

OLD MASTERS

NEW YORK, THURSDAY 27 APRIL 2017

CHRISTIE'S







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OLD MASTERS

THURSDAY 27 APRIL 2017

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The Private Collection of
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The Collection of Chauncey
D. Stillman sold to benefit the
Wethersfield Foundation

AUCTION

Thursday 27 April 2017
at 10.00 am (Lots 1-49)

20 Rockefeller Plaza
New York, NY 10020

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Saturday	22 April	10.00 am - 5.00 pm
Sunday	23 April	1.00 pm - 5.00 pm
Monday	24 April	10.00 am - 5.00 pm
Tuesday	25 April	10.00 am - 5.00 pm
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[40]

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7 JULY
OLD MASTER & BRITISH
PAINTINGS DAY SALE
LONDON, KING STREET

18 SEPTEMBER
TABLEAUX 1400-1900
PARIS

11 OCTOBER
OLD MASTER PAINTINGS
LONDON, SOUTH KENSINGTON

23 OCTOBER
OLD MASTER PAINTINGS
NEW YORK

21 NOVEMBER
OLD MASTER PAINTINGS
AMSTERDAM

7 DECEMBER
OLD MASTER & BRITISH
PAINTINGS EVENING SALE
LONDON, KING STREET

8 DECEMBER
OLD MASTER & BRITISH
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LONDON, KING STREET

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PROPERTY FROM THE PRIVATE COLLECTION OF MARGOT GORDON

1

CORNELIS KETEL

(GOUDA 1548-1616 AMSTERDAM)

Allegory of the Foolishness of the World

inscribed 'Uffte Werelt all datende men dragen Mundt / End scherdt Elek
geen der in sein Fin dem Behagen uit' (center)
oil on panel, tondo, unframed
12½ in. (31.1 cm.) diameter

\$40,000-60,000

£33,000-49,000
€38,000-56,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 2 June 1989, lot 21, as Dutch School,
where acquired by Margot Gordon.

This intriguing panel by Cornelis Ketel includes a lengthy inscription, openly inviting the viewer to consider the meaning underlying its enigmatic imagery. In the allegorical scene, a seated child holds aloft the world in all its immense weight. Ketel depicts the youth's nude body buckling under this heavy load, alternating the position of the figure's hands to realistically suggest the task of balancing the massive orb. Draped in a cloak with bells fastened to its corners, the sphere is marred by a crack in its center from which a monkey – a symbol commonly associated with sin – emerges. In contrast to the lush, green landscape in the distance, the ground on which the child sits is barren, possibly reflecting a well-known biblical passage on the transience of human life: 'the grass withers, the flower fades, but the word of our God stands forever' (Isaiah 40:8). The world is a sinful place, we are meant to infer, which lays its burdens upon the pure and helpless, eventually weighing us down impossibly with its spiritually superficial and short-lived rewards.

Dr. Anne Lowenthal, to whom we are grateful, has confirmed the attribution to Cornelis Ketel (written communication, 9 March 2017). Ketel was one of the most important painters of the Dutch Mannerist school in the

late 16th and early 17th centuries. He was active in France and England, where he served primarily as a portrait painter. The present roundel relates thematically to the artist's earliest known work, the *Portrait of Adam Wachendorff* with a *Putto Blowing Bubbles* on the verso (figs. 1, 2; Rijksmuseum, Amsterdam), which he painted in London in 1574. Ketel's *Portrait of Adam Wachendorff* is clearly inspired by contemporary medals, which featured a portrait on one side and an allegorical figure accompanied by a learned motto on the other. Given its similarities in format and compositional type to the Rijksmuseum painting, it is likely that Ketel's *Allegory of the Foolishness of the World* would have originally served as the reverse of a similar portrait.

Dr. Lowenthal has suggested that the present composition may relate to an emblem devised by Jacques de Gheyn II (c. 1565-1629) in honor of the 1596 meeting in Leiden of the Dutch 'Rederijkers', members of dramatic societies who organized local performances and were involved in civic leadership.



Fig. 1 Cornelis Ketel, *Portrait of Adam Wachendorff*, Rijksmuseum, Amsterdam (recto)



Fig. 2 Cornelis Ketel, *A Putto Blowing Bubbles*, Rijksmuseum, Amsterdam (verso)



Die Welt ist als datende zaet dragen
Die Welt dor in staet in dem dragen

WORKSHOP OF CORNELIS ENGBRECHTSZ.

(?LEIDEN 1460/5-1527)

Saint Christopher

oil on panel

21½ x 19 in. (54.9 x 48.2 cm.)

\$120,000-180,000

£99,000-150,000

€120,000-170,000

PROVENANCE:

Lieutenant-Colonel J.C. Dundas, D.S.O., D.L., Ochertyre, Stirling; (†), Christie's, London, 24 November 1967, lot 39, as Jan Wellens de Cock (6,500 gns. to D. Cevat). with Daan Cevat, Guernsey.

Private collection, New England.

EXHIBITED:

New York, The Metropolitan Museum of Art, on loan, 1968, as Jan Wellens de Cock.

LITERATURE:

Christie's: *Review of the Year 1967/1968*, London, 1968, p. 19, as 'Jan de Cock'.

M.R. de Vrij, *Jan Wellens de Cock: Antwerp Mannerist Associate*, Zwanenburg, 2009, p. 201, no. RA 17, as 'not by De Cock or his school'.

The painting depicts the most commonly represented tale pertaining to Saint Christopher, as recounted in the Golden Legend. One day, while in the company of a Canaanite king, Christopher had the idea to find and serve "the greatest prince in the world." Before long he was seeking Christ, and during this quest encountered a hermit who instructed him in the Christian faith. In light of Christopher's imposing stature, the hermit recommended that he make it his duty to carry the poor and sick across a treacherous river, an act that would greatly please Christ. After many days of performing this task, Christopher heard a child calling him from the riverbank; as he carried him across, the boy grew heavier and the water rougher with every step. Once they had made it safely across, the child revealed himself to be Christ, saying to Christopher: "You were not only carrying the whole world, you had him who created the world upon your shoulders!"





The subject of Saint Christopher carrying Christ offered 16th-century Netherlandish artists an opportunity to create sweeping, typically mysterious, vistas now referred to as *weltlandschaften* ("world landscapes"). Here, the commanding figure of the saint, his brow furrowed in concentration as he trudges through the river, dominates the composition. With one hand raised in blessing and the other resting on a globe, the infant Christ sits on his shoulders, his windswept mantle forming a dramatic pattern behind him. A similar nervous energy animates the sky, heavy with rain clouds that have caused a rainbow to appear on the horizon. Small whitecaps ripple across the crystalline water, home to a fleet of ships of varying sizes, some still safely anchored in the harbor of the town portrayed at left. A small shelter with a bell signals the arrival of travelers wishing to cross the river. Below sits the figure of the hermit studying his scriptures, his gray-blue cloak in harmony with his tempestuous surroundings. Among the composition's many noteworthy details are the carefully rendered still-life elements of the foreground, from the foraging cranes to the delicate irises and lustrous shells.

Infrared reflectography of the panel (fig. 1) reveals a very free underdrawing executed in black chalk, a medium that was commonly used in Leiden in the early 16th century. Conversely, artists active in Antwerp during this period favored a wet medium painted with a brush for their underdrawings. Stylistically, the figures and facial types of Saint Christopher and the Christ Child, as well as the overall palette, are close to those found in the paintings of Cornelis Engebrechtsz., such as his Crucifixion triptych of c. 1515-1517 (Museum de Lakenhal, Leiden), in which the multitude of figures sport garments with similarly-agitated drapery folds. While developing his composition, the artist made multiple changes, including altering the position of Christ's face from frontal to three-quarters profile; lowering Christopher's mouth and making his chin and beard much fuller. Such changes often appear in the underdrawings of paintings by Engebrechtsz. and his workshop. Most fascinating is the sketchy treatment of the background landscape details, especially the mountain and city at upper left, which were only cursorily drawn in and worked out subsequently when the artist was painting this area. In 1970, on the basis of firsthand inspection, Maarten L. Wurfbain, the director of the Museum de Lakenhal, suggested that the author of the present work was Engebrechtsz.'s second son, Cornelis Cornelisz. Kunst (1493-1544), whom he believed was the artist responsible for most of the paintings given to the enigmatic painter, Jan Wellens de Cock (written communication, 17 September 1970). While the link between Cornelis and Jan has since been largely rejected by the scholarly community, Wurfbain's attribution had much merit, since it correctly placed this remarkable painting in the context of Engebrechtsz.'s thriving workshop. We are grateful to Peter van den Brink for assisting in the cataloguing of this lot and for suggesting the attribution on the basis of a photograph (verbal communication, 16 March 2017).



SIR ANTHONY VAN DYCK

(ANTWERP 1599-1641 LONDON)

Saint Mary Magdalene

oil on canvas

21½ x 13½ in. (54.6 x 35.3 cm.)

\$150,000-250,000

£130,000-200,000

€150,000-230,000

PROVENANCE:

(Possibly) with Abraham Salomon Staal, Rokin 154-156, Amsterdam, where acquired by Dr. Aladar Popper, Amsterdam and Villa Fleur de Lys, Cannes, by 1935, and by descent to the present owner.

LITERATURE:

G. Glück, 'Notes on van Dyck's stay in Italy', *The Burlington Magazine for Connoisseurs*, LXXIV, no. 434, May 1939, p. 207, pl. II, fig. D.



Fig. 1 Antonio da Correggio, *Madonna of Saint Jerome*, Galleria Nazionale, Parma / De Agostini Picture Library / A. de Gregorio / Bridgeman Images

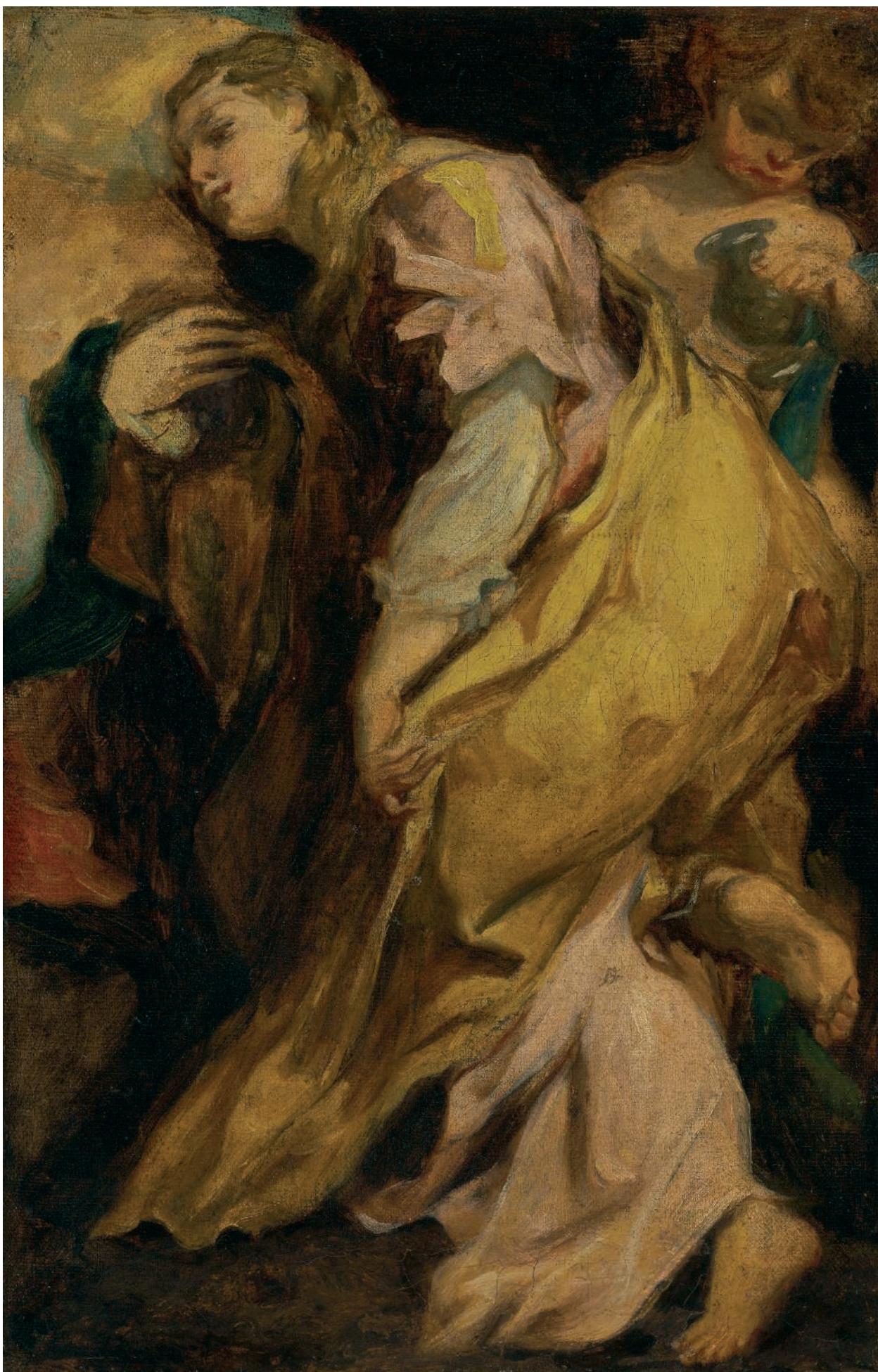
This spirited study was painted in the early 1620s, when van Dyck was working independently in Italy. Its authorship was first recognized in 1936 by Gustav Glück, who identified the fluid, virtuoso handling of the paint and the delicate shape of the hands, particularly the fingers, as characteristic of Van Dyck's Italian oeuvre. Glück subsequently published the picture in 1939 (*loc. cit.*)

Arriving in Genoa in 1621, Van Dyck joined the flourishing local community of Flemish painters led by Lucas and Cornelis de Wael, the nephews of Jan Breughel I. Van Dyck remained in Italy for seven years and travelled extensively throughout the peninsula, closely studying the Italian Old Masters and infusing his style with an Italianate sensibility. The present painting was likely painted during a stay at Parma, where the artist would have seen and clearly admired Correggio's celebrated *Madonna of Saint Jerome* (fig. 1), known as *Il Giorno*, commissioned in 1523 by Briseide Colla for a private chapel in the church of Sant'Antonio Abate at Parma (now housed in the Galleria Nazionale, Parma). Praised at the time of its creation by the art historian and painter Giorgio Vasari, who commended the work's 'mirabile colorito' [admirable coloring], that picture is still considered a masterpiece among Correggio's altarpieces.

Here, Van Dyck reproduces with some variations the twisting figure of the Magdalene and the putto with a chrismatory in the lower right quadrant of Correggio's composition, omitting details that might detract from the harmony of his own: the foot of the Christ child present in the Parma picture is missing in Van Dyck's version, so that his graceful Magdalene inclines her head and lifts her tapering fingers into the air uninterrupted. Van Dyck also uses warmer, more saturated colors than the Italian master; compare, for instance, the orange-yellow and pink of the skirt and sleeve of Van Dyck's Magdalene with the paler peach and milky lemon used by Correggio. The sharpness of detail in the Parma altarpiece also stands in stark contrast to the vigorous, sketchy quality of the present study, which must have been swiftly painted: the colors have been brushed on with a masterly sureness, as evident in the bold application of paint swept across the Magdalene's sleeve and the white scumbles across her lower left leg that evoke a transparent, gauzy fabric. Van Dyck's strokes are broad and loose and his forms have a monumental solidity, lending the Magdalene great presence despite the softness of the modelling.

Van Dyck made a number of painted sketches after the great Italian masters, who were a defining influence in his work. The majority of these studies are preserved in the artist's sketchbook formerly in the collection of the Dukes of Devonshire at Chatsworth and now at the British Museum, London. In it, Van Dyck recorded compositions by Titian, Veronese, Raphael, Annibale Carracci and others, frequently including inscriptions denoting the artist responsible for the design as well as the color scheme, material texture and where the sketch took place. Many of these studies were used by Van Dyck for his own works and, indeed, the present figure of the putto holding the jar of ointment was adapted for his *Penitent Mary Magdalene* in the Rijksmuseum, Amsterdam, and the motif of the crouching Magdalene swathed in gold reappears in both his *Pietà* in the Louvre, Paris, and his *Crucifixion* in the Prado, Madrid.

We are grateful to Dr. Susan Barnes for confirming the attribution to Van Dyck on the basis of firsthand inspection and for suggesting a dating of c. 1623.



FLORENTINE SCHOOL, 16TH CENTURY

The Annunciation

oil and tempera on panel
10¾ x 7¼ in. (27.1 x 18.5 cm.)

\$30,000-50,000

£25,000-41,000
€29,000-47,000

PROVENANCE:

PROVENANCE:

Although the author of this stunning panel has yet to be identified, its quality is unmistakable. In the center of the composition, the Virgin Mary kneels before a lectern, folding her hands and reading an open book in an act of piety. The softness of her facial features and the masterful rendering of the three-quarter profile – which suggests that the artist was aware of Leonardo da Vinci's profile studies of the 1470s and 1480s – lend an air of grace and elegance to the Virgin, who dominates the compact, indoor setting. In addition to the beautiful details of the nearly-drained hourglass, open cupboard, and painstakingly described book in which individual lines of text are visible, the scene is decorated with an elegantly decorated pilaster, coffered ceiling, and a view past a drawn curtain into a darkened room beyond. At left, a small glimpse of a treetop and blue sky appear above the stone wall outside the Virgin's room: rays of sunlight stream in and bathe the scene, creating cast shadows along the back wall and behind the open cupboard door.

Compositional and stylistic evidence suggests this panel is the work of a highly skilled artist working in the last decade of the 15th century. While an identification has not yet been possible, it seems likely that the painter belonged to the rich artistic milieu around Ferrara at the turn of the 15th century. There are, for example, certain similarities to the works of Niccolò Pisano, Gian Francesco Mainieri, and Lorenzo Costa, all of whom were active in Ferrara and Bologna in this period and share with the present work a connection to the innovations of their predecessor Ercole de' Roberti. However, the sweetness of the Virgin's face and the sweeping folds of the drapery suggest the present artist's awareness also of Tuscan models and, as mentioned above, of the innovations of Leonardo Da Vinci.



GIROLAMO MACCHIETTI

(? 1535-1592 FLORENCE)

The Madonna and Child with Saint John the Baptist

oil on panel

22¾ x 16¼ in. (57.8 x 41.2 cm.)

\$150,000-250,000

£130,000-200,000

€150,000-230,000

PROVENANCE:

Private collection, Southern Germany.

Anonymous sale; Dorotheum, Vienna, 15 April 2008, lot 33.

with Jean-Luc Baroni, London, 2009, where acquired by the present owner.

LITERATURE:

M. Privitera, 'Due opere della prima maturità di Girolamo Macchietti', in *Paragone*, July-September 2011, p. 38-40, fig. 48.

Girolamo Macchietti began his artistic training in Florence in the studio of Michele Tosini, which he entered in 1545 at age ten. In 1555 he enrolled as an assistant of Giorgio Vasari and spent four years collaborating on the decoration of the Palazzo Vecchio as a painter of frescoes. After a brief stint in Urbino, where he decorated the Palazzo degli Albani with *grottesche* and battle scenes, Macchietti traveled to Rome. During his nearly two-year stay in the city, beginning around 1560, Macchietti studied the works of Michelangelo and Raphael and absorbed the pictorial language of Parmigianino, amassing a large collection of engravings after the Parmesan master's drawings.

This brilliantly colored and beautifully preserved *Madonna and Child with the Infant Saint John the Baptist* typifies the poetic, Mannerist style that Macchietti developed following his return to Florence in 1563, where the cool artificiality of Bronzino informed much of the city's pictorial language. The panel was first identified as the work of Girolamo Macchietti by Herman Voss (written communication, 17 September 1965). Marta Privitera has since confirmed the attribution and published the panel, noting: 'This extremely refined panel...is without doubt a work from the first maturity of the Florentine painter Girolamo Macchietti, executed in the years following the artist's return to Florence in 1563, after his stay in Rome...' (written communication, 14 February 2008). As Privitera has observed, the arrangement of the gracefully intertwined figures within the landscape, refined draftsmanship, and fluid, elegant handling of the paint are all characteristic of Macchietti's private commissions during this period. Comparable works made for private patrons at a similar moment include his *Venus and Adonis* (Pitti Palace, Florence) and his *Adam and Eve*, known in two versions (Courtauld Institute of Art, London and formerly the Earl of Crawford at Balcarres).

It was not uncommon for Macchietti to repeat his compositions when he had worked out a successful one: the present image was based on a lost drawing the painter used for a second panel that Marta Privitera has also confirmed to be autograph, though of lesser quality (sold Dorotheum, Vienna, 12 October 2011, lot 102).



MICHAELINA WOUTIERS

(MONS 1617/18-1689 BRUSSELS)

Portrait of a lady, half-length

oil on canvas

24½ x 22½ in. (62.5 x 57.5 cm.)

\$70,000-90,000

£58,000-74,000

€66,000-85,000

PROVENANCE:

Private collection, France.

Though scarcely known today, Michaelina Woutiers was one of the most important and talented female painters working in the Southern Netherlands during the 17th century. While other women in Northern Europe did establish careers in the arts during the period, Woutiers is almost unique in having worked successfully across genres, painting portraits, still-lifes, history paintings, as well as scenes of everyday life. The artist's surviving known oeuvre is very small, and this newly rediscovered work constitutes an invaluable and exciting addition to it.

The only contemporary reference to Woutiers is found in the inventory of the collection of Archduke Leopold-Wilhelm, Governor of the Netherlands (1614-1662), drawn up in Vienna in 1659. Here 'Jungfrau Magdalena Woutiers von Mons' is recorded as the author of four paintings, two showing *Saint Joachim*, one of *Saint Joseph*, and a monumental 'Bacchus Procession' (all Kunsthistorisches Museum, Vienna), in which the artist's own personage appears, nude, in the retinue. The fact that her name is transcribed in this inventory as 'Magdalena', rather than her signed 'Michaelina', may have simply been due to its unfamiliarity at the time (see K. van der Stighelen, 'A robustness that is quite extraordinary in a woman': paintings by Michaeline Woutiers' in *An Unexpected Journey: Vrouw en Kunst - Women and Art*, Antwerp, 1996, p. 292). The presence of these pictures in such a prestigious

collection is indicative of the distinguished position Woutiers appears to have held in the Southern Netherlands at this time. The Archduke obtained many of his pictures in Brussels and Antwerp, and it may have been in the former that Woutiers lived and worked.

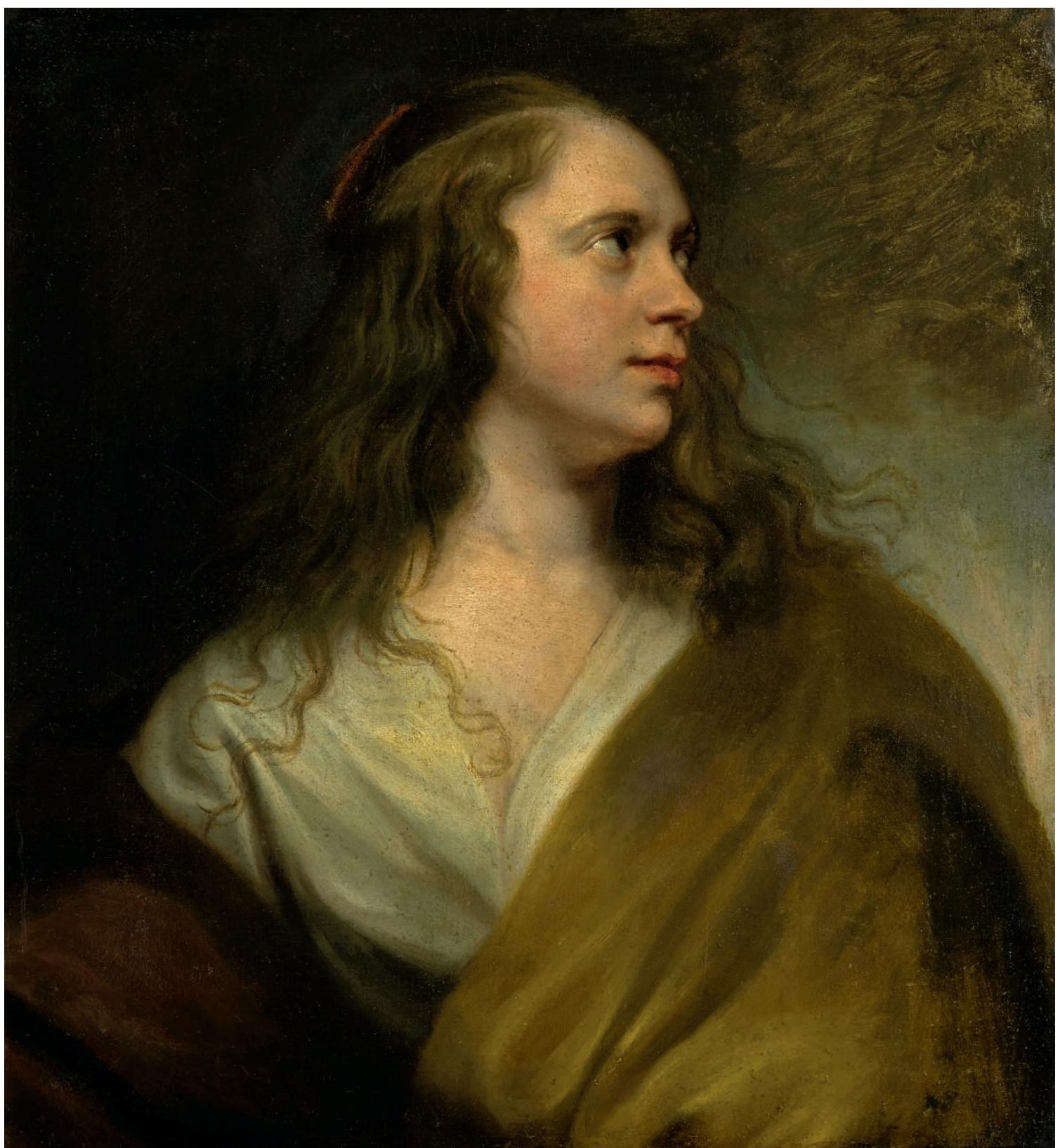
The paucity of documentary evidence on the painter makes a reconstruction of her life and career somewhat difficult. From the Vienna inventory, and its reference to her as 'Jungfrau', it can be ascertained that she was unmarried by 1659, and probably remained so. Given the reference to Mons in the 1659 inventory, it is usually assumed that Woutiers was born in that town, probably the younger sister of the painter Karel (Charles) Woutiers who was christened there in 1610 or 1611. Karel studied in the workshop of Rubens, and the similarities in their known works suggest that he may in fact have been his sister's teacher. Michaelina's earliest known work is a now-lost portrait of Andreas Cantelius, painted before 1643 when it was engraved by Paulus Pontius with the inscription 'Michaelina Woutiers pinxit'. She appears to have continued working in this genre, signing another portrait, now in the Musée des Beaux-Arts in Brussels, that is dated 1646. A painting of *A Young boy playing a recorder (Hearing?)*, signed and dated 1650, was recorded as part of a group of five in Valenciennes in 1883 and was sold at Hôtel Drouot in 1975. Through her career Woutiers continued to develop her style and vary her output. She painted two floral garlands in 1652 (private collection and location unknown) and, towards the end of the 1650s, her work became more ambitious with the *Triumph of Bacchus* (a work of extraordinary subject and dimension for a female artist in 17th-century Flanders), the large *Education of the Virgin* of 1656 (formerly with Kunsthandel Hoogsteder en Hoogsteder, The Hague) and the monumental *Annunciation* of 1659, her last dated work (Louveciennes, Musée Promenade de Marly-Le-Roi). The diversity of genres Woutiers explored was surpassed only by the diversity of her influences: she clearly studied the art of Rubens and Van Dyck in Flanders and later in her career, especially with her large religious works, turned also French idioms, embracing the language of painters like Vouet, Tournier and even Poussin.

This graceful, bust-length study of a woman is datable to c. 1650 and shows Woutiers' evident engagement with Van Dyck and Rubens at this time. The pose and composition of the young lady with upturned gaze and flowing hair suggest she may have been intended to serve as a model for a depiction of Mary Magdalene. Paintings of this type had become standard practice in the Netherlands, following Rubens' consistent use of life-sized studies after his return from Italy and the establishment of his workshop in Antwerp during the early 1610s. Other surviving works by Woutiers (fig. 1) reveal that she continued producing such studies throughout the 1650s. That Woutiers too engaged in making these freely painted images is a fascinating insight into her practice as well as her knowledge of the workings of larger workshops and the methods of leading painters in the Southern Netherlands.

We are grateful to Professor Katlijne Van der Stighelen for confirming the attribution on the basis of first-hand inspection and for her assistance cataloguing this lot. Dr. Van der Stighelen has requested the present work for inclusion in an exhibition devoted to Woutiers that will be held at the Rubenhuis, Antwerp, in 2018.



Fig. 1 Michaelina Woutiers, *Head of a Young Man*, signed and dated 1655, oil on canvas, Koninklijk Museum voor Schone Kunsten, Antwerp © Image: Lukas - Art in Flanders VZW



GIOVANNI ANTONIO FASOLO

(MANDELLO DEL LARIO 1530-1572 VICENZA)

Portrait of an aristocratic family, possibly Francesco Trento with his wife and sons

oil on canvas, unlined
43½ x 46½ in. (110 x 119 cm.)

\$120,000-180,000

£99,000-150,000
€120,000-170,000

PROVENANCE:

(Probably) Count Giambattista Trento, Palazzo Trento (today, Palazzo Papafava de Carraresi), Padua, and by inheritance to his wife, by whom sold along with the palazzo to Francesco and Alessandro Papafava dei Carraresi, Palazzo Papafava dei Carraresi, Padua.
Private collection, Milan.

EXHIBITED:

Padua, Musei Civici agli Eremitani, *Veronese e Padova. L'artista, la committenza e la sua fortuna*, 7 September 2014-11 January 2015, no. II.13 (catalogue entry by G.B. Molli).

Solemn elegance characterizes this arresting family portrait. The sophisticated mood is enhanced by the blankness of the background but the sitters' dark attire is interrupted by the brilliant white of their fine ruffs, which act as striking foils to their highly individualized features. Indeed, the profound naturalism of each person's face, expertly lit from an invisible source at left, point to Fasolo's Lombard roots, as Giovanna Baldissin Molli has remarked (*op. cit.*, p. 164). The stately head of this well-to-do household appears at left; his somber expression is mimicked by his eldest son who stands nearest to him, his body turned at a similar angle and his eyes holding the viewer's gaze with the same haughty intensity. A slight chasm visually separates this young man from his siblings, hinting at the distance that isolates him from them in reality as he enters adulthood. By contrast, the younger boys avoid meeting our stare, and remain closer to their mother, whose rhetorical gesture calls attention to the stylized pattern of her sumptuous gown. Completing her costly ensemble are her exquisite jewels, including a diamond ring symbolic of fidelity, and her myriad pearls, gems that were associated with Venus and so emblematic of purity and beauty.

A key to identifying the sitters in this rediscovered portrait may lie in its provenance. Until recently, the painting hung in the Palazzo Papafava de Carreresi on the contrada dello Spirito Santo (today via Marsala) in Padua. The palazzo was commissioned in 1750 by Count Giambattista Trento, though the most significant construction would take place ten years later under the direction of the Paduan architect Giambattista Novello. The Trento family

lived in the palazzo until just after the turn of the 19th century, following the death of the count's last living heir, Decio Trento. At that time, Giambattista's widow decided to sell the house to the brothers Francesco and Alessandro Papafava dei Carraresi, who took ownership of it in 1807. In that same year, the Papafava redecorated the palazzo's interior and furnishings, but they are known to have kept some of the Trento family's property, and it is possible that the present work was among the items retained from the original Trento collection (*ibid.*; see also L. Puppi and F. Zuliani, eds., *Padova. Case e palazzi*, Vicenza, 1977, pp. 203-204). As such, it is tempting to identify the sitters as Giambattista Trento's ancestors, although at present it is impossible to confirm this theory.

As Molli notes, Filippo Pedrocchi attributed this painting to Giovanni Battista Fasolo in 2008 on the basis of firsthand inspection, noting that in 1570 the artist was living in Vicenza next door to the house of Francesco Trento (*ibid.*), which further strengthens the theory of the sitters' identification. Citing the overall sobriety of the composition, Giovanna Baldissin Molli dates the painting to the second half of the 1760s, a period during which Fasolo had moved away from the exuberant colorism of his master, Veronese, in favor of the more classicizing style of Tintoretto. As she notes, a similarly restrained palette may be seen in Fasolo's portrait of the Pagello family in the Museo Civico, Vicenza, in which the figures likewise are portrayed with the type of rounded heads with pronounced eyes favored by the painter.



ATTRIBUTED TO HUGO VAN DER GOES

(GHENT C. 1440-1482 RODE KLOOSTER, NEAR BRUSSELS)

The Virgin and Child with Saints Thomas, John the Baptist, Jerome and Louis

oil on panel

43½ x 49¼ in. (110.8 x 125.2 cm.)

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

£2,500,000-4,100,000
€2,900,000-4,700,000

PROVENANCE:

with William Sykes (c. 1659-1724), London, where acquired before 1724 for £200 by Henrietta Louisa Fermor, Countess of Pomfret (d. 1761), Easton Neston, Northamptonshire, and by inheritance to her husband Thomas Fermor, 2nd Baron Leominster, First Earl of Pomfret (1698-1753), Easton Neston, Northamptonshire; his sale (†), 1753, day 2, lot 53 (80 gns. to Horace Walpole).
Horace Walpole, 4th Earl of Orford (1717-1797), Strawberry Hill, and by descent; his sale, George Robins, Strawberry Hill, 18 May 1842, lot 52 (170 gns. to Beven, for John Dent).
John Dent, Sudeley Castle, Gloucestershire, and by descent in the family until 1977. with Edward Speelman Ltd, London, from whom acquired by the present owner in 1986.

EXHIBITED:

London, The New Gallery, *Exhibition of the Royal House of Tudor*, 1890, p. 5, no. 12 (as Jan de Mabuse)
New York, Metropolitan Museum of Art, on loan, 1998-2017, as 'Netherlandish (Ghent) Painter'.

LITERATURE:

H. Walpole, *Anecdotes of Painting in England; With some Account of the principal Artists; And incidental Notes on other Arts; Collected by the late Mr. George Vertue; And now digested and published from his original MSS, By Mr. Horace Walpole*, London, 1762, I (1st ed.), pp. 51-54.
H. Walpole, *Anecdotes of Painting in England; With some Account of the principal Artists; And incidental Notes on other Arts; Collected by the late Mr. George Vertue; And now digested and published from his original MSS, By Mr. Horace Walpole*, London, 1782, I, (3rd ed.), pp. 85-87.
H. Walpole, *Anecdotes of Painting in England; Collected by the late Mr. George Vertue*, London, 1828, I, pp. 93-95.
H. Walpole, *Anecdotes of Painting in England; With some Account of the principal Artists*, London, 1876, I, pp. 54-55.
C. Phillips, "La 'Tudor Exhibition' à la New Gallery: Exposition des maîtres anciens à la Royal Academy", *Gazette des Beaux-Arts* 3% (1890), p. 252, as Mabuse/Jan Gossart.
W.S. Lewis (ed.), *The Yale edition of Horace Walpole's correspondence. Vol. 40: Horace Walpole's miscellaneous correspondence*, New Haven, 1980, pp. 215-216, 219, 222.
C. Grimm, "A Rediscovered Work by Hugo van der Goes", *Journal of the Walters Art Gallery*, XLVI, 1988, pp. 77-91, as Hugo van der Goes?
J. Sander, *Hugo van der Goes: Stilentwicklung und Chronologie*, Mainz, 1992, p. 28-29 note 69.
L. Campbell, "Review of Jochen Sander, *Hugo van der Goes: Stilentwicklung und Chronologie*, Mainz 1992", *Simiolus* XXII/1-2, 1993-94, p. 98.
D. de Vos, *Hans Memling. Het volledige œuvre*, Antwerp, 1994, pp. 397-398, 401 note 19, fig. 188, as Hugo van der Goes.
M.W. Ainsworth, "Workshop Practice in Early Netherlandish Painting: An Inside View", in M.W. Ainsworth and K. Christiansen, eds., *From Van Eyck to Bruegel. Early Netherlandish Painting in the Metropolitan Museum of Art*, exhibition catalogue, Metropolitan Museum of Art, New York, 1998, pp. 208, 210, fig. 79a-b.
E. Dhanens, *Hugo van der Goes*, Antwerp 1998, pp. 172, 175, ill, as Unknown Ghent painter.
M. Faries, "Reshaping the Field: The Contribution of Technical Studies", in M.W. Ainsworth, ed., *Early Netherlandish Painting at the Crossroads. A Critical Look at Current Methodologies*, New York 2001, pp. 74, 75, pl. 7, as Unknown Ghent painter.
M.W. Ainsworth, "Review: Early Netherlandish Drawings from Jan van Eyck to Hieronymus Bosch", *Master Drawings* XLI/3, 2003, pp. 312-313, fig. 7, as Ghent Master, Circle of Hugo van der Goes.

ENGRAVED:

A.C. Ducarel.

Among the most important 15th-century Flemish paintings remaining in private hands, this altarpiece has been a highlight of the Metropolitan Museum of Art's painting galleries since 1998. In its current state, it reveals one of only a few surviving Renaissance preparatory underdrawings visible to the naked eye. In the following pages, Peter van den Brink presents a compelling argument that the altarpiece is by the great Netherlandish painter, Hugo van der Goes, an attribution first proposed by Claus Grimm. Van den Brink opens by positioning the composition in its historical context, tracing its roots to the innovations of Jan van Eyck and Rogier van der Weyden and exploring its relationship to the work of Hugo van der Goes' contemporaries in Bruges such as Hans Memling. He next reviews the painting's provenance, going back to the early 18th century, when the Virgin and Child in the center of the composition were carefully stripped away and repainted with an architectural view of a church interior. At that time, the altarpiece's four saints were modified to become participants in a new scene representing the Marriage of Henry VII and Elizabeth of York (the figure of John the Baptist was also stripped away). Effectively disguised in this manner, the painting passed through several distinguished collections, including that of the famous writer and connoisseur, Horace Walpole, at Strawberry Hill, England. These alterations were removed when the altarpiece was conserved between 1977 and 1987, thereby revealing the artist's original composition.

Van den Brink next analyzes several paintings and drawings that other scholars have used to suggest alternative attributions for our altarpiece. He demonstrates that the overall handling of the painting and underdrawing is stylistically distinct from that of a *Crucifixion* in a Spanish private collection, which is by a follower of Hugo van der Goes, although an alternative attribution to Justus of Ghent has also been suggested. Comparison of the altarpiece with the work of Jean Hey, particularly the early *Nativity* with Cardinal Rolin in Autun, also reveals that our painting is by a more accomplished hand. The underdrawing of the altarpiece is likewise shown to be more sophisticated than the more mechanical hatching system used in a drawing of the Virgin in Dresden, again attributed to a follower of Hugo van der Goes. Van den Brink dates our picture to the first half of the 1470s, comparing it to Hugo van der Goes' *Adoration of the Magi* (the Monforte Altarpiece) in Berlin and to some of his unquestioned drawings. He concludes his discussion by revealing how several aspects of the painted surface, such as the modeling of the faces, the anatomical treatment of the legs and feet, the handling of the drapery, and the use of color and light, are especially close to Hugo's *Portinari Altarpiece* in Florence, thus cementing his attribution.

* * *









Fig. 1 Jan van Eyck, *Madonna of Canon van der Paele* (detail), Groeningemuseum, Bruges / ART Collection / Alamy Stock Photo



Fig. 2 The present lot (detail)

This painting is remarkable, for more reasons than one. What catches the eye immediately is the absence of paint in two parts of the composition. The central area confronts us with a drawing of the seated Virgin and Child on a throne in a church interior. On her right hand side another figure is partly painted; only his bare legs and the lower part of his cloak are left in paint. The rest of the painted figure, as with the Virgin and Child, was apparently scratched away, leaving only parts of the underdrawing visible. Unlike the Virgin and, to a somewhat lesser extent, the Christ Child, the face of this figure cannot be determined at all; hardly any underdrawing remains. Nevertheless it is very likely that the painter had presented John the Baptist here, probably holding a book. The rest of the composition was left mercifully intact and it represents a so-called *Sacra Conversazione*, a composition type that was especially popular in Italian painting of the *Quattrocento* and *Cinquecento*, but is known in northern painting, too, especially with Van der Goes' contemporary colleague Hans Memling and with Gerard David, a generation later. As we know, the most famous predecessor in the Netherlands is Jan van Eyck's *Virgin and Child with the Canon Van der Paele* in Bruges.² As Claus Grimm quite correctly states, both central thrones are placed upon a low stone base, but there is another important link between the two paintings. The play of hands by Mother and Son is intriguingly comparable. In Van Eyck's masterpiece the Christ Child has just grabbed a small bouquet of flowers from his mother's fingers, whereas his other hand supports a green parrot on the Virgin's lap (fig. 1). What exactly takes place in our *Sacra Conversazione* is less clear-cut (fig. 2). Based on the position of her left thumb and index finger the Virgin Mary seems to hold a single flower or a small bouquet as does Van Eyck's Virgin, whereas the hands of the young Child enthusiastically reach for this treasure in His mother's hand.

