea del Bello: Viaggio per Roma nel Seicento con Giovan Pietro Bellori*, Rome 2000, p. 474, no. 19, reproduced

\$ 6,000-8,000

€ 5,200-6,900 £ 4,500-6,000



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Fig. 1: Carlo Maratta, *Christ and the Samaritan at the Fountain*



## CARLO MARATTA

Camerano 1625 - 1713 Rome

Christ holding an orb, his right arm raised in benediction

Black chalk;

bears inscription in pen and brown ink at the upper margin: *Giesù Nostro Salvatore*

### PROVENANCE

Sale, New York, Christie's, 22 January 2004, lot 46

Nicholas Turner confirmed the attribution to Maratta, upon seeing the original, at the time of the 2004 sale (see *Provenance*). Turner dates the drawing to late in Maratta's career and compares it with the *Study for a Statue of St. Matthew* in the British Museum.<sup>1</sup> The British Museum sheet is one of a series of studies for statues destined for the niches in the nave of San Giovanni in Laterano, Rome, commissioned by Pope Clement XI.

<sup>1</sup> N. Turner, *Italian Drawings in the British Museum: Roman Baroque Drawings c.1620 to c.1700*, London 1999, vol. II, no. 193

\$ 14,000-18,000

€ 12,000-15,400 £ 10,500-13,500





## JEAN-BAPTISTE JOUVENET

Rouen 1644 - 1717 Paris

### Study of an Angel

Black chalk, heightened with white chalk on gray paper,  
squared for transfer in black chalk  
304 by 200 mm; 12 by 7<sup>7</sup>/<sub>8</sub> in

The present work, depicting a drapery clad male angel, his hands clasped together in prayer whilst his right knee rests on a Celestial cloud, is a characteristic example of Jouvenet's energetic handling of the black chalk medium. The artist has also, as he was frequently prone to, used white chalk to heighten the luminous qualities of the angelic figure.

Though it has thus far not been possible to connect the angel with one of the artist's painted compositions, the figure type is highly consistent, both in his appearance and artistic function, to other angels that feature prominently in some of the artist's most important surviving works. In particular one can draw a close comparison to the angel in the upper right corner of Jouvenet's composition depicting *St. Peter Healing the Sick with His Shadow*, housed in the Chapel of the Laennec Hospital, Paris,<sup>1</sup> as well as a similar angel who appears in the lower right corner of *The Apotheosis of St. John*, in the collection of the Musée des Beaux-Arts, Rouen.<sup>2</sup>

Stylistically the present drawing is also highly comparable in its handling to some of the small number of surviving figure studies by the artist. The engaging *pentimento* to the face of the angel can be closely compared to a much more loosely drawn figure of *A man with his arms upraised*, in Stockholm,<sup>3</sup> in which Jouvenet's very distinctive and economical way of drawing the figure's eyes is perhaps most apparent. A similar stylistic comparison can also be drawn between the way in which Jouvenet handles the billowing folds of drapery, between the present work and a drawing of *A seated female figure*, in the Musée du Louvre, Paris.<sup>4</sup>

<sup>1</sup> See A. Schnapper, *Jean Jouvenet et la peinture d'histoire à Paris*, Paris 1974, pp. 184-5, no. 8, reproduced, fig. 6

<sup>2</sup> *Ibid.*, p. 210, no. 104, reproduced, fig. 107

<sup>3</sup> *Ibid.*, pp. 230-1, no. 185, reproduced, fig. 131

<sup>4</sup> *Ibid.*, pp. 226-7, no. 160, reproduced, fig. 52

**\$ 7,000-9,000**

**€ 6,000-7,700 £ 5,300-6,800**







PROPERTY FROM A PRIVATE COLLECTION

## FRANCESCO SOLIMENA

Canale di Serino 1657 - 1747 Barra

## The Battle of the Lapiths and Centaurs

Pen and brown ink, and two shades of brown wash over black chalk, within pen and brown ink framing lines;

bears pen and ink inscription on the verso visible through the old backing sheet: *Del Sig. Solimena de Naples .../un dessin pour M. Cochin...* (see Provenance), and on two labels, once pasted on the backboard of the frame (now removed): *Vente Norblin, and jaune Solimene. and née à N.../1657 mort en 1747*

202 by 323 mm; 7/8 by 12¾ in

## PROVENANCE

Pierre Crozat, his sale 10 April-13 May 1741, part of lot 762 (bought by Nourry or Joseph Gabriel Agar); Charles-François Marquis de Calvière, his inscription on the verso: *Del Sig. Solimena de Naples .../un dessin pour M. Cochin...*; probably Charles-Nicolas Cochin the Younger; Marquis de Lagoy (L.1710), his sale, Paris, 17 April 1834, part of lot 128; L. Norblin de la Gourdain, his sale, Paris, Hotel Drouot, 5-9 February 1855, lot 216; sale, Paris, Piasa, 28 March 2012, lot 26 (as Attributed to Solimena); With Jean-Luc Baroni, London; With Marty de Cambiaire Fine Art, Paris, *Dessins Napolitains, 1550-1800*, 2014, pp. 42-45, no. 15, reproduced

\$ 50,000-70,000

€ 42,600-60,000 £ 37,500-52,500

A very important and rare compositional sheet by the Neapolitan painter Francesco Solimena, the present drawing was already attributed to the artist when in the collection of the famous French banker, Pierre Crozat (1665-1740). It is a preparatory study, with minor differences, for the artist's painting of the same subject, formerly in the Gemäldegalerie, Dresden (inv. no. 496), but destroyed in the Second World War (fig. 1). Although Ferdinando Bologna classified the lost painting in his 1958 monograph on Solimena as an early work from around 1680-85, both the painting, which is known from a photograph,<sup>1</sup> and the present, related drawing are typical of the artist's style of around 1704-5.

Solimena had started his artistic career under the magic spell of the Neapolitan and Roman baroque, but towards the second half of the 1690s entered an academic phase, influenced by the Roman classicism of Carlo Maratti, before returning enthusiastically, in the middle of the first decade of the new century or just before, to a baroque vocabulary, subtly echoing again the style of Luca Giordano and Mattia Preti.

This skilful and dynamic drawing, with its elaborate underdrawing in black chalk reinforced by the use of pen and ink, and abundant brown wash in two different tonalities, shows Solimena's mature graphic style applied to a creative composition full of movement and expressive solutions, echoing Giordano's vigorous and incandescent rendering of spaces. Luca Giordano, who had returned from Spain to Naples in 1702, was reaffirming in those years his decision to remain faithful to the Baroque tradition, especially in the extraordinary frescoes for the Cappella del Tesoro, in the Certosa di San Martino, a masterful and exuberant work finished in April 1704, the year before his death – a work that was particularly admired and revered by Solimena.<sup>2</sup>

Solimena revives in this drawing his gift for theatrical representations, subtly combining reality and fantasy, the heroic and the dramatic, in a scene focused on the fury of the battle that recedes from the foreground to the background, framed by the severe and controlled architecture of various classical buildings. At the same time he successfully suggests space and movement, the figures caught with their gestures almost arrested for the benefit of the viewer. There is a great sense of dynamism, only contained by the solidity of the architectural features in the background and a slight indication of the sky, which constitutes the only empty space in the otherwise crowded composition, dominated by the fury of the battle. Moreover, the artist's highly pictorial approach is enhanced by the delicately applied chromatic layers of brown washes, darker in the figures in the foreground, strengthening the contrasting areas of light.

This important drawing has a distinguished French provenance, and was correctly attributed to Francesco Solimena already when in the Crozat collection; in the description of lot 762 in the collector's posthumous sale catalogue, it is the only drawing singled out for specific identification: '*Seize Dessins, dont le Combat des Lapithes & Centaures par le Solimene*'. The subsequent provenance from the collection of the Marquis de Calvière (1693-1777), whose collection was mostly formed between 1741 and 1777, was recognized by Béatrice De Moustier.<sup>3</sup> Although Francesco Solimena hardly left Naples, he was an artistic figure of international standing, and his paintings and drawings were highly prized and in considerable demand throughout Europe. His drawings were especially collected by connoisseurs in France and England.

The same composition was engraved, in reverse, most probably from a copy of this drawing, by Francesco La Marra for his *Raccolta di 50 disegni originali degli eccellenti pittori napoletani...*, *incisi in rame dal Cav. Francesco La Marra*, published in Naples by the Terres brothers, in 1792, after the artist's death.

The present drawing will be included in the forthcoming two-volume publication on the artist, by Nicola Spinosa and other authors: *Francesco Solimena e le Arti a Napoli*.<sup>4</sup>

<sup>1</sup> The painting was published by Hans Posse, *Die Staatliche Gemäldegalerie zu Dresden*, Dresden/Berlin, 1929, cat. 496

<sup>2</sup> See F. Sricchia Santoro and A. Zezza, *Bernardo De Dominicis, Vite de' Pittori, Scultori ed Architetti Napoletani*, vol. I, Naples 2008, p. 819

<sup>3</sup> See *Provenance*, Marty de Cambiaire, p. 118, note 1

<sup>4</sup> Vol. II (The Drawings), by Cristiana Romalli, no. D45, reproduced



Fig. 1: Francesco Solimena, *The Battle between Centaurs and Lapithae*, formerly Dresden, Gemäldegalerie







PROPERTY FROM THE FAMILY OF EMILE WOLF

## MICHEL CORNEILLE THE ELDER

Orléans 1601/03 - 1664 Paris

## A Fan Design: Diana and Nymphs

Pen and brown ink and wash, heightened with white over black chalk, with graphite framing line details;

bears old inscription, lower centre: *[r]epos de Diane*

272 by 546 mm; 10¾ by 21½ in

## PROVENANCE

With Galerie Paul Prouté, Paris, cat no. 13, *Gauguin*, 1972, no. 4; Emile Wolf, New York, thence by descent

## EXHIBITED

Cambridge, Massachusetts, Fogg Art Museum/Malibu, J. Paul Getty Museum/Montreal, Museum of Fine Arts, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1980, pp. 62-63, no. 13; Tampa Museum, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1982

\$ 4,000-6,000

€ 3,450-5,200 £ 3,000-4,500



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PROPERTY FROM THE FAMILY OF EMILE WOLF

## FRENCH SCHOOL, 17TH CENTURY

## Still Life of a Blue and Gold Vase with a Bouquet of Flowers

Gouache on vellum, laid down on copper  
343 by 264 mm; 13½ by 10½ in

## PROVENANCE

Emile Wolf, New York, thence by descent

\$ 3,000-4,000

€ 2,600-3,450 £ 2,250-3,000

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## NICOLAS ROBERT

Orléans or Langres 1614 - 1685 Paris

## Geranium batrachioides

Watercolor and gouache on vellum within gold and ink framing lines; signed in pen and brown ink, lower right: *N. Rob. pin.* and inscribed in gold: *Geranium batrachioides Aconiti folio Bauh. in pin.*

440 by 320 mm; 17¼ by 12½ in

Nicolas Robert was perhaps the greatest French natural history artist of the 17th century, producing considerable numbers of superb watercolours on vellum, depicting flowers, plants, birds and other animals, primarily executed for Gaston d'Orléans, brother of King Louis XIII. Today, his works can be found in various private and public collections, but the largest number is at the Musée d'Histoire Naturelle in Paris. This collection contains over 6,000 watercolours by the artist, including all the known drawings of birds other than those formerly in the Marcel Jeanson Collection.<sup>1</sup>

<sup>1</sup> Sale, Monaco, Sotheby's, *The Marcel Jeanson Collection*, 16 June 1988

\$ 8,000-12,000

€ 6,900-10,300 £ 6,000-9,000





*Geranium batrachioides*

*Aconiti folio* Bauh. in pin.

1771. Tab. pin.



PROPERTY OF A PRIVATE COLLECTOR

## FRANÇOIS LE MOYNE

Paris 1688 - 1737

## Head of a young woman looking to her left

Pastel

387 by 308 mm; 15¼ by 12⅞ in

## PROVENANCE

Sale, Chartres, Lelièvre, Maiche, Paris, 24 October 1999, Lot 182 (as Attributed to Rosalba Carriera);  
With Jean-Luc Baroni

## LITERATURE

N. Jeffares, *Dictionary of pastellists before 1800*, online edition, no. J.9.5817 (under Anonymous French School)

Unique within Le Moyne's known *oeuvre*, this subtle yet sensuous young woman, executed in pastel, is a compelling addition to the very few pastels by the artist that survive today.

François Le Moyne, pupil of Louis Galloche (1670-1761), won the coveted *Prix de Rome* in 1711 but was not offered the traditional trip to Rome due to the economic climate in France at the time. Le Moyne only travelled to Italy in the early 1720s and stayed for a few short months, accompanied by his patron and advisor Monsieur François Berger. He was, however, greatly influenced by Italian artists such as Correggio and Pietro da Cortona and his admiration for the Siennese painter Federico Barocci is evident through the studies he made of his drawings.<sup>1</sup> Elected professor of the *Académie de Peinture* in 1733, his pupils included Natoire and Boucher. Le Moyne was held in high regard during his lifetime and produced magnificent ceiling decorations at Versailles. His drawings were collected by the most discerning connoisseurs of the century, including Crozat, Mariette, Gersaint, Lempereur and Count Tessin.

Throughout his short career Le Moyne used three basic techniques when working on his drawings. His methods are concisely documented by Jean-Luc Bordeaux, in his 1984 monograph on the artist, as red chalk drawings on beige paper, black chalk studies heightened with white chalk on blue or grey paper and finally *trois crayons* and/or pastels.<sup>2</sup> Bordeaux highlights the fact that works in both *trois crayons* and pastel are rare but remarks that Nonnotte (Donat Nonnotte, one of Le Moyne's first biographers) 'reported that Le Moyne took great pains in making specific pastel studies of heads of the principal figures in his most important commissions...'<sup>3</sup> This revealing comment suggests that this was an important element in Le Moyne's artistic endeavors and shows that whilst very few pastels survive today, he must have produced many more studies in this medium in preparation for his larger commissions.

In a communication to the previous owner, Jean-Luc Bordeaux presented convincing arguments supporting the attribution of the present pastel to Le Moyne. While the head study does not relate directly to any known painting, Bordeaux identifies a number of painted figures by the artist to which she can be plausibly compared, on the basis of the facial type and tilt of the figure's head as well as a variety of other nuances. He likens this beautiful head to the maiden in *A maiden soaking a small piece of cloth in a fountain* (known in two versions, in private collections)<sup>4</sup>, in which the facial features are similarly rendered in terms of the eyes and lips, and the manner in which the artist has handled the hair and ribbon is also comparable. Bordeaux also cites the figure of Andromeda in the *Perseus and Andromeda* in the Wallace Collection<sup>5</sup>, where again facial features such as the chin and almond shaped eyes are very comparable, and the Venus in *Venus and Adonis* in the Nationalmuseum, Stockholm, in which once more the nose and lips, and handling of the hair, are all very similar.<sup>6</sup>

Other stylistic elements that Bordeaux identifies as typical of Le Moyne's work include the rapid, rounded strokes made with a hard pastel stick to define the hair, and the light stumping around the corners of the figure's mouth, eyebrows and eyelids. He remarks on Le Moyne's ability to create the softness of his sitter's skin, evident and emphasized in the present work where this softness stands out against the more angular lines used to describe the borders of her garment.

Given that almost all of Le Moyne's known works in pastel or colored chalks are representations of men, and the one exception is the extraordinary *Head of the Goddess Hebe* in the British Museum, London, which is drawn in *trois crayons*<sup>7</sup>, it is hard to find really close comparisons between our pastel and others by the artist, but Bordeaux does mention a number of drawings by Le Moyne in other media that share some similar characteristics with the present work.<sup>8</sup>

Le Moyne's close relationship with his patron and friend François Berger has led Bordeaux tentatively to suggest that this beguiling and beautiful young woman may have been a member of the social circle of Berger and his wife. Her identity is, however, irrelevant to our appreciation of this refined image, or to the light that it sheds on our understanding of Le Moyne's work in this medium, a fascinating aspect of the artist's short but fruitful career.

<sup>1</sup> Jean-Luc Bordeaux, *François Le Moyne and his Generation 1688-1737*, Neuilly-sur-Seine 1984, p. 140, figs 126 and 127

<sup>2</sup> *Ibid.*, p. 139

<sup>3</sup> *Ibid.*

<sup>4</sup> *Ibid.*, figs 54 and 55

<sup>5</sup> *Ibid.*, fig 39

<sup>6</sup> *Ibid.*, Plate V

<sup>7</sup> *Ibid.*, fig. 274

<sup>8</sup> *Ibid.*, cat nos. D. 80-81, 83, 84, 113

**\$ 120,000-160,000**

**€ 103,000-137,000 £ 90,000-120,000**







PROPERTY FROM THE FAMILY OF EMILE WOLF

**LOUIS DE BOULLOGNE THE YOUNGER**

Paris 1654 - 1733

**Standing Male Nude**

Black chalk heightened with white chalk on brown paper;

signed and dated in black chalk, lower right: *Louis Boullongne / 1700*

565 by 356 mm; 22¼ by 14 in

**PROVENANCE**With Kleinberger & Co., circa 1963-1964;  
Emile Wolf, New York,  
thence by descent**EXHIBITED**New York, American Federation of the Arts, *17th and 18th Century European Drawings*, 1966, no. 22;Cambridge, Massachusetts, Fogg Art Museum/  
Malibu, J. Paul Getty Museum/Montreal, Museum  
of Fine Arts, *Louis XIII - Louis XVI: French  
Drawings from a Private Collection*, 1980, pp.  
70-71, no. 17;Tampa Museum, *Louis XIII - Louis XVI: French  
Drawings from a Private Collection*, 1982

Louis de Boullogne was appointed Assistant Professor at the Académie Royale in 1690, rising to full Professor in 1694 and eventually becoming Director in 1722. During his time teaching at the Academy he placed great emphasis on drawing from the model, and this is reflected in the number of academy studies from his hand that survive today. A group of 163 drawings, originating from the artist's studio, were acquired by the Louvre from M. Defer in 1846; these drawings present a clear overview of Louis de Boullogne's style.<sup>1</sup>

This is a characteristic academy study by the artist and does not connect directly with any known figure in Boullogne's compositions. However, the entry in the 1980 exhibition catalogue points out that the facial type, headdress and general pose seen here are similar to those of a figure in *Vulcan's Forge*, one of a series of engravings by Louis Desplaces after Louis de Boullogne, representing the Elements.<sup>2</sup>

<sup>1</sup> H. Guicharnaud, *Louis de Boullogne*, exhib. cat., Paris, Musée du Louvre, 2011

<sup>2</sup> *Le Feu*, Paris, Musée du Louvre, Inv. no. 869C

**\$ 8,000-12,000****€ 6,900-10,300 £ 6,000-9,000**

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PROPERTY FROM THE FAMILY OF EMILE WOLF

**VALENTIN DUVAL  
CIRCA 1700**

Leopold, Duke of Lorraine and his son, François, with other attendants, in the grounds of the Château de Lunéville

Pen and brown ink and brown and gray wash, over traces of black chalk, within partial brown ink framing lines;  
numbered in brown ink: 1 to 11 and extensively numbered and inscribed, verso, with the names of the people and locations depicted  
178 by 281 mm; 7 by 11 in

**PROVENANCE**Emile Wolf, New York,  
thence by descent

As the list of names on the verso indicates, in conjunction with the key numbers inscribed on the front, this drawing depicts Leopold the Good, Duke of Lorraine (1679-1729) with his son François Etienne (1708-1767), the future Holy Roman Emperor and husband of Maria Theresa of Austria, in the grounds of their country residence, the Château de Lunéville. The fact that the group is gathered around architectural plans may indicate that the drawing was made shortly after Leopold relocated his court to Lunéville, in around 1700, and refurbished the castle. The artist is presumed to be the figure identified as Valentin Duval, who may have been the Duke's architect for the project.

**\$ 3,000-5,000****€ 2,600-4,300 £ 2,250-3,750**









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PROPERTY FROM THE FAMILY OF EMILE WOLF

## JEAN-BAPTISTE LE PRINCE

Metz 1734 - 1781 Saint-Denis-du-Port

### A Moravian peasant woman going to market

Black and red chalk  
305 by 232 mm; 12 by 9¼ in

#### PROVENANCE

Jacques Seligmann;  
Jean de Cayeux de Sénarport (L.4461);  
Emile Wolf, New York,  
thence by descent

#### EXHIBITED

Cambridge, Massachusetts, Fogg Art Museum/  
Malibu, J. Paul Getty Museum/Montreal, Museum  
of Fine Arts, *Louis XIII - Louis XVI: French  
Drawings from a Private Collection*, 1980, pp. 138-  
139, no. 49 (as 'La Belle Finnoise');

Tampa Museum, *Louis XIII - Louis XVI: French  
Drawings from a Private Collection*, 1982

#### LITERATURE

*Exposition des maîtres illustrateurs depuis le XIIIe  
siècle jusqu'à nos jours*, Palais des Beaux-Arts,  
Paris, 1919, p. 32;  
Jacques Herold, *Louis-Marin Bonnet, Catalogue  
de l'oeuvre gravé*, Paris, 1935, p. 117, under no.  
173;

*Lorraine marché de France*, Archives National,  
Paris, 1967, no. 323

Leprince trained in the studio of François  
Boucher and this combined with his own  
abundant artistic talent, led him into a successful  
career in Paris. However, in 1758, probably due  
to his own unhappy marriage, Leprince fled to  
Russia, remaining there until 1764. During his  
time abroad he traveled to Livonia, Finland and  
Siberia collecting material which would provide  
the subject matter for his art. In addition to a  
number of court and society commissions, he  
made a large number of costume and landscape

studies which were to form the basis of his highly  
fashionable output on his return to France.

The present drawing was engraved in crayon  
manner, in the same direction, and printed in red  
and black ink, by Louis-Marin Bonnet, under the  
title *Paysanne de Moravie venant du marché*.<sup>1</sup>

<sup>1</sup> Herold, *op. cit.*, no. 173

\$ 5,000-7,000  
€ 4,300-6,000 £ 3,750-5,300

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## JEAN ANTOINE WATTEAU

Valenciennes 1684 - 1721 Nogent-sur-Marne

### An elegant woman seated on a swing

Red chalk;  
bears old attribution and numbering in brown ink  
to the mount: *Ant. Watteau. and n°. 276*  
180 by 132 mm; 7 by 5¼ in

Watteau's depictions of elegantly dressed  
women seated on swings were a recurring motif  
within the artist's celebrated graphic *oeuvre* and  
were employed in both paintings and drawings  
throughout the course of his relatively short, but  
highly influential career.

Whilst it was Jean-Honoré Fragonard, the 18<sup>th</sup>  
Century heir to Watteau's Rococo art crown,  
who in circa 1767-68 created arguably the most  
whimsical portrayal of this particular subject  
matter, his much celebrated *Les hazards heureux  
de l'escarpolette (The Swing)*,<sup>3</sup> it was undeniably  
Watteau's own emblematic portrayals from  
significantly earlier in the century that fired the  
imagination of future generations of French  
artists. Indeed, Watteau was already addressing  
the subject as early as circa 1712, in his wonderful  
composition of a young man pushing a woman  
on a swing, known as *L'escarpolette*, now housed  
in the Sinebrychoff Art Museum, Helsinki.<sup>2</sup> This  
was subsequently engraved by Louis Crépy in  
1727,<sup>3</sup> whilst a very similar figure study featuring  
a woman on a swing can be found in a red chalk  
counterproof of a Watteau drawing, now in the  
collection of the Nationalmuseum, Stockholm,  
dated by Rosenberg and Prat to circa 1711-12.<sup>4</sup>

The handling of the red chalk medium in the  
present sheet, with the delicate, small strokes to  
the lower half of the woman's dress, countered  
by a more robust application of the same media  
below her left arm, also suggests that this  
drawing dates from an early period in Watteau's  
career. A highly comparable figure, who features  
on a sheet of *Trois études de femmes*,<sup>5</sup> in the  
collection of the Musée Carnavalet, Paris, can be  
closely compared to the present lot, both in the  
manner that Watteau has handled the varying  
degrees of light and shade in her dress, as well  
as the highly distinctive way he has drawn her  
face, with just the merest indications for her eyes,  
nose and mouth. The Musée Carnavalet sheet has





168 actual size

been dated by Rosenberg and Prat to circa 1710-1711 on stylistic grounds, and a similar date can also be convincingly applied to the present sheet.

<sup>1</sup> See P. Rosenberg, *Tout l'oeuvre peint de Fragonard*, Paris 1989, pp. 90-91, no. 177

<sup>2</sup> G. Macchia and E.C. Montagni, *L'Opera completa di Watteau*, Milan 1968, p. 95, no. 36, reproduced

<sup>3</sup> P. Rosenberg and L.-A. Prat, *Antoine Watteau 1684-1721. Catalogue raisonné des dessins*, Milan 1996, vol. I, p. 208, fig. 131c

<sup>4</sup> *Ibid.*, pp. 208-209, no. 131, reproduced

<sup>5</sup> *Ibid.*, pp. 166-167, no. 104, reproduced

**\$ 12,000-15,000**  
**€ 10,300-12,800    £ 9,000-11,300**



## JEAN-MICHEL MOREAU, CALLED MOREAU LE JEUNE

Paris 1741 - 1814

### Bacchanale

Pen and black ink and watercolor, over traces of black chalk, heightened with white; signed and dated in black ink, lower left: *moreau / Lejeune 1767*  
562 by 451 mm; 22 $\frac{1}{8}$  by 17 $\frac{3}{4}$  in

### PROVENANCE

M. Maherault, Paris,  
his sale, Paris, 27-29 May 1880;  
with Galerie de Bayser, Paris, by 1990;  
Private Collection, New York

### LITERATURE

M.-J.-F. Mahéault, *L'Oeuvre de Moreau le Jeune*, Paris 1880, p. 499, no. 563 (*Bacchanale. Grand dessin.*);

Probably E. Bocher, *Les gravures françaises du XVIIIe siècle, ou Catalogue raisonné des estampes, Jean-Michel Moreau le Jeune*, Paris 1882, p. 721, no. 204 (*Bacchanale - Aquarelle*)

This unusually large sheet, executed in a delightful combination of media, depicts a scene of Bacchic revelry, set in the seclusion of a wooded enclave, with satyrs and wood nymphs frolicking in the presence of *putti*. To the right of the composition, voyeuristic onlookers peep through the undergrowth to catch sight of the festivities taking place, all under the approving eye of Bacchus, who is represented in the form of a carved bust, festooned with grapevines.

Whilst the impressive, large scale format of this drawing was typically reserved by the artist for his celebrated depictions of events surrounding the marriage of the Dauphin to Marie-Antoinette in 1770,<sup>1</sup> the present work, with its scenes of dancing and merrymaking, also perfectly embodies the hedonistic pursuits that came, in part, to epitomize the court of Louis XV at Versailles.

Whilst it is all too easy to focus one's attention on the gratifying encounters unfurling in front of the viewer's eyes, one should not overlook some of the more technical aspects of this drawing, in which Moreau le Jeune's characteristic and energetic handling of the pen and black ink medium is totally evident, in particular in the group of onlookers on the right hand of the composition and the group of *putti* to the left. This, coupled with the bolder outlines, intended to enforce the central grouping, and the use of watercolor, gives this impressive work a vibrancy and richness rarely found on this scale in the artist's graphic oeuvre.

<sup>1</sup> See sale, London, Sotheby's, 8 July 2015, lot 131

**\$ 10,000-15,000**  
**€ 8,600-12,800 £ 7,500-11,300**



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## HUBERT ROBERT

Paris 1733 - 1808

### A peasant family by a beacon on a pole

Black chalk  
230 by 180 mm; 9 by 7 in

### PROVENANCE

Martine, Comtesse de Béhague,  
thence by descent to the Marquis de Ganay,

his sale, Monaco, Sotheby's, 1 December 1989,  
lot 30;  
sale, New York, Sotheby's, 26 January 2000, lot  
112,  
Private Collection, U.S.A

### LITERATURE

V. Carlson, *Hubert Robert: Drawings and Watercolors*, exhib. cat., Washington, National Gallery of Art, 1978, p. 74

**\$ 3,000-5,000**  
**€ 2,600-4,300 £ 2,250-3,750**









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PROPERTY FROM THE FAMILY OF EMILE WOLF

## JEAN-ROBERT ANGO

fl. 1759 - 1770 - d after 1773

### St. Maurus Healing the Sick (after Solimena)

Red chalk over indications in black chalk, squared in black chalk;

signed with the artist's initials and dated, in red chalk, lower centre: *JR. A, 30 Juin MDCCLXVI. / Roma*

246 by 438 mm; 9¾ by 17¼ in

#### PROVENANCE

With Galerie Paul Prouté, Paris, cat. 59, *Catalogue périodique*, 1974, no. 4; Emile Wolf, New York, thence by descent

#### EXHIBITED

Cambridge, Massachusetts, Fogg Art Museum/Malibu, J. Paul Getty Museum/Montreal, Museum of Fine Arts, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1980, pp. 145-146, no. 52;

Tampa Museum, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1982

This drawing by Ango relates to the painting by Solimena, one of a set of four compositions completed by the artist in 1698 for the choir of the Abbey of Montecassino, all of which were destroyed in the bombardment of 1944. Ango's drawing is probably in fact after a lost drawing by Francesco Solimena, known also from a copy, now in the Statens Museum for Kunst, in Copenhagen.<sup>1</sup> The latter is indented with a

stylus and blackened on the verso for transfer, although no print of this subject is yet known. This composition shows differences, also in the format, from the final painted version, now known only from a *bozzetto* in Budapest,<sup>2</sup> and a drawing in the Louvre.<sup>3</sup>

This drawing will be mentioned in the drawings section of the forthcoming publication on Francesco Solimena.<sup>4</sup>

<sup>1</sup> Copenhagen, Statens Museum for Kunst, inv. n. GB 426

<sup>2</sup> Budapest, Szépművészeti Múzeum

<sup>3</sup> Paris, Musée du Louvre, inv. no. 9792

<sup>4</sup> See C. Romalli, in N. Spinosa et al., *Francesco Solimena e Le Arti a Napoli*, (forthcoming), Vol. II, under cat. D3

**\$ 5,000-7,000**  
**€ 4,300-6,000**    **£ 3,750-5,300**





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PROPERTY FROM THE FAMILY OF EMILE WOLF

## GABRIEL-JACQUES DE SAINT-AUBIN

Paris 1724 - 1780

### Les filles du monde sont rasées et envoyés à l'hôpital

Black chalk;  
signed with the artist's initials in brown ink, lower left: G.S. and additionally inscribed and dated in the border: *Les filles du monde sont rasées et envoyés à l'hôpital / 1778*.  
178 by 129 mm; 7 by 5½ in

#### PROVENANCE

Perignon, sale Paris, 17-23 May 1865, lot 145;

Charles Blanc,  
his sale, Paris, 3-6 December 1866, lot 593;  
Hertzog,  
his sale, Paris, 3-8 April 1876, lot 1447;  
Libraire Lefilleul, 1877;  
H. Destailleur,  
sale, Paris, 26-27 May 1893, lot 112 [19] and 19-23  
May 1896, lot 889  
Gosselin;  
with Bernard Houthakker, Amsterdam, 1967,  
p. 50, reproduced;  
Emile Wolf, New York,  
thence by descent

#### EXHIBITED

Cambridge, Massachusetts, Fogg Art Museum/  
Malibu, J. Paul Getty Museum/Montreal, Museum

of Fine Arts, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1980, pp.128-130, no. 44  
Tampa Museum, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1982

#### LITERATURE

Roger Portalis, *Les dessinateurs d'illustrations au dix-huitième siècle, deuxième partie*, Paris, 1877, p. 570;  
Edmond and Jules de Goncourt, *L'Art du XVIIIème siècle*, Paris, 1882, vol. 2;  
Emile Dacier, *Gabriel de Saint Aubin peintre, dessinateur, et graveur (1724-1780)*, Paris, 1931, vol. 2, no. 716

**\$ 4,000-6,000**  
**€ 3,450-5,200**   **£ 3,000-4,500**





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## CHARLES-NICOLAS COCHIN THE YOUNGER

Paris 1715 - 1790

### *Lycurgue blessé dans une sédition*

Red chalk counterproof, reworked by the artist; bears old attribution on the mount, lower right: *Cochin filius*  
260 by 383 mm; 10¼ by 15¼ in

#### PROVENANCE

Dr. Claus Virch, New York,  
sale, London, Sothebys, 22 October 1984, lot 566

The present drawing is a reworked counterproof of Cochin's celebrated composition depicting the Spartan lawmaker, Lycurgus, being confronted by the wealthy residents of Sparta, who were enraged by his proposed reforms for the city. The original drawing, from which Cochin took this counterproof, is in the collection of the Musée du Louvre, Paris,<sup>1</sup> and dates to 1760. The Louvre drawing was exhibited to great acclaim at the Salon of 1761 and the composition is also known in reverse to the original drawing, through a crayon-manner print, engraved by Gilles Demarteau in 1769.

<sup>1</sup> See S. Rocheblave, *Charles-Nicolas Cochin, Graveur et Dessinateur*, Paris and Brussels 1927, pl. XLV, reproduced

\$ 5,000-7,000  
€ 4,300-6,000 £ 3,750-5,300



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PROPERTY FROM THE FAMILY OF EMILE WOLF

## ALEXANDRE-FRANÇOIS DESPORTES

Champigneulle, Marne 1661 - 1743 Paris

### Studies of a Lion

Black chalk, heightened with white and red chalk  
250 by 414 mm; 9⅞ by 16¼ in

#### PROVENANCE

With Galerie Paul Prouté, Paris, cat. 21, *Catalogue périodique*, 1976, no. 29;  
Emile Wolf, New York,  
thence by descent

#### EXHIBITED

Cambridge, Massachusetts, Fogg Art Museum/  
Malibu, J. Paul Getty Museum/Montreal, Museum  
of Fine Arts, *Louis XIII - Louis XVI: French  
Drawings from a Private Collection*, 1980, pp.  
80-81, no. 21;  
Tampa Museum, *Louis XIII - Louis XVI: French  
Drawings from a Private Collection*, 1982

\$ 5,000-7,000  
€ 4,300-6,000 £ 3,750-5,300





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## JOHANN GEORG WILLE

Königsberg 1715 - 1808 Paris

### View of part of the Château de Blandy

Black chalk and pen and black ink and gray wash; extensively inscribed, signed and dated in black ink, upper left:

*Partie du Chateau de Blandy dessiné le 2. 8<sup>bre</sup> 1777. par J. George Wille. / Cest dans la Tour du Milieu que naquit le Prince Eugene selon la / Tradition des Gens du Pays*  
256 by 357 mm; 10<sup>1</sup>/<sub>8</sub> by 14<sup>1</sup>/<sub>8</sub> in

The Château of Blandy-les-Tours is near Vaux-le-Vicomte, in the Seine et Marne region of France. It was a 13th-century castle extensively fortified in the 14th century and rebuilt again in the 16th. In the early 18th century it changed hands and the new owner dismantled it and turned it into a farm. At the time Wille made this drawing, it had been bought by the Duc de Choiseul-Praslin, but was clearly still in a state of abandonment. It has now been extensively restored.

Another view of the Château, similarly inscribed and dated by the artist, though executed in red chalk and wash, was sold in these rooms on 30 January 2013, lot 264.

**\$ 5,000-7,000**

**€ 4,300-6,000    £ 3,750-5,300**





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## NICOLAS-BERNARD LÉPICIÉ

Paris 1735 - 1784

Study of an elegantly dressed woman, seated and seen from behind

Black chalk within pen and brown ink framing lines;

signed in pen and brown ink, lower right: *L'épicié.*  
218 by 148 mm; 8 $\frac{5}{8}$  by 5 $\frac{3}{4}$  in

\$ 5,000-7,000

€ 4,300-6,000 £ 3,750-5,300

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PROPERTY FROM THE FAMILY OF EMILE WOLF

## CARLE VAN LOO

Nice 1705 - 1765 Paris

Portrait of Madame Favart

Graphite and colored chalks on vellum, within two sets of black ink framing lines;

signed in graphite, lower right: *Carle Vanloo*  
bears an extensive inscription on the mount:

*L'amour sentant un jour 'impuissance de l'art / De Bastienne emprunta le nom et la figure / simple, tender, suivant, pas à pas la nature / et semblant ne devoir ses talens qu'au hazard / on demeloit pourtant la mine D'un espiègle / qui seduit la raison et qui la prend pour règle, / vous voyez son*

Portrait sous le nom de Favart

473 by 321 mm; 18 $\frac{5}{8}$  by 12 $\frac{3}{4}$  in

### PROVENANCE

Comte de La Béraudière,  
his sale, Paris, 18 May 1885, lot 162;  
L. Tabourier,  
his sale, Paris, Hôtel Drouot, 20-22 June 1898,  
lot 131;  
Roblin;  
sale, New York, Sotheby's Parke Bernet (date  
unknown), lot 366;  
Emile Wolf, New York,  
thence by descent

### EXHIBITED

Cambridge, Massachusetts, Fogg Art Museum/  
Malibu, J. Paul Getty Museum/Montreal, Museum  
of Fine Arts, *Louis XIII - Louis XVI: French  
Drawings from a Private Collection*, 1980, pp. 115-  
116, no. 38;  
Tampa Museum, *Louis XIII - Louis XVI: French  
Drawings from a Private Collection*, 1982

### LITERATURE

Ph. de Chennevières, *Les dessins de maîtres  
anciens exposés à l'Ecole Beaux-Arts en 1970*,  
Paris, 1880, pl. 102;  
Henry Jouin, "Le muse des portraits d'artistes,"  
*Vouvelles Archives de l'Art Français*, 1886, vol.  
3.2, p. 39;  
M. Louis Réau, 'Carle Vanloo 1705-1765,' *Archives  
de l'Art Français*, Nouvelle periode 1938, vol. XIX  
p. 83, no.37;  
*Carle Vanloo*, exh. cat., Nice, Musée Chéret, 1970,  
no. 297, illus.

