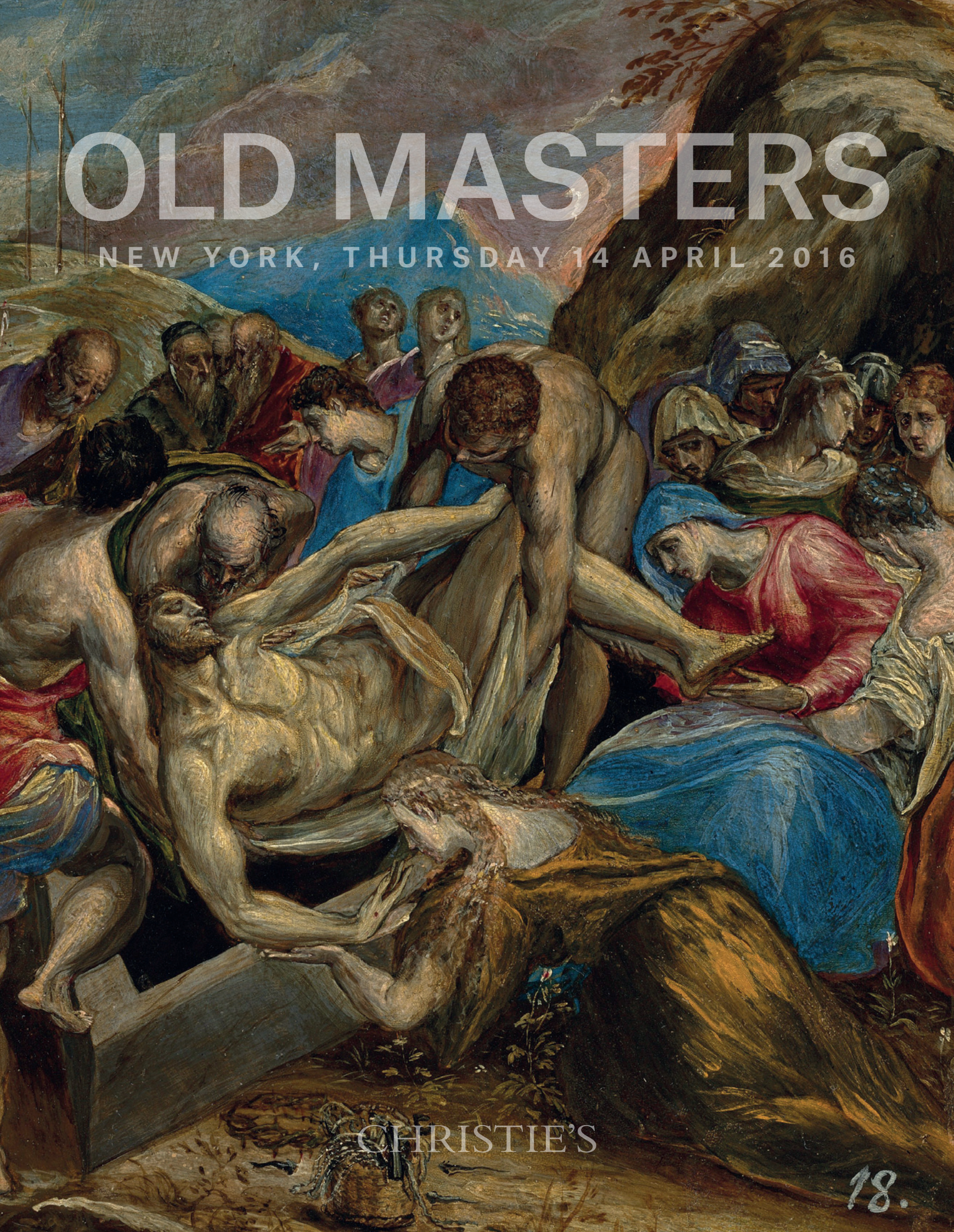


OLD MASTERS

NEW YORK, THURSDAY 14 APRIL 2016



CHRISTIE'S

18.







OLD MASTERS: PART I

Thursday 14 April 2016

PROPERTIES FROM

The Heirs of Camille Marie Rose
Aprosio, Michael Hennessy,
John Ryan, and a Private Collector

The de Guigne Collection

The Estate of The Countess Nadia
de Navarro

The Quarty Family

The Collection of J.E. Safra

The Seligmann Collection

AUCTION

Thursday 14 April 2016
at 10.00 am (Lots 101-165)

20 Rockefeller Plaza
New York, NY 10020

AUCTION CODE AND NUMBER

In sending absentee bids or
making enquiries, this sale should
be referred to as **CARA-11933**

AUCTIONEER

Jussi Pylkkanen (# 1351667)

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Friday	8 April	10.00 am – 5.00 pm
Saturday	9 April	10.00 am – 5.00 pm
Sunday	10 April	10.00 am – 5.00 pm
Monday	11 April	10.00 am – 5.00 pm
Tuesday	12 April	10.00 am – 5.00 pm
Wednesday	13 April	10.00 am – 12.00 noon

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[40]

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CHRISTIE'S



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15 JUNE

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PARIS

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PROPERTY FROM THE SELIGMANN COLLECTION

101

GUARIENTO DI ARPO

(FL. PADUA 1338-1367/70)

Christ as the Man of Sorrows

inscribed 'PATER NOSTER.QVI ES.IN CELIS.SANCTIFICETVR:'

(lower center)

tempera and gold on panel, shaped top

11¾ x 8¾ in. (29.8 x 21.2 cm.)

\$20,000-30,000

£15,000-21,000

€19,000-28,000

PROVENANCE:

André Seligmann, Paris;

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg (ERR inventory no. Sel 159) before November 1940;

Transferred to Neuschwanstein, Germany;

Repatriated to France 13 November 1945;

Restituted to the heirs of André Seligmann, and by descent.

Guariento di Arpo was the leading painter in Padua and Venice in the third quarter of the 14th century. He must have already been a master when first recorded in 1338, thirty years after Giotto left Padua and a year after the great Florentine master's death. Although the two artists may have never met, it is certain that Giotto's frescoes in the Arena Chapel had a profound impact on the younger painter. In Guariento's work, Giottesque monumentality is fused with the lyrical, byzantinizing style and rich palette of the great Venetian Paolo Veneziano, whose work was the prevailing influence in painting in the Veneto at that time. The resultant beguiling aesthetic would become the dominating inspiration for a generation of later painters in Padua, including Altichiero da Zevio and Giusto de' Menabuoi.

Numerous documents recording Guariento's prestigious commissions survive, the last of which describes his contributions to the decoration of the Hall of the Big Council in the Palazzo Ducale, Venice (1365-1368). A little more than a decade earlier, Guariento was employed by the Carrara family, lords of Padua, to decorate their private chapel, and it is in these works that his art is perhaps at its courtliest and most elegant.

The present exquisitely painted *Christ as the Man of Sorrows* dates to this period. Its precise and delicate attention to detail is not always found in Guariento's larger frescoes or panels, and the painting can be counted among the artist's most refined works, made at a particularly sophisticated moment in his career. The richly decorated gold ground; gauzy, ephemeral loincloth; meticulously depicted porphyry tomb; and purposefully delineated musculature and hair all attest to the exceptional quality of the present work and reveal the care the artist lavished upon it. It is tempting to wonder whether this, too, could have been a Carrara commission, made for a member of the ruling family for his or her personal devotion.

The attribution of this previously unpublished panel was first suggested by Keith Christiansen on the basis of firsthand inspection (verbal communication, January 2016). On the basis of photographs, Dott.ssa Zuleika Murat, whose monograph on the artist is forthcoming, has confirmed the attribution to Guariento and suggested a dating to c. 1350-1355 (written communication, January 2016). Dott.ssa Murat has also pointed out that the body of Christ in the present work can be compared to that in two other works by the artist – one in a monumental crucifix in the Fogg Art Museum, Cambridge (inv. 1928.114) and a second in a more comparably-sized *Crucifixion* in the Pinacoteca Nazionale, Ferrara. She has also noted that the freehand vegetal tooling in the border here recurs in several of Guariento's works from this period, including the *Madonna and Child* in the Courtauld Gallery, London (fig. 1). Dott.ssa Murat has furthermore observed the similarities in composition between the present work and the pinnacle formerly atop Paolo Veneziano's altarpiece for Piove di Sacco, and wonders if this *Christ as the Man of Sorrows* might have functioned in a similar original context. Prof. Andrea De Marchi, who also supports the attribution on the basis of firsthand inspection, has proposed an alternative hypothesis, suggesting that, due to its refinement of handling, this was more likely to have been an independent object to be held in one's hands, possibly a *pax*, which would have been passed around the laity during Mass and kissed (verbal communication, January 2016). Prof. De Marchi further notes that the *Pater Noster* inscription would have been particularly appropriate in this context, as the *pax* was introduced into the service between the recitation of the *Pater Noster* and the *Agnus Dei*.

We are grateful to Keith Christiansen, Zuleika Murat, and Andrea de Marchi for their assistance preparing this catalogue entry.



Fig. 1 Guariento di Arpo, *Madonna and Child Enthroned* (detail), The Courtauld Gallery, London (photo courtesy of Zuleika Murat)



PROPERTY FROM A NEW ENGLAND COLLECTION

102

LORENZO ZARAGOZA

(ACTIVE CARIÑENA C. 1363–1405/6 VALENCIA)

The Resurrection

tempera and gold on panel, shaped top
50% x 32% in. (128.6 x 82.2 cm.)

\$50,000-70,000

£36,000-50,000
€46,000-64,000

PROVENANCE:

Ermita de San Bartolomé, Villahermosa del Río, Spain, until at least 1918.
Art market, Barcelona, 1960.

LITERATURE:

A.J. Pitarch, "Llorenç Saragossa y los orígenes de la Pintura Medieval", *D'Art*, nos. 6-7, 1981, p. 118.



Fig. 1 The present panel in the Chapel of Saint Bartolomé, in Villahermosa del Río.
Photograph by Adolfo Mas, 1918

Born in Cariñena, the painter and manuscript illuminator Lorenzo Zaragoza (Llorenç Saragossà) was a leading proponent of the International Gothic style in late 14th-century Catalonia, Aragon and Valencia. This panel depicting Christ rising from his tomb as the Virgin Mary observes from a balcony belongs to an altarpiece from the Chapel of Saint Bartolomé in Villahermosa del Río. A photograph by Adolfo Mas, taken in 1918 and preserved in the archives of the Amatller Institute of Hispanic Art, Barcelona (C-24850), records the original disposition of Zaragoza's large retablo dedicated to the *Virgen de la Leche* (fig. 1). The present work, one of the nine large panels that formed the altarpiece, can clearly be seen in the upper right corner of the ensemble. Antonio José Pitarch considered the Villahermosa altarpiece to be a work marking the transition from Zaragoza's mature to his late career (after 1390), noting that there is a clear change in style between *The Nativity*, *Epiphany*, and *Presentation of Jesus at the Temple* and the more progressive *Resurrection*, *Ascension*, *Pentecost*, and *Dormition of the Virgin* (loc. cit.). The latter four are organized according to new compositional principles that would not have been possible without Zaragoza's awareness of the paintings of Andrès Marçal de Sas (ca.1393-1410) and the Master of the Altarpiece of the Holy Cross in Valencia. Indeed, the present panel's elegant, elongated figures of Christ and the Virgin as well as the prevalent use of gilding and bold colors certainly reflects the artist's understanding of these international painters' work.

Lorenzo Zaragoza is documented in Valencia from 1364 to 1366. In Barcelona, he was commissioned by Queen Eleanor (d. 1374) to paint two retables for two Franciscan convents in Calatayud and Teruel (both untraced). In 1373, King Peter IV of Aragon, el Ceremonioso (reg. 1336-1387) referred to him in a letter to the Council of Albocacer as the best painter of Barcelona ("Lo millor pintor que en aquesta ciutat [Barcelona] sia"). Zaragoza is later recorded in Valencia from 1377-1401, where among other projects, he produced a series of ceiling paintings for the Casa del Peso Real (1391, untraced).

We are grateful to Santiago Alcolea of the Amatller Institute of Hispanic Art in Barcelona for identifying the present painting as by Zaragoza on the basis of a photograph, and for assisting with the cataloguing of this lot.



PROPERTY FROM THE QUARTY FAMILY

103

ALESSANDRO ALLORI

(FLORENCE 1535-1607)

Portrait of Joanna of Austria (1547-1578), bust-length

oil on panel

18½ x 15 in. (47 x 38.1 cm.)

\$30,000-50,000

£22,000-36,000

€28,000-46,000

PROVENANCE:

Private collection, Arizona, for at least three generations.

Joanna of Austria (1547-1578) was the youngest child of Holy Roman Emperor Ferdinand I of Austria. In December 1565 Joanna wed Francesco I de' Medici, uniting the Medici and Hapsburg dynasties. Although her marriage was not a happy one, Joanna bore eight children, and one of her daughters, Maria (1575-1642), became the queen of France.

Around 1565 Alessandro Allori (1535-1607) began to assume from his master Bronzino the mantle of principal court portraitist. The present newly discovered portrait is Joanna's earliest Florentine state portrait, and is a superb example of Allori's painting style in the second half of the 1560s.

Although the historical sources confirm that Joanna was not a beauty, Allori shows the sensitivity and youth in the young woman's face. Her blue eyes are complemented by her pale auburn eyebrows and apricot lips. Her sumptuous garments (with *baragoni*, the pleated or bunched material at the top of the shoulder) are adorned with bands of embroidered silver and gold. Her jewelry befits a duchess. In 1567-1568 her father-in-law, Duke Cosimo de' Medici, gave her several long strands of large pearls, likely those that are looped around her neck. In her hair Joanna wears a stunning jeweled garland of alternating pearls and huge emeralds. The garland was in fact a necklace of gold, pearls and emeralds set in multi-colored enamel mounts. Documents trace its manufacture in 1567. It remained a Medici family jewel until after the demise of the last of the Medici, when like the rest of the Medici jewels it was disassembled, recycled or sold. Suspended from her pearls is the massive gold pendant set with a squared ruby, oblong emerald and giant pearl that reappears in other portraits of Joanna, as do her urn-shaped earrings. The earrings are dark green, and are made of either emeralds or green-colored enamel on gold, with gold mounts for the finial, handles and base. The body of the earrings was filled with a perfumed paste.

The portrait of *Joanna of Austria* exemplifies Allori's virtuosity in painting the differing textures of garments and jewels. The filaments of silver and gold on the dark mantle are raised strokes of paint that are calculated to catch the light and shimmer. The minute gold handles and mounts on her earrings are also in relief, giving these tiny details a sculptural presence. The fabric of Joanna's simple white undershirt is painted in thick creamy strokes, its pleated ruffle turns in and out on itself in a casual yet dazzling series of folds. The tiny dashes punctuating the hem of the ruffle twist and turn in space. These details are identical to similar passages in Allori's *Portrait of Bianca Cappello* (Florence, Uffizi) and *Portrait of a Noblewoman* (Florence, Galleria Palatina, Palazzo Pitti), both from the late 1560s or early 1570s.

The quality of these details is superior to that found in the copies and related paintings of the same subject. Extended versions including Joanna's lower body were also produced. Giovanni Bizzelli, one of Allori's students, who is the author of many of the copies, clearly had access to and utilized Allori's original cartoon. A version in the Museo degli Argenti of the Palazzo Pitti, which traditionally had been considered the best of the versions, is now considered to be mostly the work of Allori's assistants. In that replica Joanna's facial features are more linear and harsh; the form of her ear more convoluted; the tiny pleats in the ruffle of her shirt are formulaic; and the wispy tufts of what appear to be fur at the juncture between the *baragoni* with her white undershirt are just smears of paint. The present picture is distinguished from all its replicas by the harmonious proportions of Joanna's head and body: in the replicas her head seems slightly too small for her voluminous garments. Another factor that sets the Allori prototype apart is Joanna's visible sleeve, a creamy satin with gold braid. It is not only unique among the various replicas but also Allori has deftly modeled the arm with shadow and light. Details such as this are lost in the many copies and replicas, which faithfully reproduce the outlines of the image, but capture none of its subtlety.

Elizabeth Pilliod





PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

(LOTS 104, 105, 110, 111, 127, 141)

Countess Nadia de Navarro-Farber was born in Pleven, Bulgaria. During her successful career as a musical comedy star in Bulgaria and Hungary, she starred on stage and in movies, lending her particular brand of grace and charisma to the silver screen. Thereafter, she married a Spanish count who was a diplomat to the Vatican; the couple soon took up residence in Monte Carlo, where they lived until the Count's death in 1949.

The Countess subsequently moved to New York, where she began a new chapter in her life as a philanthropist. She met Sid Farber, then just launching his home development company, through friends while lunching at the Plaza Hotel. The two wed in 1953, and settled in Glen Head on Long Island, where they ran their business building over 30,000 homes in the area. The Farbers became active philanthropists and were principal patrons of the John T. Mather Memorial Hospital in Port Jefferson. In 1990, the countess received the Theodore Roosevelt Award for pledging a \$1 million donation in memory of her late husband. "The two things we need to support most in order for our community to thrive are our schools and our hospitals. Without the hospitals we are a family without a home," she said on the occasion. On December 15, 1991, the fourth major expansion of Mather Hospital was completed with the dedication of the new Contessa Nadia Farber Emergency Pavilion.

The countess did not limit herself to helping those closest to home. A master of eight languages, she was an active member of charitable and humanitarian organizations crossing geographical, ethnic and religious lines across the globe, including the Hebrew Immigrants Aid Society (HIAS), the Venezuelan Charity for Immigrants, the Red Cross in Monaco, The American Hospital in Paris, the Children Orphanage in Venice, as well as many others.

In addition to her humanitarian interests, the countess was a discerning and passionate connoisseur of the arts. Soon after she wed Sid Farber, the couple started their art collection, through which they nurtured their preference for the Italian High Renaissance and Post-Impressionist periods. Their collection was exhibited in the Palazzo Reale, Milan, for two months under the title, *Arte Europea da una Collezione Americana* in 1964.

Among the many accolades the Countess received, highlights include the Ellis Island Medal of Honor in 1996 (shared with Governor Pataki); special Congressional recognition in 1998; the Gold Medal from the French Academy of Arts, Sciences and Letters; and the Silver Medal from the City of Paris. She was also inducted into the Order of Malta, the Order of St. Sepulchre, and the Order of St. Sava from King Peter of Yugoslavia.

The Countess died shortly after the masterpiece of her collection, Marco d'Oggiono's *Madonna of the Violets* was included in the historic *Leonardo da Vinci: Painter at the Court of Milan* exhibition at The National Gallery, London, in 2011-2012, a wonderful coda to her remarkable life.





PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

104

**ALESSANDRO FILIPEPI, CALLED
SANDRO BOTTICELLI** (FLORENCE 1444/45-1510)
AND **STUDIO**

*The Madonna adoring the Christ Child with the young
Saint John the Baptist*

tempera and oil on panel, a tondo
45¾ in. (116.2 cm.) diameter

\$500,000-700,000

£360,000-500,000
€460,000-640,000

PROVENANCE:

Private collection, Arezzo.
Lord Grimthorpe; Christie's, London, 12 May 1906, lot 20, as Sandro Botticelli (5,000 gns. to the following).
with Agnew's, London.
C. Fairfax Murray; his sale, Galerie Petit, Paris, 15 June 1914, lot 4.
Anonymous sale, Christie's, London, 14 December 1917, lot 34, as Sandro Botticelli (2,800 gns. to Amor).
Sir Ernest Cassel.
with Jacob Heimann, Los Angeles, 1951.
with French and Co., New York, c. 1954, from whom acquired by
The Countess Nadia de Navarro, Glen Head, New York.

EXHIBITED:

London, The Royal Academy, 1908, no. 32.
Caracas, Museo delle Belle Arti, 1953.
Mexico, D.F., University City, 1954.
Ciudad Trujillo, Palacio de Belas Artes, 1956.
Milan, Palazzo Reale, *Arte Europea da una Collezione Americana*, March-April 1964, no. 2, as 'Sandro Botticelli' (catalogue by R. De Grada).

LITERATURE:

A. Graves, *A Century of Loan Exhibitions*, Bath, 1913, I, p. 88, as Sandro Botticelli.
G. Mandel, *Tout l'oeuvre peint de Botticelli*, Paris, 1968, p. 103, under no. 113, as Follower of Botticelli.
R. Lightbown, *Sandro Botticelli*, Berkeley, 1978, II, p. 153, under no. C68, as Studio of Botticelli, 16th century.

This graceful tondo shows the Virgin adoring the Christ Child in the Tuscan countryside before a ruined stone structure. A paragon of Renaissance beauty, the Virgin wears a red gown with a blue cloak lined with green and a diaphanous veil, which rests over her shoulders. The nude Christ Child gazes up at his mother, reclining on her sacred garments. Depicting a subject that was popular in Botticelli's native Florence, this panel was likely intended as an object of personal devotion, and perhaps was originally installed within a private family chapel. The young Saint John the Baptist – the patron saint of Florence – stands next to the Virgin with his right hand over his heart, thereby honoring and pledging devotion to his newborn cousin. John elegantly gestures to the Christ Child with his left hand, which also holds a banderol inscribed with the word "Agnus". In this way, Botticelli both signals Christ's divinity and his future sacrifice, recalling the Baptist's declaration in the wilderness: "Ecce Agnus Dei, ecce qui tollit peccatum mundi" ["Look, this is the Lamb of God; look, this is he who takes away the sin of the world"] (John 1:29).

Of the several versions that exist of this composition, the best two examples, in addition to the present work, are the tondos in the National Gallery, London and Amgueddfa Cymru – the National Museum Wales, Cardiff. All three versions exhibit differences, particularly in their landscapes. In both the London and Wales versions, the Christ Child rests on sheaves of wheat which do not properly support his head, leaving those compositions somewhat unresolved. Here, the artist more satisfactorily creates a makeshift cradle out of a pile of carved stone fragments and the Virgin's robes. In addition, whereas in the other two somewhat smaller paintings, the Virgin's hair is nearly entirely covered by her shawl, here her golden locks spill over her shoulders, with only a single braid at the top of her head covered by a transparent veil to preserve her modesty. Lionello Venturi considered this to be an autograph work, executed between 1480 and 1490, writing that "the face of the Madonna is one of the most glamorous achievements of Botticelli" (written communication, 26 October 1949), and related the ruined masonry in the background to Leonardo da Vinci's *Virgin of the Rocks*. Wilhelm R. Valentiner dated it to 1485-1490 (written communication, 2 April 1951).



The present lot in its 16th-century frame





PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

105

CIRCLE OF ANDREA MANTEGNA

(ISOLA DI CARTURO 1430-1506 MANTUA)

The Dead Christ

distemper on linen

26 x 30½ in. (66 x 77.5 cm.)

\$400,000-600,000

£290,000-430,000

€370,000-550,000

PROVENANCE:

(Possibly) Canonici collection, Ferrara.

with Jacob M. Heimann, New York, 1941.

(Probably) with French and Co., New York, from whom acquired prior to 1964 by

The Countess Nadia de Navarro, Glen Head, New York.

EXHIBITED:

Milan, Palazzo Reale, *Arte Europea da una Collezione Americana*, March-April 1964, no. 3, as 'Andrea Mantegna' (catalogue by R. De Grada).

LITERATURE:

H. Tietze, 'The "Cristo in Scurto" by Mantegna', *Art in America*, XXIX, April 1941, no. 2, pp. 51-56, as Andrea Mantegna.

E. Tietze-Conrat, *Mantegna: Paintings, Drawings, Engravings*, London, 1955, p. 192, pl. 61, as Andrea Mantegna.

G. Paccagnini, *Il Palazzo Ducale di Mantova*, Turin, 1961, p. 63, as not Mantegna.

E. Arslan, *Il Mantegna a Mantova*, Rome, 1961, p. 170, as an old copy by a Lombard

Mannerist from the ambience of Figino.

R. Longhi, 'Crivelli e Mantegna: Due mostre interferenti e la cultura artistica nel 1961', *Paragone*, n.s., XIII, 145, 1962, p. 20, as after Mantegna, made perhaps a century later.

R. Cipriani, *Tutta la pittura del Mantegna*, Milan, 1962, pp. 43, 68, as after Mantegna.

E. Camesasca, *Mantegna*, Milan, 1964, p. 111, as after Mantegna, late sixteenth century.

N. Garavaglia, *L'Opera completa del Mantegna*, Milan, 1967, no. 58, as after Mantegna.

R. Lightbown, *Mantegna*, Berkeley, 1986, p. 422, under no. 23, pl. 255, as "another version".

E. Camesasca, *Mantegna*, Milan, 1992, p. 54, as after Mantegna, late 16th century.

K. Christiansen, 'Devotional Works: Mantua', in S. Boorsch, K. Christiansen, D.

Ekserdjian, et al., *Andrea Mantegna*, exhibition catalogue, New York, 1992, p. 158 note 30, as after Mantegna.

F. Frangi, *Cristo morto di Andrea Mantegna*, Milan, 1996, pp. 73-74, as after Mantegna.

M. Lucco, *Mantegna*, Milan, 2003, pp. 230 and 232, fig. 43, as after Mantegna.

G. Agosti, *Su Mantegna*, Milan, 2006, p. 428, as after Mantegna.

M. Lucco, *Mantegna a Mantova, 1460-1506*, Milan 2013, pp. 72-74, as after Mantegna.

E. Rossetti, 'Scorci intorno a un' intricata vicenda collezionistica: il *Cristo Morto* di Andrea Mantegna', in S. Bandera, ed., *Andrea Mantegna, Cristo morto*, Milan, 2013, p. 89 note 4, as after Mantegna.





Fig. 1 Andrea Mantegna, *The Dead Christ*, c. 1480-1490, Pinacoteca di Brera, Milan, Italy / Bridgeman Images

In April 1941, Hans Tietze first published this fascinating painting, suggesting that it might be Andrea Mantegna's original treatment of his most famous composition - *The Lamentation over the Dead Christ*, now in the Pinacoteca di Brera, Milan (fig. 1). The theory that the present painting was a preparatory study, or *modello*, for the more developed painting in the Brera had earlier been expressed in unpublished letters by Adolfo Venturi, Pietro Toesca, Giuseppe Fiocco, Hermann Voss, Frederick Mason Perkins, Antonio Morassi, Wilhelm Valentiner, George Martin Richter, Wilhelm Suida, Amadeo Porcella, Rudolfo Pallucchini and Alfred M. Frankfurter (see Milan, *op. cit.*, p. 6). Erica Tietze-Conrat also believed it to be the original *modello*, noting that it "displays the sobriety of a cartoon without any concession to the public" (*loc. cit.*).

Mantegna's radical treatment of Christ's body, laid out on a tomb slab and dramatically foreshortened, is generally regarded as his masterpiece. Immensely powerful in its simplicity, the painting presents the viewer with a nude, muscular Christ, whose lower half is draped with a cloth. The Savior's wounds are on full display, making this a profoundly moving treatment of the Passion. Yet at the same time, Mantegna's radical use of foreshortening is doubly innovative as it not only demonstrates his technical skill in representing a body's recession into space, but also reveals how the artist was able to manipulate the body's proportions to create a more pleasing work of art. Looking closely, one sees that Mantegna reduced the scale of Christ's feet, which would normally take up most of the lower part of the composition, perhaps to make his painting more decorous. As Keith Christiansen explains, "The key factor in appreciating the enormous influence of the *Dead Christ* on subsequent generations of artists, from Sodoma to Annibale Carracci, is its manipulation of foreshortening for emotive effect: its fusion of 'ingegno' and pictorial content" (*op. cit.*, pp. 155-56).

It is generally accepted that Mantegna produced more than one version of his foreshortened *Dead Christ*. Moreover, the early history of the version in the Brera is surprisingly uncertain for such an iconic work in the history of art. "*Un Cristo in scurto*" (a foreshortened Christ) was listed among the paintings in Mantegna's house at his death in a letter by the artist's son Ludovico, written to the Marchese Francesco Gonzaga on 2 October 1506 (for this and the following references, see R. Lightbown, *op. cit.*, pp. 421-422). Ludovico mentioned "*quello Cristo in scurto*" (that foreshortened Christ) a second time in a letter to Isabella d'Este dated 12 November 1507, describing how he sold it, along with *The Introduction of the Cult of Cybele at Rome* (London, National Gallery), to Sigismondo Gonzaga, bishop of Mantua. In 1531, the Gonzaga painting became part of the decorations of the apartments in the Castello for the new duchess, Margherita Paleologa, as described by Ippolito Calandra in a 28 October letter that refers to "*quello Cristo ch'è in scurto*" (that Christ who is foreshortened). Finally, it is last recorded in the Gonzaga collection in 1627, hanging in the Camerino delle Dame of the Palazzo Ducale, listed as "*un quadro dipinto: N.S. deposto sopra il sepolcro in scurto con cornice fregiate d'oro di mano del Mantegna*" (a painting: Our Lord placed above the tomb, foreshortened, in a golden frame, by the hand of Mantegna).

As Tietze rightly observed, there is strong evidence to suggest that the celebrated painting in the Brera is not the painting recorded in these early documents. The Brera acquired its painting in 1824 from the painter Giuseppe Bossi, who had purchased it only seventeen years earlier, though he appears to have known of it as early as 1802 (R. Lightbown, *op. cit.*, p. 421). Prior to Bossi, however, the provenance of the Brera painting is uncertain. Christiansen hypothesized that Bossi could have acquired the painting from the Aldobrandini, since the historic family was selling their collection in Rome at the beginning of the 19th century. A painting whose description perfectly matches that of the Brera *Dead Christ* was recorded in their 1603 inventory as "*un Cristo in scorto su una tavola morto, con due dame che piangono, di mano di Andrea Mantegna*" (A foreshortened Christ on a table, dead, with two women who mourn him, by the hand of Andrea Mantegna; K. Christiansen, *op. cit.*, p. 158 note 30; see also E. Rossetti, *op. cit.*, pp. 85-86 and M. Lucco, 2013, *loc. cit.*). Christiansen further suggested that if Bossi did in fact acquire his painting from the Aldobrandini, then there is "a strong presumption" that the Brera painting ultimately came from the Este collection in Ferrara (as was the case with the *Adoration of the Shepherds* in the Metropolitan Museum of Art), and that it may originally have been painted for Ercole d'Este (*ibid.*, pp. 155 and 158 n. 30). Other versions of the *Dead Christ* appear in 17th-century inventories, although the question of their authorship and relationship to one another must remain open since they are untraced. These include a painting referenced in the 1661 inventory of Cardinal Mazarin's Parisian palace, and one owned by Charles I and sold at Somerset House in May 1650 (this may be the same painting that was owned by Mazarin), which was also seen in 1665 by Gianlorenzo Bernini during his trip to the court of King Louis XIV (see R. Lightbown, *loc. cit.* and M. Lucco, 2013, *loc. cit.*).

Tietze's identification of the Navarro *Dead Christ* as the one cited in Mantegna's estate inventory hinged on the fact that unlike the 17th century references cited above, the 16th century sources do not make any reference to the two mourners present in the Brera painting. Notably, several scholars from Fiocco to Camesasca found these three additional figures so disturbing as to consider them later additions, although Lightbown and others reject this theory, arguing that the mourners were planned by Mantegna from the beginning. While the origin of the Navarro *Dead Christ* remains uncertain, it is tempting to wonder whether it preserves Mantegna's first conception of his masterpiece - a painting which the artist appears to have kept in his personal collection, perhaps for private devotion. This theory is especially intriguing since a notation by Giuseppe Fiocco on the reverse of a photograph of the present painting, preserved in the archives of the Fondazione Cini, Venice, records its provenance as coming from the Canonici collection, in Ferrara, placing it in close proximity to the Este and Aldobrandini families (see G. Agosti, *loc. cit.*). Now that the Navarro *Dead Christ* has reemerged after having been unseen by scholars for over sixty years, further study will hopefully cast new light on Mantegna's most iconic creation.



SIR PETER PAUL RUBENS

(SIEGEN 1577-1640 ANTWERP)

*The Vision of Saint Augustine*oil on panel, shaped top
21 x 13¾ in. (53.3 x 34.8 cm.)

\$120,000-180,000

£86,000-130,000
€120,000-170,000**PROVENANCE:**

Private collection, Europe.

The renowned Saint Augustine (354-430) was bishop of Hippo and one of the Four Latin Fathers of the Church. He is shown in bishop's robes, acting out the popular story in his legend that recounts of how, while meditating on the Trinity, as he walked on the seashore, he came across a child who explained that he was trying to empty the sea into a hole in the sand. In answer to Augustine's remonstrance, the child - a divine messenger - points out that what he was doing was no more futile than the bishop's trying to fathom the mystery of the Trinity. Not so evocative, but evidence of the story's popularity in Antwerp early in the 17th century, is a print by Adrianus Collaert (c. 1560-1618).

Fig. 1 Alexander Voet II, *H. Augustinus*, engraving, Rijksmuseum, Amsterdam

The ancient monastic order of Saint Augustine was only re-established in Antwerp in 1608. Rubens's greatest work for it - the high altarpiece for its church (too large to be removed from the Antwerp Museum during its current refurbishment) - was painted some twenty years later. Earlier, soon after his return from Italy in 1608, he had painted the saint as one of the Fathers of the Church in the altarpiece of *The Real Presence of the Eucharist* for St Paul's Church in the city, and around 1615 he executed for an unknown patron a painting showing the saint in the habit of his order, kneeling between Christ and the Virgin.

The present sketch, hitherto unrecorded, was most likely painted at some time between these two large-scale works, c. 1610-1612. The original, rectangular support has been dated dendrochronologically by Ian Tyers to have been ready for use by the 1590s. The composition was engraved in reverse later in the 17th century by Alexander Voet II (1637-1689) (fig. 1; Hollstein XLII, p. 56). Arnout Balis, head of the Rubenianum in Antwerp, has suggested that the print is after a lost painting by Rubens for which the present lot is a *modello*.

An intriguing feature is revealed by X-radiography, which shows the head of a young woman painted on the panel used the other way up. The head fluoresces strongly and much more so than the image of the saint and it seems not directly to relate to any known work by the artist. But its oval contours recall the morphology of the artist's favored female types in his early years.

Rubens' formulation of the legend, which is here seemingly first devised, would later inform his altarpiece for the Augustinian church in Prague, a late work now in the Národní Galerie v Praze. It also inspired Gaspar de Crayer - a near contemporary of Rubens - in his depiction of the saint now in the Prado Museum, and more evidently another work also in the Prado and described there as from the school of Rubens. Even more directly derivative, but in which the saint's mitre is held by an angel beside him, is the painting which forms part of the surround of Ribera's great *Immaculate Conception* of 1635 in the church of the Barefoot Augustinians in Salamanca. The Ribera was commissioned by the Conde de Monterrey, then viceroy of the kingdom of the Two Sicilies, to be the main element of the high altarpiece of the funerary church of the convent he founded beside his palace in Salamanca. The high altarpiece was only assembled and put in place later in the century. Though now untraced, it is clear that the composition of the finished painting, for which the present work was preparatory, was hugely influential to artists of the following generations.





PROPERTY FROM A EUROPEAN NOBLE FAMILY

107

PIETER COECKE VAN AELST I

(AELST 1502-1550 BRUSSELS)

AND STUDIO

The Adoration of the Magi

oil on panel, shaped top
43¼ x 28½ in. (109.8 x 72.8 cm.)

\$250,000-350,000

£180,000-250,000

€230,000-320,000

PROVENANCE:

Count Woldemar von Schwerin, Bohrau Castle, Silesia,
and by descent to the present owners.

EXHIBITED:

Hamburg, Hamburger Kunsthalle, on loan 1977-2015.

LITERATURE:

G. Marlier, *La renaissance flamande: Pierre Coeck d' Alost*, Brussels, 1966, p. 131, no. 4.



The Southern Netherlandish artist Pieter Coecke van Aelst excelled as a painter, sculptor, architect, designer of stained glass, prints and tapestries, and enjoyed a stellar reputation during his lifetime as well as throughout the 16th and 17th centuries. He served as court painter to both Holy Roman Emperor Charles V and Mary of Hungary, and his designs were avidly collected by the most important patrons of his day, including King Henry VIII of England and King François I of France. Recently on view at the Metropolitan Museum of Art, an outstanding exhibition – the first devoted exclusively to Coecke’s art – explored the artist’s career in a thorough and meaningful way. In the catalogue, Elizabeth Cleland notes that Coecke was lauded by contemporary artists, theorists, and writers: “Lodovico Guicciardini called him ‘great’;...Georg Braun described him as ‘most excellent’; [and] in 1604 Karel van Mander celebrated him as ‘ingenious and knowledgeable’” (E. Cleland, *Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry*, exh. cat., New York, 2014, p. 2). Coecke’s extensive travels helped shape his artistic identity; in 1533–1534 he went to Constantinople, possibly to persuade the Turkish sultan to give him tapestry commissions, a project that never came to fruition. His magnificent 15-foot-long print, entitled *Customs and Fashions of the Turks*, was likely a result of this voyage, however. On his return, Coecke is thought to have visited Rome, where he would have studied the ancient monuments and sculptures (ibid., pp. 12–13). A skilled linguist, Coecke translated Vitruvius’ *De architectura* into Flemish (Antwerp, 1539), and the multi-volume architectural treatise of Sebastiano Serlio into High German, Flemish and French (Antwerp, 1539–1553).

As George Marlier pointed out in his monograph (*loc. cit.*), Pieter Coecke drew upon a model invented by his uncle and presumed teacher, Jan Mertens van Dornicke, for the composition of this highly-refined and exceedingly well-preserved panel (*op. cit.*, pp. 128–136, fig. 61). The present work adopts many of the key elements of the central panel from Jan van Dornicke’s triptych, including the exotic costumes and dispositions of the principal figures in the foreground. The essential structure of the architecture is also preserved, with its distinctive quadruple columns supporting ruined classical arches. Yet Coecke infuses all of these elements with his personal, Antwerp Mannerist style, combining traditional Flemish naturalism with exuberant decorative touches and capricious architectural inventions, often Italianate in accent. The Virgin, for

instance, humbly seated directly on the ground, possesses a rounder face with fuller cheeks and a more emphatically parted coiffure, while the Christ Child’s significantly more muscular torso is twisted to such an extreme degree that he appears to be a contortionist. Coecke’s mastery of perspective can be fully appreciated in the tour-de-force rendering of Christ’s foreshortened head in lost profile, as he reaches back for the gold box presented to him by the elder Magus. Other details, such as the animated drapery folds, the still-life elements in the foreground, the distant landscape, as well as myriad ornamental embellishments to the architecture are more radical departures from his source. Overall, there is a heightened sense of movement throughout, and Coecke’s bold and vibrant color choices further distinguish this panel from his uncle’s composition. The variegated marble columns at center, with their gilt capitals and brilliant red, purple and blue shafts, lend an exotic air to the composition. Similar luxurious features are found in Coecke’s tapestry of *Saint Paul Seized at the Temple of Jerusalem* of c. 1529–1530 (KBC Bank Collection, Leuven; see E. Cleland et al., *Grand Design: Pietre Coecke van Aelst and Renaissance Tapestry*, exhibition catalogue, 2014, no. 38).

The Adoration of the Magi was the single most popular subject for triptychs produced in Antwerp in the period 1505–1530, and one which Pieter Coecke van Aelst treated on numerous occasions. To meet this intense demand, Coecke would often relegate some passages in his compositions to members of his workshop, as may well be the case for the present lot. Marlier identified no less than seven examples of this specific composition painted by Pieter Coecke and his workshop, whether as standalone panels such as the present work, or as the central panel of a triptych, such as the completely autograph example in the Prado, Madrid. The popularity of this subject must have had a special significance, and Dan Ewing has convincingly argued that the Three Magi — travelers bearing dazzling gifts from distant lands — held a deep resonance for the prosperous merchant traders of Antwerp, the mainstay of its economic ascendancy and perhaps the most important group of art patrons in the city (see D. Ewing, ‘An Antwerp Triptych’: Three Examples of the Artistic and Economic Impact of the Early Antwerp Art Market’, in *Antwerp: Artworks and Audiences*, Northampton, 1994; and D. Ewing, *Magi and Merchants: Civic Iconography and Local Culture in Antwerp Adorations, 1505–1609*, Mobile, 2002).



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

108

SEBASTIAN VRANCX

(ANTWERP 1573-1647)

The interior of the Sint-Jacobskerk, Antwerp, with elegant figures and a mendicant, a service taking place beyond

oil on panel
19 $\frac{7}{8}$ x 23 $\frac{1}{4}$ in. (50.5 x 59.1 cm.)

\$50,000-70,000

£36,000-50,000
€46,000-64,000

PROVENANCE:

Anonymous sale; Galerie Giroux, Brussels, 1927.

Acquired by a private collector, c. 1990, and by descent to the present owner.



Fig. 1 Sebastian Vrancx, *Interior of Sint-Jacobskerk, Antwerp*, Rijksmuseum, Amsterdam

This striking depiction of the lofty, light-filled interior of the Sint-Jacobskerk in Antwerp offers a glimpse into the spiritual life of 17th-century Flanders. Vrancx's composition, which includes a priest giving a sermon to the masses while elegantly dressed onlookers mill about the aisle, is a symphony of geometric forms and gray tonalities. The predominantly neutral palette allowed the artist to use carefully placed touches of cardinal red to bold effect, from the case of the hourglass perched on the priest's pulpit to the brilliant cape and stockings of the gentleman in the central foreground who serves as the painting's visual anchor. The viewer's eye is also drawn to the lavender attire of the debonair man holding a plumed hat who leans against the base of a column at right. Gazing directly at the viewer with bemused confidence, the figure may be a self-portrait as he bears a strong resemblance to Sir Anthony van Dyck's portrait of the artist (see S. Barnes, et al., *Van Dyck: A complete catalogue of the paintings*, New Haven and London, 2003, p. 373, no. III.166).

We are grateful to Dr. Claire Baisier of the Musée Mayer van den Bergh, Antwerp, for identifying the setting of this painting and providing additional provenance information for this lot. Dr. Baisier has also identified a preparatory drawing for the present work in the Rijksmuseum, Amsterdam (fig. 1), a rare work on paper by Vrancx which had previously been misattributed to Daniël de Blieck.

The Musée Mayer van den Bergh has requested the present painting for inclusion in the upcoming exhibition "Godelijke Interieurs/Divine Interiors," scheduled for 17 June to 16 October 2016.



109

JOOS VAN CLEVE

(?CLEVE C. 1485-1540/1 ANTWERP)

The Virgin and Child (The Madonna of the Cherries)

oil on panel

25¾ x 19⅞ in. (65.4 x 49.3 cm.)