Another important model is Rogier van der Weyden's so-called *Medici-Madonna* in the Frankfurt Städelsches Kunstinstitut, where the semi-circular arrangement of the four saints must have held a strong appeal for the painter of our *Sacra Conversazione* (fig. 3).³ However, the closest parallels

are to be found in the oeuvre of Hans Memling, and these are most certainly contemporary in time, such as the *Altarpiece of the two Saint Johns* in Bruges.⁴ As in our painting, the four saints surrounding the Virgin enthroned – apart from the two protagonists, these are St. Catherine and St. Barbara – are placed in a loggia with a view to the outside world, a construction that was repeated by Memling in the slightly later *Triptych of John Donne* in London.⁵

Apart from the scratched out John the Baptist, the other saints represented in the present altarpiece are – at left – Saint Thomas, dressed in startling green and purple and holding his attribute, a spear. At right we can make out Saint Jerome, identifiable by his cardinal's robe and hat as well as the lion. Finally, to the far right, Saint Louis is painted, easily identifiable from the fleurs-de-lis pattern on both his crown and robe. These four saints are placed around the Virgin's throne, standing on a tiled floor in an open *loggia*, giving way to a dream-like landscape with trees and hills, beautifully lit. They are separated from the seated Virgin and Child by two columns, while the Virgin's throne is placed on a carpet on a slightly higher platform. Moreover, the Virgin and Child are placed in an altogether different reality. Unlike the standing saints in their *loggia*, the divine Mother and Child are presented in a gothic church, a construction that is unique in the history of early Netherlandish painting. In Memling's *Altarpiece of Jacob Floreins* in the Louvre from c. 1490, all figures are united before the church interior.⁶

The Virgin Mary of the present altarpiece is wearing a crown that identifies her as the Queen of Heaven, whereas her position on a throne before a church interior – the Temple of God – points towards her position as the Mother of God. The glass vase with Columbines – the area is abraded, partly compromised by restoration – refers to Mary's Virginity and the presence of the Holy Ghost. The two capitals on the Virgin's left and right illustrate *Esther before Ahasuerus* and the *Finding of Moses*; Esther symbolizes God's grace towards the Virgin, whereas Moses as God's chosen one is the precursor of Christ. It is fascinating, as Claus Grimm

already stated, that all four saints carry a book in their hands⁷ – even John the Baptist, in a similar way as in Rogier's *Medici Madonna* (fig. 3) – marking them as witnesses to a religious event, deeply contemplating the birth of Christianity and the word of God.

The *Virgin and Child with Saints Thomas, John the Baptist, Jerome and Louis* has had a remarkable history as already can be judged from its present appearance. Before 1977, when the long process of cleaning and restoration by David Bull started, the painting looked wholly different (fig. 4). When the picture was acquired by the London based art dealer Edward Speelman the year before, its curious composition represented *The Marriage of Henry VII with Elizabeth of York*. The Virgin and Child were covered by a perspective view of a Gothic church, Saint John the Baptist had been transformed into Elizabeth of York, whereas both St. Jerome and St. Louis were adapted to play their new roles as the Archbishop of Canterbury and Lord Chancellor, Cardinal Thomas Bourchier, and King Henry VII. Nevertheless, over the course of the eighteenth- and nineteenth century, the identification of the subject matter was much debated, and so were the attribution and the odd stylistic disparities. Between 1842 and 1977 the painting remained at Sudeley Castle in Gloucestershire, in the collection of John Dent and his heirs. During that long period of ownership the painting was displayed only once at a public exhibition, in 1890, in the New Gallery in London.⁸ The exhibition was entitled *The Royal House of Tudor* and the picture's formal identification was the reason for its presence in that show.



Fig. 3 Rogier van der Weyden, *Medici Madonna*, Städel, Frankfurt am Main / Peter Horree / Alamy Stock Photo



Fig. 4 Pre-1977 condition of the present lot (The Marriage of Henry VII and Elizabeth of York)

The catalogue entry is extremely informative on the provenance history of the picture, at the time attributed to Jan de Mabuse (Jan Gossart), quoting Horace Walpole (1717 - 1797) from the first volume of his 1762 *Anecdotes of Painting in England* (see Literature). Indeed, Walpole owned the picture and had it displayed in his collection at Strawberry Hill in Twickenham, until 1842, when it was sold with the rest of the collection. Walpole was extremely proud of the painting, calling it "[...] a celebrated picture in my possession" and stating that "the Earl of Oxford once offered £ 500 for it".⁹ In addition Walpole noted that the picture was owned previously by Henrietta Louisa, Countess of Pomfret († 1761), acquired for £ 200 and "hung for some years at their seat at Easton Neston in Northamptonshire, whence it was sold after the late Earl's death".¹⁰ As is known from Walpole's published correspondence, he was well acquainted with the collection of Thomas Fermor, the 1st Earl (1698 - 1753) and the Countess of Pomfret and he must have seen the painting during one of his visits to Easton Neston.¹¹ In effect, Walpole acquired the painting at the estate sale of Lord Pomfret, in 1754. The picture was offered on the second day of the auction, as lot 53, curiously attributed to Zuccherino,¹² as *The Union of the Houses of York and Lancaster*. Walpole bought it for £ 88.4.0.¹³ At the immense Strawberry Hill sale in 1842 the painting fetched a much higher price. On the 21st day of the sale it was bought by Bevan, a dealer, for John Dent, for £ 178.10.0.

However, the 1890 catalogue entry does not mention how the painting became the topic of an agitated discussion between Horace Walpole and Andrew Colteé Ducarel in three letters, written on February 23, 24 and 27, 1762, shortly after the publication of Walpole's first volume of *Anecdotes of Painting in England*, in which, as stated before, the painting was referred to in detail.¹⁴ The content of these letters is of the utmost importance for the history of the painting in its disguised, overpainted condition, because for the first time doubts were being expressed on its visual integrity.

Ducarel (1713 - 1785) was born in Paris from Huguenot parents from Normandy and was trained as a "civilian", a lawyer practicing civil law, but he was more interested in books and antiquities. Ducarel was regarded as a *parvenu* by some, including Horace Walpole, who held a very low opinion on him. Nevertheless Walpole had sent the first volume of the *Anecdotes of Painting in England* as a gift to Ducarel, who showed his gratitude for it in the opening sentence of his first letter, although he makes clear that he had prepared two papers, one of them containing some critical remarks concerning Walpole's important publication. One remark concerns the painting with the *Marriage of Henry VII and Elizabeth of York*. Ducarel calls the remark an anecdote himself, communicated to him by George Vertue on January 28, 1754. Vertue (1684 - 1756) was an English antiquary and he was famous as an engraver, who received many commissions from noble families. In addition, he was a connoisseur and member of the famous Rose and Crown Club. Walpole acquired Vertue's notebooks after the latter had passed away and these notebooks were the proper foundation for Walpole's *Anecdotes of Painting in England*.

As is clear from Walpole's published correspondence, he and George Vertue corresponded very often and did not always share the same opinions. In fact, Vertue's posthumous 'anecdote' on Walpole's picture was nothing less than a devastating blow to the painting's quality and integrity: "That Lord Pomfret bought this picture of one Old Sykes above 30 years ago, which Sykes dealt in pictures and was a noted trickster—that he (Sykes) gave it that name, well knowing how to give names to pictures to make them sell [...] that upon the strictest examination Vertue could never be convinced that the man was Henry VII, the face not appearing to him like any of the pictures he had seen of that king—that as to the woman, she had pomegranates upon her clothes, which certainly did not belong to her—that the church in which they are married, as represented in the picture, did not appear to be any English church, and that, upon the whole, it was suspected, at the time that Lord Pomfret bought it, that Old Sykes, who was a rogue, had caused the figures



Fig. 5 Detail of the present lot, before 1986 (Saint Jerome and Saint Louis)

and representation of the marriage, to be added to the representation of the inside of a church, Old Sykes having before been guilty of many pranks of that sort."

Walpole reacted as if he was bitten by a snake: "I am much amazed at Vertue's blunders about my marriage of Henry VII. His account is a heap of ridiculous contradictions. He said, *Sykes knowing how to give names to pictures to make them sell*, called this the marriage of Henry VII and afterwards, he said, *Sykes had the figures inserted in an old picture of a church*. He must have known little indeed, Sir, if he had not known how to name a picture that he had painted on purpose that he might call it so! That Vertue on the strictest examination could not be convinced that the man was Henry VII not being like any of his pictures. Unluckily he is extremely like the shilling, which is much more authentic than any picture of Henry VII—but here Sykes seems to have been extremely deficient in his tricks: did he order the figure to be painted like Henry VII and yet could not get it painted like him, which was the easiest part of the task? Yet how came he to get the Queen painted like, whose representations are much scarcer than those of her husband? And how came Sykes to have pomegranates painted on her robe, only to puzzle the cause? It is not worth adding, that I should much sooner believe the church was painted to the figures than the figures to the church. They are hard and antique; the church in a better style, and at least more fresh. If Vertue had made no better criticisms than these, I would never have taken so much trouble with his MSS. Adieu! Sir."

Suffice to say that poor Ducarel, being only the messenger of bad tidings, made clear in his reply of 27 February 1762 that he wholeheartedly agreed with Walpole's view of the matter: "to the remarks contained in my last, if any of them have given you the least uneasiness, I am very sorry for it—Vertue's note about your picture of Henry VII I sent you just as Vertue gave it to me—for I was so far from laying any stress upon it, and from believing it not to be Henry VII's marriage that I went twice to Easton on purpose to see that picture, and was long since convinced that it is not only what you say, but likewise one of the finest English historical picture[s] I ever yet beheld."

Vertue's posthumous critical remark and Walpole's fascinating reaction on it provides us with a lot of new information of great importance. First and foremost, both Vertue and Walpole felt that the picture was not the result of a single creative process. Whereas Vertue thought that the figures were added to the church interior, Walpole on the contrary expressed his feeling that the gothic interior was of a younger date. Now we know that both men were right (and wrong). The second bit of information Vertue brought into play, apparently did not surprise Walpole in the least. His overly angry reaction shows that he was well aware of the doubtful role William Sykes had played in the process, but decided not to mention him in the heroic tale of his picture in the first volume of his *Anecdotes of Painting in England*, hence his ridicule with regard to Sykes in his letter to Ducarel.

Following Ducarel's message of Vertue's 'anecdote', the Earl and Countess of Pomfret acquired the painting directly from the painter and art dealer William Sykes (c. 1659 – 1724)¹⁵ and therefore must have kept the picture in their possession for at least thirty years. Sykes may have had a doubtful reputation, as Vertue claims, since he was known to have committed comparable treacheries and dealt in forgeries. Vertue most certainly had personal knowledge of William Sykes' activities as a painter and a dealer, since they both held a membership of the Virtuosi of Saint Luke, a rather distinguished society of gentlemen, artists and art lovers.¹⁶ In addition, Sykes was known as a portrait painter: a (posthumous) portrait of Mary, Queen of Scots, in Kedleston Hall, Derbyshire shows his abilities in that field.¹⁷ That painting is a copy after the original portrait, by Federigo Zuccari, now in the collection of the Duke of Devonshire.¹⁸ When the painted portrait is compared to the painted figure of Elizabeth of York (fig. 4), it seems highly likely that Sykes was indeed responsible for adding that figure in the painting and for adding the gothic church interior in the center of the composition, no doubt based on seventeenth-century Flemish examples, such as those from Pieter Neeffs or Hendrick van Steenwyck.¹⁹ Moreover, the lead structure of the windows that he had painted over the landscape behind Elizabeth of York on the left and behind the transformed Saint Jerome on the right are almost identical to the pattern seen in his portrait in Kedleston Hall, and is directly based on the model of Zuccari.

In the only critical publication on the painting during its disguise as the *Marriage of Henry VII with Elizabeth of York* – the review of the 1890 exhibition in the *Gazette des Beaux-Arts* (see bibliography) – Claude Phillips criticizes the central part of the picture as " [...] une perspective d'église nue et froide, comme en peignaient les Steenwyck et les Saanredam, page curieuse dont le ton blasé et l'exécution sèche jurent cependant avec le coloris puissant et magnifique de l'œuvre primitive". Moreover, Phillips had discovered something else; he was able to make out the appearance of the Virgin and Child underneath this church interior: "Au milieu, se voyait, sans aucun doute, le groupe traditionnel la Vierge avec l'enfant".²⁰ It would last almost a full century, before the picture became the subject of serious research and by then its outlook had changed dramatically.

Shortly after he had acquired the painting, Edward Speelman asked David Bull to take up the task of removing all the overpaint and to restore the picture.²¹ In the first stage of the process, in 1977-78, Bull removed a later board that had been added by William Sykes in the central portion of the picture and rejoined the original panel. In addition, he removed huge areas of

overpaint with a scalpel under a microscope, revealing a completely different composition underneath the eighteenth-century overpaint.²² Only the faces of Saints Thomas, Jerome and Louis, their hands and attributes, as well as the red and white cloak of Saint Jerome, the beautifully painted Gothic decoration on the upper left and right and large parts of the landscape had remained untouched by William Sykes.

Only several years later, shortly after David Bull stepped down as director of the Norton Simon Museum in Pasadena in 1981, he finished retouching the painting, leaving the unpainted parts of the picture untouched, along with the green cloak of Saint Thomas that apparently had suffered from the wrong use of solvents, as was stated by Claus Grimm in 1988.²³ After he had finished retouching, the picture returned to London, where it was bought by the present owner in April 1986. The last stage of the restoration project took place in 1986-1987 and included, among other things, the removal of the overpaint on the cloak and the crown of Saint Louis, since these were still there when the picture was acquired in 1986, as can be judged from the only known color image from the pre-1986 condition (fig. 5).²⁴

Two years later, in 1988, Claus Grimm was the first to publish the altarpiece in full. Grimm stated that the painting should be regarded as a work by Hugo van der Goes, placing it shortly after his earliest paintings, such as the *Virgin and Child* in Frankfurt, the *Fall of Man* in Vienna (fig. 6) and the *Virgin and Child with Saint Anne* in Brussels (fig. 7), but before the Berlin Monforte Altarpiece in Berlin (fig. 8). A date around 1470, as suggested by Claus Grimm, does accord with the dendrochronological analysis that was carried out by Peter Klein, establishing a *terminus post quem* of 1466.²⁵ Grimm's attribution was criticized by Jochen Sander in his 1992 monograph

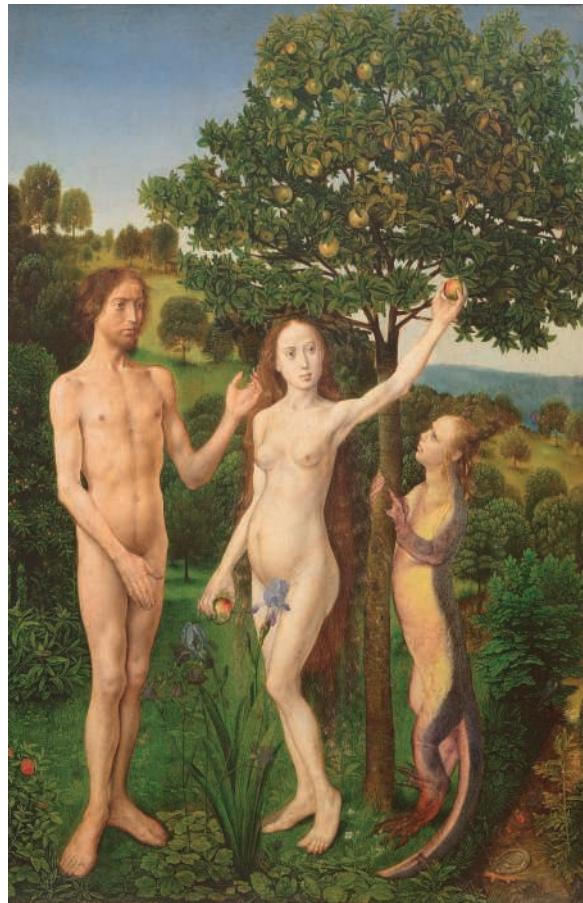


Fig. 6 Hugo van der Goes, *The Fall of Man*, after 1479, Kunsthistorisches Museum, Vienna / Bridgeman Images



Fig. 7 Hugo van der Goes, *Virgin and Child with Saint Anne and a Franciscan donor*, late 15th century, Musées royaux des Beaux-Arts de Belgique, Brussels Pictures from History / Bridgeman Images

on Hugo van der Goes. Although Sander stated that the painting must have been made shortly after 1475, he argued that it could not be attributed to the master himself, but that it was painted by Jean Hey, the Master of Moulins, who must have been active in Hugo van der Goes' workshop during the second half of the 1470s. However, Sander's case for Jean Hey was severely criticized by Lorne Campbell in 1994: "Though Sander has the reputation of being a reliable connoisseur, his assertion that a *Virgin and Child with saints*, published in 1988 by Claus Grimm as the work of Hugo, is an early work by the Master of Moulins undermines faith in his judgment. This interesting picture, partially stripped to its underdrawing by an early eighteenth-century dealer, may be related not to Hugo or to the Master of Moulins but to a *Crucifixion with saints and donors* which is in a Spanish collection and which has been attributed to Justus of Ghent or, more plausibly, to a gifted follower of van der Goes."²⁶ Dirk de Vos re-attributed the present altarpiece to Hugo van der Goes, but contrary to Claus Grimm, regarded the painting as a late work, in which he firmly recognized influences from Hans Memling.²⁷ Neither Elizabeth Dhaenens nor Molly Faries would discuss the matter of attribution and Maryan Ainsworth, in her publications of 1998 and 2003, avoided the subject of attribution as well, although in her 2003 review of the exhibition of Early Netherlandish drawings in the Rubenshuis in Antwerp, she called the

painter "a close follower of Van der Goes". More recently, however, Maryan Ainsworth spoke out more clearly on the topic of attribution in a lecture at *Symposium XIX for the Study of Underdrawing and Technology in Painting*, in Bruges, 11-13 September 2014, giving the painting to a close follower of Hugo van der Goes. Although the lecture was transformed into an article, it has not yet been published.²⁸

Although the present altarpiece has been on the wall of the Metropolitan Museum of Art since 1998 and the underdrawing of the Virgin and Child as well as Saint John the Baptist has been accessible to every visitor and scholar interested in that topic, it was only recently examined and documented with the aid of infrared reflectography (fig. 9).²⁹ The visible underdrawing of the Virgin and Child and Saint John the Baptist is equaled by the rest of the underdrawing. Indeed, it is a very detailed and worked-up underdrawing in pen and brush that is followed in general in the covering paint layers, indicating that the painter did not depart from the original lay-out of the composition, at least in those areas that are covered with their original paint layers. Certainly, there are various details that have ultimately been executed differently than in the first set-up. The feet of Saint Thomas and John the Baptist were somewhat smaller at first; in the final paint stage they were elongated and enlarged, whereas one of the poulaines of Saint Louis was repositioned, as can be seen in the IRR mosaic (figs. 10-11). The position of Saint Jerome's adorable lion was shifted as well, whereas the incense burner in the foreground was somewhat smaller in the first lay-out, and positioned differently. The same is true for the flower vase on the left foreground, but this area, as can be judged from both the IRR mosaic and the X-radiograph, is partly compromised and is in part the result of David Bull's reconstruction. This extremely detailed, refined and very skilled drawing seems to imply the use of a model, probably a model drawing, perhaps even a presentation drawing. The underdrawing of the landscape, however, shows a much freer set-up.

A comparable setup can be witnessed in the *Crucifixion*, now in a private collection in Spain.³⁰ As stated before, Lorne Campbell observed a close resemblance between this painting and the present altarpiece. On the surface there are certainly similarities, such as the facial types of Saint James or the Magdalen, which do coincide with those of Saint Thomas and the Virgin in the present altarpiece. However, the execution of the painting in Spain is quite distinct from our altarpiece, not only in the subtlety of the faces, but in the brocades and decorative elements as well, such as the cross of Saint Jerome. The underdrawing of the Crucifixion is at first glance very similar to that of the present altarpiece.³¹ A very detailed lay-out with carefully placed parallel- and cross-hatchings, combined with a very free underdrawing of the landscape, follows a similar path. Like the execution in paint, however, a comparison of the drawing of the Virgin's face in the present altarpiece and the underdrawn face of Saint Catherine in the *Crucifixion*, or any other of the faces for that matter, reveals such a difference in style that it is impossible to view the *Crucifixion* as a youthful work of the same artist; it can only be regarded as the work of a different, yet still very talented painter. However, because of the superficial affinities with the present altarpiece, both in facial types, color of the palette and underdrawing method, I would regard the painter of the *Crucifixion* as a follower of the other, more accomplished artist.

Jean Hey, or the Master of Moulins, as Lorne Campbell pointed out, cannot be the painter of the present altarpiece. The earliest known painting by Jean Hey, the *Nativity with Cardinal Rolin* from c. 1475-80 in the Musée Rolin in Autun (fig. 12), diverges from the present altarpiece in its overall cool tonality, especially in the typical pale, almost wax-like, flesh colors. The brightly lit landscape of the Autun painting is reminiscent of both the present work and the Berlin Monforte Altarpiece, though. The underdrawing of this early work by Jean Hey, however, published recently by Martha Wolff,³² is characterized by carefully rendered strokes of parallel- and cross-hatching, done with the brush, applied with a lot of variation, to indicate folds or shadows. As Wolff states: "For this range of strokes and emphasis on light and shade,



Fig. 8 Hugo van der Goes, *Adoration of the Magi* (Monforte Altarpiece), Gemäldegalerie, Staatliche Museen zu Berlin

Opposite: Fig. 9 Infrared reflectogram mosaic of the present lot courtesy of the Department of Paintings Conservation, The Metropolitan Museum of Art, 2014









Fig. 10 Detail: the feet of Saints Thomas and John the Baptist. Infrared reflectogram mosaic of the present lot courtesy of the Department of Paintings Conservation, The Metropolitan Museum of Art, 2014

Hugo van der Goes' early underdrawing process as discernible in the Monforte Altarpiece may have provided a model.³³ This may be so, but the hatching system in the underdrawing underneath the figures of the Berlin *Adoration of the Magi* is much more powerful and complicated than that of the young Jean Hey, with hatching strokes, going in every possible direction, as can be seen in the underdrawing of Joseph's cloak, for example (fig. 13). The underdrawing of the present altarpiece, too, is not dissimilar to that of the Autun painting, especially in the softly applied, refined hatchings in the faces of the figures, or the great variety of hatching strokes to define light and shade in the clothing. They differ, however, as well. The hatching system in the underdrawing of the present altarpiece, as in the underdrawing of the *Adoration of the Magi* in Berlin, is much more complicated and developed, with an emphasis on islands of parallel hatching going in every possible direction, molding the various drapery folds and thereby creating a greater plasticity.

In her review of Fritz Koreny's exhibition *Early Netherlandish Drawings from Jan van Eyck to Hieronymus Bosch* in 2002 in the Rubenshuis in Antwerp, Maryan Ainsworth compared the underdrawing of the Virgin and Child of the present altarpiece with a large drawing of the *Virgin and Child standing* in the Dresden print room, attributed to a follower of Hugo van der Goes from c. 1490-1500 (fig. 14). Ainsworth states: "As such, it reveals an underdrawing quite similar to the Dresden drawing and a more apt link to works associated with Van der Goes than with David. This may mean that the Dresden drawing dates earlier than 1490-1500 as suggested in the catalogue."³⁴ At first glance, Maryan Ainsworth seems to be right here. The drawing style is remarkably close to that of the underdrawing of the present Virgin and Child, but the Dresden drawing hand is stiffer than that seen here. The subtlety of short, almost seeking, sketchy strokes that model the facial features of the latter Virgin, differs from the longer, somewhat more mechanical hauls on the face of the Dresden Virgin, whereas the hatching system in the folds of the Dresden Virgin remains very much two-dimensional, stiff and mechanical, unlike the underdrawing of the present work, where form and plastic volume were created with the use of hatching systems. I am certain that the draughtsman of the Dresden drawing must have been familiar with the drawing method of the painter of the present altarpiece, but was unable to grasp the essence of its function or reach the same level of draughtsmanship.

The present altarpiece should be attributed to Hugo van der Goes, as has been stated before by both Claus Grimm and Dirk de Vos. A date in the first half of the 1470s seems most appropriate for the painting, slightly later, therefore, than Claus Grimm suggested in 1988. Grimm was certainly correct, however, to compare the picture to the Berlin *Adoration of the Magi* (the Monforte Altarpiece), but less so to the Vienna Fall of Man. Although



Fig. 11 Detail: the poulaines of Saint Louis. Infrared reflectogram mosaic of the present lot courtesy of the Department of Paintings Conservation, The Metropolitan Museum of Art, 2014

his attribution was criticized, his arguments carry more weight than the suggestions put forward by Sander in 1992, Campbell in 1993-94 or Ainsworth in 2003. However, it is important as well to compare the superb underdrawing of the present altarpiece to some of Hugo's unquestioned drawings, such as the Christ Church *Jacob and Rachel* (fig. 15) or the Windsor Castle *Christ on the Cross*,³⁵ or for that matter with Hugo's underdrawings, especially with those from the same period. As Claus Grimm already stated in 1988, the chronology of Hugo's production is extremely complicated, due to an almost complete lack of documentation and the given that the production of several of his paintings must have been stretched over a longer period.³⁶ He therefore may have worked simultaneously on more than one painting, with or without assistants, since nothing is actually known of his studio practice.

As I stated already before, the underdrawing of the present altarpiece is extremely refined and subtle, especially in the faces, where the artist used a web of fine and subtle, sketch-like strokes to create volume, form and plasticity, as can be judged from the Virgin's face, or Saint Louis, Saint Jerome or Saint Thomas, for that matter. An identical approach to use refined parallel strokes to shape facial features can be observed in Hugo's *Jacob and Rachel* in Oxford, placed by Fritz Koreny in the first half of the 1470s. Although executed in a different technique and with a different



Fig. 12 Jean Hey, called the Master of Moulins, *The Nativity with Cardinal Jean Rolin dressed as a donor*, Musée Rolin, Autun © De Agostini Picture Library / G. Dagli Orti / Bridgeman Images



Fig. 13 Hugo van der Goes, *Adoration of the Magi* (Monforte Altarpiece). Detail of the IRR Mosaic: the cloak of Saint Joseph

function, this large drawing shows the same draughtsman at work, not only in the subtle definition of the various faces, but in the use of parallel- and cross hatching to define volume and plasticity of the various folds in the draperies. The same holds true for the slightly later *Christ on the Cross* in Windsor Castle, where form and volume are shaped using sketch-like groups of parallel hatchings, softly applied to the ground.

When confronted with the underdrawing of the Berlin *Adoration of the Magi*, the painting that comes closest to the present altarpiece, it is hardly possible to think of a bigger difference in approach than the careful and organized lay-out of the *Virgin and Child with Saints Thomas, John the Baptist, Jerome and Louis*.³⁷ The Berlin underdrawing has been applied in different materials,

black chalk and brush alike, with many corrections during the underdrawing stage. Rainald Grosshans suggested that the erratic, impulsive and powerful strokes to the left half of the composition in especially the figure of Joseph (fig. 13) might indicate "... a spontaneous change of plan ..." and "... the desire to quickly record a new idea."³⁸ Grosshans suggested that the nature of the spontaneous underdrawing might actually point to the absence of a preparatory sketch. In fact, the underdrawing for most of the draperies is far more in keeping with the underdrawing of the present altarpiece. Executed in brush, the hatching system of the *Adoration of the Magi*, using short and long strokes, sometimes soft, then again much harder applied, moving in various directions, in parallel- and crossed form for the deeper shadows, is extremely close to that of the present altarpiece (figs. 16-17). The underdrawing for the drapery parts of the Edinburgh panels follows a similar path as that of the present work, as far as can be judged from the published IR photographs and IRR mosaics.³⁹ Especially the underdrawing of the long white robe of the organ playing angel on the right outside wing panel with the portrait of Edward Bonkil, with its precise, partly bent, partly overlapping parallel hatchings is clearly reminiscent of that of the underdrawing of our painting, whereas the linear underdrawing underneath the naked body of the figure of Christ in the Trinity panel has been applied with less care, fairly similar to the fast and free-hand underdrawing of the *Lamentation* panel of the Vienna diptych.⁴⁰

Claus Grimm compared the *Virgin and Child with Saints Thomas, John the Baptist, Jerome and Louis* with paintings from Hugo van der Goes' early years, such as the Monforte Altarpiece, the *Virgin and Child with Saint Anne* in Brussels, the *Fall of Man* in Vienna and the Baltimore *Donor with Saint John the Baptist*, in which he carefully compared several aspects of the painted surface, such as the modeling of the faces, the anatomical treatment of legs and feet, the use of color and the treatment of details in the various landscapes and finally the drawing and treatment of light in still life elements.⁴¹ His observations are very lucid, although one should bear in mind that the superb condition of the painted surface of the Monforte Altarpiece is not matched by that of the present work. Grimm is absolutely right that the luminosity and the color tone of the our landscape is identical with the landscapes on other paintings by Hugo, such as the Berlin *Adoration of the Magi* or the *Fall of Man* in Vienna, or even closer, the landscape on the left inner wing of the Triptych of Saint Hippolyte in the Saint Salvator Church in Bruges (figs. 18-20). Even more convincing is the similarity in anatomical accuracy, especially visible in hands, feet and legs. Interestingly, the painterly quality and anatomical precision in depicting feet and hands are especially close to Hugo's Portinari Altarpiece in Florence, as can be demonstrated



Fig. 14 Follower of Hugo van der Goes, *Virgin and Child standing*, Staatsliche Kunstsammlungen, Kupferstich-Kabinett, Dresden



Fig. 15 Hugo van der Goes, *The Meeting of Jacob and Rachel*, Christ Church Picture Gallery, Oxford (JBS 1309) © By Permission of the Governing Body of Christ Church



Fig. 18 The present lot. Detail: the landscape behind Saint Jerome



Fig. 19 Hugo van der Goes, Donor wing with Hippolyte de Berthoz and Elisabeth de Keverwyck (Triptych of Saint Hippolyte), St. Salvator, Bruges. Detail: the landscape



Fig. 20 Hugo van der Goes, *Adoration of the Magi* (Monforte Altarpiece). Detail: the landscape at left

when comparing Saint Thomas's right foot with that of Saint Thomas on the left inner wing in the Uffizi, which is remarkably close in its drawing, plasticity and anatomy (figs. 21-22) and the same accords for the hands of Saints Anthony Abbot and Thomas of the latter in comparison with those of Saints Jerome and Louis on the present altarpiece (fig. 24). Very close, too, are the hands of Hippolyte de Berthoz (fig. 23) on the donor wing of the Saint Hippolyte-Triptych that was painted by Van der Goes in the mid-1470s, approximately at the same time as the Portinari Altarpiece. One aspect Grimm did not touch upon is the handling of the drapery and the folds that is extremely typical for Hugo van der Goes and can best be demonstrated with the aid of the red cloak of Saint Jerome and that of Saint Louis, so majestic with its brocade and ermine. The heavy quality of the fabric, the mannerist drapery folds, the typical use of highlights are so utterly close to the various rich fabrics of the three Magi in the Berlin Monforte Altarpiece (fig. 8), or for that matter the Portinari Altarpiece, where Saint Margaret's red drapery is very similar to that of the present Saint Jerome.

The *Virgin and Child with Saints Thomas, John the Baptist, Jerome and Louis* has been painted by Hugo van der Goes, although it should be dated slightly later as 1470, which was suggested by Claus Grimm. It is stylistically connected to the Monforte Altarpiece, the donor wing of the Triptych of Saint Hippolyte, the Edinburgh wings and the Portinari Altarpiece, placing it closer to 1475 than to 1470, in my view. Although the direct visibility of the underdrawing in the center and left part of the painting has contributed to the fame of this altarpiece in the eighteen years it could be admired on the walls of the Metropolitan Museum of Art, we cannot but wondering about the painted beauty of the Virgin's face, which was lost to us. However, we only need to look at the Virgin of the Portinari altarpiece (figs. 25 & 26) to see her mirror image.

Peter van den Brink



Fig. 16 Hugo van der Goes, *Adoration of the Magi* (Monforte Altarpiece). Detail of the IRR Mosaic: the cloak of the Virgin



Fig. 17 detail of the present lot (The Virgin's robe)



Fig. 25 Hugo van der Goes, Portinari Altarpiece. Detail of the center panel: the Virgin Mary



Fig. 26 detail of the present lot (The Virgin's face)

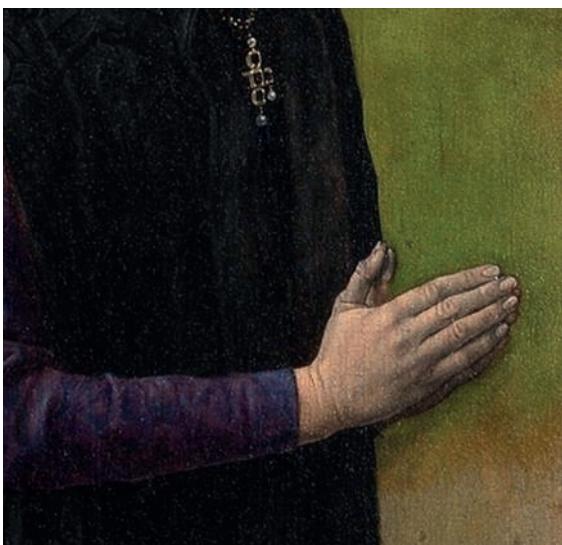


Fig. 23 Hugo van der Goes, Donor wing of the Triptych of Saint Hippolyte. Detail: Hippolyte de Berthoz



Fig. 24 detail of the present lot (Saint Louis' hands)



Fig. 21 Hugo van der Goes, Portinari Altarpiece, Uffizi, Florence. Detail of the left inner wing: the right foot of Saint Thomas

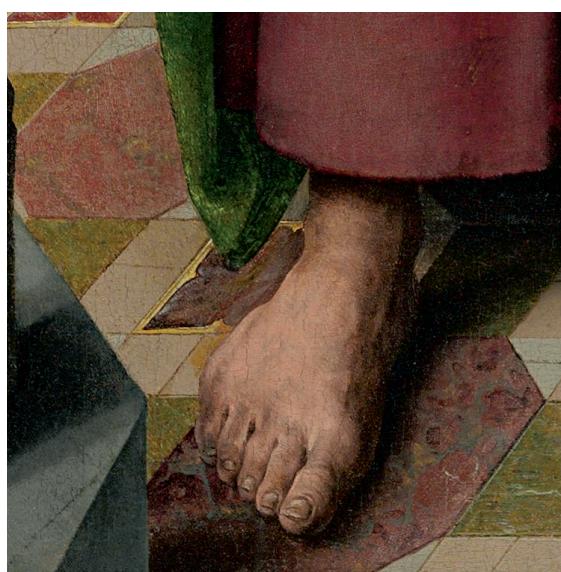


Fig. 22 detail of the present lot (the right foot of Saint Thomas)



ENDNOTES:

1. There is only one copy after the original catalogue of the sale known, in the Courtauld Institute in London. 145 paintings and 11 bronzes were auctioned, in a sale that lasted three days. Our painting was the second most expensive picture, behind Pannini's *Saint Paul preaching*, which fetched £ 110.5.0.
2. C. Grimm, *op. cit.*, 1988, p. 83. Groeningemuseum, Bruges, inv. no. 0000GRO0161.I.
3. Städelsches Kunstinstitut, Frankfurt, inv. no. 850. J. Sander, *Niederländische Gemälde im Städelschen Kunstinstitut 1400-1550*, Mainz, 1993, pp. 316-335.
4. Sint Janshospitaal, Bruges, inv. no. O.SJ175.1; D. De Vos, *op. cit.*, 1994, no. 31; B.G. Lane, *Hans Memling: Master Painter in Fifteenth-Century Bruges*, London and Turnhout, 2009, pp. 264-65, no. 10.
5. National Gallery, London, inv. no. NG 6275. D. De Vos, *op. cit.*, 1994, no. 39; L. Campbell, *National Gallery Catalogues. The fifteenth century Netherlandish schools*, London, 1998, pp. 374-391; B.G. Lane, *op. cit.*, pp. 282-84, no. 34.
6. Musée du Louvre, Paris, inv. no. R.F. 215. D. De Vos, *op. cit.*, 1994, no. 86; B.G. Lane, *op. cit.*, pp. 302-03, no. 57; see also P. Lorentz in M. Comblen-Sonkes et al., *Musée du Louvre, Paris, II, Les Primitifs flamands*, Brussels, 1995, pp. 250-55.
7. C. Grimm, *op. cit.*, 1988, p. 83.
8. The exhibition did not take place in the Royal Academy, as was suggested by Claus Grimm, but in the newly opened New Gallery in Regent Street.
9. H. Walpole, *op. cit.*, 1762, p. 54.
10. *Ibid.*
11. Walpole had visited Easton Neston in 1736 and 1751, albeit without mentioning the painting. Lady Pomfret's literary and intellectual pretensions were frequently ridiculed by Horace Walpole. See the Yale Edition of Horace Walpole's Correspondence, esp. Vol. 14, pp. 247-248.
12. Without doubt a reference to Federico Zuccari (1540/41 – 1609), an Italian baroque painter, who was active as a portraitist after 1574 at the Tudor court under Queen Elizabeth. See note 18.
13. There is only one copy after the original catalogue of the sale known, in the Courtauld Institute in London. 145 paintings and 11 bronzes were auctioned, in a sale that lasted three days. Our painting was the second most expensive picture, after Pannini's *Saint Paul preaching*, which fetched £ 110.5.0.
14. For the three letters, see the Yale Edition of Horace Walpole's Correspondence, Vol. 40, pp. 212-222.
15. Sykes lived – and probably had his business there – at the "Two Golden Balls" in Portugal Row, at Lincoln's Inn Fields in London.
16. Other members were the Dutch painters Herman Verelst and Sir Peter Lely, the architect Sir Christopher Wren and rich collectors like James Seymour, Thomas Walker or Robert Bruce. That Vertue and Sykes were well acquainted is evident from Vertue's famous notebooks, which Walpole was able to acquire after Vertue's death. In addition, see O. Millar, "Weesop: Flesh on a Skeleton", *The Burlington Magazine*, CXLIII, 2001, pp. 625-630, where Vertue's acquaintance with Sykes is discussed.
17. National Trust, no. 108763.
18. It can hardly be a coincidence that the *Marriage of Henry VII with Elizabeth of York* was attributed to the same Zuccari, when it remained at Easton Neston and was auctioned as such in 1754. It must have been Sykes himself who attributed the painting to Zuccari after its metamorphosis. Sykes must have been familiar with the original portrait in the Devonshire collection, since he was well acquainted with its owner. In 1722 Sykes sold a painting to William, the second Duke of Devonshire (1672 – 1729), as a Jan van Eyck, wearing a fake signature and the date 1421. Whether Sykes was in fact responsible for the fake signature, cannot be proven, though. The novelist Noah Charney erroneously claims in his book, *Stealing the Mystic Lamb: The true story of the world's most coveted masterpiece* from 2010, p. 104, that Walpole had suggested that Sykes had conned the Duke of Devonshire into buying a painting by forging an inscription on the back that suggested that the picture was by Jan van Eyck. This painting, the *Enthronement of St. Romold as Bishop of Dublin*, by an unknown painter, probably from Mechelen, is nowadays in the National Gallery of Ireland; see C. Vogelaar, *Netherlandish fifteenth and sixteenth century paintings in the National Gallery of Ireland. A complete catalogue*, Dublin, 1987, pp. 53-59, no. 1380. According to Martyn (T. Martyn, "Devonshire House List", *The English Connoisseur*, Vol. 1 (1766), p. 50) William Sykes had bought the painting from the Steward of Henry Duke of Norfolk before he sold it to the Duke of Devonshire.
19. Sykes had a large collection of paintings. The sale of his collection, shortly after his death, between March 2 and 6, 1724, contains no less than 301 paintings. A large part of this collection consisted of Dutch and Flemish paintings from the seventeenth century, among them church interiors by Pieter Neefs (lot 275) and others (lots 9, 68, 193).
20. As David Bull wrote to me on August 1st, 2015, "On one of several visits to see the painting, I was able to distinguish some drawing of a female head close to the central addition".
21. David Bull informed me on the time line of the restoration, in an e-mail, dated August 1st, 2015. This time line differs from what is stated by Claus Grimm. Bull worked on the painting in 1977-1978 in London, in 1981-1983 in Los Angeles and in 1986-1987 in Washington DC.
22. Unfortunately, all visual documentation of the conservation and restoration processes has disappeared.
23. C. Grimm, *op. cit.*, 1988, p. 80.
24. I am very grateful to Claus Grimm in supplying me with this color transparency as well as with the black and white photograph of the pre-1977 condition.
25. A report by Peter Klein to the present owner, dated October 6, 1994, as well as the letter to Claus Grimm, dated January 22, 1987, gives a *terminus post quem* of 1474, based upon the assumption of 10 years of seasoning, as usual in the 14th and 15th Century. A revision of this earlier report, from July 26, 2015, send to the present owner, has reversed this *terminus post quem* to 1466, based on the assumption of two years of seasoning, instead of ten.
26. L. Campbell, *op. cit.*, 1993/94, p. 98.
27. D. De Vos, *op. cit.*, 1994, p. 401 note 19.
28. I am grateful to Maryan Ainsworth for sending me an early draft of her article, which will be included in the forthcoming publication: A. Dubois (ed.), *Symposium XIX for the Study of Underdrawing and Technology in Painting*, in Bruges, 11-13 September 2014 (to be published 2017-2018).
29. Infrared Reflectography was carried out by Christine Seidel and Sophie Scully, on July 23-24, 2014, in the Sherman Fairchild Center for Paintings Conservation in the Metropolitan Museum of Art. The equipment used was a Merlin Indigo InGaAs near-infrared camera with a StingRay macro lens customized for the wavelengths covered by the camera, 0.9 to 1.7 microns. The infrared reflectograms were assembled with Photoshop CS3. I would like to thank Dr. Maryan Ainsworth and Sophie Scully from the Metropolitan Museum of Art in New York for their outstanding help in supplying me with all the information and documents. X-Radiography was carried out by Sophie Scully as well. Use was made of the MMA equipment, a Philips Industrial Radiography Equipment with a MCN-165 Tube. The X-radiograph was digitized and put together in a mosaic with Nip2.
30. I was able to study the painting in Spain, together with Till-Holger Borchert, in November 2015. For an image of this painting, please contact the Old Masters Department.
31. The painting was examined and documented in the Museo del Prado in Madrid and I am grateful to José Juan Pérez Preciado and Alejandro Vergara for access to the excellent IRR mosaic that was produced.
32. M. Wolff, "Observations on Underdrawings in Paintings by the Master of Moulins", in Julien Chapuis (ed.), *Invention. Northern Renaissance Studies in Honor of Molly Faries*, Turnhout, 2008, pp. 136-151, esp. pp. 137-138 and 141-142, figs. 2, 9.
33. *Ibid.*, p. 141.
34. M. Ainsworth, *op. cit.*, 2003, p. 313.
35. For those two drawings, see F. Koreny, in *Meestertekeningen van Jan van Eyck tot Hiëronymus Bosch*, exhibition catalogue, Rubenshuis, Antwerp, 2002, pp. 130-139, nos. 30-31.
36. C. Grimm, *op. cit.*, 1988, pp. 84-86.
37. The results of the IRR research on the two larger panels in the Berlin Gemäldegalerie were published by Rainald Grosshans, "IRR-Investigation of the panel paintings by Hugo van der Goes in the Berlin Gemäldegalerie", in R. van Schouwe, H. Veroustraete (red.), *Jérôme Bosch et son entourage et autres études. Le dessin sous-jacent dans la peinture*. Colloque 14, 13-15 September 2001, Louvain/Paris/Dudley MA, 2003, pp. 235-249.
38. *Ibid.*, p. 242.
39. See J. Sander, 1992, p. 70, fig. 18.
40. The IRR mosaic was published by Sander 1992, p. 68, fig. 17.
41. C. Grimm, *op. cit.*, 1988, p. 84.