Engraved in reverse by J Daullé, in 1754.

Madame Favart, depicted here, was the principal  
actress of the *Opéra Comique* and played the role  
of Bastienne in the parody *Bastien and Bastienne*,  
written by her husband, who was in fact the  
director of the *Opéra*. The play premiered on  
26 September 1753 and the role was to become  
Madame Favart's most famous, gaining her  
considerable critical acclaim.

This drawing, executed in colored chalks on  
vellum, was previously recorded as a copy of  
a lost painting by Vanloo (known only from an  
engraving by Jean Daullé). Judging, however,  
from the drawing's quality and painterly  
execution, it is much more likely that the  
engraving was in fact based on this sheet, rather  
than a lost painting. The dimensions of the  
drawing correspond closely with the engraving  
and its composition is reversed. Its painterly  
guise may have prompted Daullé to describe it  
a painting rather than a drawing and inscribe his  
print: *Peint par C. VanLo.*

\$ 6,000-8,000

€ 5,200-6,900 £ 4,500-6,000







## FRANÇOIS BOUCHER

Paris 1703 - 1770

### *Le Pont Rustique*

Gouache on vellum;  
signed lower left: *F. Boucher*  
158 by 243 mm; 6¼ by 9½ in

This highly refined and immensely rare gouache, executed by Francois Boucher, the preeminent figure of Rococo art in 18<sup>th</sup> Century France, is an utterly unique work within the artist's celebrated graphic *œuvre*. Though fairly prolific as a draughtsman in the more traditional sense, there are only a very small number of works executed by the artist in gouache, another fine example being *The Birth and Triumph of Venus*, now housed in the collection of the J. Paul Getty Museum, Los Angeles.<sup>1</sup> The present work is, however, particularly intriguing and noteworthy due to the fact that it seems to be the only surviving landscape by Boucher in this medium.

The composition depicts a bucolic rural scene, with a couple and two young children gently navigating their way down a river in a small boat. Somewhat further downstream a ruddy-cheeked young man stands on the bank, fishing rod in hand, with his attention focused on the rippleless pool of water in front of him, in which, he believes, his quarry lies. Beyond the fisherman, up on the bank of the river, the scene of rural bliss continues with a shepherd reclining on the grass surrounded by his flock, whilst some of the more adventurous animals begin to make their way onto the bridge, from which this picture derives its name. The scene is framed on either side by rustic farmhouses, which appear sufficiently dilapidated, yet pictorially alluring enough to have appealed to the whims of the royal and aristocratic classes of 18<sup>th</sup> Century France – Boucher's illustrious clientele.

Beyond its obvious aesthetic qualities, the present work also sheds further light on Boucher's working methods, given that it repeats, though on a far more intimate scale, an oil painting of the same subject, now only known through a number of studio copies and prints, including an engraving by Jean Claude Richard, Abbé de Saint-Non (fig.1), all after the lost original.<sup>2</sup> While the copies and prints all suggest that the composition enjoyed considerable popularity during Boucher's own lifetime,<sup>3</sup> the survival and very existence of a signed gouache also, as Alastair Laing has suggested, points towards the present work being the result of a very specific "commission from a person of considerable importance to Boucher – very possibly someone such as the Dauphine".<sup>4</sup> Laing further elaborates that a commission of this degree of importance "might also account for there being no record of it (by way of provenance)" as "it would not have featured in the accounts of the Crown, nor would it have appeared on the market".<sup>5</sup>

The one thing that is absolutely certain is that the reappearance of this exquisite gouache is both an exciting and rare opportunity for further light to be shed on this highly unusual aspect of Boucher's graphic style, as well as an exceptionally rare opportunity to acquire a work that is totally unique in the artist's illustrious *oeuvre*.

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

<sup>1</sup> Inv. no. 2005.16

<sup>2</sup> A. Ananoff, *François Boucher*, Paris 1976, vol. II, pp. 150-151, cat. nos. 476/1a, 476/2, 476/4 – 476/14, figs. 1323-1324

<sup>3</sup> The earliest print appears to have been an etching by Saint-Non that is dated to 1757 and described as "Gravé d'après le Tableau de M.<sup>r</sup> Boucher qui est dans l'appartement de Monsieur le Dauphin à Versailles".

<sup>4</sup> Letter of 25 September 2013

<sup>5</sup> *Ibid.*

**\$ 30,000-35,000**

**€ 25,600-29,800    £ 22,500-26,300**



Fig. 1: Abbé de St. Non, after François Boucher, *Paysage des environs de Beauvais*, engraving









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## GIOVANNI DOMENICO TIEPOLO

Venice 1727 - 1804

### Study of a bishop seated on a cloud

Point of the brush and brown wash  
266 by 184 mm; 10½ by 7¼ in

A stylistically similar drawing by Giovanni Domenico Tiepolo, *The Way to Calvary*, was formerly in the Woodner Collection.<sup>1</sup> In both sheets, Tiepolo has used the point of the brush and wash to build up his figures. The Woodner

drawing was dated by Professor Knox to circa 1751-3, when Domenico was working with his father at Würzburg. It has not been possible to connect the bishop depicted here to any frescoes by Domenico, nor does it appear to relate to a fresco executed by his father, Giovanni Battista, but it is clearly a relatively early work, from the time when the artist was working alongside his father.

<sup>1</sup> Sale, London, Christie's, 2 July 1991, lot 129

**\$ 8,000-12,000**  
**€ 6,900-10,300 £ 6,000-9,000**





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## MAURO GANDOLFI

Bologna 1764 - 1834

### Sheet of Studies of Nine Heads

Pen and brown ink  
198 by 265 mm; 7¾ by 10½ in

#### PROVENANCE

Sale, New York, Sotheby's, 13 January 1989, lot 10,  
where acquired by the present owner

**\$ 8,000-12,000**  
**€ 6,900-10,300 £ 6,000-9,000**





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PROPERTY FROM THE FAMILY OF EMILE WOLF

**CHARLES MICHEL-ANGE  
CHALLE**

Paris 1718 - 1778

**View of the Colosseum with the  
Church of Ss. Giovanne e Paolo**

Black chalk with traces of white heightening on blue paper, within brown ink framing lines; signed and dated in brown ink, lower right: MA Challe 1749

326 by 455 mm; 12<sup>7</sup>/<sub>8</sub> by 17<sup>7</sup>/<sub>8</sub> in

**PROVENANCE**

Lucien Goldschmidt, New York;  
Emile Wolf, New York,  
thence by descent

**EXHIBITED**

Dayton, Dayton Art Institute, *French Artists in Italy 1600-1900*, 1971, no. 14, fig. 14, cat. no. 42; Cambridge, Massachusetts, Fogg Art Museum/Malibu, J. Paul Getty Museum/Montreal, Museum of Fine Arts, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1980, pp. 123-124, no. 42; Tampa Museum, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1982

**\$ 5,000-7,000**

**€ 4,300-6,000 £ 3,750-5,300**



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PROPERTY FROM THE FAMILY OF EMILE WOLF

**JEAN-BAPTISTE REGNAULT**

Paris 1754 - 1829

**Roman View with S. Maria Maggiore  
seen from the Gardens of the Villa  
Montalto**

Red chalk;  
bears old shelf mark: C and attribution: Regnault  
on the original mount

396 by 518 mm; 15<sup>5</sup>/<sub>8</sub> by 20<sup>1</sup>/<sub>2</sub> in

**PROVENANCE**

Germain Seligman (L.3863);  
Jacques Seligmann;  
Colnaghi and Co., Ltd., November 1977, no. 31;  
Lucien Goldschmidt, 1978;  
Emile Wolf, New York,  
thence by descent





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**EXHIBITED**

Cambridge, Massachusetts, Fogg Art Museum/  
Malibu, J. Paul Getty Museum/Montreal, Museum  
of Fine Arts, *Louis XIII - Louis XVI: French  
Drawings from a Private Collection*, 1980, pp. 163-  
165, no. 62;  
Tampa Museum, *Louis XIII - Louis XVI: French  
Drawings from a Private Collection*, 1982

**LITERATURE**

*French Artists in Italy, 1600-1900*, Dayton Art  
Institute, Dayton, n.d., no. 42, fig. 42

**\$ 6,000-8,000**

**€ 5,200-6,900 £ 4,500-6,000**

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PROPERTY FROM THE FAMILY OF EMILE WOLF

**LOUIS-FRANÇOIS CASSAS**

Azay-le-Feron 1756 - 1827 Versailles

**View of the Port of Naples, with  
Vesuvius in the Background**

Graphite;  
signed and dated in brown ink, lower left: *L.f.  
Cassas f. 1779 in Roma.*  
356 by 508 mm; 14 by 20 in

**PROVENANCE**

Bears unidentified collector's mark, *recto* (not in  
Lugt);  
with Galerie Paul Prouté, Paris, cat. no. 67,  
*Catalogue périodique*, 1975, no. 26;  
Emile Wolf, New York,  
thence by descent

**EXHIBITED**

Cambridge, Massachusetts, Fogg Art Museum/  
Malibu, J. Paul Getty Museum/Montreal, Museum  
of Fine Arts, *Louis XIII - Louis XVI: French  
Drawings from a Private Collection*, 1980, pp. 165-  
167, no. 63;  
Tampa Museum, *Louis XIII - Louis XVI: French  
Drawings from a Private Collection*, 1982

**\$ 8,000-12,000**

**€ 6,900-10,300 £ 6,000-9,000**





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PROPERTY FROM THE FAMILY OF EMILE WOLF

## CLAUDE JEAN BAPTISTE HOIN

Dijon 1750 - 1817

### Self Portrait

Pastel on blue paper, lined with canvas; inscribed and dated in red pastel, centre right: *Don de l'an 1805* and on the reverse: *Portrait de M. Hoin, mon gendre, de L'Académie de Dijon, professeur de Dessin au Lycée de la dite ville. Peint par lui-même au mois de septembre 1805, don't il m'a fait cadeau le 19 octobre suivant* 398 by 313 mm; 15¾ by 12¼ in

### PROVENANCE

By descent to the artist's brother-in-law, M. Adelon, thence by descent to Roger [Royer]-Collard, Tours; D. David-Weill, Neuilly-sur-Seine, Paris; sale, London, Sotheby's, 10 June 1959, lot 95; W.H. Schab Gallery, New York, late 1960s, catalogue 28, no 23, reproduced;

Emile Wolf, New York, thence by descent

### EXHIBITED

Cambridge, Massachusetts, Fogg Art Museum/Malibu, J. Paul Getty Museum/Montreal, Museum of Fine Arts, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1980, pp. 161-162, no. 61;

Tampa Museum, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1982;

Little Rock, The Arkansas Arts Center, *Louis XIII - Louis XVI: French Drawings from a Private Collection*, 1983

### LITERATURE

Gabriel Henriot, *La Collection David-Weill*, Paris, 1926-1928, vol. II, p. 17; Charles Morice, "Collection David-Weill," *L'Art et les artistes*, August 1907, vol. XXVII, p. 232; N. Jeffares, *Dictionary of pastellists before 1800*, London 2006, pp. 249-250, reproduced, p. 250

Claude Hoin was the the son of a distinguished doctor in Dijon. He arrived in Paris around 1772 and studied alongside fellow artist Jean Baptiste Greuze. In 1788 he became the teacher of

drawing at the Royal Military School and he also became court painter to the Count of Provence, the future King Louis XVIII.

Hoin produced a large number of chalk drawings on blue paper, often with pastel highlights. He also executed a number of works in gouache as well as being a talented miniaturist. His output in the pastel medium highlights his love of bold and animated colours and his application demonstrates a strong sense of draftsmanship. Hoin would frequently copy works by the Old Masters using pastel as his preferred medium.

The present work, a strong and inquisitive self portrait (a genre that Hoin clearly enjoyed as he produced so many), dates to circa 1805, and shares similar characteristics to the elegant head studies that he drew on blue paper around the same time. The soft and almost *sfumato* effects display a knowledge of other great pastellists like Rosalba Carriera and La Tour, who in fact we know he studied and admired, as he left two Rosalba pastels and three La Tour sketches to Dijon upon his death.

**\$ 8,000-12,000**  
**€ 6,900-10,300 £ 6,000-9,000**





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## ABRAHAM-LOUIS- RODOLPHE DUCROS

Moudon 1748 - 1810 Lausanne

### View of the Poseidon Temple, Paestum

Pen and black and gray ink and watercolor over traces of black chalk; bears pen and brown ink inscription on the reverse: *Temple de Pestum / Dessin original de Ducros* and also bears numbering on an added piece of paper on the reverse: *B./A° 279.a.*  
351 by 504 mm; 13¾ by 19⅞ in

The temples at Paestum were rediscovered in the middle of the 18th century, shortly after Pompeii and Herculaneum, and rapidly became a desired destination for many travelers on the Grand Tour. Publications on the Doric ruins at Paestum started to appear in print and were in circulation between 1764 and 1784. We know that Giovanni Volpato, with whom Ducros collaborated on many projects, produced a collection of archaeological views with P.A. Paoli, *Rovine della Città di Pesto detta Posidonia*, published in Rome in 1784. It is highly likely that Ducros was familiar with these prints and no doubt they influenced his own views of the temples. It is unclear whether Ducros actually stopped at Paestum when traveling with

a group of Dutch antiquaries as it appears the group took the inland route from Naples to the Adriatic coast, bypassing Paestum.<sup>1</sup>

For other views of Paestum's ancient temples by Ducros see *Abraham-Louis-Rodolphe Ducros Un Peintre suisse en Italie*, exhib. cat., Lausanne, Musée des Beaux-Arts, 1998, cat. nos. 54 and 55, reproduced.

<sup>1</sup> *Images of the Grand Tour, Louis Ducros 1748-1810*, exhib. cat., Kenwood, The Iveagh Bequest; Manchester, The Whitworth Art Gallery; Lausanne, Musée Cantonal des Beaux-Arts, 1985-86, under cat. no. 40

**\$ 18,000-22,000**  
**€ 15,400-18,800**   **£ 13,500-16,500**

## JEAN AUGUSTE DOMINIQUE INGRES

Montauban 1780 - 1867 Paris

Portrait of a young man, waist length, one hand in a pocket, the other tucked into his lapel

Graphite;

signed and dated lower left: *Ingres Rome / 1814*  
229 by 170 mm; 9 by 6¾ in

### PROVENANCE

Private Collection, France,  
sale, Paris, Christie's, 1 April 2011, lot 109;  
with Jean-Luc Baroni, London,  
where acquired by the present owner

This fascinating portrait was unrecorded until its reappearance on the French art market in 2011. It dates from 1814, an extremely eventful year towards the end of Ingres's sojourn in Rome, where he had arrived in 1806. His father died in March, leaving Ingres to worry about the fate of his two sisters, still living in France. During the late Spring he left Rome for the first time, in order to go to Naples where he spent three months, primarily in order to paint Caroline Murat, wife of his patron the flamboyant king, Joachim Murat. Ingres never received payment for this work and the following year Murat was deposed and executed. Ingres had married Madeleine Chapelle in December of 1813 and announced the forthcoming birth of a child to his friend Charles Marcotte, in the Spring of 1814 but the child was stillborn in the summer. Life for Ingres was undeniably challenging after his tenure at the French Academy in Rome ended in 1811, but still Ingres stuck by his declaration: *I would rather die miserably if necessary, than live in Paris, as if in a forest of assassins and thieves.*<sup>1</sup>

Here, Ingres's soft treatment of the face, as well as the size of the sheet, compare closely to another 1814 portrait of an unidentified *Seated Lady* now in the Metropolitan Museum, New York,<sup>2</sup> and both drawings have a subtle informality, an air of ease and familiarity in the expressions which suggests that the sitters may have been friends to the artist, more than clients. Ingres' portraits from these years in Rome, many of which, as he later declared, were done to earn a living, are surprisingly varied in technique and style given their uniformity of medium. This work belongs with those that concentrate on character, on the creation of a quite remarkable vividness of gaze and presence. Hans Naef catalogued more than 450 portrait drawings in his *catalogue raisonné*, a body of work which constituted *one of the most glorious chapters in his [Ingres's] career*<sup>3</sup> - but those dated 1814 number only 23. Eric Bertin, in a supplement to the catalogue published in 2001, listed a further fifteen, previously unknown, of which only one was executed in 1814 - Ingres' portrait of his wife, Madeleine.<sup>4</sup> At least seven of the known 1814 portraits are likenesses of members of the Murat family and the relatively small number of other drawings belonging to this rather critical year suggests that the artist was indeed only infrequently working to commissions.

<sup>1</sup> Letter written in 1807, see H. Lapauze, *Le Roman d'amour de M. Ingres*, Paris, 1910, pp. 170-171.

<sup>2</sup> H. Naef, *Die Bildniszeichnungen von J.-A.-D. Ingres*, vol. IV, Bern 1977, cat. 130.

<sup>3</sup> H. Naef, 'Ingres's portrait drawings of English Sitters in Rome', *Burlington Magazine*, December 1956, no. 645, XCVIII, p. 827.

<sup>4</sup> 'Premier état du supplement au catalogue Naef des portraits dessins par Ingres', *Bulletin du Musée Ingres*, no. 73, 2001, pp. 27-31.

**\$ 150,000-200,000**  
**€ 128,000-171,000   £ 113,000-150,000**





actual size

PROPERTY FROM A PRIVATE COLLECTION

## PIERRE-PAUL PRUD'HON

Cluny 1758 - 1823 Paris

## Standing male nude, with both arms raised

Black and white chalk on blue paper  
570 by 410 mm; 22½ by 16⅝ in

## PROVENANCE

Probably Charles-Pompée Le Boulanger de Boisfremont, Paris,  
thence by descent to his son, Oscar, or daughter,  
Émilie, Mme. Henri Power;  
probably Hippolyte Adam, Paris,  
thence by descent to his daughter, Mme.  
Marbeau, Paris, by 1922;  
sale, Paris, Lenormand & Dayen, 11 December  
1991, lot 24 (as Attributed To Pierre-Paul  
Prud'hon);  
with P. & D. Colnaghi, in 1992;  
Private Collection, New York

## EXHIBITED

Paris, Palais des Beaux-Arts de la Ville de Paris  
(Petit Palais), *Exposition P.-P. Prud'hon, 1922*,  
no. 241 ('*Académie d'homme de profil, les bras  
levés*');  
Probably Paris, Musée Jacquemart-André, *Pierre-  
Paul Prud'hon 1758-1823: Exposition organisée  
pour le 200<sup>e</sup> anniversaire de la naissance du  
peintre, 1958*

## LITERATURE

J. Guiffrey, *L'oeuvre de P.-P. Prud'hon*, Paris 1924,  
p. 449, under no. 1201

Pierre-Paul Prud'hon's *académies* of male and female nudes are today among his most highly-prized and sought-after drawings. These drawings are not, for the most part, student works but date from the artist's full maturity, after around 1800. Characterized by a high degree of technical refinement, Prud'hon's *académies* are not always related to his paintings, and most seem to have been done as private, independent exercises. He never ceased to draw from life throughout his career, and during the last years, as Eugène Delacroix has noted, would regularly visit the studio of his pupil Pierre-Félix Trézel and sit amongst the other students to draw from a posed nude model. While some may have been given away as presents, most of the drawings of this type were kept by the artist, and were found in large numbers in his studio after his death.<sup>1</sup>

Although this impressive sheet was published in Jean Guiffrey's catalogue of 1924 as a copy of a lost drawing from the Itasse collection,<sup>2</sup> its status as an autograph work by the artist is today no longer in doubt. The sheer quality of the draughtsmanship is readily evident, with the soft and sensitive shading, executed with delicate parallel lines applied over stumped black chalk, typical of the master. Furthermore, a copy would not show such *pentimenti* as that which can be seen under the figure's right arm. Sylvain Laveissière, who has confirmed the attribution of this drawing, points out that such errors of connoisseurship are not uncommon in the catalogue by Guiffrey, whose opinion of Prud'hon's draughtsmanship seems at times to

have proven inaccurate. The present sheet was at one time in the Marbeau collection, which included two other male academies of the same type; all three were exhibited together at the seminal Prud'hon exhibition held in Paris in 1922.<sup>3</sup>

A large number of Prud'hon's drawings were executed on a rich blue paper. However, as many of the artist's drawings were mounted and framed for display, this *papier bleuté* has often faded to gray, green, brown or beige due to overexposure to light. The paper of the present sheet is exceptional in retaining its original colour and freshness. As Sylvain Laveissière has aptly noted of *académies* such as this, '*Prud'hon's skill as a draftsman found its ultimate expression in these masterful and seductive figures, which display a sensuality far beyond anything to be seen in the drawings of his contemporaries, much less in those of later generations.*'<sup>4</sup>

<sup>1</sup> Guiffrey, *op.cit.*, listed over 130 *académies* by Prud'hon in his catalogue of the artist's work

<sup>2</sup> Guiffrey, *op.cit.*, under no.1201. The Itasse drawing is described by Guiffrey as an '*Étude d'homme. Marchant vers la droite, de trois quarts, la jambe droite en avant, la tête de profil à droite, les deux bras étendus à gauche. Crayons noir et blanc. H. 0,62; L. 0,40.*'. The same drawing presumably that formerly in the collection of P.-A. Cheremy, and sold at his sale, Paris, Galerie Georges Petit, 5-7 May 1908, lot 265 ('*Académie d'homme debout, marchant, les bras levés. Dessin au crayon avec des reprises de blanc. Haut., 62 cent.; larg., 40 cent.*'), sold for 650 francs to Itasse).

<sup>3</sup> Paris, Palais des Beaux-Arts, *op.cit.*, pp. 46-47, nos. 241-243.

<sup>4</sup> S. Laveissière, *Pierre-Paul Prud'hon*, exhib. cat., New York, 1998, p. 256.

\$ 150,000-200,000  
€ 128,000-171,000 £ 113,000-150,000





# PROPERTY FROM THE ESTATE OF CATHERINE AUCHINCLOSS: A REFINED EYE

LOTS 188–202



Catherine Auchincloss, © The Cecil Beaton Studio Archive at Sotheby's.

Sotheby's is honored to offer the Collection of Mrs. Catherine M.H. Auchincloss. Born in Boston and known to all as KK, Mrs. Auchincloss was renowned for her artistic eye, working as a designer at Tiffany's in her early years. Her homes in New York City, London, Paris, Hobe Sound, Florida and Dark Harbor, Maine featured celebrated interiors and gardens. Mrs. Auchincloss was involved during her lifetime with many charities including the Brandywine Conservancy, the Museum of Art in Chadds Ford, the Museum of Fine Arts, Boston, and the Metropolitan Museum of Art.





188

188

## GIOVANNI DOMENICO TIEPOLO

Venice 1727 - 1804

### God the Father surrounded by angels

Pen and brown ink and wash over traces of black  
chalk;  
signed in brown ink, lower left: *Dom. Tiepolo f* and  
numbered in brown ink, upper left: 79 corrected  
to 66

248 by 175 mm; 9<sup>7</sup>/<sub>8</sub> by 6<sup>7</sup>/<sub>8</sub> in

This is part of Giandomenico's series of over  
one hundred variations on the theme of *God  
the Father supported by Angels and Cherubs*.  
When James Byam Shaw wrote about them, the  
highest number he knew was 102, but since then  
103, 104 and 106 have come onto the market.  
Byam Shaw rightly felt that the relation of some  
of these compositions to the upper section of  
Giambattista's important altarpiece *Saint Thecla  
praying for the plague-stricken*, in the cathedral at  
Este, would suggest a dating for the series after  
1759.<sup>1</sup>

<sup>1</sup> J. Byam Shaw. *The Drawings of Domenico Tiepolo*, London  
1962, p. 32

\$ 10,000-15,000  
€ 8,600-12,800 £ 7,500-11,300



189

189

**PIERRE-ANTOINE PATEL  
THE YOUNGER**

Paris 1648 - 1707

Landscape with classical ruins, a port in the background

Gouache on vellum; signed and dated, lower left: PA. PATEL / 1687 192 by 338 mm; 7½ by 13¼ in

**PROVENANCE**

With Didier Aaron & Cie, New York

**\$ 8,000-12,000**  
**€ 6,900-10,300 £ 6,000-9,000**

190

**JEAN-BAPTISTE OUDRY  
AND CHARLES-JOSEPH  
NATOIRE**

Paris 1686 - 1755 Beauvais

Nîmes 1700 - 1777 Castel Gandolfo

Ragotin being treated with a suction cup

Black chalk counterproof, reworked in black chalk, indented for transfer; bears numbering in brown ink, verso: 2820., N° 654. and f11 and an old inscription on a tab of blue paper, verso: *Ventouses donné a Ragottin* 334 by 285 mm; 13¼ by 11¼ in

**PROVENANCE**

A.G. de Visser, Amsterdam, sale, Amsterdam, 16-18 May 1881, lot 309

This drawing relates to Oudry's ambitious project to publish a large series of engravings after his own designs, illustrating Scarron's *Roman Comique*. Unlike his subsequent series of 276 drawings illustrating the *Fables* of La Fontaine, the intention to publish engravings after the *Roman Comique* drawings was stated from the outset. In the *Mercure de France* of August 1727, Oudry announced that he had completed 38 large drawings for the project, and stated that he intended to publish prints after them on a subscription basis, at a price of 40 livres. As with so many projects of this type, the artist's grand plans were never fully realized, but ultimately

26 of the 38 drawings were engraved, some by Oudry himself, others by Gabriel Huquier, and a few by other artists.<sup>1</sup>

As Hal Opperman has described, the prints by Huquier were in the same direction as Oudry's designs, and in order to achieve this, a series of counterproofs were made from Oudry's drawings, which were reworked and prepared for the engraver's use by three artists: Boucher, Natoire and Vanloo.<sup>2</sup> The present sheet is one of these retouched counterproofs (eight such sheets are currently known<sup>3</sup>), and we are most grateful to Hal Opperman for informing us that in this case he believes the reworking was carried out by Natoire.<sup>4</sup> The original drawing by Oudry from which the counterproof was made, signed and dated 1727, was sold in these Rooms two years ago.<sup>5</sup>

<sup>1</sup> H. Opperman, *Jean-Baptiste Oudry*, New York and London 1977, pp. 280-82, 664-66, 886-87

<sup>2</sup> Opperman, *op. cit.*, and *Idem.*, 'Oudry illustrateur: le Roman comique de Scarron,' *Gazette des Beaux-Arts*, 6<sup>e</sup> période, LXX, 1967, pp. 329-48

<sup>3</sup> Four in the Teylers Museum, Haarlem (from Opperman, *op. cit.*, 1977, D181 (Natoire), D190 (Boucher), D191 (Natoire), D194 (Vanloo)), two formerly in the Fürstenberg Collection, Paris (from Opperman D193 (Natoire) and D202 (Boucher)), and one formerly with Galerie L'Estranger, Paris (from Opperman D192 (Boucher)).

<sup>4</sup> Email of 27 November 2017

<sup>5</sup> Opperman, *op. cit.*, 1977, vol. II, p. 676, no. D197; sale, New York, Sotheby's, 28 January 2016, lot 152

**\$ 10,000-15,000**  
**€ 8,600-12,800 £ 7,500-11,300**







191

191

**JEAN-LOUIS PRÉVOST,  
CALLED LE JEUNE**

Nointel (Seine-et-oise) circa 1760 - after 1810

**A Bouquet of Flowers**

Gouache on blue paper laid down on canvas;  
signed in gouache, lower right: *JL. Prevost Lejeune* -  
323 by 249 mm; 12¾ by 9¾ in

**\$ 3,000-5,000**  
**€ 2,600-4,300 £ 2,250-3,750**

192

**BARBARA REGINA DIETZSCH**

Nuremberg 1706 - 1783

**Still Life of a Rose with a Butterfly and Spider**

Gouache on vellum  
287 by 207 mm; 11¼ by 8¼ in

**\$ 2,500-3,500**  
**€ 2,150-3,000 £ 1,900-2,650**

193

**BARBARA REGINA DIETZSCH**

Nuremberg 1706 - 1783

**Convulvulus flowers with Butterfly**

Gouache on vellum  
277 by 203 mm; 10⅞ by 8 in

**\$ 1,500-2,000**  
**€ 1,300-1,750 £ 1,150-1,500**

194

**BARBARA REGINA DIETZSCH**

Nuremberg 1706 - 1783

**A pair of Botanical Studies:**

- A) Thistle with butterflies and a caterpillar
- B) Dandelion with butterflies and a caterpillar

Both gouache on vellum, within partial gold framing lines  
Each: 290 by 209 mm; 11⅜ by 8¼ in  
(2)

**\$ 4,000-6,000**  
**€ 3,450-5,200 £ 3,000-4,500**





192



193



194 A



194 B





195

**JOHANN HEINRICH WILHELM  
TISCHBEIN**

Haina 1751 - 1829 Eutin

Portrait of a Lady in a White Dress

Pastel, oval

245 by 197 mm; 9¾ by 7¾ in sight size

\$ 4,000-6,000

€ 3,450-5,200 £ 3,000-4,500

196

**ITALIAN SCHOOL, 19TH CENTURY**

A View of Santa Maria dei Miracoli  
presso San Celso, near Milan

Pen and black ink, watercolor and gouache, over  
traces of graphite, within two sets of black ink  
framing lines;

bears old inscription in graphite, verso: *Chiesa di  
D.V(?) presso S. Celso da Lore(?)*

175 by 235 mm; 6⅞ by 9¼ in

**PROVENANCE**

With Artis Group Ltd., New York

\$ 4,000-6,000

€ 3,450-5,200 £ 3,000-4,500

195



196



197

## FRENCH SCHOOL, 18TH CENTURY

### Portrait of a Man in Profile

Black and red chalk and stumping, heightened with white chalk, within a drawn frame on a separate sheet;

bears attribution in black chalk, verso: *Cochin* 335 by 266 mm; 13¼ by 10½ in

#### PROVENANCE

John Postle Heseltine (L.1507)

\$ 3,000-4,000

€ 2,600-3,450 £ 2,250-3,000

198

## FRENCH SCHOOL, 18TH CENTURY

### View of a Park with a Trellised Arch

Gouache

145 by 204 mm; 5¾ by 8 in

#### PROVENANCE

With W.M. Brady & Co., New York

\$ 4,000-6,000

€ 3,450-5,200 £ 3,000-4,500



197



198



199

199

## RICHARD WILSON, R.A.

Penegoes, Powys 1713/14 - 1782 Colomendy, Clwyd

### A Study of a Copse of Trees by a Lake

Black chalk heightened with white;  
inscribed verso: *RW*  
153 by 201 mm; 6 by 7<sup>7</sup>/<sub>8</sub> in

#### PROVENANCE

Paul Sandby, R.A. (1731-1809), by whom acquired from the artist;  
Peake  
Private Collection, 1997  
With Spink-Leger, London

\$ 4,000-6,000

€ 3,450-5,200 £ 3,000-4,500



200

200

## FRENCH SCHOOL, LATE 18TH CENTURY

### Birch Trees

Oil over traces of pencil on paper, mounted on board  
344 by 263 mm; 13<sup>1</sup>/<sub>2</sub> by 10<sup>3</sup>/<sub>8</sub> in

#### PROVENANCE

With W.M. Brady & Co., New York

\$ 4,000-6,000

€ 3,450-5,200 £ 3,000-4,500



201

201

## FRANCESCO SIMONINI

Parma 1686 - 1753 Florence or Venice

### A Battle Scene

Pen and brown ink and wash over black chalk,  
within partial brown ink framing lines;  
bears an extensive inscription in black chalk,  
verso

388 by 629 mm; 15<sup>1</sup>/<sub>4</sub> by 24<sup>3</sup>/<sub>4</sub> in

#### PROVENANCE

Benjamin Sonnenberg,  
his sale, New York, Sotheby Parke Bernet, 6-9  
June 1979, lot 81

\$ 7,000-9,000

€ 6,000-7,700 £ 5,300-6,800





202

202

## BENJAMIN WEST, P.R.A.

Springfield, PA 1738 - 1820 London

### The Artist's Wife, Elizabeth and her Friend Mrs. Brounker

Pen and brown ink and wash;  
signed and dated in ink, lower left: *B. West 178[3]*,  
a further tab of paper inscribed in brown ink: *M<sup>rs</sup>  
West and her friend M<sup>rs</sup> Brounker in the Parlour of  
her House in Newman Street / Benj<sup>n</sup>. West  
121 by 179 mm; 4¾ by 7 in*

#### PROVENANCE

With Davis & Langdale Company, New York, by  
1982, no. 46

This charming domestic scene shows the artist's wife and her friend Mrs. Brounker sewing.

Benjamin West had married Elizabeth Shewell (1741-1814), the daughter of a Philadelphia merchant, in 1764. From 1774, the couple lived at 14 Newman Street, which is situated just to the north of Oxford Street in central London.

The exact identity of Mrs Brounker is unclear, however she may be Elizabeth Nichols, who married Richard Brouncker at St George's Church, Mayfair in March 1753. She died at her apartments in Howland Street in 1797. Howland Street is a short walk to the north-east from Newman Street. We are grateful to Neil Jeffares for his help when cataloguing this lot.

**\$ 3,000-5,000**  
**€ 2,600-4,300   £ 2,250-3,750**

PROPERTY OF A PRIVATE COLLECTOR

## JEAN AUGUSTE DOMINIQUE INGRES

Montauban 1780 - 1867 Paris

### Portrait of a Young Girl, possibly a member of the Potrelle family

Graphite;

dedicated, signed and dated, centre right: *Ingres  
Del avt a son ami Potrelle / 1806*269 by 205 mm; 10<sup>5</sup>/<sub>8</sub> by 8<sup>1</sup>/<sub>8</sub> in

#### PROVENANCE

A gift from the artist to Jean-Louis Potrelle;  
sale, Paris, Cornette de Saint-Cyr, 13 December  
2006, lot 61**\$ 70,000-90,000****€ 60,000-77,000 £ 52,500-67,500**

This highly refined and delicately drawn portrait of a thus far unidentified young woman is an exquisite example of Ingres' sensitive, yet decisive, style of draughtsmanship.

Executed in 1806, the year in which the artist finally took up his residence at the French Academy in Rome, following his success in the 1801 *Prix de Rome*, it was at this pivotal period in his career that Ingres began to evolve from a more painterly style of portrait drawing, derived from his invaluable training under Jacques-Louis David, towards the manner that came to define him as perhaps the finest portraitist of the 19<sup>th</sup> Century. This increasingly economical method of drawing, in which the artist moved away from the more traditional media of black chalk and stumping, often accompanied by the liberal application of white heightening, towards the more modern technique of graphite, is perhaps best encapsulated by two portraits that Ingres executed in 1803<sup>1</sup> and 1806<sup>2</sup> respectively, both of which depict his friend, Jean-Charles-Auguste Simon. Aside from the obvious changes in the physical appearance of the sitter one can clearly see the way in which Ingres' move away from black chalk has immediately resulted in a more "modern" image, in which he is totally focused on the portrait and happy to indicate clothing and other features in a far more cursory fashion. This newly employed technique is also clearly evident in the present work, in which Ingres has undoubtedly captured much of the likeness and accompanying personality of the sitter in her face alone, while her dress and the chair in which she is seated are far more freely drawn, to the point where, in isolation, they would be difficult to identify.

Though the present work is signed, dated and dedicated, the process of deducing the precise location in which Ingres executed the portrait provides, perhaps unsurprisingly, as much of a challenge as the identity of the sitter herself. This is due, in part, to the fact that Ingres spent much of 1806 based in Paris prior to his departure to the Eternal City in September.

Whilst the aforementioned Simon portrait can be reliably placed to Ingres' time in Paris, due to the accompanying dedication which reads: *Dessiné par son ami / Ingres avant son départ / pour Rome. 1806*, the present work is considerably less clear. It does not, however, contain any evidence, either by way of an inscription,<sup>3</sup> or the tell-tale features of a Roman *vista* in the background<sup>4</sup> to suggest that it was executed in the first four months of Ingres' arrival in Rome. The dedication to Potrelle is also particularly revealing and may provide us with the clearest insight into the timing of this portrait. Jean-Louis Potrelle was in fact a close friend of Ingres and a fellow artist, who specialised in engraving and had himself narrowly missed out on winning the *Prix de Rome* in 1806. It therefore seems most plausible that the young woman portrayed was in some way related to Potrelle, and with time as well as the exciting reemergence of this drawing, the mystery behind her thus far elusive identity may well be solved.

One thing that is utterly undeniable is that this sensitively executed portrait is one of the earliest surviving examples of Ingres employing his own, innovative graphic style, which is as instantly recognisable today as it was revolutionary at the beginning of the 19<sup>th</sup> Century, and has now, through his formidable artistic legacy, come to define his masterful and eminently covetable portrait drawings.

We are very grateful to Louis-Antoine Prat for his generous assistance in the preparation of this catalogue entry, most notably the invaluable information provided with regard to Ingres' dedication to his friend, the engraver Jean-Louis Potrelle.

<sup>1</sup> See G. Tinterow and P. Conisbee, *Portraits by Ingres: Image of an Epoch*, exh. cat., New York, Metropolitan Museum of Art, 1999, pp. 88-89, no. 21, reproduced

<sup>2</sup> *Ibid.*, p. 95, no. 24, reproduced

<sup>3</sup> See for example two portraits executed by Ingres in 1806 inscribed "a Rome" and "in Roma" - H. Naef, *Die Bildniszeichnungen von J.-A.-D. Ingres*, Bern 1977-80, vol. IV, nos. 41 and 42.