\$600,000-800,000

£430,000-570,000

€560,000-740,000

PROVENANCE:

Private collection, Europe, since the 19th century.



Fig. 1 Giampietrino, *Madonna of the Cherries*, Private collection © Heritage Image Partnership Ltd / Alamy Stock Photo



Completely unknown to scholars until its recent rediscovery, this powerful and solemn Virgin and Child is the earliest known autograph treatment by Joos van Cleve of one of the most popular images in 16th-century Northern Europe, the so-called *Madonna of the Cherries*. Presented here for the first time, this work provides key insight into the development of one of Joos's most well-known compositions - from Leonardo da Vinci's invention of the design in Milan during the first decade of the 16th century, to its nearly-contemporaneous adaptation by one of the Italian master's best students, Giampietrino (active Milan circa 1495-1540), and finally to its popularization and proliferation north of the Alps by Joos van Cleve and his workshop in Antwerp around 1525-1530.

Of the numerous depictions of the *Madonna of the Cherries* from the 16th century, ten are known to be by Joos van Cleve and his studio. Although Friedländer, Von Baldass and Hand did not consider any of these extant versions to be completely by the master's hand, Peter van den Brink and Micha Leeftang identify the paintings in Aachen (Suermondt-Ludwig-Museum) and in the Hester Diamond Collection, New York, as autograph (*Joos van Cleve: Leonardo des Nordens*, exhibition catalogue, Aachen, 2011, p. 176, nos. 34-35; M. Leeftang, *Joos van Cleve: A Sixteenth-Century Antwerp Artist and his Workshop*, Turnhout, 2015, pp. 75-79; for the known versions, see J.O. Hand, *Joos van Cleve, The Complete Paintings*, New Haven, 2004, nos. 112-112.9, pp. 185-187). Additional surviving copies are best understood as a distinct group, executed around 1550 and are clearly of a lesser quality - the modelling of the flesh tones is hard and the compositions lack the finely painted details that are so typical of Joos van Cleve and his studio. The exceptional quality of the present work, along with its unparalleled fidelity to the Giampietrino model, has led Peter van den Brink to suggest that Joos van Cleve painted the present *Madonna of the Cherries* in 1520 (oral communication, based on firsthand inspection).

The *Madonna of the Cherries* composition was likely invented by Leonardo during his second Milanese period (1508-1513), although whether this took the form of a painting or merely a drawing remains uncertain. Sir Kenneth Clark theorized that it may have been one of the two painted Madonnas mentioned by Leonardo in his correspondence to Charles d'Amboise, the French governor of Milan, which refers to "due quadri dove sono due Nostre Donne di varie grandezze...[per il] Christianissimo Re o per chi a voi piacerà / (two paintings of Our Lady of different sizes...[for the] Most Christian King [Francis I] or for whomever would like them)." (K. Clark, *Leonardo da Vinci. An Account of His Development as an Artist*, Cambridge 1952, pp. 142-143). If, as some believe, Joos traveled to Italy in the 1520s, he may have seen Leonardo's work there, or perhaps later on, during his presumed trip to France, which is generally thought to have occurred between 1528/1529 and 1535. It is far more likely, however, that the immediate model for Joos's *Madonna of the Cherries* was not Leonardo's prime version, but rather a copy by one of the Italian master's followers. Such was probably the case, for instance, with Joos's other highly popular Leonardesque composition, *The Infants Christ and St. John the Baptist Embracing*, which presumably was derived from the painting attributed to Marco d'Oggiono (c. 1475/77-1530) now in the English royal collection in Kensington Palace. Joos might have encountered Marco d'Oggiono's painting when it was in the collection of Margaret of Austria in Mechelen (see M. Leeftang, *op. cit.*, p. 79). For the *Madonna of the Cherries*, the intermediary was

almost certainly Giampietrino's painting, now in a private collection (fig. 1; formerly Robert Edsel, Texas; sold at Sotheby's, New York, 27 January 2011, lot 137). Infrared reflectography of the Giampietrino reveals that the artist made several compositional changes, including a radical reconception of the Madonna's hair and veil. Presumably, the initial design seen in Giampietrino's underdrawing preserves Leonardo's lost prototype, and as these original features do not appear in any of the known versions by Joos and his workshop, a direct link between Joos and Leonardo should be ruled out.

During the 2011 exhibition in Aachen, *Joos van Cleve: Leonardo des Nordens*, (*op. cit.*, p. 176, under nos. 34-36), a tracing of Giampietrino's *Madonna of the Cherries* was laid over Joos's version from the Suermondt-Ludwig-Museum, Aachen, revealing that with the exception of a minor shift in the position of the Virgin and Christ Child, the two paintings align almost perfectly in their drapery folds as well as the figures' hands, legs and arms. Due to this concordance, Peter van den Brink and Micha Leeftang concluded that Joos must have obtained permission at some point to trace directly from Giampietrino's painting, and that the northern artist used this pricked cartoon to create the numerous versions painted by him and his workshop.

The early dating of the present *Madonna of the Cherries* is supported not only by the painting's style, but also by the fact that out of all of the known versions associated with Joos van Cleve, it is compositionally closest to the Giampietrino prototype. Joos's painting retains the rectangular format of its model, and comparison of the drapery folds reveals very few variations - the upper fold over Joos's Virgin's proper right leg, for instance, is identical to the corresponding fold on Giampietrino's Madonna, whereas in later examples by Joos, this fold shifts upward and is more agitated.

Moreover, the numerous ornamental additions that are prevalent in the other known versions by Joos, such as the orange on the table, the gilt sculptures on the ledge above the Virgin, and the Italianate pilasters in the background, are absent here. Most tellingly, the landscape in the present version retains many of the compositional elements found in the Giampietrino. Whereas in other versions by Joos, the landscape has been transformed into a Patinir-inspired vista, and typically includes vignettes of the Flight into Egypt or soldiers talking to farmers as they harvest grain - a reference to the Miracle of the Wheatfield (Matthew 13:25) - here Joos's tranquil landscape is more restrained and ordered, and includes a castle, a house, and sweeping hills analogous to those in his model. The two trees at left are also quoted from Giampietrino's composition, and they too disappear in later treatments.

Dendrochronological analysis by Ian Tyers of the tree ring sequences from the present painting's two boards establishes a likely usage date between c. 1495 and c. 1530 for the Baltic oak panel. Infrared reflectography (fig. 2) of the present panel reveals that, like the other versions of this composition, here the Christ Child originally held cherries in his hands, rather than the Crown of Thorns and Cross. Likewise, the nails resting on the stone block near the Virgin's elbow seem to be a later additions. In fact, the cherries held in Christ's hands are visible to the naked eye, suggesting that they were painted over at some point, most likely at the request of a particularly devout owner. Precisely when this change happened is unclear, although the handling of the paint suggests it may have occurred around 1600.





PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

110

ZANINO DI PIETRO

(ACTIVE BOLOGNA 1389, D. BY 1448 VENICE)

The Madonna of Humility

tempera and gold on panel
21½ x 16½ in. (54.9 x 41 cm.)

\$300,000-500,000

£220,000-360,000
€280,000-460,000

PROVENANCE:

with French and Co., New York, as Gentile da Fabriano, from whom acquired by The Countess Nadia de Navarro, Glen Head, New York.

EXHIBITED:

Milan, Palazzo Reale, *Arte Europea da una Collezione Americana*, March-April 1964, no. 1, as Gentile da Fabriano (catalogue by R. De Grada).

As Adolfo Venturi put it, this “delightful and precious little altarpiece” (*deliziosa e preziosa anconetta*) blends “the most beautiful ornamental fantasies of the flowery gothic style” (*le più belle fantasie ornamentali del gotico fiorito*) with “a new sweetness of gesture and expression” (*una dolcezza nuova di ritmi e d’aspetti*) and “a sense of deep and absorbed humanity” (*un senso di umanità assorta e profonda*). Indeed, the Madonna’s tender embrace of her eager newborn, who reaches toward the tantalizing flowers on the ground nearby, conveys a typically protective maternal affection, while her wistful and longing gaze presages her child’s fate. While the beautifully depicted flowering meadow on which the figures sit and the trees behind them suggest a worldly setting, the holy nature of the scene and its divine participants is also clear:

the Madonna’s robe is exquisitely brocaded with emblems of her status as Queen of Heaven; the richly embellished pillow on which they rest serves as an informal throne; and the radiant gold ground behind them, which is adorned with stippled striations as if to suggest light emanating from the figures themselves, reveals a pair of extensively tooled and inscribed haloes.

From the time it first reappeared in the 1930s, this stunning *Madonna of Humility* was considered a work by Gentile da Fabriano, a painter universally acclaimed as one of the greatest of the early 15th century. Like Venturi, scholars including Pietro Toesca, Antonio Morassi, Giuseppe Fiocco, Wilhelm Suida, and Rodolfo Pallucchini (all written communication, 1930s) endorsed an attribution to Gentile, and compared the present work to some of that artist’s most celebrated pictures. The similarities to Gentile’s art are indeed profound: the richly patterned surfaces; soft, full faces with dreamy expressions; rhythmic articulation of the drapery; and attention to detail – particularly in the *millefleur* ground beneath the Madonna, which reveals an understanding of the French and Burgundian illuminations that were so influential to both artists – all speak to a close connection between the two painters.

It is likely, in fact, that Zanino and Gentile met each other in Venice, where the former was working and where the latter spent five years beginning in 1408. Zanino himself was among the most important Venetian painters of the first quarter of the 15th century, and there can be no question that both artists influenced each other. Some of Zanino’s illuminations have, for example, been shown to have directly inspired Gentile’s early panels, such as the *Madonna and Child with Saint Nicholas, Saint Catherine, and a donor* (Berlin, Gemäldegalerie; fig. 1). Both Fiocco and Pallucchini dated the present work to Gentile’s Venetian period, so clearly understood its connection to Zanino’s art even without recognizing the correct attribution. In 2013, Keith Christiansen, to whom we are grateful, proposed an attribution to Zanino di Pietro on the basis of firsthand inspection. Justly reattributed, the present work serves as important evidence of Zanino’s connection to, and influence on, Gentile da Fabriano, and counts among the artist’s finest surviving panels.



Fig. 1 Gentile da Fabriano, *Madonna and Child with Saints Nicholas of Bari, Catherine of Alexandria and a donor*, Gemäldegalerie, Berlin





PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

111

STUDIO OF GIOVANNI BELLINI

(? 1431/6-1516 VENICE)

The Holy Family

oil on panel

32 $\frac{7}{8}$ x 47 $\frac{1}{8}$ in. (83.5 x 119.7 cm.)

\$300,000-500,000

£220,000-360,000

€280,000-460,000

PROVENANCE:

with Jacob Heimann, Los Angeles.

with French and Co., New York by 1955, from whom acquired by

The Countess Nadia de Navarro, Glen Head, New York.

EXHIBITED:

Milan, Palazzo Reale, *Arte Europea da una Collezione Americana*, March-April 1964, no. 8, as Giovanni Bellini (catalogue by R. De Grada).

LITERATURE:

B. Berenson, *Italian Painting of the Renaissance: Venetian School*, London, 1958, I, p. 36, fig. 244, as Giovanni Bellini (Homeless).

F. Heinemann, *Giovanni Bellini e i Belliniani*, Venice, 1959, I, p. 18, no. 55a, "Con la sola fotografia non è possibile decidere se il quadro sia autografo di Giovanni Bellini. A quanto pare, di buona qualità...".

This serene *Holy Family* demonstrates the soft brushwork, sophisticated treatment of light, and subtle modeling associated with the late work of Giovanni Bellini and his workshop, as seen, for instance, in his *Noah* (Musée des beaux-arts, Besançon) and his *Circumcision* (National Gallery, London). Indeed, Bernard Berenson published this painting as an autograph work in his *Italian Painting of the Renaissance (op. cit.)*. Fritz Heinemann knew the painting only from a photograph, and judged it to be of high quality "*di buona qualità*" but was unable to decide whether it was by Bellini himself (*loc. cit.*). Wilhelm Suida viewed the painting in Venice in 1937, and considered it to be one of the last Madonnas the artist ever painted, and its autograph status was similarly endorsed by Lionello Venturi and Wilhelm R. Valentiner (see Milan, *loc. cit.*). In an unpublished letter dated 31 May 1947, Ridolfo Pallucchini noted the monumentality of the present composition, stating that he considered it to be a work from Bellini's last period, datable to around 1510 based on comparison to the *Madonna and Child* in the Detroit Institute of Arts (dated 1509) and the *Madonna and Child* in the Brera, Milan (dated 1510). Pallucchini further noted that the painting's landscape reflects the influence of Giorgione.

The design of the Christ Child, who gestures in benediction while sitting on his mother's lap, must have been favored by Bellini, as the figure appears in other works produced by members of his workshop, such as the *Virgin and Child with Four Saints and a Donor* of c. 1500 attributed to Marco Bello (c. 1470-1523) in the Morgan Library, New York. Another version of the entire composition, which replicates the landscape and includes an additional figure of Saint Catherine standing behind the Virgin, is recorded in a photograph in the Fondazione Federico Zeri archives (no. 28333). That painting, the location of which is unknown, was attributed by Zeri to Bellini's workshop.



ATTRIBUTED TO CHRISTOFFEL VAN DEN BERGHE

(?ACTIVE MIDDELBURG C. 1590-AFTER 1645?)

Travelers with wagons on a country road, a city beyond

oil on copper, oval

9¼ x 13½ in. (24.8 x 33.4 cm.)

\$50,000-70,000

£36,000-50,000

€46,000-64,000

Very little was known about the artist Christoffel van den Berghe until the 1950s, when Laurens Bol attributed a small group of pictures to him on the basis of the monogram 'CVB', which was formerly thought to be the mark of an anonymous monogrammist (L.J. Bol, *Oud Holland*, LXXI, 1956, pp. 183-95). Based on the few extant records relating to the artist, it is clear that he was active in Middelburg from 1619 to 1628, and was regarded as a *leader* (or *bleeder*) in the painters' guild of Middelburg at that time (W. Liedtke, *Dutch Paintings in The Metropolitan Museum of Art*, 2007, I, pp. 28-30). It is rare to find landscape paintings by Van den Berghe, as many of the works in his known oeuvre are still lifes depicting flowers.

Van den Berghe's landscapes, which use strong atmospheric perspective, are similar to those of other artists working in Middelburg at the time, such as Adriaen Pietersz. van de Venne (1589-1662). However, it is Van den Berghe's unique handling of the figures in the foreground that sets him apart from these other artists. As evidenced in the present work, the artist focuses on balance and does not overwhelm his composition with a myriad of characters, but instead concentrates on the painstakingly intricate details of the figures, costumes, and their environment.



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

113

JAN CORNELISZ. VERMEYEN

(BEVERWIJK C. 1500-C. 1559 BRUSSELS)

Portrait of Joost Aemszoon van der Burch

with the sitter's paternal and maternal coats-of-arms

oil on panel, arched top, in the original frame

36 7/8 x 30 3/4 in. (93.7 x 77.2 cm.)

inscribed on the frame 'IODOCH·AMSONI·A·BOVRCHO·COS·D·CAROLI·V·CÆS·OR
DINARI·P·BRABATIA·I·V·IODOCHI·ÆMSONII·DE·BOVRCH·ET·P·H·MARIE·F·BOCHE
LDI·GERARDI·A·SANTE·F·VNA·CV·IMAGINIB·AC·ISIGNIB·I·8·SVI·STEMATIS·AC·S
AGVINIS·GRADV·1541:·'

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

£720,000-1,500,000

€920,000-1,900,000

PROVENANCE:

Private collection, Belgium, since the 19th century

EXHIBITED:

Brussels, Palais des Beaux-Arts, *Portraits de la Renaissance aux Pays-Bas*, 6 February-17 May 2015, no. 23 (catalogue by T-H Borchert).

LITERATURE:

J.P. Filedt Kok, "Review: Renaissance-portretten uit de Lage Landen", *The Burlington Magazine*, CLVIII, February 2016, pp. 136.



The present lot in its original frame



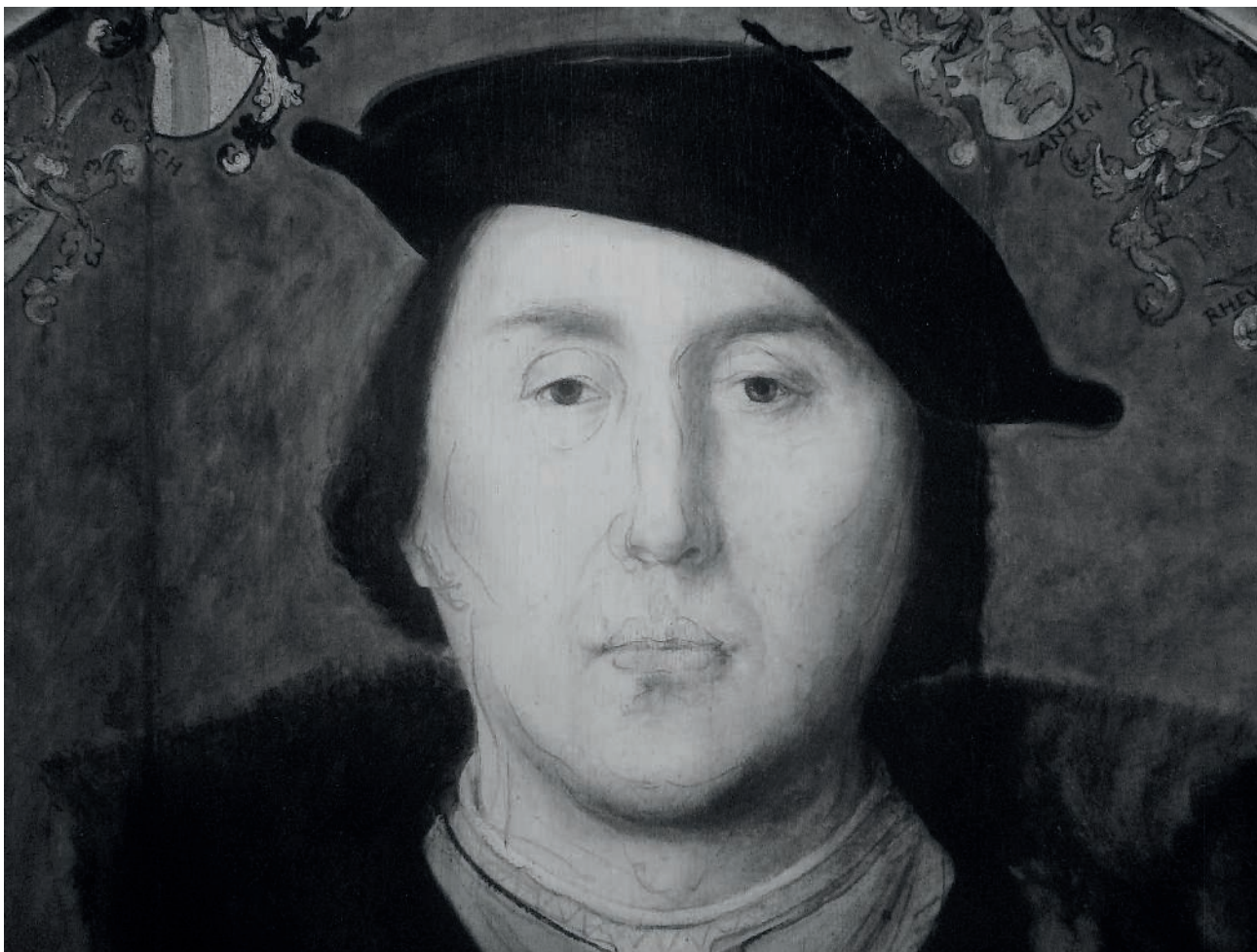


Fig. 2 Infrared of the present lot (detail)

This dignified and imposing portrait constitutes an important addition to small corpus of portraits by the Renaissance painter and tapestry designer, Jan Cornelisz. Vermeyen. Recently discovered in a private collection, the painting was attributed to the Dutch master following extensive research by Till-Holger Borchert, Peter van den Brink and Maximiliaan P.J. Martens, who will be publishing their findings a forthcoming article. Dressed in a voluminous black velvet overgown with a lynx-fur collar, a jurist's cap and a striking red shirt, the sitter stands before the viewer frontally, against a neutral grey background. He holds a scroll and gloves in his hands, indicating his wealth and educated status. As Till-Holger Borchert has observed (op. cit.), this sort of pictorial formulation reflects Vermeyen's knowledge of contemporary portraiture produced outside of the Netherlands, and is particularly indebted to the works of German and Italian masters such as Pontormo, whose work he would have encountered during his travels in the court of Charles V.

The extensive inscription on the frame identifies this confident gentleman as Jodocus Aemsz. van der Burch, legal counselor to the Holy Roman Emperor, Charles V at the Council of Brabant. The date 1541 likely refers to the portrait's commission, or possibly its completion. An elegant arch of armorials decorates the background above the sitter's head. These were added at a later date, and declare the eight genealogical quarters of the sitter: on the left, the families of his paternal side – Hondyl, Woestgheest, Tsymenen and Bouch. On the right, families of his maternal side – Zanten, Rheyneren Sphieren and Thec.

Jodocus, also known as Joost Aemsz. (or Adamszoon) van der Burch, was born in Delft around 1490/1495 to a rich and influential family. His father was a brewer, who assumed the position of *échevin* before becoming part of the Council of 40, the most important political organization of Delft. His mother was Maria van Santen, and his uncle, Dirk Aemsz. van der Burch was chaplain to the future emperor, Charles V. In 1514, possibly following a sojourn in Italy, Joost Aemsz. left home to study civil and canonical law at the University of Orléans. During his time there, he

served as a member of the German Nation, for which he was elected Procurator on 5 January 1515. He earned his degree as a Jurist in 1518, and soon thereafter moved to Paris, where he worked as a lawyer at the *Parlement de Paris* (the city's highest court of justice). Notably, in this position, he defended the interests of Jean, vicomte de Montfort and his wife, Charlotte de Brederode against Yolande de Luxembourg, sénéchal de Hainaut and François de Melun, comte d'Espinoy.

On 30 September 1522, the Emperor Charles V appointed Joost Aemsz. to the Council of Brabant, thus establishing him as one of seven members of the highest legal authority of the duchy, a position he would hold until his death in 1570. Considering the fact that Joost Aemsz. was only around 30 years old at the time, this exceptional honor should be seen as a reflection not only of his extraordinary intellectual prowess and political savvy, but also surely of his family's strong political ties. At this time, the duchy extended across nearly half of modern-day Belgium, including major cities such as Brussels, Malines, Nivelles, Antwerp, Louvain, Breda, Bergen-op-Zoom and Bois-le Duc. Joost Aemsz. enjoyed a successful career in this capacity during the regency of Mary of Hungary, participating in several key delegations alongside other councilors – such as Jean Carondelet, whose portrait by Vermeyen is now in the Brooklyn Museum, New York – representing the interests of the Habsburgs and their allies in the Netherlands and the rest of Europe. He was instrumental, among other things, in negotiating the resolution of a key trade dispute between the Hanseatic League and Christian II of Denmark and Sweden – a tense political standoff centered on the city of Lübeck.

Joost Aemsz. married Maria Duyst van Voorhout, a member of another distinguished and politically active Delft family. The couple lived primarily in Brussels, preferring to stay close to the court, and they were buried in the church of Notre-Dame de la Chapelle, where their tomb remains. Joost Aemsz. died on 20 July 1570, and his wife 9 years later. As they did not have any children, the majority of their fortune was left to the orphanage of Delft, where a funerary monument was erected in their honor.

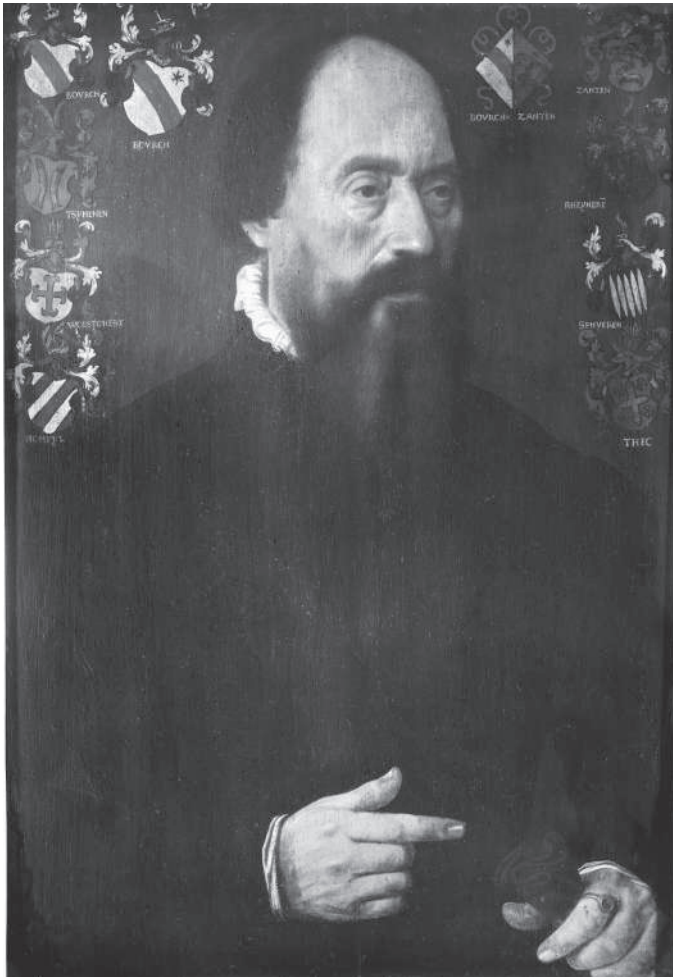


Fig. 1 North Netherlandish School, *Portrait of Joost Aemszoon van der Burch*, Private collection.

Borchert has noted that the prominent presence of the armorials on this painting seems to indicate that it was intended for a somewhat public setting (*op. cit.*). Examination of the reverse indicates no presence of original hanging hardware, and as such, the painting likely would not have been suspended on a wall, but would probably have been positioned on some sort of ledge or pedestal.

Joost Aemsz. had his portrait painted on at least one other occasion, as one would expect for someone of his political stature. A painting in a private collection in the Netherlands by an anonymous Netherlandish artist preserves the councilor's likeness several years later, as an older man with a beard (fig. 1). Catalogued as a later copy by the RKD, The Hague (no. 124772), the painting represents Joost Aemsz. half-length, holding a glove in his left hand. Fascinatingly, the same family armorials have been added to the background above the sitter's head. This later painting is paired with a portrait of Maria Duyt van Voorhout, who holds a ring in her left hand and faces her husband (RKD no. 124773). Both of these later portraits were reproduced in two watercolors now preserved in Van Slingelandt Family Archive in The Hague, High Council of Nobility (RKD no. 202608 and 202609).

The celebrated painter, printmaker and tapestry designer Jan Cornelisz. Vermeyen was active in the Habsburg courts, and it is in this context that he likely met Joost Aemsz. He trained in Haarlem or Amsterdam, and later likely worked in Utrecht around 1517 alongside Jan van Scorel and Jan Gossart. He opened his workshop in Brussels in 1525, the same year in which he began working for the court of Marguerite of Austria in Mechelen. In May 1530, Vermeyen traveled with Margaret to the Diet of Augsburg, continuing on to Innsbruck, where he painted portraits of the imperial family: Charles' brother Ferdinand of Austria, his wife Anna, and their four children. After Marguerite's death in 1530, Vermeyen became official painter to Mary of Hungary, and four years later moved to Spain to work for her brother, the Emperor Charles V, joining him on his Tunisian campaign. Vermeyen made many drawings recording the events of Charles' crusade, along with the exotic buildings, landscapes

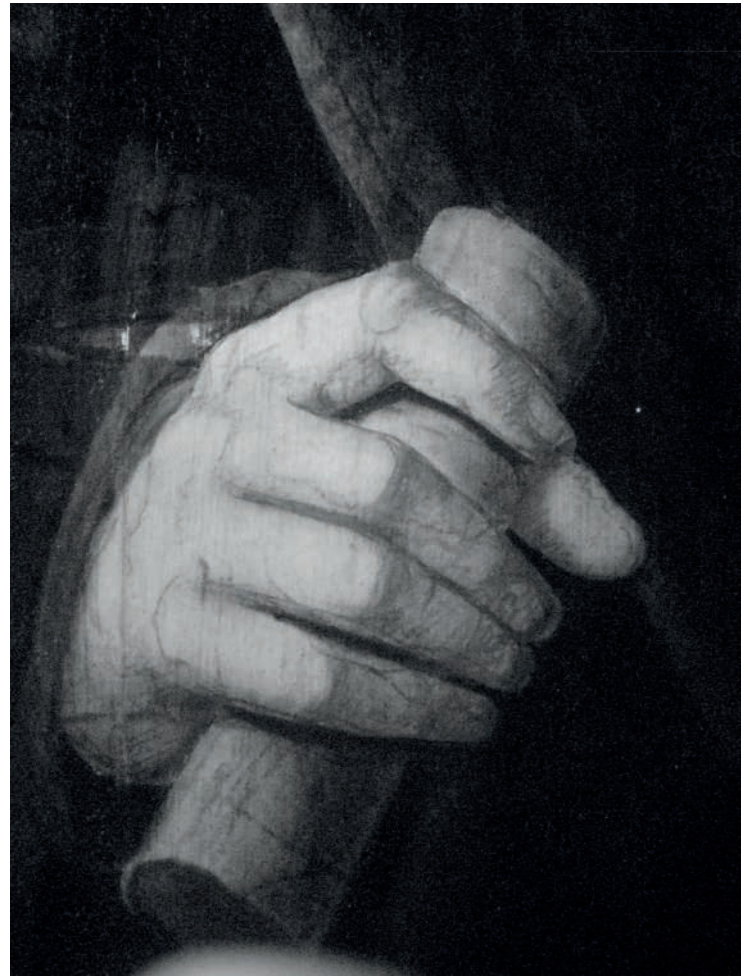


Fig. 3 Infrared of the present lot (detail)

and people he saw. The prints he issued upon his return won him much admiration. Returning to the Netherlands in 1540, after a stopover in Toledo, he focused on portraiture and prestigious commissions for tapestry designs.

The monumentality of Vermeyen's portrait of Joost Aemst. is characteristic of the artist's known works, which often feature powerful men, portrayed half-length against monochromatic backgrounds. Often his sitters gesture emphatically, as seen in the devotional diptych of Cardinal Érad de La Marck (Amsterdam, Rijksmuseum), his *Portrait of a Gentleman* in the Gemäldegalerie der Akademie, Vienna, and the aforementioned *Portrait of Jean Carondelet*. In its execution, however, the present painting is closest to the *Portrait of a gentleman* in Karlsruhe, Staatliche Kunsthalle, which dates from the same time and also likely represents a jurist. Both portraits reflect Vermeyen's absorption of the conventions of Italian portraiture, which he would have encountered during Charles' campaign to recapture Tunis from the Turks.

Infrared-reflectography (figs. 2, 3) of Vermeyen's portrait of Joost Aemst. reveals extensive underdrawing, providing key insight into the artist's working process. Likely using black chalk, Vermeyen indicated the basic forms of the composition with quickly-drawn, confident lines. One can appreciate, for instance, how Vermeyen blocked out the contours of Joost Aemst.'s face, defining the edges of the sitter's nose, eyes and lips with fine, curving lines. The cheekbones, chin, and neck are similarly indicated, although these marks served more as general guidelines. In the more important areas, such as the hands, Vermeyen also used hatches and jagged lines to indicate volume and shadow (see, for instance, the sitter's proper right thumb and index finger). Several pentiments indicate that as the portrait neared completion, Vermeyen continued to make subtle changes to the composition. Most notably, he redefined the contour of the proper right side of Joost Aemst.'s hair, painting over the outer edge to create a narrower silhouette. Dendrochronological analysis of the panel by Ian Tyers in November 2015 established a felling date for the three boards of after c. 1521 and before c. 1543, suggesting a usage date of before c. 1548.

ANGELO CAROSELLI

(ROME 1585-1652)

*An Allegory of Youth and Old Age*oil on canvas, unframed
25 $\frac{7}{8}$ x 31 $\frac{1}{2}$ in. (65.8 x 80 cm.)

\$60,000-80,000

£43,000-57,000

€56,000-74,000

PROVENANCE:

Marchese Carlo di Ottavio Gerini (1616 - 1673), Florence, recorded in his posthumous inventory of 1673 from Via del Cocomero as being located in the "camera a canto al salotto" as "*Un quadro in tela a olio entravi dua femmine che una vecchia l'altra giovane e latt:ra in mano mano del Caroselli alto b 1 $\frac{3}{4}$ largo b 1 $\frac{1}{2}$ e ornamento in tagliato e tutto dorato*" (ASF, Gerini, 4671, c. 11), and by descent to Marcehese Andrea Gerini (1691-1766), Florence, by 1713, in the inventory of Via del Cocomero "*1 Quadro dentrovi una giovane, e una vecchia con una lira in mano del Caroselli di Roma ornamento in dorato, e intagliato*" (ASF, Gerini, 4671), and in the 1733 inventory of via del Cocomero "*358= Un Quadro in tavola del Carosello entrovi due mezze figure di una Giovane, et una Vecchia con cornice intagliata, e dorata alto B:^a 1:12 : largo B:^a 1:17"* (ASF, Gerini, 5080), and by descent to Marchese Giovanni Gerini, Florence, Palazzo Gerini; his sale, Palazzo Gerini, Florence, 1 December 1825, lot 279 (*'Angiolo Caroselli, Soggetto galante, di due mezze Figure di Donne al naturale'*) to a 'forestiero'. Smirnoff collection, Russia; Dorotheum, Vienna, 13 March 1958, lot 21. Anonymous sale; London, Sotheby's, 15 July 1970, lot 104.

LITERATURE:

Raccolta di Stampe rappresentanti quadri più scelti dei Signori Marchesi Gerini, I, Florence, 1759.
G. Rosini, *Storia della Pittura Italiana esposta coi monumenti*, 1848-1852 (II ed.), VI, 1852, pp. 135-136, 153 n.10.
B. Nicolson, *The international caravaggesque movement. List of pictures by Caravaggio and his followers throughout Europe from 1590 to 1650*, Oxford, 1979, p. 41.
B. Nicolson, *Caravaggism in Europe*, Turin, 1990, I, p. 95, II, fig. 354.
C.S. Salerno, 'Precisazioni su Angelo Caroselli', *Storia dell'arte*, No. 76, 1992, pp. 347-349, 355 ns. 19-22, fig. 3.
M. Di Dedda, 'Ultime novità sulla dispersione della collezione Gerini', *Storia dell'arte*, Nos. 125-126, 2010, p. 158.
M. Rossetti, 'Note sul soggiorno napoletano di Angelo Caroselli (1585-1652), appunti sulla parentesi fiorentina e alcune opere inedite', *L'Acropoli*, anno XI, No. 5, 2011, p. 544.
D. Semprebene, *Angelo Caroselli, 1585-1652: un pittore irriverente*, Roma, 2011, pp. 92-93.
M. Ingendaay, "I migliori pennelli" *I Marchesi Gerini mecenati e collezionisti nella Firenze barocca*, 2013, I, pp. 166, 230, 300 tav. XXIII; II, p. 135,
M. Di Dedda, *La Quadreria Gerini* (forthcoming).

ENGRAVED:

Lorenzo Lorenzi ('disegnatore') and Antonio Pietro Pazzi (incisore), 1759.



Fig. 1 Lorenzo Lorenzi and Pietro Antonio Pazzi after Angelo Caroselli, print © The Trustees of the British Museum

The subject of this alluring canvas has often been described as depicting a procuress and her quarry, but closer inspection suggests the scene may be more allegorical in nature. At left, a young girl with a dreamy gaze holds a letter, while her forearm rests on a pile of gold coins on the table. Her other elbow rests on a plush velvet cushion, and she reaches up nonchalantly to brush her silken hair behind her shoulder. Her face, bathed in light, is porcelain-smooth, her rosy lips full, and a light blush spreads over her cheeks. By contrast, the profile of the older woman at right sinks into the shadows, her skin heavily wrinkled and hardened in the sun, and her hair gone grey. While some have suggested that the coins allude to a transaction the older woman is working to arrange, the presence of the letter and the meditative demeanor of the young lady suggest a different interpretation: the letter more likely alludes to the presence of a man in her life and the prospect of a good marriage and a comfortable life, as also suggested by the coins strewn about the table. While the girl daydreams about her happy future, her aged companion serves as a reminder of the passage of time and the transience of earthly goods. Her gesture – which shows she has clearly come to the third point in her monologue – suggests she may be talking about the three stages of life: youth, maturity, and old age, urging her tender young friend not to forsake the bounty of her current blessings.

Caroselli's use of dramatic *chiaroscuro* enhances this reading by emphasizing the stark contrast between the soft, youthful figure at left and the more wizened character at right. Clearly influenced by the new naturalism of Caravaggio, who was active in Rome until 1606, Caroselli also responds here to the works of Orazio and Artemisia Gentileschi, who were also working in the Italian capital at the turn of the 17th century in a similar style. The present work dates to c. 1600-1615, and compares well with the artist's canvas *The Deception of Love*, formerly at Downton Castle, Herefordshire (sold Christie's, London, 4 May 1979, lot 87).

This *Allegory of Youth and Old Age* is mentioned for the first time in Florence in the posthumous 1673 inventory of the Marquis Carlo Gerini (1613-1673), a dignitary of the Cardinal Carlo di Ferdinando de' Medici, whose grand home in Via del Cocomero (now via Ricasoli) housed his magnificent collection of art. Gerini's son Andrea, an intellectual and art patron, expanded on his father's acquisitions, building an outstanding collection which is now represented in some of the most prestigious institutions across the world and included works by Guido Reni, Carlo Dolci, Jusepe de Ribera, and Raphael, to name only a few. The present work is also recorded inventories in 1713 and 1733, and remained in the Gerini family until the collection was sold by Carlo's grandson Giovanni in 1825. In the mid-18th century the picture was engraved (fig. 1), and it was only by virtue of this black-and-white record that it was known until it reemerged at auction in 1958 in Vienna, sold from the Stroganoff collection. An 1829 Gerini record which notes that the present work was acquired in 1825 by a 'foreigner' suggests that perhaps it made its way into the renowned Russian collection at this time.

We are grateful to Dott.ssa Francesca Baldassari and Dott.ssa Maria Teresa Di Dedda for their help cataloguing this lot and for the new archival information included here. Dott.ssa Dedda will include the present work in her forthcoming book on the Gerini collections.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

♦115

GAETANO GANDOLFI

(SAN MATTEO DELLA DECIMA 1734-1802 BOLOGNA)

The Birth of Venus

oil on canvas

58 x 66 7/8 in. (147.3 x 169.7 cm.)

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

£1,800,000-2,500,000

€2,300,000-3,200,000

PROVENANCE:

Commissioned by and unidentified collector, Moscow, possibly Prince Nicolay Borisovich Yusupov (1750-1831), Archangelskoe (near Moscow), Russia, after 1787. Private collection, Kromar, Lithuania, early 20th century, as Louis Jean François Lagrenée, according to photographs in the archives of the Documentation du Louvre. Private collection, Brussels, by 2002.

EXHIBITED:

Cento, Ferrara, Auditorium di San Lorenzo, *Gaetano e Ubaldo Gandolfi: opere scelte*, 13 April-16 June 2002, no. 32, catalogue by D. Biagi Maino.

LITERATURE:

D. Biagi Maino, 'La pittura Emilia Romagna nella secondo metà del Settecento', S.

Barozzi et. al., eds., *La pittura in Italia: Il Settecento*, Milan, 1990, II, p. 728.

M. Cazort, *Bella Pittura: The Art of the Gandolfi*, exhibition catalogue, Ottawa, 1993, pp. 65, under no. 42.

D. Biagi Maino, *Gaetano Gandolfi*, Turin, 1995, p. 376, no. 121.

D. Biagi Maino, 'Gandolfi, Gaetano' in *Dizionario biografico degli italiani*.... LII, Rome, 1999.

D. Biagi Maino, 'Prolegomeni al classicismo accademico tra Bologna e Roma', E. Borsellino and V. Casale, eds., *Roma: "il tempio del vero gusto": La pittura del Settecento romano e la sua diffusione a Venezia e a Napoli*, Florence, 2001, p. 202, no. 1.

D. Biagi Maino, ed., *Gaetano e Ubaldo Gandolfi: Opere scelte*, exhibition catalogue, Cento, 2002, pp. 37, 96, no. 32.

D. Biagi Maino, 'Gaetano Gandolfi', D. Benati, ed., *Il fascino dell'arte emiliana: dipinti e disegni dal XVI al XIX secolo*, exhibition catalogue, Bologna, 2008, pp. 116-118, under nos. 28 and 29.



Fig. 1 Gaetano Gandolfi, *Diana and Callisto*, Private collection, New York









Fig. 2 Gaetano Gandolfi, *The Birth of Venus*, with Robilant and Voena, London

This magnificent canvas, a masterpiece of compositional choreography, was first unveiled to the public in Donatella Biagi Maino's 2002 exhibition in Cento, *Gaetano e Ubaldo Gandolfi: opere scelte*. Though previously known to scholars only through black-and-white photographs, *The Birth of Venus* has for decades been recorded as a magnificent example of Gaetano's mature work, and its elaborate, beautifully orchestrated composition hailed as a defining achievement of the dramatic and emotionally complex images for which the brilliant draftsman has become renowned. Its pendant, *Diana and Callisto*, was rediscovered in 2009 and sold in These Rooms on 27 January 2010 for \$4,114,500, which remains a world record for the artist's work (fig. 1).

The ex-Christie's canvas illustrates the tragic story of the chaste and vengeful goddess of the hunt, Diana, as she discovers the illicit affair between Callisto, one of her most devoted companions, and the god Jupiter, and banishes the nymph to exile upon discovering her swollen, pregnant belly. The present work, therefore, acts as a somewhat more buoyant counterpart, as the *The Birth of Venus* is a subject which proclaims the triumph of love. The 'Venus Anadyomene', or 'Venus Rising from the Sea' is one of the most iconic representations of the goddess, said to have originated in a much-admired painting by the Greek artist Apelles that is described in Pliny's *Natural History*. According to the Greek poet Hesiod, Venus was born as a fully grown woman who emerged from the sea, which perpetually renewed her virginity, and was borne to shore on a scallop shell. In the present composition, Gandolfi has envisioned the famous antique subject in an exuberant rococo environment: chubby putti tumble over themselves with excitement; twisting, serpentine sea

monsters emerge from the white-capped waves; and the contorted muscular bodies of exultant river gods, who lift the goddess high overhead and trumpet her arrival before the viewer, drift in and out of the evening light that bathes the scene, giving the composition great vitality of movement and depth. At upper left, a blindfolded Cupid – whose mask serves as a reminder that, as Shakespeare wrote, "Love looks not with the eyes, but with the mind," (*A Midsummer Night's Dream*) – grasps the goddess' arm, his bow and heart-inflaming arrows at the ready. Behind him, drifting towards the scene on a cloud, are the Three Graces – Aglaia, Euphrosyne and Thalia, the three daughters of Zeus and the sea nymph Eurynome, who served as the handmaidens of Venus. Respectively, they also represent the three phases of love: Beauty, Desire, and Fulfillment.