9

A PARCEL-GILT GRISAILLE ENAMEL DIPTYCH OF THE SEVEN SORROWS OF THE VIRGIN AND THE DEATH OF THE VIRGIN

BY PIERRE REYMOND (C. 1513-AFTER 1584), LIMOGES, CIRCA 1540'S, THE CASE POSSIBLY 16TH OR 17TH CENTURY

Signed *P.R* and the case possibly bearing the arms of the de Sarrazin, du Rousset or de Varisque families

11½ in. (27.9 cm.) high, 15 in. (38.1 cm.) wide, 1½ in. (2.5 cm.) deep, overall open

\$200,000-300,000

£170,000-250,000

€190,000-280,000

PROVENANCE:

[Possibly] the de Sarrazin, du Rousset or de Varisque families
With Blumka, New York, 1965, and bought by the present Private Collector

The battered case of the present lot gives no indication of its dazzling interior. And this is exactly as was intended. This enamel diptych was one of the most sophisticated purchases possible at the time of its creation in the 1540's – yet it was intended as a private object for personal use. What sort of patron could afford – both in terms of expense but also in terms of confidence – to have such an object by a celebrated master hidden from public view? The case also had the additional benefit of protecting the enamels within. More than 450 years after they were made, the gilding and jewel-like tones of the enamels are in breathtakingly good condition.

In the long history of enamel production in Limoges, the painted enamels of the 16th century are among the high points, and Pierre Reymond is among the most celebrated proponents of this art form. His client list remains tantalizingly discreet, but he was patronized by the wealthiest collectors of 16th century Europe, the Queen of France, Catherine de' Medici and Anne de Montmorency, Marshall and Constable of France, among others. And the present lot combines four spectacular panels by the hand of the master Reymond himself and done at the height of his long career.



THE BEST OF THE BEST

As with so many of Reymond's works, a number of his scenes have been taken from print sources. While there does not appear to be a direct source for the present enamels, many of the Limoges enamels of the period, and those of Reymond, in particular, appear to have been strongly influenced by the prints of Albrecht Dürer. One comparison being *The Last Judgement* in the Wallace Collection (S. Higgott, *The Wallace Collection: Catalogue of Glass and Limoges Painted Enamels*, London 2011, no. 67). These two grisaille enamels, almost certainly from the 1540's, are hyper-sophisticated examples of Reymond's painterly abilities with both subtle and intriguing compositions that recede into the background, but still retain their lush and precise details. Probably the closest comparable to the present enamel is a single panel of the *Seven Sorrows of the Virgin*, attributed to Pierre Reymond's workshops and now in the Frick Collection (I. Wardropper and J. Day, *Limoges Enamels at the Frick Collection*, London, 2015, no. 22). There are considerable differences between the Frick and the present version but the delicate laurel leaf frames of the circular 'sorrows' are identical. Dated 1533, the Frick version is one of Reymond's earliest works and while of marvelous quality and with gorgeous deep colors, the larger figures are considerably less sophisticated than in the present enamel. The present enamel was clearly a rare, and, except for the Frick version, possibly unique composition for Reymond, and the present example, a far more complex set of enamel panels when compared to the Frick version, illustrates the progress of the master's technical abilities in a little over ten years.

Religious imagery is rarer in Reymond's works than in the enamels of many of his contemporaries. As Higgott notes, most of the surviving Reymond enamels with Christian themes date from the 1530's and 1540's. Though Reymond did continue to produce grisaille enamels into the 1560's and 1570's with the flesh tones and gilding being the only color highlights (*Op. cit.*, pp. 238-239). But the present enamel was clearly done when the artist was operating at the height of his technical abilities. As is evident from the quality of the enamels produced during the 1540's – the highest-quality of his long career -- these were the years that Reymond was most intensely involved in the production and management of his workshop. And Caroselli confirms that the quality began to fluctuate and eventually decline during the 1550's and 1560's as Reymond was less involved in the actual production of the enamels (S. Caroselli, *The Painted Enamels of Limoges: A Catalogue of the Collection of the Los Angeles County Museum of Art*, New York, 1993, pp. 80-81). Thus the present enamel is an outstanding example from the years when Reymond was personally producing his highest quality enamels.

THE MYSTERY OF THE COAT-OF-ARMS

The front of the case is decorated with a coat-of-arms with an azure ground with two gold chevrons between three stars, or mullets, with eight straight-sided rays which are either gold or silver. There are three nearly identical coats-of-arms that may link the enamel to these French families. Both the de Sarrazin family, *seigneur de Saint-Martin*, in Franche-Comté since the 14th century and the de Varisque family, *seigneur de Beauregard*, in Champagne, and ennobled in 1527, have the exact coat-of-arms and coloration represented on the present case. However, the de Varisque coat-of-arms has stars with five points, unlike the present coat-of-arms with eight points. It is unclear how many points the stars in the de Sarrazin coat-of-arms have. So that remains a possibility. As does the du Rousset family, *seigneurs de Morfontaine* and *Burzé* in Franche-Comté and the Ile-de-France, where the number of points on the stars is also not identified (R. de Warren, *Grand Armorial de France. Catalogue général des armoiries des familles nobles de France*, vol. VI, pp. 170, 405 and 83, respectively). While it is possible the case and its painted surfaces are later, samples tested from the coat-of-arms show the blue of the background of the coat-of-arms is painted directly on the chalk gesso layer and is made of blue verditer – an artificial copper carbonate rarely used after c. 1700 – and so this is strong evidence of a 16th or 17th provenance for the coat-of-arms and case.

Whatever the early provenance of the present enamel, it was certainly made for a hyper-cultivated and discerning private patron and remains, miraculously, as beautiful as when it was first commissioned.



DAVID TENIERS II

(ANTWERP 1610-1690 BRUSSELS)

'Dulle Griet' (Mad Meg)

oil on panel, the reverse stamped with the Antwerp hand and the panel-maker's mark of the Master of the Six-Pointed Star (active Antwerp c. 1619-c. 1650)
17.38 x 26 in. (44 x 66 cm.)

\$80,000-120,000

£66,000-98,000
€76,000-110,000

PROVENANCE:

Jules Porgès, Paris.
Anonymous sale; Koller Auktion, Zurich, 16 March 2000, lot 95, where
acquired by the present owner.

EXHIBITED:

Brussels, Art Belge au XVIIe siècle, 1910 (according to a label formerly
on the reverse).

'Dulle Griet', or 'Mad Meg', is described in Flemish folklore as a fearsome virago who led an army of peasant women to pillage Hell. She personifies Rage, always looking for trouble and ready for a fight, and as such is usually shown brandishing a sword or wearing armor. She also embodies the sin of Greed and often carries a basket brimming with loot, as in the present work. In the 16th-century Netherlands, 'Mad Meg' was the unflattering moniker applied to any bad-tempered, shrewish woman, a frequent theme of many of the proverbs that had become immensely popular in the Low Countries by this time. As one such proverb that appears in a compilation published in the 1560s declares, 'One woman makes a din, two a lot of trouble, three an annual market, four a quarrel, five an army, and against six the Devil himself has no weapon.'

There can be no doubt that artists who took up 'Mad Meg' as their theme were intending to poke fun at noisy, argumentative or aggressive women. This artistic tradition is often traced back to the work of the great Pieter Brueghel I (1525-1569), whose famous *Dulle Griet* (Mayer van der Berg Museum, Antwerp) has sometimes been interpreted as an allegory of the rule of the Flemish regent Margaret of Parma. 'Griet' in Flemish is a diminutive of 'Margaret'; at the time of Brueghel's painting, Margaret was vigorously applying the Spanish King Philip II's harsh policies in the Netherlands, and many saw her as responsible for all the country's troubles.

Here, Mad Meg appears in a nightmarish landscape at the mouth of Hell. She is met by a throng of demons taking the forms of anthropomorphic animals, fish, and reptiles, as well as the three-headed dog Cerberus, who

guards the gate. The grotto-like space is illuminated by two burning candles, whose light illuminates the meticulously rendered skull of the cloaked, four-legged monster. Teniers' demonic types owe a clear debt to the works of both Pieter Brueghel I and his older contemporary Hieronymus Bosch (1450-1516), whose depictions of wild multitudes of outrageous demons would inspire generations of artists. Teniers' thronging, macabre scene also reveals his appreciation of the work of Cornelis Saftleven (c. 1607-1681), whose animal *diableries* were painted mostly in Rotterdam from 1629 until the early 1630s. Around 1632-1634, however, Saftleven almost certainly went to Antwerp, where he is likely to have encountered Teniers and made an impression on the younger artist. Indeed Margaret Klinge, who has seen the painting firsthand and confirmed the attribution, has suggested a dating to the second half of the 1630s, which accords precisely with when Teniers may have had contact with Saftleven in his native city.

A number of the clamoring devils in this work recur in other paintings by the artist and we can be sure that Teniers' treatments of this theme were popular: the British portraitist Joshua Reynolds famously remarked that Teniers' handling 'has perhaps never been equaled' (*A Journey to Flanders and Holland in the Year MDCCCLXXXI*, 1819), and even exchanged three of his own paintings along with two by other artists in order to acquire a painting by Teniers depicting the 'Dulle Griet'. A similar version of this composition, on a slightly smaller Antwerp-branded panel, was offered at Sotheby's, New York, 7 July 2005, lot 126. A mezzotint engraving related to the composition was made Richard Earlom (1743-1822) in 1786.



JACOB JORDAENS

(ANTWERP 1593-1678)

Circe and Odysseus

oil on panel, stamped with the Antwerp hand and the panel-maker's mark of Gillis Aertsen
29½ x 41¾ in. (74 x 106.3 cm.)

\$150,000-250,000 £130,000-200,000
€150,000-230,000

PROVENANCE:

Private collection, Europe, until c. 2002, when acquired by the present owner.

Jacob Jordaens stands beside Peter Paul Rubens and Anthony Van Dyck as one of the most important Flemish artists of the 17th century and a defining figure of northern Baroque painting. During his long career in Antwerp, Jordaens devoted much of his attention to the production of designs for tapestries. He is thought to have designed as many as eight full tapestry cycles, and numerous sketches, cartoons, and finished oil paintings related to this enterprise have survived.

This dramatic, fluidly painted panel depicts Odysseus' encounter with the sorceress Circe as told by Homer in Book X of the *Odyssey*. The meeting of Odysseus and Circe is one of many inauspicious episodes in Homer's account of the hero's adventurous return to his native Ithaca after the fall of Troy. Shipwrecked on an island, Odysseus and his men fell subject to Circe,



Fig. 1 Gerard van der Strecken after Jacob Jordaens, *Ulysses Threatening Circe*, tapestry, Palazzo del Quirinale, Rome



Fig. 2 Jacob Jordaens, *Two pigs*, Stedelijk Museum, Amsterdam, the Netherlands

who transformed some of the hero's unwitting companions into swine by feeding them a magic potion. Odysseus, who was forewarned by Mercury and protected by an antidote, overpowered the sorceress and forced her to return his men to their human shapes.

Jordaens has distilled the critical moment of this encounter with dramatic flair: Odysseus grips a seated Circe by the front of her garment and threatens her with his sword, which he holds high above his head. In the background, Circe's handmaidens spill out of a doorway, clearly as terrified as the sorceress herself. To the right, two pigs (presumably Odysseus' transformed companions) appear beneath a beautifully articulated architectural setting where a pair of male caryatids flank a fountain with a nude female sculpture.

The composition relates to one of the earliest tapestry series woven after Jordaens' designs, *The Story of Odysseus*, of c. 1630-1635. Though the imagery has clearly been adapted, several of the works from the series borrow elements from the present picture: the *Circe Transforming Odysseus' Men into Swine* repeats the motifs of the two caryatids supporting a loggia and the stance of the 'man of twists and turns' in the *Odysseus Threatening Circe* tapestry (fig. 1) relates to that in the present work.

Jordaens made two other painted versions of the present composition on canvas, both of which also relate to the tapestry series (formerly Palitz collection, New York and Kunstmuseum, Basel). A preparatory sketch for the two pigs at right also survives (fig. 2). Differences among the three painted versions suggest that Jordaens may have developed the composition in stages. Most notably, in the present painting and the Basel version, the two putti seen in the ex-Palitz work have been eliminated and the small niche has been transformed into a portico crowded with beautifully-posed stone figures. Jordaens also made several subtle adjustments to Odysseus' position across the three versions. While the hero is observed from behind in the ex-Palitz painting and in the present version, he appears from the side in the Basel canvas, as if moving across the pictorial plane. In the present work – the only one of the three versions painted on panel – Jordaens intensifies the encounter between Odysseus and Circe by having the hero pull the sorceress towards him by her dress, a feature unique to this version.

As compared to the highly finished ex-Palitz and Basel paintings, this *Circe and Odysseus* displays a rapid, sketch-like quality that in various passages reveals notable *pentimenti* where the artist was clearly reworking the composition as he painted. In particular, the pose and position of both caryatids have been significantly altered by the artist, who continued to revise and refine his design directly on the panel.



12

DIRCK VAN DELEN

(HEUSDEN 1604/5-1671 ARNEMUIDEN)

An architectural capriccio with Jephthah and his daughter

signed and dated 'D.van Delen.f.1633' (lower right) and dated 'Anno. 1633.'
(above the central arch)
oil on panel
50¾ x 77¾ in. (127.9 x 196.6 cm.)

\$250,000-350,000	£210,000-290,000
	€240,000-330,000

PROVENANCE:

Simon Stinstra, Amsterdam; his sale, Amsterdam, 26 March, 1783, lot 44.
Lieutenant Colonel William Forbes, Callendar House, Falkirk; Christie's, London 29 November, 1963, lot 40 (1400 gns.) to Arnold.
with Didier Aaron & Cie, Paris, 1978.
with Maurice Segoura, Paris, where acquired in 1986 by
Lily and Edmond J. Safra, New York; Sotheby's, New York, 26 January 2006, lot 2, where acquired by the present owner.

EXHIBITED:

Paris, Didier Aaron, *Tableaux et Dessins Anciens*, 22 November-22 December 1978, no. 13.

LITERATURE:

World Collectors Annual, 1963, no. 15, p. 104.
Apollo, November 1963, pl. 3.
The Burlington Magazine, November 1963, p. 39.
W. Liedtke, 'From Vredeman de Vries to Dirck van Delen: Sources of Imaginary Architectural Painting', in *Bulletin of Rhode Island School of Design: Museum Notes*, Winter 1970, p. 24, under note 4.
T. T. Blade, *The Paintings of Dirck van Delen*, dissertation, University of Minnesota, Ann Arbor 1976, p. 227, no. 45, fig. 69, as with figures possibly by
Dirk Hals or Palamedes.

Dirck Van Delen was one of the most inspired practitioners of 17th-century Dutch architectural painting. Based in Arenmuiden near Middelburg, where he served as burgomaster, Van Delen devoted his entire artistic career to painting architectural subjects. His rich palette and highly refined technique brought him enormous success during his lifetime, and, as noted by Bernard Vermet, he became the most influential force for the following generation of architectural painters in Antwerp. This astonishingly well-preserved, monumental view of an imaginary and fantastical palace exterior ranks among Van Delen's largest and most important surviving works, prominently signed and dated '1633' in two places.

Although the present scene has sometimes been incorrectly identified as showing Solomon and the Queen of Sheba, the subject of the panel – as was recognized as early as its 1783 sale – is in fact that of Jephthah and his daughter. The Old Testament story of Jephthah (Judges 11:30-40) tells how the Israelite warrior was called to lead his people into battle against the Ammonites. Before going into combat, Jephthah made a vow to God that, in exchange for victory, he would sacrifice the first creature to emerge from his house upon his return – unaware that it would be his daughter. Van Delen has distilled the central moment of this biblical account in the foreground of the

panel. As the victorious Jephthah approaches his residence, he is met by his daughter. Realizing what he has done, Jephthah recoils in horror and tears at his garments in a deliberate echo of the biblical passage: 'when he saw her... he rent his clothes.' The protagonists are clothed in sumptuous, exquisitely rendered costumes that generally recall Eastern types and are accompanied by entourages of soldiers and attendants in similarly colorful attire.

The distant view through the meticulously described porticoes also reveals Van Delen's sensitivity to the distinctly Dutch style of landscape gardening that was coming into vogue in the 17th century, known as the 'golden age' of Dutch garden design. Van Delen translates directly onto the panel the windowed arbors and covered walks lined with trees that would have undoubtedly recalled local gardens of his day. By depicting what would have typically been planted along the perimeter of a private garden, Van Delen evokes a sense of seclusion among intimate, luxurious grounds sheltered by a labyrinthine arboreal border. Notable examples of gardens like those that might have inspired Van Delen's imagery are still in existence today at the royal palaces of Het Loo and Huis den Bosch in the Netherlands.

The attribution of the present work was confirmed on the basis of photographs at the time of the 2006 sale by Bernard Vermet, who also confirmed that the figures are by Van Delen.







13

JAN BREUGHEL I

(BRUSSELS 1568-1625 ANTWERP)

A mountainous landscape with herdsmen resting by a path, a view of Tivoli, with the Temple of Vesta and the cascatale beyond

with indistinct inscription 'In 150' (lower center), probably an old inventory number, and with '150.[...]' on the reverse of the copper panel
oil on copper
7½ x 10 in. (18.7 x 25.4 cm.)

PROVENANCE:

Private collection, Zurich, since at least 1970, and by descent to the present owner.

EXHIBITED:

Zurich, Kunsthaus, on long-term loan, 2008-2014.

LITERATURE:

K. Ertz and C. Nitze-Ertz, *Jan Breughel der Ältere (1568-1625): Kritisches Katalog der Gemälde*, Lingen, 2008, I, pp. 71-2, no. 1.

Never before offered at auction, this jewel-like and beautifully preserved copper remained unknown to scholars until 2005, when it was recognized by Dr. Klaus Ertz as an early work by Jan Breughel I, painted during or immediately after the artist's sojourn in Rome, c. 1595.

Born shortly before the death of his famous father, Pieter Brueghel I, Jan Brueghel I revolutionized the genre of landscape painting in Northern Europe and was among the most significant artists in that part of the world between his father and the great Peter Paul Rubens (1577-1640), with whom he frequently worked. Brueghel's landscapes incorporate the imagery of his Italian and Netherlandish forbears, while also representing a new and significant departure: an independent landscape genre dominated by nature, in which the landscape itself becomes the subject. In many instances, Brueghel's views are inspired by the Alpine mountains and valleys that he encountered during an expedition made to Italy as a young man.

Jan embarked on his Italian travels in 1589, stopping in Naples and probably Venice before settling in Rome from 1592 to around 1595. There, he enjoyed the illustrious patronage of Cardinals Ascanio Colonna and Federico Borromeo and befriended Paul Bril, whose lively drawings and refined handling were a significant source of inspiration to the younger artist. Indeed, some elements of the present composition share close parallels to Bril's work in the 1590s, particularly the craggy rock formations and the houses that appear to spring directly from the earth.

The present composition is typical of the expansive *Weltlandschaft* [world landscape] format that Jan's early pictures often adopt: the verdant panorama is observed from an elevated viewpoint and the figures are dwarfed by their surroundings. The vivid rays of light and the handling of

the leaves, which are painted in clusters with short staccato brushstrokes, also typify the artist's efforts during and soon after his Italian sojourn.

The excellent state of this copper enables the extraordinary delicacy and finesse of Breughel's handling to be appreciated in full. The sparkling, mountainous landscape with its sharply defined trees and geological formations comes alive through the careful yet fluid strokes of his brush as well as the activities of the figures that populate it. As his great patron Cardinal Federico Borromeo would write in 1625: 'Even works of the smallest size by Jan Breughel show how much grace and spirit there is in his art. One can admire at the same time its greatness and its delicacy.' Minute details, such as the tiny shepherd who herds his flock beside the waterfall, are clearly legible. In the foreground, a man, possibly a hermit, lies next to two women whose plate-like hats identify them as gypsies. A third gypsy tells the fortune of a gentleman dressed in red. To the right, a shepherd looks on; his animals - the cow, the sheep and the goat - are found in an almost identical grouping in Jan's *Paradise landscape with Noah's Ark* of 1596 (Private collection; see K. Ertz and C. Nitze-Ertz, *Breughel-Breughel*, exhibition catalogue, Germany, 1998, no. 35). In the background of the present composition, situated high on the precipice overlooking the Aniene Falls, is the Temple of Vesta, which was designed by Lucius Gellius and built in c. 60 B.C. Over the centuries, the ruins provided endless inspiration for resident and visiting artists alike. Jan produced his own drawing of them in 1593 (Paris, Fondation Custodia; see *op. cit.*, under no. 29, fig. 29a) and included the temple in another landscape dated 1595, depicting *The Rest on the Flight into Egypt* (Private collection, Germany; see K. Ertz, *Jan Brueghel der Ältere (1568-1625)*, 1979, no. 10). Dr. Ertz notes the falcon and stork in the sky to the right of the temple here can be regarded as a substitute for Jan's signature.



NICCOLÒ DI TOMMASO

(ACTIVE FLORENCE C. 1346-1376)

A triptych: central panel: The Madonna and Child Enthroned, with saints and Christ Blessing; the wings: The Annunciation, The Nativity; and The Crucifixion

tempera and gold on panel, in an engaged tabernacle frame
open: 35½ x 27 in. (90.2 x 68.6 cm.); closed: 35½ x 16¼ in. (90.2 x 41.3 cm.)

PROVENANCE:

(Possibly) Fritz Thyssen (1873-1951), Schloss Landsberg near Essen, by 1939.
(Possibly) Amélie Thyssen (1877-1965) and Anna (Anita) Thyssen (1909-1990),
Schloss Puchhof, Regensburg, and by descent to
Federico-Augusto Zichy-Thyssen (1937-2014), and by descent, where acquired
by the present owner.

EXHIBITED:

Cologne, Wallraf-Richartz Museum, 1 July-15 September 1953, *Frühe Italienische Kunst des 13.-15. Jahrhunderts*, no. 22.
Cologne, Wallraf-Richartz Museum, Cologne, on loan until 26 November 1955.

LITERATURE-

LITERATURE.
H.B.J. Maginnis, *A Legacy of Attributions* in R. Offner et al., *A Critical and Historical Corpus of Florentine Painting: The Fourteenth Century*, supplement, New York, 1981, p. 89, fig. 169.

Niccolò di Tommaso was among the most productive Florentine masters of the third quarter of the 14th century. He is first documented in Florence in 1346 as a member of the Arte dei medici e speziali, the guild to which painters at the time belonged. He was probably a pupil and collaborator of Jacopo and Nardo di Cione, who ran their own thriving workshop in the city and whose influence is evident in Niccolò's work. He likely collaborated with Nardo on the frescoes of the Strozzi Chapel at Santa Maria Novella. In 1371, Niccolò is recorded in Naples, where he painted a triptych for the church of Sant'Antonio Abate in Foria (Naples, Museo di Capodimonte), a work that is thought to have been commissioned by Joanna I of Naples (1328-1382). Shortly thereafter, he executed a series of monumental frescoes at the Convento del Tau at Pistoia. This cycle, generally recognized as his masterpiece, had a considerable influence at Pistoia which, like the nearby town of Prato, although already under Florentine economic and political domination, remained a very active entity in its own right. Niccolò's substantial oeuvre was first considered by Richard Offner, whose list was significantly expanded by Miklós Boskovits (*Pittura Fiorentina alla vigilia del Rinascimento*, Florence, 1978, p. 35, note 203).

This impressive triptych, which has always been ascribed to Niccolò di Tommaso, may have been made for a chapel or for the private devotion of its original owner. The format is typical of similar objects produced in the Trecento: at left, the Angel Gabriel kneels in the pinnacle, delivering his message of divine conception to the Virgin Mary, who can be seen opposite on the right in a pose of deference and humility as she receives the news. In the lower portion of the left wing, the events that take place nine months later unfold, as the Three Magi come to the manger at Bethlehem to greet and worship the Christ child. A pair of shepherds, who will visit him next, linger in the background. At right, the final act of Christ's life – his Crucifixion – unfolds before a grief-stricken Virgin Mary, Saint John the Evangelist, and Mary Magdalene. The central panel is surmounted by a small trefoil showing God the Father in benediction. Below, surrounded by six saints, a sorrowful Virgin Mary is seated on a throne with the Christ Child on her lap. She looks out to the viewer, inviting him or her to consider her Son's suffering and offer devotion to Him.



**WORKSHOP OF ALESSANDRO FILIPEPI,
CALLED SANDRO BOTTICELLI**

(FLORENCE 1444/5-1510)

Saint Lawrence

(probably) fresco, transferred to canvas
43 $\frac{3}{8}$ x 33 in. (111.3 x 83.9 cm.)

\$100,000-150,000

£82,000-120,000
€94,000-140,000

PROVENANCE:

Private collection, Europe.

Among the most venerated Christian martyrs and a patron saint of Florence, Saint Lawrence was one of the seven deacons of Rome executed during the 3rd century. Images of Saint Lawrence became increasingly popular in Florence during the reign of the Medici, whose patriarch, Giovanni di Bicci de' Medici (1360-1429), financed the reconstruction of one of the oldest churches in the city, the Basilica of San Lorenzo. Many of these depictions are explicitly associated with Medici family, such as in the old sacristy of San Lorenzo – the burial place of Giovanni di Bicci – where stucco reliefs on the altar wall depicting Saint Lawrence and Saint Cosma were erected in honor of Giovanni's sons, Lorenzo and Cosimo. 'Lorenzo' would, indeed, become a favored name for generations of Medici to come.

Botticelli, who has long been recognized as one of the most important painters of Renaissance Florence, was one of the many artists in the city who maintained close ties to the Medici. This impressive picture, a fine product of the artist's thriving workshop, depicts Saint Lawrence with his main attribute, the gridiron on which he was roasted, set against a stone wall and a view out towards a receding landscape. Dressed in a deacon's vestments with his hair cropped in the style of a cleric's tonsure, the figure is imbued with a grace and elegance that is typical of the ethereally attractive likenesses Botticelli developed towards the end of his prosperous career.

Although it is possible that this painting may have been a processional banner transported through the streets during religious celebrations, it is more likely to have been painted as a fresco, now transferred to canvas. Although Botticelli is known to have painted decorations for civic celebrations in Florence (including, famously, a banner used by Giuliano de' Medici in a joust in 1475), it is unlikely that this work was created as a processional standard. The delicate palette, paint texture, and lack of a preparatory ground beneath the surface suggest that the work was originally a fresco. As such, it would have been one of many likenesses of this revered saint that decorated chapel walls throughout Florence and its environs in the 15th century.



GERARD DAVID

(OUDEWATER, NEAR GOUDA C. 1460-1523 BRUGES
AND WORKSHOP

*The Virgin and Child with the Stigmatization of Saint Francis of Assisi
and Saint John the Baptist in the Wilderness*

oil on panel, arched top

25% x 15% in. (65.8 x 40.4 cm.), the upper corners made up into a rectangle

\$700,000-900,000	£580,000-740,000
	€660,000-850,000

PROVENANCE:

Edward Solly (1776-1844), Berlin.
Alfred Hausammann, Zurich; (1), Christie's, London, 10 July 2002, lot 99, as Workshop of
Gerard David, where acquired by the present owner.

LITERATURE:

J.G. van Gelder, 'The Gerard David Exhibition at Bruges', *Burlington Magazine*, XCI, 1949,
p. 254, as Gerard David.
M.J. Friedländer, *Early Netherlandish Painting*, Leiden, VIb, p. 117, no. Add.299, pl. 269, as
Gerard David.
H. van Miegroet, *Gerard David*, Antwerp, 1989, p. 316, no. 58, under 'Paintings by
Followers and Imitators.'

EXHIBITED:

Bruges, Groeningemuseum, *Gerard David*, 18 June-21 August 1949, no. 20, as Gerard
David.
Schaffhausen, Museum zu Allerheiligen, *Meisterwerke Flämischer Malerei*, 1955, no. 19,
pl. XVII, as Gerard David.

A serene, contemplative mood pervades this remarkable panel, which may once have been part of a larger devotional ensemble. Mary, cloaked in a red mantle alluding to the blood her son will shed in his role as Savior, holds Jesus on her lap while sitting in a *hortus conclusus*, an enclosed garden signifying her purity. Further symbolic meanings may be found in the lush vegetation that frames the pair, from the thornless rose bushes (depicted here as having not yet bloomed) referring to the virgin's sinless nature, to the delicate columbines representing her sorrow as well as the Holy Ghost because of their dove-like petals. Aware of her son's future sacrifice, the Virgin's tender gaze is tinged with sadness as she hands him a pear, which in the 16th century was sometimes used in lieu of the apple to connote the fruit of Original Sin and by extension, Christ's and Mary's role as the New Adam and Eve. Mary also proffers a pear to her infant in a virtually identical manner—that is by pinching its stem between her index finger and thumb and thus maintaining the fruit in a horizontal position—in an earlier panel by David showing the *Virgin with Two Angels* now in the Kunstmuseum, Basel (inv. no. G.1958.16). Another pear appears in David's *Virgin and Child in a Landscape* (Museum Boymans-van Beuningen, Rotterdam, inv. no. 2446), which similarly shows her cloaked in a scarlet robe and set against a backdrop of luxuriant greenery. While in the Boymans panel the background is devoted to pure landscape, in our painting, it is populated by two scenes: Saint Francis receiving the Stigmata (left) and Saint John pointing to the Lamb of God (right). In the farthest distance, softly contoured hills executed in a bluish green to create atmospheric perspective serve as a backdrop to a lofty tower, a topographical reference to the Church of Our Lady in Bruges.

In 1947, the present painting was exhibited in Bruges with a full attribution to Gerard David, without qualification, and this view was endorsed by Jan Gerrit van Gelder (*loc. cit.*) in his review of the show. Max J. Friedländer also included the panel among the autograph works in his *Early Netherlandish Painting* volume on David (*loc. cit.*). Hans van Miegroet, however, questioned the attribution in his 1989 monograph and catalogue raisonné (*loc. cit.*). Since the painting's sale in 2002, new research and technical examination have brought to light much crucial information regarding its authorship. The panel was examined by Prof. Dr. Peter Klein, who concluded that it is made from a single oak board from the Baltic region, and based on dendrochronological analysis, proposed a plausible creation date for the painting of 1504 onward. Notably, Klein established that the panel was cut from the same tree as David's two autograph panels of the *Archangel Gabriel* and *The Virgin Annunciate and the Resurrection and Christ bearing the Cross* in the Robert Lehman Collection, The Metropolitan Museum of Art, New York (nos. 1975.1.120 and 1975.1.119), which the master painted around 1510.

Furthermore, recent infrared reflectography (fig. 1) reveals an elaborate, freely worked-up underdrawing executed with a very fine brush or pen in a wet medium. Whether elaborating the drapery folds of the Virgin's robe, the contours of her nose and lips, or the modeling of Saint Francis's head silhouetted against the hood of his robe, each hatch and line is painted with purpose and without hesitation in David's own hand. Only a few minor changes are noticeable, such as a slight shift in the position of the Baptist's left foot. At the beginning of the 16th century, when this panel was painted, Gerard David was the most important and successful artist working in Bruges. To meet the high demand for his work, he





often delegated the secondary parts of his compositions to members of his workshop. As Maryan Ainsworth has observed upon firsthand examination of the present panel, in this case Gerard David first worked out the entire composition in his detailed underdrawing. He lavished considerable attention on the Virgin's right hand, with its elegant foreshortening, as evidenced by the bold contours seen in the infrared reflectogram. In developing this detail, he may have referred to a preparatory drawing used for the Basel panel since in both works the hands and pears are arranged in nearly the exact same position. The background, landscape elements, and bodies of the principal figures in the present panel were then painted by someone from David's workshop, leaving the faces and hands of the Virgin and Child in reserve, so that the master personally could attend to these most holy elements. Indeed, these areas are rendered in an especially subtle and refined manner. When viewed in raking light, they also appear slightly recessed, providing further evidence of that in this case David worked in this way.

Ainsworth further notes that the underdrawing of the present panel is close to that of the *Lamentation over the Body of Christ* panel in the Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection, 1933.1040). Painted around 1500, the *Lamentation* is an autograph work that was originally part of a large polyptych dedicated to Saint Anne that is now dismantled, with panels divided between museums in Washington, D.C., Toledo, Ohio and Edinburgh. Like the present work, the *Saint Anne Altarpiece* was also painted in some parts by members of David's workshop and in others, such as Chicago's panel, by the master himself.

The iconography of the present panel may offer a clue regarding its original owner. The unusual pairing in the background of Saint John the Baptist and Saint Francis Receiving the Stigmata was likely specifically requested by David's patron. This juxtaposition also occurs on a set of wings David painted for a triptych in c. 1485-90 and that are now in the Metropolitan Museum of Art (inv. no. 32.100.40bc). While the Precursor was frequently depicted in the North, Saint Francis was significantly more popular in Southern Europe, suggesting that both the triptych wings and the present panel may have been commissioned by an Italian patron. The fact that the wings were once in a Genoese collection further supports this theory. Less obviously explained is why in the present painting the figures of Saint Francis and Brother Leo are dressed in white as opposed to their traditional brown habits. This unconventional detail, however, might refer to a passage in Saint Bonaventura's *Life of Saint Francis*, where the theologian recounts that as a young man, soon after his spiritual awakening, Francis took up the practice of hurling himself into ditches filled with snow during the winter, so as to "preserve his white robe of chastity from the fire of lust" (Saint Bonaventure, *The Life of Saint Francis*, V.III).

In the 19th century, David's *Virgin and Child* was in the distinguished collection of Edward Solly. Solly made a fortune during the Napoleonic wars from his family's enormous timber importing business based in Saint Mary Axe in London. Around 1811 he seems to have quite suddenly developed a passion for collecting art and, in the following nine years, he amassed the largest private collection of pictures formed in the nineteenth century, consisting of no less than 3,000 works. Having fallen into financial difficulties, Solly offered the collection to the Prussian state, which purchased it in 1821. A substantial part of the pictures went on public display when the Royal Gallery of Berlin opened in 1830. The paintings were then transferred to the Kaiser Friedrich Museum in 1904, and form the basis of the Berlin collections today. Solly subsequently formed in London a second, smaller collection consisting almost exclusively of sixteenth-century Italian pictures, including such works as Crivelli's *Annunciation* and Lorenzo Lotto's *Portrait of a family*, both now in the National Gallery.

We are grateful to Maryan Ainsworth for sharing her observations resulting from technical examination of the painting, and to Peter van den Brink and Till-Holger Borchert for confirming the attribution on the basis of firsthand examination.



16A

HERRI MET DE BLES

(DINANT C. 1510-AFTER 1550 ANTWERP)

A mountainous river landscape with Christ on the Road to Emmaus

oil on panel

33½ x 44¾ in. (85.8 x 113.7 cm.)

\$150,000-250,000

£130,000-200,000

€150,000-230,000

PROVENANCE:

Mrs James Cromwell; Christie's, New York, 18 January 1984, lot 160.
Anonymous sale; Christie's, New York, 29 January 1998, lot 180, with a
saleroom notice changing the attribution to 'Circle of Herri met de Bles and
Pieter Aertsen'.
with André Gombert, Paris, from whom acquired by the present owner.

EXHIBITED:

Namur, Musée des Art anciens du Namurois, *Autour de Henri Bles*, 13 May-1
November 2000, no. 31 (catalogue entry by L. Serck).

LITERATURE:

W. Kloek, 'Pieter Aertsen en het probleem van het Samenstellen van yn
oeuvre', *Nederlands kunsthistorisch Jaarboek*, 40, 1989, pp. 12-13, fig. 14, as a
follower of Herri met de Bles and Pieter Aertsen.
L. Serck, *Henri Bles et la Peinture de Paysage dans les Pay-Bas méridionaux
avant Bruegel*, unpublished doctoral thesis, University of Louvain, 1990, pp.
851-853, no. 57.

From the beginning of the 16th century, landscape painting as a genre had begun to be 'zealously cultivated' in the Netherlands and especially Antwerp, the region's cultural and mercantile center since the decline of Bruges during the late 1490s (M.J. Friedländer, *Early Netherlandish Painting: Antonis Mor and his Contemporaries*, XIII, Leiden, 1975, p. 23). The most important exponent of this new tradition was Joachim Patinir (c. 1480-1524) whose inventive and meticulous landscapes of jagged rocks, sweeping valleys and wide vistas laid the foundations for the development of the *Weltlandschaft* (world landscape), that would continue to be developed by later artists like Albrecht Altdorfer, Hieronymous Bosch and Pieter Brueghel the Elder. One of Patinir's most important and alluring followers was Herri met de Bles. Born around 1510, De Bles may have been the great master's nephew and is likely to have been the 'Herry de Patenir' who registered as a member of the Antwerp Guild of St Luke in 1535 and pursued a distinguished career, with patrons heralding from Amsterdam, Prague and Italy.