<sup>4</sup> See Ingres' 1807 portrait of Lucien Bonaparte - Naef, *op.cit.*, pp. 84-85, no. 45, reproduced





Jeune fille à son mari Sobrette  
1706.



204

204

ATTRIBUTED TO GASPAR  
VAN WITTEL, CALLED  
VANVITELLI

Amersfoort 1652/3 - 1736 Rome

A River Landscape

Pen and brown ink and grey and red wash;  
bears signature in brown ink lower right: *Gasparo  
Van Witel*.

197 by 276 mm; 7¾ by 10⅞ in

\$ 4,000-6,000

€ 3,450-5,200 £ 3,000-4,500

205

FERDINAND-VICTOR-  
EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 - 1863 Paris

Sheet of Figure Studies

Pen and brown ink and graphite;  
bears inscription in brown ink, lower centre: *20 f.  
four. I had been at d(?)*  
188 by 297 mm; 7½ by 11¾ in (sight size)

PROVENANCE

Estate of the artist (L.838a);  
with Charles E. Slatkin Galleries, New York, 1964

\$ 6,000-8,000

€ 5,200-6,900 £ 4,500-6,000

206

ATTRIBUTED TO JACQUES-  
LOUIS DAVID

Paris 1748 - 1825 Brussels

Recto: Bust of a bound slave

Verso: Compositional studies

Black chalk (recto and verso);  
bears signature in black chalk, lower right: *David*  
90 by 172 mm; 3½ by 6¾ in

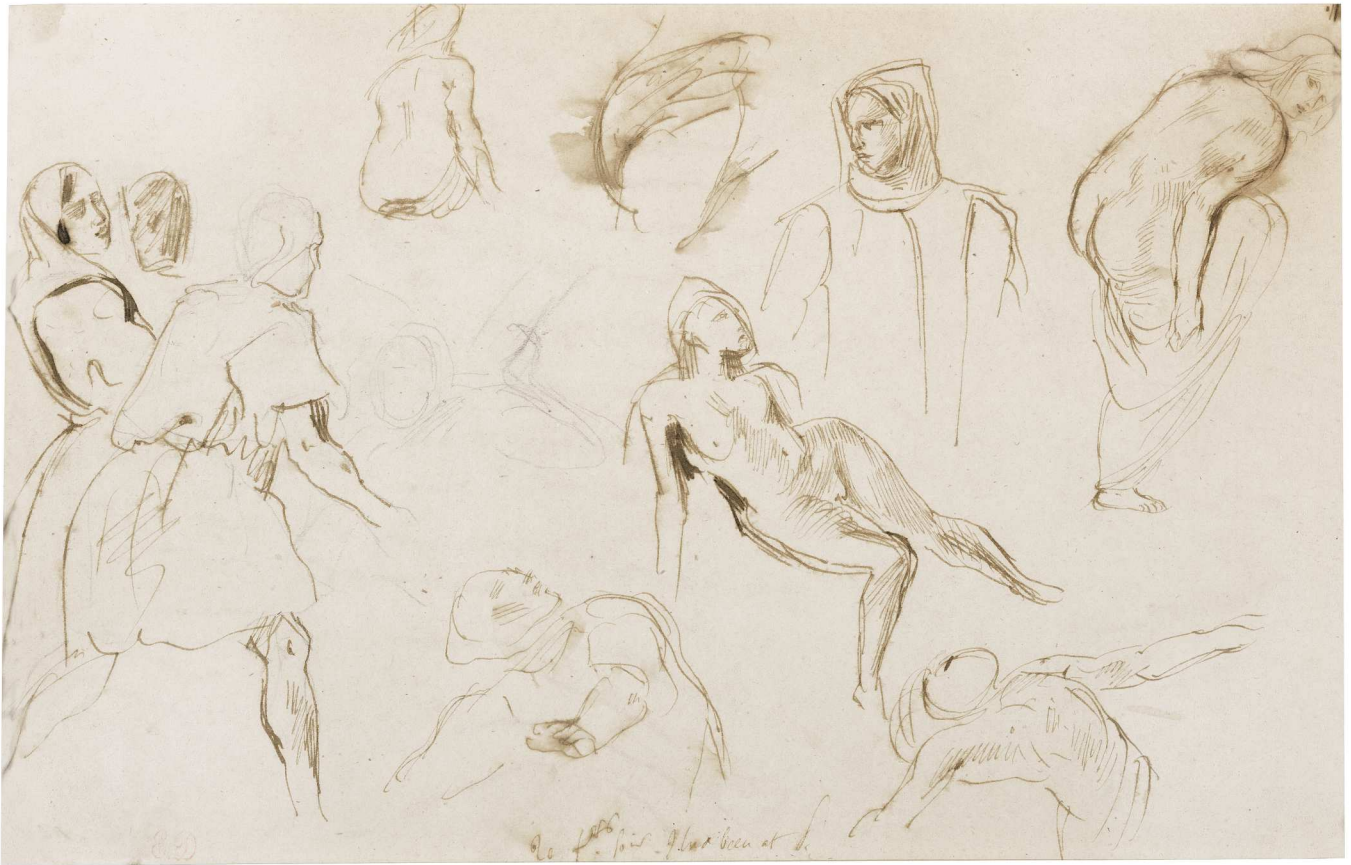
PROVENANCE

With Richard Gray Gallery, Chicago

\$ 5,000-7,000

€ 4,300-6,000 £ 3,750-5,300





205



206



207



207





208

207

## JEAN THOMAS THIBAUT

Moutier-en-Der 1757 - 1826 Paris

Two Italian scenes:

A) An interior view of the Basilica of San Paolo Fuori le Mura;

B) Figures outside the Palazzo Madama

Both pen and black ink and watercolour;

A) signed, lower right: *J.T. THIBAUT*

B) signed and dated on the balustrade of the pool, lower centre: *J.T. THIBAUT. 1811*

Both: 625 by 845 mm; 24 $\frac{5}{8}$  by 33 $\frac{3}{4}$  in sight size

(2)

Thibault, known as an architect and a landscape artist, studied at the French Academy in Rome from 1780. As at least one of the present works dates from significantly later in the artist's career, one can safely assume that it was drawn on a later visit to the city.

**\$ 8,000-12,000**  
**€ 6,900-10,300    £ 6,000-9,000**

208

## ACHILLE ETNA MICHALLON

Paris 1796 - 1822

View of the banks of the Tiber near the *Pont Saint-Ange*, Rome

Black chalk and brown wash; inscribed in pen and brown ink, *verso: par le pont d'ange à Rome par michallon.*  
 254 by 427 mm; 10 by 16 $\frac{3}{4}$  in

**\$ 6,000-8,000**  
**€ 5,200-6,900    £ 4,500-6,000**



209

209

## FRANCESCO HAYEZ

Venice 1791 - 1882 Milan

### '*Filottete Ferito*'

Pen and dark brown ink over traces of black chalk;

bears inscription in black chalk, lower right:

*Hayez* and also bears pen and brown ink

inscriptions, verso: *filottete / Hayez*

206 by 188 mm; 8¼ by 7½ in

Preparatory for Francesco Hayez's painting *Filottete Ferito*, circa 1820, now in the Civica Galleria d'Arte Moderna, Bologna (fig. 1).<sup>1</sup>

<sup>1</sup> F. Mazzocca, *Francesco Hayez Catalogo Ragionato*, Milan 1994, p. 140, no. 41

\$ 5,000-7,000

€ 4,300-6,000 £ 3,750-5,300



Fig. 1: Francesco Hayez, *Filottete Ferito*, Bologna, Civica Galleria d'Arte Moderna





*Il pontefice in processione il giorno del Corpus Domini / in Roma*

*Pinelli fec 1821 Roma*

210

## BARTOLOMEO PINELLI

Rome 1781-1835

### The Pope's procession on Corpus Domini, Rome

Black chalk and watercolor within black chalk framing lines;

inscribed lower centre: *Il pontefice in processione il giorno del Corpus Domini / in Roma* and signed and dated, lower right: *Pinelli fec 1821 Roma*  
470 by 385 mm; 18½ by 15¼ in

This grand watercolour by Pinelli, signed and dated 1821, marks an important moment in Rome's Papal history. The Pope depicted here is Pope Pius VII (1742-1823). Born Barnaba Niccolo Maria Luigi Chiaramonti, he was head of the Catholic Church and ruler of Papal States from 1800 until his death in 1823.

**\$ 12,000-18,000**

**€ 10,300-15,400 £ 9,000-13,500**



211

## TOMMASO MINARDI

Faenza 1787 - 1871 Rome

An album with 60 leaves, of which 38 pages contain drawings, in a contemporary Italian parchment binding, with a pen and ink inscription on the upper cover: *Questo libro è disegnato da Minardi.* The first page and the inside lower cover are inscribed in black chalk with the following text: *Ricordati, che la risoluzione fatta, /di stabilità con riflessione la più sana/e con ragioni le più forti di fatto;/ed altro, una cieca passione può/esser causa che l'abbandoni/Ricordati Ricordati bene ma bene/ma bene/Ricordati bene bene bene bene/Ricordati/Ricordati/Ricordati/Ricordati;* on the

back of the plate also in black chalk: *Ricordati/la risoluzione fu fatta/con sanissima e fortissimo ragione/eche se in qualche incostanza ti parerà dal non mantenersi,/tieni per infantile, che sei cieco/Ricordati/Ricordati bene ma bene ma bene*

The majority executed in black chalk, a few in pen and brown ink and wash, over black chalk, one, a loose page in black chalk heightened with white chalk on paper washed gray  
Each page approximately 354 by 242 mm; 13<sup>7</sup>/<sub>8</sub> by 9<sup>1</sup>/<sub>2</sub> in

Most of the drawings in this fascinating album are black chalk studies of heavily draped male figures, executed 'dal modello', together with a few compositional studies, some inspired by Raphael, and a handful of landscape drawings. The album has been filled from both ends, having perhaps been abandoned for a while, and a lot of pages in the middle of the book are

left blank. It must date from Minardi's early years in Rome and these drawings are still the expression of the experimentations of a young artist. Minardi arrived in Rome in 1803, where he met Felice Giani who introduced him to the studio of Camuccini. The influence of Camuccini is clearly detectable here, especially in the very neoclassical and stylized landscape drawings. Some of the figure studies and compositional drawings also show Minardi's fascination with the work of Raphael, a lasting influence for the whole of his artistic career. Minardi was a very influential figure in the academic world of 19th-century Italian art; he appreciated good draftsmanship and from 1822 was appointed to the chair of drawing at the Accademia di San Luca, a position he held until 1868. Minardi instructed generations of painters in Purism and more than any other artist promulgated the taste for neo-Raphaellesque altarpieces.

**\$ 8,000-12,000**  
**€ 6,900-10,300 £ 6,000-9,000**





## BARTOLOMEO PINELLI

Rome 1781-1835

Prometheus and the Goddess  
Athena

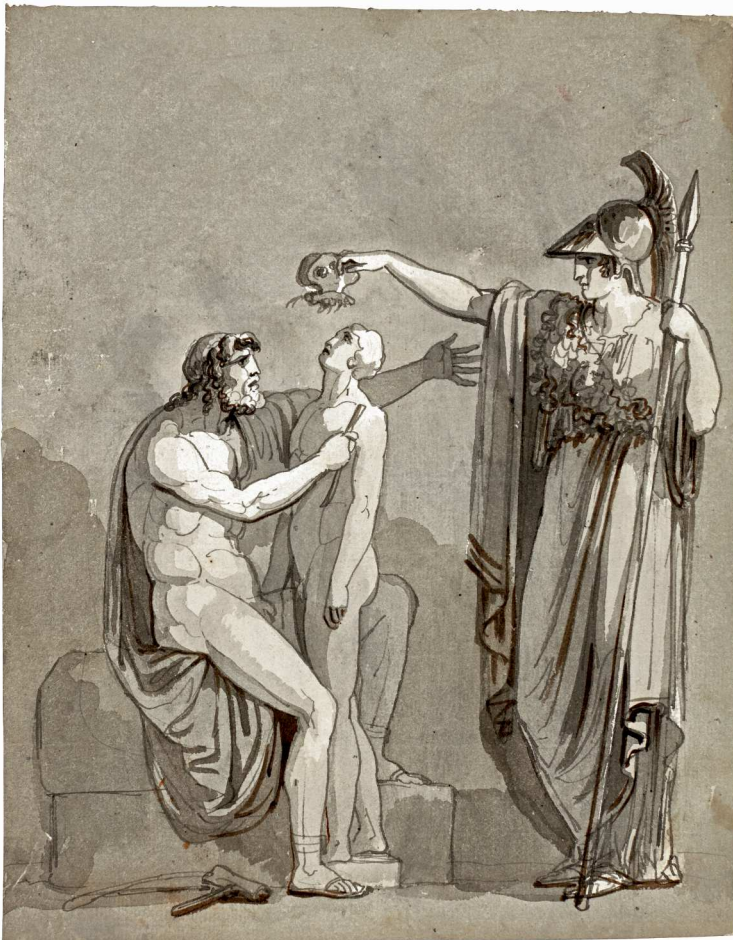
Pen and gray ink and gray and brown wash over traces of black chalk;  
bears partially decipherable inscription in pen and brown ink, verso: *B. Pinelli. ...Prometheus.*  
297 by 235 mm; 11¾ by 9¼ in

The present scene, taken from Greek Mythology, depicts Prometheus carving out a statue whilst the Goddess Athena holds a butterfly over the statue's head, bestowing it with a soul and giving it life.

Another stylistically similar drawing of *Perseus and Andromeda* was on the London art market in 2010.<sup>1</sup> Both drawings share the same dimensions and are framed within the same wash border which suggest they were once part of a larger series of drawings.

<sup>1</sup> Sale, London, Christie's South Kensington, 9 December 2010, lot 1046

\$ 4,000-6,000  
€ 3,450-5,200 £ 3,000-4,500



212



213







*F. ZERILLI DIP. IN PALERMO NEL 1828.*

PALERMO  
PRESO DA BOCCA = DI = FALCO.

214

213

## GUSTAVE DORÉ

Strasbourg 1832 - 1883 Paris

Two figure studies:

A) Study of a soldier vanquishing a rival

B) Study of man and woman in rugged terrain

Both black chalk

The smaller: 490 by 388 mm; 19¼ by 15¼ in

The larger: 495 by 395 mm; 19½ by 15½ in (2)

### PROVENANCE

The artist's estate (L.4244)

\$ 3,000-5,000

€ 2,600-4,300 £ 2,250-3,750

214

## FRANCESCO ZERILLI

1793 - 1837; active Palermo

View of Palermo at the mouth of the Falco

Gouache within black framing lines; signed and dated lower left: *F. ZERILLI DIP. IN PALERMO NEL 1828.* and inscribed lower centre: *PALERMO / PRESO DA BOCCA = DI = FALCO.*

384 by 524 mm; 15½ by 20⅝ in

\$ 6,000-8,000

€ 5,200-6,900 £ 4,500-6,000

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PROPERTY FROM A PRIVATE COLLECTION

## GIOVANNI BOLDINI

Italian, Ferrara 1842 - 1931 Paris

### Still Life of a Basket of Cherries and a Silver Sugar Bowl

Watercolor with touches of gouache over traces of black chalk; signed and dated, lower right: *Boldini/1905*  
305 x 454 mm; 12 by 17 $\frac{7}{8}$ in

In addition to celebrated portraits of those who sat for him in his Paris studio, Boldini, in the mid-1880s, turned to the objects around him for inspiration. In his watercolors, scattered paint brushes, plaster busts, vases of flowers and pieces of furniture from his studio appear again and again, important not for their function but their aesthetic possibilities. In the present work, arranged casually and artfully, the overturned sugar bowl (which also appears in his *The Corner of the Painter's Table*, circa 1897, Museo Boldini, Ferrara) and porcelain basket filled with shiny cherries dominate the compositional space — the repeated, curvilinear forms enhancing the tactility of the subject, and the single spilled fruit cropped at the center right edge providing a sense of movement. Every element of the work demonstrates Boldini's brilliant confidence with the medium; he captures the precise details of the still-life with broader strokes of watercolor and ingeniously leaves the white paper exposed to create the gleam of the sugar bowl's silver surface and slatted design of the basket.

We would like to thank the Boldini- De Nittis- Zandomeneghi Archives for kindly confirming the authenticity of this lot, which is referenced under Archiving Certificate n. 418675 issued on December 18, 2017.

**\$ 50,000-70,000**

**€ 42,600-60,000    £ 37,500-52,500**





1905

PROPERTY OF A PRIVATE COLLECTOR

**GINO SEVERINI**

Cortona 1883 - 1966 Paris

*Autoportrait à la pipe*

Executed in 1908.

Pastel;

signed, lower left: *G. Severini*, dated *MCMVIII* and dedicated *à mon cher ami Pierre*485 by 334 mm; 19 $\frac{1}{8}$  by 13 $\frac{1}{8}$  in**PROVENANCE**

The artist,

by whom gifted to Dr Pierre Declide, Paris &amp; Civray,

Private Collection, Paris (the family of the above), sale, Paris, Artcurial, 20 November 2009, lot 42

**EXHIBITED**Civray, Association 'Les amis du Pays Civraisien', *Exposition des œuvres réalisées à Civray par Gino Severini*, 1983;Paris, Musée de l'Orangerie & Rovereto, MART, *Gino Severini 1883-1966, futuriste et néoclassique*, 2011-12, no. 6, illustrated in colour in the catalogue (titled *Autoritratto con panama*)**LITERATURE**F. Bellonzi & T. Fiori, *Archivi des Divisionismo*, Rome, 1969, vol. II, illustrated pl. 2743;P. Pacini, 'Percorso prefuturista di Gino Severini. IV', in *Critica d'Arte*, March-April 1975, XII, no. 140, discussed pp. 47-60;M. Faggiolo Dell'Arco, 'Guida all'opera di Gino Severini', in *Catalogo dell'Arte Moderna Italiana*, no. 17, Turin, 1981, mentioned p. 451;M. Faggiolo Dell'Arco, *Tutta la vita di un pittore, in Gino Severini, prima e dopo l'opera. Documenti, opere e immagini*, Cortona, 1983, mentioned p. 18;G. Dauxerre, 'Severini', in *Bulletin des Amis du pays Civraisien*, no. 'spéciale', Civray, 1986, illustrated fig. 8;D. Fonti, *Gino Severini, Catalogo ragionato*, Milan, 1988, no. 55, illustrated p. 89G. Severini & J. Franchina (trans.), *G. Severini, The life of a painter*, Princeton, 1995, illustrated fig. 10

Gino Severini moved to Paris in November 1906 in the hope of establishing himself in what was then the undisputed capital of the arts. Arriving with few connections in the city, little money, and almost no French, he was nonetheless able to make the acquaintance of many of the leading avant-garde artists, a number of them inhabitants of the notorious Bateau-Lavoir in Montmartre. A little while later he was introduced to a dentist called Pierre Declide, originally from Civray in the centre-west of France, whom he gave a portrait of himself in exchange for a dental filling he was unable to pay for. Aware of his financial difficulties Declide offered Severini a temporary solution, 'When things are going badly for you, close up your studio and come stay with me. You will always be welcome in my home.'<sup>1</sup> In due course Severini took up Declide's offer, and ended up staying at his family's house in Civray for three months. Civray was a place of great beauty and respite, Severini could work on his art while enjoying the comfort of the Declide's hospitality, not least the affection and encouragement provided by Pierre's mother, Marie. Declide's father, operated a successful tailoring business in the building adjacent to his house, was also very generous and arranged some new suits for Severini so that he might attend the smarter salons of Civray.

During the time he spent out in the countryside he developed his artistic aims with the utmost clarity: 'my walks did not distract me from my

work, nor from trying to solve my particular problems. In landscapes I was sometimes able to find a way to reconcile my ideas about pure and separated colours with those of a broad synthetic and extremely expressive form.'<sup>2</sup> Alongside a couple of large-scale landscapes, Severini also completed portraits of Pierre Declide and family, as well as the present work which he dedicated to Pierre, all executed in the post-Impressionist manner, though as Daniele Fonti notes, it is this pastel which exhibits the greatest freedom of expression and wellbeing.

*Autoportrait à la pipe* belongs to a period of radical development in Italian art. Between 1907 and 1910, Umberto Boccioni, Carlo Carrà, Giacomo Balla and Gino Severini were all engaged in the final elaboration of the Neo-Impressionist style that would come to be known as Divisionism and eventually lead to their invention of Futurism. Monumental in scale and dynamic in conception, their paintings introduced a unique colour-driven counterpoint to the sort of pointillism established in France by Georges Seurat and Paul Signac, yet in works such as *Autoportrait à la pipe* Severini's attention to the actual quality of light is far greater than his concern for the more technical aspects of divisionism demanded by his French counterparts. Shortly after the present work was completed Severini returned to Paris, and though he would periodically go back to Civray, he would shortly move entirely away from his rural vision of neo-impressionism and fully embrace Futurism and its celebration of urban modernity.

<sup>1</sup> G. Severini, *The Life of a Painter: The Autobiography of Gino Severini*, trans. J. Franchina, Princeton, 1995, p. 49.

<sup>2</sup> G. Severini, *op.cit.*, 1995, p. 49

**\$ 250,000-350,000****€ 213,000-298,000    £ 188,000-263,000**

Severini in London in 1813 at the Marlborough Gallery







PROPERTY FROM A PRIVATE COLLECTION

## FEDERICO ZANDOMENEGHI

Venice 1841 - 1917 Paris

### Young Woman with a Bouquet of Flowers

Pastel;

signed upper left: *F. Zandomeneghi*

415 by 330 mm; 16¼ by 13 in

#### PROVENANCE

Durand-Ruel, Paris,  
acquired directly from the artist

Through the 1860s, the Florentine critic Diego Martelli had championed the Italian group of *plein-air* painters known as the Macchiaioli who shared the same principles as the French Impressionists and influenced Federico Zandomeneghi's early landscapes and genre scenes. Fittingly, it was likely Martelli who prompted his friend Zandomeneghi's trip from his native Venice to Paris in 1874, after enthusiastically reporting on that year's first Impressionist exhibition. He introduced the artist to Edgar Degas, who proved to be particularly inspiring to "Zandò" (as he came to be known by his fellow French artists), inviting the Italian to exhibit at the fourth, fifth, sixth, and eighth Impressionist exhibitions of 1879, 1880, 1881, and 1886.<sup>1</sup> Zandò initially found it difficult to establish himself in Paris' competitive art market, but soon drew the attention of the powerful dealer Paul Durand-Ruel who sponsored three one-man shows for the artist in 1893, 1897, and 1903, and handled the sale of much of his production. Zandò's artistic life in Paris grew to be so prolific and profitable that he never returned to Italy, becoming a fixture at the Café de la Nouvelle-Athènes along with many of the city's avant-garde painters, writers and musicians.

*Young Woman with a Bouquet of Flowers*, like many of Zandò's favorite subjects, was taken from the late nineteenth century life of the *Parisienne*. While fellow Italian expatriates like Giuseppe de Nittis and Giovanni Boldini favored painting fashionably dressed ladies strolling along the Bois de Boulogne or luxuriating in chicly designed interiors, Zandò generally preferred portraying women and girls observed in the private moments of their everyday life. In the present work the

compositional cropping and slight lean of the figure's posture creates a sense of intimacy and connects subject and viewer (a technique also used by Degas). Varying applications of pastel, a medium the artist frequently employed from the mid-1890s, Zandò suggested the softness of his model's pale skin, the exposed paper creating highlights along her forehead and cheek, while a rich buildup of the medium creates thick, soft upswept strands hair decorated with a finely carved wooden hairpin — perhaps an allusion to the contemporary trend of *Japonisme*.

While Zandò's working habits and compositional choices linked him to Degas and Pierre-Auguste Renoir, as well as Mary Cassatt and Berthe Morisot, his compositions are specific to him and his Italian heritage. Works like *Young Woman with a Bouquet of Flowers* earned him the additional nickname of "Le vénitien", stemming from his brilliant yet subtle use of color which recalls the work of the Macchiaioli, and points toward the Italian Divisionists and Symbolists Giuseppe Pelizza da Volpedo or Giovanni Segantini. In the present work Zandò subtly shifts the soft pinks and buttery yellows of casually arranged daisies with the vibrant blue of cornflowers, while white swirls and wavy vertical lines create abstract patterns of costume design and wallpaper. The complex intertwining of tone and texture of *Young Woman with a Bouquet of Flowers* is a hallmark of the artist's best pastels and illustrates the artist's recollection that "looking, listening, arguing, I was transformed like all other artists, from Pissarro to Degas, from Manet to Renoir; my artistic life was a series of infinite evolutions that cannot be analyzed, that cannot be explained... As for my technique, a very vague term, the one I used was my own, I did not borrow from anyone."

We would like to thank the Boldini- De Nittis- Zandomeneghi Archives for kindly confirming the authenticity of this lot, which is referenced under Archiving Certificate n. 418673 issued on December 18, 2017.

<sup>1</sup> Ann Dumas, *Degas and the Italians in Paris*, exh. cat., Royal Scottish Academy, Glasgow, 2004, pp. 19-20

<sup>2</sup> Enrico Piconi, *Zandomeneghi*, Milan, 1991, p. 60

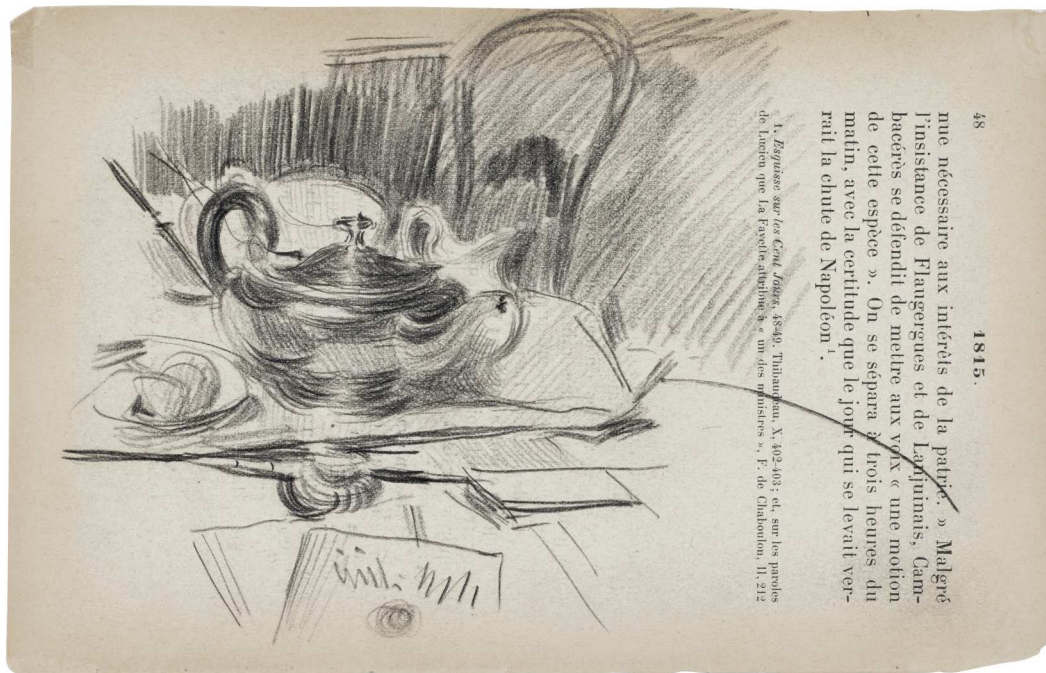
**\$ 150,000-200,000**

**€ 128,000-171,000   £ 113,000-150,000**









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PROPERTY OF A PRIVATE COLLECTOR

## GIOVANNI BOLDINI

Ferrara 1842 - Paris 1931

### La teiera d'argento

Black chalk, drawn on a printed book page; bears numbering and inscription in pen, verso: *D.111 – disegno autentico di Giov. Boldini – pagina di libro 1906 – Vito Doria*  
119 by 185 mm; 4 $\frac{5}{8}$  by 7 $\frac{1}{4}$ in.

#### PROVENANCE

The artist's studio, Paris, until 1931, by descent to Emilia Cardona Boldini, Pistoia (Giovanni Boldini's wife); Bottegantica, Bologna, 1999

#### EXHIBITED

Bologna, Galleria Marescalchi, *Saette e carezze di un ironico libertino: Giovanni Boldini, disegni e acquerelli*, 1980;  
Bologna, Galleria Marescalchi, *Il Genio di Boldini*, 1988;  
Bologna, Bottegantica, *Giovanni Boldini: Il dinamismo straordinario delle linee*, 1999

#### LITERATURE

Giorgio Ruggeri, *Saette e carezze di un ironico libertino: Giovanni Boldini, disegni e acquerelli*, Bologna, exh. cat., Galleria Marescalchi, Bologna, 1980, p. 87;  
Vito Doria, *Il Genio di Boldini*, exh. cat., Galleria Marescalchi, Bologna, 1988, p. 115;  
Eugenio Riccòmini, Enzo Savoia, *Giovanni Boldini: il dinamismo straordinario delle linee*, exh. cat.,

Bologna, Bottegantica, 1999, p. 149;  
Bianca Doria, *I disegni di Giovanni Boldini*. *Catalogo generale*, Bologna, 2011, n.p., no. 2321

Boldini was a compulsive draughtsman, and he left behind over two thousand graphic works — from quick, nearly abstract sketches to more realized studies of people and objects. Some drawings captured ideas for later works, while the majority were created for no other reason but for the pleasure of drawing, to capture, experiment and explore what was set before him.<sup>1</sup> As Paulette Howard Johnston, the daughter of Boldini's friend and fellow artist Paul Césaire Helleu remembered, Boldini "always kept a sketchbook in his pocket and if he did not have that, he would use a simple notebook with lined pages, or, if he not have that either, he would make little sketches on visiting cards or on the starched cuffs of his shirt" or, as with the present work, a page torn from a book by Henri Houssaye entitled *la seconde abdication*, published in 1911.<sup>2</sup>

We would like to thank the Boldini- De Nittis-Zandomenoghi Archives for kindly confirming the authenticity of this lot, which is referenced under Archiving Certificate n. 418674 issued on December 18, 2017.

<sup>1</sup> Richard Kendall, 'Drawing Paris: Boldini as a Draftsman in the 1870s', *Giovanni Boldini in Impressionist Paris*, exh. cat., Palazzo dei Diamanti, Ferrara; Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, 2009-2010, p. 69-72

<sup>2</sup> Francesca Dini, ed., *Boldini, Helleu, Sem. Protagonisti e miti della Belle Époque*, Milan 2006, p. 37

**\$ 8,000-12,000**  
**€ 6,900-10,300** **£ 6,000-9,000**

219

## WILLEM HEKKING I

Amsterdam 1796 - 1862

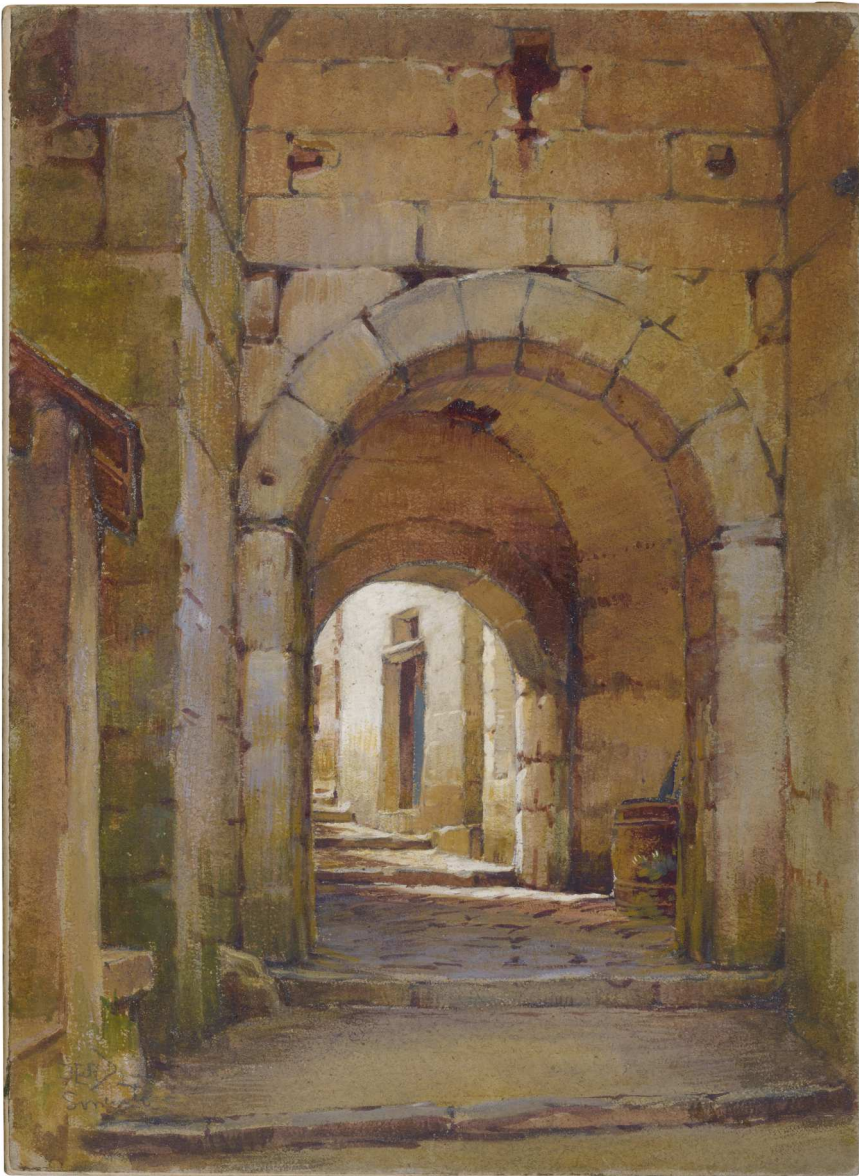
### Seven watercolours of fruits and vegetables

All watercolor over traces of pencil; two of the works signed in pencil, lower right: *W. Hekking*<sup>Fec</sup>  
The smallest: 82 by 152 mm; 3 $\frac{1}{4}$  by 6 in  
The largest: 219 by 266 mm; 8 $\frac{5}{8}$  by 10 $\frac{1}{2}$  in (7)

**\$ 4,000-6,000**  
**€ 3,450-5,200** **£ 3,000-4,500**







220

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PROPERTY FROM THE FAMILY OF EMILE WOLF  
**FRENCH SCHOOL, 19TH  
 CENTURY**

A view of a street in Sorrento

Watercolor and gouache;  
 signed with the artist's initials and inscribed,  
 lower left: *JPH(?) Sorrento*  
 370 by 270 mm; 14½ by 10⅝ in

**PROVENANCE**

Emile Wolf, New York,  
 thence by descent

**\$ 4,000-6,000**  
**€ 3,450-5,200 £ 3,000-4,500**

221

**WILLEM HEKKING I**

Amsterdam 1796 - 1862

Six watercolours of fruits, nuts and  
 vegetables

All watercolour over traces of pencil;  
 one of the works signed in pencil, lower right:  
*W Hekking*

The smallest: 83 by 152 mm; 3¼ by 6 in  
 The largest: 206 by 190 mm; 8⅞ by 7½ in  
 (6)

**\$ 4,000-6,000**  
**€ 3,450-5,200 £ 3,000-4,500**







222 actual size

222

## BENJAMIN WEST, P.R.A.

Springfield, PA 1738 - 1820 London

### Hector Taking Leave of Andromache

Pen and brown ink;  
inscribed lower right: *B West*  
102 by 98 mm; 4 by 3 $\frac{7}{8}$  in

#### PROVENANCE

Sale, New York, Christie's, 9 January 1991, lot 33;  
where acquired by the present owner

West has taken his subject, which is sometimes  
referred to as the Fright of Astyanax, from

Homer's *Iliad*. Hector, the great Trojan hero, is  
preparing for battle and the time has come for  
him to take his leave of his wife, Andromache, and  
his young son, Astyanax.