Although the present canvas was only rediscovered in the 21st century, its appreciation in scholarship had begun decades before with the 1977 reemergence on the London art market of two exquisite, highly finished oil sketches which are clearly preparatory to the present work and its pendant (figs. 2 and 3). Carlo Volpe first published the sketches in 1979, and recognized the association between them and the paintings described by Gaetano's son, Mauro Gandolfi (1764-1834), in a letter to his friend in Bologna, Luigi Sedazzi. The letter, dated 21 December 1819, implores Mauro's correspondent to track down and purchase two red chalk drawings by his father Gaetano, which are identified by their subject matter: '*...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*



Fig. 3 Gaetano Gandolfi, *Diana and Callisto*, Private collection

amoretti che scherzano coi delphini. Servirono cotesti disegni a de quadri che dipinse per un Moscovita. ('...make every diligent inquiry as to whether there still exist, and with whom they might be found, two drawings by my father in red and white chalk, one depicting the bath of Diana, the other the birth of Venus and Cupid situated on a shell held up by various Tritons, with little cupids frolicking with dolphins. They had served as models for two paintings that he made for a Moscovite.') There can be no question that this remarkable letter refers to the preparations for the present work and its companion, both 'made for a Moscovite'. It is also notable that, in his description, Mauro gives a much more detailed and complete account of the *Birth of Venus* composition, which must have held some particular significance or interest for him.

In 1993, one of the compositional drawings for which Mauro Gandolfi had been searching was discovered in a Paris collection (fig. 4). While clearly preparatory to the present work, the artist reinvented several elements of the composition in his final design, including the position of Venus' body at center, which moves from a more modest pose in the red chalk drawing to a bolder, more triumphant orientation in the finished canvas. The compositional study for *Diana and Callisto* remains lost, but two elegant charcoal studies for several of the figures survive (Foundation Ratjen, Vaduz, Lichtenstein; and National Gallery of Art, Washington).

The mysterious 'Moscovite' patron described in Mauro's letter remains enigmatic, but Donatella Biagi Maino has ingeniously proposed his identification with Prince Nikolai Borisovich Yusupov (1751-1831), one of the biggest landowners in Russia and the sole heir to an immense fortune, as well as the preeminent collector of European

art in his country at the end of the 18th century. Much of Yusupov's collection is now divided between the Pushkin Museum, Moscow, and the Hermitage, St. Petersburg, for which he served as director. Yusupov was a Senator, Minister of State Properties, and Director of the Imperial Theaters, and served under Catherine the Great, Paul I, and Alexander I as a private councillor and diplomat. Well-disposed to the emerging neoclassical taste in French and Italian painting after his Grand Tour (1774-1777), which included a visit to Versailles where he met King Louis XVI and Marie Antoinette, Yusupov acquired pictures by Greuze, Vernet, Vigée Lebrun, Boilly and Hubert Robert. He also commissioned a great *Cupid and Psyche* from Antonio Canova and a grand painting of *Sappho, Phaon and Cupid* from Jacques-Louis David (both now Hermitage, St. Petersburg). In the mid-1780s, Yusupov served as Minister of State to the King of Sardinia, a diplomatic post based in Turin, during which time he acquired numerous works by artists such as Angelika Kauffman, Anton von Maron, and Pompeo Batoni, to name a few.

Although he is not documented as having traveled to Bologna, in 1787 Yusupov was elected an Honorary member of the city's Accademia Clementina, the august body where Gaetano Gandolfi had studied art and was still a revered member, making likely some sort of contact between the two men. Indeed, in his 1805 record of the Yusupov collection (*St. Petersburg am Ende seines ersten Jahrhunderts*, II), Heinrich Christoph von Reimers describes, along with works by artists from Raphael to Rembrandt, a long gallery featuring works by Titian, Francesco Furino, and Gandolfi (p. 374: '*Aus dem Saal tritt man in eine lange Gallerie, wo sich ausser drei Gemälden von Tiziano, Gandolfi und Furino*'). A century later, in 1901, an inventory of the Yusupov collection





Fig. 4 Gaetano Gandolfi, *The Triumph of Venus*, red chalk heightened with white chalk, Private collection

records a “Répos de Diane” and a “Naissance et triomphe de Vénus” by Boucher (*Galerie des peintres de S.A. Le Prince Youssoupoff à Saint-Petersbourg*, p. 5). Photo archives in the Documentation of the Louvre, discovered in the 1980s by Pierre Rosenberg, reveal that both the present work and its pendant were once considered to be by the French history painter Louis Jean François Lagrenée. After they were separated, the present *Triumph of Venus* bore an attribution to Boucher, which it retained while in the private collection of which it is currently a part (D. Biagi Maino, 2001, *loc. cit.*). These tantalizing clues make the hypothesis about the Yusupov provenance for both *Diana and Callisto* and *The Triumph of Venus* – even if their correct attribution was misplaced over the course of a century – ever more convincing.

A dating for these grand canvases in the late 1780s, in accordance with the period during which Gandolfi and Yusupov may have come into contact with one another, also corresponds with Biagi Maino’s observation that the animus for the present work and its pendant seems to have been filtered through the artist’s observation of the canvases of Sebastiano Ricci. In particular, Ricci’s series of imposing, large-scale decorations painted for Lord Burlington (c. 1712-1716) showing *Diana and her Nymphs* and *The Triumph of Galatea* – which would certainly have been studied by Gaetano on his visit to Burlington House during a trip to London in 1787 – appear to be a direct source of inspiration. The solidity of form, surface polish, and gravity of emotion of both the present work and its pendant also exemplify Gaetano’s painting during this period, while the bright coloring, academic proficiency, and suave execution all accord with the taste for neoclassical pictures in the 1780s.



Fig. 5 Heinrich Füger, *Portrait of Nikolai Yusupov*, 1783, Hermitage Museum, Saint Petersburg

PROPERTY OF A LADY

116

ADRIAEN VAN UTRECHT

(ANTWERP 1599-1652)

AND THEODOOR ROMBOUTS

(ANTWERP 1597-1637)

*An amorous couple with lettuce, artichokes,
peas and other vegetables, with a squirrel*

oil on canvas

58½ x 51½ in. (148.9 x 129.9 cm.)

with an old inventory number '174. M. de. R.' (lower right)

\$120,000-180,000

£86,000-130,000

€120,000-170,000

PROVENANCE:

Marqués de Remisa, Madrid, by 5 March 1846 (inv. no. 174), and by descent to the present owner.

EXHIBITED:

Madrid, Sociedad Española de Amigos del Arte, *Exposición de Floreros y Bodegones en la Pintura Española*, May 1935, no. 132, as anonymous.

Adriaen van Utrecht was active primarily in Antwerp, where his pantry scenes, farmyards, fish markets, game pieces, and other diverse still lifes earned him international renown, resulting in commissions from Philip IV of Spain, the Prince of Orange, and the Emperor of Germany. Influenced by the abundant displays of Frans Snyder, Van Utrecht's art is decisively Baroque in its conception, often featuring sweeping curtains or drapes – as in the present work – or background vistas to add movement and depth. Along with Snyder, he is often credited as an important early proponent of the *pronkstilleven* genre, in which a richly diverse array of animals, dead game, objects, flowers and people are arranged to convey a sense of exuberance and bounty. Van Utrecht's use of *chiaroscuro* also reveals the influence of proto-Baroque Italian painters like Caravaggio, while his preference for warm earthen tones – such as the grey-green that dominates the present composition – situates his art firmly north of the Alps.

This bold, dramatic image – previously unpublished and not seen in public since 1935 – is an important addition to Van Utrecht's oeuvre. Painted in lush green tones applied with thick, confident brushwork, the fruits and vegetables are clearly the focus of the scene: from the crisp peas hanging from their stems, to the wilted leaves of the artichoke plants, to the remarkably profuse cabbages at right, there can be no question that the artist took great pride in his masterful depiction of the various greeneries.

At least five other versions of the present composition — all of inferior quality and all featuring variations to the foreground still-life — are recorded, including works at Pommersfelden (Graf von Schönborn'schse Kunstsammlungen) and at Dresden (Gemäldegalerie). Until now no original, autograph version of this composition by Van Utrecht had been discovered, and we are grateful to Fred Meijer of the RKD, The Hague, who has confirmed the attribution to Van Utrecht on the basis of firsthand inspection. Mr. Meijer has also suggested that this could well be the prototype for all the other known versions, and has proposed a date in the artist's early period, c. 1630.

Van Utrecht regularly collaborated with other Antwerp painters – many of whom had worked in the studio of Peter Paul Rubens – such as Jacob Jordaens, David Teniers II, Gerard Seghers, Thomas Willeboirts Bosschaert, and Theodoor Rombouts. It is likely that the present work is an example of such collaboration and that the figures, though executed in a style that is utterly cohesive with the still life around them, are attributable to a second hand. The figures in the Pommersfelden version have variously been given to Jordaens and Bosschaert, but those here have been convincingly attributed to Theodoor Rombouts by Ben van Beneden of the Rubenshuis, Antwerp, to whom we are grateful. Rombouts worked with Van Utrecht on several occasions during this period, as evidenced by works such as the *Kitchen Scene* now in the Hermitage, St. Petersburg, also datable to the early 1630s.

By the mid-19th century, the present canvas was in the collection of the Marqués de Remisa in Madrid. This magnificent collection, assembled by the Catalan financier and aristocrat Caspar de Remisa y Miarons (1784-1847), first Marqués de Remisa, was housed in a palace at Carabanchel and included important works by Velazquez, Murillo, Meléndez, and Zurbarán, to name a few. Works from this collection can now be found in museums around the world, including the Prado in Madrid and the Metropolitan Museum of Art in New York. The Remisa inventory inscription, which reads '174. M. de. R.' can still be seen in the lower right corner of the present canvas.



SIX MONTHS OF THE YEAR BY ABEL GRIMMER (LOTS 117-122)

These colorful roundels originally formed part of a series of the twelve months of the year that Abel Grimmer painted in 1606. Full of delightful vignettes, each composition is executed in Grimmer's celebrated style marked by a preference for clearly articulated scenes set in elegant, orderly landscapes. The sky is a cool shade of blue in *January*, when townsfolk skate on a frozen river and frolic in the snow near a fortified tower with a bridge. In *March*, farmers sow a field while in the foreground, a family transports a crate on a table. In *April*, villagers milk cows and tend their sheep on a grassy field. By *May*, the weather has become temperate enough for gentlefolk to picnic on their castle grounds as they listen to music. *June* signals the start of summer, when it is time to shear the sheep; a merry family travels across the foreground in a horse-drawn wagon, passing a man who stands on his head, adding an amusing note to the scene. Autumn draws to a close in *November*: the trees have lost most of their leaves and a peasant drives pigs to the slaughter in preparation for the long winter ahead.

The iconography of Abel Grimmer's months of the year can be traced back to the calendar illustrations of Medieval Books of Hours, such as the Limbourg brothers' *Très Riches Heures* executed for the Duc de Berry, c. 1411-1416. In these, saints' days and other religious feasts were listed by month, and on the facing page an artist would illuminate a seasonal landscape with a secular activity associated with that time of year. Depictions of the twelve months and the seasons continued into the 16th and 17th centuries, when their greatest exponent became Pieter Bruegel the Elder, who established this genre as an independent category of painting. Grimmer's paintings are conceived very much in the tradition of Pieter Bruegel the Elder, both conceptually and stylistically.





PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

117

ABEL GRIMMER

(ANTWERP C. 1570-1618/19)

The month of January

signed and dated 'ABEL GRIMMER . FECIT . 1606' (lower center)
oil on panel, circular, unframed
9 7/8 in. (25.2 cm.) diameter

\$150,000-250,000

£110,000-180,000
€140,000-230,000

PROVENANCE:

Private collection, Germany.

Singer collection.

Acquired by the grandfather of the present owner, and by descent.

LITERATURE:

R. de Bertier de Sauvigny, *Jacob et Abel Grimmer. Catalogue Raisonné*, 1991, p. 223, no. XLIX.



PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

118

ABEL GRIMMER

(ANTWERP C. 1570-1618/19)

The month of June

oil on panel, circular, unframed
9 7/8 in. (25.2 cm.) diameter

\$150,000-250,000

£110,000-180,000
€140,000-230,000

PROVENANCE:

Private collection, Germany.

Singer collection.

Acquired by the grandfather of the present owner, and by descent.

LITERATURE:

R. de Bertier de Sauvigny, *Jacob et Abel Grimmer. Catalogue Raisonné*, 1991, p. 223, no. XLIX.



PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

119

ABEL GRIMMER

(ANTWERP C. 1570-1618/19)

The month of March

oil on panel, circular, unframed
9 7/8 in. (25.2 cm.) diameter

\$150,000-250,000

£110,000-180,000
€140,000-230,000

PROVENANCE:

Private collection, Germany.

Singer collection.

Acquired by the grandfather of the present owner, and by descent.

LITERATURE:

R. de Bertier de Sauvigny, *Jacob et Abel Grimmer. Catalogue Raisonné*, 1991, p. 223, no. XLIX.



PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

120

ABEL GRIMMER

(ANTWERP C. 1570-1618/19)

The month of April

oil on panel, circular, unframed
9 7/8 in. (25.2 cm.) diameter

\$100,000-200,000

£72,000-140,000
€92,000-180,000

PROVENANCE:

Private collection, Germany.

Singer collection.

Acquired by the grandfather of the present owner, and by descent.

LITERATURE:

R. de Bertier de Sauvigny, *Jacob et Abel Grimmer. Catalogue Raisonné*, 1991, p.



PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

121

ABEL GRIMMER

(ANTWERP C. 1570-1618/19)

The month of May

oil on panel, circular, unframed
9 7/8 in. (25.2 cm.) diameter

\$100,000-200,000

£72,000-140,000
€92,000-180,000

PROVENANCE:

Private collection, Germany.

Singer collection.

Acquired by the grandfather of the present owner, and by descent.

LITERATURE:

R. de Bertier de Sauvigny, *Jacob et Abel Grimmer. Catalogue Raisonné*, 1991, p. 223, no. XLIX.



PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

122

ABEL GRIMMER

(ANTWERP C. 1570-1618/19)

The month of November

oil on panel, circular, unframed
9 7/8 in. (25.2 cm.) diameter

\$100,000-200,000

£72,000-140,000
€92,000-180,000

PROVENANCE:

Private collection, Germany.

Singer collection.

Acquired by the grandfather of the present owner, and by descent.

LITERATURE:

R. de Bertier de Sauvigny, *Jacob et Abel Grimmer. Catalogue Raisonné*, 1991, p. 223, no. XLIX.

PROPERTY OF A PRIVATE COLLECTOR

123

JAN BREUGHEL II

(ANTWERP 1601-1678)

*The annual kermis in the town of Schelle,
with the artist and his family in the foreground*

oil on panel
21⅞ x 37⅞ in. (55.5 x 94.3 cm.)

\$1,000,000-1,500,000	£720,000-1,100,000
	€920,000-1,400,000

PROVENANCE:

Major J. Godman; Sotheby's, London, 25 November 1970, lot 103 as 'Jan Brueghel the Elder' to the following.
with Frost & Reed, London, as 'Jan Brueghel the Elder'.
Anonymous sale; Bonham's, London, 6 July 2005, lot 34, as 'Attributed to Karel Beschey', but with a catalogue note stating 'Dr. Klaus Ertz has recently confirmed his attribution to Jan Brueghel II on inspection of the original (verbal communication, 20th of April 2005)', where acquired by the present owner.

LITERATURE:

K. Ertz, *Jan Brueghel der Ältere*, Cologne, 1979, p. 604, under no. 278, as an identical copy of Jan Brueghel I's picture in the Kunsthistorisches Museum, Vienna, by a skilled follower.
A. Monballieu, 'Hooggeprezen, hoog geprijsd: Het "Gezicht van Schelle" met selfportret (1614) van Jan Brueghel I', *Jaarboek van het Koninklijk Museum voor Schone Kunsten, Antwerpen*, 1982, p. 154.
K. Ertz, *Jan Brueghel der Jüngere*, Freren, I, 1984, pp. 225-6, no. 43.
K. Ertz, *Jan Brueghel der Ältere*, Lingen, I, 2008, p. 288, under no. 133.

Bustling with life and activity, this village *kermis* by a river depicts the annual celebration that took place in the town of Schelle, just south of Jan Brueghel II's native Antwerp, on the day of the consecration of the church of Saint Peter and Saint Paul, whose robust gothic silhouette and slender spire dominates the picture. The edifice also appears in a village scene by Jan Brueghel I in the Hermitage Museum, Saint Petersburg. The eldest son of Jan Brueghel I, Jan II received his training in his father's studio. Following the unexpected death of his father during a cholera epidemic in 1625, Jan II returned to Antwerp from Palermo, where he had been sojourning with his childhood friend, Anthony van Dyck, and took over the running of the studio. As might have been expected, the artist's output was greatly influenced by his father's style and prototypes.

Such is the case with the present composition, which was inspired by a panel of slightly smaller dimensions, signed and dated 1614 by Jan Brueghel I, now in the Kunsthistorisches Museum in Vienna. In both pictures, the group of elegantly dressed figures in the foreground has been identified as Jan Brueghel I and his family. The elder Jan appears to the right, clad in black attire and white ruff and holding a glove. Seen from the back is Jan II as a boy. Looking left is the profile of Jan I's second wife Catarina, who holds her son Pieter by the hand, while her daughter Elisabeth turns to her infant sister suckling at a seated nurse. These lively likenesses are indebted to Peter Paul Rubens' masterful group portrait *The Family of Jan Brueghel the Elder* (The Courtauld Gallery, London).









PROPERTY FROM A EUROPEAN NOBLE FAMILY

124

NORTH NETHERLANDISH SCHOOL, EARLY 16TH CENTURY

The Crucifixion

oil on panel
33 $\frac{3}{4}$ x 22 $\frac{7}{8}$ in. (85.8 x 58.1 cm.)

\$300,000-500,000

£220,000-360,000
€280,000-460,000

PROVENANCE:

Count Woldemar von Schwerin, Bohrau Castle, Silesia,
and by descent to the present owners.



Fig. 1 Gerard David, *Christ on the Cross*, Berlin, Gemäldegalerie,
Staatliche Museen / Joerg P. Anders / Art Resource, NY



A range of emotions prevails in this poignant representation of the Crucifixion, set against a plunging northern landscape. In keeping with the Gospel's account, the sky has darkened in anticipation of Christ's death. A bevy of angels portrayed in a variety of attitudes, from silent contemplation to anguished weeping, hovers near the cross, their draperies forming intricate folds that appear almost petal-like in their delicacy. Some, too pained by the scene before them, have no choice but to turn away or bury their faces in their voluminous sleeves.

Below, on Mount Golgotha marked by a strewn skull, Mary leans into Saint John, her tear-stained face and downcast eyes betraying the depth of her sorrow at the loss of her son. John gestures toward her to draw attention to her profoundly empathetic reaction, thereby encouraging the viewer to recognize her as a model of devotion to be emulated. The principles of *compassio* and *co-redemptio* are also brought to life in the elegantly-attired Mary Magdalene, shown in a humble, crouched stance with fingers laced in prayer and grief. Like John, she engages the viewer through her sad gaze, and so provides him or her with a point of entry into the picture. Slightly beyond the mound representing Golgotha, the two Marys stand huddled together in mourning, serving the same purpose of enhancing the spectator's mystical connection to Christ's sacrificial and redemptive roles. To the right of the cross, a pair of figures acts as their spiritual foil: two soldiers, one of whom carries the Eyckian motif of a small, circular shield, turn their backs to the holy event as they venture toward the town below.

The composition of this highly-refined painting is closely related to Gerard David's *Crucifixion* probably begun after 1502 (fig. 1; Gemäldegalerie, Berlin). The two panels share much in common in terms of their arrangement, with the outline of the hilly landscape marking a clear separation between the earthly realm and the heavenly sky occupied by Christ and the angels (shown flying toward the scene in the Berlin painting). Moreover, in each case the holy mourners are concentrated to Christ's right, while soldiers and mercenary figures appear to his left. The crosses in both images are virtually identical in terms of their oblique placement as well as their appearance, down to their knots and exposed bark—a reference to the Tree of Jesse. These latter two features are unusual in Netherlandish art, where typically the Virgin and Saint John stand on opposite sides of the cross, which is perpendicular to the picture plane.

Several other details link the paintings, including the presence in each of a figure in a reddish cloak on a white horse to the right of the cross, and of another individual with a raised arm riding a rearing brown steed. Two diminutive female witnesses in white headdresses also appear in both paintings—between Mary Magdalene and Saint John in David's composition, and between these saints and the cross in the presenting painting. These motifs are treated similarly but not identically in the two compositions; the small female onlookers in white, for example, are inverted in each case. As for the rider with a raised arm, in our panel he virtually buttresses the base of the cross while in David's work he appears before a crenellated wall deeper in the landscape. Such discrepancies speak of a hand comfortable with adaptation, a fact confirmed by the present painting's magnificent under-drawing (fig. 2). Devoid of any trace of pouncing, which would suggest the use of a cartoon, the under-drawing is remarkable for the level of detail lavished upon all parts of its composition. Especially noteworthy is the freely-drawn yet highly controlled hatching and shading that breathe life into the principle figures and their garments.

In his catalogue, Lorne Campbell argues that the Berlin *Crucifixion*, together with the panel of *Canon Bernardijn Salviati with Saints Bernardino, Martin and Donation* now in the National Gallery, London, originally formed a diptych (L. Campbell, *National Gallery Catalogues: The Fifteenth Century Netherlandish Paintings*, London, 1998, pp. 130-32). The altarpiece in question would have been commissioned in 1501 for the altar of Saints John and Mary Magdalene that Salviati endowed in that year in the Collegiate Church of St. Donatian, Bruges. It is possible that the author of the present painting had occasion to see David's *Crucifixion* there, although it is just as plausible that both panels draw from a common source that has yet to be identified. The high quality of the present painting, with its serene palette and myriad expressive touches, lends itself well to the latter hypothesis.





125

BERNARDO DADDI

(ACTIVE FLORENCE C. 1318-1348)

The Madonna and Child enthroned with saints

tempera and gold on panel, in an engaged frame
30⅞ x 20½ in. (76.5 x 52.1 cm.)

Estimate upon request

PROVENANCE:

Mrs. Bredin, Bath, Somerset, England, until 1969.
Acquired from the above by the present owner.

LITERATURE:

S. Chiodo in M. Boskovits, ed., *A Critical and Historical Corpus of Florentine Painting*, Sect. IV, Vol. IX, *Painters in Florence after the "Black Death". The Master of the Misericordia and Matteo di Pacino*, Milan, 2011, pp. 82 note 240, 83, 312-316, pl. LIII.
C. Sciacca, ed., *Florence at the Dawn of the Renaissance: Painting and Illumination, 1300-1350*, exhibition catalogue, Los Angeles, 2012, p. 113, under no. 23, fig. 2.17 (entry by A. Tartuferi).

This magnificent miniature altarpiece is one of the finest and most important Trecento pictures to come to auction in the last decade. The central panel, framed along its upper edge with an ogival molding, features all the ravishing colors, painstaking attention to pattern and detail, and tender intimacy which characterize the highest achievements in Bernardo Daddi's oeuvre. Described by Richard Offner as 'certainly the greatest master in the Florence of his day', Daddi worked both on a monumental, Giottesque scale – possibly even collaborating with Giotto on the decorations of the great Franciscan church of Santa Croce in Florence – and in a smaller format, producing private devotional pictures of great delicacy. These paintings, of which the present work is an exceptionally refined example, led Offner to describe Daddi as the epitome of what he termed the Florentine "miniaturist tendency", a sophisticated style of painting which would become popular, in no small part due to Daddi's enormous success, in the 14th century.



Fig. 1, Giotto di Bondone, *God the Father with Angels*, tempera and gold on panel, San Diego, Museum of Fine Arts, 1945.26 / Bridgeman Images





The Enthroned Madonna surrounded by saints and angels at the center of this complex, probably originally conceived as the center of a triptych, reveals Daddi at his most lyrical and enchanting. The exquisitely modeled robes range from luxurious blues to cool, sage greens, to bright vermillion and deep rose, and are characterized by a consciously exaggerated, lyrical use of line. The background gilding is equally sumptuous, adorned with elegant punched decorations as well as sophisticated hand-tooled designs, and the mordant gilding which embellishes the figures' robes is applied with similar meticulousness.

The richly embroidered cloth of honor behind the Virgin, which features a pattern common to Persian textiles that had become popular models in Trecento Florentine workshops, is carefully described to indicate its three-dimensionality: the sides are painted in a slightly darker shade to show their recession into space and shadow, and the cloth appears to fall with real weight, gathering in a swollen bunch at the seat of the throne and flowing naturalistically over its edge. The throne itself, meanwhile, is a tour-de-force of painted architecture, featuring a proliferation of fictive moldings and porphyry inlay. Its real, spatial presence is painstakingly delineated, from the carved arms and arches to the twisting florets surmounting the marble structure, and is underscored by the angels at left and right, who delicately grasp its vertical elements. Because he has placed this remarkable structure slightly off-center, Daddi has been careful to reveal a little more of the punched border at upper left than at upper right – most evident in two lone punches between the upper florets of the top of the throne at left. The insistent three-dimensionality of the scene proves that Daddi, even on such an intimate scale, never abandons the solidity of form and monumental figural presence pioneered by Giotto a generation earlier.

The Enthroned Madonna is datable to the mid- to late 1330s, and is comparable to several other mature devotional works by Daddi, including the portable tabernacles in the Courtauld Institute of Art, London and the Minneapolis Museum of Arts. Some thirty years later – after Daddi's death – the Enthroned Madonna was given a new frame, including the lateral pinnacles, double predella, and striking scene showing The Apparition of God the Father at upper center that adorn it today. The figural components of these additions have been convincingly attributed by Laurence B. Kanter and Sonia Chiodo to the Master of the Misericordia, an artist named in 1958 by Richard Offner after the impressive altarpiece now in the Accademia at Florence.

The Misericordia Master was one of the most effective and productive artists in Florence from the mid-14th century until about 1385/1390. Like Daddi, this accomplished painter worked on both a monumental and "miniaturist" scale; in this case, he has adopted the latter mode, working to emulate Daddi as closely as possible and even replicating the freehand incisions in the haloes from the central panel. The remarkable scene in the upper register shows two pairs of angels looking up towards the blinding luminosity of God the Father, a divine apparition from which they are forced to shield their eyes with their hands or dark lenses. This relatively rare motif was certainly inspired by the work of the great Giotto di Bondone, the father of Florentine painting, who produced a similar scene for the pinnacle of his monumental Baroncelli altarpiece (Fig. 1). This altarpiece, most of which is still *in situ* at Santa Croce, was of central inspiration to the development of Florentine painting in the second quarter of the 14th century, as the present work attests.

Although Sonia Chiodo (*loc. cit.*) had, on the basis of photographs only, argued that the framing elements described above might have been added as late as the 19th century, Laurence B. Kanter has, on the basis of firsthand inspection, demonstrated conclusively that the gesso application – and indeed the entire construction of this miniature *maestà* – dates to the 14th century (verbal communication, October 2015). This is perhaps most evident in the upper register, where the gold leaf is entirely original, as in much of the rest of the complex. This upper section is comprised both of gilding applied by Daddi (to the pinnacle above the ogival arch of his central panel, still visible in raking light underneath the figure of God the Father) and gilding applied by the Misericordia Master (to the remainder of the scene), which displays a different pattern of craquelure, proving that the old and new panels were joined before the Misericordia Master began painting. One theory, which remains hypothetical, is that Daddi's panel was reformatted in the late 1360s to serve as a standalone altarpiece, perhaps for some small personal or guildhall chapel, and that the key to this secondary commission may be in the as-yet-unidentified coats-of-arms on the predella at left and right.



PROPERTY OF THE HEIRS OF CAMILLE MARIE ROSE APROSIO, MICHAEL HENNESSY,
JOHN RYAN, AND A PRIVATE COLLECTOR

126

ATTRIBUTED TO DUCCIO DI BUONINSEGNA (FL. SIENA 1278-1319), OR A CLOSE FOLLOWER

The Madonna and Child

tempera and gold on panel, unframed
27½ x 18 in. (70.2 x 45.7 cm.)

\$400,000-600,000

£290,000-430,000
€370,000-550,000

PROVENANCE:

with Camille Marie Rose Apro시오, Michael Hennessy, John Ryan, London; the Apro시오, Hennessy, and Ryan shares by inheritance to their heirs.
Reported stolen in 1986.

Anonymous sale; Sotheby's, New York, 30 January 2014, lot 5, as Florentine Painter, active in the ambit of Cimabue, c. 1285-1290 (withdrawn prior to the sale).

All title claims to the painting resolved by a settlement agreement approved and so ordered by the United States District Court for the Southern District of New York on 11 May 2015. Legal title will pass to the buyer.

LITERATURE:

A. Smart, "A Duccio discovery: an early 'Madonna' prototype", *Apollo*, CXX, 272, 1984, pp. 226-237, as Duccio di Buoninsegna.

This rare and fascinating panel is a remarkable survival from the decades preceding the turn of the 14th century, and an important piece of evidence in our understanding of the momentous transformations taking place in Italian painting at the time. These advances, which would shape the course of Western art, were largely due to the increased emphasis in the later Middle Ages on the humanity of Christ, and a new Church imperative that encouraged the faithful to lead lives modeled on Christ's own. This early modern form of spirituality emphasized the emotional involvement of the faithful, and believers were encouraged to contemplate events from the lives of Christ, the Virgin Mary, or the saints as if they were present. The extremely popular and influential devotional guide *Meditations on the Life of Christ*, for instance, reflects the power these ideals carried well into the 14th century: *'Kiss the beautiful little feet of the infant Jesus who lies in the manger and beg his mother to offer to let you hold him a while. Pick him up and hold him in your arms. Gaze on his face with devotion and reverently kiss and delight in him.'*

Artists in the last decades of the Duecento reacted to these changes in different ways, and in doing so inaugurated the grand tradition in Italian art of envisioning the sacred figures of the Madonna and Child in terms appropriated from real life. Tuscany was at the heart of these developments. In Florence, the great masters Cimabue and then Giotto di Bondone brought an insistent monumentality and reverence for three-dimensionality and volume to their works, giving their viewers the opportunity to literally imagine themselves in the holy spaces before of them. The father of painting in Siena, Duccio di Buoninsegna, took a somewhat different approach, choosing instead to focus on a heightened attention to narrative and adorning his figures and their environments with carefully observed details relevant to contemporary life.

Since its rediscovery in 1984, the present work has been associated with several important survivals from this period, and is particularly related to two other panels with which it shares its composition (Paris, Louvre, fig. 1; and Oberlin, Allen Memorial Art Museum, fig. 2). All three works share certain basic elements with Byzantine iconography: the Madonna gestures to the Christ Child with her right hand in the manner of a Byzantine *Hodegetria* icon, while the Child wraps his right arm around his mother's neck and presses his face to hers. This tender cheek-to-cheek gesture can

be associated with the Byzantine ideal of *Eleousa* (tenderness, compassion) but our picture has a completely novel visual power that comes from the way the Madonna and Child touch, flesh to flesh: his hand cradles her chin, their faces are pressed together, and three of her fingers tenderly support the sole of his bare foot – perhaps a direct allusion to the devotional kissing of the foot made so explicit in the *Meditations*. These naturalistic gestures both emphasize Christ's humanity and also constitute a direct visual link to his eventual torture and death.

During its time, the present composition would have seemed nothing short of revolutionary. It has sometimes been suggested that all three surviving works of this design are based on a lost Byzantine model, possibly a venerated icon from Arezzo or Assisi, the latter of which was one of the most frequented pilgrimage places in Italy as well as a unique site of artistic innovation and exchange that Cimabue, Giotto, and Duccio all likely visited. It is also possible, as some scholars have noted, that the prototype could have been a contemporary one, possibly even one of the three surviving panels themselves. Indeed, Millard Meiss wrote of the composition in 1955 that "the gesture of the Child's hands, one of which caresses the chin of the Madonna while the other embraces the shoulder, has no precedent." (M. Meiss, "Nuovi dipinti e vecchi problemi," *Rivista d'arte*, XXX, 1955, p. 111.)

The Louvre picture, which presents with the more static monumentality characteristic of the Florentine concern for form and structure, has generally been considered the work of a Florentine follower of Cimabue. The Oberlin picture, on the other hand, has almost always been accepted as Sienese. In recent years, the possibility that it could, in fact, be a work by Duccio himself, datable to the artist's enigmatic early period, has been raised. Indeed, when the picture was exhibited in Nashville at the Frist Center for the Visual Arts in the 2014-2015 exhibition *Sanctity Pictured: The Art of the Dominican and Franciscan Orders in Renaissance Italy*, it was catalogued as "Possibly Duccio di Buoninsegna or an early follower, Italian, Sienese."

There is still no consensus on the precise chronology and attribution of Duccio's paintings, and his early career is particularly mysterious. His only two securely dated works are the Rucellai Madonna (Florence, Uffizi), commissioned in 1285, and the Maestà for the Siena cathedral (Siena, Museo dell'Opera del Duomo), documented





Fig. 1 Florentine School, *Madonna and Child*, Paris, Musée du Louvre / Jean-Gilles / Art Resource, NY

1308-1311. Writing about the Oberlin picture before the discovery of the present work, Millard Meiss noted that it is "closer to the Rucellai panel than any work of Duccio's following known" (handwritten comments in Allen Memorial Art Museum file). More than a decade earlier, in December 1943, Richard Offner had observed the Oberlin Madonna and similarly noted, "it is the only painting within the range of Duccio's circle that shares his hellenic lyricism and the style typical of his early period." Indeed, all three of the panels here discussed display delicate gold punchwork and tooling, notably elegant arabesques with a filigree effect, that relate directly to the decorations on the Rucellai Madonna. The position of the Christ Child's head, too, relates to that of the adoring angel kneeling at lower right in the monumental Uffizi panel (fig. 3).



Fig. 3 Duccio, *The Rucellai Madonna* (detail), 1285, Uffizi Gallery, Florence



Fig. 2 Sienese School, *Madonna and Child with Saint Francis*, Allen Memorial, Art Museum, Oberlin College, R.T. Miller, Jr. Fund / Bridgeman Images

When Alastair Smart published the present work for the first time in 1984, he paid special attention to the punchwork and tooling in its gold ground, and clearly demonstrated that it too boasts a close connection to the Rucellai Madonna (figs. 4, 5). More recently, Erling Skaug has noted that the gold tooling in the present work has "no rival" in its comparison to the monumental work in Florence (private communication, February 2016). Attributing the work to Duccio in full, Smart pointed out some of its exceptional qualities of execution, and noted that the Italian art historian Enzo Carli had also endorsed his hypothesis (Smart, *op. cit.*, p. 232). Indeed, the refined painting technique remains clear in the picture surface, notwithstanding the obvious damage it has suffered, and the argument could be made that it is the most successful of all three versions of the composition. The modeling of the figural forms is particularly advanced, as evident in the meticulously applied paint strokes in the Madonna's face and neck which give shape and form to her physiognomy; in her beautifully modeled eyes and eyelids; and in both figures' hands, in which the tips of the fingers are dutifully swollen in imitation of a real human form. The assiduous application of chrysography (gold striations on the figures' robes) also reflects this attention to three-dimensionality: the gilt designs are employed by our artist not just as an element of surface decoration, but with a more advanced goal in mind – to assist with the viewer's understanding of how Mary's cloak twists and falls about her as if on a real, human woman. And although the Christ Child's face is damaged, one can still observe how its placement has been conceived – truly overlapping his mother's cheek to create a meaningful spatial relationship – which seems more sophisticated than the corresponding gesture in both the Louvre and Oberlin pictures. Regardless of how we attribute the present work, we must accept that its author had knowledge of Duccio's innovative technique and previously unrivaled depiction of the human body.

In January 2014, the present panel appeared in the catalogue of a Sotheby's auction (it was eventually not offered), where both Laurence Kanter and Andrea de Marchi were quoted as endorsing a Florentine origin for it. Andrea de Marchi contends, in fact, that all three versions of the composition are attributable to the same artist – a Florentine exposed to Sienese art and in particular to Duccio's *Rucellai Madonna* – at different stages of his career (private communication, February 2016). While Laurence Kanter agrees with a Florentine origin for the Louvre panel, he shares the more broadly accepted belief that the Oberlin picture is Sienese. According to Andria Derstine's entry in the *Sanctity Pictured* catalogue, Kanter has in fact proposed that the Oberlin picture could potentially be attributable to Duccio himself (A. Derstine in *Sanctity Pictured*, exhibition catalogue, Nashville, 2014, p. 116, n. 9, under no. 11).

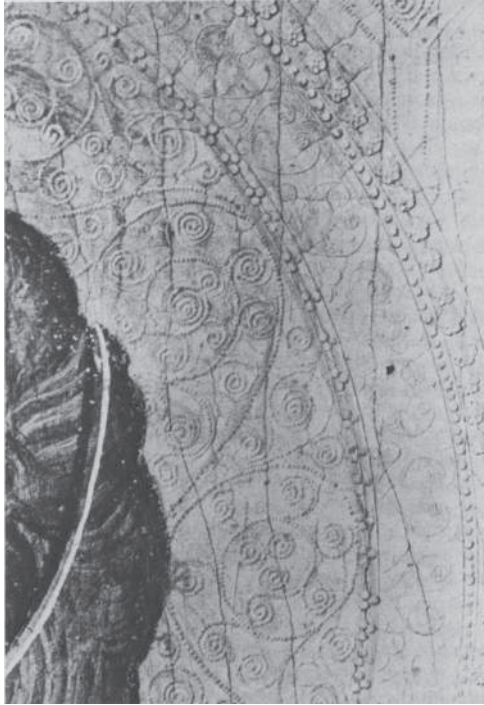


Fig. 4 Duccio, *The Rucellai Madonna* (detail), 1285, Uffizi Gallery, Florence



Fig. 5 The present lot (detail)



Fig. 6 Duccio, *The Crevole Madonna* (detail), Museo del Opera del Duomo, Siena



Fig. 7 the present lot (detail)

Given its connection to the Oberlin picture – with which the present work shares its closest affinities in terms of conception, format, and execution – as well as the innovative Ducciesque technique used by the present artist, a Sienese authorship for our panel seems clear. This conclusion is endorsed by Everett Fahy, to whom we are grateful, on the basis of firsthand examination. Given also the tentative attribution of the Oberlin picture to Duccio, and the exceptionally high quality of the present panel, it is tempting to see the hand of Duccio here, though given the condition of this panel and our lack of documented knowledge of Duccio's work in the 1280's any association with the master himself is conjecture. If an attribution to Duccio is to be supported, the present work would date to the years around 1280, before the *Rucellai Madonna* was painted and the artist's byzantinizing origins gave way to a wholly modern style. His so-called *Crevole Madonna*, for example, generally accepted in the scholarship as autograph and datable to the early 1280s, has already taken the Child's gesture of affection to a new level of naturalism not yet evident in the present composition – though its tooled ground does invite close comparison, once more, to the present work (figs. 6, 7).

If the attribution of the present work to Duccio is to be accepted, its relationship to the two works with which it shares its design becomes increasingly interesting. True, they could all be based on a lost icon. But, as stated above, one of the works could itself be the prototype for all three. This is exactly what Smart argues, pointing out that the additions of a stigmatization scene and a diminutive figure of Saint Francis in the Louvre and Oberlin panels, respectively, suggest that they were later adaptations based on the present original work. The relative artistic refinement of the three works, also discussed above, would support such a hypothesis. Furthermore, even if we accept a Florentine origin for the Louvre panel, its chrysography, applied with attention to the way that cloth falls, as well as the freehand tooling in the gold ground, connect it to a Sienese tradition. The theory that our panel is the prototype for the other two remains, therefore, a tempting one.

The Louvre panel was once the central element of a gabled triptych, and it has also been suggested that the Oberlin Madonna was once part of a larger construction. Both were certainly Franciscan commissions. There is no way to prove a mendicant connection for the present work, and also no evidence to suggest that it was itself ever part of a larger complex. It may have been conceived as an independent object for quiet devotion, perhaps installed in the chapel of a church or monastery.



PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

127

BERNARDINO DA PARENZO, CALLED PARENTINO

(PARENZO, ISTRIA C. 1450-C. 1500 PADUA)

Jason and the Argonauts

oil on canvas

38¼ x 105¾ in. (97.2 x 268.6 cm.)

\$300,000-500,000

£220,000-360,000

€280,000-460,000

PROVENANCE:

A. Strauss, Los Angeles.

Acquired by The Countess Nadia de Navarro before 1964.

EXHIBITED:

Milan, Palazzo Reale, *Arte Europea da una Collezione Americana*, March-April 1964, no. 6, as Domenico Morone (catalogue by R. De Grada).

This monumentally-scaled painting depicts an early event in the mythological story of Jason and the Argonauts. The young prince appears at left wearing a crown and riding a white horse as he departs from his uncle's kingdom of Iolcus in search of the Golden Fleece. So as to more clearly signify to his Renaissance viewers that this is a story from Antiquity, Parentino transforms the Greek city into Rome by including a broken arch and a column topped with a pagan statue in the background as well as the Colosseum at left. The city's gate, with its marble revetment and classical ornamentation, reflects Parentino's fascination with the ancient world as well as his years of studying inscriptions on Roman monuments in his native Istria.

Jason's entourage of demigods and heroes marches forth before him in a frieze-like procession reminiscent of a Roman *profectio*. The muscular figure of Hercules is particularly conspicuous at center, dressed in the skin of the Nemean Lion and holding a golden standard. His companions carry four flags, each a different shape but all bearing the same black and white vertical chevron design which has yet to be identified. Remarkably, the background at right transitions from the Ancient Roman countryside to a 16th-century Venetian lagoon, complete with gondolas and island churches, thereby bringing the narrative from the distant past into Parentino's world. Lending immediacy to the story, this device was meant encourage the viewer to take inspiration from the virtuous deeds unfolding before him.

