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LOT 56

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1

**1**  
**ITALO-FLEMISH SCHOOL,**  
**LATE 16TH CENTURY**

**The Flight of Cloelia**

Pen and brown ink and wash over traces of black chalk, heightened with partially oxidized white; bears old inscription on the mount, verso: *WR105 Clelia & her companions escaping / from the camp of Porsenna. Pen and Bistre / heightened - very fine*  
 249 by 439 mm; 9 7/8 by 17 1/4 in

**PROVENANCE**

With Alister Mathews, Bournemouth

Though the author of this accomplished and finely preserved sheet remains anonymous, the composition was surely derived from a fresco by Polidoro da Caravaggio of which another anonymous drawing, though by a different and significantly inferior hand, shares the same composition and is today in the collection of the Art Institute, Chicago.<sup>1</sup>

The scene depicted is that of Cloelia and her companions fleeing the camp of Porsenna by crossing the Tiber on horseback, a subject commonly treated by Italian artists, though also popular amongst the Northern Baroque.

<sup>1</sup> Chicago, The Art Institute, inv. no. 1922.731

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



2 Actual size

**2**

**HENDRICK GOLTZIUS**

Mülbracht 1558 - 1617 Haarlem

**Ceres and Proserpine, with Pluto in a chariot behind**

Pen and brown ink and brown and gray-brown wash, heightened with white, over traces of black chalk; circular; bears fragmentary inscription in black chalk, verso: *Ori...Golz*  
 Diameter 130 mm

In the period between 1586 and 1590, the brilliant Dutch draughtsman Hendrick Goltzius 'discovered' Bartholomeus Spranger, the artist at the heart of the aesthetic revolution that began at the Prague court of Emperor Rudolf II. For a brief while, their drawing styles are almost indistinguishable, and this fine, previously unrecorded study, probably made as a design for a print,

must date from those few years in the late 1580s. The combination, seen here, of dynamic poses, fine, calligraphic pen lines, broad brown washes and dense patches of white heightening is anticipated in slightly earlier drawings such as the Getty Museum's spectacular *Venus and Mars Surprised by Vulcan*<sup>1</sup>, but is most similar to the present work in drawings such as the four print designs of *Heroes of the Old Testament*, in the Rijksmuseum, where the summary, linear treatment of background motifs is also closely comparable.<sup>2</sup> This is an important and highly appealing addition to the *corpus* of drawings by Goltzius.

<sup>1</sup> Los Angeles, The J. Paul Getty Museum, inv. no. 84.GG.810; H. Leeflang and G. Luijten, *Hendrick Goltzius (1558-1617), Drawings, Prints and Paintings*, exh. cat., Amsterdam, Rijksmuseum, New York, Metropolitan Museum of Art, and Toledo Museum of Art, 2003-4, cat. no. 132

<sup>2</sup> Amsterdam, Rijksprentenkabinet, inv. nos RP-T-1900-537-540; Leeflang/Luijten, *op. cit.*, cat. no. 30

**\$ 40,000-60,000**



3

3

### GHERRARDO CIBO

Genoa 1512 - 1600 Rocca Contrada

A rocky landscape with trees and distant figures

Pen and brown ink and wash, heightened with white, on grey/green paper  
209 by 218 mm; 8¼ by 8½ in

#### PROVENANCE

Sale, London, Sotheby's, 3 July 1989, lot 296

Gherardo Cibo's drawings were previously attributed to a variety of northern artists and then 'Messer Ulisse Severino da Cingoli,' but Arnold Nesselrath discovered the true identity of the artist, who was from an aristocratic Genoese family.<sup>1</sup> He studied in Bologna and Rome, and travelled in Germany and other places north of the Alps, which perhaps accounts for the northern qualities evident in his drawings. He finally settled in Rocca Contrada on the Ligurian coast. Also a botanist and a musician, Cibo could, as Lucia Tongiorgi Tomasi wrote '...be considered as the very embodiment of that fascinating Renaissance ideal - the "artist-scientist-dilettante."<sup>2</sup>

<sup>1</sup> A. Nesselrath, *Gherardo Cibo*, exhib. cat., San Severino Marche, 1989

<sup>2</sup> L. Tongiorgi Tomasi, 'Gherardo Cibo: Visions of landscape...', *Journal of Garden History*, vol. 9, no. 4, 1989, p. 215

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

4

### GIULIO PIPPI, CALLED GIULIO ROMANO

Rome 1499 - 1546 Mantua

Justice

Pen and brown ink and wash within brown ink and red chalk framing lines  
180 by 98 mm; 7 by 3 7/8 in

#### PROVENANCE

Sir Peter Lely (1618-1680), London (L.2092);  
with Trinity Fine Art, London

This drawing, which once belonged to the 17<sup>th</sup> century artist-collector Sir Peter Lely, is Giulio's preparatory study for the figure of *Justice*, one of the painted decorations on the vaulted ceiling of the Camera di Attilio Regolo, Palazzo Te, Mantua (fig. 1). Though there are no surviving documents to establish the precise date of the decoration of this room, adjacent rooms in the Appartamento del Giardino Segreto are documented to 1530-34, which also provides a likely dating for the Camera di Attilio Regolo.

The four main spandrels of the vault are decorated with scenes that represent moral virtue, as exemplified by four ancient military rulers. These include *The Torture of Attilio Regolo*, *The Judgement of Zaleucus*, *Horatius Coclus at the Bridge across the Tiber* and *Alexander the Great Offering His Throne to a Soldier*.<sup>1</sup> Within the centre of the ceiling, surrounded by these spandrels, is an octagon depicting an *Allegory of the Virtues of Federico Gonzaga*, which, as pointed out by Valerie Taylor, "glorifies the virtues of Giulio's patron and the ruler of Mantua, alluding to the beneficent results of a rule that brings military success, prosperity, and artistic renewal."<sup>2</sup>

Taylor refers to eight other surviving drawings that have been identified as preparatory for the Camera di Attilio Regolo, including a *primo pensiero* for *Alexander the Great Offering His Throne to a Soldier*, and a more developed study for *Allegory of the Virtues of Federico Gonzaga*, today in the collection of the J. Paul Getty Museum, both of which, like the present lot, share a Lely provenance.<sup>3</sup>

An early record of the figure of *Justice* is also known through an etching, executed in 1637, by Hendrick van der Borcht the Younger, an impression of which is in the Bibliothèque nationale de France.<sup>4</sup>

For two drawings by Giulio Romano from the Ellesmere collection, see lots 9 and 13.

<sup>1</sup> J. Cox Rearick et al, *Giulio Romano, Master Designer*, exhib. cat., New York, Hunter College, 1999, p. 99, fig. 61

<sup>2</sup> *Op. cit.*, p. 99

<sup>3</sup> *Op. cit.*, pp. 102-105, nos. 27-28, both reproduced

<sup>4</sup> S. Massari, *Giulio Romano pinxit et delineavit. Opere grafiche autografe di collaborazione e bottega*, exh. cat., Rome, Istituto nazionale per la grafica, 1993, p. 232, no. 215, reproduced

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



4



Fig. 1 Giulio Romano, *Vault of the Camera di Attilio Regolo*, Mantua, Palazzo Te

## BACCIO DELLA PORTA, CALLED FRA BARTOLOMMEO

Florence 1472 - 1517

### Study of a female head looking to the left

Red and black chalk heightened with white chalk  
370 by 270 mm

#### PROVENANCE

Marchese Folco Gentile Farinola, gift to the father of the present owner (around 1940-1950); bears on the backing sheet an indistinct purple mark

This previously unknown drawing is a rare idealized portrait study of the head of a young woman, most probably a study for a Madonna. Carefully and delicately executed in red and black chalk with some touches of white chalk to enhance the fall of the light, this finished work must, as Chris Fischer has suggested, date from the end of Fra Bartolommeo's career, around 1516.

There are close similarities between the present head and that of the Madonna in the half-length *Madonna and Child*, in the Musée de Peinture et de Sculptures, Grenoble (fig. 1), for which the drawing could be a preliminary study.<sup>1</sup> That devotional picture was first identified by Marco Chiarini as a late work by Fra Bartolommeo, and Chris Fischer also suggested a late dating for it, around 1515-17, pointing out the compositional dependency on Raphael's *Madonna della Seggiola* as well as 'the coloristic and psychological reference to paintings by Andrea del Sarto.' The drawing can also be related to the head of the Madonna in a *Madonna and Child*, frescoed by Fra Bartolommeo a few years earlier, in 1514, at the Maddalena convent in the Mugnone valley, and transferred in 1867 to the Museo of San Marco in Florence.<sup>2</sup>

An academic and refined draftsman, Fra Bartolommeo typically made numerous drawings at all stages in the preparation of his paintings and frescoed works. These frequently relate to unrecorded projects, sometimes never executed. Among his most attractive and elaborate drawings are the large head studies, often drawn, like this one, in red and black chalk. The dense use of the red chalk in the face contrasts with the elegant and fluid lines in black chalk, indicating the flow of the hair and the almost imperceptible veil. The subtle execution is testimony to Fra Bartolommeo's skill and confidence in the use of this attractive combination of media.



Fig. 1 Fra Bartolomeo, *Madonna and Child*, Florence, San Marco Museum

Fra Bartolommeo's highly individual, meticulously drawn head studies of this type are characterized by a lucid definition of form and consistent use of parallel cross-hatched lines. Three such sheets, similar in size to this, are in the Boijmans van Beuningen Museum, Rotterdam.<sup>3</sup> The artist's elaborate and attractive head studies of this type must have been made as works of art in their own right, as much as studies to be used in a painting or a fresco. They are usually executed in an academic manner, though in the present sheet the handling of the chalk appears to be a little less systematic than in some others, and the red chalk is densely applied, with some use of stumping – or rubbing of the surface – allowing for more subtle modulations in the face.

Fra Bartolommeo holds a very distinct and distinguished position among the classic painters of the Renaissance, and his works have always been held in high esteem over the centuries.

We are grateful to Chris Fischer for confirming, from a digital image, the attribution to Fra Bartolommeo and for proposing a dating around 1516.

<sup>1</sup> Unfortunately, a heavy head-scarf was added to the Madonna in the 19<sup>th</sup> century, compromising the delicacy and refined execution of this figure. See C. Fischer, *Fra Bartolommeo. Master Draughtsman of the High Renaissance*, Rotterdam 1990, p. 367, reproduced

<sup>2</sup> C. Fischer, *loc. cit.*, reproduced p. 368; the composition also known from two copies, one formerly in the Brownlow Collection, the other at the Národní Galerie, Prague

<sup>3</sup> Rotterdam, Boijmans van Beuningen Museum, inv. nos.: vol. N. 185, vol. N. 183, vol. no. 186; C. Fischer, *op. cit.*, pp. 295-296, no. 78, reproduced p. 294, p. 317, nos. 88-89, reproduced pp. 318-319

**\$ 45,000-65,000**





6

6

LOTS 6 & 30-38: PROPERTY FROM THE JULI AND ANDREW WIEG COLLECTION, AMSTERDAM

## BATTISTA ANGOLO DEL MORO

Verona c. 1515 - c. 1573 Murano

### St. Roch

Pen and brown ink and gray wash, indented and blackened on the reverse for transfer; bears inscription in black chalk overwritten in pen and ink, lower left: *And Sciavoni*; bears numbering in brown ink, verso: *a fl. 03*  
328 by 201 mm; 12<sup>7</sup>/<sub>8</sub> by 8 in.

In a letter to Dr. Wieg, dated 23 May 1972, Philip Pouncey identified this as the study, in reverse and with significant differences, for Angolo del Moro's engraving of the same subject (fig.1; Bartsch XIV, 185, no. 14).

\$ 10,000-15,000



Fig. 1 Battista Angolo del Moro, *St. Roch*, engraving

7

## ATTRIBUTED TO JACOPO NEGRETTI, CALLED PALMA IL VECCHIO

Serina circa 1480 - 1528 Venice

### Madonna and Child with St. Anne, St. Joseph seated to the right, and two other Saints to the left

Pen and brown ink over traces of black chalk bears pen and brown ink inscription on the verso: *G.P.n:52* (see *Provenance*); bears 19th century attribution on the verso of the backing paper: *Palma Vecchio*  
156 by 237 mm

#### PROVENANCE

From one of the Sagredo albums (with numbering, see above) the *provenance* of which is as follows: Doge Nicolò Sagredo, Venice, (1606-1676); his brother, Stefano Sagredo, Venice (1626-1685); his nephew, Zaccaria Sagredo, Venice, (1653-1729); his wife, Cecilia Sagredo, until sold, circa 1743; Samuel Woodburn (1786-1853), his sale, London, 16 June (and 9 following days) 1854 (from an old inscription on the verso of the backing sheet: *Bought at Woodburns Sale June 1854.*)



7

This fascinating 'Sacra Conversazione' in a mountainous landscape shows a group of Saints, including the Madonna with St. Anne holding the Christ Child, St. Joseph seated in the immediate foreground to the right, and a seated female Saint reading a book on the other side, behind a bearded Saint holding a cross.

Drawings by Palma il Vecchio are extremely rare: his graphic corpus consists of around ten drawings. We can assume that in his crowded workshop plenty of drawings would have been in use, especially compositional sheets like this one, but hardly any seem to have survived and attributions to the master have been hotly debated by scholars. In the inventory of Palma's estate, taken following his death, only a small box of drawings (*cassa pizola depenta con assaj desegni*; 'a small painted box with many drawings') is mentioned in his bedroom, and a single drawing in his studio.<sup>1</sup>

The so-called *Sacre Conversazioni* – images of encounters between various Saints, shown half or full length – include some of Palma's finest artistic achievements. He produced these paintings throughout his career, but especially in the 1520s. They were mostly made for collectors, and intended for private devotion, so it is not surprising that a good number of these paintings have perished; we have not been able to connect the present composition with any surviving work.

Stylistically, though, the drawing is close to a study by Palma il Vecchio, *Holy Family with the infant St John the Baptist and a female Saint*, in the British Museum.<sup>2</sup> Particularly similar are the physiognomy of the face of the

Madonna and the Christ Child, the tremulous handling of the pen, the rather approximate description of hands, and the very pointed feet, like flames. The present drawing can also be compared with two further sheets: *The Rest on the Flight into Egypt*, formerly in the collection of Sir Joshua Reynolds and now at the Fitzwilliam Museum, Cambridge, and *Madonna with Saints or Female Donors*, formerly in the collection of Queen Christina of Sweden, now at the Teylers Museum, Haarlem.<sup>3</sup>

Although the pen lines in the handful of surviving sheets attributed to the master are generally thinner than those seen here, and shadows are typically suggested with parallel lines rather than wash, in other respects the similarities are striking, and this could therefore very well be an extremely interesting addition to the few sheets to survive, adding a subtly new dimension to our knowledge of Palma as a draughtsman.

The drawing originates from the famous Sagredo collection, and bears the initials of Palma il Giovane with the numbering 52 (see *Provenance*).<sup>4</sup>

<sup>1</sup> The latter a sketch for an altarpiece for Santa Maria delle Grazie, commissioned by Angelo Trevisan; see P. Rylands, *Palma il Vecchio*, Cambridge 1992, p. 115, and p. 142, note 22

<sup>2</sup> London, British Museum, inv. no. 1895,0915.810; P. Rylands, *op. cit.*, p. 116, and p. 250, cat. D2, reproduced

<sup>3</sup> Cambridge, Fitzwilliam Museum, inv. no. 954; Haarlem, Teylers Museum, inv. no. B. 21; P. Rylands, *op. cit.*, p. 252, D5, p. 254, D8, respectively, both reproduced

<sup>4</sup> For information on the Sagredo collection see: K. Gottardo, 'Il gusto collezionistico di un eccentrico personaggio veneziano. La collezione di disegni di Zotto Sagredo,' in *Collezionismo a Venezia e nel Veneto ai tempi della Serenissima*, Venice 2005, pp. 239-258

\$ 15,000-20,000



## MILANESE SCHOOL, CIRCA 1515

## Portrait of a man seen in profile wearing a hat

Black chalk, with later brown wash; bears inscription in brown ink, verso: *L...ontio ...lin..i*  
264 by 212 mm; 10<sup>3</sup>/<sub>8</sub> by 8<sup>3</sup>/<sub>8</sub> in

## PROVENANCE

Probably Count Giacomo Carrara (1714-1796)

This refined portrait of a man was most probably once part of a group with six other very similar studies, five of noblemen and one a noblewoman, now in the Accademia Carrara in Bergamo.<sup>1</sup> These drawings, all profile portraits, came from the collection of Giacomo Carrara (1714-1796), a passionate collector and 'erudite' from an aristocratic family in Bergamo, who collected extensively between 1760 and 1790. This group, most probably the work of one master, has attracted the interest of several scholars and has been the subject of considerable art historical debate.<sup>2</sup>

Until now, no satisfactory attribution has been put forward, nor have any of the sitters been identified; the master who made these delicate and elegantly drawn portraits remains to be discovered. A dating of circa 1515 has, though, been generally accepted by scholars.

Like the Carrara group, the present sheet is a rare testimony to the tradition of portraiture, strictly in profile, favoured from the early 15<sup>th</sup> century in the artistic centers of Milan and Lombardy, which followed in the wake of Leonardo. Very few of these portraits have, though, survived.

In 1796, at the death of Giacomo Carrara, the group now in the Accademia Carrara was listed in the inventory prepared by Carrara's restorer Bartolommeo Borsetti as the work of Leonardo da Vinci 'li ritratti di Leonardo da Vinci', as was first noted by Ragghianti in 1963.<sup>3</sup> The first scholar to associate the group with the artistic center of Milan, and with painters like Andrea Solario (1460-1524) and Bernardini de' Conti (1496-1522), was Augusto Frizzoni.<sup>4</sup> This view was shared by Malaguzzi Valeri, who placed the group in the same cultural context when discussing the artistic personalities of the earliest court portraitists of the Sforza in the *Quattrocento* (such as Zanetto Bugatto and Bonifacio Bembo).<sup>5</sup> Moreover Malaguzzi Valeri proposed to identify one of these portraits, the *Man with a necklace and a cap* (Accademia Carrara, inv. no. 1998), with Filippo Maria Visconti, a suggestion that has found no support from others.<sup>6</sup>

More recently, Giulio Bora, studying a fascinating portrait by Bernardino Luini (1480-1532) of Biagio Arcimboldo (father of the painter Giuseppe Arcimboldo), has pointed out stylistic similarities with the draughtsman of the Carrara group.<sup>7</sup> The Arcimboldo portrait, in the British Museum, is executed in the same media and has a similar dark washed background, though is generally very typical of Luini's graphic style. Another portrait that has also been associated in the past with the Carrara group is the large scale drawing, *Head of a Man*, given to Bernardino de' Conti (1450-1525), formerly in the Sonnenberg and Woodner collections.<sup>8</sup> Now in the National Gallery of Art, Washington, this drawing was assigned to a variety of Milanese masters, and finally attributed to Bernardino de' Conti by Karl Parker in 1927, on the basis of close similarities with a signed and dated 1499 portrait of a Cardinal in the Gemälde Galerie, Berlin.<sup>9</sup> This large drawing is executed mostly in black chalk with touches of red, and again like the Carrara group and the present sheet is testimony to the same tradition, but like the British Museum sheet, bears no more specific stylistic resemblance to the master of the Carrara drawings and the present work.

Though its authorship remains for now a mystery, this fine, sensitively drawn portrait is a rare surviving example of an important early 16<sup>th</sup>-century tradition of portrait drawing, as well as a touching record of the unknown gentleman that it depicts.

<sup>1</sup> Bergamo, Accademia Carrara, inv. nos. 1993 to 1998.

<sup>2</sup> For a summary of the various opinions put forward by different scholars, see, Maria Teresa Fiorio, *Grafica del '500, 2. Milano e Cremona*, exh. cat., Bergamo, Accademia Carrara, 1982, pp. 9-14, nos 1-6, reproduced

<sup>3</sup> Archives of the Accademia Carrara, mss c.97; C.L. Ragghianti, *Antichi disegni e stampe della Accademia Carrara di Bergamo*, exh. cat., Bergamo 1963, p. 3

<sup>4</sup> G. Frizzoni, *La Galleria della Accademia Carrara in Bergamo*, Bergamo 1907, p. 19

<sup>5</sup> F. Malaguzzi Valeri, 'Maestri minori Lombardi del Quattrocento,' *Rassegna d'Arte*, XI, 1911, p. 195

<sup>6</sup> In the late 1970s Ragghianti proposed for the only female portrait in the group (Accademia Carrara, inv. no. 1994) a close relation to a series of portraits of noblewomen in the 'Libro' of Ambrogio Noceto, datable to 1518-1521

<sup>7</sup> London, British Museum, inv. no. 1895.0915.767; see, G. Bora, 'La prospettiva della figura umana, gli "scurti", nella teoria e nella pratica lombarda del Cinquecento. *La prospettiva rinascimentale. Codificazioni e Trasgressioni. Atti del convegno*, Florence 1977, p. 14

<sup>8</sup> Washington, D.C., National Gallery of Art, inv. no. 1998.176

<sup>9</sup> K.T. Parker, *North Italian Drawings of the Quattrocento*, London 1927, no. 68, reproduced pl. 68

**\$ 30,000-40,000**



## GIULIO PIPPI, CALLED GIULIO ROMANO

Rome 1499 - 1546 Mantua

### An Allegory of Abundance in a drawn circle

Pen and brown ink and reddish-brown wash  
218 by 226 mm

#### PROVENANCE

Jonathan Richardson, Senior (1665-1745), London (L.2184);  
Sir Joshua Reynolds (1723-1792), London (L.2364);  
Sir Thomas Lawrence (1769-1830), London (L.2445);  
with Samuel Woodburn, London,  
where acquired in 1836 by Lord Francis Egerton, 1st Earl of  
Ellesmere (1800-1857), London (L.2710b);  
by descent to the 5th Earl of Ellesmere, 6th Duke of  
Sutherland,  
his sale, London, Sotheby's, *The Ellesmere Collection*, Part II,  
5 December 1972, lot 55;  
John Winter;  
Private collection

#### EXHIBITED

London, The Lawrence Gallery, Fifth Exhibition, *Giulio Romano*,  
*Francesco Primaticcio*, *Leonardo da Vinci and Pierino del*  
*Vaga*, 1836, no. 18

#### LITERATURE

*Catalogue of the Ellesmere Collection of Drawings at*  
*Bridgewater House*, London 1898, no. 127;  
F. Hartt, *Giulio Romano*, New Haven 1958, vol. I, p. 304,  
no. 289

Giulio Romano was particularly celebrated and recognized in his time for his innovative designs and his restless imagination in creating harmonious and illusionistic interiors. This elegant drawing, representing an allegory of Abundance, incorporates many familiar elements from Giulio's repertoire found in the decoration of both Palazzo Te and the Palazzo Ducale, Mantua. His style frequently involved appropriations of antique sources in his narrative, and as so often in Giulio's works, the motifs in the present drawing are loosely inspired by the Antique.

This sheet is most probably a preliminary study for a stucco roundel, as indicated by the indications of a circular shape lightly drawn around the composition. The graceful contours of the figures are characteristic of Giulio's interest in depicting visually pleasing forms, resulting in a harmonious ensemble. This is especially evident in the beautiful figure of Abundance, seated on a stool with leonine feet, surrounded by her attendants, one kneeling and holding a large cornucopia springing out from an acanthus leaf. The drawing is executed with a typically delicate and fluid use of the pen and ink, complemented by generously applied light red wash. Some of the shadowing at the center of the composition is accented with reassured parallel lines.

Frederick Hartt dated this handsome sheet to circa 1528. It does not seem to relate to any surviving or known decoration, and may record a discarded design.

Giulio, one of the most influential of Raphael's pupils, arrived in Mantua in 1524 when Federico Gonzaga ruled the city as the fifth *marchese*, a title he had assumed in 1519. In 1530 the emperor Charles V conferred on him the title of duke. The Gonzaga family had ruled the Mantuan state since the early 14<sup>th</sup> century. In the 15<sup>th</sup> and 16<sup>th</sup> centuries their passion for art attracted to Mantua artists as illustrious as Mantegna and Giulio Romano, to serve the family's growing prestige and need for visual propaganda.

The provenance of this sheet from the renowned Ellesmere sale is extremely distinguished. It is one of several drawings by Giulio dispersed from the Richardson collection, which then passed to two other great collectors of Italian drawings, Sir Joshua Reynolds and Sir Thomas Lawrence, before entering the collection of Lord Francis Egerton, 1st Earl of Ellesmere (1800-1857), who acquired them in 1836 from the dealer Samuel Woodburn (1786-1853).

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





10

## 10 GIOVANNI BATTISTA CASTELLO

Genoa 1549 - 1639

### The Deposition

Gouache on vellum, within black framing lines  
366 by 265 mm; 14½ by 10½ in

Giovanni Battista Castello was one of the most renowned miniaturists of his time. In the 1580s, he was commissioned to illuminate the choir books of El Escorial by King Philip II of Spain. Castello's teacher, Luca Cambiaso, was working in Spain in 1584 and probably played a part in recommending Castello for this prestigious project.

Castello was back in Genoa by 1588 where he continued to produce highly finished religious scenes on parchment and vellum. The majority of his religious images were executed for the purpose of private devotion and it is highly likely that the present work functioned as a personal, image of devotion.