It has been suggested that the present sheet may  
be an early exploratory sketch for two paintings  
of this title, one of which was exhibited at the  
Royal Academy in 1771.<sup>1</sup>

<sup>1</sup> H. von Erffa and A. Staley, *The Paintings of Benjamin West*,  
Yale, 1986, pp. 248-249, nos. 163 & 164

**\$ 3,000-5,000**  
**€ 2,600-4,300    £ 2,250-3,750**





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PROPERTY OF A LADY

**JOHN CONSTABLE, R.A.**

East Bergholt, Suffolk 1776 - 1837 Hampstead

Study of a young man, probably a member of the Cobbold family

Pencil

216 by 181 mm; 8½ by 7¼ in

**PROVENANCE**

The Cobbold family, Ipswich; by descent until; sale, London, Christie's, 30 March 1993, lot 47; where acquired by the present owner

**LITERATURE**

G. Reynolds, *The Early Paintings and Drawings of John Constable*, Yale, 1996, p. 75, no. 06.24

Although it was once suggested that this drawing may have been either a self-portrait or a portrait of the artist's brother, Abram, it is now considered more likely to depict a member of the Cobbold family. John Cobbold (1746–1835) was a prosperous brewer and banker from Ipswich in Suffolk. He had a very large family, fathering fifteen children with his first wife and a further seven with his second. Surviving pencil drawings in the British Museum in London, the Louvre in

Paris and in a small number of private collections, indicate that Constable was with the family on the 11<sup>th</sup> and 12<sup>th</sup> June 1806.<sup>1</sup> The present work can be dated to the same period and the late Ian Fleming-Williams suggested that it may depict Robert Knipe Cobbold, John Cobbold's eldest son from his second marriage.<sup>2</sup>

<sup>1</sup> *Op. cit.*, nos. 06.14-06.21

<sup>2</sup> *Ibid.*, p. 75, no. 06.24

**\$ 10,000-15,000**  
**€ 8,600-12,800 £ 7,500-11,300**



224

224

## WILLIAM WARD

London 1829 - 1908

### Fluelen: Morning (looking towards the lake)

Watercolor;  
inscribed in John Ruskin's hand: *Entirely good*,  
*J Ruskin*  
304 by 501 mm; 12 by 19¾ in

#### PROVENANCE

John Ruskin (1819-1900)

John Ruskin commissioned this copy of Turner's *Fluelen* in 1880 from his friend and pupil William Ward. Turner painted his watercolor following his iconic tours to Switzerland in the early 1840s. Its first owner was Hugh Munro of Novar but by 1878 Ruskin had added it to his collection. In the same year, he included it in his exhibition at the Fine Art Society in London, before selling the picture in 1882. Today the watercolor is held at the Yale Centre for British Art, New Haven.<sup>1</sup>

Ruskin was delighted with the present work, not only inscribing the sheet with the words 'entirely good' but he also referred to it in two letters. In the first of these, dated 20<sup>th</sup> March 1880, he wrote: 'The copy of Turner's drawing of Fluelen, which has been just completed by Mr. Ward...

is beyond my best hopes in every desirable quality of execution; and is certainly as good as it is possible for care and skill to make it. I am so entirely satisfied with it that, for my own personal pleasure irrespective of pride I should feel scarcely any loss in taking it home with me instead of the original'.<sup>2</sup> We are grateful to Ian Warrell and Professor Stephen Wildman for their help in the cataloguing of this work.

<sup>1</sup> A. Wilton, *The Life and Work of J.M.W. Turner*, London, 1979, no. 1541

<sup>2</sup> Ed. E.T. Cook and A. Wedderburn, *The Library Edition of The Works of John Ruskin*, London, 1904, p. 577

**\$ 6,000-8,000**  
**€ 5,200-6,900    £ 4,500-6,000**





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PROPERTY OF A LADY

## THOMAS GAINSBOROUGH, R.A.

Sudbury 1727-1788 London

### Landscape with Cattle and Sheep

Gray washes over an offset line with white gouache, on buff-colored paper;  
inscribed verso: 1833 WE [William Esdaile] Dr  
Monro's sale no. 40x / Gainsboro [sic]  
260 by 318 mm; 10¼ by 12¼ in

#### PROVENANCE

Dr Thomas Monro (1759-1833),  
his sale, London, Christie's, 26 June - 2 July 1833,  
unidentified lot, bt. Esdaile,  
William Esdaile (L.2617, with his inscriptions, see  
above),  
his sale, London, Christie's, 20-21 March 1838,  
unidentified lot;  
sale, Penzance, David Lay, 6 February 1992, lot  
235

#### LITERATURE

H. Belsey, 'Drawings by Gainsborough', *Master  
Drawings*, vol. 46, no. 4, 2008, p. 512, no. 1081,  
fig. 103

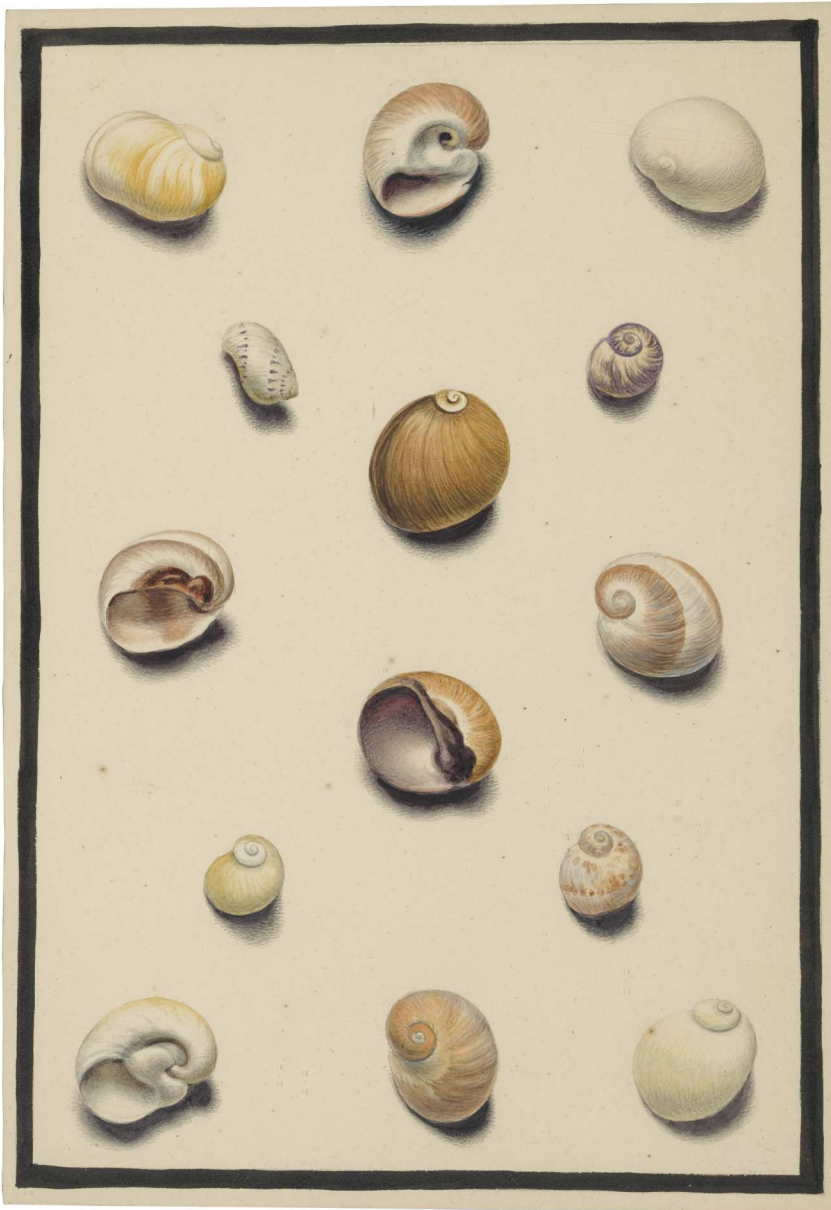
This drawing, which shows Gainsborough  
investigating the theme of a bucolic landscape,  
has been dated to the mid 1780s. As is typical  
with works from this decade, Gainsborough's

technique is free-flowing, expressive and  
experimental. It is similar in composition, if not  
more fully conceived, than a sheet that survives in  
the City Art Gallery, Bristol.<sup>1</sup>

The present drawing has an interesting  
provenance. It belonged to Dr Thomas Monro,  
who knew J.R. Cozens and J.M.W. Turner and  
was an important figure in the London art world.  
In 1833, it was acquired from his sale by William  
Esdaile, a banker who formed one of the greatest  
collections of Gainsborough drawings of the next  
generation. After Esdaile's death in 1838, the  
work disappeared into a private collection, only  
for it to resurface in a small auction house in  
Cornwall in 1992.

<sup>1</sup> J. Hayes, *The Drawings of Thomas Gainsborough*, London,  
1970, p. 265, no. 683

**\$ 25,000-35,000**  
**€ 21,300-29,800 £ 18,800-26,300**



226

226

**WILLIAM HAMILTON  
YATMAN**

London 1819 - 1913 Bournemouth

**Studies of Moon Shells**

Watercolor over pencil, within black ink framing  
lines

326 by 228 mm; 12<sup>7</sup>/<sub>8</sub> by 9 in

**PROVENANCE**

With Albany Gallery, London, by 1983

A talented amateur artist, Yatman's works are characterised by an astonishing, almost surreal, attention to detail and a brilliant ability to render surface texture. A superb sheet of studies of feathers by the artist is in the Goldyne collection, San Francisco.<sup>1</sup>

<sup>1</sup> Robert Flynn Johnson & Joseph R. Goldyne, *Judging by Appearance, Master Drawings from the Collection of Joseph and Deborah Goldyne*, exh. cat., Fine Arts Museums of San Francisco, 2006, no. 48

**\$ 4,000-6,000**  
**€ 3,450-5,200 £ 3,000-4,500**





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## WILLIAM CALLOW, R.W.S.

Greenwich 1812 - 1908 Great Missenden

### A Street Scene, possibly in Germany

Watercolor and pen and brown ink over traces of pencil, heightened with bodycolor;  
signed lower left: *William / Callow 1875*.  
572 by 451 mm; 22½ by 17¾ in

#### PROVENANCE

Sale, London, Sotheby's, 10 July 1997, lot 166 (as Albrecht Dürer's house at Nuremberg), where acquired by Bernadette and William M.B. Berger, Denver, Colorado

#### EXHIBITED

London, Royal Society of Painters in Watercolour, Summer 1875, unnumbered

#### LITERATURE

Ed. H.M. Cundall, *William Callow, R.W.S. F.R.G.S. An Autobiography*, London 1908, p. 159;  
J. Reynolds, *William Callow, R.W.S.*, London 1980, p. 218

**\$ 4,000-6,000**

**€ 3,450-5,200    £ 3,000-4,500**

PROPERTY FROM A PRIVATE COLLECTION

**SIR WILLIAM ORPEN, R.A.**

Dublin 1878 - 1931 London

**Study for Nude Pattern: The Holy Well**

Pencil and watercolor;  
signed lower left: *ORPEN*  
445 by 295 mm; 17½ by 11¾ in

**PROVENANCE**

Probably Mrs Evelyn St George, 1916,  
her sale, London, Sotheby's, 26 July 1939, lot 35;  
Mr and Mrs Lawrence Rill Schumann, Boston;  
David Daniels, New York;  
sale, New York, Sotheby's, 29 October 2002,  
lot 153

**EXHIBITED**

Probably London, Royal Academy, *Winter Exhibition*, 1933, one of nos. 735-50

**\$ 25,000-35,000****€ 21,300-29,800 £ 18,800-26,300**

'Mr William Orpen is thoroughly modern, yet he continues a tradition which has been handed down from the great draughtsmen of the past. His work does not suffer when placed by the side of the work of the Old Masters, a supreme but dangerous test.'<sup>1</sup>

Sir William Orpen enjoyed a highly successful career, celebrated in his day as one of the leading portrait painters of his generation. He was also admired as one of the finest draughtsmen, evidenced in the present work. It relates to Orpen's oil, *Nude Pattern: The Holy Well* (National Gallery of Ireland) (fig. 1), one of three ambitious canvases that became known as William Orpen's 'Irish Trilogy' (the others being *Sowing New Seed* (Mildura Art Centre, Victoria, Australia) and *The Western Wedding* (formerly Matsukata Collection, presumed lost)). 'Executed in "marble-medium", and designed as an allegory in which Aran Island fisher-folk ritually bath in the sacred waters of a holy well, it would echo the great solemn fresco cycles of revered Renaissance masters' (Kenneth McConkey). Indeed, Orpen revered the iconic Piero della Francesca in the National Gallery, London and the figure in the present work strikingly recalls the man removing his shirt in *The Baptism of Christ*.

*Study for Nude Pattern: The Holy Well* is one of seventeen 'finished' or 'stand-alone' studies of the principal figures that relate to the final oil. Orpen's artist friend Sean Keating recalled that 'the drawings from which he painted the figures were done in lead pencil on smooth white paper, the tones rubbed in with a paper stamp. Orpen greatly admired Ingres' drawings whom he rather resembled in looks but in my opinion they are finer than Ingres', tho' it is considered heresy to say so.'<sup>2</sup> The finished oil and studies were purchased by Orpen's lover and patron Mrs Evelyn St George. They were subsequently sold in her Estate sale in 1939 and not all have since resurfaced (the most recent example appearing at Sotheby's, 27 September 2017, lot 301). The studies demonstrate Orpen's exquisite draughtsmanship and his facility, as the art critic Peter Konody observed, with 'the intricacies of the human structure, the interplay of bony and fleshy forms, the suggestion of actual and of potential movement, the whole articulation of the human mechanism.'<sup>3</sup>

<sup>1</sup> Chenil Gallery, London, *Drawings by William Orpen, A.R.A.*, exh. cat. (1915?), p. 6

<sup>2</sup> Letter from Sean Keating to James White, quoted in *William Orpen: A Centenary Exhibition*, NGL exh. cat., 1978, p.53, under no. 99

<sup>3</sup> *The Studio*, December 1932, p.310

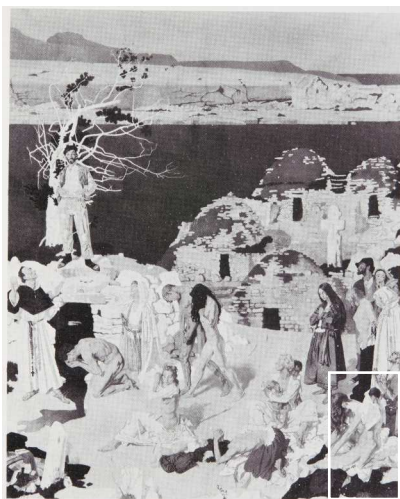


Fig. 1: Sir William Orpen, *Nude Pattern: the Holy Well*, Dublin, National Gallery of Ireland







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GERMAN SCHOOL,  
LATE 16TH CENTURY

Recto: St. Jerome

Verso: A male head study in profile

Red chalk and gray wash (*recto*); red chalk  
(*verso*);

bears old attribution in red chalk, *verso*: *dom*  
*Zampieri*

208 by 163 mm; 8<sup>1</sup>/<sub>8</sub> by 6<sup>3</sup>/<sub>4</sub> in

**\$ 8,000-12,000**

**€ 6,900-10,300    £ 6,000-9,000**





230 actual size

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## JOSEPH HEINTZ THE ELDER

Basel 1564 - 1609 Prague

### Study of an Eagle and Eaglets with Seated Figures and Two Putti

Pen and brown ink over red chalk, with the remains of corrections in white heightening; bears numbering in red chalk, verso: 167 and further numbered and inscribed in blue chalk, verso: 167 - sec XVI  
138 by 185 mm; 5½ by 7¼ in

#### PROVENANCE

Dr. Mühsam, Berlin;  
Private Collection, New York;  
with Mia N. Weiner, Connecticut, 1994

The combination of media seen in this very fine drawing is highly distinctive and unusual. Although the birds to the left foreground are entirely drawn with the pen, as are the majority of the outlines of the two angels, the essential

structure of the composition, and also almost all of the body of the third figure behind, are constructed primarily with red chalk, applied with the greatest refinement. The broad and sweeping, yet slightly angular strokes of pen and ink appear to have been applied after, rather than before the chalk, in a highly personal manner.

A somewhat similar approach to outlines is seen in certain drawings by Bartholomäus Spranger, but the artist who most frequently employed the unorthodox yet extremely effective technique seen here was Joseph Heintz the Elder. Comparison with drawings by Heintz such as the sketchbook sheet with a woman leaning forward and other figures, in Budapest, reveal very close stylistic parallels.<sup>1</sup>

Jürgen Zimmer dates the Budapest drawing to around 1595-1605. In 1591, Heintz had been named Imperial Painter at the Court of the Emperor Rudolf II in Prague, but was soon dispatched to Italy to make purchases for the

imperial collection, and to study antiquities. Heintz returned north in 1596, arriving in Prague around 1598, and during the years between then and around 1605, the full complement of the leading Rudolphine artists and designers of their generation - Heintz, Spranger, Hans von Aachen, Adriaen de Vries, Joris Hoefnagel and Hans Vredeman de Vries - worked side by side in a veritable frenzy of creativity and artistic originality.

A fine and characteristic example of a Rudolphine drawing of its time, this elegant sheet is a significant addition to the *corpus* of known drawings by Joseph Heintz.

<sup>1</sup> Budapest, Szépművészeti Múzeum, inv. 58.458; J. Zimmer, *Joseph Heintz der Ältere, Zeichnungen und Dokumente*, Munich/Berlin 1988, pp. 143-4, no. A 70, fig. 112, colour plate VII

**\$ 15,000-25,000**  
**€ 12,800-21,300   £ 11,300-18,800**





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GERMAN/SWISS SCHOOL,  
17TH CENTURY

A glass design for a coat of arms

Pen and black ink and brown wash, over traces of black chalk, within two sets of black ink and brown wash circular framing lines; dated in Roman numerals, lower centre: *ANNO M DC XXXIII*.

328 by 413 mm; 12<sup>7</sup>/<sub>8</sub> by 16<sup>1</sup>/<sub>4</sub> in

\$ 3,000-4,000

€ 2,600-3,450 £ 2,250-3,000





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## ATTRIBUTED TO JAN SWART VAN GRONINGEN

Groningen circa 1500 - circa 1560 Antwerp

### The Finding of Moses

Pen and black ink and brown wash, within brown ink framing lines

234 by 195 mm; 9¼ by 7⅝ in

Most likely the design for a painted glass panel, this drawing can be compared in style with other such designs by Jan Swart van Groningen, such as those depicting *Lot and his Daughters* and *Susanna and the Elders*, both in the Rijksmuseum, Amsterdam.<sup>1</sup> Although the pen lines in the

present drawing are slightly finer than is typical of Swart, the drawing is in other respects very comparable with the two in Amsterdam, where the handling in the trees, the facial types and even the exaggeratedly long fingers are all extremely similar.

<sup>1</sup> Inv. nos. RP-T-1958-118(R) & RP-T-1883-A-218; K.G. Boon, *Catalogue of the Dutch and Flemish Drawings in the Rijksmuseum, Netherlandish Drawings of the Fifteenth and Sixteenth Centuries*, 2 vols., The Hague 1978, vol. I, pp. 161, 162, cat. nos. 439, 443, reproduced vol. II, p. 167

**\$ 6,000-8,000**

**€ 5,200-6,900 £ 4,500-6,000**





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## ATTRIBUTED TO JACQUES DE GHEYN II

Antwerp 1565 - 1629 The Hague

### Six head studies of soldiers (after Dürer)

Pen and brown ink over traces of black chalk; bears old attribution in pen and brown ink, upper right: *Hopfer*.

200 by 148 mm; 7<sup>7</sup>/<sub>8</sub> by 5<sup>7</sup>/<sub>8</sub> in

#### PROVENANCE

Probably an unidentified eighteenth-century collector from Saxony ('een voornaam liefhebber uit Saxon'),

his sale, Amsterdam, de Winter ... Ijver, 26 April 1769, Album F lot 1170 ('Twee Stuks met acht Hoofden op en blad, met de Pen, door J. de Gheyn');

bears unidentified collector's mark (Lugt 3102)

This bold sheet of head studies after Albrecht Dürer is by the same hand as another very similar sheet of head studies in the Victoria and Albert Museum, London<sup>1</sup>, and indeed the two drawings were very probably sold together in a lot in 1769 (see *provenance*). The drawings share the same dimensions, and the heads in both are taken from woodcuts by Albrecht Dürer from the *Large Passion*, of 1510. The present sheet copies six heads from *The Resurrection* (Meder 124).

The Victoria and Albert Museum drawing was catalogued by Van Regteren Altena as a fully autograph work by Jacques de Gheyn II<sup>2</sup>, one of a number of drawings by the artist in which he copied details and images of earlier prints, mainly by Dürer, Cranach and Lucas van Leyden.<sup>3</sup> In Christopher White and Jane Turner's recent catalogue of the Victoria and Albert's Dutch and Flemish Drawings, some doubts are, however, expressed as to the certainty of the attribution, and the drawing is listed as 'Attributed to Jacob de Gheyn II.'<sup>4</sup>

<sup>1</sup> Inv. no. Dyce, 505

<sup>2</sup> I.Q. van Regteren Altena, *Jacques de Gheyn: Three Generations*, 3 vols., The Hague 1983, no. 1034

<sup>3</sup> Van Regteren Altena, *op. cit.*, nos. 1034-1044

<sup>4</sup> Christopher White, Jane Shoaf Turner, Mark Evans, *Dutch & Flemish Drawings in the Victoria and Albert Museum*, London 2014, cat. no. 65





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## HENDRIK DE CLERCK

Brussels 1570 (?) - 1630

### Canons Regular of St. Augustine

Pen and brown ink and wash over traces of black and red chalk, within partial brown ink framing lines, squared for transfer in black chalk; bears numbering in brown ink to the backing sheet: N° 117 and an old attribution in black chalk: *Augustin / Martin de Vos*  
195 by 398 mm; 7¾ by 15¾ in

Although it has not been connected with any known painting by the artist, this drawing is entirely typical of the drawing style of Hendrik de Clerck, who studied in Rome, but from 1594 on enjoyed a long career as court painter in Brussels, first to Archduke Ernst and then to Albert and Isabella. He executed many altarpieces and other commissions for the court, and for guilds and churches around the city, for one of which this must be the design. The majority of the artist's surviving drawings are housed at Schloss Wolfegg, and significant drawings by De Clerck only rarely appear on the market.

**\$ 7,000-9,000**

**€ 6,000-7,700    £ 5,300-6,800**

## JAN VAN DER STRAET, CALLED STRADANUS

Bruges 1523 - 1605 Florence

### A Stag Hunt

Pen and brown ink and wash, heightened with white over traces of black chalk; signed in brown ink, lower right: *Joannes Strada*. 185 by 270 mm; 7¼ by 10⅝ in

### PROVENANCE

Unidentified collector's mark: *B.F.* (L.366); Barni collection (according to an inscription on the reverse of the old mount); sale, Amsterdam, Sotheby's, 14 November 1988, lot 19, where acquired by the present owner

### LITERATURE

A. Baroni Vannucci, *Jan Van Der Straet detto Giovanni Stradano flandrus pictor et inventor*, Milan, 1997, p. 251-52, no. 571, reproduced

This lively and entertaining hunting scene is a preparatory study for an engraving from the *Venationes ferarum avium piscium...*, a series of prints depicting every conceivable way of hunting everything from quail to elephants, produced after drawings by Stradanus. The first six of these prints were published by Hieronymous Cock in Antwerp in 1570, while the rest of the series was issued over the following decade, first by Cock's widow, and then by Philips Galle, eventually

numbering 104 plates. The origin of this unique series of images lay in a commission which Stradanus received while living in Florence during the 1560s, to produce a series of 28 tapestry designs with hunting subjects for the duke Cosimo de' Medici's villa at Poggio a Caiano. In 1567 he made a series of drawings recording the composition of these tapestries as preparatory studies for engravings. The present scene was engraved in reverse by Hans Collaert as no. 35 in an edition of 61 prints (only nos. 1-39 were numbered) published by Galle circa 1596-1602 (fig. 1).

The accompanying inscription in doggerel Latin by Cornelis Kiliaan explains the extraordinary subject depicted in the present work. Roughly translated it reads:

*In order to disguise their scent, the stags rub themselves over the back of the bull and suspend themselves from the branch of a tree to avoid the hunters and their packs of dogs.*

It is difficult to date Stradanus' drawings for the *Venationes* since the engravings were produced over a span of about thirty years. Although some have been dated earlier, it is probable that most of the drawings date from well after the completion in the late 1560s of the Poggio a Caiano tapestries. A date in the late 1580s or early 1590s is likely for the present sheet.

\$ 50,000-70,000  
€ 42,600-60,000 £ 37,500-52,500



Fig. 1: Hans Collaert, *Deer Hunt with Hounds Tracking*, engraving









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PROPERTY FROM THE FAMILY OF EMILE WOLF

## DUTCH SCHOOL, 17TH CENTURY

### A Stream Through a Gorge

Pen and brown ink and brown and gray wash, over traces of black chalk; bears old attribution on the mount, lower centre: *Paul Bril*.  
280 by 384 mm; 11 by 15½ in

#### PROVENANCE

Jonathan Richardson Senior (L.2184);  
William Young Ottley,  
his sale, London, T. Philipe, 6-23 June 1814, lot  
224, for £4.4;  
Benjamin West (L.419);  
Emile Wolf, New York,  
thence by descent

This grand and atmospheric drawing must be by an artist from the generation following Paulus Bril. There are certain similarities in the handling of the pen and the combination of broad, flat washes in both brown and gray ink, with the drawings of Guilliam du Gardijn (circa 1597-after

1647), whose style has been identified through the publications of Marijn Schapelhouman and Peter Schatborn.<sup>1</sup> Du Gardijn seems to have travelled to Italy in the 1620s, around the same time as Cornelis Poelenburch and Bartholomeus Breenbergh. Almost all his known drawings are, however, signed.<sup>2</sup>

<sup>1</sup> M. Schapelhouman, 'Tekeningen van Guilliam du Gardijn,' in *Vouwblad Stedelijk Museum Alkmaar*, 1995, pp. 4-7; P. Schatborn, *Drawn to Warmth, 17th-century Dutch artists in Italy*, Amsterdam 2001, pp. 74-6

<sup>2</sup> See, for example, the drawing, also formerly in the Emile Wolf Collection, sold London, Sotheby's, 5 July 2017, lot 130

**\$ 5,000-7,000**  
**€ 4,300-6,000    £ 3,750-5,300**



## FRANS FLORIS THE ELDER

Antwerp 1519/20 - 1570

Recto: The Persian Sibyl, After Michelangelo

Verso: Mythological scene with Chimera

Pen and black and gray ink and grey wash over black chalk within pen and brown ink framing lines (recto);

Pen and gray ink and blue wash over black chalk (verso)

296 by 190 mm; 11<sup>5</sup>/<sub>8</sub> by 7<sup>1</sup>/<sub>2</sub> in

Frans Floris executed a number of studies after Michelangelo. Another drawing depicting studies after antique sculpture and a study after Michelangelo is in the Kupferstich-Kabinett, Basel.<sup>1</sup>

<sup>1</sup> C. Van de Velde, *Frans Floris (1590/20-1570) Leven en Werken*, 2 Vols, Brussels 1975, vol II, fig. 115

**\$ 6,000-8,000****€ 5,200-6,900   £ 4,500-6,000**

237 recto



237 verso





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## JACOB JORDAENS

Antwerp 1593 - 1678

### Study of two heads in profile, after the Antique

Red and black chalk, heightened with white chalk; bears old attribution in brown ink, lower left:

*Jordaens*

230 by 288 mm; 9 by 11¼ in

#### PROVENANCE

Cornelis Ploos van Amstel (L.2034);  
Gaston de Ramaix (L.4099);  
sale, Brussels, Henri Godts, 16 June 2015, lot 35  
(as Attributed to Jacob Jordaens)

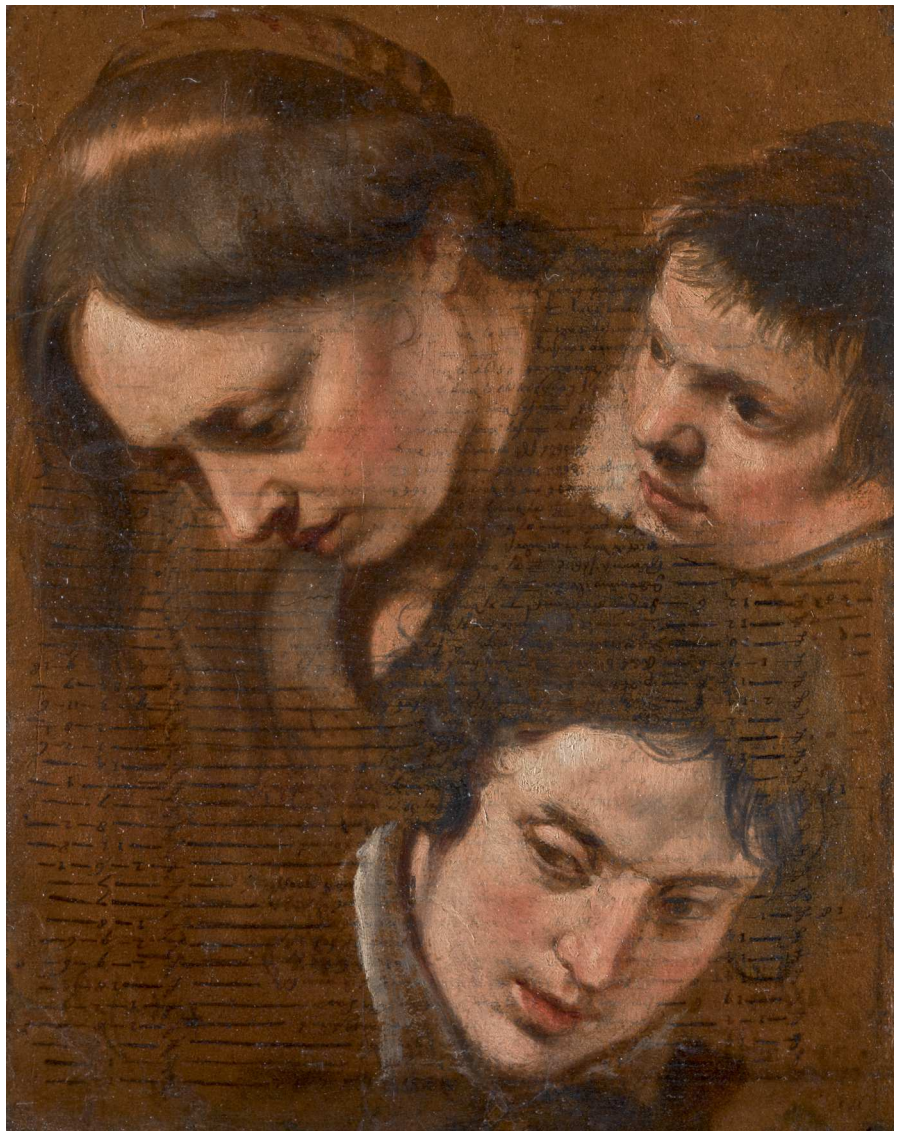
Like his master and fellow Antwerp artist Peter Paul Rubens, Jordaens was deeply interested in classical antiquity. The present sheet of studies of the heads of old men may perhaps have been made from life, rather than after an antique sculpture, but still betrays the artist's interest in these sources. Although many of Jordaens's figure studies are more worked up and three dimensional than this, he did make some very similar, rather linear drawings, including the study of the *Bust of a Man Looking Upwards*, which is preparatory for the figure of the priest in the artist's painting, *The Presentation in the Temple*, executed around 1645 and now in the Rubenshuis, Antwerp.<sup>1</sup>

Jordaens has here cleverly varied the way in which he combines his two colours of chalk from one head to the other, which increases the sense of depth in the drawing, and adds to its visual interest.

<sup>1</sup> Chapel Hill, North Carolina. Ackland Art Museum; R.-A. d'Hulst, *Jacob Jordaens (1593-1678)*, part II *Drawings and Prints*, exh. cat., Antwerp, Koninklijke Museum voor Schone Kunsten, 1993, no. B54.

**\$ 25,000-35,000**  
**€ 21,300-29,800 £ 18,800-26,300**





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## FLEMISH SCHOOL, 17TH CENTURY

### Three head studies

Oil on extensively inscribed account-book paper, laid down on canvas; bears attribution on label, *verso*: *Rubens* 404 by 314 mm; 15<sup>7</sup>/<sub>8</sub> by 12<sup>3</sup>/<sub>8</sub> in

#### PROVENANCE

Seguier Collection (according to label on the reverse of the stretcher)

Stylistically, these three head studies in oil on paper clearly reflect the influence of Rubens, but also have a certain Italianate quality, which may indicate that they are in fact based on figures from an Italian painting or paintings. The sheet may well be the work of one of the legion of Dutch and Flemish artists who, like Rubens, went to Italy in the early 17th century. The artist has used as his support a sheet of accounts, apparently written in Dutch but largely indecipherable. As a result either of the preparation of the sheet, or of its gluing down onto the canvas backing, the paper has become translucent and the handwritten accounts show through, creating a surprising visual effect. Similar re-use of account

book pages and other letters is, however, found in an interesting series of head studies by Annibale Carracci and his circle, and also in a splendid study of the head of a boy, attributed to Albert Eckhout.<sup>1</sup> The label on the reverse may perhaps refer to the collection of Chancellor Pierre Seguier (1588-1672).<sup>2</sup>

<sup>1</sup> Sold, New York, Sotheby's, 21 January 2004, lot 62

<sup>2</sup> For further information, see Yannick Nexon, 'La collection de tableaux du chancelier Séguier', *Bibliothèque de l'École des chartes*, volume 140, numéro 2 (1982), pp. 189ff

**\$ 20,000-30,000**  
**€ 17,100-25,600    £ 15,000-22,500**



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drawings by the artist with which this sheet could be compared. The drawing will, however, be included as an autograph work by the artist in Dr. Klaus Ertz's forthcoming monograph. Stalbemt was a talented landscape artist who was strongly influenced by Roelandt Savery, and who is also recorded as having worked briefly in England, in 1633.

\$ 7,000-9,000  
€ 6,000-7,700 £ 5,300-6,800

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## NICOLAAS VERKOLJE

Delft 1673 - 1746 Amsterdam

### The Judgement of Paris

Pen and brown ink and wash over black chalk, the corners cut;  
signed in pencil, verso: *N Verkolje*  
238 by 330 mm; 9<sup>3</sup>/<sub>8</sub> by 13 in

#### PROVENANCE

P. Langerhuizen Lzn, Bussum,  
his sale, Amsterdam, Frederik Muller, 29 April  
1919, lot 357 (as Cornelis van Haarlem);  
With Lucien Goldschmidt, New York (as Cornelis  
van Haarlem)

#### LITERATURE

P. van Thiel, *Cornelis Cornelisz van Haarlem 1562-1638: A Monograph and Catalogue Raisonné*, Doornspijk 1999, p. 412, no. 303(a), pl. 33, reproduced (as Nicolaas Verkolje)

The copying of fine works by earlier masters has, of course, been a fundamental part of the standard artist's training for centuries, but in late 17th and 18th-century Holland, it became something of an independent art form. Jan de Bisschop was one of the first Dutch artists to make careful drawn copies like this, from the 1650s on, and later in the century this kind of copying became a more widespread practice, leading to the wholesale production of elaborate watercolor copies that we see in Holland in the 18th and early 19th centuries. Nicolaas Verkolje was a specialist in elegant genre subjects, so it is perhaps not surprising that he should have chosen to copy one of Cornelis van Haarlem's most classicising compositions.

\$ 1,500-2,000  
€ 1,300-1,750 £ 1,150-1,500



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## ADRIAEN VAN STALBEMT

Antwerp 1580 - 1662

### A wooded mountain landscape with a waterfall

Point of the brush and black, gray and brown wash, heightened with white, on blue paper, a slight sketch of a dog in brown ink, and another of a cat, by a different hand, in black ink, verso;

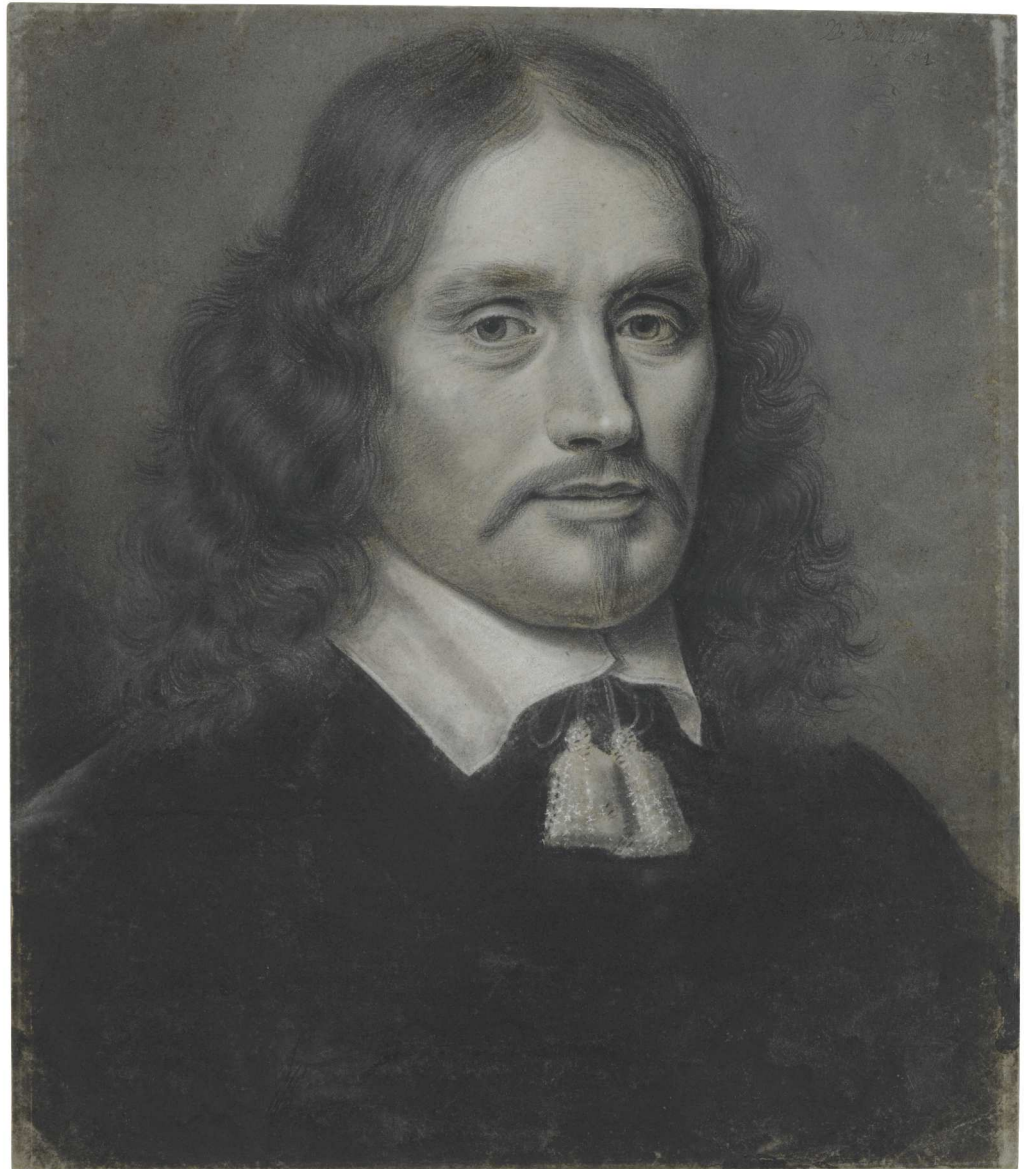
bears initials in black ink, lower right: A.S  
306 by 404 mm; 12 by 16 in

#### PROVENANCE

Sale, New York, Sotheby's, 27 January 2010, lot 5  
(as Flemish School, 17th Century)

In terms of composition, this impressive drawing can certainly be compared with the paintings of Adriaen van Stalbemt, and in the 2010 sale catalogue the possibility that the initials with which it is signed were his was considered, but it was not possible to find any securely attributable





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PROPERTY FROM THE FAMILY OF EMILE WOLF

**WALLERANT VAILLANT**

Lille 1623 - 1677 Amsterdam

**Portrait of a Man**

Black and white chalk and stumping on blue paper;  
signed and dated, upper right: *W Vaillant fecit / 1652*  
393 by 339 mm; 15½ by 13½ in

**PROVENANCE**

Emile Wolf, New York,  
thence by descent

Wallerant Vaillant was a pioneering specialist in striking monochrome portraits. As a printmaker, he was the first to specialise in the dramatic, tonal medium of mezzotint, making various influential technical innovations, and as a draughtsman he developed an original and distinctive technique for drawing monochrome portraits in black and white chalks on blue paper, which in many ways parallels the visual effects of his mezzotints.