The large format and heroic subject matter of this painting suggests that it originally formed part of a decorative program for a palace or civic hall. Such an ambitious scheme would have included other grand canvases, perhaps also by Parentino, illustrating subsequent episodes in the story.

We are grateful to Everett Fahy for identifying both the subject and the artist of this painting on the basis of firsthand inspection (verbal communication, September 2013).







128

GIOVANNI BARONZIO

(ACTIVE C. 1326-BEFORE 1362)

The Crucifixion

tempera and gold on panel, shaped top
17% x 10% in. (45.4 x 26.9 cm.)

\$200,000-300,000

£150,000-210,000

€190,000-280,000

PROVENANCE:

with Hahn, Paris, 1948.

with Sestieri, Rome, by 1949.

Private collection, London.

LITERATURE:

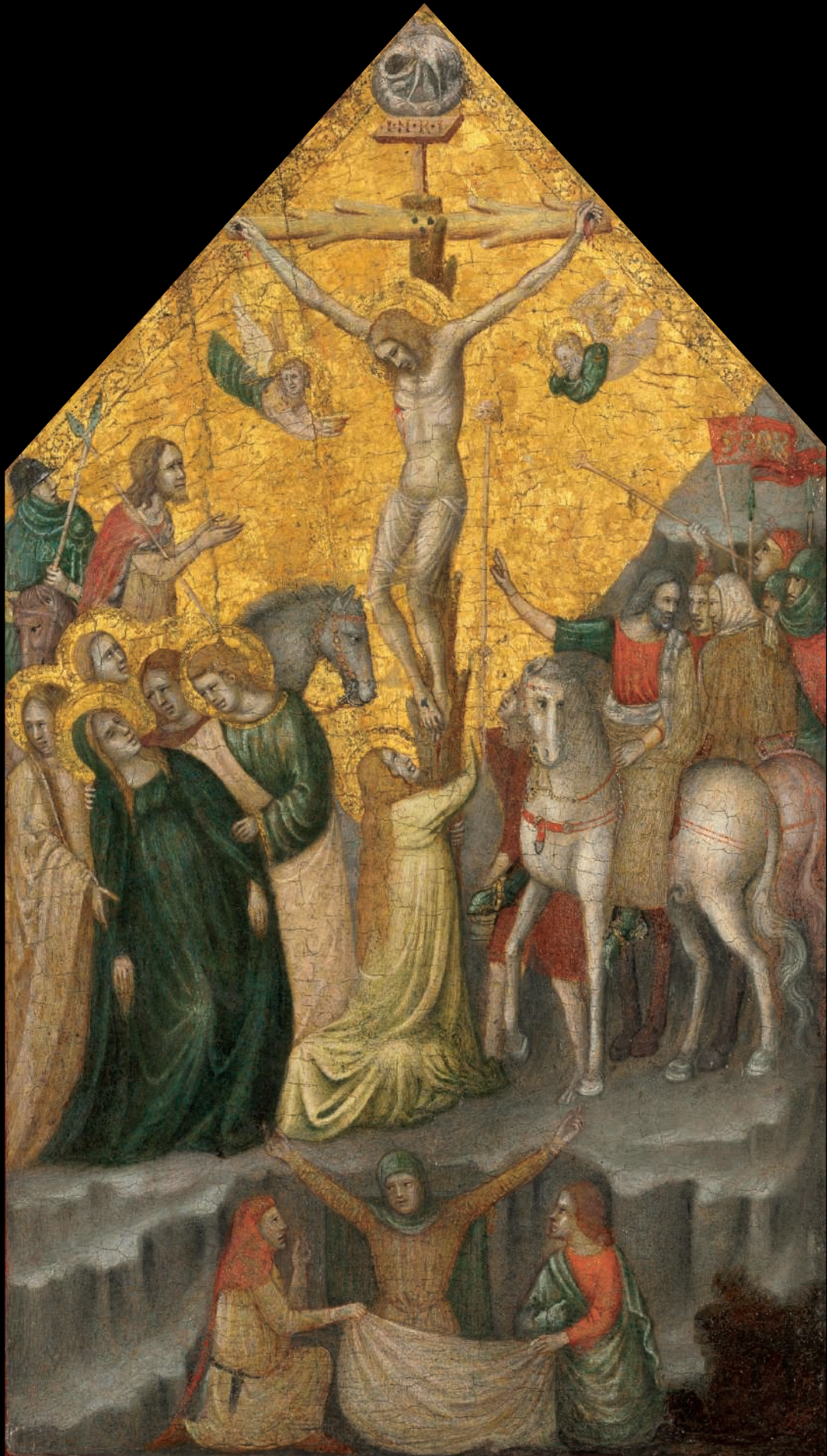
P.G. Pasini, *Il Crocifisso dell'Agina e la pittura riminese del Trecento in Valconca*, Milan, 1994, p. 82, illustrated.

D. Benati, ed., *Il Trecento Riminese: Maestri e botteghe tra Romagna e Marche*, exhibition catalogue, Milan, 1995, pp. 258-9, no. 47, illustrated.

In the years around 1300, the most dominant artistic personality in Italian painting was the great Florentine Giotto di Bondone, whose monumental, insistently three-dimensional compositions forged some of the most crucial developments in Western art. By the first years of the 14th century, Giotto's renown had spread throughout the peninsula, and he was receiving commissions outside his native Tuscany, from as far north as Padua – where the chapel he decorated for the affluent banker Enrico Scrovegni would become one of his most lasting and influential achievements – to further south in Rimini, a city situated on the Adriatic coast. During his time in the latter city, Giotto painted a monumental crucifix which survives today, as well as a now-lost fresco cycle, both for the church of San Francesco. There can be no question that these works formed the basis of a developing school of Riminese painting, and that Giotto's innovations became the prevailing influence on art in that city throughout the first half of the Trecento. The works of Giuliano and Pietro da Rimini show a clear debt to Giotto's example, and in fact both those artists worked in Padua in the 1320s and would certainly have known the Scrovegni chapel firsthand. Giovanni da Rimini and, in the next generation, Giovanni Baronzio – who are not securely documented in Padua – both left pictures in Venice, suggesting the strong possibility that they too knew not only Giotto's Riminese commissions but those made for patrons further north.

Today, surviving panels by these early Rimenese painters are rare, and scholars have only recently begun to understand the individual careers of important Trecento painters of this school like Giovanni Baronzio. A comprehensive view of Baronzio's career began to emerge when Miklós Boskovits recognized that paintings formerly ascribed to several anonymous personalities – the Master of the Life of Saint John the Baptist, The Master of the Perry Nativity, Pseudo-Baornzio, and the Master of Saint Colomba – should in fact be given to Baronzio himself, and represent the developing style of a single artist. This hypothesis has been widely accepted by scholars who have now been able to reconstruct a more broadly defined and fully articulated corpus of Baronzio's work, spanning from the 1320s to the 1360s.

The present panel can be counted among the artist's early output, and has been dated by Benati (*loc. cit.*) to the 1320s. Its composition relates to that of another of Baronzio's paintings from that decade, a *Crucifixion* in the Pinacoteca Vaticana, Rome (inv. 40172), and similarly reveals a focus on Giotto's carefully balanced spatial relationships between figures and their environment. The composition of both pictures, as is the case in many of Baronzio's panels, can be traced to a Giottesque model. In this case, Mary Magdalene's desperate clinging to the base of the cross and the swooning group of mourners at left who support the Virgin Mary recall Giotto's *Crucifixion* in the Arena chapel. Likewise, the angels near the top of the cross – one of whom proffers a bowl to gather the blood from Christ's wounds but cannot bring himself to look at the suffering Savior, while the other clutches her eyes dramatically at the sight – evoke the models in Giotto's Arena Chapel *Crucifixion* and *Lamentation* scenes. This connection to Giotto's work persists throughout Baronzio's career, as can be seen in the diptych wing datable to the mid-1340s now in the Metropolitan Museum of Art, New York (inv. 09.103). That panel, like the present work, was once intended for private devotion and testifies the wide popularity Baronzio enjoyed in Rimini among both religious and lay patrons.



GIOVANNI DAL PONTE

(FLORENCE 1385-1437/8)

*The Seven Virtues*tempera and gold on panel
17 x 61½ in. (43.2 x 155.3 cm.)

\$300,000-500,000

£220,000-360,000
€280,000-460,000

PROVENANCE:

Stefano Bardini (1836-1922), Florence; from whom acquired via the architect Stanford White by William Collins Whitney (1841-1901), New York, c. 1898, from whom acquired with the contents of his 871 Fifth Avenue home by James Henry Smith (d. 1908), New York, from whose estate acquired by William Collins Whitney's son Harry Payne Whitney (1872-1930), New York; (†), Sotheby', New York, 29-30 April 1942, lot 295, as Italian School, 15th century. Baron and Baroness Cassel (née van Doorn); Paris, Galerie Charpentier, 2 December 1954, lot 15, as 'Florentine School, 15th century', the subject erroneously listed as 'The Virgin and Child surrounded by the Elect'. Private collection.

EXHIBITED:

New York, The Metropolitan Museum of Art, *Fiftieth Anniversary Exhibition*, 1920. London, Helikon Gallery, *Exhibition of Old Masters*, June-September 1974.

LITERATURE:

W. Bode, *Italianische Hausmöbel der Renaissance*, Leipzig, 1902, pp. 7, 9, fig. 7, as 'Florentine School, c. 1440'.
P. Schubring, *Cassoni*, Leipzig, 1915, I, p. 226, no. 33; II, pl. V.
W.M. Odom, *A History of Italian Furniture from the Fourteenth to the Early Nineteenth Century*, New York, 1918, I, pp. 52, 98-99, fig. 47.
The Metropolitan Museum of Art Bulletin, XV, no. 5, May 1920, p. 119.
W. von Bode, *Italian Renaissance Furniture*, New York, 1921, p. 10, pl. II, fig. 6, as 'Florentine School, c. 1440'.
E.K. Rand, 'Dante and Petrarch in a Painting by Giovanni dal Ponte,' *Fogg Art Museum Notes*, 1923, pp. 32-33, no. 1.
R. Van Marle, *The Development of the Italian Schools of Painting*, The Hague, 1927, IX, p. 84.
F. Antal, *Florentine Painting and Its Social Background: The Bourgeois Republic before Cosimo de' Medici's Advent to Power: XIV and Early XV Centuries*, London, 1917, pp. 356, 361, notes 3, 368.
B. Berenson, *Italian Pictures of the Renaissance: Florentine School*, London, 1963, I, p. 92.
E. Callmann, *Apollonio di Giovanni*, Oxford, 1974, p. 17, no. 62.
E. Callmann, 'An Apollonio di Giovanni for an Historic Marriage,' *Burlington Magazine*, CXIX, no. 888, March 1977, p. 177, no. 9.
The Architecture of McKim, Mead & White in Photographs, Plans and Elevations, New York, 1990, pl. 144.
L. Belloso and M. Folchi, *Colección Cambó*, exhibition catalogue, Madrid, 1990, p. 148, under no. 7.
E. Fahy, *L'Archivio storico fotografico di Stefano Bardini, dipinti, disegni miniature, stampe*, Florence, 2000, pp. 9, 21 no. 22, fig. 4.
W. Craven, *Stanford White, Decorator in Opulence and Dealer in Antiquities*, New York, 2005, pp. 83, 85, 233 no. 17, figs. 15, 16.
L. Sbaraglio, 'Note su Giovanni dal Ponte "cofanaio,"' *Commentari d'arte*, XIII, no. 38, September-December 2007, pp. 37-38, 42-44; 47, nos. 35, 39-41, 45, figs. 20, 21, 27.
C. Baskins, *The Triumph of Marriage: Painted Cassoni of the Renaissance*, exhibition catalogue, Pittsburgh, 2008, pp. 96, under no. 1, 102, under no. 2, fig. 1a.
W. Craven, *Gilded Mansions: Grand Architecture and High Society*, New York, 2009, p. 280, fig. 185.
L. Sbaraglio, *Virtù d'amore: pittura nuziale nel quattrocento fiorentino*, exhibition catalogue, Florence, 2010, pp. 110-111, fig. 9.



Fig. 1 Giovanni dal Ponte, *The Seven Liberal Arts*, Prado, Madrid, Spain / Bridgeman Images

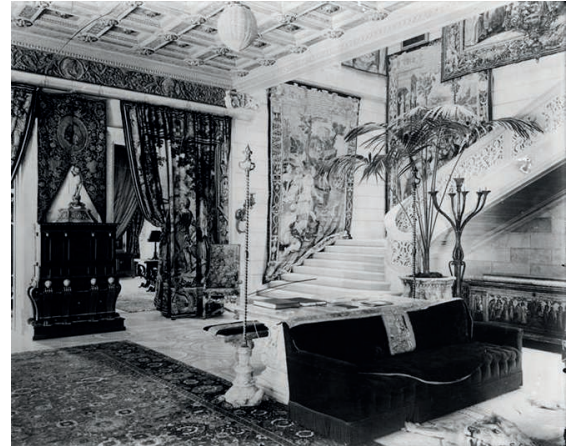


Fig. 2 The present lot in situ in the entrance hall of the New York residence of William C. Whitney at 68th Street and 5th Avenue, 1898-1900, Museum of the City of New York

This sumptuously decorated *cassone* panel is a rare and important work by Giovanni dal Ponte. *The Seven Virtues* was a popular subject for *cassoni*, which were often commissioned on the occasion of a marriage celebration in Renaissance Florence. Charity occupies the center, presumably with Marcus Amelius Scaurus at her feet. From left to right, the various Virtues are presented alongside their most notable historical or mythological exemplar: Fortitude with Hercules; Justice with Trajan; Faith probably with Marcus Atilius Regulus; Hope with Alexander the Great; Prudence with Solon; and Temperance with Scipio Africanus. Above each Virtue and Master, hovering *putti* animated with individualized gestures emerge from the sky.

Giovanni dal Ponte began his training under Spinello Aretino and went on to run a studio near Santo Stefano a Ponte in Florence, which led to his playful sobriquet. The artist's tax report and inventories from 1420 reveal that he was frequently working on *cassone* panels of this sort, but few of his marriage chests survive today. Remarkably, both the present work and its companion, *The Seven Arts* (fig. 1; Museo Nacional del Prado, Madrid) survive. In the Prado panel, each of the Liberal Arts is shown with both its personification and a representative allegorical figure: Euclid with Geometry; Pythagoras with Arithmetic; Tubal-Cain with Music; Ptolemy with Astronomy; Cicero with Rhetoric; Aristotle with Dialectic; and Priscian or Donatus with Grammar. Although a small panel showing *Dante and Petrarch* in the Fogg Art Museum, Cambridge was formerly thought to be a side panel originally associated with our *Seven Virtues*, that theory has recently been rejected. Both the present and Prado panels are datable to c. 1434-1435, placing them among the artist's most mature works.

The present *cassone* frontal entered the prestigious collection of the American political leader and financier William Collins Whitney (1848-1904) around 1898, in a sale brokered with the leading Florentine dealer Stefano Bardini by the architect and decorator Stanford White. Whitney's newly acquired fifty-four room New York mansion at 68th Street and Fifth Avenue was to be renovated, under White's direction, with "Old World magnificence", and our panel was certainly acquired with this goal in mind. Indeed, photographs of the mansion's grand entry hall taken c. 1915-1930 (fig. 2) show the present work *in situ* at lower right in the grand entrance hall at Whitney's new home, surrounded by tapestries and elegant Italian furnishings.

Please note the present work has been requested as a loan for the upcoming exhibition *Giovanni dal Ponte (1385-1437): Protagonist of Late Gothic Humanism*, which will be held at the Galleria dell'Accademia in Florence from 22 November 2016-12 March 2017 and is being organized by Angelo Tartuferi.









PROPERTY FROM THE DE GUIGNE COLLECTION

130

FRANCESCO GUARDI

(VENICE 1712-1793)

*A capriccio of a ruined classical arch with a church in the distance;
and A capriccio of a ruined architrave near a lagoon*

oil on panel
each 8 ³/₄ x 6 ³/₄ in. (21.3 x 17.1 cm.)

a pair (2)

\$200,000-300,000

£150,000-210,000
€190,000-280,000

PROVENANCE:

with Frank Sabin, London, 1928.
with Julius Böhler, Munich.
Hays-Smith, Burlingame, by 1973.

LITERATURE:

A. Morassi, *Guardi. Antonio e Francesco Guardi*, Venice, 1973, I, pp. 448, 494, nos. 741, 997, II, figs. 687, 878.

These fresh, intimately-sized panels exemplify the spirited, confident style of Guardi's full maturity. Charming in their conception and exquisitely painted, these works, along with a group of similarly-sized pictures that survive, demonstrate the considerable vogue of these late *capricci* among the artist's Venetian patrons. Unlike the more straightforward *vedute* prized by foreign collectors, these imaginary compositions revealed Guardi's power of *invenzione* (imagination), and were much admired by locals. As here, such works often feature diminutive figures in contemporary dress surrounded by ruined classical or Gothic architectural elements, often at the shore of the lagoon, and occasionally with a village or glimpse of Venice in the distance.

Although their early history is unknown, the present *capricci* eventually made their way to England, where they were recorded in 1973 by Morassi as in the collection of Robert Hays-Smith at Burlingame. A preparatory drawing for the second work was at Sotheby's, New York, 25 January 2006, lot 93 (fig. 1).



Fig. 1 Francesco Guardi, *Capriccio of ruins by an architrave*, Private collection

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

131

**DOMÉNIKOS THEOTOKÓPOULOS,
CALLED EL GRECO**

(CRETE 1541-1614 TOLEDO)

The Entombment of Christ

oil on panel

11 x 7 $\frac{7}{8}$ in. (28 x 19.4 cm.)

with the inventory number '18.' (lower right)

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

£2,900,000-4,300,000

€3,700,000-5,500,000

PROVENANCE:

(Possibly) Miguel Lasso de la Vega y Madariaga (1783-1863), 10th Marqués de las Torres, and thence by descent to, Miguel Lasso de la Vega y Quintanilla (1830-1900), 12th Marqués de las Torres, and (probably) by descent to his son, José María de Ybarra y Menchacatorre (1880-1930), by whom (probably) bequeathed to his widow, Josefa Lasso de la Vega y Quintanilla (1884-1967), Condesa Viuda de Ybarra, Seville. Private collection, London.

EXHIBITED:

Toledo, Museo de Santa Cruz, *El Greco of Toledo: Painter of the Visible and the Invisible*, 14 March-14 June 2014, no. 10, incorrectly described as 'oil on canvas'.

LITERATURE:

J. Camón Aznar, *Dominico Greco*, Madrid, 1950, II, p. 1367, no. 202.
M.S. Soria, 'Greco's Italian Period', *Arte veneta: Rivista di storia dell'arte*, VIII, 1954, pp. 214 and 221, no. 64.
H. Soehner, 'Greco in Spanien: Teil I: Grecos Stilentwicklung in Spanien', *Münchener Jahrbuch der Bildenden Kunst*, VIII, 1957, pp. 126 and 132, fig. 2.
H. Soehner, 'Greco in Spanien: Teil III: Katalog der Gemälde Grecos, seines Ateliers und Seiner Nachfolge in Spanischem Besitz', *Münchener Jahrbuch der Bildenden Kunst*, IX-X, 1958-1959, p. 176, no. 3.
H.E. Wethey, *El Greco and His School*, Princeton, 1962, II, p. 183, no. X79, as 'Follower of El Greco' but 'the best and presumably the earliest' of the three similar pictures of *The Entombment*, incorrectly described as 'tempera on panel'.
J. Camón Aznar, *Dominico Greco*, Madrid, 1970, II, p. 1349, no. 214.
L. Steinberg, 'An El Greco 'Entombment' Eyed Awry', *The Burlington Magazine*, CXVI, no. 857, August 1974, pp. 474-475 and 477, fig. 90.
N. Hadjinicolaou, ed., *El Greco: Works in Spain*, Rethymno, 1990, pp. 382 and 385 (reprinting Soehner, *op. cit.*).
A.G. Xydis, 'El Greco's Iconographical Sources', in N. Hadjinicolaou, ed., *El Greco of Crete: Proceedings of the International Symposium held on the occasion of the 450th anniversary of the artist's birth Iraklion, Crete, 1-5 September 1990*, Iraklion, 1995, pp. 149-150 and 152-3, note 39, with an incorrect illustration.
J. Álvarez Lopera, *El Greco. La obra esencial*, Madrid, 1993, no. 29.
J. Álvarez Lopera, *El Greco. Estudio Y Catálogo*, II, 1, Madrid, 2005, no. 29, fig. 44.

"[H]ere is an old master who is not merely modern but actually appears a good many steps ahead of us, turning back to show us the way."

Roger Fry





Fig. 1 El Greco, *Pietà*, c. 1575, The Hispanic Society of America, New York



Fig. 2 El Greco, *The Entombment of Christ*, Private collection

This remarkable panel executed on a small scale packs eighteen figures into a tightly compressed space with all the expressive grandeur and brilliant colorism for which El Greco is renowned, but on the reduced scale of a cabinet picture. In a tempestuous landscape with the three crosses on Golgotha visible at upper left, a vivid blue sky with swirling clouds and distant mountains are outlined in flaming reds and pinks. The crowd of protagonists (including St Joseph of Arimethea, immediately recognizable as a portrait of the aging Titian – El Greco's great influence during his seminal visit to Venice in 1568-1570) cluster around the body of Christ which is solicitously lowered into his tomb while the Magdalene and Virgin Mary together with a group of female attendants grieve. The instruments of the passion – the nails and crown of thorns – are placed in the immediate foreground. A thick veil of discolored varnish mutes what is undoubtedly a rich, iridescent palette.

El Greco is unusual in the breadth of the hugely varied cultures to which he was exposed. Trained as an icon painter in the Venetian colony of Crete, he never entirely abandons the Byzantine origins to which his simplified forms, flattened picture plane, brilliant colorism and emotional intensity bear witness. In Venice he responds to the rapidly painted expressive drama of Tintoretto and the high palette of Titian as well as to the nocturnes of Jacopo Bassano. When he moves to Rome in 1570 his artistic language is profoundly affected by the unavoidable presence of Michelangelo. Thereafter he moves to Spain, looking for the patronage of Philip II and although that proved to be a dead end, he remains there, working largely from Toledo, where his style resonates perfectly with the Counter-Reformation mystic fervor of Catholic late 16th-century Spain. He is claimed by art historians as the greatest genius of late Byzantine Crete, an artist steeped in the cultural and philosophic discoveries being made in Italy and as the father and soul of Spanish art. He is also hailed as a precursor of modernism, the forebear of Cezanne, Picasso and even Jackson Pollock.



Fig. 3 Michelangelo Buonarroti, *Pietà*, 1553 / Opera del Duomo, Florence, Italy / Bridgeman Images



Fig. 4 The present lot (rotated; detail)

This panel has rarely been studied in person since it was first published by Aznar in 1950. This was rectified when it was examined and then published by Lopera and subsequently exhibited in Toledo in 2014. It belongs to a series of works depicting the Passion painted on a similar scale by El Greco notably a *Pietà* in the Hispanic Society, New York (fig. 1); another in the Johnson Collection, Philadelphia; and two other *Entombments*, one (now lost) formerly in the Palazzo Reale, Madrid and the second formerly with Giancarlo Baroni (fig. 2; sold Sotheby's, New York, 20 January 2013, lot 7). Another treatment of the same subject with additions giving it an arched format was in the Anstruther Collection (sold Christie's, 1965) and then the Marshall Collection (sold Bonham's, 28 March 1974). Based on 'an imprecise black and white photograph' Soener and Wethey rejected our panel which upon firsthand inspection has now been rehabilitated by Alvarez Lopera (see literature), Leo Steinberg and Fernando Marias among others. The general consensus is that it was painted in Rome, though Aznar, Hadjinicolaou and Soehner (see literature above) all believe it to be painted shortly after his arrival in Spain.

Our understanding of El Greco's Italian period has deepened, especially thanks to Lopera's recent work. Wethey had dismissed this entire group of early small-scale paintings as pastiches by another hand, perhaps an Italian workshop assistant, which ignored El Greco's evident references to what he was seeing in Italy. The debt to Michelangelo points to a Roman dating; Steinberg discusses this connection in a *Burlington Shorter Notice* (*op. cit.*) where he compares it to the dead Christ in Michelangelo's celebrated *Bandini Madonna* (fig. 3; now Museo dell'Opera del Duomo, Florence), then in Rome and also known through engravings by Cornelis Cort. Steinberg points to the rarity of such a direct quotation, writing: 'Such close replication is not normally found in El Greco... But in the *Entombment*, the whole of an alien figure, celebrated for unprecedented complexity and unmistakable, has been lifted, tilted and inserted intact. And so accurate is the transposition that one suspects the artist is not merely representing a Christ, but a Christ in quotation marks - "Michelangelo's Christ." El Greco is famous for his



Fig. 5 Eugene Delacroix, *Pietà*, 1850, Nasjonalgalleriet, Oslo, Norway

bold declaration that he could successfully repaint the Sistine Chapel, and it is entirely plausible to suggest that El Greco is, as Titian had done before, not just copying Michelangelo but competing with him. His figure of Christ is not merely a repetition of an instantly recognizable figure but an incorporation of it into a far more complex composition replete with all the expressive power of color and dramatic landscape which sculpture could not provide. Steinberg suggests that the prototype was painted in Rome, probably after El Greco saw the *Pietà* at Francesco Bandini's villa in Monte Cavallo, and that the other repetitions may have been painted in Spain. Of all the versions (and this differs in small details from the ex-Madrid and ex-Baroni versions), some known only from photographs, the present is of a superior quality and intensity of execution and should be regarded as the prototype. Marias writes of it, "the London *Entombment of Christ* with the three crosses of Golgotha on the small hill on the left, and with the crown of thorns and basket on the left further away from the tomb, just under the arm of the Magdalene dressed in green rather than blue and yellow, is differentiated also by other stylistic features, from the finer drawing to the subtler light and color, and the different tones of tunics and cloaks, from the Ruiz Vernacci photo [ex-Madrid picture] and the other one or two panels".

Scholars now believe this panel to have been painted shortly after El Greco's arrival in Rome, c. 1571-2. The inclusion of a portrait of Titian combined with its subject matter has led others to suggest that it was conceived as an homage to Titian, who died of the plague in August 1576, which would make it a later Roman work. It is recorded that there were a number of small paintings by El Greco left in his studio at his death which were intended to be used as *modelli* for larger works. If this is one of them, and it does have a Spanish provenance, El Greco would have taken it with him when he left for Spain in 1577. Indeed, this painting has a distinguished 19th-century Spanish provenance, being said to come from the collection at the villa of Carmona of the 12th Marques de las Torres de la Pressa, Miguel Lasso de la Vega y Quintanilla (1830-1900). The 10th marquess (1783-1863) had in his collection "a small picture of the Entombment of the Saviour, gilded frame, Flemish School, 200 reales" cited among the goods inherited by his second son, Miguel, which may, given the state of El Greco scholarship in 1863, well have been this picture.

El Greco as Modernist

Like a number of Old Master painters we most admire today, notably Caravaggio, Vermeer and Frans Hals, El Greco's current popularity is a relatively recent phenomenon. Among the earliest 'modern' artists to appreciate El Greco was Eugene Delacroix, who painted a version of a small *Pietà* (fig. 5) which relates to El Greco's *Pietà* in the Hispanic Society, New York. Not knowing anything about El Greco, Van Gogh painted an homage to Delacroix's homage to El Greco (fig. 6). El Greco's true 'rediscovery', however, perhaps begins in 1902 with the monographic exhibition devoted to him at the Prado. This was preceded by the recognition of his genius by Spanish artists Ignacio Zuloaga and Santiago Rusinol, who championed his work and arranged for the section of a monument in his honor on the promenade in Sitges in 1894. More importantly for the role of El Greco in the development of Modernism was Zuloaga's purchase of *The Opening of the Fifth Seal* (fig. 7; Metropolitan Museum, New York) which the young Pablo Picasso saw in Zuloaga's studio in Paris in 1905 and which profoundly influenced the conception of Picasso's landmark painting



Fig. 6 Vincent van Gogh, *Pietà*, c. 1890 / Vatican Museums and Galleries, Vatican City © Stefano Baldini / Bridgeman Images

the *Desmoiselles d'Avignon* (fig. 8; Museum of Modern Art, New York). In fact, Picasso had clearly taken note of his Spanish forebear's significance much earlier, as is evident from a 1899 drawing by Picasso entitled *Yo El Greco*. Of this artistic dependence, in 1912, Paul Fredinand Schmidt commented "He [Picasso] was a portraitist of tragic significance and it is no accident that a Greco hangs in the same gallery as they share that Spanish sense of isolation, the gloom, the brooding feeling, and a sense of metaphysical with the perfect beauty of their paintings. Even if their means and goals are infinitely diverse: the Greek Spaniard and the Spanish Frenchman 'shake hands across the centuries'".

But the intrusion of El Greco onto the consciousness of the European *avant-garde* was far more complex and begins albeit more randomly in the middle of the 19th century. The first significant advocate for El Greco was the Romantic critic Théophile Gautier, who declared his admiration in *Voyage en Espagne* (1843), but also claimed that El Greco had gone mad through excessive artistic sensitivity. Although Gautier appreciated El Greco's late work, the idea that he went mad, and that this 'explains' the increasing eccentricity of his paintings, was widely held. In the 18th century, Palomino had written disapprovingly that El Greco 'tried to change his style with such extravagance that he finally made his painting style worthless and ridiculous'. Even John Charles Robinson, upon giving the National Gallery in London *Christ Driving the Traders from the Temple* (fig. 9), described it as 'above the average of this most eccentric master's work...at the same time, you know the man was as mad as a hatter'. Reactions to the 'mad' genius of El Greco have always been mixed. His early Byzantine style has only recently begun to be understood and even his Italian works did not always conform to critics' notion of El Greco's genius. Wethey, a significant authority on the artist, described this *Entombment* using similar language to that of his detractors in the 19th century, writing "the picture is a caricature of motives drawn from the artist's work". This parallels the words of Federico de Madrazo, director of the Prado, who in 1881 complained of having to store the 'quite absurd caricatures' by El Greco. El Greco's departure from aesthetic norms had the capacity to disturb his own biographer in 1962 as well as a director of the Prado eighty one years before.

It was in Germany as much as in France that El Greco's qualities began to be reappraised. In 1874, the same year as the celebrated exhibition of 'Impressionists' at the studio of the photographer Felix Nadar, a German art historian from Bonn named Carl Justi recognized the first paintings by El Greco in Germany, formerly attributed to Bassano. He would go on to publish *Domenico Theodocopoli von Kreta* in 1897. Justi, among El Greco's first admirers, was far from a supporter of Modernism and, like many of El Greco's earliest enthusiasts, appreciated that his early works were influenced by Titian and Tintoretto but dismissed his later works as the 'degenerate product of a pathological genius.' Nevertheless, Justi would describe El Greco as 'in fact a prophet of Modernism' and wrote about El Greco's *Martyrdom of St Maurice* (1580-1582, Escorial) as the 'outrageous music of the future' expressed in the 'crudest contrasts of color, watery blue and sulphuric yellow, in harsh splashes of sunshine and lightning'. However, it was his countryman Julius Meier-Graefe whose enormously influential *Spanische Reise* (Spanish Journey) carried the torch for El Greco as a proto-modernist. Comparing him to Cezanne, Meier-Graef wrote 'I do not know if even today, Greco would have enjoyed the public reputation in the same way as the recently deceased modernist. Before Cezanne he carried the honorable title of a madman, was as secretive as the other and little familiar with the blessings of public validation; altogether he was so remarkably like our contemporary that one is tempted to take back everything that has been said about the idiosyncrasies of our era, and count the most independent minds of our time as the immediate successors to El Greco...they have the same violence of expression and reduced physicality in the details' (fig. 10).



Fig. 7 El Greco, *The Vision of Saint John*, c. 1609–1614, The Metropolitan Museum of Art, New York

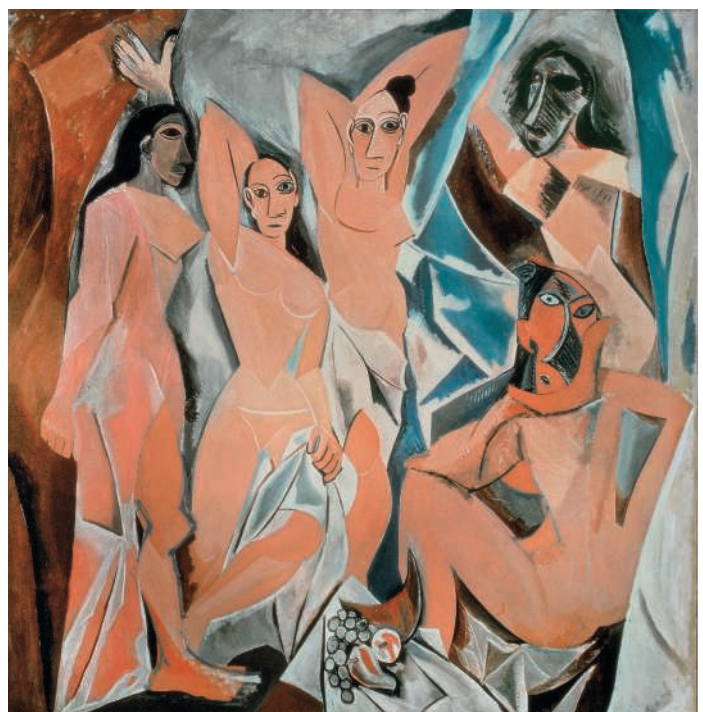


Fig. 8 Pablo Picasso, *Les Femmes d'Alger*, 1907 / Museum of Modern Art, New York / Bridgeman Images



Fig. 9 El Greco, *Christ Driving the Traders from the Temple*, c. 1600 / National Gallery, London, UK / Bridgeman Images

A critical moment for the appreciation of El Greco in this context was the exhibition of the collection of the Hungarian collector Marcell von Nemes at the Alte Pinakotek, Munich in 1911. It included a mixture of eight works by El Greco and contemporary art, and among the many visitors was the young Paul Klee who wrote, 'to point out what is most current, I will join the stream of Pinakotek visitors as they line up to view the works of El Greco...I particularly admire the *Laocöon* (now Metropolitan Museum of Art, New York) and see in it a puzzle of compositional and painterly perfection'. The following year in the *Der Blaue Reiter* almanac the *Saint John* by El Greco (now Museum of Fine Arts, Boston) was illustrated side-by-side with Robert Delaunay's *Eiffel Tower*, both from the Koehler collection. This conjunction of El Greco and the early 20th century contemporary art movement was eloquently described by Roger Fry, a



Fig. 10 Paul Cézanne, *Baigneurs en plein air*, 1890–1891, Hermitage Museum, Saint Petersburg (formerly in the Marcell von Nemes collection)

modernist critic and former curator at the Metropolitan Museum, who described the reactions of the public to the London National Gallery's newly acquired *Agony in the Garden of Gethsemane* as 'an electric shock...people gather in crowds in front of it, they argue and discuss and lose their tempers...they talk about it as they might talk about some contemporary picture, a thing which they have a right to feel delighted or infuriated by as the case may be – it is not like the most of the old pictures, a thing classified or mummified, set altogether apart from life, an object of vague and listless reverence, but an actual, living thing, expressing something which one has got either to agree or disagree...that the artists are excited – never more so – is no wonder, for here is an old master who is not merely modern but actually appears a good many steps ahead of us, turning back to show us the way.' That way was taken not only by Picasso and Cézanne but also the Blaue Reiter group, German Expressionists such as Max Beckman, even Marcel Duchamp and, in series of drawings explicitly acknowledging his debt, by Jackson Pollock (fig. 11) and less directly by Willem de Kooning (fig. 12). Of the latter Diane Waldman writes, 'It is however...appropriate to point out de Kooning's relationship with El Greco and Chaim Soutine, two other artists who have been characterized as Expressionists...but who do not entirely fit into this tradition...[Their] emphasis upon tactility, motion and light as a dynamic force is evident. El Greco appealed to De Kooning not by virtue of his tortured and twisted figures, but because of his active painting handling and abstract forms'. De Kooning himself said "[El Greco] is someone else I've always liked. In his paintings material is broken into only a few enormous planes. It's so much more interesting to look at than all those intricate creases painted so naturalistically by someone like Tintoretto".

This emotionally charged *Entombment*, early as it is, exemplifies so many of the qualities which troubled El Greco's critics and enthralled his admirers. Imagined with little regard for the conventions of spatial perspective and Renaissance idealization in the drawing of face or body, the artist achieves, on a tiny scale, a vision of remarkable dramatic intensity: the complex knot of protagonists, rendered in vivid strokes of blues, green, carmines, pinks, greys and white. In this scene of restless movement enlivened with flickering accents of light, the action pushed forcefully to the very front of the picture plane, El Greco, though mindful of his sources, has already established himself as an independent master in every sense.



Fig. 11 Jackson Pollock, *Analytical study of lower half of El Greco's 'Resurrection of Christ'*, sketchbook, c. 1933-1938, Lee Krasner Pollock collection

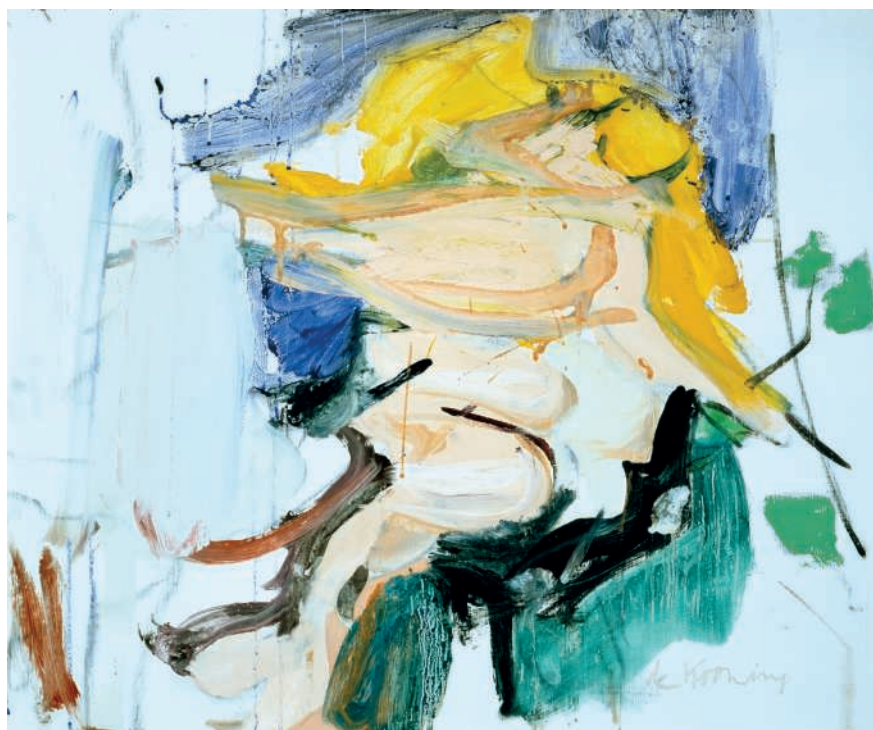


Fig. 12 Willem de Kooning, *Figure in a Landscape*, 1966 / Museum of Fine Arts, Houston, Texas, Bequest of Caroline Wiess Law/Bridgeman Images

132

MICHIEL SWEERTS

(BRUSSELS 1618-1664 GOA)

A beggar warming his hands on a pot of coal, with a boy in an interior

oil on canvas

16½ x 13¼ in. (41.7 x 33.8 cm.)

\$150,000-250,000

£110,000-180,000

€140,000-230,000

PROVENANCE:

Palazzo Corsini, Florence.

with Otto Naumann Ltd., New York.

with Carlo Orsi, Milan.

LITERATURE:

U. Medici, *Catalogo della galleria dei Principi Corsini in Firenze*, Florence, 1886, no. 65.

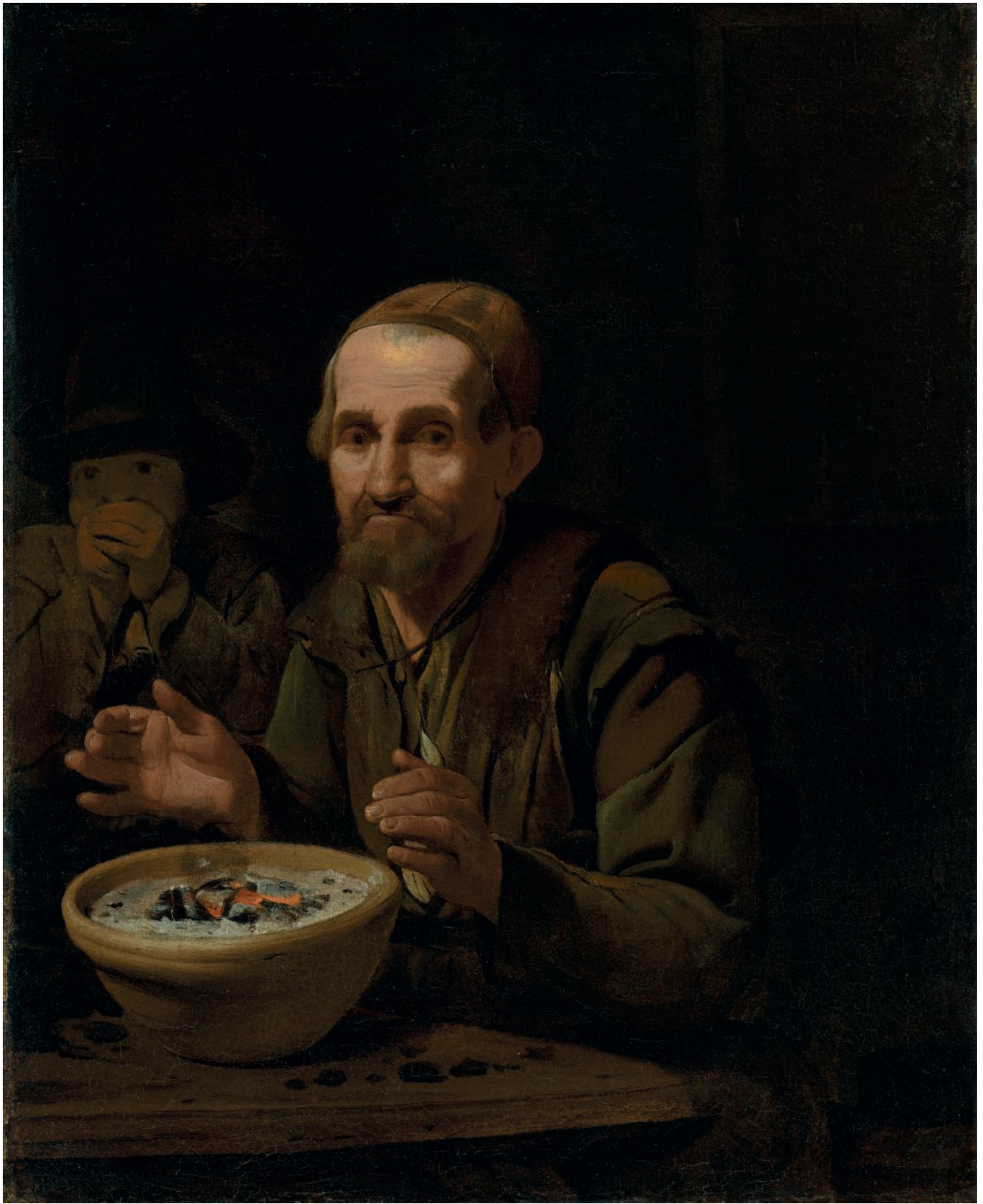
J.O. Kronig, *Zeitschrift für bildende Kunst*, n.s., 21, 1910, pp. 45-48.