Among the largest known panels by the artist, the present picture shows the meeting of Christ and two of his disciples on the road to Emmaus following his Resurrection. Despite its nominally religious subject, the picture is above all an example of the artist's interest in landscape. Constructing a layered

composition of fantastic formations of craggy rock, dense trees and a panoramic view of Jerusalem (probably based on a topographical drawing), De Bles creates a sweeping and highly inventive view punctuated by figures and buildings.

As one of the most distinctive features of his landscapes, De Bles' carefully underdrawn backgrounds can be seen through a thinly applied oil glaze. This provides a fascinating insight into the painter's working methods and the care with which his compositions were constructed. De Bles frequently collaborated with other artists to paint the figures in his works, and it has been proposed that some of the staffage in this picture was executed by an artist working in the style Pieter Aertsen (or perhaps Aersten himself), certainly showing affinity with his work (W. Kloek, *loc. cit.*). While a collaboration is certainly possible, it is important to note that, as Luc Serck has pointed out, a close study of the panel reveals the figures of Christ and the Apostles to have been painted simultaneously with the landscape, while the fishing figures on the bank at right appear to have been painted on top of the landscape and could be by a second hand, possibly the Master of Paul and Barnabas (active c. 1530-1540; see L. Serck in *Autour de Henri Bles*, 2000, *loc. cit.*).





*It is a garden the charm of
which impresses one from
the moment of entering*



PROPERTY OF A PHILADELPHIA COLLECTOR

17

A GERMAN BIBLICAL TAPESTRY

POSSIBLY SWABIA, CIRCA 1500

Depicting the Virgin, crowned, in the center holding the child, at her proper left is St. John the Baptist holding the lamb and St. Scholastica the first Benedictine nun clasping a dove to her breast. On the Virgin's proper right is a Bishop Saint, probably St. Boniface and next to him St. Benedict as an Abbot. The background is decorated with delicate flowers such as lilies of the valley, thistle, a campanula, some botanical creations and ends in a graduating shade of blue

69 in. (175.2 cm.) x 37 in. (94 cm.)

\$50,000-100,000

£41,000-82,000

€47,000-94,000

PROVENANCE:

With Arnold Seligmann, Paris.

Purchased from the above circa 1926 by Isaac T. Starr (1867-1930), Laverock Hill, Pennsylvania.

Thence by descent.

EXHIBITED:

The Loan exhibition of Gothic Tapestries at the Arts Club of Chicago, December 1926, cat. no. 20.

Made to adorn a Benedictine altar this rare antependium is closely related to an example in the MAK Museum in Vienna depicting Virgin and Saints. The example in Vienna is dated 1502 and attributed to the workshops of Swabia. Both tapestries are closely related in design and in coloring and are likely to have been woven in the same workshop as was suggested in the Arts Club of Chicago catalogue of 1926. The charm and naïveté of this tapestry is typical of German production. The colors, although bearing the traces of time are still remarkably vivid.

The tapestry was acquired by Isaac T. Starr (1867-1930) who ran his family's brokerage firm Starr & Co. with offices in Philadelphia.

Perhaps it is the delicate flora that appealed to Isaac T. Starr when he bought the tapestry for his residence, Laverock Hill, renowned for its outstanding garden. Indeed, the property was remodeled by Charles A. Platt and Ellen Shipman, the celebrated architect and landscape designer, and the gardens were featured in *Portraits of the Philadelphia Gardens* in 1929.



The Virgin with Six Franciscan Saints, Swabia, 1502, Vienna, MAK Museum.

WILLEM ADRIAENSZ. KEY

(BREDA C. 1515/6-1568 ANTWERP)

Christ the Redeemer holding the Cross

oil on panel, unframed

38 $\frac{1}{8}$ x 27 $\frac{1}{8}$ in. (98.8 x 70.2 cm.)

\$100,000-150,000

£82,000-120,000

€94,000-140,000

PROVENANCE:

with Galleria Caylus, Madrid, in 2010, as 'Michiel Coxcie', where acquired by the present owner.

LITERATURE:

N. Dacos, 'Michiel Coxcie et les Romanistes', *Handelingen van de Koninklijke Kring voor Oudheidkunde: Letteren en Kunst van Mechelen*, 96, II, 1992, pp. 55-91.
K. Jonckheere, *Willem Key (1516-1568): Portrait of a Humanist Painter*, Turnhout, 2011, pp. 167-9, no. A88.



Fig. 1 Michelangelo, *Cristo della Minerva*, Santa Maria Sopra Minerva, Rome / Bridgeman Images

Described by Max Friedländer as a 'harmonizer and mediator in an age marked by a lack of discipline', Willem Key established his artistic reputation both as an eccentric cultivator of local style and a great innovator, reconciling two different yet concurrent artistic traditions in 16th-century Flanders: the Netherlandish and the Italian. After leaving his native town of Breda for Antwerp at the age of 14, Willem began an apprenticeship in 1529 in the studio of Pieter Coecke van Aelst (1502-1550), then one of the most productive in Antwerp, where he worked with elite patrons and was able to visit imperial collections with outstanding examples from classical antiquity as well as more modern Italian masters. He subsequently travelled to Liège, where from c. 1538-1539 he was a member of the workshop of Lambert Lombard (c. 1505-1566), an erudite artist who helped Key understand and employ the theoretical principles of Renaissance art. These experiences formed the basis of Key's unique artistic disposition and, upon his return to Antwerp in 1542, helped him become one of the leading artists in the city.

Though he is usually revered as a master portraitist – considered the best of his day by noble patrons like the Duke of Alba and Cardinal Antoine Perrenot de Granvelle – this picture is a testament to Key's powerful religious achievements, several of which were destroyed during the Iconoclastic Fury, or *Beeldenstorm*, that swept the Low Countries and famously struck Antwerp in 1566. It also exemplifies Key's dual artistic influences. The work is distinctly Flemish in its restrained palette, smooth and enamelled modelling – which Friedländer describes as 'licked clean' (*Early Netherlandish Painting: Antonis Mor and his Contemporaries*, New York, 1975, XIII, p. 52) – and representation of physiognomy, as in Christ's soulfully upturned eyes. Its most direct model, however, is a celebrated Italian sculpture, Michelangelo's *Cristo della Minerva* (fig. 1; Santa Maria sopra Minerva, Rome). The sculpture would have been well-known to Key in prints by artists like Nicolás Beatrizet that proliferated throughout the Netherlands during this period. As Friedländer notes, nudity 'did not come naturally to the North' (*op. cit.*, p. 10), so quoting the ancient sculpture boasted Key's awareness of Italian Renaissance art and classical models and also created a dialogue with local humanists, presaging the rise of the Netherlandish Baroque style and its greatest exponent, Sir Peter Paul Rubens (1577-1640).

Though once attributed to Michiel Coxcie, the present picture was recognized as an autograph work by Willem Key by Koenraad Jonckheere (*loc. cit.*), who notes the 'rounded musculature, the flesh tones and the face of Christ art typical of Key' and describes the brushwork as 'identical' to known works by the artist such as his *Ecce Homo* and *Mater Dolorosa* (*ibid.*, nos. A85-A87). Jonckheere proposes that the present work is an autograph variant of Key's own now-lost *Christ the Redeemer* made for the Antwerp town hall (*ibid.*, no. C1). Key is known to have painted repetitions of his major works, so the existence of this second version is in keeping with his practices. The composition was further copied – with some variations – by Key's pupil and distant relative, Adriaen Thomasz. Key (Douai, Musée de la Chartreuse, inv. no. 2824), who was active in the elder Key's workshop by 1564.



PROPERTY OF AN AUSTRALIAN COLLECTOR

19

**GIOVANNI BATTISTA SALVI,
CALLED SASSOFERRATO**

(SASSOFERRATO 1609-1685 ROME)

Saint Apollonia

oil on canvas

11½ x 9½ in. (29.8 x 23.6 cm.)

\$40,000-60,000

£33,000-49,000

€38,000-56,000

PROVENANCE:

Anonymous sale; Christie's, London, 26 January 1968, lot 147 (85 gns.).
Art market, London, where acquired in the late 1960s by the father of the
present owner.



Fig. 1 Timoteo Viti, *Saint Apollonia*, Galleria Nazionale delle Marche, Urbino. Reproduced with the permission of the Ministero per i Beni e le Attività Culturali / Alinari Archives

Sassoferrato's moving devotional works are characterized by their stunning palette and soft, almost ethereal modeling, leaving no question as to the divine nature of their subjects. Many of his most celebrated paintings are adaptions of the works of earlier masters: some, for instance, are based on works by Renaissance painters such as Raphael, while others look to later Bolognese artists including Guido Reni, Annibale Carracci, and Francesco Albani. The scope of Sassoferato's influences in fact extended beyond Italy—he is known to have produced paintings inspired by works by Joos van Cleve and Albrecht Dürer as well. By reworking these well-known compositions, Sassoferato created some of the most effective religious imagery of the 17th century.

The excellent condition of the present work allows for a full appreciation of the artist's talents: the bold, rich colors, thick application of paint, and careful articulation of the saint's features create an image of remarkable presence. For the composition, Sassoferato has adapted Timoteo Viti's *Saint Apollonia* (fig. 1), which he undoubtedly would have seen *in situ* in the church of Santissima Trinità in Urbino (now Galleria Nazionale delle Marche, Urbino; see F. Macé de Lépinay, *Revue de l'Art*, n. 31, 1976, p. 47). The patron saint of dentists, Saint Apollonia was a virgin martyr from Alexandria who had her teeth pulled out and was burned at the stake for refusing to sacrifice to the pagan gods. Sassoferato reworked Viti's image so successfully that, in accordance with his usual practice, he ultimately produced numerous versions of the composition, examples of which can today be found in the Basilica of the Madonna della Misericordia in Macerata; the Musée Fabre in Montpellier; and the Abbey of Saint Peter in Perugia.

We are grateful to Dr. François Macé de Lépinay for confirming the attribution on the basis of a photograph.



BARTOLOMEO BIMBI

(SETTIGNANO 1648-1730 FLORENCE)

A great bustard before a hilly landscape at dusk

oil on canvas

38½ x 51½ in. (98.7 x 131.8 cm.)

\$150,000-250,000

£130,000-200,000

€150,000-230,000

PROVENANCE:

Private collection, Germany.

Such was Bartolomeo Bimbi's superiority in the field of still-life painting that, according to his first biographer, Francesco Saverio Baldinucci, 'Neither Titan nor Raphael, nor any painter in the world who wanted to paint fruit and flowers had ever produced those forms so well' ['Né Tiziano né Raffaello, né alcun pittore del mondo che avesse volute fare frutta e fiore mai sarebbe arrivato a farli in quelle forme e così bene'].

Bartolomeo Bimbi was born in Settignano and sent to Florence to study under Lorenzo Lippi and Onorio Marinari. During a trip to Rome as part of the retinue of Cardinal Leopold de'Medici, he encountered Mario Nuzzi, better known as Mario dei Fiori. As his sobriquet suggests, Nuzzi was already the most celebrated flower painter of his generation. He must have made an impression on the younger artist because, on his return to Florence, Bimbi began producing flower pictures. Soon after, Bimbi's talents as a still-life painter were recognized by Filippo Pizzichi, master of ceremonies for Cosimo III de' Medici (1642-1723), who introduced the artist to the Grand Duke.

The Medici dynasty had shown a strong interest in science and the representation of nature since the 16th century, and the resultant environment in Florence fostered a number of extraordinary naturalistic painters, including Jacopo Ligozzi and Giovanna Garzoni. The Grand Duke shared his predecessors' interest in natural history and had a passionate enthusiasm for exotic animals, so much so that in 1677 he had a large menagerie constructed in the Boboli Garden. As Giovanni Targoni Tozzatti wrote in 1763, less than a century later, the Grand Duke 'took pleasure in assembling everything that he could of the myriad Products of Nature presented to him by Travellers and Missionaries' (*Catalogo delle produzioni naturali che si conservano nella Galleria Imperiale di Firenze*). Under his encouragement Bimbi began to devote himself almost exclusively to 'portraits from nature': fluent and original depictions of flowers, plants and animals that are both decorative and scientifically accurate.

This striking and beautifully preserved painting of a great bustard is one such portrait. The bustard is native to central and southern Europe, as well as parts of Asia, and was referred to as *avis tarda* by Pliny the Elder, and subsequently *bistarda*, *abetarda*, *avetarda* and *avutarda* in a variety of European languages, before the assignment of its scientific designation by Carl Linnaeus in 1758. The specific name, *tarda*, translates from Latin as 'slow' and refers to the deliberate, stately walk of the bird, which prefers to run rather than fly when disturbed. Here, in fact, the artist shows the bustard in midstride before sparse hills illuminated by the setting sun. The vibrant plumage is rendered with Bimbi's characteristic precision and reveals the artist's keen interest in scientific documentation, bolstered by the erudite and inquisitive nature of the ducal circle.

It remains unclear for whom this picture was commissioned. Bimbi very quickly forged an immense reputation as a painter of still lifes and his client base became extensive. He enjoyed a healthy demand for his work from local Florentine nobility, as well as from collectors from more far-flung parts of Italy and abroad. He also continued to receive the patronage of the Medici family — not only from Grand Duke Cosimo III, but also from his children, *Gran Principe* Ferdinando; Anna Maria Luisa, Electress of the Palatinate; and Grand Duke Gian Gastone — and it is quite possible that this painting was executed for one of them. Dott. Sandra Bellesi, who has confirmed the attribution to Bimbi, has indeed noted that the canvas shows close stylistic and compositional similarities to several depictions of animals and, in particular, birds, painted by Bimbi for the collections of Grand Duke Cosimo II during the 1720s (written expertise).



21

PIETRO PAOLINI

(LUCCA 1603- 1681)

The Cardsharps

oil on canvas

37 1/2 x 52 in. (95.4 x 132 cm.)

\$600,000-800,000

£500,000-660,000

€570,000-750,000

PROVENANCE:

(Possibly) Alvarez di Toledo collection, Naples, according to a partial inscription on the reverse.
Conte Giacomo Lazzari, Naples, in whose posthumous 1843 inventory it appears: '60. Da Caravaggio Michelangelo. Giocatori di carte, di palmi quattro per cinque per traverso', and by descent to Irene Lazzari, Dionisio Lazzari, and Paolo Lazzari; (possibly) their sale, Naples, 20 April-16 June 1850.

Private collection, Germany.
with Jean-Luc Baroni, London, 2011, no. 10, where acquired by the present owner.

LITERATURE:

A. d'Aloisio, *Notamento ed estimazione della quadreria del fu sig. D. Giacomo Lazzari*. Naples, 1843, p. 6, no. 60, as by Caravaggio.

Pietro Paolini was a key exponent of Tuscan Caravaggism, developing a highly idiosyncratic body of work that singled him out as a leading figure in the Lucchese school. Details of his early life are scarce, though he is known to have trained with Angelo Caroselli in Rome in the 1620s, where he was exposed to the work of the second generation of Italian and northern European followers of Caravaggio, notably Bartolomeo Manfredi and Valentin de Boulogne.

The artist's biographer Filippo Baldinucci described him as a 'pittore di gran bizzarria, e di nobile invenzione' (F. Baldinucci, *Notizie dei Professori del Disegno da Cimabue in qua*, Florence, 1728, p. 365), a sentiment borne out in this striking work; while the action is crowded into the left half of the composition, the right side is dominated by the theatrically lit profile and red cap of the cardsharp. The chess board, shown precariously balanced on an unused dice shaker, serves a dual purpose: the strong diagonal of the checkered surface leads the viewer's eye to the hands of the gull while providing his opponent with a prop under which he can hide his cards, an act of trickery in which the viewer is equally complicit. This detail and a similar Anatolian carpet reappear in Paolini's *Cardsharps* or *Christ's Parable of the Prodigal Son* in a private collection (see B. Nicolson, *Caravaggism in Europe*, Oxford, 1979, I, p. 153, no. 378).

The popularity of low-life subject pictures that were taken up by Caravaggio and his followers was reflected in the vogue for picaresque and rogue literature that swept through Europe in the first half of the 17th century. Paolini's composition clearly reveals a knowledge of Caravaggio's celebrated *Cardsharps* (fig. 1; Fort Worth, Kimbell Art Museum), painted c. 1595 and soon after acquired by Cardinal Francesco Maria del Monte along with the artist's *Gypsy Fortune Teller*, now in the Pinacoteca Capitolina, Rome. In both artists' treatment of the subject, the cardsharp is shown with his back partly-turned to the viewer, while his standing accomplice appears to signal behind the ingenuous young boy. Whereas Caravaggio's cardsharps are shown in raffish finery, no doubt part of the act to entice their foppish victim, Paolini's protagonists are shown in comically different apparel; the decorous youth with his extravagantly feathered cap is in deliberate contrast to that of his opponent, whose chopped fringe and uncompromisingly thuggish appearance is characteristic of Paolini's naturalism. It is likely that Paolini painted this canvas in Rome soon after encountering Caravaggio's masterpiece in the Eternal City, c. 1620-1625.

This picture is listed by the 19th-century Neapolitan artist Aniello D'Aloisio in his inventory of Giacomo Lazzari's collection (*loc. cit.*), where it is followed immediately by Antonello da Messina's *Christ Crowned with Thorns* (no. 61), now in the Metropolitan Museum of Art, New York (inv. no. 32.100.182).

We are grateful to Nikita de Vernejoul for confirming the attribution to Paolini on the basis of firsthand inspection, and for proposing the dating to c. 1620-1625, during the artist's Roman sojourn.



Fig. 1 Michelangelo Merisi da Caravaggio, *The Cardsharps* / Kimbell Art Museum, Fort Worth, Texas / Bridgeman Images







**ATTRIBUTED TO PIETER DE WITTE,
CALLED PIETRO CANDIDO**

(BRUGES C. 1548-1628 MUNICH)

*The Rest on the Flight into Egypt*oil on canvas
29 $\frac{5}{8}$ x 38 $\frac{3}{4}$ in. (75.3 x 98.4 cm.)

\$50,000-70,000

£41,000-57,000
€47,000-66,000**PROVENANCE:**

Private collection, Europe.

An important figure both at the Medici court in Florence and the Bavarian court of William IV and his successor Maximilian I in Munich, Pieter de Witte was born to a tapestry weaver in Bruges but relocated with his family at age ten to Florence, where his father had been hired to work at the grand ducal tapestry manufactory. The surname "Candido" that his family adopted after their move to the Peninsula is an Italian equivalent for "Witte", or "white", and Pieter carried this new family name with him even after his later move to Germany, where he was known as Peter Candid, and where his Italian upbringing would continue to inform his artistic style.

Candido is first recorded in 1569 in connection with a fresco in the Chapel di San Lucca, where the Florentine Accademia del Disegno buried its dead. He became a formal member of the Accademia in 1576 after having worked alongside Giorgio Vasari both on the Sala Regia at the Vatican and the interior decorations of the dome of the Florence Cathedral. From July 1586 Candido's center of activity was Munich, where he had been summoned by William IV on the recommendation of the great sculptor Giambologna — another Netherlander who had moved to Florence — and where he soon advanced to the top echelon of artists and artisans working at the Bavarian court. His work there included frescoes and tapestries for the rooms of the Residenz, Munich and Schleissheim Palace, major altarpieces in the city's church of Saint Michael and Frauenkirche, as well as landscapes and portraits for private patrons.



CARLO MARATTI

(CAMERANO 1625-1713 ROME)

The Sacrifice of Noah

oil on canvas, oval
38 1/4 x 43 3/4 in. (97.2 x 111 cm.)
in its original carved giltwood frame

PROVENANCE:

LITERATURE:

R. E. Spear, 'The Source of an Early Falsification of Poussin', *The Burlington Magazine*, CVI, no. 734, May 1964, p. 234., as a lost work by Maratti or Sacchi.
To be included in Professor Stella Rudolph's catalogue raisonné on Carlo Maratti (forthcoming).

Until its recent rediscovery, this important early work by Carlo Maratti was only known through prints and copies, believed to be after a lost work that had been attributed to both Andrea Sacchi and Nicolas Poussin. As one of his earliest works, this picture marks a key juncture in Maratti's oeuvre, during which the young artist was developing his personal style while steeping himself in the art of his forbears in Rome. It was executed shortly before Maratti received his first major commission to paint The Adoration of the Shepherds for the High Altar in the Church of San Giuseppe dei Falegnami, Rome, which rapidly propelled him into the city's artistic elite. His popularity was aided by contemporary tastes in Rome, which by the end of the Seicento were gravitating towards a more pronounced classicism. Here, Maratti's fluent artistic idiom is already evident, representing a pivotal moment in the evolution of Roman art: the expressive gesticulations of his figures evoke the drama of Baroque paintings he would have seen in Rome, while their lapidary profiles – derived from Antique sculpture – and the clear, vibrant palette in which they are painted would have appealed to the restrained dignity of a more classicizing mode, as espoused by his teacher Andrea Sacchi.

The historic confusion surrounding the attribution stemmed from misinterpretations of two engravings: the first by Louis Cossin (fig. 1) in the 17th century, then believed to be after a composition by Poussin; and the second by Mathieu Laiart (1767; fig. 2), made after a second version of the present picture in the collection of the Duke of Devonshire, Chatsworth House, which had been traditionally attributed to Sacchi. In the mid-20th century, both attributions were independently questioned by Anthony Blunt ('Poussin Studies XIII: Early Falsifications of Poussin', *The Burlington Magazine*, CIV, no. 716, November 1962, pp. 489-90) and Richard Spear (*loc. cit.*), the latter suggesting the Chatsworth picture is by Maratti and proposing the possibility that the 'lost' prototype was also painted by him or by Sacchi.

Professor Stella Rudolph dates the present painting to 1649-1651. In this context, the misattribution of the version at Chatsworth to Sacchi is understandable given the elder artist's influence on the young Maratti, which can be felt in the arrangement of the composition, comparable to Sacchi's *Sacrifice to Pan* (Castelfusano, Villa Chigi) in the encircling swathes of figures around a central fire. Indeed, the dexterity of Maratti's draughtsmanship is the result of his time in Sacchi's studio, which followed the customary Roman training program of copying models of Antique sculpture and celebrated Renaissance works. This working method is attested to by the existence of several preparatory drawings directly related to this *Sacrifice*, all now held at the Academia de San Fernando, Madrid. Notably, the profile of the standing figure to the left of the composition, modelled on the Apollo Belvedere, appears in one drawing together with studies of robes for the figure of God that only appear in Cossin's engraving of the composition (inv. no. 1584, recto). Other sheets show studies of the leaning female figure to the left (inv. no. 1584, verso); Noah's right leg and the arms of the figure behind the altar (inv. no. 1478); the hands and legs of the kneeling figure in the foreground (inv. no. 1572); and a further study of Cossin's God and supporting angels (inv. no. 1424).

We are grateful to Professor Stella Rudolph for confirming the attribution to Carlo Maratti and for her assistance in cataloguing this lot. Professor Rudolph will include the present canvas in her forthcoming catalogue raisonné of the artist's work.

A studio version of this composition was also offered at Sotheby's, London, 9 July 1998, lot 248.



Fig. 11 Louis Cossin after Carlo Maratti, *The Sacrifice of Noah*



Fig. 2 Matthew Liart after Carlo Maratti, *The Sacrifice of Noah*, British Museum, London



THE LEGACY OF CHAUNCEY DEVEREUX STILLMAN
(1907-1989)





Throughout his eighty-one years, Chauncey Stillman cultivated a rich life of the mind and spirit. A notable collector, conservationist, and philanthropist, Stillman forever advocated for the union of the world of art with the world of nature. It was a philosophy that culminated in the verdant fields, formal gardens, and stirring fine art of Wethersfield, the collector's magnificent estate in Amenia, New York. There, Stillman lived by the principles of faith, generosity, and beauty, building a poignant legacy that continues to resonate today.

Born in 1907, Chauncey Devereux Stillman was a member of one of the United States' great banking families. Across multiple generations, Stillman's forefathers transformed land and financial interests into a considerable fortune that included a controlling stake in what is now known as Citibank. After graduating from Harvard in 1929, Stillman moved to New York, where he studied Architecture at Columbia University. The collector served in the Pacific theatre during the Second World War. Although he never formally practiced as an architect—serving instead as a director of the minerals firm Freeport for over four decades—Stillman's interest in design was reflected in the tremendous achievement that is Wethersfield and its gardens. An avid equestrian and carriage enthusiast, Chauncey Stillman came across the future Wethersfield estate on a fox hunt in 1937. Comprising some twelve-hundred acres of Dutchess County woods and pasture, the land had been badly damaged by soil depletion and mismanagement, prompting the collector to combine several failing farms into one new property. In a nod to his family's Connecticut roots, Stillman christened his new estate Wethersfield, and implemented a rigorous method of organic fertilizing, crop rotation, and planting to restore the land's potential. At the time, Stillman's efforts were radical, yet his approach ultimately turned the estate into a paragon of conservation and sustainability.

In 1939, Chauncey Stillman commissioned architect L. Bancel LaFarge to design a residence at Wethersfield. LaFarge, who went on to serve as chief of the wartime 'Monuments Men', who were responsible for protecting Europe's cultural treasures, and a founding member of the New York City Landmarks Preservation Commission, created a stately Georgian-style brick manor house at the property's highest point. Elegantly appointed with period European furniture and works of fine and decorative art, the house would become a beloved retreat and site of contemplation for Stillman, his family, and friends. From the house at Wethersfield, Chauncey Stillman could look out on one of his greatest feats: Wethersfield Garden. Designed by the collector, in collaboration with landscape architects Bryan J. Lynch and Evelyn N. Poehler, it is a true horticultural masterwork—the architectural critic Henry Hope Reed called it the *"finest classical garden in the United States built in the second half of the twentieth century."*

In his house at Wethersfield, Chauncey Stillman displayed works from a remarkable private collection, that included paintings and works on paper by artists such as Henri de Toulouse-Lautrec, Jacopo da Pontormo, Lorenzo di Credi, Jean-Auguste-Dominique Ingres, Francesco Francia, Nicolas Lancret, John Singer Sargent, Mary Cassatt, and Gilbert Stuart. Stillman's foundation has supported students at educational institutions including the Lyme Academy College of Fine Arts, where students continue to exhibit their work at the college's Chauncey Stillman Gallery.

A man who preferred quiet philanthropy to self-promotion, Stillman's name came to greater prominence in 1989 with the auction of Jacopo da Pontormo's *Halberdier*. The Mannerist masterpiece was purchased by Stillman in 1927 at the auction of his grandfather and father's estate. He exhibited the Pontormo widely, lending it to institutions such as the Art Institute of Chicago, the Fogg Museum of Art, and the Frick Collection. After Stillman's death, his estate offered the Pontormo at Christie's New York to benefit his foundation, where it sold to the J. Paul Getty Museum for an astounding \$35.2 million. This remains the most expensive Old Master ever sold at auction in the United States.

Nearly eighty years after its establishment in 1938, the Wethersfield Foundation operates with a renewed sense of purpose, guided by the exemplary advocacy of Chauncey Devereux Stillman. The organization continues to preserve the house, gardens, and carriage museum at Wethersfield, while promoting the conservation of the natural world. Mr. Stillman also established the Wethersfield Institute for the promotion of educational, philosophical and scientific pursuits.

24

STUDIO OF DOMÉNIKOS THEOTOKÓPOULOS, CALLED EL GRECO

(CRETE 1541-1614 TOLEDO)

Christ in Benediction

oil on canvas

14¾ x 10¾ in. (36.5 x 27 cm.)

\$70,000-100,000

£58,000-82,000

€66,000-94,000

PROVENANCE:

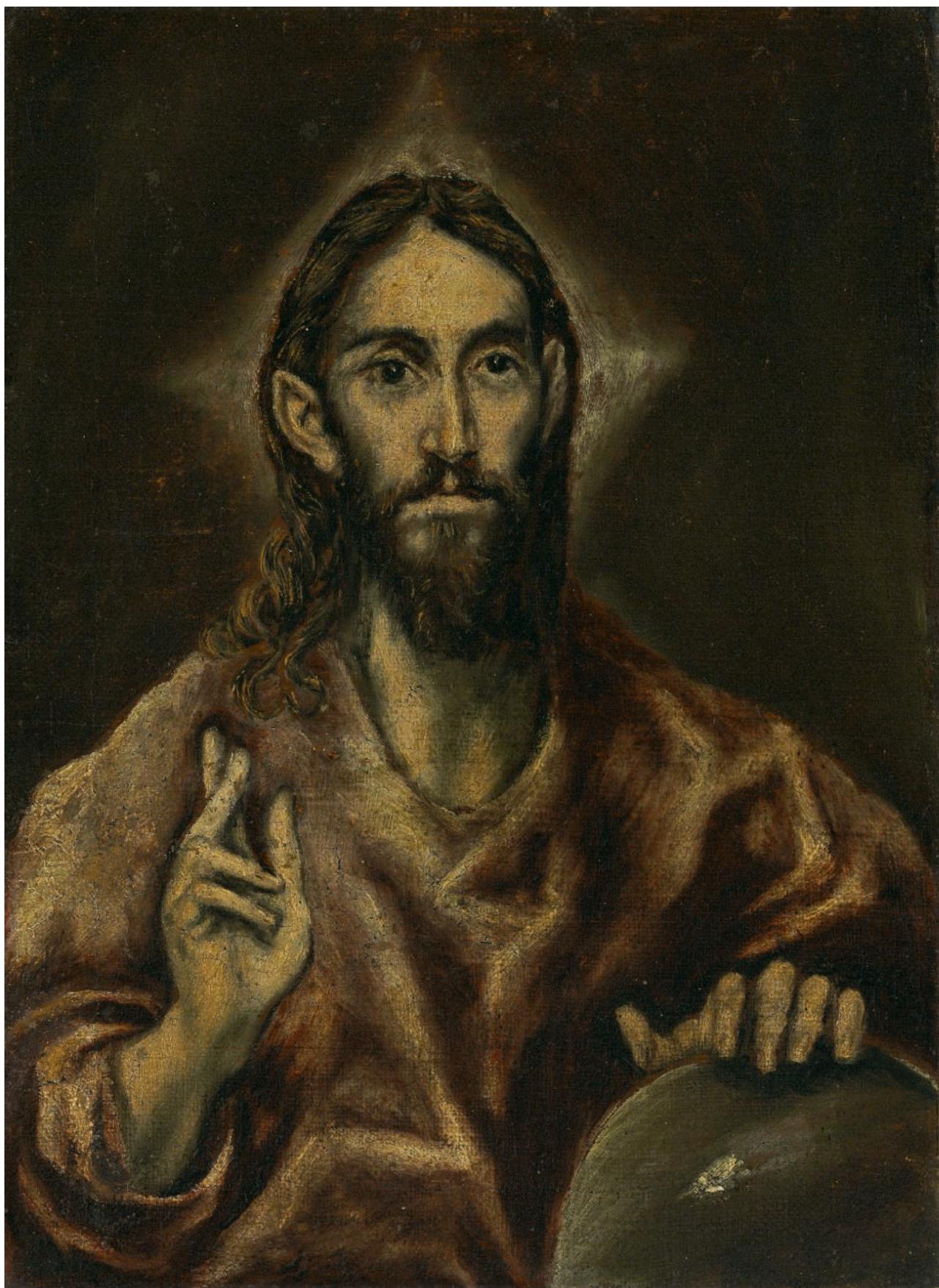
Miss Sybil Kent Kane (1856-1946), New York, from whose estate acquired by
Chauncey Devereux Stillman (1907-1989), New York.

This small, expressive painting was likely part of a series, known as an Apostolate (*Apostolado*), which would have included twelve additional paintings of the Apostles. Following the tradition of the Byzantine icon paintings of El Greco's youth, the Savior is shown frontally, with his right hand raised in benediction and his left hand resting on a crystalline sphere representing Christ's dominion over the universe. The bold, energetic handling of paint as well as the juxtaposition of intense hues of brilliant whites and deep reds are characteristic of El Greco's late style, in which the artist used increasingly unblended brushstrokes to create an animated surface. Indeed, although none of the original commissions for El Greco's Apostolates are known, the series have all been dated by scholars to the final stage of the artist's career, between 1600 and his death in 1614 (see A.E. Pérez Sánchez, B.N. Prieto and R.A. Alonso, *El Greco. Apostolados*, exhibition catalogue, La Coruña, 2002, pp. 25 ff.). At this time, El Greco's work was very much in demand, and the artist often turned to his studio assistants to help him execute commissions. Consequently, the quality of individual paintings within a single Apostolate can vary, with some particularly strong works bearing El Greco's signature, while others are clearly based on the master's models but executed by another hand.

The subject of *Christ in Benediction*, sometimes also called *Christ the Redeemer* or *Salvator Mundi*, is one of the most celebrated and recognizable compositions in El Greco's oeuvre, the most famous examples being the paintings from the two Apostolates in Toledo's Cathedral and Museo del Greco. The present work derives from the *Christ in Benediction* paintings from these series, but presents Christ bust-length rather than three-quarter

length, and moves the position of the celestial globe from the lower center to the lower right of the canvas. Typologically, the Stillman *Christ* belongs to a group of Apostolate paintings by El Greco and his studio that includes the versions in the National Gallery of Scotland, Edinburgh; the Galleria Parmeggiani, Reggio Emilia; the Museo de Cáceres; and the Museo de Bellas Artes, Oviedo. The last of these, from the *Apostolado* of the Marquis of San Feliz (see *ibid.*, no. 19, pp. 271-72) is typologically closest to the present work, as they both present Christ with his head slightly turned to his left and, most notably, depict the Savior in a red tunic without the blue mantle that he normally wears in El Greco's paintings.

The relatively small dimensions of the Stillman *Christ* are nearly identical to the known works from the Arteche Apostolate, including the *Saint Luke* and *Saint James the Greater* (each 36.5 x 26 cm.) sold at Christie's, Madrid, 5 October 2005, lots 4 and 5 (€1,199,200 and €997,600, respectively). The paintings from the Arteche series were probably still in El Greco's studio at the time of the artist's death, and were sold by Jorge Manuel to the Hospital Tavera in Toledo before 1624. They were then sold in 1631, most likely to Andrés Martínez Calvo, the Hospital's chaplain who, perhaps not coincidentally, had served as executor of the estate of the wife of Jorge Manuel, El Greco's son. By the early 20th century, the paintings were with the art dealer Sr. Arteche in Madrid, who broke up the series and sold them as individual pieces. Although several works from the Arteche series have been identified, the location of the *Christ in Benediction* remains unknown (see H.E. Wethey, *El Greco and his School, II. Catalogue Raisonné*, Princeton, 1962, p. 213-14).



PROPERTY FROM THE COLLECTION OF CHAUNCEY D. STILLMAN SOLD TO BENEFIT
THE WETHERSFIELD FOUNDATION

25

**GIOVANNI PIETRO RIZZOLI,
IL GIAMPIETRINO**

(ACTIVE MILAN 1508-1553)

The Madonna and Child with a pomegranate

oil on panel

27 $\frac{3}{8}$ x 21 $\frac{1}{4}$ in. (70.8 x 54 cm.)

\$40,000-60,000

£33,000-49,000

€38,000-56,000

PROVENANCE:

Gaetano Chierici (1838-1920), Reggio Emilia.
Benigno Cristoforo Crespi (1833-1920), Milan; his sale, Galerie Georges Petit, Paris, 4 June 1914, lot 25.
with Galerie Trott & Cie, Paris.
James Stillman (1850-1918), New York, and by descent to
Charles Chauncey Stillman (1877-1926), New York; (†), his sale, American Art Association, New York, 3 February 1927, lot 33 (\$11,000), where acquired by
Elizabeth G. Stillman (d. 1956), New York, by 1927, and by inheritance by 1957 to
Chauncey Devereux Stillman (1907-1989), New York.

EXHIBITED:

New York, The Metropolitan Museum of Art, on loan, from 1921 until 1926.

LITERATURE:

A. Venturi, *La Galleria Crespi in Milano: Note e Raffronti di Adolfo Venturi*, Milan, 1900, p. 266.
A. Venturi, *La Galleria Sterbini in Roma*, Rome, 1906, p. 210.
B. Berenson, *Italian Pictures of the Renaissance: Central Italian Schools*, 1968, I, p. 169.

Among the most faithful and celebrated of Leonardo da Vinci's disciples, Giampietrino has been identified as Giovanni Pietro Rizzoli, an artist who appears in documents of Leonardo's Milanese workshop between 1497 and 1500 as '[g]ioanpietro'. A gifted painter of altarpieces and devotional works, Giampietrino also became known for his depictions of classical and biblical heroines, which are often imbued with erotic overtones. Giampietrino's pictures were renowned during his lifetime, and would reverberate in the work of his contemporary, Correggio, and in that of Giulio Cesare Procaccini and Daniele Crespi in the 17th century.

Giampietrino's *Madonna and Child with a pomegranate* is deeply indebted to Leonardo's *Virgin of the Rocks* of 1483-1486, most notably in the position and physiognomy of the Virgin's tilted head. The direct source of inspiration, however, was likely Leonardo's lost *Leda and the Swan*, known today through copies. The Madonna's elegant, twisting torso and spiraling contours are nearly direct quotations of Leonardo's celebrated work, and the smoky

modeling, known as 'sfumato', is similarly inspired by his master, reflecting the considerable impact Leonardo had on the generation of painters active in Milan in the early 16th century. Giampietrino places his Virgin and Child at the edge of a wood with a sweeping, mountainous landscape visible in the distance, suggesting that the viewer is witnessing an intimate moment of rest during the Flight into Egypt. Christ holds against his mother's chest a pomegranate, a symbol of the Resurrection due to its association with the ancient myth of Proserpina, who returns from Hades every spring to regenerate the Earth's crops. The numerous thumbprints that are visible in the paint surface, for example on Christ's chest and on the Virgin's robes, are strategically placed to achieve a more complex gradation of light and shade. Giampietrino learned this technique from Leonardo and used it so frequently throughout his career that it is now recognized as one of the hallmarks of his style.

We are grateful to Dott.ssa Cristina Geddo, who is inclined to accept the present work as autograph, on the basis of a photograph, notwithstanding the old restorations (written communication, 15 March 2017).



26

FRANCESCO FRANCIA

(BOLOGNA C. 1450-1517)

Saint Barbara

signed 'francia aurifex' (lower left)

oil on panel

25 1/4 x 18 3/4 in. (64.1 x 47.7 cm.)

\$400,000-600,000

£330,000-490,000

€380,000-560,000

PROVENANCE:

Contessa Giulia Seghizzi Coccapani, Marchesa di Spezzano e di Fiorano, Modena, by 1872.

Pietro Foresti (1854-1926), Palazzo Foresti, Carpi.

Benigno Cristoforo Crespi (1833-1920), Milan, by 1907; his sale, Galerie

George S. Petit, Paris, 4 June 1914, lot 22, where acquired by

James Stillman (1850-1918), New York, and by descent to

Charles Chauncey Stillman (1877-1926), New York; (†), his sale, American Art Association, New York, 3 February 1927, lot 30 (\$21,000), where acquired by

Elizabeth G. Stillman (d. 1956), New York, and by inheritance by 1957 to

Chauncey Devereux Stillman (1907-1989), New York.

EXHIBITED:

Modena, Accademia di Belle Arti, 2º Centenario di Ludovico Antonio Muratori, 20-21 October 1872, no. 44.

New York, The Metropolitan Museum of Art, on loan, from 1921-1926.

LITERATURE:

E.G. Gardner, *The Painters of the School of Ferrara*, London, 1901, p. 216.

M. Bryan, *Bryan's Dictionary of Painters and Engravers*, G.C. Williamson, ed., IV, New York, 1903, p. 184.

B. Berenson, *North Italian Painters of the Renaissance*, New York, 1907, p. 222.

G.C. Williamson, *Francesco Raibolini called Francia*, London, 1907, p. 152.

G. Lipparini, *Francesco Francia*, Bergamo, 1913, pp. 71-2.

J.A. Crowe and G.B. Cavalcaselle, *A History of Painting in North Italy*, II, London, 1912, p. 285.

E. Negro and N. Roio, *Francesco Francia e la Sua Scuola*, Modena, 1998, pp. 157-158, no. 28.

Trained as a goldsmith, Francesco Francia took up painting relatively late in his career, around 1485, and quickly became one of the most successful artists in Bologna during the late 15th and early 16th centuries. Notwithstanding this success, Francia never ceased working in precious metals: in addition to serving as an officer of the goldsmith's guild on several occasions, he was director of the Bolognese mint under the Bentivoglio family and later under Pope Julius II and signed his paintings *aurifex* (goldsmith) throughout his life. Though his early style owed much to the Ferrarese School, he later modified and softened his approach under the influence of Lorenzo Costa and then Perugino, producing delicate and profoundly moving devotional works for churches in and around his native city.