\$ 3,000-4,000

18

11

## AMICO ASPERTINI

Bologna 1474 - 1552

*Recto*: Study for an illustration of a popular proverb

*Verso*: A corpse being dragged in the street of a city: the transportation of the body of St. Christopher

Black chalk and brown wash, on paper washed beige (*recto* and *verso*); bears pencil attribution *verso*: Amico Aspertini (twice), numberings in red and blue chalk: 97 and 32, and pencil numbering: 79163/J ph. 190 by 245 mm

### PROVENANCE

Georg and Wilhelm Denzel (their collector's mark, *verso*, not in Lugt)

The *recto* of this drawing, which must illustrate a popular proverb, is typical of Aspertini's graphic style, and also of his eclectic and eccentric mind. As Philip Pouncey observed, Aspertini had 'a riotous imagination with a strong leaning to the grotesque...'<sup>1</sup> and even Giorgio Vasari described him as '*uomo capriccioso e di bizzarro cervello*..' ('a capricious man with a bizarre brain..').<sup>2</sup> Philip Pouncey has also rightly noted that these unconventional characteristics qualify the artist 'to please modern taste.' Popular and folk imagery had a prominent place in Bolognese culture of the 16th century, a tendency which became intertwined in the second half of the century, especially in the work of Bartolomeo Passerotti (1529-1592), with the representation of genre scenes emphasising the comic and grotesque aspects of daily life.

The subject of the composition on the *verso* is also depicted, though in a vertical format, on a sheet from an album of drawings by Aspertini at the British Museum (so-called London II: Folio 13 *recto*, numbered 25), which has been dated to 1530-40. The British Museum drawing has been identified as an adaptation of Mantegna's fresco of St. Christopher in the Ovetari chapel, in the church of the Eremitani, Padua.<sup>3</sup> In the present sheet, Aspertini focuses on the figures in the composition, only suggesting the architectural setting in the background.

<sup>1</sup> P. Pouncey, 'Drawings by Innocenzo da Imola,' *Master Drawings*, vol. VII (1969), no. 3, p. 287

<sup>2</sup> G. Vasari, *Le Vite de' più eccellenti pittori scultori ed architettori*..., Milan 1880 (ed. G. Milanesi), vol. V, p. 179

<sup>3</sup> London, British Museum, inv. no. 1862.0712.406; P.P. Bober, *Drawings after the Antique by Amico Aspertini. Sketchbooks in the British Museum*, London 1957; M. Faietti - D. Scaglietti Kelesian, *Amico Aspertini*, Modena 1995, p. 68, reproduced fig. 51

\$ 20,000-25,000



11



Verso

19



12

12

## AVANZINO NUCCI

Città di Castello 1551 - 1629 Rome

Saint Peter healing a paralytic

Red chalk and red wash over traces of black chalk, within pen and brown ink framing lines; arched top and lower corners cut; bears old attribution on the mount, twice, lower left: *Lanfranco* and lower center: *Lanfranco/1639* and numbering

upper center: 94 or 24? and also bears initials and numbering in pen and brown ink, verso: *YO / n° 103*  
unframed: 422 by 275 mm; 16<sup>5</sup>/<sub>8</sub> by 10<sup>7</sup>/<sub>8</sub> in  
framed: 585 by 430 mm; 23 by 17 in

### PROVENANCE

Bears unidentified collector's mark (L.1753)

\$ 4,000-6,000



13

13

PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

## GIULIO ROMANO

Rome 1499 - 1546 Mantua

Two Putti on the Back of an Elephant, Study for a Stucco Medallion in the West Lunette on the Vault of the Camera delle Aquile, Palazzo Te

Pen and brown ink over traces of black chalk; bears inscription in pencil, verso: *da cabinet Nic. Lanier-d. Crozat--P.J. Mariette* (presumably transcribed from Mariette's mount when the drawing was remounted for Lawrence); made up around the edges by Mariette  
159 by 169 mm; 6<sup>1</sup>/<sub>4</sub> by 6<sup>5</sup>/<sub>8</sub> in

### PROVENANCE

King Charles I (?);  
Nicholas Lanier;  
Pierre Crozat;  
Pierre Jean Mariette (1694-1774), Paris (L.1852);  
Count Moriz von Fries (1777-1826), Vienna (L.2903);  
Sir Thomas Lawrence (1769-1830), London (L.2445);  
Samuel Woodburn;  
Lord Francis Egerton, 1st Earl of Ellesmere (1800-1857), London (L.2710b),  
by descent to the 5th Earl of Ellesmere, 6th Duke of Sutherland, his sale, London, Sotheby's, *The Ellesmere Collection*, Part II, 5 December 1972, lot 22

### EXHIBITED

Princeton, The Princeton Art Museum, *Works on Paper*, 1981, catalogue untraced;  
New York, Hunter College Art Gallery, *Giulio Romano, Master Designer: An Exhibition of Drawings in Celebration of the Five Hundredth Anniversary of His Birth*, (catalogue by J. Cox-Rearick), 1999, no. 22

### LITERATURE

*Catalogue of the Bridgewater and Ellesmere Collections of Pictures at Bridgewater House, Cleveland Square, St. James's, London*, London 1898, no. 166;  
F. Hartt, *Giulio Romano*, New Haven 1958, vol. 1, no. 158, pp. 126 and 296; vol. 2, fig. 220, reproduced;  
M. Winner, 'Raffael Malt einen Elefanten,' in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 11 (1964), pp. 101-02;  
E. Verheyen, *The Palazzo del Te in Mantua. Images of Love and Politics*, Baltimore and London 1977, p. 122;  
K. Oberhuber, 'La Camera dei Venti e la Camera della Aquile,' in *Giulio Romano* (exhibition catalogue), Palazzo Te Mantua, 1989, p. 354;  
I. Bini, 'Giulio Romano, il Primaticcio e l'elefante 'Annone,' in *Quadrante Padano*, 4 (1983), pp. 26-7;  
S. Massari, *Giulio Romano pinxit et delineavit. Opere grafiche autografe di collaborazione e bottega*, exh. cat., Rome, Istituto nazionale per la grafica, 1993, under no. 17;  
A. Belluzzi, *Palazzo Te a Mantova*, Modena, 1998, vol. 1, p. 415

\$ 10,000-15,000



14

14

PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

**DENYS CALVAERT**

Antwerp circa 1540 - 1619 Bologna

**The Clemency of Faustina**

Pen and brown ink and wash over red chalk, heightened with white on blue paper;

bears numbering in pencil, lower right: 1611  
186 by 252 mm; 7<sup>3</sup>/<sub>8</sub> by 9<sup>7</sup>/<sub>8</sub> in

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



15

15

**ANNIBALE CARRACCI**

Bologna 1560 - 1609 Rome

**Study of a monk**

Red chalk on paper slightly toned with pink-red chalk; bears attribution on the old mount in pen and brown ink: *di Anibale Caraci*  
197 by 144 mm; 7<sup>3</sup>/<sub>4</sub> by 5<sup>3</sup>/<sub>4</sub> in

**PROVENANCE**

Monsieur Deseraux (pencil inscription on the verso of the mount: *Monsieur Deseraux à Monsieur Le C...*)

Drawn quickly from life in red chalk, the artist here captures the image of a monk requesting silence, looking round a door. He seems to wear an apron, knotted at the front, and he is clearly being abruptly interrupted by some undesired noise while involved in important domestic tasks.

Very typical of Annibale's wit, there is no reason to doubt the old attribution (possibly early 18th century), written on what seems to be the remains of an album page. There must have been many more sheets such as this one, done by Annibale and the other Carracci and Annibale himself, capturing so skillfully a moment and portraying a timeless, charming figure.

The surface of the paper seems to have been rubbed with a slightly different reddish chalk to give an overall tint to the sheet, adding an attractive aspect to the drawing.

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



16

16

**ATTRIBUTED TO HENDRICK VAN BALEN**

Antwerp 1575 - 1632

**The Adoration of the Shepherds**

Pen and brown ink and wash, heightened with white, over black chalk

213 by 310 mm; 8<sup>3</sup>/<sub>8</sub> by 12<sup>1</sup>/<sub>4</sub> in

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



Fig. 1 Hendrick Goltzius, *Susanna and the Elders*, Douai, Musée de la Chartreuse

17

**HENDRICK GOLTZIUS**

Mülbracht 1558 - 1617 Haarlem

**Susanna and the Elders**

Black chalk heightened with white chalk on buff paper  
258 by 200 mm; 10<sup>1</sup>/<sub>8</sub> by 7<sup>7</sup>/<sub>8</sub> in

This atmospheric and powerful drawing, in which the artist has placed great emphasis on the form of the vulnerable Susanna and on her emotional anguish, while only very lightly sketching in the tormenting Elders either side, can be compared with various interpretations of the same subject by Hendrick Goltzius, and also with some of his drawings from the period around 1607. Though previously thought to be an Italian drawing, it seems a convincing and significant addition to the known drawings by this endlessly inventive and inspired master of Dutch Mannerism.

Goltzius's earliest depictions of this subject were an engraving of 1583, and another design engraved by Saenredam before 1598/9. In both – perhaps, as Larry Nichols suggests, reflecting knowledge of Cornelis van Haarlem's painting of 1601/02 in Ottawa<sup>1</sup> – the artist placed both Elders on the same side of Susanna, but when he came to revisit the subject in oils, first in the painting of 1607, now in Douai (fig.1)<sup>2</sup> and then in 1615, in a canvas now in Boston<sup>3</sup>, the arrangement of the figures was as here. In the Douai painting, the Elder on the left is bearded, and the one on the right is a portrait of Jan Govertsz van der Aar, and although the features of the Elders in this drawing are not well defined, there is some overall resemblance to those in the painting.

In terms of drawing style, the most telling comparison is with a study of a standing fisherman, signed and dated 1607, in which we find exactly the same abbreviation of features that we see here in the figures of the Elders, and also the same overall softness of chalk.<sup>4</sup> Another drawing of 1607 in the Albertina, possibly representing an allegory of Hearing<sup>5</sup>, though executed in red and black chalk, with more clearly defined outlines, shows a similar sketchy mistiness in large parts of the background, as does the *Holy Family*, in Weimar.<sup>6</sup> The physiognomy, in both face and body, of the figure of Susanna is also very Goltzius-like, as is the sparking but highly effective use of darker chalk accents in her cascading hair.

In sum, this drawing is not in every way totally typical of Goltzius's style, but there are enough small-scale similarities in details and large-scale reflections of Goltzius's characteristic approach that it seems reasonable to conclude that this is a significant working study made by Goltzius as he was developing the commission for the 1607 painting in Douai.

<sup>1</sup> L. W. Nichols, *The Paintings of Hendrick Goltzius*, Doornspijk 2013, fig. 61

<sup>2</sup> Douai, Musée de la Chartreuse, inv. 2800; Nichols, *op. cit.*, pl.11, cat. A-9

<sup>3</sup> Boston, Museum of Fine Arts, inv. no. 2000.974; Nichols, *cit.*, pl. 45, cat. A-10

<sup>4</sup> E.K.J. Reznicek, *Die Zeichnungen von Hendrick Goltzius*, Utrecht 1961, vol. I, p. 461, no. 191a, reproduced vol. II, fig. 452

<sup>5</sup> Nichols, *op.cit.*, fig. 7

<sup>6</sup> Reznicek, *op.cit.*, no. K 29

**\$ 25,000-35,000**



## JAN BRUEGHEL THE YOUNGER

Antwerp 1601 - 1678

Panoramic landscape with Travellers and Wagons on a Road, a town in the distance

Pen and black ink and gouache, over black chalk, within black framing lines, on vellum laid down on panel; bears numbering and inscription, verso: *N°2. Bruegel*  
188 by 232 mm; 7½ by 9⅞ in

### PROVENANCE

Sale, Amsterdam, Sotheby Mak van Waay, 29 October 1979, lot 214, reproduced in colour (DFI. 120,640/£27,400), purchased at the sale by the late Angel Barrero

A superbly refined landscape gouache like this sits firmly in a Flemish tradition that grew out of manuscript and miniature painting, and flowered in the works of artists such as Hans Bol, working at the end of the 16th and beginning of the 17th century. All the same, this was a medium that the Jan Brueghels, Elder and Younger, only very rarely employed, which is a little surprising as their elegant, minute technique would seem to be perfectly suited to the painting of perfect gouaches. The rather extensive and relatively free black chalk underdrawing, visible especially in the foreground, is another indication that this is the work of an artist who was more accustomed to working in other media, as this method of preparation is not often evident in gouache 'cabinet miniatures' of this type.

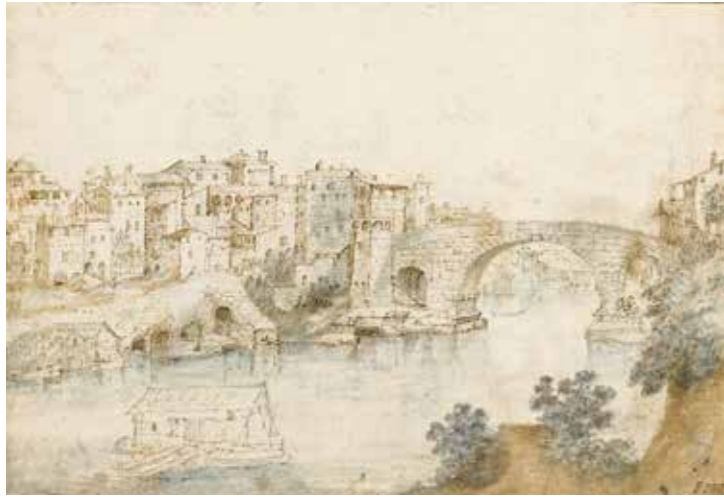
The composition does not correspond with that of a known painting by either Brueghel, which is perhaps not surprising, given that a work such as this would surely have been made as an independent, originally conceived picture for the market, rather than as a study for or version of another work. That said, perhaps the closest comparison to be found, in terms of technique, is a gouache by Jan Brueghel the Elder, in Berlin, which is an autograph replica of an oil on copper in Turin.<sup>1</sup> In terms of refinement and quality, the present gouache is by no means inferior to the one in Berlin, and the possibility should be seriously considered that it is in fact by Jan Brueghel the Elder (1568-1625), rather than by his rather less brilliant son, to whom it has traditionally been attributed.

An exceptional, lively composition, and extremely well preserved, this rare gouache captures all the spirit and technical brilliance of the Brueghel dynasty, and their unique approach to landscape.

<sup>1</sup> T. Gerszi and L. Wood Ruby, *Jan Brueghel, A Magnificent Draughtsman*, exh. cat., Antwerp, Snijders&Rockox House, 2019-20, pp. 64-6, cat. 19b

**\$ 70,000-90,000**





Recto



Verso

19

PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

### CIRCLE OF JAN BRUEGHEL THE ELDER

Recto: View Along the Tiber

Verso: Sketch of a Rocky Grotto with Ruins

Pen and brown ink and brown and blue wash over black chalk (recto and verso);

bears old attribution in brown ink, lower right: *P Brill* and further old attributions in black and red chalk, verso: *Paolo Brill* and *P Brill*

191 by 282 mm; 7 1/2 by 11 1/8 in

\$ 6,000-8,000



20

20

### ATTRIBUTED TO KAREL VAN MANDER THE ELDER

Meulebeke near Courtrai 1548 - 1606 Amsterdam

The Dance of Salome

Pen and dark brown ink and blue-gray wash, heightened with white, within dark brown ink framing lines; numbered, lower left: 9

175 by 251 mm; 6 7/8 by 9 7/8 in

A drawing corresponding in composition to this is in the Schlossmuseum, Weimar, one of a set of nine drawings in the same technique, some of which, like the present work, relate to the story of St. John the Baptist.<sup>1</sup> Though long associated with the name of Karel van Mander, those drawings seem to be of a quality inconsistent with what we know of this powerful and dynamic artist, and must surely be copies.

This energetic and stylish drawing, on the other hand, shows a command of line and wash and a sensitivity of lighting that is comparable with many of the artist's designs for prints, such as the two Evangelists, in Dresden<sup>2</sup>, or the fine sheet showing *The Conversion of St. Paul*, now in the National Gallery of Canada, Ottawa.<sup>3</sup> It therefore

seems very likely that this previously unknown drawing is the original by Van Mander, from which the drawing in Weimar was copied - the only one of the nine prototypes for the Weimar drawings that has so far come to light.

Van Mander is possibly best known for his extremely important 1604 publication, *Het Schilderboeck*, which was not only the first published compendium of biographies of Dutch and Flemish artists, but also an important theoretical treatise on painting and technique. He was also an extremely accomplished draughtsman and painter, and with Hendrick Goltzius a central member of the group of highly innovative artists working in Haarlem in the years around 1600.

This would seem to be a rather significant addition to the small *corpus* of known drawings by Van Mander, and also a particularly appealing depiction of this alluring yet menacing subject, so beloved of the Dutch Mannerists.

<sup>1</sup> Weimar, Schlossmuseum, inv. no. KK 4557; H. Miedema (ed.), *Karel van Mander, The Lives of the Illustrious Netherlandish and German Painters*, 6 vols., Doornspijk 1995, vol. II, no. D25, reproduced

<sup>2</sup> Dresden, Kupferstichkabinett, inv. nos. C1962-261 and 262; reproduced M. Leesberg, *The New Hollstein, Karel van Mander*, Rotterdam 1999, pp. xcvi-xcvi, nos. 20-21

<sup>3</sup> Leesberg, *op. cit.*, p. xcvi-xcvi, no. 22

\$ 15,000-20,000





21

21

**PAULUS VAN HILLEGAERT I**

Amsterdam 1595/6 - 1640

A Landscape with Houses on the Bank of a River

Pen and brown ink and brown and reddish wash, over traces of black chalk  
223 by 339 mm; 8 5/8 by 13 1/4 in

**PROVENANCE**

Baron Carl Rolas du Rosey (d.1862), Dresden (L.2237); with M. Knoedler & Co., New York (as Jan Brueghel)

An accomplished and atmospheric view of the Dutch countryside, this drawing is by the same distinctive hand as two that were formerly on the art market<sup>1</sup>, and two more in Berlin, which Wolfgang Schulz and K.G. Boon attributed to Hillegaert<sup>2</sup> - an artist otherwise best known for his painted battle scenes.

<sup>1</sup> Sales, Amsterdam, Sotheby Mak van Waay, 9 June 1975, lot 40, and Amsterdam, Sothebys, 4 November 2003, lot 30

<sup>2</sup> Berlin, SMPK, Kupferstichkabinett, inv. 2775 & 2776; one reproduced W. Schulz, *Die holländische Landschaftszeichnung*, exh. cat., Berlin 1974, fig. 24

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

22

PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

**ABRAHAM BLOEMAERT**

Gorinchem 1566 - 1651 Utrecht

Recto: A Bishop

Verso: A drapery study

Pen and reddish-brown ink and red chalk and wash, heightened with white (*recto*); red chalk and touches of black chalk, heightened with white (*verso*)  
292 by 187 mm; 11 1/2 by 7 3/8 in

**PROVENANCE**

Sale, London, Sotheby's, 8 December 1972, lot 1

**EXHIBITED**

Princeton, The Princeton Art Museum, *Works on Paper*, 1981, catalogue untraced

The *recto* of the present sheet fits very securely into a group of twenty one drawings, described by Bolten as the so-called "Bishops"; based on the fact that the models employed by Bloemaert were adorned in ecclesiastical robes, and the figures portrayed were inevitably intended for devotional images. The vast majority of drawings from this very distinctive group are similarly executed in a combination of red chalk and wash, with highly comparable examples now housed in European institutions including the Albertina, Vienna,<sup>2</sup> and the Musée du Louvre, Paris.<sup>3</sup>

Whilst Bolten notes that some of the figures from the "Bishops" group were used by Bloemaert in subsequent painted compositions, such as *The Church Fathers*, "the result is almost always a conversion of poise, gestures and drapery and never an exact copy."<sup>4</sup> Many of the studies, including the present drawing, were not, however, used in paintings, but instead served the more general purpose of preparing the artist for drawing.

<sup>1</sup> J. Bolten, *Abraham Bloemaert c.1565-1651, The Drawings*, Leiden 2007, p. 292, no. 869 (*recto*), reproduced vol. II, p. 290

<sup>2</sup> *Ibid.*, nos. 866 and 878

<sup>3</sup> *Ibid.*, no. 879

<sup>4</sup> *Ibid.*

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



Recto



22 Verso

SIR ANTHONY VAN DYCK



23

## SIR ANTHONY VAN DYCK

Antwerp 1599 - 1641 London

*Recto*: An old bearded man holding a bundle  
beneath his arm;

*verso*: Various composition studies

Black, red and white chalk (*recto*); pen and brown ink (*verso*);  
bears numbering in brown ink, *verso*: N° 129.  
367 by 231 mm; 14½ by 9½ in

### PROVENANCE

Collection of Lt.Col. J. C. Dundas, Fochtertyre, Stirling;  
his sale, Sotheby's, London, 6 March 1946, lot 134;  
collection of Dr. and Mrs. Francis Springell, Portinscale,  
Cumberland;  
their sale, Sotheby's London, 30 June 1986, lot 58;  
with William Acquavella, New York, 1990;  
Private Collection, USA

### EXHIBITED

London, Royal Academy of Arts, *Drawings by Old Masters*, 1953,  
cat. no. 275;  
London, Royal Academy of Arts, *Flemish Art 1300-1700*, 1953-  
1954, cat. no. 483;  
London, Colnaghi, *Drawings by Old Masters from the Collection of  
Dr. and Mrs. Francis Springell*, 1959, cat. no. 37;  
Antwerp, Rubenshuis; Museum Boymans-van Beuningen,  
Rotterdam, *Antoon van Dyck. Tekeningen en Olieverfschetsen*,  
1960, cat. no. 17;  
Edinburgh, National Gallery of Scotland, *Old Master Drawings from  
the Collection of Dr. and Mrs. Francis Springell*, 1965, cat. no. 32;  
New York, The Pierpont Morgan Library, and Fort Worth, The  
Kimbell Art Museum, *Van Dyck Drawings*, 1991, (catalogue by  
Christopher Brown; shown Fort Worth only), cat. 8;  
Wellesley, Mass., The Davis Museum and Arts Center, Wellesley  
College, and The Cleveland Museum of Art, *Flemish Drawings in  
the Age of Rubens: Selected Works from American Collections*,  
1993, cat. 11;  
Madrid, Museo Nacional del Prado, *The Young Van Dyck*, 2013,  
pp. 80, 84, 232 (under cat. 57), 228-9, cat. 56

### LITERATURE

H. Vey, *Die Zeichnungen Anton van Dycks*, Brussels 1962, cat. 35,  
figs. 45-46;  
A. McNairn, *The Young van Dyck*, exh. cat., Ottawa, National  
Gallery of Canada, 1980, p.79, under cat. 27;  
A.W.F.M. Meij, *Rubens, Jordaens, Van Dyck and their Circle, Flemish  
Master Drawings from the Museum Boijmans van Beuningen*, exh  
cat., Rotterdam, Museum Boijmans van Beuningen, 2001, p. 200,  
under cat. 53;  
S.J. Barnes et al., *Van Dyck: A Complete Catalogue of the Paintings*,  
New Haven, CT, 2004, p. 27, under cat. 1.9

\$ 2,500,000-3,500,000





Fig. 1 Sir Anthony Van Dyck, *The Healing of the Paralytic*, Bayerische Staatsgemäldesammlungen, Staatsgalerie, Neuburg an der Donau

With a grandly conceived and brilliantly drawn chalk figure study on one side, and an abundance of rapid pen studies for various compositions, dashed off in an apparent stream of consciousness, on the other, this celebrated sheet encapsulates all that the brilliant young Van Dyck was capable of doing as a draughtsman, at the pivotal moment, in his late teens, when he was interacting most intensely with his great mentor, Sir Peter Paul Rubens, and also finding his own firm feet as an artist.

The chalk figure study, preparatory for the key early composition of *The Healing of the Paralytic*, is the most important of all those that Van Dyck made during this period, around 1617-20, and sheds fascinating light on his relationship with Rubens; though clearly inspired by the monumental figure studies that Rubens made throughout his career (such as those for the Antwerp Cathedral *Raising of the Cross*, one of which was recently sold in these Rooms<sup>1</sup>), Van Dyck's equally large scale figure is essentially calligraphic, not sculptural, which would remain a fundamental difference between the draughtsmanship of these two great artists. No other Van Dyck drawing of similar significance and quality has appeared on the market since this sheet was itself last sold at auction, in 1986.

As Anne-Marie Logan described, in her revealing essay on the artist's early drawings<sup>2</sup>, 'The Van Dyck we are most familiar with today as a draftsman is based almost entirely

on the many preliminary studies he made for a mere eight paintings.... All date from the short time the artist was closely associated with Rubens, 22 years his senior, from about 1617/18 to 1620.<sup>3</sup> It is for one of those paintings, *The Healing of the Paralytic*, that the half-length chalk study of a bearded old man on the *recto* of the present sheet is a study. Executed on a scale seen only very rarely in Van Dyck's figure studies, with extremely dashing, flowing and confident strokes of black chalk, elaborated and rendered more three-dimensional with touches of red chalk in the neck and ear, and deftly applied white chalk highlights, this is also one of the most colouristic and complex of all the known figure studies of this exceptional draughtsman, who was never one to shy away from either spontaneity or technical originality.

In fact, the related painting exists in two autograph versions, one in Neuburg an der Donau (fig.1)<sup>4</sup>, the other in the Collection of Her Majesty the Queen, at Buckingham Palace (fig.2).<sup>5</sup> These serene, monumental compositions, showing the figures in three-quarter length, with a grandeur that strongly reflects the influence of Italian masters ranging from Leonardo to Titian, are almost identical, and there has been considerable debate regarding which of them should be considered the first, prime version – something that a lack of early documentation does nothing to resolve. On the one hand,



23 verso

there are a number of pentimenti in the London version, suggesting Van Dyck was still developing the composition as he went along. On the other, these changes are generally not incorporated in the Neuburg painting. One theory – appealing but unprovable – is that Van Dyck painted the London version first as a work for the Rubens workshop, then revisited the composition in a more independent way, in his own voice.<sup>6</sup>

One of the most striking differences between the two paintings is that in the Royal Collection version, the figure of the paralytic to the left is shown clean-shaven, whereas in the second painting he is bearded, as in the present drawing. Very clearly, the drawing served more directly as a study for the Neuburg picture, though that still does not totally clarify which painting came first, and in both cases there are other differences from the drawing, such as the fact that the paralytic's left hand is raised.