Perhaps the high point of his career came when he was commissioned, in 1658, to take the portraits of the dignitaries who gathered in Frankfurt-am-Main, to elect the next Holy Roman Emperor, following the death of Ferdinand III. For a fuller account of Vaillant's achievements as a portraitist, and his Frankfurt portraits of 1658, see William W. Robinson's recent entry on the

drawing from the series, the portrait of Johann Philipp von Schönborn, Archbishop of Mainz, now in the collection of the Harvard Art Museums.<sup>1</sup>

This portrait of an unidentified sitter, though executed several years before the artist's seminal journey to Frankfurt, shares many visual qualities with the important series of drawings that he made there, qualities that are particularly evident thanks to the sheet's excellent state of preservation.

<sup>1</sup> W.W. Robinson, with contributions from Susan Anderson, *Drawings from the Age of Bruegel, Rubens, and Rembrandt. Highlights from the Collection of the Harvard Art Museums*, Cambridge, Mass., 2016, pp. 287-9, no. 86

**\$ 5,000-7,000**  
**€ 4,300-6,000** **£ 3,750-5,300**



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## SCHOOL OF REMBRANDT VAN RIJN, CIRCA 1650

### Biblical Scene

Pen and brown ink and brown and gray wash over black chalk, within brown ink framing lines; bears numbering in brown ink, lower right: 176 205 by 287 mm; 8 by 11¼ in

### PROVENANCE

William Young Ottley (1771-1836), London (L.2663)

This bold, broadly drawn study of a complex compositional grouping reflects some of Rembrandt's works of the later 1640s and early 1650s. The shaped top corners must originally have been the edges of a shallow arched top, something that is also seen in some Rembrandt drawings of this period. The pen style is also reminiscent of a group of drawings that Peter Schatborn was the first to attribute to the brilliant but short-lived Carel Fabritius.<sup>1</sup>

<sup>1</sup> See *Drawings by Rembrandt and his Pupils: Telling the Difference*, exh. cat., Los Angeles, The J. Paul Getty Museum, 2009-10, pp. 134-143

**\$ 10,000-15,000**  
**€ 8,600-12,800 £ 7,500-11,300**





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## GOVERT FLINCK

Kleve 1615 - 1660 Amsterdam

### The Vision of St Jerome

Pen and brown ink  
153 by 179 mm; 6 by 7 in

#### PROVENANCE

Possibly St. J. Dent (L.1438) (according to the 1970 sale catalogue);  
R. Gummow,  
sale, London, Christies, 23 June 1970, lot 90 (as attributed to Rembrandt);  
sale, London, Christie's, 9 December 2015, lot 90 (as attributed to Willem Drost);  
Private Collection, England

Though recently associated with the name of Willem Drost, this drawing is in fact totally consistent with a group of early figure studies

by Govert Flinck, assembled and published by Peter Schatborn<sup>1</sup>, and this attribution is accepted by the current scholars of drawings of the Rembrandt school with a unanimity that is rarely encountered in the complicated field of Rembrandt studies. Especially comparable in their approach to hatching and physiognomy are a study of an *Old Man Seated*, in Melbourne, which bears a very early attribution to Flinck on the verso, a double-sided sheet in Dijon, and the impressive drawing of *Gideon and the Angel*, in the Abrams Collection.<sup>2</sup>

Flinck was one of the most accomplished draughtsmen of all Rembrandt's pupils, and also had a highly successful career, cut short by his sudden death at the age of only 45. He studied with Rembrandt for one year, probably in 1635-36, shortly after Rembrandt had set himself up as an independent master in Amsterdam. Arnold Houbraken, the chronicler of artist's lives, tells

us that Flinck absorbed his master's manner so successfully that some of his pictures were mistaken for authentic Rembrandts and sold as such, but that after leaving Rembrandt's studio, he deliberately sought to change his style.

This drawing and the others in the same style all show a considerable debt to Rembrandt's drawing style of the mid-1630s, and Schatborn therefore considers them early works, executed either while Flinck was training with Rembrandt or very soon thereafter.

<sup>1</sup> P. Schatborn, 'The Early, Rembrandtesque Drawings of Govert Flinck', in *Master Drawings*, vol. XLVIII, no. 1, 2010, pp. 4-38

<sup>2</sup> *Ibid.*, pp. 11-13, 22-25, figs. 11, 22 & 23; P.C. Sutton & W.W. Robinson, *Drawings by Rembrandt, his Students and Circle from the Maida and George Abrams Collection*, exh. cat., Greenwich, CT, Bruce Museum, 2011-12, pp. 80-83, cat. no. 22

**\$ 15,000-20,000**  
**€ 12,800-17,100    £ 11,300-15,000**



245

245

PROPERTY FROM THE FAMILY OF EMILE WOLF

**ATTRIBUTED TO CORNELIS SAFTLEVEN**

Gorinchem 1607 - 1681 Rotterdam

**Head of a Cow**

Red and black chalk and stumping, heightened with white chalk;  
bears old attribution in brown ink, lower left:  
*Jordans*

165 by 147 mm; 6½ by 5¾ in

**PROVENANCE**

Emile Wolf, New York,  
thence by descent

**\$ 2,000-3,000**

**€ 1,750-2,600    £ 1,500-2,250**

246

PROPERTY FROM THE FAMILY OF EMILE WOLF

**FOLLOWER OF REMBRANDT VAN RIJN**

**Recumbent Lion**

Pen and brown ink and wash  
74 by 139 mm; 2⅞ by 5½ in

**PROVENANCE**

A. Freiherr von Lanna (L.2773),  
sale, Stuttgart, May 1910, lot 464;  
William Mayer (L.2799);  
Jean Cantacuzène (L.4030),  
sale, Paris, 6 June 1969, lot 471;  
Emile Wolf, New York,  
thence by descent

**EXHIBITED**

Ithaca, Cornell University, Herbert F. Johnson  
Museum of Art, *Dutch Drawings of the  
Seventeenth Century from a Collection*, 1979, no.  
19 (as Rembrandt)

**LITERATURE**

W. Sumowski, "Rembrandtzeichnungen,"  
*Pantheon*, 29, 1971, pp. 129, 136-7, fig. 7 (as  
Rembrandt)

**\$ 4,000-6,000**

**€ 3,450-5,200    £ 3,000-4,500**



246





247 actual size

247

Towards the end of the 1640s, Rembrandt made an important series of drawings of lions, clearly from life, not necessarily intended as studies for any particular painting, which were collected together into an album of drawings, recorded in Rembrandt's 1656 inventory, as containing 'beesten nae 't leven' ('animals made from life').<sup>1</sup> These drawings proved highly popular, providing the inspiration for drawings like this by Rembrandt's pupils and followers, and also serving as the basis for a set of 18 engravings after Rembrandt's drawings, published in 1729 by Bernard Picart.

<sup>1</sup> See P. Schatborn, 'Beesten nae 't leven,' *De Kroniek van het Rembrandthuis*, 1977, 2, pp. 3-31, and *idem*, in *Rembrandt. The Master & his Workshop. Drawings & Etchings*, exh. cat., Berlin, Kupferstichkabinett, and Amsterdam, Rijksmuseum, 1991-2, no. 26

## SCHOOL OF REMBRANDT VAN RIJN

### Balaam's Ass

Pen and brown and gray ink and gray wash;  
bears old attribution in brown ink, lower right:

*Rembrandt*

149 by 185 mm; 5 $\frac{7}{8}$  by 7 $\frac{1}{4}$  in

#### PROVENANCE

Probably Count Gyula Andrásy de Csíkszentkirály et Krasznahorka

Stylistically, this drawing can be related to the work of Rembrandt's pupils of the 1630s, and in particular Govart Flinck. Rembrandt did, though, have a significant number of other pupils at this stage of his career, most of whose names are no longer known. The subject of Balaam's Ass

has a long history in Dutch art, and was most memorably treated by Rembrandt in his early (1626) painting, in the Musée Cognac-Jay, Paris. The composition of the present drawing is not particularly close to that of Rembrandt's painting, but it shows none the less that an interest in the subject persisted within Rembrandt's studio for some time.

Balaam was a heathen prophet summoned by the Moabitean King Balak to curse Israel. On his way to Balak the ass that he was riding refused three times to walk, because an angel was blocking the road. Balaam was unable to see the angel, so struck the ass. After the third thrashing, God spoke through the ass, saying: What have I done to you? On hearing this, Balaam repented.

\$ 8,000-12,000  
€ 6,900-10,300 £ 6,000-9,000

248

## CORNELIS DUSART

Haarlem 1660 - 1704

### Head of a Young Boy

Black and red chalk and watercolor, heightened with touches of white chalk, within brown ink framing lines;

signed with the artist's initials in black chalk, lower left: CDS

104 by 95 mm; 4 by 3¾ in

Inspired by the example of his teacher Adriaen van Ostade, Cornelis Dusart made many drawings and paintings of peasant subjects. The sympathy with which he treated his subjects seems, though, to have varied; in some cases, he showed them as crude and ugly, but in others, as here, he infused his images with a breath of ennobling elegance. Dusart was a gifted watercolorist, and works like this show off his talents in regard at their very best.

**\$ 8,000-12,000**

**€ 6,900-10,300 £ 6,000-9,000**

249

## ABRAHAM RADEMAKER

Lisse 1676/7 - 1735 Haarlem

### View of Velsen

Pen and brown ink and brown and gray wash, over traces of black chalk;

bears old attribution and inscription on the mount: *Rademaker and Vue de Velsen*

138 by 273 mm; 5½ by 10¾ in

#### PROVENANCE

Milford Collection;

Collection of Baron Cassel van Doorn, Belgium; Aymonnier Gallery, Paris

Rademaker included an engraved view of Velsen, seen from much the same point of view, as plate 50 in the first part of his great compendium of Dutch views, the *Kabinet van Nederlandsche Outheden en Gezichten*, Amsterdam 1725.

**\$ 2,000-3,000**

**€ 1,750-2,600 £ 1,500-2,250**



248 actual size



249





250

250

## ROCHUS VAN VEEN

Beverwijk 1630 - 1693

### A dead falcon

Watercolor and gouache over black chalk within pen and brown ink framing lines; signed, dated and inscribed, lower left: *Rochus van veen. 1681. een steenkrijter.*  
290 by 379 mm; 11 $\frac{3}{8}$  by 14 $\frac{7}{8}$  in

Rochus van Veen was one of the most talented and original artists making natural history drawings and watercolors in Holland during the second half of the 17th century. This is an unusually large and impressive work by the artist.

**\$ 8,000-12,000**

**€ 6,900-10,300 £ 6,000-9,000**





THIS PAGE  
LOT 301





# SESSION TWO

NEW YORK  
WEDNESDAY  
31 JANUARY 2018

LOTS 251-323



# EGBERT HAVERKAMP- BEGEMANN (1923-2017)

EMILIE GORDENKER,  
DIRECTOR MAURITSHUIS



Egbert Haverkamp Begemann, who died on 5 August 2017 at 94 years of age, leaves a remarkable legacy and strong personal imprint on the field of Dutch and Flemish art history. His impressive list of publications speak of an erudite and thorough scholar. But for many of us he made his biggest impact as a teacher and a mentor. He trained a generation of scholars, curators, dealers and others who are now active in Europe and North America. I was privileged to be one of his students.

Egbert was born in Naarden, but his idealist father brought the family to the colony Kemerovo (Siberia) and Moscow during his early years. They returned to the Netherlands in the mid-1930s and settled in Haarlem. After studying Art History at the University of Amsterdam under professor Dr. J.Q. van Regteren Altena, he was appointed curator of drawings and paintings at the Museum Boijmans Van Beuningen in Rotterdam in 1950. Egbert married in 1954.

One of the many anecdotes I remember Egbert telling me is about his departure from the Netherlands to the United States. In 1956 he met Erwin Panofsky, who was visiting Rotterdam on the occasion of the Rembrandt exhibition at the Boijmans, and who suggested that Egbert could write if he wished to move to the United States. His

American wife was keen to return home, so he took up Panofsky's offer. According to Egbert, he was accepted to the Institute for Advanced Studies in Princeton on condition that he finish his dissertation first. That gave him a very short period to complete it from beginning to end. He first visited Van Regteren Altena, who dismissed the idea. His next stop was to professor Dr. J.G. van Gelder, then at the University of Utrecht. Egbert told me that Van Gelder asked him: 'Do you think you can do it?' When Egbert replied that he thought he could, Van Gelder agreed to take him on as his dissertation adviser. The result was a Ph.D. granted in December 1958 and an elegant monograph of Willem Buytewech, a book that is still a standard work that needs no further revision.

In 1959, Egbert left the Netherlands for the United States with his wife and three young children. He took a remarkable risk, because he had no position lined up after one academic year at the Institute for Advanced Study. After a short stint as a lecturer at Harvard, he moved to Yale University, where he stayed from 1960 to 1974, first as Curator of Drawings and Prints in the Art Gallery, and then department chair for his final four years. In 1978 he began what would become a long tenure at the Institute of Fine Arts, New York University. He was John Langeloth Loeb Professor



in the History of Art. He continued as an emeritus professor, where he remained active in the curriculum, lecturing and working in his cozy study full of books on the top floor of the Institute, until his death. He was also a Guggenheim Fellow, Curator of Dutch and Flemish Paintings at the Metropolitan Museum of Art, coordinating scholar of the Robert Lehman Collection at the Metropolitan from 1980 to 2014, and an Honorary Fellow of the Pierpont Morgan Library in New York, where he served as Acting Head of the Department of Prints and Drawings from 2001-2004.

Egbert's publications were mostly monographic and always focused on the object. He offered precise visual analysis and iconography, but did not shy away from offering original insights about the social history or artists' biographies, so long as these could be related to the works of art themselves. I remember he often remarked that Rembrandt is an artist who always chose an original point in a narrative, which brought out the most human aspect of the story. It is a truth that he brought out in his publications and that still informs how many of us see the artist today. Egbert's studies have held a remarkably lasting importance. The 2016-2017 exhibition on Segers in Amsterdam and New York, for example, made use of new scientific analysis and comparative possibilities, but in the end largely confirmed rather than overturned the conclusions Egbert had made in the 1970s.

A true scholar, Egbert was an even more gifted teacher. Egbert always insisted that it is essential to have direct contact with works of art, and that you learn much more from the exchange of ideas through personal interactions than by reading scholarly publications. I remember that he almost exploded with rage when, as a graduate student, I told him I had been too busy to see an exhibition of works by Hendrik Goltzius in Philadelphia. That, he said, was much more important than sitting in the library. I thought it rather ironic, given his own enormous library (which has just been gifted to the Museum of Fine Arts in Boston by the collectors Eijk and Rose-Marie de Mol van Otterloo), but I never missed another important exhibition. Egbert also taught several generations of art historians how to look. He would bring his students to viewings at auction houses, saying that the only way to develop your eye is to be exposed to works of art that might

be less than museum quality. He had endless patience to explain how prints were made, to show Rembrandt's remarkable ability to capture the stance or weight of a body with just a few strokes of a reed pen, just to name two examples. Although Egbert's own publications tended to be monographic in nature, he was more than happy to supervise other types of studies. He encouraged me to take on an unconventional subject for my dissertation – the history of dress in Dutch art – at a time when this was not at all an established area.

Egbert was not just a skilled teacher, but an extraordinarily warm and inclusive person. He had a natural curiosity and an ability to convey respect for everyone he met. That is not to say he suffered fools gladly, but he had an openness that set people at ease. Like all of his former students, I recall evenings in his apartment, where he would produce a seemingly endless supply of *boeuf bourgignon* from a small crock pot. There always seemed to be a scholar from overseas staying with him in the guest room. And the hallway was covered with drawings, which were protected from daylight by roller blinds that he would raise when he had company. I cannot say that it does not sadden me to see those drawings reproduced in this catalogue. But I know that Egbert would rejoice to see them published and to know that someone else would have the chance to enjoy them now.



Egbert Haverkamp-Begemann, circa 1948

# PUBLICATIONS FOR, AND BY, EGBERT HAVERKAMP-BEGEMANN

In recognition of Egbert Haverkamp-Begemann's long and illustrious academic career, three *festschriften* were published in his honor:

- *Essays in Northern Art Presented to Egbert Haverkamp-Begemann on his Sixtieth Birthday*, Doornspijk 1983
- *Essays in Honor of Egbert Haverkamp-Begemann, Master Drawings*, vol. 36, no. 1 (Spring 1998)
- *Journal of Historians of Netherlandish Art*, vol. 5, issue 2 (Summer 2013)

Although teaching was the very heart of Professor Haverkamp-Begemann's academic life, as is demonstrated by the great number of his former students that now occupy prominent academic and curatorial positions throughout the world, the list of his publications is extremely extensive. Below is a reduced version, listing only books, exhibition catalogues and articles. The full version, including also some 30 reviews and contributions to publications by others, can be found at sothebys.com.

## BOOKS

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*Hercules Segers: The Complete Etchings*. Introduction by K.G. Boon. With a supplement, *Johannes Ruischer* (by E.Trautscholdt). Amsterdam, 1973

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*Art and Autoradiography: Insights into the Genesis of Paintings by Rembrandt, Van Dyck, and Vermeer* (co-author with Maryan Wynn Ainsworth, John Brealey, and Pieter Meyers). New York, The Metropolitan Museum of Art, 1982

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*The Robert Lehman Collection, Vol. 7, Fifteenth- to Eighteenth-Century European Drawings: Central Europe, The Netherlands, France, England* (co-author with Mary Tavener Holmes, Fritz Koreny, Donald Posner,

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Prefaces (as coordinating scholar) to vols. 1–15 of *The Robert Lehman Collection Catalogue*. New York: The Metropolitan Museum of Art, 1987–2013

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*Olieverfschetsen van Rubens*, Rotterdam, Museum Boymans, 1953

*Hercules Seghers*, Rotterdam, Museum Boymans, 1954

*Rembrandt: Tekeningen*, Rotterdam, Museum Boymans, and Amsterdam, Rijksmuseum, 1956

*Rembrandt Drawings from American Collections* (co-author with Felice Stampfle), New York, The Pierpont Morgan Library, and Cambridge, Mass., Fogg Art Museum, 1960

*Color in Prints: Catalogue of an Exhibition of European and American Color Prints from 1500 to the Present*, New Haven, Conn., Yale University Art Gallery, 1962–63

*Gabor Peterdi: Paintings, Drawings and Prints*, New Haven, Conn., Yale University Art Gallery, 1964

*Rembrandt after Three Hundred Years* (co-author with Anne-Marie Logan), Art Institute of Chicago, Minneapolis Institute of Arts, and Detroit Institute of Arts, 1969–70

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- "Aanwinsten: Drie tekeningen van Albrecht Durer," *Bulletin Museum Boymans* 6, no.3 (1955): 82–89
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251 actual size

251

## JAN DE BISSCHOP

Amsterdam 1628 - 1671 The Hague

### View of Katwijk-op-Zee

Pen and brown ink and wash;  
inscribed in brown ink, upper centre: *Catwijk op Zee*  
97 by 149 mm; 3¾ by 5⅞ in

#### PROVENANCE

F. Knight,  
his sale, Amsterdam, Sotheby Mak van Waay, 29  
October 1979, lot 206;  
with Adolphe Stein, London, exhibited July 1981,  
no. 15

Like several other very talented Dutch landscape artists of the second half of the seventeenth century, Jan de Bisschop's primary profession was not that of artist, although he appears to have studied with Bartholomeus Breenbergh, whose style was a great influence on him. In 1649, the year after his earliest dated drawing was executed, de Bisschop enrolled as a law student in Leiden, where he remained until 1652. Thereafter he moved to The Hague to take up a legal appointment at the Court. De Bisschop continued his activities as a draughtsman during his professional career and made a large number of drawings of the area around The Hague.

The present sheet is stylistically similar to the drawings De Bisschop produced in and around The Hague. There is great freedom in the application of wash that is almost impressionistic in its handling. De Bisschop's assured use of wash, seen throughout his graphic oeuvre, is highly sophisticated giving variety and depth to his compositions.

**\$ 10,000-15,000**  
**€ 8,600-12,800 £ 7,500-11,300**

252

## LEENDERT VAN DER COOGHEN

Haarlem 1632 - 1681

### Mars seen from behind

Black chalk and brown and gray wash, within black chalk framing lines, indented for transfer; signed with initials in black chalk, lower left: LVC and dated upper left: 1664- bears numbering in brown ink, verso: N82  
179 by 117 mm; 7⅛ by 4⅝ in

#### PROVENANCE

Possibly Jean Bernard, Amsterdam, possibly his sale, Amsterdam, De Vries...Roos, 24ff., November 1834, Album N, lot 1 ("*Een krijgsman met een helm op het hoofd, meesterlijk en fraai met zw. Kr. En O.l. Inkt.*"); Bert E Sternfeld, Aerdenhout, by 1987, from whom acquired by the late owner

#### LITERATURE

B.L. Coenen, 'The Drawings of the Haarlem Amateur Leendert van der Cooghen,' *Master Drawings*, vol. XLIII, no. 1 (2005), pp. 31 and 63-64, cat. no. A6, reproduced, p. 35, fig. 37

**\$ 8,000-12,000**  
**€ 6,900-10,300 £ 6,000-9,000**



The present sheet, executed by the talented Haarlem based amateur, Leendert van der Cooghen, is undoubtedly the most significant work to have appeared on the market by the artist in recent years. Depicting *Mars seen from behind*, the drawing is a great rarity even within the context of Cooghen's small graphic oeuvre, due to the fact that it was created in preparation for the artist's etching of the same subject (fig.1), one of only three works from his *corpus* of drawings known to function in this fashion.

Both the Haverkamp-Begemann drawing and the resulting etching are predated by an impressive sheet in the collection of Lord Cavendish at Holker Hall, depicting the *Battle between the Horatii and Curiatii*.<sup>1</sup> Dating to 1658, the Cavendish drawing must have pleased Cooghen, who subsequently reused the figure of a soldier seen from behind, from the right side of the composition, as a template for the present work, which dates to 1664.

History had, until recently, remembered Cooghen as something of an artistic *dilettante*, thanks in part to Arnold Houbraken's entry for the artist in the first volume of *De groote schouburgh der Nederlantsche konstchilders en schilderessen*. Here Houbraken describes in somewhat humorous terms, that Cooghen "did not have to paint to earn his living.....only if he felt like it" which resulted, somewhat predictably, in the artist not making "as many works as would have made him famous outside his native town of Haarlem."<sup>2</sup> It is quite true that Cooghen's graphic oeuvre is incredibly slim, with Coenen (see *Literature*), accepting only three paintings, some sixty six drawings, and ten etchings by the artist.<sup>3</sup> However, despite this small body of work, it is quite clear that Cooghen was, in fact, a highly accomplished artist, whose surviving drawings, in particular, attest to his consistently high artistic standards.

<sup>1</sup> Coenen, *op. cit.*, p. 59, no. A45, reproduced, p. 34, fig. 36

<sup>2</sup> *Ibid.*, p. 5

<sup>3</sup> *Ibid.*



252 actual size



Fig. 1: Leendert van der Cooghen, *Mars*, Amsterdam, Rijksmuseum



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## GERMAN SCHOOL, 17TH CENTURY

### A king harvesting poppies

Black chalk, pen and black ink and gray wash, heightened with white, within a drawn oval; signed with initials, right: T.S.  
191 by 257 mm; 7½ by 10⅛ in

\$ 1,500-2,000

€ 1,300-1,750 £ 1,150-1,500

254

## ANONYMOUS, 16TH CENTURY, REWORKED BY SIR PETER PAUL RUBENS

Siegen 1577 - 1640 Antwerp

### Standing female figure with a shield

Pen and brown ink and wash, heightened with white and gray bodycolor, on paper washed pink; oval  
221 by 166 mm; 8¾ by 6½ in

\$ 14,000-18,000

€ 12,000-15,400 £ 10,500-13,500

#### PROVENANCE

Prosper Henry Lankrink (1628-1692), London (L.2090);  
C.R. Rudolf, London, his sale, Amsterdam, Sotheby Mak van Waay, 6 June 1977, lot 45<sup>+</sup>; with Baskett & Day, London, 1982 (*Exhibition of Fifty Old Master Drawings*, no. 17)

#### EXHIBITED

The Arts Council, London, *Old Master Drawings from the Collection of Mr. C.R. Rudolf*, 1962, no 130

#### LITERATURE

J. Müller Hofstede, 'Beiträge zum zeichnerische Werk von Rubens,' *Wallraf-Richartz-Jahrbuch*, 27, 1965, p. 262, note 7 (as Pieter Coecke or Pupil, retouched by Rubens);  
G. Marlier, *La Renaissance flamande: Pierre Coeck d'Alost*, Brussels 1966, p. 304;  
K. Lohse Belkin, 'The Classification of Rubens's Drawings Collection,' *Wallraf-Richartz-Jahrbuch*, 55, 1994, pp. 105-114, fig. 7;  
K. Lohse Belkin, *Rubens. Copies and Adaptations from Renaissance and Later Artists: German and Flemish Artists*, (*Corpus Rubenianum Ludwig Burchard Part XXVI*), London/Turnhout 2009, vol. I, pp. 272-2, no. 145, reproduced vol. II, fig. 376

As has been much described in the literature, Rubens's working method involved not only copying works by other masters, in oil as well as in drawn media, but also collecting drawn copies made by other artists, copies which he frequently reworked extensively.<sup>2</sup> Very occasionally he also seems to have reworked independent drawings by other artists, but the vast majority of these reworked sheets started life as copies of another work.

More than two hundred drawings by other artists, reworked by Rubens, are known, and in some cases, as here, Rubens's intervention is so comprehensive that it is hard to determine even what nationality the underlying copy originally was. In this case, suggested attributions have included Pieter Coecke van Aelst or his circle (Müller Hofstede), Hans Süß von Kulmbach (A.E. Popham), Federico Zuccaro (Michael Jaffé) and an anonymous mannerist working in the orbit of Spranger (George Keyes, in the 1977 Rudolf sale catalogue). Finding a resolution to this conundrum is not made any easier by the fact that no prototype for the composition has so far been identified.

The drawing began life as a rectangular sheet, but was at some point converted into an oval, with parts of the paper from the cut corners being used to make the additional strips at the sides (as is clear from the inconsistent direction of the lines in the paper in these areas), the whole sheet, in its new format, being pasted down onto a new





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backing. Although Rubens frequently did enlarge or otherwise adapt the format of his reworked copies, Belkin believes that the changes seen here were made by a later owner of the drawing, possibly Lankrink. In any case, Rubens was responsible for the comprehensive reworking of the drawing itself, redrawing contours, adding accents in boldly applied pen and ink, and creating three-dimensionality and modelling with skilful additions in yellowish-green bodycolour and white oil paint.

The sheet can be related, as Belkin has noted, to a group of drawings that Rubens seems to have collected and reworked in the 1630s.<sup>3</sup> At this time, he seems to have been particularly interested in sculptural figures of this kind, perhaps in connection with his designs for figural elements in decorative programmes on which he was working, such as the 1635 triumphal entry of the Cardinal Infante Ferdinand into Antwerp, or the Triumphal Chariot of the Victory of Calloo.

<sup>1</sup> Belkin, *op. cit.*, 2009, gives the date of the Rudolf sale as 13 May 1974, and includes in the provenance another owner (Francis Thompson, Cape Town) between that date and the 1977 sale, but the drawing was in fact consigned in 1977 from the Rudolf collection, where it had been continuously since at least the time of the 1962 exhibition

<sup>2</sup> See A.M. Logan and M. Plomp, *Peter Paul Rubens, The Drawings*, exh. cat., New York, Metropolitan Museum of Art, 2005, pp. 4-7, 15-18

<sup>3</sup> Belkin, *op. cit.*, 2009, nos. 82-85



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## ABRAHAM JANSZ. VAN DIEPENBEECK

's-Hertogenbosch 1596 - 1675 Antwerp

### Sacrifice of the daughters of Jephthah

Pen and brown ink and wash, over black chalk, heightened with white; bears numbering in brown ink, upper right: 10. bears old attribution and numbering to the mount, verso: *Diepenbeck N° 38* 98 by 160 mm; 3<sup>7</sup>/<sub>8</sub> by 6<sup>1</sup>/<sub>4</sub> in

#### PROVENANCE

Private Collection, New York; sale, New York, Sotheby's, 23 January 2001, lot 153

\$ 2,000-3,000

€ 1,750-2,600 £ 1,500-2,250

256

## FLEMISH SCHOOL, LATE 16TH CENTURY

### A Lady and gentleman about to board a boat

Pen and brown ink and wash, over traces of black chalk 63 by 164 mm; 2<sup>1</sup>/<sub>2</sub> by 6<sup>1</sup>/<sub>2</sub> in

\$ 1,500-2,000

€ 1,300-1,750 £ 1,150-1,500





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## CORNELIS SCHUT

Antwerp 1597 - 1655

### The Resurrection

Pen and brown ink and wash and touches of pinkish wash, over black chalk; signed in brown ink, lower center: C. Schut  
297 by 237 mm; 11¾ by 9⅝ in

#### PROVENANCE

Sale, Amsterdam, Sotheby's, 21 November 1989, lot 63

The Resurrection was a subject explored by Schut in several media: two paintings and an etching, depicting the same theme are also known.<sup>1</sup>

Though the present work does not correspond precisely to any of these other depictions of this

subject, the somewhat Rubensian handling of the pen and brown ink and the lavish application of wash, make this signed drawing a particularly fine and rare example of the artist's draughtsmanship.

<sup>1</sup> G. Wilmers, *Cornelis Schut (1597-1655): A Flemish Painter of the High Baroque*, Turnhout 1996, pp. 138-139, cat. nos. A71 and A72, reproduced, p. 388

**\$ 8,000-12,000**  
**€ 6,900-10,300 £ 6,000-9,000**

## KAREL VAN MANDER THE ELDER

Meulebeke near Courtrai 1548 - 1606 Amsterdam

### The Repentance of Zacchaeus the Tax Collector

Pen and brown ink and wash, over traces of black chalk, within brown ink framing lines, indented for transfer

186 by 142 mm; 7¼ by 5⅝ in  
(2)

#### PROVENANCE

Sale, London, Sotheby's, 27 March 1974, lot 78; Prof. R.-A. d'Hulst, Dilbeek

#### LITERATURE

H. Miedema, *Karel van Mander. The Lives of the Illustrious Netherlandish and German Painters*, vol. II, Doornspijk 1995, cat. D30; M. Leesberg, *The New Hollstein, Karel van Mander*, Rotterdam 1999, Appendix 2, pp. lxxxvii-lxxxviii, no. 4, reproduced, p. 19, under no. 25; J.P. Filedt Kok & M. Leesberg, *The New Hollstein, The de Gheyn Family, Part I*, Rotterdam 2000, p. 47, under no. 22

\$ 60,000-80,000

€ 51,500-68,500 £ 45,000-60,000



258 (engraving)

A definitive example of late 16<sup>th</sup>-century Dutch Mannerist draughtsmanship, this beautifully preserved study of the repentant tax-collector Zacchaeus demonstrates all the compositional and iconographical originality and bravura technique that so characterise the drawings produced in the Dutch city of Haarlem at this time by Van Mander, Hendrick Goltzius, and the group of brilliant artists in their circle. Thanks to the innovative genius of these masters, Haarlem was for some time an extraordinary centre of innovation, particularly in the graphic arts, but also in the field of paintings.

The print publishing industry was central to the city's atmosphere of creative artistic dialogue, and many of the most exciting drawings to come out of Haarlem in the late 16<sup>th</sup> and early 17<sup>th</sup> century, including this one, were made as designs for prints. In many cases, the leading artists collaborated on projects for series of prints, often depicting extremely obscure biblical or moralising subjects, in highly original ways. This drawing is the design, in reverse, for the third print in a series of eight, all published by Jacques de Gheyn II and engraved by members of his workshop after designs by Van Mander, depicting Repentant Sinners of the Old and New Testaments.<sup>1</sup> An impression of the print, which was probably executed by Zacharias Dolendo, is sold together with the drawing.<sup>2</sup> That De Gheyn, himself one of the great draughtsmen of the period, would in this case have been the publisher, supervising the reproduction of designs by Van Mander, is entirely typical of the world of Haarlem Mannerism. The drawings for three of the other prints in the series are known: *Manasseh*, for plate 2, was sold in 1992 and is now in a private collection<sup>3</sup>, while the drawings of *St. Mary Magdalene* (plate 4) and *St Paul* (plate 8) are in the British Museum and the Ashmolean Museum respectively.<sup>4</sup> Such a bringing together of a number of only loosely linked subjects into a series of images of the same format is something one encounters fairly frequently in Dutch Mannerist printmaking; see, for example, the wonderfully bizarre series of images of *Illustrious Women of Antiquity*, engraved by Zacharias Dolendo, after designs by De Gheyn.<sup>5</sup> Although the present drawing is neither signed nor dated, the one in the British Museum is signed with the artist's monogram, and the *Manasseh* is both monogrammed and dated 1596, providing a dating for the whole series.

The Biblical story illustrated here appears only in the Gospel of Saint Luke (19:1-10). Zacchaeus was the chief tax-collector of Jericho, and greatly despised by the Jews, as an agent of their Roman oppressors. Jesus was passing through Jericho, and a crowd gathered to see him, but Zacchaeus was very short, so climbed a tree to be able to see over the people in front of him. As Jesus passed, he stopped, looked up into the tree, and told Zacchaeus that he should come down and take him into his house, whereupon Zacchaeus immediately repented of his sins, pledging half his great wealth to charity.

Karel van Mander was a figure of immense importance in Dutch art and literature of the period leading up to 1600. A painter, draughtsman, poet and biographer, he travelled to Italy in 1573, where he met both Bartholomeus Spranger and Hans Speckaert, and brought their new and exciting mannerist style back to the Netherlands, pausing only for a stopover on the way at the Prague court of the Holy Roman Emperor Rudolf II. In 1583, he settled in Haarlem and showed Spranger's drawings to Hendrick Goltzius, and thereby, as William W. Robinson so eloquently put it, he 'precipitated the creation of the Haarlem mannerist style.'<sup>6</sup> Thereafter, Van Mander and Goltzius, and also Cornelis Cornelisz. van Haarlem and others, seem to have worked together in an informal academy that was effectively the heart of the city's late 16<sup>th</sup>-century artistic and creative flowering.

Though productive and successful as an artist, Van Mander's name is undoubtedly best known today as the author of *Het Schilder-boek* (1604), a wide-ranging, four-part publication that included not only a fundamental series of biographies of earlier Netherlandish artists, but also the first major Northern European treatises on artistic theory and iconography.

It is hard to imagine a drawing that embodies more totally all the strands, both stylistic and iconographic, of late 16<sup>th</sup>-century Haarlem mannerism.