The present panel is an outstanding example of Francia's work from the early 1500s, when the artist was fully embracing the graceful figures and sweeping, atmospheric landscapes perfected by Perugino. Here, Francia presents the young virgin saint before a parapet with a vast, verdant landscape rising up behind her. A small town appears on the distant horizon, painted in blue tones according to graduated atmospheric perspective. Barbara holds in her left hand her traditional attribute of a tower. Though not included in Jacobus de Voragine's *Golden Legend*, this Christian saint was thought to have been born in Asia Minor during the 3rd century. Her

story was first recounted in the 7th century and her cult was particularly strong throughout Renaissance Europe. According to legend, Barbara was the beautiful daughter of a pagan nobleman named Dioscurus. To protect her from her numerous suitors, Dioscurus constructed a great tower with only two windows and locked her inside it. Separated from society, the young woman converted to Christianity and was able to receive the rite of baptism by a priest who entered the tower disguised as a doctor. One day, while her father was away, Barbara convinced workmen to add a third window to the tower. Upon Dioscurus's return, she explained to him that the three apertures represented the Holy Trinity. Enraged by his daughter's conversion, he had her tortured and eventually executed her by decapitation with his own sword.

Francia's Saint Barbara, with her blushed cheeks, full lips, and soulful eyes, certainly lives up to the saint's legendary beauty. The arrow held in Barbara's right hand, however, appears to have no significance within the context of the saint's hagiography. While it is tempting to speculate that the arrow's presence reflects a misinterpretation of the saint's story by the artist, the fact that Francia employed this same idiosyncratic imagery for the Saint Barbara in his *Virgin and Child with Saints Dominic and Barbara*, now in the Morgan Library & Museum, New York, suggests that the arrow holds some special significance. Negro and Roio date the present work to around 1500 based on stylistic similarities to Francia's fresco of the *Madonna del terremoto* of 1505 in the Palazzo Comunale, Sala d'Ercole (*loc. cit.*).



francia autifex

PROPERTY FROM THE COLLECTION OF CHAUNCEY D. STILLMAN SOLD
TO BENEFIT THE WETHERSFIELD FOUNDATION

27

LORENZO DI CREDI

(FLORENCE C. 1456-1536)

Portrait of a gentleman, possibly Girolamo Benivieni (1453-1542), half-length

oil on panel
22¾ x 15¾ in. (57.8 x 40 cm.)

PROVENANCE:

with Julius Böhler, Munich, where acquired by James Stillman (1850-1918), New York, and by descent to Charles Chauncey Stillman (1877-1926), New York; (†), his sale, American Art Association, New York, 3 February 1927, lot 31, where acquired by Elizabeth G. Stillman (d. 1956) and Langbourne Meade Williams, Jr. (1903-1994), New York, and by inheritance by 1957 to Chauncey Devereux Stillman (1907-1989), New York.

EXHIBITED:

New York, The Metropolitan Museum of Art, on loan, 1921-1926.

LITERATURE:

S. Reinach, *Repertoire de peintures*, Paris, 1910, III, p. 421.

B. Burroughs, *Catalogue of paintings - Metropolitan Museum*, New York, 1922, p. 61.

B. Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, p. 297.

B. Degenhart, "Studien über Lorenzo di Credi. Credis Porträtdarstellung", *Pantheon*, VIII, 1931, p. 463.

B. Degenhart, "Di Alcuni problemi di sviluppo della pittura nella bottega del Verrocchio, di Leonardo e di Lorenzo di Credi", *Rivista d'arte*, 1932.

R. Offner, "A Portrait of Perugino by Raphael", *The Burlington Magazine for Connoisseurs*, LXV, no. 381, December 1934, pp. 250-253, pl. III.B.

B. Berenson, *Italian Pictures of the Renaissance: Florentine School*, London, 1963, I, p. 116.

G. Dalli Regoli, *Lorenzo di Credi*, 1966, pp. 157-8, no. 122, fig. 109.

Lorenzo di Credi trained in Andrea del Verrocchio's Florentine studio alongside many of the leading painters of his generation, including Leonardo da Vinci, Perugino, Botticelli and Domenico Ghirlandaio. Lorenzo must have distinguished himself in these early years, for when Verrocchio was called to Venice to execute the monumental equestrian bronze statue of the *condottiere* Bartolomeo Colleoni and, shortly thereafter, when Leonardo departed for Milan, Lorenzo took over as head of the workshop. It therefore fell to Lorenzo to complete Verrocchio's numerous unfinished commissions, a task at which he excelled; Verrocchio would eventually name Lorenzo his heir and executor of his will. In his role as master of the workshop, Lorenzo thrived as a celebrated painter of private devotional panels and portraits of affluent Florentines.

The distinguished gentleman in the present portrait gazes confidently out toward the viewer with wispy, graying hair and a wise countenance. His black tunic and biretta, styled according to the early 16th-century fashion, suggest that he was a man of means and sophistication. Curiously, he holds a ceramic bowl in his hands, an unusual feature in Renaissance portraiture.

whose meaning here is unclear. Following a pictorial convention inspired by Northern European painters from the previous generation such as Dieric Bouts and Hans Memling, the sitter is portrayed in a sober interior with a window placed above his proper right shoulder revealing a verdant landscape. His hands rest on the edge of the picture plane, an illusionistic device more commonly found in Northern portraiture than in Italian paintings of this time, the latter of which more commonly include a painted ledge or parapet in the foreground. Though the features of the landscape are not specific enough to establish a precise location, the blue-toned mountains that rise up in the distance are foreign to Tuscany and once again reflect Lorenzo's awareness of Northern European art.

Bernhard Degenhart dated the present portrait to the c. 1501 based on comparisons to Credi's modernization of the altarpiece at San Domenico, Fiesole (painted c. 1424-1425 by Fra Angelico), noting that the distinctive handling of the trees in the landscape of the Stillman portrait reflects renewed contact with Leonardo da Vinci at this moment in Lorenzo's career (1931, *loc. cit.*). Notably, the composition is strikingly similar to one of the most controversial paintings formerly given to Lorenzo di Credi, the *Portrait of a man* in the Uffizi, Florence (1890 no. 1482), which in the 19th century was believed to be a portrait by Lorenzo of his master, Andrea del Verrocchio, but today is believed by many to have been painted by Raphael (see K. Christiansen and S. Weppelmann, eds., *The Renaissance Portrait from Donatello to Bellini*, exhibition catalogue, 2011, p. 152, no. 39). According to Richard Offner, who first proposed that the Uffizi portrait was by Raphael and depicted the artist Perugino, the Stillman portrait (unquestionably by Lorenzo di Credi) provides the key to sorting out the attribution, since though the two works are "genetically related to each other", they are stylistically distinct, having been conceived with entirely different tonalities and approaches to space (*op. cit.*, pp. 250-53).

In 1966, Gigetta Dalli Regoli suggested that the sitter in the present portrait is Girolamo Benivieni (1453-1542), the humanist poet and close friend to the nobleman and philosopher Giovanni Pico della Mirandola. Benivieni was one of the first members of Lorenzo de' Medici's intimate circle to become a devoted follower of the Dominican preacher Fra Savonarola. In addition to translating Savonarola's writings from Latin to the vulgate, he composed songs to accompany the infamous Bonfires of the Vanities. Dalli Regoli's identification was based on a comparison with two paintings attributed to Ridolfo del Ghirlandaio in the National Gallery, London, and the Somerset collection, respectively. If this identification is correct, the present painting would be the one recorded by Giorgio Vasari in his 1568 *Life of Lorenzo di Credi*, "Ritrasse anco Girolamo Benivieni, uomo dottissimo e suo molto amico (He also painted a portrait of Girolamo Benivieni, a very learned man and his close friend)".



28

NICOLAS LANCRET

(PARIS 1690-1743)

Autumn

oil on canvas

44½ x 36¾ in. (113.3 x 93.4 cm.)

\$2,000,000-4,000,000

£1,700,000-3,300,000

€1,900,000-3,800,000

PROVENANCE:

Commissioned around 1720 by Jean-François Leriget de la Faye (1764-1731), Paris, mentioned in inventory upon his death 26 September 1731, no. 87, and by descent to his nephew

Jean-François II Leriget de La Faye, Paris; 1753, where acquired by Pierre Vigné de Vigny (1690-1772), Paris; his sale (*), Paris, 1 August 1773, lot 100 (1785 livres), where acquired by

Louis-François Mettra (1738-1804).

Baron Edmond de Rothschild, Paris, by 1924 and by descent to Baroness Alexandrine de Rothschild; her sale, Sotheby's, London, 30 June 1971, lot 15, where acquired by the following.

with Edward Speelman, London.

with Rosenberg & Stiebel, New York, from at least 1974, where acquired by Chauncey Devereux Stillman (1907-1989), New York.

EXHIBITED:

New York, The Metropolitan Museum of Art, *The Grand Gallery at the Metropolitan Museum of Art*, 19 October 1974-5 January 1975, no. 26.

New York, The Frick Collection; Fort Worth, Kimbell Art Museum, *Nicolas Lancret 1690-1743*, 19 November 1991-12 January 1992 and 15 February-12 April 1992, no. 6.

LITERATURE:

Le Mercure de France, June 1730, p. 1184.

S. Ballot de Sovot, *Eloge de Lancret, peintre du Roi*, Paris, 1743 (ed. Guiffrey, Paris, 1874), p. 19-20.

Affiches, annonces, avis divers, Paris, 1753, p. 92, described as for sale.

A.-J. Dézallier d'Argenville, *Abrégé de la vie des plus fameux peintres*, Paris, 1752, III, p. 290.

É. Bocher, *Les Gravures françaises du XVIIIe siècle*, Paris, 1875-77, IV, nos. 13, 31, 40, 64.

E. Dacier, 'A propos du portrait de la Camargo, par Lancret, au Musée de Nantes,' *Musées de France*, III, 1911, p. 44, note 2.

S. Reinach, *Apollo: An Illustrated Manual of The History of Art Throughout The Ages*, New York and London, 1919, pp. 286, 290, fig. 510.

G. Wildenstein, *Lancret*, Paris, 1924, pp. 12, 49, 70-71, no. 9.

M. Tavener Holmes, *Nicolas Lancret and Genre Themes of the Eighteenth Century*, unpublished PhD dissertation, New York University, 1986, pp. 13-15, 17, 18, no. 2.

M. Grasselli, 'Eleven New Drawings by Nicolas Lancret,' *Master Drawings*, Vol. XXIII-XXIV, No. 3, Autumn 1986, p. 380.

A. Wintermute, "One of the Great Sponges: The Art of Nicolas Lancret," *Apollo*, March 1992, pp. 190-191, fig. 1.

C. Riopelle, "Forth Worth, Kimbell Art Museum: Nicholas Lancret," *Burlington Magazine*, v. 134, no. 1070, May 1992, p. 330.

M. Tavener Holmes, *Nicolas Lancret: Dance Before the Fountain*, J. Paul Getty Museum, Los Angeles, 2006, pp. 72, 86, 90, fig. 5.

R. Ziskin, *Sheltering Art: Collecting and Social Identity in Early Eighteenth Century Paris*, University Park (Penn.), 2012, pp. 101-102, pl. 14.

ENGRAVED:

Nicolas-Henry Tardieu (1674-1749), 1730.





Fig. 4 Jacques Philippe Le Bas after Nicolas Lancret, *Winter*, etching
Photo: Michel Urtado / RMN-Grand Palais / Art Resource, NY



Fig. 1 Nicolas Lancret, *Spring*, Hermitage Museum, Saint Petersburg, HIP / Art Resource, NY

Nicolas Lancret's *Autumn* has long been recognized as one of the artist's seminal achievements and one of the greatest early 18th-century French paintings still in private hands. A remarkably well-documented picture, the story of its commission, its private display, and its rapidly spreading fame and influence, tells us much about the development of the Rococo style and its wide dissemination in the early decades of the 18th century.

Lancret began his career consciously emulating the style and subject matter of the paintings of Antoine Watteau (1684-1721). According to his friend and biographer, Silvain Ballot de Sovot, Lancret ensured his success as a genre painter 'by drawing from the same waters whence Watteau himself had drawn.' It is not certain when Lancret met Watteau, six years his senior, but both painters trained in the studio of Claude Gillot. Ballot stated that Watteau's role in Lancret's developing career was that of advisor and mentor, not teacher and pupil. In any event, Watteau took an interest in the younger painter, advising him to sketch landscapes on the outskirts of Paris and then create paintings by combining figures in them according to his imagination. Lancret made two paintings that so pleased Watteau that he embraced Lancret when he saw them; the young painter was given preliminary acceptance into the Académie on the basis of their success. On 24 March 1719, Lancret was received as a full member of the Académie with the *Conversation Galante* (Wallace Collection, London), only the second artist – after Watteau, of course – to be admitted into the august institution as a painter of *Fêtes galantes*.

The perils of mere imitation – regardless of how skillfully achieved – were soon brought home to Lancret when, at the Exposition de La Jeunesse, he exhibited two widely acclaimed paintings which people mistook for the work of Watteau himself, and on which several of Watteau's friends complimented the older artist. Infuriated, the moody and irascible Watteau broke relations with his disciple on the spot and their relationship never recovered.

When Lancret received his first major paintings commission shortly thereafter, he seems to have consciously decided to use the opportunity to expand and deepen his pictorial language and develop a manner less dependent on his mentor and more distinctively his own. Following the advice of his friend Ballot, who had previously warned him of the risks of becoming Watteau's ape, Lancret determined to make a major public success and remove himself from the shadow of his mentor. The career-making commission for four large-scale decorative canvases emblematising the 'Four Seasons' came from one of the most enlightened and distinguished patrons of the arts in Régence Paris, Leriget de la Faye.

Jean-François Leriget de la Faye (1674-1731), was a diplomat, military man and connoisseur of art, music, ballet and theater, who was an amateur poet with enough merit to claim a seat in the Académie Française. The *philosophe* D'Alembert described him as "a man of true taste" and no less an eminence than Voltaire would remember Leriget as a man who had received "two gifts



Fig. 2 Nicolas Lancret, *Summer*, Hermitage Museum, Saint Petersburg, HIP / Art Resource, NY



The present lot

from the gods, the most charming they can bestow: one was the talent to please; the other, the secret of being happy." A friend of the banker Pierre Crozat and a member of the immediate circle of the Comtesse de Verrue — both patrons of Watteau and the 'new' painting — Leriget shared with those celebrated tastemakers a commitment to 'modern' art. When he died in 1731, the *Mercurie de France* eulogized him as a great supporter of the Fine Arts; indeed, the journal noted, he was the Arts'...*amateur* and Benefactor. He spared nothing for their advance...Price would not discourage him at all when he found a work true, beautiful, and, above all *gracieux*. Distinctions of time, country, and the great or weak reputation of a name, made no impression on him; so that, with exquisite selectivity and without a bias for the great Masters of Italy, he made a considerable collection of excellent Paintings, the majority of medium size, Flemish, French, etc., *anciens* and *modernes*...".

Leriget's father had been receiver-general of finance for Dauphiné. Turning his back on the world of finance, Leriget first pursued a military career, then diplomatic service, attending the peace negotiations in Utrecht in 1712 and travelling to London for much of the following year. He was named *envoyé extraordinaire* to Genoa in 1715, although the mission was cancelled after the death of Louis XIV. He travelled to Rome in 1724 where he stayed with the collector and *amateur*, François Berger, François Lemoyne's great patron, and may have acquired works by the celebrated painter while in the Eternal City.

In 1717, Leriget purchased a house in the rue de Sèvres with the idea of renovating it to display his growing collection, which by then included paintings as well as books, bronzes, sculpted gems, marble bas-reliefs, prints, and quantities of French, German and Chinese porcelain and Japanese and Chinese lacquer. In October 1719, flush with profits from John Law's banking scheme, he purchased a second house, entered from the rue Cherche-Midi; then, four months later, he bought a third house, adjacent to the first along the rue de Sèvres. Leriget connected the buildings to create a large *hôtel particulier* with a new gallery stretching along the garden. As Rochelle Ziskin has shown (*loc. cit.*), the most important rooms faced the garden, with the gallery near the end of a ceremonial route. Opening off the end of the gallery was a large salon with three windows providing ample natural light, the effects of which were to be enhanced by mirrored panels; it was in the salon that Lancret's 'Four Seasons' were installed. According to his earliest biographer, Ballot de Savot (1743), "M. de La Faye commanda quatre tableaux à M. Lancret. Ce sont les mêmes que l'on a vû long-temps dans son sallon."

It is not known when Leriget and Lancret first met, but it was likely through Crozat or the Comtesse de Verrue, who were patrons of Watteau and the leading collectors of the modern French School. Nor is it known exactly when Leriget proffered the commission to Lancret, but it seems logical to suppose it would have been quite soon after an architectural plan had been





Fig. 3 Nicolas Lancret, *Gilles Embracing Columbine, with Studies of His Head and Hand*, formerly Patrick Perrin, Paris



detail of the present lot

established to link and renovate the three houses; presumably at the end of 1720 or the following year. By 1721, Watteau was dead and Lancret would have emerged as his undisputed successor as master of the *fête galante*. The commission would be the most important of Lancret's early career – indeed, one of the most important he would ever receive – coming as he was first establishing himself as an independent artist.

It is likely that Leriget developed the program for Lancret's paintings. The collector already owned one of Watteau's early masterpieces, *La mariée du village* ('The Village Bride') (c. 1710; Stiftung Preussische Schlosser und Garten Berlin-Brandenburg), and he would have been familiar with the suite of large oval paintings of 'The Four Seasons' painted by Watteau in 1717 for Pierre Crozat's dining room on the rue de Richelieu. Watteau's paintings – they are known from engravings, only the original of *Summer* survives (National Gallery of Art, Washington, DC) – were allegories of the Seasons rendered in the traditional guise of heroic, mythological figures, with Flora and Zephyr representing Spring, Bacchus representing Autumn, and so on. Beautiful though Watteau's paintings were, the so-called Crozat 'Seasons' were essentially old-fashioned in their conception; Leriget may have intended his commission for a new set of 'Seasons' in the 'modern' style as a challenge to Crozat, and as a means of establishing himself in the vanguard of the new, anti-academic taste.

Certainly, Lancret's four paintings are wholly modern. With each canvas measuring four feet high and enlivened with a dozen or more figures, the artist represented each season of the year in lively scenes of contemporary city or country life, cloaked in fashionable dress and surroundings. The paintings are sparkling in execution, bright and richly colored, and filled with carefully observed and often witty vignettes of men and women enjoying the pleasures of leisure time. As Mary Tavener Holmes, the most perceptive modern student of Lancret's works, has observed, the artist "exemplified each season by its effect on human pleasure and merrymaking, showing

the different forms of entertainment they offered: savoring grapes and wine in Autumn, birdcatching in Spring (fig. 1), bathing in Summer (fig. 2), and playing cards by a cozy fire in Winter." When reproductive engravings after the series were announced in 1730, the *Mercurie* remarked that they embodied Lancret's "new and highly pleasing style." It is interesting to note, however, that despite the painting's modern pastoral setting, the inscription beneath the engraving after *Autumn* refers directly to the story of Bacchus and Pomona, suggesting that the anonymous author of the verse felt that mythological associations were still required to explicate or legitimize the image.

In *Autumn*, Lancret is working firmly in the genre that Watteau had invented – the *fête galante*, in which men and women, including characters from the *commedia dell'arte*, dance and flirt and make music in a beautiful garden setting – but with a scale and ambition that was rarely found in Watteau's works. Inspired by Watteau's recent canvas, *Fêtes Vénitiennes* (c. 1718/1719; National Gallery of Scotland, Edinburgh), Lancret expanded Watteau's small composition into a monumental celebration of the joys of the season, amid all the (slightly drunken) pleasures of youth and love and wine, and rendered in a golden palette of reds, yellows and roseate pinks.

Lancret would have turned to chalk studies for each of the figures in the four canvases, some made specifically in preparation for the series, others kept around his studio to be employed (or reemployed) in other paintings. A number of these sheets survive, but only a single study known today seems to have been made exclusively in preparation for *Autumn* (fig. 3). This beautiful, atmospheric drawing in black and white chalks of the central couple seated on a park bench is in a private collection (formerly Patrick Perrin, Paris). We know from their costumes that they are dressed as characters from the *commedia dell'arte*: he, the gormless clown, Gilles; she, his wife, Columbine, whom he awkwardly tries to embrace. On the same sheet, Lancret sketched a detail study of Gilles's head, emphasizing his



Fig. 5 Nicolas-Henri Tardieu after Nicolas Lancret, *Autumn*, etching
Photo: Michel Urtado / RMN-Grand Palais / Art Resource, NY

bewildered expression, and warming his cheeks and lips with touches of red chalk. Other drawings associated with *Autumn*, but probably not executed for it specifically, include a black and white chalk sketch of the pointing Harlequin (Waddesdon Manor), and a study of the male dancer (Musée des Beaux-Arts, Lille), but showing his inside arm lowered, rather than raised as in the painting. The dark, russet palette of *Autumn*, enlivened by highlights of silvery-blue drapery, it's very free and brushy handling, and the occasional awkwardness in its drawing all reveal it to be very close in date to the *Conversation Galante* (Wallace Collection, London), Lancret's reception piece for admission to the Académie in 1719; however, the greater sophistication and complexity of the compositions of the 'Seasons' accord well with a view that they were executed slightly later, almost certainly in the early 1720s (see Grasselli 1986 and Wintermute 1992).

Lancret's paintings of the 'Four Seasons' were an immediate success and delighted their patron. Leriget was so impressed by the first two of the Seasons that when he was shown them for his approval, he promptly cancelled the terms of his contract with Lancret and immediately doubled the price he had agreed to pay the artist. "Would a Medici have done better?" Ballot asked. Later, Leriget commissioned or purchased several other paintings from Lancret, notably the famous portrait of *Mademoiselle de Camargo Dancing* (c. 1729; National Gallery of Art, Washington, DC). Engravings of the Seasons were announced in the *Mercure de France* in June 1730. Each Season was engraved by a different printmaker: *Spring* by Audran; *Summer* by Scotin; *Winter* by Le Bas (fig. 4); and *Autumn* by Nicolas Tardieu (fig. 5), and Audran's engraving of *Spring* specifies "les 4 sujets du Cabinet de M. de La Faye." Permission to make the engravings was obtained 6 August of that year, the same day that permission was granted to reproduce Leriget's painting of *Mlle. Camargo*, making clear the patron's participation in the process. The prints proved very popular and were widely distributed, playing a significant role in advancing Lancret's fame and reputation throughout Europe.

After Leriget's death the following year, the set of Seasons and their *boiserie* frames are recorded, without the artist being identified, in Leriget's estate inventory, drawn up by Ferdinand-Joseph Godefroid and Joseph van Bredael on 26 September 1731 ("Item, no. 87. Quatre tableaux, représentant les quatre saisons, dans leur bordure de bois sculpté doré, prisé 800#"). As Leriget died a bachelor with no legitimate heirs, he seems to have left the Seasons (along with other parts of his collections) in a bequest to his nephew, Jean-François II Leriget de La Faye, who subsequently sold them in 1753 in an uncatalogued Paris auction. Fortunately, the sale was announced with considerable specificity in *Affiches, annonces et avis divers*, where it was cited as containing six paintings by Lancret from the collection of M. de La Faye, including the Four Seasons: *Autumn* is described as "le troisième, l'auteur a peint une *Colation champêtre*. Quelques figures théâtrales, tels que Pierrot, le Mezzetin, etc., rendent ce tableau très riant et captivent l'attention du spectateur par des attitudes de caractère extrêmement gracieuses...."

It was in this 1753 sale that the suite of paintings was purchased by the distinguished architect Pierre Vigny (1690-1772), called Vigné de Vigny (fig. 6), who is remembered for the monumental Paris townhouse he designed for Antoine Crozat, Pierre Crozat's brother. At Vigny's estate sale on 1 April 1773, the set was sold for 1785 *livres* to Louis-François Mettra (1738-1804), art dealer and agent for the King of Prussia, and subsequently split up. *Spring* and *Summer* were acquired on behalf of the Empress Catherine the Great of Russia and remain today in the Russian State collections in the Hermitage Museum in St. Petersburg; *Winter* belonged to Eugène Secrétan until his death in 1899, and is today in a private collection in France.

The location of the present painting is uncertain for much of the 19th century, but it reemerged in the celebrated collection of Baron Edmond James de Rothschild (1845-1934) and remained with him, passing by descent to his daughter Baroness Alexandre de Rothschild (1884-1965), in whose sale it appeared in 1971. It was acquired in 1977 by Chauncey Stillman from the New York dealers, Rosenberg & Stiebel.



Fig. 6 Jean Restout II, *Portrait of Pierre Vigné, called Vigné de Vigny*, private collection.



PROPERTY FROM THE COLLECTION OF CHAUNCEY D. STILLMAN SOLD TO BENEFIT
THE WETHERSFIELD FOUNDATION

29

GIOVANNI FRANCESCO ROMANELLI

(VITERBO C. 1610-1662)

The Choice of Hercules

signed 'I-F-ROMANELVS / VITERB- / F' (lower left)

oil on canvas

30½ x 39½ in. (76.8 x 100.4 cm.)

\$150,000-250,000

£130,000-200,000

€150,000-230,000

PROVENANCE:

with Heim Galleries, London, by 1966.

Anonymous sale; Sotheby's, 4 April 1973, lot 8.

with Leone Cie & Sons, Florence, where acquired in 1975 by
Chauncey Devereux Stillman (1907-1989), New York.

EXHIBITED:

London, Heim Galleries, *Summer Exhibition*, 7 June-31 August 1966, no. 6.

Giovanni Francesco Romanelli moved to Rome at a young age. He is first recorded in the studio of Pietro da Cortona in 1631, assisting the master with one of his greatest commissions, the decoration of the Palazzo Barberini, a project that lasted seven years. Romanelli must have quickly distinguished himself, for by 1636 he was independently commissioned by Maffeo Barberini, Pope Urban VII, to paint a fresco for an overdoor in St. Peter's of *St. Peter Healing the Sick (in situ)*. For the next decade, Romanelli enjoyed substantial Barberini patronage, executing frescoes, altarpieces, and tapestry cartoons for the Vatican and churches throughout Rome. In the 1640s, he collaborated with Gianlorenzo Bernini, then among the most important artists in Italy, painting chapel decorations according to Bernini's designs. After the death of Urban VIII, Romanelli found himself out of favor with the new pope, Innocent X, and left for Paris in 1646 at the invitation of Cardinal Jules Mazarin, chief adviser to Anne of Austria. The ceiling frescoes he executed there helped introduce the latest Italian artistic trends to France and would be considerably influential on the development of the Classical Baroque styles of Eustache Le Sueur and Charles Le Brun. Romanelli's mature work is characterized by elegant figures and graceful and harmonious compositions, which can be seen in decorations of the summer apartment of the Queen in the Palais du Louvre (1655), the high altarpiece of *St. Lawrence* for the cathedral of his native Viterbo, and the present work, which was likely painted either during Romanelli's first stay in France or just after his return to Rome.

The story of *Hercules at the cross-roads*, also known as the *Choice of Hercules*, was invented by the Greek sophist Prodicus, a friend of Socrates and Plato. Prodicus's tale is recorded by Xenophon (*Memorabilia* 2.1:22 ff.), who tells that when Hercules was on the brink of adulthood, the demigod took it upon himself to decide whether he would henceforth take the path of virtue or vice. While he was pondering his future, two figures appeared before him. The first, a voluptuous woman wearing makeup and 'dressed so as to disclose all her charms', identified herself as Happiness, though conceded that her enemies call her Vice. She urged Hercules to take the easy road leading to a life full of pleasure and free from toil, war or worries. The second, a noble and modest woman, urged Hercules to choose the more difficult road, full of hard labor and struggle, but that would ultimately lead to great fame and triumph. Romanelli represents the moment in which the hero is about to make his decision, presenting the figures as if arranged on a frieze, with Virtue dressed in blue and yellow, her head adorned with a laurel wreath. Sporting flowing strawberry blond hair, Vice wears a scarlet tunic and gestures toward three nymphs, one who reclines, one who plays the tambourine (a tradition symbol of vice), and one who serves wine. The righteous path is signaled by the circular temple in the background, which in the 17th century would have been understood to represent the Temple of Vesta.



30

TIZIANO VECCELLIO, CALLED TITIAN

(PIEVE DI CADORE C. 1485/90-1576 VENICE)

Portrait of Gabriele Giolito de' Ferrari (c. 1508-1578), three-quarter-length

signed, dated and inscribed 'GABRIEL. SOLITVS. DE. / FERRARIIS. ANNO. DNI. 1554. / TITIANUS. FECIT.' (upper right)
oil on canvas
45½ x 37½ in. (115.6 x 94.3 cm.)

PROVENANCE:

The Right Reverend Thomas Turton, the Lord Bishop of Ely (1780-1864); (†),

Christie's, London, 14 April 1864, lot 124 (8 gns. to Smith).

Christie's, London, 11 April 1987, lot 127 (Sightseer Christie);
Dr. Robert Goldstein, Zurich, by 1959; his sale, Galerie Jürg Stuker, Bern,
4 December 1965, lot 1798.

Private collection, Château de Gingins, Switzerland; Hôtel de Ventes, Geneva, 27 April 2013, lot 215, as 'Follower of Titian', where acquired by the present owner.

LITERATURE:

E. Stoerl, *Weltkunst*, Munich, 15 February 1959, no. 4, p. 7.

F. Stoen, *Weltkunst*, Münich, 15 February 1959, no. 77 22 February 1959, p. 4



Perhaps more than any other artist, Titian redefined the status of portraiture in the 16th century and became an enduring influence in the genre for subsequent generations. This commanding picture was first attributed to Titian in 1957 by Antonio Morassi, whose opinion was echoed in 1960 by Hermann Voss (certificates were provided by both experts). It was, however, left out of 20th century scholarship on the artist and only reappeared at a small auction in Geneva in 2013, where it was mistaken for a work by a follower of the master. Recent research and X-radiography have, however, demonstrated that the portrait can now be reasonably reinstated as an autograph work by Titian, making this an exciting re-addition to the artist's oeuvre.

An inscription in the upper right corner of the picture, framed within an elaborate Renaissance border, identifies the sitter as Gabriele Giolito de' Ferrari (c. 1508–1578), one of the Venetian Republic's most influential printer-publishers. Giolito established his printing works and bookshop, the Libreria della Fenice, in Rialto in 1523. He specialized in the publication of vernacular translations of modern works of poetry and classical texts, something of a scarcity during the period when the majority of publications of this type were usually in Latin or Greek. Under Giolito's direction, the Libreria della Fenice, whose device of a phoenix rising from flames atop a globe was inscribed with the initials 'GGF', soon opened shops in other cities in Italy, including Naples, Bologna and Ferrara.

The relationship between Giolito and Titian has yet to be clearly established but circumstantial evidence suggests that they may well have been personally acquainted. Titian is known to have associated with other writers whose works were published by Giolito, such as Pietro Aretino (1492–1556) and Baldassare Castiglione (1478–1529), whom he is likely to have met during his visits to Venice in 1517 and 1523. Among this literary and artistic circle was Lodovico Dolce (c. 1508–1568), a humanist and prolific author. Dolce had written his *Dialogo della pittura* in 1557, a treatise that aimed to exalt Venetian painting as Vasari's *Lives* had done with Florentine art. This book championed Titian as 'divine and unequalled' in painting and, significantly, provides the most definitive connection between the painter and Gabriele Giolito (W. Brown, trans., *Aretin: a dialogue on painting from the Italian of Lodovico Dolce*, London, 1770, p. 245). The book was published by Giolito just three years after the present canvas is dated, with first editions showing the firm's phoenix device and the printer's initials below. Titian's evident friendship with the writer, and the latter's publication with Giolito show that the two obviously moved within the same intellectual circles in Venice and suggest that Titian and Giolito would likely have known one another.

Titian's links to the world of Venetian publishing and printing are well documented. He often collaborated with woodcutters in the production of prints of his own design. Among the most famous, of course, is his monumental, multi-block *Submersion of Pharaoh's Army*. Titian also produced designs for book illustrations, like that originally published by Pietro Arentino in his *Stanze*, an image that was cut by Giovanni Britto (active 1536–50) and published by Francesco Marcolini da Forli (c. 1500–after 1559). The existence of such images that Titian produced for inclusion in published works makes an association between him and Giolito even more likely.

Titian's sitter in the present work is elegantly posed, his body in profile and his head turned back toward the viewer. Fashionably (if somberly) dressed in a black, padded overgown trimmed with brown fur, Giolito rests his left hand carefully on a large book, bound in red leather, embossed with gold,

and tied with ribbon along the fore-edge, a likely reference to his profession. The plain brown of the background is punctuated by an archway and fluted pilaster that open onto a landscape at left, a device used by Titian in other portraits, such as that of *Alvise dalla Scala* (1561, Dresden, Staatliche Gemäldegalerie). Indeed, the *Portrait of Gabriele Giolito* relates to a number of works painted by Titian during the later portion of his career. It was during this period that the painter began exploiting a looser style of painting, using freer and more expressive brushwork in his portraits. These qualities of *prestezza* (quickness) and *non finito* in painting had become increasingly popular among cultivated patrons, collectors and connoisseurs as a pictorial exemplar of the gentlemanly virtue *sprezzatura* (a studied carelessness and effortless ease), which had been propagated by Baldassare Castiglione in his influential *Book of the Courtier* (J. Dunkerton and M. Spring, 'Titian after 1540: Technique and Style in his Later Works', *National Gallery Technical Bulletin*, XXXVI, 2015, p. 29). The style and format of the Giolito portrait is in keeping with others Titian produced during the early years of the 1550s. The handling of paint in the costume, for example, is similar to that in the artist's *Scholar with a Black Beard* (c. 1550, Copenhagen, Royal Museum of Art) while the overall pose of the sitter shows strong parallels with the *Portrait of Count Antonio Porcia* (c. 1548, Milan, Pinacoteca di Brera).

Technical examination of the present work also presents evidence in support of the attribution. Titian frequently favored canvases with a coarse texture, typically a plain or tabby weave (*ibid.*, pp. 8–9), which is consistent with the support of the present work. The texture of these canvases often remains visible, especially in areas of thin paint, and such an effect can be seen in the *Portrait of Gabriele Giolito* as well as in the X-radiograph (fig. 1) that clearly shows the warp and weft of the support. Canvases in Venice were usually sold in standardized sizes, and the largest width length that could be produced was typically only around a meter, depending on the width of the loom that was used to make it. When a larger support was required, pieces of canvas were sewn together to produce the desired dimensions. Titian's portrait of Giolito is just under a meter in width and therefore roughly the largest size that could be achieved in a single piece of canvas at the time; its dimensions are roughly the same as a large number of three-quarter-length portraits by the artist, perhaps indicating that Titian acquired his canvases ready-made from the same source for much of his career (J. Dunkerton and M. Spring, 'Titian's Painting Technique to c. 1540', *National Gallery Technical Bulletin*, XXXIV, 2013, p. 10.).

In accordance with the practice of almost all painters in the 16th century, especially those whose careers were as illustrious and prosperous as his own, Titian maintained a large workshop, regularly employing his studio assistants to complete pictures or produce replicas of his most successful compositions. His *Portrait of Gabriele Giolito* has survived with some abraded parts, making an easy distinction between the hand of the master himself and his workshop somewhat complicated. X-radiographs of the painting and close inspection of the paint surface show a small 'halo' of paint around the head of the sitter, a typical feature of Titian's practice, where the sitter's features would have been painted first and the background added later, possibly by an assistant.

We are grateful to Professors Peter Humfrey and Paul Joannides, who have confirmed the attribution on the basis of firsthand inspection. They have both, however, expressed reservations due to the condition of the painting, which makes a confident judgement of the subtleties of potential workshop participation difficult.



Fig. 1 X-ray of the present lot © Art Analysis & Research

31

BALDASSARE FRANCESCHINI, IL VOLTERRANO

(VOLTERRA 1611-1690 FLORENCE)

Portrait of the Marchese Altoviti as Hylas

oil on canvas
38 x 30½ in. (96½ x 77 cm.)

\$250,000-350,000

£210,000-290,000
€240,000-330,000

PROVENANCE:

PROVENANCE:
Painted for Francesco Parrocchiani.

Painted for Francesca Farneham.
Anonymous sale; Christie's, London, 9 December 2009, lot 118.
with Jean-Luc Baroni, London, 2011, no. 12, where acquired by the
present owner.

LITERATURE:

F. Baldinucci, *Notizie dei Professori del Disegno da Cimabue in qua*, Florence, 1691, repub. 1847, V, p. 161.

G. Ewald, 'Unknown Works by Baldassare Franceschini, Called II Volterrano (1611-1689)', *The Burlington Magazine*, CXV, no. 842, 1973, p. 283.



Fig. 1 Baldassare Franceschini, il Volterrano, *Preparatory drawing for 'A Portrait of the Marchese Altoviti as Hylas'*, Gabinetto dei Disegni e delle Stampe, Galleria degli Uffizi, Florence

From a relatively early age, the precocious talents of Baldassare Franceschini were recognised by the discerning patrons of Florence, where the young artist had settled after his early training in Volterra. By his early twenties, Franceschini was working in the Sala degli Argenti of the Pitti Palace and by the late 1630s had been commission by Lorenzo de' Medici to complete a cycle of frescoes for the Loggia of the Villa Petraia depicting the history of the Medici family, a project he would eventually complete in 1648. Even while this project was still underway, Franceschini was sponsored in 1640 by the Marchese Filippo Niccolini to travel throughout the Peninsula, a trip which allowed him to experience for the first time the innovations of the painters of Parma, Ferrara, Bologna, Modena, Venice and Rome. The works he executed on his return to Florence reveal a new elegance and sophistication, displaying the clear influence of Michelangelo and Raphael as well as the golden light and soft sfumato of Correggio and the luminous coloration of Pietro da Cortona.

This striking portrait is an outstanding example of Franceschini's consummate skill as a brilliant colorist and an inspired observer of the natural world. The conceit of a beautiful page dressed up in mythological attire was a popular one among Franceschini's patrons. It is unsurprising, therefore, that the artist's biographer Francesco Baldinucci (*op. cit.*) lists five such works, three of which depict Hylas, companion to Hercules. A member of the crew of the Argo in search of the legendary Golden Fleece, Hylas arrived with his companions to the island of Mysia, where he set forth, 'pitcher of bronze in hand', to seek a sacred fountain and gather water for the Argonauts. As evening fell, the nymphs of the stream began to dance and one, Cypris, seeing the youth approach, immediately fell in love with the 'the rosy flush of his beauty and [his] sweet grace'. As Hylas knelt to fill his pitcher from the waters, she reached out and 'plunged him into the midst of the eddy', trapping him forever in an underwater cave to Hercules' great dismay (Apollonius Rhodius, trans. R.C. Seaton, *Argonautica*, Harvard, 2009). Here, Hylas is shown carrying the ewer he hopes to fill, elaborately decorated with putti and classical ornamentation, as well as a shallow glass tazza he presumably intends to drink from, but which seems as much an opportunity for the artist to showcase his formidable skill in rendering the gleaming glass. A purple ribbon is twisted across the youth's bare chest to secure his voluminous blue cloak and a gentle light illuminates his soft skin, heightening the picture's intimate sensuality.

One of the Hylas canvases recorded by Baldinucci is now in the Staatsgalerie, Stuttgart, and the second – an oval – may be identifiable with a picture that appeared on the art market in Milan in 2000. The third is certainly the present work, described as ‘per Francesco Parrocchiani figurò in un quadro a olio un lla colla Tazza e col vaso d’oro: e per questo si servi dell’effigie al naturale del marchese Altoviti’ [‘for Francesco Parrocchiani he made a painting in oil of Hylas with a glass and a golden vase, which he based on the likeness of the marquis Altoviti’] (*loc. cit.*). This description serves not only to identify the patron for which the canvas was painted but also the sitter, the young Marchese Altoviti, who was a page in the service of Cardinal Leopoldo de’ Medici (1617–1675). The Cardinal was nephew to Franceschini’s first important patron, Lorenzo de’ Medici (1599–1648), and indeed the present work has been dated to the late 1640s on the basis of its similarity to the Villa Petraia frescoes and the artist’s links during that period with the Medici family.

A preparatory drawing for the present work (fig. 2) is now in the Uffizi, Florence.



CHARLES LE BRUN

(PARIS 1619-1690)

Portrait of a boy, bust-length

signed and dated 'Le Brun. / .f. 1650' (lower left)
oil on canvas, oval
13½ x 11½ in. (34.6 x 29.2 cm.)

