

OLD MASTER & BRITISH DRAWINGS

NEW YORK
1 FEBRUARY 2024

CHRISTIE'S







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THURSDAY 1 FEBRUARY 2024

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Thursday 1 February 2024
12:00pm (Lots 1-176)

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CHRISTIE'S

20/12/2022

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•1

AFTER BACCIO DELLA PORTA, CALLED FRA BARTOLOMEO
(FLORENCE 1472-1517 PIAN DI MUGNONE)

Head of a friar wearing a cowl, seen in three-quarter profile

with inscription in graphite 'Savonarola par Fra Bartolommeo' (lower center, mostly erased)
black chalk
13⅛ x 9⅛ in. (33.5 x 23.4 cm)

$5,000-7,000

PROVENANCE:
Sir Robert Prioleau Roupell (1798-1886), London (L. 2234); Christie's, London, 12 July 1887, lot 719 (as Fra Bartolomeo, *Head of a monk*).
Sir John Charles Robinson (1824-1913), London (L. 1433, with associated inscription '[?] July 12 1887/ from Roupelli sale/ this is the portrait of Fra Bartolommeo/ [?] it by himself' (*verso*); Christie's, London, 12 May 1902, lot 17 (as Fra Bartolomeo, *Portrait of the artist*).
with Parsons and Sons, London.
Anonymous sale; Sotheby's, London, 25 February 1948, lot 82.
with Hans Calmann (1899-1982), London.
with Mrs. H. de Beer.
with Colnaghi, London.
with Frits Lugt (1884-1970), Paris.
Gerald Guterman, New York.

LITERATURE:
J.-L. Baroni, *Paintings, Sculptures, Drawings,* London, 2014, pp. 96-101, under no. 29, ill.

This powerful portrait is an early copy of a drawing by Fra Bartolommeo of almost the same size, and executed in the same technique, that was once in the Thomas Lawrence collection and has recently appeared on the art market (Baroni, *op. cit.*, no. 29, ill.). The existence of this early copy and its own prestigious provenance attest to the importance and significance of Fra Bartolommeo's masterful portrait. Because of its quality the present sheet was long believed to be an autograph work by the artist. The sitter was, at some point, identified with Fra Bartolommeo himself and the drawing described as a self-portrait. Although the author of this drawing remains unidentified, the sheet conveys the refinement and the intensity of Fra Bartolommeo's own work.



PROPERTY OF AN AMERICAN COLLECTOR

2

BIAGIO PUPINI, CALLED BIAGIO DELLE LAME

(BOLOGNA, ACTIVE *CIRCA* 1511-1551)

The Death of Meleager (recto)*; Calligraphic exercises* (verso)

pen and brown ink, brown wash, heightened with white, on prepared ochre paper (*recto*); pen and brown ink (*verso*), watermark anchor in a circle
6¾ x 13 in. (17 x 33 cm)

$5,000-7,000

PROVENANCE:
with Colnaghi, London (*Master Drawings*,1992, no. 3, ill.).

EXHIBITED:
Stanford University, Iris and Gerald Cantor Center for Visual Arts, *Classic Taste. Drawings and Decorative Arts from the Collection of Horace Brock*, 2000 (without catalogue).

This interesting sheet presents on the *recto* a free copy of a Roman sarcophagus with the *Death of Meleager* of the 2nd Century AD now at Wilton House in Wiltshire. The sarcophagus was in the church of Sant'Angelo in Peschiera from at least the beginning of the 16th Century. It was there that Pupini could have copied it during his Roman sojourn around 1524 (*Master Drawings*, *op. cit.*, no. 3). On the *verso* the paper was left unprepared and the artist used it to practice calligraphy.



3

BACCIO BANDINELLI
(FLORENCE 1493-1560)

A putto holding a cornucopia and stepping on a tortoise, surrounded by a group of standing putti playing musical instruments

black chalk, pen and brown ink, pen and black ink framing lines, watermark acorn with two oak leaves
9⅛ x 15⅞ in. (23.1 x 40.5 cm)

$30,000-50,000

PROVENANCE:
John Thane (1748-1818), London (L. 1544 partially erased).
David Rust (1930-2011), Washington D.C.
with Adams Davidson and Co., Washington, D.C.
Mrs. Evan M. Wilson, Washington, D.C.
Anonymous sale; Christie's, New York, 30 January 1997, lot 10.
with Colnaghi, London (*An Exhibition of Master Drawings,* 1998, no.3, ill.).

LITERATURE:
Baccio Bandinelli. Drawings from British Collections, exhib. cat., Cambridge, Fitzwilliam Museum, 1988, p. 29, under no. 10 (catalogue by R. Ward).
Raffael bis Tizian. Italienische Zeichnungen aus dem Städel Museum, exhib. cat., Frankfurt, Städel Museum, and Paris, Fondation Custodia, 2014-2015, p.124, fig. 23, under no. 34 (catalogue by J. Jacoby).

As Roger Ward pointed out (*op. cit.*, p. 29), the present drawing is closely related to the upper left part of the frieze representing putti at play in Donatello's bronze relief *The Lamentation of Christ* on the Gospel pulpit in the south aisle of the Church of San Lorenzo in Florence. The putto in the center holding a cornucopia in his left hand, the one to his left bending forward, and the one kneeling on his right are almost identical in both works. Bandinelli just replaced the base on which the middle putto stands with a tortoise. The second putto from the right running to the right can also be found in both works. Dr. Ward suggested that Bandinelli most probably did not work directly from Donatello's relief, but that he, like Donatello himself, made use of an antique sarcophagus which was then in the collection of Matteo Strozzi in Florence, and is now in the Walters Art Gallery in Baltimore.

As evidence of Bandinelli's admiration for his great predecessor, three further drawings copying Donatello's reliefs in San Lorenzo are in the British Museum, London (Ward, *op. cit.*, no. 10, ill.), in the Ashmolean Museum and in the Musée Condé, Chantilly. Similar studies of putti at play by Bandinelli appear on the recto of a drawing in the Fondazione Horne in Florence (L. Ragghianti Collobi, *Disegni della Fondazione Horne in Firenze*, exhib. cat., Florence, Palazzo Strozzi, 1963, p. 10, no. 8, ill.) and another example is in the Städelsches Kunstinstitut in Frankfurt (inv. 447; see Jacoby, *op. cit.*, no. 34).



PROPERTY OF AN AMERICAN COLLECTOR

•4

BERNARDINO INDIA
(VERONA 1528-1590)

A Sibyl holding tablets (recto); *Design for a ceiling with tritons, putti and a coat of arms* (verso)

inscribed 'Zuccaro' (lower right)
red chalk, pen and brown ink, brown wash (*recto*); red and black chalk (*verso*)
10⅞ x 6⅛ in. (27.6 x 15.7 cm)

$3,000-5,000

PROVENANCE:
Charles F. Ramus (1902-1979), Denver, Colorado; Butterfield and Butterfield, Los Angeles, 13 November 1998, lot 6520 (as attributed to Federico Zuccaro). with Colnaghi, London (*An Exhibition of Master Drawings*, 1999, no. 7, ill.).

EXHIBITED:
Stanford, Iris and B. Gerald Cantor Center for Visual Arts, Stanford University, *Classic Taste. Drawings and Decorative Arts from the Collection of Horace Brock*, 2000 (without catalogue).

A contemporary of the architects Andrea Palladio and Michele Sanmicheli, Bernardino India executed numerous fresco decorations in villas and palaces in his native Verona and in other territories of the Venetian *terraferma*. The sybil on this sheet could have been a preparatory sketch for a figure in a fresco decoration, as a similar figure appears in a small sketch as a detail in an architectural drawing by Palladio in the Museo Civico in Vicenza (*Cinquant'anni di pittura veronese 1580-1630*, exhib. cat., Verona, Palazzo della Gran Guardia, 1974, fig. 75). The *verso* of the sheet presents a study for an elaborate ceiling decoration with, at the center, a coat of arms that can be connected with the noble Avogrado family from Brescia.

5

GIROLAMO FRANCESCO MARIA MAZZOLA, IL PARMIGIANINO

(PARMA 1503-1540 CASALMAGGIORE)

A male nude seen from the back, brandishing a sword

black chalk, traces of pen and brown ink
11½ x 6¼ in. (29.4 x 16 cm)

$40,000-60,000

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

This addition to Parmigianino's drawn *œuvre* is a study – in reverse – for the centrally placed figure of the executioner in a chiaroscuro woodcut by Antonio da Trento, representing the martyrdom of two saints, probably Saints Paul and Peter, and dated towards the end of the 1520s (fig. 1; see A. Bartsch, *Le Peintre graveur*, XII, Vienna, 1811, XII, pp. 79-80, no. 28; A. Gnann, *Parmigianino und sein Kreis. Druckgraphik aus der Sammlung Baselitz*, exhib. cat., Munich, Staatliche Graphische Sammlung München, Alte Pinakothek, and Frankfurt, Städel Museum, 2007-2008, nos. 35, 36, ill.; L. Stiber Morenus and N. Takahatake in *The Chiaroscuro Woodcut in Renaissance Italy*, exhib. cat., Los Angeles County Museum of Art, and Washington, National Gallery of Art, 2018-2019, nos. 35-37, ill.). With notable differences, the composition was also engraved by another regular collaborator of the great master from Parma, Gian Jacopo Caraglio, in a print dated slightly earlier, around 1525 (Bartsch, *op. cit.*, XV, 1813, pp. 71-72, no. 8; Gnann, *op. cit.*, 2007-2008, no. 34, ill.).



Fig. 1. Antonio da Trento, after Parmigianino, *The martyrdom of two saints*. Chiaroscuro woodcut. National Gallery of Art, Washington, D.C.

Among the changes introduced between the two closely related compositions is the position of the executioner: whereas in the engraving he holds the sword behind his back and has placed his weight on his right leg, in the woodcut he stands firmly on both legs and holds the sword above his head, ready to sever the head of the man at his feet. Several preparatory studies are known for the engraving, notably three compositional studies in the Musée du Louvre, Paris (inv. 6399, 6400), and the British Museum, London (inv. 1904,1201.2; see A.E. Popham, *Catalogue of the Drawings of Parmigianino*, New Haven and London, 1971, I, nos. 379, 380, 190, II, pls. 135-137; and A. Gnann, *Parmigianino. Die Zeichnungen*, Petersberg, 2007, 203-205). The latter sheet, which is incised, was the direct model for Caraglio's plate. Several studies in pen or chalk for figures in the composition also survive, in particular for the figures at left and right in the two compositions (Louvre, inv. 6428; and British Museum, inv. 1961,1014.9; see Popham, *op. cit.*, I, nos. 407, 191, II, pls. 140, 138; and Gnann, *op. cit.*, 2007, nos. 206, 207).

Despite the *pentimenti* noticeable around the figure's hands and the contour of his head, the newly discovered drawing, deftly executed in black chalk, is less exploratory than these and other studies for the prints, and it must have been made when the final design for Antonio's print had been decided on, and Parmigianino was about to produce the (now lost) model. (As suggested by Naoko Takahatake, this design may have been destroyed in the process of transferring the design, or even drawn directly on the woodblock before it was cut by Antonio (*op. cit.*, p. 117).) The drawing, as well as all other studies related to the prints, and indeed the very existence of two plates of the same subject in different techniques attest to Parmigianino's deep interest in printmaking and the artistic possibilities it offered him.

We are grateful to David Ekserdjian and Achim Gnann for supporting the attribution to Parmigianino on the basis of a digital photograph.



6

ATTRIBUTED TO LUCA CAMBIASO
(MONEGLIA 1527-1585 MADRID)

Psyche ascending to Olympus with Proserpina's vase

inscribed 'no. 9' (lower left)
pen and brown ink, pen and brown ink framing lines
11½ x 9½ in. (29.5 x 24 cm)

$8,000-12,000

PROVENANCE:
Robert von Hirsch (1883-1977), Frankfurt and Switzerland; by inheritance to Arthur Steinberg (1937-2022), Cambridge, MA.

ENGRAVED:
Johann Gottlieb Prestel,

This large sheet represents Psyche who, borne by putti, brings a vessel to Venus in Olympus. The iconography was inspired by Raphael's fresco in the Loggia of Psyche in the Villa Farnesina in Rome (fig. 1). Cambiaso's composition was engraved by Johann Gottlieb Prestel and appears as plate 45 in the series of prints entitled *Cinquante estampes gravés par J.T. Prestel d'après les dessins originaux de la même grandeur des meilleurs peintres d'Allemagne, des Pays-Bas et d'Italie, tirés de divers célèbres cabinets*, published in 1814 (fig. 2).

Cambiaso employed a similar figure in other compositions such as in several versions of *Psyche carried by Mercury* (see B. Suida Manning and W. Suida, *Luca Cambiaso. La vita e le opere*, Milan, 1958, nos. 178-180, ill.). The figure was also utilized by the artist, with some variations, for the representation of the *Apotheosis of Mary Magdalen*, of which one autograph version and a copy are at the Louvre (inv. 9261 and 9423; see F. Mancini, *Dessin Genois XVIe -XVIIIe siècle*, Paris, 2017, nos. 59 and 60, ill.). Of the several known versions of this figure, this appears to be the finest.



Fig. 1. Raphael, *Psyche brings a vessel to Venus*. Villa Farnesina, Rome.



Fig. 2. Johann Gottlieb Prestel, *Psyche brings a vessel to Venus* Etching. British Museum, London.





PROPERTY FROM A NEW YORK COLLECTION

7

WORKSHOP OF LUCA CAMBIASO
(MONEGLIA 1527-1585 MADRID)

The Conversion of Paul

black chalk, pen and brown ink
11 x 16¼ in. (28 x 41 cm)

$7,000-10,000

PROVENANCE:
Private collection, Italy, 17th Century (?).
Sir Erasmus Philipps, 5th Baronet (1699-1743), Picton Castle, Haverfordwest, Pembrokeshire; by descent to
Richard Philipps, 1st Baron of Milford (1744-1823), Picton Castle (L. 2687) (label with his coat of arms on the *verso* of the secondary support); by descent to
Sir John Philipps (died 1949), Picton Castle, sold to Calmann.
with Hans Calmann (1899-1982), London.
Nathalie and Hugo Weisgall, New York.

EXHIBITED:
Sacramento, E. B. Crocker Art Gallery, *The Collecting Muse. A Selection from the Nathalie and Hugo Weisgall Collection*, 1975, no.1, ill.

LITERATURE:
Luca Cambiaso 1527-1585, exhib. cat., Austin, Blanton Museum of Art, and Genoa, Palazzo Ducale, 2006, p. 332, under no. 60 (entry by J. Bober).

Luca Cambiaso is not known to have painted the *Conversion of Saint Paul*, yet he treated the subject in his graphic work. Several autograph drawings of the subject survive (*Luca Cambiaso, op. cit.,* nos. 11, 51, ill.), and an even larger number of replicas by the workshop are known (*ibid.*, no. 60, ill.). These drawings demonstrate the scale, the variety of hands and the skills in Cambiaso's workshop and among his followers.



PROPERTY OF AN AMERICAN COLLECTOR

8

DOMENICO CRESTI, IL PASSIGNANO
(PASSIGNANO 1559-1638 FLORENCE)

Saint Michael defeating the rebel angels

numbered '65' (upper right) and '6536' and '2' (on the mount)
black chalk, pen and brown ink, brown wash, inscribed arched top, pen and black ink framing lines
11 x 5¾ in. (28.2 x 14.8 cm)

$5,000-7,000

PROVENANCE:
Possibly Bartolomeo Cavaceppi (1716-1799), Rome.
Vincenzo Pacetti (1746-*circa* 1820), Rome; by descent to
Michelangelo Pacetti (1793-1855), Rome (L. 2057).
Gustav Waagen for the Staatliche Museen, Berlin, in 1843.
Kupferstichkabinett, Staatliche Museen zu Berlin (L. 4958).
Probably Theodore Allen Heinrich (1910-1981), Toronto.
with Yvonne Tan Bunzl, London (*Master Drawings*, 1994, no. 20, ill.).

The Florentine Domenico Cresti worked as a young man with Federico Zuccari, and with him travelled to Rome and Venice. Passignano's art was deeply influenced by that of the older master. The present sheet comes from the collection of the 18th Century Roman sculptor and restorer Bartolomeo Cavaceppi. Many other drawings from the same collection are now in the Kupferstsichkabinett, Berlin.

PROPERTY FROM THE COLLECTION OF DR. CORINNE BRONFMAN

9

FRANCESCO DE' ROSSI, CALLED FRANCESCO SALVIATI
(FLORENCE 1510-1563 ROME)

A nude man in profile to the left (recto); *A nude youth seen from the back, pointing upwards* (verso)

with inscriptions 'Michel' angelo Buonaroti' (*verso,* lower right)
black chalk, pen and brown ink, watermark ladder in a shield surmounted by a star, top corners cut
16⅝ x 10⅜ in. (43 x 27.8 cm)

$300,000-500,000

PROVENANCE:
Sir Peter Lely (1618-1680), London (L. 2092).
Anonymous sale ('a Lady resident abroad'); Sotheby's, London, 28 October 1936, lot 24 (as Michelangelo); where acquired by
Walter Gernsheim (1909-2006), Munich, United Kingdom and Switzerland.
with Colnaghi, London (*Old Master Drawings*, 1955, no. 20, as Baccio Bandinelli).
with Charles E. Slatkin Galleries, New York.
Gerald Bronfman (1911-1986) and Marjorie Bronfman, née Schechter (1917-2012), Montreal; by descent to
Corinne Bronfman (1947-2022), Washington DC; by descent to the present owners.

EXHIBITED:
Iowa City, University of Iowa, *Drawing and the Human Figure, 1400-1964*, 1964, no. 12, ill. (as Bandinelli; catalogue by W. Tomasini).
Ottawa, National Gallery of Canada, *Leonardo da Vinci, Michelangelo, and the Renaissance in Florence*, 2005, no. 118, ill. (entry by D. McTavish).

LITERATURE:
D. McTavish, 'Review. Francesco Salviati o la Bella Maniera (Exhibition Catalogue) by Catherine Monbeig Goguel', *Master Drawings*, XXXVIII, no. 1, Spring 2000, p. 67, ill.
C. Monbeig Goguel, 'Francesco Salviati et La Bella Maniera quelques points à revoir interprétation, chronologie, attributions', in *Francesco Salviati et La Bella Maniera. Actes des colloques de Rome et de Paris (1998)*, Rome, pp. 54-55.





Figs. 1, 2. Francesco Salviati, *Seated nude youth, facing left (recto)*; *Bearded nude male figure in a half-kneeling pose, holding drapery behind his back (verso)*.
The Metropolitan Museum of Art, New York.

This double-sided study of male nudes is a powerful demonstration of Francesco Salviati's exceptional skills as a draftsman. With incisive line and curvilinear hatching, the artist drew on each side of the paper a vigorous figure, revealing the calligraphic virtuosity and elegant refinement characteristic of his style. Already as a child, Salviati 'did nothing else but draw', as noted by the sixteenth-century historian Vincenzo Borghini (quoted in McTavish, *op. cit.*, p. 66). Arguably even more than his paintings, it is the rich corpus of his drawings, executed in a great variety of techniques, that attests to the artist's abilities and virtuosity.

In the 17th Century, the drawing under discussion was part of the collection of the painter and avid collector of drawings Peter Lely; possibly even earlier is the old inscription attributing it to Michelangelo. Later, the drawing was given to the Venetian Battista Franco, and then to the sculptor Baccio Bandinelli. In his youth, around 1526-1527, Salviati spent time in Bandinelli's workshop, and his pen studies of the human figure betray this period of training with the older master, who himself executed many energetic studies of the male nude (see Monbeig Goguel, *op. cit.*, p. 53). The limits between the graphic output of the two draftsmen has been the object of scholarly investigation for a long time, as Bandinelli's technique and sculptural manner had a great impact on Salviati's work as well as on that of his other pupils. Bandinelli had an almost obsessive fascination with Michelangelo's *David*, and the study of the male nude was at the center of much of his practice. Similarly, Salviati throughout his career focused many of his efforts to the powerful rendering of the human body, always depicted in new and sophisticated postures. His work was grounded in observation from life, though: Giorgio Vasari recounts how Salviati and he studied nudes together from life in public bathhouses and made anatomical studies in the cemetery (McTavish in *op. cit.*, Ottawa, 2005, p. 322).



(verso)



Fig. 3. Girolamo Fagiuoli, after Francesco Salviati, *The Death of the Children of Niobe* Engraving. The Art Institute of Chicago.

Another double-sided sheet by Salviati, a recent acquisition of the Metropolitan Museum of Art, New York (inv. 2021.69), is closely related to the work under discussion (figs. 1, 2; see C. Monbeig Goguel in *Francesco Salviati ou la Bella Maniera*, exhib. cat., Rome, Villa Medici, and Paris, Musée du Louvre, 1998, no. 15, ill.). The two drawings are close to identical in scale, technique, and subject, so much so that they must have been produced at the same time. Because of the strong sculptural qualities of the nudes, the drawing at the Metropolitan Museum was attributed by John Pope-Hennessey to the sculptor Bartolomeo Ammanati (J. Pope-Hennessey, *Italian High Renaissance and Baroque Sculpture*, London, 1963, I, p. 75).

The two male figures drawn on the *recto* and *verso* of the present sheet –one seen from the back and the other in profile, and both captured in dramatic and emphatic postures – cannot be related to any of the known painted compositions by Salviati. However, David McTavish pointed out that a figure in a posture quite close to the man seen from behind on the *verso* of the drawing offered here appears in the foreground of a drawing in the Ashmolean Museum, Oxford representing the *Death of the Children of Niobe* (inv. WA 1863.674; see P. Costamagna in in *Francesco Salviati ou la Bella Maniera*, exhib. cat., *op. cit.*, no. 74, ill.) and translated into print in 1541 probably by Girolamo Fagiuoli (fig. 3; see S. Boorsch, 'Salviati and Prints. The Question of Fagiuoli', in *Francesco Salviati et La Bella Maniera. Actes des colloques de Rome et de Paris (1998)*, Rome, pp. 515-516).





10

ANDREA BOSCOLI
(FLORENCE 1560-1608)

Judith preparing to visit Holofernes

with inscription 'Buonacorsi dit/ Perino del Vaga/ 1500-47', and 'aus Sammlung Bateson' (*verso*)
black chalk, pen and brown ink, brown wash, inscribed arch
6⅛ x 8⅛ in. (15.6 x 20.8 cm)

$3,000-5,000

PROVENANCE:
Amédée-Paul-Émile Gasc (1817-1866), Joigny and Paris (L. 1131).
William Bateson (1861-1926), London and Grantchester (L. 2604a); Sotheby's, London, 23 April 1929, lot 119 (as Perino del Vaga).
Anonymous sale; Hollstein & Puppel, Berlin, 4-6 May 1931, lot 1344 (as Perino del Vaga).
Anonymous sale; Max Perl, Berlin, 28-29 June 1933, lot 1028 (as Perino del Vaga).
Bernhard Himmelheber (1898-1966), Karlsruhe (L. 4035); then by descent.
Anonymous sale; Christie's, London, 5 July 2016, lot 2.
with Stephen Ongpin, London (*One Hundred Drawings and Watercolours Dating from the 16th Century to the 21st Century*, 2017-2018, no. 3, ill.).

While no painting by Boscoli related to the present drawing is recorded, a sheet in the Albertina, Vienna, must belong to the same series (inv. 674; see V. Birke and J. Kertész, *Die italienischen Zeichnungen der Albertina*, Vienna, Cologne and Weimar, 1992, p. 362, ill.). Of the same dimensions and also inscribed in a lunette, the Vienna drawing represents Judith entering the tent of Holofernes, a scene following that depicted in the present work, as recounted in the Book of Judith, chapter 10.



PROPERTY OF AN AMERICAN COLLECTOR

11

GIUSEPPE CESARI, CALLED CAVALIERE D'ARPINO

(ARPINO 1568-1640 ROME)

The head of a satyr

with ink number '233' (upper right)
black and red chalk, fragmentary watermark
7⅛ x 5⅛ in. (18.2 x 13.5 cm)

$2,000-3,000

PROVENANCE:
Anonymous sale; Christie's, London, 15 April 1980, part of lot 86.
with Pandora Old Masters, New York (*An exhibition of Old Master Drawings*, 2002, no. 7, ill.)

EXHIBITED:
H. Röttgen, *Cavalier Giuseppe Cesari d'Arpino. Die Zeichnungen*, Stuttgart, 2013, III, no. 455, ill.

This sheet comes from an album of drawings by Cavalier d'Arpino and his workshop, dispersed at auction in 1980 (Christie's, London, 15 April 1980). This is a preparatory study for one of the grotesque heads in the fictive frame that surrounds the *Battle between the Horatii and the Curiatii* frescoed in Palazzo dei Conservatori in Rome. In 1595 Giuseppe Cesari received the commission to decorate the Sala del Consiglio in Palazzo dei Conservatori with scenes of the history of Rome's foundation. The project took almost fifty years to be completed and this preparatory study has been dated to around 1630, after the main scene with the battle was already completed (Röttgen, *op. cit.*, pp. 78-79).



PROPERTY OF AN AMERICAN COLLECTOR

•12

GIOVANNI BATTISTA DELLA ROVERE, IL FIAMMENGHINO
(MILAN 1561-*CIRCA* 1630)

The Liberation of Saint Peter

signed with initials and dated 'J.B.R. 1629 26 Xcb/ fiammenghino' (*verso*); and with inscription 'Bilivert' (lower center)
pen and brown ink, brown and gray wash, heightened with white, on light brown paper, watermark shield surmounted by a cross
10½ x 7⅛ in. (26.8 x 18 cm)

$3,000-5,000

EXHIBITED:
Stanford, Iris and B. Gerald Cantor Center for Visual Arts, Stanford University, *Classic Taste. Drawings and Decorative Arts from the Collection of Horace Brock*, 2000 (without catalogue).

Giovanni Battista della Rovere and his younger brother Giovanni Mauro were known as the *Fiammenghini* ('little Flemings'). The nickname came from their father, who was a goldsmith from Antwerp. The two artists, active mainly in Lombardy, were known for their speed in executing large decorations. When working together on the same commissions the two artists often signed and dated the preparatory drawings they each made. In this case the drawing is initialed by Giovanni Battista and dated 1629, towards the end of the artist's life. The practice of signing drawings was unusual and was probably motivated by the desire to differentiate their respective inventions in large collaborative projects. An example of a drawing signed by Giovanni Mauro is in the Princeton University Art Museum (inv. x1977-110; see L.M. Giles, in *Italian Master Drawings from the Princeton University Art Museum*, Princeton, 2014, no. 48, ill.).



PROPERTY FROM THE COLLECTION OF DR. CORINNE BRONFMAN

13

JACOPO NEGRETTI, CALLED PALMA IL GIOVANE
(VENICE 1548-1628)

Saint Christopher carrying the Christ Child

black chalk, pen and brown ink, brown wash, heightened with white on light brown paper
10¼ x 7½ in. (26.4 x 19.3 cm)

$7,000-10,000

PROVENANCE:
Sir Peter Lely (1618-1680), London (L. 2092).
Anonymous sale; Sotheby's, London, 10 March 1977, lot 14.
Duke Roberto Ferretti (1923-2005), Castelferrato.
Anonymous sale; Christie's, London, 7 July 1992, lot 140.
with Charles E. Slatkin Galleries, New York.
Gerald Bronfman (1911-1986) and Marjorie Bronfman, née Schechter (1917-2012), Montreal; by descent to
Corinne Bronfman (1947-2022), Washington DC; by descent to the present owners.

EXHIBITED:
Toronto, The Art Gallery of Ontario, and New York, The Pierpont Morgan Library, *Italian Drawings from the Collection of Duke Roberto Ferretti,* 1985, no. 17, ill. (catalogue by D. McTavish).

LITERATURE:
J. Bentini, *Disegni della Galleria Estense di Modena*, Modena, 1989, p. 154.

Two other drawn studies of *Saint Cristopher carrying the Christ child* by Palma are known. One is in the Galleria Estense in Modena (inv. 780; see J. Bentini, *Disegni della Galleria Estense di Mondena*, Modena, 1989, pp. 154-155) and the other is in Budapest (inv. 2259; see *Disegni Veneti del Museo di Budapest*, exhib. cat., Venice, Fondazione Giorgio Cini, 1965, no. 36, ill.). While no painting of this subject survives, 17th Century sources record in the church of Santa Maria dei Crociferi, in Venice, an altarpiece by Palma representing the Saint Christopher (S. Mason Rinaldi, *Palma il Giovane. L'opera completa*, Milan, 1984, p. 184).



PROPERTY OF AN AMERICAN COLLECTOR

14

MARCANTONIO BASSETTI

(VERONA 1586-1630)

The Preaching of Saint John the Baptist

inscribed (by Calvière) 'Palma. Vechio.' - twice (once partially cut off) on the mount
pen and brown ink, brown wash, heightened with white oil paint, arched top
7⅛ x 5⅞ in. (19.4 x 12.4 cm)

$8,000-12,000

PROVENANCE:

Charles-François de Calvière, Marquis de Vézénobres (1693-1777), Paris and Avignon (his mount with inscription); by descent; Christie's, Paris, 17 December 2003, lot 10.
with Jean-Luc Baroni, London (*Master Drawings and Oil Sketches*, 2004, no. 22, ill.).
Private collection, Spain.
with Stephen Ongpin Fine Art, London (*Master Drawings*, 2013, no. 6, ill.).

This is a very fine example of Marcantonio Bassetti's oil sketches on paper. Conceived as independent works of art, such works were already highly prized by collectors in the 17th Century. A large group of similar oil sketches by the artist, probably from the collection of Consul Joseph Smith, are in the Royal Collection at Windsor (A. Blunt and E. Croft-Murray, *Venetian Drawings of the XVII & XVIII centuries in the Collection of Her Majesty the Queen at Windsor Castle*, London, 1957, nos. 1-21, ill.).
As revealed by the mount, this work was part of the prestigious collection of Charles-François de Calvière, marquis de Calvière, a prominent 18th Century collector who was a friend of the most important connoisseurs of his time, such as Pierre-Jean Mariette and Pierre Crozat. Calvière's collection of drawings was only dispersed at auction in 2003 (Christie's, Paris, 17 December 2003).



PROPERTY OF AN AMERICAN COLLECTOR

15

VERONESE SCHOOL, LATE 16TH CENTURY

Mars, Venus and Cupid

black chalk, pen and brown ink, brown and gray wash, heightened with white, on gray (formerly blue) paper, watermark a ladder inscribed in a pointed oval surmounted by a Latin cross
14⅛ x 8½ in. (36 x 21.5 cm)

$5,000-7,000

PROVENANCE:
Sir Joshua Reynolds (1723-1792), London (L. 2364).
John McGowan (died 1803), Edinburgh (his stamp is recorded on a now lost backing L.1496).
Anonymous sale; Christie's, New York, 10 January 1990, lot 34 (as Venetian (?) School, 16th Century).
with Colnaghi, London, (*Old Master and 19th Century Drawings*, 1999, no. 11, ill.).

EXHIBITED:
Stanford, Iris and B. Gerald Cantor Center for Visual Arts, Stanford University, *Classic Taste. Drawings and Decorative Arts from the Collection of Horace Brock*, 2000 (without catalogue).

This drawing, from the renowned collection of Sir Joshua Reynolds, is the work of a currently unidentified artist. The style of the composition is reminiscent of artists active in Verona in the 17th Century, such as Paolo Farinati and Felice Brusasorci.



PROPERTY FROM THE COLLECTION OF DR. CORINNE BRONFMAN

•16

ITALIAN SCHOOL, 17TH CENTURY

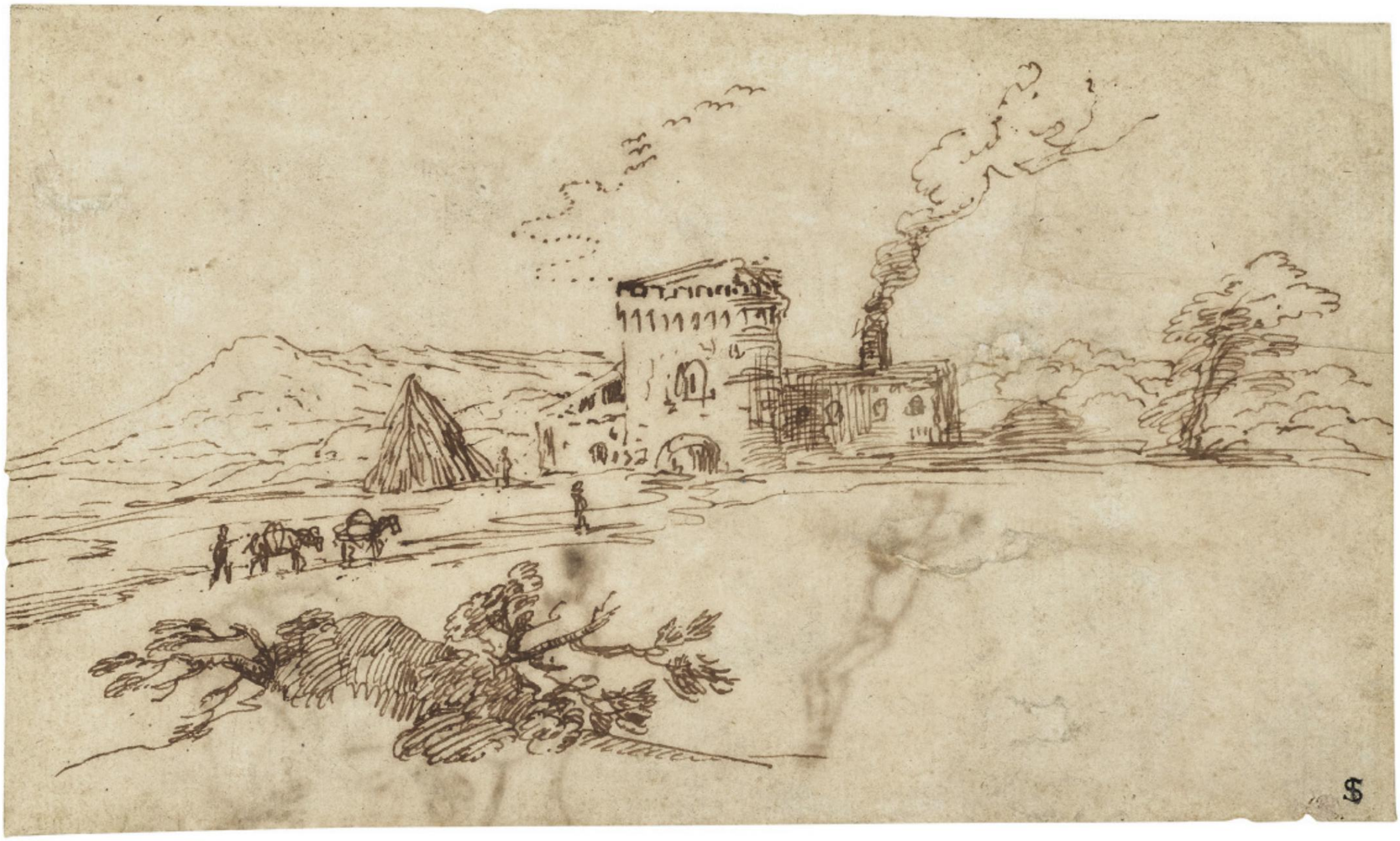
Two urinating Cupids (recto and *verso)*

black chalk, pen and brown ink, brown wash
4¼ x 4⅝ in. (10.5 x 11.9 cm)

$1,000-1,500

PROVENANCE:
probably with Charles E. Slatkin Galleries, New York.
Gerald Bronfman (1911-1986) and Marjorie Bronfman, née Schechter (1917-2012), Montreal; by descent to
Corinne Bronfman (1947-2022), Washington DC; by descent to the present owners.

Regina Slatkin suggested that this small double-sided drawing could be ascribed to Lorenzo Lotto (written communication to the former owners). The drawing is however by a later hand. The motif of urinating putti derives from antiquity and symbolizes Cupid betokening fertility in marriage (see K. Christiansen, 'Lorenzo Lotto and the Tradition of Epithalamic Paintings', *Apollo*, CXXIV, no. 295, 1986, pp. 166-173).



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

•17

DOMENICO ZAMPIERI, IL DOMENICHINO

(BOLOGNA 1581-1641 NAPLES)

An extensive landscape with a fortified farm and travelers

pen and brown ink
4⅝ x 8 in. (11.8 x 20.5 cm)

$3,000-5,000

PROVENANCE:

John, Earl Spencer (1734-1783), Althrop (L. 1530 with associated inscription 'N. 5' on the *verso* of the mount); T. Philipe, London, 10 June 1811, possibly part of lot 253.
William Esdaile (1758-1837), London (according to a label on back of the mount).
with Parsons & Sons, London (L. 2881).
Anonymous sale; Christie's, New York, 11 January 1994, lot 200.

18

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

Study of a seated young man looking to the left

red chalk
14 x 9 ⅜. in. (35.6 x 23.8 cm), extended along the right edge with a strip of paper of *circa* 1.2 cm

$50,000-70,000

PROVENANCE:
The artist's studio; by descent to his nephews
Benedetto and Cesare Gennari (1637-1688), Bologna; by descent to Cesare's grandson
Carlo Gennari (1712-1790), Bologna; from whom acquired by
Francesco Giusti (1752-1828), Bologna (his mount); by descent to his nephew
Carlo Giusti (1701-1759); by inheritance to his sister
Vittoria Maria Brigitta (1808-1897) and Count Giacomo Zorzi; by descent to their son
Count Alvise Piero Zorzi; from whom acquired in 1899 by
Hugo Fleischhauer (1863-1930), Stuttgart (his inscription on the *verso* of the mount 'Studie zu einen deckengemalde in einer kirch in Piazenza n 9 (?) fotograffia/ Guercino, studio di un giovane No 442 Der Sammlung Giusti, and inscribed in pencil, Guercino/ 442'); thence by descent.
with Thomas Williams, London.
Private collection, London.

LITERATURE:
Collezione di disegni e cartoni posseduti dal fu Francesco Giusti in Bologna, Bologna, 1864, p. 30, Cartella IV, no. 442.
N. Turner, *The Paintings of Guercino. A Revised and Expanded Catalogue Raisonné,* Rome, 2017, p. 427, under no. 148.3, ill.

This drawing is a preparatory study for the figure of the prophet Zechariah in the fresco decoration of the cupola in the Cathedral in Piacenza (fig. 1). The decoration had originally been commissioned to the Milanese painter Pierfrancesco Mazzucchelli, called il Morazzone, but upon the artist's death, at the beginning of 1626, Guercino was summoned to complete the work. The monumental cupola is divided into eight compartments, only two of which were painted by Morazzone, while Guercino frescoed the remaining six, each with the figure of a prophet attended by putti or angels. Given the importance of the commission, Guercino executed numerous preparatory studies, many of which still survive in museums and private collections (P. Bagni, *Gli affreschi del Guercino nel duomo di Piacenza*, Bologna, 1983). These drawings range from quick pen and ink sketches to more careful studies in chalk for the figures and other details. Even though Guercino was a prolific draftsman, the drawings for Piacenza are particularly important in the artist's corpus. They are indeed documents of Guercino's working practice as they reveal how the artist carefully planned in advance each figure and detail before beginning his work in fresco, a testing technique that he did not practice very often.

Eight further preparatory drawings for the figure of Zechariah are known (see Turner, *op. cit.,* p. 427, under no. 148.3), with most of them executed in red chalk. Two are full-length figures similar to the present drawing. One is in the Royal Collection at Windsor (inv. no. 2693; N. Turner, C. Plazzotta, *Drawings by Guercino from British Collections*, London, 1991, no. 58, ill.) and the other in Palazzo Rosso in Genoa (inv. no. 1118; *ibid.*, pp. 88-89, under no. 58, ill.). While the drawing in the Royal Collection is probably a study from life and the figure is quite different from the painted version in Piacenza, the sheet in Genoa is closer to the fresco. Among the known studies, however, the present drawing is the closest to the final painting, with the only significant difference being the addition of the drapery to cover the saint's right knee.



Fig. 1. Guercino, *The prophet Zechariah*. Cathedral, Piacenza.





PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

19

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

A woman holding a bowl of fruit, half length

pen and brown ink, watermark coat of arms with a cardinal's hat
6 x 6½ in. (15.2 x 16.5 cm)

$7,000-10,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 8 January 1991, lot 174.

The drawing has been dated on stylistic grounds to the 1640s.



PROPERTY FROM A NEW YORK COLLECTION

20

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

A young man wearing a cap with a feather

pen and brown ink
10¼ x 7¾ in. (26 x 19.5 cm)

$10,000-15,000

PROVENANCE:
Nathalie and Hugo Weisgall, New York.

EXHIBITED:
Sacramento, E. B. Crocker Art Gallery, *The Collecting Muse. A Selection from the Nathalie and Hugo Weisgall Collection*, 1975, no. 9, ill. (entry by M. Katz).

Stylistically the drawing can be compared to a sheet with a youth wearing a similarly elaborate hat once in the collection of Sir Denis Mahon (N. Turner, C. Plazzotta, *Drawings by Guercino from British Collections*, London, 1991, no. 194, ill.).



PROPERTY OF AN AMERICAN COLLECTOR

21

FRANCESCO COZZA
(STILO 1605-1682 ROME)

Neptune in a chariot drawn by four hippocampi

black and red chalk, red wash, squared for transfer, watermark bunch of grapes
11 x 16½ in. (27.8 x 42 cm)

$2,000-3,000

PROVENANCE:
with Decouvert Fine Art, Rockport MA.

Francesco Cozza was a painter and etcher from Calabria who, as a young man, moved to Rome and became a pupil of Domenichino. Very few of his drawings are known, yet a sheet in a technique rather similar to the present one is in the British Museum (inv. 1982,1002.2; N. Turner, *Italian Drawings in the British Museum. Roman Baroque Drawings*, London, 1999, I, no. 90). A figure of Neptune riding his chariot, very similar to the one in this large preparatory study, appears on the ceiling of the library in the Collegio Innocenziano in Piazza Navona, frescoed by Cozza in 1667-1673. That decoration, depicting the *Apotheosis of the Pamphili family*, is considered the artist's masterpiece.

PROPERTY FROM THE COLLECTION OF DR. CORINNE BRONFMAN

•22

ANDREA DE LEONE
(NAPLES 1610-1685)

Studies of a woman kneeling and another woman addressing a prostate man

with inscription 'Gio Be.o Castiglione' (lower right)
red chalk, brown wash, watermark bird on three hills inscribed in a circle
7⅛ x 10⅛ in. (18 x 26 cm)

$3,000-4,000

PROVENANCE:
Padre Sebastiano Resta (1635-1714), Milan.
Don Gaspar Mendez de Haro y Guzmán, Marchese del Carpio (1629-1687), Rome and Naples; Christie's, London, 20 March 1973, lot 9 (as Giovanni Benedetto Castiglione).
with Adolphe Stein (1913-2002), Paris.
with Charles E. Slatkin Galleries, New York (as Giovanni Benedetto Castiglione).
Gerald Bronfman (1911-1986) and Marjorie Bronfman, née Schechter (1917-2012), Montreal; by descent to
Corinne Bronfman (1947-2022), Washington DC; by descent to the present owners.



LITERATURE:

M. Newcome, 'A Castiglione-Leone Problem', *Master Drawings*, XVI, no. 2, Summer 1978, p. 163, ill.
A. Czére, *17th Century Italian Drawings in the Budapest Museum of Fine Arts. A Complete Catalogue*, Budapest, 2004, no. 221/b, ill.
V. Farina, 'Collezionismo di disegni a Napoli nel Seicento. Le raccolte di grafica del viceré VII marchese del Carpio, il ruolo id padre Sebastiano Resta e un inventario inedito di disegni e stampe', in *España y Nápoles*, Madrid, 2009, pp. 355-356, 362.
M. Di Penta, *Andrea De Leone (Napoli 1610-1685). Pittore e disegnatore*, Rome, Ph.D. dissertation, 2011, Università la Sapienza, drawings, no. 21.
M. Di Penta, *Andrea De Leone (Napoli 1610-1685). Dipinti-Disegni,* Rome, 2016, no. D.30, ill.
M. Epifani, 'Resta e il disegno Napoletano', in *Padre Sebastiano Resta (1635-1714). Milanese, oratoriano, collezionista di disegni nel Seicento a Roma*, Rome, 2017, pp. 320-311.

The drawing has a long and interesting collecting history having been part of an album once in the collection of Don Gaspar Mendez de Haro y Guzmán, Marchese del Carpio. The Marchese, together with Padre Sebastiano Resta, were among the very first buyers and collectors of Neapolitan drawings in Italy and Spain (on this topic see G. Fusconi, S. Prosperi Valenti Rodinò, 'Un'aggiunta a Sebastiano Resta collezionista. Il *Piccolo preliminare al Grande Anfiteatro Pittorico*', *Prospettiva*, 33/36 (1983-1984), pp. 237-256). The attribution of the sheet to the Neapolitan Andrea de Leone, in spite of the old inscription referring it to the Genoese Giovanni Battista Castiglione, was first suggested by Mary Newcome in an important article about the intricate and enduring relationship between Castiglione and de Leone (Newcome, *op.cit.*, p. 163. For a more recent discussion of this topic see also V. Farina, *Andrea de Leone. Some notes on his relation with Castiglione and Falcone*, Naples, 2014).



PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

23

STEFANO DELLA BELLA
(FLORENCE 1610-1664)

A train of travelers on horseback and in carriages crossing a bridge, with onlookers

pen and brown ink, on vellum
7⅛ x 14⅛ in. (18 x 36 cm)

$3,000-4,000

PROVENANCE:
with Colnaghi, London (*Exhibition of Old Master Drawings*, 1971, no. 20).
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.

This large composition in pen and ink on vellum can be compared with a similar sheet with a *Battle scene* in the Royal Collection at Windsor (RCIN 904555; see A. Blunt, *The Drawings of G. B. Castiglione and Stefano della Bella in the Collection of H.M. the Queen*, London, 1954, no. 12, ill.). Recent scholarship has shown how Stefano della Bella had already begun producing large scale drawings on vellum as a teenager (see S. Rinaldi, 'Early Genres Scenes in Pen on Vellum by Stefano della Bella', *Master Drawings*, LX, no. 3, Autumn 2022, pp. 343-354).