<sup>1</sup> Leesberg, *op. cit.*, nos. 21-28; Filedt Kok & Leesberg, *op. cit.*, nos. 15-22

<sup>2</sup> Leesberg, *op. cit.*, no. 25; Filedt Kok & Leesberg, *op. cit.*, no. 19

<sup>3</sup> Sale, London, Sotheby's, 6 July 1992, lot 159

<sup>4</sup> London, British Museum, inv. 1931.1005.1; Oxford, Ashmolean Museum, inv. P I 59

<sup>5</sup> Filedt Kok & Leesberg, *op. cit.*, Part II, nos. 332-9

<sup>6</sup> *The Age of Bruegel: Netherlandish Drawings in the Sixteenth Century*, exh. cat., Washington, National Gallery of Art, and New York, Pierpont Morgan Library, 1986-7, p. 217





actual size





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## SEBASTIAEN VRANCX

Antwerp 1573 - 1647

Anna pleads with Aeneas not to leave (*Aeneid*, book IV, lines 437ff)

Pen and brown ink and wash, over black chalk, on lightly ruled account book paper  
115 by 158 mm; 4½ by 6¼ in

### LITERATURE

L. Wood Ruby, 'Sebastiaen Vrancx as Illustrator of Virgil's *Aeneid*,' *Master Drawings*, vol. XXVIII, no. 1 (1990), p. 70

The present work and the following lot are both part of a series of at least sixty-five drawings illustrating Virgil's epic, which were first attributed to Vrancx by Ruth Muthmann and Andrew Robison in 1983, and subsequently fully discussed by Louisa Wood Ruby.<sup>1</sup>

In most of the surviving drawings from this series, the image occupies the upper half of the sheet, while below it is written the text that it illustrates. Here, these texts have been cut off, but otherwise the format and handling are identical with Vrancx's other drawings for Virgil. Wood Ruby dates these drawings *circa* 1615, and points out not only that they constitute the most extensive series of *Aeneid* illustrations since Sebastian Brandt's of 1502, but also that the rhymed Dutch paraphrasing of Virgil's text that appears below the images does not correspond with any published translation of the original, and may indeed represent Vrancx's own attempt at a new translation.

<sup>1</sup> Wood Ruby, *Op. cit.*, pp. 54-73

\$ 2,000-3,000

€ 1,750-2,600 £ 1,500-2,250

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260

## SEBASTIAEN VRANCX

Antwerp 1573 - 1647

Aeneas Enters the Underworld (*Aeneid*, Book VI, lines 285ff)

Pen and brown ink and wash, over traces of black chalk, heightened with (partly oxidized) white, on lightly ruled account book paper  
117 by 160 mm; 4⅝ by 6¼ in

### LITERATURE

L. Wood Ruby, 'Sebastiaen Vrancx as Illustrator of Virgil's *Aeneid*,' *Master Drawings*, vol. XXVIII, no. 1 (1990), pp. 62-3, fig. 9, p. 70

See note to the previous lot.

\$ 2,000-3,000

€ 1,750-2,600 £ 1,500-2,250





261 actual size

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## ANDRIES BOTH

Utrecht circa 1612/13 - 1642 Venice

### Beggar walking on a crutch

Metalpoint on prepared paper;  
signed, lower centre: *ABoth* and bears numbering,  
verso: 35  
120 by 75 mm; 4¾ by 3 in

#### PROVENANCE

Winslow and Anna Ames, Springfield,  
Massachusetts;  
sale, New York, Christie's, 30 January 1998, lot  
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#### LITERATURE

Thomas Le Claire Kunsthandel, *Master Drawings*,  
catalogue XVII, 2005, under cat. no. 5

This is one of a group of six fine drawings by  
Both in metalpoint, on prepared paper or vellum  
'*tafeletten*,' which were formerly in the Ames  
collection, but do not bear their collectors mark,

which could not have been safely applied to a  
work in this medium. It is likely that these little  
tablets were originally bound together into a  
kind of reusable notebook, which the artist  
would take with him in his pocket to make  
rapid sketches of what he saw, obliterating any  
unwanted studies by regrounding the sheets  
when back in the studio.<sup>1</sup> (See also the drawings  
by Gillis van Tilborgh, lot 312 below.) One of the  
other drawings from the group formerly in the  
Ames collection (see *Literature*) is dated 1632,  
suggesting that they were all made shortly before  
the artist travelled to Italy.

Andries Both, the highly talented elder brother  
of the landscape painter Jan Both, was born  
in Utrecht, where he studied with Abraham  
Bloemaert. By 1633, Both was on his way to  
Italy, whence he was never to return; in 1642, at  
the age of only 29 or 30, he fell into a Venetian  
canal and drowned. The surviving drawings from  
his hand are both accomplished and extremely  
varied in theme and style, including landscapes  
in pen and ink and chalk, lively representations

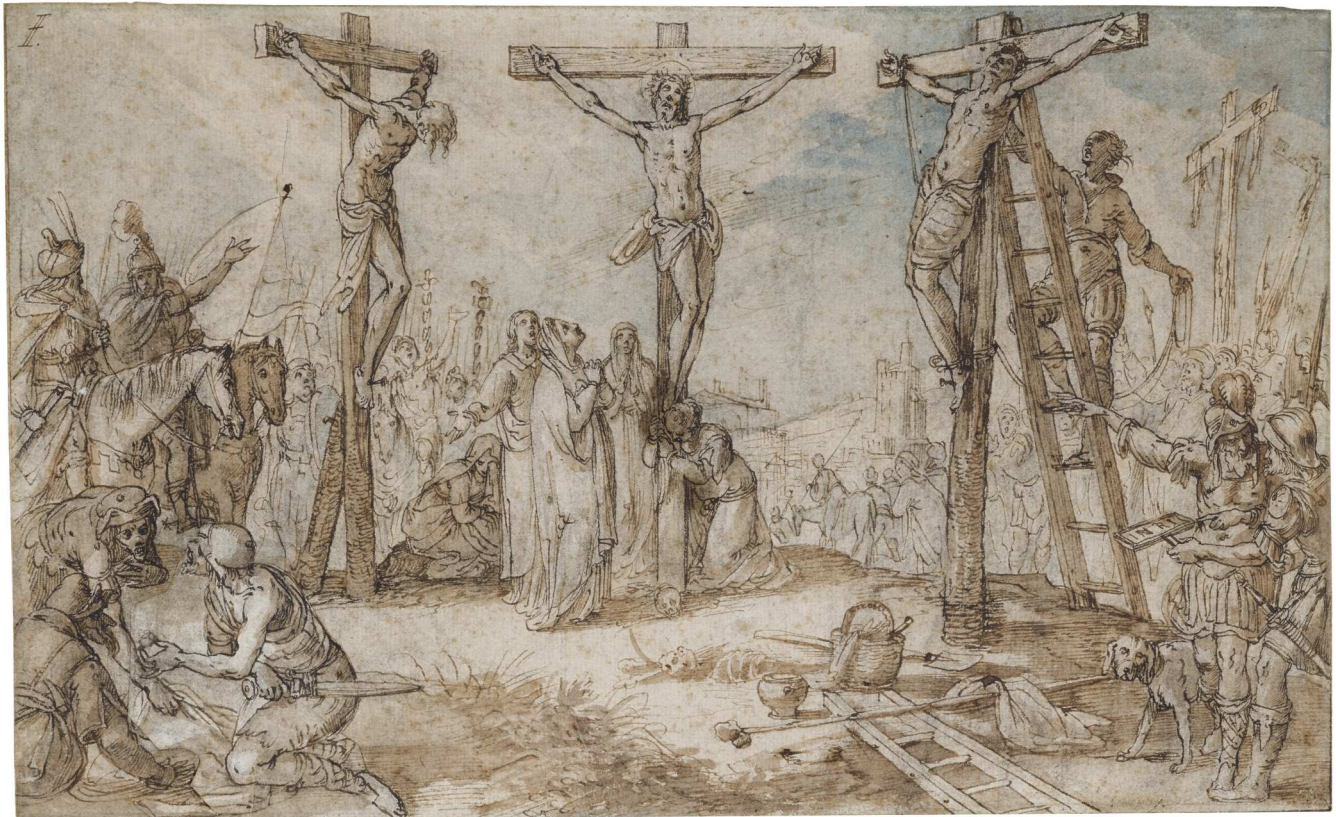
of biblical subjects (see lot 271) and *diableries*,  
and a small group of fine metalpoint drawings,  
including this outstanding example and others in  
Amsterdam, Philadelphia and elsewhere.<sup>2</sup>

Both's metalpoint studies of peasants follow  
technically in a tradition with roots in the Italian  
and Northern renaissance, which had enjoyed  
another great flowering circa 1600, in the  
hands of Hendrick Goltzius and his Haarlem  
contemporaries. In terms of subject, though,  
Both seems to have been looking more to the  
prints of Callot, and the paintings and drawings  
of Flemish contemporaries such as Brouwer or  
Teniers.

<sup>1</sup> E. van de Wetering, 'Verdwenen tekeningen en het gebruik  
van afwisbare tekenplankjes en 'tafeletten', *Oud Holland*, vol.  
CV, 1991, pp. 210-27

<sup>2</sup> See A. van Camp, 'Metalpoint Drawings in the Low Countries  
in the Sixteenth and Seventeenth Centuries,' in S. Sell & H.  
Chapman, *Drawing in Silver and Gold, Leonardo to Jasper  
Johns*, exh. cat., Washington, National Gallery of Art, and  
London, British Museum, 2015, pp. 158, 162 n.50, 187 pl. 74

**\$ 12,000-18,000**  
**€ 10,300-15,400 £ 9,000-13,500**



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## ATTRIBUTED TO JAN SNELLINCK I

Mechelen 1544 - 1638 Antwerp

### Golgotha

Pen and brown ink and wash and blue wash over traces of black and red chalk, alterations on a separate sheet, lower left; bears initial or monogram, top left corner: *J* (?), and inscriptions, top left margin: *cost. XX. Shillings*, and bottom right margin: *Jean de Mabeuge*

182 by 299 mm; 7 $\frac{1}{8}$  by 11 $\frac{3}{4}$  in

The inscription in the lower margin attributes this drawing to Jan Gossaert, called Mabuse, but the drawing is not in his style. On the basis of comparison with paintings, it seems closer to the talented Mechelen artist Jan Snellinck the Elder, who frequently depicted scenes of the Crucifixion. Hardly any drawings attributed to Snellinck are, however, known, so there is no clear picture of his drawing style, although a drawing in Ottawa given to Snellinck on the basis of the signature and date *HS* (i.e. Hans, or Jan, Snellinck) 1578 could very well be by the same hand as this impressive and accomplished sheet.<sup>1</sup>

<sup>1</sup> Ottawa, National Gallery of Canada, inv. nr 17187

**\$ 8,000-12,000**  
**€ 6,900-10,300 £ 6,000-9,000**





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## ATTRIBUTED TO JACQUES DE GHEYN II

Antwerp 1565 - 1629 The Hague

### Sheet of studies of grotesque heads

Pen and brown ink, over traces of black chalk  
190 by 167 mm; 7½ by 6⅝ in

#### PROVENANCE

Sale, Amsterdam, Sotheby's, 10 November 1998,  
lot 27

This striking sheet of studies can be convincingly attributed to de Gheyn, as regards both technique and subject-matter. Numerous drawings attest to the artist's enduring fascination with diabolical and fantastical subjects, and although most of these are executed in his looser, wilder manner, the present sheet contains many characteristic elements of his style as it appears in drawings of other types, especially in areas such as the

insides of the creatures' mouths and the curlicues of their hair. Good comparative examples are the study of a horse, in the Stichting P. en N. de Boer, Amsterdam, and also the sheet of studies of storks, in the Lugt Collection, in the latter of which the *mise-en-page* is also similar to the present sheet.<sup>1</sup>

<sup>1</sup> I.Q. van Regteren Altena, *Jacques de Gheyn, Three Generations*, 3 vols., The Hague/Boston/London 1983, vol. II, cats. 846 and 877, vol. III, figs. 82 and 217

**\$ 12,000-18,000**  
**€ 10,300-15,400   £ 9,000-13,500**

## ABRAHAM BLOEMAERT

Gorinchem 1566 - 1651 Utrecht

*Recto*: A bowing Bishop

*Verso*: A standing woman in a cloak,  
her arms raised

Red chalk and wash (*recto*); black chalk (*verso*)  
257 by 142 mm; 10¼ by 5¾ in

### PROVENANCE

Sale, London, Sotheby's, 21 March 1973, lot 14;  
with Herman Shickman, New York

### LITERATURE

J. Bolten, *Abraham Bloemaert c.1565-1651, The Drawings*, Leiden 2007, p. 292, no. 869 (*recto*), reproduced vol. II, fig. 869 and p. 305, no. 919 (*verso*), reproduced vol. II, fig. 919

\$ 25,000-35,000

€ 21,300-29,800 £ 18,800-26,300

The *recto* of the present sheet fits very securely into a group of twenty one drawings, described by Bolten as the so-called "Bishops",<sup>1</sup> based on the fact that the models employed by Bloemaert were adorned in ecclesiastical robes, and the figures portrayed were inevitably intended for devotional images. The vast majority of drawings from this very distinctive group are similarly executed in a combination of red chalk and wash, with highly comparable examples now housed in European institutions including the Albertina, Vienna,<sup>2</sup> and the Musée du Louvre, Paris.<sup>3</sup>

Whilst Bolten notes that some of the figures from the "Bishops" group were used by Bloemaert in subsequent painted compositions, such as *The Church Fathers*, "the result is almost always a conversion of poise, gestures and drapery and never an exact copy."<sup>4</sup> Many of the studies, including the present drawing were not, however, used in paintings, but instead served the more general purpose of preparing the artist for drawing.

The *verso* of the present lot, executed in black chalk, was previously described by Bolten as "Black chalk (*contre-épreuve?*, slightly touched up)".<sup>5</sup> The suggestion of the *verso* being a reworked counterproof does, however, seem improbable, given that all of the hatching strokes throughout the figure are totally consistent with that of a right handed draughtsman.

<sup>1</sup> Bolten, *op.cit.*, p. 290

<sup>2</sup> *Ibid.*, nos. 866 and 878

<sup>3</sup> *Ibid.*, no. 879

<sup>4</sup> *Ibid.*

<sup>5</sup> *Ibid.*, p. 305, no. 919



verso







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## JOHANNN JUSTIN PREISLER

Nuremberg 1698 - 1738

Two drawings: War and Justice,  
after antique intaglios

Both red chalk, within red chalk framing lines;  
oval;

both inscribed in brown ink, verso

War: *...Ita nel Cantor<sup>o</sup>. di mezzo d<sup>o</sup>. Galleria / 2<sup>o</sup>.  
.... cav, Tondo bianca / Intaglio in Aguta Rigata di  
Bianco, e oscura*

Justice: *nel Tirat<sup>o</sup>. di mezzo del Con... / Carrei d.  
Galleria scatola .ang. / Intaglio in Aguta macchiata*  
Each: 139 by 112 mm; 5½ by 4½ in  
(2)

### PROVENANCE

Harry Bober, New York,  
by whom gifted to the late owner in 1954

As a young man, Preisler lived and studied in  
Italy for eight years where he must have met  
his compatriot, Baron Philipp von Stosch, an  
antiquarian, collector, diplomat and secret agent  
for the English.

Preisler probably executed these drawings,  
alongside four other similarly drawn sheets on  
the New York art market in 1990,<sup>1</sup> for Stosch,  
after antique gemstones from the Baron's great  
collection, most of which are now housed in Berlin.<sup>2</sup>

<sup>1</sup> See Mia N. Weiner, *Old Master Drawings*, 1990, no. 41

<sup>2</sup> see L. Lewis, "Philipp von Stosch", *Apollo*, May 1967, p. 326

\$ 3,000-4,000  
€ 2,600-3,450 £ 2,250-3,000

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## PIETER JANSZ.

Amsterdam 1612 - 1672

*Recto*: Studies of twelve men,  
possibly the Apostles of Christ  
*Verso*: Studies of heads and coats of  
arms, and inscriptions

Pen and brown ink and brown and gray wash  
(*recto*); red chalk and brown ink sketches, and  
extensive inscriptions (*verso*)  
113 by 213 mm; 4½ by 8⅜ in

Drawings by this distinctive hand were usually  
attributed to Karel van Mander III or Jan Philipsz.  
van Bouckhorst, until Marijn Schapelhouman  
recognised the connection between drawings from  
this group in the Rijksmuseum and stained glass  
windows in Oudshorn, designed by Bouckhorst's  
pupil, Pieter Jansz. From this starting point,  
Schapelhouman built up a *corpus* of drawings  
by the artist.<sup>1</sup> His drawings are rather rare, and  
the studies of coats of arms and heads on the  
*verso*, together with the extensive inscriptions, are  
unique within his work. It has not been possible  
to transcribe or interpret these inscriptions fully,  
but the titled sketch in the middle of the *verso* and  
the chalk inscriptions to the left seem to refer to  
a family by the name of Van der Linden, who may  
have been patrons, relatives or friends of the artist.

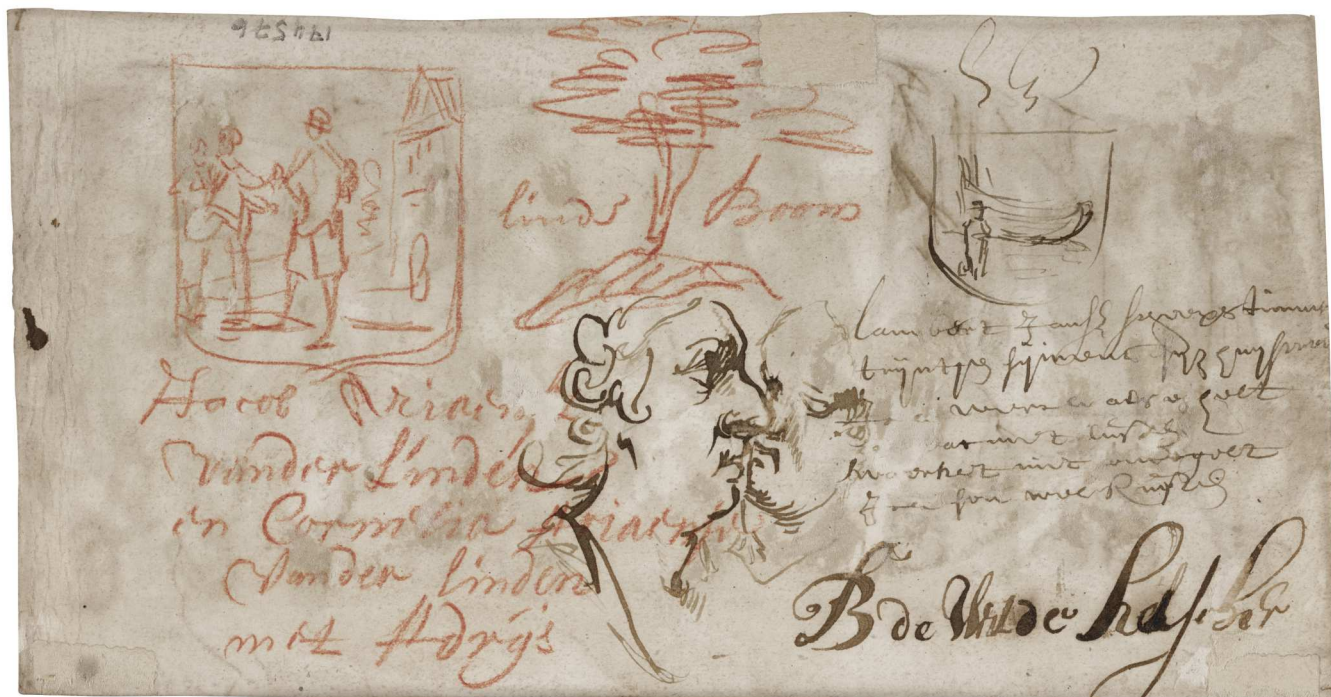
<sup>1</sup> M. Schapelhouman, "Tekeningen van Pieter Jansz., 'Konstig  
Glasschrijver', *Bulletin van het Rijksmuseum*, vol. 33, no. 2  
(1985), pp. 71-92

\$ 4,000-6,000  
€ 3,450-5,200 £ 3,000-4,500





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## ADRIAEN PIETERSZ. VAN DE VENNE

Delft 1589 - 1662 The Hague

### Old Man before a Fire

Pen and brown ink and gray wash, heightened with white, over traces of black chalk, within drawn circle, indented for transfer; signed in brown ink, lower centre: *V. Venne* 135 by 135 mm; 5¼ by 5¼ in

### PROVENANCE

Jacob de Vos, Jbzn. (1803-1882), Amsterdam (L.1450);  
Acquired in November 1995

The moralising poetry of Jacob Cats provided Adriaen van de Venne with an immensely rich vein of source material for his illustrations. Though one expressed it in words and the other in images, both men possessed a rare combination of wit, humor and insight into the human condition, and the collaboration between the two resulted in the publication of a series of the most delightful, imaginative and often just plain funny, illustrated books of the early modern period in Europe.<sup>1</sup>

One of the most celebrated, and most often reprinted, of these was *Hovwelyck* ("Matrimony"), which first appeared in 1625 and went through numerous editions during the following decades. This is the work for which the present drawing is an illustration. The text describes, in six "books", the situation of the good Christian woman at different stages of her life, and the associated duties of the man. The six stages are: *Maeght* (girl), *Vrijster* (literally, "batchelorette"), *Bruyt* (bride), *Vrouwe* (wife), *Moeder* (mother) and *Weduwe* (widow).

The anonymously engraved print after this drawing by van de Venne (fig. 1) was included on page 39 of the last of these "books", in the first edition of the publication.<sup>2</sup> Showing an ancient, bearded man trying to warm himself up by the fire, both the accompanying text and visual details such as the candle beside him, burned all the way down and clearly about to go out, highlight that his powers and strengths have now all but left him, and his days are nearly done.

The public appetite for Cats's entertaining yet improving book is clear from the numerous editions and reissues that appeared over the decades following its initial publication. The first, quarto, edition of 1625 was richly illustrated with 22 prints based on designs by van de Venne. In 1628, there followed a smaller, octavo edition, with an entirely new set of 39 illustrations after

van de Venne, and this edition was reissued, with a few additional illustrations, in 1632. Then in 1634 another octavo edition was published, with yet another new set of 29 illustrations by van de Venne, followed by several other editions and reprints.

Although van de Venne made many illustration designs for the poems of Cats, very few of these highly influential works have come to the market in recent times, and nothing comparable to this example, in terms of scale and condition, has been sold since 2003, when a small group of beautifully preserved drawings formerly in the van Pallandt Collection, including four tiny designs for the second edition of *Hovwelyck*, reappeared at auction in Amsterdam.<sup>3</sup>

When, as here, van de Venne's illustration designs are in near-perfect condition, we are able fully to appreciate the wit, verve and technical mastery that characterises his extraordinary skill as a narrator and illustrator.

<sup>1</sup> For a full account of van de Venne as an illustrator, see L.J. Bol, *Adriaen Pietersz. van de Venne*, Doornspijk 1989, pp. 112-141

<sup>2</sup> C. Schuckman, *Hollstein's Dutch & Flemish Etchings, Engravings and Woodcuts*, vol. XXXV, Roosendaal 1990, p. 89, no. 190

<sup>3</sup> Sale, Amsterdam, Sotheby's, 4 November 2003, lots 36-38

\$ 25,000-35,000

€ 21,300-29,800 £ 18,800-26,300



Anonymous after Adriaen van de Venne, *Elderly man at a fireplace*, engraving





actual size



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## NICOLAUS KNUPFER

Leipzig 1603/9 - 1655 Utrecht

### Diana in the Clouds

Pen and brown ink and wash over red chalk  
73 by 193 mm; 2 $\frac{7}{8}$  by 7 $\frac{5}{8}$  in

#### PROVENANCE

Private Collection, Geneva, until 2003;  
With Arnoldi-Livie, Munich

#### LITERATURE

J. Saxton, *Nicolaus Knupfer, An Original Artist*,  
Doornspijk 2005, p. 224, cat. D 13, reproduced  
colour plate XXX

Around 1630, the German-born Knupfer moved to Utrecht, where he studied with Abraham Bloemaert and came under the influence of the Utrecht Caravaggists. Stylistically, this drawing can be compared with one depicting *Diana and her Nymphs*, in the Musée Fabre, Montpellier.<sup>1</sup> Jo Saxton dates it to *circa* 1646.

<sup>1</sup> Saxton, *op. cit.*, cat. no. D 14

**\$ 3,000-4,000**  
**€ 2,600-3,450**   **£ 2,250-3,000**

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## CIRCLE OF FRIEDRICH SUSTRIS

Venice (?) circa 1540 - 1599 Munich

### The abduction of Europa

Pen and black ink and blue-gray wash, squared  
for transfer in black chalk  
151 by 174 mm; 6 by 6 $\frac{7}{8}$  in

#### PROVENANCE

'Count Libri' (according to inscription, verso);  
Emile Wolf, New York

**\$ 2,000-3,000**  
**€ 1,750-2,600**   **£ 1,500-2,250**





270

270

## CORNELIS CLAESZ. VAN WIERINGEN

Haarlem circa 1580 - 1633

### Ship on stormy seas

Pen and brown ink and brown and gray wash, over traces of black chalk, within partial brown ink and red chalk framing lines, indented for transfer; bears old numbering in brown ink, verso: a.f N° 71 123 by 173 mm; 4 $\frac{7}{8}$  by 6 $\frac{3}{4}$  in

#### LITERATURE

M. Russell, *Visions of the Sea. Hendrick C. Vroom and the Origins of Dutch Marine Painting*, Leiden 1983, p. 176, fig. 159;

C. Schuckman and J. de Scheemaker, *Hollstein's Dutch & Flemish Etchings, Engravings and Woodcuts 1450-1700*, vol. LII, Rotterdam 1998, p. 78, under no. 4 (as probably a copy)

The drawing is the study, in reverse, for the representation of *Autumn* (Fig. 1), from a set of four prints of the seasons, anonymously engraved after Wieringen's designs. As Schuckman and de Scheemaker pointed out in their entry on the print, the drawing is less sketchy in handling than are many of Wieringen's other drawings, but given that it was made as the design for a print, that would not seem to preclude the attribution. In other respects - in particular the clarity of the handling, the sense of atmosphere created, and the tonality of the ink - the Haverkamp Begemann drawing does seem consistent with Wieringen's work. It would appear to be an early work, drawn at a time when the artist was particularly under the spell of his great Haarlem predecessor (and presumably teacher), Hendrick Vroom.

**\$ 15,000-20,000**  
**€ 12,800-17,100    £ 11,300-15,000**



Fig. 1: Unidentified engraver, after Cornelis Claesz. Van Wieringen, *Autumn*, engraving



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## ANDRIES BOTH

Utrecht circa 1612/13 - 1642 Venice

### Adoration of the Shepherds

Pen and brown ink over black chalk;  
bears old attribution in brown ink, verso: *bot* and  
*Brouwer* and old numbering: *F/23* and *12*  
152 by 204 mm; 6 by 8 in

#### PROVENANCE

Walther Schrott, Vienna (L.2383);  
Schnakenberg collection, Vienna;  
Leroy M. Backus;  
sale, New York, Parke-Bernet, 15 March 1963, lot  
39 (as Adriaen Pietersz. van der Venne);  
Curtis O. Baer (L.3366);  
with Jill Newhouse, New York

#### LITERATURE

E.M. Zafran, *Master Drawings from Titian to  
Picasso. The Curtis O. Baer Collection*, exhib. cat.,  
Washington, D.C., et al, 1985-87, p. 182, no. 137

The present work can be compared in both  
style and subject matter to another drawing  
by the artist depicting the *Adoration of the  
Shepherds*, housed in the collection of the  
Fondation Custodia, Paris.<sup>1</sup> A second sheet, in  
the collection of the Teylers Museum, Haarlem,  
includes a similar man to that located in the  
right foreground, carrying a long stick over his  
shoulder, though in the case of the present sheet  
there are two roosters hanging from the end of  
the stick, ready for the pot.<sup>2</sup>

For more information on Andries Both, see lot  
261 .

<sup>1</sup> Inv. no. 1971-T.42

<sup>2</sup> See M.C. Plomp, *The Dutch Drawings in the Teyler Museum.  
Vol II. Artists Born Between 1575 and 1630*, Haarlem/Gent/  
Doornspijk 1997, p. 93, no. 72

**\$ 8,000-12,000**  
**€ 6,900-10,300 £ 6,000-9,000**

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272 verso

## ABRAHAM BLOEMAERT

Gorinchem 1566 - 1651 Utrecht

*Recto:* A praying, kneeling Monk and  
study of a hand

*Verso:* Studies of legs

Red chalk, heightened with white (*recto* and  
*verso*), corners cut  
214 by 134 mm; 8<sup>3</sup>/<sub>8</sub> by 5<sup>1</sup>/<sub>4</sub> in

#### PROVENANCE

Sale, London, Christie's, 28 March 1972, lot 5;  
With Herman Shickman, New York





272 recto

#### LITERATURE

J. Bolten, *Abraham Bloemaert c.1565-1651, The Drawings*, Leiden 2007, 288, no. 857 (*verso*), reproduced vol. II, fig. 857 and p. 304, no. 914 (*recto*), reproduced vol. II, fig. 914

In his comprehensive catalogue of Bloemaert's drawing, Jaap Bolten suggests that the kneeling Monk depicted on the *recto* of the present sheet may well have been produced at the same modelling session as three stylistically comparable studies, all of which depict almost identical subject matter.<sup>1</sup>

The rich application of red chalk, coupled with subtle touches of white heightening, is a graphic technique that Bloemaert particularly excelled in and the intriguing *verso*, which depicts a number of leg studies is, much like the *recto*, executed in this highly characteristic combination of media. Though Bolten suggests that the leg studies depicted in the present work were possibly studies for compositions like *The Mocking of Christ*,<sup>2</sup> the cross legged pose of the legs found in the Haverkamp-Begemann sheet, as well as the extended foot, located on the upper right edge of the sheet, all suggest that these studies more likely relate to a Crucifixion. Indeed a close

comparison can be drawn between the pose of the central pair of legs in the present work and those found in Bloemaert's *Angels catching in cups the blood of the Crucified Christ*,<sup>3</sup> though Bolten dates this impressive sheet some 15 to 20 years earlier than the Haverkamp-Begemann drawing.

<sup>1</sup> Bolten, *op.cit.*, p. 303, under no. 913

<sup>2</sup> *Ibid.*, p. 74, no. 166, reproduced vol. II, fig. 166

<sup>3</sup> *Ibid.*, p. 75, no. 168, reproduced vol. II, fig. 168

**\$ 25,000-35,000**

**€ 21,300-29,800    £ 18,800-26,300**



273 recto



273 verso

273

## ABRAHAM BLOEMAERT

Gorinchem 1566 - 1651 Utrecht

**Recto:** Seated woman, head in profile

**Verso:** Drapery study of standing woman

Black chalk and brown wash, heightened with white (*recto*); black chalk and gray wash (*verso*)  
303 by 184 mm; 11 $\frac{7}{8}$  by 7 $\frac{1}{4}$  in

### PROVENANCE

The Marquesses de Bailleul, sale, Paris, Hotel Drouot, 17 April 1985, lot 8; sale, Amsterdam, Christie's, 15 November 1993, lot 17

### LITERATURE

J. Bolten, *Abraham Bloemaert, The Drawings*, 2 vols., Leiden 2007, vol. I, pp. 306, no. 926 (*recto*), p. 346, no. 1074 (*verso*), reproduced vol. II, p. 355, fig. 926 (*recto*), p. 377, fig. 1074 (*verso*)

The *recto* of the present drawing, depicting a seated woman, seen three quarters from the back, corresponds very closely to a similar figure portrayed in Bloemaert's so-called "Cambridge Album",<sup>1</sup> representing *A sitting woman with a child*. Bolten has suggested that the Haverkamp-Begemann drawing "would have been the first incentive"<sup>2</sup> for the Cambridge Album drawing, which was subsequently engraved by Frederik Bloemaert as plate 95 of the *Tekenboek* (Fig.1).

Bolten goes on to compare the handling of the present sheet, both in its style and execution, to two further drawings by Bloemaert, the first a study of *The Madonna seated, the Christ child in her lap*<sup>3</sup> and the second *A kneeling woman*,<sup>4</sup> previously in the Normand Collection.

<sup>1</sup> For a more detailed discussion of the Cambridge Album see Bolten, *op.cit.*, vol. I, pp. 362-397

<sup>2</sup> *Ibid.*, p. 306, no. 926

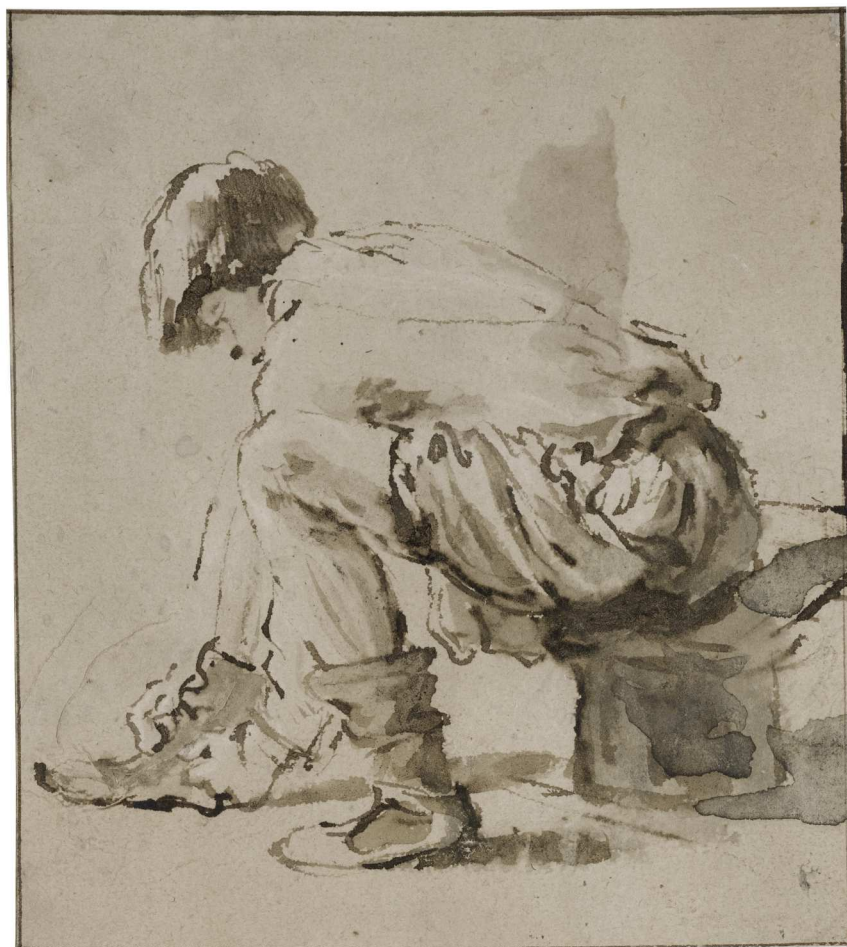
<sup>3</sup> *Ibid.*, no. 924

<sup>4</sup> *Ibid.*, no. 923

\$ 15,000-20,000

€ 12,800-17,100 £ 11,300-15,000





274 actual size

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## ATTRIBUTED TO WILLEM PIETERSZ. BUYTEWECH

Rotterdam 1591 - 1624

### Boy putting on his shoe

Pen and brown ink and brown and gray wash (some of the latter possibly later); bears old attribution in black ink, on the mount: *Ostade*

127 by 115 mm; 5 by 4½ in

Egbert Haverkamp-Begemann's first substantial publication, in 1959, was the book of his doctoral dissertation, completed the previous year, on Willem Buytewech.<sup>1</sup> This fundamental study also formed the basis of the exhibition that Haverkamp-Begemann curated and catalogued, held in Rotterdam and Paris in 1974-75, and together these publications remain the most authoritative studies on this intriguing and innovative Rotterdam master.<sup>2</sup>

Although he never published it, Haverkamp-Begemann was largely convinced that this rapidly drawn study of a young man bending to put on or

adjust his boot was indeed by Buytewech. With its extremely dashing pen-work and broad, liquid washes of brown and gray, it is clearly rather different in execution from the most familiar and frequently published drawings by the artist, yet further investigation reveals that there are in fact a number of other drawings in Haverkamp-Begemann's catalogues that are indeed very comparable to this.

Perhaps the closest, in terms of the dashing, almost scribbled, handling of the pen, are the drawing of an old woman cooking pancakes, in Leipzig, and another kitchen interior scene, now in the collection of Central College, Pella, Iowa.<sup>3</sup> Haverkamp-Begemann related both drawings stylistically to the important *Anatomy Lesson at Leiden*, in Rotterdam, which can in turn be linked in terms of style with the drawing of *A whale beached between Scheveningen and Katwijk in 1617*, in Berlin, the preparatory drawing for Buytewech's own etching of the same year.<sup>4</sup> In the kitchen interior in Pella, Iowa, the artist has also employed very broad, flat washes that are rather similar to what we see here, and the same is very true of the Rijksmuseum's fascinating

drawing of *The Holy Family*.<sup>5</sup> Taking all these comparisons together, it is clear that there are good reasons for taking the suggested attribution to Buytewech extremely seriously.

Nicknamed '*geestige Willem*' ('witty William') in his own time, Buytewech's wit, imagination and technical gifts as a draughtsman were recognised then, as now. His drawings are extremely rare, and hardly ever come to the market.

<sup>1</sup> E. Haverkamp-Begemann, *Willem Buytewech*, Amsterdam 1959

<sup>2</sup> *Willem Buytewech 1591-1624*, exh. cat., Rotterdam, Museum Boymans-van Beuningen, and Paris, Fondation Custodia, 1974-75, catalogue by E. Haverkamp-Begemann & C. van Hasselt

<sup>3</sup> Leipzig, Museum der bildenden Künste, inv. nr. I. 336; Haverkamp-Begemann, *op. cit.*, 1959, no. 38 & 38a.

<sup>4</sup> Rotterdam, Museum Boijmans van Beuningen, inv. no. W. Buytewech 1, Haverkamp-Begemann 1959, no. 32; Berlin, Kupferstichkabinett, inv. no. 768, Haverkamp-Begemann no. 35

<sup>5</sup> Amsterdam, Rijksmuseum, inv. no. RP-T-1890-A-2369; Haverkamp-Begemann 1959, no. 6

**\$ 15,000-20,000**  
**€ 12,800-17,100**    **£ 11,300-15,000**



275

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SCHOOL OF BRUGES, CIRCA  
1420

An illuminated manuscript page:  
Descent from the cross

Gouache, heightened with gold, on vellum  
190 by 139 mm; 7½ by 5½ in

The style of border decoration is a late hold-over  
from works in or related to the Ushaw group.