\$80,000-120,000	£66,000-98,000
	€76,000-110,000

PROVENANCE:

with Colnaghi and Stair Sainty Matthiesen, New York, 1986.
Private collection; Christie's, New York, 19 April 2007, lot 71, where acquired by
the present owner.

EXHIBITED:

New York, Stair Sainty Matthiesen, *An Aspect of Collecting Taste*, 1986, no. 3
(catalogue entry by A. Winternmute).

This fresh, resolutely frank oil portrait is distinguished by its clarity, charm and lack of sentimentality. Without a trace of adult condescension, Le Brun's portrait of a young boy captures the sitter's intelligence and mischievousness with a casual mastery and insight rarely equaled in the 17th century, even by Rubens.

Nothing is known about the child, and little was known of the portrait before its rediscovery in the mid-1980s. Even were it not signed and dated 1650, there could have been no doubt as to its authorship. The incisive characterization, thinly painted but highly finished face, naturalistic but sketchy rendering of the hair, and summary treatment of the collar all declare it a work by the master. Le Brun here adopted an aesthetic he established in his finest pastel portraits, notably the three-quarter profile *Portrait d'Homme* in the Louvre (see J. Thuillier and J. Montague, *Exposition Charles Le Brun*, Versailles, 1963, no. 181). The present portrait of a boy is most readily comparable to the remarkable oil, *Portrait de Turenne* at Versailles (*op. cit.*, no. 28). Indeed, Turenne is presented against the same toned-in background, with a strongly individualized face, broadly rendered hair, and summary indication of clothing as is found in the present likeness.

While the *Portrait de Turenne* was a study from life made to be transferred to the large tapestry cartoon *L'Entrevue de l'Île des Faisans* (one of Le Brun's *L'Histoire du roi* suite), the boy here relates to no identified finished painting or known tapestry. It seems possible that it was never intended as such a study, but is instead an informal portrait of a family member or the child of an intimate. That it is signed and dated is highly unusual for Le Brun and supports the suggestion that the artist considered it a finished, self-sustained work.



THE LE NAIN BROTHERS

(LAON C. 1600-1677 PARIS)

Four figures at a table

oil on canvas
19 $\frac{7}{8}$ x 24 in. (50.5 x 61 cm.)

\$800,000-1,200,000 £660,000-980,000
€760,000-1,100,000

PROVENANCE:

PROVENANCE:
Private collection, Lyon.
Anonymous sale; Chenu, Scrive & Bérard, Lyon, 29 April 1997, lot 5, as
Attributed to Louis Le Nain, where acquired by the present owner.

LITERATURE:

H. Wine, *The Seventeenth Century French Paintings*, London, 2001, p. 198.

The present composition is among the most celebrated from the brothers Le Nain. However, it was only in 1978 that a version in The National Gallery, London (fig. 1), long regarded as one of the numerous copies of the composition, was cleaned and restored as part of the research for the exhibition "Les frères Le Nain" in Paris and determined to be an autograph original. The present, newly discovered canvas is a second autograph version of the composition, with numerous variations, and perhaps executed by a different member of the Le Nain family.

In a very simple domestic interior, an old woman and three children sit around a table laid casually with a white tablecloth, earthenware pitcher and plate. A young boy in a brimmed hat concentrates intently on slicing a piece of bread while the three female figures of widely differing ages gaze stoically toward the unseen viewer. As with many works by the Le Nain, the atmosphere of the painting is solemn, tender, even apprehensive and ambiguous. A key to interpreting the painting may be the nearly identical dress of the two seated women who frame the composition, as recently noted by Bell and Dickerson: "The combination of the simple white headdress [...] the white chemisette, and the bluish-gray apron and sleeves



Fig. 1 The Le Nain Brothers, *Four Figures at a Table* © The National Gallery, London.





Fig. 2. Image credit: The Le Nain Brothers, *Peasants in a Landscape*, Wadsworth Atheneum Museum of Art, Hartford, CT, The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund 1931.210; Photography credit: Allen Phillips/Wadsworth Atheneum

over a brown tunic [...] matches what is known of the costume worn by members of the Filles de la Charité (Daughters of Charity), a lay sisterhood founded in Paris during the early 1630s." The sisterhood was devoted to serving the poor and the organization's good works financed with funds collected from aristocratic supporters. Some noblewomen belonged to the Filles, but most recruits were poorer women who wished to do pious work but were unwilling to abandon their secular lives to become nuns. Uniform dress was required of its membership and their rustic habit was intended to make the women resemble the peasants they served. If this reading is correct, two members of the sisterhood tender charity to a poor boy and girl in the Le Nain's painting, while perhaps teaching them catechism.

Much ink has been expended by scholars in trying to distinguish the hands of the artistic collective that were the Le Nain brothers. Antoine Le Nain (c.1598-26 May 1648), Louis Le Nain (c.1600/1605-24 May 1648), and Mathieu Le Nain (c.1607-26 April 1677) lived together and shared a studio in Paris. As the workshop was headed by Antoine, he is presumed to have been eldest. They produced altarpieces and religious paintings; portraits; small, multifigural pictures on copper or wood of musicians or children; and peasant scenes, such as the present painting. They achieved considerable success, received commissions from the Church and Crown, and were founding members of the Académie Royale, established just two months before the near simultaneous deaths of Antoine and Louis, presumably from the same illness. Some of their paintings are signed, but when they are, it is always simply 'Le Nain'. Some of the pictures are clearly collaborations

involving more than one hand, but three groupings of pictures have been proposed which appear to represent distinct hands, and which are tentatively assigned to individual brothers. Roughly divided, the small multifigural paintings on copper and wood are given to Antoine (or brother A, as per Bell and Dickerson), in part because Antoine was described in an early source (Claude Leleu's *Histoire de Laon*, written before 1726) as having "excelled at miniatures and small portraits"; the peasant interiors, such as the London version of the present picture, are generally given to Louis Le Nain (or brother B); while Mathieu — who lived and worked for 30 years after the deaths of his brothers — is given the widest range of pictures, including most of the large-scale paintings and Biblical subjects, as well the paintings which, for one reason or another, can only have been made after the deaths of Antoine and Louis.

The London version of the present composition fits neatly into the groups of peasant pictures generally ascribed to Louis, a group which also includes such masterpieces as *The Peasant Family* in the Louvre, the *Peasant Interior with Old Flute Player* in the Kimbell Art Museum, *Peasants before a House* in the Fine Arts Museums of San Francisco, *The Resting Horseman* in the Victoria and Albert Museum, and *The Forge* in the Louvre. The dry and brushy handling of paint, chalky *facture*, reduced palette of smoky grays and browns, and the tender expressiveness of the subjects' weary faces characterize all of the paintings of the group given to Louis, the brother who was, in Pierre Rosenberg's assessment, "the unquestionable genius of the family."

The present painting follows the London version closely, but with several variations to the setting. Whereas the London picture has an entirely bare-bones interior, the present painting includes a number of utensils and kitchen implements. Several barrels and earthenware vessels appear behind the seated young woman on the left, a window opens above the head of the boy with the bread and, most prominently, a heavy lidded saucepan with a spoon slipped under its handle is placed in the right foreground, in front of the old woman. These details are beautifully rendered and appear in no other version or known copy of the composition.

The handling of paint and *facture* of the present work differs from that of the London picture. In fact, if the broader handling of paint and occasional crudeness in draftsmanship distinguishes this painting from works generally given to Louis, it is perhaps more consistent with Mathieu Le Nain's manner. Mathieu's style is quite distinctive and can be firmly established by *The Painter's Studio* in Vassar College, in which the principal subject of the painting wears a type of decorated breeches that only arrived in France from the Swedish court in 1656, almost a decade after the death of Mathieu Le Nain's brothers, the period when he was left to continue the family studio alone. A group of late paintings has been assembled around *The Painter's Studio* that are fully consistent in manner, including the *Virgin with a Glass of Wine* in Rennes, *The Concert* in Laon, *The Musicians* in Dulwich Picture Gallery and a variant version of subject in a private collection (sold, Christie's New York, 26 May 2000, lot 24; see Bell and Dickerson, p. 212, note 2), all characterized by a coarser treatment of the figures, 'angular folds of their drapery and deep shadows.'

As *The Musicians* in Dulwich and its variant version, *A Young Man Playing a Guitar* demonstrate, Mathieu was not averse to rethinking and reoffering versions of successful Le Nain brothers' compositions. Indeed, the old woman and the wide-eyed little girl beside her from the London composition not only reappear in the present painting, but in the beautiful *Peasants in a Landscape* in the Wadsworth Atheneum, Hartford (fig. 2), a painting long attributed to Louis Le Nain, but more recently given to Mathieu. Could the Hartford picture "be a work by Mathieu, trying his hand at the outdoor genre scenes for which brother B is better known?" (Bell & Dickerson, p. 306). The conservators Claire Barry and Elise Effmann Clifford have noted that the approaches to the application of paint in the face of the old woman in the London picture and the old woman in the Hartford picture are "distinctly different" from each other and might indicate that they are executed by two different hands (see Bell & Dickinson, pp. 382-3).

Unmarried and childless, the Le Nain brothers lived together and shared a studio their entire lives, conditions which encouraged their tightly interwoven manner of production. As the connoisseur Pierre-Jean Mariette noted in 1750, "[The brothers] were so perfectly harmonized in their work that it was almost impossible to distinguish what each had done in the same painting, as they worked together, and rarely released a painting from the studio where [each] had not put their hand."





This delightful little panel is an important rediscovery from Watteau's early career. The painting and its lost pendant, "Belle n'Ecoutez Rien" ("Beautiful Woman, Do Not Listen"), have long been known from engravings (made in the same direction as the original paintings) by Charles-Nicolas Cochin and recorded in 1726 in the estate of Watteau's friend and dealer, Pierre Sirois (figs. 1, 2). Subsequently, these and several other prints made for Sirois after Watteau's paintings were acquired by Jean de Jullienne and included in the *Recueil Jullienne*, the complete compendium of engravings after Watteau's paintings published in two volumes between 1732-1735. Beneath the image in each of Cochin's reproductive prints is a quatrain, the first line of which has given rise to the peculiar titles with which the works are still identified. Lost since the 18th century and known only from Cochin's prints, the compositions are among the most often cited of Watteau's paintings.

Both paintings depict stock characters from the *commedia dell'arte*. In *Pour Garder l'Honneur d'une Belle*, one can easily identify them from their traditional costumes: Harlequin (in his black mask and diamond-pattern silks); Pierrot (all in white satin and a large ruff); Mezzetin (in a satin tunic, pantaloons and a floppy beret); Columbine (in a tight-fitting bodice and Spanish ruff); and the Doctor (in a black mask, full-length black coat, and black felt hat). Laterally arranged across a garden terrace, the figures appear as on a stage: the seated Columne serenades the reclining Harlequin with her guitar; from behind some trees, the standing Harlequin and Pierrot discreetly observe the music-making couple; while, entering from 'house right' with considerable agitation, the Doctor turns his attention to the couple with a look of grim surprise. The anonymous verses that accompany Cochin's print invoke the mood of comic romance that permeates the picture: 'To keep the Honor of a Beautiful Woman/ Guard it Night and Day,/ Against the pitfalls of Love/ it is too little for Pierrot to be Sentinel!' P.J. Mariette, in his *Notes manuscrites* (t. IX, fol. 191, 12) describes Cochin's prints as depicting 'deux sujets de Scènes du Théâtre Italien, l'un représente. Arlequin amoureux, l'autre le Docteur trouvant sa fille en teste-a-teste avec son amant...' Although Mariette may have been mistaken about the relationship between the Doctor and Columbine, his description captures the spirit of the scene. While the gormless Pierrot and the scheming Harlequin are meant to be safeguarding the virtue of pretty Columbine, the ever-cuckolded Doctor appears and catches her in a tryst with her lover.

Although Watteau was to paint characters from the *commedia dell'arte* throughout his career, and even included them regularly in his *fêtes galantes*, it is rare that they can be associated with any specific play that was performed at the popular Fairs or appeared in the repertory of the Théâtre-



Fig. 1 Charles Nicolas Cochin after Jean-Antoine Watteau, *Pour garder l'honneur d'une belle*, etching, Bibliothèque nationale de France, Paris

Italien. With the present painting, however, there is a case to be made — as François Moureau has done — that it may correspond to the final scene of a comedy by Pierre-François Biancolelli, known as Domenique Biancolelli (1680-1734), a prolific playwright and actor from a prominent theatrical family, who played Pierrot at the *Comédie-Italien* in 1717. His play, *Arlequin, fille malgré lui*, seems to have been performed only once at the Foire Saint-Laurent in 1713, but its storyline is very suggestive of Watteau's painting. In it, Léandre (as Mezzetin) despairs of not being able to marry his beautiful love, Colombine, who is jealously guarded by the Doctor, who wishes her hand for himself. Only after many comic misadventures will Léandre and Colombine be united through the unexpectedly benevolent interventions of Harlequin. In Act III, Scene 5, the Doctor arrives on the scene, catching Colombine in gallant conversation with Léandre. Pierrot hides in the background with Harlequin, who has only just shed the female attire that had disguised him. Might the incongruously prominent basket in the left foreground of Watteau's painting, which overflows with a bright pink gown that all but obscures a sleeping dog beneath, allude to Harlequin's recently discarded dress?

The association between the play and Watteau's painting is seductive but far from established. With their common stock characters and formulaic plot devices, the comic plays of the Théâtre de la Foire are often difficult to distinguish one from the other with certainty. Furthermore, Watteau's painting might predate the single recorded performance of *Arlequin, fille malgré lui* that took place in 1713. Even from the evidence of Cochin's prints alone, scholars have long presumed that the present painting and its pendant were early works by Watteau which display a youthful dependence on the subject matter and manner of his teacher, Claude Gillot (1673-1722), whose shop Watteau worked in from approximately 1705-1709. Although Gillot was primarily a draftsman and printmaker, he made occasional paintings and, as Martin Eidelberg among others has observed, paintings by Gillot such as *Le Tombeau de Maître André* and *Les Deux Carrosses* (both, Louvre) are clearly the inspiration for *Pour Garder l'Honneur d'une Belle* and its companion piece. As Eidelberg notes, 'Gillot's theatrical narrative...is factual and documentary.' His paintings of *commedia* subjects are enacted virtually as they must have appeared on the actual stage, with his characters lined up across a shallow foreground in front of a backdrop as flat and unconvincing as a painted curtain. Already, in *Pour Garder l'Honneur d'une Belle*, Watteau is integrating his figures more naturally into their setting than Gillot did and breaking down his master's rigid planarity, but the composition is still more stage-bound than his compositions would soon be, even by the time of his earliest *fêtes galantes*. Although no drawings for the present painting survive to assist us



Fig. 2 Charles Nicolas Cochin after Jean-Antoine Watteau, *Belle, n'écoutez rien, Arlequin est un traître*, etching, Bibliothèque nationale de France, Paris



in dating the work, its dependence on Gillot's models argues for a date not too long after Watteau's departure from the older artist's shop. Nevertheless, the bright delicacy of the palette and subtle nuances of paint handling in the picture already far outshine what Gillot was capable of achieving in paint, and in the best-preserved areas of the panel — the exquisite figures of Mezzetin and Columbine, the liquidy glazes of white over white in Pierrot's costume, the glorious translucent shimmers of the pink satin gown tumbling from the basket — the genius of Watteau is already in full evidence.

Cochin's engraving is silent on the subject of the painting's first owner. Martin Eidelberg has suggested that the two paintings in the collection of the Comtesse de Verre (sold in Paris, 27 March 1737 and thereafter) identified as "deux tableaux de Gillot ou Vatteau" might well have been *Pour Garder l'Honneur d'une Belle* and its pendant and, indeed, few works by Watteau are as similar to Gillot's example than these and as likely, therefore, to lead to that particular confusion. Eidelberg has further considered that two paintings sold from the collection of the jeweler Jean Corneille Landgraff

might have been our painting and its pair: the sale catalogue fully attributes them to Watteau, and describes them as executed on wooden panels of the same dimensions as the present painting; furthermore, one includes a man dressed as Pierrot.

Many copies of the present painting (and its pendant) are known, most derived from Cochin's prints, and trade frequently at auction. A pair of 18th-century copies on panel measuring 21.4 x 31.4 cm. was recently on the Paris art market. None of these have any claim to authenticity.

The present painting will appear in the forthcoming catalogue raisonné of Watteau's paintings by Alan Wintermute, currently in preparation. It will also be included in the online 'A Watteau Abecedario' by Martin Eidelberg, who has seen the painting in person and confirmed its attribution to Watteau.

PROPERTY FROM THE COLLECTION OF J.E. SAFRA

35

LAURENT DE LA HYRE

(PARIS 1605-1656)

Angelica and Medoro

signed and dated 'DE LA HIRE.IN.ET.F.1641' (lower left, on the broken tree trunk)

oil on canvas

55½ x 55½ in. (141.3 x 140.7 cm.)

\$700,000-1,000,000

£580,000-820,000
€660,000-940,000

PROVENANCE:

(Probably) Anonymous sale; A.J. Paillet, Paris, 9 April 1793, lot 76 (600 livres),
'Laurent de la Hyre. Le sujet d'Angélique et Médor pris dans l'instant que ces Amans
gravent leur nom sur l'écorce d'un arbre. Ce groupe intéressant est entouré de six
Amours... un fond de paysage, largement touché et du ton de couleur le plus argentin,
contribue à présenter un des ouvrages achevés du grand artiste La Hire'. Haut. 51 p.
largeur 52 p. T.'

André Seligmann, Paris;

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg (ERR)
inventory no. Sel 39), 29 June 1940;

Transferred to Schloss Neuschwanstein, Hohenschwangau, Germany.

Repatriated to France 13 November 1945.

Restituted to Mme André Seligmann, 19 February 1946.

Anonymous sale; Hôtel Drouot, Paris, 6 December 1946, lot 29 (FF 80,000).

with Georges Duff, from whom acquired by the grandfather of the following.

Private collection; Christie's London, 4 July 1997, lot 62 (\$ 577,474), where acquired
by the present owner.

EXHIBITED:

Grenoble, Musée de Grenoble; Rennes, Musée de Rennes; Bordeaux, Musée de
Bordeaux, *Laurent de la Hyre 1605-1656: L'homme et l'œuvre*, 14 January 1989-6
January 1990, no. 189 (catalogue by P. Rosenberg and J. Thuillier).





ANGELI

INCITE
MEDOR



La Hyre's painting illustrates a passage from the epic poem of 1532 by Ludovico Ariosto (1474-1533), *Orlando Furioso* (canto XIX:28), in which the lovers Angelica and Medoro are depicted carving their names into the bark of a tree. Set against the background of war between Charlemagne's Christian Paladins and the invading Saracen army that was attempting to overthrow the Christian Empire, *Orlando Furioso* is an often fantastical epic of love and war. The story tells of the chivalric romance of the Christian knight Orlando, his unrequited love for the Pagan princess Angelica, and her infatuation with the wounded Saracen knight, Medoro, whom she saves and eventually elopes with to Cathay. The expression of the unbreakable union of Angelica and Medoro culminates in the intertwining of their names on the trunk of a tree: "Amid these joyes (as great as joyes might be)/ Their manner was on evry wall within,/ Without on evry stone or shady tree,/ To grave their names with bodkin, knife or pin,/ Angelica and Medore, you plaine might see,/ (So great the glory had they both therein)/ Angelica and Medore in every place,/ With sundry knots and wreathes they interlace." (J. Harrington trans.)

The present painting is fully signed and dated 1641. The six gamboling putti that surround the couple as they inscribe their names on the tree, make no appearance in Ariosto's poem, and are entirely the painter's invention. The birth of the first of his five children in 1640 – a son, Philippe, with Marguerite Coquin, whom he had married the previous year – may have provided La Hyre with inspiration, and even a model, for the playful cupids.

During the 1640s, La Hyre developed a careful and refined style of expression full of restraint and sincerity, aptly known as 'Parisian Atticism'. This style, imbued with ancient poetry, contrasted with the 'Roman Baroque' of Simon Vouet, and is brilliantly displayed in *Angelica and Medoro*. The pale and elegant palette of the picture, the subtle haze of its distant horizon and dappled effects of light and shadow on lush foliage, create a shimmering landscape setting for La Hyre's young lovers, who are romantically evoked through the graceful play of their intertwined limbs and the sculpted perfection of their Roman profiles, perhaps modelled on an ancient coin. Dynamically composed and exquisitely preserved, the painting is one of La Hyre's greatest mature masterpieces.

It is not known if the present *Angelica and Medoro* was commissioned or for whom it was painted. It is first recorded in an anonymous sale organized by Paillet on 9 April 1793, lot 76 (sold 600 *livres*), where its six putti are cited and it was praised for the handling of the landscape and beauty of its palette.

36

JEAN-HONORÉ FRAGONARD

(GRASSE 1732-1806 PARIS)

Les Jumeaux (The Twins)

oil on canvas

14½ x 18½ in. (37.2 x 47.3 cm.)

\$250,000-350,000

£210,000-290,000

€240,000-330,000

PROVENANCE:

Charles Natoire, by whom acquired from the artist in 1760; his sale, Paris, 14 December 1778, lot 54, where acquired by M. Auber, Paris.
 Private collection, France.
 Anonymous sale; Sotheby's, Monaco, 8 February 1980, lot 99.
 with Christophe Janet, New York, 1981, where acquired by the present owner.

EXHIBITED:

New York, Maurice Segoura Gallery, *From Watteau to David: A Century of French Art*, 21 April-25 June 1982, no. 16.

LITERATURE:

E. and J. de Goncourt, *L'Art du XVIIIe siècle*, Paris, 1882, II, p. 375.
 Baron R. Portalis, *Honoré Fragonard, sa vie et son oeuvre*, Paris, 1889, p. 275.
 P. de Nolhac, *Jean-Honoré Fragonard: 1732-1806*, Paris, 1906, p. 130.
 E. Dacier, *Catalogues de ventes illustrés par Gabriel de Saint Aubin*, VIII, Paris, 1913, p. 62.
 L. Reau, *Fragonard sa vie et son oeuvre*, Paris, 1956, p. 168.
 G. Wildenstein, *The Paintings of Fragonard*, London, 1960, p. 301, no. 461.
 A. Ananoff, 'Un Fragonard porté disparu réapparaît', *Connaissance des Arts*, N 157, March, 1965, p. 39.
 G. Mandel, *L'opera completa de Fragonard*, Milano, 1972, no. 485.
 P. Rosenberg, *Fragonard*, exhibition catalogue, New York, 1987-88, p. 63, figs. 2, 3.
 J.-P. Cuzin, *Fragonard: Vie et Oeuvre: Catalogue Complet des Peintures*, Fribourg, 1987, p. 273, no. 70.
 P. Rosenberg, *Tout l'oeuvre peint de Fragonard*, Paris, 1989, p. 77, no. 60.

In 1752, the precocious, 20-year-old Fragonard won the Prix de Rome for his Old Testament history picture, *Jeroboam Sacrificing to the Idols* (École Nationale Supérieure des Beaux-Arts, Paris), though he would not depart Paris for another four years. Arriving at the French Academy in Rome, located in the Palazzo Mancini on the Corso, shortly before 22 December 1756, Fragonard would study in the Eternal City for five years. He faced a disconcerting crisis almost the moment of his arrival, suffering from what we now call 'Stendhal Syndrome': he was overwhelmed to the point of paralysis

by the wealth of art and antiquities that surrounded him. "I was in awe of Michelangelo's energy. I felt things that I could not express. When I saw the beauty of the Raphaels, I was moved to tears, and I could scarcely hold my pencil. For several months I remained in a state of apathy that I was unable to overcome, until I resolved to study the painters whom I felt I had a chance of rivaling...." The Academicians in Paris were disappointed with the works he sent back to France, finding them insipid and too finished, lacking the 'brilliance' and 'easy brushwork' that they had previously admired. Thanks to Charles Joseph Natoire (1700-1777), director of the French Academy in Rome from 1751 until his death, and the support and patience of the authorities in Paris, Fragonard overcame his setback. Natoire would report back to his Parisian colleagues in October 1759 reassuring them that "Fragonard has much talent" – he consistently got the young artist's name wrong – "Fragonard's natural fire is in no danger of dying out." Fragonard settled into the exercises expected of *pensionnaire* history painters – painting copies of Pietro da Cortona, an artist he felt he had a chance of 'rivaling', among his tasks – and immersed himself in the city and surrounding countryside. With his friend, Hubert Robert (1733-1808), and encouraged by Natoire, Fragonard spent the summer of 1760 drawing in the open air at the Villa d'Este in Tivoli. The dozens of large red-chalk landscapes that survive from that summer sojourn still rank among the masterpieces of French draftsmanship.

Perhaps by way of overcoming the artistic crisis that had stilled him, Fragonard turned away from the demands of history painting and took up scenes of everyday life in Rome as his preferred subject matter. While relatively few of them survive, we know from 18th-century sale catalogues that his production in Rome was abundant. And perhaps in response to the concerns of the Academicians in Paris that he was losing "the spark and pleasing facility that he had before," these new genre scenes often took the form of rapidly executed oil sketches in the Roman tradition of 'Bamboccianti' painting. Among the lively, quick and thickly-painted oil sketches from his later years in Rome are *Le Jeu de la Palette* (Musée d'Art et d'Histoire, Chambéry), *The Laundresses* (Saint Louis Art Museum), *The Laundresses* (Musée des Beaux-Arts, Rouen), *The Happy Mother* (Metropolitan Museum of Art, New York), and the present *Two Children in their Cradle*.

Two Children in their Cradle, also known *Les Jumeaux ('The Twins')*, was almost certainly painted in 1759 or 1760. The affectionate scene shows two naked infants wrestling with each other in their crib, as their amused parents gaze down on them from above, and their older brother – wrapping himself in a red blanket intended to protect the cradle – watches them from the right; a somewhat bewildered cat sits nearby. The simple rustic interior identifies the family as peasant, the sort of ordinary people that Fragonard would have encountered on his walks through Rome, but it also serves to set off the bold contrasts of light and dark that make the picture so striking. The arresting vitality of Fragonard's rapid, sketchy style which makes the present painting so dynamic and engaging characterizes most of the best genre paintings from the artist's years in Italy.

It should come as no surprise that *Two Children in their Cradle* was one of four paintings by Fragonard owned by his patron and protector, Charles Natoire. Prized by their owner and kept until his death, they were no doubt treasured gifts from a grateful student. In addition to the present work, Natoire owned two amusing ceiling sketches of putti in chariots, sometimes identified as representing *War and Peace* (private collection) and a large and beautiful view of the *Escalier de la Gerbe at the Villa d'Este* (formerly Florence Gould collection). As Natoire's estate sale in 1778 was attended by Gabriel de Saint-Aubin, all four paintings are reproduced in sketches by the artist in the margins of the sale catalogue, and the present painting is specifically identified as an 'esquisse' (fig. 1).

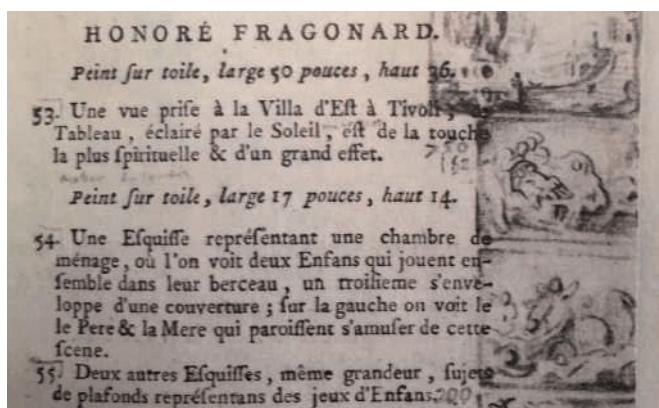


Fig. 1 Gabriel de Saint-Aubin, Natoire's estate sale catalogue marginalia, 1778



37

JEAN-BAPTISTE GREUZE

(TOURNUS 1725-1805 PARIS)

Portrait of Jeanne Philiberte Ledoux (1767-1840), half-length

oil on panel

23 1/2 x 19 1/2 in. (60 x 49.3 cm.)

\$180,000-250,000

£150,000-200,000

€170,000-230,000

PROVENANCE:

E. Secrétan, Paris; his sale, Paris, 1 July 1889, lot 121 (FF 10,900), where acquired by the following.
with Charles Sedelmeyer, Paris.
(Probably) Yolande Lyne Stephens, London; her sale, London, 9-17 May 1895, lot 356.
James Simon, Berlin.
with Knoedler, New York.
with Wildenstein, New York, 1929.
Henry E. Stehli, New York; Sotheby's, New York, 30 November 1950, lot 18, where acquired by the following.
with Hirschl and Adler Galleries, New York.
Dr. and Mrs. James H. Semans, Durham, North Carolina, 1960, by whom given to Duke-Semans Fine Arts Foundation, Durham, North Carolina, by 1976.

EXHIBITED:

Paris, Sedelmeyer Gallery, *300 Paintings by Old Masters*, 1898, no. 269.
New York, Wildenstein, March-April 1929, no. 16.
Princeton, New Jersey, Princeton University Art Museum, *European and American Art from Princeton Alumni Collections*, 7 May-11 June 1972, no. 24.
Hartford, Connecticut, Wadsworth Atheneum; San Francisco, the Legion of Honor; Dijon, Musée des Beaux-Arts, *Jean-Baptiste Greuze: 1725-1805*, 1 December 1976-7 August 1977, no. 103.
Durham, North Carolina, Nasher Museum of Art, 1981.

LITERATURE:

C. Sedelmeyer, *Illustrated catalogue of 300 paintings by old masters of the Dutch, Flemish, Italian, French, and English schools, being some of the principal pictures which have at various times formed part of the Sedelmeyer Gallery*, Paris, 1898, no. 269.
J. Martin and C. Masson, *Catalogue Raisonné de L'Oeuvre Peint et Dessiné de Jean Baptiste Greuze*, 1908, p. 73, no. 1178.

Although best remembered as the artist who created an original genre of painting in which dramatic scenes of everyday life were designed and staged on the scale of history paintings – including masterpieces such as *The Broken Eggs* (1756; The Metropolitan Museum of Art, New York), *A Marriage Contract* (1761; Louvre, Paris); and *The Father's Curse: The Ungrateful Son* (1778; Louvre, Paris) – Greuze was also one of the most probing portraitists of the end of the *Ancien Régime*. He produced a number of portraits from the 1750s through to the start of the new century that are remarkable for their straightforward, vivid depiction of the sitter and psychological acuity, and are marked by a striking naturalism and lyrical quality of color. Most of them depict friends, especially fellow artists – including Louis de Silvestre and Johann Georg Wille – and the artist's most ardent and committed collectors and patrons, notably the Chevalier de Damery; Ange-Laurent de La Live de Jullly; and Claude-Henri Watelet.

His beautiful portrait of the painter and miniaturist Jeanne-Philiberte Ledoux (1767 – 12 October 1840) is a sensitive depiction of a friend and pupil who was one of the leading female artists of the revolutionary and Napoleonic eras. Daughter of the celebrated architect Claude-Nicolas Ledoux (1736-1806) – remembered as one of the earliest and most important exponents of French Neoclassical architecture and designer of Madame du Barry's influential pavilion at Louveciennes – Jeanne-Philiberte entered the studio of Greuze to train as a painter. She concentrated her talents on the sorts of images her master produced, notably exploiting the popularity of his head studies of beautiful young women and children, which she exhibited to considerable success in the Paris Salons from 1793 until 1819. Greuze was close to the artist and her entire family and, in addition to the present portrait, painted likenesses of her father and brother, as Edgar Munhall noted.

Although it shares some of the tropes of the sentimental 'expressive' head studies that Greuze and Ledoux both popularized – notably the garland of flowers and fashionable costume 'à la grec' – Greuze's portrait of his pupil has "a freshness and personal aura lacking in Greuze's contemporary images of anonymous young women" (Munhall, p. 204). Intimate and affectionate, the portrait reveals the sitter's directness of gaze and openness of expression, and elicits from the aged and choleric Greuze a tender admiration for the young woman he had trained and whose career he advanced at a time when few women dared venture into a public profession.

Painted around 1790, the present portrait is characteristic of Greuze's work in the genre during the final decade of the century. Executed on an oak panel in dry, brushy paint strokes, the painting is rendered in a reduced palette that glows with subtle, translucent color harmonies. In the early years of the Revolution, Greuze was to produce some of his most powerful and memorable portraits, including stark images of several of the most committed anti-monarchs, such as Jean-Nicolas Billaud-Varenne (Dallas Museum of Art). In the present portrait of Jeanne-Philiberte Ledoux, the artist created a fond and humane image no less uncompromising in its truthfulness.



38

LOUIS-LÉOPOLD BOILLY

(LA BASSÉE, NEAR LILLE 1761-1845 PARIS)

A trompe l'oeil of an ivory and wood crucifix

signed and inscribed 'L. Boilly. pinx: / rue Meslée. n° 12, / A Paris.' (center left,
on the *cartellino*)
oil on canvas
25½ x 19½ in. (65 x 48.5 cm.)

PROVENANCE:

George Rushout, 3rd Baron Northwick (1811-1887), Northwick Park, Gloucestershire, and by descent through his widow to Captain E.G. Spencer-Churchill (1876-1964); (†), Christie's, London, 29 October 1965, lot 65, where acquired by Leggatt for The Dulverton Trust, Oxford; Christie's, London, 5 July 2011, lot 20 (£481,250), with Jean-Luc Baroni, London, where acquired by the present owner.

EXHIBITED:

Paris, Salon, 1812, no. 110.

Paris, Grand Palais; Detroit, Detroit Institute of Arts; New York, Metropolitan Museum of Art, *De David à Delacroix: La peinture française de 1774 à 1830*, 16 November 1974-7 September 1975, no. 9.

Dijon, Musée des Beaux-Arts, *La peinture dans la peinture*, 18 December 1982-28 February 1983, no. 474.

Fort Worth and Washington DC, *The Art of Louis-Léopold Boilly: Modern Life in Napoleonic France*, 1995, no. 44.

Washington National Gallery of Art, *Deceptions and Illusions: Five Centuries of Trompe-l'oeil Painting*, 2002-2003, no. 52.

Magdalen College, Oxford, Chapel, on loan 1966-2011.

Lille, Palais des Beaux-Arts de Lille, *Boilly (1761-1845)*, 4 November 2011-6 February 2012, no. 162.

LITERATURE:

R.J. Durdent, *Galerie des Peintres français du Salon de 1812*, Paris, 1813, p. 54.
A Catalogue of the Pictures, Works of Art, etc., at Northwick Park, 1864, no. 402.
E. Bellier and L. Auvray, *Dictionnaire général des artistes depuis l'origine des arts du dessin jusqu'à nos jours*, Paris, 1882, I, p. 109.
H. Harrisse, *L.L. Boilly, peintre, dessinateur et lithographe. Sa vie et son oeuvre, 1761-1845*, Paris, 1898, pp. 26, 55, 69, 82, 137, no. 39.
P. Marmottan, *Le Peintre Louis Boilly (1761-1845)*, Paris, 1913, pp. 134-135.
T. Borenius, *A catalogue of the Collection of Pictures at Northwick Park*, 1921, no. 84.
J.S. Hallam, *The genre works of Louis-Léopold Boilly*, Washington, 1979, pp. 104-105, 250, fig. 113.
S. Siegfried, 'Boilly and the Frame-up of *Trompe-l'oeil*', *Oxford Art Journal*, Oxford, 1992, XV, no. 2, pp. 31, 33, fig 10.
S. Siegfried, *The Art of Louis-Léopold Boilly*, New Haven and London, 1995, pp. 187-188, pl. 162.
M.-C. Chaudonneret, *The Grove Dictionary of Art*, ed. by J. Turner, London, 1996, IV, p. 241.
P. Sanchez and X. Seydoux, *Les catalogues des Salons des Beaux-Arts: I, (1801-1819)*, Paris, 1999, p. 214.
M. Philippe, in *Le trompe l'oeil : plus vrai que nature?*, exhibition catalogue, Bourg-en-Bresse, 2005, p. 71.
J.P. Marandet, *Eye for the Sensual. Selections from the Resnick Collection*, exhibition catalogue, 2011, p. 55, under no. 5, fig. 21.
E. Biétry-Rivierre, 'Louis Boilly, le Talleyrand de la peinture', in *Le Figaro et vous*, 24-25 December 2011, p. 4.
A. Yacob, 'Boilly', in *Dossier de l'Art*, no. 190, Novembre 2011, pp. 28, 66, 73.
A. Yacob, 'La comédie humaine de Boilly', in *L'Estampe/L'Objet d'Art*, no. 474, December 2011, pp. 46-47.





e. n° 12,
A Paris.

Cited by the critic R.J. Durdent at the 1812 Paris Salon as 'a small *trompe l'oeil* imitating ivory, and of a fine taste in drawing,' Boilly's *Crucifix* is a dazzling tour-de-force far more surprising and remarkable than the rather dry Salon critique suggests.

Depicting an ivory Crucifix attached to a wooden cross hanging on a plain plaster wall, on which it casts a strong shadow, the painting is designed with such uncompromising sparseness as to invoke the Jansenist severity of Philippe de Champaigne. The ivory figure of Christ is likely to have been copied by Boilly after a model traditionally attributed to François Girardon (1628-1715) and is similar to one that belonged to Bossuet now in the Musée de l'histoire, Hôtel de Soubise, Paris, and even closer to one copied in bronze in the early 19th century (with Galerie la Sculpture Françoise, Paris, as of 2011). Pascal Zuber and Etienne Breton have noted that while no ivory crucifix is recorded in the inventories of Boilly's own collections, one does figure in the estate sale of his son, the painter Jules Boilly, 14-16 December 1874, lot 668.

Just to the left of the Crucifix, as if tucked under the edge of the picture's frame, Boilly has painted an illusionistic *cartellino* with his name and address, as if to attract the attention of any potential client visiting the Salon and invite him to remove it. The painted device of a piece of paper advertising his details was employed by Boilly on any number of occasions – for example, on his famous *trompe l'oeil* tabletop in the Musée de Beaux-Arts, Lille – and connects him to a long tradition of illusionistic painting going back at least to the 15th century and the art of Giovanni Bellini. Boilly's audacity in introducing such a bald commercial promotion into an otherwise pious Christian image must have appealed to his iconoclastic sense of humor, and its unexpected inclusion in the painting has the power to startle even today. Yet the painting also exudes a genuine religiosity, and in its gentle lighting and subtle and harmonious palette of whites, greys and brown evokes something of the spiritual resonance achieved by Jean-Baptiste Oudry in the most memorable of his *trompe-l'oeil* still lifes, *The White Duck* (1753; formerly Chomondeley Collection, Houghton Hall, Norfolk).

Trompe-l'oeil painting was popular in Flanders and the provincial centers of northern France, especially in Lille and Arras where Boilly was born and spent his youth and where he befriended Guillaume-Dominique Doncre (1743-1820), a successful local painter who specialized in the genre. Few painters anywhere had skills better suited for the genre than Boilly, who developed an uncanny naturalism, derived from the close study of 17th-century 'little Dutch masters' such as Ter Borch and Metsu, and honed through years of portrait painting. For Boilly, *trompe-l'oeil* was no low genre, and his efforts grew more complex and sophisticated in the early years of the new century. The present *Crucifix* was exhibited in the Salon of 1812 and the illusionistic calling card that Boilly added to it with witty swagger identifies his address as number 12, rue Meslée, where he first established a studio in 1808, so an approximate date of execution can be narrowly determined.

By depicting a sculpture so convincingly in oils, Boilly was consciously evoking the centuries-old *paragone* or dialogue between the respective representational merits of painting and sculpture, with Boilly necessarily holding up the painter's side in the dispute. In the present work, Boilly challenges and upends our fixed notions of space by recreating with uncanny verisimilitude three-dimensions (sculpture), two-dimensions (painting), and 'real life' (the illusionistic *cartellino*).

The provenance of the *Crucifix* is unknown from the time of its Salon debut in 1812 until it was recorded in the 1864 catalogue of pictures at Northwick Park, Gloucestershire. It was most likely that it had been acquired by the 2nd Lord Northwick (1770-1859), who, during his lifetime, had put together a distinguished collection of paintings by Old Master and contemporary artists that were mostly housed at Northwick Park, his home near Moreton-in-Marsh, where he built a gallery in 1832.

This painting will be included in the forthcoming catalogue raisonné on Boilly by Etienne Breton and Pascal Zuber, for whose assistance we are very grateful.



PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

39

MELCHIOR D'HONDECOETER

(UTRECHT 1636-1695 AMSTERDAM)

An eagle, swallow, snipe and finch in flight

signed 'M. d. hondecoeter.' (lower left)

oil on canvas

43 $\frac{3}{4}$ x 56 $\frac{3}{4}$ in. (111.2 x 144.3 cm.)