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

•24

STEFANO DELLA BELLA

(FLORENCE 1610-1654)

Studies of a female figure in classical dress and studies of limbs (recto); *A landscape with a seated figure* (verso)

pen and brown ink (*recto*); black chalk, pen and brown ink (*verso*)
5¼ x 6 in. (13.4 x 15 cm)

$2,000-3,000

PROVENANCE:
John, Earl Spencer (1734-1783), Althorp (L. 1530).
Anonymous sale; Sotheby's, New York, 3 June 1981, lot 88.
Anonymous sale; Sotheby's, New York, 13 January 1993, lot 131.

The studies on this double-sided drawing can be connected to Stefano della Bella's print of a *Nymph holding a large dog by the collar*, known also as the *Beautiful huntress* (fig. 1; A. De Vesme, P. D. Massar, *Stefano della Bella. Catalogue Raisonné*, New York, 1971, no. 208). The figure probably derives from an antique sculpture of Diana now in the Louvre (P. D. Massar, *Presenting Stefano Della Bella Seventeenth-century Printmaker*, New York, 1971, p. 56).



Fig. 1. Stefano Della Bella, *Nymph holding a large dog by the collar.* Etching. The Art Institute of Chicago.



PROPERTY FROM THE COLLECTION OF DR. CORINNE BRONFMAN

25

SPANISH (?) SCHOOL, 17TH CENTURY

A pilgrim with his dog

black and red chalk, pen and brown ink, red and yellow wash
14½ x 10¼ in. (37.1 x 26 cm)

$6,000-8,000

PROVENANCE:
John Barnard (1709-1784), London (his inscription 'J.B. No: 76/ 14 3/4 by 10 1/2' on *verso* of the mount, L. 1420); London, 16 February 1787, lot 73 (as Annibale Carracci).
Henry Temple, 2nd Viscount Palmerston (1739-1802), London; Christie's, London, 24 April 1891, lot 143 (as Annibale Carracci).
Charles Fairfax Murray (1849-1919), London.
with Colnaghi, London, 1968.
Gerald Bronfman (1911-1986) and Marjorie Bronfman, née Schechter (1917-2012), Montreal; by descent to
Corinne Bronfman (1947-2022), Washington DC; by descent to the present owners.

This large sheet was originally believed to be a work by Annibale Carracci. Clearly unrelated to Annibale's work, the unusual and interesting drawing might be the work of a Spanish artist. The pilgrim walking with his dog may be comparable with the figure of Saint Roch.



26

ANTONIO DEL CASTILLO Y SAAVEDRA
(CÓRDOBA 1616-1668)

Saint John the Baptist leaning against a tree

pen and brown ink, fragmentary watermark
10¾ x 8¼ in. (27.5 x 21 cm), corners made up

$3,000-5,000

PROVENANCE:
Meller Collection, Paris.

LITERATURE:
B. Navarrete Prieto and F. García de la Torre, *Antonio del Castillo (1616-1668). Dibujos. Catálogo Razonado*, Santander, 2008, no. 80, ill.

In addition to this drawing, Castillo treated Saint John in a composition of which two autograph, smaller versions exists, both in Madrid (Museo del la Real Academia de Bellas Artes de San Fernando, inv. D/2149; Biblioteca Nacional, inv. Barcia 298/ Dib/ 13/2/62; see Navarrete Prieto and García de la Torre, *op. cit.*, nos. 81, 82, ill.). The sheet offered here has been dated to the 1650s.



PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

•27

CIRCLE OF SALVATOR ROSA
(NAPLES 1615-1673 ROME)

Studies of a cripple (recto); *A man standing in profile* (verso)

black chalk, pen and brown ink, brown wash (*recto*); black chalk (*verso*)
10¾ x 8⅛ in. (27.5 x 20.7 cm)

$1,500-2,500

PROVENANCE:
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.



28

ATTRIBUTED TO GIOVANNI BENEDETTO CASTIGLIONE, IL GRECHETTO

(GENOA 1616-1670)

Lot and his daughters

with inscription 'Grechetto' (upper center)
black chalk
6¾ x 8¼ in. (17 x 20.9 cm)

$3,000-5,000

PROVENANCE:

Bernhard Funck (1895-1993), Munich (L. 3835).
Anonymous sale; Sotheby's, New York, 23 January 2001, lot 214.



PROPERTY OF AN AMERICAN COLLECTOR

29

GIOVANNI MARIA MORANDI
(FLORENCE 1622-1717 ROME)

The poet Arion

black and red chalk, pen and brown ink, red and brown wash, heightened with white
8⅞ x 9⅛ in. (22.3 x 23.2 cm) octagonal

$4,000-6,000

PROVENANCE:
Sir John Clermont Witt (1907-1982), London (L. 646a).
with Kate de Rothschild and Didier Aaron, London, New York and Paris (*Master Drawings*, 1993, no.13, ill.).

EXHIBITED:
Boston, Museum of Fine Arts, *Splendor and Elegance. European Decorative Arts and Drawings from the Horace Wood Brock Collection*, 2009, no. 122, ill. (essay by Clifford S. Ackley).

Giovanni Maria Morandi first trained in Florence with Giovanni Bilivert and then moved to Rome, a contemporary of Carlo Maratti and Giuseppe Passeri. A successful painter of religious altarpieces, his style combines elements of the Florentine and Roman baroque. Many of his drawings are known and are often executed in red chalk, red wash and white heightening. Particularly close in style and technique to the present sheet is, for example, the drawing with *Borea abducting Oreithya* in Dusseldorf (inv. KA (FP) 4002; see E. Schleier, 'Disegni di Giovanni Maria Morandi nelle collezioni pubbliche tedesche', *Antichità Viva*, XXXI, 3, 1992, p. 23, ill.). Not many paintings of mythological subjects by Morandi survive, but these drawings were probably studies for fresco decorations in Rome. According to Herodotus, Arion was traveling home, after having won a musical competition in Sicily, when he was attacked by sailors who wanted to kill him and steal the rich prizes he was carrying home. Arion was given the opportunity to sing a last song and his beautiful music attracted many dolphins who carried him ashore, saving his life.



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

•30

CARLO MARATTI
(CAMERANO 1625-1713 ROME)
Studies of putti and drapery
red and black chalk, heightened with white on blue paper, upper left corner made up
10¾ x 16½ in. (27 x 42 cm)

$4,000-6,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 13 January 1989, lot 267.

This large sheet contains preparatory sketches for two angels in the fresco with the *Triumph of the Cross* painted by Carlo Maratti in 1655-1657 in the cupola of the Ludovisi chapel in the church of *Sant'Isidoro* in Rome (fig. 1; E.K. Waterhouse, *Roman Baroque Painting. A List of the Principal Painters and Their Works in and around Roma*, Oxford, 1976, p. 91). Two other preparatory drawings for this decoration are known: a project for the entire cupola sold in these rooms in 2019 (Christie's, London, 5 December 2019, lot 61) and a sheet of studies in the Museum der KunstPalast in Düsseldorf (inv. KA(FP) 12494; see S. Prosperi Valenti Rodinò, *I disegni di Carlo Maratti nella collezione della Kunstakademie Düsseldorf al Kunstpalast*, Petersberg, 2023, no. 79).

We are grateful to Simonetta Prosperi Valenti Rodinò for her help in cataloguing this drawing. The scholar will include this work in her monograph on the artist (forthcoming 2024).



Fig. 1. Carlo Maratti, *The Triumph of the Cross*. Church of Sant'Isidoro, Rome.



PROPERTY OF AN AMERICAN COLLECTOR

31

DOMENICO PIOLA

(GENOA 1627-1703)

A young family relaxing by a tree

with a faint sketch of several figures in black chalk (*verso*)
black chalk, pen and brown ink, brown wash, pen and brown ink framing lines
8 x 11¼ in. (20.4 x 28.5 cm)

$4,000-6,000

PROVENANCE:
with Colnaghi, London (*Master Drawings*, 1995, no. 23, ill.).

Domenico Piola was an extremely prolific and inventive draftsman. His biographer, Carlo Giuseppe Ratti, wrote about the large number of drawings create by Piola, some of which were lost in a fire in the artist's house, but many others survived in the studio and with private collectors (C.G. Ratti, *Delle vite de' pittori, scultori ed architetti genovesi*, Genoa, 1797, p. 48). This pastoral composition is not preparatory for any of the artist's known painted works, yet it presents strong affinities with a painting with the *Family of Adam and Eve (*Private Collection) that is considered a work of collaboration between Piola and his brother in law Stefano Camogli (see C. Manzitti, 'Appunti in presa per un itinerario giovanile di Domencio Piola', in Daniele Sanguinetti, *Domenico Piola e la sua bottega. Approfondimenti sulle arti nel secondo Seicento Genovese*, Genoa, 2019, p. 25, fig. 3).



PROPERTY OF AN AMERICAN COLLECTOR

32

DOMENICO PIOLA
(GENOA 1627-1703)

Allegory of Autumn and Winter

black chalk, pen and brown ink, brown wash, watermark coat of arms with double-headed eagle
7⅛ x 6½ in. (18.3 x 16.4 cm)

$2,000-3,000

PROVENANCE:
Herbert List (1903-1975), Munich (L. 4063).
with Galerie de Loës, Geneva.
with Flavia Ormond, London (*Italian Old Master Drawings 1500-1800*, 1998, no. 16, ill.).

EXHIBITED:
Stanford, Iris and B. Gerald Cantor Center for Visual Arts, Stanford University, *Classic Taste. Drawings and Decorative Arts from the Collection of Horace Brock*, 2000 (without catalogue).



PROPERTY FROM THE COLLECTION OF DR. CORINNE BRONFMAN

33

ITALIAN SCHOOL, 17TH CENTURY

A seated male nude looking to the right

with inscription 'Guercino da Cento' (*verso*)
red chalk, heightened with white, on light brown paper
10¾ x 7¾ in. (27.1 x 19.5 cm)

$6,000-8,000

PROVENANCE:
Jonathan Richardson, Sen. (1665-1745), London (L. 2184).
Gerald Bronfman (1911-1986) and Marjorie Bronfman, née Schechter (1917-2012), Montreal; by descent to
Corinne Bronfman (1947-2022), Washington DC; by descent to the present owners.



PROPERTY OF AN AMERICAN COLLECTOR

34

DOMENICO MARIA CANUTI

(BOLOGNA 1625-1684)

Head of a soldier wearing a helmet

with inscription 'di Diego Velasquez' (*verso*)
red and black chalk on light brown paper, watermark head in profile
13⅜ × 9¼ in. (34 x 23.5 cm)

$3,000-5,000

PROVENANCE:

Cesare Frigerio (1890-*circa* 1977), Milan (L. 4363).
with Thomas le Claire, Hamburg (*Master Drawings 1500-1900*, New York, W. M. Brady & Co.,1994, no. 15, ill.).

This impressive drawing, an early work by Canuti, has been connected with the artist's earliest documented commission, the altarpiece of the *Ecstasy of Saint Cecila* in the church of Santa Maria di Valverde in Imola (see Le Claire, *op. cit.*; for the painting, see S. Stagni, *Domenico Maria Canuti pittore (1626-1684)*, Rimini, 1988, no. 1, ill.): a similar soldier wearing a helmet appears behind Saint Cecilia at her right. Comparable large drawings executed in red and black chalk are the self-portrait at the Morgan Library and Museum in New York (inv. 1981.17; see Stagni, *op. cit.,* p. 12, ill.), and the *Head of a man wearing a turban* in the Fachsenfeld collection, on long-term-loan to the Staatsgalerie Stuttgart (*ibid.,* p. 27, ill.).



PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

35

PIETRO DANDINI
(FLORENCE 1646-1712)

Study of the head of a horse and a stirrups

with inscription 'P.D.' (lower right) and number '97' (lower left)
black chalk on light yellow prepared paper
12¼ x 7½ in. (31 x 19 cm)

$4,000-6,000

PROVENANCE:
Dandini collection, Florence.
Giovanni Targioni Tozzetti (1712-1783), Florence.
André de Hevesy (1882-1945), Paris.
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.

EXHIBITED:
London, Matthiesen, *Exhibition of Venetian Paintings and Drawings Held in Aid of Lord Baldwin's Fund for Refugees*, 1939, no. 88, ill. (as attributed to Titian).

LITERATURE:
F. Davis, 'The Drawings at the Venetian Exhibition', *London Illustrated News,* 4 March 1939, p. 27, ill.

In the first decades of the last century, the drawing was believed to be by Titian and was connected with his painting of the *Martyrdom of Saint Lawrence* in the Escorial. The style of this study and the initials at bottom right, however, indicate that the drawing is by the Florentine painter Pietro Dandini. Many sheets from the workshop of the Dandini family were marked with the initials of their authors. A large number of these sheets was dispersed on the London art market in 1931 (see S. Benassai, 'Disegni di Cesare e Pietro Dandini dalla raccolta Dandini-Targioni Tozzetti', in M. Betti and C. Brovadan, *Donum*, Florence, 2020, pp. 97-98).



PROPERTY OF AN AMERICAN COLLECTOR

•36

GUILLAUME COURTOIS, IL BORGOGNONE
(SAINT-HIPPOLYTE 1628-1679 ROME)

The Conversion of Saul

black chalk, pen and brown ink, brown wash
10¾ x 8 in. (27.5 x 20.3 cm)

$2,000-3,000

PROVENANCE:
with Pandora Old Masters, New York.





(additional drawing)

PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

•37

PIETRO DANDINI
(FLORENCE 1646-1712)
Scene of witchcraft
black chalk, pen and brown ink
9 x 8⅛ in. (23 x 20.5 cm)
with VINCENZO DANDINI (FLORENCE 1607-1675), *Three prelates falling*, with inscription 'V. D. v.' (lower right), pen and brown ink, watermark star in a circle surmounted by a cross, and letter 'B' below, 6⅞ x 7 in. (17.6 x 18 cm) (2)

$3,000-5,000

PROVENANCE:
Private collection, United States.

The additional drawing:
Dandini collection, Florence.
Giovanni Targioni Tozzetti (1712-1783), Florence.
Private collection, United States.

LITERATURE:
S. Bellesi, *Diavolerie, magie e incantesimi nella pittura barocca fiorentina*, Florence, 1997, p. 44, ill.

The additional drawing:
S. Bellesi, *Diavolerie, magie e incantesimi nella pittura barocca fiorentina*, Florence, 1997, p. 78.
S. Bellesi, *Vincenzo Dandini e la pittura a Firenze alla metà del Seicento*, Pisa, 2003, no. 24, ill.

The two drawings are interesting examples of the draftsmanship of the Florentine Vincenzo and Pietro (Pier) Dandini. Pier Dandini's composition reflects the artist's fervent creativity and imagination in inventing 'diavoli e mostri bizzarri', a quality already praised in the 18th Century by his biographers (see S. Bellesi, 'Una vita inedita di Pier Dandini', *Rivista d'Arte*, VII, 1991, p. 157). Vincenzo's drawing with *Three prelates falling* can be related to a painting with the *Fall of Simon Mago*, known only through documentary sources, once in the Targioni Tozzetti collection in Florence (Bellesi, *op. cit.*, 2003, no. 24).



PROPERTY OF AN AMERICAN COLLECTOR

38

GIUSEPPE PASSERI

(ROME 1654-1714)

The Assumption of the Virgin

red chalk, pen and brown ink, brown wash, heightened with white, on red prepared paper, pen and black ink framing lines
12 x 9 in. (30.5 x 23 cm)

$7,000-10,000

PROVENANCE:

Anonymous sale; Artcurial, Paris, 13 November 2013, lot 11.
with Mark Brady, New York (*Old Master and 19th Century Drawings 1540-1890*, 2015, no. 13, ill).

Around 1686 Giuseppe Passeri began to work on the theme of the Assumption of the Virgin. In that year, he completed a fresco of this subject in the church of Santa Maria in Aracoeli in Rome (fig. 1), while a few years later he painted a large altarpiece, with a similar composition, now in Rimini. Later he also produced an engraved version for Alessandro Mazzinelli's *Uffizio della B. V. Maria*, published in 1707. Many preparatory drawings and bozzetti by Passeri related to the subject survive (see *Old Master and 19th Century*, *op. cit.,* no. 13). The present drawing is a highly finished and elaborate composition related to the frescoed version Santa Maria in Aracoeli, similar to the finished work, but with variations. The drawing is executed in a technique often used by the artist, employing reddish-brown backgrounds, dark inks, and abundant white heightening to confer a highly painterly quality to the composition.



PROPERTY OF AN AMERICAN COLLECTOR

39

SIGISMONDO CAULA

(MODENA 1637-1724)

An allegory of Africa

inscribed 'Africa' (upper left)
brush and brown wash, heightened with white, on brown paper
11 x 16½ in. (28 x 42 cm)

$4,000-6,000

PROVENANCE:

Francesco Dubini (1848-1932), Milan (L. 987a).
with Nissman, Abromson & Co., Brookline, Massachusetts (*Master Drawings 1500-1900,* 1992, no. 22, ill.).

EXHIBITED:

Stanford, Iris and B. Gerald Cantor Center for Visual Arts, Stanford University, *Classic Taste. Drawings and Decorative Arts from the Collection of Horace Brock*, 2000 (without catalogue).

One of the leading painters and decorators in Modena at the end of the 17th and the beginning of the 18th Century, Caula was trained under the French artist active in Italy, Jean Boulanger (1606-1660), and worked mainly for the Este family, the rulers of Modena and the surrounding region. Red ink and wash drawings highlighted with white are characteristic for the artist, as for instance illustrated by sheets in the Frits Lugt Collection, Paris (inv. 1981-T.35; see J. Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, Paris, 1983, I, no. 405, III, pls. 456, 457) and the British Museum (inv. 1920,1220.1). The present drawing undoubtedly belonged to a series depicting the Continents.



PROPERTY OF AN AMERICAN COLLECTOR

•40

ATTRIBUTED TO GIOVANNI ANTONIO BURRINI

(BOLOGNA 1656-1727)

An allegory of Night

red chalk, pen and brown ink, brown wash
5½ x 10¼ in. (16.6 x 25.8 cm)

$2,000-3,000

PROVENANCE:

John Bouverie (*circa* 1722-1750), East Betchworth, Surrey; by descent to his nephew
Christopher Hervey (died 1786), East Betchworth, Surrey; to his aunt
Elizabeth Bouverie (died 1798); by descent to
Sir Charles Middleton (1726-1813), Barham Court, Teston, Kent; by descent to
Charles Noel (1781-1866), 1st Earl of Gainsborough; then by descent to
Charles William Francis Noel (1850-1926), 3rd Earl of Gainsborough, Exton Park, Oakham, Rutlandshire; possibly Christie's, London, 27 July 1922.
with Thomas Williams Fine Art, London (*Exhibition of European Master Drawings*, New York, 1991, no. 23, ill.).
Private collection, U.S.A.
with Nissman, Abromson, Brookline (*Master Drawings, 16th-19th Century*, New York, 1994, no. 22, ill.).

EXHIBITED:

Boston, Museum of Fine Arts, *Splendor and Elegance. European Decorative Arts and Drawings from the Horace Wood Brock Collection*, 2009, no. 123, ill. (essay by C.S. Ackley).

Until recently the drawing was part of an 18th Century album that had been in the collection of John Bouverie, an English gentleman who acquired a large number of drawings in Bologna before his premature death in 1750 (William, *op. cit.*). This sheet can be compared with two other similar drawings in the Escola Superior de Belas Artes in Oporto (see *I exposição da Escola Superior de Belas Artes do Porto*, exhib. cat., Oporto, Escola Superior de Belas Artes, 1962, nos. 83, 84), as well as with an interesting group of drawings, each representing a planet or divinity on a chariot in the Royal Collection at Windsor (inv. RCIN 903819-RCIN 903822; see O. Kurz, *Bolognese Drawings of the XVII and XVIII Centuries in the Collection of Her Majesty the Queen*, London, 1955, nos. 690-693, ill.).



PROPERTY OF AN AMERICAN COLLECTOR

41

FRANCESCO CACCIANIGA (MILAN 1700-1781 ROME)

The Fall of Phaeton

with inscription 'Caccianiga eseguito in un soffitto di villa Pinciana' (lower center)
black chalk, pen and brown ink, brown wash, heightened with white, squared for transfer
16⅞ x 13¼ in. (42.5 x 33.3 cm)

$4,000-6,000

PROVENANCE:
Unidentified collector's mark (L. 2508).
Willem Anne Lestevenon (1750-1830), Paris and Haarlem.
Jean-Baptiste-Florentin-Gabriel de Meryan, Marquis de Lagoy (1764-1829), Aix en Provence (L. 1710); Paris, 14-19 April 1834, lot 113 (as Paolo Caccianiga).
Anonymous sale; Sotheby's, London, 5 July 1993, lot 304.
with Nissman, Abromson, Brookline.

EXHIBITED:
Los Angeles, Getty Research Institute, *Making a Prince's Museum. Drawings for the Late-Eighteenth-Century Redecoration of the Villa Borghese*, 2000, pp. 51-52, ill. (catalogue by C. Paul).
Boston, Museum of Fine Arts, *Splendor and Elegance. European Decorative Arts and Drawings from the Horace Wood Brock Collection*, 2009, no. 137, ill. (essay by C. S. Ackley).

LITERATURE:
F. Lugt, *Les Marques de Collections de Dessins et d'Estampes. Fondation Custodia*, available online www.marquesdecollections.fr (accessed in November 2023), under Lugt 2508.

This large sheet is a highly finished study for a ceiling decoration in the Villa Borghese in Rome (fig. 1). Beginning in 1775 Prince Marcantonio Borghese IV, together with the architect Antonio Asprucci, embarked on the renovation of the villa and its surroundings, a project that lasted about twenty years. Francesco Caccianiga was involved in the execution of the new wall decoration. Most of the plans, designs and documents relative to the project are today at the Getty Research Institute in Los Angeles (see Paul, *op. cit.*). The drawing is annotated at the foot by the architect Antonio Asprucci.



PROPERTY OF AN AMERICAN COLLECTOR

•42

GIUSEPPE NICOLA NASINI

(CASTEL DEL PIANO 1657-1736 SIENA)

The Dream of Dido

with inscription 'di Giuseppe Nasini' (lower left)
black chalk, pen and brown ink, gray and brown wash, heightened with white, on light brown paper, watermark H with a scepter in an oval
10⅛ x 15⅝ in. (25.5 x 39.7 cm)

$2,000-3,000

PROVENANCE:
Francesco Maria Niccolò Gabburri (1675-1742), Florence (L. 2992b with his inscription on the *verso:* Giuseppe Nichola Nasini l'invento e la disegnó./ Istoria della regina didone quando gli apparve in sogno il Re Sicheo marito suo, il quale quella notte fú ammazzato nel tem[..]/ avanti l'Altare da Pigmaleone Suo Cugnato per fargli tutto il suo avere e il d.to Sicheo nascosto in sogno alla Cosorte dido[...]/ le ferite che gli diede il cugnato e ordinó che si partisse di quel Regno con le sue ceneri cioè del suo corpo/ e sia giá estinto e gli additó dove stava acció che lei ne facesse cenere, e lo portasse seco assieme con tutti li soi Teso[..]/ dentro le navi).
probably Alfred Normand, (his inscription in blue ink on the *verso*).
with Pandora Old Masters, New York (*Italian Old Master Drawings and Oil Sketches*, 1998, no. 12, ill.)

EXHIBITED:
Stanford, Iris and B. Gerald Cantor Center for Visual Arts, Stanford University, *Classic Taste. Drawings and Decorative Arts from the Collection of Horace Brock*, 2000 (without catalogue).

The Florentine collector Francesco Maria Gabburri, who owned the drawing in the 18th Century, described the episode depicted in a long inscription on the *verso*. Another drawing by Nasini related to the story of Dido, Queen of Carthage, is in the Städel Museum in Frankfurt and depicts the *Death of Dido* (inv. 4224Z).



PROPERTY OF AN AMERICAN COLLECTOR

43

CARLO ANTONIO TAVELLA, IL SOLFAROLA

(MILAN 1668-1738 GENOA)

An extensive landscape, with travelers and their animals fording a river

numbered '3.' (upper right); and with inscription 'Tavella' and 'Lire 3.' (*verso*)
black chalk, pen and brown ink, brown wash, heightened with white, on yellow-ochre prepared paper
14 x 19 in. (35.7 x 48.2 cm)

$5,000-7,000

PROVENANCE:
Marcello Durazzo (1790-1848), Genoa (until 2004 on his mount).
Anonymous sale; Christie's, South Kensington, 10 December 2004, lot 336.
with Pandora Old Masters, New York (*Recent Acquisitions*, 2005, pp. 20-21).

This large composition is an autonomous study by Carlo Antonio Tavella. A prolific draftsman active in Genoa, Tavella was praised by his contemporaries mainly for his landscape compositions. The present sheet was once in the collection of the Genoese Marcello Durazzo and, until recently, it was mounted on one of Durazzo's distinctive mounts. Another drawing, very similar in size, technique, and subject matter, also from Durazzo's collection, is in Stuttgart (inv. III/ 1601; see C. Thieme, 'Carlo Antonio Tavella. Un contributo per il disegnatore', in *Disegni Genovesi da Cinquecento al Settecento. Giornate di Studio* 9-10 Maggio 1989, pp. 217-218, ill.).



PROPERTY FROM THE COLLECTION OF DR. CORINNE BRONFMAN

•44

FRANCESCO ZUCCHI

(VENICE 1692-1764)

View of the façade of Santa Maria Maggiore, Rome

inscribed 'S.ta Maria Maiore' (center in border)
red chalk, pen and brown ink, gray wash, pen and black ink framing lines
3¾ x 6 in. (9.5 x 15 cm)

$1,000-1,500

PROVENANCE:
Mrs. Sidney Ernest Prestige, née Charolette Keith Murray (1893-1968).
Anonymous sale; Sotheby's, London, 9 July 1968, part of lot 97.
with Faerber & Maison, London.
with Paul Drey Gallery, New York.
Gerald Bronfman (1911-1986) and Marjorie Bronfman, née Schechter (1917-2012), Montreal; by descent to
Corinne Bronfman (1947-2022), Washington DC; by descent to the present owners.

ENGRAVED:
by Thomas Salmon, *Lo stato presente di tutti i paesi e popoli del mondo*, XX, Rome, 1740-1761, plate 110.

A preparatory study for one of the engravings in Thomas Salmon's book *Lo stato presente* published in Venice by G.B. Albrizzi in 1739-1756. Another drawing by Zucchi preparatory for a different plate in the same volume was sold at auction (Christie's, New York, 24 January 2001, lot 69).



45

GIOVANNI BATTISTA TIEPOLO
(VENICE 1696-1770 MADRID)

A bearded oriental facing left

pen and black ink, brown and gray wash, watermark three-leaf flower and letter 'B'
9⅛ x 5½ in. (23 x14 cm)

$8,000-12,000

PROVENANCE:
Probably given by the artist or his son Giovanni Domenico Tiepolo (1727-1804) to
Somaschi convent at Santa Maria della Salute, Venice.
Count Leopoldo Cicognara (1767-1834), Venice.
Antonio Canova (1757-1822), Venice; by his descent to his half-brother, Monsignor Giovanni Battista Sartori Canova (1775-1858), Venice.
Francesco Pesaro (1740-1799), Venice; sold by him in 1842 to
Edward Cheney (1803-1884), Badger Hall, Shropshire; by descent to his brother-in-law
Colonel Alfred Capel-Cure (1826-1896), Blake Hall, Essex.
probably Messrs. B. T. Batsford, London; Christie's, London, 14 July 1914, part of lot 49.
with E. Parsons and Sons, London.

Among Tiepolo's drawings dispersed in 1885 at the sale of Edward Cheney's collection was an album entitled *Sole figure vestite* (Single clothed figures) that is in the Victoria and Albert Museum in London and contains forty-six drawings (G. Knox, *Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum*, London, 1960, nos. 131-176). On the spine of the album is embossed the title 'Sole Figure Vestite T: I' indicating that at least one other volume with drawings of the same subject existed. The second album was probably the source of this drawing and of the many other similar sheets now dispersed in public and private collections. The *Sole figure vestite* are depictions of men standing on their own, draped in mantles and coats, and often wearing elaborate headdresses. The series has been dated around 1754-1757 (see the exhibition *Spirit and Invention. Drawings by Giambattista and Domenico Tiepolo*, New York, The Morgan Library and Museum, 2023-2024, without catalogue).



46

GIOVANNI BATTISTA TIEPOLO
(VENICE 1696-1770 MADRID)

A satyr seated on a cloud seen from below

with number '33' (lower left)
pen and brown ink, brown wash
10¾ x 7½ in. (27.3 x 19 cm)

$7,000-10,000

PROVENANCE:
Probably given by the artist or his son Giovanni Domenico Tiepolo (1727-1804) to
Somaschi convent at Santa Maria della Salute, Venice.
Count Leopoldo Cicognara (1767-1834), Venice.
Antonio Canova (1757-1822), Venice; by his descent to his half-brother,
Monsignor Giovanni Battista Sartori Canova (1775-1858), Venice.
Francesco Pesaro (1740-1799), Venice; sold by him in 1842 to
Edward Cheney (1803-1884), Badger Hall, Shropshire; by descent to his brother-in-law
Colonel Alfred Capel-Cure (1826-1896), Blake Hall, Essex.
probably Sotheby's, London, 29 April 1885, part of lot 1024.
with E. Parsons and Sons, London.
The Estate of Howard and Eleanor Sachs, New York.

According to a handwritten note on the back of the frame, the drawing was purchased from the London dealers E. Parsons and Sons. Between the end of the 19th Century and the first decades of the 20th Century, the London firm had acquired at auction several albums of drawings by Tiepolo which had belonged to Edward Cheney (1803-1884). Parsons appears to have been the buyer of a lot containing nine albums of Tiepolo's drawings in the sale of Cheney's collection in 1885 (Sotheby's, London, 29 April 1885, lot 1024), but to have also acquired three other albums with the artist's drawings several years later in 1914 (Christie's, London, 14 July 1914, lot 49). Some of the albums were sold intact while others were broken up and the drawings sold separately to many collectors over the years (G. Knox, *Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum*, London, 1960, pp. 3-9).



PROPERTY OF A PRIVATE EAST COAST COLLECTOR

47

GIOVANNI BATTISTA TIEPOLO
(VENICE 1696-1770 MADRID)

A standing woman seen from below

pen and brown ink, brown wash
7¾ x 6 in. (19.5 x 15 cm)

$7,000-10,000

PROVENANCE:
Probably given by the artist or his son Giovanni Domenico Tiepolo (1727-1804) to
Somaschi convent at Santa Maria della Salute, Venice.
Count Leopoldo Cicognara (1767-1834), Venice.
Antonio Canova (1757-1822), Venice; by his descent to his half-brother,
Monsignor Giovanni Battista Sartori Canova (1775-1858), Venice.
Francesco Pesaro (1740-1799), Venice; sold by him in 1842 to
Edward Cheney (1803-1884), Badger Hall, Shropshire; by descent to his brother-in-law
Colonel Alfred Capel-Cure (1826-1896), Blake Hall, Essex.
probably Messrs. B. T. Batsford, London; Christie's, London, 14 July 1914, part of lot 49.
The Estate of Howard and Eleanor Sachs, New York.

This typology of figure, floating in the sky and without specific attributes, is recurrent in Tiepolo's drawn *œuvre*. The artist would effortlessly sketch them on paper and then employ them to fill his expansive fresco ceiling decorations. Drawings of this type can in general be traced back to an album entitled *Sole figure per soffitti*, which surfaced in 1914 at a Christie's sale after a distinguished provenance and before it was dismembered. For a discussion of two similar drawings with the same provenance see R. P. Townsend, 'Two Rediscovered Tiepolo Drawings from Robert Lehman's Early Collection', *Master Drawings*, XXXI, no. 2, Summer, 1993, pp. 163-169.



PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

48

GIOVANNI BATTISTA TIEPOLO
(VENICE 1696-1770 MADRID)

A man looking down to the left, his hands clasped to his shoulder

black chalk, pen and brown ink, brown wash
7½ x 5⅝ in. (19 x 14.5 cm)

$4,000-6,000

PROVENANCE:
Probably given by the artist or his son Giovanni Domenico Tiepolo (1727-1804) to the
Somaschi convent at Santa Maria della Salute, Venice.
Count Leopoldo Cicognara (1767-1834), Venice.
Antonio Canova (1757-1822), Venice; by his descent to his half-brother,
Monsignor Giovanni Battista Sartori Canova (1775-1858), Venice.
Francesco Pesaro (1740-1799), Venice; sold by him in 1842 to
Edward Cheney (1803-1884), Badger Hall, Shropshire; by descent to his brother-in-law
Colonel Alfred Capel-Cure (1826-1896), Blake Hall, Essex.
probably Messrs. B. T. Batsford, London; Christie's, London, 14 July 1914, part of lot 49.
with E. Parsons and Sons, London.
Richard C. Paine (1893-1966), Boston; then by descent to
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.

EXHIBITED:
Hartford, Connecticut, Wadsworth Atheneum, Darmouth, New Hampshire, Hopkins Center Art Galleries, Darmouth College, and Boston, Museum of Fine Arts, *One Hundred Master Drawings from New England Private Collections.* 1973, no. 30, ill. (catalogue by F. W. Robinson).

Like the drawing in the previous lot, this sheet was also part of a now disbound album of drawings of the series *Sole figure vestite*. Several similar drawings are in the collection of the Princeton University Art Museum (see for example, inv. x1948-827; C. Whistler, in *Italian Master Drawings from the Princeton University Art Museum*, Princeton, 2014, no. 79, ill.).

PROPERTY FROM A NEW YORK COLLECTION

49

GIOVANNI ANTONIO GUARDI
(VIENNA 1699-1760 VENICE)

The Fall of Constantinople, after Domenico Tintoretto

with inscription 'Sebastiano Ricci' (lower right, erased) and '9-Ricci- Battle scene' (*verso*)
black chalk, pen and brown ink, brown wash, on two sheets of paper glued together, watermark coat of arms
20 x 30¼ in. (51.5 x 76.5 cm)

$20,000-30,000

PROVENANCE:
Morosini-Gattenburg collection, Venice.
Benno Geiger (1882-1965), Vienna and Venice; Weinmüller, Munich, 14 October 1938, lot 339, ill. (as Francesco Guardi).
Nathalie and Hugo Weisgall, New York.

EXHIBITED:
Sacramento, E. B. Crocker Art Gallery, *The Collecting Muse. A Selection from the Nathalie and Hugo Weisgall Collection*, 1975, no. 23, ill.

LITERATURE:
A. Morassi, *Guardi. Tutti i disegni*, IV, *I Fasti di Venezia*, Venice, 1975, no. 110, fig. 112.





This impressive sheet is part of a series of at least fifty-eight similar drawings by Antonio Guardi for which Giuseppe Fiocco devised the title *Fasti veneziani* (G. Fiocco, 'I Fasti veneziani dei pittori Guardi', *Le Tre Venezie*, July-December, 1944, pp. 9-15). The drawings are all executed in the same technique and scale and they were mounted in albums once in the Morosini- Gattenburg collection in Venice. By the middle of the 20th Century individual sheets were sold separately and are now scattered in various collections in Europe and in the United States (Morassi, *op. cit.*, pp. 31-37, and nos. 61-106, ill.). A large group of thirty-seven drawings are still together in Venice in the Fondazione Giorgio Cini (P. Delorenzi, in *Capolavori ritrovati della collezione di Vittorio Cini*, exhib. cat., Venice, Fondazione Girgio Cini, 2016, no. 29, ill.).

Fiocco named the series *Fasti veneziani* as the drawings depict episodes from the history of Venice, from its mythical origins up to the middle of the 17th Century. Most of the subjects are copied from the 16th and 17th Century paintings that decorate the Ducal Palace in Venice. The composition in the present sheet derives from Jacopo Tintoretto's painting of the *Fall (or Second Capture) of Constantinople* in the Sala del Gran Consiglio (fig. 1). Guardi was a successful painter who spent great part of his career at the service of Matthias von der Schilenburg (1661-1747), a German military commander. The artist worked not only on original compositions, but also often produced replicas of famous works by other artists (see W. L. Barcham, 'The Issue of Copies. Three drawing by Gianantonio Guardi in New York', *Artibus et Historiae*, XLII, no. 83, 2021, pp. 1-21). It is not known with certainty who was the patron of this series, yet Morassi suggested that probably a member of the Morosini family, who originally owned the group, commissioned it to celebrate members of the family who included admirals and *condottieri* of the Serenissima (Morassi, *op. cit.*, p. 35). In the present drawing, and in the others of the series, Antonio Guardi reinterpreted with originality the masterpieces of his predecessors by imbuing them with his own modern and spirited style.



Fig. 1. Jacopo Tintoretto, *The Fall (or second capture) of Constantinople*. Sala del Gran Consiglio, Ducal Palace, Venice.





PROPERTY OF AN AMERICAN COLLECTOR

50

FRANCESCO SALVATOR FONTEBASSO

(VENICE 1707-1769)

The Martyrdom of Saint James the Greater

inscribed 'Di Francesco Fontebasso Veneziano' (lower right)
black chalk, pen and brown ink, brown and red wash, heightened with white
18 ¼ x 13 in. (46.4 x 33 cm)

$8,000-12,000

In a style rotted in that of his teacher Sebastiano Ricci and in a tradition going back to earlier Venetian painters such as the paintings of Paolo Veronese, Fontebasso produced a large body of independent drawings, as did his older contemporary Giovanni Battista Tiepolo (for a catalogue of Fontebasso's drawings, see M. Magrini, 'Francesco Fontebasso. I disegni', *Saggi e memorie di storia dell'arte*, XVII (1990)). Both Fontebasso's and Tiepolo's are usually executed in varying degrees of finish, mainly in pen and wash, and treat religious subject as well as ancient history. Here, Fontebasso depicts the martyrdom of one of the apostles, 'James the brother of John', whom King Herod 'killed with the sword' (Acts 12:1-2). The drawing probably belonged to a larger series, as is more often the case with Fontebasso's independent works on paper; they may originally have been bound in an album, as is still the case with the so-called Cini Album at the Museo Correr, Venice (Magrini, *op. cit.*, passim, nos. 173-200, ill.). The desirability of these kinds of works and this format is demonstrated by the existence of some of these compositions in several versions, some autograph, others probably made in the artist's workshop (compare S. Morét in *Galleria portatile. Italienische Handzeichnungen alter Meister aus der Sammlung Hoesch*, II, Petersberg, 2012, no. 45, ill.). However, no other version of the composition of the present sheet is known.



PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

51

FRANCESCO GUARDI

(VENICE 1712-1793)

A man and a child approaching a portico towards a campiello

pen and brown ink, brown wash, watermark initials 'VO'
7½ x 5⅝ in. (19 x 14.5 cm)

$10,000-15,000

PROVENANCE:
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.

The drawing depicts a view from under a portico to an open walkway along a canal, with two boats in the background at left. As suggested by Andrew Robison (email communication), this is a smaller, but clearer variant of a sheet in the Museo Correr in Venice (inv. 716; see A. Morassi, *Guardi. Tutti i disegni di Antonio, Francesco e Giacomo Guardi*, Venice, 1975, no. 576, fig. 566).



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

52

FRANCESCO GUARDI
(VENICE 1712-1793)

An architectural capriccio with the entrance to a palace (recto); *An architectural study* (verso)

black chalk, pen and brown ink, brown wash
9¾ x 6¾ in. (24.5 x 17 cm)

$7,000-10,000

PROVENANCE:
Alfred de Pass (1861-1953), London (L. 108a); gifted to
Royal Institute of Cornwall, Truro (L. 2014e); Christie's, London, 30 November 1965, lot 165.
with Folio Fine Art, London.
Anonymous sale; Sotheby's, New York, 12 January 1990, lot 105.

LITERATURE:
D. Succi, *Franceso Guardi. Itinerario dell'avventura artistica*, Milan, 1993, p. 162, fig. 173.

The architectural *capriccio* on this double-sided drawing can be connected with at least two paintings. One by Francesco Guardi once in the Chamalimaud collection (fig. 1; Christie's, London, 7 July 2005, lot 19) that was described by Antonio Morassi as 'opera bellissima per fantasia inventiva, *capriccio* tra i più riusciti nel repertorio di Francesco in questo genere' (A. Morassi, *Guardi. Antonio e Francesco Guardi*, Venice, 1973, pp. 275, 451 and no. 757, ill.). Another version, attributed to Giacomo Guardi, was published by Succi (Succi, *op. cit.*, p. 162, fig. 174).



Fig. 1. Francesco Guardi, *Architectural capriccio with an arch and awning*. Private collection.



PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

53

GIOVANNI DOMENICO TIEPOLO
(VENICE 1727-1804)
Angels and putti in clouds

signed 'Dom.o Tiepolo f.' (lower right)
pen and gray ink, gray-brown wash
7⅝ x 11 in. (19.3 x 28 cm)

$6,000-8,000

PROVENANCE:
possibly Francesco Guardi (1712-1793), Venice (as part of an album).
Horace Walpole, 4th Earl of Oxford (1717-1797), London and Strawberry Hill, Twickenham (as part of an album).
William Lygon, 8th Earl Beauchamp, Worcestershire; Christie's, London, 15 June 1965, lot 68.
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.

Domenico Tiepolo was a prolific draftsman and among his most charming drawings are the many studies of angels and cherubs in flight. Many of these drawings are known and none of them appears to tell a specific story or to relate to a painted decoration. A large group of drawings of this subject was, together with the present one, in an album dispersed at auction in 1965 in the sale of the Earl Beauchamp's collection (Christie's, London, 15 June 1965).



PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

54

GIOVANNI DOMENICO TIEPOLO
(VENICE 1727-1804)

An angel with a victor's crown and putti in the clouds

signed 'Dom.o Tiepolo/ f.' (lower right)
pen and brown ink, gray-brown wash, watermark 'LCB'
7¾ x 10⅞ in. (17.7 x 19.9 cm)

$7,000-10,000

PROVENANCE:
possibly Francesco Guardi (1712-1793), Venice (as part of an album).
Horace Walpole, 4th Earl of Oxford (1717-1797), London and Strawberry Hill, Twickenham (as part of an album).
William Lygon, 8th Earl Beauchamp, Worcestershire; Christie's, London, 15 June 1965, lot 85.
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.

Domenico Tiepolo drew many compositions of flying angels. None of them appears to represent a specific narrative or to be connected to a painted decoration. The angel holding the wreath on this sheet presents strong affinities with the representation of Virtue in a drawing in private collection in Wuettemberg (see *Tiepolo. Drawings by Gambattista, Domenico and Lorenzo Tiepolo from the Graphische Sammlung Staatsgalerie Stuttgart, from Private Collections in Wuettemberg and from the Marin von Wagner Museum of the University of Wuerzburg*, Stuttgart, 1971, no. 176, ill.).



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

55

GIOVANNI DOMENICO TIEPOLO

(VENICE 1727-1804)

Rinaldo abandoning Armida

pen and black ink, gray wash
9¾ x 7¼ in. (25 x 18.4 cm)

$7,000-10,000

PROVENANCE:
Anonymous sale; Christie's, New York, 13 January 1993, lot 64.

EXHIBITED:
Udine, Castello di Udine, and Bloomington, Indiana University Art Museum, *Domenico Tiepolo, Master Draftsman*, 1996-1997, no. 134, ill. [Italian edition titled *Giandomenico Tiepolo. Maestria e gioco. Disegni dal mondo*] (catalogue by A.M. Gealt and G. Knox).

This drawing is part of a series of studies with episodes from Torquato Tasso's *Gerusalemme Liberata*. The epic love story of Rinaldo and Armida (XVI, 22-60) was treated in a fresco decoration by Giovanni Battista Tiepolo in the Villa Valmanara, near Vicenza, and later translated into a series of etchings by his son Domenico. Six other similar sheets depicting Rinaldo and Armida by Giovanni Domenico Tiepolo were in an album of drawings, once owned by Horace Walpole and disbound in 1965 (Christie's, London, 15 June 1965, lots 124-129).



PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

•56

GIOVANNI DOMENICO TIEPOLO

(VENICE 1727-1804)

Hercules and Antaeus

traces of a signature on the pediment
black chalk, pen and brown ink, brown wash, watermark 'GB'
6¾ x 6 in. (17.3 x 15.2 cm)

$3,000-5,000

PROVENANCE:

possibly Francesco Guardi (1712-1793), Venice (as part of an album).
Horace Walpole, 4th Earl of Oxford (1717-1797), London and Strawberry Hill, Twickenham (as part of an album).
William Lygon, 8th Earl Beauchamp (1903-1979), Madresfield Court, Worcestershire; Christie's, London, 15 June 1965, lot 152.
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.

The series of drawings showing *Hercules and Antaeus*, which Gian Domenico Tiepolo executed in his artistic maturity, cannot be related to any known finished works, although James Byam Shaw suggested that they might have been inspired by Domenico's work at the Tiepolo villa in Zianigo (J. Byam Shaw, *The Drawings of Domenico Tiepolo*, London, 1962, p. 38). The liveliness and vigor of the subject evidently appealed to Domenico, who represented it many times from different angles. Three other interpretations of this subject were included, with the present one, in the album of drawings, belonging to the Earl Beauchamp, which was sold in these rooms in London on 15 June 1965, lots 149-152.



PROPERTY OF AN AMERICAN COLLECTOR

57

JACOPO CESTARO

(BAGNOLI IRPINO 1718-1779 NAPLES)

Neptune crowned by a putto, surrounded by sea gods and nymphs

black chalk, pen and black and brown ink, brown and gray wash, heightened with white, on light brown paper, black chalk framing lines, watermark paschal lamb in a circle surmounted by initial 'P'
11⅞ x 17⅝ in. (30 x 44.2 cm)

$5,000-7,000

PROVENANCE:
Anonymous sale; New York, Christie's, 30 January 1998, lot 156.
with Colnaghi, London (*Master Drawings*, 1999, no. 32, ill.).

EXHIBITED:
Stanford, Iris and B. Gerald Cantor Center for Visual Arts, Stanford University, *Classic Taste. Drawings and Decorative Arts from the Collection of Horace Brock*, 2000 (without catalogue).