**\$ 1,200-1,500**  
**€ 1,050-1,300 £ 900-1,150**

276

CIRCLE OF PAULUS BRIL

Rugged coastal landscape with  
fishermen

Pen and brown ink and brown and gray wash,  
over traces of black chalk;  
bears numbering in brown ink, lower right: 183  
and an old attribution, verso: *I. Major*  
191 by 141 mm; 7½ by 5½ in

**PROVENANCE**

C. Wiesböck (L.2576);  
Sir Robert Witt (L.2228b);  
Gerard Meijer, Abbenbroek, circa 1975;  
with H. Shickman Gallery, New York

Though not apparently a direct copy from any  
known work, the composition of this drawing  
surely derives from motifs and prototypes found  
in the frescoes and drawings of the Bril brothers,  
Paul and Matthijs, whose works had such a  
profound influence on landscape both in Italy and  
in the Netherlands during the late 16th and early  
17th century. Neither the old attribution on the  
verso, to Isaac Major, nor the more recent one to  
Jan Breughel the Younger, can be sustained.

<sup>1</sup> For a full account, see C. Hendriks, *Northern Landscapes on  
Roman Walls, The Frescoes of Matthijs and Paul Bril*, Florence  
2003

**\$ 2,500-3,500**  
**€ 2,150-3,000 £ 1,900-2,650**



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CIRCLE OF FRANS FLORIS

Recto: Half length study of a woman  
playing a lute  
Verso: The Coronation of The Virgin,  
After Schongauer

Black chalk (recto);  
pen and brown ink (verso);  
bears inscription in brown ink, verso: *M+S*  
158 by 162 mm; 6¼ by 6¾ in  
(2)

Sold together with:  
Dutch or German School, 1612, *Sheet of studies  
of kneeling figures*, black chalk and brown wash,  
one figure with pen and brown ink; signed with  
monogram and dated, lower right: *HSL 1612*

**\$ 2,000-4,000**  
**€ 1,750-3,450 £ 1,500-3,000**



## ATTRIBUTED TO QUIRINGH GERRITZ. VAN BREKELENKAM

Zwammerdam circa 1622/30 - after 1669 Leiden

### Reclining Nude (after Matham)

Red and black chalk;  
signed and dated in red chalk, lower right: *Q.B*  
*1660* and bears old attribution in black chalk,  
*verso: q. Brekelenkamp*  
97 by 152 mm; 3¾ by 6 in

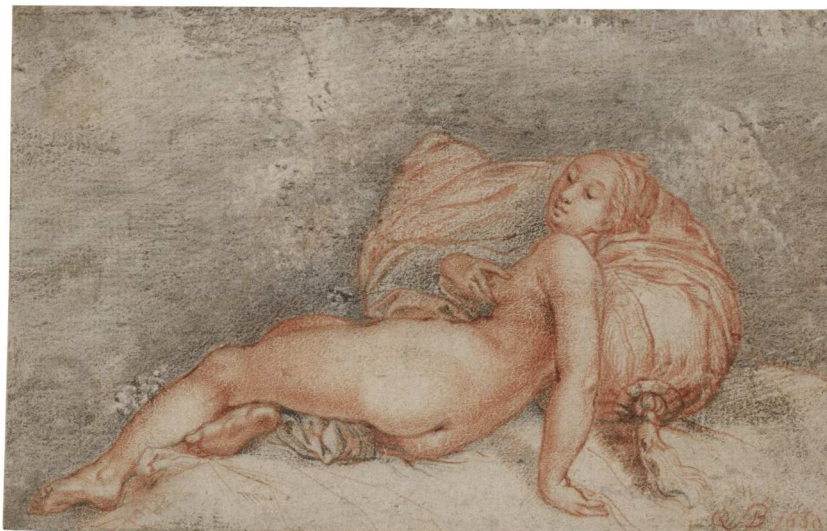
#### PROVENANCE

Bears unidentified collector's marks (AvK. in a double circle, (L.194), and v.d.W., not in Lugt); Rudolf Peltzer (L.2231); Jean Cantacuzène (L.4030); Lucien Goldschmidt, New York, from whom acquired in 1980

This accomplished chalk study is after the figure of Psyche in Jacob Matham's 1609 print, *Amor and Psyche*, after Abraham Bloemaert (Bartsch III, no. 76; Hollstein XI, p. 227, no. 196). It bears an old attribution on the verso to the genre painter Brekelenkam, and while the image is not consistent with the subjects of that artist's paintings, we know nothing of his drawing style, and there is no particular reason why he should not have made a copy like this after an admired, earlier print.

\$ 3,000-5,000

€ 2,600-4,300 £ 2,250-3,750



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## ATTRIBUTED TO MAARTEN DE VOS

Antwerp 1532 - 1603

### The Annunciation

Pen and brown ink and wash over black chalk, the composition within a black chalk framing line; bears inscription in brown ink, upper centre: *Ecce concipies in utero, et paries filium, et vocabis nomen eius JESVM. Luc: p.º* bears old attribution and numbering, verso: *Martin de Vos 35*  
157 by 197 mm; 6¼ by 7¾ in

#### PROVENANCE

Sale, London, Sotheby's, 22 November 1974, lot 18 (as Ascribed to Martin de Vos)

\$ 2,500-3,500

€ 2,150-3,000 £ 1,900-2,650



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## ABRAHAM BLOEMAERT

Gorinchem 1566 - 1651 Utrecht

*Recto*: Vertumnus in the guise of an old woman, caressing Pomona  
*Verso*: A reclining figure and a study of a hand

Pen and brown ink and wash, heightened with white, over black chalk, squared for transfer in black chalk (*recto*); red and black chalk (*verso*); illegibly inscribed in black chalk, *verso*  
 136 by 105 mm; 5 $\frac{3}{8}$  by 4 $\frac{1}{8}$  in

### PROVENANCE

Sale, London, Christie's, 10 July 1973, lot 141;  
 John and Alice Steiner, Larchmont, New York

### EXHIBITED

Santa Barbara Museum of Art *et al*, *Old Master Drawings from the Collection of John and Alice Steiner*, 1986-7, no. 63;  
 Champaign, Illinois, Krannert Art Museum, and Atlanta, High Museum of Art, *Italian and Netherlandish Drawings from the Steiner Collection*, 1994

### LITERATURE

J. Bolten, *Abraham Bloemaert, The Drawings*, Leiden 2007, vol. I, p. 186, under no. 526, vol. II, p. 243, fig. 526b

The subject of Vertumnus and Pomona is taken from Ovid's *Metamorphoses* and was clearly a favorite of Bloemaert's, for it was one that he treated on numerous occasions and in a wide variety of media - including a print of 1605,<sup>1</sup> four paintings,<sup>2</sup> and at least six drawings,<sup>3</sup> one of which is a design for the aforementioned print, and now housed in the collection of the Kunsthalle, Bremen.<sup>4</sup>

The present sheet belongs to a particularly distinctive group of three drawings, published by Bolten (*op. cit.*) in 2007, all of which depict the deceptive Vertumnus making amorous advances on Pomona in the somewhat unorthodox guise of an elderly woman. All three works are executed in a distinctive combination of pen and brown ink and wash, with touches of white heightening and show the fascinating way in which Bloemaert has allowed the subject to evolve through his drawings, with subtle differences in the tilt of a head or positioning of a hand, making all the difference as to how we, the viewer, interpret the narrative.

The *verso* of the present sheet, which depicts a reclining figure and a study of a hand playing a musical instrument, seems unrelated to the subject of the *recto*, but through the pose of the reclining figure, lying at the base of a tree is, in its own way, totally typical of Bloemaert, who frequently employed figures of this sort throughout his work.



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282 actual size

<sup>1</sup> M. Roethlisberger, *Abraham Bloemaert and His Sons*, Ghent 1993, vol. II, fig. 151

<sup>2</sup> *Ibid.*, figs. 109, 187 and 413 and sale, New York, Sotheby's, 24 January 2008, lot 231

<sup>3</sup> Bolten, *op.cit.*, pp. 185-188, nos. 525-528

<sup>4</sup> *Ibid.*, p. 185-186, no. 525

**\$ 10,000-15,000**  
**€ 8,600-12,800 £ 7,500-11,300**

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## FLEMISH SCHOOL

17th Century

*Recto*: Drapery Study of a gentleman  
*Verso*: Partial study of female nude

Black chalk heightened with white chalk (*recto*) and red chalk (*verso*) on blue paper; bears old attribution in brown ink, lower right: *Pieter de jode* and a further old attribution in blue ink, *verso*: *P. de Joode*  
 198 by 140 mm; 7⅞ by 5½ in

### PROVENANCE

Carel Emil Duits (L.533a)

**\$ 2,500-3,500**  
**€ 2,150-3,000 £ 1,900-2,650**

282

## HENDRIK GOUDT

The Hague 1583 - 1648 Utrecht

Houses along a wooded riverbank,  
 with figures and animals

Pen and brown ink;  
 bears early numbering in brown ink, *verso*: 7, and later attribution to Rembrandt, with extensive biographical inscription  
 101 by 172 mm; 4 by 6¾ in

### PROVENANCE

Sale Amsterdam, Sotheby's, 21 November 1989, lot 23;  
 Private Collection, New York, sale, New York, Sotheby's, 23 January 2001, lot 136

This characteristically energetic landscape is very similar in style to four drawings of wooded landscapes by Goudt in Braunschweig, and was probably made at around the same time. Like most of Goudt's drawings, they were formerly given to Elsheimer, of whom Goudt was both pupil and patron. Distinguished by a personal combination of angular, hatched shading and swirling, calligraphic outlines, Goudt's approach to vegetation is both idiosyncratic and appealing. A little over a dozen landscapes of this type by the artist are known, of which only this and one other remain in private hands.<sup>2</sup>

<sup>1</sup> H. Möhle, *Die Zeichnungen Adam Elsheimers*, Berlin 1966, pls. 40-41, nos. G101-104

<sup>2</sup> *Ibid.*, nos. G101-115. The other sold, Amsterdam, Sotheby's, 8 November 2000, lot 17

**\$ 8,000-12,000**  
**€ 6,900-10,300 £ 6,000-9,000**



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283

## JOANNES MEYSENS

Brussels 1612 - 1670 Antwerp

### Portrait of Marguerite of Constantinople, Countess of Flanders

Pen and black ink and gray wash over black chalk, heightened with white, within a drawn frame, on faded blue paper;

bears old inscription: *Margarit<sup>e</sup> de Constantinople 21 Comtesse de Fla.*, and numbering, lower right: 28

177 by 122 mm; 7 by 4 $\frac{7}{8}$  in

#### PROVENANCE

Pauline Bonaparte,  
Henry Richard Vassall Fox, third Lord Holland,  
Mrs Arnett Hibbert;  
sale, London, Sotheby's, 9 June 1941, part of lot 54,

purchased at the sale by Dr. Alfred Scharf,  
by whom given to Dr. Ludwig Burchard, on 31  
May 1944,  
from whose estate sold, New York, Christies, 28  
January 1999, Lot 98 (acquired at the sale)

Engraved in reverse by Cornelis Meyssens, for  
*Effigies des Forestiers et Comtes de Flandres*,  
Antwerp 1663 (Hollstein 133).

Margaret of Constantinople (1202-1280), was a  
colourful figure in the history of Flanders, ruling  
as Countess of Flanders from 1244 until 1278,  
and Countess of Hainaut in 1244-1253 and 1257-  
1280. She was also known as 'la Noire', due to  
her scandalous life, and disputes with the church  
regarding the legitimacy of her two marriages,  
and with her children from both marriages,  
resulted in the lengthy War of the Succession of  
Flanders and Hainaut.

\$ 6,000-8,000  
€ 5,200-6,900 £ 4,500-6,000

284

## PIETER DIRCKSZ. SANTVOORT

Amsterdam circa 1604 - 1635

Recto: Rugged landscape  
Verso: Landscape study

Pen and brown ink and wash, over traces of black  
chalk (*recto*); black chalk (*verso*);

bears old attribution in black chalk, *verso*: *A van  
Breenberghe*

193 by 304 mm; 7 $\frac{5}{8}$  by 12 in

#### PROVENANCE

Neville Davison Goldsmid (L.1962);  
J.H.J. Mellaert, London/Maastricht;  
K.G. Boon, Aerdenhout

There are very few surviving drawings by this  
short-lived but highly innovative Amsterdam  
artist; the largest documented group, consisting  
of 15 drawings, was formerly in the Kunsthalle,  
Bremen, but 13 of those were either destroyed  
or stolen during the Second World War. For  
one of the surviving drawings, see *Dessins de  
Paysagistes Hollandais du XVII<sup>e</sup> Siècle*, exhibition  
catalogue, Brussels/Rotterdam/Paris/Berne  
1968-9, cat. no. 134, reproduced plate 40. In that  
drawing, and also in another sold, Amsterdam,  
Sotheby's, 10 November 1998, lot 74, the freely  
handled wash, applied over a rapid black chalk  
sketch, the trees rapidly outlined with the point  
of the brush, and the cursory construction of  
the small buildings, are all rather similar to here.  
Another of the drawings formerly in Bremen (inv.  
1772, now lost), is dated 1623, emphasising the  
originality of Santvoort's distinctive landscape  
style.

\$ 20,000-30,000  
€ 17,100-25,600 £ 15,000-22,500





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## LEONAERT BRAMER

Delft 1596 - 1674

Recto: Singers in a Gallery  
Verso: Musicians in a Gallery

Pen and brown ink and gray wash, top corners cut inscribed in brown ink, center: *vrouwen gesang* and bears indecipherable inscription in red chalk, verso

128 by 280 mm; 5 by 11 in

### PROVENANCE

Curtis O. Baer (L.3366);  
with Jill Newhouse, New York

### LITERATURE

Eric M. Zafran, *Master Drawings from Titian to Picasso. The Curtis O. Baer Collection*, exh. cat., Washington, D.C., et al, 1985-87, p. 183, no. 140

This lively and dynamic double sided drawing depicts singers and musicians in a gallery. They are set behind a balustrade, recto and verso, a

clever compositional device employed by Bramer, where he plays with perspective, showing certain figures leaning out over the banister and figures jutting out between the columns.

In terms of dating this sheet, one can closely compare it with a drawing of *Figures along a Colonnade* in a private collection, The Netherlands, which was exhibited in Delft in 1994 and has been dated to the 1640s.<sup>1</sup> The Haverkamp-Begemann drawing demonstrates the same free drawing style and rounded faces as are seen in the Dutch private collection sheet. It is also interesting to note that Bramer used a similar compositional device in *Figures along a colonnade*, which must have been a preparatory study for a staircase ceiling painting.

<sup>1</sup> Leonaert Bramer 1596-1674: *Ingenious Painter and Draughtsman in Rome and Delft*, exh. cat., Delft, Stedelijk Museum Het Prinsenhof, no. 19

\$ 5,000-7,000  
€ 4,300-6,000 £ 3,750-5,300

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## SCHOOL OF LORRAINE

First half 17th century

Village Scene

Pen and brown ink and gray wash, indented for transfer

98 by 227 mm; 3 7/8 by 9 in

Although there are some echoes of the style of Dutch artists such as Jan van de Velde, the type of subject and the format are closer to the works of Jacques Callot. The drawing is indented for transfer to the engraver's plate, but no corresponding print has yet been identified.

\$ 3,000-5,000  
€ 2,600-4,300 £ 2,250-3,750





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## DUTCH SCHOOL, EARLY 17TH CENTURY

### The Procuress

Pen and brown ink;  
bears old attribution in black chalk on the mount:

*Jan Boucchorst*

209 by 163 mm; 8¼ by 6⅜ in

It is understandable why this robustly executed composition should have been attributed to the Haarlem artist Jan Philipsz. van Bouckhorst, but in the end the handling is more regular and less calligraphic than Bouckhorst's. Nor does the other proposed attribution, to Andries Both, seem convincing. There are, though, clear stylistic echoes of Goltzius and Matham, and the drawing most probably does originate from Haarlem, and date from the early years of the 17th century.

**\$ 4,000-6,000**

**€ 3,450-5,200   £ 3,000-4,500**

## JAN LIEVENS

Leiden 1607 - 1674 Amsterdam

### A group of standing monks and other figures

Pen and brown ink  
278 by 253 mm; 11 by 10 in

#### PROVENANCE

P. Sylvester (d.1718), London (L.2877);  
Jonathan Richardson Jnr. (1694-1771), London (L.2170);  
Dr. Edward Peart (1756/8-1824), London (L.891);  
sale, London, Sotheby's, 2 July 1997, lot 142 (as  
Attributed to Jan Pynas)

**\$ 40,000-60,000**

**€ 34,100-51,500 £ 30,000-45,000**

This imposing drawing, long misattributed to artists as various as Agostino Carracci and Jan Pynas, has only relatively recently come to be recognised as one of the most substantial and important pen and ink figure drawings by the enigmatic but brilliant draughtsman, Jan Lievens. Lievens's reputation as an artist was long defined by his early (and often misunderstood) association with his almost exact contemporary Rembrandt, beside whom he grew up in Leiden, but in recent decades his considerable yet mercurial talents as a painter and draughtsman have been studied in more detail, resulting in a greater understanding of the quality, range and variety of his works.<sup>1</sup>

The two most substantial groups of Lievens's drawings are his landscapes and his portraits, but he also made a certain number of very accomplished figure drawings in pen and ink, works that reflect in some ways his drawings and paintings of other types, yet which also stand a little apart from anything else that he made, posing fascinating questions and challenges as regards attribution, dating and function. Only four of Lievens's drawings of this type are signed, and in terms of date those drawings span almost his entire career, during the course of which he worked alongside Rembrandt in Leiden, spent three years in London, probably in Van Dyck's studio, followed by eight years in Antwerp, before being based largely in Amsterdam for the rest of his career, but with significant sojourns in The Hague and Düsseldorf. Small wonder that Lievens's stylistically varied figure drawings have often eluded their correct attributions, and indeed, the present drawing seems to have passed through a series of illustrious 18<sup>th</sup> and 19<sup>th</sup>-century English collections, including that of Jonathan Richardson, under the name of Agostino Carracci.

Of the four signed drawings of this type by Lievens, the most comparable in handling to this is the powerful half-length study of a bearded old man (fig. 1), in the Lugt Collection, which shares much of the distinctive combination of bold parallel hatching in the drapery, cursive, calligraphic lines in areas such as the hair, and rapid, angular treatment of facial features that are hallmarks of the present work.<sup>2</sup> Also very close in style is a sheet of four head studies, in a private collection<sup>3</sup>, and, to a slightly lesser extent, the splendid, and rather more flowing, signed sheet of studies in Düsseldorf.<sup>4</sup>

With the exception of certain early works and some of his Amsterdam period chalk portraits, Lievens's drawings are notoriously difficult to date, and none more so than his rare pen and ink

figure studies. The parallel hatching that is so prominent in this drawing and the one in the Lugt Collection shows a clear link with Lievens's very earliest, Leiden period drawings of the 1620s, but the format of the Lugt drawing seems to indicate a knowledge of Van Dyck, and in particular his great series of portrait prints, the *Iconography*. This might imply a dating to Lievens's stay in London (1632-35), where he worked alongside Van Dyck, or to his subsequent Antwerp period (1635-43). A complication is, however, introduced by the traditional identification of the subject of the Lugt Collection drawing as Jan Francken, the servant of Johan van Oldenbarnevelt, who would not have been as old as the man portrayed by Lievens until at least the 1650s; if it is indeed a portrait of Francken, that would push these drawings into Lievens's later career in Amsterdam. On balance, a dating to the early or mid-1630s seems preferable on stylistic grounds, if still far from certain.

The other intriguing aspect of this impressive, large drawing is its subject, a complex figure group including two Franciscan monks in the centre, one of them praying, with various other elaborately dressed figures around them. It seems unlikely that this is an actual record of a religious event that Lievens witnessed, as some of the costumes, particularly, for example, the hat in the right background, seem perhaps earlier in date than the drawing. It could be a study, from the artist's imagination, for a figure group in a painting of a biblical or historical subject, but one other possibility is that this actually represents a scene from a theatrical production. When he was working in Amsterdam in the 1640s-1660s, the circle that provided Lievens with the sitters for a number of his celebrated portrait drawings in black chalk included various artists, playwrights and literary figures<sup>5</sup>, so it would not be particularly surprising if Lievens also depicted a theatrical subject – as did Rembrandt in a number of his drawings.



Fig. 1: Jan Lievens, *Portrait of an elderly man, possibly Jan Francken, the servant of Johan van Oldenbarnevelt*, Lugt Collection

<sup>1</sup> See Arthur K. Wheelock, Jr., et al., *Jan Lievens, A Dutch Master Rediscovered*, exh. cat., Washington, National Gallery of Art, Milwaukee Art Museum, and Amsterdam, Rembrandthuis, 2008-9

<sup>2</sup> Paris, Fondation Custodia, inv. no. 2009; see P. Schatborn, *Rembrandt and his Circle, Drawings in the Frits Lugt Collection*, 2 vols., Paris 2010, vol. I, pp. 285-7, no. 116, reproduced vol. II, p. 131.

<sup>3</sup> G.M.G. Rubinstein, 'Three Newly Identified Figure Drawings by Jan Lievens,' in *Liber Amicorum Dorine van Sasse van Ysselst*, The Hague 2011, pp. 55-56, fig. 5

<sup>4</sup> Düsseldorf, Kunstmuseum, inv. no. FP 5092; see exh. cat., *op. cit.*, Washington et al., 2008-9, no. 120

<sup>5</sup> For example the portrait of Jan Vos, Frankfurt-am-Main, Stadel Museum, inv. 836; exh. cat., *op. cit.*, Washington et al., 2008-9, no. 118









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## PIETER JANSZ. QUAST

Amsterdam 1605/6 - 1647

### Vagabond family

Black chalk and graphite on vellum  
163 by 102 mm; 6 $\frac{3}{8}$  by 4 in

Quast was one of the great satirists in 17th century Dutch art, lampooning in his drawings every manner of pretension and foolishness. He is best known for his caricatures and drawings of scenes from popular comedies and farces but a number of those drawings also contain a strong political element, relating to the horrors of the oppressive Spanish rule over the Netherlands and the often bloody wars of independence.

The present drawing, depicting a vagabond family, is semi-caricatural in its handling, especially in the figure of the man in the background, whose hat slips precariously over one eye, emphasizing his disheveled and dumbfounded look. The chaotic nature of the scene is heightened by the young girl who reaches for the water jug as her mother nurses another offspring nearby.

**\$ 1,800-2,200**

**€ 1,550-1,900    £ 1,350-1,650**

## ABRAHAM BLOEMAERT

Gorinchem 1566 - 1651 Utrecht

### Study of a hand

Red chalk;  
bears old attribution in black chalk, verso:  
*Bloemaert*  
57 by 98 mm; 2 $\frac{1}{4}$  by 3 $\frac{7}{8}$  in

The present sheet can be closely compared to one of the hand studies found in the upper right corner of plate 52 from Bloemaert's widely distributed *Konstryk Tekenboek*, an album of engravings by Bloemaert's son, Frederik, after designs by his father.

**\$ 3,000-4,000**

**€ 2,600-3,450    £ 2,250-3,000**



290 actual size





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## HARMEN TER BORCH

Zwolle 1638 - 1677

Market in Haarlem, with a vegetable seller and other figures (after Gerard ter Borch, Jr.)

Pen and black ink and gray wash, over traces of black chalk

144 by 203 mm; 5¾ by 8 in

This is a copy after the drawing by Harmen's elder half-brother, Gerard ter Borch Jr., in the Rijksmuseum, Amsterdam.<sup>1</sup> Harmen was one of the most prolific draughtsmen in the Ter Borch family, contributing 216 sheets, including other copies after Gerard Jr.,<sup>2</sup> to the great body of work by the various members of the family, which remained together in the Ter Borch studio estate and entered the collection of the Rijksmuseum, Amsterdam, between 1887 and 1890. Only around fifteen drawings by Harmen that are not

in the Rijksmuseum are known<sup>3</sup>, including one, in Chicago, which is also a copy after a market scene by Gerard Jr.<sup>4</sup>

<sup>1</sup> Alison McNeil Kettering, *Drawings from the Ter Borch Studio Estate in the Rijksmuseum*, 's-Gravenhage 1988, vol. 1, pp. 114-5, cat. GJr 38

<sup>2</sup> e.g. Kettering, *op. cit.*, cats. H 202, H 204

<sup>3</sup> Kettering, *op. cit.*, vol. 2, pp. 834-840, nos. 37-49

<sup>4</sup> Kettering, *op. cit.*, vol. 2, p. 836-7, no. 42

**\$ 10,000-15,000**

**€ 8,600-12,800 £ 7,500-11,300**



292 actual size

292

## STEFANO DELLA BELLA

Florence 1610 - 1664

### Saint Francis kneeling in front of a Crucifix, a hermit behind

Pen and brown ink (*recto*), indented and the *verso* blackened for transfer;

bears old attribution in brown ink, lower centre:

*Steffano della Bella. fior. f.*

84 by 70 mm; 3¼ by 2¾ in

#### PROVENANCE

Sir Peter Lely (L.2092);

Richard Houlditch, Jnr. (L.2214);

Jonathan Richardson, Snr (L.2184)

The present drawing, surely executed with the purpose of being engraved, has been indented and blackened on the *verso* for transfer. Around 1641 della Bella seems to have done a number of engravings with religious subjects, generally with a small format, like the present sheet. A related print is not, however, known. The penmanship, with its thin and elegant lines, is typical of the artist's style.

\$ 2,000-3,000

€ 1,750-2,600 £ 1,500-2,250

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## JACOPO CHIMENTI, CALLED JACOPO DA EMPOLI

Florence 1551 - 1640

### Glaucus and Scylla

Pen and brown ink and reddish brown wash, over black and red chalk, heightened with white, squared for transfer in black chalk;

bears old attribution in brown ink, *verso*: *Hanibal Caracci* and a further old attribution, *verso*:

*Caracci*

142 by 198 mm; 5⅝ by 7¾ in

#### PROVENANCE

Valerius Röver (1686-1739), Delft (L.2984b-c; with his numbers, *verso*: <sup>32</sup>/<sub>38</sub> and attribution in pen and brown ink: *Hanibal Caracci*);

Jhr. Johann Goll van Frankenstein (L.2987; his numbering: *N3074*);

with P.&D. Colnaghi and Co., 1967

#### LITERATURE

A. Vannugli, 'Jacopo da Empoli's Study for "Glaucus and Scylla," *Master Drawings*, vol. XXXIII, no. 4, 1995, pp. 406-7, fig. 2

\$ 7,000-9,000

€ 6,000-7,700 £ 5,300-6,800

The present drawing came from the renowned collection, assembled in Delft in the early eighteenth century by Valerius Röver, who owned a very impressive ensemble of Italian drawings. In the manuscript inventory of Röver's collection, in the University Library, Amsterdam we find the following entry, corresponding to the inventory numbers inscribed on the drawing: [portfolio] 32 [no.] 38: *Zee God bij een zittend vrouwtje aan het strand root gewassen en gehoogt van dezelve [=Carracci] 1-15.*

The drawing was first published as Jacopo da Empoli by Antonio Vannugli in 1995, who recognized it as a preparatory study, with some differences, for a panel representing *Glaucus and Scylla*, by the Florentine master Jacopo da Empoli, now in the Museo Civico, Borgo Sansepolcro (fig. 1).<sup>1</sup> The main differences from the painting lie in the position of the sea-god, Glaucus, whose fish-like body in the drawing is seen more horizontally. The present sheet represents a final stage in the development of the composition, and it is squared for transfer. The painting, traditionally attributed to Santi di Tito (1536-1603), was recognized as the work of Jacopo da Empoli by Marco Chiarini in 1985, an attribution that has since been universally accepted. Marabottini, in his monograph dedicated to the artist, proposed a dating for the painting around 1600, on stylistic grounds. However, as Vannugli pointed out, the discovery of the present drawing helps to clarify the dating of the painting, as the drawing is very close in style and technique to another sheet in the Uffizi, which is a first idea for Empoli's altarpiece, *Madonna and Saints*, in S. Lucia de' Magnoli, Florence, dated by Marabottini and other scholars to circa 1606-1607.<sup>2</sup> Like the present sheet, the Uffizi drawing shows a free handling of the pen, and a vibrant and energetic graphic style, with an abundant use of white heightening, skilfully applied to convey light and emphasize volumes. Both drawings are highly pictorial, and still retain a strong mannerist style, with stylistic elements borrowed from Pontormo, whom Empoli both admired and imitated. It therefore seems likely that the Haverkamp-Begemann drawing also dates from around the middle of the first decade of the century.

Nothing is known of the commissioning or original destination of the *Glaucus and Scylla*, but it must have been executed for the decoration of a private palace, and as Vannugli observed, reflects the renewed interest in mythological themes at the beginning of the seventeenth century. The subject is taken from Ovid's *Metamorphoses* (XIII, 899-967; XIV, 1-71).

Jacopo da Empoli was trained by Maso da San Friano (1531-1571) and formed his style on the masters of previous generations, especially copying the works of Pontormo (1494-1556), Andrea del Sarto (1486-1530) and Fra Bartolommeo (1472-1517).

<sup>1</sup> Gallerie Fiorentine inv. 1890 no. 5102, on loan to the Museo Civico, Borgo Sansepolcro

<sup>2</sup> Florence, Uffizi, Gabinetto Disegni e Stampe, inv. no. 3411F; see A. Marabottini, *L'Empoli*, Rome 1988, p. 210, no. 50a, reproduced





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Fig. 1: Jacopo da Empoli. *Glaucus and Scylla*, Borgo Sansepolcro, Museo Civico



## WORKSHOP OF GIOVANNI GUERRA

### The finding of the true cross

Pen and brown ink and wash over black chalk; bears inscription in brown ink on the architrave of the temple: *SEPULCRUM DOMINE.*; bears numbering in brown ink, lower left: 2 and an old inscription (partly cut), lower left: *L.C. del(?)*, bears initials in black chalk, verso: *L.C.*  
283 by 220 mm; 11¼ by 8¾ in

The present drawing appears to be executed by one of the numerous artists who worked in Rome under the supervision of Giovanni Guerra (c. 1540-1618) and Cesare Nebbia (c.1536-c.1613), executing a vast series of decorations for the Pope Sixtus V, Peretti (1585-1590), during the years of the '*cantieri sistini.*' These projects included the decorations of the Lateran Palace, the Benediction Loggia in the Basilica, the Vatican Library, the Scala Santa, and the Palazzo di Montecavallo (now the Quirinal). Though Baglione, who assisted both Guerra and Nebbia in all Sixtus V's buildings, insisted that all drawings for these projects were executed by Nebbia, based on Guerra's inventions, in such a vast enterprise many of the drawings must actually have been made by other artists, their names today forgotten, whose work in the '*cantieri*' was not documented, as all payments for the work would have been made to Guerra and Nebbia.

\$ 2,000-3,000  
€ 1,750-2,600 £ 1,500-2,250

## GIOVANNI FRANCESCO BARBIERI, CALLED IL GUERCINO

Cento 1591 - 1666 Bologna

### Two men in conversation

Pen and brown ink and wash, retouched by a later hand  
241 by 162 mm; 9½ by 6¾ in

\$ 2,000-3,000  
€ 1,750-2,600 £ 1,500-2,250



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296 actual size

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## ERCOLE SETTI

Modena 1520 - 1620

### The Holy Family with the Infant St. John

Pen and brown ink;  
bears old attribution, *verso*: *Perino 3.1* and an old numbering in red ink, *verso*: N<sup>o</sup>. 608(?)  
125 by 108 mm; 4<sup>7</sup>/<sub>8</sub> by 4<sup>1</sup>/<sub>4</sub> in

#### PROVENANCE

Sir Peter Lely (L.2092);  
Thomas Banks (L.2434);  
A. Poynter;  
R.G. Matthews;  
Sir Robert Mond (L.2813a);  
Mrs Fitt Brackley  
with P.& D. Colnaghi & Co., 1967

#### LITERATURE

T. Borenius, *Catalogue of the Collection of Drawings by the Old Masters, formed by Sir Robert Mond*, London 1937, p. 24, no. 91 (as Attributed to Battista Franco)

The Modenese painter Ercole Setti drew considerably on Roman Mannerist examples, and especially that of Perino del Vaga, whose graphic style clearly informs the present sheet. In all Setti's drawings the pen is used in the same way, with characteristically delicate lines, and a similar manner of describing the eyes. The present sheet can best be compared with three drawings, from an album of 125 black chalk drawings of tradesmen and market scenes, now dismantled.<sup>1</sup> Here, the lines are more impulsive and fluid than in some of Setti's drawings, which can be drier and more stylized, and may perhaps have been made as preparatory studies for engravings.

<sup>1</sup> F. Zava Boccazzi, 'An unpublished Album of Drawings by Ercole Setti', *Master Drawings*, Vol. VI, (1968), no. 4, pls. 7-9

\$ 1,500-2,000  
€ 1,300-1,750 £ 1,150-1,500



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## ATTRIBUTED TO FRANCESCO MAFFEI

Vicenza 1605 - 1660 Padua

Standing soldier with plumed helmet seen from behind, his right arm stretched to the right, while looking to the left

Pen and brown ink and wash;  
bears old attribution in black chalk, lower right: *J. Toomassen*  
297 by 180 mm; 11¾ by 7⅛ in

### PROVENANCE

C.R. Rudolf (L. 2811b),  
his sale, London, Sotheby's, 22 November 1974,  
lot 24 (as Jan Philipsz. Bouckhorst)

This lively and dynamic study of a soldier shows the influence that Alessandro Maganza had on his student Maffei, when the younger artist first entered his workshop in Vincenza, circa 1620.

Whilst the application of the brown wash in the present work is consistent with much of Maganza's drawn *oeuvre*, the whimsical, somewhat eccentric handling of the pen and ink, suggest that this drawing can be convincingly attributed to Maffei.

For a more in depth discussion of Maffei and the influence that Maganza had on his development see B. W. Meijer's 'Drawings by Francesco Maffei,' *Master Drawings*, vol. XXII, no. 3, 1984, pp. 303-310.

**\$ 5,000-7,000**  
**€ 4,300-6,000 £ 3,750-5,300**

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## CIRCLE OF DOMENICO CAMPAGNOLA

### River landscape

Pen and brown ink with touches of wash, over traces of black and red chalk;  
bears a partial numbering in brown ink, verso: 24(?)  
216 by 316 mm; 8½ by 12½ in

### PROVENANCE

Prosper Henry Lankrink (L.2090);  
Baron Milford

**\$ 1,500-2,000**  
**€ 1,300-1,750 £ 1,150-1,500**

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## D. METIUS

active circa 1640

### Farm buildings by trees

Pen and brown ink and black chalk  
102 by 193 mm; 4 by 7½ in

This interesting, incomplete drawing is certainly by the same hand as another landscape, signed *DMetius* and dated 1641, in Joannes Montanus' *Album Amicorum* in the Koninklijke Bibliotheek, The Hague, and another, unsigned, in the Teyler Museum, Haarlem.<sup>1</sup> Whether the artist is identical to, or a relation of, the portrait painter Dirck Metius (1610/15-1665), who was active in Amsterdam and Alkmaar, remains unknown.

<sup>1</sup> Inv. no. 76 H 6, fol. 86 recto, and inv. no. O 39b, respectively. See M. Plomp, *Dutch Drawings in the Teyler Museum. Vol. II, Artists Born Between 1575 and 1630*, Haarlem/Ghent/Doornspijk 1997, p. 237, no. 255, & p. 483, Ill. 4

**\$ 800-1,200**  
**€ 700-1,050 £ 600-900**





299

## ATTRIBUTED TO JAN BAPTIST WEENIX

Amsterdam 1621 - 1659 Huis ter Mey

Mother and Child in a landscape, with other figures and buildings behind

Red chalk;  
bears old attribution in black chalk, verso: *Jan. Miel fecit*  
195 by 278 mm; 7¾ by 11 in

### PROVENANCE

Vincent van Gogh, sale, Amsterdam, 2-3 December 1913, Lot 528;  
Collection Arnal(?), Toulouse, according to an old inscription, verso;  
Jan Streep, New York;  
Lucien Goldschmidt New York,  
from whom acquired in 1983

Although it is a large, compositionally complex sheet in which we see a number of very distinctive stylistic elements, the attribution of this extremely beautiful drawing has exercised scholars for decades. In terms of the composition of the main figure group, the mother and child with father behind, there are close parallels with the staffage in the paintings of the Italianising landscape painter, Jan Baptist Weenix, and this must surely be the correct artistic milieu in which to locate the drawing. But there are no other known drawings by Weenix of figure groups like this with which the Haverkamp-Begemann drawing can be compared, and indeed very few securely attributable figure drawings of any type by the artist. Peter Schatborn has kindly pointed out to us the similarities with a red chalk study of a seated man at a table, in the Albertina, Vienna, a drawing that is not signed or connected with a painting, and is held at the Albertina under the name of Gerrit Dou, but is dated 1647 in a manner that Schatborn points out is very typical of Weenix<sup>1</sup>, but he concedes that the unquestionable similarities with the present work are none the less not enough to put the attribution beyond doubt.