The fact that Van Dyck made this grand, large-scale figure study in chalk for the key figure in his composition reflects very closely Rubens's working method, when developing his ideas towards their final expression. During these early years of his career, Van Dyck learned much from the methods of his great mentor, but did not always adhere to these methods in every respect.

The closest links are to be found in the rapidly executed pen and ink studies for compositions dating from

these years, and there is often some scholarly difficulty in distinguishing between the two artists' works of this type.<sup>7</sup> After this stage, Rubens then tended to move on to coloured oil sketches for the whole composition, and finally made large scale studies of the key figures. Van Dyck employed, like almost all artists, the first of these techniques, and adopted from Rubens, during these early Antwerp years, the third, but never incorporated the regular use of oil sketches into his working method. Just like Rubens, Van Dyck used substantial chalk figure studies only late in the creative process, to finalise the pose and modelling of the main figures, once the arrangement of the composition itself was fully established. The extent to which Van Dyck was inspired by Rubens in adopting this use of large chalk figure studies is underlined by the fact that for another of his early paintings, the *Christ Crowned with Thorns*, in the Prado, he actually ended up basing his painted figure on a study by Rubens, in Rotterdam<sup>8</sup>, rather than on the one that he himself had made for the same figure.<sup>9</sup> Such a use of the older master's study is witness not only to Van Dyck's admiration for Rubens, but also to a reciprocal respect, as it is inconceivable that Van Dyck could have made use of one of Rubens's major figure studies without the latter's encouragement and blessing. Given how fiercely protective and controlling Rubens was when it came to



Detail Lot 23

his artistic capital and images of his works, this is indeed a remarkable occurrence. This was, though, the moment when the young Van Dyck was working so closely with Rubens, collaborating on the massive *Decius Mus* cycle.

It is reasonable to suppose that Van Dyck was extremely keen, when painting *The Healing of the Paralytic*, to impress his mentor and guide, and he must have made numerous rapid pen studies, working out the composition, but none of them have survived. Three compositional drawings by the artist representing the same subject are known, in Rotterdam, Paris and Vienna, but they are very different in conception to the finished painting.<sup>10</sup> It is true that Van Dyck sometimes made many different studies leading towards his final composition, changing his mind a great deal, and even reversing compositions, in a manner unusual among his northern contemporaries and more akin to what we see in the work of, for example, Guercino, but all the same, the pen drawings of *The Healing of the Paralytic* cannot reasonably be considered direct preparatory studies for the London/Neuburg painting. In fact, the present drawing is the only surviving study for this important early composition.

This sheet does, though, have on the verso a series of rapidly executed studies, in pen and ink, showing at least four different figure groups, but they do not relate to the grand chalk figure study on the recto. As Anne-Marie Logan has described, it was not, however, unusual for Van Dyck to use the two sides of his sheet for entirely unrelated studies.<sup>11</sup> Here, using the paper horizontally rather than vertically, the artist has dashed off in pen and ink four distinct scenes. Other than agreeing that none of these are studies for *The Healing of the Paralytic*, scholars have struggled to establish to what they might in fact relate. Ludwig Burchard<sup>12</sup> believed they represented Christ at the pool of Bethesda, while Christopher Brown suggested the figures to the right could be linked with Rubens's *Assumption of the Virgin* in Düsseldorf, and the *Pentecost* in Neuburg, but exactly how is unclear.

It is, though, for the spectacular, large-scale, three-quarter length study on the recto that this drawing has always been so admired. Exploring an approach to figure drawing so brilliantly employed by Rubens,



Detail Lot 23



Fig. 2 Sir Anthony Van Dyck, *The Healing of the Paralytic*, The Royal Collection, Her Majesty Queen Elizabeth II

experimenting with a combination of colors of chalk that Rubens also used so effectively, this drawing is a monument to the closeness of the artistic relationship between Rubens and Van Dyck, during that key period around 1617-20. Yet it is also emblematic of the profound differences between the two artists. The large figure studies of Rubens are far more modelled and sculptural, full of tension and power, but suggesting movement that has been frozen for an instant by the virtual camera of the artist's vision. In this study by Van Dyck, on the other hand, the dashing, passionate chalk lines create a surface that is in constant, flickering motion before our eyes, and a form that is less three-dimensional, perhaps, but profoundly and permanently alive.

- <sup>1</sup> Sale, New York, Sotheby's, 30 January 2019, lot 15
- <sup>2</sup> A.-M. Logan, 'Anthony van Dyck: His Early Drawings during the First Antwerp Period,' in *The Young Van Dyck*, exh. cat., Madrid, Prado, 2013, pp. 75-91
- <sup>3</sup> *Ibid.*, p. 79
- <sup>4</sup> Neuburg an der Donau, Bayerische Staatsgemäldesammlungen, Staatsgalerie, inv. no. 559
- <sup>5</sup> London, The Royal Collection, inv. RCIN 405325; *The Young Van Dyck*, exh. cat., op. cit., cat. 57
- <sup>6</sup> *The Young Van Dyck*, exh. cat., op. cit., p. 233
- <sup>7</sup> For the most recent analysis of this problem, see Anne-Marie Logan, in *The Young Van Dyck*, exh. cat., op. cit., pp. 77-78
- <sup>8</sup> Rotterdam, Museum Boijmans van Beuningen, inv. V 52; Meij, op. cit., cat. 11
- <sup>9</sup> Rotterdam, Museum Boijmans van Beuningen, inv. MB 341; *The Young Van Dyck*, exh. cat., op. cit., cat. 53
- <sup>10</sup> Rotterdam, Museum Boijmans Van Beuningen, inv. MB 5018, Vey, op. cit., cat. 33; Paris, Fondation Custodia, Frits Lugt Collection, inv. 1189, Vey, op. cit., cat. 34; Vienna, Albertina, inv. 8633, Vey, op. cit., cat. 36
- <sup>11</sup> Anne-Marie Logan, in *The Young Van Dyck*, exh. cat., op. cit., p.81
- <sup>12</sup> Reported by Vey, loc. cit.



24

**24**

PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

**JACOB JORDAENS**

Antwerp 1593 - 1678

Study of a man holding a bell rope

Black and red chalk with touches of white chalk  
406 by 222 mm; 16 x 8 ¾ in

**PROVENANCE**

Van Parijs, Brussels (L.2531, with number 543);  
sale, New York, Sotheby's, 25 January 2002, lot 140

**\$ 4,000-6,000**



25

**25**

**SIR ANTHONY VAN DYCK**

Antwerp 1599 - 1641 London

A scene of a religious service, possibly a baptism

Pen and brown ink  
164 by 254 mm; 6½ by 10 in

Previously unknown, this subtle and sophisticated study for a composition showing an unidentified religious ceremony can convincingly be attributed to the young Van Dyck, executed at around the same time – circa 1618-20 – as the great, double-sided sheet, lot 23 above.

The condition of the drawing makes some areas very hard to read, but the scene seems to show a group of figures gathered to the left, either around a child or an altar, with others, including a donor in early 17<sup>th</sup>-century costume, looking on from the right. Were it not for the figures in contemporary clothing, this could have been a Circumcision, but the subject must for now remain unclear. The composition does not correspond with any known work by Van Dyck or any of his contemporaries.

In terms of drawing style, the angularity of facial features, broad, almost blotchy, rendering of hair, and general sense of movement are very comparable with other drawings by Van Dyck from this period; Jeremy Wood singles out in particular a study for *The Brazen Serpent*, in the Morgan Library<sup>1</sup>, and two sheets in the Albertina.<sup>2</sup>

Another interesting aspect of this intriguing sheet is that the facial features of the standing gentleman in contemporary costume bear a striking resemblance to those of the great art collector, patron and Burgermeester of Antwerp, Nicolas Rockox, as recorded in various other works by Van Dyck, including a fine circular painting, recently sold in these Rooms.<sup>3</sup>

<sup>1</sup> Jeremy Wood, communication with the present owner; New York, Pierpont Morgan Library and Museum, inv. 2004.39; I. van Tuinen, *Power and Grace: Drawings by Rubens, Van Dyck, and Jordaens*, New York 2018, page 22, fig. 10

<sup>2</sup> Vienna, Albertina, inv. 11644 and 8637; H. Vey, *Die Zeichnungen Anton van Dycks*, Brussels 1962, nos. 80 and 97

<sup>3</sup> Sale, New York, Sotheby's, 28 January 2010, lot 170

**\$ 18,000-22,000**



26

26

PROPERTY FROM THE COLLECTION OF AMBASSADOR AND MRS. FELIX ROHATYN

**AFTER SIR ANTHONY VAN DYCK**  
Portrait of Adam de Coster

Red chalk, squared for transfer in black chalk within partial red chalk and pencil framing lines  
238 by 192 mm; 9 5/8 by 7 1/2 in  
This drawing is based on the print engraved by Pieter de Jode II for the *Iconographie*, the famous series of engraved portraits of Van Dyck's leading fellow artists and other luminaries of his time, for which he prepared the designs.  
**\$ 2,000-3,000**



27

27

**CORNELIS VISSCHER**

Haarlem 1628/9 - 1658

Two lions, after Rubens

Black chalk and touches of gray wash, within brown ink framing lines;  
inscribed, lower left: *Rubbens Pinxit* and signed, lower right: *C Visser fecit*  
205 by 310 mm; 8 by 12 1/2 in



Fig. 1 Sir Peter Paul Rubens, *Daniel in the Lions' Den*, Washington, DC, National Gallery of Art



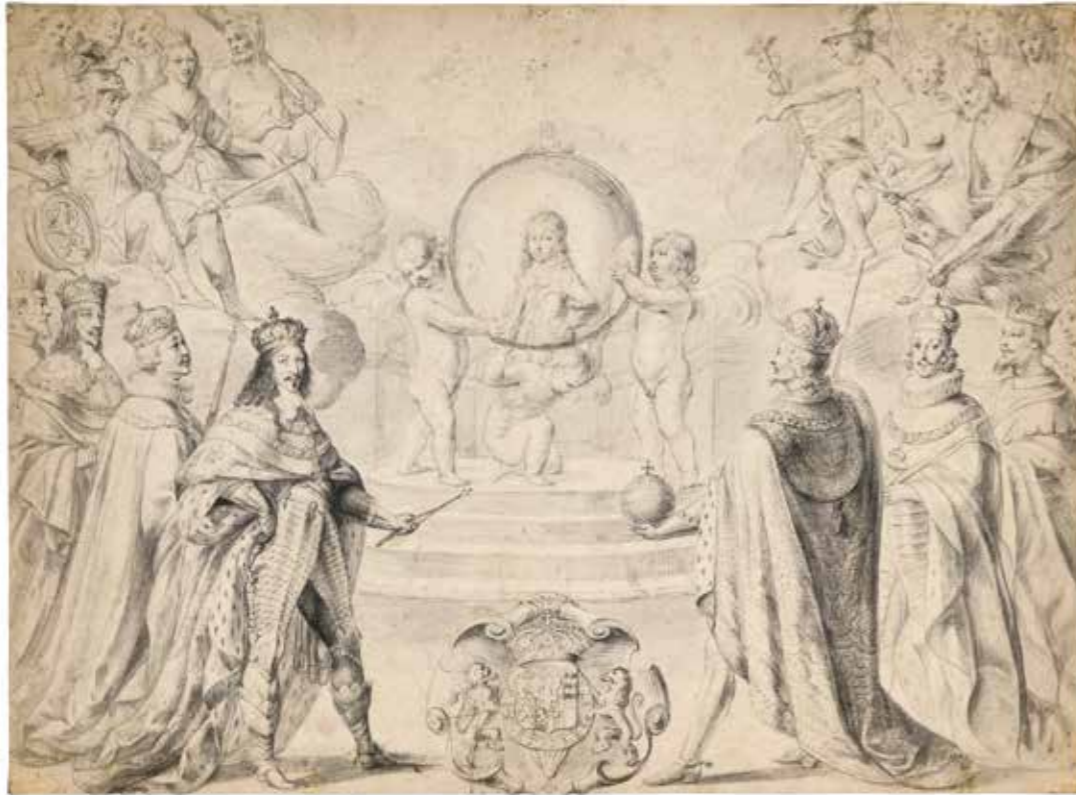
Fig. 2 Abraham Blooteling, *Two Lions*, after Rubens, etching

Cornelis Visscher here records two of the lions from Rubens's celebrated painting, *Daniel in the Lions' Den*, in the National Gallery of Art, Washington D.C. (fig. 1). The painting was in England from 1618 on, so Visscher most likely made his drawing from a copy or print after the original canvas. The same pair of lions appears, in reverse, as one of four prints of similar subjects by Abraham Blooteling (fig. 2), and it is tempting to suggest this drawing may have served as the model for the print. It is unusual for Visscher to copy the work of another artist in this way, but we know, from his two fine prints of cats<sup>1</sup>, that he had an interest in felines, and the drawing technique is extremely similar to works such as the Rijksmuseum's *The Hands of a Rommelpot Player*.<sup>2</sup>

<sup>1</sup> Hollstein vol. 43, no. 42

<sup>2</sup> Amsterdam, Rijksmuseum, inv. RP-T-1888-A-1533; see J. Hawley and M. Ram, 'Reconstructing a Cut-up Sheet by Cornelis Visscher,' *Master Drawings*, vol. LVI, no. 2 (2018), p. 191, fig. 13

**\$ 15,000-20,000**



28

28

PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

## ESPRIT GRANDJEAN

active 1642 - 1655

Allegorical scene of Monarchs, including Louis XIII of France, celebrating the accession to the Duchy of Savoy of Charles Emmanuel II, Prince of Piedmont, in 1638

Pen and gray ink and wash over traces of black chalk, indented for transfer; bears old inscription and attribution in brown ink, verso: *allegorie sur La minorité de Louis XIII / ph. de champagne invt fecit*  
348 by 472 mm; 13¾ by 18⅝ in

### PROVENANCE

John, Lord Northwick (1770-1859), by inheritance at Northwick Park, to Capt. E.G. Spencer-Churchill, sale, London, Sotheby's, 3 November 1920, lot 244 (as Philippe de Champaigne)

### LITERATURE

S. Fogelberg Rota and A. Hellerstedt, *Shaping Heroic Virtue: Studies in the Art and Politics of Supereminence in Europe and Scandinavia*, Leiden 2015, p. 85

Long regarded, due in part to the old inscription and attribution to the verso, as an Allegorical portrayal of Monarchs Celebrating the Minority of Louis XIII by Philippe de Champaigne, the present drawing is, in fact, an extremely rare preparatory drawing by Esprit Grandjean, an artist documented working in Chambéry in 1642, before subsequently being named, in 1651, by Charles Emmanuel II as 'nostro pittore di camera', due in part to 'il zello grande che ha sempre dimostrato per il servizio nostro'.<sup>1</sup>

Grandjean's close association with Charles Emmanuel II is impressively captured in the present work in which the artist depicts an allegorical scene of Monarchs, including Charles Emmanuel's late uncle, Louis XIII of France, celebrating the accession to the Duchy of Savoy of Charles Emmanuel II, Prince of Piedmont, in 1638. Extensively indented throughout the composition, the drawing was subsequently engraved, in reverse, by Charles (Karl) Audran (1594-1674), a rare surviving impression of which is in the Bibliothèque nationale de France (fig.1).

We are grateful to Frédérique Lanoë, Véronique Meyer and Peter Fuhling for their kind assistance with the cataloguing of this drawing.

<sup>1</sup> see A. Baudi di Vesme, *Schede Vesme. L'Arte in Piemonte dal XVI al XVIII secolo*, vol. II, Turin 1966, pp. 538-539

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



29

29

## CLAUDE GELLÉE, CALLED CLAUDE LORRAIN

Chamagne, Lorraine 1604/5 - 1682 Rome

A pastoral landscape with a coastal view in the background, a building with a tower to the left, herdsman and cattle

Pen and brown ink, brown and gray wash over traces of black chalk; bears signature in pen and ink lower right: *Claudio Gellee*  
175 by 251 mm; 6⅞ by 9⅞ in

### PROVENANCE

Sale, New York, Christie's, 28 January 2000, lot 48

An elaborate and highly finished Mediterranean coastal view, this accomplished composition exhibits the clear separation of planes found in many of Claude's paintings and drawings alike. The attention to the foreground, characterized by big stones and large leafy plants, is very typical of the artist, and similar motifs occur in many paintings, particularly during the 1640s.

The marine coast in the distance, opening to the sky, creates a particularly successful sense of space and overall pictorial balance, with contrasts of tone and variety of penwork that would originally have been more evident than they are today. The drawing is mostly executed in extremely fine and dense strokes of the pen, and stylistically must date to the 1640s. The pastoral subject also fits well with Claude's work of these years. The careful execution and very balanced composition could indicate that this drawing was made for its own sake and not necessarily in preparation for a painting. As Marcel Roethlisberger observed, 'The forties were for him a Carracese decade, in which his compositions moved away from the narrative, romantic pastorals towards a more heroic concept of landscape.'<sup>1</sup>

<sup>1</sup> M. Roethlisberger, *Claude Lorraine, The Drawings*, Berkeley and Los Angeles 1968, vol. I, p. 32

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





30

30

LOTS 6 & 30-38: PROPERTY FROM THE JULI AND ANDREW WIEG COLLECTION, AMSTERDAM

## GERARD VAN GROENINGEN

Antwerp circa 1515 - 1576

Christ before Pilate

Pen and brown ink, indented for transfer  
101 by 142 mm; 4 by 5½ in

### PROVENANCE

Marquis Charles de Valori (1820-1883), Paris (L.2500)



Fig. 1 After Gerard van Groningen, *Christ before Pilate*, engraving

Given that Gerard van Groningen was one of the more productive print and glass designers working in mid-16th century Antwerp, surprisingly little is known about his life. Some seventy drawings have been attributed to him, including a fully signed *Design for a chest with the Abduction of Helen on the lid*, in the Louvre<sup>1</sup>, and a few that are, like the present sheet, direct studies for prints.<sup>2</sup>

This drawing was engraved, in reverse, as the 31st plate of 51 (including title) illustrating Philips Galle's 1573 publication, *Christi Iesu vita*, by Benito Arias Montano (fig. 1).<sup>3</sup> Although it appears that Johan Wierix and other artists in Galle's stable also worked on this project, the first plate after the title clearly identifies Gerard van Groningen as the designer of the series. Stylistically very comparable drawings by the artist include the *Abraham and Melchisedek* in the Rijksmuseum, also a study for a known print.<sup>4</sup>

<sup>1</sup> Paris, Musée du Louvre, inv. 22.356

<sup>2</sup> See H. Mielke and U. Mielke, 'Gerard Groening, ein Antwerpener Künstler um 1570. Verzeichnis seiner Zeichnungen und Stichwerke aus dem wissenschaftlichen Nachlass von Hans Mielke,' 2 parts, *Jahrbuch der Berliner Museen*, vol. 37 (1995), pp. 143-157 and vol. 38 (1996), pp. 121-150

<sup>3</sup> C. Schuckman, *The New Hollstein. Dutch & Flemish Etchings, Engravings and Woodcuts 1450-1700, Gerard van Groningen, Part II*, Rotterdam 1997, pp. 92, 110, no. 344

<sup>4</sup> Inv. RP-T-1918-381.

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



31

31

## PAUL BRIL

Breda 1553/4 - 1626 Rome

Italian landscape with hill-top town and herdsmen

Brush and grey wash over black chalk, with indications of lunette in top corners  
178 by 255 mm; 7 by 10 in

### PROVENANCE

Lord Powerscourt;  
sale, London, Sotheby's, 22 November 1974, lot 92;  
with Baskett and Day, London;  
with Paul Drey Gallery, New York;  
sale, Amsterdam, Sotheby's, 15 November 1995, lot 22 (as Dutch School, 17th Century)

### LITERATURE

L. Wood Ruby, *Paul Bril, The Drawings*, Belgium (Brepols) 1999, pp. 21, 31, 109, no. 76, p. 238 pl. 84 (as probably an unused design for a fresco in the Palazzo Pallavicini-Rospigliosi, circa 1613);  
*idem*, 'Before the Frescoes: the Drawings,' in C. Hendriks, *Northern Landscapes on Roman Walls. The Frescoes of Matthijs and Paul Bril*, Florence 2003, pp. 82-3, fig. 51

As Louisa Wood Ruby has pointed out, this rare and beautiful drawing is one of a small group of six sheets by Bril that can be linked with his important series of frescoes, painted in 1611-13 for Cardinal Borghese in the Sala della Pergola of the Casino del Patriarca Biondo and Casino dell'Aurora of his palace on the Quirinal, now the Palazzo Pallavicini-Rospigliosi. Other drawings in this

group, now in Paris, Munich and Dresden, clearly served as direct studies for the frescoes, but although this sheet cannot be connected compositionally with any of the executed paintings, the very distinctive drawing style and general compositional format leave little doubt that the drawing was also made in connection with this project. The frescoes, which reflect, in their simple naturalism, Annibale Carracci's Aldobrandini lunettes of 1603-5, are an important landmark both in Bril's career and in the story of landscape painting in early 17th-century Rome. Three of the surviving studies for the project are in the Louvre, and the others are in Dresden and Munich.<sup>1</sup>

In sharp contrast to the majority of Bril's earlier, and typically Mannerist, pen and ink landscape drawings, these studies for the Palazzo Pallavicini-Rospigliosi frescoes are executed in a particularly free technique, with broad gray washes applied over a rapid sketch in black chalk in a way that is a remarkable anticipation of the Roman landscape drawings that Claude Lorrain would start to produce nearly a decade later. Both in frescoes and in drawings, Paul Bril and his sadly short-lived brother Matthijs (who died suddenly in 1583 at the age of only 33) were responsible for many of the most important developments in the landscape art produced in Rome over the period of nearly half a century, between their arrival in the Eternal City in the early 1570s and Claude's rise to pre-eminence.

<sup>1</sup> Wood Ruby, *op. cit.*, 1999, cats. 71-75

**\$ 25,000-35,000**



32

32

### TOBIAS VERHAECHT

Antwerp 1561 - 1631

Mountain landscape with travellers

Pen and brown ink and wash over indications in black chalk; signed with monogram and dated center left: *TVH / 1605*, with another illegible inscription bottom left  
208 by 265 mm; 8¼ by 10½ in

#### PROVENANCE

Sale, Amsterdam, Sotheby's, 15 November 1995, lot 2

This fine example of Verhaecht's distinctive landscape style is one of very few drawings by the artist that is signed.

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

33

### PIETER DIRCKSZ. SANTVOORT

Amsterdam circa 1604 - 1635

Rugged landscape with travellers

Pen and brown ink and grey wash over black chalk, within brown ink framing lines  
156 by 204 mm; 6¼ by 8 in

There are very few surviving drawings by this short-lived but highly innovative Amsterdam artist; the largest documented group, consisting of 15 drawings, was formerly in the Kunsthalle, Bremen, but 13 of those were either destroyed or stolen during the Second World War. One surviving drawing by the artist is now in the Lugt Collection, Paris.<sup>1</sup> In that sheet, and also in another formerly in the collection of the late Professor Egbert Haverkamp-Begemann<sup>2</sup>, the freely handled wash, applied over a rapid black chalk sketch, and the trees rapidly outlined with the point of the brush, are all rather similar to here. Another of the drawings formerly in Bremen (inv. 1772, now lost), is dated 1623, emphasising the originality of Santvoort's distinctive landscape style, which stands at the very crossroads between earlier, mannerist traditions of Netherlandish landscape and the dramatic and revolutionary move towards naturalism that was just gathering speed in Dutch landscape art.

<sup>1</sup> *Dessins de Paysagistes Hollandais du XVII<sup>e</sup> Siècle*, exhibition catalogue, Brussels/Rotterdam/Paris/Berne 1968-9, cat. no. 134, reproduced plate 40

<sup>2</sup> Sold, New York, Sotheby's, 31 January 2018, lot 284

**\$ 4,000-6,000**



33



34

34

### ABRAHAM BLOEMAERT

Gorinchem 1566 - 1651 Utrecht

A rugged coastal landscape with two figures

Pen and dark brown ink and brown wash over black chalk, indented for transfer  
151 by 241 mm; 6 by 9½ in

#### PROVENANCE

Possibly G. Schroder, sale, Amsterdam, De Winter & Yver, 20 February 1764, lot 474 (to Busserus);  
Possibly H. Busserus, sale Amsterdam, Van der Schley & Maarszen, 21 October 1782;  
Acquired by Richard Holtkott (1866-1950) in Germany, 29 August 1932,  
by descent until sale, Amsterdam, Christie's, 14 November 1994, lot 88

#### LITERATURE

J.A. Bolten, *Abraham Bloemaert, The Drawings*, Leiden 2007, vol. I, p. 467, no. 1586, reproduced vol. II, p. 478, fig. 1586

**Engraved:** B.A. Bolswert (Hollstein III, p. no. 356)

As Dr. Jaap Bolten has noted, this is the design for the nineteenth in a series of twenty etchings by Bolswert, after landscape drawings by Bloemaert. Bolten dates these to 1605-6, and compares this drawing stylistically with another, dated 1605, in the Lugt Collection.<sup>1</sup>

<sup>1</sup> Paris, Fondation Custodia, F. Lugt Collection, inv. I 1319; Bolten, *op. cit.*, no. 1527

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



35

35

## ADRIAEN VAN DE VELDE

Amsterdam 1636 - 1672

### The Annunciation

Brush and brown wash over black chalk  
110 by 104 mm; 4¼ by 4⅓ in

Though he is unquestionably best known as a painter of landscapes with animals, Adriaen van de Velde had more sides to his artistic personality, and painted a small number of important religious compositions. His drawings in particular show a great variety and originality of technique, encompassing some of the most brilliant red chalk figure studies in all Dutch art, freely handled wash drawings such as this composition study, serene landscape compositions executed in black chalk and gray wash, and lively studies of cows and sheep, clearly made from life.