This large sheet by the Neapolitan Jacopo Cestaro can be connected to a group of drawings by the artist in the Martin von Wagner Museum in Würzburg (see S. Morét, 'From Corenzio to Cestaro. Neapolitan drawings in the Martin von Wagner Museum - a preliminary overview', in F. Solinas and S. Schütze, *Le dessin Napolitain*, Rome, 2010, pp. 294-295, figs. 10-19). Of the ten drawings by Cestaro in that collection, three are very similar in style, format and subject matter to the present one. The mythological scenes depicted in those drawings – *Perseus and Andromeda* (inv. 7522), *Neptune and Amphitrite* (inv. 7520), *Quos Ego* (inv. 1721) - all refer to Neptune, like the present sheet. It is therefore possible to imagine that these studies were preparatory compositions for a painted decorative cycle.



•58

VENETIAN SCHOOL, 18TH CENTURY

A satyr watching a Bacchanalian dance

black chalk, pen and brown ink, brown wash
8¼ x 14⅛ in. (21 x 36 cm)

$2,000-3,000

PROVENANCE:
Anonymous sale; Sotheby's, London, 26 June 1969, lot 38 (as Pietro Antonio Novelli).
Anonymous sale; Sotheby's, London, 19 June 1973, lot 88 (as attributed to Gaetano Zompini).
Anonymous sale; Sotheby's, New York, 20 January 1982, lot 24 (as Gaetano Zompini).

This drawing was attributed to Pietro Novelli and later to Gaetano Zompini, a Venetian artist deeply influenced by Sebastiano Ricci. The style of the composition, however, is different, and of higher quality, than the few known drawings by Zompini. The subject of the dance recalls Poussin's painting with *A Bacchanalian revel before a Term* in London (NG 62; see H. Wine, *National Gallery Catalogues. The Seventeenth Century French Paintings*, London, 2001, pp. 288-295).

•59

ITALIAN SCHOOL, 18TH CENTURY

A statue of Saint Luke standing in a niche, the ox behind him

oil on paper
11¼ x 5¾ in. (28.4 x 14.5 cm)

$3,000-5,000

PROVENANCE:
with Galerie Mazarini, Lyon.





60

FEDELE FISCHETTI
(NAPLES 1732-1792)

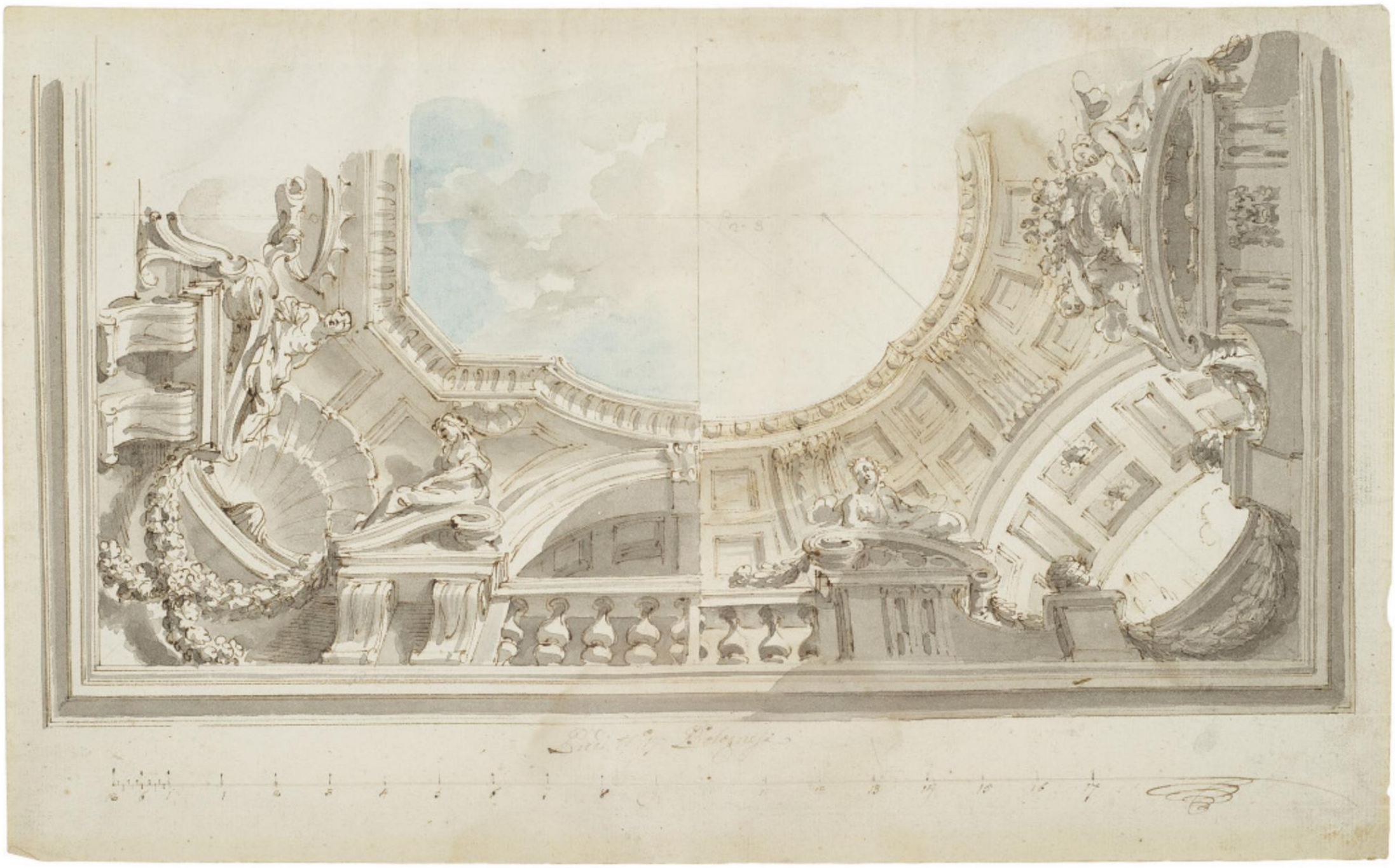
The Virgin presenting the rosary to Saint Dominic and Saint Catherine of Siena presenting a heart to the Christ Child

signed 'Fed. Fischetti' (*verso*)
black chalk, pen and black ink, gray wash, arched top, black ink framing lines
14¾ x 9⅝ in. (37.5 x 24.5 cm)

$1,000-1,500

PROVENANCE:
Anonymous sale; Sotheby's, London, 13 December 2001, lot 5.

Fedele Fischetti was a Neapolitan artist active mainly as a fresco decorator, but he was also the author of several altarpieces. This highly finished study was most likely a preparatory *modello* for an altarpiece. A similar composition with the Virgin of the Rosary, Saint Dominic and Saint Catherine is in the Cooper Hewitt Museum in New York (inv. 1938-88-6453; see *The Two Sicilies*, exhib. cat., New York, Finch College Museum of Art, 1970, no. 64, ill.). The two drawings could have been alternative ideas for the same commission.



•61

FLAMINIO INNOCENZO MINOZZI

(BOLOGNA 1735-1817)

Two designs for the corners of an illusionistic ceiling decoration

inscribed 'piedi No. 17 Bolognesi' and numbered scale (lower center)
black chalk, pen and brown ink, watercolor on paper, watermark a shield with posthorn surmounted by a crown and 'VANDERLEY'
9⅛ x 14¾ in. (23 x 37.7 cm)

$2,000-3,000

PROVENANCE:

Carlo Bianconi (1732-1802), Milan.
Luigi Bisi (1814-1886), Milan, as part of an album.
Giuseppe Gibelli (died 1932), Milan, as part of an album; by descent to his grandson
Robert A. Baldini, as part of an album.
Dr. Richard P. Wunder (1923-2002), Middlebury, Vermont; Christie's London, 7 July 1976, lot 84.
with Charles E. Slatkin Galleries, New York.
Gerald Bronfman (1911-1986) and Marjorie Bronfman, née Schechter (1917-2012), Montreal; by descent to
Corinne Bronfman (1947-2022), Washington DC; by descent to the present owners.

EXHIBITED:

Middlebury, Middlebury College, *Architectural, Ornament, Landscape, and Figure Drawings collected by Richard Wunder,* 1975, no. 46A, ill.

This drawing comes from the so-called Bisi-Gibelli album, originally containing three hundred drawings by the most famous 17th and 18th Century Bolognese decorative designers. The album was presented by Luigi Bisi, president of the Accademia di Brera in Milan, to one of the pupils, Giuseppe Gibelli, for his exceptional accomplishments as a student. Upon graduation Gibelli emigrated to the United Sates and became a decorator of public buildings. At his death the album was sold and later disbound.

Other similar drawings by Minozzi with designs for ceiling decorations survive. While some of these sheets can be connected to specific projects, such as a drawing in the Princeton University Art Museum for Palazzo Hercolani in Bologna (inv. x1968-193; see G. Damen in *Italian Master Drawings from the Princeton University Art Museum*, Princeton, 2014, no. 89, ill.), while others, such as the present one, do not bear any indications about the commissions for which they were made.



62

BARTOLOMEO PINELLI
(ROME 1771-1835)

A carnival scene in Rome around Gian Lorenzo Bernini's Triton fountain, Piazza Barberini

signed and dated 'Pinelli fe 1826 Roma' (lower right)
black chalk, pen and black ink, and watercolor
11¾ x 1 6⅛ in. (29.7 x 41 cm)

$5,000-7,000

PROVENANCE:
with Colnaghi, London.

LITERATURE:
R. J. Campbell and J. Immler Satkowski, *Master Drawings from the Collection of Alfred Moir*, exhib. cat., Minneapolis Institute of Art, 2000, p. 68, under no. 37.

Pinelli depicted various scenes of the Carnival in Rome throughout his career. Large watercolor drawings such as the present one were intended as finished works to be sold to collectors. The present sheet can be compared to a similar watercolor of 1820 in Rome in the Museo di Roma depicting the *Carnival in Rome at San Carlo al Corso*, which was also reproduced in print (*Bartolomeo Pinelli*, exhib. cat., Rome, Palazzo Braschi, 1956, no. 153, ill.). Two further examples of Carnival scenes, each dated 1826, are published in M. Fagiolo and M. Marini, *Bartolomeo Pinelli 1781-1835 e il suo tempo*, exhib. cat., Rome, Galleria Rondanini, 1983, nos.133 and 134, ill.). Pinelli does not fail to include in the background of the scene the beautiful detail of Gian Lorenzo Bernini's Triton fountain in Piazza Barberini.



PROPERTY FROM THE COLLECTION OF DR. CORINNE BRONFMAN

•63

ANTONIO PIETRO FRANCESCO ZUCCHI, A.R.A.
(VENICE 1726-1795 ROME)

Bathers by a pool before a classical ruin

signed 'Ant. Zucchi' (lower left)
pen and black ink, brown wash, heightened with white, graphite framing lines
16¼ x 11 in. (41.3 x 27.9 cm)

$3,000-4,000

PROVENANCE:
Paul Sandby (1725-1809), London (L. 2112); Christie's, London, 2 May 1811, possibly part of lot 59.
with Colnaghi, London, 1968.
Gerald Bronfman (1911-1986) and Marjorie Bronfman, née Schechter (1917-2012), Montreal; by descent to
Corinne Bronfman (1947-2022), Washington DC; by descent to the present owners.

Son of Francesco Zucchi, Antonio was active in Venice, London and Rome. In 1781 he married the painter Angelica Kauffman and together they later moved to Rome. A comparable drawing by Zucchi, similar in format and technique, is in New York at the Metropolitan Museum of Art (inv. 2008.148). Interestingly, the present sheet was in the collection of the painter Paul Sandby, Zucchi's friend and fellow artist.



PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

•64

CARLO LABRUZZI
(ROME 1748-1817)

Washerwomen and other figures in a landscape with a tower near Castel Gandolfo

numbered '99' (upper center)
graphite and watercolor, graphite framing lines
16½ x 22 in. (42 x 56 cm)

$2,000-3,000

PROVENANCE:
with William Palmer, London.
with John Manning, London (*Carlo Labruzzi (1748-1817). An Exhibition of Fine Watercolour Drawings of the Appian Way*, London, 1960, no. 28, ill., catalogue by F.J.B. Watson).
with Colnaghi, London.
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.

In 1789 the neoclassical painter Carlo Labruzzi was commissioned to produce a series of drawings depicting antique sites and landscapes along the Via Appia. Sir Richard Colt Hoare of Stourhead (1758-1838), noted British antiquarian and heir to an important banking family, was the patron of this enterprise and accompanied the artist on the trip along the ancient Roman road from Rome to Benevento.

Hoare produced a full written description of the journey (see R. Colt Hoare, *Journey from Rome to Beneventum on the Appian Way*, in *Recollections abroad, during the years 1788, 1789, 1790*, Bath, 1815, pp. 259-331) and Labruzzi documented in lavish watercolors the many sites and views encountered along the way. Three groups of drawings with scenes from the Via Appia by Labruzzi are known: a series of sixty-seven watercolors are in the British Museum (1955,1210.10.19), these were the drawings made by Labruzzi during the trip. More watercolors from this first group, including the present sheet and the one in the following lot, were dispersed on the art market in 1960 (*Carlo Labruzzi (1748-1817), op. cit.*). A second group of one-hundred-eighty-seven drawings, which once belonged to Labruzzi's grandson, is now in the Accademia di San Luca in Rome, and a series of two-hundred-twenty-six monochrome drawings in pen and sepia ink, mounted in five elegant albums, is in the Biblioteca Apostolica Vaticana (inv. Vat lat. 14934; see A. de Rosa, B. Jatta, *La Via Appia nei disegni di Carlo Labruzzi alla Biblioteca Apostolica Vaticana*, Vatican City, 2013). The latter was the final and more finished version meant to be reproduced in engraving. Hoare's intention was indeed to publish an account of the Via Appia illustrated by engravings, but only the first twenty-four plates were issued in Hoare's lifetime. The first fascicule of twelve plates appeared in 1794 under the title *Via Appia illustrate ab urbe Roma ad Capuam*.



PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

•65

CARLO LABRUZZI
(ROME 1748-1817)

The entrance to the Roman Tunnel of Lake Albano

numbered '102' (upper center)
graphite, pen and brown ink, brown wash, pen and brown ink framing lines, watermark coat of arms with beehive
17½ x 21⅞ in. (45 x 65 cm)

$2,000-3,000

PROVENANCE:
probably with William Palmer, London.
probably with John Manning, London (*Carlo Labruzzi (1748-1817). An Exhibition of Fine Watercolour Drawings of the Appian Way*, London, 1960, catalogue by F.J.B. Watson).
probably with Colnaghi, London.
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.

ENGRAVED:
by Luigi Rossini, *Emissary of Lake Albano*, 1825.

This sheet depicts the tunnel built by the Romans to stabilize the waters of Lake Albano. This was an impressive hydraulic achievement and the site attracted tourists and artists alike. The same site was depicted also by Giovanni Battista Piranesi in one of his prints. Another sketch by Labruzzi of the same composition is at the Tate Gallery in London (T10992).



66

SOUTH GERMAN SCHOOL, LATE 15TH CENTURY

A standard-bearer in full armor near a coat of arms in a niche

with number 'VI. R' (?), and with inscription 'aus München Boerner 8./ Peter Vischer' (*verso*)
pen and black ink, heightened with white, on blue-gray prepared paper, pen and black ink framing lines, watermark Gothic P
12½ x 8 in. (32 x 20.4 cm)

$7,000-10,000

PROVENANCE:
Karl Eduard von Liphart (1808-1891), Dorpat, Bonn and Florence (L. 1687); by descent to his grandson
Freiherr Reinhold von Liphart (probably 1864-1940), Dorpat (L. 1758); C.G. Boerner, Leipzig, 26 April 1898, lot 589 (as Master WA).
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.

This drawing, once attributed to the late fifteenth-century South Netherlandish engraver known as Master WA (or Master W with the Key; see Provenance), must rather be associated with drawings made at the end of the fifteenth century in Southern Germany. Comparable in technique and subject, and to a certain degree in style, is a sheet possibly signed by the Bavarian artist Mair von Landshut (active *circa* 1485-1520) at the Musée du Louvre, Paris (inv. 18846; see M. Gammel, *Studien zu Mair von Landshut*, Ph.D., Berlin, Technische Universität, 2011, I, no. 8.10, II, fig. 42). Wrongly associated in the past with Mair and now given to Swabian draughtsmen from around 1485-1500 is a group of four other drawings of armor, also done in pen and heightened with white but with subtle washes, with which the present drawing can also be compared: in the collection at the Veste Coburg (inv. Z 231), the British Museum, London (inv. 1889,0724.71), the Albertina, Vienna (inv. 1446), and the National Gallery of Art, Washington (inv. 1998.17.9; see C. Andersson in *The Touch of the Artist. Master Drawings from the Woodner Collections*, exhib. cat., Washington, National Gallery of Art, 1995-1996, no. 15, ill.). Of an earlier date is a study of a knight in armor in metalpoint, recorded in a Swiss private collection (F. Winzinger, 'An Unknown German Drawing of the Gothic Period', *Master Drawings*, XVIII, no. 1, Spring 1980, pp. 27-29, pl. 11).



•67

GERMAN SCHOOL, *CIRCA* 1600

The carving up of a deer after the hunt in an interior

watercolor, bodycolor and gold paint
3.⅗ x 5⅝ in. (8.7 x 14.1 cm)

$3,000-4,000

PROVENANCE:
with Rosenberg Gallery, Paris (according to old label once on the back of the frame).
Arthur Steinberg (1937-2022), Cambridge, MA.

PROPERTY FROM A NEW YORK COLLECTION

68

NETHERLANDISH SCHOOL, 16TH CENTURY

Ezekiel in the Valley of Dry Bones (37, 1-14)

with inscription 'Passarotti' (upper left); with number 'no. 339' and inscriptions '10 – 2 – Valley of the Dry Bones' and 'Crabber'.
black chalk, pen and brown ink, brown-gray wash
9¼ x 13½ in. (24.4 x 34.4 cm)

$10,000-15,000

PROVENANCE:
Private collection, Italy, 17th Century (?).
Sir Erasmus Philipps, 5th Baronet (1699-1743), Picton Castle, Haverfordwest, Pembrokeshire; by descent to
Richard Philipps, 1st Baron of Milford (1744-1823), Picton Castle (L. 2687) (label with his coat of arms on the *verso* of the secondary support); by descent to
Sir John Philipps (died 1949), Picton Castle, sold to Calmann.
with Hans Calmann (1899-1982), London.
Nathalie and Hugo Weisgall, New York.

EXHIBITED:
Sacramento, E.B. Crocker Art Gallery, *The Collecting Muse. A Selection from the Nathalie and Hugo Weisgall Collection*, 1975, no. 30.

The moment depicted in this drawing is that when, erring through the Valley of Dry Bones, the prophet Ezekiel sees how 'the bones came together' and 'the sinews and the flesh came up upon them', and how, thanks to the winds, 'breath came into them' (Ezekiel, chapter 37, verses 7-10). The subject, a prefiguration of the Last Judgment, was particularly popular in Northern Germany (S. Alsteens in *Dürer and Beyond. Central European Drawings in The Metropolitan Museum of Art, 1400-1700*, exhib. cat., New York, The Metropolitan Museum of Art, 2012, pp. 129-1380, under no. 58). However, the present work appears to be North Netherlandish, and of an earlier date than many other examples. The attribution to Dirck – or Wouter? – Crabeth suggested in an eighteenth- or nineteenth-century inscription on the *verso* cannot be accepted today and the sheet must remain anonymous for now, but the hand is that of an original and inventive artist active towards the end of the first half of the sixteenth century. The use of brush and certain stylistic traits recall those of drawings attributed to the Leiden artists Aertgen Claesz. van Leyden and the Master of 1527 (for examples, see J.P. Filedt Kok *et al.* in *Lucas van Leyden en de Renaissance*, exhib. cat., Leiden, Museum De Lakenhal, 2011, nos. 124.1, 124.2, 128, 129, 145, ill.).





PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

•69

CIRCLE OF WILLEM KEY

(BREDA 1515/1516-1568)

Portrait of Fernando Álvarez de Toledo, third Duke of Alva

red chalk
10½ x 7⅞ in. (26.8 x 20 cm)

$2,000-3,000

PROVENANCE:
possibly Thomas Lawrence (1769-1830), London (according to the Colnaghi label on the back of the frame).
Henry Wellesley (1791-1866), Oxford; Sotheby's, London, 25 June 1866, lot 2106 (sold as Titian for £6 to Colnaghi).
with Colnaghi, London.
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.

This striking and carefully executed portrait of one of the most controversial figures in the history of the Southern Netherlands, nicknamed the Iron Duke, directly relates to a likeness of which the primary version, half-length, is still preserved in the sitter's family, the collection of the Dukes of Alba in the Palacio de Liria, Madrid (Fundación Casa de Alba, inv. P.2). Traditionally considered a work by Titian (and still published as such by R. Ortiz Moyano in *El legado Casa de Alba*, exhib. cat., Madrid, Centro Cibeles de Cultura y Ciudadanía, 2012-2013, no. 5, ill.), Harold E. Wethey already discarded this attribution in favor of one to the Netherlandish portraitist Willem Key (*The Paintings of Titian*, II, *The Portraits*, London, 1971, no. X-3, fig. 249), recently fully supported by Koenraad Jonckheere (*Willem Key (1516-1568). Portrait of a Humanist Painter. With an Appendix to the Œuvre of Adriaen Thomasz. Key*, Turnhout, 2011, no. A42, ill.). An attribution to another protagonist of Netherlandish sixteenth-century portraiture, Anthonis Mor or Antonio Moro (1516/1521-1576/1577), has also been suggested (F. Checa in *Treasures from the House of Alba. 500 Years of Art and Collecting*, exhib. cat., Dallas, Meadows Museum, Southern Methodist University, and Nashville, Frist Center for the Visual Arts, 2015-2016, p. 30, ill. pp. 20, 31, p. 337, no. 10), but Mor's portrait of the Duke shows him facing right and was made much earlier, in 1549, long before the Duke arrived in the Netherlands in 1567 and cruelly repressed the anti-Spanish rebellion following the Iconoclasm (versions of Mor's portrait are preserved in the Musées Royaux des Beaux-Arts de Belgique, Brussels, inv. 1399, and the Hispanic Society of America, New York, inv. A 105; see Woodall, pp. 173-174, 177-178, 179, 180, fig. 59). Key's likeness probably was the basis for a similar portrait by the Spanish master Alonso Sánchez Coello, also in the Alba collections, at the Palacio de Monterrey, Salamanca (M. Kusche, *Retratos y retratores. Alonso Sánchez Coello y sus competidores: Sofonisba Anguissola, Jorge de la Rúa y Rolán Moys*, Madrid, 2004, pp. 175-177, fig. 145).

In addition to the half-length portrait of Alba in Madrid, two bust-lengths exist, which seem to have been begun by Key but mostly finished by his son Adriaen Thomasz. Key (*circa* 1545-after 1589): one also part of the Alba collections (inv. P.3), the other in Museum Het Prinsenhof in Delft (inv. 57; see Jonckheere, nos. A43, A 44, ill.); other replicas of these, of varying quality, survive as well (photos in the Rijksbureau voor Kunsthistorische Documentatie, The Hague). Key's portrait can be dated shortly before the artist's death in 1568 on the authority of Karel van Mander, who in his biography of him recounts that Key died as a direct result of the haughty Alba sitting for him (*Het schilder-boeck*, Haarlem, 1604, fol. 232 *verso*, 233 *recto*; H. Miedema, ed., *Karel van Mander. The Lives of the Illustrious Netherlandish and German Painters*, Doornspijk, 1994, pp. 189-190). Born in 1507, the Duke must thus be around sixty years of age in the half-length and bust-length portraits by the Keys; he returned to Spain in 1573 and went on to live until 1582. While the present drawing, which closely corresponds to the face in the portraits, cannot directly be attributed to either of them, it is probable to have played a role in the production of versions of the likeness of Alba within their studio.



70

NETHERLANDISH SCHOOL, 16TH CENTURY

The painter and the connoisseur, after Pieter Bruegel

with inscriptions 'Jaques Sauery' (lower center) and 'Donnerstag' (upper left)
black chalk, pen and brown ink
12⅜ x 8⅝ in. (31.5 x 22 cm)

$60,000-80,000

PROVENANCE:

Possibly Strauss collection, Vienna (mentioned in Tolnay, *op. cit.*, p. 86).
Eberhard Kornfeld, Bern; Klipstein and Kornfeld, Bern, 16 June 1960, lot 44 (as attributed to Bruegel).
with Zeitlin and Verbrugge, Los Angeles.
Private collection.

LITERATURE:

C. de Tolnay, *Die Zeichnungen Pieter Bruegels*, Zürich, 1952, probably p. 86, under no. 118.
L. Münz, *Bruegel. The Drawings. Complete Edition*, London, 1961, p. 224, under no. 126, no. A45, pl. 196.
M. Bisanz-Prakken in W. Koschatzky *et al.*, *Old Master Drawings from the Albertina*, exhib. cat., Washington, National Gallery of Art, and New York, The Pierpont Morgan Library, 1984-1985, p. 208, under no. 25.
H. Mielke, *Pieter Bruegel. Die Zeichnungen*, Turnhout, 1996, p. 65, under no. 60, fig. 60a.
M. C. Plomp in *Pieter Bruegel the Elder. Drawings and Prints*, exhib. cat., Rotterdam, Museum Boijmans Van Beuningen, and New York, The Metropolitan Museum of Art, 2001, p. 230, under no. 100.
M. Sellink, *Bruegel. The Complete Paintings, Drawings and Prints*, [Brussels], 2007, p. 221, under no. 145.
L. Nonner in *Goltzius to Van Gogh. Drawings and Paintings from the P. and N. de Boer Foundation*, exhib. cat., Paris, Fondation Custodia, Frits Lugt Collection, Paris, 2014-2015, p. 108, under no. 48.
E. Michel in *Pieter Bruegel. Drawing the World*, exhib. cat., Vienna, Albertina Museum, 2017, p. 23, p. 28, n. 50 (as possibly by Jacob Savery).
T. Vignau-Wilberg, *Joris and Jacob Hoefnagel. Art and Science around 1600*, Berlin, 2017, p. 502, under no. C 6 (as by Jacob Savery).

Arguably one of the most famous Netherlandish drawings is Pieter Bruegel's *The painter and the connoisseur*, the unforgettable depiction of an old, bearded and stern-looking artist, brush in hand and staring into a world of his own. Squeezed behind this sage, a younger, short-sighted man peers over his shoulder and seems ready to take some money out of a purse hanging from a belt, and probably offer to buy the piece the painter is working on. A connoisseur, a collector, a critic – this second figure seems unable to grasp the significance of the (invisible) work of art the painter is at work on. This meeting between a 'modern Apelles' and a 'bespectacled pedant' (E. Gombrich, 'Dürer, Vives and and Bruegel', in *Album Amicorum J.G. van Gelder*, The Hague, 1973, p. 134), represented in the satirical vein so beloved in Bruegel's art, has become an emblem of the condition of the artist: visionary, solitary, misunderstood.

Bruegel's original, which has been dated towards the very end of his career, around 1565, counts among the great treasures of the Albertina, Vienna (inv. 7500; see Mielke, *op. cit.*, no. 60, fig. 60; Plomp, *op. cit.*, no. 100, ill.; Sellink, *op. cit.*, no. 145, ill.). Three copies other than the sheet offered here attest to the early admiration for the work: one, on good grounds believed to be by Jacob Hoefnagel (1575-1630) and dated 1602, in the Stichting P. and N. de Boer, Amsterdam (inv. B 520); one at the British Museum, London (inv. 1895,0915.1011); and one in a private collection, formerly in the collection of Vincent Korda, London, and sold Christie's, London, 11 December 1990, lot 106 (Mielke, *op. cit.*, p. 65, under no. 60, figs. 60c, 60d, 60b; for the Amsterdam version, see also Nonner, *op. cit.*, no. 48, ill.; and Vignau-Wilberg, *op. cit.*, pp. 501-502, no. C 6, fig. 1).

The attribution on the drawing under discussion to Jacob Savery (1565/1567-1603), recorded in an inscription which may date from the sixteenth or early seventeenth century, deserves consideration, although it cannot be proven. The draftsman produced an extremely faithful copy of the original, showing little personal style, and Savery, like his brother Roelant, was primarily active as a landscapist. He did make small landscape drawings in Bruegel's style, probably as forgeries (N.M. Orenstein and M.C. Plomp, in exhib. cat., New York, *op. cit.*, pp. 276-277, nos. 126-129, ill.), and is also associated with a group of more ambitious works now given to an artist named the Master of the Mountain Landscapes (Orenstein *ibid.*, pp. 266-267, nos. 120-125, ill.). Drawn replicas and pastiches after Bruegel were made by many artists in the sixteenth and seventeenth century, among them his own son Jan Brueghel the Elder; of the copies of other drawings of figures can be mentioned two, in the Albertina (inv. 7865) and the Metropolitan Museum of Art, New York (inv. 1975.131.172; see Mielke, *op. cit.*, p. 63, under no. 57, p. 64, under no. 58, figs. 57a, 58a). Their existence is an important aspect of the reception of Bruegel's work, and in particular of his drawings, and proof of the early recognition of his status as the greatest of Netherlandish sixteenth-century artists.


Jaques Savery



71

THE MASTER OF THE EGMONT ALBUMS
(ACTIVE SECOND HALF OF THE 16TH CENTURY)

The Flagellation

pen and brown ink, brown wash, pen and brown ink framing lines
5¾ x 4 in. (14.2 x 10 cm)

$10,000-15,000

PROVENANCE:
Anonymous sale; Christie's, London, 6 July 2004, lot 169.

The stylistically diverse drawings attributed to the Netherlandish artist baptized Master of the Egmont Albums after a group of works at the Yale University Art Gallery, is testament to the many influences – Northern and Italian – this artist underwent (for recent discussions, see S. Alsteens in *An Italian Journey. Drawings from the Tobey Collection. Correggio to Tiepolo*, exhib. cat., New York, The Metropolitan Museum of Art, 2010, pp. 130-132, under no. 37; and *idem* in *From Floris to Rubens. Master Drawings from a Belgian Private Collection*, exib. cat., Brussels, Musées Royaux des Beaux-Arts de Belgique, and Maastricht, Bonnefanten Museum, 2016, p. 123, under no. 43). The work offered here, one of the smaller, more Italianate and more finely executed works by the master, can be compared to drawings in the Cleveland Museum of Art (inv. 1992.115; see E.J. Peters in *Tales of the City. Drawing in the Netherlands from Bosch to Bruegel*, exhib. cat., Cleveland, The Cleveland Museum of Art, 2022-2023, no. 79, ill.); the British Museum, London (inv. 1951,0210.3); and *Christ Carrying the Cross* in the Musée du Louvre, Paris, in which the man whipping Christ strikes a pose close to that of the man at left (inv. 5636; see E. Starcky, *Inventaire général des dessins des écoles du Nord* [...], Paris, 1988, no. 92, ill.). The Flagellation of Christ was also depicted by the artist in a larger and more broadly executed drawing at the Rijksmuseum, Amsterdam (inv. RP-T-1977-141; see M. Schapelhouman, *Catalogue of the Dutch and Flemish Drawings in the Rijksprentenkabinet*, III, *Nederlandse tekeningen omstreeks 1600/ Netherlandish Drawings circa 1600*, Amsterdam and The Hague, 1987, no. 106, ill.). The dimensions and refinement of the present sheet suggest it could have been part of a series illustrating the Passion of Christ, perhaps in bound form.



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

•72

JAN SNELLINCK
(MECHELEN 1544/1549-1638 ANTWERP)

The Sword of Damocles

numbered '24' (upper right)
pen and black ink, gray wash, pen and brown ink framing lines, incised for transfer
3½ x 4¾ in. (8.6 x 11.8 cm)

$3,000-5,000

PROVENANCE:
Bernhard Funck (1895-1993), Munich (L. 3835).
with Antiquitäten Engelbrecht, Munich (as Nikolaus Knüpfer).

ENGRAVED:
in Laurens van Haecht, *Mikrokosmos/ Parvus mundus*, Antwerp, Gerard de Jode, 1579 (and later editions), fol. 29 (M. Leesberg, *The De Jode Dynasty*, IV, *Gerard and Cornelis de Jode*, Ouderkerk aan den IJssel, 2018, no. 1100, ill.)

Together with seven sheets at the Rijksmuseum, Amsterdam (inv. RP-T-1889-A-1909 to RP-T-1889-A-1915; see K.G. Boon, *Netherlandish Drawings of the Fifteenth and Sixteenth Centuries*, The Hague, 1978, I, nos. 96-102, II, ill., as previously attributed to Crispijn van den Broeck) and two in the British Museum (inv. 1854,0628.40, 1854,0628.41), this drawing, previously given to Joos van Winghe, served as the model for engraved illustrations in an emblem book by Laurens van Haecht, *Mikrokosmos/ Parvus mundus*, published in Antwerp by Snellinck's father-in-law, Gerard de Jode, in 1579. The attribution of the designs to Snellinck was first suggested by Hans Mielke on the basis of signed works ('Antwerpener Graphik in der 2. Hälfte des 16. Jahrhunderts. Der Thesaurus veteris et novi Testamenti des Gerard de Jode (1585) und seine Künstler', *Zeitschrift für Kunstgeschichte*, XXXVIII, 1975, pp. 33-43; see also Mielke's review of Boon, *op. cit.*, in *Simiolus*, XI, 1980, no. 1, p. 44; and M.C. Plomp, 'Acht muzen van Jan Snellinck', in *Liber Amicorum Dorine van Sasse van Ysselt. Collegiale bijdragen over teken- en prentkunst*, The Hague, 2011, p. 37-42). In Van Haecht's book, the story of the courtier Damocles who switches places for one day with King Dionysius of Syracuse, illustrates the fear of death ('Formido mortis') and is accompanied by a verse from the book of Psalms (54:5).

73

JACOB HOEFNAGEL
(ANTWERP 1557-1632/1633 HAMBURG)
Apelles painting Campaspe, the Mistress of Alexander the Great
inscribed (?) dated 'Ia: Hoef:/ 1631' (upper left)
watercolor, bodycolor, gold paint, possibly completed by a later hand, on vellum mounted on panel
9½ x 6¼ in. (24 x 16 cm)

$40,000-60,000

PROVENANCE:
Possibly Holy Roman Emperor Rudolf II (1552-1612), Prague.
Art market, Paris.

LITERATURE:
T. Vignau-Wilberg, 'Neues zu Jacob Hoefnagel', *Studia rudolphina*, X, 2010, p. 199, pp. 199.
T. Vignau-Wilberg in *Allgemeines Künstler-Lexikon. Die bildenen Künstler aller Zeiten und Völker*, LXXIII, Berlin and Boston, 2012, p. 511.
T. Vignau-Wilberg, *Joris and Jacob Hoefnagel. Art and Science around 1600*, Berlin, 2017, pp. 486-488, no. B 5, fig. 1.

Like his father Joris (1542-1601), and very much inspired by his style, technique and subject-matter, Jacob Hoefnagel made his name with cabinet miniatures of great refinement (Vignau-Wilberg, *op. cit.*, 2017). Even fewer survive by the son than by the father: nine, of which the two most famous ones, at the Musée du Louvre, Paris (inv. P 372), and the British Museum, London (inv. 1997,0712.56), are a collaboration between the two artists (*ibid.*, pp. 184-187, no. C 21 C 22, ill., pp. 483-484, nos. B 1, B2, ill.).

The present work can be dated well after Joris's death, more precisely from the time after he became 'Kammermaler' at Rudolf II's court in Prague in 1602. The Emperor's fondness of erotic subjects is well-known. A typical example is the famous anecdote depicted in the present work, taken from Pliny's *Naturalis historia* (XXXV): the painter Apelles is asked by Alexander the Great to paint his mistress, the beautiful Campaspe, with whom the artist falls in love; the Emperor then decides to keep the painting and present Campaspe to him. Indeed, Rudolf commissioned a painting of the subject from Joos van Winghe, a second version of a picture which that Netherlandish artist had made during his years in Frankfurt. Now both in the Gemäldegalerie at the Kunsthistorisches Museum, Vienna (inv. 1677, 1686; see Karl Schütz in *Prag um 1600. Kunst und Kultur am Hofe Kaiser Rudolfs II.*, exhib. cat., Vienna, Kunsthistorisches Museum, 1988, II, no. 598, ill.), the compositions may have been known to Hoefnagel and could have inspired him for his miniature; in particular the version made for the collector in Frankfurt (where Hoefnagel lived in the early 1590s), in which the nude is shown with her back turned to us, and the scene is crowned by Fama, comes close to the Hoefnagel's miniature. Rudolf II commissioned at least one work from Hoefnagel that was inspired by a painting in his collection (Morgan Library and Museum, New York, inv. 1998.22, related to a painting by Jan Brueghel the Elder; see Vignau-Wilberg, *op. cit.*, 2017, pp. 489-490, no. B 6, ill.). Likewise, the Emperor may have commissioned the present miniature from the artist as a work referring to a painting already in his possession.

It seems the miniature was not fully finished, and the architectural background appears to be by another hand, as discussed by Thea Vignau-Wilberg (*op. cit.*, 2017, pp. 487-488). The signature and date at upper left, too, were probably added later; both Joris and Jacob were in the habit of signing in a cartouche such as the one in the present work. In any case, the date 1631 must be a mistake; more probably, the miniature dates from 1611, just before the death of Rudolf II. In the description of the figures, and in particular Campaspe's body, and details of the interior, the miniature is a beautiful demonstration of the younger Hoefnagel's art and an illustration of the sophisticated and sensual taste characteristic of the Rudolfine court.


Ia. Hoef:
1671



PROPERTY FROM A NEW YORK COLLECTION

•74

WORKSHOP OF FRANS FLORIS

(ANTWERP 1519-1570)

Saint Luke seated with his ox nearby

black chalk, pen and brown ink, brown wash, pen and brown ink framing lines
7¼ x 5½ in. (18.4 x 14 cm)

$3,000-4,000

PROVENANCE:

Private collection, Italy, 17th Century (?).
Sir Erasmus Philipps, 5th Baronet (1699-1743), Picton Castle, Haverfordwest, Pembrokeshire; by descent to
Richard Philipps, 1st Baron of Milford (1744-1823), Picton Castle (L. 2687) (label with his coat of arms on the *verso* of the secondary support); by descent to
Sir John Philipps (died 1949), Picton Castle, sold to Calmann.
with Hans Calmann (1899-1982), London.
Nathalie and Hugo Weisgall, New York.

The style of this drawing is that of one of the towering figures of sixteenth-century art in Antwerp, Frans Floris, but it must be a copy by one of Floris's numerous workshop assistants after a lost drawing by the master. Several other depictions by Floris of the evangelist exist, among which stand out a painting at the Koninklijk Museum voor Schone Kunsten Antwerpen (inv. 114; see E.H. Wouk, *Frans Floris (1619/20-1570). Imagining a Northern Renaissance*, Leiden and Boston, 2018, pp. 167-172, fig. 5.11, pp. 592-593, no. P.108), a possibly related drawing in the Kunstsammlung der Georg-August-Universität Göttingen (inv. H 254; see G. Unverfehrt in *Zeichnungen von Meisterhand. Die Sammlung Uffenbach aus der Kunstsammlung der Universität Göttigen*, exhib. cat., Koblenz, Mittelrhein-Museum, Göttingen, Kunstsammlung der Universität, and Oldenburg, Landesmuseum für Kunst und Kunstgeschichte, 2000, no. 22, ill.), and a series of four engravings representing the Evangelists (E.H. Wouk, *Frans Floris*, Ouderkerk aan den IJssel, 2011, I, nos. 48-51, ill.). The drawing by Floris on which the present sheet was based may have been part of a series depicting all four Evangelists with their traditional attributes. Floris's composition may have been inspired by an engraving by Agostino Veneziano after Giulio Romano, in which the saint also turns his back to the viewer, and which is also one of part of such a series (A. Bartsch, *Le Peintre graveur*, XIV, Vienna, 1813, pp. 83-84, nos. 92-95).



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

75

ABRAHAM BLOEMAERT

(GORINCHEM 1566-1651 UTRECHT)

A cowherd by a milk-churn gesturing towards two cows

black chalk, pen and brown ink, brown wash heightened with white, pen framing lines
6 x 4⅜ in. (15 x 11.1 cm)

$6,000-8,000

PROVENANCE:
with Claude Kuhn, Basel (*Handzeichnungen Alter Meister*, 1986, no. 31, ill.).
with Thomas Le Claire, Hamburg.
Anonymous sale; Sotheby's, New York, 23 January 2001, lot 128.

LITERATURE:
J. Bolten, *Abraham Bloemaert c. 1565-1651. The Drawings*, Leiden, 2007, I, no. 687, II, fig. 687.

Jaap Bolten, who may never have seen the drawing in the original, suggests the cow may be worked up by a later hand (*op. cit.*). Rather, they seem to be done in the same ink as the pentimento in the cloak of the youth.



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

76

HENDRICK AVERCAMP
(AMSTERDAM 1585-1634 KAMPEN)

A frozen winter landscape with figures digging holes in the ice

signed with initials 'HA' (lower right)
black chalk, pen and brown ink, and watercolor heightened with white
7¼ x 9¾ in. (18.4 x 24.7 cm)

$20,000-30,000

Despite the yellowed appearance, this is a beautiful example of Avercamp's enduringly admired winterscapes. Apparently signed with the artist's distinctive initials in the way of his more finished watercolors, it appears to be sketched from life, and are close to several of the drawings in the Royal Collection at Windsor Castle (inv. RCIN 906466, RCIN 906472, RCIN 906501; see C. White and C. Crawley, *The Dutch and Flemish Drawings of the Fifteenth to the Early Nineteenth Centuries in the Collection of Her Majesty the Queen at Windsor Castle*, Cambridge, Melbourne and New York, 1994, no. 241, 246, 275, ill.). The men wielding axes are making holes in the ice, probably for fishing, as seen in another sheet at Windsor (inv. RCIN 906475; see *ibid.*, no. 249, ill.).



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

•77

KAREL DU JARDIN

(AMSTERDAM 1626-1678 VENICE)

A figure with cattle and sheep by a ruined tower and archway

signed with initials 'KDI' (lower center)
black chalk, gray wash, pen and brown ink framing lines
5 x 6 in. (12.6 x 15.3 cm)

$4,000-6,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 9 November 1999, lot 99.
Anonymous sale; Galerie Bassenge, Berlin, 26 May 2000, lot 5175.
Anonymous sale; Swann Galleries, New York, 25 January 2001, lot 90.

The great Dutch landscapist Du Jardin left a sizeable corpus of drawings, some signed or related to etchings or paintings (P. Schatborn, with J. Verberne, *Drawn to Warmth. 17th-Century Dutch Artists in Italy*, exhib. cat., Amsterdam, Rijksmuseum, 2001, pp. 154-160). Few, however, seem to remain in private hands. Some of his etchings are signed with initials, either 'K DV I', or, like here, 'KDI', as a Roman view in the Frits Lugt Collection, Paris (inv. 2778; see Schatborn, *op. cit.*, p. 155, fig. B) and some other etchings are (F.W.H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts, ca. 1450-1700*, Amsterdam, 1951, p. 29, no. 4, p. 30, no. 6, p. 39, nos. 35-37, ill.). If made from life, the present drawing would probably depict a site in France or Italy.



78

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

Susanna and the Elders

with inscription 'Rembrandt fecit 1632' (lower center)
pen and brown ink, fragmentary watermark
3 x 6⅛ in. (9 x 15.5 cm)

$4,000-6,000

PROVENANCE:
Private collection, Corona Del Mar, California.

This drawing, obviously by the same hand as the following lot, recalls in reverse the composition of the famous panel, also depicting Susanna and the Elders, in the Gemäldegalerie, Berlin (inv. 828 E; see E. van de Wetering, *A Corpus of Rembrandt Paintings*, V, *Small-Scale History Paintings*, Dordrecht, 2011, no. 1, ill.; and H. Bevers, K. Kleinert und C. Laurenze-Landsberg, *Rembrandts Berliner Susanna und die beiden Alten. Die Schaffung eines Meisterwerks*, exhib. cat., Berlin, Staatliche Museen zu Berlin, Gemäldegalerie, 2015). Although Rembrandt dated the picture in 1647, he started working on it almost a decade earlier, around 1638, but the drawings presented here bear an even earlier date. In style, they recall a similarly small sketch of the *Adoration of the Shepherds*, dated to the first half of the 1650s, now in the Fitzwilliam Museum, Cambridge (inv. 5036; see O. Benesch, *The Drawings of Rembrandt*, second edition, London, 1973, III, no. 580, fig. 749, as Rembrandt; and M. Royalton-Kisch, *The Drawings of Rembrandt. A Revision of Otto Benesch's Catalogue Raisonné*, online publication, rembrandtcatalogue.net, no. Benesch 0580 (accessed December 2023)). Probably from the second half of the 1650s is drawing of somewhat similar style, also depicting *Susanna and the Elders*, in the Berlin Kupferstichkabinett (inv. KdZ 1130; see Benesch, *op. cit.*, V, no. 977, fig. 1259; and H. Bevers, *Zeichnungen der Rembrandtschule im Berliner Kupferstichkabinett. Kritischer Katalog*, Dresden, 2018, no. 102, as attributed to Karel van Savoy). Despite the year inscribed and the compositional proximity of the current sheet with the Berlin painting, the two drawings may thus be of approximately 1650-1660, or even later.

We are grateful to Martin Royalton-Kisch for his help in cataloguing this and the following drawing.



79

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

A bridge over a stream in woodland

with inscription 'R. fe/ 1632' (upper center)
pen and brown ink
3⅝ x 6¼ in. (9.4 x 10.7 cm)

$4,000-6,000

PROVENANCE:
Private collection, Corona Del Mar, California.

See note for lot 78.



80

NICOLAES MAES

(DORDRECHT 1634-1693 AMSTERDAM)

Elijah and the angel in the desert

pen and brown ink, brown wash
6¼ x 8⅛ in. (15.9 x 20.6 cm)
with inscription 'Rembrandt' (*verso*)

$4,000-6,000

PROVENANCE:

Duschnitz Collection, Vienna (as Samuel van Hoogstraten?).
Anonymous sale; Phillips, Son & Neale, New York, 8 June 1983, lot 248 (as Ferdinand Bol).
Oliver T. Banks (1941-1991), New York.
Charter collection.
with Jack Kilgore and Co., New York.
Dr. and Mrs. Frederick K. Cressman, Louisville, Kentucky.