\$200,000-300,000

£170,000-250,000

€190,000-280,000

PROVENANCE:

Anonymous sale: Sotheby's, Monaco, 17-18 June 1988, lot 996, as 'Attributed to Pieter Boel'.

with Rafael Valls, London, by 1990.

Robert and Angelique Noortman, Château De Groote Mot, Borgloon; Sotheby's, Amsterdam, 17-18 December 2007, lot 41, where acquired by the present owner.

LITERATURE:

Recent Acquisitions, Rafael Valls Gallery, London, 1990, no. 16.



Fig. 1 Château De Groote Mot, Borgloon

Melchior d'Hondecoeter was the preeminent bird painter of the Dutch Golden Age. He is best known for his depictions of waterfowl and domestic birds set in courtyards or Italianate landscapes, so this striking depiction of a menacing eagle trailing closely behind its prey is a rare and unusually dramatic example of the artist's talents. With its wings spread wide and beak expectantly agape, the great bird's plumage – rendered with painstaking detail – is on full display as it prepares to snatch the swallow above. The two birds below scatter into the cloudy sky in separate directions, having just escaped a similar fate.

Hondecoeter's paintings were immensely popular among the wealthy Amsterdam elite of his day and remained among the most desirable decorative paintings of the 19th century, when the artist was famously given the moniker 'Raphael of bird painters'. Although he received his training under his father, Gisjbert Gillisz. De Hondecoeter and his uncle, Jan Baptist Weenix, Hondecoeter also absorbed the influence of Frans Snyder's lush still-life and game pictures.

When the present work appeared at auction in 1988, the two birds flying below the eagle had been painted over. After the sale, the canvas was cleaned to reveal the hidden snipe and finch as well as Hondecoeter's unmistakable signature. The picture then entered the personal collection of Robert Noortman, among the most important dealers of Dutch and Flemish Old Masters in the late 20th century, and hung in his residence known as 'De Groote Mot' – a late Renaissance castle in the village of Borgloon, Belgium (fig. 1) – until his death in 2007.





M. D'ANGELO



40

STUDIO OF SIR ANTHONY VAN DYCK (ANTWERP 1599-1641 LONDON)

The Betrayal of Christ

oil on canvas

106 x 87 1/4 in. (269.3 x 221.7 cm.)

\$200,000-300,000

£170,000-250,000

€190,000-280,000

PROVENANCE:

(Possibly) Mr. Dierixsens (or Dircxens), Antwerp, by 1771 until at least 1781.
(Possibly) Auguste Louis Cesar Hippolyte Lespinasse de Langeac (c. 1750-1842); Paris, 18 January 1809, lot 41, as 'capital et magnifique tableau de galerie' (unsold).
Chevalier Sébastien Érard (1752-1831), Château de la Muette, Passy, in 1823; his sale (†), M. Lacoste, Paris, 9 August 1832, lot 79, as Van Dyck (FF 10,000), where acquired by George Douglas (1792-1860), New York, and by descent to his son, William Proctor Douglas (1842-1919), New York, and by descent to his daughter, Edith Sybil Douglas, by whom donated (through her husband, William Fitzhugh Whitehouse) in 1936 to Trinity Episcopal Church, Newport, Rhode Island, by whom given in 1944 to St. George's Episcopal Church, Newport, Rhode Island; Christie's, New York, 15 June 1977, lot 126, as After Sir Anthony Van Dyck.
Private collection, Virginia.
Private collection, Texas.
Private collection, Georgia.
Private collection, United States.

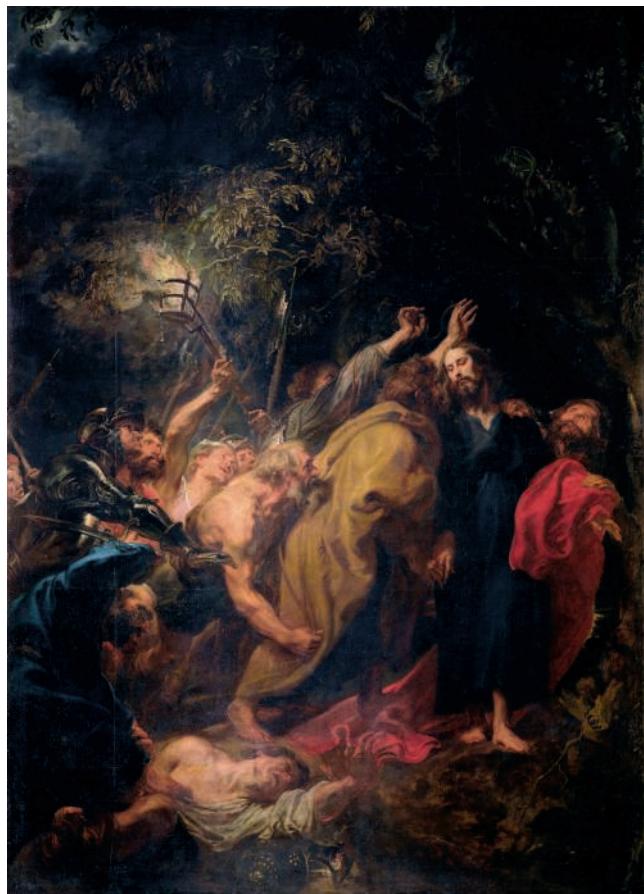


Fig. 1 Van Dyck, *The Betrayal of Christ*, Museo Nacional Del Prado, Madrid /
Bridgeman Images

EXHIBITED:

New York, Metropolitan Museum of Art, September 1873, no. 111, as attributed to Sir Peter Paul Rubens.
New York, Metropolitan Museum of Art, March 1874, no. 122, as attributed to Giovanni Battista Tiepolo.
New York, Metropolitan Museum of Art, September 1874, no. 144, as attributed to Sir Peter Paul Rubens.
New York, Metropolitan Museum of Art, November 1882-April 1183, no. 200, as School of Rubens.
Providence, Museum of Art of The Rhode Island School of Design, 22 May 1958-22 February 1977, on loan.
Princeton, New Jersey, Princeton University Art Museum, *Van Dyck as Religious Artist*, 7 April-20 May 1978.
New York, National Museum of Catholic Art and History, 1995-2010, on loan.

LITERATURE:

(Possibly) J.F.M. Michel, *Histoire de la vie de P. P. Rubens*, Brussels, 1771, pp. 284-285.
J. Smith, *A Catalogue Raisonné of the works of the Most Eminent Dutch, Flemish, And French Painters...*, III, London, 1831, p. 5, no. 17; Supplement, London, 1843, p. 396, no. 102.
H. Mireur, *Dictionnaire des ventes d'art faites en France et à l'étranger pendant les XVIII^eme, II*, Paris, 1911, p. 638, as sold in 1831 and with erroneous measurements.
H. Vey, *Van Dyck Studien*, Cologne, 1958, pp. 201-202.
H. Vey, *Die Zeichnungen Anton van Dycks*, Brussels, 1962, I, p. 157.
E. Larsen, *The Paintings of Anthony Van Dyck*, Freren, 1988, p. 110, no. 261, as Van Dyck.
H. Mount, ed., *Sir Joshua Reynolds: A Journey to Flanders and Holland*, Cambridge, 1996, pp. 81, 165, no. 347, as Van Dyck.
S.J. Barnes et al., *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London, 2004, p. 37, under no. I.21, as 'A copy on the same scale as the large [Prado] canvas'.
S. Raux, "Le voyage de Fragonard et Bergeret en Flandre et Hollande durant l'été 1773", *Revue d'art*, CLVI, 2, 2007, p. 25 note 19.
C. Lewis, "A Religious Masterwork by the Young Van Dyck," *Arts for the Millennium, The Official Magazine of the National Museum of Catholic Art and History, A Special Opening Issue*, III, 2002, pp. 62-66.

ENGRAVED:

G. Donck.





This monumental painting relates to one of the most important religious compositions of Van Dyck's youth. In keeping with the accounts presented in the Synoptic Gospels and the Gospel of Saint John, The Betrayal of Christ takes place in the Garden of Gethsemane on the Mount of Olives. A crescent moon, a torch, and a fallen lantern cast a warm glow on this dramatic, nocturnal scene, in which a group of soldiers and Pharisees led by Judas storm the Mount to arrest Christ. Electric energy and diagonal movement define the mob, in which hunched poses and writhing limbs abound, providing a striking contrast to the still, perfectly vertical figure of Christ at right. Enveloped in a voluminous brown robe that accentuates his imposing stature, Judas takes the hand of Christ, whose solemn, downcast gaze signals his awareness of the treachery perpetuated by his former disciple. Adding to the tension and pathos of this crucial moment is the figure of St. Peter with his arm emphatically raised as he prepares to sever the ear of Malchus, who reaches out toward the viewer, thereby drawing us into the scene.

The precise circumstances surrounding Van Dyck's creation of this composition remain unclear, although it seems likely that it was prompted by a commission from a religious institution. Three autograph versions of Van Dyck's *Betrayal of Christ* are presently known. The first is at Corsham Court, on loan from the City of Bristol Museum and Art Gallery (274 x 222 cm.), and is believed by many to be the earliest of the group, although there is no scholarly consensus about the chronology of Van Dyck's treatment of this composition (see S.J. Barnes et al., *op. cit.*, 2004, pp. 33-37; A.K. Wheelock, Jr. et al., *Anthony van Dyck*, exhibition catalogue, Washington, 1990, pp. 114, 116; and P. Sutton et al., *The Age of Rubens*, exhibition catalogue, Boston and Toledo, 1993, pp. 325, 327). The absence of Saints Peter and Malchus from the foreground distinguishes the Corsham Court composition from the rest of the group. The most developed and celebrated version is the large painting now in the Prado, Madrid (fig. 1; 344 x 249 cm.), which was originally owned by Sir Peter Paul Rubens and acquired from his estate in 1640 by King Philip IV of Spain. Rubens probably commissioned the Prado painting as a replica of Van Dyck's initial religious commission, and it has been speculated that Rubens was therefore closely involved in the genesis of the composition (S.J. Barnes et al., *op. cit.*, p. 37). Finally, there is the 'monumental oil sketch' in the Minneapolis Museum of Art (142 x 113 cm.), a canvas painted in a startlingly sketchy style, in which the figures of Saints Peter and Malchus are oriented in the opposite direction (*ibid.*, p. 35). Discussing Van Dyck's treatment of The Betrayal of Christ in general, Nora De Poorter writes that it reveals 'the full range of his virtuosity and power of expression. Rubensian and Italian elements are assimilated into a composition that is striking for its individual sensitivity and consummate handling of movement, illumination and the display of emotions' (S.J. Barnes et al., *op. cit.*, p. 33).

Though the present painting has been known to scholars for some time, its relationship to the other three versions has only recently been understood. In terms of scale and composition, it is closest to the version in the Prado, which, it should be noted, includes an approximately 0.62 cm. strip added to the upper part of the canvas by Van Dyck himself, possibly during a second stage. Several compositional details distinguish the present composition from the version in Spain as it appears today. Most obviously, the extended portion of the Prado painting is not reproduced here. More subtle differences include: the slip knot on the robe to the left of Judas's head; the left hand of the bearded man who crouches directly behind the betrayer, which rests on a fold of Judas's cloak; the left arm of the armored soldier at left, which is visible above St. Peter's head; and the slashed, sleeveless garment worn by the bearded man behind Judas. Remarkably, as Alejandro Vergara has recently observed, X-radiographs reveal that many of these elements, such as the bearded man's slashed shirt, were originally present in the Prado painting (A. Vergara, "The Implications for Connoisseurship of the Workshop System of Production", lecture presented at Codart Negentien congress: *Connoisseurship: Between Intuition and Science*, held at the Prado, Madrid, 20 June 2016). These corresponding details suggest that the present painting was created in Van Dyck's studio by someone familiar with the version now in the Prado before Van Dyck made his alterations. Moreover, the high quality of many of the details, particularly the face of Christ and several of the other figures, opens the possibility that the master himself may have played a role in its creation. As such, the present *Betrayal of Christ* provides a fascinating glimpse into Van Dyck's artistic practices at this early stage of his career.

While it is difficult to chart the earliest history of the present painting, it seems probable that this was the "belle pièce de Van Dyck, dont les figures sont d'hauteur naturelle (lovely piece by Van Dyck, with life-size figures)" seen by Michel in the collection of a Mr. Dierixsens in Antwerp around 1771 (J.F.M. Michel, *loc. cit.*; see also S. Barnes et al., *op. cit.*, p. 37). The Dierixsens painting was apparently seen by Jean Honoré Fragonard, who made a drawing of it during his trip to Flanders in the spring of 1773. This drawing was sold on 12 April 1778 (see M.A. Ananoff, *L'oeuvre dessiné de Jean-Honoré Fragonard*, Paris, 1963, II, p. 180, no. 1071) and is now lost. A copy by Gabriel de Saint-Aubin (Musée du Petit-Palais, Paris), however, provides a sense of the appearance of Fragonard's drawing (see S. Raux, *op. cit.*, p. 24, fig. 8). Sir Joshua Reynolds also records having seen the painting in the Dierixsens collection when he was in Antwerp in 1771 (see H. Mount, ed. *loc. cit.*).

PROPERTY FROM A PRIVATE COLLECTION

40A

FRANS SNYDERS

(ANTWERP 1579-1657)

Cats fighting in a larder, with loaves of bread, a dressed lamb, artichokes and grapes

oil on panel

36½ x 43 in. (92.7 x 109.2 cm.)

\$180,000-250,000

£150,000-200,000

€170,000-230,000

PROVENANCE:

(Probably) with D.A. Hoogendijk, Amsterdam, 1932.

Anonymous sale; Svensk-Friska Konstgalleriet, Stockholm, 19 March 1942, lot 474, where acquired by the grandfather of the present owner, and by descent.

LITERATURE:

H. Robels, *Frans Snyders: Stillleben- und Tiermaler: 1579-1657*, p. 457, nos. A. 165c and (probably) A. 165a, as a variant of the Prado picture.

M. Díaz Padrón, *El siglo de Rubens en el Museo del Prado: catálogo razonado de pintura flamenca del siglo XVII*, Barcelona, 1995, p. 1542, under no. 1866, as a variant of the Prado picture.

A contemporary and collaborator of Peter Paul Rubens, Frans Snyders was among the most accomplished painters of animals and still lifes in 17th-century Flanders. Like Rubens, Snyders spent most of his life in Antwerp, where he began his career as an apprentice to Pieter Brueghel II in 1593. He became a master in the city's Guild of Saint Luke in 1602, and in 1608 traveled to Italy for a year-long sojourn. At the time, Jan Breughel I – brother to Snyders' first teacher and himself a close friend and collaborator of Rubens – was also traveling in the Continent and had collected a number of prestigious patrons there. On 26 September 1608, Jan wrote to the great collector Cardinal Federico Borromeo that 'one of the best painters of Antwerp' was on his way to Milan. As a result, Snyders was able to secure Borromeo's patronage, remaining as the Cardinal's guest in Milan until his return in 1609 to Antwerp, where he would go on to have a highly successful career and lead a thriving workshop.

Snyders was both an exceptional technician and a master of Baroque compositional drama, as is exemplified by this lively panel. Although his predecessors in the still-life genre – such as Pieter Aertsen and Joachim Beuckelaer – favored large kitchen or market-pieces, Snyders' imagery transformed the genre into a new, exuberant idiom characterized by vitality, verisimilitude and a focus on spatial construction. Here, Snyders' confidence and masterful handling is clear. Beautifully rendered details in thick strokes of paint abound: the bristling fur of the frenzied cats; the crust of the rolls in the overturned basket; the gleaming handles of the forks and knives; the juicy freshness of the artichokes and asparagus; the rounded moldings on the copper bowl; the slippery sinews of the dressed lamb; and the icy translucency of the grapes at left all reveal his unmistakable hand.

The raucous cats tumbling through the window here were clearly appreciated by Snyders' associates, as a number of variants of the composition – all with significant differences – attest. The present panel is, however, the only known autograph treatment of this motif by Snyders himself. Of the known variants, a canvas in the Prado, Madrid (inv. 1866) and one sold at Sotheby's, Monaco, 20-21 June 1987, lot 356, are attributed to Snyders' student Paul de Vos. A drawing in the Fitzwilliam Museum, Cambridge (fig. 1) has been attributed to Jan Fyt and is likely a ricordo after the present composition.

We are grateful to Fred Meijer, who has confirmed the attribution on the basis of a photograph, for his assistance in cataloguing this lot (written communication, 20 March 2017).



Fig. 1 Attributed to Jan Fyt, Fitzwilliam Museum, Cambridge, inv. PD.56-1964







JACOB VAN WALSCAPPELLE

(DORDRECHT 1644-1727 AMSTERDAM)

Grapes, chestnuts and a cantaloupe with a roemer and a façon de Venise wine glass on a stone ledge

signed 'Jacob: Walscappelle / Fecit.' (lower right, on the ledge)

oil on panel

17½ x 13½ in. (43.6 x 33.6 cm.)

\$300,000-500,000

£250,000-410,000

€290,000-470,000

PROVENANCE:

T.R.C. Blofeld, Hoveton House, Wroxham, Norfolk, by 1955.

with Johnny van Haeften, London, 1987.

Private collection, Europe.

EXHIBITED:

Norwich, Castle Museum, *Still-life, bird and flower paintings of the 17th and 18th centuries: Loan Exhibition of Works of Art from Public and Private Collections*, 8 October-5 December 1955, no. 37.

This canvas is a superb example of the meticulous detail, precise observation and jewel-like refinement that characterize Jacob van Walscapelle's style at the height of his powers. The carefully arranged grouping of fruit and nuts reveal the artist's supreme skill in depicting differences in texture, from the spiny cupule of the chestnuts and clouded sheen of the grapes to the juicy flesh of the open melon. Walscapelle's composition is positioned to show the corner of the stone ledge projecting directly out towards the viewer, an innovative approach that lends dynamism and movement to the image. The ledge and its bounty are illuminated by a beam of light that must surely be understood to come from a window at left, whose panes are painstakingly reflected in the wine-filled *roemer*.

Born in Dordrecht as Jacobus Cruydenier, Jacobus van Walscapelle later adopted the surname of his great grandfather. By the mid-1660s, he had moved to Amsterdam, where he entered the workshop of the still-life painter Cornelis Kick (1631-1681). His biographer Arnold Houbraken reports that Walscapelle was working alongside his master painting flowers from the garden of Kick's father-in-law outside the city's Sint Antoniespoort (*De groote schouburgh der Nederlantsche konstschilders*, Amsterdam 1719, II, p. 334). Walscapelle left Kick's workshop after the latter's decision to move to Loenen in 1667 and became increasingly involved with the city's public affairs, having entered the service of the Drapers' Hall in 1673. Only one work by the artist is dated to after 1685, and it seems that after this date he generally eschewed painting to concentrate on his civic duties.

Walscapelle's early works show a strong affinity with those of his master, but from the early 1670s he began to take greater inspiration from the Utrecht school of still-life painters, most notably Jan Davidsz. de Heem (1606-1684) and Abraham Mignon (1640-1679). Indeed, the dramatic lighting and sharply defined fruit here recall the works of both of these masters, and the elegantly curving stalk of wheat is a motif borrowed directly from De Heem. As Fred Meijer, who has endorsed the attribution, has noted (written expertise), the present work relates stylistically to other works Walscapelle painted in the mid-1670s, and can be dated to c. 1675.

Like many of the lush still-life paintings from this period, the feast shown here alludes to the fragility of life and of any earthly bounty: the grapes and chestnuts hang somewhat precariously over the ledge, reminding the viewer of the transience of mortal things, and the broken skin of the grape in the center of the bunch, along with the small spot of mold blooming on the skin of the peach, reinforce such a reading.



GOVAERT FLINCK

(CLEVE 1615-1660 AMSTERDAM)

An old man at a casement

signed and dated 'G. flinck f. 1646' (lower left)

oil on panel

27½ x 24 in. (70.2 x 61 cm.)

with several red wax seals bearing the monogram 'XJ' or the Cyrillic letters 'ГХ',
of a design probably dating from c. 1860-1870 (on the reverse)

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

£1,700,000-2,500,000
€1,900,000-2,800,000

PROVENANCE:

Johann Ernst Gotzkowsky (1710-1775), merchant, financier, art dealer and collecting advisor to Frederick the Great, Berlin, by 1764, when recorded as 'Rembrandt', '1. alter Mann, der mit dem Kopf auf der linken hand ruht. Extra fein gemahlt', (28 x 23 inches), priced at 600 Reichstaler; by whom sold in 1764 en bloc with 316 other paintings to

Catherine II the Great, Empress of Russia (1729-1796), founder of the Hermitage, Saint Petersburg, as Rembrandt, recorded in an inventory made after her death, in 1797, no. 3654, and by descent to her grandson, Nicholas I, Emperor of Russia (1796-1855), The Imperial Collection at the Winter Palace, Saint Petersburg, possibly sold in 1854 (Prevot, Saint Petersburg, 6 June 1854 and following days, lot 636, as 'Флинкъ. Голова старика' ('Flinck. Head of an old man.'), the dimensions incorrectly given as 6.3 x 5 vershki) or by descent to his son,

Alexander II, Emperor of Russia (1818-1881), by whom sent to Moscow in 1862 with 200 other pictures from The Hermitage, for the picture gallery of the newly-established Moscow Public and Rumyantsev Museums.

Acquired by Wilhelm Friedrich Mertens (c. 1870-1957) or by his son, Wilhelm Mertens (1899-1938), both Saint Petersburg until 1917-1918, and subsequently Leipzig, certainly by 1932, and by descent to the following Private collection, Europe; Christie's, London, 6 December 2011, lot 13. with Jean-Luc Baroni, London, 2014, where acquired by the present owner.

EXHIBITED:

Berlin, Galerie Dr. Schäffer, *Hundert Seltene Holländer*, April-May 1932, no. 39, 'Flinck, Govaert - Bildnis eines alten Mannes - Bez. und datiert 1646'.

LITERATURE:

J.E. Gotzkowsky, 'Specification meiner allerbesten und schönsten Original Gemälden bestehen in 317 Stück nebst den allergenauesten Preißen', circa 1764, MS, Berlin, *Geheimes Staatsarchiv Preussischer Kulturbesitz*, I. HA., Rep. 11, no. 171-175 Russland D, *Interzessionalia* 1751-1765, fol. 253 recto, no. 18, as 'Rembrandt', '1. alter Mann, der mit dem Kopf auf der linken hand ruht Extra fein gemahlt', 2 feet 4 inches by 1 foot 11 inches, 600 'Rthlr'.

J. von Stählin, 'Vornehmste Stücke aus dem an Ihren Kays. Maj. Verkauften Gotzkowsky Cabinet aus Berlin', circa 1764, MS, Saint Petersburg Branch of the Archive of the Russian Federation Academy of Sciences, Fund 170, opis' 1, delo 68, ff. 1a-4, reprinted in A.I. Uspensky, Императорские дворцы ['The Imperial Palaces'], Записки императорского московского археологического Института имени императора Николая II [Notes of the Imperial Nicholas II Moscow Archaeological Institute], XXIII, 1913, part 2, p. lii, and in K. Malinovsky, ed., Записки Якова Штейлина об изящных искусствах в России [The Writings of Jacob Stählin on the

Fine Arts in Russia], Moscow, 1990, II, p. 99, as 'Rembrandt. An old man, whose head is resting on his left hand', 2 feet 4 inches by 1 foot 11 inches, 600 Thalers. Count J.E. Münnich, *Catalogue raisonné des tableaux qui se trouvent dans les Galeries, Salons et Cabinets du Palais Impérial de S. Pétersbourg, commencé en 1773 et continue jusqu'en 1785*, 1773-1785, MS, Saint Petersburg, Hermitage Archives, Fund 1, opis' VI-A, delo 85.

(Possibly) Count J.E. Münnich, *Catalogue des tableaux qui se trouvent dans les Galleries et dans les Cabinets du Palais Impérial de Saint Pétersbourg*, Saint Petersburg, 1774 (reprinted P. Lacroix, 'Musée du Palais de l'Ermitage sous le règne de Catherine II', in *Revue universelle des arts*, XIII, pp. 164-179, 244-258, XIV, 212-225, XV, 47-53, 107-123), as one of nos. 57, 'Rembrand. Le Portrait d'un vieillard', 88, 'Rembrand. La Tête d'un vieillard', 914, 'Rembrand. Portrait d'un vieillard', 1882, 'Rembrand. Portrait d'un vieillard' or 1887, 'Govaert Flinck. Portrait d'homme'.

F.I. Labynsky et al., Каталог картинам, хранящимся в Императорской галерее Эрмитажа, в Таврическом и Мрамарном дворцах... [Catalogue of the Paintings Kept in the Imperial Hermitage Gallery, the Tauride and Marble Palaces...], 1797, MS, Saint Petersburg, Hermitage Archives, Fund 1, opis' VI-A, delo 87, no. 3645, the dimensions given as 15.34 x 13.12 vershki (68.2 x 58.3 cm.).

(Probably) *Notice sur les principaux tableaux du Musée Impérial de l'Ermitage à Saint-Pétersbourg*, Saint Petersburg and Berlin, 1828, pp. 56 and 136, in room no. 11, the 'Salle de Rembrandt', as Rembrandt, 'un rabbin juif qui se résigne à payer'.

(Possibly) *Livret de la Galerie Impériale de l'Ermitage de Saint-Pétersbourg : contenant l'explication des tableaux qui la composent, avec de courtes notices sur les autres objets d'art ou de curiosité qui y sont exposés*, Saint Petersburg, 1838, p. 127, in 'Salle XI', as Rembrandt.

(Possibly) Baron N.E. Wrangel, 'L'Empereur Nicolas I et les arts', Старые годы [Starье годы], VI, September-November 1913, p. 124, no. 636 under the 1854 sale, 'Флинкъ. Голова старика' ('Flinck. Head of an old man.'), the dimensions incorrectly given as 6.3 x 5 vershki and the inventory number incorrectly given as 3121, or as one of the other 1,217 lots.

C. Frank, 'Die Gemälde Sammlungen Gotzkowsky, Eimbke und Stein: Zur Berliner Sammlungsgeschichte während des Siebenjährigen Krieges', in M. North, ed., *Kunstsammeln und Geschmack im 18. Jahrhundert*, Berlin, 2002, pp. 189-190, note 221, as 'Ehem. Ermitage, 1862 nach Moskau abgegeben'.

T. Ketelsen and T. von Stockhausen, *The Provenance Index of the Getty Research Institute: Verzeichnis der verkauften Gemälde in deutschsprachigen Raum vor 1800*, Munich, II, p. 1305, under 1764/00/00.

N. Schepkowski, *Johann Ernst Gotzkowsky: Kunstagent und Gemälde Sammler im friderizianischen Berlin*, Berlin, 2009, pp. 462 and 577, 'Laut Prof. Gotzkowsky wurde das "Bildnis eines alten Mannes" 1862 nach Moskau verkauft'.

To be included in T. van der Molen's forthcoming catalogue raisonné of the paintings of Govaert Flinck.





Fig. 1 Govaert Flinck, *Head of an old man*, National Gallery of Ireland, Dublin © National Gallery of Ireland, Merrion Square West, Dublin 2, Ireland



Fig. 2 Govaert Flinck, *Bearded man in a velvet cap*, The Metropolitan Museum of Art, New York

When this arresting portrait was presented to the art market at Christie's in 2011, it was recognized among the most significant and powerful paintings in the oeuvre of Govaert Flinck, one of Rembrandt's most faithful and accomplished followers. Subsequent to its recent sale, the picture's dark, yellowed varnish — which had obscured its surface for generations — was removed, revealing a luminous setting, rich palette, and masterful handling of paint. Today, Christie's is delighted to re-present the painting once more in a state in which its quality can be fully appreciated.

Acquired by Catherine the Great as part of her first and perhaps most sensational en bloc art purchase, *An old man at a casement* was first documented in 1764 as by Rembrandt ('extra fein gemahlt'), and may have remained under this attribution in the Russian Imperial collection well into the 19th century. It was not until 1928, in a certificate made in Berlin by the scholar Wilhelm von Bode, that the painting was formally recognized for the first time as by Flinck. Notwithstanding this, and the painting's subsequent appearance in an exhibition in Berlin in 1932, the composition appears to have been known to a wider circle of scholars only by virtue of several copies, so that neither Joachim von Moltke nor Werner Sumowski were aware of the present work at the time of their respective publications on Flinck, in 1965 and 1983. However, Von Moltke did later get to see the painting in person and described it in a letter to the late owner (14 February 1973) as: 'ganz ungewöhnlich gut und sehr charakteristisch' ('extraordinarily good and very characteristic'). Recently, the attribution has been confirmed on the basis of photographs by Tom van der Molen, who will include *An old man at a casement* in his forthcoming catalogue raisonné of Flinck's paintings. He has

also pointed out that the present work compares well to a painting by Flinck datable to the early 1640s, now in the National Gallery of Ireland, in which the sitter's features are similar to those in the present work (fig. 1).

Govaert Flinck was one of Rembrandt's most talented pupils. His biographer Arnold Houbraken records that he worked in Rembrandt's Amsterdam studio for just a year — probably 1635-1636 — and in this short time became so adept at painting in Rembrandt's manner that several of his pictures were sold as works by Rembrandt's own hand (A. Houbraken, *De Grote Schouburgh de Nederlandsche konstschilders en schilderessen...*, II, Amsterdam, 1718-1721, p. 18). By the mid 1640s Flinck had built up a flourishing career in his own right, to the extent that he had become one of Rembrandt's chief rivals in Amsterdam, both as a history painter and as a fashionable portraitist. He had also by this time become independently wealthy by virtue of his marriage in 1645 to Ingeltje Thoveling (1619-1655), the daughter of a director of the East India Company. In May 1644 he paid 10,000 guilders to acquire two adjoining houses on the Lauriersgracht (now numbers 76 and 78) and converted the top two floors into a studio and gallery. Houbraken describes a visit to the studio in which he found a Rembrandt-like array of items including exotic textiles, costumes, jewellery, armour and sculptures, for use in paintings of exactly this kind.

Rembrandt's tronies — imaginary portraits based on live models — which he had been painting regularly since the 1630s, were clearly influential on Flinck's own work in this area. These frequently featured old, bearded men in antique costume, referred to generically as philosophers or prophets,



with emphasis given to their perceived wisdom in old age. Flinck's sitter here wears a red velvet cap, a gold chain, a black fur-trimmed coat, and a lace shirt with elaborately frilled cuffs, and is depicted leaning on a richly embroidered cushion. Like Rembrandt, Flinck uses this style of costume in a deliberate effort to transplant his subject into a timeless past, redolent with Biblical, classical and medieval associations. Similar attire and probably the same model were used by Flinck a year earlier for the *Bearded man in a velvet cap* (New York, Metropolitan Museum; see fig. 2). However, while the sitter for the New York picture is evenly lit and observed bust-length in much the same manner that Flinck might employ for a standard portrait, in the present work the lighting is far more dramatic (and distinctly Rembrandtesque) and the pose much more spontaneous and expressive. The man is seen leaning forward, resting his head on his clenched left hand in an everyday gesture that suggests contemplation and perhaps a degree of world-weary resignation. The pictorial origins of this gesture may be traced back to Albrecht Dürer's *Melancholia* engraving (fig. 3; 1514, Bartsch 74), in which

Melancholy is personified by a winged woman, seated with her head in her hand, surrounded by instruments of learning yet paralysed by idleness. Although Rembrandt seems never to have committed this particular pose to paint, he did experiment with it in a number of drawings executed around the time that Flinck was operating in his studio. These include the sheet in the Museum Boymans van Beuningen, Rotterdam, showing *Saskia at a window* in which she supports her head with her left hand (see fig. 4).

The support used for the present painting has been examined by Professor Peter Klein, who has confirmed that it is a single-plank poplar panel (fig. 5). The use of poplar is unusual in the context of North Netherlandish panel painting. However, in the mid-1630s and the 1640s, Rembrandt and artists in his circle started to experiment with panels made using a variety of exotic imported woods such as cordia, walnut and mahogany, as well as poplar, rather than just oak (see J. Bauch and D. Eckstein, 'Woodbiological investigations on panels of Rembrandt Paintings', in *Wood Science and Technology*, 15, 1981, pp. 251-63). Rembrandt's paintings on poplar include the *Portrait of Maria Trip*, from c. 1639 (Rijksmuseum, Amsterdam).



Fig. 3 Albrecht Dürer, *Melancholia*



Fig. 4 Rembrandt Harmensz. Van Rijn, *Saskia at the Window*
© Museum Boijmans Van Beuningen



Fig. 5 reverse of the present lot



CATHERINE THE GREAT AND THE HERMITAGE PROVENANCE

The foundation of the Imperial Hermitage and of its successor, the State Hermitage Museum, Saint Petersburg, is traditionally traced to 1764, the year in which Catherine the Great (fig. 6), crowned Empress of All the Russias less than two years earlier, made her first purchase of pictures. This founding acquisition was to unleash a passion for collecting which saw, over ensuing decades, the purchase en bloc of some of Europe's greatest private collections, including those of Sir Robert Walpole at Houghton Hall, Crozat de Thiers in Paris, Tronchin in Geneva and Count Heinrich Brühl in Dresden, and was to leave Saint Petersburg with a picture gallery rivaled by few others to this day. Alongside works by Rembrandt, Frans Hals, Gerrit van Honhorst, Hans von Aachen, Bartholomeus van der Helst and Hendrick Goltzius, the group with which Catherine began collecting included Govaert Flinck's *An old man at a casement*, which is documented in the Imperial Collection at the Winter Palace from its very origins and into the nineteenth-century.

The collection which Catherine acquired in 1764 was formed by a fascinating figure from Berlin, the entrepreneur and investor Johann Ernst Gotzkowsky. In 1755, Frederick the Great of Russia, who had decided to build a gallery of Old Masters for Sanssouci, his summer palace at Potsdam, commissioned Gotzkowsky to act as his agent and advisor in the purchase of suitable pictures. Gotzkowsky seems to have thrown himself into this new challenge with a passion, and by 1756 Frederick had received the first group of paintings. Gotzkowsky continued buying for the King; however, the Seven Years' War, which pitted Frederick's armies against those of the Russian Empire, placed a strain on Prussian state finances. Catherine, acting through her diplomats V.S. Dolgoruky and M.I. Vorontsov, moved to purchase the pictures assembled for Frederick the Great — which allowed her to demonstrate to her Prussian counterpart that even in the aftermath of the Seven Years' War, Russia had the financial resources which Prussia then lacked. In 1764, Gotzkowsky handed over to Dolgoruky 317 pictures, valued at 171,900 Reichstaler.



Fig. 6 Fyodor Rokotov, *Portrait of Catherine II*
© The State Hermitage Museum / photo by Vladimir Terebenin, Leonardo Kheifets, Yuri Molodkovets

By August 1764 the pictures were in Saint Petersburg in the care of the civil servant Betsky, and it was probably at this time that a list was composed by Jacob von Stählin (1709-1785). His list of Gotzkowsky's pictures, which remains in the Archive of the Russian Academy of Sciences (*op. cit.*), closely matches that which was probably composed on Gotzkowsky's instruction before the collection left Berlin (*Specification*, Staatsarchiv, Berlin, *op. cit.*). In both manuscripts Flinck's *An old man at a casement* can be identified with an entry for one of the thirteen works listed as by Rembrandt, '1. alter Mann, der mit dem Kopf auf der linken hand ruht Extra fein gemahlt', with matching dimensions. The picture is listed under the non-sequential number 18, which may be Gotzkowsky's own inventory number. The qualification 'Extra fein gemahlt' ('extra fein gemahlt' ('extra finely painted')) is reflected in the valuation of 600 Thalers, more than the twice the amount stipulated for each of a pair of portraits by Rembrandt of larger size (*Specification*, *op. cit.*, no. 565).

We are grateful to Svetlana Borisovna Adaksina, Head Curator of the State Hermitage Museum, and her office, for confirming verbally that in the manuscript catalogue of the Imperial Collection compiled in 1797, the year after Catherine's death, *An old man at a casement* is listed under the inventory number 3654, with the dimensions recorded as 15.34 x 13.12 vershki, 68.2 x 58.3 cm. This inventory number is clearly visible in an old photograph of the picture, which carries the Bode certificate of 1928 on its verso. In the succinct, printed *Notice sur les principaux tableaux du Musée Impérial de l'Ermitage à Saint-Pétersbourg* of 1828, the picture may feature again in the list of works by Rembrandt in room no. 11, described as 'un rabbin juif qui se résigne à payer' (*loc. cit.*). Room 11, one of the more spacious rooms in early-19th-century plans of the Winter Palace, was hung entirely

with 39 works by (or thought to be by) Rembrandt, and was also Catherine's billiard room, containing a table for the game, another for a 'jeu de fortune' and an impressive, mechanised writing desk by Catherine's legendary ébéniste, Heinrich Gambs (*Notice*, *op. cit.*, p. 54). As well as Flinck's *An old man at a casement*, these 39 works include: Rembrandt's *The Return of the Prodigal Son*; the *Flora* of 1634; the *Portrait of an Old Woman* of 1654; *Haman recognizing his fate; Danae* (all still Saint Petersburg; State Hermitage Museum); *The Incredulity of Thomas; Ahasuerus and Haman at the feast of Esther* (both now Moscow, State Pushkin Museum of Fine Arts); *A Man in Oriental Costume*; and *Joseph Accused by Potiphar's Wife* (the latter now doubted as being by Rembrandt; both in Washington, D.C., National Gallery of Art). At least four of these (*The Incredulity, The feast of Esther, Man in Oriental Costume* and *Joseph and Potiphar's Wife*), in addition to the present work and various portraits, had come from Gotzkowski. The room soon came to be called the 'Salle de Rembrandt', and by dint of Catherine's astute and well-advised purchases, presented the richest concentration of the work of Rembrandt and his school anywhere in the world in its day.

Given that for many decades (indeed, often well into the 20th century), the best works of Rembrandt's pupils were regularly catalogued as being by their master, it is no surprise that the present work by Govaert Flinck was counted amongst the more than fifty works in the Imperial Collection given to Rembrandt in its first decades. It seems highly likely, given the cataloguing of the present work as Rembrandt, 'Extra fein gemahlt', in Gotzkowsky's list, that the signature and date were obscured by discoloured or degraded varnish or overpainting, which may also explain why the 1797 inventory number, brushed in red paint in the lower left-hand corner, was placed so close to the then-hidden location of the signature. The absence of any



Fig. 7 The Mertens family house, Saint Petersburg, Kamenny Island

reference to the signature in Bode's 1928 certificate - where he describes the picture as an early work, in ignorance of the exact date indicated in the signature - suggests that the signature was not revealed until after 1928, but by the time of the 1932 exhibition. Interestingly, one other picture sold by Gotzkowsky to Catherine, the *Man in Oriental Costume* in Washington, is now hypothetically attributed to Flinck, or may represent a collaboration between Flinck and Rembrandt, pupil and teacher. For Gotzkowsky to have deliberately presented his Flincks as Rembrandts seems unlikely, as he had known to correctly attribute a large subject picture by Flinck, *The Repudiation of Hagar*, which was not amongst those that went to Russia (Staatliche Museen Berlin, Gemäldegalerie, inv. no. GG 815). It seems that he too formed his opinion on the basis of the present work's excellent, virtuosic execution and the apparent absence of a signature in attributing it to Rembrandt.

Where Gotzkowsky sourced his pictures is not always clear. *An old man at a casement* does not appear in either of the first catalogues of Gotzkowsky's collection written by Matthias Oesterreich (1757 and 1759, respectively), and so must have been acquired by him in the period 1759-1763, probably at auction. Freiherr Bernhard von Köhne, the Hermitage Curator of Paintings who first rediscovered the story of the Gotzkowsky acquisition in the 1870s, was to write that upon receiving Frederick's commission to collect pictures in 1755, Gotzkowsky entered into an exchange of letters with 'fast ganz Europa', seeking out pictures in Italy, France and The Netherlands to purchase (Köhne, 'Berlin, Moskau, St. Petersburg, 1649 bis 1763. Ein Beitrag zur Geschichte der freundschaftlichen Beziehungen zwischen Brandenburg-Preußen und Rußland', *Schriften des Vereins für die Geschichte der Stadt Berlin*, Berlin, XX, 1882, p. 145, echoing Gotzkowsky's own words in his autobiographical *Geschichte*, *op. cit.*, I, p. 20).