This study is stylistically comparable with one in the British Museum, showing *The Angel Appearing to The Shepherds*, in which the face of the startled shepherd to the right closely echoes that of the equally startled Virgin Mary seen here.<sup>1</sup> No related painting is known, but the drawing is close in style to various wash studies for prints or paintings, such as the pair showing the continents, in the Amsterdam City Archives.<sup>2</sup>

<sup>1</sup> London, British Museum, inv. no. 1895.0915.1329; see B. Cornelis and M. Schapelhouman, *Adriaen van de Velde, Dutch Master of Landscape*, exh. cat., Amsterdam, Rijksmuseum, and Dulwich Picture Gallery, 2016-17, cat. 60, reproduced

<sup>2</sup> Inv. nos. 10097/555 and 10097/556; see Cornelis & Schapelhouman, *op. cit.*, cat. 57-8

\$ 5,000-7,000

36

## ADAM PIJNACKER

Schiedam 1620 - 1673 Amsterdam

### View of the Lower Rhine valley, looking from Kleve towards Emmerich

Pen and brown ink and grey wash over black chalk, on two joined sheets of paper;  
signed and inscribed in black lead, lower left: *a. Pijnacker. Cleef ziende na Embrik*, and bears inscription in brown ink, verso: *50 Pijnacker*  
239 by 582 mm; 9½ by 22⅞ in

#### PROVENANCE

The Hon. John Spencer (1708-1746), Althorp (L.1532), thence by descent in the collections of the Earls Spencer; sale, Amsterdam, Christie's, 15 November 1993, lot 101; with Bernard Houthakker, Amsterdam; sale, Amsterdam, Sotheby's, 11 November 1997, lot 85

#### LITERATURE

P. Schatborn, *Drawn to Warmth, 17th-century Dutch artists in Italy*, exh. cat., Amsterdam, Rijksmuseum, 2001, pp. 183, 212, n. 21 (1997 sale reference erroneously as Christie's)

As Peter Schatborn has described (*loc. cit.*), the style of this drawing is typical of the broad, rather freely executed studies that Pijnacker made directly from nature, on the basis of which he would produce, back in the studio, both his paintings and his more carefully finished drawings. This is, though, an exceptionally large example of one of the artist's *plein air* drawings, and is also unusual in that he has worked up some parts of the foreground in pen and ink.

All the same, the penwork and the chalk that underlies the entire composition are both handled in the nervously insistent manner that is so characteristic of Pijnacker's drawing style. The contrast between the sense of movement in the chalk and pen strokes and the calmness generated by the broad grey washes, flowing between wide areas of entirely blank paper, creates a very distinctive and satisfying sense of light and atmosphere.

The fact that there are two drawings in this sale that can convincingly be attributed to Pijnacker (see also lot 99) might suggest otherwise, but drawings by the artist are actually very rare, all the more so a grand sheet like this, in which the precise location depicted is known. Other characteristic sketches made from nature, similar in technique but smaller and not worked up in pen, are in the Louvre and the Rijksmuseum, the latter signed in black lead in the same way as the present work.<sup>1</sup>

<sup>1</sup> Paris, Musée du Louvre, inv. no. RF 34542; Amsterdam, Rijksmuseum, inv. no. RP-T-1964-59; reproduced Schatborn, *loc. cit.*, figs. F and H.

\$ 15,000-20,000





January



February



March



April



May



June



July



August



September



October



November



December

37

PIETER JAN VAN LIENDER

Utrecht 1727 - 1779

The Twelve Months

All black chalk and brown wash, within brown ink framing lines; all except March and April signed and dated, verso: Pieter J. v Liender f 1767; April signed and dated, verso: Pieter J. v Liender f 1766; all except March inscribed, verso, with the name of the month

All: 130 by 140 mm; 5 1/8 by 5 1/2 in (12)

PROVENANCE

Louis Deglatigny (1854-1936), Rouen, his sale, Paris, 4 November 1937

The tradition of sets of related images depicting the seasons or months of the year has its origins in medieval manuscript illumination, but became increasingly popular in the context of paintings, drawings and prints in the sixteenth century. During the 1550s and '60s, Pieter Bruegel the Elder made his famous series of paintings and print designs with seasonal subjects, and in 1580-81 Hans

Bol executed the wonderful set of twelve circular drawings of the months, now in the Boijmans van Beuningen Museum, Rotterdam<sup>1</sup>, which seems to be the earliest set of drawings of the months to have survived intact.

Although such themed sets of images continued to be produced during the seventeenth century, their popularity does, however, seem to have waned somewhat at that time, only to undergo a great revival in Dutch art of the eighteenth century. Since the majority of drawings and watercolours from this period that represent the months of the year are rather complete and decorative, many such sets must have been separated over the years, but none the less a certain number have remained together, including the present drawings by Van Liender, a series by Jacobus Buys that was until recently in a Boston private collection<sup>2</sup>, and others by Simon Fokke (1765), H.P. Schouten (1789) and Jacob Cats (1791).

<sup>1</sup> Inv. nos. MB 2005/T2 a-l; sold, from the Koenigs Collection, New York, Sotheby's, 23 January 2001, lot 11

<sup>2</sup> Sale, New York, Sotheby's, 30 January 2019, lot 119

\$ 14,000-18,000



38

### EGBERT VAN DRIELST

Groningen 1746 - 1818 Amsterdam

#### A pair of landscapes: summer and winter

Both black chalk and grey wash, within brown ink framing lines; Winter with touches of reddish-brown wash; both signed and dated, verso: *E. van; Drielst / 1784*  
Each: 467 by 422 mm; 18<sup>3</sup>/<sub>8</sub> by 16<sup>5</sup>/<sub>8</sub> in  
(2)

Egbert van Drielst's serene yet grand landscapes constitute a distinctive and significant aspect of Dutch landscape art of the late 18th and early 19th century. Most of them represent seemingly anonymous corners of woodland, yet the artist none the less often took the trouble to identify the locations depicted, most of which were in his native province of Drenthe, in the careful inscriptions to be found on the versos of many of his drawings.

Van Drielst worked as a painter of wall-hangings to decorate grand interiors, and some of his drawings of this type may have served as studies for such paintings, but in many cases his drawings and watercolors must have been made as independent works, for sale. As Charles Dumas has pointed out, it is most likely that the present pair of drawings fall into the second of these categories, as wall decorations are usually much taller and thinner in format.

Like any artist producing works for a hungry market, Van Drielst adapted and reused motifs from one composition to another, and the buildings and figure group seen here in the Winter scene are very similar to those in one of a set of four horizontal compositions representing the seasons that the artist executed 15 years later, now in the Gemeentemuseum, The Hague.<sup>1</sup>

<sup>1</sup> B. Gerlagh and E. Koolhaas-Grosfeld, *Egbert van Drielst 1745-1818*, Zwolle 1995, p. 129, fig 121

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



38

39

PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

### JACOB CATS

Altona 1741 - 1799 Amsterdam

#### The Month of December: View of the Village of Bergen in the Snow

Black chalk with brown and gray wash, within brown ink framing lines; signed in black chalk, verso: *J. Cats* and bears inscription: *December*  
115 by 179 mm; 4<sup>1</sup>/<sub>2</sub> by 7 in

Born in Altona, near Hamburg, at a young age Cats was brought by his parents to live in Amsterdam. In early 1759, he found employment in the wall-decoration workshop of a certain Jan Hendrik Troost van Groenendoelen, and in May 1762 he set up his own business, producing, with considerable success, the painted wall-hangings that were so popular in Amsterdam interiors of the period. Eventually, however, this fashion began to decline, and Cats then turned his hand to the production of highly finished landscape drawings and watercolors such as this, an art in which he became the leading figure in late-18th century Holland.

Like many of his contemporaries, Cats made sets of finished drawings and watercolors, with unifying themes such as the seasons or the months. This drawing probably originally formed part of such a series, within which the winter scenes were often the most animated and appealing.

We are grateful to Gajus Scheltema for informing us that the church depicted can be identified as that of Bergen, in the Dutch province of Noord-Holland.

**\$ 4,000-6,000**

40

### DUTCH SCHOOL, CIRCA 1700

#### Still life with flowers and insects

Gouache and watercolor with touches of gum arabic on vellum; bears signature and date in brown ink, lower right: *C.D.H f 1646*  
454 by 357 mm; 17<sup>7</sup>/<sub>8</sub> by 14 in

#### PROVENANCE

Sale, New York, Sotheby's, 26 January 2005, lot 167

Although it bears the date of 1646, this work appears to be a product of the late 17th or early 18th century.

**\$ 2,000-3,000**



39



40



41

PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

**STEFANO DELLA BELLA**

Florence 1610 - 1664

Recto: Study of an Elephant  
Verso: The Battle of the Centaurs and Lapiths

Pen and brown ink and gray wash over traces of black chalk (*recto*); pen and brown ink over traces of black chalk (*verso*); bears old attribution in black chalk, lower right: *della Bella* 142 by 217 mm; 5<sup>3</sup>/<sub>8</sub> by 8<sup>3</sup>/<sub>8</sub> in

**PROVENANCE**

Thomas Tomkins, his sale, London, Mr. Hickman's Gallery, 25-28 February 1818, part of lot 289 ('The Works of Stefano della Bella'), for £32.10/-, to Holroyd(?); Robert Holford, thence by descent to his son, Sir George Holford, by whose Executors sold, London, Sotheby's, 22 May 1928, part of lot 29B, for £145, to Castaguari; sale, London, Christie's, *A Collection of Drawings by Stefano della Bella*, 18 March 1975, lot 18; with Herbert N. Bier, London, where acquired 1978

**EXHIBITED**

Princeton, The Princeton Art Museum, *Works on Paper*, 1981, catalogue untraced

**\$ 4,000-6,000**

41



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PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

**CIRO FERRI**

Rome 1633 - 1689

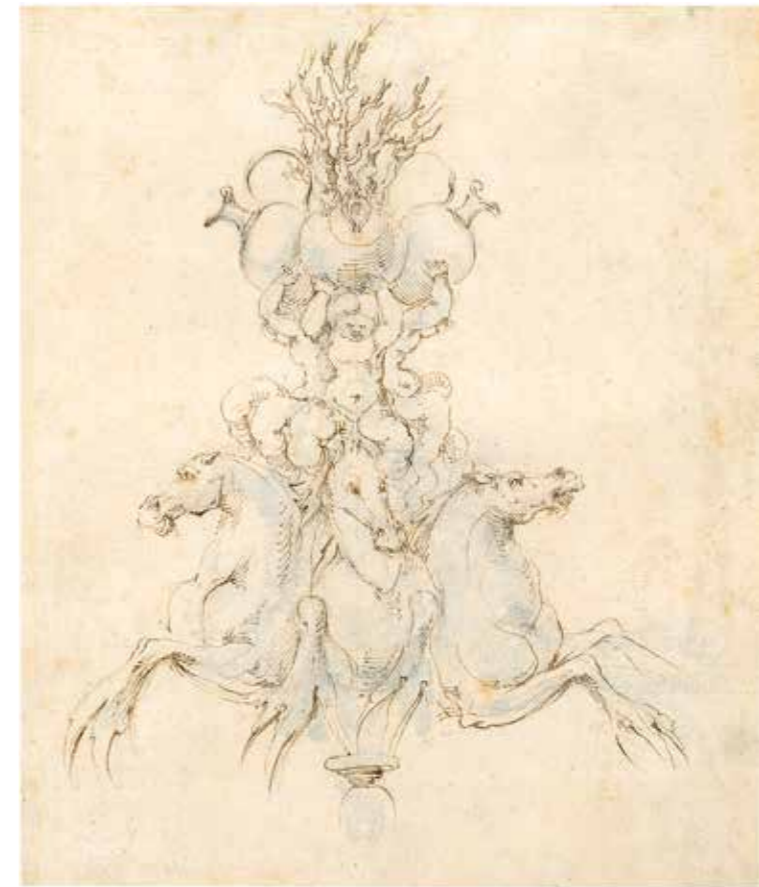
Study for a Carta Gloria

Black chalk; bears old attribution in brown ink, lower centre: *Ciro Ferri fece in Roma* and further inscribed in the same hand, *verso: Regasso che fa Marcello / Luchi al Sig.<sup>re</sup> Bibiena / ....* 244 by 174 mm; 9<sup>5</sup>/<sub>8</sub> by 6<sup>7</sup>/<sub>8</sub> in

**PROVENANCE**

Richard P. Wunder

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



43

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PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

**MASTER OF THE BLUE WASH**

17th Century

Study for a table ornament with putti riding hippocamps

Pen and brown ink and blue wash over traces of black chalk; bears numbering in pencil on the mount, upper center: 247 225 by 189 mm; 8<sup>7</sup>/<sub>8</sub> by 7<sup>1</sup>/<sub>2</sub> in

**PROVENANCE**

Thomas Tomkins, his sale, London, Mr. Hickman's Gallery, 25-28 February 1818, part of lot 289 ('The Works of Stefano della Bella'), for £32.10/-, to Holroyd(?); Robert Holford, thence by descent to his son, Sir George Holford, by whose Executors sold, London, Sotheby's, 22 May 1928, part of lot 29B (as Stefano della Bella), for £145, to Castaguari; sale, London, Christie's, *A Collection of Drawings by Stefano della Bella*, 18 March 1975, lot 69 (as Stefano della Bella), where acquired by Herbert N. Bier on behalf of Dr. David Carter

The artistic personality known as the Master of the Blue Wash was first identified in a 1986 article by Detlef Heikamp.<sup>1</sup> His works are known from the album sold by Thomas Tomkins in 1818 (see *Provenance*), which was originally attributed to Stefano Della Bella. Heikamp pointed out that whilst the drawings paraphrase Della Bella's printed material, their technique is subtly different: eleven, for example, use a blue wash, a medium unknown in any authentic drawings by Della Bella.<sup>2</sup>

<sup>1</sup> D. Heikamp, 'Studien zur Mediceischen Glaskunst,' in *Mitteilungen des Kunsthistorisches Institut in Florenz*, vol. XXX, 1/2, 1986, pp. 214-234

<sup>2</sup> P.D. Massar, 'Drawings after Prints by Stefano della Bella,' *Print Quarterly*, vol. XIV, no. 3, September 1997, pp. 283-288

**\$ 2,000-3,000**



44

#### 44 STEFANO DELLA BELLA

Florence 1610 - 1664

Three camels and their driver, a pyramid in the distance

Pen and brown ink over black chalk, within pen and brown ink framing lines  
93 by 143 mm; 3<sup>5</sup>/<sub>8</sub> by 5<sup>5</sup>/<sub>8</sub> in

#### PROVENANCE

Bears collector's mark, possibly that of the Comte de Caylus (L.474);  
sale, London, Christie's 20 June 1822, lot 43 (according to a note on the verso of the mount);  
Professor Iohan Quirijn van Regteren Altena (1899-1980), Amsterdam,  
by whose heirs sold, London, Sotheby's, 5 July 2006, lot 32

#### EXHIBITED

Amsterdam, Rijksmuseum, *Italiaanse Tekeningen*, 1970, cat. no. 110, reproduced p. 86, fig. 73

#### LITERATURE

Review of 1970 Amsterdam exhibition, in *Master Drawings*, IX, 1971, p. 65

This very charming drawing is not directly related to any print by Della Bella, although two are similar (de Vesme 706 and 707). Phyllis Massar writes that Stefano would have seen camels in Rome when he drew the retinue of the Polish Ambassador, but that he might also have encountered them in Florence where apparently Duke Ferdinand II had tried to establish them as beasts of burden in Tuscany. Two prints of heads of camels are also known, de Vesme 726 and 727.<sup>1</sup>

<sup>1</sup> P.D. Massar, *Presenting Stefano della Bella*, New York 1971, pp. 107 and 133

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

45

#### SISTO BADALOCCHIO

Parma 1585 - 1647 Ordogno

The Coronation of the Virgin

Pen and brown ink and wash, heightened with white, on paper washed beige;  
bears old attributions in pen and brown ink, recto: *Carazioli* and on the verso: *Caratti*  
252 by 366 mm; 9<sup>7</sup>/<sub>8</sub> by 14<sup>1</sup>/<sub>2</sub> in

This finished study for a lunette, traditionally attributed to Carracci, has been identified by Massimo Pironcini as a study by the Emilian painter Sisto Badalocchio for a painted lunette, now in the Galleria Nazionale, Parma (fig. 1).<sup>1</sup> The painting, datable, according to Pironcini, to around 1615<sup>2</sup>, was originally in the Chiesa del Carmine, Parma, but was removed from there by the French in 1796. After the fall of Napoleon it was returned to Parma, arriving in the Galleria Nazionale in 1816. As Pironcini observed, the composition is highly influenced by Annibale's painting of the subject, executed after the artist's arrival in Rome in 1595, for Cardinal Pietro Aldobrandini (1571-1621), and now in the Metropolitan Museum, New York.<sup>3</sup>

There are several important differences between Badalocchio's drawing and the final painted work, starting with the center of the composition where Christ alone crowns the Madonna, without the Holy Father. Overall the drawing is less crowded, and one can better appreciate the elegant group of angels, starting with two single angels right and left over the central figures of the Madonna and Christ. In the painting, these full-length angels were reduced to cherubs' heads. The angels playing music are also more prominent in the composition of the drawing when compared with the painting. Though carefully worked up, the present sheet therefore clearly represents an intermediary stage in the evolution to the final composition.

<sup>1</sup> Parma, Galleria Nazionale, inv. no. 705; Massimo Pironcini, *Sisto Badalocchio*, Reggio Emilia 2004, p. 124, no. 37, reproduced

<sup>2</sup> Evelina Borea and Mario Di Giampaolo thought the painting to be an early work, dating from 1605

<sup>3</sup> New York, Metropolitan Museum of Art, inv. no. 1971.155

**\$ 14,000-18,000**



45



Fig. 1 Sisto Badalocchio, *The Coronation of the Virgin*, Parma, Galleria Nazionale



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PROPERTY FROM THE ESTATE OF AN IMPORTANT MIDWEST COLLECTOR

### ALESSANDRO CASOLANI

Siena 1552 - 1606

Recto: Studies of the Legs and Torso of a Nude Woman with a Separate Study of the Head of a Woman

Verso: Studies of Arms and Hands

Black and red chalk (*recto*); red chalk (*verso*); bears numbering in brown ink, lower right: 20  
178 by 256 mm; 7 by 10<sup>1</sup>/<sub>8</sub> in

#### PROVENANCE

Jacques Fryszman, Boulogne-Billancourt; with Colnaghi, London, *Master Drawings*, 1998, no. 15

\$ 6,000-8,000



47

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### GIOVANNI FRANCESCO BARBIERI, CALLED GUERCINO

Cento 1591 - 1666 Bologna

The Sibyl Hellespontica

Red chalk  
185 by 212 mm; 7<sup>1</sup>/<sub>4</sub> by 8<sup>3</sup>/<sub>8</sub> in

As Nicholas Turner has kindly confirmed to the present owner, this previously unknown, finely detailed drawing by Guercino, with its clarity of form and subtle modulations in the application of the artist's preferred medium of red chalk, appears to be a study for his early painting of the *Sibyl Hellespontica*, in the collection of the National Trust, at Ickworth House, Suffolk.<sup>1</sup> The attribution to Guercino of

this painting was not always accepted, but in recent times it has come to be considered a fully autograph work. Both the drawing and the painting must date from the second half of the 1620s, when the influence of Guercino's Roman period (1621-23) was still apparent in his work.

In terms of handling, the drawing is closely comparable with red chalk studies for the series of frescoes of *Seated Sibyls*, which Guercino painted in 1627 at the base of the drum of the cupola of Piacenza Cathedral. Turner compares this drawing in particular with two such sheets, in Oslo and Budapest.<sup>2</sup>

<sup>1</sup> Ickworth, Suffolk 1998 [The National Trust: Nino Strachey] 1998, p. 13  
<http://www.nationaltrustcollections.org.uk/object/851988>

<sup>2</sup> Oslo, Nasjonalgalleriet, inv. no. NG.K&H.B.15244; Budapest, Museum of Fine Arts, inv. no. 2318

\$ 15,000-20,000





Fig. 1 Bartolomeo Coriolano after Guido Reni, *Seated Sibyl*, chiaroscuro woodcut

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## GUIDO RENI

Calvenzano di Vergato 1575 - 1642 Bologna

### A Sibyl Writing, a Putto to the Left

Pen and brown ink over red chalk;  
bears old numbering in pen and brown ink: 54  
225 by 195 mm; 8<sup>7</sup>/<sub>8</sub> by 7<sup>5</sup>/<sub>8</sub> in

#### PROVENANCE

Bears unidentified cartouche (L.3000) on the backing, with pen inscription: *Carlo Cignani inv fecit* and again in the same hand, lower right: *Carlo Cignani inv fecit/du Cabinet du Gouverneur...*;  
Carlo Prayer (1826-1900), Milan (L.2044);  
Juan and Felix Bernasconi, 1977 (inscription on the backing);  
sale, New York, Christie's 12 January 1988, lot 25;  
sale, London, Sotheby's, 5 July 2006, lot 58

When this drawing was on the London art market in 1988, Stephen Pepper suggested that it was an early work by Guido Reni. Nicholas Turner confirmed the attribution and suggested a date around 1630, and also pointed out that it is related to a woodcut after Reni by the Bolognese Bartolomeo Coriolano (circa 1599?-1676) (fig.1).

Coriolano was trained as a woodcutter by his father Cristoforo, a German who settled in Italy in the late 16th Century. As Henrietta McBurney and Nicholas Turner

have described, Bartolomeo probably joined Reni's studio early in his career.<sup>1</sup> His earliest documented work after Reni seems to be the chiaroscuro woodcut *Peace and Abundance*, dated Rome 1627.

The characteristics of Reni's drawings for woodcuts, as defined by McBurney and Turner, are all apparent in the present study: the boldness of touch resulting from the use of a reed pen (probably chosen to approximate the effect of the lines of the woodcuts); the broken lines to indicate highlights; the shading in blocks of parallel lines, cross-hatched to indicate greater shadows (and in some cases, as here, even surrounding parts of the figure to enhance the effect).

An outline drawing in pen and ink of a Sibyl, accepted by Otto Kurz as a sketch by Reni preparatory for the Coriolano woodcut, is in the Royal Collection at Windsor Castle. Our study must precede the Windsor drawing, which shows the Sibyl in the same pose and in the same direction as in the woodcut, but without the winged putto. The very lively red chalk underdrawing makes the present work rather more vibrant and interesting than Reni's other known drawings for woodcuts by Coriolano.

<sup>1</sup> H. McBurney and N. Turner, 'Drawings by Guido Reni for woodcuts by Bartolomeo Coriolano,' *Print Quarterly*, vol. V, no. 3 (September 1988), pp. 147-242

<sup>2</sup> *Ibid.*, pp. 231-2, reproduced fig. 151

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



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PROPERTY FROM THE ESTATE OF AN IMPORTANT MIDWEST COLLECTOR

## GIOVANNI FRANCESCO BARBIERI, CALLED GUERCINO

Cento 1591 - 1666 Bologna

### Study of Two Female Saints in Prayer

Red chalk  
195 by 200 mm; 7<sup>3</sup>/<sub>4</sub> by 7<sup>7</sup>/<sub>8</sub> in

#### PROVENANCE

Mrs. Eric van Noorden,  
with Thomas Agnew & Sons Ltd., London, *Master Drawings and Sculpture*, 1989, no. 31

#### LITERATURE

D.M. Stone, *Guercino, Master Draftsman: Works from North American Collections*, exhib. cat., Cambridge (Mass.) 1991, pp. 226-7, no. 241, reproduced plate C

As noted by David Stone (see *Literature*) two copies of this delicate red chalk drawing are recorded. The first is in the Uffizi, Florence,<sup>1</sup> and the second was on the London art market in 1933.<sup>2</sup> These two copies show a fractionally more complete composition to the lower edge of the sheet, with the female Saints kneeling full-length before a crucifix lying on an open book, thus confirming that the present sheet must have been fractionally cut at an early stage in its existence.

Stone proposes a dating to the 1650s, whilst suggesting that the two female figures were perhaps preparatory for an altarpiece depicting the Crucifixion, or the Entombment.

<sup>1</sup> M. Marangoni, *Guercino: I Grandi Maestri del Disegno*, Milan 1959, no. 58, reproduced

<sup>2</sup> With R.E.A. Wilson, London, 1933

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



50

PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

**GIOVANNI BATTISTA RICCI**

Novara 1537 - 1627 Rome

The meeting of two Kings in front of a Cardinal and congregation

Pen and brown ink and wash over black chalk, squared in black chalk  
237 by 416 mm; 9<sup>3</sup>/<sub>8</sub> by 16<sup>3</sup>/<sub>8</sub> in

**PROVENANCE**

Unidentified collectors mark (L.2508)

**EXHIBITED**

Princeton, The Princeton Art Museum, *Works on Paper*, 1981, catalogue untraced (as Taddeo Zuccaro)

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



51

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PROPERTY FROM THE ESTATE OF AN IMPORTANT MIDWEST COLLECTOR

**ATTRIBUTED TO GIOVANNI ANGELO CANINI**

Rome 1609 - 1666

Recto and Verso: A View Along the River Tiber

Red chalk and pen and brown ink (*recto*); red chalk (*verso*); bears numbering in brown ink, lower right: 60. and verso: 61.  
225 by 318 mm; 8<sup>7</sup>/<sub>8</sub> by 12<sup>1</sup>/<sub>2</sub> in

**PROVENANCE**

With Kate Ganz Ltd, London

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



51



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PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

**GIOVANNI FRANCESCO BARBIERI, CALLED GUERCINO**

Cento 1591 - 1666 Bologna

Apollo Flaying Marsyas

Pen and brown ink and wash; inscribed in brown ink, *verso: canto ben nota a V.I. L.-h.*  
207 by 208 mm; 8<sup>1</sup>/<sub>8</sub> by 8<sup>1</sup>/<sub>8</sub> in

Alongside a very fine red chalk study for the figure of Apollo in the Royal Collection, Windsor,<sup>1</sup> the present work is one of only two surviving drawings created by Guercino for his 1637 painting of *Apollo and Marsyas*.<sup>2</sup> The commission was

recorded by Malvasia as having come from the Bolognese Senator, Saulo Guidotti (1601-1665), who, as noted by Turner, was also a loyal patron of Guercino's rival Guido Reni.<sup>3</sup>

Unlike the drawing in Windsor, the present work is a full compositional study, with minor but notable differences to the final painting. The composition of the painting was always intended to be a half-length depiction of the subject and our drawing suggests that, with characteristic virtuosity, Guercino was able to tease out the composition he would ultimately use from this swiftly executed study.