LITERATURE:

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

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



81

JACOB ADRIAENSZ. BACKER

(HARLINGEN 1608-1651 AMSTERDAM)

Study of a seated woman, her arms outstretched

signed with monogram 'AB' (intertwined, lower left)
black chalk, heightened with white, brush and gray ink, on blue paper, pen and black ink framing lines
11½ x 9 in. (29.2 x 22.9 cm)

$10,000-15,000

PROVENANCE:
Private collection, United States.

This particularly expressive study is a new addition to the drawn *œuvre* of Backer, which consists mainly of figure studies in black chalk on blue paper, heightened with white (W. Sumowski, *Drawings of the Rembrandt School*, I, New York, 1979, nos. 1-78, ill.; P. van den Brink *et al.* in *Jacob Backer (1608/9-1651)*, exhib. cat., Amsterdam, Museum Het Rembrandthuis, and Aachen, Suermondt-Ludwig-Museum, 2008-2009, pp. 69-82, nos. 39-57, ill.). Exceptionally, the drawing bears the artist's monogram, as seen on some of his works (for instance Van den Brink *et al.*, *op. cit.*, nos. 24, 34, 41, ill.). The same young model as in the sheet offered here, one breast exposed, appears in a similar pose in a drawing now in the Musée des Beaux-Arts in Orléans (Sumowski, *op. cit.*, no. 22, ill.). Although they cannot be related directly to any known paintings by Backer, the figures in the two drawings can be compared to some in history paintings from around 1640, such as those in the Nieuwe Kerk, Middelburg, and the Museul Brukenthal, Sibiu, inv. 46 (Van den Brink *et al.*, *op. cit.*, nos. A 72, A 81, ill.). Like the sheet in Orléans, the present work may date from around the same time. We are grateful to Peter van den Brink for confirming the attribution and for his help in writing this note.

82

JOACHIM VON SANDRART (FRANKFURT 1606-1688 NUREMBERG)

Portrait of the painter Higiemond

red chalk, watermark grapes with initials 'HSP' and crown above
6⅝ x 6⅞ in. (17 x 17.5 cm), lower corners cut

$6,000-8,000



Fig. 1. Philipp Kilian, after Joachim von Sandrart, *Portraits of six artists, among which Higiemondo*.

This head study is related in pose and physiognomy to an illustration by the engraver Philipp Kilian included in the painter Joachim von Sandrart's art-historical *magnum opus*, *Teutsche Academie der Edlen Bau-, Bild- und Mahlerey-Künste*, first published in Nuremberg between 1675 and 1679. The print (fig. 1; *Teutsche Academie*, II, Nuremberg, 1675, book II, pl. T, after p. 200) depicts an artist identified in a section on Chinese painting as 'the Indian Higiemondo, generally called the Black man' ('der Indianer Higiemondo, ingemein der Schwarze genannt'), whom, according to Sandrart, 'although far from all art', was considered the best Chinese artist (I, Nuremberg, 1675, book III, p. 100). The identity of the artist is something of a mystery; and while he is clearly presented as the best of artist active in the East (Chinese or 'Indian'), he is depicted in the engraved portrait as an African. While the artist's name appears to be derived from a passage in Pliny's *Naturalis historia* (XXXV), Sandrart almost certainly invented the painter to enliven his pioneering discussion of Chinese painting (F. Wappenschmidt, 'Sandrarts "indianischer" Maler Higiemond. Eine authentische Künstlerpersönlichkeit oder ein Synonym dür die fredmartige Malerei Asiens?', in *Aus aller Herren Länder. Die Künstler der Teutschen Academie von Joachim von Sandrart*, Turnhout, 2015, pp. 15-29, in particular pp. 15, 21-24). To provide his likeness, he must have made the present study, working from an unidentified model, as the basis for the final print model, which survives in a less lively drawing in black chalk, inscribed 'Higiomonte Indus', in an album at the Bayerische Staatsbibliothek, Munich (Cod. Icon. 366, fol. 26; see C. Mazetti di Pietralata, *Joachim von Sandrart (1606-1688). I disegni*, Milan, 2011, no. 228; Wappenschmidt, *op. cit.*, p. 15, fig. 1).

As an illustration of the early interest in the history of non-European art by a European author, albeit one probably not grounded in facts, but especially as a sensitive life study in the artist's favorite medium, the drawing is a precious addition to the *œuvre* of one the greatest personalities in seventeenth-century German art.



83

SIR ANTHONY VAN DYCK
(ANTWERP 1599-1641 LONDON)
Portrait of Willem Hondius

with inscription 'van Dyk.' (on the mount, lower right)
black chalk, grey and brown wash, pen and brown ink, heightened with white
8½ x 6½ in. (21.5 x 16.5 cm)

$800,000-1,200,000

PROVENANCE:
Possibly Gabriel Huquier (1695-1772), Paris; Paris, 9 November-5 December 1772, part of lot 169 ('Le portrait de *Van-Uden*, le même qui a été grave par *L. Vorstermann*, & de la même grandeur, il est un-peu plus que de profil, & tient une estampe & une tête d'homme vue de face, ces deux portraits au crayon noir, & au bistre, sont du plus beau de Van-Dyck.').
Peter Adolf Hall (1739-1793), Paris (L. 1285, previously identified as the mark of Huquier); Paris, 15-22 November 1779, lot 374 ('Autre Portrait d'Artiste [the previous lot being a portrait of Lucas van Uden], de la même suite, avec rabat à dentelles, la main gauche sur son ventre & tenant sa draperie, à la pierre noire & à la plume, 8 sur 6 de lar.'; 56 livres to Pierre-François Basan).
Count Jakob Gustaf De la Gardie (1768-1842), Löberöd (according to an inscription by Johan Olof Granberg on the *recto* of the mount: 'På begäran får jag harmed förklara, att jag ovanstående svartkritsporträtt,/ med bortseende av senare isatte tuschsträck, vara ett egenhändigt, ur greve Jakob De la Gardies samling på Löberöd arbete av Anthonis van Dyck,/ framställande gravören Willem Hondius./ Stockholm 17 Nov. 1928/ Olof Granberg/ Intendent.'; a similar inscription by him, also from 1928, on the *verso*).
Bengt Johan Låftman (1881-1976), Helsingborg (according to letters to him by Granberg, dated 1915).
Art market, Stockholm, 1970s or 1980s, where acquired by a private collector; by descent to the current owners.

LITERATURE:
J.A. Spicer, 'Anthony van Dyck's *Iconography*: An Overview of its Preparation', in Susan J. Barnes and Arthur K. Wheelock, Jr., eds., *Van Dyck 350*, Washington, D.C., 1994, pp. 346, 358, under no. 29.
M.-A. Dupuy-Vachey, 'Lugt 1285: from Gabriel Huquier to Peter Adolf Hall', *Master Drawings*, LV, no. 4 (Winter 2017), no. I, 111, p. 529.
S. Alsteens, 'Van Dyck and Willem Hondius' (in preparation).

ENGRAVED:
Willem Hondius, *circa* 1632 (S. Turner, *Anthony van Dyck*, Rotterdam, 2002, II, no. 66, ill.).





Fig. 1. Willem Hondius, after Anthony van Dyck, *Willem Hondius*. Engraving (second state). Frits Lugt Collection, Fondation Custodia, Paris.

This newly discovered work by Anthony van Dyck – one of the most important Northern drawings to have surfaced in recent decades – enriches the *œuvre* of the outstanding portraitist of his age with a sheet that masterfully demonstrates his ability to imbue a sitter's likeness with something more interesting than physical beauty: acuity, depth of feeling, a strong sense of character, and a suggested refinement, both in bearing and of thought, which could ennoble almost anyone he depicted, regardless of rank or accomplishments. A form of flattery, for sure, but one that derives its effectiveness from the subtlety with which it was deployed. Only slightly turned towards the left and facing the viewer in clothes of understated elegance, a man in early middle age of friendly countenance seems to avoid rather than seek our eyes, and yet his gaze has a quietly hypnotic quality. In a variation of a pose Van Dyck was fond of, the man holds with an eloquent gesture of his hand a voluminous cloak, one end thrown over his left arm, against his belly. His hair, moustache and beard achieve the perfect balance between tousled and groomed, framing a face that could be that of a pensive poet, at the same time alert and distracted. He wears his clothes with a sartorial nonchalance that would be the envy of any dandy.

A related engraving reveals the identity of the man: Willem Hondius (*circa* 1598-1652), the son of the Dutch publisher and engraver Hendrick Hondius and himself a gifted printmaker (fig. 1; see S. Turner, *Anthony van Dyck*, Rotterdam, 2002, II, no. 66, ill.; for Hondius, see Hondius, see N.M. Orenstein, *Hendrick Hondius and the Business of Prints in Seventeenth-Century Holland*, Rotterdam, 1996, pp. 83-85; and K.E. Kandt, 'Netherlandish Artists in 17th-Century Danzig: New Evidence from Archival Sources', in *Niderlandyzm na Śląsku i w krajach ościennych*, Wrocław, 2003, pp. 305-309). After his father, he was the most distinguished engraver in his native The Hague when Van Dyck portrayed him. A few years later, however, in 1636, he left Holland for Danzig (Gdańsk), the port city in modern-day Poland with strong commercial ties to the Dutch Republic, where Hondius remarried and remained active as a printmaker until the end of his life.

As the letter of the portrait indicates, Hondius himself was responsible for the print, which can thus, in a certain way, be considered a self-portrait. The print is part of one of Van Dyck's most ambitious undertakings, a print series which eventually comprised one hundred plates, and which became known as the *Iconographie*, after an eighteenth-century edition (J.A. Spicer, 'Anthony van Dyck's *Iconography*: An Overview of its Preparation', in *Van Dyck 350*, Washington, D.C., 1994, pp. 326-364; C. Depauw and G. Luijten, *Anthony van Dyck as a Printmaker*, exhib. cat., Antwerp, Museum Plantin-Moretus, Stedelijk Prentenkanbinet, and Amsterdam, Rijksmuseum, Rijksprentenkabinet, 1999-2000, pp. 72-91, nos. 5-29, ill.; Turner, *op. cit.*, IX, pp. xxv-liii; and S. Alsteens and A. Eaker in *Van Dyck. The Anatomy of Portraiture*, exhib. cat., New York, The Frick Collection, 2016, pp. 21-27, 134-135, nos. 34-64, ill.). The title of the first known seventeenth-century edition, which came out in Antwerp in 1645 or 1646, after Van Dyck's death, gives a clearer indication of its content: 'Images of the most eminent learned men, painters, printmakers, sculptors, as well as lovers of painting, depicted from life by the painter Anthony van Dyck and engraved at his expense' (*Icones principum virorum doctorum, pictorum, chalcographorum, statuariorum, nec non amatorum pictoriae artis ab Antonio van Dyck pictore ad vivum expressae eiusque sumptibus aeri incisae*). The series also covers some of the crowned heads, military men and noblemen and noblewomen of the time. Much more accessible than the artist's portrait paintings, which would have been displayed in private homes, it is these



Fig. 2. Anthony van Dyck, *Frans Francken the Younger*. Museum Boijmans Van Beuningen, Rotterdam.

prints that assured the dissemination of Van Dyck's genius as a portraitist, and that made him the most influential model for artists working in the genre of generations and centuries to come. Countless copies of varying quality survive after these prints, a few of them deceivingly close to the originals. Such a precise copy of the portrait print of Hondius, painstakingly finished in red chalk, was recently on the market (sale Hôtel Drouot (Millon), Paris, 24 November 2022, lot 39).

Much regarding the origins and the production of the *Iconographie* is still unclear. Van Dyck followed in a tradition of series of portrait of artists and other famous men, three of which had been published – coincidentally or not – by Hendrick Hondius (N.M. Orenstein, *Hendrick Hondius*, Roosendaal, 1994, nos. 80-115, 116-155, 156-208, ill.). Van Dyck probably started working on the first prints in the series shortly after returning to Antwerp from Italy in 1627. These early plates were first etched by Van Dyck himself, and some count among the most admired of seventeenth century prints, despite the artist's initial lack of experience with the medium; these early states were later finished with the burin by some of Antwerp's most gifted engravers, such as Paulus Pontius, Lucas Vorsterman, and Pieter de Jode. They worked after drawings by Van Dyck, more than forty of which survive today (H. Vey, *Die Zeichnungen Anton van Dycks*, Brussels, 1962, I, pp. 40-51, nos. 240-281, II, figs. 294-333; C. Brown, *The Drawings of Anthony van Dyck*, exhib. cat., New York, The Pierpont Morgan Library, and Fort Worth, Kimbell Art Museum, 1991, pp. 190-193, nos. 54-63, ill.; Depauw and Luijten, *op. cit.*, nos. 7, 7b, 11a, 19a, 23A, 24a, 25a, 26a, ill.; Alsteens and Eaker, *op. cit.*, nos. 37, 38, 41, 43, 45, 46, 48, 53, 58, 59, 62, 63, ill.). In the creation of some of the plates, monochrome oil sketches, most of them in the collection of the Duke of Buccleuch at Boughton House, also seem to have played a role (H. Vey in S. Barnes *et al.*, *Van Dyck. A Complete Catalogue of the Paintings*, New Haven and London 2004, p. 365, nos. III.145-III.167, ill.; Depauw and Luijten, *op. cit.*, nos. 22a, 23b, 26b, 27a, ill.; Alsteens and Eaker, *op. cit.*, nos. 40, 42, 44, 47, ill.).

The first mention of the series dates from the Winter of 1631, a few months before Van Dyck moved to London and became court painter to Charles I. During a visit to The Hague, on 28 January 1632, Van Dyck portrayed the secretary of stadtholder Frederick Henry and *homo universalis* Constantijn Huygens, as the latter recorded in his diary. The print after Huygens's portrait was engraved (in Antwerp, by Paulus Pontius) within a few weeks, because Huygens had seen it by March of the same year, and dedicated a poem to it. Whether a first edition of the series also came out that Spring remains an open question, however. As mentioned above, the first known commercial edition dates from a few years after Van Dyck's death. In any case, the drawing of Hondius presented here and the print must date from the same Winter as the portrait of Huygens, Van Dyck's only firmly documented visit to the Dutch capital. That the two artists met should not surprise us, given the status of father and son Hondius as the best engravers in the city. Van Dyck must have been pleased with the result of Hondius's work for him, and employed him for one other print in the series: the portrait of the Antwerp painter Frans Francken the Younger, for which a drawing survives in Museum Boijmans Van Beuningen, Rotterdam (fig. 2; inv. V 15 (PK); see Vey, *op. cit.*, 1962, I, no. 252, II, fig. 311; and A.W.F.M. Meij, *Rubens, Jordaens, Van Dyck and Their Circle. Flemish Master Drawings from the Museum Boijmans Van Beuningen*, Rotterdam, 2001, no. 64, ill.; for the print, see Turner, *op. cit.*, II, no. 62, ill.).



Fig. 3. Anthony van Dyck, *Hubert van den Eynden*. British Museum, London.

As the comparison between the drawn portraits of Francken and Hondius show, there is a great, even somewhat perplexing variety in the models Van Dyck made for the series: some are done in chalk in a rather swift manner, like the Rotterdam sheet; others are more elaborately finished, with wash and sometimes even pen and white heightening. The drawing under discussion belongs to the latter category, and is among the most beautiful and best preserved of its kind. It corresponds rather closely to the print, the main difference being the buttons, which Van Dyck in his drawing indicated with quick curls of the pen, without the buttonholes visible in the print. Another difference is the way the lace of the cuff is detailed. Otherwise, Hondius followed the drawing closely, including the details Van Dyck added in pen; this even goes for the elbow of the left sleeve, which Van Dyck drew with a quick stroke of the pen, faithfully replicated by Hondius with his burin. Also with pen, Van Dyck clarified the contours of Hondius's thumb, as he did that of the little finger, which he also shortened by covering the extremity with dark brown ink.

Among the drawings for the *Iconographie* that can be cited as stylistic comparisons are the portrait of the Antwerp collector Jacomo de Cachiopin at the Musée du Louvre (inv. 182 DR), with the penwork in the face, the buttons, and the pommel of his sword; that of the Louvain scholar Theodoor van Thulden in the same collection (inv. 19907), with penwork in the lace collar very similar to that in the collar and cuff of the portrait of Hondius, and touches of white bodycolor; of the landscapist Jan Wildens at the British Museum, London (inv. 1925,0711.2), with penwork in the collar, and a plain gray background; of the Antwerp sculptor Hubert van den Eynden (fig. 3) and the Italian painter Orazio Gentileschi, a colleague of Van Dyck at the English court, also in the British Museum (inv. 1900,0824.141, Gg,2.238), and of the painter Hendrick van Steenwijck the Younger at the Städel Museum, Frankfurt (inv. 791), all three of which show a similar degree of finish, including in the background (for these drawings, see Vey, *op. cit.*, 1962, I, nos. 256, 275, 268, 270, 273, 276, II, figs. 313, 317, 323, 325, 327, 329; and Alsteens and Eaker, *op. cit.*, nos. 45, 58, 63, ill.). In the portrait of Van den Eynden just mentioned, Van Dyck used a particularly felicitous blend of chalk and gray wash, an effect that also contributes much to the beauty of the portrait of Hondius, especially in the sleeves, the collar and the face; the chalk used in these drawings has a very similar, somewhat unusual grainy quality. Unlike most of these drawings, the portrait of Hondius belongs to a small group of print designs for the *Iconographie* in the same direction as the print; the majority of drawings were reversed in the printmaking process. Perhaps significantly, among the drawings *not* reversed is the sheet related to the one other print which Hondius made after Van Dyck's design, the portrait of Francken already mentioned above (other designs not reversed are the portraits of Don Carlos de Coloma, Adriaen van Stalbemt and Sebastiaan Vrancx; see Vey, *op. cit.*, 1962, I, nos. 259, 267, 250, II, figs. 312, 321, 303; for the related prints, see Turner, *op. cit.*, I, no. 19, ill., III, nos. 92, 101, ill.).

The collector's mark at lower right of the new drawing, longtime given to the French printmaker Gabriel Huquier (as in F. Lugt, *Les Marques de collections de dessins et d'estampes*, The Hague, 1921, no. 1285), has recently been identified as that of another artist active in Paris in the eighteenth century: the Swedish-born Peter Adolf Hall (Dupuy-Vachey, *op. cit.*). A miniaturist of renown, Hall also assembled a very distinguished collection of drawings, in which works by Jean-Antoine Watteau and by two of his friends, Jean-Honoré Fragonard and Hubert Robert, featured prominently. Not surprising for a portraitist, Hall also greatly admired Van Dyck; in fact, his own work was sometimes compared to that of the Flemish master, for instance by Denis Diderot, who called Hall 'un *Vandyck* dans son genre' (*Salons IV. Héros et martyrs. Salons de 1769, 1771, 1775, 1781. Pensées détachées sur la peinture*, Paris, 1995, p. 218). A manuscript inventory of Hall's drawings and the catalogue of their sale in Paris on 15-22 November 1779 give a detailed idea of the collection, and allowed its recent reconstruction. Several Van Dycks from Hall's *cabinet* can now be found at the Louvre (inv. 19911, 19914, 19915; see Vey, *op. cit.*, 1962, I, nos. 91, 173, 174, II, figs. 122, 217, 218; and Dupuy-Vachey, *op. cit.*, pp. 512, 513-514, nos. I,73, I,76, I,82, figs. 34, 36). The portrait of Hondius can easily be identified in the two documents: the inventory simply lists it as 'le portrait de Hondius' (Dupuy-Vachey, *op. cit.*, fig. 7), whereas the sale catalogue describes the drawing in detail, albeit without identifying the sitter by name (see Provenance).

At the 1779 sale, the drawing was hammered down to the printmaker, publisher and expert Pierre-François Basan, who must have been bidding on behalf of a client. This may well have been a compatriot of Hall; by the late eighteenth or early nineteenth century, the drawing is recorded in one of the best-known Swedish collections of drawings, that of Jakob Gustav De la Gardie (Lugt, *op. cit.*, no. 2722a). The drawing remained in the country until its recent rediscovery. It is only the third drawing by Van Dyck for the *Iconographie* to appear in over a century. The two others were both also offered at Christie's and acquired by American museums. In 1970, a previously unknown portrait of the sixteenth-century sculptor Jacques Dubroeucq was sold at King Street on 1 December of that year (lot 54), and later given by Eugene V. Thaw to the Morgan Library and Museum, New York (inv. 2004.38; see Brown, *op. cit.*, no. 57, ill.). In 1984, during the first sale of drawings from the collections of the Duke of Devonshire at Chatsworth (Christie's, London, 3 July 1984, lot 55), a portrait of Van Dyck's first teacher, Hendrick van Balen, was offered, and acquired at the auction by the J. Paul Getty Museum, Los Angeles (inv. 84.GB.92; see Vey, *op. cit.*, 1962, I, no. 257, II, fig. 310; and Eaker in *idem* and Alsteens, *op. cit.*, no. 37, ill.). With the exception of the magnificent group of portraits in black chalk remaining at Chatsworth (inv. 995-997, 999-1002A; see Vey, *op. cit.*, 1962, I, nos. 242, 245, 260, 261, 271, 277, 278, II, figs. 294, 295, 308, 309, 316, 328, 331; M. Jaffé, *The Devonshire Collection of Northern European Drawings*, Turin, 2002, I, nos. 953-957, 959-961, ill.; Alsteens and Eaker, *op. cit.*, nos. 38, 41, 43, 48, ill.), the portrait of Hondius is now the last known drawing for the *Iconographie* still in private hands. Its rediscovery marks a major addition to the work of one of the great masters of the Baroque, and its sale offers a truly rare opportunity to acquire a Flemish seventeenth-century drawing of the finest quality.





PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

84

THOMAS WIJCK

(BEVERWIJK 1616/1621-1670 HAARLEM)

A street in an Italian town, with figures

signed 'TWijck' ('TW' intertwined, lower left)
black chalk or graphite, pen and brown ink, brown wash, pen and brow ink framing lines, watermark foolscap and three circles
6 x 9⅛ in. (15.1 x 23.1 cm)

$5,000-7,000

PROVENANCE:
Rudolf Philip Goldschmidt (*circa*1840-1914), Berlin (L. 2926); Prestel, Frankfurt, 5 October 1917, lot 667.
Curt Otto (1880-1929), Leipzig (L. 611c); C.G. Boerner, Leipzig, 7 November 1929, lot 161.
Carl Robert Rudolf (1884-1974), London (L. 2811b).
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.

This characteristic Italianate landscape by Wijck can be compared – in style, subject, technique and in its signature – to such examples as those in the Rijksmuseum, Amsterdam (inv. RP-T-A-1888-1543, RP-T-1900-A-4437; see P. Schatborn, with J. Verberne, *Drawn to Warmth. 17th-Century Dutch Artists in Italy*, exhib. cat., Amsterdam, Rijksmuseum, 2001, p. 120, figs. H, I). The present sheet may depict a corner in Rome, where Wijck probably stayed somewhere between 1644 and 1652.



•85

JOHANNES LINGELBACH

(FRANKFURT 1622-1674 AMSTERDAM)

An Oriental talking to seamen awaiting a ferry

signed 'J. LING'
pen and black ink, gray wash, pen and brown ink framing lines, watermark coat of arms with a posthorn
6 x 9 in. (15.4 x 23 cm)

$4,000-6,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 23 January 2001, lot 164.
with St. Luke's Gallery, Washington, D.C.

A large part of Lingelbach's drawn *œuvre* consists of imaginary harbour views, executed in brush and grey ink, depicting resting workers and turbaned men, of which the present sheet is a characteristic example (compare P. Schatborn, with J. Verberne, *Drawn to Warmth. 17th-Century Dutch Artists in Italy*, exhib. cat., Amsterdam, Rijksmuseum, 2001, pp. 124-127). Variations on the same theme are the subject of a series of etchings by Johannes Gronsveld after Lingelbach's design.



PROPERTY OF AN AMERICAN COLLECTOR

86

ISAAC DE MOUCHERON

(AMSTERDAM 1667-1744)

View of a formal garden with sphinx fountains

with inscription 'W. Beer' and 'Originalzeichung' (*verso*)
pen and brown ink, gray and brown wash, pen and brown ink framing lines
9½ x 13 in. (24.2 x 33 cm)

$4,000-6,000

PROVENANCE:
Heinrich Eduard Stiebel (1851-1928), Frankfurt (L. 1367).

EXHIBITED:
Boston, Museum of Fine Arts, *Splendor and Elegance. European Decorative Arts and Drawings from the Horace Wood Brock Collection*, 2009, no. 143, ill. (essay by Clifford S. Ackley).

The composition of the present drawing is close to that of an etching by the artist, for which a watercolour at the British Museum (inv. 1895,0915.1225), probably served as the model (N. Wedde, *Isaac de Moucheron, 1667-1744. His Life and Works with a Catalogue Raisonné of his Drawings, Watercolours, Paintings and Etchings*, Frankfurt am Main, 1996, I, nos. W151, E48, II, figs. 179, 265). While there are important differences, most notably the backgrounds (a pond and a flat landscape beyond in the etching, a gate-like structure of classical style here), there are also striking similarities (in reverse), such as the form and disposition of the trees behind the fountains. It is probable that the present sheet was a study on which the drawing in London was partly based, as is also suggested by its livelier and more exploratory penmanship.



87

JAN CLAUDIUS DE COCK
(ANTWERP 1667-1735)

A sculptress in a workshop

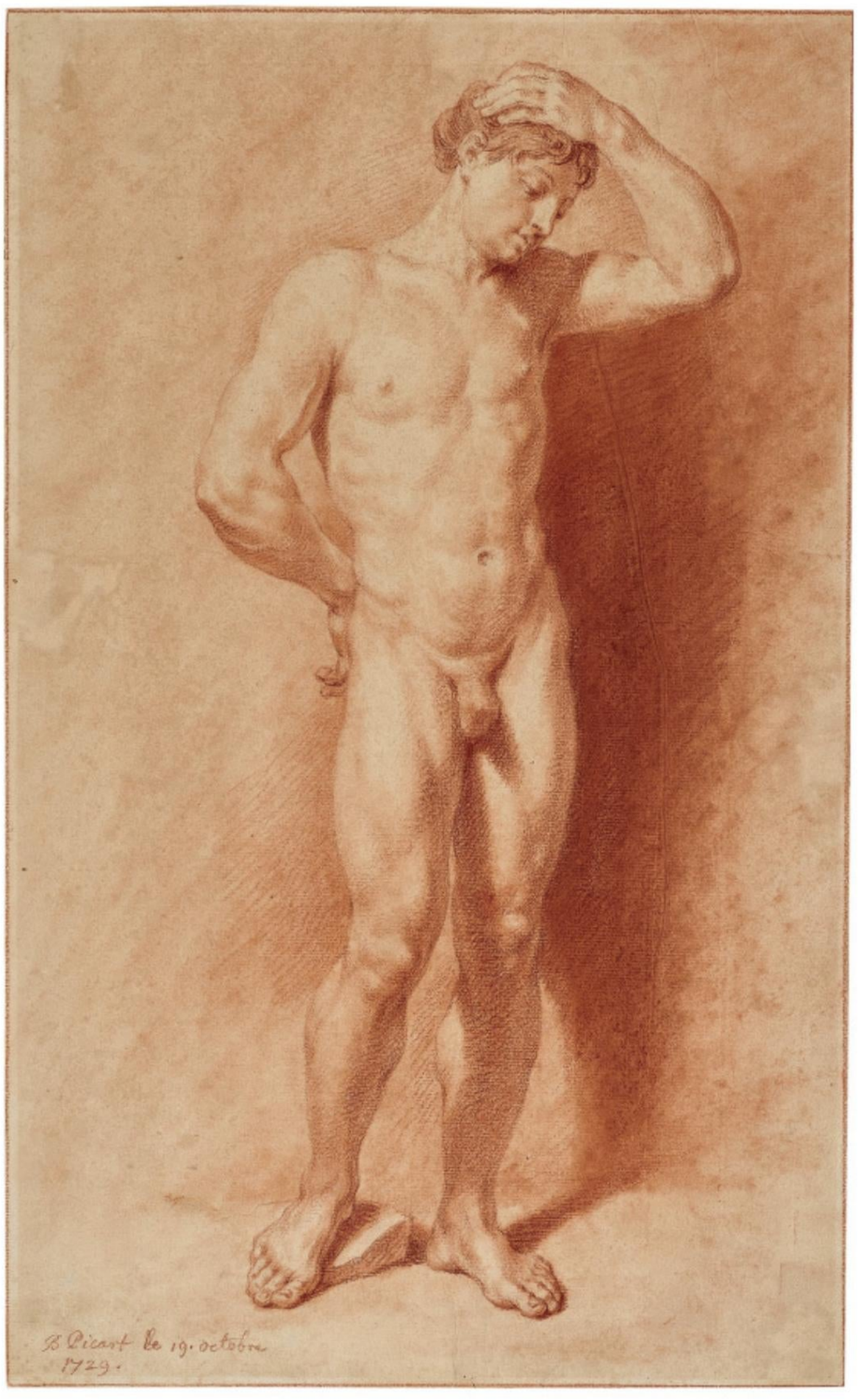
signed and dated 'Joan Claudius de Cock/ invenit delineavit/ A.o MDCCVI./ 3'
pen and brown ink, pen and black ink framing lines

12½ x 7⅜ in. (31.7 x 18.8 cm)

$5,000-7,000

PROVENANCE:
Anonymous sale; Christie's, London, 19 April 1988, lot 140.

Claudius de Cock was a Flemish sculptor, painter, printmaker and poet who ran a large workshop with assistants who helped him produce sacred and profane sculptures both small and monumental in scale.
Apparently this drawing was part of a series executed in 1706. Another drawing with an *Allegory of Sculpture*, bearing the same date and numbered '4', is in New York in the Metropolitan Museum of Art (inv. 2010.533). Another version of the present composition, executed in chalk and signed, but not dated, was on the London art market (sold at Christie's, London, 6 December, 1988, lot 170A, and later with Crispian Riley-Smith, London 2014). While the drawing in the Metropolitan Museum is clearly an allegorical representation of the art of sculpture, the present sheet is a lively representation of a young sculptresses actively carving a life-size marble piece. Representation of female artists at work are very rare.



88

BERNARD PICART

(PARIS 1673-1733 AMSTERDAM)

Study of a nude male

signed and dated 'B. Picart le 19. octobre/ 1729.' (lower left)
red chalk, stumping, red chalk framing lines
20 x 12¼ in. (51 x 31 cm)

$3,000-5,000

PROVENANCE:
with Alister Mathews, Bournemouth (according to inscription on the back of the frame).
George R. Brooks; Ivey-Selkirk, Saint Louis, 3 December 2006, lot 935.

At least fifty comparable and similarly signed academies are known by Picart, who was mainly active as a book illustrator (C. Dury in *Bernard Picart (1673-1733). Dessinateur de Paris à Amsterdam*, exhib. cat., Magny-les-Hameaux, Musée de Port-Royal des Champs, 2019, p. 80). Among these are two drawings of seated men, dated respectively 1720 and November 1723, in the Morgan Library and Museum, New York (inv. III,85e, III,85f), and a third in the Rijksmuseum, Amsterdam (inv. RP-T-FM-253; see *ibid.*, p. 78, no. VIII, ill.).



PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

•89

JAN II VAN HUIJSUM (AMSTERDAM 1682-1749),
OR JUSTUS I VAN HUYSUM (AMSTERDAM 1659-1716)
OR JACOB VAN HUYSUM (AMSTERDAM 1688-1740 LONDON)

A pink double hollyhock (alcea rosea)

signed 'Jan Van Huysum' (lower right)
black chalk, watercolor, gum arabic, black chalk framing lines, watermark initial 'H'
12¾ x 8⅛ in. (32.4 x 20.5 cm)

$1,500-2,500

PROVENANCE:
with Mortimer Brandt (1905-1933), New York (his mark 'M.B.N.Y.' in a rectangle stamped in blue, with handwritten number '1491' on *verso*, not in Lugt).
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.

This drawing is by the same hand as an important series of over fifty flower and fruit studies in watercolor at the British Museum (A.M. Hind, *Catalogue of Drawings by Dutch and Flemish Artists Preserved in the Department of Prints and Drawings in the British Museum*, IV, London, 1931 p. 163, nos. 12-64; C. White, *The Flower Drawings of Jan van Huysum*, Leigh-on-Sea, 1964, p. 15, nos. 32-84, ill.). Among the studies comparable to the present work are other drawings of hollyhocks (inv. SL,5283.170-SL,5283.172; see White, *op. cit.* nos. 73-75, ill.). Traditionally attributed to Jan van Huijsum, the most famous member of the Amsterdam family of flower painters, the signature on the drawings also allows attributions to Jan's father, Justus, or his younger brother, Jacob, but the outlines of their work are not well defined (White, *op. cit.*, p. 15; M. Ellens and S. Segal in *De verleiding van Flora. Jan van Huysum, 1682-1749*, exhib. cat., Delft, Museum het Prinsenhof, and Museum of Fine Arts Houston, 2006-2007, p. 65). In addition to being an outstanding painter in his chosen genre, Jan was a prolific and gifted draftsman, and the group of studies to which the present work belong were most likely made by him to serve as models for his elaborate painter flower pieces.



PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

90

BARBARA REGINA DIETZSCH

(NUREMBERG 1706-1783)

A blue snake's head fritillary (Fritillaria Meleagris) with two butterflies

bodycolor, gold paint framing lines, on vellum
11¼ x 8 in. (28.5 x 20.5 cm)

$4,000-6,000

PROVENANCE:
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.

Barbara Regina Dietzsch specialized in the accurate rendering of flowers and insects portrayed in their most minute details. The artist most often chose to depict her subjects against a dark background, black or dark brown, which enhanced the colors, tridimensionality, and jewel-like appearance of the compositions. On this sheet she depicted a blue Snake's Head Fritillary (*Fritillaria meleagris*), with two butterflies, a Comma (*Polygonia c-album*) and a Common pierrot (*Castalius rosimon*).





PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

91

JOHANN JACOB DIETZSCH
(NUREMBERG 1713-1776)
A pair of still lifes with shells
bodycolor on vellum
8¾ x 6¾ in. (22.5 x 17 cm) each (2)

$8,000-12,000

PROVENANCE:
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.

These two still-lives with exotic sea shells can be compared to a similar composition, executed on paper, by Johann Jakob Dietzsch in the collection of the Morgan Library and Museum in New York (inv. 2010.153). Another composition with sea shells on vellum by the artist was recently sold at auction (Christie's, New York, 27 January 2022, lot 98). Among the exotic shells included in the compositions can be recognized an *Articulate Harp* (*Harpa Articularis*) and a *Semicassis Saburon*.



PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

•92

DUTCH SCHOOL, 17TH CENTURY

A hippopotamus

numbered '92' (lower right)
watercolor and bodycolor
9¾ x 17⅝ in. (24.5 x 45 cm)

$2,000-3,000

PROVENANCE:
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.



PROPERTY OF AN AMERICAN COLLECTOR

•93

DANIEL DUPRÉ
(AMSTERDAM 1751-1817)

The Pantheon, Rome

inscribed 'M. AGRIPPA. L. F. COS. TERTIVM. FECIT.' (on the temple); signed and dated 'D.l Dupre del.t 1792' and inscribed 'Vue sur la Rotonda a Rome.' (*verso*)
pen and brown and gray ink, brown wash, pen and brown ink framing lines, watermark 'D & C Blauw'
13½ x 16⅝ in. (34.1x 42.2 cm)

$1,500-2,500

PROVENANCE:
Anonymous sale; Piasa, Paris, 22 March 2002, lot 106.
with Crispian Riley-Smith, London (*Master Drawings*, 2002, no. 11, ill.).



94

JOSEPH RABEL, *CIRCA* 1825

The elevation of a circular church

signed 'Gezeichnet von Jos: Rabel' (lower right) and dated 'Wien den 22en October 1825' (lower left)
black chalk, pen and black ink, gray, purple and yellow wash, pen and black ink framing lines
12¾ x 13¾ in. (32.2 x 35 cm)

$4,000-6,000

PROVENANCE:
Anonymous sale; Galerie Bassenge, Munich, 8 June 2007, lot 6466.
Anonymous sale; Christie's, New York, 24 January 2008, lot 166.

PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

95

FRANÇOIS CLOUET

(TOURS *CIRCA* 1510-1572 PARIS) **AND WORKSHOP**

Portrait of Elisabeth, daughter of Henri II of France

inscribed and dated 'Margarite' and '34' (lower left) and numbered 'N° 2915' (on the mount), '43' (on a label of the mount)
black and red chalk, brown pastel
13⅛ x 9 in. (33 x 22.7 cm)

$15,000-20,000

PROVENANCE:
Count Karl Cobenzl (1712-1770), Vienna and Brussels (L. 2858b).
Empress Catherine the Great of Russia (1729-1796).
The Hermitage, St. Petersburg (L. 2061 and L. 2681a); C. G. Boerner, Leipzig, 29 April 1931, lot 47.
Halle, Munich.
Robert T. Paine II (1861-1943), Brookline; by descent to
Richard C. Paine (1893-1966), Boston; by descent to
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.



EXHIBITED:

Buffalo, Albright Art Gallery, *Master Drawings Selected from the Museums and Private Collections of America*, 1935, no. 34, ill. (as François Clouet).
Boston, Museum of Fine Arts, *Art in New England. Paintings, Drawings, Prints from Private Collections in New England*, 1939, no. 150, ill. (as François Clouet).
Cambridge MA, Fogg Art Museum, *Cranach to Clouet. Princely Portrait Drawings of the Northern Renaissance*, 1951 (without catalogue).

LITERATURE:

E. Moreau-Nélaton, *Crayons Français à Chantilly*, Paris, 1910, I, p. 96, under no. 41.
E. Moreau-Nélaton, *Les Clouets et leurs Émules*, Paris, 1924, II, p. 87, ill.
L. Dimier, *Portraits en France, Paris and Brussels*, Paris, 1925, II, p. 118, no. 34 (as François Clouet).
A. Mongan, 'A Group of Newly Discovered Sixteenth-Century French Portrait Drawings', *Harvard Library Bulletin*, I, no. 2 (Spring 1947), p. 159 (as François Clouet).
R. Shoolman, C.E. Slatkin, *Six Centuries of French Master Drawings in America*, New York, 1950, p. 12, ill. (as François Clouet).
J. Coolidge, 'Report of the William Hayes Fogg Art Museum, Appendix II: Lending and Borrowing', *Annual Report Fogg Art Museum*, 1951-1952, p. 23 (as François Clouet).
A. Zvereva, *Portraits dessinés de la cour de Valois. Les Clouet de Catherine de Médicis*, Paris, 2011, p. 301, under no. 252 (as François Clouet and workshop).

The young girl in this portrait is Elisabeth (1546-1568), daughter of Henri II and Catherine de' Medici, then goddaughter of Henry VIII. It is one of a series of portraits of the children of France commissioned in 1558 for the marriage of the Dauphin François, her elder brother. The latter married Mary Stuart, Queen of Scots, who had grown up alongside her young friend Elisabeth. At the time, Elisabeth was just 14 years old. The first drawn version of this portrait is at the Musée Condé in Chantilly (inv. MN 41; Zvereva, *op. cit.*, no. 252, ill.). The present version is considered by Alexandra Zvereva to be a version by the master and his collaborators (*op. cit.*, p. 301).



PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

96

PIERRE DUMONSTIER THE ELDER
(PARIS *CIRCA* 1540-1625)

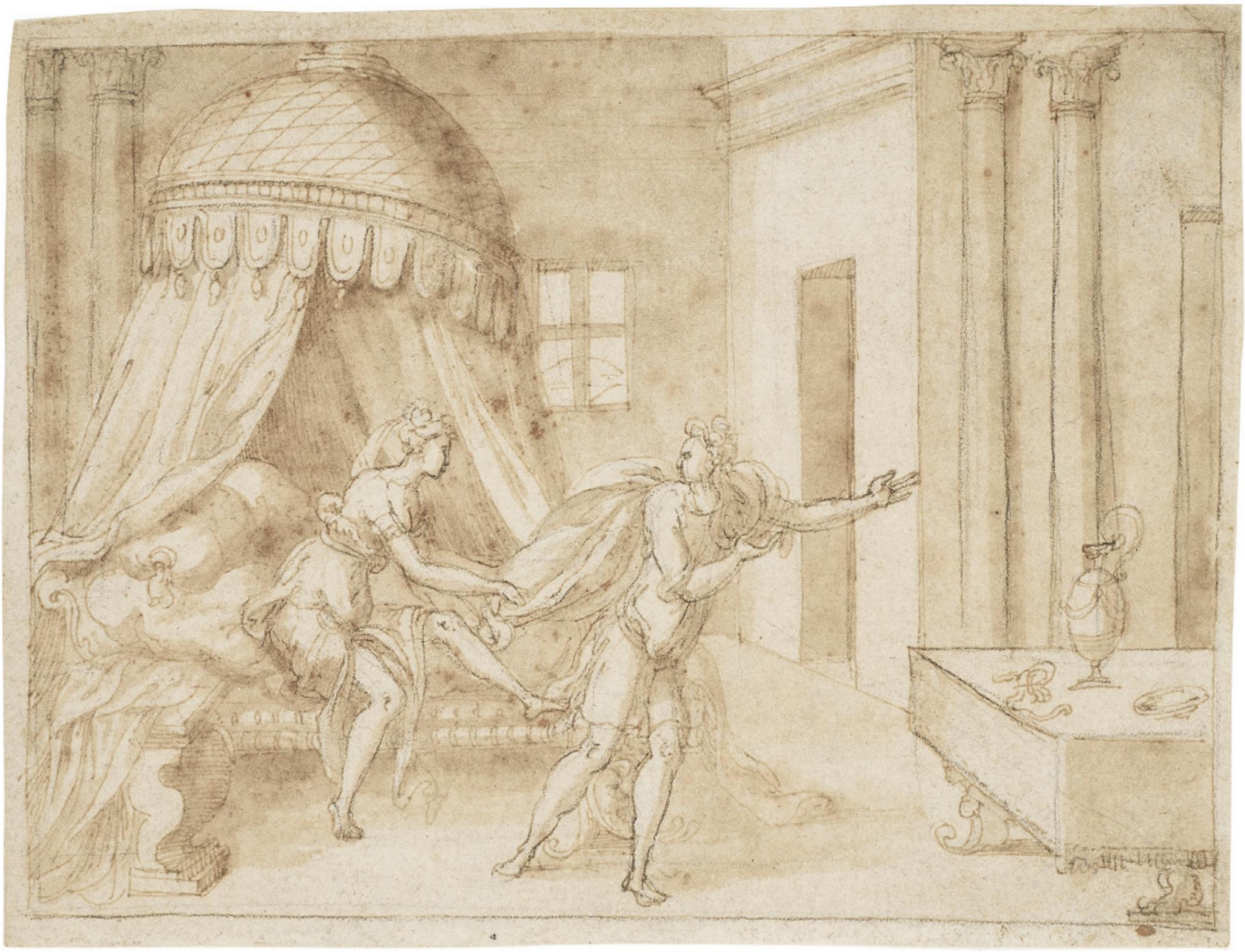
Portrait of a lady

with number '60' (lower left), and with 'No. 2976' and 'Port: 28' (on the mount)
black and red chalk
13¾ x 9½ in. (35 x 24.5 cm)

$7,000-10,000

PROVENANCE:
Count Karl Cobenzl (1712-1770), Vienna and Bruselles (L. 2858b).
Empress Catherine the Great of Russia (1729-1796).
The Hermitage, St. Petersburg (L. 2061 and L. 2681a); C. G. Boerner, Leipzig, 29 April 1931, lot 61.
Halle, Munich.
Robert T. Paine II (1861-1943), Brookline; by descent to
Richard C. Paine (1893-1966), Boston; by descent to
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.

EXHIBITED:
Boston, Museum of Fine Arts, *Art in New England. Paintings, Drawings, Prints from Private Collections in New England*, 1939, no. 162, ill.



97

BERNARD SALOMON, LE PETIT BERNARD

(LYON *CIRCA* 1506-1561)

Joseph and Potiphar's Wife

black chalk, pen and brown ink, brown wash, black chalk framing lines
5⅜ x 4½ in. (8.8 x 11.5 cm)

$1,000-1,500

PROVENANCE:
Private collection, United Kingdom.
Anonymous sale; Christie's, London, 6 July 2004, lot 112.

LITERATURE:
M. Lejeune, 'Preparatory Drawings for Woodcuts by Renaissance Lyonnais Artist Bernard Salomon', *Master Drawings*, LII, no. 2, Summer 2014, p. 170, no. 18, ill.

ENGRAVED:
in Claude Paradin, *Quadrins historiques de la Bible*, Lyon, 1553.

A very prolific book illustrator, Salomon made this drawing as part of a series of forty sheets dispersed at auction in 2004 (Christie's, London, 6 July 2004, lots 99-116). The group consisted of preparatory studies for woodcuts published in Lyon in the 1550s to illustrate the *Quadrins historiques de la Bible*, a narration of Old Testament episodes in verses by Claude Paradin, published by Jean de Tournes (Lejeune, *op. cit.*, pp. 147-180).

•98

CIRCLE OF GIOVANNI BATTISTA DI JACOPO, CALLED ROSSO FIORENTINO
(FLORENCE 1495-1540 FONTAINEBLEAU)
The Holy Family in a cartouche, after Rosso Fiorentino
black chalk, pen and brown ink, brown wash
11½ x 14¼ in. (29.2 x 36 cm)

$2,000-3,000

PROVENANCE:
Private collection, South America.

The composition of this drawing is known (in reverse) from an anonymous etching of which a unique impression survives at the British Museum (fig. 1; inv. 1850,0527.47; see E.A. Carroll, *Rosso Fiorentino. Drawings, Prints, and Decorative Arts*, exhib. cat., Washington, National Gallery of Art, 1987-1988, no. 103, ill.; and C. Jenkins, *Prints at the Court of Fontainebleau, c. 1542-47*, Ouderkerk aan den IJssel, 2017, III, no. Anon. 7, ill.). It has not been related to any painting, but credited with the design is one of the leading masters responsible for the flourishing of the arts at the court of Francis I, the Florentine artist Rosso Fiorentino (Carroll, *op. cit.*). However, as Catherine Jenkins has noted, 'in the fussy Fontainebleau etching, much [...] Rossoesque characteristics are lost, as are the distinctive stylized lines of [his] drawings' (*op. cit.*, p. 214). Indeed, Rosso's style comes through more perfectly in no less than four drawn versions of the composition: apart from the previously unknown version presented here, these are a sheet at the Bibliothèque Nationale de France, Paris (album Réserve B-5 (A, 5)-boîte fol.); one formerly in the Lorser Feitelson and Helen Lundeberg Feitelson Arts Foundation, Santa Barbara (sold Christie's, 30 January 1998, lot 204); and a later drawing in the British Museum, which bears a monogram 'BAR' and the date 1567 (inv. 1863,0110.6; all discussed in Carroll, *op. cit.*, p. 328, where a painted version is mentioned as well).