The exact way in which *An old man at a casement* left the Hermitage is difficult to establish. It may have been amongst the works sold by Catherine's grandson (Alexander II's father), Emperor Nicholas I, in an auction of Hermitage pictures on 6 June 1854. We are grateful to Victor Mikhailovich Faybisovich and Mikhail Olegovich Didinkin of the State Hermitage Museum for suggesting that it may have been lot 636 in that sale, as 'Flinck. Head of an old man', albeit catalogued with incorrect dimensions and citing the wrong number from the 1797 catalogue (3121). No copies of the auction catalogue are documented, but a Russian-language transcription (perhaps translated from French) was published by a later Curator of Paintings, Baron N.W. Wrangell, in 1913 (*op. cit.*). The vast sale, 1,218 lots in length, seems to have been catalogued very hastily, and inaccuracies of attribution and description abound. In his commentary to the transcription, Wrangell vociferously laments the sale, through which some significant masterpieces left the Hermitage collections. These included Lucas van Leyden's supremely

rare *Shield-Bearers* (subsequently reacquired for the Hermitage at great expense, in 1885), Pieter Lastman's *The Flight of Abraham*, Natoire's *Cupid* and one of Catherine's most beloved paintings, Chardin's *Still Life with Attributes of the Arts*. All of these pictures remained in Russia and were purchased or otherwise returned to the Hermitage either before or after the Revolution.

The 1854 auction seems to have been brought about by a variety of factors, including lack of space for proper storage of the enormous collections; the dank condition of some of the existing Hermitage stores, which posed a risk to the safe conservation of the vast numbers of paintings accumulated by Catherine; pressures to raise money in the years of Russia's entanglement in the Crimean War (1853-1856); the personal interest taken by Nicholas I in the maintenance of the collection; and the example of similar deaccessional auctions held by museums in Continental Europe, such as that organized by the Pinakothek in Munich only two years earlier, in 1852. The style of the monogrammed seal on the panel reverse, however, applied multiple times as though in an assertive, proud show of ownership, suggests that the picture may already have entered a private collection by c. 1860-1870. The monogram, which can be read either as the Latin initials 'XJ' or the Cyrillic initials 'ГХ' ['G. Kh.'], has not been conclusively identified.

It is possible that already by the time of the Russian Revolution the present picture had been acquired by the ancestors of the present owner. Wilhelm Friedrich Mertens, of Saint Petersburg, is known to have been a passionate collector of Dutch Old Master drawings and pictures, and the present picture may have been amongst his purchases. The Mertens family, of German origins, were established the Russian fur trade by Friedrich Ludwig Mertens (1812-1877/87); the business had a headquarters in Saint Petersburg, and branch offices in Nizhny Novgorod, Riga, Paris, London, Brussels, Leipzig and Berlin. In Saint Petersburg their offices were on the Nevsky Prospect, with a shop at no. 50 in the 1850s, and subsequently with a grander building, the F.L. Mertens Trade House, at no. 21, raised to four stories by A. Roben and subsequently completely rebuilt by the architect M.S. Lyalevich in 1911-1912. Lyalevich also built a family house on Kamenny Island (1, Zapadnaya Alley) in 1911 (fig. 7). Wilhelm Friedrich left Saint Petersburg with his family in 1917-1918 and settled back to Germany.

The present work has been requested by Tom van der Molen for inclusion in an upcoming exhibition devoted to Flinck and another of Rembrandt's students, Ferdinand Bol, being organized by the Amsterdam Museum and the Rembrandthuis and scheduled to open in October 2017.

LUDOLF BACKHUYSEN

(EMDEN 1630-1708 AMSTERDAM)

Tsar Peter the Great's boeier off Amsterdam

signed with initials 'L B' (on the floating duckboard) and dated '1697' (on the floating cask)
oil on canvas
21½ x 31½ in (55.4 x 80.2 cm.)

\$300,000-500,000	£250,000-410,000
	€290,000-470,000

PROVENANCE:

D. Komter, Amsterdam; his sale, Sotheby Mak van Waay, Amsterdam, 9 [=1st day] March 1926, lot 3 (DFI.1,125 to Bruyne).
J.W.F. Haverkamp; Sotheby Mak van Waay, Amsterdam, 5th June 1928, lot 166.
Private collection; Sotheby's, London, 14 December 2000, lot 54.

LITERATURE:

'Czaar Peter de Groter als zeiler', *De Watersport*, XI, 1922, p. 117, no. 6.
M.G.J. Honig, *Algemeen Handelsblad*, 27 March 1928.
G. de Beer, *Ludolf Backhuysen (1630-1708): Sein Leben und Werk*, Zwolle, 2002, pp. 145-146, fig. 178, no. 91.
B. Bakker, E. Schmitz and J.E. Abrahamse, *Het aanzien van Amsterdam: plattegronden en profielen uit de Gouden Eeuw*, Bussum, 2007, pp. 255, 295, note 51.

Tsar Peter the Great visited Amsterdam in 1697 as part of the Grand Embassy, a Russian diplomatic mission organized to strengthen and expand the Holy League, Russia's alliance with other European powers, against the Ottoman Empire. Along with a cortège of Russian ambassadors, Peter himself accompanied the party, travelling incognito under the name Peter Mikhailov. The embassy arrived in the Dutch Republic at the beginning of August, as the naval prowess of Holland and England was of especial interest to the young Tsar. Fascinated by ship-building, he visited Amsterdam in particular to study the craft more closely. The city's mayor, Nicolaes Witsen, arranged for the Tsar to assist with the construction of an East Indiaman at the company's dockyard, and the Tsar's experiences would later inform the development of Russia's own navy. Here, Peter is shown on his *boeier* (a type of yacht) off Amsterdam in a blue frock-coat trimmed with red; the man in brown standing by the mast is Nicolaes Witsen.

As the leading marine painter in Amsterdam at the time of the Grand Embassy, Backhuysen worked extensively for the city's wealthy bourgeois and the court, as well as the Stadtholder, William III. His success led to commissions from across Europe by celebrated patrons like Cosimo III de'

Medici, Grand Duke of Tuscany (1642-1723) and Frederick I of Prussia (1657-1713). Pictures like the present one reveal that Tsar Peter the Great can also be counted amongst Backhuysen's international patrons and admirers. In fact, during his trip, Peter is known to have visited the artist's workshop and is even reputed to have taken drawing lessons from the painter. Nicolaes Witsen was also acquainted with the painter and it is possible that he may have been the one to commission this painting in commemoration of the Russian embassy's visit.

As is typical of Backhuysen's mature work, the present canvas is a tour-de-force of meticulous observation of nature and detail. The windswept, choppy sea waves are capped with white foam on what must have been a very blustery day; those in the foreground have fallen into the shadow of a large cloud while a strip of sea beyond is brilliantly illuminated by a stream of sunlight that has broken through.



44

ANDREA VACCARO

(NAPLES 1604-1670)

Mary Magdalene

signed with monogram 'AV' (lower center)
oil on canvas
40 x 30½ in. (101.5 x 77.2 cm.)

\$80,000-120,000

£66,000-98,000
€76,000-110,000

PROVENANCE:

Private collection, Spain.
with Jean-Luc Baroni, London, 2011, where acquired by the present owner.

Following the defeat of French forces at the Battle of Garigliano in 1503, the Spanish took control of the city of Naples, establishing it as an important center of their empire. This occupation created opportunities for painters living and working in the city to expand their markets and for increased artistic exchange between Italy and Spain. One of the most successful painters in Naples to profit from the Spanish rule during the mid-17th century was Andrea Vaccaro. Native to the city, Vaccaro had by the 1630s become one of its leading artists, working frequently for Spanish patrons and regularly exporting his work to the Iberian Peninsula from 1635 (as a result, the Museo del Prado in Madrid has a significant collection of his works). His paintings graced all of the major local collections of the day, including that of the Viceroy of Naples, Gaspar de Bracamonte (c. 1595-1676).

From early on Vaccaro was drawn to the dramatic chiaroscuro of Caravaggio, whose *Flagellation*, now in the Museo di Capodimonte in Naples, he copied. The present *Magdalene* reveals the unavoidable Caravaggesque idiom that characterized the prevailing pictorial styles in Naples and Rome, as well as the stark tenebrism of the Spanish painter Jusepe de Ribera, who had moved to Naples in 1616 and whose influence seems particularly evident here in the still life at lower left and the somber simplicity of the background. The Magdalene's delicate, porcelain features and lyrical pose and expression, however, relate more closely to the works of Guido Reni and Domenichino, whose softer, more elegant styles strongly influenced Vaccaro from around 1630, allowing him to blend the restrained classicism of these older Bolognese contemporaries with the drama and color of Naples.

The evident popularity of the Magdalene as a subject during this period is attested to by the number of paintings Vaccaro produced of the saint. The Penitent Magdalene had become an enormously popular theme for artists during the Counter Reformation when she was celebrated as a model of repentance and reform. Indeed, the saint's contrition for her sins and her choice to lead an eremitic life after Christ's death, praying in solitary contemplation at Sainte-Baume in Southern France, was frequently cited as a guide for the faithful during the 17th century, with theologians and religious leaders arguing that 'imitating the glorious Magdalene' and her penitent, contemplative life was the best means toward salvation (see Michelangelo da Venezia, in F. Mormando, 'Teaching the Faithful to Fly: Mary Magdalene and Peter in Baroque Italy', *Saints & Sinners: Caravaggio and the Baroque Image*, exhibition catalogue, Boston, 1999, p. 119).

This particular composition can be found in a number of pictures of varying quality, including paintings in the Museo del Capodimonte, Naples; the Galleria Nazionale di Palazzo Abatellis, Palermo; the State Hermitage Museum, St. Petersburg; the Palacio de Liria, Madrid; the Museu Nacional de Belas Artes, Rio de Janeiro; and the Alte Pinakothek, Munich. Although numerous treatments of the composition exist, the present canvas and one in a private collection in Naples are the only two to bear Vaccaro's distinctively elegant monogram (fig. 1). Dott. Riccardo Lattuada, to whom we are grateful, has confirmed the attribution of the present work, dating it to the 1740s and noting that it is one of the best extant versions of the composition by the artist.



PROPERTY OF A GENTLEMAN

45

BARTOLOMÉ ESTEBAN MURILLO

(SEVILLE 1618-1682)

The Immaculate Conception

oil on copper, an engraver's plate for the *Triunfo de los religiosos* [...]
21½ x 15½ in. (53.7 x 39.4 cm.)

\$250,000-350,000

£210,000-290,000
€240,000-330,000

PROVENANCE:

(Probably) the sacristy of the Cartuja, Granada.
(Probably) José María de Rojas y Galiano (1850-1958), Knight of the Order of Alcantara, 8th Marquis of Bosch de Arés, 5th Count of Torrellano, 5th Count of Casa Rojas, and by descent until 2015.
Private collection, Europe, where acquired by the present owner.

LITERATURE:

J. Brown, 'Murillo en sus dibujos', *Ars*, 31, July-September, 2016, pp. 139, ill.



Fig. 1 Bartolomé Esteban Murillo, *Angels from the Immaculate Conception*, drawing, Hamburger Kunsthalle, Hamburg





Fig. 2 Reverse of the present lot

Executed in the graceful and airy style typical of Murillo's work of the 1660s, this recently rediscovered painting is an exciting addition to the corpus of Murillo's autograph works. The subject of the Immaculate Conception of the Virgin, or *Inmaculada*, was one that Murillo treated on numerous occasions with such success and popularity that his representations would become the standard iconography for the doctrine. Though the present composition is unique in terms of the precise arrangement of the figures and drapery, stylistically, it aligns with Murillo's mature works, which he painted in Seville following his 1658 stay in Madrid, where he not only studied the works of Renaissance masters but also embraced the innovations of Diego Velázquez. Comparisons with the large canvases he produced for the Seville Cathedral, Santa María la Blanca, such as his *Birth of the Virgin* (Louvre, Paris) and his *Dream of the Patriarch* (Prado, Madrid), reveal a similar technique of blending form and color to create an ethereal softness and dynamic sense of movement. Conceived with energetic and fluid brushwork, this beautiful, young Virgin anticipates, as Jonathan Brown notes (*loc. cit.*), the analogous figures in the monumental *Inmaculadas* from the 70s that Murillo produced for Aranjuez and La Granja (Prado, Madrid and Cleveland Museum of Art, respectively).

The debate surrounding Virgin's immaculacy — that she was born free from sin and thereby was a pure vessel for Christ's birth — was one of the most divisive in the history of the Church. Two arguments were central to the

quarrel: that of the immaculatists, championed by the Franciscans, held that the Virgin had been immaculately conceived without original sin, while the sanctification doctrine, advanced by the Dominicans, proposed that Mary had been conceived in sin but was purified in the womb of her mother. In 1661, in large part due to pressure and advocacy from Spain, Pope Alexander VII issued a papal bull that officially declared the Virgin Mary immune to original sin and forbade any future discussion of the issue. While in the rest of Europe the cult of the Immaculate Conception remained controversial, in Spain and particularly in Seville, the papal declaration supporting the immaculatists' position resulted in public rejoicing. Murillo's vision of the Immaculate Conception showing an adolescent girl dressed in the purest white and blue, standing on a sliver of moon lifted heavenwards by a host of playful cherubs, became the archetypal image of this complex and abstract theological concept.

Works on copper like this one belong to a special category of Spanish Baroque cabinet pictures that frequently appear in 17th-century inventories, often without attributions but nearly always with high valuations, where they are described as *láminas* (literally, paintings on a hard support, this has been understood to mean works painted on precious metals such as copper or silver as well as exotic stones). William B. Jordan has drawn attention to the deep appreciation that Murillo's great patrons and collectors held for his *láminas*, noting that the inventories of connoisseurs such as Justino de Neve,

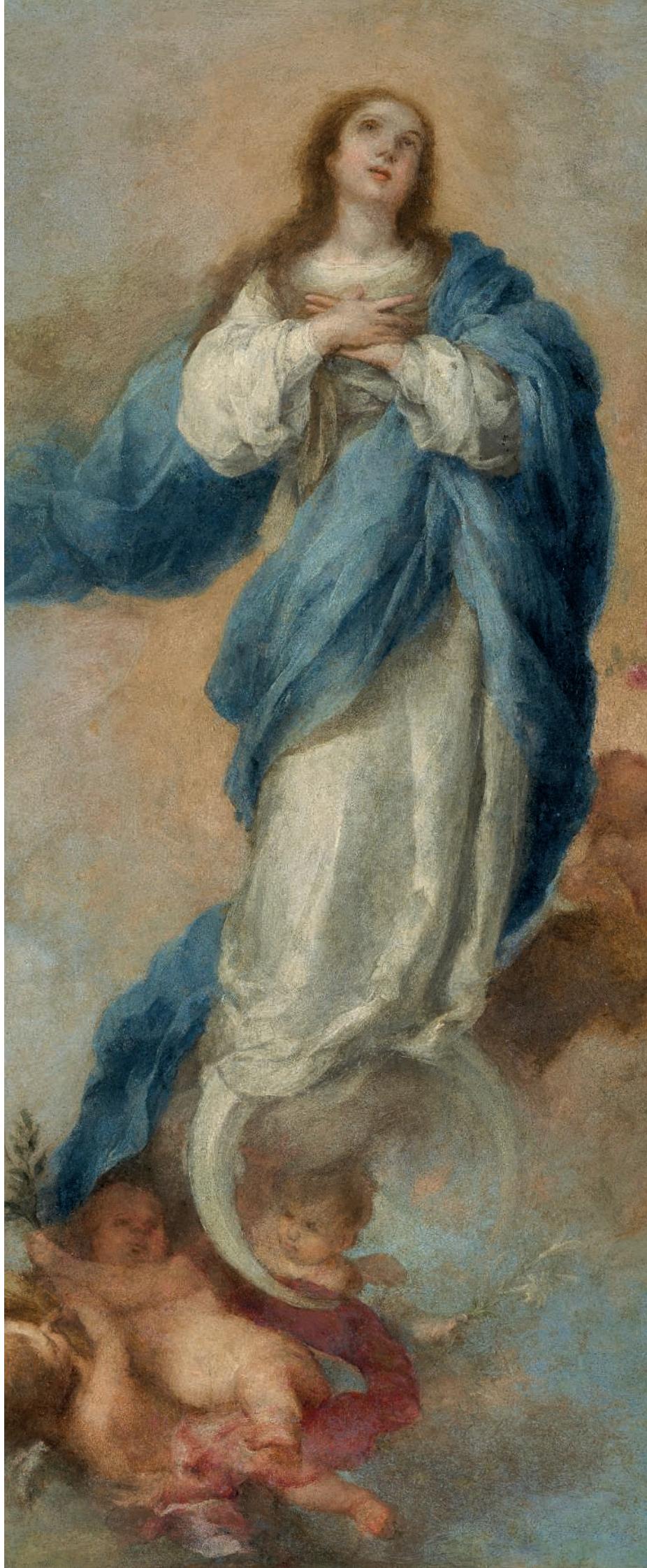
the canon of the Cathedral of Seville and the Flemish merchants Nicolás Omazur and Joshua van Belle, record numerous such works (see W.B. Jordan, "A Forgotten Legacy. Murillo's Cabinet Pictures on Stone, Metal and Wood", in *Bartolomé Esteban Murillo (1617-1682). Paintings from American Private Collections*, exhibition catalogue, 2002, pp. 63-73). Murillo's *lámínas* were conceived as independent works intended for personal devotion, as opposed to his small-scale preparatory sketches, which are freer and more summarily executed. Indeed, Murillo's works on copper exhibit what Jordan describes as an "exquisite balance of spontaneity and finish" (*ibid.*, p. 73).

In his catalogue raisonné, Angulo Iñiguez includes just three small *lámínas* of the *Inmaculada* (although one was mistakenly described as on canvas). The first was formerly in the Georges Vivian collection at Claverton Manor, Bath (27.5 x 18.4 cm.; sold Sotheby's, London, 10 July 2003, lot 43 for £300,000; see A. Iñiguez, *Murillo*, Madrid, 1981, II, p. 364, no. 719.). A second appears in the 1788 inventory of the Prince of the Asturias, the future King Charles IV, among his cabinet pictures in the Casita del Príncipe at the Escorial (probably the 47 x 33.5 cm. copper panel now in the Arango Collection, Madrid; see *ibid.*, p. 371, no. 719). A final example was documented by Palomino and Ceán Bermudez in the Sacristy in La Cartuja, Granada, as measuring $\frac{1}{2}$ vara (c. 42 cm.; see *ibid.*, p. 365, no. 726). To this list may be added the one formerly in the Forum Filatélico collection (96 x 64 cm.), bought by the Spanish State and currently exhibited in the Museo Nacional de Bellas Artes de Sevilla. As the dimensions of the present copper panel are close to the one recorded in La Cartuja, Granada, it is tempting to hypothesize that they are one and the same.

As Jonathan Brown has noted, a preparatory study for the present work, executed in red and black chalk, is in the Kunsthalle, Hamburg (fig. 1; J. Brown, *loc. cit.*; for the drawing, see J. Brown, *Murillo: Virtuoso Draftsman*, New Haven and London, 2012, no. 22). In this drawing, which is dated October 17, 1660, Murillo is clearly working out the group of three putti that appears at the lower center in the present work. Clearly, the master had not fully resolved his composition when he began painting the copper panel: pentiments are visible at the edge of the Virgin's blue cloak and in the lower group of angels, where Murillo modified the position of the arms.

For his support, Murillo used an engraver's plate (fig. 2) representing the Great Martyrdom of 1622. The plate is entitled "Triunfo de los religiosos de la provincial de Ntra. Sra. del Rosario de Philippinas de la orden de predicadores tostados a fuego lento por predicadores del Sto. Evangelio en el reyno de Japon Ao 1622". It depicts the immolation and decapitation of priests and preachers in Nagasaki - according to the inscription, an event that was observed by over 60,000 spectators. At left, the Governor of Nagasaki issues the death sentence and observes the execution of Alonso Navarrete, one of the principal missionaries was killed a few years earlier in 1617. A key at the bottom of the engraving identifies the most important martyrs, including Tomás de Zumárraga, Jacinto Orfanell-Prades, Ángel Ferrer Orsuchi, and Francisco Morales. It is striking that Murillo chose this particular engraver's plate as support, since it would have been more economical to use a thinner sheet of copper, as was the norm in this period. Most likely, he found the contrast between the Virgin's beautiful divinity and the powerful sacrifices made by the martyrs spiritually compelling.

In addition to Jonathan Brown, both Ignacio Cano and William B. Jordan have confirmed the attribution on the basis of firsthand inspection and date the painting to around 1660.



ENGLISH FOLLOWER OF GIOVANNI ANTONIO CANALETTO

The Grand Canal, Venice, with San Geremia, Palazzo Labia, and the entrance to the Cannareggio

oil on canvas

29¾ x 49¾ in. (75.4 x 126.5 cm.)

\$100,000-150,000

£82,000-120,000

€94,000-140,000

PROVENANCE:

Private collection, USA; Sotheby's, New York, 8 June 2007, lot 265, as 'William James'.

The Cannareggio canal was the principal northwest route into Venice from the mainland during the 18th century. The present view shows its entrance off the Grand Canal, with the church and campanile of San Geremia to the left and the Palazzo Querini detti Papozze along with the low façade of the Palazzo Emo to the right. Spanning the opening of the canal is the Ponte delle Guglie with the four obelisks (*guglie*) after which it was named. The church of San Geremia, shown here prior to its remodelling by Carlo Corbellini between 1753 and 1760, stands before the Palazzo Labia, which was built at the very end of the 17th century for a recently ennobled Catalan family. The Labia family launched an ambitious decorative scheme within their palazzo, employing Giovanni Battista Tiepolo to paint a scheme of large-scale frescoes between 1746 and 1747 to decorate the ballroom. Further up the canal, beyond the Ponte delle Guglie, the buildings of the former Jewish Ghetto can be seen.

Canaletto's renowned depictions of Venice were hugely popular across Europe during the 18th century, especially after the painter's sojourn in England between 1746 and 1755. The present work is largely based on a view by Canaletto, painted as part of series of twelve images of the Grand Canal, now in the collection of Her Majesty the Queen of England (RCIN 400532). These works formed the basis for the fourteen engraved plates published by Visentini in his *Prospectus Magni Canalis Venetiarum* (Venice, 1735; fig. 1). The engravings provide a *terminus post quem* for the paintings, which likely date to around 1730. The pictures formed a significant part of the collection of the British Consul to Venice, Joseph Smith (c. 1682-1770), Canaletto's most important patron, and were later sold to King George III in 1762. Significantly for the present work, Canaletto added to his painting a balustrade on the left waterfront along with a statue of Saint John of Nepomuk shortly after its construction in 1742. These details do not appear in the present English version of the composition, suggesting that it was either painted from the original between c. 1730 and 1742 or that the composition was based on Visentini's engraving of Canaletto's picture.



Fig. 1 Antonio Visentini after Canaletto, 'The Grand Canal, Venice, with San Geremia, Palazzo Labia, and the entrance to the Cannareggio' from the *Prospectus Magni Canalis Venetiarum*, engraving, 1735 © Art Collection 2 / Alamy Stock Photo



JACQUES-LAURENT AGASSE

(GENEVA 1767-1849 LONDON)

A dark bay hunter in an extensive landscape, horses and cattle beyond

oil on canvas

30 $\frac{3}{4}$ x 37 $\frac{1}{2}$ in. (78.1 x 94.3 cm.)

\$180,000-250,000

£150,000-200,000

€170,000-230,000

PROVENANCE:

(Probably) Painted for George Pitt, 2nd Baron Rivers (1751-1828), Stratfield Saye, 1806.

Hausamann collection, Zurich, where acquired by the present owner.

LITERATURE:

The artist's record book (*Livre de Vérité*), 1806, 'P. of a little bay Egyptian horse small size'.

This previously unpublished portrait of a bay hunter is a superb example of Jacques-Laurent Agasse's sensitive observation of the natural world. His scientific approach to rendering the creatures he depicted and highly refined technique made him one of the greatest animal painters ever to have worked in England, arguably second only to his predecessor George Stubbs.

Born into a patrician family of Huguenot origin, Agasse trained in Geneva before moving to Paris in 1786 to complete his artistic education in the studio of Jacques-Louis David. He also used this period to study animal anatomy and dissection, a practice which is abundantly clear in the physiological accuracy and precision of his later works. With the outbreak of the French Revolution, Agasse was forced to return to Geneva in 1789, before moving permanently to London in 1800 where he quickly established himself as a leading sporting painter.

This painting is likely to have been part of a series of pictures of horses that Agasse painted between 1806 and 1807 on the Stratfield Saye estate

in Hampshire for George Pitt, 2nd Baron Rivers (1751-1828). Rivers, an enthusiastic breeder of both horses and greyhounds and a devoted racer, had first met the Swiss painter in Geneva in 1789 and had encouraged his move to England. Lord Rivers became one of Agasse's most important patrons during the painter's early years in Britain, commissioning from the artist a number of paintings of horses on his stud farm and his beloved greyhounds. The largest and most ambitious of these commissions, *Lord Rivers' Stud Farm at Stratfield Saye* (fig. 1; New Haven, Yale Center for British Art, Paul Mellon Collection) was begun in July 1806 and completed over a year later on 21 December 1807, when it was entered in the artist's account book. The present portrait of a bay hunter is also identifiable with an entry in Agasse's *Livre de Vérité*, where it was recorded on 20 October 1806 as 'P. of a little bay Egyptian horse small size'. The landscape is comparable to that in other works from the Stratfield Saye series and the thatched stable yard buildings in the background may be among those depicted at right in the *Stud Farm*.

We are grateful to Renée Loche for confirming the attribution to Jacques-Laurent Agasse on the basis of firsthand inspection.



Fig. 1 Jacques-Laurent Agasse, *Lord Rivers's Stud Farm, Stratfield Saye*, 1807, oil on canvas, Yale Center for British Art, Paul Mellon Collection



JAKOB PHILIPP HACKERT

(PRENZLAU 1737-1807 SAN PIETRO DI CAREGGI)

Peasants resting beneath vines in the hills above Solfatara, with a view of Ischia, Procida and the Bay of Pozzuoli beyond

signed, dated and inscribed 'peinte par / Phi: Hackert / 1793- / Vue d'Ischia, Procida, Baja et Pouzzole / prise au-dessus de la Solfatar' (lower right)
oil on canvas
25 1/2 x 38 1/2 in. (65.5 x 98 cm.)

\$300,000-500,000	£250,000-410,000
	€290,000-470,000

PROVENANCE:

Private collection, England.
Anonymous sale; Bonham's, London, 5 July 2006, lot 116.

EXHIBITED:

London, Bernheimer Gallery, *In Italian Light: The impact of Italy and the Italian Landscape on artists and travellers, circa 1650-1900*, 2007, no. 29.
Hamburg, Hamburger Kunsthalle, *Jakob Philipp Hackert: Europas Landschaftsmaler der Goethezeit*, 28 November 2008-15 February 2009, no. 73.

The great German poet Johann Wolfgang von Goethe famously wrote of Hackert's talents, extolling the painter's 'ungläubliche Meisterschaft, die Natur abzuschreiben' ('amazing ability to capture nature'). Hackert travelled extensively throughout the Continent, spending time in Stockholm and Hamburg as well as Paris, where he came under the influence Claude-Joseph Vernet (1714-1789), France's leading landscapist. He moved permanently to Italy in 1768, working between Rome and Naples until eventually settling in the southern city in 1786 after his appointment as Court Painter to King Ferdinand IV of Naples (1751-1825), later King of the Two Sicilies. Among Hackert's important early patrons were the English ambassador, Sir William Hamilton (1730-1803), a renowned collector and significant ex-patriot in Neapolitan society, and even Catherine the Great of Russia (1729-1796).

This romantic, sunlight-suffused view of the Bay of Pozzuoli, near Naples, is a superb example of the pastoral mood and crystalline light that characterize Hackert's Italian views and that helped his work achieve widespread renown throughout Europe during the later 18th century. A shimmering, halcyon sea and festoons of vines filtering the sun's glare give way to a luminous vista across the sweeping bay: the relatively flat island of Procida is visible in the middle distance while Ischia emerges against the horizon line, its Monte Epomeo looming majestically against the glow of a lowering afternoon sun that casts lingering shadows in the foreground. The view is taken from the San Gennaro monastery in the hills above Solfatara, northwest of Naples, looking southwest across the bay. To the right, on its promontory, the town of Pozzuoli is visible and across the bay, the Castello Aragonese - built during

Spanish occupation of the city in the 15th century - appears along with the ancient town of Baiae, a significant archaeological site and the source of much tourism during the 18th century.

Views of the Pozzuoli bay were evidently popular among local and visiting patrons, and Hackert produced a number of other drawings and paintings of the area throughout his time in Italy, including one in 1778/1779 for the villa of his patron Prince Aldobrandini at Frascati (C. Nordhoff, 'Jakob Philipp Hackert's 'Gulf of Pozzuoli' for the Casino of Prince Aldobrandini', *The Burlington Magazine*, Vol. 146, no. 1221, 2004). Indeed, the bay of Naples had, from the early 18th century, become an increasingly popular destination for visitors and Grand Tourists. With the archaeological excavations at Pompeii and Herculaneum during the 1730s and 1740s, cultured travellers, keen to see and learn about Italy's classical past, flocked to the area as part of their Grand Tour to view the archaeological sites themselves and to study, with typically Enlightened scientific interest, the natural landscape and the wonder of Vesuvius. With this influx of wealthy, cultured visitors, cities like Naples drew in an increasing number of artists who specialized in pictures for Grand Tourists looking for artworks to commemorate their travels. Hackert's poetic, idyllic depictions of the city and its surrounding countryside were quickly in great demand from wealthy travellers and ex-patriots in Italy, and though the early provenance of this work has yet to be determined, it is quite possible that it was made for one of the numerous Tourists who visited the area during the late 18th century.







PROPERTY OF A PRIVATE COLLECTOR

49

GIUSEPPE ZOCCHI

(NEAR FLORENCE 1711/17-1767 FLORENCE)

The Tiber River, Rome, looking towards the Castel Sant'Angelo, with Saint Peter's Basilica beyond

oil on canvas

21 $\frac{1}{2}$ x 43 $\frac{1}{4}$ in. (55.5 x 110 cm.)

\$800,000-1,200,000

£660,000-980,000

€760,000-1,100,000

PROVENANCE:

Inglewood House, Devon, 1949, as Gaspar van Wittel, called Vanvitelli.
Anonymous sale; Bonhams, London, 8 July 2009, lot 83, as Andrea Locatelli.
with Jean-Luc Baroni, London, 2010, no. 30, where acquired by the present
owner.

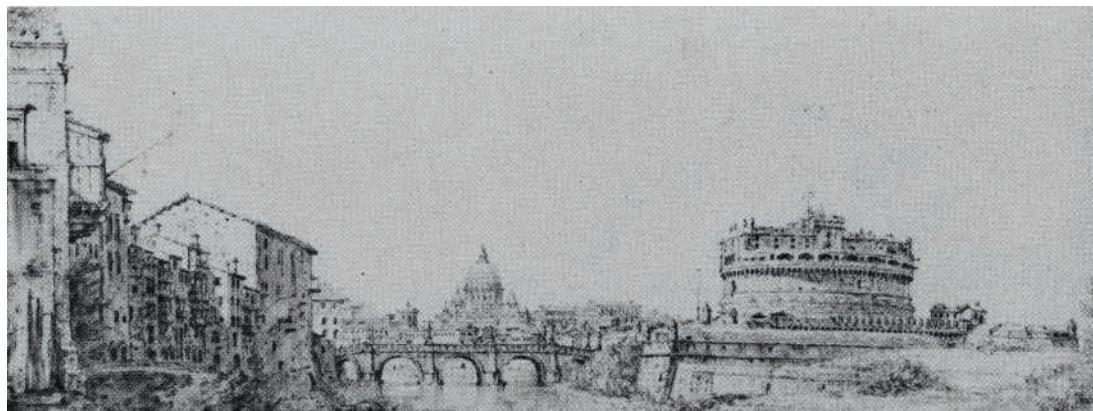


Fig. 1 Giuseppe Zocchi, *View of the Tiber with Castel Sant'Angelo*, drawing, whereabouts unknown







This sweeping, sun-soaked view of the Tiber River with the Castel Sant'Angelo is a rare oil painting of Rome by Giuseppe Zocchi, whose atmospheric pictures of Tuscany, Lazio and the Veneto are enduring records of northern and central Italy in the mid-18th century and held a significant place in the development of European topographical painting.

Zocchi's view-point is from the south bank of the Tiber, in the quarter of Tor di Nona, near the Arco di Parma. Immediately to the left is a small landing space and the Palazzo Altoviti, which was demolished in 1888 to make way for the Lungotevere along the waterfront. Beyond is the Vatican, crowned by the dome of Saint Peter's, and just to the right are visible the lantern and pediment of the Ospedale di Santo Spirito in Sassia and part of the façade of Santa Maria in Transpontina. Spanning the Tiber is the Ponte Sant' Angelo, topped with ten over life-size marble angels holding the Instruments of the Passion, commissioned by Clement IX and carved under the direction of Bernini c. 1667-1672. Bernini directed a team of eight sculptors, each of whom carved one angel, while he himself made two. Clement IX, on viewing them in the sculptor's studio, decided they were too good to be placed on the bridge and ordered copies made. Bernini secretly carved one of the replacements himself (the 'Angel with the Superscription') and it remains *in situ*. For centuries the Ponte Sant' Angelo was the only access from the center of Rome to the Vatican and, therefore, the only point of entry for pilgrims and processions bound for St. Peter's.

Dominating the right-hand side of the painting is the monumental fortress of Castel Sant' Angelo, whose reflection shimmers in the water below. The structure is surmounted by Pieter Antoine Verschaffelt's bronze angel of 1752, which replaced Raffaello da Montelupo's marble original. The Castel Sant' Angelo was originally conceived as a mausoleum for the Emperor Hadrian (A.D. 76-138). Construction started c. A.D. 130 and was completed one year after his death in A.D. 139 by Antonius Pius. The architecture of the Castel Sant' Angelo is in the tradition of ancient Roman tombs, but compared to its direct prototype, the Augustus mausoleum, it is substantially larger. In the early Middle Ages the tomb was surrounded by ramparts and became the citadel of Rome, and it continued to be a place of refuge for Popes until the 18th century. Its name derives from a legend that tells how Saint Gregory the Great saw the Archangel Michael on the battlements of the fortress sheathing his sword and thus presaging the end of the plague of 590; ever since the fortress has borne the name of the holy angel. Paintings of the Castel Sant' Angelo survive from the 16th century and by the beginning of the 19th century it had become something of an icon of Rome.

Zocchi's composition evidently draws inspiration from the works of Gaspar van Wittel, called Vanvitelli, who produced numerous versions of this stretch of the Tiber between the end of the 17th and the first decades of the 18th century and who had died only a few years prior to Zocchi's arrival in Rome at the beginning of the 1740s. Vanvitelli's influence is particularly felt in the grouping of flowerpots on the terrace of the first building on the left and in the stark illumination of the houses on the right bank of the river, which are bathed in warm afternoon light. But while Vanvitelli's depictions of the view are rigid in their topographical accuracy, Zocchi's canvas employs more freedom of composition, reminiscent of the works of Canaletto. Indeed, Zocchi had travelled to Venice on the endowment of his Florentine patron, the Marchese Andrea Gerini (1691-1766), where he became familiarized with the approach to topography evolved by Canaletto and practised by Marieschi. Like Canaletto, Zocchi no doubt used the *camera obscura* to record details of his views, which had the effect of producing canvases with alluringly wide and airy perspectives, such as the present one.

This monumental view was previously misattributed to both Vanvitelli and Andrea Locatelli but was recently recognized as an autograph work by Giuseppe Zocchi by Laura Laureati, who published it in 2010 in the catalogue for the exhibition of *Master Drawings and Paintings* presented by Jean-Luc Baroni at Carlton Hobbs, New York. The presence of a preparatory drawing by Zocchi for this work (fig. 1) leaves no doubt that the painting is by the hand of the master. The viewpoint and the direction of the light are identical, although the drawing lacks a section of the foreground, including the small groups of figures that imbue the finished painting with its liveliness and humanity.

The sketch was formerly part of a fascinating album of landscape drawings by Zocchi, commission by Sir Horace Mann (1706-1786), that bore the inscription 'This is the only record of the Artist Gius.e Zocchi. The Drawings made for the first Sir Horatio (Horace) Mann, (While envoy in Florence) in 1764.' It is uncertain whether this refers to the date of execution or the date in which they came into Sir Horace Mann's possession. As a result, it has not been possible to date the preparatory drawing, or, consequently, the present painting, with precision. However, both must have been executed at some stage between the early 1740s, when Zocchi first arrived in Rome, and 1764.



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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 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 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\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

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, 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:

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

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:

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obliged to honour the **authenticity warranty**.
- (b) It is given only for information shown in

UPPERCASE type in the first line of the **catalogue description** (the "Heading"). It does not apply to any information other than the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled

Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading

to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if 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.

- (h) In order to claim under the **authenticity warranty** you must:

- (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;

- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- (j) 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.

- (k) 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:

- (l) This **additional warranty** does not apply to:

- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

- (iii) books not identified by title;

- (iv) **lots** sold without a printed **estimate**;

- (v) books which are described in the catalogue as sold not subject to return; or

- (vi) defects stated in any **condition report** or announced at the time of sale.

- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(ii) 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

- (a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and

- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- (i) Wire transfer

JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 02100021; FBO: Christie's Inc.;
Account # 957-107978,

for international transfers, SWIFT: CHASUS33.

- (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. 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 Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 630 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- (iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

- (v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- (a) When you collect the **lot**; or

- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

- (vi) we can, at our option, reveal your identity and contact details to the seller;

- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us;

- (ix) we can take any other action we see necessary or appropriate.

- (b) If you owe money to us or to another **Christie's Group** company, we can use 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

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. 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.

- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date;

- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

- (iv) the storage terms which can be found at christies.com/storage shall apply.

- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:

- (i) 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 Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.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.

(e) 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 in 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 damage 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.

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 ◆♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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.

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For a complete salerooms & offices listing go to christies.com

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09/12/16

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. 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 30 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 Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale.
Size to be determined at Christie's discretion.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfaass.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



Property From The Collection of Chauncy D. Stillman Sold To Benefit The Wethersfield Foundation

HENRI DE TOULOUSE-LAUTREC (1864-1901)

L'Enfant au chien, fils de Madame Marthe et la chienne Pamela-Taussat

oil on canvas

51 1/4 x 28 in. (127.6 x 71.1 cm.)

Painted in 1900

\$1,500,000 - 2,500,000

**IMPRESSIONIST & MODERN ART
EVENING SALE**

New York, May 2017

VIEWING

6-15 May 2017
20 Rockefeller Plaza
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CONTACT

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CHRISTIE'S



Tuscan Renaissance Cassone Panels from a Private Collection
GIOVANNI TOSCANI (FLORENCE 1370/80-1430)

Scenes from the tale of Ginevra and Bernabò of Genoa and

Ambrogiuolo of Piacenza (Boccaccio, Decameron)

tempera and gold on panel

33 x 76 ½ x 27 ¼ in. (83.6 x 94.3 x 69 cm.)

£700,000-1,000,000

US\$850,000-1,200,000

OLD MASTERS

EVENING SALE

King Street, London, 6 July 2017

VIEWING

1-6 July 2017

London, King Street

HIGHLIGHTS ON VIEW

22-26 April 2017

20 Rockefeller Plaza

New York, NY 10020

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CHRISTIE'S



AN EDUCATED EYE

CHEFS D'OEUVRE D'UNE COLLECTION

PRIVÉE SUISSE

Paris, 16 May 2017

VIEWING

9-13 / 15 May 2017

9 avenue Matignon

Paris 8e

CONTACT

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A pair of neoclassical
ormolu-mounted steel,
gilt-copper and pewter
covered vases,
Imperial Tula manufacture,
Russian, late 18th century

CHRISTIE'S



A ROYAL DELLA ROBBIA
ANDREA DELLA ROBBIA (1435-1525), LAST QUARTER 15TH CENTURY
POLYCHROME-GLAZED TERRACOTTA BUST OF A LAUREATE IN A FRAME OF FRUIT, VEGETABLES AND PINE CONES
Probably for King Alfonso II of Naples for the Villa Poggio reale, Naples, *circa* 1487-1494
16 in. (41 cm.) diameter the bust relief, 27½ (69.5 cm.) overall
\$200,000-400,000

THE EXCEPTIONAL SALE
New York, 28 April 2017

VIEWING

22-27 April 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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CHRISTIE'S

In the Light of Naples



The Art of Francesco de Mura

April 21 – July 2, 2017

The Frances Lehman Loeb Art Center
Vassar College, Poughkeepsie, NY fllac.vassar.edu

The exhibition is underwritten at Vassar College by Christie's.

Francesco De Mura (Italian, 1696–1782),
The Glory of the Princes, ca. 1763–68 (detail), Oil on canvas,
Pio Monte della Misericordia, Naples



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