G.J. Hoogewerff, *Oude-Holland* XXIX, 1911, p. 137 and n. 2.

R. Kulzen, *Michael Sweerts. Brussels 1618 - Goa 1664. Aetas Aurea: Monographs on Dutch & Flemish Painting*, Davaco 1996, no. 20.

This somber, half-length portrait depicts a beggar, clothed in a green coat and red hat, warming his hands over a bowl of hot coals on the table in front of him. Next to him sits a boy wearing a hat and blowing on his hands. During the 1650s, Sweerts executed similar unpretentious genre scenes showing beggars and peasants in a Caravaggesque manner, such as the *Old Man Drinking* (Galleria dell'Accademia Nazionale di San Luca, Rome) and *Old Man and a boy by a fire* (private collection, Dusseldorf). In addition to the Dutch figure type of the old man here, influences from Sweerts' Roman years are evident, particularly in the intense use of chiaroscuro. Sweerts' careful observation of the male physiognomy is remarkable and reflects the artist's special interest in portraiture. The pendant to this work, which originally also hung in the Palazzo Corsini, is now unfortunately lost. It is, however, described as an "old man knitting, together with a boy holding the wool in his right hand while scratching his head with his left" (see R. Kulzen, op. cit., no. 21). For the present composition, Sweerts likely took inspiration from early 17th-century allegorical representations of Winter, who was often shown as an old man warming his hands over a brazier, popularized by artists such as Abraham Bloemaert and Gerrit van Honthorst.

Tantalizingly little is known of Sweerts's life. He was born to a Brussels family of cloth merchants, and baptized Catholic. Twenty-eight undocumented years later he emerged in Rome, living among the boisterous crew of Northern painters ("Bentvueghels" or "birds of a feather") in the Santa Maria del Popolo quarter. By 1656 he had returned to Brussels, where he launched an academy of life-drawing and published his graphic series, *Diversae Facies* "for the use of the young." In 1660 he relocated to Amsterdam, where he joined the *Société des Missions Etrangères* (an austere order modelled on St. Vincent de Paul's teachings) and in 1661 Sweerts accompanied their missionary expedition, which departed from Marseilles and would eventually bring them to China. After months of arduous travel in which four of the party died, the missionaries had had enough of the artist; in a 1662 report their leader wrote, "our good Mr Svers is not the master of his own mind. I do not think that the mission was the right place for him, nor he the right man for the mission." We know little else, except that Sweerts headed south to the religious colony of Goa, in Portuguese India that year, where he died in 1664, although whether from a mental, or physical illness is unknown.



PROPERTY OF A FRENCH PRIVATE COLLECTION

133

PIETER BRUEGHEL II

(BRUSSELS 1564/5-1637/8 ANTWERP)

The Outdoor Wedding Dance

signed and dated 'BRVEGHEL · 1615 ·' (lower left)

oil on panel

16 x 22¼ in. (40.6 x 56.5 cm.)

\$1,200,000-1,800,000

£860,000-1,300,000

€1,200,000-1,700,000

PROVENANCE:

Private collection, Europe.

Previously unpublished and never before offered at auction, this brilliantly colored panel is among the most recognizable images in the history of Flemish painting. The vibrant blues and reds of the paint layer – which remain particularly vivid – lend vital energy to the scene, whose myriad playful details, bawdy humor, and narrative sensibility make it as iconic today as it was in the 17th century. Whirling dancers in the foreground cavort tipsily, enjoying the bagpipe music and festive mood, a few tipping back large jugs of wine for a swig. Some, carried away, embrace amorously, while a few men at left, their backs to the viewer, relieve themselves discreetly at the party's edge. At center, before a lavender sheet strung up between two trees, is the focus of all this revelry: the bride, sitting beneath a makeshift crown that honors her as "Queen for a Day", bemusedly watches guests place coins on the pewter plate before her. She is surrounded by eager onlookers, who greedily survey the offerings, and a robed man who diligently records her gifts.

Few details have come down to us regarding the life of Pieter Brueghel II (1564/5-1637/8), who enjoyed a prolific career and early fame, eventually overseeing a thriving atelier in Antwerp which included at least nine pupils. His exact birthdate is unknown, but from later documents historians have extrapolated that he was born in Brussels c. 1564/5. His father was the great Pieter Bruegel I (c. 1525/30-1569), who achieved renown for his revolutionary landscapes and scenes of everyday life in the 16th-century Netherlands. His younger brother, Jan Brueghel I (1568-1625), became a master best known for his elegant, precisely rendered landscapes and floral still-lives, of which the most celebrated were executed on copper. The Brueghel dynasty carried on well into the 17th century with Jan's son and stepson, the painters Jan Brueghel II (1601-1678) and David Teniers II (1610-1690).

As with many of Pieter II's works, *The Outdoor Wedding Dance* belongs to a tradition largely established by his father, of which a celebrated example is the *Wedding Banquet* in the Kunsthistorisches Museum, Vienna. Scholars have long debated how best to interpret such images, discussing them alternately as records of daily peasant life in the 16th-century Netherlands and as genre scenes rife with allegorical and symbolic meanings. While some view the present composition as a straightforward account of a contemporary celebratory event, others focus on its moralizing overtones, which they argue warn against drinking, overindulgence, and lust. Do the figures surrounding the bride, eagerly observing and recording her wedding gifts, provide a realistic glimpse into an outdoor wedding in 16th- or 17th-century Antwerp? Or are their hunched backs and frowning visages meant to warn against the ugliness of avarice? And are the boisterous dancers, whose raucous activities engage our eyes

and bring a smile to our faces, intended only to communicate the cheerful mood of the occasion? Or do their suggestive stances and expressions reflect a darker message about human nature? These questions have been asked for generations, and continue to provoke lively debate. They certainly apply to this scene, described by Marlier as "one of the most popular of all subjects in Flemish painting at the beginning of the 17th century," and a high point of Pieter Brueghel II's oeuvre (G. Marlier, *Pieter Brueghel le Jeune*, Brussels, 1969, p. 188).

Its combination of landscape and genre elements, along with the artist's familiar pathos-imbued depiction of bawdiness in 17th-century life, explain the great contemporary appeal of *The Outdoor Wedding Dance*. The composition is known in numerous autograph versions, of which the earliest-known are signed and dated 1607 (Walters Art Gallery, Baltimore, inv. 37.364; Musées Royaux des Beaux-Arts, Brussels, inv. 8725). The composition of *The Outdoor Wedding Dance* relates to an untraced drawing or painting by Pieter Bruegel I, known from an engraving by Pieter van der Heyden, published by Hieronymus Cock. A painted panel and a gouache by Jan Breughel I that derive from the same source are also known (Bordeaux, Musée des Beaux-Arts; Paris, Musée du Louvre). Pieter II's works featuring this composition can be divided into two groups: those painted in the same sense as Van der Heyden's engraving, and those in reverse. The present picture, together with the majority of autograph versions, belongs to the latter group, all believed to derive directly from a lost work by Pieter I rather than from the engraving.

One painting by Pieter Bruegel I has been proposed as the inspiration for *The Outdoor Wedding Dance* (Detroit Institute of Fine Arts, inv. 30.374), after which Pieter II is said to have modeled his highly popular version. However, the composition of the Detroit picture differs in numerous ways from that of the present painting, and is oriented in the opposite direction. Recent research into Pieter II's career has shed light on his working practices: as access to his father's original paintings was not always possible, it seems likely that he often worked from detailed drawings his father had made in preparation for his own paintings. Given the differences between the present *Wedding Dance* and the Pieter I version in Detroit, it is possible that here Pieter II was working from one of his father's meticulous drawings rather than from the painted panel. Such drawings would have been highly finished compositional studies with annotations indicating the type of brushstroke and colors to be used. For this reason, Pieter II's works after his father's designs often feature certain details evident only in the underdrawing of Pieter I's original paintings.









actual size

PROPERTY OF A EUROPEAN ESTATE

134

PAUL BRIL

(ANTWERP C. 1554-1626 ROME)

Autumn: A wooded landscape with apples being harvested in the foreground, a villa and lake beyond; and

Spring: Elegantly dressed figures playing music in a rowboat in the foreground, with shepherds watering a flock of sheep and other figures merrymaking, a villa and town beyond

the former signed and dated 'P · BRILL 1598' (lower left); the latter signed and dated 'P · BRIL 1598' (lower center)

oil on copper, circular
each 5% in. (13.6 cm.) diameter

a pair (2)

\$100,000-150,000

£72,000-110,000

€92,000-140,000

PROVENANCE:

with P. de Boer, Amsterdam, 1972, according to a label on the reverse.
Edmond Hertzberger, Aerdenhout, from at least 1963, and by descent until 2008.

Anonymous sale; Christie's, London, 2 July 2013, lot 26.

EXHIBITED:

Laren, Singer Museum, *Modernen van toen 1570-1630: vlaamse schilderkunst en haar invloed*, 15 June-1 September 1963, nos. 29 and 30.

Amsterdam, Kunsthandel P. de Boer, *Nederland Waterland*, Jubileum Exhibition, 1972, no. 9.

LITERATURE:

G.T. Faggini, 'Per Paolo Bril', *Paragone*, 185/5, XVI, July 1965, 2, p. 31, nos. 1, 2.
F. Cappelletti, *Paul Bril e la pittura di paesaggio a Roma, 1580-1630*, Rome, 2006, p. 236, nos. 46, 47.



actual size

These jewel-like coppers, beautifully preserved and vividly colored, exemplify the attention to minute detail and diffusion of light typical of Bril's work in the late 1590s. Signed and dated 1598, the pendants are among the finest examples in the artist's oeuvre of agricultural scenes associated with the seasons, which had been popularized in the preceding years by Pieter Bruegel and his followers, and which would become a predominant theme for later Flemish painters also working in Italy. A group of similar circular coppers, executed between 1599 and 1601, is in the Institut Néerlandais, Paris (see *Attraverso il Cinquecento neerlandese: Disegni della collezione Frits Lugt*, Paris and Florence, 1980-1981, pp. 46-48, nos. 31-34).

Paul Bril was among the most influential landscape painters of his time. Trained in an obscure Antwerp studio, he supported himself as a teenager by painting landscapes on harpsichords, but traveled in his early twenties to Rome, where he painted frescoes in the Vatican and in other churches and palaces alongside his elder brother, Matthijs. It was not until the 1590s that Bril began to paint the cabinet and pictures on panel and copper, of which the present works are particularly precious examples, for which he became renowned. Indeed, aside from his work for the Barberini family in Rome, Bril's paintings appeared in prestigious Neetherlandish collections, such as that of the merchant Hendrick van Os, as mentioned by Karel van Mander in his *Schilderboeck* of 1604.

LOUIS DE CAULLERY

(CAMBRAI 1555-1622 ANTWERP)

View of the Royal Monastery of San Lorenzo de El Escorial

oil on panel
28¾ x 41 in. (73 x 104 cm.)

\$150,000-250,000 £110,000-180,000
€140,000-230,000

PROVENANCE:
Private collection, Spain.

Considered the first true modern atlas, the *Theatrum Orbis Terrarum* contained a collection of maps and text written by the cartographer and geographer Abraham Ortelius and was originally printed in 1570. In 1575, Ortelius was appointed geographer to the King of Spain, Philip II (1527-1598), under whose employ he began working on his *Parergon*, a series of maps illustrating ancient history both sacred and secular. When the *Parergon* was published in 1624, it included a section on earthly paradises that travelers could strive to reach in search of rest, rejuvenation, and harmony. The first two plates represent lost paradises – the Temple of Thessaly at the foot of Mount Olympus and Daphne, a suburb of Antioch in Syria that the god Apollo was said to have loved – while the third plate, the last in the *Parergon*, reproduced one of Ortelius’ engravings from 1591, showing a magnificent view of Philip II’s palace, known as El Escorial (fig. 1).

Completed only a few years earlier, El Escorial was widely recognized as a dramatically modern architectural accomplishment and quickly became the focus of great admiration and curiosity. The greatest monument of the Counter Reformation in Spain, the Royal Monastery of San Lorenzo de El Escorial is the most enduring architectural achievement of Philip II, who devoted much of his reign to combating the Protestant tide that was sweeping through Europe in the 16th century. On the occasion of his victory at the Battle of St. Quentin against the French troops of Henri II on Saint Lawrence’s Day (10 August 1577), Philip vowed to build a great palace in the Guadarrama Mountains, northwest of Madrid, dedicated to San Lorenzo. The building was to serve as a study center for members of the Order of Saint Jerome, and its architect was named as Juan Bautista de Toledo; however, on the architect’s death 1567, Philip revised his plans for the complex and instead decided to erect a monument that could serve as a worthy burial place for his father, the Holy Roman Emperor Charles V (1500-1588), and house a magnificent art collection. After twenty years of construction, the new planning was entrusted to Juan de Herrera, and the building was at last completed in 1584.

Ortelius’ print, probably based on Herrera’s original drawings, added to the building’s immediate and widespread renown, and it seems likely that De Caullery took his inspiration from the engraving that quickly became popular in the Netherlands. We are grateful to Ellis Dullaart of the RKD, The Hague, for confirming the attribution of the painting to de Caullery. Ms. Dullaart has suggested that the elegant figures in the foreground, as well as the painstaking design of the building and grounds were likely executed by De Caullery in their entirety, and leaves open the possibility that he enlisted some studio cooperation in the landscape and architectural elements.

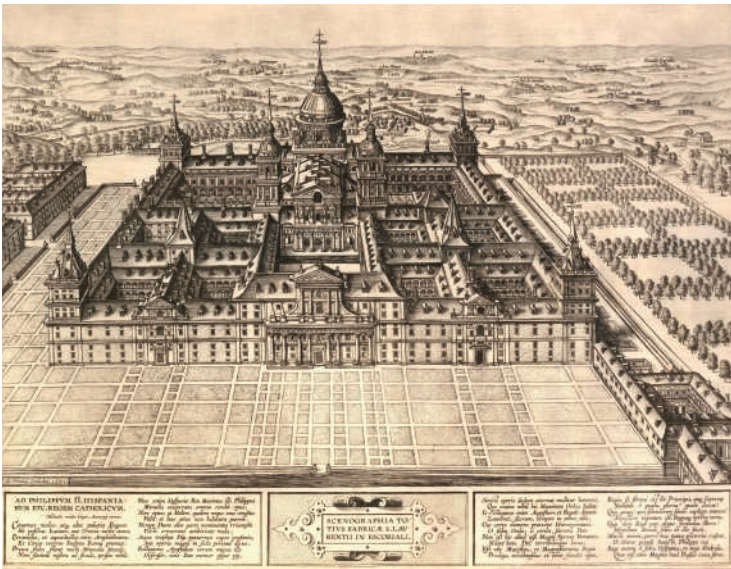


Fig. 1 *Scenographia totius Fabricae S. Laurentii in Escoriali*, 1591, etching
© The Trustees of the British Museum



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

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JAN MASSYS

(ANTWERP C. 1509 - 1575)

Susanna and the Elders

signed and dated 'ANNO; I / IOHAN' (lower right, on the base of the plinth)

oil on panel

51¾ x 43⅞ in. (131.4 x 111.4 cm.)

\$1,500,000-3,500,000

£1,100,000-2,500,000

€1,400,000-3,200,000

PROVENANCE:

with Sedelmeyer, Paris, 1905.

Heugel Collection, Paris, c. 1930.

(Possibly) anonymous sale; Galerie Fievez, Brussels, 1937.

Anonymous sale; Sotheby's, London, 14 December 1977, lot 52A, as dated 1556.

Anonymous sale; De Vuyst, Lokeren, 20 October 1984, lot 285.

Anonymous sale; Christie's, London, 10 July 1998, lot 48, where acquired by the present owner.

LITERATURE:

H. Vollmer, ed., *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, XXIV, Leipzig, 1930, p. 227.

L. van Puyvelde, *La peinture flamande au siècle de Bosch et de Brueghel*, Paris, 1962, pp. 195-196.

A. P. de Mirimonde, 'Jan Massys dans les musées de province français', *Gazette des Beaux-Arts*, Paris, December 1962, No. 104, p. 550.

L. Buijnsters-Smets, *Jan Massys: Een Antwerps schilder uit de zestiende eeuw*, Zwolle, 1995, pp. 84-85 and 184-185, no. 29.





Fig. 1 Jan Massys, *Judith with the Head of Holofernes*, Museum of Fine Arts, Boston

This superb panel by Jan Massys epitomizes the sophisticated beauty synonymous with the mature phase of the Northern Renaissance. While retaining the meticulous technique developed by his Netherlandish forbearers, Jan Massys moved throughout his career toward a refined mannerist style that paid tribute to Italian art. Jan Massys was born the talented son of Quentin Massys, the leading painter in Antwerp in the early decades of the 16th century. Despite this prestigious ancestry, little is securely known of Jan's seemingly peripatetic career. Along with his brother Cornelis, Jan most probably took over his father's workshop upon his death in 1530. He was admitted as a master in the Guild of Saint Luke in Antwerp two years later. Extremely scant documentation in Antwerp until 1555 has led scholars to believe that Jan travelled extensively during his early years of activity. Based on stylistic affinities, it is possible that he sojourned in Fontainebleau, at the court of Francis I who fostered a vibrant school of painting. The artist also visited Italy around 1549. On his return to Antwerp around 1555, Jan embarked on a period of sustained activity, possibly triggered by a series of financial hurdles. His work appears to have been held in high esteem by his contemporaries, as he was employed by the city council and his name frequently features in local inventories. Although Jan's style is much indebted



Fig. 2 Quinten Massys, *Ill-Matched Lovers*, National Gallery of Art, Washington

to his father's, his predilection for alluring depictions of the female nude became a feature unique to his art. Using the biblical narrative as a pretext for his iconic renditions of the female form, Jan turned time and again to Old Testament heroines such as *Lot's daughters* (Brussels, Musées Royaux des Beaux-Arts de Belgique), *Judith* (fig. 1; Boston, Museum of Fine Arts), and *Bathsheba* (Paris, Musée du Louvre). *Susanna and the Elders* also belongs to Jan's favored themes and at least one other treatment of the subject, not signed, but dated 1567, survives today, albeit in a very different composition (Brussels, Musées Royaux des Beaux-Arts de Belgique).

A vivid tale of virtue assailed, *Susanna and the Elders* (recounted by Daniel 13: 1-64) describes how two prominent elderly judges fell for the beautiful Susanna, the chaste wife of Joachim, a respected member of the Jewish community in Babylon. One day as she was about to bathe in her husband's orchard, the lustful pair assaulted the young woman and threatened to denounce her as an adulteress unless she gave into their desire. With her strong morality and her faith in God, Susanna chose false accusation and certain death over dishonor and refused herself to the Elders. At the trial, the Elders used their eminent reputation to produce a guilty verdict. Upon hearing her condemnation, Susanna appealed aloud to God, and was rewarded for her faith by the young prophet Daniel, who revealed the Elders' duplicity and Susanna's innocence.

In this monumental panel, Susanna is shown sitting by a small pool. The ornate marble ledge where she rests is covered by a red velvet cushion on which Susanna has discarded her gold embroidered shirt and green cloak. Wearing nothing but a bejeweled headdress and moving away from the Elders that surround her menacingly from the left, she offers the viewer her beautiful nude body. This clever compositional device makes the beholder at once the witness of Susanna's innocence and a participant in the scene: a voyeur complicit in the Elders' sinful attempt. Massys frames the beautifully delineated body of the recoiling Susanna against the Elders' agitated figures, creating an eloquent network of hands. Indicative of their age, the Elders are clad in old-fashioned garb, including *chaperons*, long tunics and wide hanging sleeves. The ostentatious fur-lined fabrics they sport reveals the vanity of their ways, while their grotesque facial types and crooked stances allude to their moral corruption. The Elders' exaggerated features and toothy grins are reminiscent of Jan's father Quentin Massys's own popular caricatures of old age, based on famous drawings by Leonardo, such as *The Tax Collectors* (Vaduz, Liechtenstein collection), and *The Ugly Duchess* (London, National Gallery). The accentuated contrast between young and old age at play in this picture is a deliberate reference to a lively earlier tradition in Northern painting: the theme of the ill-matched lovers. These moralizing secular scenes involved an old lecher fondling a willing young woman, often in exchange for gold. It had been popularized by Quentin Massys, in works like the well-known panel now in the National Gallery of Art in Washington, D.C. (fig. 2). Jan himself took up the subject in a painting now in the Nationalmuseum, Stockholm.

To the right of the composition is an elaborate fountain featuring gilded bronze statues. In this virtuosic passage, Massys shows the full extent of his handling, adopting an energetic, free, and graphic touch to model the fountain's sculptures, that contrasts vividly with the smooth *trompe l'oeil* rendering of the adjacent columns of polychrome marble. Again, this subtle sense of texture and taste for multicolored polished marble is a feature of Quentin Massys's art, visible for instance in the *Madonna of the Cherries* (The Hague, Mauritshuis) or the *Virgin and Child in a niche* (London, Courtauld Gallery), which Jan brilliantly continued. On the fountain's upper register, holding a lightning bolt and sitting atop an eagle is a statue of the Greek god Zeus. Known for his voracious amorous pursuits and numerous extra-marital affairs, Zeus's features are reminiscent of those of the bearded Elder nearby, possibly drawing a parallel between the mythological and the biblical licentious figures. Despite the resemblance, however, Zeus is shown turning away from this wrongful scene of seduction, perhaps in a gesture of condemnation, a witty humanist detail on the part of Massys that would have appealed to his educated audience.

The beautiful landscape background is infused with further symbolism. For instance, the numerous rabbits that populate the meadows were, because of their notorious fecundity, commonly used as a reference to lust. The peacock has a multilayered meaning: from the ancient belief that its flesh never decayed, it became a Christian symbol for the resurrection and incorruptibility and in this picture, it could stand for Susanna's virtue. In addition, the peacock was the attribute of Zeus's wife Hera, goddess of marriage, and it is perhaps no coincidence that this embodiment of marital duties is visually aligned with Zeus's riotous eagle. Dazzling in its minutely-rendered details, the idyllic garden and ornate cityscape beyond constitute a genuine homage to the Netherlandish landscape tradition initiated by Joachim Patinir in Massys's native Antwerp. Bushes are dotted with virginal roses and lilies, while fanciful gothic edifices evoke the exotic splendor of Babylon. The painter's subtle use of atmospheric perspective, with carefully grading blue tonalities to suggest spatial recession, carries an immense poetic appeal.



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FRANS FRANCKEN II

(ANTWERP 1581-1642)

*Apricots with a fly and an orange-tip butterfly on a pewter platter,
with a façon-de-Venise wine glass and hazelnuts on a stone ledge*

signed 'D. I. FFRANCKEN. F.' ('FF' linked, lower left)

oil on panel

12⅞ x 15⅞ in. (32.7 x 39.1 cm.)

\$200,000-250,000

£150,000-180,000

€190,000-230,000

PROVENANCE:

with Alice Manteau, Paris, 1953.

with H. Terry-Engell, London, 1970.

with Kunsthaus Abels, Cologne, from at least 1972-1983.

Private collection, UK; Christie's, London, 21 October 1994, lot 165.

with Richard Green, London, 1994.

Private collection, Europe.

EXHIBITED:

Paris, Galerie Charpentier, *Le Pain et le Vin*, 1954, no. 78, as 'Hiéronymus Francken'.
Cologne, Kunsthaus Abels, *Niederländische Gemälde von 1450-1700*, 15 April-31 May 1972.

LITERATURE:

E. Griendl, *Les Peintres Flamands de Nature Morte au XVIIe Siècle*, Paris, 1956, p. 130, pl. 83.

E. Griendl, *Les Peintres Flamands de Nature Morte au XVIIe Siècle*, Sterrebeek, 1960, pp. 164, 217, 347, no. 1, pl. 77.

'Notable works of art now on the market', supplement to *The Burlington Magazine*, CXI, no. 795, June 1969, pl. XXI.

U. Härting, *Studien zur Kabinettbildmalerei des Frans Francken II. 1581-1642*, Hildesheim, 1983, no. A352.

This panel can justly be considered among Frans Francken II's rarest works. At the publication of her 1956 study of Flemish 17th century painters of *nature morte*, Edith Greindl believed this still life to be unique within Francken's oeuvre. Following the discovery of the existence of a breakfast piece in a Spanish private collection (U. Härting, *op. cit.*, 1983, no. A351), this is no longer considered to be the case, but the present picture, authenticated by Ursula Härting after first hand inspection, remains hitherto the only signed example of an autonomous still life by the artist.

The younger Francken is probably best known as an exponent of the phenomenon of 'cabinet painting' in 17th-century Antwerp. Miniature representations of allegorical, biblical and historical subjects, cabinet pictures were manufactured in large quantities across the Southern Netherlands in order to meet the voracious needs of the burgeoning art market. However, beginning in 1610, and presumably motivated by the collections of his clientele, Francken became engaged in the development of a new subgenre of still life: the painted cabinet of curiosities. *The cabinet of a collector* (Royal Collection, London), dated 1617, is one such picture (fig. 1). It centers on a sprawling assemblage of shells, coins, oil paintings and other small collectible items typical of the collector's cabinet and is characterized by a pronounced naturalism. A fascinating record of the nature of collecting in the Netherlands in the 17th century, these painted cabinets are also representative of the strength of Francken's interest in the still-life genre during the 1610s.

The abbreviated signature on the present picture permits a dating to approximately 1610-1615, which accords with the years during which Francken was producing the bulk of his 'cabinet' pictures. Though abbreviated, it can be interpreted to mean: *Den ionghen Frans Francken fecit* (The young Frans Francken made it). 'The young Frans Francken' indicates that the work was executed while his father, Francken I (c.1542-1616), was still living, namely, prior to 1616. Moreover, the panel is stylistically compatible with the chromatic evolution that took place in Francken's oeuvre from c. 1610 onwards, defined by a much brighter handling of light and the adoption of a tonality made up of both bright and cool contrasting colors. Here, white highlights on the glass imply the reflection of a window and, with it, the existence of a room beyond the picture plane; the bright orange of both the apricots and the butterfly interplays harmoniously with the cooler, darker green and grey of the leaves and the pewter dish.

According to Ursula Härting, Francken's debt to Clara Peeters, his contemporary in Antwerp, is suggested by the *trompe l'oeil* rendering of the signature as though carved into the stone, a conceit that occurs frequently in Peeters' own work. Francken may also have drawn influence from Peeters' still lifes in the use of a low viewpoint, which serves to create a sense of intimacy and immediacy in such works.



PROPERTY OF A PRIVATE COLLECTOR

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JAN BREUGHEL I

(BRUSSELS 1568-1625 ANTWERP)

AND JOOS DE MOMPER II

(ANTWERP 1564-1635)

*A townscape with figures and horse-drawn carts,
carrying vegetables and other produce to market*

oil on panel

24½ x 35 in. (62 x 88.8 cm.)

\$700,000-1,000,000

£500,000-710,000

€650,000-920,000

PROVENANCE:

Private collection, Europe; Christie's, London, 7 December 2006, lot 7.
with Johnny van Haften, London, where acquired by the present owner.

LITERATURE:

K. Ertz and C. Nitze-Ertz, *Jan Brueghel der Ältere. Die Gemälde*, IV, Lingen 2008, p. 1513,
no. 715.

This impressive panel is a wonderful example of the collaboration between two of the most accomplished and prolific Flemish artists of their time. Jan Brueghel I and Joos de Momper II each had a distinctive style and different specialty. By combining their skills, they were able to produce an entirely new kind of work for the buoyant Antwerp market and beyond. Such commercial enterprise was the *raison d'être* of collaboration and, as a practice, was central to both their careers.

Born shortly before the death of his famous father Pieter Bruegel I, Jan Brueghel I is often characterized as the most significant artist in Northern Europe between his father and Peter Paul Rubens (1577-1640), with whom he frequently worked. Though his father developed the formula of arranging figures traveling along country roads which receded into the distance, it was Jan who masterfully refined these images, focusing on conveying the vast depth of the withdrawing landscape and the corresponding, carefully diminishing scale of the figures. Here the street bustles with activity: horse-drawn wagons and carts, laden with goods, and figures carrying baskets and bundles go about their daily business. Some are driving towards the market, while others are already heading out of town. The wonderful variety of forms and motifs, together with the intense color and beautiful surface of the present picture, provide a visual delight and are clear indications of why the artist's popularity has endured for centuries.

Unlike Brueghel, who also produced history and flower paintings, De Momper specialized exclusively in landscape views that could be seen from some distance. He received his initial training from his father, who as early as 1581 registered his son as a master in the Antwerp Guild of St Luke, of which he himself was at the time the dean. The friendship between Jan Brueghel I, and De Momper is well documented: in a letter to Ercole Bianchi in 1622, penned on Brueghel's behalf by Rubens, Brueghel specifically referred to de Momper as 'Mio amico Momper', and, as Franz first pointed out (H.G. Franz, 'Landschaftsbilder als kollektive Werkstattsschöpfungen in der flämischen Malerei des 16. und frühen 17. Jahrhunderts', *Jahrbuch des*

Kunsthistorischen Institutes der Universität Graz, 18, 1982, pp. 174-177), collaborative works by the two artists were sufficiently common to appear with dual labels in David Teniers II's catalog of pictures belonging to the Archduke Leopold Wilhelm of Austria. The two artists worked together on more than eighty paintings over a period of almost thirty years, and after Jan's death in 1625 this fruitful relationship was carried on by his son, Jan II. De Momper's large, broadly painted villages and cityscapes provided atmospheric settings for Brueghel's figures, while they, in turn, animated De Momper's vast panoramas.

This composition is one of the most elegant of all the village and townscapes of Jan Brueghel I and Joos de Momper. It can be associated with a number of others in which the buildings have assumed a more dominant role in the landscape, which appear in De Momper's oeuvre from the first two decades of the 17th century. Most of these take place in winter, such as the *Village landscape with travelers* (see K. Ertz, *Josse de Momper der Jüngere. Die Gemälde*, Freren, 1986, pp. 246 and 580-1, no. 413, fig. 276) making the springtime setting of the present panel a rarity.

Although undated, the importance of the buildings within the composition of both the aforementioned *Village landscape* and the present lot suggest a date late in Jan's life c. 1620. The lower viewpoint, with the more subtle tonal palette, finely applied contours, use of white highlights, and the arrangement of the houses into a receding focal point in the middle distance have resulted in Ertz dating the present work to the 1620s. Another characteristic example from this period is the *Winter landscape with the Cathedral of Antwerp* (private collection, Germany; see Ertz, *op. cit.*, 1986, no. 415), also a collaboration between the two painters. Furthermore, the slightly ornate architecture recalls such works as the *Village landscape in winter with a mooring place* and the *Village landscape in winter with a tower*, both of 1615-1620 (both private collection; see Ertz, *op. cit.*, 1986, p. 576, nos. 391-392, figs. 221-222). Unrecorded until it appeared on the art market in 2006, the present lot appears to be the prime version of this composition, with two variants of inferior quality by De Momper and Jan Brueghel II (Ertz, *op. cit.*, 2008, pp. 1380-1381, figs. 2 and 3, and p. 1513, under no. 715).

The present lot is sold with a certificate from Klaus Ertz confirming the attribution.







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

139

HENDRICK GERRITSZ. POT
(HAARLEM C.1585-1657 AMSTERDAM)

Portrait of Jacob van der Merckt; and Portrait of Petronella Witsen

oil on panel	
each 16½ x 12½ in. (41.8 x 32 cm.)	a pair (2)
\$250,000-350,000	£180,000-250,000 €230,000-320,000

PROVENANCE:
Commissioned from the artist by Jacob and Petronella van der Merckt, Amsterdam, and by descent in 1676 to their daughter Petronella van der Merckt, Amsterdam, who married Burgemeester Bors van Waveren in c. 1660, and by descent to their daughter Jacoba Bors van Waveren (1666-1754), who married Abraham Ortt (1650-1691), and by descent to their daughter Jacoba Elisabeth Ortt, who married G. Bors van Waveren, Amsterdam. Van Eys, Amsterdam.
M. van Hoven van der Voort, great-great-great granddaughter of the sitters, and by descent to her nephew and nieces Bock.
Jonkheer P.H.A. Martini Buys, Rotterdam, by c. 1905.
Anonymous sale; Amsterdam, 15 April 1947, lot 559.
R.Th. Bijleveld, Velp, by 1952.
Private collection, Hampshire, from at least 1980; Sotheby's, London, 5 July 1995, lot 48, where acquired by the present owner.

EXHIBITED:
Rotterdam, Museum for History and Art, on loan c. 1905.
Amsterdam, Rijksmuseum, *Drie Eeuwen Portret in Nederland*, 1952, nos. 128 and 129.
Arnhem, Gemeentemuseum, *17e Eeuwse Meesters uit Gelders Bezit*, 1953, nos. 52 and 53.
Southampton, Southampton Art Gallery, on loan, 1980-1995.

LITERATURE:
A. Bredius and P. Haverkorn van Rijsewijk, 'Hendrick Gerritsz. Pot', *Oud Holland*, V, 1887, p. 173, nos. XIII, XIV.
E.W. Moes, *Iconographia Batava*, II, 1905, nos. 4969-1, 9168-1.
E. De Jongh, *Portretten van echt en trouw*, exhibition catalogue, Haarlem, 1986, pp. 32, 33, figs. 20a, 20b.
P. ten-Doesschate Chu, *Im Lichte Hollands*, exhibition catalogue, Basel, 1987, p. 202, under no. 75, n. 7.
E. Blanken, *Hendrick Gerritsz Pot (1580-1657): een studie naar zijn portretoeuvre*, unpublished Master's thesis, 2012, pp. 73-74, nos. 12a and 12b.
M.E. Wieseman in *Gerard ter Borch*, exhibition catalogue, Washington DC, 2004, p. 54, under no. 4, fig. 2 (the first only).

This elegant pair of portraits, depicting the Amsterdam merchant Jacob van der Merckt (1599-1653) and his wife, Petronella Witsen (1602-1676), are fine examples of Pot's small-scale full-lengths, a type of portraiture in which he excelled. The sitters are identified by labels on the reverse of the panels, which are inscribed by their great-great-great granddaughter, M. van Hoven van der Voort. The inscription on identifying the female sitter reads: '*Dit is het portret... Pet.../nella Witsen de vrouw van/Jacob van der Merckt*' ('This is a portrait of Petronella Wilson wife of Jacob van der Merckt').

Based in Amsterdam, Jacob van der Merckt traded with Italy, the Levant and Greenland, and was the Regent of the Aalmoezenierweeshuis (Orphanage) in Amsterdam. He married Petronella in 1628 and these portraits may have been commissioned to commemorate that event. Following established portrait conventions, the sitters face one another while looking out at the viewer, the man appearing on the left and the woman on the right. The relatively stark interiors, consisting primarily of a richly draped table, upholstered chair and column, ensure that focus remains on the sumptuously attired subjects. This formula was clearly successful as Pot employed it in several other portraits, including a portrait of an unidentified woman of c. 1625-1635 in the Cleveland Museum of Art, and a second of c. 1635 in the Liechtenstein Museum, Vienna. The recurrence of the column suggests that it might have been in Pot's studio.

The extent of Pot's oeuvre had been little recognized until relatively recently, since until the late 19th century many of his portraits were erroneously ascribed to artists such as Anthonie Palamedesz, Thomas de Keyser, Jacob Duck and even Frans Hals. Pot held various public offices in his home town of Haarlem, among them warden of the St. Luke's Guild (four times over) and, in 1635, dean. He served as first lieutenant of the militiamen's guard and appeared at that rank in two of Frans Hals' magnificent group portraits, the *Officers and Sergeants of the St. Hadrian Guard*, of 1633, and the *Officers of the St. George Civic Guard*, of c. 1639, both in the Frans Hals Museum, Haarlem. Pot's reputation was not, however, limited to Haarlem. Indeed, he painted portraits of some of the most prominent political figures of the day. In 1620, he painted two versions of *The Apotheosis of Prince William I*, one of which was bought by the city of Haarlem for the stadhouder's Haarlem residence and the other by the Delft magistrates for the city's new Town Hall. Pot traveled to England in 1632 where he worked at the court of Charles I, painting at least two portraits of the King, one now in Paris, Musée du Louvre and another of the King together with Queen Henrietta Maria and the Prince of Wales in The Royal Collection (Buckingham Palace).







PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

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GAETANO GANDOLFI

(SAN MATTEO DELLA DECIMA 1734-1802 BOLOGNA)

Saint Cecilia

signed with initials and dated on the reverse of the original canvas 'G.G.f 1791'

oil on canvas, unlined

16¼ x 12¾ in. (41.3 x 31.5 cm.)

\$500,000-700,000

£360,000-500,000

€460,000-640,000

PROVENANCE:

Anonymous sale; Christie's, New York, 29 January 1999, lot 33 (\$728,500), where acquired by the present owner.

LITERATURE:

D. Biagi Maino, 'Gandolfi, Gaetano' in *Dizionario biografico degli italiani*.... LII, Rome, 1999.



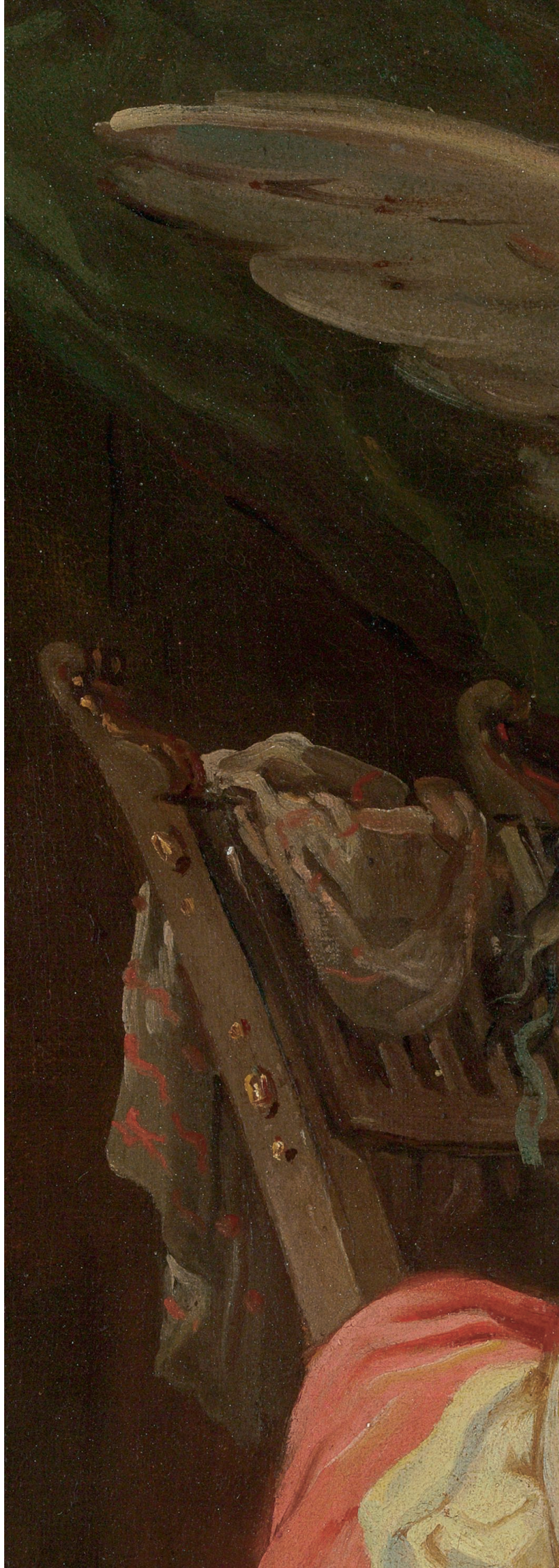
Fig. 1 Mauro Gandolfi after Gaetano Gandolfi, *Saint Cecilia*, engraving
©The Trustees of the British Museum



The lush, creamy handling of this exquisite picture gives it the highly finished surface of an independent painting, while its intimate size preserves all the virtuoso brushwork and freshness of Gandolfi's ravishing *modelli*. As no larger version of the composition is recorded, it is likely that the present work was conceived as a finished work in its own right, a carefully calculated balance of brio and elegance. When it was rediscovered in 1999 and sold at Christie's, the bright coloring and delicate drawing of this *Saint Cecilia* were obscured by a layer of yellowed varnish. This has since been removed, allowing the viewer to properly appreciate the beautifully preserved impasto and vivid palette: the salmon-pink of the saint's skirt, for example, is exquisitely reflected in the leg of her instrument, the angel's blue robe, and in the underside his wing, making it appear to practically glow with warmth.

At the time of the 1999 sale, this *Saint Cecilia* was unpublished, but Donatella Biagi Maino and Mimi Cazort both confirmed the attribution on the basis of photographs. The unlined canvas is also signed on the reverse and dated 1791, the same year Gaetano's son Mauro became a student at the Accademia di Belle Arti in Bologna and began collaborating with his father, who was entering the last decade of his life. As Biagi Maino has pointed out, Mauro employed this painting as the basis of an etching which was considered among his most prized (fig. 1), and whose inscription reads '*Il pensiero e di Gaetano Gandolfi / Eseguito ed inciso da Mauro Gandolfi*'.

At the time the present work was painted, Gandolfi was the leading artist in Bologna. He had recently returned from London, where he had spent six months at the invitation of Robert Dalton, librarian of King George III, and was receiving a wealth of commissions from the Church. Given its modest size, it seems most plausible that the present work was made for a lay patron particularly devoted to Cecilia, patroness of music, for his or her private worship.