Fig. 1. Anonymous, after Rosso Fiorentino, *The Holy Family in a cartouche*. Etching. British Museum, London.

None of the drawings can be attributed to Rosso himself, and for the version in Paris an attribution to Léonard Thiry (*circa* 1500-after 1550) has recently been suggested (H. Gasnault, *Leonard Thiry invenit. Recherches sur un peintre flamand de l'École de Fontainebleau*, master's thesis, Université Paris-Sorbonne, Paris IV, 2010, I, no. 42, ill.). The name of the Netherlandish-born Thiry, whose draftsmanship was deeply influenced by Rosso's, could also be proposed for the present sheet, but more likely all are due to unidentified hands from Rosso's circle at Fontainebleau. The work under discussion has the distinction, however, of being the most complete – and thus possibly the earliest – of the four versions: whereas the cartouche in the drawings in Paris and London is empty, as it also is in the etching, and it only seems to include a seated figure in the sheet formerly in Santa Barbara, it here clearly shows two figures, one seated, one standing, perhaps representing the Fall of Man. The three heads at the top of the composition symbolize the Holy Trinity, placing the central scene of the new-born Christ and his parents under the sign of Salvation.



99

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

Clove Pinks (Dianthus caryophyllus)

watercolor and bodycolor on paper prepared as vellum, framing lines in pen and brown ink, watercolor and gold
7⅝ x 5¾ in. (19.5 x 14.5 cm)

$50,000-70,000

PROVENANCE:
'Du Marry' (according to an inscription on the frontispiece of the album in which the present sheet was included).
Anonymous sale; Sotheby's, New York, 26 January 2005, part of lot 46.
with Arader Galleries, New York; Sotheby's, New York, 19 June 2009, lot 58.
with Stephen Ongpin, London (*Drawn to Nature. Flora and Fauna from the 16th Century to the Present Day*, 2020, no. 1, ill.).

The sensitive and highly accomplished, decorative and impressively accurate depictions of flora and fauna by Jacques Le Moyne de Morgues are what remains of an equally colorful, adventurous and at times dramatic life (P. Hulton, *The Work of Jacques Le Moyne de Morgues. A Huguenot Artist in France, Florida, and England*, London, 1977, 2 vols.). Born in Dieppe, the artist was sent to Florida by the French King Charles IX in 1564 as a cartographer. Le Moyne wrote an account of this expedition, which ended with bloodshed when the Spanish took over the French colony. Soon after his return to France, Le Moyne, a Huguenot, saw himself forced to flee again, this time to England, where Sir Walter Raleigh became his most important patron, and prompted him to produce a book about his experience in the New World, published by Theodor de Bry under the title *Brevis narration eorum quae in Florida, Americae provincia Gallis acciderunt* (Frankfurt, 1591). In 1586, shortly before Le Moyne's death, another book *La Clef des champs,* had been published in London, with woodcut illustrations of plants and animals based on his designs.



Fig. 1. Jacques Le Moyne de Morgues, *Clove pinks*. British Museum, London.

Not surprisingly, the main collections of his drawings are British– an album with 59 botanical watercolors in the Victoria and Albert Museum (inv. AM.3267Z-1856- AM.3267HH-1856), and fifty sheets in the British Museum (inv. 1962,0714.1.1-1962,0714.1.51; see Hulton, *op. cit.*, I, pp. 155-162, and 165-173, II, pls. 1-5, 17-33b, and 8-12, 35-48b, respectively; for a digital reconstruction of the former album, see www.vam.ac.uk; for the latter album, see also P. Stein in *French Drawings from Clouet to Seurat*, exhib. cat., New York, The Metropolitan Museum of Art, and London, British Museum, 2005-2006, nos. 10, 11, ill.). The drawings contained in the latter album, some related to the woodcuts in *La Clef des champs*, seem to date from the end of Le Moyne's career, as do two groups of highly finished miniatures – those contained in an album in the Garden Library Rare Book Collection at Dumbarton Oaks Museum in Washington, D.C. (shelf mark C-3-1 LEM), and a group from the Korner collection, sold at Sotheby's, New York, 29 January 1997, lot 55-60 (Hulton, *op. cit.*, I, pp. 174-176, and 173-174, II, pls. 15a, 15b, 51-53d, and 13, 14, 49a-50b, respectively; for the Dumbarton Oaks album, see also its digital facsimile on www.doaks.org). These, together with a handful of loose sheets, form the core of Le Moyne's *œuvre*, and have allowed scholars, Paul Hulton in the first place, to reconstruct his life and work.

At least two other groups can be dated early in the artist's career, almost certainly from before his move to England, based on watermarks and inscriptions in French: a group of 22 sheets of studies made from life, first sold at Sotheby's, New York, 21 January 2004, lots 29-50; five of these reappeared more recently at the sale Christie's, New York, 31 January 2019, lots 24-28); and the album of no less than eighty drawings on paper prepared as vellum of plants and flowers and a frontispiece, sold at Sotheby's, New York, 26 January 2005, lot 46, dismembered by the buyer after the sale. The sheet offered originally belonged to this album as folio 36. Depictions of clove pinks, or carnations, appear in a number of works by Le Moyne de Morgues, namely at, the Victoria and Albert Museum (inv. AM.3267F-1856 *recto*), the British Museum (fig. 1; inv. 1962,0714.1.15), the Korner group sold in 1997, and the album at Dumbarton Oaks (Hulton, *op. cit.*, I, nos. 6 *recto*, 50, 88, 98, II, pls. 21a, 39b, 49b, 15b), as well as in the group sold in 2004 (lot 32), the album sold in the year after (in addition to the sheet under discussion, folios 28, 31, 32), and a woodcut in *La Clef des Champs* (Hulton, *op. cit.*, I, no. P66, II, pl. 83b). The quality and refinement of each of these drawings not only delight the eye, but also secure the artist's place as 'one of the earliest and most gifted botanical painters' in European art (P. Hulton in *The Dictionary of Art*, London, 1996, XIX, p. 143).





DANIEL DUMONSTIER
(PARIS 1574-1646)

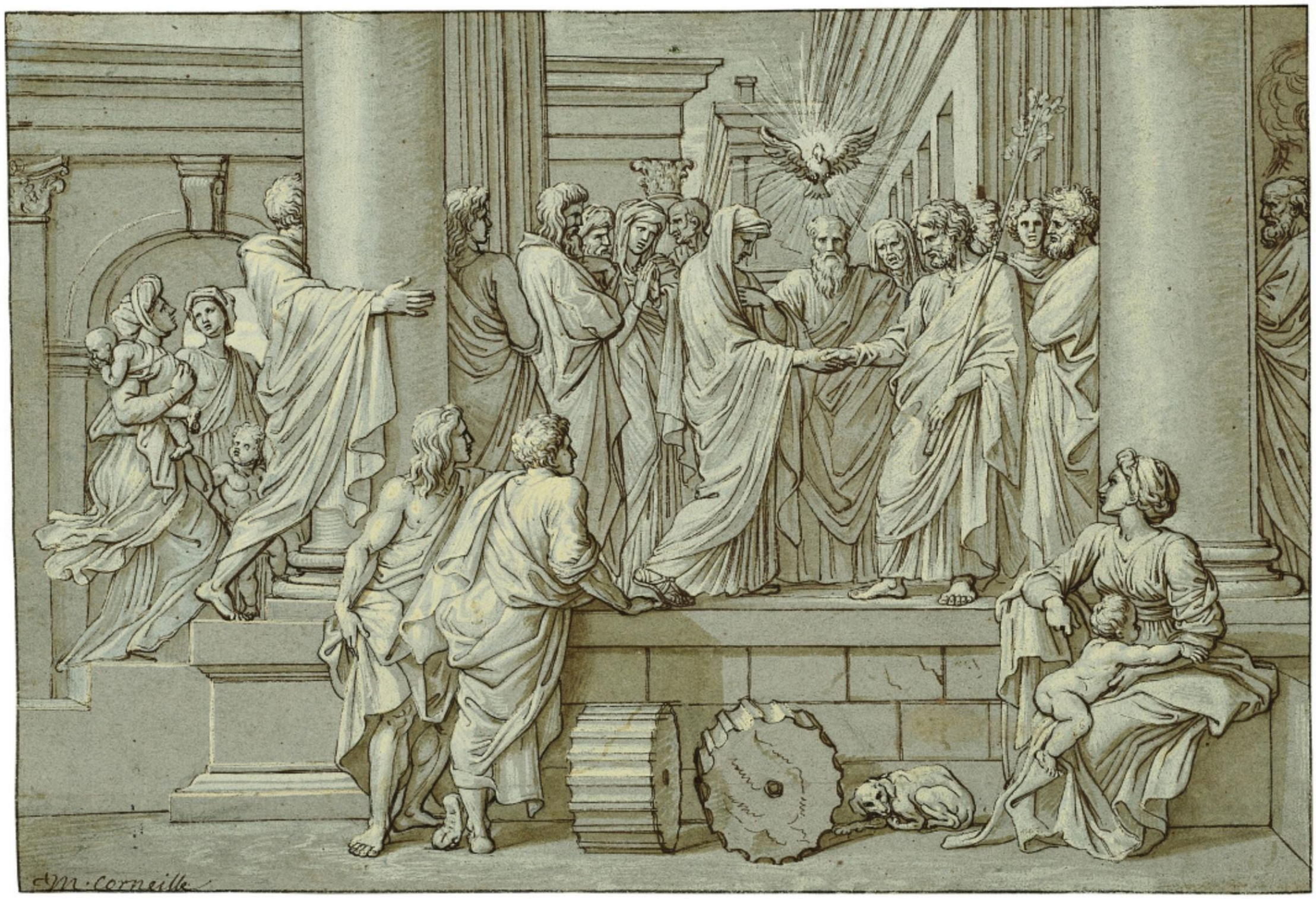
A presumed portrait of Charlotte de Montmorency (1594-1636), bust length

with inscription 'Henriette de/ Balzac maitresse/ d'henry 4' (upper left)
black and red chalk, gray and brown wash, gold framing line
11¾ x 12⅞ in. (29.7 x 32.6 cm)

$2,000-3,000

The physiognomy of the sitter is close to another anonymous portrait by Dumonstier, more detailed and dated '19 May 1631' (State Hermitage Museum, Saint-Petersburg; inv. OR-3005). She can probably be identified with Charlotte Marguerite de Montmorency, thanks to another drawing of the same woman, a copy today at Waddesdon Manor, from an album of portraits once owned by the collector Hippolyte Destailleur (D. Lecœur, *Daniel Dumonstier (1574-1646)*, Paris, 2006, no. 247, ill). The present drawing could be the original from which this copy was made.

The handwriting in the upper left corner in pen and brown ink is the same as that on another drawing by Dumonstier, a portrait of Charles de Valois, Duke of Angoulême (Hôtel Drouot, Paris, 1 April 2020; for a copy in the Destailleur album, see Lecœur, *op. cit.*, no. 246, ill.), even if, as on the present drawing, the identification of the sitter is mistaken. Some other drawings with the same handwriting, slightly cut along the edges and with erroneous identifications of the sitter, were recently on the market (Hôtel Drouot, Paris, 19 June 2015, lot 249; and 4 December 2008, lot 136). The presumed sitter of the present drawing was daughter of Henri I de Montmorency, and called 'La Duchesse d'Angoulême. Prin[ces]se du sang' on the copy from the Destailleur Album. She married Charles de Valois, Duke of Angoulême in 1591.
We are grateful to Alexandra Zvereva for her help in cataloguing this drawing.



MICHEL CORNEILLE THE YOUNGER
(PARIS 1642-1708)

The Marriage of the Virgin, after Nicolas Poussin

signed (?) 'M. Corneille' (lower left); with inscriptions 't. 3', and 'de ondertrouw van/ Joseph met Maria' (part of the old mount, glued onto the *verso* of the current backing board)
pend and brown ink, heightened with white, on blue paper, pen and brown ink framing lines
10 x 14¾ in. (25.5 x 37.5 cm)

$2,000-4,000

PROVENANCE:
Dutch collection, 18th Century (according to the inscription on the old mount).
Harry Moore, Chicago; Hindman Auctioneers, Chicago, 10 December 2014, lot 18.

The rigorous style of this drawing lends support to the old, probably eighteenth-century, attribution at lower right, as comparisons with the many drawings in the Louvre by the most outstanding painter in the Corneille family (for one example, see inv. 35175). An inscription in the same hand as seen here at lower left, possibly a signature, appear on several, usually finished drawings by the artist, among others on drawings in the Louvre (inv. 25654, 25647) and in the British Museum (inv. 1971,1211.1; for the latter, see P. Stein, *French Drawings from the British Museum. Clouet to Seurat*, exhib. cat., New York, The Metropolitan Museum of Art, and London, British Museum, 2005-2006, no. 35, ill.).

The sheet's composition, however, corresponds to a drawing by Nicolas Poussin, unrelated to any known painting by his hand, in the Musée du Louvre and previously in the 'second' collection of Everhard Jabach, dated in the second half of the 1630s (inv. R.F. 17; see P. Rosenberg and L.-A. Prat, *Nicolas Poussin, 1594-1665. Catalogue raisonné des dessins*, Milan, 1994, I, no. 103, ill.). Corneille is known to have copied (and retouched) drawings in Jabach's collection (C. Monbeig Goguel, 'Taste and Trade: the Retouched Drawings in the Everard Jabach Collection at the Louvre', *The Burlington Magazine*, CXXX, no. 1028, November 1988, pp. 831-835). Although Poussin's drawing cannot with certainty be related to any painting known today, its renown is evident from the number of other copies that were made after the composition, and from the engraving (in reverse) by Gérard Audran (Rosenberg and Prat, *op. cit.*, I, p. 188, figs. 103c-103f, ill., II, nos. R 80, R 163, R 336, R 965, ill.). Unlike these copies, the version by Corneille offered here adds detail and technical richness by translating Poussin's pen and wash sketch in his signature combination of pen and white heightening, and here also using blue paper as support.

PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

102

CHARLES LE BRUN
(PARIS 1619-1690)
A personification of Mathematics
inscribed 'Mathematiques' (lower center)
black chalk and gray wash
9⅜ x 4⅝ in. (24 x 12 cm)

$6,000-8,000

PROVENANCE:
Anonymous sale; Tajan, Paris, 25 March 2002, lot 47.

LITERATURE:
B. Gady, 'Charles Le Brun et les sculpteurs de Versailles. Étude de la genèse des statues de l'aile du Midi', in *Versalia. Revue de la Société des Amis de Versailles*, 2008, no. 11, p. 87, fig. 2.

As painter to King Louis XIV, Charles Le Brun drew up and designed the statues for the south wing of the Château de Versailles, facing the garden, which were then executed by various sculptors. The long façade required three groups of eight statues placed in pairs on the attic above the columns, plus a group of eight figures on the south wing, making a total of thirty-two statues executed in stone between 1681 and 1682 (Gady, *op. cit.*, p. 86).

This drawing, depicting *Mathematics*, as the inscription at the bottom indicates, is a study for one statue in a group of eight figures representing arts and sciences. The corresponding statue was formerly identified as *Geography* because of the globe and compass (fig. 1; *ibid.*, p. 87, fig. 3). Fifteen other preparatory drawings by Charles Le Brun for this series of sculptures are known: four in the Bibliothèque nationale de France (see F. Fossier, *Les Dessins du fonds Robert de Cotte de la Bibliothèque nationale de France. Architecture et décor*, Paris and Rome, 1997, nos. 49, 50, and 98), one in the Nationalmuseum in Stockholm (inv. NMH CC 1547; P. Bjurström, *Drawings in Swedish Public Collections. II, French Drawings Sixteenth and Seventeenth Centuries*, Stockholm, 1976, no. 505) and ten at the Musée du Louvre (L. Beauvais, *Inventaire général des dessins. École française. Charles Le Brun*, Paris, 2000, nos. 2400-2415). The name of the sculptor is often given on the *verso* of the drawings, but this sheet has been pasted onto an old, thick mount, which has made it impossible to obtain this information.

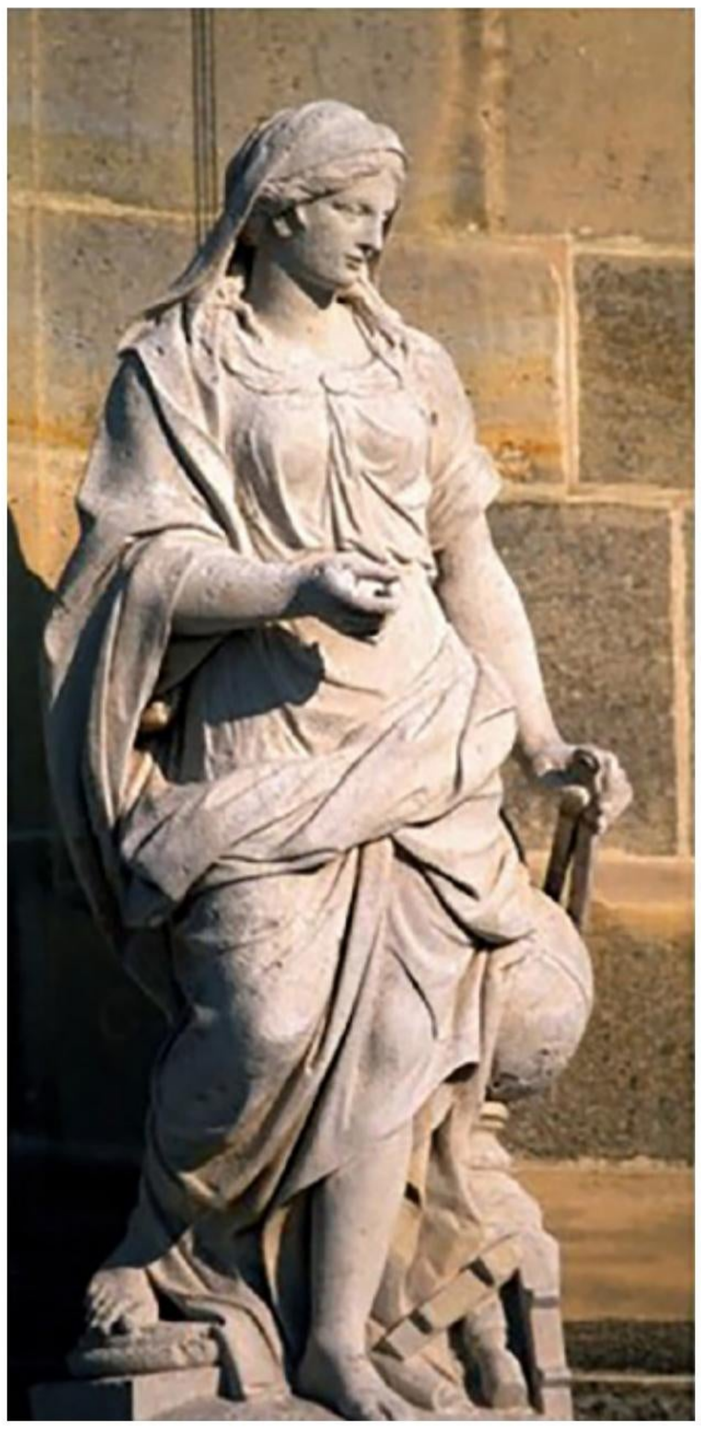


Fig 1. Anonymous, *Mathematics*. Marble. Palace of Versailles.


Mathematique

TWO IMPORTANT ARCHITECTURAL CAPRICCI BY THE ORNAMENTIST GILLES-MARIE OPPENORDT FROM A EUROPEAN PRIVATE COLLECTION

103

GILLES-MARIE OPPENORDT
(PARIS 1672-1743)

Architectural capriccio with fountain and caryatids, an allegory of hunting in the foreground

pen and black ink, gray wash
20¾ x 14⅞ in. (52.8 x 37.8 cm)

$40,000-60,000

PROVENANCE:
with Didier Aaron, Paris.

LITERATURE:
M. Roland Michel, *Le rouge et le noir. Cent dessins français de 1700 à 1850*, exhib. cat., Paris, Galerie Cailleux, 1991, under no. 9.

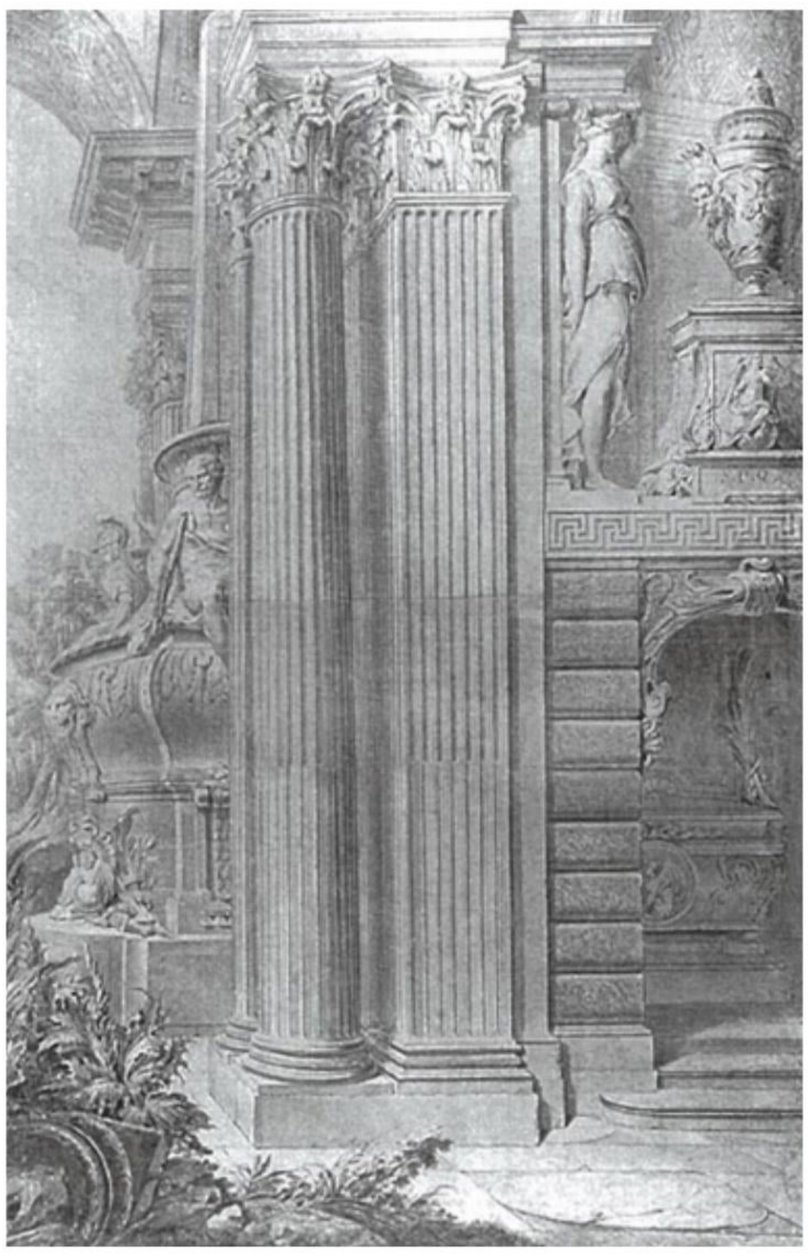


Fig. 1. Gilles-Marie Oppenordt, *Architectural capriccio*. Pen and black ink, gray wash. Private Collection.

Son of a cabinetmaker, Gilles-Marie Oppenordt studied architecture and worked in the studio of Jules Hardoin-Mansart, before leaving for Rome where he stayed between 1692 and 1699 under the patronage of Edouard Colbert, Marquis of Villacerf (1628-1699) and *Surintendant des bâtiments du roi*. In Rome, Oppenordt made copies of Roman monuments with great energy, encouraged to do so by the director of the French Academy in Rome, Mathieu de La Teulière (*Recueil de plusieurs morceaux d'architecture des differents maistres italiens*, 1698, Harvard Houghton Library). Upon his return to France Oppenordt became *Directeur général des bâtiments et des jardins du Duc d'Orléans* in 1708, in addition to serving as interior decorator for the Palais Royal – the Duke's primary residence. Despite his official duties as an architect, Oppenordt undertook many private commissions and became a prolific draftsman. Some of his drawings were engraved, primarily by Gabriel Huquier for his book: *Nouveau Livre de Fontaines Inventées par le Sieur Oppenordt,* published by himself. Huquier was said to possess more than two thousands of Oppenordt's drawings, many of which were later sold for exorbitant prices (Roland Michel, *op. cit.*). All of these large architectural caprices present certain common elements, starting with the woman seated in the foreground and her dog (a greyhound), which both feature in a composition of the same technique sold at Christie's, Paris, 1 April 2008, lot 72. The asymmetry of the composition, the use of extravagant sculpture, often caryatids, the combination of stones and vegetation in the background, and finally the presence of almost caricatural figures in the foreground are recurrent motifs in the graphic œuvre of this master of the *rocaille*. A pair of architectural caprices, also in gray wash, very similar to the two present drawings, was also exhibited at Cailleux in 1991 and dated around 1720 (fig. 1; Roland Michel, *op. cit.*, nos. 9-10).

This drawing, and the one in the following lot, are great examples of the artist's virtuosity as a draftsman. The lively penwork, the control of the medium, the facility of execution, the variety of decorative elements are documents to the artist's vivid imagination and skill.


S·P·Q·R

104

GILLES-MARIE OPPENORDT

(PARIS 1672-1743)

Architectural capriccio with soldiers in the foreground

pen and black ink, gray wash
20¾ x 14¾ in. (52.8 x 37.5 cm)

$40,000-60,000

PROVENANCE:
with Didier Aaron, Paris.

LITERATURE:
M. Roland Michel, *Le rouge et le noir. Cent dessins français de 1700 à 1850,* exhib. cat., Paris, Galerie Cailleux, 1991, under no. 10.

See note for lot 103.



PROPERTY OF AN AMERICAN COLLECTOR

105

JEAN-BAPTISTE OUDRY
(PARIS 1686-1755 BEAUVAIS)

The cat and the two sparrows (Jean de La Fontaine, *Fables choisies*, book XII, fable II)

signed and dated 'J.B. Oudry/ 1733' (lower right) and inscribed '113.t.2' (*verso*)
brush and black and gray ink, heightened with white, blue wash, pen and black and brown ink framing lines, on blue paper within a fictive mount
12⅛ x 10 in. (30.8 x 25.5 cm)

$10,000-15,000

PROVENANCE:
Jean-Louis Regnard de Montenault, Paris, *circa* 1751, together with all of the artist's other illustrations for La Fontaine's fables, bound in two albums.
with De Bure frères, Paris;
Jean-Jacques de Bure (1765-1853), Paris, 1828; Paris, 1-18 December 1853, part of lot 344 (both volumes), sold for 1,800 francs to
Comte Antoine-Claire Thibaudeau (1765-1854), Paris; both volumes possibly given by him to
Eugénie Doche (1821-1900), Paris; both volumes sold by her for 2,500 francs to
Librairie Fontaine, Paris; both volumes sold for 5,000 francs in 1856 to
Aaron Euryale dit Félix Solar (1815-1871), Paris; Paris, 19 November-18 December 1860, part of lot 627 (both volumes), sold for 6,100 francs in 1860 to
Cléder for
Baron Isidore-Justin-Séverin Taylor (1789-1879), Paris.
Emile Péreire (1800-1875), Paris (both volumes).
with Librairie Morgand et Fatout, Paris, bought *circa* 1876 (*Bulletin de la librairie Morgand et Fatout,* I, no. 6, January 1877, p. 482); both volumes sold to
Louis Roederer (1845-1880), Reims; by inheritance to his nephew,
Louis-Victor Olry-Roederer (1860-1903), Reims.
with Agnew's, London; both volumes sold in 1923, with the rest of Olry-Roederer's library, to
Albert Simon Wolf Rosenbach (1875-1903), New York;
with Rosenbach Company, Philadelphia; both volumes sold *circa* 1946 to the following;
with Raphaël Esmérian (1903-1976), Paris (his ex-libris); Palais Galliera, Paris, 6 June 1973, part of lot 46 (both volumes), sold for 2,000,000 francs to the following;
with Claus Virch (1927-2012), Bermuda Islands (Art Associates Partnership), who dismembers the second album, which included the drawing offered here and the following lots.
with Kate de Rothschild, London, and Didier Aaron, New York (*Master Drawings*, 1993, part of no. 15, ill.).
Private collection, United States.

EXHIBITED:
New York, Pierpont Morgan Library, *Fables from Aesop to Thurber*, 1965 (without catalogue).
Boston, Museum of Fine Arts, *Splendor and Elegance. European Decorative Arts and Drawings from the Horace Wood Brock Collection*, 2009, no. 103, ill. (essay by C. S. Ackley).

LITERATURE:
J. Locquin, 'Catalogue raisonné de l'Œuvre de Jean-Baptiste Oudry, peintre du roi (1686–1755)', *Archives de l'art français*, VI, 1912, p. 170, under no. 1170.
H.N. Opperman, *Jean-Baptiste Oudry*, Ph.D. dissertation, University of Chicago, 1972, published New York and London, 1977, II, no. D472.

ENGRAVED:
Pierre-Jacques Duret (Locquin, *op. cit.*, no. 1170; M. Roux, *Inventaire du fonds français. Graveurs du XVIIIe siècle*, VIII, Paris, 1955, p. 407, no. 2)

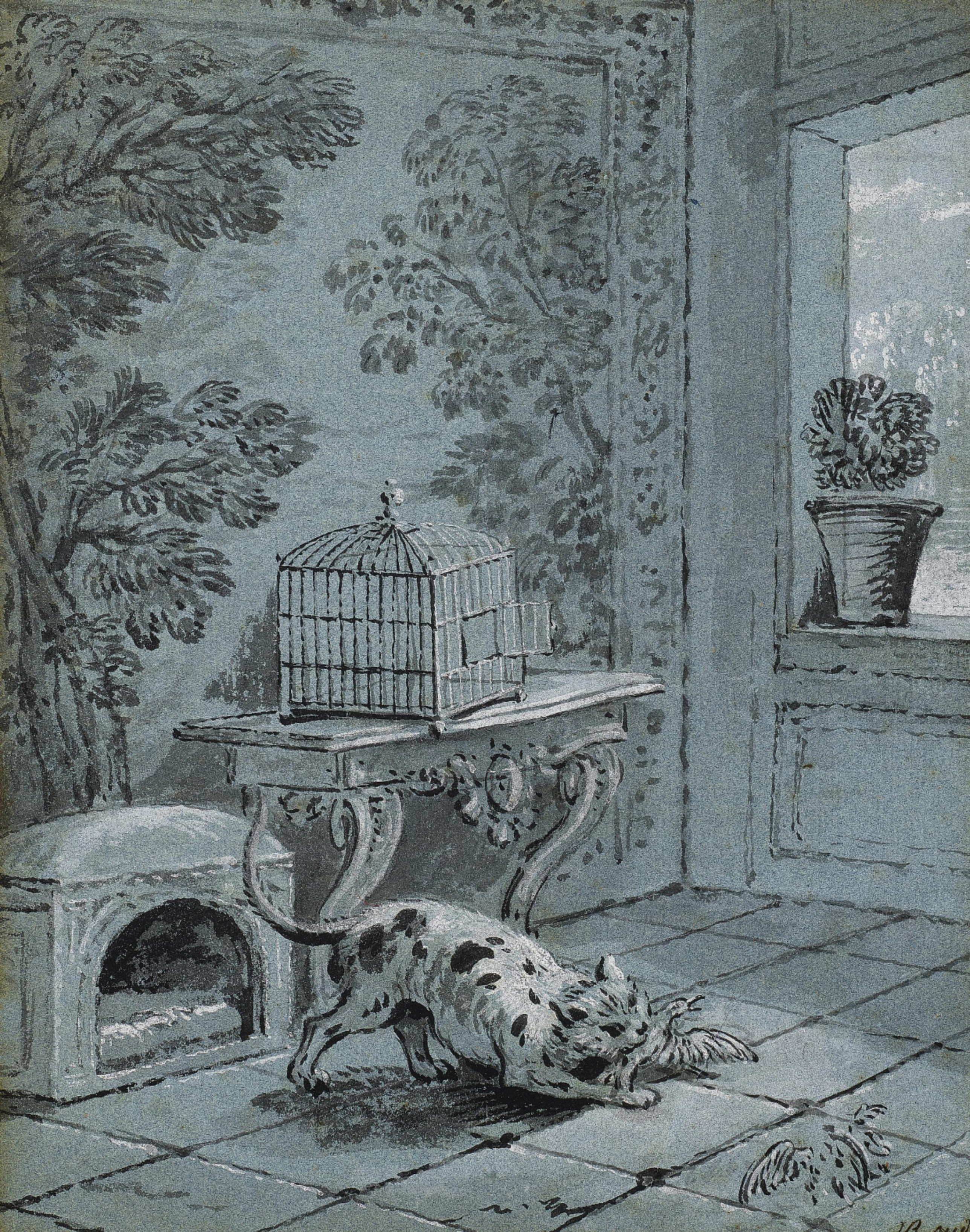

J.B. oudry
1777

This and the following drawings by Jean-Baptiste Oudry illustrate three of Jean de la Fontaine's *Fables choisies*, first published between 1668 and 1694 and still today among the most widely admired poems in French literature. Throughout his career, Oudry produced paintings which took inspiration from the fables, such as the *Lion and the Fly* from 1732 at the Nationalmuseum, Stockholm (inv. NM 862), and numerous other canvases (Opperman, *op. cit.*, 1977, I, nos. P51-P85, II, figs. 121, 177, 178, 200, 223, 424; and H. Opperman, *J.-B. Oudry, 1686-1755*, exhib. cat., Paris, Galeries Nationales du Grand Palais, 1982-1983, no. 86, ill.). It was, however, in an extended series of 275 drawings illustrating all fables that he measured himself fully with La Fontaine, proving himself in the process to be as gifted a storyteller, a poet and a wit as was his literary predecessor. Bound in two albums, the drawings were kept together until 1973, when they were sold at auction (see Provenance). While the first album was kept together and was recently sold again at Christie's, New York, 25 January 2023, lot 46, the second album was dismembered. The drawings from the latter group, including the two sheets offered here, found their way to numerous public and private collections in Europe and America (see, for example, R.J.A. te Rijdt, *De Watteau à Ingres. Dessins français du XVIIIe siècle du Rijksmuseum Amsterdam*, exhib. cat., Amsterdam, Rijksmuseum, and Paris, Institut Néerlandais, 2002-2003, nos. 20-21, ill.; M.M. Grasselli, *Renaissance to Revolution. French Drawings from the National Gallery of Art, 1500-1800*, exhib. cat., Washington, National Gallery of Art, 2009-2010, no. 48, ill.; A.L. Clark, Jr., *French Drawings from the Age of Claude, Poussin, Watteau, and Fragonard. Highlights from the Collection of the Harvard Art Museums*, Cambridge, Massachusetts, 2022, no. 52, ill.).

As recounted by Oudry's first biographer, the Abbé Louis Gougenot, in a manuscript from 1761, the drawings were 'only the fruit of the evenings of two winters' ('Vie de Monsieur Oudry, peintre et professeur de l'Académie royale de peinture et de sculpture', *Mémoires inédits sur la vie et les ouvrages des membres de l'Académie royale de peinture et de sculpture, publiés d'après les manuscrits conservés à l'École impériale des Beaux-Arts*, II, Paris 1854, p. 380). In fact, as the dates on the drawings indicate, they were made over a period of five years, between 1729 and 1734, but it is indeed possible that Oudry worked on them at night, while during the day he created his paintings, as well as the designs for tapestries which preoccupied him for much of the 1730s (Opperman, *op. cit.*, 1982-1983, pp. 126-156). The dates also show that he worked through the 243 fables in the order intended by La Fontaine. The idiosyncratic technique of the drawings – brush and grey or sometimes brown ink, skilfully heightened with white bodycolor on blue paper – lends the scenes an almost nocturnal feeling, even if most are actually set during the day. A *trompe-l'œil* frame, consisting of black pen lines and blue wash on the drawings' primary support, heightens this impression, and makes the drawings unique and immediately recognizable among Oudry's substantial output as a draftsman, and among French drawings of the period in general.

It seems that Oudry did not intend his drawings for any other purpose than his own enjoyment; the preface of the printed edition discussed below specifies that he 'made them for his own pleasure, and in those moments of joy and fancy when an artist vividly captures the ideas inspired by his subject, and when he gives free rein to his genius' (*Fables choisies, mises en vers*, I, Paris, 1755, p. iv). But the idea to make them into prints to illustrate La Fontaine's text must been an obvious one. Probably around 1750, some twenty years after Oudry started working on his drawings, the printmaker Gabriel Huquier brought out a first set of twelve prints under the title *Livre d'animaux* (Opperman, *op. cit.*, 1982-1983, p. 158), and shortly afterwards the Paris publisher Jean-Louis Regnard de Montenault acquired the drawings, completed in 1752 with a frontispiece which opens the first volume. However, the painterly quality of Oudry's style made the drawings less suited to serve as direct models for the engravers, and Montenault commissioned Charles-Nicolas Cochin the Younger (1715-1790) to copy the compositions in a more linear style in graphite (for two examples, see N. Strasser, *Dessins français du XVIe au XVIIIe siècle*, Geneva, 2016, no. 64, ill.). Associating himself with more than forty other printmakers, Cochin produced the elegant engravings to which the edition brought out by Montenault still owes its reputation as one of the most magnificently illustrated books of the eighteenth century. The first three volumes appeared speedily in 1755 and 1756, but the costs of the undertaking were so high that the fourth and final volume, of which the title page is dated 1759, was published probably only in 1760 (Opperman, *op. cit.*, 1977, II, p. 684).

It is ironic that the compositions, which played an important role in establishing Oudry's reputation (Opperman, *op. cit.*, 1977, II, pp. 157-158), were best known to his modern admirers from the prints than from the original drawings before the sale of the two albums in 1973. What the prints fail to capture, however, is the spirited execution of Oudry's originals – the agility of the brushwork, the effective use of darker accents, and the subtlety and playfulness of the white heightening – of which the three drawings offered here are attractive examples.



PROPERTY OF AN AMERICAN COLLECTOR

106

JEAN-BAPTISTE OUDRY
(PARIS 1686-1755 BEAUVAIS)

The ingratitude and injustice of men regarding Fortune (Jean de La Fontaine, *Fables choisies*, book VII, fable XIV)

signed and dated 'J.B. Oudry 1731' (lower left) and with inscription '14. 2 vol.' (*verso*)
brush and black and gray ink, heightened with white, blue wash, pen and black and brown ink framing lines, on blue paper within a fictive mount
11⅞ x 10 in. (32.2 x 25.5 cm)

$10,000-15,000

PROVENANCE:
Jean-Louis Regnard de Montenault, Paris, *circa* 1751, together with all of the artist's other illustrations for La Fontaine's fables, bound in two albums.
with De Bure frères, Paris;
Jean-Jacques de Bure (1765-1853), Paris, 1828; Paris, 1-18 December 1853, part of lot 344 (both volumes), sold for 1,800 francs to
Comte Antoine-Claire Thibaudeau (1765-1854), Paris; both volumes possibly given by him to
Eugénie Doche (1821-1900), Paris; both volumes sold by her for 2,500 francs to
Librairie Fontaine, Paris; both volumes sold for 5,000 francs in 1856 to
Aaron Euryale dit Félix Solar (1815-1871), Paris; Paris, 19 November-18 December 1860, part of lot 627 (both volumes), sold for 6,100 francs in 1860 to Cléder for
Baron Isidore-Justin-Séverin Taylor (1789-1879), Paris.
Emile Péreire (1800-1875), Paris (both volumes).
with Librairie Morgand et Fatout, Paris, bought *circa* 1876 (*Bulletin de la librairie Morgand et Fatout,* I, no. 6, January 1877, p. 482); both volumes sold to
Louis Roederer (1845-1880), Reims; by inheritance to his nephew,
Louis-Victor Olry-Roederer (1860-1903), Reims.
with Agnew's, London; both volumes sold in 1923, with the rest of Olry-Roederer's library, to
Albert Simon Wolf Rosenbach (1875-1903), New York;
with Rosenbach Company, Philadelphia; both volumes sold *circa* 1946 to the following;
with Raphaël Esmérian (1903-1976), Paris (his ex-libris); Palais Galliera, Paris, 6 June 1973, part of lot 46 (both volumes), sold for 2,000,000 francs to the following;
with Claus Virch (1927-2012), Bermuda Islands (Art Associates Partnership), who dismembers the second album, which included the drawing offered here and the previous and following lots.
with Kate de Rothschild, London, and Didier Aaron, New York (*Master Drawings*, 1993, part of no. 15, ill.).
Private collection, United States.

EXHIBITED:
New York, Pierpont Morgan Library, *Fables from Aesop to Thurber*, 1965 (without catalogue).
Boston, Museum of Fine Arts, *Splendor and Elegance. European Decorative Arts and Drawings from the Horace Wood Brock Collection*, 2009, no. 101, ill. (essay by C. S. Ackley).

LITERATURE:
J. Locquin, 'Catalogue raisonné de l'Œuvre de Jean-Baptiste Oudry, peintre du roi (1686–1755)', *Archives de l'art français*, VI, 1912, p. 164, under no. 1086.
H.N. Opperman, *Jean-Baptiste Oudry*, Ph.D. dissertation, University of Chicago, 1972, published New York and London, 1977, II, no. D373.

ENGRAVED:
Jean Ouvrier (Locquin, *op. cit.*, no. 1086)

See note for lot 105.


J.B. Audry 1731

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

•107

JEAN-BAPTISTE OUDRY

(PARIS 1686-1755 BEAUVAIS)

The man and the grass snake (Jean de La Fontaine, *Fables choisies*, book X, fable 1)

signed and dated 'JB. Oudry/ 1732' (lower right)
brush and black and gray ink, heightened with white, blue wash, pen and black and brown ink framing lines, on blue paper within a fictive mount
12 x 10⅛ in. (31 x 26 cm)

$15,000-25,000

PROVENANCE:

Jean-Louis Regnard de Montenault, Paris, *circa* 1751, together with all of the artist's other illustrations for La Fontaine's fables, bound in two albums.
with De Bure frères, Paris;
Jean-Jacques de Bure (1765-1853), Paris, 1828; Paris, 1-18 December 1853, part of lot 344 (both volumes), sold for 1,800 francs to
Comte Antoine-Claire Thibaudeau (1765-1854), Paris; both volumes possibly given by him to
Eugénie Doche (1821-1900), Paris; both volumes sold by her for 2,500 francs to
Librairie Fontaine, Paris; both volumes sold for 5,000 francs in 1856 to
Aaron Euryale dit Félix Solar (1815-1871), Paris; Paris, 19 November-18 December 1860, part of lot 627 (both volumes), sold for 6,100 francs in 1860 to
Cléder for
Baron Isidore-Justin-Séverin Taylor (1789-1879), Paris.
Emile Péreire (1800-1875), Paris (both volumes).
with Librairie Morgand et Fatout, Paris, bought *circa* 1876 (*Bulletin de la librairie Morgand et Fatout,* I, no. 6, January 1877, p. 482); both volumes sold to
Louis Roederer (1845-1880), Reims; by inheritance to his nephew,
Louis-Victor Olry-Roederer (1860-1903), Reims.
with Agnew's, London; both volumes sold in 1923, with the rest of Olry-Roederer's library, to
Albert Simon Wolf Rosenbach (1875-1903), New York;
with Rosenbach Company, Philadelphia; both volumes sold *circa* 1946 to the following;
with Raphaël Esmérian (1903-1976), Paris (his ex-libris); Palais Galliera, Paris, 6 June 1973, part of lot 46 (both volumes), sold for 2,000,000 francs to the following;
with Claus Virch (1927-2012), Bermuda Islands (Art Associates Partnership), who dismembers the second album, which included the drawing offered here and the previous lots.
Anonymous sale; Sotheby's, New York, 26 January 2000, lot 79.

LITERATURE:

J. Locquin, 'Catalogue raisonné de l'œuvre de Jean-Baptiste Oudry, peintre du roi (1686–1755)', *Archives de l'art français*, VI, 1912, p. 168, under no. 1143.
H. N. Opperman, *Jean-Baptiste Oudry*, PhD dissertation, University of Chicago, 1972, published New York and London, 1977, II, no. D430.

ENGRAVED:

Benoît-Louis Prévost (Locquin, *op. cit.*, no. 1143)

See note for lot 105.


B. Audry
1772



PROPERTY FROM THE COLLECTION OF DR. CORINNE BRONFMAN

108

JEAN-BAPTISTE OUDRY

(PARIS 1686-1755 BEAUVAIS)

An overturned basket of plants and flowers

signed or inscribed 'J.B. Oudry F.' (lower left)
black and white chalk on blue paper
13 x 16¾ in. (32.8 x 42.2 cm)

$7,000-10,000

PROVENANCE:
Collection Guichardot, Paris, 1894 (according to a label on the back of the frame).
Vicomte Charles Ghislain Guillaume Vilain XIIII (1803-1878), Brussels;
Sotheby's, London, 11 June 1981, lot 61 (as attributed to Oudry).
with Charles E. Slatkin Galleries, New York.
Gerald Bronfman (1911-1986) and Marjorie Bronfman, née Schechter (1917-2012), Montreal; by descent to
Corinne Bronfman (1947-2022), Washington DC; by descent to the present owners.

EXHIBITED:
Montreal, Museum of Fine Arts, *From Boucher to Vuillard. French Master Drawings from the Collection of Mrs. Marjorie Bronfman*, 2000 (without catalogue).