<sup>1</sup> D. Mahon and N. Turner, *The Drawings of Guercino in the Collection of her Majesty the Queen at Windsor Castle*, Cambridge 1989, no. 91

<sup>2</sup> N. Turner, *The Paintings of Guercino*, Rome 2017, p. 524, no. 234

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

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



53

**FRANCESCO GUARDI**

Venice 1712 - 1793

Design for one side of an elaborate façade with a clock

Pen and brown ink and wash over red chalk, ruled with horizontal scaling lines in brown ink  
262 by 80 mm; 10<sup>3</sup>/<sub>8</sub> by 3 in

\$ 5,000-7,000

54

**FRANCESCO GUARDI**

Venice 1712 - 1793

Architectural *capriccio*

Pen and brown ink and wash;  
bears inscription verso (sheet has been laid down) and bears inscription in pen and brown ink on the backboard: *Dessin / N° : / Guardi (Françoise) / un palais à Venise, sur / la façade en voit le lieu / de Saint Marc. / Dessin à la plume lavé / de sépia / Vente Jules Boilly / 20 Mars 1869 / prix / 21 / 1.05 / 22-05*  
134 by 104 mm; 5<sup>1</sup>/<sub>4</sub> by 4 in

**PROVENANCE**

Etienne Desperet (called Auguste Desperet) (L.721);  
Jules Boilly,  
his sale, 20 March 1869 (according to inscription on the back of the frame)

\$ 7,000-9,000

55

**JEAN BAPTISTE HUET**

Paris 1745 - 1811

Pastoral Landscape

Gouache;  
signed and dated in pen and brown ink, lower left: *J. B. Hüet. 1778*  
237 by 320 mm; 9<sup>3</sup>/<sub>8</sub> by 12<sup>1</sup>/<sub>2</sub> in

\$ 4,000-6,000



54



55

53

## JEAN-HONORÉ FRAGONARD

Grasse 1732 - 1806 Paris

A pause during a dance: a young woman with her hands on her hips

Black chalk  
376 by 272 mm; 14<sup>7</sup>/<sub>8</sub> by 10<sup>3</sup>/<sub>4</sub> in

## PROVENANCE

Henri Michel-Lévy,  
his sale, Paris, Galerie Georges Petit, 12 May 1919, lot 81,  
reproduced;  
Gabriel Cognacq,  
his sale, Paris, 14 May 1952, lot 2, reproduced pl. 11.;  
with Galerie Cailleux, Paris;  
sale, New York, Sotheby's, 27 January 2010, lot 86;  
With Jean Luc Baroni, *Master Drawings*, March- April 2011,  
no. 14, reproduced  
Private Collection

## EXHIBITED

Paris, Hôtel Sagan, *Fragonard*, 1931, no. 43

## LITERATURE

L. Réau, *Fragonard*, Brussels 1956, p. 215;  
A. Ananoff, *L'oeuvre dessinée de J.H. Fragonard*, Paris 1961,  
vol. I, cat. no. 166, reproduced fig. 68;  
G. Brey, 'El voluptuoso himno a la vida del pintor Jean-Honoré  
Fragonard (1732-1806)', in *La Voz de Galicia*, 21 January 1988

This sheet belongs to a group of chalk figure studies of young women, where the artist's primary interest was in describing the play of light across full silk skirts.<sup>1</sup> Although many of Fragonard's best known works of this type (such as the splendid sheet sold in 1998<sup>2</sup>) are executed in red chalk, the less familiar black chalk examples like this have their own distinctive and atmospheric quality. A similar study of a fashionable young woman in black chalk, but with touches of wash in the background, is in the National Gallery of Canada,

Ottawa.<sup>3</sup> That drawing shows a model seated, pausing as if interrupted whilst tying her garter; she wears a dress almost identical to the one seen in the present sheet, and both drawings must have been executed at about the same time. The shadow around the figure, cleverly drawn with short parallel lines creating different patterns, helps to locate the elegant figure in space.

Fragonard probably began this series of drawings in the mid-1770s and continued past 1780. These finished studies of young women wearing shimmering silk dresses have been avidly collected since the 19th Century. Contrary to opinions popular in the past, the studies do not seem to have been intended as portraits, nor can it be convincingly shown that they portray Marguerite Gérard or Rosalie Fragonard.

In the present example, the model's posture suggests a pause during a dance, which introduces a lively anecdotal element.

We are most grateful to Eunice Williams, who, at the time of the New York sale in 2010 (see *Provenance*) kindly assisted with the cataloguing of this drawing.

<sup>1</sup> See P. Rosenberg, *Fragonard*, exhib. cat., Paris, Grand Palais, and New York, Metropolitan Museum of Art, 1987-8, pp. 432-6

<sup>2</sup> Sale, New York, Sotheby's, 28 January 1998, lot 56

<sup>3</sup> Ananoff, *op.cit.*, vol. I, no. 193; E. Williams, *Drawings by Fragonard in North American Collections*, exhib. cat., Washington, National Gallery of Art, Cambridge, Mass., Fogg Art Museum, and New York, The Frick Collection, 1978-9, no. 56.

**\$ 70,000-90,000**



57

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## GAETANO GANDOLFI

San Matteo della Decima near Bologna 1734 -  
1802 Bologna

### Diana and Callisto

Red chalk heightened with white chalk, within red chalk framing lines;  
bears old inscription to the backing, verso: *William Stark(?)*  
323 by 428 mm; 12 5/8 by 16 7/8 in

#### PROVENANCE

Luigi Grassi (1858-1937), Florence (L.1171b)

#### LITERATURE

D. Biagi Maino, *Gaetano Gandolfi*, Turin 1995, p. 376, under no. 121;  
*Idem, Gaetano E Ubaldo Gandolfi, Opere scelte*, exhib. cat., Cento, Auditorium di San Lorenzo, 2002, p. 96, under no. 32

It is rare to find such an elaborate compositional drawing by Gaetano of a profane subject, but this theme evidently inspired his imagination. The present sheet, and its pendant representing *The Birth of Venus*,<sup>1</sup> clearly also caught the interest of Gaetano's son, Mauro Gandolfi: in a letter of 21 December 1819, now in the Biblioteca Comunale, Bologna, Mauro wrote to a friend and colleague, the Bolognese Luigi Sedazzi, then in Milan,

and asked him to make every effort to trace the two drawings: '...fare ogni diligente ricerca, se esistono tuttora e presso di chi si trovino, due disegni di mio Padre all'apis rosso e gesso, rappresentanti l'uno il bagno di Diana, l'altro la nascita di Venere e Amore posti in una conchiglia sostenuta da vari Tritoni, con sul davanti degli amoretto che scherzano coi delfini. Servirono cotesti disegni a due quadri che dipinse per un Moscovita.'

The first of the two paintings to which Mauro refers, "painted for a Muscovite" on the basis of the drawings in question, is now in a private collection, Brussels,<sup>2</sup> while the second was on the art market in 2010.<sup>3</sup> Two *bozzetti* relating to the same paintings are also known. These were first published by Carlo Volpe, and were included in the important exhibition, *Il Settecento emiliano, La Pittura*, held in Bologna, Palazzi del Podestà e di Re Enzo, in 1979.<sup>4</sup>

Alongside the present work there exists a further preparatory drawing for *Diana and Callisto*, less ambitious in scale and executed in pen and wash over black chalk, which last appeared on the London art market in 2010.<sup>5</sup>

<sup>1</sup> Sale, London, Sotheby's, 8 July 2015, lot 110

<sup>2</sup> Biagi Maino, *op. cit.*, 2002, cat. no. 32

<sup>3</sup> Sale, New York, Christie's, 27 January 2010, lot 29

<sup>4</sup> Biagi Maino, *op.cit.*, 1995, cat. nos. 120 and 122, reproduced figs. 136 and 137

<sup>5</sup> Sale, London, Christie's, 7 July 2010, lot 325

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



58

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## ROSALBA CARRIERA

Venice 1675 - 1757

### Portrait of a young child, bust length

Pastel  
310 by 245 mm (sight size); 12¼ by 9⅝ in

#### PROVENANCE

Sale, London, Bonhams Knightsbridge, 2 May 2012, lot 250

Rosalba Carriera was a Venetian artist and a pioneer of the pastel technique. She was prolific in terms of her output of portraits, allegories and personifications and stands out amongst pastellists for her subtle and delicate choice of palette, her use of sfumato and for her interest in portraying the sitter's inner psychology.

This portrait of a young child perfectly illustrates how Rosalba was able to capture the character and demeanour of her sitter. Here, we see a glimmer of a smile, highlighting the child's youthfulness and charm and the eyes are wide and intense, as if they are ready to question and survey their surroundings, revealing the innate curiosity of children. The *sfumato* technique, evident throughout her work, is seen in the rendering of the clothing and in the lace embroidery that adorns the child's garment.

**\$ 15,000-25,000**



59

## FRANCESCO GUARDI

Venice 1712 - 1793

The Return of the Bucintoro from S. Nicolò di Lido

Pen and brown ink and wash, over black chalk;  
bears numbering in pen and ink;  
bears old inscription in pen and brown ink, verso: *Guardi's Views of Venice L...*  
420 by 700 mm; 16½ by 27⅝ in

### PROVENANCE

Sigismond Bardac (1856 - 1919), Paris,  
his sale, Paris, Galerie Georges Petit, 10 May 1920, lot 6  
(reproduced);  
purchased at the sale by an ancestor of the present owner

### EXHIBITED

Paris, Musée de l'Orangerie, *Venise au dix-huitième siècle*,  
1971, p. 87, no. 97 (entry by R. Bacou);  
Venice, Isola di San Giorgio, Fondazione Giorgio Cini,  
*Francesco Guardi, Vedute Capricci Feste*, 1993, p. 58, cat. 8,  
reproduced p. 59, p. 56 under cat. 7 (entry by A. Bettagno)

### LITERATURE

J. Byam Shaw, 'Unpublished Guardi Drawings', *The Art Quarterly*, XVII, no. 2, (Summer) 1954, p. 165A;  
A. Morassi, *Guardi: I Dipinti*, Venice 1973, p. 363, under cat. 284;  
A. Morassi, *Guardi: I Disegni*, Venice 1975, pp. 128-129, cat. 290, reproduced fig. 292

\$ 600,000-800,000



Fig. 1 Francesco Guardi, *The Return of the Bucintoro from S. Nicolò di Lido*, formerly in the M. Crespi Collection, Milan





The present sheet, not seen on the market since 1920, is one of the largest and most elaborate of all the known drawings by Francesco Guardi. It represents the *Bucintoro* (the state barge of the Doges) returning to Palazzo Ducale from S. Nicolò di Lido, and is described by Morassi in his catalogue of Guardi's drawings as: *'Bellissimo foglio, rispondente con esattezza al dipinto Crespi, con la serie dei palazzi puntualmente descritti come nella realtà'* ('Splendid sheet, corresponding to the Crespi painting, with the buildings reflecting exactly the real view').<sup>1</sup>

The 'Crespi' painting is the one formerly in the collection of Lord Shuttleworth (fig. 1), which Morassi dates to around 1780. Although the overall view and staffage are indeed very similar, in the drawing the viewpoint is closer to the subject. According to Morassi, the drawing precedes the painted work, and although such an important, finished drawing could have been conceived as a work of art in his own right, it may well have been made to be presented to possible patrons, in the hope that they would order a version executed in oil.

Both Antonio Morassi (*loc. cit.*) and Alessandro Bettagno (see *Exhibited*) consider the present sheet to be the pendant to the *Regatta on the Grand Canal*, a drawing now in the collection of the J. Paul Getty Museum, Los Angeles (inv. 2016.78), which is in the same media and of the same size, and shares the same provenance from the collection of Sigismond Bardac. These two drawings, which are among the largest that Guardi ever made, are dated by Morassi and Bettagno after 1770.

It is clear that Guardi very much enjoyed representing the great festivities of the 'Serenissima,' which showed off the vivacity and grandeur of the city. Two of these annual celebrations, in which the Grand Canal and the Bacino of St. Mark were transformed into a theatrical stage, provided the subjects for the present drawing and its pendant, namely *The Regatta on the Grand Canal* and the *Return of the Bucintoro from the Lido* (part of the celebrations for the *Festa della Sensa*). According to Morassi, Guardi seems to have painted these views for his own pleasure, just because he enjoyed the subjects, and they are not related to known commissions, unlike his historic painted works, such as the 'Ceremonies of the Doge.' Bettagno, in his 1993 exhibition catalogue entry, described the present sheet as follows: *'Pendant del precedente, con quale forma una coppia di soggetti tra i più affascinanti e popolari di tutta l'iconografia delle festività veneziane.'* ('Pendant of the previous sheet, with which it comprises a couple of the most fascinating and popular subjects in all the iconography of the Venetian festivities').

The festivities seen in this remarkable drawing took place forty days after Easter, and celebrated Venice's relationship to the Sea, culminating in the 'Marriage with the Sea.' Most of Guardi's drawings relating to these

events record the *Bucintoro* going towards S. Nicolò di Lido, rather than on the return journey, and no other known drawings include such a comprehensive view of the Bacino di San Marco, or show Palazzo Ducale at such close range. The large size of the sheet enabled the artist to give us a complete view, crowded with boats and gondolas – the *Bucintoro* preeminent among them, just to the right of center, leading the way to Palazzo Ducale. It is an arresting image, executed with incredible skill in pen and ink over a broad and animated underdrawing in black chalk.

The drawing also provides an accurate and elaborate account of the buildings and landmarks of Venice, starting with the west end of S. Giorgio Maggiore to the extreme left of the composition, and leading past the Giudecca and the Redentore in the left distance, Santa Maria della Salute and the Dogana with the entrance to the Grand Canal towards the center, and to the right the Riva degli Schiavoni, the Palazzo Ducale, the Campanile and the domes of St. Mark's. It is an ambitious view, characterized by a low horizon and an ample and clouded sky, which encapsulates Guardi's gifts as a draughtsman.

In the Metropolitan Museum of Art, New York, there is a delightful sketch by Guardi (inv. no. 19.151.2) representing the *Bucintoro*, 'il galeone di Stato' ('the State's galleon'), and another, more rapidly jotted down, is in the Fogg Art Museum at Harvard (inv. no. 1932.322); most probably these two sheets originate from the same sketchbook. The *Bucintoro* that Guardi drew in the present sheet, and in the two drawings mentioned above, was the last of its kind, launched in 1729, and destroyed by the French for its gold after the fall of the Venetian Republic in 1797. The known paintings of the subject include one in the Louvre (based, according to Morassi, on a view by Canaletto), which depicts the opposite scene, with the *Bucintoro* going towards San Nicolò di Lido.<sup>2</sup> In that picture the crowds are observing the event from the Riva di S. Elena and the bacino of St. Marco, equally crowded with boats. Another painted version with a similar view is in Copenhagen.<sup>3</sup>

This sheet stands out among Guardi's other views showing the *Bucintoro* for the grandeur of its representation of the event depicted, and for its viewpoint in the Bacino, which allows the viewer an ample and elaborate appreciation of Venice and its important buildings. Teeming with boats and figures, this topographically and historically comprehensive composition is also a tour de force of animated storytelling.

Together with the *Regatta on the Grand Canal*, its pendant, now at the Getty Museum, it is among the largest and most ambitious sheets by the artist to have survived.

<sup>1</sup> Morassi, *loc. cit.*, 1975

<sup>2</sup> Morassi, *op. cit.*, 1973, cat. 247, fig. 273

<sup>3</sup> *Ibid.*, cat. 292, fig. 324; as after 1780



60

60

## GIOVANNI BATTISTA PIAZZETTA

Venice 1682 - 1754

Head of a man wearing a cap and a fur trimmed coat, seen in profile, looking to the left

Black chalk, heightened with white, on blue paper; bears signature in pen and brown ink, lower right: *Piazzetta* 370 by 267 mm; 14½ by 10½ in

Giovanni Battista Piazzetta established his international reputation as a talented draftsman very early in his career. Though known as a slow painter, he was able to draw quickly

enough to produce large finished head studies, known as *têtes de caractère*, which were very much in demand from collectors and connoisseurs. These captivating and beautiful drawings of heads and half figures were intended as works of art in their own right to be framed and displayed on walls alongside painted compositions. Most were executed in black and white chalk on blue paper. The popularity of Piazzetta's head studies grew when his work attracted the attention of engravers.

We are grateful to Bernard Aikema, who, from seeing a digital image of the drawing, has kindly confirmed the attribution to Piazzetta.

**\$ 15,000-20,000**





61

61

## JEAN-HONORÉ FRAGONARD

Grasse 1732 - 1806 Paris

A seated gladiator seen in profile

Red chalk  
304 by 216 mm; 12 by 8½ in

### LITERATURE

M. Roland Michel, *Rome, 1760-1770, Fragonard, Hubert Robert et leurs amis*, Galerie Cailleux, Paris 1983, under no. 17;  
M.-A. Dupuy-Vachey, in *La tentation du dessin, une collection particulière*, exhib. cat., Vevey, Musée Jenisch, 2012, p. 154, reproduced fig. 1

This handsome example of Fragonard's early ability to draw from the model highlights the skills that all aspiring artists had to master, in accordance with the rigid and codified program of instruction at the French academy. As Marie-Anne Dupuy-Vachey described, some of the first drawings that can be attributed to Fragonard show the mark of his

years of apprenticeship, spent from 1752 to 1756 at the Ecole des Elèves Protégés under the authority of Carle Van Loo, and then, from 1756 to 1761, at the Académie de France in Rome, directed by Charles Joseph Natoire.<sup>1</sup>

This very accomplished study must date from the artist's Roman period; Dupuy-Vachey has suggested a dating to circa 1761 (see *Literature*). The figure is flooded with light and Fragonard brilliantly defines the space around the seated gladiator with a very controlled use of parallel lines in red chalk, to emphasize the volumes and contours of his body.

We are grateful to Marie-Anne Dupuy-Vachey for confirming the attribution, having seen the drawing in the original.

<sup>1</sup> M.-A. Dupuy-Vachey, in *Fragonard. Drawing Triumphant*, exhib. cat. New York, The Metropolitan Museum of Art, 2016-2017, p. 78

**\$ 25,000-35,000**



62

62

## GIOVANNI DOMENICO TIEPOLO

Venice 1727 - 1804

Cupid and a group of winged putti playing in the clouds

Pen and brown and gray ink and brown wash over traces of black chalk;  
signed lower left: *Dom° Tiepolo f* and bears numbering in pen and brown ink, upper left: 124  
200 by 285 mm; 7⅞ by 11¼ in

This drawing was once part of an album and, as Byam Shaw has pointed out, these studies of Cupid and Putti may perhaps be considered as a coherent series, as they were apparently numbered as such at an early date. A substantial number were formerly in the Beauchamp collection.<sup>1</sup>

Byam Shaw proposes that the source of inspiration for the whole series may have been the ceiling painting by Giandomenico now in the Musée Rothschild-Ephrussi at Cap-Ferrat, and suggests that the drawings should be dated some time after Domenico's return from Spain in 1770.

<sup>1</sup> Sale, London, Christie's, 15 June 1965, lots 87-121

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

## JEAN-AUGUSTE-DOMINIQUE INGRES

Montauban 1780 - 1867 Paris

## Portrait of the Marquise de Beaumont

Graphite;  
signed and dated lower left: *Ingres / 1830*  
269 by 212 mm; 10<sup>5</sup>/<sub>8</sub> by 8<sup>3</sup>/<sub>8</sub> in

## PROVENANCE

Private collection, France,  
purchased in the early 20<sup>th</sup> Century,  
thence by descent

The sitter in this handsome portrait was identified by an inscription on the old frame (now lost) as *la Marquise de Beaumont*, signifying Anne Armande Antoinette Hue de Miromesnil (1766-1830), wife of the Marquis André de Beaumont (1761-1838), who inherited the title from his father, Anne-Claude de Beaumont.

The portrait has much in common with others realised by Ingres at this time, for example, those of Madame Jean-Baptiste Lepère (Paris, Louvre) again dated 1830, Madame Chantal Marcotte (Private Collection), dated 1834<sup>1</sup>, and Madame Godinot (1829), her hair similarly dressed, also in private collection.<sup>2</sup>

In the present work, the Marquise is dressed with great care and in a fashionable manner, with puffed sleeves and a frilly indoor day cap and bonnet. The belt and hat are of a similar design to those depicted in the portrait of Madame Ingres in the Musée Ingres, Montauban, dated 1835.<sup>3</sup> By 1826, the high-waisted Empire dress, remarkable for its simplicity, had disappeared, giving way to a fashion that clearly did not spare on details, all of which Ingres records here with lucidity and clarity.

As with many of Ingres' portrait drawings, it is the face which is the true focus of his attention; here the folds, pleats and tucks of the Marquise's voluminous dress are described rapidly in long, curving lines while her elaborately curled hair and fine features are defined with subtle and precise modelling, the expression – a slight

smile and thoughtful eyes - defined with great sensitivity. The hands, though only cursorily sketched, are conveyed with subtlety and elegance. This contrasting approach results in the extraordinary and stimulating quality of these portraits, where the lack of finish in the modelling of the figures leaves everything to the weight of the lines, enhancing the refined modelling of the faces, their characters and subtle introspections.

These years were significant for being a period in which Ingres's reputation for portraiture was particularly high; the portraits he exhibited at the Salon were generally very well received, although sometimes at the same time controversial.<sup>4</sup> Ironic though it may seem, given the esteem in which Ingres' portraits are held today, he actually gave little importance to this form of artistic expression, considered portraiture little more than a means of earning a living during difficult times. He had first made portraits when in Rome, producing the most exquisite drawn portraits of fellow visitors to Rome that afforded him a certain financial security, especially after the fall of the Napoleonic government when he could not count on French patronage. But though these portrait drawings were only ever made in order to put bread on the table, they are now among his most loved works, and in the words of Hans Naef, 'one of the most glorious chapters in his career.'<sup>5</sup>

<sup>1</sup> H. Naef, *Die Bildniszeichnungen von J.-A.-D. Ingres*, vol. V, Bern 1977, cat. 337, 348, reproduced figs. 337, 348

<sup>2</sup> *Portraits by Ingres. Image of an Epoch*, exh. cat., London and New York, 1999-2000, p. 314, cat. 106, reproduced

<sup>3</sup> Naef, *op. cit.*, cat. 363, reproduced fig. 363

<sup>4</sup> For example his 1832 portrait of Louis-François Bertin, now in the Louvre, greatly affected people with its realism but numerous critics deplored it. See *Portraits by Ingres*, exh. cat., *op. cit.*, pp. 300-307, no. 99, reproduced

<sup>5</sup> H. Naef, 'Ingres' Portrait Drawings of English Sitters in Rome,' *The Burlington Magazine*, vol. 98, no. 645 (December 1956), p. 427

\$ 60,000-80,000





64

64

PROPERTY FROM THE COLLECTION OF AMBASSADOR AND MRS. FELIX ROHATYN

## HUBERT ROBERT

Paris 1733 - 1808

Vignola's Gate to the Farnese Gardens, Rome, with a coach and horses

Red chalk  
437 by 336 mm; 17½ by 13 in

### PROVENANCE

Henry P. McIlhenny, Rittenhouse Square, Philadelphia, his sale, New York, Christie's, 20-21 May 1987, lot 125; The Collection of Ambassador and Mrs. Felix Rohatyn, their sale, New York, Sotheby's, 14 October 2020, lot 4

### EXHIBITED

Philadelphia, Philadelphia Museum of Art, no. 42 (details untraced)

This subtle and atmospheric red chalk drawing depicts Vignola's Gate to the Farnese Gardens, Rome, with a coach and horses.

Robert was in Rome from 1754 to 1765. He was sent to the French Academy by the Comte de Stainville (later the Duc de Choiseul) and seems to have established himself there quickly, earning a good report as well as commissions. Aside from studying classical antiquities and architecture, the students were encouraged to go out and draw in the countryside, this activity was keenly promoted by Claude Joseph Natoire (1700-1777), who was a firm believer in drawing 'en plein air' to aide artistic development.