PROPERTY FROM THE ESTATE OF THE COUNTESS NADIA DE NAVARRO

141

MARCO D'OGGIONO

(?MILAN C. 1467-1524)

The Madonna of the Violets

oil on panel, transferred to canvas
22½ x 16¾ in. (57.1 x 42.5 cm.)

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

£1,500,000-2,100,000
€1,900,000-2,800,000

PROVENANCE:

Joseph, Cardinal Fesch (1763-1839), Palazzo Falconieri, Rome, as Bernardino Luini.
Rev. Walter Davenport Bromley, Wootton Hall, Staffordshire; (t), Christie's, London, 12 June 1863, lot 81, as Leonardo da Vinci (490 gns. to Goldsmith).
Stanley Mortimer, New York, 1944; Parke-Bernet Galleries, 2 December 1944, lot 74, as Milanese Master of the Circle of Leonardo da Vinci.
with Jacob Heimann, Los Angeles.
(Probably) with French and Co., New York, from whom acquired by
The Countess Nadia de Navarro in 1960.

EXHIBITED:

London, British Institution, *Exhibition of Ancient Masters*, 1858, no. 5, as Leonardo da Vinci.
Los Angeles, The Los Angeles County Museum, *Leonardo da Vinci: Loan Exhibition*, 1949, no. 18, as Leonardo and Assistant (entry by W.E. Suida).
Milan, Palazzo Reale, *Arte Europea da una Collezione Americana*, March-April 1964, no. 5, as Leonardo e aiuto (catalogue by R. De Grada).
London, The National Gallery of Art, *Leonardo da Vinci: Painter at the Court of Milan*, 9 November 2011-5 February 2012, no. 67 (catalogue entry by A. Mazzotta).

LITERATURE:

G.F. Waagen, *Treasures of Art in Great Britain*, London, 1854, III, p. 377, as Leonardo da Vinci.
G. Scharf, *Artistic and Descriptive Notes of the Most Remarkable Pictures in the British Institution Exhibition of the Ancient Masters*, Pall Mall, London, 1858, pp. 5-6, no. 5, as Leonardo da Vinci.
Mrs. C. Heaton, *Leonardo da Vinci and his Works*, London and New York, 1874, p. 292, as probably Leonardo da Vinci.
A.F. Rio, *De l'Art Chrétien*, 1874, II, p. 98, as Leonardo da Vinci.
G.F. Waagen, 'Über das Leben und die Werke des Leonardo da Vinci', in *Kleine Schriften*, Stuttgart, 1875, p. 156, as Leonardo da Vinci.
J.W. Brown, *A Treatise on Painting by Leonardo da Vinci*, London, 1877, p. 237, as probably Leonardo da Vinci.
B. Berenson, *Italian Pictures of the Renaissance*, London, 1968, I, p. 242.
C. Marcora, *Marco d'Oggiono*, Oggiono, 1976, pp. 262-3, pl. 89.
R.H. Rush, *Art as an Investment*, Englewood Cliffs, 1961, pp. 315-317.
D. Sedini, *Marco d'Oggiono: Tradizione e rinnovamento in Lombardia tra Quattrocento e Cinquecento*, Milan and Rome, 1989, pp. 40-41, no. 9, as attributed to Marco d'Oggiono.
D.A. Brown, 'The Master of the Madonna Litta', in M.T. Fiorio and P.C. Marani, eds., *I Leonardeschi a Milano: Fortuna e collezionismo*, Milan, 1991, pp. 25, 31 fig. 8, 33 nn. 17 and 18.
J. Shell, 'Marco d'Oggiono', in G. Bora et al., *The Legacy of Leonardo: Painters in Lombardy 1490-1530*, Milan, 1998, p. 169.
A. Ballarin, 'Marco d'Oggiono', in *Pittura del Rinascimento nell'Italia settentrionale (1480-1530) - Milano nell'età di Ludovico il Moro: Parte seconda: Altri problemi di leonardismo milanese di fine Quattrocento*, Padua, 2000, pp. 132, 135.



Fig. 1 Leonardo da Vinci, (1452-1519) *Study of a Madonna and Child* / Gabinetto dei Disegni e Stampe, Galleria Degli Uffizi, Florence, Italy / Bridgeman Images





Tenderness tinged with melancholy characterizes this moving depiction of the Madonna and Child seated before a marble parapet. Mary gazes lovingly at her son, her delicate features highlighted by the dark cloth that serves as a backdrop for the pair. Christ returns his mother's stare, but while his twisting body speaks of a child's restless energy, his eyes convey seriousness mingled with grief, thus revealing his awareness of his fate. Clutched in his right hand are a few violets, a symbol of humility associated with his Incarnation as well as the Crucifixion. Their purplish hue echoes the blue tonalities of the landscape visible beyond the gathered curtain, where a placid lake gives way to mountains steep enough to graze the clouds.

Marco d'Oggiono's composition is deeply indebted to Leonardo da Vinci's pen-and-ink drawing of the *The Virgin and Child with a cat* of about 1480 (fig. 1; Uffizi, Florence). Here, the unconventional feline attribute is replaced by more traditional violets, but the positional and psychological relationship of mother and child clearly owes much to the master's haunting figures. The smoky modeling, known as *sfumato*, as well as the skillful rendering of the feather-light, transparent veils reveal an intimate knowledge of Leonardo's style. Gustav Waagen even went so far as to describe the present painting as a "very beautiful picture" from the "early part of Leonardo's residence in Milan" (*loc. cit.*, 1865). The 19th-century scholar later linked our *Madonna of the Violets* to *The Madonna Litta* (fig. 2; The State Hermitage, St. Petersburg), which he also considered an autograph work by the Florentine master. The latter painting is now usually given to one of Leonardo's pupils—with Giovanni Antonio Boltraffio as a favored candidate—and shares much in common with the present work, such as the heightened plasticity of the Christ Child and the mountainous landscape enveloped in a bluish haze. In fact, David Alan Brown has proposed that the most plausible author of *The Madonna Litta* was not Boltraffio but rather Marco d'Oggiono himself, who appears to have already been working in Milan as a master with his own shop by 1487, when he is documented as having taken on an apprentice (see D.A. Brown, *op. cit.*, pp. 25-34). Marco was living with Leonardo by September 1490 – on the 7th of that month, according to Leonardo's memoranda, he fell victim to another member of the master's workshop, the notorious Salai, who stole Marco's silverpoint stylus. In developing his theory about *The Madonna Litta*, Brown followed Wilhelm Suida, who also singled out Marco d'Oggiono as the author of *The Madonna of the Violets* in 1949, adding however that "the soft shadow and utmost refinement in the modeling of the Virgin's head indicate Leonardo's participation in this exquisite work" (*loc. cit.*).

Suida's suggestion of Leonardo's involvement in the execution of this painting, while no longer supported, points to the high quality of the picture both in terms of its formal arrangement and mysterious mood. Comparison of the *Madonna of the Violets* with Marco's sole documented painting of the 1490s, *The Grifi Altarpiece* (a joint 1491 commission with Boltraffio by the brothers of the late Archbishop Leonardo Grifi for the chapel of San Leonardo in San Giovanni sul Muro, Milan) reveals strong affinities between the infant and adult Christ's facial types (see Syson et al., *op. cit.*, no. 65). Similarly full, pouting mouths and intensely modeled eyes that possess a slightly sunken quality occur in Marco's *Portrait of a Man aged 20* (the so-called "Archinto Portrait", National Gallery, London; fig. 3) of 1494 as well as in his *Saint John the Baptist* of c. 1498-1500 (National Trust, Knightshayes Court, Devon). The latter's contemplative mood and rich palette, dominated by ruby red and coppery browns, also share much in common with the present painting. Another parallel between *The Madonna of the Violets* and the *Portrait of a Man aged 20* is the marble parapet with mottled earth tones that appears in both works. As for the landscape framing the Virgin and Child, its vast lake and verdant shores at the foot of a mountain range call to mind Marco's hometown of Oggiono on lake Annone, as Antonio Mazzotta has observed (*loc. cit.*).

The treasured cornerstone of the De Navarro collection, *The Madonna of the Violets* had been kept out of the public eye since it was exhibited in Milan in 1964 until its inclusion in the seminal Leonardo retrospective held at the National Gallery, London, in 2011-2012. The painting was already much admired in the 19th century, when it was part of the collection of Napoleon's uncle, Cardinal Joseph Fesch in Rome, where it was attributed to Bernardino Luini. It was later acquired by the Rev. Walter Davenport Bromley (1787-1863), whose collection at Wootton Hall was, in the words of Francis Haskell "one of the most distinguished collections in England of early Italian painting" (*Rediscoveries in Art*, 1980, p. 203, n. 64).



Fig. 2 *The Madonna Litta*, The State Hermitage, St. Petersburg



Fig. 3 Marco d'Oggiono, *Portrait of a Man aged 20* ('The Archinto Portrait')
© The National Gallery, London

JACOPO AMIGONI

(VENICE 1675-1752 MADRID)

Pygmalion and Galatea

oil on canvas

49 x 37½ in. (124.5 x 95 cm.)

\$70,000-100,000

£50,000-71,000

€65,000-92,000

PROVENANCE:

with Matthiesen Gallery, London, from where acquired by the present owner.

LITERATURE:A. Scarpa Sonino, *Jacopo Amigoni*, Soncino, 1994, pp. 60, 61, n. 122, fig. 30.

Ovid's *Metamorphoses* describes the story of the Cypriot sculptor Pygmalion, who fell in love with one of his marble creations. He named the work Galatea, and prayed to the goddess Aphrodite that she would have mercy on him and transform his inanimate creation into living flesh. As the story goes, upon returning from Aphrodite's temple, Pygmalion kissed Galatea, only to discover that her lips were flush red and that she was miraculously changing into a human being. The pair fell deeply in love and soon married, bearing a son named Paphos, after whom the Cypriot city is named. Amigoni has conflated the elements of the story, presenting the scene at the height of the sculptor's desperate entreaty to the goddess, who has just descended in a tumble of clouds and putti. Her hand rests gently on Galatea's arm, suggesting that the marble figure will momentarily begin her metamorphosis, and imbuing the scene with dramatic energy.

The itinerant painter and etcher Jacopo Amigoni trained in Venice but began his career in southern Germany, where he first studied in Düsseldorf and then from about 1715 to 1729 produced decorative ceiling frescoes for Maximilian II Emanuel, elector of Bavaria, at Schloss Schleissheim and at the elector's summer palace at Schloss Nymphenberg. In 1729, he arrived in England, where he would remain for ten years, interrupted only by a visit to France in 1736. During this period, Amigoni completed a large-scale decorative project for Moor Park, near London, and excelled as a portraitist for private patrons. After a sojourn in his native city from 1739-1747, where he absorbed the full-blown Venetian Rococo that had matured during his absence, Amigoni was drawn to Madrid where – like his contemporary Giambattista Tiepolo – he hoped to attract the rich patronage of the Bourbon court. As a court painter to Ferdinand VI, Amigoni worked on portraits and ambitious decorative schemes, and was in the King's employ when he died in 1752. Although the size of the present canvas fits that of a traditional English format, Scarpa Sonino has suggested that the present work, with its gentle pastel colors, evocative of his later sojourn in Venice, and elegantly restrained composition more in line with the late Spanish Baroque style, may date to the artist's Madrilenian period.



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

143

CARLO MARATTI

(CAMERANO 1625-1713 ROME)

Portrait of a lady, probably the artist's daughter, Faustina Maratti Zappi (c. 1679-1745), half-length, as Saint Margaret

oil on canvas
29% x 24% in. (75.3 x 61.9 cm.)

\$200,000-300,000

£150,000-210,000
€190,000-280,000

PROVENANCE:

John William Ellison Macartney (d. 1904), Clogher Palace, Clogher, County Tyrone, Ireland (according to a label on the reverse).
with Hall & Knight, New York, 1998, where acquired by the present owner.



Fig. 1 Carlo Maratti, *Ritratto di Faustina Maratti (La Pittura)*, Corsini Gallery, Rome / courtesy of the Ministero dei Beni e delle Attività Culturali e del Turismo - Gallerie Nazionali di Arte Antica di Roma, Palazzo Barberini e Galleria Corsini

Dated by Dr. Stella Rudolph to c. 1688-1695, this engaging portrait was produced at the height of the artist's career. Following the death of his master Andrea Sacchi in 1661, Carlo Maratti had striven to create the most renowned studio in Rome and, with the death of Bernini in 1680, he became the city's foremost artist.

It was at about this time that Maratti painted a series of six of the most eminent women of antiquity for one of his principal collectors, Francesco Montioni. Of this series, *Cleopatra Dissolving the Pearl* is now in the Museo Nazionale, Rome. Although Maratti concentrated primarily on religious and history painting, he was also a distinguished portraitist and the present work is thought to be of Faustina Maratti Zappi, his illegitimate daughter and a considerable personage in her own right. Having received an exceptional education in the liberal arts, she published a collection of Petrarchan sonnets with her husband, Giambattista Felice Zappi, in 1723. She became celebrated in Roman artistic circles as the most accomplished female poet of her age and was deemed a great beauty, attracting the attention of Giangiorgio Sforza Cesarini, a cadet son of the Duke of Genzano, whose attempted kidnapping of her saw him exiled to Naples and then Spain.

This picture bears a marked resemblance to Maratti's portrait of Faustina holding a painter's palette (fig. 1; Galleria Nazionale dell'Arte Antica, Palazzo Corsini, Rome). Executed c. 1698, when his daughter would have been approximately 19 years old, the sitter exhibits the same distinctive features – the dimpled chin, full cheeks, fine eyebrows and cupid's bow lips – as appear in the present work. And yet, she is demonstrably older in the Palazzo Corsini picture, lacking the roundness and adolescent quality of the earlier work. This accords with Stella Rudolph's suggested dating for the picture, though a date closer to the later end of her 1688-1695 range would seem be most appropriate, as Faustina would have been 15 or 16 in that year and is here clearly already beginning to transform into a young adult. The capacious folds of the drapery, the unusually large, lustrous eyes and the curved position of the tapering fingers are characteristic of Maratti's portraits of this period, as is the somber tonality of the costume, which emphasizes the paleness of the girl's complexion. The gossamer, striped scarf across her shoulder is replicated in the impressive allegorical portrait of Maratti's third wife and Faustina's mother, Francesca Gomme Maratta, which dates to c. 1690 and is currently in a private collection.

The present picture will be included in Dr. Stella Rudolph's forthcoming catalogue raisonné of the artist's works.





PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

144

MAURICE-QUENTIN DE LA TOUR

(SAINT QUENTIN 1704-1788)

Portrait of a lady, possibly Claire Josèphe Hippolyte Lérés de Latude, called Mademoiselle Clairon (1723-1803), bust-length

pastel on paper
19½ x 16 in. (48.7 x 40.6 cm.)

\$150,000-250,000

£110,000-180,000
€140,000-230,000

PROVENANCE:

(Probably) Maurice Quentin de la Tour (1704-1788), from whom bequeathed to Claire Josèphe Hippolyte Lérés de Latude, called Mademoiselle Clairon (1723-1803). Paris, Hôtel Drouot, 9 March 1988, lot 88, ill. (with incorrect dimensions). with Wildenstein, where acquired by the present owner.

LITERATURE:

A Besnard and G. Wildenstein, *La Tour*, Paris, 1928, pp. 75, 117.
O. Blanc, *Portraits de femmes artistes et modèles à l'époque de Marie-Antoinette*, Paris, 2006, p. 285.
N. Jeffares, *Dictionary of pastellists before 1800*, London, 2006, p. 285, and online version: <http://www.pastellists.com/Articles/LaTour1.pdf>.

Mademoiselle Clairon or La Clairon, née Claire-Josèphe-Hippolyte Legris de Latude (1723-1803) was one of the most celebrated actresses in France in the 18th Century. This portrait is possibly the same one listed in LaTour's last will and testament, in both the 1768 and 1784 versions (see Wildenstein, *op. cit.*, pp. 75, 117), providing a *terminus ante quem* for the creation of the work.

In contrast to his official royal portraits, La Tour's pastel portraits of his fellow artists – painters, writers, actors – were informal and display more warmth and naturalness. Portraits such as the present one which show the actress bare faced and with a knowing gaze, as well as his portraits of fellow-painter Jacques Dumont Le Romain and Jean-Baptiste Chardin display an intimacy and a real expression of the sitters' personalities missing from his official royal portraits.

Mademoiselle Clairon made her stage debut at the age of thirteen. She had difficulty gaining entrance to the Comédie française, finally succeeding in 1743 when she made her debut in the title role of Phaedra which was an undisputed success. For the next 22 years, Clairon performed classic tragic roles, as well as in works by the most important contemporary playwrights such as Voltaire, Jean-François Marmontel, Chateaubrun, Saurin and de Belloy. Carle Vanloo depicted the actress as Medea (Bildegalerie, Potsdam-Sans Souci), the title role in Bernard de Longepierre's play, and the role for which La Clairon is best known. This painting was exhibited at the Salon in 1759 when La Clairon was at the height of her popularity. La Clairon was also painted by Greuze, and a profile portrait by Cochin was the basis for the engraving for the frontispiece of her autobiography. The present portrait, if indeed it represents Mademoiselle Clairon, shows her at a younger age than in Vanloo's painting and should date from c. 1750.

In the early 1760s, the actress was imprisoned at Fort-l'Évêque for refusing to perform with an actor she considered sub-standard. Upon her release Mademoiselle Clairon retired from the stage, and then went on to teach other actors and write her autobiography, *Mémoires d'Hippolyte Clairon* which was published in 1798. The actress also had a very colorful personal life and had many lovers including the playwright Marmontel, the actor, Jean Maudit de La Rive (who had also been a former pupil), and Joseph-Alphonse-Omer, Comte de Valbelle (1729-1818) who had a *hôtel particulier* on the Rue du Bac in Paris. After her retirement she had an affair with the Margrave of Ansbach, a much younger German prince, and took up residence at the court of Bayreuth until 1791. She died in 1803 and is buried in the Père Lachaise cemetery in Paris.





PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

145

JEAN-HONORÉ FRAGONARD

(GRASSE 1732-1806 PARIS)

The Rest on the Flight into Egypt

oil on canvas, in a painted oval
22 x 17¾ in. (55.8 x 45.2 cm.)

\$300,000-500,000

£220,000-360,000

€280,000-460,000

PROVENANCE:

Henri Rouart (1833-1912); (†), Galerie Manzi-Joyant, Paris, 9-11 December 1912, lot 37 (FF82,500 to Chaliva).
Ernest Rouart (1874-1942).
Private collection, Paris, by 1954.
with Galerie Heim, Paris (according to a label on the reverse).
with Wildenstein, New York, where acquired by the present owner.

EXHIBITED:

Paris, Musée des Arts Décoratifs, Pavillon de Marsan, *Exposition d'œuvres de J.-H. Fragonard*, June-July 1921, no. 12.
Paris, Petit Palais, *La Vierge dans l'art français*, 1950, no. 79.
Bern, Kunstmuseum, *Fragonard*, 13 June-29 August 1954, no. 4.
London, Heim Gallery, *French Paintings & Sculptures of the 18th Century: Winter Exhibition*, 1968, no. 25.

LITERATURE:

A. Alexandre, 'La Collection de M. Henri Rouart', *Les Arts*, III, April 1902, pp. 18, 20.
A. Alexandre, 'La Collection Henri Rouart', *Les Arts*, CXXXI, November 1912, pp. 4, 18.
A. Alexandre, *La Collection Henri Rouart*, Paris, 1912, pp. 27, 57.
A. Boutillier du Retail, 'Un Fragonard à Troyes', *Annuaire de l'Aube*, 1912, II, pp. 19, 23.
G. Wildenstein, 'L'Exposition Fragonard au Pavillon de Marsan', *La Renaissance de l'Art Français*, July 1921, p. 357.
G. Grappe, *La Vie et l'Œuvre de J.H. Fragonard*, Monaco, 1946, p. 37.
G. Wildenstein, *The Paintings of Fragonard*, New York, 1960, pp. 195-197, no. 24, fig. 15.
D. Wildenstein and G. Mandel, *L'Opera completa di Fragonard*, Milan, 1972, pp. 86-87, no. 25.
J-P. Cuzin, *Jean-Honoré Fragonard : Vie et œuvre: Catalogue complet des peintures*, Fribourg and Paris, 1987, p. 264, no. 23.
P. Rosenberg, *Fragonard*, Paris, 1987, exhibition catalogue, p. 57, under no. 10, fig. 6.
P. Rosenberg, *Tout l'œuvre peint de Fragonard*, Paris, 1989, p. 73, no. 24..

Best known for his erotic and libertine cabinet pictures, Fragonard was also a gifted and active painter of religious subjects, especially at the start of his career. Having been admitted into Chardin's workshop, where he learned the rudiments of painting, Fragonard soon applied to study under François Boucher. Fragonard was never to train formally at the Academy, but Boucher's tutelage was enough to guide him to victory in the Prix de Rome in 1752 with *Jeroboam Sacrificing to the Idols* (Paris, Ecole Nationale Supérieure des Beaux-Arts, Paris), an exceptionally accomplished picture in the grand manner. During the four years that Fragonard spent at the Ecole des Elèves Protégés, before leaving for Rome at the end of 1754, he benefitted from the instruction of its director, Carle Vanloo, and painted one of his few documented early works, *The Washing of the Disciples' Feet* (1755; Cathedral of Grasse), which was commissioned by the town fathers of Grasse and presented to Louis XV the following year. He was almost certainly also asked at the same time to paint the monumental, horizontal altarpiece, *Rest on the Flight into Egypt* (private collection, Paris) to hang in a chapel of the Cathedral of Grasse, his hometown.

Two small paintings of the *Rest on the Flight into Egypt* (one in the Nationalmuseum, Stockholm; the other in a private collection), both sketchy, fluent and free in their brushwork, may have been made as preparatory studies for the horizontal altarpiece. These sketches reveal the qualities that characterize Fragonard's production of the 1750s: the distinctive palette of sharp pinks, strong reds, cold blues, and brassy yellows – deriving perhaps as much from Restout as from Boucher – as well as sparkling effects of light and shimmering draperies. The composition of the present painting differs significantly from that of the altarpiece, and it seems to be a finished,

independent work; nevertheless, it shares the same palette and qualities of handling with the aforementioned sketches, and must likewise date from around 1754, immediately before Fragonard's departure for Rome. Already, even at this initial stage in his career, when he would still have been in his early '20s, Fragonard displays the creamy painting technique, dynamic (if somewhat irrational) spatial sense, rhythmic ease within an oval format, and brilliantly virtuoso brushwork that were to be his hallmarks. In all likelihood, it was the artist's extraordinarily free handling that attracted the first known owner of the painting, the industrialist and collector Henri Rouart (1833-1912), one of the earliest patrons of Degas and the Impressionists.

The story of Mary and Joseph fleeing Palestine into Egypt to escape King Herod's wrath and save the newborn Christ from certain death was often depicted in European painting from the Renaissance onward, but is only briefly recounted in the Gospel of Matthew (2:1-15). The more embellished accounts to which artists often referred for guidance appear in the Apocrypha and in the writings of medieval theologians. For most painters, the subject was an excuse to depict landscape; Fragonard, however, eschews the landscape setting entirely, focusing exclusively on the intimate bonds of the Holy Family. In the painting, the Child, wrapped in swaddling clothes, sleeps in his crib while his Mother covers his cradle to shelter him from the elements; gently, Joseph feeds and pets the donkey as it rests, grateful that it carried them such a long distance. Throughout his career, Fragonard returned again and again to the subject of happy or contented families and even here, the artist preferred to express feelings of tender concern and family affection over the drama of exile and flight.





PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

146

FRANÇOIS BOUCHER

(PARIS 1703-1770)

Cupid as the Genius of Peace; and Cupid as the Genius of War

the first signed and dated 'f Boucher / 1759' (lower left);

the second signed and dated 'f Boucher / 1759' (lower right)

oil on canvas

each 16½ x 13¾ in. (41.9 x 33.7 cm.)

a pair (2)

\$400,000-600,000

£290,000-430,000

€370,000-550,000

PROVENANCE:

M. collection, Paris.

Laurent Laperlier (1805-1878), Paris; Hôtel Drouot, Paris, 11-13 April 1867, lots 3 and 4.

Private collection, New Orleans, until 1985 (the first only).

with Wildenstein, New York, where acquired by the present owner.

EXHIBITED:

Paris, Galerie Martinet, *Tableaux et dessins de l'école française du XVIIIe siècle tirés de collections d'amateurs*, 1860, nos. 347, 348.

Tokyo, Metropolitan Art Museum and Kumamoto, Prefectoral Museum of Art, *François Boucher*, April-August 1982, no. 47 (the second only; the first listed in the catalogue as 'lost').

LITERATURE:

W. Bürger [Etienne-Joseph Théophile Thoré], 'Exposition de tableaux de l'école française ancienne tirés de collections d'amateurs', *Gazette des Beaux-Arts*, VIII, 1860, p. 235.

A. de La Fizelière, *Catalogue des tableaux de l'Ecole française, tirés des collections d'amateurs*, Paris, 1860, p. 235.

'Vente Laperlier [La Chronique des Arts et de la Curiosité]', *Gazette des Beaux-Arts*, V, 1867, p. 122.

A. Michel, *François Boucher*, Paris, 1906, nos. 917, 918.

P. de Nolhac, *François Boucher, premier peintre du roi*, Paris, 1907, p. 137.

I. Errera, *Répertoire des peintures datées*, Brussels and Paris, 1920, I, p. 419.

A. Ananoff, *François Boucher*, Lausanne and Paris, 1976, II, p. 130, no. 451.

A. Ananoff, *L'Opera completa di Boucher*, Milan, 1980, pp. 123-124, nos. 472, 473.

Throughout his career, but notably after his return to Paris in the early 1730s from an extended stay in Italy, Boucher made allegorical decorations depicting putti at play and work. Such paintings evolved from the Greek God of Love, Eros, and his corresponding Latin personification, Cupid, of course, but for visual precedents, Boucher looked to Renaissance paintings by masters such as Titian ('*The Venus Worship*'; Madrid, Prado) and Parmigianino, which themselves referred consciously to sculpted bas-reliefs from Roman antiquity. The somewhat blurry distinction between Cupids and Cherubim secured the putto's entry into both the boudoir and the High Altar, and in Boucher's most ambitious compositions the pudgy, winged infants invariably play prominent roles attending the Gods of Olympus or the Fathers of the Christian Church.

In addition, Boucher understood that putti could serve purposes other than their traditional part as otherworldly attendants, and he ingeniously exploited their ornamental possibilities in autonomous decorative panels such as the present pair of paintings, in which they are featured without adult companions. Much of Boucher's success in the genre lay in his lifelong fascination with the appearance and movements of actual babies, which he carefully studied. A devoted father himself, he made innumerable drawings of babies that observantly captured their peculiar anatomies and distinctive behavior with palpable affection, and he translated them into painted compositions of genuine charm and pictorial novelty.

With his characteristic good humor and high spirits, Boucher casts naked, winged babies as personifications of the great, timeless themes of War and Peace in these colorful and carefree allegories. As War, Boucher presents a mischievous little Cupid surrounded by his toys and playthings, all of which are attributes of the martial arts. Grabbing at his toy horse, the Cupid willfully kicks a marionette of Punchinello in the belly; strains of unheard military marches are conjured by a discarded drum and the tiny violin the little boy clutches in his left fist. The verdant park in which he plays is surveyed by a marble herm of Minerva, Roman goddess of War, whose helmet is topped by a snarling dragon. The particular pose of Cupid first appeared the previous year in *Cupid's Target* (1758; Louvre, Paris), a large *modello* commissioned by the Crown from Boucher for the Gobelins tapestry manufactory. In the companion picture to War, a victorious baby god represents the Genius of Peace, seated in a blossoming rose bower; Medusa's shield, a quiver of arrows, and a flaming torch – the traditional emblems of war – have been cast aside on the ground around him, replaced with the golden lyre of Poetry and the white doves of Peace.

Although the original owner and earliest history of these paintings is unknown, their superb quality suggests that they were made for a prestigious buyer. Boucher (and members of his workshop) would usually paint his 'putti pictures' rapidly and with a broad brush to serve as large-scale overdoors or to be inserted in arabesque designs that functioned as room paneling, such as the famous 'Boucher Room' at the Frick Collection. Exceptionally, the present paintings are small cabinet pictures undertaken by the artist with the highest level of finish and most meticulous care. Fully signed and dated '1759', this wholly autograph pair of paintings is executed by Boucher with the rich modelling, assured draftsmanship and deft brushwork that he reserved for his finest pictures of later 1750s, such as the set of celebrated masterpieces, *The Four Seasons* (The Frick Collection, New York), painted in 1755 for his most dedicated patron, the Marquise de Pompadour. The present paintings were certainly conceived as pendants, but they were separated sometime after the Laperlier sale of 1867, and were only been reunited when entering the collection of the current owners.









PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

147

FRANÇOIS-HUBERT DROUAI

(PARIS 1727-1775)

The little nursemaid

signed and dated 'Drouais / le fils 1763' (center left)

oil on canvas, oval

18¼ x 15½ in. (46.4 x 38.5 cm.)

\$150,000-250,000

£110,000-180,000

€140,000-230,000

PROVENANCE:

(Possibly) Paul Delaroff; his sale, Drouot, Paris, April 23-24, 1914.
with Wildenstein, Paris and London.

Mrs. Meyer Sassoon, and by descent to her daughter

Mrs. Derek Fitzgerald; Christie's, 7 July 1972, lot 40.

Private collection, New York.

with Wildenstein, New York, where acquired by the present owner.

EXHIBITED:

Paris, *Salon*, 1763, no. 118.

London, *Three French Reigns (Louis XIV, XV & XVI)*, February-April 1933, no. 15.

LITERATURE:

D. Diderot, 'Salon de 1763', J. Seznec and J. Adhémar, eds., *Diderot-Salons (1759-1761-1763)*, Oxford, 1957, pp. 179 and 232, illustrated.

C.J. Mathon de La Cour, *Lettre de Madame sur les Peintures, les Sculptures et les Gravures exposées dans le Sallon du Louvre en 1763*, Paris, 1763 (letter III).

A. de La Porte, 'Description des Tableaux exposés au Sallon du Louvre, avec des remarques par une société d'amateurs', *Mercure de France*, September 1763, p. 48.

G. Gabillot, *Les trois Drouais*, Paris, 1906, p. 81.

The Sketch Book Magazine, January 1927, p. 37.

Son of a distinguished portrait painter and the talented pupil of Boucher, Natoire and Carle Vanloo, Drouais emerged as the court portraitist *par excellence* soon after his first Salon appearance in 1755. His glossy, highly finished manner, meticulous rendering of sumptuous costumes, and shameless flattery of his female sitters accorded with the aristocratic tastes of the era of Madame de Pompadour, and he eventually succeeded his chief rival, Jean-Marc Nattier, as portraitist to the royal family.

From the start, however, Drouais made something of a specialty of group portraits of the children of the nobility. In 1756, Drouais was called to Versailles to paint two of the sons of the Dauphin, and the resulting effort, *The Comte de Provence and Duc de Berry as Children* (Museu de Arte, Sao Paulo), a splendid double portrait of the opulently arrayed royal infants sitting in a garden, made a sensation when it was exhibited in 1757. Word of this seemed to inspire, almost immediately, a succession of commissions for similar portrait groups. Drouais would also exhibit at the Salon of 1757 *The Prince and Princess de Condé as Gardeners* and *The Prince de Guéméné and Mademoiselle de Soubise as Grape-Gatherers* (both, Rothschild collections), and the double portrait of *The Children of the Duc de Bouillon as Montagnards* (private collection, USA). The portrait of the comte de Provence and duc de Berry had been extravagant in the luxury of its fabrics and embroidery, but it nevertheless depicted its sitters in clothing appropriate to their position as the grandsons of Louis XV. The portraits that followed, as indicated by their titles, dressed their noble sitters in pastoral guises as shepherds, farmhands, and 'exotic' types, a novelty that Drouais maintained as his reputation grew.

In *'The Little Nursemaid'* ('La petite Nourrice') – the title given the painting when it was exhibited at the Paris Salon of 1763 – Drouais retreats somewhat to his earliest depictions of noble children, dressing the child nurse and her infant brother in lace bonnets, silk dresses and swaddling clothes trimmed with gold netting and silk ribbons, as appropriate to children of high social rank. The infant holds an elaborately tooled silver rattle to which is attached a teether, while his older sister feeds him porridge from a silver spoon. When it was exhibited in 1763, the critic Denis Diderot observed that the picture was a commissioned portrait, but neither he, nor the Salon *livret*, identified the young sitters; an unlikely tradition claimed the children as Drouais's daughter Marie-Anne-Louise Drouais and her cousin. However, the frame bears a cartouche inscribed with the surname Saint-Vincent, which might yet yield a clue to the children's identity.

Drouais's exquisite technique is in full evidence in the painting, with his chalky brushstrokes and soft and flatteringly suffused lighting. Additionally, he conveys a convincing and touching filial affection between the children, with an eager and protective expression on the face of the 'little nurse' and tender vulnerability on that of the attentive baby. As Diderot observed in his Salon commentary, "Drouais paints children well; he infuses their eyes with life, transparency, a moist richness, swimming so that they seem to gaze and smile at you at the same time."





PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

148

JEAN-MARC NATTIER

(PARIS 1685-1766)

*Portrait of the Marquise de Pleumartin,
née Anne Le Laÿ de Villemaré (c. 1695-after 1761),
three-quarter-length*

signed and dated 'Nattier . pinx. / 1738.' (lower right)

oil on canvas

32 x 25 $\frac{7}{8}$ in. (81.3 x 65.5 cm.)

\$300,000-500,000

£220,000-360,000

€280,000-460,000

PROVENANCE:

Château de la Roche Chevreuse, France.

Private collection.

with Wildenstein, New York, where acquired by the present owner.

Nattier had been elected to the Académie in 1718 as a history painter – his diploma piece is *Perseus Changing Phineas to Stone* in Tours – but he soon turned to the practice of portraiture. His particular innovation lay in employing the traditional formula of the allegorical or mythological portrait to portray princesses and noblewomen in poses and costumes hitherto reserved for actresses: offering them the vicarious pleasures of dressing up – or down, as it were – and playing a role.

Little is known of the subject of this ravishing portrait, except that she was born Anne Le Laÿ de Villemaré, married Nicolas Ysoré d'Hervault, Marquis de Pleumartin (who died in 1726), and had a son, Marie Victor Nicolas Ysoré d'Hervault, Marquis de Pleumartin (who died in 1757). Signed and dated 1738, this previously unpublished portrait is certainly one of the most beautiful and well-preserved paintings by Nattier to have reemerged in many years. In Nattier's elegant likeness, the artist found an ideal sitter: beautiful, fresh-faced and genuinely lovely, with no need for improvement of her considerable charms, and apparently delighted to be sitting for her portrait, which exudes contentment and good humor. The portrait, a harmony of blues, is painted on a warm ground which the artist uses to considerable effect in the lightly scumbled background. The Marquise is portrayed frontally and gazes directly at the viewer; her cheeks and lips are rouged but her chestnut-brown hair is dressed simply and is unpowdered. The simplicity of the pose is countered by a fantastic, Rococo swirl of silk, satin and velvet drapery. The beautifully modelled shoulders are left bare by a low-cut chemise and a bodice of white damask ornamented with a stripped silk bow. The Marquise wears a voluminous cape of crumpled blue-green satin shot with brown reflections, which is caught up around her waist and at the shoulder with a jewel-studded belt and brooch.

A fine copy of the present portrait, possibly executed in Nattier's workshop, was featured in a Paris sale (Hôtel Drouot, 12 December 1984, lot 36), and is today in a private collection, Paris.

The *Portrait of the Marquise de Pleumartin* will be included in the forthcoming catalogue raisonné of the works of Jean Marc Nattier, to be published by the Wildenstein Institute.



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

149

CHARLES-JOSEPH NATOIRE

(NÎMES 1700-1777 CASTEL GANDOLFO)

A hunter and a young lady resting in a landscape, with a second hunter taking aim; and Hunters on horseback conversing with a shepherdess spinning wool and a young woman at a well

oil on canvas

each 39% x 33% in. (100.6 x 84.7 cm.)

a pair (2)

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

£2,200,000-3,600,000

€2,800,000-4,600,000

PROVENANCE:

Louis XV, King of France, Château de Fontainebleau, France, and by descent until around 1793.

Julliard family, New York, by descent to

Marcia MacDonald, San Francisco; Butterfield & Butterfield, San Francisco, 1960s, where acquired by the following.

Anonymous sale; Christie's, New York, 16 January 1992, lot 126, where acquired by the present owner.

LITERATURE:

l'Inventaire des tableaux nouvellement faits pour le service du Roy pendant l'année 1737.

F. Engerand, *Inventaire des Tableaux commandés et achetés par la Direction des Bâtiments du Roi (1709-1792)*, 1901, pp. XLVII, 312.

F. Boyer, 'Catalogue raisonné de l'oeuvre de Charles Natoire', *Archives de l'Art Français*, Nouvelle période, XXI, 1949, p. 70, nos. 294, 295.

Y. Bottineau, *L'Art d'Ange-Jacques Gabriel à Fontainebleau*, Paris, 1962, p. 37 n. 48, and pp. 38, 55.

I. Julia, L. Duclaux, P. Rosenberg, et al., *Charles-Joseph Natoire (Nîmes, 1700 - Castel Gandolfo, 1777): peintures, dessins, estampes et tapisseries des collections publiques françaises*, exhibition catalogue, Nantes, 1977, p. 42.

J.P. Cuzin, 'Le déjeuner de chasse de Jean-François de Troy (1679-1752) peint pour Fontainebleau', *Revue du Louvre et des musées de France*, March 1991, No. 1, pp. 44, 46 n. 11.

J.P. Marandel, 'Natoire aux appartements de Louis XV à Fontainebleau', *Antologia di Belle Arti*, III, no. 39-42, 1991-1992, pp. 130-131, figs. 1 and 2.

R. Rand in *Intimate Encounters: Love and Domesticity in Eighteenth-Century France*, Princeton, 1997, under no. 15, p. 121 n. 2.

S. Caviglia-Brunel, *Charles-Joseph Natoire (1700-1777)*, Paris, 2012, pp. 271-272, nos. P.81, P.82.



Fig. 1 Château de Fontainebleau, Paris









Fig. 2 Charles-Joseph Natoire, study, black chalk, current location unknown



Fig. 3 Charles-Joseph Natoire, study, black chalk, current location unknown

These suave and picturesque hunt scenes are two of a series of six decorations commissioned in 1737 for the renovated *petits appartements* of Louis XV at the Château de Fontainebleau (fig. 1). The king's new apartments, overlooking the garden of Diana, were completed in 1735, along with reconfigured apartments for the queen and the dauphin. Natoire's paintings depict scenes of hunting and fishing – the king's favorite occupations – and were installed over the doorways of the large and small dining rooms in Louis XV's private dining quarters, along with complementary scenes (twenty-three in all) ordered from Nicolas Lancret, Jean-François de Troy, Carle Vanloo, Charles Parrocel, Louis Galloche, Domenichin de Chavanne and François Boucher. The elaborate renovation and redecoration of the king's chambers was overseen by Philippe Orry, *directeur-général des bâtiments*, and required several years to complete. Although the suites of paintings were disassembled by 1793 and dispersed after the Revolution, several of the canvases commissioned for the project that are known today include *The Luncheon with Ham* by Lancret and *The Luncheon*

with Oysters by de Troy (1735; both in the Musée Condé, Chantilly), the *Rest on the Hunt* by Vanloo and *The Hunt Breakfast* by de Troy (1737; both in the Louvre, Paris).

It is not certain when Orry ordered the paintings from Natoire, but in the summer of 1737 the artist exhibited a few of the finished canvases in the Paris Salon (probably not the present pair), and on 4 December 1737 the Crown paid him for his completed work: 3600 livres for six paintings 'representing Fishing and different Hunt scenes, made for the small apartments of the Château de Fontainebleau'. The register of payment makes clear that the present pair of scenes portraying hunters at rest was made for the king's large dining room ('*la grande salle à manger de petits appartements*'); another two pictures depicting 'Fishing' and 'A Fountain, or Several people coming to relax' were intended as overdoors for the small dining room that was contiguous with the larger one; and two canvases representing 'A Seaport' and 'The Game of Blindman's Buff' were to be hung in the 'Cabinet du Roi'.

Thanks to the efforts of J. Patrice Marandel (*loc. cit.*), four of Natoire's six pictures were located; the present hunt scenes made for the large dining room resurfaced at Christie's New York in 1992 and in the same year Marandel published the paintings for the small dining room, which he found in an Italian private collection (both falsely dated '1749'; see Caviglia-Brunel, *op. cit.*, nos. P.83 & P.85). Subsequently, a large oil sketch for 'A Seaport' was rediscovered by Pierre Rosenberg in 2003 (Caviglia-Brunel, *op. cit.*, no. P.87), although the final painting remains missing. This leaves only the 'Blindman's Buff' which remains entirely unknown.

Of interest to Louis XV principally for its vast hunting grounds, the Château de Fontainebleau was the ideal setting for the present pair of paintings, which depict elegant hunting parties at rest. In one, a young hunter in a yellow coat and salmon-pink breeches reclines on the ground in a protected wood, a pretty young woman leaning against his knee, as a companion-in-arms aims his rifle at a passing flock of birds. In its pendant, a handsome hunter in a brilliant pink coat, mounted on a piebald horse, stops with his companions at the gates of a farm to converse with a shepherdess spinning wool and a country girl fetching water from a well. The subjects of the pictures trace their origins to Flemish paintings of the previous century, but their tone of light-hearted flirtation and the easy, natural mixing of social types – fashionable, Parisian aristocrats and local rustics – in overgrown parkland settings clearly grew out of the *fêtes galantes* of Watteau and his followers in the first decades of the 18th century, notably Watteau's famous *Rendez-vous de chasse* (c. 1720) in The Wallace Collection, London.



Fig. 4 Charles-Joseph Natoire, study, black chalk, location unknown



Fig. 5 Charles-Joseph Natoire, study, black chalk, Municipal Library, Rouen

Natoire's *pittoresque* decorative scheme was a success with the king, but it could not survive the changing tastes and radical political shifts that followed the fall of the monarchy. The paintings are last mentioned in the minutes of the 18 September 1793 meeting the *Commission des Monuments*, a committee entrusted with the dispersal of artworks from royal buildings in the immediate aftermath of the execution of Louis XVI. The series was undoubtedly removed from Fontainebleau at this time, and the scalloped edges of these pictures – originally inset into rococo *boiserie* – would likely have been regularized shortly thereafter.