PROPERTY FROM THE COLLECTION OF DR. CORINNE BRONFMAN

109

CHARLES-JOSEPH NATOIRE

(PARIS 1700-1777)

A seated female nude holding a bunch of grapes while embracing a child

red chalk, heightened with white, on light brown paper
13 x 9⅜ in. (32.7 x 23.7 cm)

$15,000-25,000

PROVENANCE:
Guichardot collection, Paris, 1894 (according to a label on the back of the frame).
Viscount Charles Ghislain Guillaume Vilain XIIII (1803-1878), Brussels.
with Colnaghi, London (*Exhibition of Old Master Drawings,* 1971, no. 85).
with Charles E. Slatkin Galleries, New York.
Gerald Bronfman (1911-1986) and Marjorie Bronfman, née Schechter (1917-2012), Montreal; by descent to
Corinne Bronfman (1947-2022), Washington DC; by descent to the present owners.

LITERATURE:
W. Vitzthum, 'Dessins français du XVIIe et du XVIIIe siècle dans les collections américaines', *L'Œil*, August-September 1972, p. 14, fig. 10.
Charles-Joseph Natoire (Nîmes, 1700-Castel Gandolfo 1777), exhib. cat., Troyes, Musée des Beaux-Arts and elsewhere, 1977, p. 90, under no. 56.



Les Amours des Dieux. La peinture mythologique de Watteau à David, exhib. cat., Paris, Galeries nationales du Grand Palais and elsewhere, 1991-1992, p. 264, under no. 40, fig. 5.
S. Cavaglia-Brunel, *Charles-Joseph Natoire*, Paris, 2012, no. D.416, ill.

This drawing was made in preparation for the central figure of Erigone in Natoire's *The Triumph of Bacchus* at the Musée du Louvre, Paris (inv. 6854; see Caviglia-Brunel, *op. cit*., no. P.187, ill.), acquired by King Louis XV in 1747, the year it was first exhibited at the Salon. Erigone, the daughter of Icarus, was seduced by Bacchus, who assumed the shape of a cluster of grapes, as recounted in Ovid's *Metamorphoses* (VI,125). However, the version of the story that inspired Natoire may have been a contemporary French translation by Antoine de la Fosse of Anacreon's *Odes,* where the story of Erigone was conflated with that of the *Triumph of Bacchus* (exhib. cat., Paris, 1991-1992, *op. cit.*, p. 263).

In addition to the present sheet, Natoire made several drawings for figures in the painting: a study of Bacchus (Sotheby's, New York, 8 January 1991, lot 78; see Caviglia-Brunel, *op. cit*., no. D.415, ill.); a study for the faun carrying a basket of grapes in the right middle ground in Smith College Museum of Art, (Northampton (inv. 1951.270); and a study of a woman nursing an infant (Louvre, inv. 31425; see *ibid*., no. D.377, ill.), which in the painting was adapted to the woman holding a silver pitcher (exhib. cat., Paris, 1991-1992, *op. cit*., pp. 264-266, figs. 3, 4, 6).

PROPERTY FROM THE COLLECTION OF DR. CORINNE BRONFMAN

110

FRANÇOIS BOUCHER

(PARIS 1703-1770)

A seated male nude, looking up

inscribed 'Boucher' (lower right)
red chalk, heightened with white, on light brown paper
18⅜ x 12½ in. (46.7 x 31.8 cm) FD: 25 ¾ x 20 x 1 inches plexiglass

$40,000-60,000

PROVENANCE:
Henri Michel-Levy (1844-1914), Paris; Galerie Georges Petit, Paris, 12-13 May 1919, lot 55.
Archibald George Blomefield Russell (1879-1955), London (L. 2770a); Sotheby's, London, 22 May 1928, lot 97.
with Richard Owen, Paris.
with Colnaghi, London (*Exhibition of Old Master Drawings,* 1949, no. 44).
with Charles E. Slatkin Galleries, New York (*François Boucher. An exhibition of Prints and Drawings*, 1957, no. 25, ill.).
Gerald Bronfman (1911-1986) and Marjorie Bronfman, née Schechter (1917-2012), Montreal; by descent to
Corinne Bronfman (1947-2022), Washington DC; by descent to the present owners.

EXHIBITED:
Washington D.C., National Gallery of Art, and Chicago, Art Institute of Chicago, *François Boucher in North American Collections*, 1973, no. 25, ill. (catalogue by R. Shoolman Slatkin).

LITERATURE:
Alexandre Ananoff, *L'Œuvre dessiné de Boucher*, Paris, 1966, no. 531.

Drawing from the male nude in the context of artistic education was so well-established in the eighteenth century that it was also practiced by artists – and appreciated by art lovers – for its own sake. Some of the most attractive examples were produced by François Boucher during the course of his lifetime – during his schooling as a young artist, and later when he became a professor and eventually director at the Académie royale (for a discussion of Boucher's *académies*, see A. Laing, *Les Dessins de François Boucher*, exhib. cat., New York, The Frick Collection, and Fort Worth, Kimbell Art Museum, 2003-2004, nos. 26, 28, ill.; and Françoise Joulie, *François Boucher. Fragments d'une vision du monde*, exhib. cat., Holte, GI Holtegaard, 2012, pp. 67-69, nos. 19-25). In contrast to his widely admired, softly modelled studies of the female nude, even his earlier studies of men are notable for their more vigorous style.

Although a date for the drawing in the 1730s and 1740s has been suggested by Regina Shoolman Slatkin to (*op. cit.*, p. 34), the angular style, powerful modelling, stark contrasts between dark and shadow point to a later date, in the next decade. Among similar studies can be cited those in the Musée des Beaux-Arts et d'Archéologie in Besançon (inv. D 2996, D 2825) and the Musée Auguste Grasset in Varzy (inv. VP 158; see Joulie, *op. cit.*, nos. 23-25, ill.). Even the model may be the same in these works and in the one offered here; he is often identified with a professional model named Deschamps (*ibid.*, p. 68). As Larry Clark has noted and as also illustrated by the present example, 'Boucher's academies reveal his preference for pensive poses in which the model supported his chin on one of his hands,' poses which 'had the additional advantage of enabling the model to sustain the pose' (*Mastery and Elegance. Two Centuries of French Drawings from the Collection of Jeffrey E. Horvitz*, exhib. cat., Cambridge, Harvard University Art Museums, and elsewhere, 1998-2000, p. 228, under no. 60).



PROPERTY FROM THE COLLECTION OF DR. CORINNE BRONFMAN

111

FRANÇOIS BOUCHER

(PARIS 1703-1770)

A man, leaning with his arms, looking up

black and white chalk, on light brown paper, upper corners cut
7⅝ x 9¼ in. (19.4 x 23.5 cm)

$20,000-30,000

PROVENANCE:

Charles Gasc (1822-after 1869), Paris and Spain (L. 542).
with Wildenstein & Co., New York.
Howard Page Cross (1910-1975), New York; by descent to his heirs; Sotheby's, 5 July 1976, lot 81.
Gerald Bronfman (1911-1986) and Marjorie Bronfman, née Schechter (1917-2012), Montreal; by descent to
Corinne Bronfman (1947-2022), Washington DC; by descent to the present owners.

EXHIBITED:

Washington, National Gallery of Art, and Chicago, Art Institute, *François Boucher in North American Collections: 100 Drawings*, 1973, no. 70, ill. (catalogue by R. Shoolman Slatkin).
New York, Stair Sainty Matthiesen, *François Boucher. His Circle and Influence,* 1987, no. 30, ill. (entry by R. Shoolman Slatkin).
Montreal, Museum of Fine Arts, *From Boucher to Vuillard. French Master Drawings from the Collection of Mrs. Marjorie Bronfman,* 2000 (without catalogue).

LITERATURE:

A. Ananoff, *L'Œuvre dessiné de François Boucher*, Paris, 1966, no. 904, fig. 155.
A. Ananoff, with D. Wildenstein, *François Boucher*, Lausanne and Paris, 1976, II, p. 1753, under no. 423, 'Dessins', no. 7, fig. 1210.
J. Ingamells, *The Wallace Collection. Catalogue of Pictures*, III, *French Before 1815*, London, 1989, p. 76.

This small yet powerful study is a sketch for a figure in one of Boucher's grandest masterpieces, *The Setting of the Sun*, in the Wallace Collection, London, inv. P486 (Ananoff, *op. cit.*, 1976, II, no. 423, ill.; J. Hedley, *François Boucher. Seductive Visions*, London, 2004, pp. 105-115, fig. 83; S. Duffy and J. Hedley, *The Wallace Collection's Pictures. A Complete Catalogue*, London, 2004, pp. 52-53, ill.). Together with the equally celebrated *Rising of the Sun* in the same collection (inv. P485), the picture was commissioned in 1752 as a cartoon for a tapestry in the King's bedroom at the chateau of Bellevue, east of Paris. The man in the present study depicts a triton at lower left in the composition, looking up to Apollo. Several other drawings related to the composition survive, among them a famous sheet of a triton raising out of the sea and holding a conch in the Klassik Stiftung Weimar (inv. KK 9000; see P. Rosenberg in *De Callot à Greuze. Dessins français des XVIIe et XVIIIe siècles des musées de Weimar*, exhib. cat., Weimar, Stiftung Weimarer Klassik und Kunstsammlungen, New York, The Frick Collection, and Paris, Musée Jacquemart-André, 2005-2006, no. 53, ill.). A study for the Apollo in the *Rising of the Sun* is in the National Gallery of Art, Wahington (inv. 1980.64.1; see M.M. Grasselli, *Renaissance to Revolution. French Drawings from the National Gallery of Art, 1500-1800*, exhib. cat., Washington, National Gallery of Art, 2009-2010, no. 52, ill.).




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PROPERTY FROM THE COLLECTION OF DR. CORINNE BRONFMAN

112

FRANÇOIS BOUCHER
(PARIS 1703-1770)

A pendentive with Moses surrounded by angels, putti and prophets, after Baciccio

red chalk, pen and brown ink, brown wash, on pink prepared paper, pen and black ink framing lines
13 x 8½ in. (32.8 x 21.5 cm)

$20,000-30,000

PROVENANCE:
Edward James Foundation; Sotheby's, London, 5 July 1976, lot 69.
with Charles E. Slatkin Galleries, New York.
Gerald Bronfman (1911-1986) and Marjorie Bronfman, née Schechter (1917-2012), Montreal; by descent to
Corinne Bronfman (1947-2022), Washington DC; by descent to the present owners.

EXHIBITED:
Montreal, Museum of Fine Arts, *From Boucher to Vuillard. French Master Drawings from the Collection of Mrs. Marjorie Bronfman*, 2000 (without catalogue).

This study of a pendentive is based on a composition by Giovanni Battista Gaulli, known as Il Baciccio (1639-1709), *The Lawmaker of Israel*, painted in the Chiesa del Gesù in Rome (F. Petrucci, *Baciccio, Giovan Battista Gaulli 1639-1709*, Rome, 2009, no. B.12, p. 212, fig. 264), and for which there are two related paintings on canvas, one in Naples, at the Museo di Capodimonte (inv. Q. 498; *ibid.*, no. B.12a), and one at the Pinacoteca de Deruta (inv. 1941 n. 4/II; *op. cit.*, no. B.12b).

Boucher made another drawing of a similar subject, depicting *God handing the Tablets to Moses,* in private collection (*François Boucher in the North American Collections. One Hundred Drawings*, exhib. cat., Washington, National Gallery of Art, The Art Institute of Chicago, 1973, no. 3, ill.). Although inspired by Gaulli's composition, Boucher reinterpreted the subject in own distinctive style.



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

•113

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

Christ among the doctors

with inscription 'C. nat.' (lower left)
black chalk, pen and brown ink, gray and brown wash, watermark crowned eagle in a cartouche under cardinal's hat
7⅜ x 10¼ in. (18.6 x 25.9 cm)

$3,000-4,000

PROVENANCE:
The artist's estate; Hôtel d'Aligre, Paris, 14 December 1778, lot 296.
Anonymous sale; Hôtel Drouot, Paris, 4 July 1995, lot 10.
Anonymous sale; Christie's, New York, 30 January 1998, lot 242.

LITERATURE:
F. Boyer, 'Catalogue raisonné de l'œuvre de Charles Natoire, Peintre du Roi (1700-177)', *Archives de l'art français*, new series, XXI, 1949, p. 105, no. 679.
S. Caviglia-Brunel, *Charles Joseph Natoire 1700-1777*, Paris, 2012, no. D 552, ill.

After training in Rome and a career as a history painter in Paris, Charles-Joseph Natoire returned to the Eternal City as head of the Académie de France in Rome (1751-1777). According to Susanna Caviglia this drawing 'is a fine example of Natoire's sensitivity in the use of wash' from the period between 1755 and 1765. The two figures in profile in the foreground are reminiscent of the monks from the Camaldolese monastery in Frascati depicted in a series of *Landscapes* in the Musée Atger in Montpellier (inv. MA 57, album M 43 f° 18; Caviglia, *op. cit.*, no. D675; and inv. MA 11, album M 43 f° 15; *ibid.*, no. D677).

114

FRANÇOIS BOUCHER (PARIS 1703-1770)
A reclining female on a bed
with inscription 'f. Boucher 1762' (lower right)
black, red and white chalk, pastel, and stumping, on light brown paper
10¼ x 14⅜ in. (26.1 x 36.5 cm)

$30,000-40,000

PROVENANCE:
with Galerie De Bayser, Paris (*Fine Arts Paris. Catalogue Beaux-Arts*, 2017, no. 8, ill).

Pastels are relatively numerous in the graphic works of François Boucher, and often portray highly sensual nude women. The strokes of colored pastel are discreet, while the 'three chalks' (red, black and white) dominate, with widely used white highlights rendering the effects of light. The position of this sleeping woman is reminiscent of the languid Venus, in the painting, *Venus and Mars surprised by Vulcan*, whose counterpart is dated 1754. The painting and its counterpart are at the Wallace collection in London (inv. P. 430; A. Ananoff, *François Boucher*, Lausanne-Paris, 1976, no. P438, fig. 1236). The figure of Venus was prepared for by a drawing, also in pastel, with a naked young woman, also on draped cloth (location unknown; *op. cit.*, no. 430/3, fig. 1229). The composition is very close to several prints, for example, one *en manière de crayon* by Gilles Demarteau after a drawing in the Cabinet of Mrs d'Azaincourt (P. Jean-Richard, *L'Œuvre gravé de François Boucher dans les collections Edmond de Rothschild*, Paris, 1978, no. 714).

We are grateful to Mr. Alastair Laing for confirming the attribution to François Boucher on the basis of a digital photograph.




J. Boucher 1762

PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

115

FRANÇOIS BOUCHER (PARIS 1703-1770)

A young woman at the top of stairs outside a rustic building

with inscription 'f. Boucher' (lower left)
black chalk
8¾ x 6¾ in. (22.2 x 16.9 cm)

$6,000-8,000

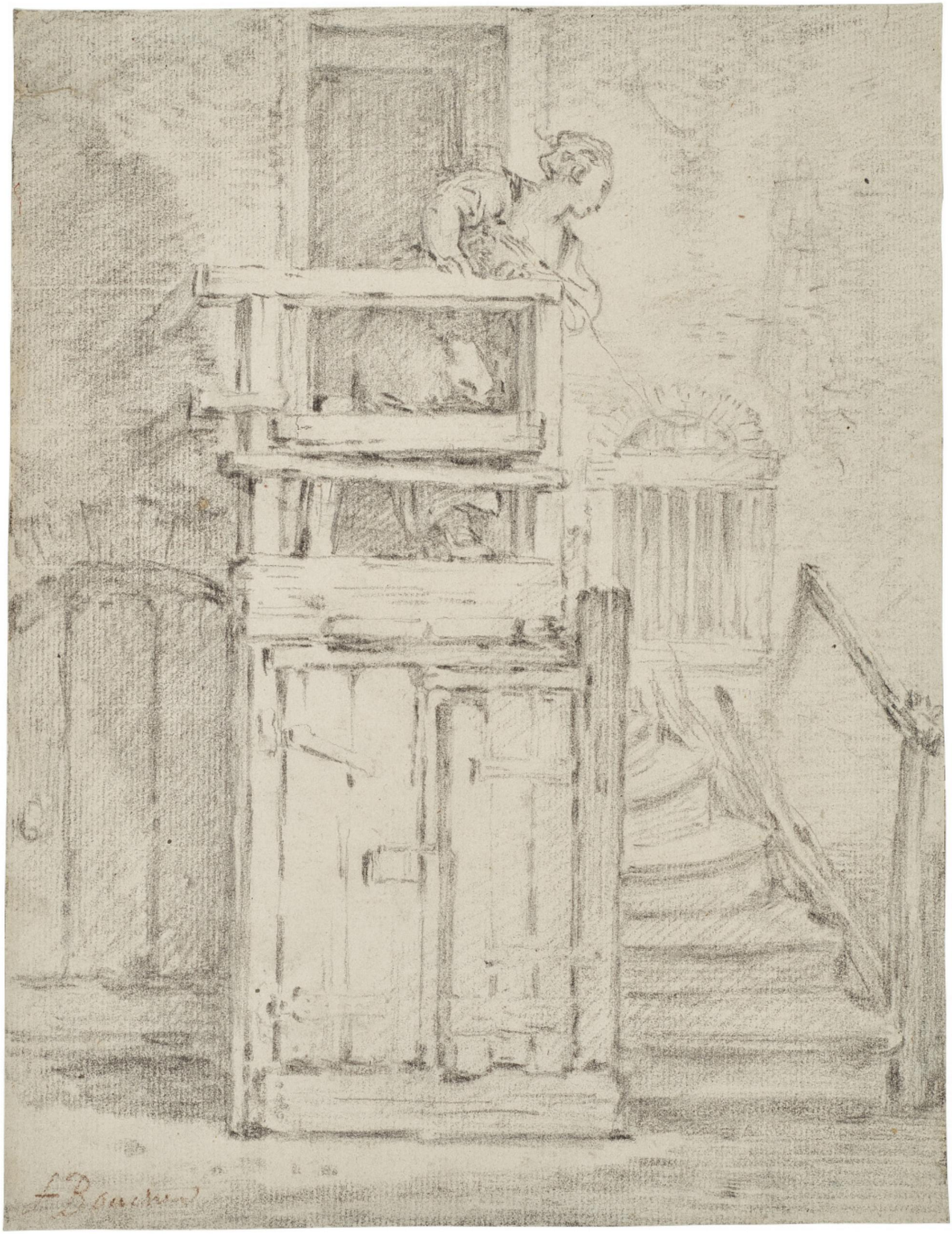
PROVENANCE:

Henry Oppenheimer (1859-1932), London; Christie's, London, 10-14 July 1936, lot 414.
Joseph Gruss (1903-1993), New York.
Anonymous sale; Christie's, New York, 12 January, 1995, lot 99.

LITERATURE:

F. Joulie, *Boucher et les peintres du Nord,* exhib. cat., Dijon, Musée Magnin, and London, The Wallace Collection, 2004, p. 89, n. 138.
X. Salmon, *Dansez, embrassez qui vous voudrez. Fêtes et plaisirs d'amour au siècle de Madame de Pompadour*, exhib. cat., Lens, Musée du Louvre-Lens, 2015, p. 167.

From the 1740s onwards, François Boucher developed an interest in Northern painters, resulting in works such as the present drawing, as it is based on the composition of a drawing by Cornelis Saftleven in the Musée des Beaux-Arts et d'Archéologie in Besançon (inv. D 295; see Joulie, *op. cit.*, no. 59, ill.). Another version by Boucher of the same composition is in the Musée du Louvre, Paris (inv. RF 28993; see *ibid.*, no. 58, ill.). This latter version differs more from Saftleven's original, and is more characteristic of Boucher's own style: the light that illuminates the figures, the objects piled up on the ground, the addition of several figures who enliven the composition, as well as the complexity of the architectural details. Boucher did not simply copy, but reinterpreted the composition. In Saftleven's drawing, the young woman on the balcony is conversing with a young man, whereas in the present work she is alone, simply looking down at the stairs. The barred window in Saftleven's work was transformed by Boucher into an alcove with a flowerpot. A red chalk drawing by Hubert of the same subject, dated 1774, is based on the same idea, while reflecting the artist's own manner (Minneapolis Institute of Arts, inv. 68.53.7).


F. Boucher



PROPERTY FROM THE COLLECTION OF DR. CORINNE BRONFMAN

•116

CIRCLE OF FRANÇOIS BOUCHER

(PARIS 1703-1770)

Reclining female nude with her legs out and looking up to the right

inscribed 'Boucher' (lower left)
black chalk with stumping, heightened with white, on blue paper
10 x 14¼ in. (25.5 x 36.5 cm)

$2,000-3,000

PROVENANCE:
Dennis Molnar (1920-2017), Vancouver.
Gerald Bronfman (1911-1986) and Marjorie Bronfman, née Schechter (1917-2012), Montreal; by descent to
Corinne Bronfman (1947-2022), Washington DC; by descent to the present owners.

A drawing by Boucher with the same composition in *trois crayons* was recently on the French art market (Artcurial, Paris, 16 June 2020, lot 50). While no painting by the artist with this figure is known, the reclining nude appears as Danae in two depictions in the Wallace Collection: a painting (inv. P766; J. Ingamells, *The Wallace Collection Catalogue of Pictures. Volume 3. French before 1815*, London, 1985, p. 90) and a miniature in the manner of Jacques Charlier (inv. M 159; G. Reynolds, *Wallace Collection catalogue of Miniatures*, London, 1980, no. 73). Alastair Laing has suggested that the present drawing can be ascribed to Boucher's pupil Pierre-Charles Le Mettay. We are grateful to the scholar for his help in cataloguing this lot.



PROPERTY FROM THE COLLECTION OF DR. CORINNE BRONFMAN

•117

CIRCLE OF FRANÇOIS BOUCHER

(PARIS 1703-1770)

Four heads of Roman soldiers

black chalk, brush and gray and brown-red ink
11 x 8½ in. (27.8x 21.6 cm)

$800-1,200

PROVENANCE:

Efim Shapiro (1899-1977), London (L. 2343a); Sotheby's, London, 22 February 1956, lot 13.
with Kenneth J. Hewett (1909-1994), London.
Gerald Bronfman (1911-1986) and Marjorie Bronfman, née Schechter (1917-2012), Montreal; by descent to
Corinne Bronfman (1947-2022), Washington DC; by descent to the present owners.

A copy of three of the four heads in plate 8 of Jean-Baptiste Hutin's set of engravings after Boucher's drawings entitled *Recueil de Differents caractères de Testes Dessinées d'après la Colonne Trajane par François Boucher Peintre du Roy* published in Paris in 1750. As Alastair Laing pointed out, Boucher did not make copies of the Trajan's Column in Rome, but rather he sketched the heads copying the casts of the column that were kept at the Académie.

We thank Alastair Laing for his kind help in cataloguing this lot.



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

118

JEAN-BAPTISTE GREUZE

(TOURNUS 1725-1805 PARIS)

A seated young woman clasping her forehead (recto); *A reclining woman, bust-length, her arm raised to her head* (verso)

black chalk, pen and brown ink, gray and brown wash (*recto*); red chalk (*verso*)
7 x 6⅛ in. (17.5 x 15.6 cm)

$6,000-8,000

PROVENANCE:

with Adolphe Stein, Paris, 1964.
Stichting Collectie P. en N. de Boer, Amsterdam; Christie's, London, 4 July 1995, lot 87.
Anonymous sale; Christie's, New York, 30 January 1998, lot 300.

Jean-Baptiste Greuze's preferred graphic medium was red chalk; drawings rapidly sketched in pen and ink and wash, like the present one, are rare in his œuvre. Similar examples are the sheet with a *Group of figures with two men trying to tie the hooves of a dead deer* at the Städel Museum in Frankfurt (inv. 1074; E. Munhall, *Greuze, the Draftsman*, exhib. cat., Los Angeles, The J. Paul Getty Museum, and New York, The Frick Collection, 2002, no. 75, ill.); a *Family scene in an interior* in the Metropolitan Museum of Art, New York (inv. 1972.224.3; see *ibid.*, no. 88, ill.), and a drawing of *Two frightened children*, sold at Christie's, Paris, 27 May 2020, lot 60.
On the *verso* of the present sheet is depicted, in red chalk, a reclining young woman holding her forehead. The figure is one of the typical characters depicted by Greuze in his paintings, in which he emphatically portrayed the passions of the human soul.



PROPERTY OF A PRIVATE EAST COAST COLLECTOR

119

FRENCH SCHOOL, 18TH CENTURY

Four studies of hands and one of an elbow

red, black and white chalk, on light brown paper
9¾ x 11 in. (25 x 28 cm)

$2,000-3,000

PROPERTY OF AN AMERICAN COLLECTOR

120

JEAN-BAPTISTE DESHAYS (ROUEN 1729-1765 PARIS)
The Punishment of Korah
signed 'Deshays' (lower right) and inscribed 'Coré, Dathan et Abiron/ foudroyé par Moyse' and 'par Deshayes' (*verso*)
pen and black ink, brown and gray wash, heightened with white
21 x 17 in. (53.5 x 43.1 cm)

$7,000-10,000

PROVENANCE:
with Colnaghi, London (*Old Master Drawings*, 1985, no. 42, ill.)
with W. M. Brady, New York (*Old Master Drawings*, 1999, no.18, ill.)

EXHIBITED:
Boston, Museum of Fine Arts, *Splendor and Elegance. European Decorative Arts and Drawings from the Horace Wood Brock Collection*, 2009, no. 131, ill. (essay by C.S. Ackley).

LITERATURE:
A. Bancel, *Jean-Baptiste Deshays 1729-1765*, Paris, 2008, no. D.110, ill.
J.-F. Méjanès in *Mastery and Elegance. Two Century of French Drawings from the Collection of Jeffrey E. Horvitz*, exhib. cat., Cambridge, Havard University Art Museums, and elsewhere, 1998-2000, p. 280, fig. 2.

In this typically pictorial sketch, Deshays, an artist from Rouen and a student of Collin de Vermont and Jean Restout, probably depicts an episode from the Old Testament, when Korah and the Korahites, following the curse of Moses, were swallowed up by the earth (Numbers 16: 31-35). The pronounced chiaroscuro effects, obtained with white bodycolor, is typical of the artist's manner. A similar technique can be found in the sketch depicting the *Resurrection of Lazarus* in the Musée du Louvre, Paris (inv. 26200; see Bancel, *op. cit.*, no. D. 107, ill.), and in *Tobit burying the dead* in the Jeffrey Horvitz Collection (inv. D-F-79/1.1993.43; see Méjanès, *op. cit.*, no. 84, ill.). According to André Bancel, these drawings were produced towards the end of the artist's career, around 1763-1764.



PROPERTY OF AN AMERICAN COLLECTOR

121

CHARLES DE WAILLY
(PARIS 1730-1798)

A stage design representing the appearance of God the Father, surrounded by angels, in a celestial palace

pen and black ink, brown wash
12⅜ x 17⅛ in. (31.5 x 43.6 cm)

$10,000-15,000

PROVENANCE:
Jean-Baptiste Glomy (1711-1786), Paris (L. 1085).
Anonymous sale; Sotheby's, Monaco, 20 February 1988, lot 229.
Anonymous sale; Sotheby's, New York, 14 January, 1992, lot 62.
with Thomas le Claire, Hamburg (*Master Drawings 1500-1900*, New York, W. M. Brady & Co.,1994, no. 32, ill., entry by E. Williams).

EXHIBITED:
Stanford, Iris and B. Gerald Cantor Center for Visual Arts, Stanford University, *Classic Taste. Drawings and Decorative Arts from the Collection of Horace Brock*, 2000 (without catalogue).
Boston, Museum of Fine Arts, *Splendor and Elegance. European Decorative Arts and Drawings from the Horace Wood Brock Collection*, 2009, no. 85, ill. (essay by C.S. Ackley).

Upon his return from Rome in 1757, this trained architect joined the workshop of Giovanni Niccolò Servandoni (1695-1766), and worked with him on various theatrical sets. When this drawing was sold in 1992, it was linked by Monique Mosser, the co-organizer of the monographic exhibition on the artist of 1979, to a musical pantomime taken from Milton's *Paradise Lost: The Fall of the Rebel Angels*. This theatrical piece was performed for the first time at the Salle des Machines at the Tuileries on March 12th, 1758. Few traces of the sets from this performance still exist, except from a brown wash drawing, depicting God sitting in a pool of light, surrounded by musical angels, set within architecture inundated by clouds, as in this drawing (Paris, Beaux-Arts, inv. 0927; *Charles de Wailly. Peintre architecte dans l'Europe des Lumières*, exhib. cat., Paris, Caisse nationale des monuments historiques et des sites, 1979, p. 115, no. 75; *Le Temple. Représentations de l'architecture sacrée*, exhib. cat., Nice, Musée National du Message Biblique Marc Chagall, 1982, p. 189, no. 214, ill). De Wailly's taste for baroque extravagance, with twisting columns echoing Bernini and chiaroscuro effects, make this a perfect example of his graphic work.





PROPERTY FROM THE COLLECTION OF J.E. SAFRA

•122

HUBERT ROBERT

(PARIS 1733-1808)

A great colonnaded building, the roof partly open to the sky, with girls washing clothes at a fountain below a statue of a seated man

indistinctly signed and dated (lower right, on the base of the statue)
black chalk, pen and black ink, watercolor, on two joined sheets of paper, watermark 'BLAUW'
30½ x 27 in. (77.5 x 69 cm)

$70,000-100,000

PROVENANCE:
François-Nicolas Trou, called Henry (1748-1830), Paris.
Hervouet de la Chardonnière.
Paul Fournier (1888-*circa* 1961); by inheritance to his wife.
Anonymous sale; Christie's, London, 13 December 1984, lot 148.
Anonymous sale; Vincent Fraysse, Issoudun, 5 April 1992, lot 1.
Anonymous sale; Christie's, New York, 28 January 2000, lot 71.

EXHIBITED:
Paris, Musée de l'Orangerie, *Hubert Robert 1733-1808*, 1933, no. 69, ill.
Rome, Villa Medici, Dijon, Palais des États de Bourgogne, Paris, Hôtel de Sully, *Piranèse et les Français 1740-1790*, 1976, p. 321, under no. 181 (entry by M. Roland Michel).

LITERATURE:
Catalogue des dessins français du XVIIIème siècle de Claude Gillot à Hubert Robert, exhib. cat., Lille, Palais des Beaux-Arts, 1995, p. 180, under no. 69.

Hubert Robert began exploring the theme of the long colonnaded antique gallery in 1759-1760, while he was still in Rome. On his return to France, this architectural model inspired him to paint numerous views of the Grande Galérie of the Louvre in ruins, animated by figures, antique statues and crumbling blocks of stone, as in this drawing. The partially collapsed coffered barrel vault lets the light in at an angle, while the colonnade opens up against the light in the background.

Another very similar watercolor, dated 1780, is at the Palais des Beaux-Arts in Lille (inv. Pl. 1470; see S. Raux, *Catalogue des dessins français du XVIIIe siècle de Claude Gillot à Hubert Robert, Palais des Beaux-Arts de Lille*, Paris, 1995, no. 69, ill.). This large composition was preceded by a red chalk drawing dated 1779 in a private collection (Raux, *op. cit.*, p. 180), as well as a study in black chalk of unknown location (*ibid.*, p. 181, fig. 69B). Three other watercolors of a similar subject, although not specifically based on the Grande Galérie du Louvre, are known in the Metropolitan Museum of Art, New York (inv. 59.23.68; see J. Bean, *15th-18th Century French Drawings in the Metropolitan Museum of Art*, New York, 1986, no. 267, ill.); the Kunsthalle Karlsruhe (inv. 1979-16; see S.D. Träumen, *Französische Zeichnungen aus der Staatlichen Kunsthalle*, Berlin, 2018, p. 104, ill.); and one in a private collection, with a sculpture similar to the one in the present drawing (V. Carlson, *Hubert Robert, Drawings & Watercolours*, exhib. cat., Washington, National Gallery of Art, 1978, no. 49, ill.).

The present watercolor can be considered one of the most important explorations of the theme in Robert' *œuvre*, which would culminate more than a decade later in a painting on the same theme exhibited at the Salon of 1796 in the Louvre (inv. R.F. 1975-11; see *Hubert Robert (1733-1808). Un Peintre visionnaire*, exhib. cat., Paris, Musée du Louvre, 2016, no. 144, ill.). Robert played an active part in the transformation of the old Louvre in the years 1780-1800 as a member of the commission in charge of the building's conversion, contributing in particular his innovative ideas about lighting, as this watercolor so well demonstrates. The work was sold during Hubert Robert's lifetime to François-Nicolas Trou, an architect whom the artist probably met through his work at the Louvre.



PROPERTY OF AN AMERICAN COLLECTOR

123

JEAN-HONORÉ FRAGONARD
(GRASSE 1732-1806 PARIS)

Ruggiero desperately seeking Angelica everywhere (Orlando furioso, XI, 6-9)

black chalk, brown and gray wash, watermark anchor in a circle
15½ x 10 in. (39.4 x 25.5 cm)

$25,000-35,000

PROVENANCE:
Probably the artist's family.
Hippolyte Walferdin (1795-1880), Paris; Hôtel Drouot, Paris, 12-16 April 1880, lot 228.
Louis Roederer (1845-1880), Reims; by descent to his nephew
Léon Olry-Roederer (1870-1932), Reims and Paris.
with Thos. Agnew and Sons, London 1922; acquired *en bloc* by
Abraham Simon Wolf Rosenbach (1876-1952), Philadelphia, until 1952; acquired from his estate by
John Fleming (1910-1987), New York and Larchmont; sold in 1955 to an American private collector.
with Thos. Agnew and Sons, London.

EXHIBITED:
Boston, Museum of Fine Arts, *Splendor and Elegance. European Decorative Arts and Drawings from the Horace Wood Brock Collection*, 2009, no. 84, ill. (essay by C. S. Ackley).

LITERATURE:
E. Mongan, P. Hofer and J. Seznec, *Fragonard. Drawings for Ariosto*, London, 1945, p. 70, plate 71.
M.T. Caracciolo, 'Lectures de l'Arioste au XVIIIe siècle: du livre illustré au cycle peint' *Gazette des Beaux-Arts*, CXXXVI, sixth period, CXXIII, no. 1502, March, 1994, p. 144, fig. 33.
M.-A. Dupuy-Vachey, *Fragonard et le Roland Furieux*, Paris, 2003, p. 222, no. 97, ill.

Jean-Honoré Fragonard devoted himself several times in his career to the creation of illustrations of literary texts, ranging from works by Miguel de Cervantes (*Don Quixote*) to Jean de La Fontaine (*Les Contes*) to Ludovico Ariosto (*Orlando furioso*). Influenced by the literary style of each author, Fragonard adapted his manner of drawing to the style of the written texts, revealing a great intelligence and profound understanding of the spirit of the stories he was illustrating. Significantly, however, none of those projects were brought to completion and, since no documents relative to any of these enterprises survive, we do not know for whom and for what purpose the artist undertook these series of illustrations (M.-A. Dupuy-Vachey, 'Fragonard as Illustrator', in P. Stein, *Fragonard Drawing Triumphant. Works from New York Collections*, exhib. cat., New York, The Metropolitan Museum of Art, 2016-2017, p. 242). Towards the end of his career, around 1780, Fragonard produced the extraordinary number of at least 179 drawings, all rapidly sketched *primi pensieri*, based on the epic poem *Orlando furioso* by Ariosto (1474-1533), a poet who spent his entire life and career in the service of the Este court in Ferrara. *Orlando furioso* is a chivalric poem that narrates, as stated by Arioso himself in the opening verses of the preface, the stories of knights and ladies, of love and arms, of chivalry, and of courageous deeds. The poem mixes together realism and fantasy, humor and tragedy, history and magic. It is not known whether Fragonard embarked on the ambitious project for his own pleasure or in the hope of obtaining a commission for an illustrated printed edition.

At Fragonard's death the series was held by his family in Grasse until it was acquired by the great collector of French 18th Century art, Hippolyte Walferdin. By 1928 many of the sheets had been sold individually or in small groups and are now dispersed in public and private collections. Twelve other drawings from the group were sold at Christie's, New York, 28 January 2021, lots 40-52.

In this sheet the hero Ruggiero is depicted running around, searching madly for Angelica who had vanished. The main elements of the composition are loosely drawn in black chalk applied in a whirlwind of intricate and twisted lines that powerfully convey the intricateness of the forest and of Ruggiero's feelings. Over the chalk a layer of gray and brown wash creates effects of light and shade and provides a sense of depth and relief to the dramatic scene.





•124

HUBERT ROBERT
(PARIS 1733-1808)

A courtyard near the Campo Vaccino in Rome

red chalk counterproof, pen and black ink framing lines
22¼ x 16½ in. (56.5 x 41.7 cm)

$1,000-1,500

PROVENANCE:
Private collection, United States.

A counterproof of a drawing by Hubert Robert dated 1759 recently sold at auction (Christie's, London, 5 July 2022, lot 53). Thanks to the autograph inscription on the drawing, the view can be identified as the interior courtyard in front of the Salpetriera in Rome, a warehouse used to store saltpetre, the black powder used for cannons, located near the Campo Vaccino.



PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

•125

FRENCH SCHOOL (?)**, 18TH CENTURY**

An oarsman

red chalk
6 x 3⅛ in. (15.2 x 9.2 cm)

$800-1,200

PROVENANCE:
with Mortimer Brandt, New York (as Hubert Robert).
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.









•126

JEAN-CHARLES DELAFOSSE
(PARIS 1734-1789)

Four designs of trophies

pen and black ink, gray wash
3½ x 4¾ in. (9 x 12 cm) approx. each (4)

$1,500-2,500

PROVENANCE:
Charles Chevalier, Mount Clemens, Michigan; DuMouchelles, Detroit, 16 June 2013, lot 2031 (as circle of Jan-Charles Delafosse).

Delafosse, an architect and professor of geometry and perspective, produced numerous designs of trophies, several of which were engraved. Similar to the present work is *Europe and America*, plate 7 of the series *Nouvelle iconologie historique ou attributs hierogliphyques*, published in Paris in 1768. A drawing in the same technique and of comparable composition, a *Design of a military trophy on a plinth*, can be found at Waddesdon Manor (inv. WM 15-Acc. no. 1209; see A. Laing, *The James A. De Rothschild bequest at Waddesdon Manor. Drawings for Architecture. Design and Ornament in two volumes*, Aylesbury, 2006, I, no. 131, ill.).



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

127

JEAN-BAPTISTE HUET

(PARIS 1745-1811)

Cottages with figures, surrounded by pines

with inscription 'huet' (on mount, lower right)
black and white chalk on brown paper
12¾ x 16½ in. (32.5 x 41.7 cm)

$6,000-8,000

PROVENANCE:
with Colnaghi, London.
Paul and Helen Bernat, Boston (their stamp on mount, not in Lugt).
Anonymous sale; Christie's, New York, 11 January 1994, lot 267.

Similar examples of black and white chalk landscapes by Jean-Baptiste Huet are at the Musée des beaux-arts de Valenciennes (inv. D. 76.27) and in a private collection (see *Jean-Baptiste Huet. Le plaisir de la nature*, exhib. cat., Paris, musée Cognac-Jay, 2015, nos. 34, 38, ill.).

PROPERTY OF AN AMERICAN COLLECTOR

128

JACQUES GAMELIN (CARCASSONNE 1738-1803)

The Burial of Ananias (i); and *The Punishment of Sapphira* (ii)

(ii) with inscription 'Saphira' (lower center)
brush and black ink, black and blue wash, heightened with white, on prepared canvas
11 x 16½ in. (28 x 42 cm) each (2)

$8,000-12,000

PROVENANCE:
with Nicolas Joly, Paris.

EXHIBITED:
Boston, Museum of Fine Arts, *Splendor and Elegance. European Decorative Arts and Drawings from the Horace Wood Brock Collection*, 2009, nos. 125-126, ill. (essay by C.S. Ackley).

A native of Carcassonne, in Languedoc, Jacques Gamelin was mainly a painter of battles. He, however, also painted numerous religious scenes and altarpieces for churches in Carcassonne and Narbonne. Gamelin often worked on prepared blue paper and had a preference for using blue washes in his drawings. In the two New Testament scenes presented here he worked on canvas prepared with bright blue wash. Another drawing executed in a similar technique is in the Musée des Augustins in Toulouse (inv. 5051).

In these two works, Gamelin depicted episodes from the story of Ananias and Sapphira narrated in the Acts of the Apostles (5: 1-11). As Victor Carlson noted, Gamelin 'often chose episodes of great complexity, which he treated in drawings with numerous figures gesticulating dramatically...The highly pitched emotional tenor of these scenes is enhanced by Gamelin's preference for chiaroscuro effects, which he sometimes achieved by covering a sheet of paper with a grey or blue ground ... his bold lighting effects, together with his bravura execution, give to these classical themes an emotional expressiveness that seems closer in spirit to the work of Henry Fuseli or James Barry than to any specifically French tradition.' (see R. J. Campbell and V. Carlson, *Visions of Antiquity. Neoclassical Figure Drawings*, exhib. cat., Los Angeles and elsewhere, 1993-1994, pp.158-159).







•129

J. BIRON
(ACTIVE *CIRCA* 1794)

Fishermen with their net by a rocky waterfall

signed and dated 'J. Biron Fecit 1794' (lower left)
black chalk, pen and black ink, brown and grey wash, heightened with white, black ink framing lines
16.5 x 14.2 in. (42 x 36 cm)

$800-1,200

PROVENANCE:
Anonymous sale; Christie's, Amsterdam, 9 March 1999, lot 154.

Little is known of the artist J. Biron who signed this drawing. Other works by him, however, have recently appeared on the art market. Among these are a *View of the Coupure*, similar in scale and technique to the present drawing, signed and dated 1803 (Maison Jules Veilinghuis, Gent, 19 October, 2020), and a gouache with *Angelica and Medoro carving their names on the tree* that bears the date 1794 (Bukowskis, Helsinki, 18 March, 2022).





•130

JEAN-BAPTISTE PILLEMENT
(LYON 1728-1808)

A pastoral scene with three figures resting beside a road; Two beggars, one with a baby, and a boy in a landscape

each signed 'Jean Pillement' (lower left)
black chalk, gray wash, on wove paper
6⅝ x 9⅝ in. (17 x 23.7 cm) each (2)

$3,000-5,000

LITERATURE:
M. Gordon-Smith, *Pillement*, Cracow, 2006, p. 302, ill.

Other similar studies depicting shepherds and shepherdesses by the artist are known (see Gordon-Smith, *op. cit.*, nos. 308, 309, ill.). One of these can be dated 1804, when Pillement returned to his native Lyon after having spent much of his career between Vienna, Poland, France and Portugal.



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

•131

JEAN-BAPTISTE REGNAULT

(PARIS 1754-1829)

A reclining female nude

signed 'Regnault d.' (lower right)
black chalk, gray wash, heightened with white, on light brown (formerly blue ?) paper, watermark 'DI'
13¾ x 18¾ in. (35 x 47.6 cm)

$15,000-25,000

PROVENANCE:
Ian Woodner (1903-1990), New York; Christie's, London, 2 July 1991, lot 167.

Regnault treated similar subjects in several other works. A painting with a *Bacchante resting* was in the Vicomte Ney, Prince de la Moskowa collection, Paris, Drouot, 27-29 May 1929, lot 28.



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

•132

LOUIS LÉOPOLD BOILLY

(LA BASSÉE 1761-1845 PARIS)

Study of a reclining female nude

black chalk and stumping, heightened with white, on light brown paper
8¾ x 11⅞ in. (22.4 x 30 cm)

$5,000-7,000

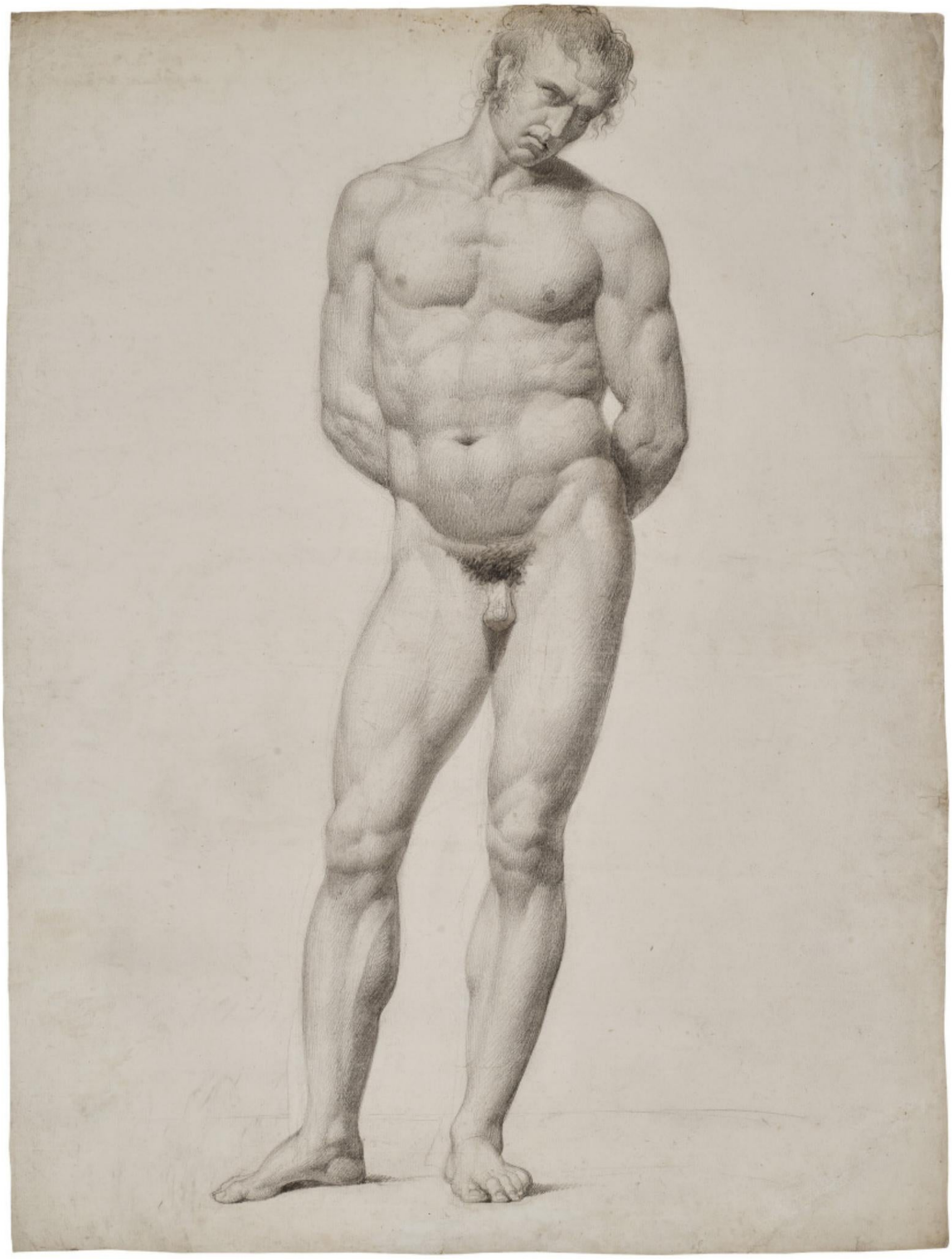
PROVENANCE:

with Galerie de Bayser, Paris (*Exposition de dessins de maîtres anciens et modernes,* 1978, no. 4, ill.).
with Bob Haboldt, Paris and New York (*Dessins anciens des écoles du Nord, françaises et italiannes*, 1991, no. 3, ill.).
Anonymous sale; Sotheby's, New York, 12 January 1994, lot 202.