Robert extensively studied the ancient ruins, particularly the Forum, providing himself with ample motifs for future paintings and drawings. He often included figures in many of his views, sometimes to emphasize the scale of grandiose monuments but often, like the present drawing, to animate his scenes with daily activity. Robert's characteristic handling of foliage and deftness with the medium of red chalk is aptly described by Mary Tavener Holmes when describing Robert's Italian views: 'energetic saw-toothed lines for foliage and dense parallel hatching in the shadows, the deep red chalk contrasting with the white paper and the paper often reserved to mimic brilliant sunlight.'<sup>1</sup>

<sup>1</sup> The Metropolitan Museum of Art, *Eighteenth Century French Drawings in New York Collections*, exhib. cat., New York, The Metropolitan Museum of Art, 1999, p. 104, under no. 46

\$ 10,000-15,000



65

65

## FRANÇOIS BOUCHER

Paris 1703 - 1770

Head of a young woman

Black chalk heightened with white; bears attribution in black chalk on the mount, lower centre: *F. Boucher* and bears numbering lower right, in pen and brown ink: *111*, also bears inscriptions in pen and brown ink, on the reverse of the mount: *Fr. Boucher, kopf eines jungen Mädchens, profilansieht. fol. / kriede, weiss gehäht auf gran. pap... / 1865 3 Apr. and L. Döll's Nachlasse* (inscription taken from the Ludwig Döll Sale catalogue - see *Provenance*) 349 by 249 mm; 13⅞ by 9⅞ in

### PROVENANCE

Ludwig Friedrich Döll (1789-1863), Altenburg, his sale, Leipzig, C.G. Boerner, 3 April 1865, lot 101; Karl Ernst Henrici, (1854-1915), Berlin, his posthumous sale, Heidelberg, 21-23 June 1917, lot 222, reproduced; Sale, Heidelberg, 29-30 May 1918, lot 74, reproduced; Private collection, Germany

This attractive head study of a young woman seen in profile is a fine example of one of François Boucher's elegantly rendered *Têtes de Femmes* that were most probably executed as independent works of art. Similar graceful faces populate his painted compositions and a closely comparable female head appears in the painting *Cupid a Captive* in the Wallace Collection, dated circa 1754.<sup>1</sup>

Another comparable head study with similarly coiffed hair and expressive large eyes was in the collection of Monsieur Bergeret when it was engraved by Demarteau.<sup>2</sup>

Ludwig Friedrich Doll, the first recorded owner of the present drawing, was an artist who was known for his depictions of historical subjects and for his portraits of the Saxe-Coburg court. Little is known of his collecting activity but it is interesting to note that he was in Paris at the time of Boucher's posthumous sale in 1771.

We are grateful to Alastair Laing for endorsing the attribution to Boucher, upon seeing an image of the drawing.

<sup>1</sup> A. Ananoff, *François Boucher*, Lausanne/Paris 1976, vol. 2, pp. 119-122, cat. no. 429

<sup>2</sup> P. Jean-Richard, *L'oeuvre gravé de François Boucher: François Boucher dans la collection Edmond de Rothschild*, Musée du Louvre, Cabinet des Dessins Collection Edmond de Rothschild, *Inventaire général des gravures: École française*, I, Paris 1978, p. 191, no. 689, reproduced

\$ 12,000-18,000



66

**66**  
**JEAN-MICHEL MOREAU, CALLED**  
**MOREAU LE JEUNE**

Paris 1741 - 1814

Jean Jacques Rousseau's Tomb

Pen and brown ink and wash;  
 signed in pen and brown ink, lower left: *J.M. Moreau. Le j<sup>e</sup>*  
 215 by 315 mm; 8½ by 12½ in  
 (2)

On 2 July 1778, the often controversial Swiss-born philosopher Jean-Jacques Rousseau died suddenly at Ermenonville, in northern France, on the estate of his friend and final patron, Marquis René Louis de Girardin. Some years before, in 1762, Girardin had planned out his park, inspired by Rousseau's principles, and it was on the estate's Île des Peupliers, seen here, that Rousseau's tomb was built. In October 1794, his remains were removed to the Panthéon in Paris, to lie alongside those of Voltaire, but his original rural resting place remained a place of pilgrimage for his many admirers.

Sold together with an engraving of the same view with inscription: *TOMBEAU DE JEAN JACQUES ROUSSEAU / Vue de L'Isle des Peupliers, dite L'Elisée, partie des Jardins d'Ermenonville, /dans laquelle J.J. Rousseau, mort à l'age de 66. ans, a été enterré le 4. Juillet 1778.*

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



67

**67**  
**PANCRACE BESSA**

Paris 1772 - 1835 Ecoen

Study of a Spray of Snapdragons

Watercolor with touches of gouache over pencil;  
 bears numbering in pencil, lower left: *N° 12* and signed in  
 pencil, verso: *P. Bessa*  
 462 by 319 mm; 18¼ by 12½ in

**PROVENANCE**

Sale, New York, Sotheby's, 21 January 2003, lot 106

**\$ 2,000-3,000**



68

**68**  
**CARL LUDWIG HACKERT**

Prenzlau 1740 - 1796 Morges

An Italian palace, possibly The Reggia of Portici, Naples

Gouache within black ink framing lines  
 305 by 474 mm; 12 by 18⅝ in

This grand and majestic edifice, nestled in luscious green terrain, resembles The Reggia of Portici. Once a Royal palace, located south east of Naples in the region of Campania, it is now home to the *Orto Botanico di Portici*, a botanical garden, run by the University of Naples Federico II.

**\$ 4,000-6,000**

69

**JOSEPH MALLORD WILLIAM  
TURNER, R.A.**

London 1775 - 1851

Lake Lucerne at Dusk

Watercolor heightened with scratching out and stopping out  
249 by 367 mm; 9<sup>7</sup>/<sub>8</sub> by 14<sup>1</sup>/<sub>2</sub> in

**PROVENANCE**

Catherine, Countess of Portsmouth, née Fortesque (1786-1854);  
Private Collection, until 2002;  
with Richard Green, London,  
where acquired by Baron and Baroness Guy Ullens, 2002,  
their sale, London, Sotheby's, 4 July 2007, lot 10;  
Private Collection, England;  
with Andrew Clayton-Payne, London, by 2013;  
where acquired by the present owner

**EXHIBITED**

Lucerne, Kunstmuseum Luzern, *Turner: The Sea and The Alps*, 2019

**\$ 700,000-900,000**

Last seen in public in 2019 at the Kunstmuseum Luzern's major exhibition, *Turner: The Sea and The Alps*, and formerly part of the celebrated Ullens collection, this remarkable watercolor sees Turner return to his beloved Switzerland and the shores of Lake Lucerne.

It is dusk and the solid forms of day shift and blur as Turner, through the prism of light and color, explores the ever-changing atmospheric effects of his surroundings. He looks west, and as the last rays of the sun flash pink on the distant mountains, a silvery moon rises quietly out of the clouds. On the left, the steep cliffs that plunge almost vertically into the water are cast in shadow, while higher up, the sun still plays amongst their jagged peaks.

In the foreground to the left, drawn by Turner in rapid angular strokes, is a jetty, while close by are five flat-bottomed boats, symbolic of homecoming and projecting an atmosphere of calm and silence. There is not a breath of wind and the lake itself takes on a glass-like quality, its surface not only reflecting a myriad of colors but also the watery moon. The whole effect achieved by both scratching out and the application of white brush strokes, the scratching made while the paper was still wet and subtle variations of color made by brush strokes once the paper has dried. In this combination of his techniques, Turner has achieved an extraordinarily subtle and beautiful evening view.

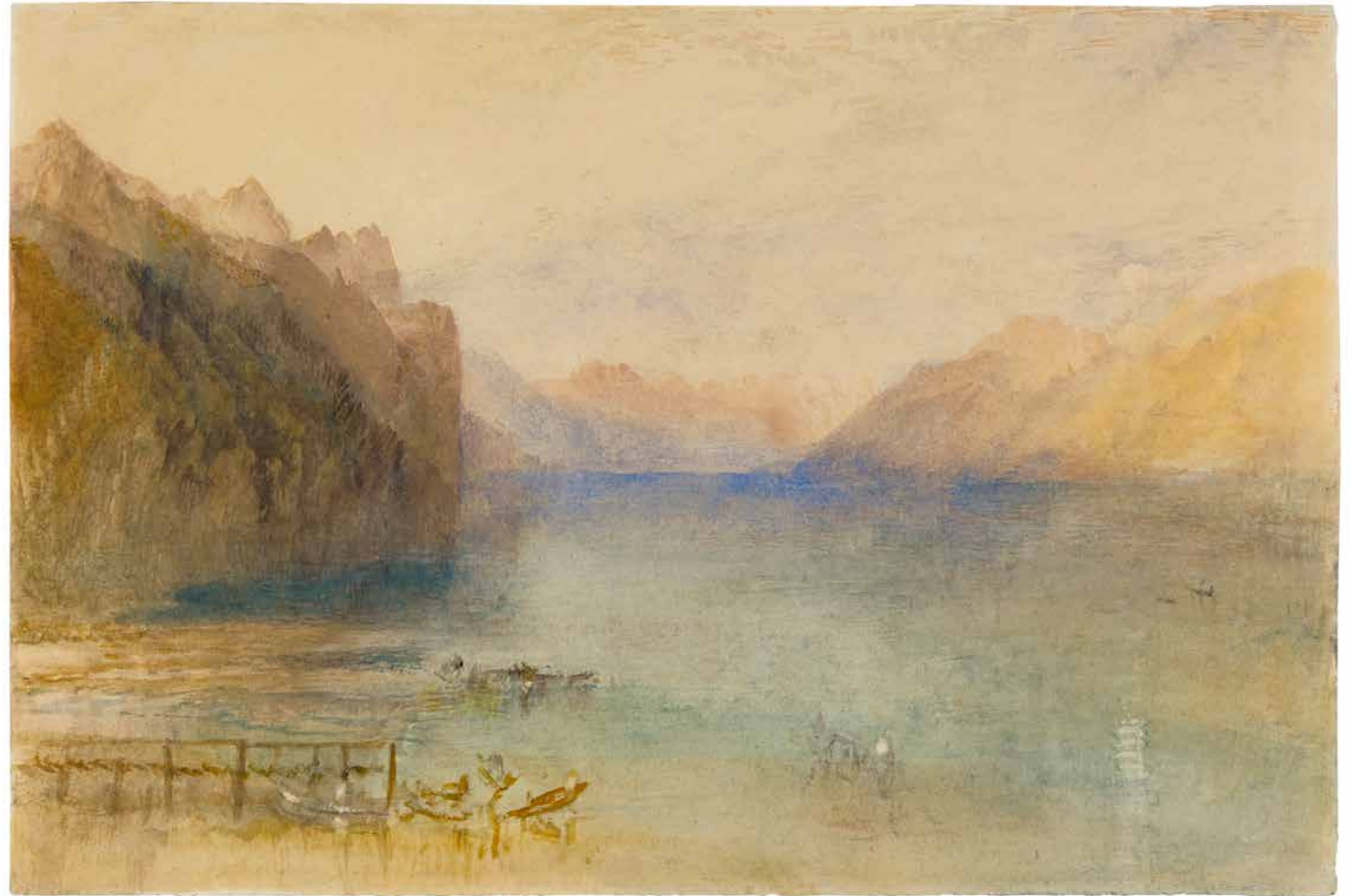




Fig. 1 Joseph Mallord William Turner, *Lake Lucerne: The Bay of Uri from above Brünnen: Sample Study* c.1841-2, London, Tate Britain

It would appear most likely that Turner created this watercolor at the time of one of his visits in circa 1842, from or near Brünnen, a favored spot that enjoyed superb views, in both directions, of Lake Lucerne. If taken from the opposite bank, then the viewpoint could have been at the 'Treib', a small inn 'with a little haven in front, in which boats often take shelter.'<sup>1</sup> Near to this inn stands the 'Wytstein,' a rock which, when passed from the west, opens up a view of the Bay of Uri – a particularly revered arm of the lake.<sup>2</sup> When the traveler, William Cox, visited the lake in 1776, he described Uri as 'so amazingly grand and sublime, that the impression it made upon me will never be erased from my mind.'<sup>3</sup> The vertical cliffs also made an impression for he wrote that 'for the most part [they were] perpendicular with forests of beech and pine growing down their sides to the very edge of the water. Indeed, the rocks are so entirely steep and overhanging that it is with difficulty we could observe more than four or five spots where we could have landed.'<sup>4</sup>

The watercolor shows the same view as Turner's *A Swiss Lake*, a work that was also exhibited at the 2019 Lucerne exhibition and forms part of the collection at Manchester City Art Gallery.<sup>5</sup> Furthermore, the view closely resembles those in both Turner's *Lake Lucerne: The Bay of Uri from above Brünnen* (Tate Britain, London) (Fig. 1) and *Lake of Lucerne – Sunset* (Private Collection).<sup>6</sup>

Turner had been transfixed by Switzerland since his first visit in 1802, and between 1841 and 1844, he made four further extensive journeys to the country. Despite his advancing years, his enthusiasm for the spectacular scenery, the fresh air and the unique quality of light was

unquenchable and during those summers, he continued to indulge in his lifelong passion for exploring the country's network of mountains and lakes.

Turner appears to have used a sheet from one of his 'roll' sketchbooks – soft-back books that he made use of during these later tours – to create the present work. It was perhaps drawings such as this that he had in mind, when, in 1844, he explained to John Ruskin that 'atmosphere is my style.'<sup>7</sup>

By this stage in his career, he had developed an extraordinarily rapid and varied technique that enabled him to capture the vast space before him not by virtue of solid boundaries so much as through the atmospheric effects of light and color. It was the air, as much as the tangible elements, that he wished to draw and this goal was achieved by a range of techniques, including close hatching, broad washes, scratching, pencil and pen and ink. By using such means, on only a small sheet, he was able to encompass an immense view.

Watercolors such as *Lake Lucerne at Dusk* remain a lasting testimony to Turner's love of Switzerland. It is perhaps no surprise that they are now so highly prized, as for many, they represent the very pinnacle of his achievements in the medium of watercolor.

<sup>1</sup> J. Murray, *A Hand-Book for Travelers in Switzerland, Savoy and Piedmont*, 1838, p. 54

<sup>2</sup> *Ibid.*, p. 55

<sup>3</sup> D. Hill, *Turner in the Alps*, 1992, p. 128

<sup>4</sup> *Ibid.*

<sup>5</sup> Manchester Art Gallery, Accession no. 1917-TW0609

<sup>6</sup> A. Wilton, *The Life and Work of J.M.W. Turner*, 1979, p. 485, no. 1543

<sup>7</sup> I. Warrell, *Through Switzerland with Turner*, London 1995, p. 61





70

PROPERTY FROM THE ESTATE OF AN IMPORTANT MIDWEST COLLECTOR

### PLACIDO COSTANZI

Rome 1702 - 1759

#### A Young Woman Tying Her Sandals

Black chalk heightened with white chalk on blue-grey prepared paper; bears numberings in brown ink on the old mount: 1670 and n.116 and bears an old attribution on the old mount, lower center: *Del Cav Carlo Maratti 1670* 390 by 252 mm; 15<sup>3</sup>/<sub>8</sub> by 10 in

#### PROVENANCE

An unidentified collector's paraphe at the top of the mount Dr. Edward Peart (1756/8-1824), London (L.891); Mrs. R. A. Lyall; with P. & D. Colnaghi, London, *Exhibition of Old Master Drawings*, 1954, no. 83 (as Carlo Maratta); Charles Slatkin, New York; Mrs. Carl Flood, Montreal, by 1958 with Colnaghi, London, *Old Master and 19th Century Drawings*, 1995, no. 25

\$ 4,000-6,000

70



71

PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

### ATTRIBUTED TO POMPEO BATONI

Lucca 1708 - 1787 Rome

Recto: The Death of Lucretia

Verso: A compositional study with two figures

Black chalk heightened with white on paper washed blue (*recto*); black chalk (*verso*) 371 by 276 mm; 14<sup>5</sup>/<sub>8</sub> by 10<sup>7</sup>/<sub>8</sub> in

\$ 5,000-7,000

71



72

### GIOVANNI DOMENICO TIEPOLO

Venice 1727 - 1804

#### Study of a Left Foot

Red chalk heightened with white on blue paper; bears numbering in brown ink, lower right: 607. 175 by 260 mm; 6<sup>7</sup>/<sub>8</sub> by 10<sup>1</sup>/<sub>4</sub> in

\$ 6,000-8,000

72



73

73

### GIOVANNI BATTISTA TIEPOLO

Venice 1696 - 1770 Madrid

#### A Figure Holding a Torch, Seen from Below

Pen and brown ink and wash over black chalk 260 by 191 mm; 10<sup>1</sup>/<sub>4</sub> by 7<sup>1</sup>/<sub>2</sub> in

#### PROVENANCE

William H. Crocker (1861-1937), Burlingame, California, thence by descent to his son, Charles Crocker (1904-61), San Francisco, thence by descent until, sale, New York, Christie's, 24 January 2008, lot 52

It seems highly probable that this drawing came from a group of similar studies by Giambattista originally bound in an album titled *Sole figure per soffitti* which was broken up around 1918 by the dealer Parsons.

Around 180 of these studies are known, in public and private collections, many of which, unlike the present example, bear numbers in brown or gray ink. George Knox dates them late in Giambattista's career, *circa* 1758. They seem to have been done for their own sake, although of course they are a logical outcome of his extensive work as a painter of ceiling frescoes.

<sup>1</sup> See F. Gibbons, *Catalogue of Italian Drawings in the Art Museum, Princeton University*, Princeton 1977, vol. 1, p. 189ff

\$ 7,000-9,000



74

74

### LOUIS-FRANÇOIS CASSAS

Azay-le-Feron 1756 - 1827 Versailles

#### View of Constantinople

Watercolor;  
 bears pen and ink inscriptions on labels attached to the back of the frame: *Gouache fin XVIII<sup>e</sup> siècle 18<sup>e</sup>=/ provient de Gen...? où elle se trouvait/à la salle à manger / Vue de la pointe du serail et L'entree du / port de Constantinople, sur la Gauche on voit/ les cotes de L'asie et dans le fond la mer / de marmora et le montagnes de Bithinie.*  
 680 by 1000 mm (sight size); 26<sup>7</sup>/<sub>8</sub> by 39<sup>3</sup>/<sub>8</sub> in

Louis-François Cassas was a French landscape painter, sculptor and architect. He studied under the tutelage of a number of distinguished artists, including Joseph-Marie Vien (1716-1809), Louis Jean Francois Lagrenée, the younger (1739-1821) and Jean Baptiste Le Prince (1734-1781). He traveled to Italy in 1778 where he studied the ancient monuments in Rome, Naples and Sicily. In 1784 he accompanied the Count Choiseul Gouffier, the French Ambassador to the Ottoman Empire, on his mission to Constantinople, where he was commissioned to execute drawings for the second volume of the Ambassador's *Voyage Pittoresque de la Grèce*, published in 1809.

\$ 20,000-30,000

75

### PANCRACE BESSA

Paris 1772 - 1835 Ecoeu

A canary perched on the branch of a pink rose, carrying harebells in its beak

Watercolor and touches of gouache over traces of pencil, within gold framing lines, on vellum; signed in brown ink, lower right: *P. Bessa*  
 224 by 304 mm; 8<sup>3</sup>/<sub>4</sub> by 12 in

#### PROVENANCE

Sale, New York, Christie's, 25 January 2005, lot 152

\$ 2,000-3,000



75

76

### PANCRACE BESSA

Paris 1772 - 1835 Ecoeu

#### Study of Peaches on a branch

Watercolor and touches of gouache over pencil; signed in pencil, verso: *P. Bessa*  
 443 by 338 mm; 17<sup>1</sup>/<sub>2</sub> by 13<sup>1</sup>/<sub>4</sub> in

#### PROVENANCE

Sale, New York, Sotheby's, 21 January 2003, lot 105

\$ 2,000-3,000



76





77

77

## FRANÇOIS-MARIUS GRANET

Aix-en-Provence 1775 - 1849 Malvalat

### An Incantation Ceremony

Pen and brown ink and wash;  
bears a monogram-like sign, lower right  
114 by 96 mm; 4½ by 3⅞ in

#### PROVENANCE

Private Collection, Germany

Dramatic and powerful with a ghoulish and unnerving subject matter, this small scale but commanding composition demonstrates Granet's skill in creating contrasting light effects, combining the white of the paper with varying tones of brown wash.

The present sheet was probably executed shortly after Granet's return from Italy in 1824 and can be closely compared to *La Mort vient éteindre la lampe de Girodet pendant qu'il peint la nuit*, dated circa 1824, now in the Musée Granet, Aix-en-Provence.<sup>1</sup> The subject of the present drawing was possibly one the artist conjured from

his imagination or it could also be a record of his own participation in an incantation ceremony. The monogram-like mark at the lower right of the sheet resembles the seal of Gabriel, one of the twelve 'Dukes' of the demon Amenadiel, as presented in a sheet of a nineteenth-century book of incantations.<sup>2</sup>

François Marius Grant was a pupil of Jean-Antoine Constantin and he also trained for a brief period in the studio of Jacques Louis David. In 1802 he travelled to Rome where he stayed for over twenty years, carving out a successful artistic career which, among other commissions, included selling views of Rome to French tourists. On his return to France in 1824 he was appointed curator at the Louvre. Many of his drawings and watercolours are now in his birthplace of Aix en Provence, in the collection of the Musée Granet, and a large collection is also housed in Paris at the Musée du Louvre.

<sup>1</sup> S. Allard and M. Chaudonneret, *Le Suicide de Gros*, Paris 2010, p. 19.

<sup>2</sup> Book of incantations, &c., here 1814-31, f. 7v., The National Library of Wales, NLW MS 11117B

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



78

78

## JEAN-AUGUSTE-DOMINIQUE INGRES

Montauban 1780 - 1867 Paris

### Christ on the Mountain

Pen and brown ink and gray wash over pencil, within brown ink framing lines, the sheet faintly squared for transfer in pencil;  
signed in pencil, lower right: *Ingres* -  
further signed and dated in brown ink, to the lower centre of the old backing: *Ingres inv et Del.<sup>mt</sup>: 1860*  
and dedicated in brown ink, to the lower right of the old backing: *Souvenir d'amitié, de haute estime / et de reconnaissance à son célèbre ami / Monsieur Paul Lacroix / J. Ingres*  
357 by 344 mm; 14 by 13½ in

#### PROVENANCE

Gifted by the artist to Paul Lacroix (1806-1884), Paris; Étienne Moreau-Nélaton (1859-1927), Paris, thence by descent, until 2010, sale, Paris, Piasa, 17 December 2010, lot 77

#### LITERATURE

G. Vigne, *Dessins d'Ingres, Catalogue raisonné des dessins du musée de Montauban*, Paris 1995, p. 448, reproduced

The composition of *Christ on the Mountain* was probably commissioned from Ingres in 1836, though the patron responsible is unknown, having been carefully concealed by Ingres for reasons unknown. The Musée Ingres possesses a calque of the subject, very close in composition to the present work but with some minor variations, in particular the positioning of the horizon line which is much higher in our sheet.<sup>1</sup> There are further drawings relating to the subject, also at the Musée Ingres, with no fewer than three separate studies for the figure of the demon.<sup>2</sup>

Fascinatingly, as noted by Vigne and documented in a correspondence between Ingres and Édouard Gatteaux, Ingres requested that Théodore Chassériau make him a painted study based on one of the aforementioned drawings of the demon. Ingres specifically requested for Chassériau to use the black model, Joseph, who is perhaps best recognized as the model for the seated figure in the foreground of Géricault's iconic work *The Raft of The Medusa*. The resulting painting by Chassériau is also in the collection of the Musée Ingres (fig.1), providing further fascinating context for this highly ambitious, yet perplexingly unrealized project by Ingres.

<sup>1</sup> see G. Vigne, *Dessins d'Ingres, Catalogue raisonné des dessins du musée de Montauban*, Paris 1995, p. 448, no. 2526, p. 449, fig. 2526, reproduced

<sup>2</sup> *Ibid.*, nos. 2527-2529

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



79

79

PROPERTY FROM THE ESTATE OF ALEXIS GREGORY, SOLD TO BENEFIT THE ALEXIS GREGORY FOUNDATION

### LOUIS-LÉOPOLD BOILLY

La Bassée 1761 - 1845 Paris

Portrait of Aimé Jacques Marie Constant de Moreton de Chabrillan

Black chalk and stumping, heightened with white; signed and dated in black chalk, lower right: *L. Boilly / 1803* 248 by 170 mm; 9¾ by 6¾ in

#### PROVENANCE

Madame Meyer

#### EXHIBITED

Paris, Domaine de la Bagatelle, *Les Modes à travers trois siècles*, 1911, no. 10

#### LITERATURE

P. Marmottan, *Le Peintre Louis Boilly (1761-1845)*, Paris 1913, p. 207;  
E. Breton and P. Zuber, Boilly, *Le Peintre de la Société Parisienne de Louis XVI à Louis-Philippe*, Paris 2019, vol. II, p. 618, cat. 564 D

Moreton de Chabrillan (1780-1847) served as Chamberlain to Napoleon from 1809.

\$ 8,000-12,000

80

PROPERTY FROM THE ESTATE OF ALEXIS GREGORY, SOLD TO BENEFIT THE ALEXIS GREGORY FOUNDATION

### NICOLAS HUET THE YOUNGER

Paris circa 1770 - 1828

A Leopard

Pen and brown ink and watercolor with touches of gouache over traces of black chalk, within brown wash framing lines, on vellum; signed and dated, in pen and brown ink, lower left: *huet fils. an. 1809* and inscribed, lower right: *1/4*, also inscribed on the back of board, in pen and brown ink: *Panthère Mâle / par huet, peintre du muséum l'histoire naturelle de Paris.* 310 by 445 mm; 9½ by 15¼ in

#### PROVENANCE

Sale, London, Sotheby's, 4 July 2012, lot 54

Nicolas Huet, son of Jean-Baptiste Huet, was official painter to the Musée d'Histoire Naturelle et de la Ménagerie of the Empress Josephine, and specialised in painting animals and plants. A particularly fine example of his work, depicting a tiger, was sold, Sotheby's New York, Wednesday, 24 January 2007, lot 79.