Although Natoire's compositions appear effortlessly charming, they were very carefully conceived and composed, as a number of surviving preparatory drawings attest (figs. 2-5). A black chalk sketch for the reclining hunter with a rifle was sold at Christie's New York in 2000 (Caviglia-Brunel, D.240), while a red and white chalk study for the kneeling servant boy reaching into a hunting bag, who appears on the left side of the same painting, is in the Bibliothèque Municipale, Rouen (Caviglia-Brunel, *op. cit.*, no. D.241). A rapid, nervous drawing in red chalk for the hunter in the salmon coat on horseback was with Galerie Gismondi, Paris, in 1992 (Cavaglia-Brunel, *op. cit.*, no. D.242); a drawing of the girl holding a pitcher at the well, in red chalk with white highlights, is known from old photographs (Caviglia-Brunel, *op. cit.*, no. D.243).



150

GIOVANNI BATTISTA CIMAROLI

(SALÓ 1687-AFTER 1753 VENICE)

The Riva degli Schiavoni, Venice, with figures near the Libreria and column of Saint Theodore, the Punta della Dogana and Santa Maria della Salute beyond ; and

The Piazzetta San Marco, Venice, looking at the Molo, with the Libreria, the columns of Saints Mark and Theodore and figures conversing on the square

oil on canvas
each 24¾ x 33¾ in. (62.7 x 85.7 cm.)

a pair (2)

\$300,000-500,000

£220,000-360,000
€280,000-460,000

PROVENANCE:
Private collection, France.

LITERATURE:
F. Spadotto, *Giovan Battista Cimaroli*, Rovigo, 2011, pp. 252-253, nos. 87, 87a.



These warmly colored views, painted in Cimaroli's fluent, elegant brushwork, show two of the most iconic Venetian vistas made famous by Carlevarijs and Canaletto. The first is taken along the Molo looking west, with the column of St. Theodore set in the foreground against the Libreria Sansoviniana. This magnificent flowering of High Renaissance architecture was Jacopo Sansovino's finest achievement, and was deemed by Palladio to be the most beautiful building since antiquity. Across the water at left appear the Punta della Dogana and, rising like a mirage from the surface of the Lagoon, the church of Santa Maria della Salute, the masterpiece of Baldassare Longhena that was built between 1631 and 1687 to commemorate the Virgin's deliverance of the city from the plague of 1630. Along the Molo, from left to right, are the Republican Granaries (pulled down around 1814 to make way for public gardens) and the rusticated Doric façade of the Zecca (Mint), finished in 1547 by Sansovino on the site of the original 13th-century building.

The second vista looks southward from the Piazzetta, its two granite columns dedicated to Venetian patron saints Mark and Theodore framing a stretch of the promenade along the Riva degli Schiavoni. At this angle, the eastern façade of the Libreria is bathed in sunlight, so that a viewer can properly appreciate the statues by Lombardo, Ammannati, Vittoria, and others that seem to stand guard over it.

Beyond the expanse of water in the distance at left appears the island of San Giorgio Maggiore, whose Benedictine church was built by Palladio in 1565 on classical models. To the left is the Giudecca with the church of Le Zitelle (Santa Maria della Presentazione), which was designed by Palladio c. 1570 but completed after his death in 1582-1586. Both pictures are enlivened by lively groups of exotic merchants, elegantly dressed ladies in Carnival masks, politicians, fishermen, children and dogs, aptly conveying the hustle and bustle of maritime activities in the harbor.

Giovanni Battista Cimaroli was as an early collaborator of Canaletto's, specializing in Venetian views as well as rustic landscapes sympathetic to the style of Francesco Zuccarelli. Cimaroli's considerable reputation was recognized in his lifetime: upon his arrival in Venice in 1726, he was commissioned by the Irish art agent Owen McSwiney on behalf of the 2nd Duke of Richmond to paint a series of *Allegorical Tombs* of British Worthies in collaboration with Canaletto, Piazzetta, and Pittoni, among other leading artists. Four oval landscapes by Cimaroli were selected by Consul Joseph Smith, Canaletto's greatest patron, as part of an exclusive group of pictures sold to George III. Three of these works remain in the Royal Collection at Buckingham Palace (see F. Spadatto, *op. cit.*, nos. 14, 14a, 14b.). Best known for his imaginary views, the present works are among only a few securely identifiable examples of the artist's work in the *veduta* genre.



PROPERTY OF A GENTLEMAN

151

GASPAR VAN WITTEL, CALLED VANVITELLI

(AMERSFOOT 1652/3-1736 ROME)

*The Coliseum, Rome, with the Arch of Constantine; and
The Arch of Septimius Severus, Rome, with the Temple of Saturn*

the second signed with initials and dated 'ROMA / 1703 / G.V.W.'
(lower left, on the pillar)

oil on canvas

each 18 $\frac{3}{8}$ x 29 $\frac{1}{8}$ in. (46.1 x 74 cm.)

a pair (2)

\$500,000-700,000

£360,000-500,000

€460,000-640,000



PROVENANCE:

Private collection, Paris, where acquired by the following.
Sir Charles Clore, London, after 1966; (t); Sotheby's, London, 11 December 1985, lot 14.
Anonymous sale; Christie's, New York, 11 January 1989, lot 104.
with The Walpole Gallery, London.

EXHIBITED:

London, Walpole Gallery, *Italian Landscapes and Vedute*, 1989, nos. 16 and 17.

LITERATURE:

G. Briganti, *Gaspar van Wittel e l'origine della veduta settecentesca*, Rome, 1966, p. 178, nos. 28, 30.
L. Salerno, *I pittori di vedute in Italia (1580-1830)*, Rome, 1991, p. 77, nos. 14, 17.
G. Briganti, *Gaspar van Wittel*, Milan, 1996, pp. 151, 153, nos. 50, 54.



Although born in Amersfoort, Holland, the Dutch painter Gaspar Van Wittel spent the majority of his career in Italy, where he was best known for producing *vedute* of famous Roman monuments. It is possible that the topographical drawings of Roman landscapes by the Flemish artist Lieven Cruyl, who took up residence in Rome in the late 17th century, were an early influence on his work. By the early 18th century, Vanvitelli was enjoying commercial success with a number of distinguished collectors who had embarked on a Grand Tour of Italy, and to whom his pictures – which combine a reverence for the antique monuments with a careful attention to the effects of light as well as anecdotal quotidian details – greatly appealed. Considered the father of Italian view painting, Vanvitelli is regarded as an important influence on Canaletto's work.

First recorded in Rome in 1675, Vanvitelli traveled to northern Italy in the 1690s and was in Naples from 1700 to 1701. The present works, depicting views of the opposite ends of the Roman Forum, are dated 1703 and were painted soon after the artist's return to Rome, where he would spend the rest of his career.

The imposing Colosseum is the focus of the first picture, its jagged profile serving as a dramatic foil to the lowering sky behind. Built in 70-80 AD, construction of the Flavian Amphitheater was begun by the emperor Vespasian and completed under the reign of his son Titus, and remains one of ancient Rome's most iconic monuments. To the left of this grand structure, the Lateran Palace is shown in the distance, along with a part of its church and obelisk. The ruins of the 'Meta Sudans', the conical fountain built by Titus and later destroyed by Mussolini, can be seen in front of the Arch of Constantine. Beyond the arch to the left are the apse and campanile of the church of S.S. Giovanni e Paolo and to the right the aqueduct arches of the Acqua Claudia are visible. The sprawling Roman landscape beyond illustrates some of the contemporary architectural programs of the city, which also frequently appear in Vanvitelli's work.

For *The Arch of Septimius Severus and the Temple of Saturn*, the view is taken from the road at the bottom of the Capitoline hill between Santa Maria della Consolazione and S.S. Luca e Martina. At left of the canvas, the artist has included the Campo Vaccino, the façade of Santa Maria Liberatore (since destroyed), and the stores of the Dogana della Grascia. The Romanesque Campanile of S. Maria in Cosmedin can be seen in the distance to the left of the Via della Consolazione, and to the right is the façade of the Temple of Saturn. On the pediment of the temple's façade an inscription records its reconstruction after a fire in the fourth century. The triumphal Arch of Septimius Severus itself, shown here in deep perspective, was built in 203 AD to commemorate the victories of the eponymous Emperor and his sons, while the column of Phocas, shown to the left of the arch, was erected in 608 AD in honor of the Emperor Phocas and was the last addition to the Roman Forum. Neither the steps to the right of the composition leading up to the Capitoline nor the stairway of the church of S. Giuseppe dei Falegnami are still extant today. On the extreme right edge of the composition a figure is kneeling in prayer before a doorway underneath the church which leads to the Mamertime Prison, where Saint Peter was said to have been imprisoned.

In the mid-20th century, the present pair was owned by the British financier Sir Charles Clore, sometimes referred to as Sir Charles Charitable, who acquired them after 1966. Clore was a philanthropist who owned the British Shoe Corporation and a chain of department stores which at one time included Selfridges. His philanthropic trust, the Clore Foundation, is responsible not only for its contribution to the arts but also for establishing cultural education programs throughout the UK. In the years following his passing, his endowment funded the construction of the Clore Gallery at Tate Britain, which currently boasts the world's largest collection of works by Turner.

152

FRANCESCO GUARDI

(VENICE 1712-1793)

A capriccio of a Palladian rotunda and a colonnade with figures conversing

oil on canvas
15% x 11% in. (39.4 x 28.7 cm.)

\$200,000-300,000

£150,000-210,000
€190,000-280,000

PROVENANCE:

with Leggatt Brothers, London, according to a label on the reverse.



Fig. 1 Francesco Guardi, *Architectural Capriccio, with a flight of stairs leading up to a Palladian building*, pen and ink and wash, Victoria and Albert Museum, London

Unlike his topographically accurate views of Venice, which were from the outset collected by foreign visitors, Francesco Guardi's imaginary ensembles of architecture and figures, known as *capricci*, seem to have been intended for a domestic Venetian audience. Guardi worked out the dynamic composition for this boldly colored, unpublished painting in a pen, ink and wash drawing now in the Victoria and Albert Museum (fig. 1; no. DYCE.261). Two other painted versions are known, each with minor variations to the architecture and figures. The first is in the National Gallery, London, and the second is in the Gulbenkian Foundation, Lisbon (see A. Morassi, *Guardi, Antonio e Francesco*, Venice, 1973, nos. 753, 754). The National Gallery dates theirs to 1770-1780. The rotunda with the classical portico at left was likely inspired by Andrea Palladio's designs for the Rialto bridge. Though Palladio's project was never brought to fruition – the commission ultimately went to Antonio da Ponte – Guardi knew Palladio's drawings and made copies of them (see A. Morassi, *Tutti i disegni di Antonio, Francesco e Giacomo Guardi*, 1975, nos. 372, 373).



PROPERTY FROM A DISTINGUISHED NEW YORK PRIVATE COLLECTION

153

HENDRIK FRANS VAN LINT, CALLED LO STUDIO

(ANTWERP 1684-1763 ROME)

Bacchus and Ariadne on the Island of Naxos

signed and dated 'Enrico Franc° va Lint d. studio. Fe. Rome 1741' (lower right)

oil on canvas

59½ x 77½ in. (151.2 x 197.2 cm.)

\$400,000-600,000

£290,000-430,000

€370,000-550,000

PROVENANCE:

Chevalier Raoul Tolentino, Rome.

Anonymous sale; American Art Association, New York, 1-2 May 1919, lot 297.

Anonymous sale; American Art Association, New York, 22-26 April 1924, lot 334.

with Appleby Brothers, London.

Anonymous sale; Christie's, London, 26 November 1976, lot 81.

with Richard Feigen and Co., New York, c. 1976, where acquired by

Sandra H. Payson, and by descent to the present owner.

EXHIBITED:

Milan, Arte Antica srl., *Dipinti dal XV al VXIII secolo*, 1978.

Munich, Haus der Kunst München, *Im Licht von Claude Lorrain: Landschaftsmaleri aus drei Jahrhunderten*, 1983, no. 126.

Frankfurt, Schirn Kuntsthalle Frankfurt; Bologna, Italy, Pinacoteca Nazionale; Los Angeles, Los Angeles County Museum of Art; and Fort Worth, Kimbell Art Museum, *Guido Reni, 1575-1642*, 1988-1989, No. D32.

Philadelphia, The Philadelphia Museum of Art and Houston, The Museum of Fine Arts, *Art in Rome in the Eighteenth Century*, 2000, pp. 389-390, no. 237.

LITERATURE:

A.M. Clark, *A Supply of Ideal Figures, Paragone*, XII, no. 139, 1961, pp. 50-58 (figures attributed to Pompeo Batoni).

A.M. Clark and E.P. Bowron, *Pompeo Batoni: A Complete Catalogue of His Works*, New York, 1985, p. 373 (rejecting the earlier attribution of the figures to Batoni).

A. Busiri Vici, *Petere, Hendrik e Giacomo van Lint: tre pittori di Anversa del '600 e '700 lavorano a Roma*, Rome, 1987, pp. 232-233, no. 277.

M. Jaffé, 'Colaboration in Landscape', in *Pittura Toscana e pittura europea nel secolo dei lumi: atti del convegno, Pisa, Domus Galilaeana, 3-4 dicembre 1990*. Florence 1993, p. 84, fig. 97 (erroneously reattributing the figures to Pompeo Batoni).



The present lot in its frame









Fig. 1 Claude Lorrain, *The Mill*, Palazzo Doria Pamphili, Rome

Bathed in a bright, clear morning light and conceived on a monumental scale reserved for Hendrik Frans van Lint's most important commissions, this festive yet serene landscape appears to be the largest work that the artist ever painted. Born in Antwerp on 28 January 1684, Van Lint may initially have trained with his father, the Flemish painter and draftsman Pieter van Lint, though he is known to have studied for a brief period with the landscape painter Peeter van Bredael from 1696 to 1697. Soon after the turn of the century, at the young age of 16, Van Lint traveled south to Rome. There, he drew inspiration from the city's magnificent Antiquities as well as the countless Baroque masterpieces that filled its palaces and churches. These classical and classically-inspired works clearly revolutionized his artistic vision, and the Eternal City would remain Van Lint's primary home throughout his career. Van Lint surely felt a sense of belonging in Rome, with so many compatriots in the city; by the time of his arrival, the renowned *schildersbent* association was well established. Van Lint's friends and collaborators included Gaspar van Wittel (1654-1736) and Jan Frans van Bloemen (1662-1749), also members of the group of Dutch and Flemish artists living in Rome at the time who called themselves the "Bentvogels" or "Birds of a Feather". These famously rowdy painters, sculptors, goldsmiths and engravers were best known for their bacchic revelries and penchant for assuming nicknames based on their artistic style. Van Lint, who prepared his compositions with extraordinary care, became known in this circle as "Studio". Writing in the 18th century, Sir Joshua Reynolds singled out the meticulous handling of minute details in Van Lint's work, "in which he thought the whole excellence of

art consisted; so that he once endeavoured, as he said, to represent every individual leaf on a tree" (*Discourses on Painting and the Fine Arts*, London, 1837, p. 214). Van Lint enjoyed particular success with foreign visitors who passed through Rome on the Grand Tour, but at the same time became a favorite of local patrician families such as the Altoviti, Capponi, Pamphili, Sacchetti, Soderini and Colonna. The large-scale format of the present work certainly indicates that it was painted for one of Van Lint's major patrons, though the precise details of the commission are unknown.

It has been suggested that Van Lint's *bent-name* might also have been a reference to his intense study of the paintings of Claude Lorrain, which the present painting clearly reflects. Here, Van Lint took inspiration from Claude's famous landscape of 1648, today known as *The Mill*, which was painted for Prince Pamphili in Rome (Galleria Doria-Pamphili; LV 113; fig. 1).

Working nearly a century later on this *Ideal Landscape with Bacchus and Ariadne on the Island of Naxos*, Van Lint reversed Claude's composition and simplified the landscape elements. Moreover, he completely reimagined the staffage. Claude's dancing and music-making men and women, who frolic in an Arcadian paradise, are here transformed into mythical nymphs and satyrs. Most amusingly, Van Lint replaced Claude's waterfall with a herd of elephants, not only a reference to Bacchus's sojourn in India, but also a witty visual joke, which would have been immediately recognizable to his erudite clientele who would have known Claude's

painting and found the substitution humorous. Yet it is Van Lint's masterful treatment of light and color that most clearly distinguishes his hand, revealing how much he has learned from the French Baroque master.

The story of Bacchus and Ariadne is recounted by Ovid in *The Metamorphoses*. Ariadne, the beautiful daughter of King Minos of Crete, fell desperately in love with the Greek hero Theseus, whom she helped navigate the treacherous Labyrinth. Having successfully slaughtered the Minotaur and retraced his steps using Ariadne's ball of yarn, Theseus fled with the princess to the island of Naxos, where he soon abandoned her. She is ultimately rescued by Bacchus, the God of Wine, who removes her jeweled crown and sets it in the heavens as a constellation. In Van Lint's painting, Bacchus appears in the foreground garbed in a billowing red cloak. He presents himself before Ariadne, who reclines on a rock. Her white drapery tantalizingly falls to the side to reveal her beautiful, elongated body. The two protagonists are surrounded by a retinue of putti, satyrs, and maenads, while at right, drunken Silenus appears on a donkey, led by satyrs and more revelers. Notably, for this frieze-like group of figures occupying the foreground of the painting, Van Lint drew upon one of the most celebrated treatments of the subject: Guido Reni's painting that Cardinal Francesco Barberini commissioned in 1637-1640 for Queen Henrietta Maria of England. This painting, which Malvasia described as Reni's last great undertaking, had been sold following the execution of Charles I to Michel Particelli d'Emery, the *Surintendant des Finances* of France. Tragically, immediately following the death of her husband in 1650, Mme. Particelli d'Emery ordered Guido Reni's canvas cut to pieces to rid herself of a painting whose nudity and scandalous subject she found offensive. Despite its destruction, Reni's late masterpiece was glorified by Reni's biographers,

and in the 18th century the composition remained well-known thanks to a number of contemporary copies and engravings (fig. 2). Incidentally, two fragments of Reni's painting appear to have survived. The first preserves the exceptionally beautiful figure of Ariadne. The second preserves the figures of two of the dancing fauns, with the drunken Silenus in the background.

Van Lint's *Ideal Landscape with Bacchus and Ariadne on the Island of Naxos* is particularly noteworthy because, unlike many of the artist's paintings, it is exclusively by his hand. Van Lint frequently employed other artists to paint figures in his landscapes. Beginning in 1730, for instance, he worked with Pompeo Batoni, who provided staffage for several of Van Lint's paintings. Though Anthony Clark (*loc. cit.*, 1961) initially ascribed the figures in the present painting to this Italian painter, he later revised his opinion, recognizing that while several of the background figures possibly derive from an album of designs by Batoni, they are altogether stylistically distinct from his oeuvre, and are entirely consistent with Van Lint's own technique.

Notably, Van Lint's inclusion of the sleeping woman at right might refer to another aspect of the story of Ariadne. Following artistic convention, Van Lint may have turned to Philostratus the Elder's description of the myth of Bacchus and Ariadne (*Imagines* 1.15), in which the ancient poet recounts how after Theseus abandoned Ariadne while she slept, Bacchus, drunk with love, approached Ariadne with his Bacchantes and Satyrs. The poet writes: "And look at Ariadne, or rather at her sleep; for her bosom is bare to the waist, and her neck is bent back and her delicate throat, and all her right armpit is visible, but the left hand rests on her mantle that a gust of wind may not expose her. How fair a sight, Dionysus, and how sweet her breath! Whether its fragrance is of apples or of grapes, you can tell after you have kissed her!"



Fig. 2 After Guido Reni, *Bacchus and his companions finding Ariadne abandoned on the island of Naxos*, etching, 1650-1680, The British Museum, London

PROPERTY FROM A FLORIDA ESTATE

154

SIR THOMAS LAWRENCE, P.R.A.

(BRISTOL 1769-1830 LONDON)

Portrait of Mrs. John Allnutt, née Eleanor Brandram, half-length

oil on canvas

30 x 24¾ in. (76.2 x 62.9 cm.)

\$150,000-250,000

£110,000-180,000

€140,000-230,000

PROVENANCE:

Mrs Knox, granddaughter of the sitter, from whom acquired by the following.
with Agnews, London.

Sir James Linton; Robinson and Fisher, London, 12 December 1907, lot 175 (2,900
gns. to the following).

with Colnaghi's, London.

Judge Elbert J. Gary; (†), American Art Association, New York, 28 April 1928, lot 28
(\$15,000 to the following).

with Duveen, New York.

with Scott & Fowles, New York, 1931.

Mrs Thomas Chadburn, New York, 1961.

Anonymous sale; Christie's, London, 11 July 1986, lot 81, where acquired by the
present owner.

EXHIBITED:

London, Royal Academy, *The Exhibition of the Royal Academy, M,DCC,XCVIII: The
Thirtieth*, 1792, no. 30.

London, British Institution, 1843, no. 180.

LITERATURE:

R.S. Gower, *Sir Thomas Lawrence*, London, Paris and New York, 1900, p. 104.

'Mrs. Allnutt by Sir Thomas Lawrence', *The Burlington Magazine*, XII, October
1907-March 1908, p. 255, pl. II.

W. Armstrong, *Lawrence*, London, 1913, p. 108.

A. Graves, *A Century of Loan Exhibitions: 1813-1912*, London, 1913, I, p. 651.

K. Garlick, *Sir Thomas Lawrence*, London, 1954, p. 24.

K. Garlick, *Sir Thomas Lawrence*, Oxford, 1989, p. 135, no. 20.

Eleanor Brandram (1789-1866) was the daughter of Samuel Brandram of Lee, Kent. A woman of exceptional beauty, in 1815 she became the second wife of John Allnutt (1773-1863) of Clapham common. The present portrait, which Kenneth Garlick dates to c. 1815, was likely commissioned around the time of their wedding (*loc. cit.*, 1989). Eleanor has the vivacious countenance of a young woman in her mid-twenties. She gazes out at the viewer with confident, piercing blue eyes and a spray of flowers in her hair. Sir Thomas Lawrence lavished special attention of the depiction of Mrs. Allnutt's crimson velvet dress, which appears all the more vivid set against the cool blues of the background. The artist would have been inclined to produce his best work, as her husband was a discerning art collector and patron of Lawrence as well as many of his contemporaries, including Constable and Turner. Years earlier, in 1797-1798 Lawrence captured Mr. Allnutt's likeness in a full-length portrait with a horse in a landscape, which was sold at Christie's, London, on 16 April 1982, lot 91 (fig. 1). A wine merchant by profession, John Allnutt lent large sums of money to Lawrence, secured on a policy of insurance: as much as £5,000 was, it is said, repaid at Lawrence's death.



Fig. 1 Sir Thomas Lawrence, *Portrait of John Allnutt* (1773-1863),
Private collection



PROPERTY OF A GENTLEMAN

155

THOMAS PATCH

(EXETER 1725-1782 FLORENCE)

Florence: The Arno with the Ponte Santa Trinità and the Ponte Vecchio

oil on canvas

38½ x 53½ in. (96.8 x 135.9 cm.)

\$150,000-250,000

£110,000-180,000

€140,000-230,000

PROVENANCE:

The Tixall Collection, and by descent to

Lieut.-Colonel Raleigh Chichester-Constable, D.L., Burton Constable, Yorkshire;

Christie's, London, 8 July 1927, lot 32, as 'A. Canaletto' (340 gns. to P. Dayne?).

Mrs. Charles Cartwright, London.

LITERATURE:

F. Watson, 'The Life of Thomas Patch', XXVIII, *Walpole Society*, p. 38, no. 19.

Born in Exeter to a family of surgeons, Thomas Patch travelled to Rome in 1747, where he met Joshua Reynolds and worked in the studio of the French landscape painter Claude-Joseph Vernet. Expelled from the Papal States in 1755, probably on grounds of 'moral turpitude' (E. Waterhouse, *The Dictionary of British 18th Century Painters in oils and crayons*, Woodbridge, 1981, p. 69), he settled in Florence establishing a successful painting practice helped by his friendship with Sir Horace Mann, the British Envoy to the Grand Duchy of Tuscany, which gave him introductions to the touring British *milordi*. Patch's intimacy with this elite group is on full display in his *A Gathering at Sir Horace Mann's House* (fig. 1; Yale Center for British Art, New Haven), in which the artist captures a delightful evening spent at Sir Horace's home in Florence. Among the attendees are the 2nd Earl Tylney of Castlemaine and possibly James Boswell, who visited Florence in 1765. The bust on the chimneypiece is of Patch himself, while the nocturnal view of Florence, seen from the exact same viewpoint as the present painting that appears on the wall at left, is a variant of Patch's *Firework display on the Arno* in the Royal Collection, London, which dates from 1763. The *milordi* were a key source of patronage and it was principally for this group that Patch executed his celebrated views in and around Florence.

Here, Patch paints his favorite view of Florence – one that he would reproduce on several occasions – looking east from the Lungarno Guicciardini on the south bank of the Arno River. The Ponte Santa Trinità, with its three graceful arches, spans the river at center. Regarded by many as the most beautiful bridge in the world, it was designed by Bartolommeo Ammanati in 1566, perhaps with the assistance of Michelangelo Buonarroti. In the distance at left, Giotto's Campanile and Brunelleschi's magnificent dome of Santa Maria del Fiore can be seen rising above the *palazzi* on the north bank. The 13th-century Palazzo Spini, with its heavy rustication, arched windows, and large merlins and corbels along the crenulated cornice looms over the end of the bridge. Notably, in Patch's painting, we see how the medieval palace originally extended all the way to the Arno, its walls actually springing out of the river. Prior to the partial demolition of the southern end of the palace in 1823, access to the Lungarno degli Acciaiuoli was only possibly by passing through the dark and narrow archway nicknamed the "Volta dei Pizzicotti". The Ponte Vecchio is seen in the distance upriver, along with the soaring tower of the Palazzo della Signoria. On the right bank at the end of the Ponte Santa Trinità is the Palazzo della Missone, formerly the palace of the Frescobaldi family. Patch closely modeled this view on an engraving by Giuseppe Zocchi entitled *Veduta di una parte di Lung Arno, e del Ponte a S. Trinità presa dal Palazzo del Sige March. Ruberto Capponi*, the preparatory drawing for which is in the Morgan Library, New York.



Fig. 1 Thomas Patch, *A Gathering at Sir Horace Mann's House*, Yale Center for British Art, New Haven



156

PIERRE-ANTOINE PATEL I

(PICARDY C. 1605-1676 PARIS)

Landscape with a ruined bridge and herders leading their cattle

oil on copper, circular
12 $\frac{7}{8}$ in. (32.7 cm.) diameter

\$70,000-100,000

£50,000-71,000
€65,000-92,000

PROVENANCE:

Private collection, France, until 2010, from where acquired by the following.
Private collection.

LITERATURE:

N. Cortal, 'Ruines, marines, tempêtes et solitudes: aspects contrastes de la peinture de paysage à Paris au milieu du XVII^e siècle' in *Le beau langage de la nature: l'art du paysage au temps de Mazarin*, Rennes, 2013, pp. 181-182, fig. 6.

One of only four surviving works on copper by Pierre-Antoine Patel and the last one remaining in private hands, the present work – whose *tondo* format is unique within in the artist's oeuvre – has never before been offered at auction. While other of Patel's coppers are recorded in late 18th-century French auctions, the only survivors known today are in the Kunstmuseum, Basel; National Gallery of Canada, Ottawa; and Musée du Louvre, Paris. Like those paintings, the present work reveals Patel's marvelous ability to capture the effects of an enveloping southern light which warmly illuminates a bucolic landscape. Here, the ancient ruins and rustic staffage evoke the Roman Campagna, and the radiant vista, whose sweeping sky seems to suggest the passage of time, recalls Virgil's enticing myth of a lost Arcadia.

Unlike his contemporary Claude Lorrain, who spent his entire career in Rome, Patel is not known to have ever visited Italy, but he was clearly affected by the work of Flemish, Dutch, and French painters who had. Indeed, as noted by the 18th-century collector and connoisseur Pierre Jean Mariette, Patel was considered '*le Claude Lorrain de la France*', and by the mid-1650s had attained such renown that he was working for the Queen Mother, Anne of Austria, for whose apartments he produced scenes from the life of Moses.

The present work has been dated by Natalie Cortal (*loc. cit.*) to the late 1630s, not long after the artist had been admitted into the guild of St Germain-des-Prés (1633/1634) and the Académie de Saint-Luc (1635). As such, this pristinely preserved copper can be counted among the artist's earliest surviving works, and represented an important addition to Patel's oeuvre when it was rediscovered in 2010.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

157

JEAN SIMÉON CHARDIN

(PARIS 1699-1779)

*A copper saucepan, a pestle and mortar, a pitcher, a scallion,
eggs and an onion on a shelf*

signed 'chardin' (lower left)

oil on canvas

15 x 18 $\frac{3}{4}$ in. (38.1 x 46.7 cm.)

\$700,000-900,000

£500,000-640,000

€650,000-830,000

PROVENANCE:

with Francois Heim, Paris, where acquired by the following.

Private collection, Paris.

Anonymous sale; Christie's, Monaco, 20 June 1992, lot 60.

with Stair Sainty Matthiesen, Paris, by 1999.

EXHIBITED:

Karlsruhe, Staatliche Kunsthalle, *Jean Simeon Chardin*, 5 June-22 August
1999, no. 10a.

LITERATURE:

P. Rosenberg, *Tout l'oeuvre peint de Chardin*, Paris, 1983, p. 84, no. 75A.

P. Rosenberg, *Chardin: New Thoughts*, Lawrence, 1983, pp. 47-49, no. 31.

P. Rosenberg and R. Temperini, *Chardin, suivi du Catalogue des oeuvres*,
Paris, p. 220, no. 76A.



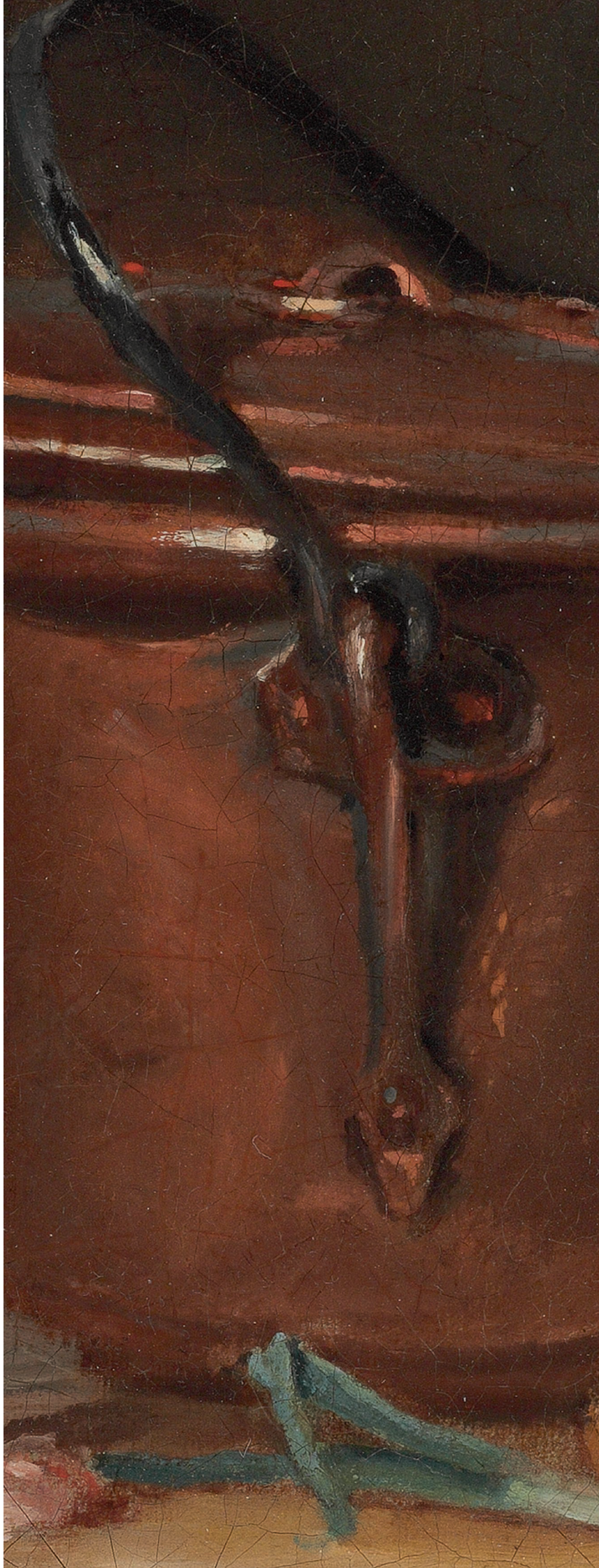
Chardin was born in Paris in 1699, the son of a master cabinet-maker. He trained under the history painter Pierre-Jacques Cazes and had ambitions to follow in his footsteps by becoming a painter of altarpieces and grand mythologies, the highest rank in the hierarchy of official painting. According to Mariette, Chardin failed in his ambition, "however much he desired it." By 1724, he had entered the Académie de Saint-Luc, the Royal Academy's less distinguished rival. Chardin's earliest biographers, including Mariette and Charles-Nicolas Cochin, recount that the young painter first showed an interest in still life when the history painter Noël-Nicolas Coypel asked him to paint a "gun in the portrait of a man dressed as a hunter." Chardin quickly realized just how difficult it was to achieve in painting truthful effects in the rendering of light and color as they appear in nature, and this "attempt led him to certain reflections which made him into what we have seen ever since." "I must forget everything I have seen and even the manner in which such objects have been painted by others," Chardin himself said of his earliest researches in still life painting. "I must place [my subject] at a distance where I no longer see the details. Above all, I must strive for proper and utterly faithful imitation of the general masses, the color tones, the roundness of shape, and the effects of light and shadows." He quickly realized that although thwarted as a history painter, he might find a more congenial career in the specialized field of still life. Within a few years, Chardin had become a master of the genre, specializing in kitchen and hunt still lifes.

Popular success followed almost immediately, and the artist seemed to have devoted himself almost exclusively to the creation of still lifes until about 1733 when, perhaps fearing that the critics and public would soon tire of his intense studies of humble kitchen utensils, he abruptly took up a new genre: figurative compositions of contemporary domestic life, to which he seems to have dedicated himself – once again, almost to the exclusion of any other work – for the next fifteen years. It was only around 1748 that Chardin would reintroduce still life into his repertoire, launching a second great period of still life painting, which he would pursue and refine until his death in 1779.

Chardin was admired by his contemporaries above all other painters, and critics – then as now – acknowledged that his art transcended the quotidian matters that it depicted. In contrast with the luxurious tastes of the 18th century, the paintings with which Chardin first made his reputation were small, modest still lifes, such as the present lot. This kitchen still life, dating from around 1730, reproduces humble objects from everyday life with startling realism. In an indefinite but atmospheric interior suggestive of a kitchen, Chardin has elegantly arranged along a stone ledge or table with great deliberation a copper pot, mortar and pestle, some eggs. All of the elements of the composition are lit from the left, and the distorted reflections of the eggs can be seen reflected on the side of glazed ceramic pitcher. The work is signed on the lower left along the side of the stone ledge.

Despite the apparent casualness and simplicity of this representation of mundane elements, Chardin has in fact arranged them with great artistry into an eloquent and moving composition of unexpected monumentality. The composition instills the banal subject matter with timeless grandeur and poetry, while Chardin's brush magically evokes the soft, moist texture of the vegetables, the cold shimmer of copper, the uneven scumble of a rough stone wall. The warm palette of the painting is dominated by a wide-range of subtly different shades of brown, green and other earth tones, enlivened with surprising touches of orange, yellow, red, and white. In rejecting the prevailing tradition in French still life painting of depicting settings of the greatest lavishness, costliness and opulence – a tradition that reached an apogee in the still lifes of Desportes and Oudry – Chardin invented a new still life painting that has the immediacy, clarity and timelessness of great art and strikes a modern chord. In Chardin's paintings the simplest of objects emerge from the delicately modulated half-light with poetic monumentality: perfect compositions of timeless, classical equilibrium are nevertheless charged with emotion. "Who has expressed, as he has expressed, the life of inanimate objects?" asked Jules and Edmond de Goncourt (1864).

Chardin mediated long on the development of his compositions and, when he felt that one was perfected, he was very happy to repeat it. The present composition exists in at least three versions: Rosenberg and Temperini record an unsigned version once in the celebrated collections of Eudoxe Marcille, which was sold in Paris (Hôtel Drouot, 25 November 1998, lot 33) and later in London (Christie's, 7 July 2000, lot 56); another version that appeared at auction in Paris (Hôtel Drouot, 14 April 1988, lot 12); and the present painting. Without making a side-by-side comparison of other versions, it is impossible to know the order in which they were executed, but the present painting is without question the finest and best preserved of those known today.





NICOLAS LANCRET

(PARIS 1690-1743)

An elegant couple singing by candlelight ('The Duet')

oil on panel
7½ x 6¼ in. (19 x 15.6 cm.)

\$80,000-120,000

£57,000-85,000

€74,000-110,000

PROVENANCE:

Madame Saint Sauveur (presumably Madeleine Suzanne Gouillet de Rugy, wife of Jean Anne de Grégoire de Saint-Sauveur, Marquis de Saint-Sauveur (1720-1777)); her sale, Hôtel d'Aligre, Paris, 12 February 1776 and days following, lot 51. Verrier collection; his sale, Hôtel d'Aligre, Paris, 18 November 1776 and days following, lot 92, where acquired by "Vautris" or "Vautrin" (according to an annotation in the Frick Art Reference Library copy of sale catalogue). Charles Francois René Mesnard, Chevalier de Clesle (d. 1803); his sale, Paillet, Paris, 4 December 1786, and days following, lot 62 (incorrectly lists painting support as canvas). Louis Jean Francois Collet (1722-1787), Paris; his sale, (†), Paris, 96 rue de Cléry, 14-23 May 1787, lot 289, where acquired by Jean Baptiste Pierre Lebrun (1748-1813), Paris. Probably with Alexis Delahante, Paris, according to an old inscription, as recorded in M.W. Brockwell, 1915 (*loc. cit.*). Sir John Charles Robinson (1824-1913), London, from whom acquired in 1872 by Sir Francis Cook, Bart. (1817-1901), Doughty House, Richmond, Surrey, and by descent to his son Sir Frederick Cook, 2nd Bart. (1844-1920) and by descent to his son Sir Herbert Cook, Bart. (1868-1939) and by descent to The Trustees of the Cook 1939 Picture Settlement; Christie's, London, 6 July 1984, lot 108, as 'Attributed to Nicolas Lancret', where acquired by the following. with Harari & Johns, London. Anonymous sale; Tajan, Paris, 17 December 1997, lot 321, where acquired by the following. Private collection,

EXHIBITED:

London, Guildhall, *Catalogue of the Loan Exhibition of Pictures by Painters of the French School*, Spring 1898, no. 53, as 'Watteau'. London, Burlington Fine Arts Club, *French Art Of the Eighteenth Century*, Spring-early Summer 1913, no. 6, as 'Watteau'. Cambridge, Fitzwilliam Museum, 1940s, on loan (according to a label on the reverse). Tokyo, Gallery Iida (in association with Harari & Johns, Ltd.), *An Exhibition of French Painting, 1600-1800*, 7 June-2 July 1988, no. 15. Tokyo, Odakyu Grand Gallery; Umeda-Osaka, Daimaru Museum; Hakodate, Hokkaido Hakodate Museum of Art; Yokohama, Sogo Museum of Art, *Three Masters of French Rococo: Boucher, Fragonard, Lancret*, 4 April-12 August 1990, no. 48.

LITERATURE:

E. Bocher, 'Les Gravures françaises du XVIIIe siècle, ou catalogue raisonné des estampes, eaux-fortes', part 4, *Nicolas Lancret*, Paris, 1877, pp. 95, 97. E.F.S. Dilke, 'L'Art français au Guildhall de Londres en 1898', *Gazette des Beaux-Arts*, 3e pér., XX, no. 496, October 1898, p. 330. E.F.S. Dilke, *French Painters Of the XVIIIth Century*, London, 1899, pp. 85-86, where attribution to Watteau questioned. E. Staley, *Watteau and His School*, London, 1902, p. 146, as Watteau. E.H. Zimmermann, *Watteau: des Meisters Werke*, Stuttgart and Leipzig, 1912, p. 118, where listed among rejected attributions to Watteau; erroneously lists support as canvas. M.W. Brockwell, 'A Catalogue Of the Paintings at Doughty House, Richmond & Elsewhere in the Collection of Sir Frederick Cook, Bt...', H. Cook, ed., III, *English, French, Early Flemish, German and Spanish Schools and Addenda*, London, 1915, p. 56, no. 437, pl. VII, as Watteau. G. Wildenstein, *Lancret*, Paris, 1924, p. 105, no. 540, fig. 201. *Abridged Catalogue of the Pictures at Doughty House, Richmond, Surrey in the Collection of Sir Herbert Cook, Bart.*, London, 1932, p. 7, no. 437 (13), as 'Antoine Watteau'. H. Adhémar and R. Huyghe, *Watteau, sa vie-son oeuvre*, Paris, 1950, p. 234, no. 237, as possibly by either Jean Raoux or Jean Baptiste Santerre. É. Dacier, 'Catalogues des ventes et livrets de salons illustrés et annotés par Gabriel de Saint-Aubin. 12. Catalogue de la vente Verrier (1776)', *Gazette des Beaux-Arts*, 6e pér., XLI, nos. 1012-1013, May-June 1953, pp. 307, 317, 318, 331, n. 7. 'Two More Watteaus?', *The Watteau Society Bulletin*, no. 2, 1985, pp. 17, 18.

This gentle and moving image was long attributed to Antoine Watteau; once a treasure of the celebrated Cook Collection, the painting was praised as "of singular beauty and distinguished by an intimate pathos." Painted around 1720, *The Duet* likely predates Watteau's death and stands at the start of the career of Nicolas Lancret, Watteau's most talented and original acolyte; with its creamy brushwork and sensitive luminosity, it can be recognized as one of the artist's most pleasing confections.