LITERATURE:

H. Harrisse, *L.-L. Boilly. Peintre, dessinateur et lithographe. Sa vie et son œuvre (1761-1845)*, Paris, 1898, no. 1155.
E. Breton and P. Zuber, *Louis-Leopold Boilly. Le Peintre de la société parisienne de Louis XVI à Louis-Philippe*, Paris, 2019, II, no. 331D, ill.

This recumbent mermaid is connected with a panel painting by Boilly in private collection in Paris (Breton, Zuber, *op. cit.*, no. 330P, ill.). In the painting the naiad, seen facing in the opposite direction, emerges from the water.



PROPERTY FROM A PROMINENT PRIVATE EUROPEAN COLLECTION

•133

FRANÇOIS-JOSEPH DEUTSCH
(NIDERVILLER 1784-1860)

An academic male nude

black chalk
23¼ x 17⅝ in.(59 x 44.7 cm)

$5,000-7,000

PROVENANCE:
Private collection, France.

François Joseph Deutsch was a pupil of Girodet. He was a painter and lithographer, having picked up the new medium like many of Girodet's other students. Deutsch exhibited at the Paris Salon in 1822 and 1837. Other similar academic nude studies are in the Crocker Museum of Art in Sacramento and in the San Antonio Museum of Art. Two further male academics were recently on the art market (Sotheby's, New York, 28 January 2015, lot 169).



•134

CONTINENTAL SCHOOL, 19TH CENTURY

A zebra

inscribed 'Gen. XL' (upper center) and 'Zebro' (lower center) and with number '109' (upper right)
watercolor, pen and black ink framing lines, on wove paper
15¼ x 13½ in. (38.7 x 34.4 cm)

$3,000-5,000

PROVENANCE:
Joseph Verner Reed, Jr. (1937-2016), New York and Greenwich, Connecticut.



PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

135

JACQUES BARRABAND

(AUBUSSON 1768-1809 LYON)

An Emerald Perroquet

signed 'Barraband f.' (center) and with number 'Pl. 21' (lower right)
watercolor and bodycolor, on wove paper, fragmentary watermark '1794'
20¼ x 14 in. (51.5 x 35.4 cm)

$15,000-25,000

PROVENANCE:
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.

ENGRAVED:
by François Levaillant (*Histoire naturelle des perroquets,* Paris, 1801, I, plate 21).

Jacques Barraband is justly celebrated as the finest ornithological artist of his time. Drawings of flowers, insects and birds make up the majority of the artist's graphic work. His most important achievement was a series of more than three-hundred drawings in watercolor and bodycolor executed to illustrate François Levaillant's monumental works of natural history and birds. This elegant drawing of an emerald parakeet was published in Le Vaillant's monumental *Histoire naturelle des perroquets* of 1801-1805.



136

ALOYS ZÖTL
(FREISTADT 1803-1887 EFERDING)

Two Surinam or Amazonian horned frogs (Ceratophrys cornuta)

signed and dated 'Alois Zötl fecit am 14 Juni 1884' (lower right), inscribed 'Amphibien Taf. 37' (lower left), 'Weibchen.', 'Die Hornkröte. Rano Cornuta.' and 'Männchen.' (lower center); with number numbered '86' (lower right)
watercolor, double pen and black ink framing lines
16⅛ x 20 in. (40.9 x 50.8 cm)

$40,000-60,000

PROVENANCE:
Anonymous sale; Ader, Paris, 7 November 2013, lot 154.
with Stephen Ongpin, London (*Drawn from Nature. Flora and Fauna from the 16th Century to the Present Day*, 2020, no. 23, ill.).

The bestiary of the untypical Austrian artist, Aloïs Zötl, is highly varied. The sale of one hundred and fifty watercolours from the artist's studio included some six drawings of animals from the amphibian family (Hôtel Drouot sale, Paris, 19 December 1955, lots 39-44), which did not however include this piece. Even when painting animals of which he had direct visual experience, the artist drew his inspiration from existing iconography, for example, engraved illustrations from natural history treatises (G. Mariotti, *Le bestiaire d'Aoys Zötl* (1831-1887), Milan, 1979, p.15). A similar watercolour of two frogs in an aquatic landscape is held in a private collection (V. Francès, *Contrées de Aloys Zötl*, Paris, 2011, pp. 72-73, ill). These two Amazonian or Surinamese frogs (with the female in the foreground and the male in the background), are approximately fifteen to twenty centimeters long, carnivorous, and eat prey including lizards, small frogs, and other mammals.

137

ANTOINE-JEAN GROS, CALLED BARON GROS
(PARIS 1771-1835 MEUDON)

A sheet of studies of cavalry, horses and two heads

red chalk, pen and brown ink
7⅜ x 7½ in. (18.6 x 19 cm)

$8,000-12,000

PROVENANCE:
Probably the artist's estate; Paris, 23 November-1 December 1835, part of lot 122 *bis*.
Charles Martyne (1876-1936), Paris (Lugt 1800).
Private collection, Paris.
with Stephen Ongpin, London (*Master Drawings*, 2020, no. 27, ill.).

After training with the greatest artists of his era, Jacques-Louis David, Anne-Louis Girodet, and François Gérard, Baron Gros left for Italy in 1793, having won the second place in the *Prix de Rome*. Quickly drawn sketches like the present sheet are typical of the artist's mature period after his return from Italy. This drawing comes from one of the many albums disbound after the sale of the contents of the artist's studio in 1835. While often these kinds of sketches are not related to specific painted works, the head of a helmeted soldier in profile in red chalk, at top left, is similar to one of the figures in the painting *Eleazar choosing death instead of violating the law by eating the forbidden meats*, executed in 1792 for the *Prix de Rome* and now at the Saint-Lô Museum of Fine Arts (D. O'Brien, *After the Revolution. Antoine-Jean Gros: Paintings and Propaganda under Napoleon*, University Park, 2006, p. 22, fig. 9).

Drawings combining brown ink and red chalk as the present one are rather rare in the graphic work of Baron Gros; one other example is the sheet with a *Seated woman wearing a veil*, in the Louvre (inv. RF 54925, 127 (folio 88v°); L. Angelucci, *Antoine Jean Gros (1771-1835). Inventaire général des dessins. Ecole Française*, Paris, 2019, no. 355).





PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

•138

JEAN-AUGUSTE-DOMINIQUE INGRES

(MONTAUBAN 1780-1867 PARIS)

Two designs for a monument for Hippolyte Flandrin

(i) inscribed 'st sev[...]/ st Vince[...]/ -de-Pau[...]/ st Pau[...]/ Nim[...]' (upper right);
(ii) signed 'Ingres del et [...]' (lower right), and inscribed 'St Severin/ St Vincent/ de Paul/Chap d[...]/ St Paul a/ Nimes/ St Germain/des Prés/ St Clair/ [...]' (right), and 'La mort elle meme, regrette le Coup [?] qu'elle vient de porter' (below)
(i) graphite; (ii) graphite on tracing paper, a fragment of a drawing glued onto it
(i) 3½ x 4½ in. (9 x 11.5 cm); (ii) 4¾ x 6¼ in. (12.1 x 16.1 cm) framed together (2)

$4,000-6,000

PROVENANCE:
The artist's estate, Paris (L. 1477); apparently given to
Aimée Ancelot, widow of Hippolyte Flandrin; by descent to
Paul Flandrin (1811-1902), Paris; by descent to
Mme Froidevaux, Paris.
with Colnaghi, London (*An Exhibition of Master Drawings*, 2001, no. 48, ill.)

EXHIBITED:
Paris, Musée du Luxembourg, and Lyon, Musée des Beaux-Arts, *Hippolyte, Auguste et Paul Flandrin. Une Fraternité picturale au XIXe siècle*, 1984-1985, no. 137 (entry by J. Foucart).

These two sketches, together with a third, nearly identical to the second sheet in this lot and known from a reproduction published on 27 April 1864 in the journal *L'Autographe* (H. Naef, *Die Bildniszeichnugen von J.-A.-D. Ingres*, III, Bern, 1979, p. 457, fig. 3), appear to be made as a design for a funerary monument for one of Ingres' favorite pupils, Hippolyte Flandrin (1809-1864). Ingres, who must have learned the news of Flandrin's death soon after it occured on 21 March, dated the latter drawing on 8 April, and inscribed it with the same sentence seen here: 'Death itself regrets the blow it has dealt'. This thought echoes what the 84-year-old Ingres is said to have exclaimed to Flandrin's brother Paul, also an artist, when he learned of Hippolyte's passing: 'Death has made a mistake!' ('La mort s'est trompée!'; cited in Foucart, *op. cit.*, p. 217). The stele against which the younger artist, dressed *à l'antique*, falls is inscribed in the three drawings with some of his most famous works, mainly monumental church decorations in Paris and beyond.

The pair of drawings offered here, described by Jacques Foucart as 'beautiful in thought and Ingres at his best' ('d'une très belle pensée et du meilleur Ingres qui soit'; Foucart, *op cit.*, p. 217), were presented by the artist to Flandrin's widow, and stayed in her family until shortly before they appeared on the market in 2001. A monument to Flandrin (still *in situ*) by the architect Victor Baltard was erected in the church of Saint-Germain-des-Prés in 1866 by a committee of 'ses amis, ses élèves, ses admirateurs', which included Ingres (Foucart, *op. cit.*, p. 217; P. Pinon, *Louis-Pierre et Victor Baltard*, Paris, 2005, p. 164, fig. 159).

St Sev
St Nice
– de Be
St Paul
Nem

St Severin
St Vincent
de Paule
Chapelle
St Paul a
mêmes
St Germain
des Près
St Cloud
Sulpice et
St Phlip
enfants
d d

La mort elle meurt, regrette la Corvée qu'elle vient de porter.

Progrès fec

PROPERTY FROM THE COLLECTION OF DR. CORINNE BRONFMAN

139

FERDINAND-VICTOR-EUGÈNE DELACROIX
(CHARENTON-SAINT-MAURICE 1798-1863 PARIS)
Studies for Torquato Tasso in the madhouse and other figures
pen and brown ink, watermark flower surmounted by a star
9 x 14½ in. (24.4 x 37 cm)

$10,000-15,000

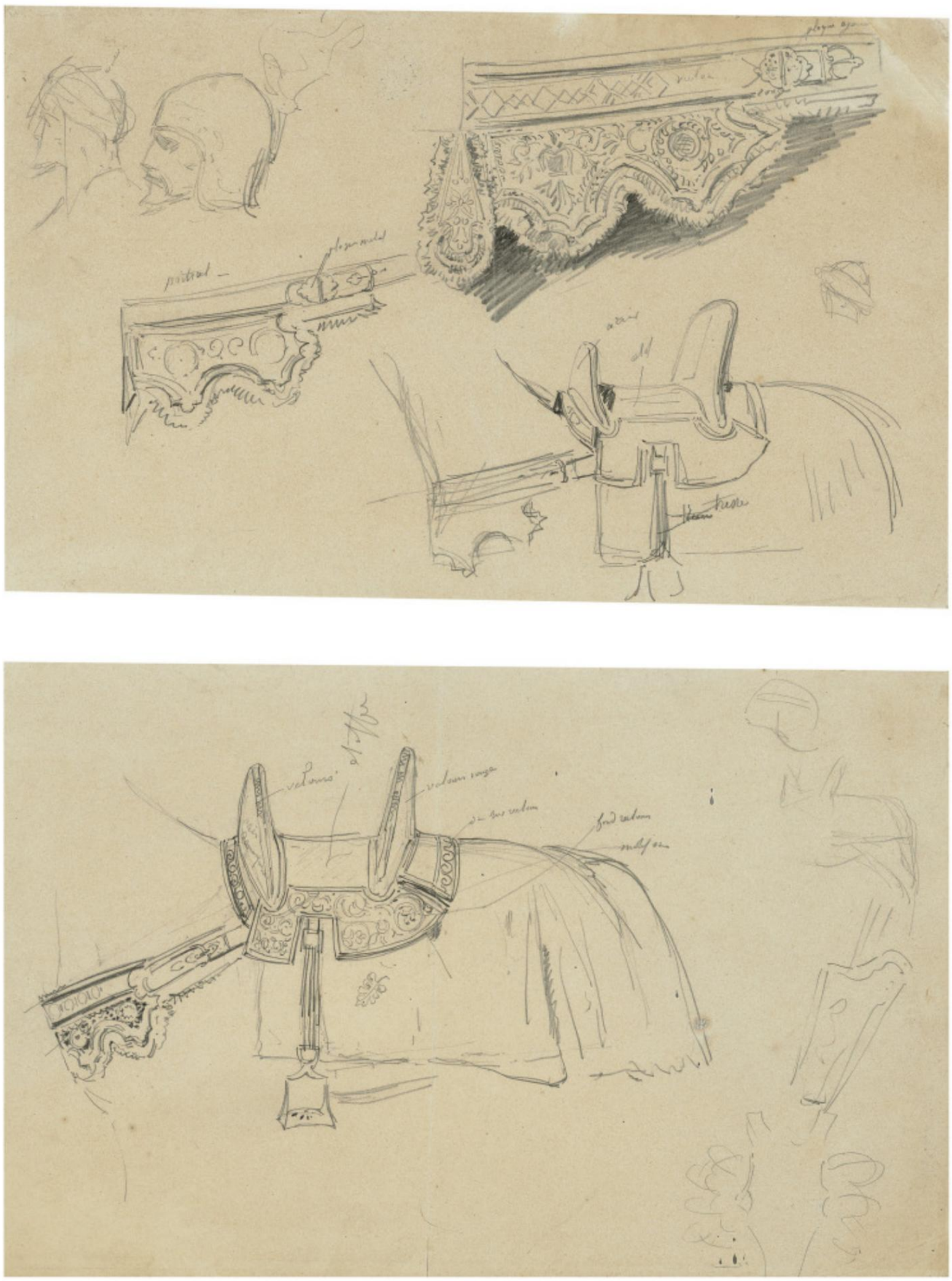
PROVENANCE:
The artist's studio (L. 838a); Hôtel Drouot, Paris, 17-29 February 1864, possibly lot 316 ('*Le Tasse dans la prison des fous. Dessin*').
Gustave Cahen (1848-1928), Paris; Galerie Georges Petit, Paris, 24 May 1929, lot 24.
Marcel Guérin (1873-1948), Paris (L. 1872b).
with Dr. Fritz and Dr. Peter Nathan, Zurich.
Gerald Bronfman (1911-1986) and Marjorie Bronfman, née Schechter (1917-2012), Montreal; by descent to
Corinne Bronfman (1947-2022), Washington DC; by descent to the present owners.

EXHIBITED:
Paris, Louvre and Bibliothèque Nationale, *Eugène Delacroix*, 1930, no. 273.
Ottawa, National Gallery of Canada, *European Drawings from Canadian Collections, 1500-1900*, 1976, no. 42, ill. (catalogue by M. Cazort Taylor).
Winterthur, Oskar Reinhart Collection 'Am Römerholz, *Eugène Delacroix. Reflections. Tasso in the Madhouse*, 2008, no. 15a, ill. (entry by M. Stuffmann).

This drawing was made in preparation for the painting of *Tasso in the madhouse at the Ospedale di Sant'Anna in Ferrara*, painted in 1839 (and not accepted at the Salon), now in the Oskar Reinhart Collection 'Am Römerholz' in Winterthur (inv. 1919.1; see Stuffmann, *op. cit.*, 2008, no. 15, ill.). Here, the poet, seated in the pose of a thinker, takes on the persona of a hero confined to the asylum, who has to endure the eccentricities of the insane in a cell next to his own, visible through the bars of an opening. An earlier painted version of this picture was exhibited at the Salon of 1834 (without number) and is more finished, quite different in composition. In it, the other inmates are depicted full-length in the same room, just behind Tasso (private collection; see *ibid.*, no. 5, ill.). Another pen study with numerous annotations and in a style very similar to the present sheet is also related to the the earlier painting, and is in the Musée du Louvre, Paris (inv. R.F. 31775; see *ibid.*, no. 15b, ill.).







PROPERTY FROM THE ORANGE BLOSSOM COLLECTION

140

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

Studies of saddles and two heads of soldiers wearing helmets; Study of a saddle

inscribed (i) 'poitrail', 'plaque métal', 'vieil or', 'plaque ajourée', 'rouge', 'acier', 'etof', 'tresse'; (ii) 'acier damasquiné', 'velours', 'velours rouge', 'or sur velours', 'fond velours', 'metal or'
graphite
8⅝ x 13½ in. (21.9 x 34.3 cm) approximately (each) (2)

$6,000-8,000

PROVENANCE:
Pierre Bergé (1930-2017) and Yves Saint Laurent (1936-2008), Paris; Christie's, Paris, 23 February 2009, lot 82.

In 1832, Delacroix spent five months in Morocco with Comte Charles de Mornay, the head of a diplomatic mission charged with clarifying the borders between Algeria and Morocco. This seminal trip in his artistic career left a lasting impression on Delacroix, and he brought back a large number of drawings, including these studies. Another sheet, now in the Louvre, shows the same type of harness studies with saddles and stirrups: each sketch, sometimes with watercolor, is annotated with indications of color and material. It was probably drawn during his stay in the capital Meknès between 15 March and 5 April 1832 (inv. RF10088; M. Sérullaz, *et al.*, *Dessins d'Eugène Delacroix 1798-1863*, Paris, 1984, no. 1656), as were the present studies. The watercolour *Etude de mule harnachée* in the Louvre is also an apt comparison (inv. RF 9289; *Delacroix. Objets dans la peinture, souvenir du Maroc*, exhib. cat., Paris, Musée Eugène Delacroix, 2015, no. 24, ill.).



PROPERTY FROM THE IMPORTANT CANADIAN COLLECTION OF EPH AND SHIRLEY DIAMOND

141

FERDINAND-VICTOR-EUGÈNE DELACROIX

(SAINT-MAURICE 1798-1863 PARIS)

Studies of seven Moroccans

graphite on tracing paper
10¼ x 13 in. (25.6 x 33 cm)

$3,000-5,000

PROVENANCE:

The artist's estate, Paris (L. 838a).
with Fritz and Peter Nathan, Zurich.
with Morris Gallery, Toronto.

PROPERTY OF A PRIVATE EAST COAST COLLECTOR

142

HONORÉ-VICTORIN DAUMIER
(MARSEILLE 1808-1879 VALMONDOIS)

Three gossips

graphite, brown chalk, black crayon, pen and black ink, black and gray wash, heightened with white, watermark 'WIZERNES'
7¼ x 10 in. (18.5 x 25.5 cm)

$30,000-50,000

PROVENANCE:
Paul Bureau (1874-1915), Paris; Galerie Georges Petit, Paris, 20 May 1927, lot 53.
Acquired from the above by 'Uhde' possibly Wilhelm Uhde, Paris.
with Thannhauser Gallery, Lucerne, by 1936.
The Estate of Howard and Eleanor Sachs, New York.

EXHIBITED:
Paris, Galeries Durand-Ruel, *Exposition des peintures et dessins de H. Daumier*, 1878, no. 107.
Paris, Palais de l'École des Beaux-Arts, *Exposition Daumier*, 1901, no. 125.

LITERATURE:
A. Arsène, *Honoré Daumier. L'homme et l'œuvre*, Paris, 1888, p. 377.
E. Klossowski, *Honoré Daumier*, Munich, 1923, no. 291C.
L. Delteil, *Honoré Daumier*, Paris, VIII, 1926, under no. 2925.
F. Fosca, 'Le Daumier de la Collection Bureau', *L'Amour de l'art*, 1 January 1927, p. 149, ill.
E. Fuchs, *Der Maler Daumier*, Munich, 1927, no. 322a, ill.
G. Scheiwiller, *Honoré Daumier*, Milan, 1936, pl. XVII.
G. Scheiwiller, *Honoré Daumier*, Milan, 1948, pl. XIX.
Daumier. Paintings and Drawings, exhib. cat., London, The Tate Gallery, 1961, p. 48, under no. 109.
K.E. Maison, *Honoré Daumier. Catalogue Raisonné of the Paintings, Watercolours, and Drawings,* II, *The Watercolours and Drawings,* London, 1968, no. 696, ill.

The drawing shows three women gossiping at night by the light of a candle. The woman on the right is talking to her companions while emphatically gesticulating, while the other two are listening and showing expressions of fear and surprise. The scene is depicted with immediacy and theatricality at the same time, characteristic of Daumier's ability to acutely observe and represent human passions. The composition is known in two other versions, one at the Art Institute of Chicago (1988.141.25; Maison, *op. cit.*, no. 694, ill.) and the other at the Victoria and Albert Museum in London (CAI 122; *ibid.*, no. 695, ill.). Both of the other versions are sketchier and executed in a linear style, lacking the drama created by the abundant black wash Daumier used in the present drawing. A watercolor with a full-length version of the scene is also known (Sotheby's, London, 5 December 1990, lot 303). The three drawings and the watercolor all differ in many details and are somewhat connected to a lithograph, *Madame Fribochon*, published in the *Charivari* on 17 March 1852 (L. Delteil, *Honoré Daumier*, Paris, 1926, VIII, no. 2263). The subject of the gossips was reemployed by Daumier also in a later lithograph, *The Comet of 1857*, published in 1857 (*ibid.*, no. 2925).







PROPERTY OF AN AMERICAN COLLECTOR

•143

JULES-ROMAIN JOYANT
(PARIS 1803-1854)
The Grand Canal in Venice, looking towards the Rialto bridge
pen and brown ink, brown wash, watermark rampant lion holding a sword
16¼ x 23⅛ in. (41.5 x 58.8 cm)

$700-1,000

PROVENANCE:
The artist's estate (L. 1480); Hôtel Drouot, Paris, 22 March 1855.
Anonymous sale; Piasa, Paris, 23 March 2001, lot 182.
with Hill-Stone, New York.

EXHIBITED:
Paris, L'Isle-Adam, Musée d'Art et d'Histoire Senlecq, *Sur la route de Venise. Jules-Romain Joyant 1803-1854. Les voyages en Italie du 'Canaletto français'*, 2003, no. 67, ill. (catalogue by Frédéric Chappey *et al.*).

The drawing is preparatory for a painting in private collection (*Sur la route*, *op. cit.,* no. 66).



144

JOHAN WILHELM CARL WAHLBOM
(KALMAR 1810-1858 LONDON)

The finding of the body of King Gustavus Adolphus of Sweden after the battle of Lützen

with inscription 'Entwürf zu einem Gemälde/ Tod Gustav Adolfs/ Prof. F. Goethe [these last three words partly erased] †/ Nachlass 1903' (*recto*), and 'OriginalEntwürf zu einem Gemälde (Tod König/ Gustav Adolfs v. Schweden/ Preis 5000.-// F. Goethe. Professor, bekannt [...])/ Historien und [...]/ [...] Maler Direktor der Kunst/ schule in Karlsruhe./ † in Berlin 1903./Nachlass.-' (*verso*)
black chalk, stumping, graphite, graphite framing lines, on gray paper
15 x 21¾ in. (37.7 x 52 cm)

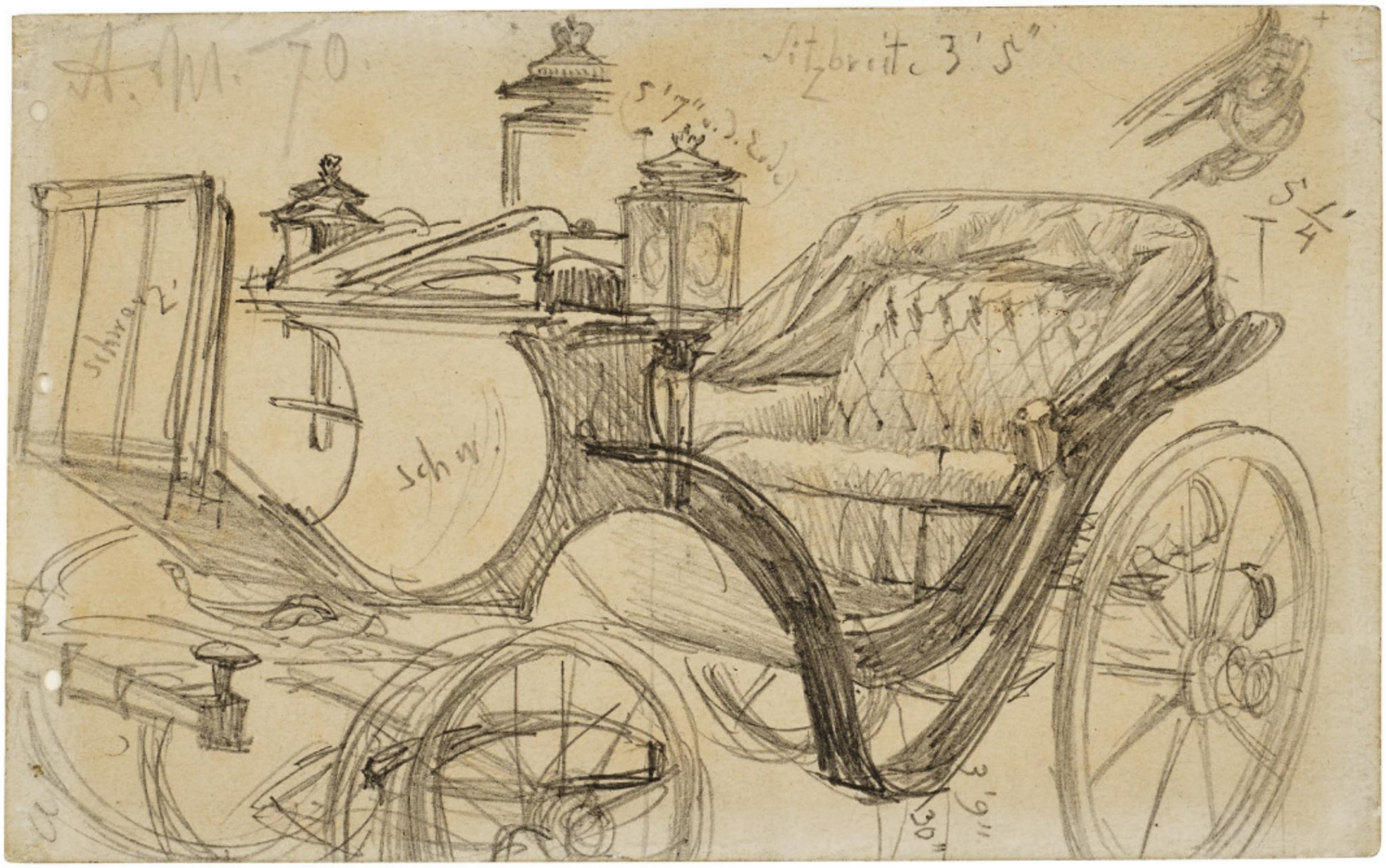
$4,000-6,000

PROVENANCE:
F. Goethe (died 1903?), Karlsruhe and Berlin (according to the inscriptions on the drawing).

The drawing is an elaborate but early design for Wahlbom's famous painting of the same subject, dated 1855, in the Nationalmuseum, Stockholm (fig. 1; inv. NM 1242). The composition also differs from an earlier work depicting the death of one of King Gustav II Adolf (1594-1632), a lithograph from 1836-1837 (an impression can be found in the same collection, inv. NMTiG 3407). His death occurred at one of the major battles in the Thirty Years' War, which took place near Leipzig. Wahlbom treated the sovereign's death in a second painting at the Nationalmuseum (inv. NM 1028).



Fig. 1. Johan Wilhelm Carl Wahlbom, *The finding of the body of King Gustavus Adolphus of Sweden after the battle of Lützen*. Nationalmuseum, Stockholm.© Viktor Fordell / Nationalmuseum.



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

•145

ADOLPH VON MENZEL

(BRESLAU 1815-1905 BERLIN)

Study of a coach

signed with initials and dated 'A.M. 70' (upper left), with several measurements, and inscribed 'schwarz', 'schw.', 'Sitzbreite 3'5"', and 'Die Kutsche in der König [?]/ 31 Juli 70 n.d. Bahnhof fuhr' (*verso*)
graphite
3¼ x 5¼ in. (8.3 x 13.1 cm)

$5,000-7,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 22 January 1992, lot 245.

As recorded in the artist's own inscription, this drawing depicts the coach in which King Wilhelm I of Prussia, who became German Emperor in 1871, 'drove to the station on 31 July 1870'. This was just a few days before the invasion of Germany by the French in the Franco-Prussian war, and the day when Wilhelm drove to the Berlin-Potsdam railway station to travel to the battlefield. Menzel made the King's coach trip through Berlin the subject of a painting dated 1871, now in the Alte Nationalgalerie, Berlin (inv. A I 323; see C. Keisch in A*dolph Menzel 1815-1905. Between Romanticism and Impressionism*, exhib. cat., Paris, Musée d'Orsay, Washington, National Gallery of Art, and Berlin, Alte Nationalgalerie, 1996-1997, no. 134, ill.). Several other drawings related to the event are known (*ibid.*, p. 354, n. 10).



•146

GERMAN SCHOOL, 19TH CENTURY

Studies of bears and cubs

signed with initials 'M.H.' and inscribed 'Junge Bären' (upper right) and '2 Köpfe alter Bären' (lower right)
graphite, pen and brown ink
4 x 6 in. (10 x 15.3 cm)

$1,000-1,500

PROVENANCE:
Arthur Steinberg (1937-2022), Cambridge, MA.



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

•147

EUGÈNE FROMENTIN

(LA ROCHELLE 1820-1876)

A youth in oriental costume

signed and inscribed 'A l'ami Hebert/ Eug. Fromentin' (lower left)
black chalk, pastel on gray (formerly blue) paper
21¼ x 14 in. (54 x 35.5 cm)

$2,000-3,000

PROVENANCE:
Antoine-Auguste-Ernest Hébert (1817-1908), Paris.
Deane F. Johnson, New York; Christie's, New York, 12 January 2005, lot 596.

The dedicatee of this study of a boy in North African clothes, probably made during the artist's travels in the region, is the academic painter Ernest Hébert, a close friend of Fromentin.



148

PIERRE-NICOLAS BRISSET
(PARIS 1810-1890)

Head study of a boy looking up to the right

signed and inscribed 'à L'ami Manguin/Pre Brisset' (lower left) and dated 'Rome/ 1844' (upper left)
red, black and white chalk on blue paper
10¾ x 8 in. (27.1 x 20.3 cm)

$1,500-2,500

PROVENANCE:
Given by the artist to a Pierre Manguin (1815-1869), Paris.
Marie-Madeleine Aubrun (1924-1998), Paris; Hôtel Drouot, Paris, 8-9 February 1999, lot 129.
Anonymous sale; Artcurial, Paris, 3 October 2014, lot 94.
with Stephen Ongpin, London (*One Hundred Drawings and Watercolours Dating from the 16th Century to the 21st Century*, 2020-2021, no. 67, ill.).

This drawing dates from Brisset's years as a *pensionnaire* at the French Academy in Rome. The dedicatee must be the architect Pierre Manguin, who built the house of the famed courtesan La Païva on the Champs-Élysées in Paris, on the decoration of which Brisset worked in the 1860s.



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

•149

JEAN FRANÇOIS MILLET
(GRUCHY 1814-1875 BARBIZON)

Study of an apron (recto)*; Drapery study* (verso)

black chalk on brown paper
11¼ x 5⅝ in. (28.5 x 14.2 cm)

$5,000-7,000

PROVENANCE:
The artist's estate (L. 1460).
Anonymous sale; Christie's, New York, 5 May 1998, lot 121.

LITERATURE:
R. L. Herbert, R. Bacou, and M. Laclotte, *Jean-François Millet*, exhib. cat., Paris, Grand Palais, 1975, p. 93, no. 57.
A. Murphy *et al.*, *Jean-Francois Millet. Drawn into the Light,* New Haven, 1999, p. 123, n. 9.



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

•150

PIERRE PUVIS DE CHAVANNES
(LYON 1824-1898 PARIS)

Study of a seated nude figure

black chalk, on gray (originally blue) paper
12¼ x 9½ in. (30.7 x 31.5 cm)

$2,000-3,000

PROVENANCE:
The artist's estate (L. 2104).
Anonymous sale; Tajan, Hôtel Drouot, Paris, 16 May 2013, lot 127.

A prolific draftsman, Puvis de Chavannes liked to prepare each figure for his paintings or large-scale frescoes with studies in black chalk, sometimes heightened with white and often on colored paper. The young woman on this sheet is close to some of the figures in *The Summer,* a painting presented at the Salon in 1891 and now at the Hôtel de Ville in Paris (A. Brown Price, *Pierre Puvis de Chavannes. Catalogue raisonné of the Painted Work*, New Haven, London, 2010, II, cat. 352, ill.).



151

PIERRE-VICTOR GALLAND
(GENEVA 1822-1892 PARIS)

Study for 'L'Astuce' ('Craftiness'), a decorative panel for the Hôtel Cail, Paris

black chalk, oil on paper, laid down on board
28⅜ x 14⅞ in. (72 x 38 cm)

$5,000-7,000

PROVENANCE:
The artist's estate (L. 1197); Paris, Hôtel Drouot, 19-20 April 1894, or 13-15 May 1895.
with Stephen Ongpin, London (*Master Drawings*, 2018, no. 27, ill.).

A prolific decorative painter highly in demand during the Second Empire and later in Paris and beyond, Galland was at the height of his career when he was commissioned by the businessman Jean-François Cail to paint a large number of ceilings, overdoors and more for the mansion on the Boulevard Malesherbers in the French capital's eighth *arrondissement* (J. Cerrano, *Pierre-Victor Galland 1822-1892. Un Tiepolo français au XIXe siècle*, exhib. cat., Roubaix, La Piscine, Musée d'Art et d'Industrie André-Diligent, and Beauvais, Galerie Nationale de la Tapisserie, 2006-2007, pp. 64-73, figs. 7-9). The building now houses the *arrondissement*'s town hall, and much of Galland's work for the *hôtel particulier* is still *in situ*. That is not the case, however, for the decorative panel for which the present work served as a *modello*, and which is only known from an old photograph. A nude study in chalk in the museum La Piscine in Roubaix may have been made in preparation of the work under discussion (inv. 988-6-19; see Cerrano, *op. cit.*, p. no. 42, ill. p. 38), while several similar oil sketches for another commission from the 1860s, the Hôtel Cassin, are in a private collection and at the Musée des Arts Décoratifs, Paris (inv. 7946 A-1946 D; see Cerrano, *op. cit.*, nos. 196-200, ill. pp. 196-197).

PROPERTY FROM THE COLLECTION OF DR. CORINNE BRONFMAN

•152

GUSTAVE MOREAU
(PARIS 1826-1898)

Costume design for Sapho in Charles Gounod's opera

signed with initials '-GM-' (lower right) and inscribed 'SAPHO/ Mlle Krauss' (lower left)
graphite, heightened with white, graphite framing lines, on tracing paper
13⅝ x 6⅛ in. (34.5 x 15.5 cm)

$5,000-7,000

PROVENANCE:
with Charles E. Slatkin Galleries, New York.
Gerald Bronfman (1911-1986) and Marjorie Bronfman, née Schechter (1917-2012), Montreal; by descent to
Corinne Bronfman (1947-2022), Washington DC; by descent to the present owners.

On 2 April 1884, the Paris Opéra produced an expanded version of Charles Gounod's *Sapho* which had premiered in 1851. According to letters dated from 3 August to 31 October 1883 at the Musée Gustave Moreau, Moreau's costume designs for *Sapho* did not result from a commission, but rather a request for advice from Régnier, administrator of the Paris Opéra. During the summer of 1883 Moreau submitted an initial proposal of drawings for the five main characters. His designs were considered too complicated and he followed up with a second series in the autumn. These in turn were used by the Opéra costume designer Eugène Lacoste, who copied Moreau's drawings.

Pierre-Louis Matthieu lists five studies for the costume of Sappho (*Gustave Moreau. Monographie et Nouveau catalogue de l'œuvre dessiné*, Paris, 1998, nos. 329-333). One of them, from the Ann and Gordon Getty collection, was recently on the market (Christie's, New York, 22 October, 2022, lot 126). The present drawing is a tracing of a watercolor now in a private collection (Matthieu, *op. cit.*, no. 329). The title-role in the opera was played by the Austrian mezzo-soprano Marie-Gabrielle Krauss (1842-1906) who may have sat for Moreau.





153

HENRI-JOSEPH HARPIGNIES

(VALENCIENNE 1819–1916 SAINT-PRIVÉ)

Paris: the Seine with the Louvre and the Pont des Arts (recto); *A rocky river landscape* (verso)

signed and dated 'H. Harpignies 97' (lower left) and inscribed 'Paris' (lower right)
graphite and watercolor on thin cardboard
7½ x 10¾ in. (19 x 27 cm)

$5,000-7,000

PROVENANCE:

Emmanuel-Alfred Beurdeley (1847-1919); Galerie Georges Petit, Paris 2-4 June 1920, lot 204.
with Hazlitt, Gooden & Fox, London (*Nineteenth Century French Drawings*, 1988, no. 16, ill.).

EXHIBITED:

Paris, Galerie Brunner, *Ve Exposition de la Société des Peintres et Graveurs de Paris*, 1913, no. 176.



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

•154

PAUL-JEAN FLANDRIN
(LYON 1811-1902 PARIS)

A grove in Brittany

signed and dated 'Paul Flandrin/ Bretagne 1883.' (lower left)
graphite, stumping, on blue paper
9½ x 12 in. (23.9 x 30.6 cm)

$2,000-3,000

PROVENANCE:
Anonymous sale; Hôtel Drouot, Paris, 29 March 2000, lot 79.



155

EUGÈNE GALIEN-LALOUE
(PARIS 1854-1941 CHÉRENCE)

The Boulevard de Bonne Nouvelle in Paris, under the snow, with the Porte Saint-Denis

signed 'E. Galien-Laloue' (lower left)
graphite, watercolor and bodycolor, graphite framing lines
12½ x 7¾ in. (31.5 x 19.5 cm)

$4,000-6,000

PROVENANCE:
Anonymous sale; Christie's, 3 July 1970, lot 174.



156

LÉON-AUGUSTIN LHERMITTE
(MONT-SAINT-PÈRE 1844-1925 PARIS)

After the bath

signed 'L. Lhermitte' (lower right)
charcoal on paper laid on board
22¾ x 17 in. (57.7 x 43 cm)

$20,000-30,000

PROVENANCE:
Charles Hayem (1839-1902), Paris, by 1884.
Eugène Renevey (1847-1923), Paris; Galerie Georges Petit, Paris, 16 May 1924, lot 12 (bought by M. Allard).

LITERATURE:
M. Le Pelley Fonteny, *Léon Augustin Lhermitte (18441-1925). Catalogue raisonné*, Paris, 1991, no. 744, ill.

Léon-Augustin Lhermitte frequently depicted peasants at work in the fields, while intimate scenes such as the one in this drawing are rare in his œuvre. The present work can be compared with *Bedtime*, also drawn in charcoal and of the same dimensions, depicting a woman sitting in the same pose while undressing (private collection; Le Pelley Fonteny, *op. cit.*, no. 449). A smaller, and quickly sketched, study in charcoal of the present composition was sold by Maître Rouillac in Vendôme, France, on 6 June 2021, lot 76.



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

157

PAUL-CÉSAR HELLEU

(VANNES 1859-1927 PARIS)

Five head studies of young women

signed 'Helleu' (lower right)
red, black and white chalk, on light brown wove paper
15 x 21⅛ in. (38.5 x 53.8 cm)

$10,000-15,000

PROVENANCE:
Private collection, Boston.
with Childs Gallery, Boston.

LITERATURE:
Paul-César Helleu catalogue raisonnée, online edition (accessed October 2023), no. DE1-3181.

BRITISH DRAWINGS & WATERCOLOURS

PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

158

FRANCIS BARLOW
(LINCOLNSHIRE? 1626-1704 LONDON)
Birds in woodland: bittern, woodcock, curlew, wood-pigeons and a woodpecker
signed and dated ‘F Barlow 1683' upper left and numbered '2'
graphite, pen and brown ink, gray wash, on paper with an unidentified partial watermark
5½ x 7⅞ in. (14 x 20 cm); with the etching after the drawing by Jean Simon.

$7,000-10,000

PROVENANCE:
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.

ENGRAVED:
Etched with an explanatory key by Jean Simon (fl. 1643-1697).



(the engraving)

Barlow studied portraiture under William Sheppard. He then turned to painting birds and animals and might be compared with the Flemish master Melchior Hondecoeter. His reputation was established by 1656 when John Evelyn referred to him as 'the famous painter of Fowle, Beasts and Birds.' His engraved works include 110 plates for an edition of *Aesop's Fables* (1666) preserved in the British Museum, and fourteen plates entitled *Several Ways of Hawking, Hunting, and Fishing* (1671).

The present sheet appears to be a study for *Multae et Diversae Avium Species*, a book which was first published in 1671 and which was so popular that it was still being reissued in 1799. Published by Pierce Tempest, Barlow provided sets of birds at different dates, and this drawing was probably intended for the 1686 edition. Barlow's drawings for the project were engraved by various prominent artists including Jan Griffier I, Francis Place, Johannnes Kip, and Wenceslaus Hollar.


2.
F Barlotto 1683



PROPERTY OF AN AMERICAN COLLECTOR

159

THOMAS WORLIDGE

(PETERBOROUGH 1700-1776 LONDON)

Study of four heads in profile

signed with monogram 'TW' (lower right)
black chalk
10¾ x 8½ in. (27.2 x 21.5 cm.)

$3,000-5,000

PROVENANCE:

Charles Rogers (L.625), and by descent to his brother-in-law
William Cotton, and by descent to his son
William Cotton the Younger.
Possibly Rogers sale; Thomas Philipe, London, 15-23 April 1799, catalogue untraced.
William Esdaile (L.2617) (†); Christie's, London, 18-25 June 1840, probably part of lot 1272 (8s. to Gills).
Anonymous sale; Christie's, London, 21 November 1978, lot 53.
with Pandora Old Masters, New York (*An Exhibition of Old Master Drawings and Oil Sketches*, 1999, no.14, ill).

Worlidge, a portrait painter and etcher, divided much of his working life between London and Bath and is credited with introducing both William Hoare (1707-1792) and Thomas Gainsborough (1727-1788) to the work of Rembrandt van Rijn, whose drypoint etching style he imitated. The present drawing demonstrates the direct, confident draughtsmanship which is characteristic of Worlidge at his best, with the short, broken line and hatching showing the influence of Rembrandt's etching technique.

Other examples of his drawings are in the British Museum, the Ashmolean Museum, and the Victoria Art Gallery, Bath.



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

•160

GEORGE ROMNEY
(DALTON-IN-FURNESS 1734-1802 KENDAL)

The Descent from the Cross

graphite
6½ x 7¾ in. (16.5 x 19.7 cm)

$1,500-2,000

PROVENANCE:
with Guy Peppiatt Fine Art, London (*One hundred drawings and watercolors*, Winter, 2011-2012, no. 6).



161

DANIEL GARDNER, A.R.A.
(KENDAL 1750-1805 LONDON)

Portrait of Sarah Fane, Countess of Westmorland (née Sarah Anne Child, 1763-1793), half-length, leaning on a ledge

graphite, pastel and bodycolor on paper
11 x 8⅞ in. (28 x 22.5 cm.)

$5,000-8,000

LITERATURE:
N. Jeffares, *Dictionary of pastellists*, online edition, J.338.1776.

Sarah, Countess of Westmorland, was the daughter of the banker Robert Child, owner of Osterley Park. She eloped with John Fane, 10th Earl of Westmorland on 20 May 1782 to Gretna Green, and as a result was disinherited by her father.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

162

JOHN HOPPNER, R.A.
(LONDON 1758-1810)

Portrait of a pensive young lady seated by a tree

with inscription 'Hoppner' (lower right)
black and red chalk, fragmentary watermark 'A/ HE'
12⅝ x 10½ in. (32 x 26.7 cm)

$4,000-6,000

The woodland setting and use of red and black chalk in this sheet are typical of Hoppner's portrait drawings.

We are grateful to John Wilson for his help in preparing this catalogue entry.



PROPERTY FROM THE IMPORTANT CANADIAN COLLECTION OF EPH AND SHIRLEY DIAMOND

163

JOHN LINNELL
(LONDON 1792-1882)

Portrait of Jessie Wedgwood (1804-1872)

signed and dated 'J. Linnell fec^{t}. 1825' (lower left)
graphite and watercolor heightened with white, oval
12½ x 10 in. (31.7 x 25.5 cm.)

$4,000-6,000

PROVENANCE:
Anonymous sale, Sotheby's, London, 19 July 1973, lot 91.
with P. & D. Colnaghi & Co., London.
with The Morris Gallery, Toronto.

LITERATURE:
D. Linnell, *Blake, Palmer, Linnell & Co.: The life of John Linnell*, Sussex, 1994, p. 93.

Jessie Wedgwood was the daughter of the horticulturist John Wedgwood (1766-1844), and granddaughter of Josiah Wedgwood (1730-1795), founder of the Wedgwood pottery. She married her double first cousin Henry Allen Wedgwood (1799-1885) at Abergavenny on 14 September 1830.