\$ 10,000-15,000

81

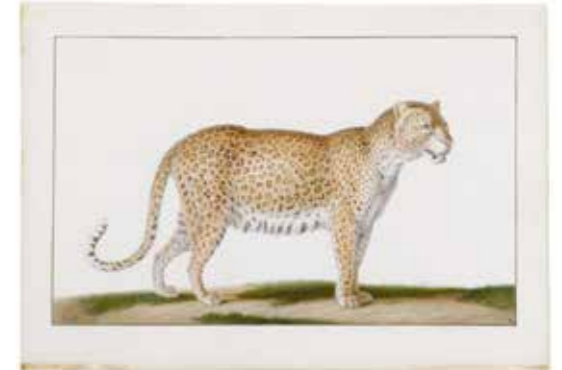
### FRIEDRICH HORNER

Basel 1800 - 1864

A View of Constantinople

Watercolor  
700 by 970 mm (sight size); 27½ by 38 in

\$ 15,000-20,000



80

82

### FRENCH SCHOOL, 18TH CENTURY

An album of Italian views;  
17 sheets of paper bound in a red leather album, 15 of them used for drawings, some drawn on both sides, and one panoramic view of Florence drawn across two sheets

The majority in pen and brown ink and brown and gray wash over traces of black chalk; bears attribution on the inside cover and first page of album: *par Nicole* (crossed out) / *Dessins de Nicole/nicolle*, many sheets inscribed in either Italian or French with identifications of the locations depicted  
Sheet size: 176 by 226 mm; 7 by 8⅞ in  
Album: 180 by 240 mm; 7 by 9⅜ in

The sketches contained in this album are wonderfully free and spontaneous and are clearly drawn from life. While inscriptions on the inside cover and first page proffer Victor Jean Nicolle as the artist, the style in which these landscapes and views are drawn are stylistically different to anything we know of Nicolle as a draughtsman. Nicolle depicted many views of Italy when traveling across the country, but he is better known for his precision and topographical skills and in fact won a prize for perspective at the Royal School of Drawing in Paris. The drawings within this album, more painterly and less concerned with accuracy of line, are more atmospheric and evocative depictions of the Italian landscape.

Many French artists came to Rome during the 18th Century and travelled through Italy, drawing the landscapes they encountered, having been encouraged by the Academies to go out into Nature and draw *en plein air*.

Among the Italian views illustrated within the album there is an attractive panorama of Florence, inscribed with the names of various important edifices: *Les prisons / Palazzo Ducale / Les Offices / Valumbrosa / S. Miniato / Belvedere*.

Other views depicted include: *Forteresse de San Stefano, Monti Argental, Arrezzo, Porto Ercole, La Porte de Pietra Santa, Fiesole sopra la montagna* and *Chartreuse de Galazzo, Vallombrosa*.

\$ 5,000-7,000



81



82

83

## JOSEPH MALLORD WILLIAM TURNER, R.A.

London 1775 - 1851

The River Washburn, near Lindley Bridge,  
Yorkshire

Watercolor over pencil, heightened with bodycolor and  
scratching out on gray paper  
329 by 441 mm; 13 by 17½ in

### PROVENANCE

Walter Ramsden Hawkesworth Fawkes (1769-1825);  
by descent to Reverend Walter Hawkesworth Fawkes (d. 1936);  
his executor's sale, London, Christie's, 2 July 1937, lot 54, bt.  
Allon Dawson;  
by descent to the present owner

### EXHIBITED

London, Agnew's, *Colour Drawings by J.M.W. Turner*, 1951, no. 30;  
London, Agnew's, *Paintings and Watercolours by J.M.W.  
Turner, R.A.*, 1967, no. 47

### LITERATURE

*A Catalogue of the Oil Paintings and Watercolour Drawings  
and Sketches in Watercolour by J.M.W. Turner, R.A. in the  
Possession of F.H. Fawkes*, 1850 (as 'Guy Barn, Bank and  
Ford' - not numbered);  
A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg, 1979,  
p. 372, no. 624;  
D. Hill, *Turner in Yorkshire*, York, 1980, p. 47, under no. 69

Save for two exhibitions at Agnew's, London in the 1950s  
and 1960s, this exquisite watercolor has not been seen  
in public since it was sold at Christie's in July 1937. Until  
that point it had been held at Farnley Hall, Yorkshire by the  
descendants of Walter Ramsden Hawkesworth Fawkes,  
Turner's most important early patron and great friend.

So close was the friendship that Fawkes invited Turner  
to stay in Yorkshire for elongated periods of time each year  
between 1808 and his death in 1825. Turner was welcomed  
as part of the family, joining in on shooting and fishing  
expeditions, as well as being given free rein to explore the  
estate and the wider countryside. So much was Turner part  
of life at Farnley that a room was set aside for him to work  
in where he stretched cords from wall to wall on which to  
hang his wetted tinted papers.

The present work has been dated to circa 1824/5 on  
account of its palette and Professor David Hill has drawn  
particular comparisons between it and Turner's *Lindley Hall,  
with Lindley Bridge*, a watercolour where he also extensively  
uses the color mauve in his composition.<sup>1</sup> A pencil drawing  
by Turner, which shows nearly the same view as the present  
watercolor once formed part of the now dismembered  
'Farnley-Munro' sketchbook. This appeared on the art  
market in 2013 and is now in a private collection.

<sup>1</sup> Wilton, *op.cit.*, 1979, p. 372, no. 623

**\$ 120,000-180,000**





84

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PROPERTY FROM THE ESTATE OF THE RT HON THE COUNTESS OF SUTHERLAND

**THOMAS GAINSBOROUGH R.A.**

Sudbury 1727 - 1788 London

**Wooded Landscape with Deer**

Gray and gray-black washes and black chalk, heightened with white on laid paper  
282 by 369 mm; 11 by 14½ in

**PROVENANCE**

George Richard Savage Nassau (1756-1823); his executor's sale, Evans, 22 March 1824, (2nd day), lot 351 (with two others in one frame), bt. Lord Gower; George Granville Sutherland-Leveson-Gower, Lord Gower, later 2nd Duke of Sutherland (1786-1861), thence by descent to the present owner

**LITERATURE**

J. Hayes, *The Drawings of Thomas Gainsborough*, London 1972, p. 231, cat. no. 529

This and the following lot represent two very fine examples of Gainsborough's approach to drawing in the late 1770s. As well as his continued admiration for the pastoral sublime, the works demonstrate the virtuosity of his technique, which is painterly, free and bristling with energy.

Gainsborough regarded his drawings as finished works of art in their own right and they were much admired by his contemporaries. His friend William Jackson (d. 1803) went as far as to declare that 'if I were to rest his [Gainsborough's] reputation upon one point, it should be on his drawings. No man ever possessed methods so various in producing effect, and all were excellent.<sup>1</sup> In spite of this, Gainsborough never actually sold a drawing, preferring instead to create these works purely for his own pleasure, and only occasionally presenting them as gifts to friends, favored patrons and members of his family.

Both these drawing have a long and distinguished history. Their first recorded owner was George Richard Savage Nassau (1756-1823), a bibliophile who was the grandson of Frederick, 3rd Earl of Rochford and son of the Hon. Richard Savage Nassau who sat to Gainsborough in circa 1757.<sup>2</sup> The year after George Nassau's death, in 1823, his library and collections were sold at Evans'. The sale contained 4,264 lots. Lot 351 comprised three Gainsborough drawings in a single frame, the present work, the drawing presented as lot 85 in the current sale and a third landscape.<sup>3</sup>

The lot was acquired by George Granville-Leveson-Gower, Earl Gower (1786-1861), a politician and senior nobleman. His father, George Granville Leveson-Gower, held the title of 2nd Marquess of Stafford and was



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PROPERTY FROM THE ESTATE OF THE RT HON THE COUNTESS OF SUTHERLAND

**THOMAS GAINSBOROUGH R.A.**

Sudbury 1727 - 1788 London

**Wooded Landscape with Cattle and Sheep at a Watering Place, and Rustic lovers**

Gray and gray-black washes and black and white chalk on laid paper  
281 by 369 mm; 11 by 14½ in

**PROVENANCE**

George Richard Savage Nassau (1756-1823); his executor's sale, Evans, 22 March 1824, (2nd day), lot 351 (with two others in one frame), bt. Lord Gower; George Granville Sutherland-Leveson-Gower, Lord Gower, later 2nd Duke of Sutherland (1786-1861), thence by descent to the present owner

**LITERATURE**

J. Hayes, *The Drawings of Thomas Gainsborough*, London 1972, p. 231, cat. no. 538

**\$ 25,000-35,000**

understood to be the richest man in Britain. In 1833, William IV created him 1st Duke of Sutherland. His wife, and Earl Gower's mother, Elizabeth, also descended from an ancient and important family and was the 19th Countess of Sutherland in her own right.

On his father's death in 1833 Earl Gower became the 20th Earl of Sutherland and 2nd Duke of Sutherland. He devoted much of his life to the arts, commissioning the architect Sir Charles Barry to make extensive renovations to Dunrobin Castle, his ancestral home in the Scottish highlands, as well as charging him with the task of remodeling his seat in Staffordshire: Trentham Hall, and his residence in London: Strafford House.

In 1823 he had married Lady Harriet Howard (1806-1868), daughter of the 6th Earl of Carlisle and the couple went on to have eleven children. These two drawings, the present lot and lot 85, have passed through four generations of the duke's family until today.

<sup>1</sup> J. Hayes and L. Stainton, *Gainsborough Drawings*, Washington, 1983, p. 15  
<sup>2</sup> H. Belsey, *Thomas Gainsborough: The Portraits, Fancy pictures and copies after Old Masters*, New Haven, 2019, p. 630, no. 675  
<sup>3</sup> J. Hayes, *The Drawings of Thomas Gainsborough*, London, 1970, p. 231, no. 527

**\$ 30,000-40,000**



86

86

PROPERTY OF A LADY

## FROM THE MASTER OF THE GIANTS ALBUM

1779

### The Punishment of Lust

Black and gray ink with washes on laid paper; inscribed verso: 24  
379 by 564 mm; 15 by 20<sup>1</sup>/<sub>8</sub> in

#### PROVENANCE

With Rowland, Browse and Dalbanco, London, by 1949; with Peter Claas, London, by 1951; by whom sold to Hector Bolitho (1897-1974), 17 July 1951, £35, by descent to the present owner

#### EXHIBITED

London, Rowland, Browse and Dalbanco, *The Master of the Giants*, 1949 (unnumbered)

This grand and dramatic drawing once formed part of an album that was rediscovered in the 1940s and was the subject of an exhibition held in 1949 at the London galleries of Rowland, Browse and Dalbanco. The group contained some forty works and while half were drawn on a similar scale to the present lot, the remainder were smaller. Some of the drawings were dated June or July 1779 but none were signed.

Given the clear influence of Michelangelo, classical sculpture and Italian prints, scholars agreed that the works had been made in Rome and were by an artist operating

within the circle of the Swiss painter Henry Fuseli. Rowland, Browse and Dalbanco named the unknown figure 'The Master of the Giants' and debate as to the true identity of the artist has simmered away ever since.

In the 1950s the collector Leonard Duke and the leading expert on Fuseli, Frederick Antal, suggested that Prince Hoare (1755-1834), could have been responsible for the drawings. Hoare was the second son of the pastellist William Hoare of Bath and he lived in Rome between 1776 and 1799. While in Italy he immersed himself in the artistic community and is recorded as striking up friendships with Henry Fuseli, William Pars, Alaxander Day, James Nevay and James Northcote.

An alternative attribution was presented by Nancy Pressly in her 1977 *Burlington Magazine* article.<sup>1</sup> Citing a signed drawing in the collection of Maidstone Library and a group of unsigned sheets at the Royal Academy, London, she confidently assigned the group to the history painter James Jefferys (1751-1784), who was also in Rome over the same period (in his case 1775 to circa 1781) thanks to a scholarship from the Dilettanti Society.

In recent years the highly respected dealing firm Lowell Libson and Jonny Yarker Ltd. have handled several works from the album. They have sided with Duke and Antal and have suggested that Prince Hoare is the more likely candidate.

<sup>1</sup> N. Pressly, 'James Jefferys and the 'Master of the Giants', *The Burlington Magazine*, 1977, pp. 280-284

**\$ 40,000-60,000**



87

87

## EDWARD LEAR

London 1812 - 1888 San Remo

### The Grand Canal looking towards the Rialto Bridge, Venice

Pen and brown ink and watercolor over pencil; dated lower right: 13 November 1865 (2.p.m), extensively inscribed with the artist's color notes  
352 by 504 mm; 13<sup>7</sup>/<sub>8</sub> by 19<sup>7</sup>/<sub>8</sub> in

#### PROVENANCE

The Charles & Barbara Robertson Collection, their sale, London, Sotheby's, 16 December 2002, lot 72, where acquired by the present owner

The present watercolor was drawn during Lear's second trip to Venice in 1865. He first visited the city in 1857 and was not particularly impressed. In a letter to his sister, Ann, he complained greatly of the 'stinking canals' and revealed that 'Cooke's and Canaletto's [sic] pictures please me far better than the actual appearance of the city.'<sup>1</sup>

His return in 1865 was prompted by a commission from Lady Waldegrave to make an oil painting. During this trip he was far more impressed, particularly by the architecture and abundance of color. On 13<sup>th</sup> November, the day he drew the present watercolor, he rose early, 'had a cup of *café noir* in the hotel – and then got a gondola for the day. First drew S(anta)-M(aria) de S(alute) by [the] Doge's Palace – then from the Iron Bridge... but it was very cold.'<sup>2</sup> The cold weather also brought with it a number of days of bright sunshine which reflected off the water in the canals and changed the character of the city, causing Lear to exclaim 'anything so indescribably beautiful as the colour [sic] of the place I never saw.'<sup>3</sup>

This watercolor was once owned by Charles and Barbara Robertson who married in 1935. They were both heirs to confectionary fortunes. He was the great-grandson of James Robertson, the Scottish founder of the jam firm and she was descended from Dr Joseph Fry, who is credited with selling the world's first chocolate bar in 1847.

<sup>1</sup> V. Noakes, *Edward Lear*, London, 1985, p. 152

<sup>2</sup> *Ibid*, p. 116

<sup>3</sup> *Ibid*, p. 116

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

88

## WILLIAM BLAKE

London 1757 - 1827

## The Death of Ezekiel's Wife

Pen and black ink with black and grey washes over pencil, heightened with scratching out  
339 by 477 mm; 13<sup>3</sup>/<sub>8</sub> by 18<sup>5</sup>/<sub>8</sub> in

## PROVENANCE

Catherine Blake (1762-1831), the artist's wife;  
Frederick Tatham (1805-1878);  
his sale, London, Sotheby's, 29 April 1862, lot 164 (part of lot), bt. F.T. Palgrave,  
Sir Frederick Turner Palgrave (1824-1897), by whom inscribed, verso,  
by whom given as a wedding present to Mr and Mrs Henry Adams,  
by inheritance to his niece Mrs Robert Homan, née Abigail Adams,  
by inheritance to the present owner

## EXHIBITED

Boston, Museum of Fine Arts, *Books, Watercolors, Engravings, Etc. by William Blake*, 1891, no. 28;  
Cambridge, Massachusetts, Fogg Art Museum, *Works of William Blake*, 1930;  
On loan to the Fogg Museum 1934-1937

## LITERATURE

W.M. Rossetti, *Annotated Catalogue of Blake's Pictures and Drawings in Gilchrist's 1863*, vol. II., 1863, p. 247, list 2, no. 74, and 1880, p. 256, list 2, no. 98;  
A. Russell, *The Engravings of William Blake*, London, 1912, p. 69;  
Ward Thoron, ed. *The Letters of Mrs Henry Adams, 1865-83*, Boston, 1936, p. 21;  
E. Scheyer, 'Henry Adams as a Collector of Art', *Art Quarterly*, vol. XV, London, 1952, p. 224;  
E. Scheyer, *The Circle of Henry Adams: Art & Artists*, Wayne State, 1970, p. 54;  
G. Keynes, *Engravings by William Blake, The Separate Plates*, London, 1956, pp. 23-4;  
G. Keynes, *William Blake's Illustrations to the Bible*, London, 1957, p. 26, under no. 81;  
M. Butlin, 'The Blake Collection of Mrs William T. Tonner', *Bulletin, Philadelphia Museum of Art*, vol. LXVII, 1972, p. 9;  
B. Lindberg, *William Blake's Illustrations to the Book of Job*, 1973, pp. 76-7, 251-3;  
M. Butlin, *The Paintings and Drawings of William Blake*, New Haven, 1981, p. 63, no. 165, pl. 202

Dated to circa 1785 this bold drawing is connected to both a watercolor, now held in the Philadelphia Museum of Art (inv. no. 1964-110-11), and a line engraving which was published in October 1794.

By the middle of the 1780s Blake had begun creating work inspired by themes from the Old Testament. In the present work he focuses on the Prophet Ezekiel, Chapter 24, verses 15-18, the moment when, faced with the sudden death of his beloved wife, Ezekiel follows God's command to neither weep nor mourn for the dead.

Blake shows the prophet as a boulder of strength, only his eyes - which glaze skywards - indicate the emotions that must rage within. This stoic pose is in sharp contrast to the grief-stricken gestures of the four other mourners in the composition.

This work has a very distinguished history. It passed from Blake's wife, Catherine, to Frederick Tatham, one of Blake's disciples and a member of the Shoreham 'Ancients.' In the Sotheby's sale of April 1862 it was sold within the same lot as Blake's *Job, his Wife and his Friends* (Tate, Britain, inv. no. 5200) and *The Complaint of Job* (untraced).

The lot was bought by Sir Francis Turner Palgrave, the noted critic, anthologist and poet, who was also a son-in-law of the banker and art collector Dawson Turner. Palgrave presented the work to his friend, Henry Brooks Adams (1838-1918) on the occasion of his marriage to Marion 'Clover' Hooper Adams (1843-1885). A graduate of Harvard and the scion of America's first political dynasty, Adams was a historian, aesthete and the son of Charles Francis Adams (1807-1886), who served as Abraham Lincoln's Ambassador to Great Britain between 1861 and 1868 (during which time Henry served as his personal secretary in England). Together with his wife, Clover, who was an accomplished amateur photographer, in Washington, during the 1870s, the couple were at the core of an exclusive social circle known as the 'Five of Hearts', which also included Clarence Rivers King and John Milton Hay. The Adams' owned other works by Blake, including the great *Nebuchadnezzar* (Museum of Fine Arts, Boston, inv. 27.354). The present drawing has remained in the collections of their descendants and has not been presented for sale for 159 years.

**\$ 80,000-120,000**



## ATTRIBUTED TO WILLIAM BLAKE

London 1757 - 1827

## Adam and Eve Asleep

Watercolor with pen and black ink over traces of pencil  
506 by 403 mm; 20 by 15 7/8 in

## LITERATURE

M. Butlin, 'Blake's Unfinished Series of Illustrations to Paradise Lost for John Linnell: An Addition,' *Blake / An Illustrated Quarterly*, vol. 51, no. 1 (Summer 2017);  
R. Essick, 'A Copy of Blake's Adam and Eve Asleep,' *Blake / An Illustrated Quarterly*, vol. 51, no. 2 (Fall 2017);  
J. Viscomi, 'A Newly Discovered Copy of Blake's Adam and Eve Asleep,' *Blake / An Illustrated Quarterly*, vol. 51, no. 2 (Fall 2017);  
D. Bindman, 'Adam and Eve Asleep: A Dissent,' *Blake / An Illustrated Quarterly*, vol. 51, no. 2 (Fall 2017);  
M. Butlin, 'The 'Linnell' Adam and Eve Asleep: The Case for the Defense,' *Blake / An Illustrated Quarterly*, vol. 51, no. 2 (Fall 2017)

This recently discovered drawing has caused great excitement amongst William Blake scholars. Martin Butlin, who published the seminal reference book *The Paintings and Drawings of William Blake* (1981), firmly believes that the work is by Blake, arguing that it belongs to a series of copies Blake made in 1822 for his friend John Linnell - after the set of twelve 'Paradise Lost' watercolors that he had earlier painted for Thomas Butts in 1808.<sup>1</sup> The 'Butts' watercolors are now widely dispersed and the prototype for the present lot is held at the Museum of Fine Art in Boston.<sup>2</sup>

The image depicts Book 4, lines 799-819, from John Milton's epic poem, in which the angels Ithuriel and Zephon keep guard over the sleeping Adam and Eve in order to protect them against Satan who, having taken the form of a frog, has made his way into the garden of Eden.

Three other watercolors by Blake survive from Linnell's 1822 commission and their characteristics reassure Butlin of his attribution. *Satan Watching the Endearments of Adam and Eve* and *The Creation of Eve* are both in Melbourne, Australia at the National Gallery of Victoria, while *Michael foretells the Crucifixion* is in the Fitzwilliam Museum, Cambridge.<sup>3</sup> Although Blake deviated considerably from his 1808 composition in the Fitzwilliam drawing, Butlin points out that, as with the present watercolor, the two Melbourne works closely, 'though not exactly,' follow their prototypes.

In reaching his conclusions, Butlin discussed the present work with the paper expert Peter Bower. Bower has confirmed that the sheet was made by William Balston, James Whatman the Younger's successor at Springfield Mill, and that Blake often used this paper in the 1820s. Bower also confirmed that the Melbourne and Cambridge drawings are each on laid paper, possibly made by Smith, Warner & Co.

Despite Butlin's continued confidence in the work, several scholars and Blake enthusiasts, including David Bindman, Robert N. Essick and Joseph Viscomi, have questioned its authenticity. They have raised concerns about the draftsmanship, the palette and the work's very close reliance on the 1808 watercolor. Furthermore, they are disturbed that the work is drawn on wove paper, not laid paper, as well as the fact that it lacks any provenance.

Butlin dismisses these opinions, stating that the style of the watercolor is 'very similar' to the Melbourne works, and that he feels the same about its coloring. Nor is he perturbed by the fact that the present work is on wove paper, pointing out that there are other cases where Blake used different types of paper when working on a single project.<sup>4</sup> Finally, concerning provenance, he looks to the emergence of other important works that had previously escaped the attention of scholars; including the watercolor illustrations to *The Grave*, and the 'Arlington Court' tempera painting.<sup>5</sup>

While the arguments for and against the acceptance of the attribution continue to be debated, in the light of the information put forward by Martin Butlin and Peter Bower, it must still be considered a strong possibility that the watercolor is a genuine work by William Blake, originating, as Butlin argues, from the series of *Paradise Lost*, illustrations that Blake made for John Linnell in 1822.

<sup>1</sup> For Thomas Butts' series, see M. Butlin, *The Paintings and Drawings of William Blake*, New Haven, 1981, vol. 1: pp. 385-86, no. 536.5

<sup>2</sup> MFA: Accession no. 90.102

<sup>3</sup> Butlin, *op. cit.*, 2017

<sup>4</sup> An example of this is Blake's illustrations for Blair's *The Grave*, where three different papers are used.

<sup>5</sup> See: New York, Sotheby's, *William Blake's Designs for Blair's Grave*, 2 May 2006, and *Arlington Court*, Devon (National Trust).

**\$ 30,000-50,000**



90

## LEONAERT BRAMER

Delft 1596 - 1674

### Twelve Scenes from the Life of Christ

All watercolor and gouache on vellum  
Each: circa 128 by 100 mm; 5 by 4 in  
(12)

#### PROVENANCE

Possibly René della Faille de Waerloos;  
his sale Amsterdam, Frederik Muller & Co., 19 January 1904,  
part of lot 59

#### EXHIBITED

Princeton, The Princeton Art Museum, *Works on Paper*, 1981,  
catalogue untraced;  
Milwaukee, Beatrice Haggerty Museum of Art, *Leonaert  
Bramer 1596-1674: A Painter of the Night*, 1992, nos. 35-49

#### LITERATURE

M. Plomp, *Leonaert Bramer 1596-1674: Ingenious Painter and  
Draughtsman in Rome and Delft*, exhib. cat., Delft, Museum  
het Prinsenhof, 1994, p. 313, no. 9

Bramer was one of the most prolific draughtsmen of his  
time and occupies a unique position in Dutch seventeenth-  
century art. He is perhaps best known for producing  
drawings in illustrative sets and series, treating a wide  
variety of themes from the Bible, classical mythology,  
classical history and popular literature.

The present series depict scenes from the *The Life  
of Christ*, a subject which Bramer illustrated repeatedly;  
including the present grouping, no fewer than thirteen  
series of drawings on this theme are known.<sup>1</sup> Bramer's  
colored drawings of this type are usually thought to be  
later works; Plomp (*loc. cit.*) dates the present series,  
which in 1904 contained 14 sheets, circa 1660-70.

<sup>1</sup> Plomp, *op. cit.*, p. 183

\$ 5,000-7,000







91

PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

**SWISS SCHOOL, LATE 16TH CENTURY**

**Christ Captured**

Pen and brown ink and wash, heightened with white; signed and dated on the shield in brown ink: *Tobias Ber / nhardt anno / 15 .5(?) / Adi Den 19 / Augustus* and bears numbering in brown ink, verso: *No 120*. 176 by 148 mm; 6<sup>7</sup>/<sub>8</sub> by 5<sup>7</sup>/<sub>8</sub> in

**PROVENANCE**

János Scholz (1903-1993), New York (L.2933b); with Este Gallery, New York (as Tobias Erhard)

**\$ 4,000-6,000**

91



92

PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

**DUTCH OR FLEMISH SCHOOL, CIRCA 1630**

**Susanna and the Elders**

Pen and brown ink and wash over black chalk 213 by 224 mm; 8<sup>3</sup>/<sub>8</sub> by 8<sup>3</sup>/<sub>4</sub> in

**\$ 2,000-3,000**

92



93

**DUTCH SCHOOL, LATE 17TH CENTURY**

**The Seven Muses**

Pen and brown ink and wash, over traces of black chalk, within partial pen and brown ink framing lines 254 by 375 mm; 10 by 14<sup>3</sup>/<sub>4</sub> in

There are some resemblances with the work of Matthijs Terwesten, but no firm attribution has yet been proposed for this rather complete and finished drawing.