Although its debt to the master is pronounced, *The Duet* is a rare candlelit scene from the circle of Watteau. In fact, only one painting by Watteau himself is set to candlelight, the famous *Love in the Italian Theatre* (c. 1718; Gemäldegalerie, Berlin). In *The Duet*, a young man and woman study a musical manuscript that is illuminated by the light of a single taper. Absorbed in their singing, their figures drawn close to each other, the boy's left hand, holding the candlestick, engages the woman's exposed right arm in a gesture of tender affection. This type of nocturnal genre scene was a specialty of 17th-century Dutch painters such as Gerrit Dou and Gottfried Schalken, whose works were widely collected in France throughout the 18th century, and contemporary French painters including Jean Raoux and Jean-Baptiste Santerre supplied nocturnal subjects in the Dutch manner to satisfy the popular demand. Indeed, the taste for this type of picture was promoted by Watteau's friend and supporter, Edme François Gersaint, and actively marketed by the art dealer Jean Baptiste Pierre Le Brun, who himself would at one time own the present painting.

Although the correct attribution of *The Duet* was eventually forgotten, and from the 19th century onward it was given to the more famous Watteau, the painting was recognized as a superior example of Lancret's art when it appeared in the Verrier Sale in 1776 and was copied in a marginal illustration by Gabriel de Saint-Aubin in his copy of the catalogue. In a rare editorial commentary, Saint-Aubin noted beside his sketch that Lancret's original was "très beau."



actual size

PROPERTY FROM A PRIVATE COLLECTION

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ANTONIO JOLI

(MODENA 1700-1777 NAPLES)

A classical capriccio of Roman ruins with the Colosseum, the Pyramid of Caius Cestius, the Basilica of San Giovanni dei Fiorentini, Saint Peter's Basilica, and the Castel Sant'Angelo in the distance

oil on canvas
69 x 61¼ in. (175.3 x 155.6 cm.)

\$300,000-500,000

£220,000-360,000
€280,000-460,000

PROVENANCE:

Private collection, from whence acquired in 2003 by the present owner.

Born in Modena on the eve of the 18th century, Antonio Joli was the most widely-traveled of the great Italian view painters. After studying in his native city, he lived in Rome where he worked for a time in the studio of Giovanni Paolo Panini (1691-1765). By 1735 he was in Venice, where he came into contact with Canaletto. Like other continental artists of his generation, Joli was soon drawn to London, where he arrived – having traveled through Germany – in 1744, and where he would remain until 1748, when he went on to Madrid. Joli returned to Italy in 1755, where he became a founding member of the Venetian *Accademia di Belle Arti* before settling in Naples in the early 1760s under the patronage of Charles VII (later King Charles III of Spain).

In London, in addition to executing his celebrated views of the city, Joli is recorded as a painter of theatrical scenery and decorative schemes, notably that which survives in the hall of the Richmond home of John James Heidegger, manager of the King's Theatre in the Haymarket. Other patrons included Charles, 2nd Duke of Richmond, grandson of King Charles II, and the 4th Earl of Chesterfield, who commissioned five important Italian views from the artist. This impressive canvas was certainly executed during Joli's English sojourn, and may have originally been part of a pair or larger set for the grand home of a prestigious patron. Like one of the ex-Buccleuch *capricci* (see R. Toledano, *Antonio Joli*, Turin, 2006, no. C.XXV), also surely painted in London, the present work fuses the *veduta* and *capriccio* types: in the foreground of both, a dramatic, imaginary suite of ruined classical arches dwarfs a group of figures clad in antique dress. In the hazy distance, the famous monuments of ancient and modern Rome emerge, separated by gigantic columns. In the present work these include, from left: the Colosseum; the Pyramid of Caius Cestius; the church of San Giovanni dei Fiorentini; Saint Peter's Basilica; and the Castel Sant'Angelo. In this way, the picture functions as an imposing and splendid decorative image as well as an accurate record of some of the Italian capital's most important buildings, which might have served as a sort of remembrance for an Englishman who had embarked on a Grand Tour to the Continent.

The foreground of the present work, which shows Saint Paul preaching before a small crowd, also alludes to an English provenance. The inclusion of such a scene would have first served to enhance the ancient Roman theme: according to the Book of Acts, Paul traveled to Ephesus in 52 AD and remained there for three years, preaching to and baptizing followers of John the Baptist. At the time, Ephesus was the capital of the Roman province in Asia, and was home to the great Temple of Diana, one of the Seven Wonders of the Ancient World. By showing Saint Paul against the backdrop of contemporary Rome, Joli classifies the Colosseum and surrounding monuments as equivalent Wonders of the World. For an English patron, though, the presence of Saint Paul would have had special significance: Saint Paul's Cathedral in London, a dominating feature of the city skyline, had only been completed in its new form in 1710 after having been destroyed in the Great Fire of 1666. Dedicated to Paul the Apostle when it was founded in 604, the cathedral remained the tallest building in London until 1962, and its dome is still one of the highest in the world. Saint Peter's Basilica, just off-center in the background of Joli's painting, would have enhanced the reference to St. Paul's, whose architect Christopher Wren was strongly influenced in his design by this great Roman monument.

Previously unpublished and never before offered at auction, the present *Capriccio* is an important addition to Joli's oeuvre and a magnificent example of the artist's work during his English period.



160

FRANÇOIS-HUBERT DROUAI

(PARIS 1727-1775)

Portrait of the artist's father, Hubert Drouais (1699-1767)

oil on canvas

51¼ x 38¼ in. (130.2 x 97.2 cm.)

\$300,000-500,000

£220,000-360,000

€280,000-460,000

PROVENANCE:

Collection of the artist, and by inheritance to Dr. Marcel Goupil, Paris, by 1860, and by inheritance to Paul Goupil, Paris, by 1906, and by descent to the following. Private collection; Paris, Hôtel Drouot, *Vente des dessins et tableaux anciennes... appartenant... à la famille des peintres Drouais...*, 5 December 1983, lot 29, where acquired by the following. Private collection.

EXHIBITED:

Paris, Galerie Martinet, *Tableaux et dessins de l'école française, principalement du XVIII^e siècle, tirés de collections d'amateurs*, 1860, no. 376. New York, Wildenstein, *The Arts of France from François Ier to Napoléon Ier : A Centennial Celebration of Wildenstein's Presence in New York*, 26 October 2005-6 January 2006, no. 86.

LITERATURE:

C. Gabillot, *Les trois Drouais*, Paris. 1906, p. 7, 10 n. 2, 86.



Fig. 1 Jean-Baptiste Perronneau, *Portrait of Hubert Drouais*, pastel on paper, Musée des Beaux-Arts, Orléans

This warm and touching portrait of the artist's father, Hubert, remained with the painter's descendants for nearly a hundred and fifty years. Both father and son were accomplished portraitists, the former a pupil and collaborator of François de Troy and later Jean-Baptiste van Loo, Jean-Baptiste Oudry and Jean-Marc Nattier as well as a favorite at the court of Louis XV, where he painted princes, princesses, and actresses of the Comédie-Française. Like his father, François-Hubert was an exponent of the grand manner in society and court portraiture, so this informal and intimate representation of a family member stands out in his oeuvre as a powerful reminder of the artist's ability to capture a sitter's inner life as well as his countenance and accoutrements.

Drouais *filis* shows his father seated in his studio, holding a drawing pad bursting with folios that he props against his casually crossed knees. The sitter's gold-green eyes and sharp features are carefully drawn to create a vivid physiognomy whose faithfulness is borne out by comparison with Jean-Baptiste Peronneau's 1754 pastel portrait in the museum at Orléans (fig. 1). *Porte-craie* at the ready, Hubert turns his head toward the viewer and smiles gently as if he were greeting a visitor or studying a face while preparing to capture a likeness. On the canvas behind him he has sketched a woman's head, the beginnings of a painting whose future completion is alluded to by the beautifully rendered palette on the upholstered stool at left. In the shadowy background, an ornamental table is adorned with a gilt bronze *Laocoön* after the renowned marble sculpture in the Vatican, perhaps a reminder that one of Hubert's diploma pieces for admission to the Académie Royale de Peinture et de Sculpture was a portrait of the sculptor Robert Le Lorrain (Musée du Louvre, Paris).

This homage to the artist's father was painted around 1760, not long after François-Hubert had been summoned to Versailles to paint a portrait of the two infant sons of the Dauphin (Louis XVI and Louis XVIII), a work whose success ensured him royal patronage for the rest of his life. In the same decade, Drouais painted royal favorites *Madame de Pompadour* (London, National Gallery) and *Madame du Barry* (New York, private collection), and Louis XV himself sat to Drouais in 1772. It must have been a great pleasure for the artist, at the height of his success, to paint a more relaxed sitter than that to which he was accustomed at the French court, and particularly one whose amiable, bright gaze is clearly filled with pride and admiration.



PROPERTY FROM A PRIVATE COLLECTION

161

GIOVANNI PAOLO PANINI

(PIACENZA 1691-1765 ROME)

A capriccio of Roman ruins with the Sermon of Saint Peter

oil on canvas, the upper edges made up
37 x 53¼ in. (94 x 135.3 cm.)

\$400,000-600,000

£290,000-430,000

€370,000-550,000

PROVENANCE:

Viscount Astor, Cliveden.
with Richard Green, London.
Private collection, from whence acquired in 2003 by the present owner.

LITERATURE:

F. Arisi, *Gian Paolo Panini e i fasti della Roma del '700*, Rome, 1986, p. 424, no. 386.

Brilliant Mediterranean sunlight illuminates this *capriccio* of Roman ruins by Giovanni Paolo Panini. Here, Saint Peter stands before an arch, preaching to a small group of onlookers as a Roman Centurion attempts to stop him. Panini must have had in mind Raphael's *School of Athens* (Stanza della Segnatura, Vatican) when he worked out the placement and emphatic gestures of his two principal figures, who echo Aristotle and Plato from the iconic fresco. The composition relates closely to Panini's painting of *Diogenes throwing away his bowl*, formerly with Applebee Brothers, London (F. Arisi, *op. cit.*, no. 385) both in terms of the disposition of the architecture and narrative style. A few important variations, however, enabled the artist to arrive at a particularly successful formulation in the present painting, which Arisi dates to c. 1750. Notably, by elevating the figures onto a makeshift stage of architectural fragments, Panini heightened the scene's legibility and theatricality. Moreover, as Arisi observes, in the present painting, the artist replaces the statue beneath the Medici Vase in the Applebee painting with a kneeling soldier resting a pole on his shoulder, a graceful figure that appears time and again in Panini's oeuvre between 1730 and 1750.

Although Arisi identified the subject of the present painting as *The Sermon of Saint Peter*, as is so often the case with Panini, the iconography is not entirely explicit. The presence of the soldier standing next to the bearded man in green at center suggests that Panini's might be referencing *Saint Peter Baptizing the Centurion Cornelius*, but for this story one would expect to see the centurion kneeling below a baptismal bowl. Since the group at left includes two semi-undressed men, one of whose shoulders

are being embraced by a man in armor standing behind him (an unusual motif), Panini might have meant to viewer to interpret his painting as *Saint Peter Healing the Sick*. Whatever the intended subject matter may have been, Panini populated his *capriccio* with many recognizable works from Antiquity, in many cases he modifying them slightly to best suit his composition. The Medici Vase, for instance, appears with the *Sacrifice of Iphigenia* scene, but with a different figure on the far right, while the Corinthian colonnade at left appears to have been loosely inspired by the Temple of Vespasian. A bronze statue tops the Column of Trajan at right, replacing the statue of Saint Peter that was installed there in 1588 by Pope Sixtus V. The griffin relief below the Medici Vase comes from the frieze of the Temple of Antoninus and Faustina.

This painting, together with its pendant (lot 162), once hung at Cliveden House, the famed estate at Taplow, Buckinghamshire. Originally built by the Duke of Buckingham in 1666, the historic home burned down twice before it was rebuilt in 1851 according to a design by Sir Charles Barry for George Sutherland-Leveson-Gower, 2nd Duke of Sutherland. Now in the National Trust, the mansion was acquired in 1893 by William Waldorf Astor, who commissioned important alterations and renovations to the building and its gardens. Under the Astors' care, Cliveden House thrived as a glittering center of social and intellectual life for the international elite.

We are grateful to David R. Marshall for confirming the attribution on the basis of photographs and for his assistance in cataloguing this painting (private communication, 22 February 2016).



Cliveden, Buckinghamshire



PROPERTY FROM A PRIVATE COLLECTION

162

GIOVANNI PAOLO PANINI

(PIACENZA 1691-1765 ROME)

A capriccio of Roman ruins with Belisarius Begging for Alms

signed 'I. P. Panini' (lower left)
oil on canvas, the upper edges made up
37 x 53¼ in. (94 x 135.3 cm.)

\$400,000-600,000

£290,000-430,000
€370,000-550,000

PROVENANCE:

Viscount Astor, Cliveden.
with Richard Green, London.
Private collection, from whence acquired in 2003 by the present owner.

LITERATURE:

F. Arisi, *Gian Paolo Panini e i fasti della Roma del '700*, Rome, 1986, p. 424, no. 387.

This classically-themed *capriccio* includes a story from the life of the legendary Byzantine general Belisarius, who was falsely accused of conspiring against Emperor Justinian. In keeping with convention, Belisarius appears here as an old, blind beggar who is recognized by a passing soldier, thereby encouraging the viewer to reflect upon the transience of fame. Arisi (*loc. cit.*) considers the present painting to be one of the most significant of Panini's depictions of this narrative. In particular, the scholar praises the artist's architectural inventiveness as all of the ruins (with the exception of the Basilica of Maxentius in the distance) are the product of his imagination. Also noteworthy is the striking figure of the soldier at right in an aquamarine mantle that confirms the artist's facility with light and shadow, and who is a recurring character in his oeuvre. A drawing for this figure is in the Kupferstichkabinett, Berlin (no. 17556). Together with its pendant (see lot X), this painting may have been intended as a Pagan/Christian pairing, although the precise nature of their relationship is elusive. Professor David Marshall has observed that the statue of the Farnese Hercules at left, though a common motif in Panini's paintings, is particularly well-painted here, done with "a better understanding of the statue" than one normally encounters.

This painting, together with its pendant (lot 161), once hung at Cliveden House, the famed estate at Taplow, Buckinghamshire. Originally built by the Duke of Buckingham in 1666, the historic home burned down twice before it was rebuilt in 1851 according to a design by Sir Charles Barry for George Sutherland-Leveson-Gower, 2nd Duke of Sutherland. Now in the National Trust, the mansion was acquired in 1893 by William Waldorf Astor, who commissioned important alterations and renovations to the building and its gardens. Under the Astors' care, Cliveden House thrived as a glittering center of social and intellectual life for the international elite.

We are grateful to David R. Marshall for confirming the attribution on the basis of photographs and for his assistance in cataloguing this painting (private communication, 22 February 2016).



163

JACQUES-ANDRÉ-JOSEPH-CAMELOT AVED

(DOUAI 1702-1766 PARIS)

The Marquise de Sainte-Maure d'Origny, full-length, as a Sultana

signed and dated 'J. Aved 1743' (lower right, on the base of the pedestal)

oil on canvas

95 x 64½ in. (241.3 x 163.8 cm.)

\$300,000-500,000

£220,000-360,000

€280,000-460,000

PROVENANCE:

(Possibly) painted for King Louis XV of France, 1743.

Clément-Charles de Barbeyrac, Marquis de Saint-Maurice Montcalm de Gozou (1860-1921), Hôtel Pozzo di Sorgo (former Hôtel de Soyécourt), rue de l'Université, Paris, by 1922.

Private collection, since 1927.

EXHIBITED:

Paris, *Salon*, 1743, no. 73.

Paris, *Musée des Arts Décoratifs, Exposition de la turquerie au XVIIIe siècle*, May-October 1911, no. 19.

Paris, *Galerie Gazette des Beaux-Arts, Le Siècle de Louis XV vu par les artistes*, 1934, no. 140

Copenhagen, *Palais de Charlottenborg, Exposition de l'art français au XVIIIe siècle*, 25 August-6 October 1935, no. 3.

Versailles, Château de Versailles, *Deux siècles de l'histoire de France (1589-1789)*, June-October 1937, no. 223.

Geneva, Musée d'Art et d'Histoire, *De Watteau à Cézanne*, 7 July-30 September 1951, no. 1.

LITERATURE:

Abbé Desfontaines, 'Exposition des peintures, sculptures et gravures', *Observations sur les écrits des modernes*, 1743 (Collection Deloynes, Bibliothèque Nationale, Paris: XLVII, pièce 1907, msp. 300).

P. Rémy, 'Avant-propos', *Catalogue raisonné des tableaux de différents bons maîtres des trois écoles... qui composent le Cabinet de feu M. Aved...*, Paris, 1766, p. vi.

Eloge historique de M. Aved, peintre du Roi, n.d. (Collection Deloynes, cited above: LXI, pièce 1905, msp. 22).

A. Boppe, 'La mode des portraits turcs', *La Revue de l'Art Ancien et Moderne*, 66, September 1902, p. 211, n. 3.

A. Boppe, 'Les Peintres de Turcs au XVIIIe siècle', *Gazette des Beaux-Arts*, 3e pér., XXXIV, 579, September 1905, p. 223.

J.-L. Vaudoyer, 'L'Orientalisme en Europe au XVIIIe siècle', *Gazette des Beaux-Arts*, 4e pér., VI, 650, August 1911, pp. 101-102.

G. Wildenstein, *Le Peintre Aved*, Paris, 1922, II, p. 124, no. 96; I, pp. 64-65; II, p. 183.

P. Claude, 'Un grand réaliste: Jacques Aved', *La Renaissance de l'Art Français et des Industries de Luxe*, V, 6, June 1922, pp. 375, 378.

S. Rocheblave, *La Peinture française au XVIIIe siècle*, Paris, 1937, pp. 19-20.

G. Wildenstein, *La Peinture française au XVIIIe siècle*, Paris, 1937, fig. 34.

French XVIIIth Century Paintings, New York, 1948, no. 1.

G. de Lastic Saint-Jal, 'La Vie des Musées: Musée d'Auxerre', *La Revue des Arts*, 1955, no. 4, p. 245.

F. Fosca, *La Vie, les voyages et les oeuvres de Jean-Etienne Liotard, citoyen de Genève, dit le Peintre turc*, Lausanne, 1956, p. 31.

J. Watelet, 'L'Orient dans l'art français 1650-1800', *Etudes d'Art*, Algiers, 1959, no. 14, pp. 89-90.

F. Boucher, *Histoire du costume en Occident de l'antiquité à nos jours*, Paris, 1965, p. 309, fig. 761.

C. Constans, 'Aved (Jacques)', *Petit Larousse de la peinture*, Paris, 1979, I, p. 101.

M. Lespes, *Catalogue des oeuvres du peintre Jacques Aved* (unpublished thesis, Université de Montpellier), 1985.

M. Lespes, 'Aved, Jacques (-André-Joseph)' in *The Dictionary of Art*, London, 1996, II, p. 851.

P. Stein, *Exoticism as Metaphor: Turquerie in Eighteenth-Century French Art*, (unpublished Ph.D. dissertation, New York University), 1997, pp. 154-155, fig. 72.

G.P. Zlatnik, *Myth, Vision, and the Harem in French Painting from Fontainebleau through the Nineteenth Century* (unpublished Ph. D. dissertation, University of Iowa), 1998, pp. 100-101.

P. Renard, *Jean-Marc Nattier (1685-1766): un artiste parisien à la cour de Louis XV*, Saint-Rémy-en-l'Eau, 1999, p. 72.

M. Roland Michel, 'Exoticism and Genre Painting in Eighteenth-Century France', C.B. Bailey, ed., *The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting*, exhibition catalogue, New Haven and London, 2003, pp. 108-109, fig. 69.

P. Sanchez, *Dictionnaire des artistes exposant dans les Salons des XVII et XVIIIe siècles à Paris et en province, 1673-1800*, Dijon, 2004, I, p. 106, n. 290.

The Arts of France from François Ier to Napoléon Ier: A Centennial Celebration of Wildenstein's Presence in New York, New York, 2005-2006, pp. 193-195, no. 69.

R.M. Hoisington, *Maurice-Quentin de La Tour and the Triumph of Pastel Painting in Eighteenth-Century France* (unpublished Ph.D. dissertation, New York University), 2006, pp. 91-92, n. 51.

N. Trauth, *Maske und Person: Orientalismus im Porträt des Barock*, Berlin and Munich, 2009, p. 333, no. 10; pp. 45, 53, 82 n. 134, fig. 12.

H. Williams, *Turquerie. An Eighteenth-Century European Fantasy*, London, 2014, pp. 94-95, fig. 115.



Fig. 1 Jacques Andre Joseph Camelot Aved, *Portrait of Mehemet Said Pacha, Bey of Rumelia, Ambassador of the Ottoman Sultan Mahmoud I at Versailles*, 1742, Musée de L'Histoire de France, Paris / Bridgeman Images



This *portrait historié*, whose rich and beautifully preserved impasto reveals Aved's masterly technique, is an outstanding example of *Turquerie* in 18th-century French painting. Shown full-length and striking an elegant, almost nonchalant pose, the Marquise de Sainte-Maure leans against the stone pedestal of a large garden vase from which descend the intertwined tendrils of a nasturtium. In the distance, behind a grove of trees, the dome and slender minarets of a mosque rise into the lowering sky. Though her crossed-legged pose – which presages the Grand Manner compositions of Pompeo Batoni and Joshua Reynolds – conveys a relaxed sensibility, the Marquise's sumptuous costume is anything but. Her blue and white silk robe is tucked into a multicolored sash tied at the waist and adorned with shimmering tassels, while a diaphanous pink-and-white striped caftan peeks out from underneath. The heavy, short-sleeved pelisse ("kurdi", in Turkish) that she wears atop all this billowing silk and satin is made with silver brocade and lined with sable, and her turban is ornamented with a tuft of dark blue feathers. The whole exotic attire is decorated with pearls of various sizes, some of which hold the coiffure in place and are strung into a torsade around the long braid of powdered hair that falls over the Marquise's shoulder, while others appear at the edge of the bodice and cuffs of the undergarment. In her right hand the Marquise clutches a large silk handkerchief fringed with gold, while on her feet she wears a pair of babouches, or Turkish slippers, probably made of soft leather.

The bouquet of orange blossoms in Madame de Sainte-Maure's left hand suggest that the portrait may have been intended to commemorate her 1739 marriage to Louis II de Saint-Maure, Seigneur d'Origny et de La Tour-du-Pré, called the Marquis de Saint-Maure. As a military officer, Saint-Maure served in the regiment of the Royal-Étranger during the War of Polish Succession (1733-1738). The couple had one child, Louis Marie Cécile.

The present work, which dates to 1743, reflects the recent vogue for portraits à la *Turque* in French aristocratic circles. Indeed, just the year before, Aved had painted a full-length portrait of the Turkish ambassador to the court of France, Mehmed Saïd Efendi (fig. 1; Musée national du Château de Versailles) for Louis XV. Efendi – witty, cultivated, and French-speaking – was hugely popular during his visit to France in 1742, and earned the rare privilege of an audience with the king in the Galerie des Glaces at Versailles. Efendi's popularity resulted in a surge in à la *Turque* portraiture in the following years, and Aved himself executed several commissions in this style. As the present painting and the portrait of Efendi are thematically related and of identical proportions, one wonders if the Marquise may have been painted to serve as a pendant to the portrait of the Turkish ambassador. Indeed a costume identical to that worn here by the Marquise is found in a roundel portrait of a woman identified as Louis XV's mistress, Pauline Félicité de Mailly, Comtesse de Vintimille, and when exhibited at the Salon of the Académie Royale in 1743, the present painting was described as depicting the Marquise in "*le Jardin du Sérail*", or "the garden of the seraglio", which housed the sequestered living quarters of wives and concubines in an Ottoman household.



MICHELE MARIESCHI AT CASTLE HOWARD (LOTS 164-165)

The following two lots, painted as companion pictures, are from the series of canvases by Marieschi that formed part of the remarkable collection of views of Venice acquired by Henry Howard, 4th Earl of Carlisle (1694-1758), for the great house, Castle Howard, to which he had succeeded in 1738.

Charles Howard, 3rd Earl of Carlisle (1669-1738), heir to great estates in Yorkshire and Cumberland, was a man of considerable ambition and energy. He chose Sir John Vanburgh as the architect of his new mansion, Castle Howard, where work began in 1700 and which was soon recognized to be with Blenheim one of the outstanding achievements of the age. He also employed two distinguished Venetian painters, Giovanni Antonio Pellegrini and Marco Ricci, to contribute to the interior. His elder son, Henry, Viscount Morpeth went on the Grand Tour at the conventional age in 1714-1715: after his return, in 1717, he married Lady Frances Spencer, the only child by his first marriage of Charles, 3rd Earl of Sunderland, and half-sister of the Hon. John Spencer. He succeeded as 4th Earl of Carlisle on his father's death in 1738. Later that year, Carlisle set out for Italy with his ailing elder son, Charles, Viscount Morpeth. They were in Venice in November 1738, as Lady Mary Wortley Montagu learned, in Rome in the spring of 1739, in Florence in June and finally sailed from Leghorn in July, returning to England in November. If the purpose of the expedition was to restore Morpeth's health this failed, as he died of a venereal disease contracted in Italy.

Carlisle had inherited a vast house which lacked a commensurate collection of pictures and his second visit to Italy meant that he could take steps to redress this. When in Rome he ordered a series of six architectural *capricci* from Panini: the painter was being pressed for delivery on 8 July 1740 (Castle Howard Mss; see F. Russell in the exhibition catalogue, *The Treasure Houses of Britain*, Washington, 1985-6, under nos. 182-183). All six pictures remain at Castle Howard.

Ambitious as Carlisle's commission to Panini was, this was by far outshone by the groups of views of Venice that he assembled for what was later to be known as the Venetian Room at Castle Howard. Carlisle's staunch Whig allegiance may in part explain his interest in views of the monuments of an aristocratic republic: and in projecting a room dominated by Venetian views, referred to in Carlisle's posthumous inventory of 1758 as the 'Blue Caffoy Room' and subsequently known as the Canaletto Room, he was following the example of his wife's half-brother, successively 5th Earl of Sunderland and 3rd Duke of Marlborough, and her half-brother-in-law, John, 4th Duke of Bedford, both of whom had ordered major sequences of views from Canaletto.

Carlisle seems only to have obtained three pictures by Canaletto: the *Piazza San Marco* and *Entrance to the Grand Canal from the Molo*, both now at Washington (National Gallery of Art, nos. 1945.15 3 and 4, see E.P. Bowron in D. de Grazia and E. Garberson, *Italian Paintings of the Seventeenth and Eighteenth Centuries*, Washington, 1996, pp. 24-31), and the sublime panorama of the *Bacino* at Boston. Carlisle must have seen works by Canaletto in England and may well have ordered the *Bacino* at the time of his visit to Venice. Given the fact that Marieschi had already achieved considerable prominence

by 1738 it is possible that the Earl became aware of his work at that time. Lady Mary Wortley Montagu was in London in November 1738 and may thus have learned that Carlisle was in Venice from her most regular Italian correspondent, Count Francesco Algarotti, who has been said to have been the intermediary in the purchase of the set of six views by Marieschi - which included the variant of this composition now at Charlottenburg (Toledano, *infra*, no V.1.d) - which were placed by Frederick the Great at Sans-Souci. But in this context it is more significant that Carlisle acquired at least some of his Venetian views not through Consul Smith, to whom so many Whig patrons turned, but through the antiquary and agent, Antonio Maria Zanetti the elder (1680-1767), who is known to have been an associate of the painter (cf. F. Montecuccoli degli Erri and F. Pedrocco, *Michele Marieschi, La vita, l'ambiente, l'opera*, Milan, 1999, pp. 66-68 and *passim*) and who showed his collection of medals to the Earl during his visit to Venice. In the first of a series of letters to Carlisle — who he subsequently addressed as 'Mon venerable et tres-adorable Mylord' — written on 3 June 1740, Zanetti states that the Earl had already received a group of pictures of Venice by a painter 'qui est le plus bon homme du monde, et qui en est aussy abil, que Cannalotto, au quel presentment on paye seulement le nom, et la renommée' (Castle Howard Mss. J 12/12/18, first quoted by F. Russell, *loc. cit.* (erroneously as written by the younger Zanetti) and published in full by D. Scarisbrick, 'Gem Connoisseurship', *The Burlington Magazine*, CXXIX, February 1987, p. 96). Zanetti might refer to either Marieschi or Bellotto: eighteen pictures by the former were at Castle Howard, while three by the latter remain in the house, two others by Bellotto formerly in this are known and a further six destroyed in the fire of 1940 were also probably by him (see C. Beddington in the catalogue of the exhibition, *Bernardo Bellotto and the Capitals of Europe*, Venice and Houston, 2000-2001, p. 50, under no. 3).

A number of Venetian views were sold by George, 9th Earl of Carlisle (1843-1911) who had succeeded his nephew in 1889 and was himself an accomplished landscape painter, but one who as a pupil of Giovanni Costa clearly was out of sympathy with Grand Tour taste. In 1895 he sold two larger pictures given at the time to Canaletto to Colnaghi's: now in the Louvre, these are by Bellotto. Two pairs, or rather paired canvasses, of the same size as those under discussion, were sold to the dealer George Donaldson in 1895 and in 1897, and three more went to Duveen in 1898. This pair were among the eleven Venetian views of the same size that were sold from Castle Howard at Christie's, London, 18 February 1944, lots 10-14. More recently, one of the pairs sold by the 9th Earl were offered in these Rooms, 6 July 2010, lots 42 & 43 (unsold and £1,400,000 respectively).

The first scholar to consider the group of Marieschis from Castle Howard was Professor Darrio Succi, who in 1989 identified four of these, including the following two canvases, as well as *The Piazza San Marco with the Basilica*, and *The Grand Canal at Ca' Corner*, all of which had been sold in 1944 (D. Succi, *op. cit.*, pp. 117-118, figs. 112-11; R. Toledano, *op. cit.*, nos. V. 15, 47, 3.b, and 40.a), and which are respectively identifiable with numbers 18, 3, 10 and 7 of the Castle Howard list.



PROPERTY OF A GENTLEMAN

164

MICHELE MARIESCHI

(VENICE 1696-1743)

Venice: The Rialto from the riva del vin

oil on canvas

23 x 34 in. (58.5 x 86.4 cm.)

\$400,000-600,000

£290,000-430,000

€370,000-550,000

PROVENANCE:

(Probably) Commissioned for Henry Howard, 4th Earl of Carlisle, via Consul Joseph Smith, for the Canaletto Room at Castle Howard, Yorkshire, and by descent to the following.

The Hon. Geoffrey W. A. Howard, Castle Howard, Yorkshire; (†), Christie's, London, 18 February 1944, lot 14, as 'Canaletto' (240 gns., with a companion piece, to the following.) with David M. Koetser, New York.

Mrs G. A. F. Wills, London, 1966; (†), Christie's, London, 25 November 1966, lot 30, as 'Marieschi' (4000 gns., as a set of four).

with Agnew's, London.

EXHIBITED:

London, Walpole Gallery, *Venetian Baroque and Rococo Paintings*, 1990, no. 38.

LITERATURE:

D. Succi, *Marieschi / Tra Canaletto e Guardi*, Gorizia, 1989, pp. 112, 117-120, fig. 112.

R. Toledano, *Michele Marieschi*, Milan, 1995, p. 127, no. V. 15,

F. Montecuccoli degli Erri and F. Pedrocco, *Michele Marieschi. La vita, l'ambiente, l'opera*, Milan, 1999, pp. 241-243, no. 22.

Michele Marieschi, who may have been trained as a designer for the stage, was influenced at the outset of his career by Marco Ricci and Luca Carlevarijs, as his early *capricci* demonstrate. By the mid-1730s he had begun to exploit the market for Venetian views. By 1736, Marieschi had secured the patronage of Count Johann Matthias von der Schulenburg, and this may explain the statement of Orlandi and Guarienti that he worked in Germany. While many views by the artist are first recorded in England, relatively few can be associated with specific patrons and it is this that makes the set of pictures by the artist from Castle Howard so interesting in the context of Grand Tour patronage.

The present picture is identifiable with one listed in the schedule of eighteen pictures supplied to Henry Howard, 4th Earl of Carlisle (Castle Howard Mss, J14/ 31/ 2):

'18 Veduta del Ponte di Rialto con la riva del Ferro in faccia sin al Palazzo del N.N. Manin, et dalla parte vicino all' occhio La riva del Vino'.

Taken from the Riva del Vin, this view of the Ponte Rialto, with Jacopo Sansovino's façade of Palazzo Manin shown on the extreme right of the composition, is a fine example of Marieschi's characteristic wide-angled vision. Toledano (*loc. cit.*) notes that the composition and particularly the theatrical angle of the Ponte Rialto derives from an engraving by Carlevarijs, published in *Le Fabriche e Vedute di Venezia* in 1703 (see D. Succi, *op. cit.*, p. 123, no. 113), in which the artist shows the bridge from the corner of the Fondaco dei Tedeschi, on the other side of the Grand Canal. This picture would appear to be a development of Marieschi's signed masterpiece of the same view, dated by Toledano to 1737 (*op. cit.*, p. 77, V. 16), and now in The State Hermitage Museum, St. Petersburg.



Fig. 1 Castle Howard



PROPERTY OF A GENTLEMAN

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MICHELE MARIESCHI

(VENICE 1696-1743)

Venice: San Giorgio Maggiore, the Giudecca beyond

oil on canvas

22 $\frac{3}{4}$ x 33 $\frac{3}{4}$ in. (56.9 x 85.8 cm.)

\$400,000-600,000

£290,000-430,000

€370,000-550,000

PROVENANCE:

(Probably) Commissioned for Henry Howard, 4th Earl of Carlisle, via Consul Joseph Smith, for the Canaletto Room at Castle Howard, Yorkshire, and by descent to the following.

The Hon. Geoffrey W. A. Howard, Castle Howard, Yorkshire; (†), Christie's, London, 18 February 1944, lot 10, as 'Canaletto' (140 gns., with a companion piece, to the following.) with David M. Koetser, New York.

Mrs G. A. F. Wills, London, 1966; (†), Christie's, London, 25 November 1966, lot 30, as 'Marieschi' (4000 gns., as a set of four). with Agnew's, London.

EXHIBITED:

London, Walpole Gallery, *Venetian Baroque and Rococo Paintings*, 1990, no. 39.

LITERATURE:

D. Succi, *Marieschi / Tra Canaletto e Guardi*, Torino, 1989, pp. 112 and 117-120, fig. 113.

R. Toledano, *Michele Marieschi*, Milan, 1995, p. 127, no. V.47.

F. Montecuccoli degli Erri and F. Pedrocchi, *Michele Marieschi. La vita, l'ambiente, l'opera*, Milan, 1999, pp. 241-243, no. 21.

Like the preceding lot, this picture formed part of the remarkable assemblage of views of Venice by Canaletto, Bellotto and Marieschi which were acquired by the 4th Earl of Carlisle for Castle Howard. The view corresponds with that listed in the schedule of pictures supplied to the 4th Earl (Castle Howard Mss, J14/ 31/ 2):

'3 Veduta dell' Isola di S. Giorgio Maggiore con La punta della Giudecca'

The Island of San Giorgio Maggiore is here taken from the Bacino di San Marco in front of the Customs House or Dogana. On the right can be seen the tip of the island of the Giudecca with the *Campanile* of the now-destroyed church of San Giovanni Battista. Dominating the centre of the composition, with its façade bathed in sunlight, is San Giorgio Maggiore, designed by Andrea Palladio and built between 1559 and 1568.

Toledano (*op. cit.*, p. 127) considers this picture to be a development of Marieschi's engraving of the *Piazzetta* (R. Toledano, *op. cit.*, p. 66, no. V. 9), in which San Giorgio Maggiore can be seen in the distance, but notes that the composition is ultimately based on a work, dated 1723, by Hendrik Frans van Lint (private collection; see A. Busiri Vici, *Peter, Hendrik e Giacomo Van Lint, Tre pittori di Anversa del '600 e '700 lavorano a Roma*, Rome, 1987, p. 157, no. 182).

END OF SALE



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

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

lot for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE 1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full

catalogue description before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
- To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this,

- we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - charge you storage fees while the **lot** is still at our saleroom; or

- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller

under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON

WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

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

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

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

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

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

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

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

E2(k) 07/08/15
G1(b) 02/12/15

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

■

See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ♦.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot , due on Day 36)	\$150.00
Storage (per lot /day, beginning Day 36)	\$12.00

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.

Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

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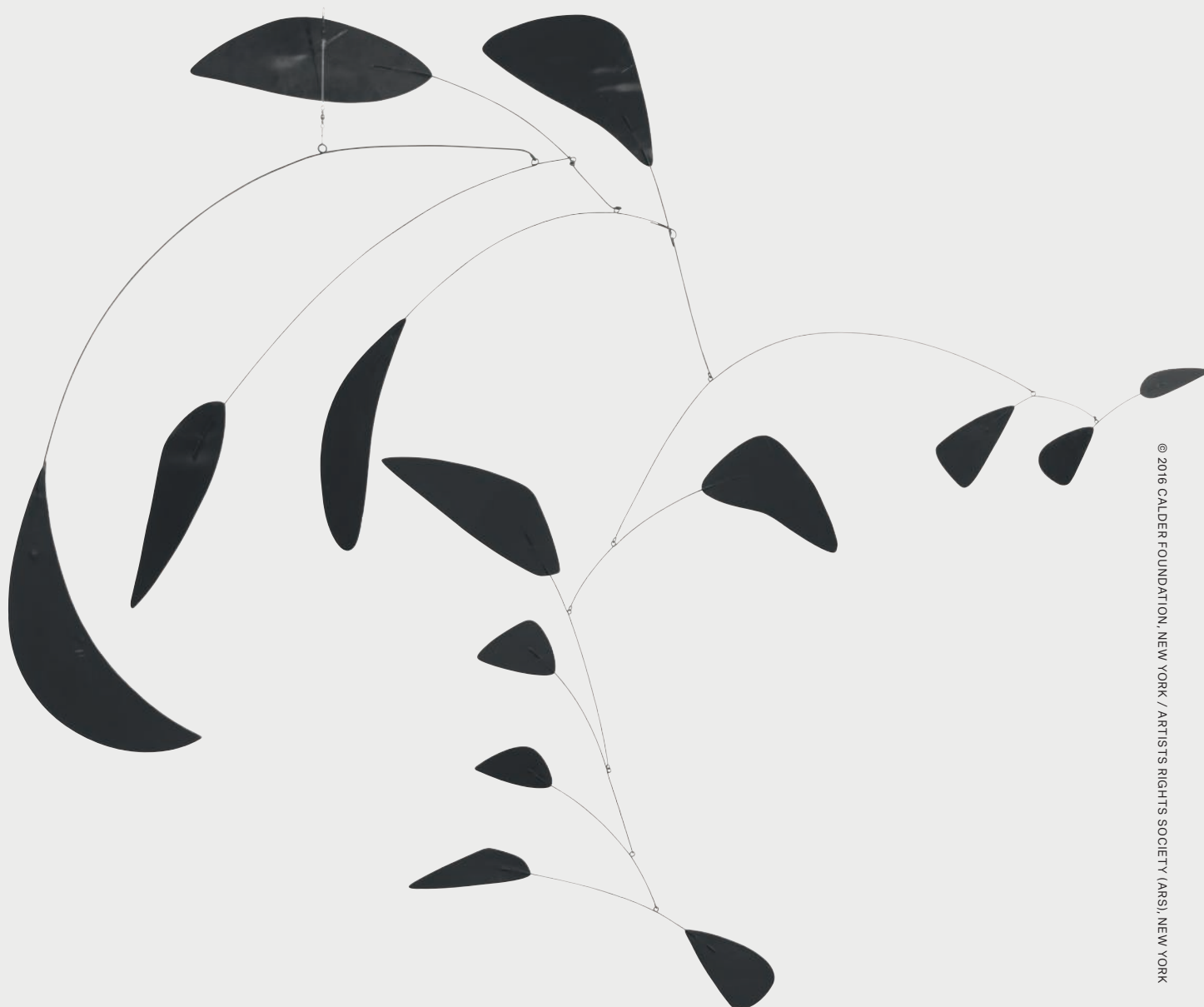
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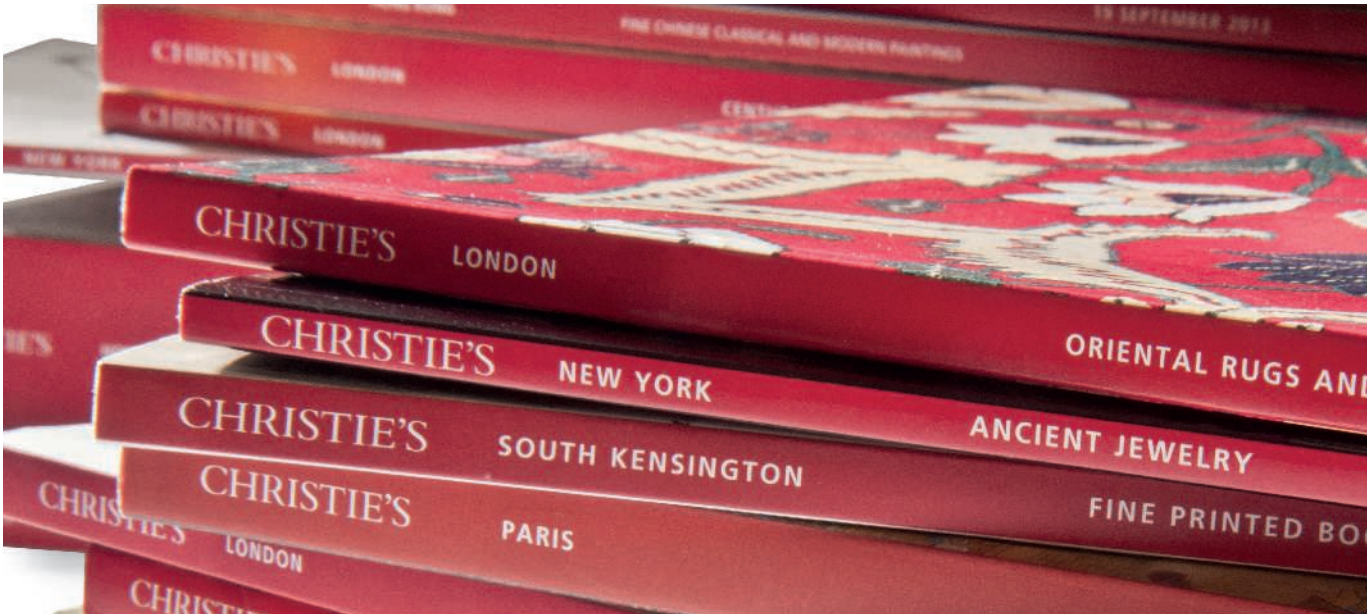
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