While staying in Illey, Gloucestershire, in April 1825, Linnell noted in a letter to his wife Mary that he was working on a portrait of Mr Sheppard, and a drawing of a neighbour, Miss Wedgwood (D. Linnell, *op.cit.*).



164

THOMAS ROWLANDSON
(LONDON, 1756-1827)

The statuette seller

graphite, pen and ink and watercolor
4 x 6 in. (10.2 x 15.3 cm.)

$2,500-3,500

165

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

Wooded landscape with horsemen crossing a bridge

black and white chalk, on light brown paper
10⅛ x 14¼ in. (26 x 36.1 cm)

$10,000-15,000

PROVENANCE:
Henry J. Pfungst; Christie's, London, 15 June 1917, lot 71 (20 gns to Colnaghi.)
with M. Knoedler & Co., 1923.
probably purchased by Mary Williamson Averell Harriman, and by descent to the present owner.

EXHIBITED:
New York, M. Knoedler & Co., *Exhibition of Pictures by Thomas Gainsborough*, December 1923, no. 6.

LITERATURE:
M. Woodall, *Gainsborough's Landscape Drawings,* London, 1939, p. 109, no. 70.
J. Hayes, *The Drawings of Thomas Gainsborough*, London, 1970, p. 287, no. 777.

A man with a staff over his shoulder and a child are walking across a humped-backed bridge over a weir. A woman riding sidesaddle and a dog follow behind. The tired figures move slowly towards a steep bank with a small flock of sheep tended by a shepherd and higher up on the right is a cottage that closes the composition. The foreground is separated from the mountainous background by a dense wood and in the center, beyond the screen of trees, is a white building—perhaps a church—that links the receding planes of the sheet. To the left a spindly tree frames the scene and introduces the beholder into the composition. The subject is drawn on brown paper which provides the mid-tones for the design that is worked in black and white chalks. In the foreground the white is used as a highlight and in the background it serves to form the mountains and the cloudscape.

This fluent and confident drawing, which has not been seen for a century, first appeared in the collection of Henry Pfungst, a London vintner, who built up a remarkable group of drawings. At the time of his death, he was preparing a catalogue of the artist's drawings which was never published although his manuscript notes and photographs are split between the Yale Center for British Art in New Haven, Connecticut (Folio A N 96) and Gainsborough's House. The elongated tree on the left reappears in the drawing now in Rotterdam (Boymans-van Beuningen Museum: E10; Hayes *op. cit.* 1970, no. 708) and a similar tree appears in another sheet in Tate (2223; Hayes, *op. cit.* 1970, no. 776). The boulders on the right with the arrangement of the woods and distant mountains is very like the drawing, now at Gainsborough's House in Sudbury (2001.152; Hayes, *op. cit.* 1970, no. 590), which is a study for the painting in the Neue Pinakothek in Munich (J. Hayes, *The Landscape Paintings of Thomas Gainsborough*, London 1982, pp. 142, 145,169–71,175, 181, 182, 514–16, catalogue no. 146). John Hayes noted similarities between the drawing under discussion and the late landscape painting in the National Gallery of Art in Washington DC (1937.1.107; Hayes, *op. cit.,* 1982, pp. 145, 147, 171, 231, 523–24, cat. no. 151) which he dates to 1783–84. Although the panoramic painting in Washington is taken from a higher viewpoint, it uses the same elements in a very similar arrangement and so the drawing should be considered a compositional study for this well-known canvas.

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





PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

•166

RICHARD WILSON, R.A.

(PENEGOES 1714-1782 LLANBERIS)

On the Tiber near Rome

signed 'Wilson' (verso, lower centre), and with inscription '1821 WE Lock's sale N.101.' (verso, lower left)
graphite and black chalk, with stump, on gray prepared paper, inscribed circle
7¾ x 7¾ in. (19.7 x 19.7 cm.), in a circular mount

$1,500-2,000

PROVENANCE:
William Lock of Norbury; Sotheby's, London, 3 May 1821, part of lot 386.
William Esdaile (1758-1837), London (L. 2617); Christie's, London, 19-21 March 1838, possibly lot 220, 257 or 267.
Charles Fairfax Murray.
Robert Witt (1872-1952), by whom given to.
W. G. Constable, and by descent to
Anonymous sale; Christie's, New York, 11 January 1989, lot 209.

EXHIBITED:
Boston, Museum of Fine Arts, on loan from W.G. Constable.
Northampton, Smith College Museum of Art, on loan.

LITERATURE:
P. Spencer-Longhurst, Richard Wilson online catalogue raisonné, online edition (accessed January 2024), no. D422.

This sheet is one of a group of small circular drawings by Wilson which were originally owned by William Lock of Norbury, and passed through a distinguished provenance to Sir Robert Witt. Four of the group are now in the Courtauld Gallery. The use of stump for modelling is typical of this group of small circular drawings.

We are grateful to Paul Spencer-Longhurst of the Richard Wilson catalogue raisonné for his help in preparing this catalogue entry.



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

167

JOHN CONSTABLE, R.A.

(EAST BERGHOLT 1776-1837 LONDON)

Figures conversing on a country road

pen and gray ink, gray wash, watermark S LAY 1794
6⅝ x 8¼ in. (16.8 x 21 cm.)

$8,000-12,000

PROVENANCE:
Mary Constable, and by descent to
Rev. D.C. Whalley, and by descent to
Rev. T.H. Waller.
with Spink-Leger, London, 2001.
Anonymous sale; Christie's, London, 21 November 2002, lot 25.

LITERATURE:
G. Reynolds, *The Early Painting and Drawings of John Constable*, New Haven and London, 1996, no. 96.20, pl. 35.

1796 was a formative year for Constable, in which he met his friend and tutor J.T. Smith (1766-1833), who was pivotal in shaping his early style, and his decision to become a professional artist. This sheet was part of a group of twenty drawings in a portfolio inherited by the Rev. Daniel Constable Whalley from his aunt, Constable's younger sister Mary. This group ranged in date from around 1796 (the likely year of the present sheet) to 1799, and provide a crucial insight into Constable's development during this important time.

168

JOHN WEBBER, R.A.
(LONDON 1751-1793)

People of Prince William Sound in their Canoes

pen and grey ink, grey, yellow and pink wash
6 x 13⅝ in. (15.2 x 34.5 cm.)
$60,000-80,000

ENGRAVED:
in etching and engraving by William Angus, 1784.



Etching by William Angus, 1794.
© Mitchell Library, State Library of New South Wales/ Bridgeman Images

Webber was employed under Captain James Cook on his third expedition aboard the Resolution (1776-1780) on orders from the British Admiralty. The journey was to take four years, encompassing Australasia, the South Pacific, Hawaii, the west coast of North America, including Alaska and the Bering Strait, before returning via East Asia.

Webber was engaged 'for the express purpose of supplying the unavoidable imperfections of written accounts, by enabling us to preserve, and to bring home, such drawings of the most memorable scenes of our transactions, as could only be expected by a professed and skilled artist.' He produced more than 200 studies which recorded the full breadth of the expedition; a body of work which was the largest body of travel imagery known before the invention of photography. Many of his studies were later worked up as oil paintings, shown at the Royal Academy for the rest of his life. The studies themselves range from geological scenes of harbours and landscapes, natural history studies of flora and fauna, interactions between Cook's party and the native inhabitants of the places they visited, as well as drawings of the physiognomy, clothing, weaponry, housing and daily activities of the people they came across.

The *Resolution* reached Prince William Sound, Alaska on 12 May 1778, staying until 20 May. On their arrival, two large canoes with about twenty people in each appeared and made signs of a peaceful reception. Webber made several drawings of the local canoes, both of the large, open style, and the smaller, covered iteration seen in the present drawing.

This drawing was combined with another study of a single seater canoe, of a style used in Oonalashka, in a sheet identified by R. Joppien and B. Smith, *The Art of Captain Cook's Voyages,* New Haven and London, 1988, III, p. 478, no. 3.249. That sheet, now in the Dixson Library, State Gallery of New South Wales, bears the later inscription 'Canoes of Oonalashka', which has led this subject of the present sheet to be wrongly identified as an Oonalashkan canoe. The Sydney sheet, probably prepared for the engraver, became plate 50 of Cook's *Voyage to the Pacific,* engraved in 1784.



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

169

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

Plymouth Citadel, a gale

graphite and watercolour with scratching out
7¼ x 11⅛ in. (18.5 x 28.1 cm.)

$150,000-250,000

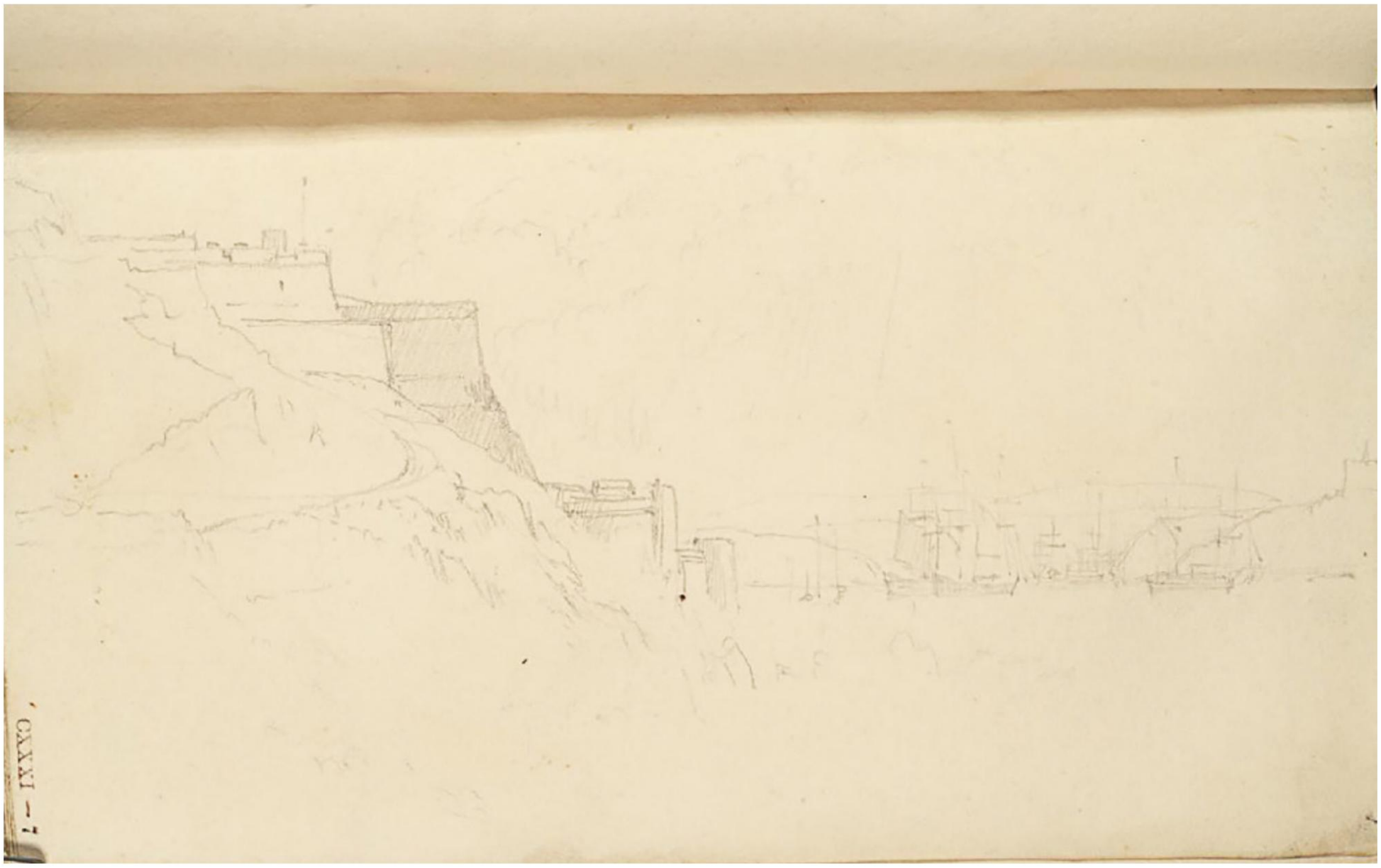
PROVENANCE:
George Hibbert (who supposedly purchased the watercolour directly from Turner); Christie's, London, 2 May 1860, lot 107 (120 gns to Rought).
Mr Rought.
John Heugh, Manchester.
with Agnew's, London, sold 29 March 1862 (17.5 gns to Sam Mendel).
Sam Mendel.
with Agnew's, London.
Albert Levy; Christie's, London, 1 April 1876, lot 278 (265 gns to Permain).
Robert Thornton; Christie's, London, 15 May 1896, lot 115 (160 gns to Agnew's).
with Agnew's, London.
John F. Haworth, 30 November 1896.
with Agnew's, London, 18 June 1900, where purchased by
Ralph Brocklebank (†); Christie's, London, 7 July 1922, lot 38 (320 gns to Leggatt).
Mrs R.W. Reford, 1967.
Anonymous sale; Christie's, London, 11 November 1999, lot 9.

EXHIBITED:
Manchester, Royal Manchester Institution, *Watercolour exhibition,* 1861, number untraced.
London, South Kensington, *International Exhibition,* 1 May - 1 November 1862.

LITERATURE:
W. Thornbury, *The Life of J.M.W. Turner, R.A.*, London, 1862, II, pp. 406-7.
R. Radcliffe Carter, *Pictures & Engravings at Haughton Hall, Tarporley, in the Possession of Ralph Brocklebank, with descriptive and biographical notes and an introduction*, London, 1904, p. 86, no. 76.
W.G. Rawlinson, *The Engraved Work of J.M.W. Turner, R.A.*, London, I, 1908, p. 75, under no. 137.
A. Wilton, *The Life and Work of J.M.W. Turner*, London and Fribourg, 1979, p. 350, no. 440, as 'untraced'.
E. Shanes, *Turner's Rivers, Harbours and Coasts*, London, 1981, pp. 8, 43, no. 98.
E. Shanes, *Turner's England, 1810-1838*, London, 1990, pp. 10, 262, no. 228.

ENGRAVED:
W.B. Cooke for *The Rivers of Devon*, proofed in 1815, published in 1823 (R.137).





J.M.W. Turner, *Plymouth Citadel and Mount Batten*, 1813, Tate Britain, D09224 © Tate Images

Turner had strong family links (on his father's side) with the county of Devon, which drew him to the west of England several times during the first half of his career. Between 1811 and 1814 he toured the region during three of the four summers, beginning with his most extensive exploration of the south-western peninsula, undertaken in order to locate useful subjects for a topographical series he was developing with William Bernard Cooke. This would be called *Picturesque Views on the Southern Coast of England*, and included images by other popular contemporary artists, such as William Havell, Luke Clennell, Peter de Wint, Joshua Cristall, William Collins, and Samuel Prout. But the essence of the project, and its chief appeal, lay in the forty designs by Turner. The small but boldly conceived watercolours were sold to Cooke. He and his brother George then engraved the images onto copper plates (under Turner's exacting supervision), publishing them serially in sixteen parts between January 1814 and (after various delays to the schedule) May 1826.

By the time Turner went back to Devon for a six-week tour in August 1813, the early parts of the *Southern Coast* were steadily advancing. News of the project no doubt lent an additional topicality to his evident celebrity among the artistic circle that feted him while he stayed in Plymouth. The historic port was the principal focus of his travels that year, and he surveyed it thoroughly by staying with successive hosts around its locality (E. Shanes, *Young Turner. The First Forty Years, 1775-1815*, London, 2016, p.425). Curious about his processes, the local artist Ambrose Johns (1776-1858) induced Turner to accept a portable painting box and the challenge of sketching in oils from nature. This proved to be an exciting departure from his usual reticence about letting others see him at work. Turner later conceded that 'he had never seen so many natural beauties in so limited an extent of country as he saw in the vicinity of Plymouth. Some of the scenes hardly appeared to belong to this island' (Shanes, *op.cit.*, p.429).

More typically, Turner covered many pages of a moderately sized pocket book (known as the *Plymouth, Hamoaze Sketchbook*) with pencil notations that set down the topography surrounding the great anchorage at Plymouth. Further to this, the estuaries of the Plym and Tamar that run through it (see TB CXXXI; catalogued by Matthew Imms on the Tate website). This great natural feature had led to the development of a strategically important port with a long tradition of naval significance. Famously, but probably apocryphally, Sir Francis Drake finished his game of bowls with classic insouciance on the grassy Hoe while watching the approach of the Armada in the Channel. Following that celebrated victory measures to strengthen the port's defences had included the building of a fort on the heights above the harbour area. This was further consolidated in the mid-seventeenth century once the Citadel, with its great bastions, was constructed in its stead.

The threat in that era had been from the Dutch navy, but by Turner's time a more urgent concern came from the maritime forces of Napoleon and his allies. Accordingly, the numerous big guns at the fortifications were regularly tested. Inevitably Turner experienced one of these drills on a visit with Cyrus Redding, who recorded its effect: 'We were standing outside the works on the lines at Plymouth, close under a battery of twenty-four pounders, which opened out three or four feet above our heads. I was startled by the shock, but Turner was unmoved. We were neither prepared for the concussion, but



W. B. Cooke after J.M.W Turner, *Plymouth Citadel*, etching and line engraving, Yale Center for British Art

he showed none of the surprise I betrayed, being as unmoved at the sudden noise and involvement in the smoke as if nothing had happened' (C. Redding, 'The late Joseph Mallord William Turner', *Fraser's Magazine*, XLV, February 1852, p. 156).

Rich experiences of this kind during Turner's 1813 visit ensured that his impressions of Plymouth remained vivid in succeeding years, inspiring four designs for the *Southern Coast* series, a total unparalleled by any of the other locations represented (see *A Ship against the Mewstone, at the Entrance to Plymouth Sound*, National Gallery of Ireland, Dublin, Wilton 454; *Plymouth Dock, from Mount Edgecumbe*, Plymouth Art Gallery, Wilton 456; *Plymouth with Mount Batten*, Victoria and Albert Museum, Wilton 457; and *Mount Edgecumbe, Plymouth*, currently untraced, Wilton 482). The watercolour in the Victoria and Albert Museum gives the best sense of how the massive bulk of the Citadel dominates the town and harbour, and was a viewpoint the artist returned to for his atmospheric representation of Plymouth in the *Ports of England* series, where the scene is dominated by a vibrant rainbow (c.1825, Fundaco Calouste Gulbenkian, Lisbon, Wilton 760).

Even before all of these *Southern Coast* views of Plymouth had been finished, Turner's enthusiasm for the environs of the Devonshire port induced him to conceive a separate project with W. B. Cooke that was to be called *The Rivers of Devon*. While the *Southern Coast* watercolours generally measure 14 x 22 cm., those for the *Rivers* project were considerably larger, varying from around 18 x 29 cm. to 28 x 40 cm., indicating that the model and terms for the *Rivers* had not been clearly defined even before it began to founder in 1816 when only a handful of images had been developed; inevitably two of these depicted settings in the vicinity of Plymouth, including the present work (Wilton 1979, p.350, nos.440-444; see also *The Tavy Valley, near Mary Tavy, with Pack Horses*, Christie's, New York, 29 January 2016, lot 105).

Taken from below the Hoe, looking east to the Citadel, this view of Plymouth is based on a couple of pages in the *Plymouth, Hamoaze Sketchbook* (TB CXXXI 7, 8; Tate D09224, D09225). It is permeated by a sense of commotion and urgency, as figures dart around over the headland, gesturing animatedly. Below the rocky cliffs a piece of wooden flotsam indicates a recent wreck, something that was given greater resonance in W.B. Cooke's engraved version of the image by the additional silhouette of the ribs of a boat in the shadows below the Citadel. Elsewhere, the somewhat obscured dinghy, making its way through the waves on the right, was given a more significant role in the engraving by the addition of two masts, their strong verticals suggesting the reassurance of pending rescue. The skillful tonal construction of the image further enhances the sense of British fortitude withstanding the menace of dark forces, with the Citadel (and its Union flag) brightly illuminated amid the storm clouds. Turner draws the viewer's attention steadily deeper into the image through a succession of darkening grey washes across the foreground, using stopping-out and possibly also scratching to introduce the lively and dramatic highlights of the crested and surging waves. Safely in the distance, in the Plym estuary, are the masts and sails of the fleet, protected by the stout tower at Mount Batten.

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

170

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

Cologne from the river

signed 'JMW Turner' (lower right) and indistinctly further signed (lower center)
graphite and watercolor with scratching out
9½ x 13⅛ in. (24.2 x 33.3 cm)

$150,000-250,000

PROVENANCE:
Commissioned by James Rivington Wheeler, for 30 gns, and by descent to his nephew,
Henry James Wheeler.
Anonymous sale; Foster's, Pall Mall, London, 1 June 1864, lot 48 (unsold).
Captain H. R. Ray.
Gertrude Emma Hunt.
Anonymous sale; Foster's, Pall Mall, London, 10 June 1896, lot 100 (480 gns to Agnew).
with Agnew's, London, where purchased by
Thomas F. Blackwell; Christie's, London, 9 June 1979, lot 124.
with Mitsukoshi, Tokyo.
Private collection, Japan.

LITERATURE:
A. Graves, *Art Sales from Early in the Eighteenth Century to Early in the Twentieth Century*, 1921, III, p.248.
A. Wilton, *The Life and Work of J.M.W. Turner*, 1979, p. 490, no. 689a.
E. Yardley, 'The Turner Collector: "That Munificent Gentleman" – James Rivington Wheeler', *Turner Studies*, winter 1986, vol. 6, no. 2, pp. 51, 54-6, 58, 60 n.17; and repr. p. 53.
C. Powell, *Turner's Rivers of Europe: The Rhine, Meuse and Mosel*, London, 1991, pp. 34, 59, n. 62, 110 under cat. 21.
C. Powell, *Turner in Germany*, London, 1995, pp. 28, 77, n. 53, 105, under cat. 20.

In the late summer of 1817 Turner undertook his second significant European tour, focusing initially on the scarred battlefield at Waterloo before pressing eastwards to Cologne, from where he surveyed the scenery bordering the Rhine as far up as Mainz. He concluded his route with a whistle-stop dash through the Netherlands.

Despite the brevity of his time abroad, the trip yielded substantial and significant results. Most notably he produced a set of fifty views of the Rhine, even before he completed the two major oils he sent to the Royal Academy in 1818: *The Field of Waterloo* (Tate) and *Dort, or Dordrecht* (Yale Center for British Art, New Haven). As watercolours, these were rather unconventional in their appearance, sometimes sketchy and unresolved, and generally painted on sheets prepared with a grey wash. Rather than being dispersed, along the lines of other topographical projects, the whole group was quickly acquired by Turner's most loyal patron, the Yorkshire landowner, Walter Fawkes (1769-1825). The Rhine studies afterwards remained at Farnley Hall as an entity until a sale of over half of them at Christie's in 1890. Since then they have been avidly sought by museums around the world: of the 50 only 14 are still in private hands.

One of these is an appealing panoramic view of Cologne from the river, the image framed on the left by the Bayenturm. From there the viewer looks down the Rhine to the cathedral and other landmarks of the city spread out along the riverbank (Wilton 1979, no.670); see Susan Grace Galassi, Ian Warrell and Joanna Sheers Seidenstein (ed.), *Turner's Modern and Ancient Ports. Passages through Time*, The Frick Collection, NY, in association with Yale University Press, New Haven and London, 2017, p.99, fig.92). It has been suggested that Turner shaped his composition through his recollections of an aquatint of Cologne produced a decade earlier by William Daniell Jnr, after a design by Sir John Carr (see Powell 1991, p.110, repr.)

In the years after his 1817 tour, Turner repeated several of his Rhine subjects, either for specific patrons, or as part of his planned collaboration with the publisher William Bernard Cooke for a set of 36 Rhine views, which never came to fruition because of competition from the English edition of an existing German collection of images (Powell 1995, p.28, fig.13). Among those subjects Turner revisited it is notable that the view of Cologne was evidently particularly successful with his admirers, resulting in two commissioned watercolours between 1818 and 1820. The present work is the earlier of the two and appears to have been produced around 1819 for James Rivington Wheeler (1758-1834), who agreed to pay 30 guineas (over £20 more than Fawkes had paid for the less resolved watercolour of Cologne in 1817). Wheeler was a lawyer based in Godliman Street, with a home at 26 Gloucester Place, to the east of Montagu Square, that he filled with his collection of pictures. He was described as 'a gentleman who possesses some of the finest specimens of the modern school in every department of water colour painting' (see E. Yardley (op.cit.,p.53), who established the early history of this work). *Cologne from the River* appears to have been his first acquisition of a Turner, but he subsequently acquired a further five watercolours. After Wheeler's death, but before *Cologne* left the family collection in 1864, a faithful copy of the image was made by Paul Eduoard Rischgitz (1828-1909).

Turner's second, somewhat larger version of the view was apparently created for Thomas Tomkinson (possibly the piano-maker Thomas Tomkinson; Seattle Art Museum (Wilton 1979, no.690); see Galassi *et al.*, Op.cit., p.100, fig.93). Whereas the present watercolour appears to have been produced in isolation, since it does not conform to the standard dimensions of any other Rhine views, the Seattle watercolour, which is dated '1820', is roughly the same size as three other larger format repetitions (see Wilton 1979, nos.691-3). Significantly, there is a freshness of invention in the earlier of the two Cologne images, and a delicacy in the realisation of the late afternoon sunlight as it strikes and defines the medieval buildings. Less is more here. There are fewer boats disturbing the stillness of the water, as well as fewer bathers on and around the rafts.

In *Cologne from the River*, one of these figures is still in his soldier's uniform: presumably this was a continuing reality, and not just an allusion to the recent military conflicts, since Turner featured troops marching beside the Rhine in some of the 1817 watercolours. Such details and the generally harmonious mood vividly bring the city to life, justifying the claims made when the watercolour was sold at Foster's in 1896. The sale catalogue boasted that Turner had 'frequently informed the late Mr Wheeler that "he prided himself more upon that little drawing than upon any other of his work".'

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





PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

•171

JOHN RUSKIN

(LONDON 1819-1900 BRANTWOOD)

The shoreline and Irish Sea: view westward from Ruskin's rooming house at Seascale

with inscription 'By JR' (*verso)*
graphite, grey, blue and brown wash
5 x 6⅞ in. (12.7 x 17.5 cm)

$5,000-8,000

PROVENANCE:
possibly Edward Woolgar.
Emily Driscoll.
Charles Ryskamp; Sotheby's, New York, 25 January 2002, lot 253.

EXHIBITED:
London, The Royal Society of Painters in Watercolours, *Ruskin exhibition*, 1901, no. 396.

Seascale, on the coast of Cumbria, is around 20 miles from Ruskin's home at Brantwood, Coniston. He spent time there painting the shoreline and the Irish Sea, and it became an important place for him. Indeed, one of his last watercolours, dated 1899, was painted there.



PROPERTY FROM THE ORANGE BLOSSOM COLLECTION

172

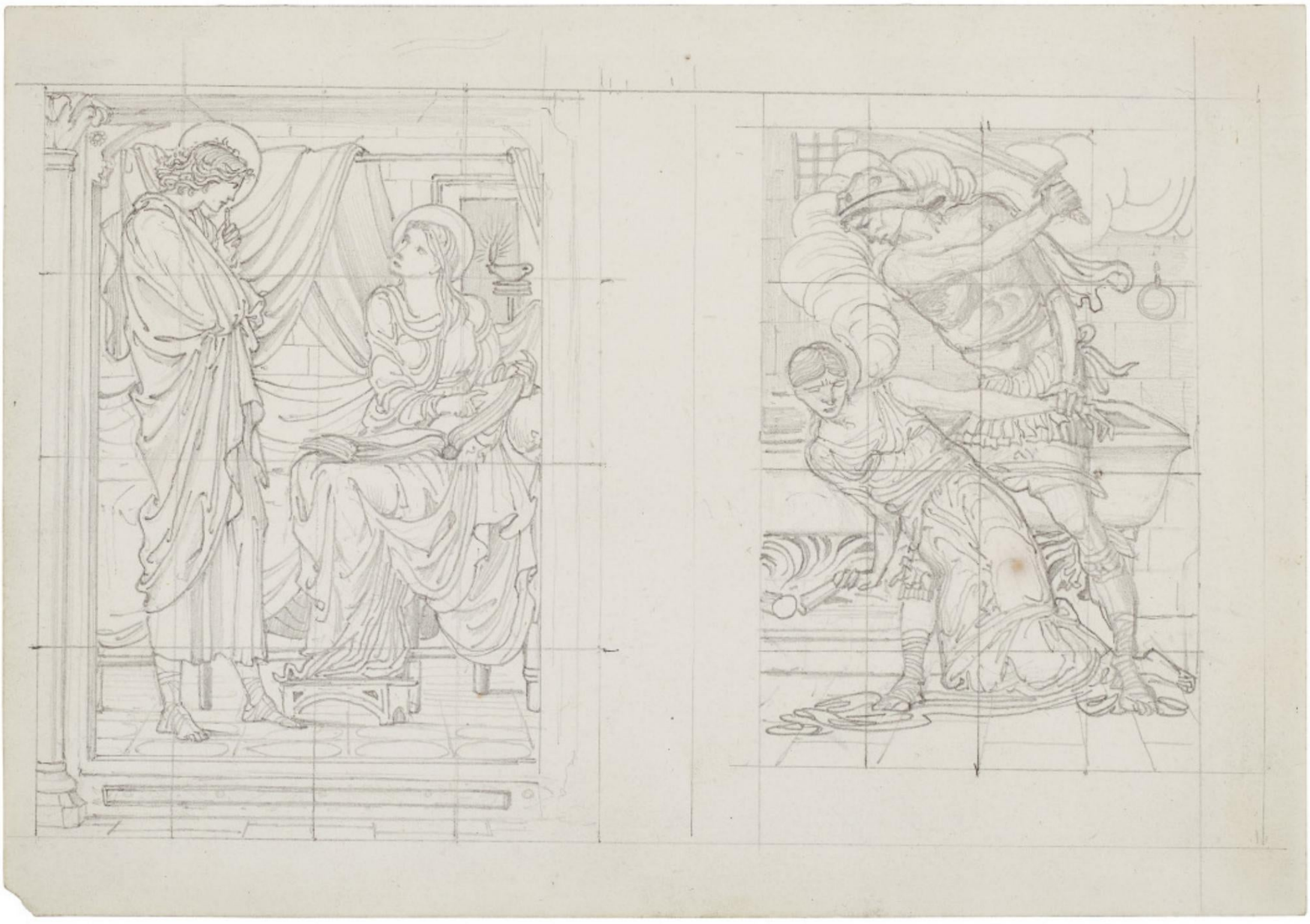
JOHN VARLEY O.W.S.
(1778-1842)

Looking across the Thames from the Greenwich Observatory to St Paul's, London

signed 'J. Varley' (lower left)
graphite and watercolor on oatmeal paper
5½ x 7¼ in. (14 x 18.5 cm.)

$2,500-3,500

PROVENANCE:
Anonymous sale; Sotheby's, London 6 June 2007, lot 231.



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

•173

SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S.

(BIRMINGHAM 1833-1898 LONDON)

Two scenes from the life of St. Cecilia

graphite, lightly squared
4⅞ x 7 in. (12.4 x 17.8 cm.)

$5,000-8,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 28 June 2000, lot 22.

LITERATURE:
A. C. Sewter, *The Stained Glass of William Morris and His Circle. A Catalogue*, New Haven, 1975, II, p. 146.

Related to two of three panels of stained glass depicting the life of St Cecilia in a window in the North Choir aisle of Christ Church Cathedral, Oxford, dated to 1874-5. Stephen Wildman has suggested that the unusual squaring of these drawings may either relate to Burne-Jones's large workload as the only figure designer to Morris & Company in 1875, leaving him dependent on studio assistants to turn designs into workshop cartoons, or to the one recorded re-use of the designs, for a domestic commission in 1883.



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

•174

JOHN EVERETT MILLAIS, P.R.A.
(SOUTHAMPTON 1829-1896 KENSINGTON)

Jenny Lind's farewell concert, London, May 10 1849

signed 'JE Millais 1849' (lower right) and inscribed 'ROYAL/ ITALIAN/ OPERA/ JENNY LIND/ LAST APPEARANCE' (center, on a playsheet)
graphite, brown and gray wash
9 x 6⅞ in. (22.9 x 17.5 cm)

$2,000-3,000

PROVENANCE:
Albert Reese.
E. Maurice Bloch; Christie's, New York, 9 January 1991, lot 52.

EXHIBITED:
New York, The New York Historical Society, *Jenny Lind. The Swedish Nightingale in America*, 2000, unnumbered

The celebrated Swedish opera singer Jenny Lind, nicknamed 'The Swedish Nightingale ' (1820-1887) made her final London appearance on 10 May 1849, at Her Majesty's Theatre, London, in which she sang Alice in Meyerbeer's *Robert Le Diable*. She was a great favourite of Queen Victoria and Prince Albert. Millais, at this time a twenty year old student at the Royal Academy Schools, spent many evenings in London's theatres making drawings of personalities. Here, despite his focusing attention on members of the audience in their box at the theatre, the inclusion of the programme informs us of the important occasion. The director of Her Majesty's Theatre (and the man responsible for introducing Jenny Lind to British audiences) was Benjamin Lumley (1810-1875).



PROPERTY FROM A NEW YORK ACADEMIC'S COLLECTION

•175

JOHN EVERETT MILLAIS, P.R.A.

(SOUTHAMPTON 1829-1896 KENSINGTON)

A dramatic historic scene (recto); A group of figures and a dog surrounding a dead man (verso)

with inscription 'Sir John Millais P.R.A.' (lower right)
graphite
8½ x 10⅞ in. (21.6 x 27.7 cm)

$2,000-3,000

PROVENANCE:
Anonymous sale; Swann Galleries, New York, 9 June 1994, lot 233.

Malcolm Warner has dated this double-sided sheet to around 1843. Although it has not been possible to identify the subjects, the compositions recall the episodes from Anglo-Saxon history which Millais drew for a competition run by the Art-Union of London in that year, and seem to relate to the many cartoons by other artists exhibited at Westminster Hall in 1843 as part of the competition to paint murals in the New Palace of Westminster.



PROPERTY FROM THE ESTATE OF SYLVIA PAINE CONSTABLE

176

AUGUSTUS EDWIN JOHN, O.M., R.A.

(TENBY 1878-1961 FORDINGBRIDGE)

A woman in a long dress

signed 'John' (lower right)
graphite
15⅝ x 9⅞ in. (40.4 x 25.2 cm)

$6,000-10,000

PROVENANCE:
John D. Constable (1927-2016), Cambridge MA; then by descent to the present owners.

EXHIBITED:
Boston, Museum of Fine Arts, Special Loan Exhibition of British Paintings, number untraced.

Stylistically this drawing dates to the early 1900s, a particularly strong period in John's career. The woman is not immediately recognizable as one of his well-known models.
We are grateful to Rebecca John for her help in preparing this catalogue entry.



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(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.
Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™
For certain auctions we will accept bids over the Internet. For more information, please visit **https://www.christies.com/buying-services/buying-guide/register-and-bid/**. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at **https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx**.

(c) Written Bids
You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot**'s low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol °◆.

3 AUCTIONEER'S DISCRETION

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

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

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

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US$1,000,000, 21.0% on that part of the **hammer price** over US$1,000,000 and up to and including US$6,000,000, and 15.0% of that part of the **hammer price** above US$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our **"authenticity warranty"**). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot**'s **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot**'s full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books.** Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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

3 NO IMPLIED WARRANTIES

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

4 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) **Wire transfer**
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT:
CHASUS33.

(ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

(iii) **Cash**
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer.

(iv) **Bank Checks**
You must make these payable to Christie's Inc. and there may be **condition**s. Once we have deposited your check, property cannot be released until five business days have passed.

(v) **Checks**
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(vi) **Cryptocurrency**
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol ❖ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within seven days from the auction **(but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the

bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.

(c) If you do not collect any **lot** within thirty days following the auction we may, at our option
  (i) charge you storage costs at the rates set out at **www.christies.com/storage**.
  (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  (iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage conditions which can be found at **www.christies.com/storage** will apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **~** in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or protected species material are marked with the symbol ≈ and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

(h) Handbags
A **lot** marked with the symbol ≈ next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California.
The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

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

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, other damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com/about-us/contact/privacy** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at **https://www.christies.com/about-us/contact/ccpa**.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

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

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol ∆ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

º Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol º next to the **lot** number.

º ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

∆ ♦ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol ∆♦ next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

¤ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s **reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ¤. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot**'s full **buyer's premium** plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

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

A term and its definition listed under '**Qualified Headings**' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

"Attributed to ...": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Studio of .../"Workshop of ...": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ...": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"Follower of... ": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of... ": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"After ...": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"Signed .../"Dated .../ "Inscribed ...": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"With signature .../"With date .../ "With inscription ...": in Christie's **qualified** opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

CHINESE CERAMICS AND WORKS OF ART

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

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

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

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

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

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

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

e.g. A BLUE AND WHITE MING-STYLE BOWL; or

The Ming-style bowl is decorated with lotus scrolls...

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

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

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

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

JEWELLERY

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

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

QUALIFIED HEADINGS

"Attributed to": in Christie's **qualified** opinion is probably a work by the jeweller/maker but no **warranty** is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

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

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

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Removal of Watch Batteries

A **lot** marked with the symbol ⊕ next to the **lot** number incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

FABERGÉ

QUALIFIED HEADINGS

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

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

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

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

HANDBAGS

Condition Reports

The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

Grades in Condition Reports

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

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

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

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

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

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

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

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

References to "HARDWARE"

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

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current **condition**. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.

o

Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

o ♦

Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

Δ

Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information..

Δ ♦

Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information. `

¤

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s **reserve** or other material information may be bidding on the **lot**.

•

Lot offered without **reserve**.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.

≈

Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

∝

Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale for further information.

➤

Lot is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non- Fungible Tokens in the Conditions of Sale for further information.

◗

Lot contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

■

See Storage and Collection pages in the catalogue.

❖

With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information

φ

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

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

19/10/2023

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

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

COLLECTION AND CONTACT DETAILS

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

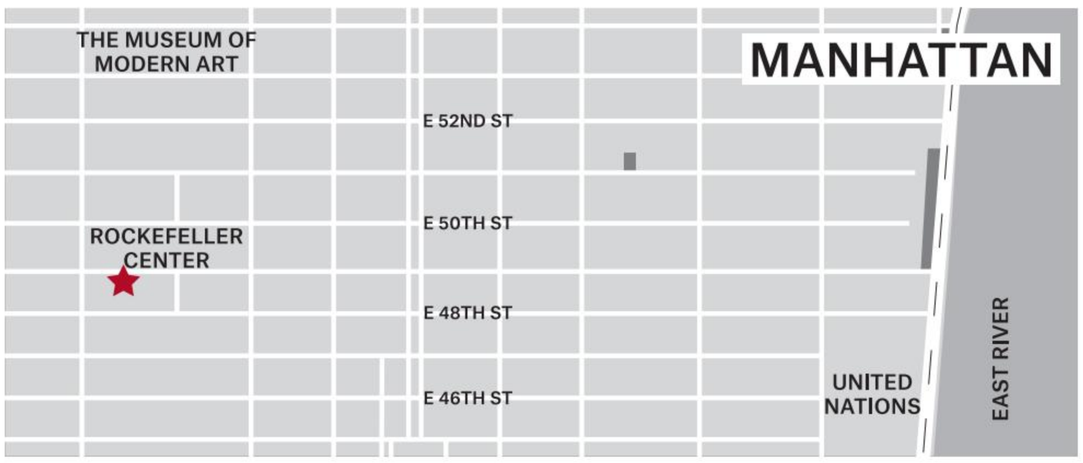
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

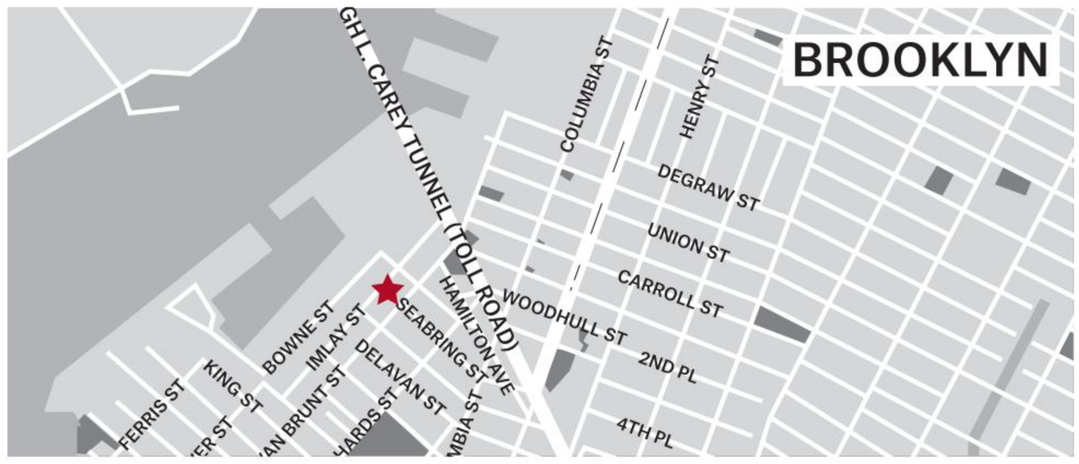
Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

02/08/19



















OLD MASTERS

New York, 31 January 2024

VIEWING
26–31 January 2024
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Jonquil O'Reilly
joreilly@christies.com
+1 212 636 2478

Property of a Distinguished Private Collector
JAN BRUEGHEL THE ELDER (BRUSSELS 1568–1625 ANTWERP)
Scenes from the Passion of Christ
bodycolour, pen and black ink, pen and brown ink or gold framing lines, on vellum
circa 3 x 2 in. (7.5 x 5 cm), each
a set of seventeen
$300,000–500,000

CHRISTIE'S

SALON
DU
DESSIN

Palais Brongniart

du 20 au 25 Mars
2024



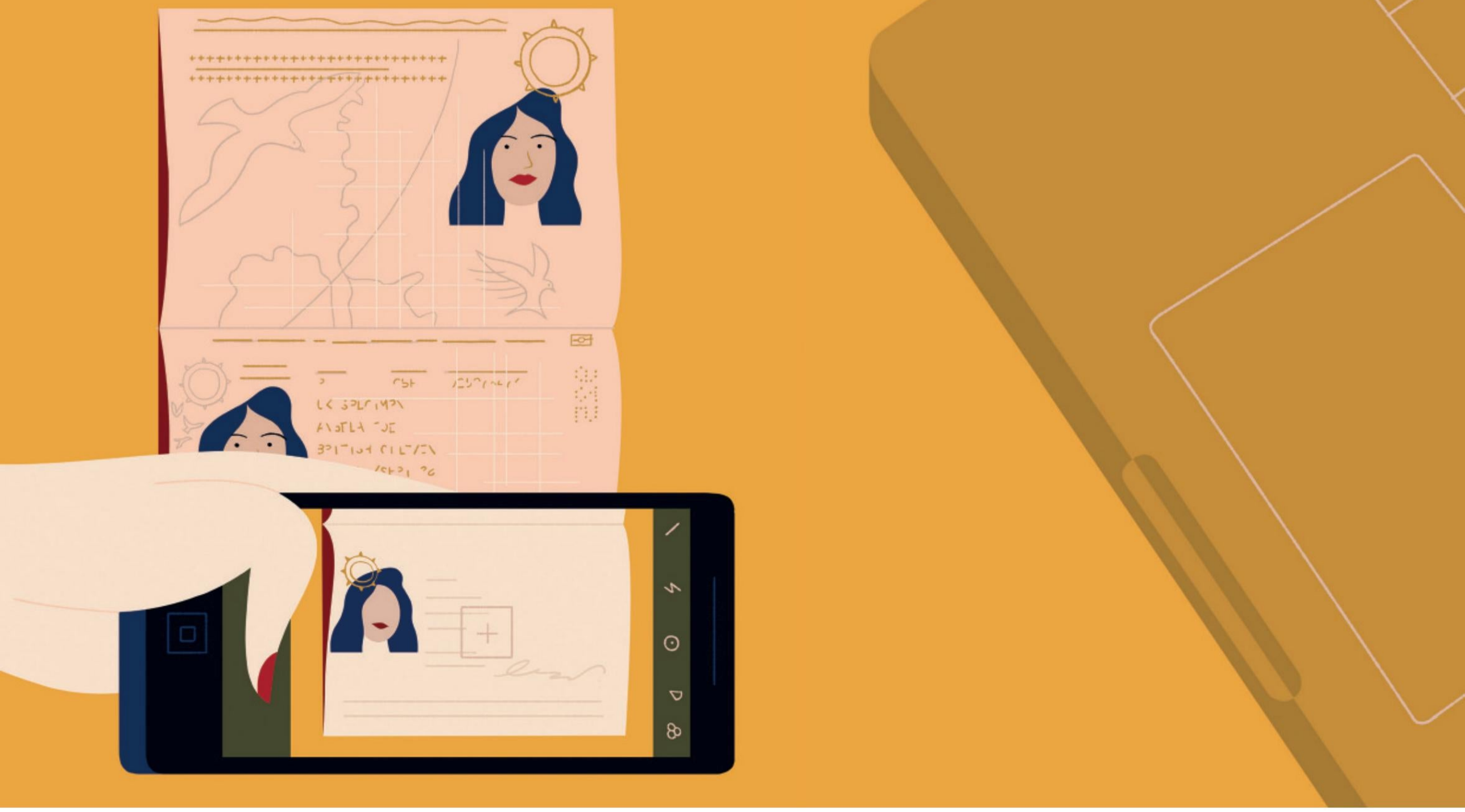
JEAN-HONORÉ FRAGONARD (GRASSE 1732-1806 PARIS)
A park landscape with a distant villa
red chalk
9¼ x 14¼ (23.8 x 36 cm)
$100,000–150,000

A PARK AVENUE COLLECTION
New York, 17 April 2024

VIEWING
12-16 April 2024
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Csongor Kis
CKis@christies.com
+1 212 636 2220

CHRISTIE'S



IDENTITY VERIFICATION

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

Private individuals:

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

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

Organisations:

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

Please email your documents to info@christies.com or provide them in person.

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François Curiel, Honorary Adviser; Chairman, Europe
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12/18/23



CHRISTIE'S