**\$ 3,000-4,000**

93



94 Actual size

94

PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

**HENDRIK GOUDT**

The Hague 1583 - 1648 Utrecht

**A group of standing figures**

Pen and brown ink; bears old attribution to the backing: *Adam Elsheimer / 1578-1610* 43 by 51 mm; 1<sup>3</sup>/<sub>4</sub>x 2 in

**PROVENANCE**

Sale, New York, Sotheby's, 16 January 1986, lot 75

**LITERATURE**

H. Möhle, *Die Zeichnungen Adam Elsheimers*, Berlin 1966, p. 84, under note 253, p. 194, pl. 37, no. G91

**\$ 2,000-3,000**



95

95

PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

## JAN DE BISSCHOP

Amsterdam 1628 - 1671 The Hague

Series of Studies After the Antique

Pen and brown ink and wash over traces of red chalk; inscribed in brown ink, lower left: *Tadd. Zuccaro* 107 by 235 mm; 4¼by 9¼in

### PROVENANCE

Sale, New York, Sotheby's, 29 January 1997, lot 179

De Bisschop made many drawings after sculptures of all periods, from the antique to works of his contemporaries. The artist executed no fewer than a hundred etchings after antique sculpture, which he published in two volumes in 1668 and 1669 as *Signorum veterum Icones*, but it seems he never actually went to Italy himself and based all these prints on drawings and prints made by other artists. Although he was an amateur artist, and his main career was as a lawyer in the court at the Hague and secretary to Constantijn Huygens the Younger, his drawings and prints, both after antique and renaissance sculpture and paintings and in the landscape genre, are of the greatest quality and delicacy. For further information on de Bisschop's copies after Italian and classical models, see the exhibition catalogue, *Episcopius. Jan de Bisschop (1628-1671), advocaat en tekenaar*.<sup>1</sup>

<sup>1</sup> Amsterdam, Museum het Rembrandthuis, 1992, pp. 38-63

\$ 2,000-3,000



96

96

## MICHEL VAN OVERBECK

active circa 1650 - 1680

View of a Waterfall in a Mountainous Landscape, with a farmer herding goats and a cow across a bridge

Pen and brown ink and wash, heightened with white, on paper washed reddish-brown; inscribed in brown ink, upper centre: *Piere Pretsieuse Envers Grenoble*, and numbered, upper right: *Nº. 14* 220 by 330 mm; 8⅝ by 13 in

### PROVENANCE

With Alister Mathews, by 1956, where acquired by Michael Ingram (bears his collectors mark, not in Lugt), by whose executors sold, London, Sotheby's, *The Ingram Collection: Drawings and Watercolours from the Collection of the Late Michael Ingram*, 8 December 2005, lot 12

A substantial group of topographical drawings depicting English, French, Italian and Dutch views, all in the same distinctive media and many bearing identifying inscriptions of the type seen here, have been tentatively linked with the name Michiel van Overbeck, on the basis of the initials, MVO, with which a number of the drawings are signed on the reverse.

This scene may be compared to two other views of waterfalls near Grenoble by Overbeck which were sold, London, Sotheby's, 18 November 1985, lots 40 and 41. These were engraved in reverse by Johannes Glauber, as part of a series of six plates.<sup>1</sup> The present drawing is not directly related to any of the prints in this set, but its composition and format are very similar.

<sup>1</sup> F. Anzelewski (ed.), *Hollstein's German Engravings, Etchings and Woodcuts*, vol. X, Amsterdam 1975, pp. 66-72, Glauber nos. 4-9

\$ 6,000-8,000

## HENDRICK AVERCAMP

Amsterdam 1585 - 1634 Kampen

## River landscape with a man and boy fishing, cows and a village behind

Pen and gray ink, watercolor and gouache, heightened with white, over black chalk, within black ink framing lines; signed with monogram, lower right: HA; with the numberings of Röver and Goll van Franckenstein (see *provenance*) and a further early numbering in brown ink, verso: 500 drawn on the back of a fragment of a religious text in Latin 93 by 150 mm; 3⅞ by 5⅞ in

## PROVENANCE

Valerius Röver (1686-1739), Delft (L.2984a-c; his numbering 7/16); Jhr. Johann Goll van Franckenstein, Jr. (1750-1821), Amsterdam (L.2987; his numbering N3019), probably his sale, Amsterdam, De Vries, 1 July 1833 and following days; sale, Amsterdam, 11 June 1912 Dr. Cornelis Hofstede de Groot (1863-1930), The Hague (L.561), his sale, Leipzig, C.G. Boerner, 4 November 1931, lot 6, reproduced pl.I; Private Collection, U.S.A.

## EXHIBITED

Leiden, Stedelijk Museum 'De Lakenhal,' *Tentoonstelling van Tekeningen van Oud-Hollandse Meesters uit de Verzameling van Dr. C. Hofstede de Groot*, 1916, I, no. 6; The Hague, Gemeentemuseum, *Verzameling Dr. C. Hofstede de Groot, III*, 1930, no. 9

## LITERATURE

C.J. Welcker, *Hendrick Avercamp 1585-1634, en Barent Avercamp 1612-1679, "Schilders tot Campen,"* Doornspijk 1979, p. 310, no. T 592

Although Hendrick Avercamp is perhaps best known for his ice scenes, his depictions of balmy times of the year are also extremely attractive and atmospheric. As we see in this fine example of one of his finished works in watercolor and gouache, these spring and summer landscapes typically show serene scenes with rural folk quietly going about their daily activities on the margins of the canals, rivers and estuaries that define the Dutch landscape. Here, a man fishes with a large net in a narrow stream, his son and dog watching patiently alongside him, while in the background a milkmaid attends to a cow, and to the left a waggon approaches a village.

In fact, Avercamp's drawings are very rare: fewer than 200 survive, nearly one third of those in the Royal Collection at Windsor Castle, and just three other substantial drawings by the artist have been sold at auction in the last quarter century.<sup>1</sup> Marijn Schapelhouman, writing in the 2009-10 Amsterdam and Washington exhibition catalogue, gives a detailed description of the different types of drawings that he made, which range from rapidly sketched studies of single figures to highly finished watercolor compositions, some of them preparatory studies for prints.<sup>2</sup> These watercolors, which are generally signed, like this one, with the artist's monogram, were surely made as finished works, for sale to collectors.

The striking – and charming – motif of a man patiently fishing with a large, hand-held net, watched by his son and dog, is also seen in one of Avercamp's greatest watercolours, in the Abrams collection, though there in the context of a more complex composition, and a more specific view (identified on the print that Simon Fokke made after the drawing as *Ouderkerk aan den Amstel*).<sup>3</sup> A similar fisherman also features in a much simpler drawing of two figures on the ice near Kampen, which is part of the great group of Avercamp's drawings in the Royal Collection.<sup>4</sup> The provenance of this rare watercolor by Avercamp reflects its significance and appeal: over the course of the last three centuries, it has passed through at least three of the most important collections of Dutch drawings: those of Valerius Röver, Johann Goll van Franckenstein, and, more recently, Cornelis Hofstede de Groot. Like so many of the finest drawings produced in 17<sup>th</sup>-century Holland, it seems at first sight so very simple and unassuming, but by combining down-to-earth directness with subtly refined technique and atmosphere, it encapsulates the very essence of Dutch rural life, and early 17<sup>th</sup>-century Dutch landscape drawing.

<sup>1</sup> London, Christie's, 10 July 2014, lot 40; New York, Sotheby's, 25 January 2007, lot 71; Amsterdam, Sotheby's, 8 November 2000, lot 89

<sup>2</sup> M. Schapelhouman, 'The Drawings, Reflections on an Oeuvre,' in *Hendrick Avercamp, Master of the Ice Scene*, Amsterdam, Rijksmuseum, and Washington DC, National Gallery of Art, 2009-10, pp. 84-117, figs. 108-110

<sup>3</sup> W.W. Robinson, *From Bruegel to Rembrandt, Dutch and Flemish Drawings from the Collection of Maida and George Abrams*, exh. cat., London, British Museum, Paris, Institut Néerlandais, and Cambridge, Fogg Art Museum, 2002-3, cat. no. 84.

<sup>4</sup> Inv. RL 6476; C. White and C. Crawley, *The Dutch and Flemish Drawings at Windsor Castle*, Cambridge 1994, p. 156-7, no. 250

**\$ 80,000-120,000**



Recto



Verso



98

98

## JAN JOSEFSZ. VAN GOYEN

Leiden 1596 - 1656 The Hague

Landscape with a Row of Trees and a Village in the Distance

Black chalk within the remains of brown ink framing lines; inscribed partially illegibly, in black chalk, top centre: *bij..nere* and bears numbering in brown ink, upper centre: 97  
118 by 244 mm; 4¾ by 9⅝ in

### PROVENANCE

With P. & D. Colnaghi & Co., London, 1960, where acquired by Michael Ingram (bears his collectors mark, not in Lugt), by whose executors sold, London, Sotheby's, *The Ingram Collection: Drawings and Watercolours from the Collection of the Late Michael Ingram*, 8 December 2005, lot 13

There are a number of other equally rapidly-executed drawings by Van Goyen which share the same format as this sheet, and are similarly inscribed along the top edge with topographical identifications.<sup>1</sup> All are probably sheets originating from a single sketchbook.

<sup>1</sup> H.-U. Beck, *Jan van Goyen 1596-1656*, vol. I, Amsterdam 1972, cat. nos. Z 744, 745, 761, 765, 766, and idem, vol. III, Doornspijk 1987, cat. no. Z 775A

\$ 5,000-7,000



99

99

PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

## ADAM PIJNACKER

Schiedam 1620 - 1673 Amsterdam

Landscape with Fishermen and Goats

Black chalk and gray wash, within brown ink framing lines; signed with the artist's monogram, lower right: AP  
409 by 306 mm; 16⅛ by 12 in

Despite the appearance of two works by Pijnacker in this sale alone (see also lot 36), the emergence of a drawing by the artist on the open market is a rare event indeed. The present work, signed by the artist with his distinctive monogram, can be compared on stylistic grounds to a

sheet in the Teyler Museum, Haarlem, depicting a *Mountain Landscape with Figures on a Wooden Bridge*.<sup>1</sup>

As noted by Michiel Plomp in his accompanying catalogue entry for the Teyler's drawing, sheets "of similar technique and size are in Leiden and Amsterdam (Rijksprentenkabinet). Both are dated 1663, the first signed in full, the other with Pynacker's monogram".<sup>2</sup> Plomp suggests that the Teylers drawing should therefore date from around the same moment, in the early 1660s, a dating that on stylistic grounds should also be applied to the present work.

<sup>1</sup> M. Plomp, *The Dutch Drawings in the Teyler Museum, vol. II, Artists Born Between 1575 and 1630*, Haarlem 1997, p. 283, no. 313, reproduced

<sup>2</sup> *Ibid.*

\$ 12,000-18,000



100

## 100

PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

### JAN BAPTIST WEENIX

Amsterdam 1621 - 1659/61 De Haar

#### Study of ruined buildings

Red chalk, within red chalk framing lines;  
bears initials (signed?) in red chalk, verso: *J.W.*  
215 by 179 mm; 8½ by 7 in

#### PROVENANCE

Sale, Amsterdam, Sotheby Mak van Waay, 25 April 1983, lot 48;  
sale, New York, Sotheby's, 25 January 2002, lot 119

This atmospheric study of Roman ruins belongs to a group of stylistically similar drawings by Weenix, which he made during the course of his stay in Italy in 1642-46. One signed example is in the Staatliche Graphische

Sammlung, Munich,<sup>1</sup> where the form of the signature (*Gio Batta / Wenix*) reflects the Italianized form of his name which the artist adopted by the end of his stay in Italy. Other drawings in a sketchbook that he used on the way to Italy and shortly after his arrival are signed more simply *J Weenix*,<sup>2</sup> so it is possible that the initials on the verso of the present sheet are indeed an autograph signature. Schatborn<sup>3</sup> has also pointed out that surprisingly few of the Dutch and Flemish artists working in Italy at this time chose the medium of chalk for their landscape drawings. One exception, however, was Cornelis van Poelenburch, whose drawings Weenix may perhaps have seen in Utrecht, before he himself went to Italy.

<sup>1</sup> P. Schatborn, *Drawn to Warmth, 17th-century Dutch artists in Italy*, exhib. cat., Amsterdam 2001, p. 114, fig. H

<sup>2</sup> *Op.cit.*, p. 111

<sup>3</sup> *Op.cit.*, p. 114

**\$ 4,000-6,000**

## 101

PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

### JACOB VAN DER ULFT

Gorinchem 1627 - 1689 Noordwijk

#### A view of Rome

Black chalk and brown wash, within brown ink framing lines;  
illegibly signed in brown ink, lower right: *v d Ulft(?)*  
167 by 285 mm; 6⅝ by 11¼ in

**\$ 3,000-4,000**



101

## 102

PROPERTY FROM THE COLLECTION OF DAVID AND LOUISE CARTER

### WILLEM VAN DE VELDE THE YOUNGER

Leiden 1633 - 1707 London

#### English vessels becalmed

Black chalk;  
bears numbering in black chalk, lower right: 7  
265 by 351 mm; 10½ by 13¾ in

#### PROVENANCE

Victor D. Spark, New York,  
by whose estate sold, New York, Christie's, 13 January 1993,  
lot 120

According to the 1993 sale catalogue, the attribution was confirmed by Michael Robinson, who suggested a dating from the 1680s.

**\$ 4,000-6,000**



102

# FROM TADDEO TO TIEPOLO

THE DR. JOHN O'BRIEN COLLECTION  
OF OLD MASTER DRAWINGS

NEW YORK  
LIVE SALE N10606  
27 JANUARY 2021  
2 PM



Lot 214

FROM TADDEO TO TIEPOLO



Lot 253

FROM TADDEO TO TIEPOLO



Lot 257




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Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the sale, the invoice prevails.

**10. Purchaser's Responsibility** At the close of a lot, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require.



Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the Purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Sotheby's New York office is currently closed until further notice. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the close of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental

damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

**11. Reserve** Unless otherwise indicated, all lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by notices posted on the Sotheby's website.

**12. Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

**13. Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

**14. Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

**15. Packing and Shipping** Neither we nor our vendors are responsible for the acts or omissions in our or our vendors' packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

**16. Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid. Sotheby's will not be responsible for any errors or failures to execute bids placed online or for any errors or omissions in connection therewith including, without limitation, errors or failures caused by (i) a loss of connection to the internet or the Sotheby's online platform software by either Sotheby's or the client; (ii) a breakdown or problem with Sotheby's online platform software; or (iii) a breakdown or problem with a client's Internet connection, mobile network or computer.

**17. Data Protection** Sotheby's will hold and process your personal information and may share it with its subsidiaries and affiliates for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com). Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing [enquiries@sothebys.com](mailto:enquiries@sothebys.com). Online bids may be recorded.

**18. Cancellation Right** The Consumer Rights Directive (Directive 2011/83/EU) and related regulations implemented by the European Union ("EU") member states and the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013 (as amended) (the "Regulations") give bidders who are consumers and are habitually resident within an EU member state or the United Kingdom (an "EU/UK Bidder") who purchase goods and services online or otherwise "at a distance" certain cancellation rights under the Regulations.

Under the Regulations, an EU/UK Bidder who purchases property during the sale from a seller that is a trader has the right to cancel the contract (provided that such contract is a distance contract or an off-premises contract for the purposes of the Regulations) for any reason and without incurring liability within a period of fourteen days after the day on which the property comes into the physical possession of either the EU/UK Bidder or a person identified by the EU/UK Bidder to take possession of the property (but not the carrier of the property) (the "Goods Cancellation Period").

Under the Regulations, in connection with the purchase of property from a seller that is not a trader, an EU/UK Bidder who purchases shipping services from Sotheby's (the "Shipping Services") has the right to cancel the Shipping Services for any reason within a period of fourteen days after the date on which the contract to provide the Shipping Services is concluded (the "Services Cancellation Period") unless where at the EU/UK Bidder's express request it has been agreed that the Shipping Services will begin during the Services Cancellation Period. In the case that the Shipping Services have begun prior to the expiry of the Services Cancellation Period, the EU/UK Bidder will have the right to cancel the Shipping Services during the Services Cancellation Period until the Shipping Services have been fully performed after which point the cancellation right will no longer apply. If the EU/UK Bidder lawfully cancels the contract for Shipping Services, Sotheby's will reimburse the EU/UK Bidder all payments received from the EU/UK Bidder in relation to the Shipping Services provided always that if the EU/UK Bidder requested Sotheby's to begin the performance of the Shipping Services during the Services Cancellation Period, the EU/UK Bidder will remain liable for Sotheby's reasonable costs.

To exercise the right to cancel, the EU/UK Bidder must inform Sotheby's, Inc. at: Post Sale Services, 1334 York Avenue, New York, NY 10021; telephone: +1 212 606 7444; fax: +1 212 606 7043; [uspostsaleservices@sothebys.com](mailto:uspostsaleservices@sothebys.com); of its decision to cancel the contract for the purchase of property and/or for the provision of Shipping Services (as applicable) by a clear statement (e.g. a letter sent by post, fax or email) or using the model cancellation form, a copy of which can be obtained from Sotheby's, Inc. at the address noted above. In order to meet the applicable cancellation deadline, the EU/UK Bidder is required to send his/her communication concerning the exercise of the cancellation right (i) in relation to a purchase of property before the Goods Cancellation Period has expired and (ii) in relation to the provision of Shipping Services before the Services Cancellation Period has expired. In connection with any cancellation, Sotheby's may require that you furnish us, upon our request, with any additional information necessary for Sotheby's to assess whether in our reasonable opinion you would be deemed a trader under the Regulations.

If you cancel the contract for the purchase of property within the applicable Goods Cancellation Period, Sotheby's, Inc. will reimburse you all payments received from you, including the costs of delivery but not any extra costs arising if you chose a type of delivery other than the least expensive type of standard delivery offered by us; or any import duties we incur as a result of you returning the property to us. Sotheby's, Inc. is entitled to deduct from the reimbursement the amount of any loss in value of property which is caused as a result of unnecessary handling by you. Sotheby's, Inc. will make the reimbursement without undue delay, and not later than (i) 14 calendar days after the date on which we receive back from you any property supplied; or (ii) (if earlier) 14 calendar days after the date on which you provide evidence that you have returned the property. Sotheby's, Inc. will make the reimbursement using the same means of payment as you used for the initial transaction, unless you have expressly agreed otherwise; in any event, you will not incur any fees as a result of the reimbursement. Sotheby's, Inc. may withhold reimbursement until we have received the property back or you have supplied evidence of having sent back the property, whichever is earliest. You must send back the property or return them to us at such address as we may specify for the purpose, without undue delay and in any event not later than 14 calendar days from the date after the date on which you communicate your cancellation to us. The deadline is met if you send back the property before the period of 14 calendar days has expired. You will have to bear the costs of returning the property. If Sotheby's, Inc. arranged for the property to be delivered we estimate that the cost of returning the property by the same means is likely to be similar to the cost of delivery. You are only liable for any diminished value of the property resulting from the handling other than what is necessary to establish the nature, characteristics and functioning of the lot. If you cancel the contract for the supply of Shipping Services within the applicable Services Cancellation Period, we will reimburse to you any payments received from you in respect of the service. However, if you have requested us to begin the performance of services during the Services Cancellation Period, you shall pay us an amount which is in proportion to what has been performed until you have communicated us your cancellation from this contract, in comparison with the full coverage of the contract.

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## TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type in the initial heading following the lot number in the lot level catalogue description of the lot, as amended by notices posted on the Sotheby's website. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized

type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price paid and applicable buyer's premium and overhead premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the closing date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, closing date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the closing date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium and overhead premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any special, punitive, incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

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## BUYING AT AUCTION

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

## 1. SYMBOL KEY

### ☐ Reserves

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

### ○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If this online-only auction has a printed and/or PDF catalogue and the Guaranteed Property symbol for a lot is not included in that catalogue, the symbol will be included on the lot's specific webpage and a notice will be added to the Sotheby's webpage for the auction. If every lot in the online-only auction catalogue is guaranteed, this will be included on the webpage for the auction and, where there is a printed and/or PDF catalogue the Important Notices in that catalogue will state this and this symbol will not be used for each lot.

### △ Property in which Sotheby's has an Ownership Interest

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

### ☞ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. From time to time, a Sotheby's shareholder may be an irrevocable bidder. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such

circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If this online-only auction has a printed and/or PDF catalogue and the irrevocable bid is not secured until after such catalogue is finalized, the symbol will be included on the lot's specific webpage and a notice will be added to the Sotheby's webpage for the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

### √ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer's premium and overhead premium. In certain instances, interested parties may have knowledge of the reserve. If this online-only auction has a printed and/or PDF catalogue and the interested party's possible participation in the sale is not known until after such catalogue is finalized, the symbol will be included on the lot's specific webpage and a notice will be added to the Sotheby's webpage for the auction.

### Ⓢ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 13 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

### Π Monumental

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

### 🗨 Premium Lot

In order to bid on "Premium Lots" (in print catalogue or 🗨 in the lots' specific webpage) you may be required to complete a Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before

the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If all lots in the catalogue are "Premium Lots", a notice will be included to this effect and this symbol will not be used.

### ⊖ US Import Tariff

Please note that this lot is subject to an import tariff. The amount of the import tariff due is a percentage of the value declared upon entry into the United States. The amount of the import tariff is not based on the final hammer price. The buyer should contact Sotheby's prior to the sale to determine the amount of the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a domestic address, or 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. The import tariff is included in the purchase price and, where applicable, sales tax will be added to the purchase price as per our Sales and Use Tax section.

## 2. DURING THE AUCTION

**The Catalogue** The catalogue will be available online at the start of the auction and is available throughout the auction.

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

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

**Specialist Advice** Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist or Sotheby's Client Services Department at enquiries@sothebys.com.

**Inspection** Prospective bidders should make themselves aware of the property on which they wish to bid, which may include information about its condition, size, and whether or not the property has been repaired or restored. Please contact us regarding inspection or for additional information. Any images and condition reports are provided to assist you with assessing the condition of the property and are for guidance only.

**Notices** Notices amend the catalogue description of a lot after our catalogue has been published on the Sotheby's website. Please take note of them.

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

**The Auction** Unless otherwise noted in the catalogue or by a notice posted on the Sotheby's website, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property.

**Bidding** If you would like to bid, you must have a Sotheby's online account. Sotheby's reserves the right, in our sole discretion, to refuse your registration or participation in the auction or to revoke your permission to participate before, during or after the sale.

All lots sold will be invoiced to the name and address registered for the bid and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record. For information about registering to bid please visit the Sotheby's website.

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

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

**Hammer Price and the Buyer's Premium and Overhead Premium** For lots which are sold, the last price for a lot noted by the Sotheby's online bidding system is the hammer price. A buyer's premium and an overhead premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium and the overhead premium will be the amount stated in the Sotheby's Conditions of Sale.

## 3. AFTER THE AUCTION

**Payment** If your bid is successful, your invoice will be e-mailed to you. The final price is determined by adding the buyer's premium, overhead premium and any other applicable charges to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

**Payment by Cash** It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

**Payment by Credit Cards** Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, (c) through the Sotheby's App, or (d) in person at our premises.

**Payment by Check** Sotheby's New York office is open on a limited basis by appointment only. During such time, Sotheby's cannot accept payment by check (including, but not limited to, personal, certified, banker's draft or cashier's checks).

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

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

of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

### Collection and Delivery

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

Sotheby's New York office is open on a limited basis by appointment only. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a reminder your property cannot be released until payment has been received and cleared.

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

**Collecting your Property** Sotheby's New York office is open on a limited basis by appointment only. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. As a courtesy to purchasers who come to Sotheby's to collect property, once Sotheby's reopens, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

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

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

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

Please see the Conditions of Sale for further details.

**Endangered Species** Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another

country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

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

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

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## SELLING AT AUCTION

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

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

**(1) In our galleries**

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no

charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

**(2) By photograph**

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

**(3) In your home**

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

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

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## SOTHEBY'S SERVICES

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

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

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

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

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

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## INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

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

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

**Where Sotheby's Collects Sales Tax**

Sotheby's is currently registered to collect sales tax in the following states: Alabama, Arizona, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Vermont, Virginia, Washington, Wisconsin and Wyoming. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

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

**Client Arranged Shipping** Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required

by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

**Where Sotheby's is Not Required to Collect Sales Tax**

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

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

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

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

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

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## IMPORTANT NOTICES

**Important Notice to Purchasers** – Sotheby's New York office is open on a limited basis by appointment only. Auctions conducted during this time will be processed through Post Sale Services as per usual business procedure. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. Payment is due immediately.

**Property Collection** All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. During this time, payment for property is still due as per the Conditions of Sale. Post Sale Services will be in touch for future collection scheduling or shipping arrangements.

**Property Payment** All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com). Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

**Loss and Liability** Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our or our vendor's premises (as indicated on your invoice) by the buyer at their expense no later than 30 calendar days following the close of the auction. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the close of the auction.

**Important Notice Regarding Packing**

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

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## GLOSSARY OF TERMS

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

**GLOSSARY FOR PAINTINGS**

**Giovanni Bellini**

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

**Attributed to Giovanni Bellini**

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

**Studio of Giovanni Bellini**

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

**Circle of Giovanni Bellini**

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

**Style of...Follower of Giovanni Bellini**

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

**Manner of Giovanni Bellini**

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

**After Giovanni Bellini**

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

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

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

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

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