That said, no other serious candidate has so far emerged as author of this outstanding drawing. It is certainly not by Adriaen van de Velde, even though such serene, strongly lit figures were central to his style, nor can one cite any really compelling comparisons amongst the drawings of Karel Dujardin, another possibility. The more angular and sketchy background figures, which emanate echoes of a rather different world, that of the early Rembrandt and his most significant immediate predecessors such as Moeyaert, should provide significant clues, yet somehow they do not, and so the best solution would seem to be to retain Haverkamp-Begemann's own attribution to Weenix, until such time as any firmer evidence can be found either to confirm or refute the attribution.

<sup>1</sup> Vienna, Albertina, inv. no. 9252

\$ 18,000-22,000  
€ 15,400-18,800 £ 13,500-16,500



300  
actual size

300

## LIEVEN CRUYL

Ghent 1634 - before 1720

### St Peter's, Rome

Pen and black ink and gray wash over traces of black chalk, within two sets of black ink framing lines, on vellum; circular;  
signed with initials, lower centre: *L.C.*  
104 mm; 4⅞ in diameter

### PROVENANCE

Friedrich Gorissen, Kleve, his sale, Amsterdam, Sotheby's, 1 March 1994, lot 127;  
Otto Naumann, his sale, New York, Sotheby's, 25 January 2007, lot 72,  
where acquired by the late owner

This view is taken from above the Borgo, and shows St Peter's square in front of the Basilica. Bernini's colonnade, completed by 1667, provides a *terminus post quem* for the date of our drawing. Cruyl was in Rome between 1664 and 1673, and in the first year he executed a series of twenty-one large drawings of the city, eighteen of which were

in the Hapsburg collection, and are now in the Cleveland Museum of Art;<sup>1</sup> the remainder of the group are in the Rijksprentenkabinet, Amsterdam. A series of views of Rome, engraved after Cruyl, illustrated the fourth volume of J.G. Graevius' *Thesaurus Antiquitatum Romanarum*, published in Utrecht in 1697.

Although the present drawing is topographically accurate, Cruyl was at times less literal in his representations, freely adapting and embellishing Italian views to create a series of *capricci*; in a second version of this view, previously on the Dutch art market,<sup>2</sup> the artist added a fictitious triumphal arch in the foreground.

For further information on this intriguing artist and his works, see Barbara Jatta, *Lieven Cruyl e La Sua Opera Grafica. Un'Artista Fiammingo nell'Italia Del Seicento*, Turnhout 1992.

<sup>1</sup> see H. Franci, 'Drawings by Lieven Cruyl of Rome', in *The Bulletin of the Cleveland Museum of Art*, no. 10, 1943, pp. 152-9

<sup>2</sup> Sale, Amsterdam, Christie's, 12 November 1990, lot 108

\$ 8,000-12,000  
€ 6,900-10,300 £ 6,000-9,000









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## WILLEM VAN BEMMEL

Utrecht 1630 - 1708 Wöhrd, near Nuremberg

### Ruins of the Colosseum

Pen and gray ink and wash;  
bears old attribution in black chalk, verso: *W. van Bommel.*

335 by 231 mm; 13¼ by 9⅛ in

Willam van Bommel's style owes much to Anthonie Waterloo, in particular the latter's views in North Germany, in which gray wash is more prominent and to his fellow Utrecht draughtsman, Herman Saffleven. The von Bemel dynasty of Nuremberg artists were descended from him.

For more on Van Bommel's drawings of Italian subjects, see Peter Schatborn, *Drawn to Warmth, 17th-century Dutch Artists in Italy*, Amsterdam 2001, pp. 144-6

**\$ 2,500-3,500**

**€ 2,150-3,000 £ 1,900-2,650**

303

## MICHEL CARRÉE

The Hague 1657 - 1727 Alkmaar

### Herders and animals by rapids

Pen and brown ink and two shades of brown wash  
over red and black chalk, within two sets of black  
ink framing lines

182 by 239 mm; 7¼ by 9½ in

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

**€ 1,300-1,750 £ 1,150-1,500**



303





304

304

## JACOB VAN DER ULFT

Gorinchem 1627 - 1689 Noordwijk

### Design for the title page to Suetonius's *Lives of the Roman Emperors* (1672)

Pen and brown ink and wash and watercolor, over traces of black chalk;  
signed, bottom edge (cut): *J van Ulft F* and  
inscribed, verso: *De tijtel van Suetonius Leevender  
/ Roonde Kysere Door J.v: Ulft*  
187 by 139 mm; 7<sup>3</sup>/<sub>8</sub> by 5<sup>1</sup>/<sub>2</sub> in

#### PROVENANCE

Paul Eeckhout, Ghent (L.824a),  
Lodewijk Houthakker, Amsterdam (L.3893), by  
1973,  
from whom acquired by the late owner

#### LITERATURE

P. Fuhring, *Design into Art. Drawings for  
Architecture and Ornament. The Lodewijk  
Houthakker Collection*, London 1989, vol. I, p. 141,  
no. 98, reproduced

This well preserved sheet is Jacob van der Ulft's  
design for the frontispiece of the 1672 edition  
of Suetonius' *De Vitae Caesarum*, which was  
published in Leiden 202 years after the Roman  
first edition.

**\$ 4,000-6,000**

**€ 3,450-5,200    £ 3,000-4,500**

## ADRIAEN JANSZ. VAN OSTADE

Haarlem 1610 - 1685

### Double sided study sheet: A woman cleaning a baby and studies of a child

Black and white chalk on blue paper (*recto* and *verso*)

141 by 146 mm; 5 $\frac{5}{8}$  by 5 $\frac{3}{4}$  in

This spirited, double-sided sheet of figure studies epitomises how Ostade used rapid chalk studies of this type to develop figures and poses for use in his painted compositions. See also the other two Ostade figure studies in the Haverkamp-Begemann Collection, lots 306 & 313 below. Dr. Bernhard Schnackenburg has kindly confirmed the attribution, and tells us that he believes this is a relatively early work, dating from the 1640s, the moment when Ostade really began to make chalk studies of this type on a regular basis. In their dashing, rather angular handling, the studies on the *recto* in particular can be compared with drawings such as the studies of a violinist, in Hamburg, which the artist used for a dated painting of 1644.<sup>1</sup>

The separate studies of a woman wiping a baby's bottom, of the baby, and of the woman's hand holding the cloth, illustrate very well how Ostade approached the development of his figures, and the details of his compositions. The motif must relate to one of a number of paintings that he made representing the Sense of Smell, although no painting is currently known that contains this exact figure.

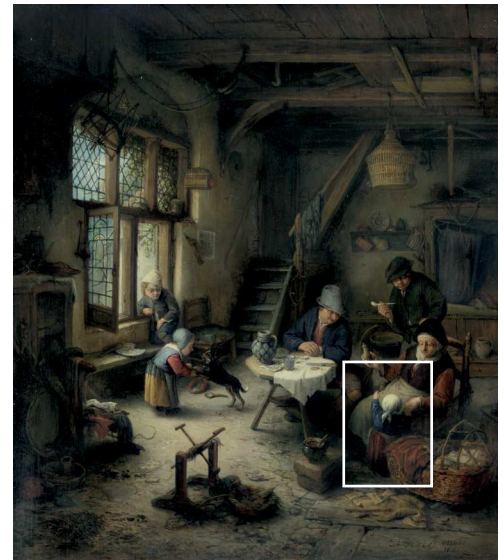
The less fully developed study on the *verso*, of a child standing beside a woman's knee, can, however be linked to a known painting, the 1661 *Peasant Family in a Cottage Interior* (fig. 1), in the collection of Eijk and Rose-Marie van Otterloo, and recently promised by them to the Museum of Fine Arts, Boston. Whether Ostade made the study on the *verso* rather later than those on the *recto*, or reused an earlier motif when painting the van Otterloo panel, remains unclear, but the connection between painting and drawing is undeniable.

<sup>1</sup> Hamburg, Kunsthalle, inv. nr. 22 292; B. Schnackenburg, *Adriaen van Ostade, Isack van Ostade, Zeichnungen und Aquarelle*, 2 vols., Hamburg 1981, vol. I, pp. 22, 40, 89, no. 46, reproduced vol. II, pl. 25

**\$ 18,000-22,000**  
**€ 15,400-18,800   £ 13,500-16,500**



305



Adriaen Jansz. van Ostade, *Peasant Family in a Cottage Interior*, Boston, Museum of Fine Arts, Eijk and Rose-Marie van Otterloo Collection





305 actual size



306 actual size

306

## ISACK VAN OSTADE

Haarlem 1621 - 1649

### Study of a man tying his shoe

Black chalk heightened with white chalk on blue paper;

bears an old shelf mark/numbering in red chalk, verso: *f / W. X - I*

129 by 124 mm; 5 $\frac{1}{8}$  by 4 $\frac{7}{8}$  in

Dr. Bernhard Schnackenburg has kindly informed us that he believes this drawing is by Isack van Ostade, dating from around 1643. Figure studies like this, drawn in black and white chalk on blue paper, are more frequently encountered in the work of Isack's brother, Adriaen van Ostade (see lots 305 & 313), but comparable drawings by Isack are also known, including sheets in Hannover and Leiden.<sup>1</sup>

<sup>1</sup> B. Schnackenburg, *Adriaen van Ostade, Isack van Ostade, Zeichnungen und Aquarelle*, 2 vols., Hamburg 1981, nos. 476 & 541, respectively

**\$ 12,000-18,000**

**€ 10,300-15,400 £ 9,000-13,500**

307

## CORNELIS SAFTLEVEN

Gorinchem 1607 - 1681 Rotterdam

### Standing Young Man

Black chalk;  
signed with monogram and dated in black chalk,  
lower right: *CSL 1666*

and bears old attribution, verso: *Corn<sup>s</sup>. Saftleven*  
286 by 167 mm; 11 $\frac{1}{4}$  by 6 $\frac{5}{8}$  in

#### PROVENANCE

Sale, London, Christie's, 2 June 1970, lot 19;  
sale, New York, Sotheby's, 23 January 2001, lot 149

#### LITERATURE

W. Schulz, *Cornelis Saftleven 1607-1681*, Berlin 1978, pp. 108-9, cat. no. 177

**\$ 8,000-12,000**

**€ 6,900-10,300 £ 6,000-9,000**





307

## JAN JOSEFSZ. VAN GOYEN

Leiden 1596 - 1656 The Hague

## View from Tolhuis towards Elterberg

Black chalk and gray wash;  
bears numbering in brown ink, upper right: 65  
97 by 157 mm; 3¾ by 6¼ in

## PROVENANCE

With Johnson Neale, the album bought on the  
Continent in the 19th Century;  
T. Mark Hovell, F.R.I.C.S., London;  
anonymous sale, London, Sotheby's, 3 July 1918,  
lot 124 (the entire album);  
with P. and D. Colnaghi & Co., London;  
A.W.M. Mensing,  
his sale, Amsterdam, Mensing/Muller, 27 April  
1937, lot 218 (the entire album);  
A. Mayer, the Hague and New York;  
Dr. Karl Lilienfeld, New York (by whom the album  
dismembered);  
C.F. Louis de Wild, New York,  
from whom acquired by the late owner

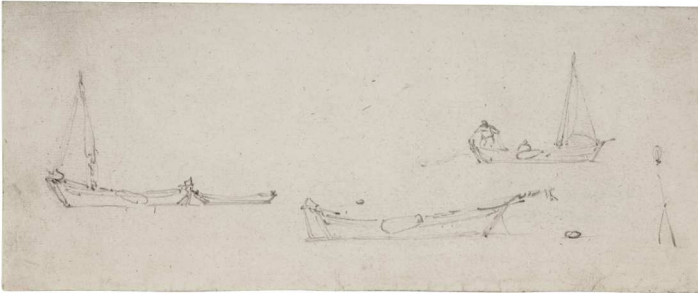
## LITERATURE

H.-U. Beck, *Jan van Goyen 1596-1656*,  
Amsterdam 1972, vol. I, p. 296, no. 847/65; vol.  
III (supplement, Doornspijk 1987), pp. 124-5,  
reproduced.

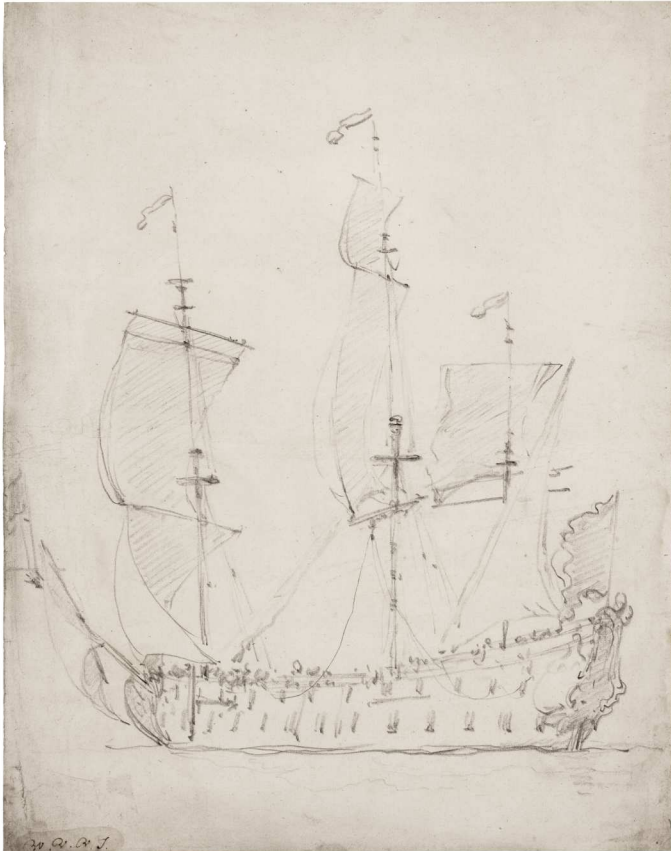
This drawing and the following lot are sheets  
from a sketchbook used by Van Goyen during  
the course of a journey he made in 1650-51 from  
his home town of Leiden to the German border  
around Nijmegen, Kleve and Arnhem, before  
returning to Amsterdam and the surrounding area.  
In common with many Dutch landscape artists of  
the 17th century, Van Goyen made a number of  
sketching tours, although he did not stray as far  
from home as some of his contemporaries and the  
journey of 1650-51 appears to have been one of  
the most extensive that he undertook. During his  
travels, Van Goyen filled several sketchbooks with  
rapid studies of landscapes such as this, as well  
as buildings, animals and figures, which he then  
used as the basis for elements in his oil paintings  
and also in his more elaborate, finished drawings,  
composed and executed in the studio. Though  
hardly mountainous by the standards of some  
other nations, the hills of the lower Rhine region  
where this drawing was made must have seemed  
rather exotic to a native of the polders and canals  
of Holland.

It cannot now be ascertained how many sheets  
the sketchbook of 1650-51 originally contained.  
Up to 190 sheets remained in the album at the  
time of the 1937 sale, but others must have been  
removed prior to that date, and the counting of  
the sheets seems in any case not to have been  
precisely undertaken (at the time of the 1918 sale,  
Campbell Dodgson gave the number of sheets as  
only 179). In any case, those remaining together  
in 1937 were separated by Dr. Lilienfeld after he  
acquired them in 1957.

**\$ 6,000-8,000**  
**€ 5,200-6,900 £ 4,500-6,000**



308



309

308

WILLEM VAN DE VELDE THE  
ELDER

Leiden 1611 - 1693 London

## Three Boats

Black chalk  
86 by 207 mm; 3½ by 8¼ in

## PROVENANCE

Robert Holford

**\$ 1,000-1,500**  
**€ 900-1,300 £ 750-1,150**

309

WILLEM VAN DE VELDE THE  
YOUNGER

Leiden 1633 - 1707 London

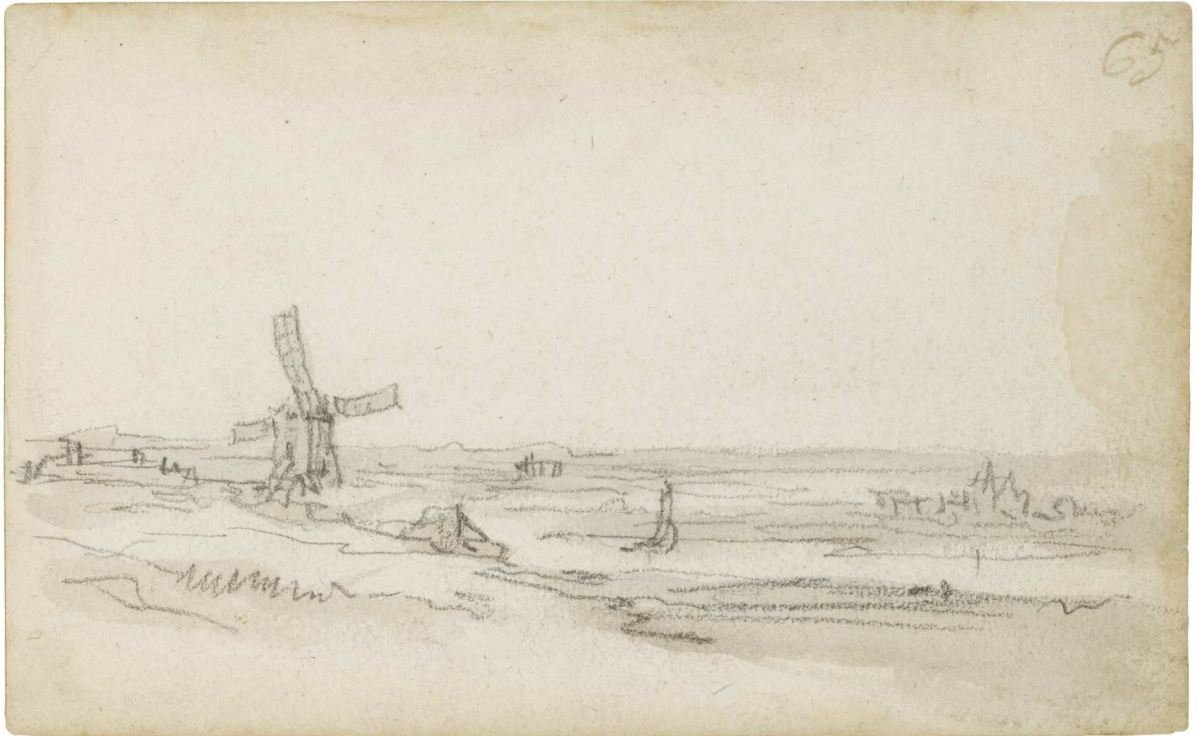
## Three master (English Man o' War)

Black chalk;  
signed with initials in brown ink, lower left:  
W.V.V.J

392 by 309 mm; 15½ by 12¼ in

**\$ 7,000-9,000**  
**€ 6,000-7,700 £ 5,300-6,800**





310 actual size



311

311

## JAN JOSEFSZ. VAN GOYEN

Leiden 1596 - 1656 The Hague

### Sheet of studies of figures

Black chalk and gray wash;  
bears faint numbering, upper right: 191  
98 by 157 mm; 3<sup>7</sup>/<sub>8</sub> by 6<sup>1</sup>/<sub>4</sub> in

#### PROVENANCE

With Johnson Neale, the album bought on the Continent in the 19th Century;  
T. Mark Hovell, F.R.I.C.S., London;  
sale, London, Sotheby's, 3 July 1918, lot 124 (the entire album);

with P. and D. Colnaghi & Co., London;  
sale, Amsterdam, A.W.M. Mensing, 27 April 1937,  
lot 218 (the entire album);  
A. Mayer, the Hague and New York;  
Dr. Karl Lilienfeld, New York, 1957 (by whom the  
album dismembered);  
C.F. Louis de Wild, New York, by 1964;  
Carel Goldschmidt, New York;  
sale, New York, Christie's, 12 January 1995, lot  
243,  
where acquired by the late owner

#### LITERATURE

H.-U. Beck, *Jan van Goyen 1596-1656*,  
Amsterdam 1972, vol. I, p. 311, no. 847/191; vol.  
III (supplement, Doornspijk 1987), pp. 127-125b,  
no. 847/191

See note to the previous lot. This drawing is  
one of very few sheets of figures studies from  
the 1650-51 sketchbook, which consists almost  
entirely of topographical landscape sketches.

**\$ 6,000-8,000**  
**€ 5,200-6,900 £ 4,500-6,000**



312 actual size



312

## GILLIS VAN TILBORGH

Brussels circa 1625 - circa 1678

*Recto:* Vestal Virgins

*Verso:* Head of a Girl

Metalpoint on prepared paper or vellum 'tafelette'  
95 by 60 mm; 3¾ by 2⅜ in

### PROVENANCE

Sale, London, Sotheby's, 21 March 1977, in lot 104 (11 sheets);  
with Richard Day, London

This intriguing, double-sided sheet is one of a group of eleven similar works of the same size, some executed in silverpoint, some in leadpoint, which were together until their sale in 1977, and may well originally have been bound together as a little booklet. Some of the sheets bear slightly

later inscriptions attributing the works to Gillis van Tilborgh, a Flemish painter who was active in Brussels from *circa* 1625 until the later 1670s, in which case these would be some of the last examples of a type of drawing in metalpoint which had enjoyed immense popularity with many of the greatest draughtsmen of earlier times, including Leonardo, Raphael and Dürer, and has also been widely – and brilliantly – practised by Hendrick Goltzius and his Haarlem contemporaries.<sup>1</sup>

As Ernst van de Wetering first described, some years ago, it seems to have been a fairly common practice in 17<sup>th</sup>-century Holland for artists to carry with them small booklets of prepared paper or vellum tablets of this type, on which they could make rapid sketches in metalpoint or hard chalk, obliterating these studies when they were no longer needed by re-grounding the sheet for reuse.<sup>2</sup> Some of the studies on these sheets by

Van Tilborgh are copied from earlier prototypes, others seem to be original ideas, but in both cases, the artist is using the 'tafelette' for the purposes of study and learning. Another sheet from the group was formerly in the collection of Charles Ryskamp.<sup>3</sup> See also the fine metalpoint drawing by Andries Both, lot 261 above.

<sup>1</sup> A. van Camp, 'Metalpoint Drawings in the Low Countries in the Sixteenth and Seventeenth Centuries,' in S. Sell & H. Chapman, *Drawing in Silver and Gold. Leonardo to Jasper Johns*, exh. cat., Washington, National Gallery of Art, and London, British Museum, 2015, pp. 159-60

<sup>2</sup> E. van de Wetering, 'Verdwenen tekeningen en het gebruik van afwisbare tekenplankjes en 'tafeletten', *Oud Holland*, vol. CV, 1991, pp. 210-27

<sup>3</sup> Sold, New York, Sotheby's, 25 January 2011, lot 212; see W.W. Griswold et al., *The World Observed. Five Centuries of Drawings from the Collection of Charles Ryskamp*, exh. cat., New York, The Morgan Library, no. 21

\$ 6,000-8,000  
€ 5,200-6,900 £ 4,500-6,000



## ADRIAEN JANSZ. VAN OSTADE

Haarlem 1610 - 1685

### Standing man holding a flagon

Black chalk on blue paper;  
bears old attribution in black chalk, verso: *Ostade*  
222 by 90 mm; 8¾ by 3½ in

#### PROVENANCE

William Bates (L.2604);  
Charles Gasc (L.543)

Ostade made chalk figure studies like this not only in preparation for his paintings, but also for his works in other media. Some studies he used as the basis for figures in prints, others, like this one, for the highly finished watercolors that he produced in some numbers, as finished works, in parallel to his oil paintings. This man holding a flagon is a study for the central figure in the splendid 1673 watercolor, *Peasants playing bowls in front of an Inn*, in the Albertina, Vienna (fig. 1).<sup>1</sup>

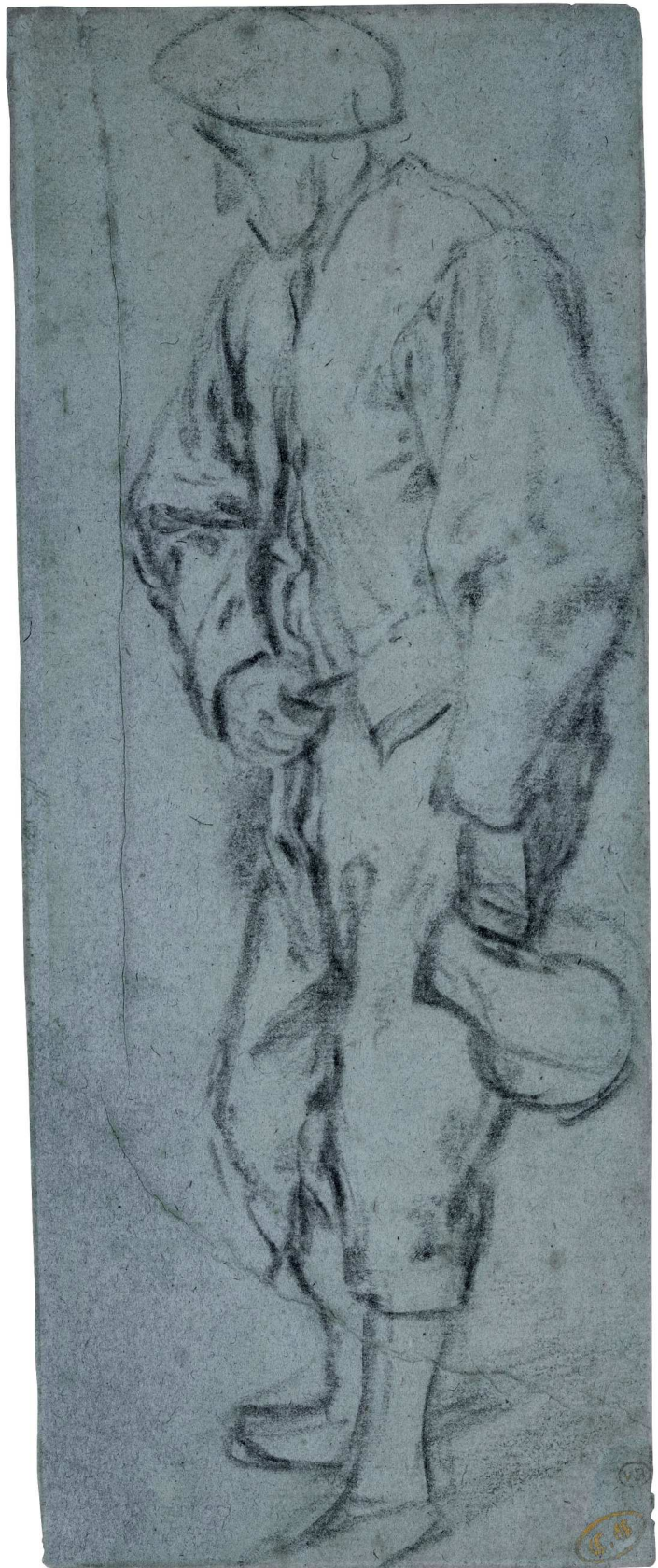
<sup>1</sup> Inv. 9127; B. Schnackenburg, *Adriaen van Ostade, Isack van Ostade, Zeichnungen und Aquarelle*, 2 vols., Hamburg 1981, vol. I, p. 129, no. 246, reproduced vol. II, pl. 116

\$ 8,000-12,000

€ 6,900-10,300 £ 6,000-9,000



Adriaen Jansz. van Ostade, *Peasants playing bowls in front of an Inn*, Vienna, Albertina



313 actual size



314

## JAN PORCELLIS

Ghent before 1584 - 1632 Zoeterwoude

Recto: Boat moored on a beach by a wooden palisade

Verso: Study of trees

Black chalk and gray wash (some added later in sky), within black chalk framing lines (*recto*); pen and brown ink (*verso*);

bears extensive numbering in brown ink, *verso* 181 by 242 mm; 7 $\frac{1}{8}$  by 9 $\frac{1}{2}$  in

### PROVENANCE

With Wouter van Leeuwen, Amsterdam, from whom acquired in 1995

This drawing is comparable with a small group of similar chalk drawings of beach and harbour scenes, including two in the British Museum, one in Berlin, one in the Museum Boijmans van Beuningen, Rotterdam, one in the Metropolitan Museum of Art, New York<sup>1</sup>, two sold Amsterdam, Sotheby's<sup>2</sup>, and one in the Rijksmuseum, Amsterdam.<sup>3</sup> The New York drawing, the Rijksmuseum sheet and three of the others are signed with the initials IP (or JP); as Schapelhouman and Schatborn have pointed out, although Jan Porcellis and his son Julius both signed paintings in this way, there is no good reason to attribute the drawings to the latter, who is totally unknown as a draughtsman.

<sup>1</sup> Inv. no. 2005.3

<sup>2</sup> 9 November 1999, lot 109 and 4 November 2003, lot 93

<sup>3</sup> Inv. no. RP-T-1893-A-2758; M. Schapelhouman and P. Schatborn, *Dutch Drawings of the Seventeenth Century in the Rijksmuseum, Amsterdam, Artists born between 1580 and 1600*, 2 vols., Amsterdam 1998, cat. no. 270, reproduced

**\$ 6,000-8,000**

**€ 5,200-6,900 £ 4,500-6,000**

315

## SCHOOL OF REMBRANDT HARMENSZ. VAN RIJN

Christ Crucified

Pen and brown ink and gray wash, over traces of black chalk, the top corners cut  
231 by 207 mm; 9 $\frac{1}{8}$  by 8 $\frac{1}{8}$  in

**\$ 4,000-6,000**

**€ 3,450-5,200 £ 3,000-4,500**



315





316 actual size

316

## PHILIPS KONINCK

Amsterdam 1619 - 1688

*Recto*: Three standing men in oriental dress

*Verso*: A caricatural head study, depicting a man as an ass

Pen and brown ink (*recto* and *verso*)  
142 by 80 mm; 5½ by 3⅞ in

### PROVENANCE

Private collection, England,  
sale, Amsterdam, Sotheby's, 1 December 1986,  
lot 55;  
with Bob P. Haboltdt & Co.

In the 1986 sale catalogue, it was noted that Professor Werner Sumowski had confirmed the attribution, and would include this drawing in a forthcoming supplement to his *Drawings of the Rembrandt School*, but no such supplement was ever published. Koninck was one of the most individual draughtsmen amongst the artists in the immediate orbit of Rembrandt, and the distinctive

combination of energetic, almost frenzied line work alternating with surprisingly delicate treatment of certain details - here the faces - is characteristic of his style. Very comparable in this regard is the stylistically similar drawing depicting *Daniel Proving Susanna's Innocence*, in the British Museum, which is signed and dated 1658.<sup>1</sup> Most probably, the present drawing also dates from the 1650s.

<sup>1</sup> London, British Museum, inv. no. 1946.0713.158

**\$ 8,000-12,000**  
**€ 6,900-10,300**   **£ 6,000-9,000**



317

317

## JAN LUYKEN

Amsterdam 1649 - 1712

### A scene of Iconoclasm

Pen and brown ink;

bears numbering in brown ink, upper right: 1291  
106 by 153 mm; 4¼ by 6 in

#### PROVENANCE

Bought from Lucien Goldschmidt, New York, 1979

\$ 2,500-3,500

€ 2,150-3,000 £ 1,900-2,650

318

## JACOB DE WIT

Amsterdam 1695 - 1754

### Recto: Composition study for an Allegory of Summer

### Verso: Subsidiary studies

Pen and gray ink and gray and brown wash, heightened with white (*recto*); Point of the brush and gray wash and black chalk (*verso*)  
162 by 95 mm; 6⅜ by 3¾ in

As Robert-Jan te Rijdt has very kindly informed us, this is de Wit's first sketch for the composition of a painted wall hanging dating from 1753, right at the end of the artist's life, one of a pair that was sold at auction in London, in 1952.<sup>1</sup> A finished drawing of the composition was with Galerie Monique Martel, in Brussels, in 2009.

The subject is Ceres with a woman and a putto who are carrying grain and the fruits of summer - an Allegory of Summer.

<sup>1</sup> Sale, London, Christie's, 1 February 1952, lot 132; listed in A. Staring, *Jacob de Wit*, Amsterdam 1958, p. 157

\$ 800-1,200

€ 700-1,050 £ 600-900



318





319

319

## GODFRIED MAES

Antwerp 1649 - 1700 (?)

### Ceres sets the corn on fire

Pen and black ink and gray wash  
bears old attribution, title and numbering in  
brown ink, on the old mount: G: Maas / Ceres  
Heebt het Koorn in Brandt / 69  
178 by 233 mm; 7 by 9 $\frac{1}{8}$  in

#### PROVENANCE

The widow of the artist (see J.B. Descamps, *La vie des peintres...*, Paris 1753-63, vol. IV, p. 19, 'Il avoit composé les fables d'Ovide, que sa Veuve à vendu 800 Florins après sa mort');  
Jacob de Wit, Amsterdam (acquired in Antwerp before 1717), his sale, Amsterdam de Leth, 10 March 1755, portfolio U, no. 87 ('De Herschepping van Ovidius, in drieentachig uitvoerige Teekeningen, door G. Maes. Welke in één keep verkocht zullen worden');  
B. Cronenburgh, sale, Amsterdam, 28 March 1762, portfolio A, no. 1 ('Drie-en tachtig Teekeningen uit de Ovidius...');  
Sale, Amsterdam, Sotheby's, 1 December 1986, lot 105

This drawing was part of a series of eighty-three drawings by Maes illustrating episodes from Ovid's *Matamorphoses*. The drawings remained together until the Cronenburgh sale in 1762, after which they were separated into various groups. For further information, see Janno van Tatenhove, 'Tekeningen door Jacob de Wit voor de Ovidius van Picart', *Leids Kunsthistorisch Jaarboek 1985. Achttiende-Eeuwse Kunst in de Nederlanden*, Delft 1987, pp. 211-234 (especially pp. 232-233, notes 36-40).

**\$ 4,000-6,000**  
**€ 3,450-5,200   £ 3,000-4,500**





320



321

320

## DUTCH SCHOOL, 17TH CENTURY

### Feeding the Hungry

Black chalk and brown wash  
179 by 263 mm; 7 by 10<sup>3</sup>/<sub>8</sub> in

It has been suggested that this drawing may be by a member of the De Bray family, but although the subject, and some details of handling such as the rather pointed facial types, are somewhat reminiscent of their style, no compelling comparisons can be made with any known drawings by a member of the family.

**\$ 3,000-4,000**

**€ 2,600-3,450    £ 2,250-3,000**



321

## JAN JOSEF HOREMANS THE ELDER

Antwerp 1682 - 1759

### Child standing by a chair

Black chalk on blue paper  
175 by 135 mm; 6<sup>7</sup>/<sub>8</sub> by 5<sup>1</sup>/<sub>4</sub> in  
(4)

#### PROVENANCE

'SMET, A.F.C.' mark on verso

Sold together with three other drawings:  
German School, 18th Century, *Riders Resting*,  
black chalk and watercolor; Dutch School, circa  
1700, *Drinking Company*, red chalk, within red  
chalk framing lines and Dutch School, late 18th  
Century, *Standing man holding a pole*, black and  
white chalk on blue paper

\$ 1,500-2,000

€ 1,300-1,750 £ 1,150-1,500



322

322

## AUGUSTE GARDANNE

circa 1840 - circa 1890

Recto: '*Cheval Obstine*'

Verso: Studies of a soldier with a  
musket

Black lead (recto and verso)  
202 by 286 mm; 7<sup>7</sup>/<sub>8</sub> by 11<sup>1</sup>/<sub>4</sub> in

\$ 1,000-1,500

€ 900-1,300 £ 750-1,150



323

323

## ATTRIBUTED TO ROELANDT SAVERY

Kortrijk 1576 - 1639 Utrecht

### Two horses drawing a cart

Point of the brush and brown and gray wash over  
black chalk, heightened with the remains of white,  
on faded blue paper;

bears old attribution on the mount, lower center:

*Brughell*

142 by 310 mm; 5<sup>1</sup>/<sub>2</sub> by 12<sup>1</sup>/<sub>4</sub> in

(2)

#### PROVENANCE

Dr. G.L. Laporte, New York (L.1170)

Sold together with another drawing. After  
Roelandt Savery, *Group of armed riders*, pen and  
brown ink; bears old attribution in brown ink,  
lower centre: *Savery fecit*

\$ 2,000-3,000

€ 1,750-2,600 £ 1,500-2,250

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## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

### General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. 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 US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

### Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes.

If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

### Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

### New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

### For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- 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.

### For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.



## CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

**1. As Is** Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

**2. Inspection** Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

**3. Buyer's Premium** 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 is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

**4. Withdrawal** We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

**5. Per Lot** Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

**6. Bidding** We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. 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 may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

**7. Online Bids via BIDnow or other Online Platforms:** Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**8. Bids Below Reserve** If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

**9. Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company,

whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

**10. Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

**11. Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

**12. Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

**13. Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

**14. Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

**15. Limitation of Liability** In no event will our liability to a purchaser exceed the purchase price actually paid.

**16. Data Protection** Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing [enquiries@sothebys.com](mailto:enquiries@sothebys.com). Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

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## TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

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## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.



7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

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

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](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://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](http://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](mailto: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](http://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](http://sothebys.com)

### Old Master Paintings

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David Pollack  
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Elisabeth Lobkowitz  
Alexa Armstrong  
+1 212 606 7230

#### Private Sales

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### Old Master Paintings

#### LONDON

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Arabella Chandos  
Andrew Fletcher  
Edoardo Roberti  
Julian Gascoigne  
Chloe Stead  
Georgina Eliot  
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#### MILAN

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### Old Master Drawings

#### WORLDWIDE

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Mark Griffith-Jones  
Alexander Faber  
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### 19th Century Paintings

#### NEW YORK

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Mark Buck  
Alexandra Allen  
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Tessa Kostrzewa  
Richard Lowkes  
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#### 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](http://sothebys.com)

### THE LINE OF BEAUTY: DRAWINGS FROM THE COLLECTION OF HOWARD AND SARETTA BARNET

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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