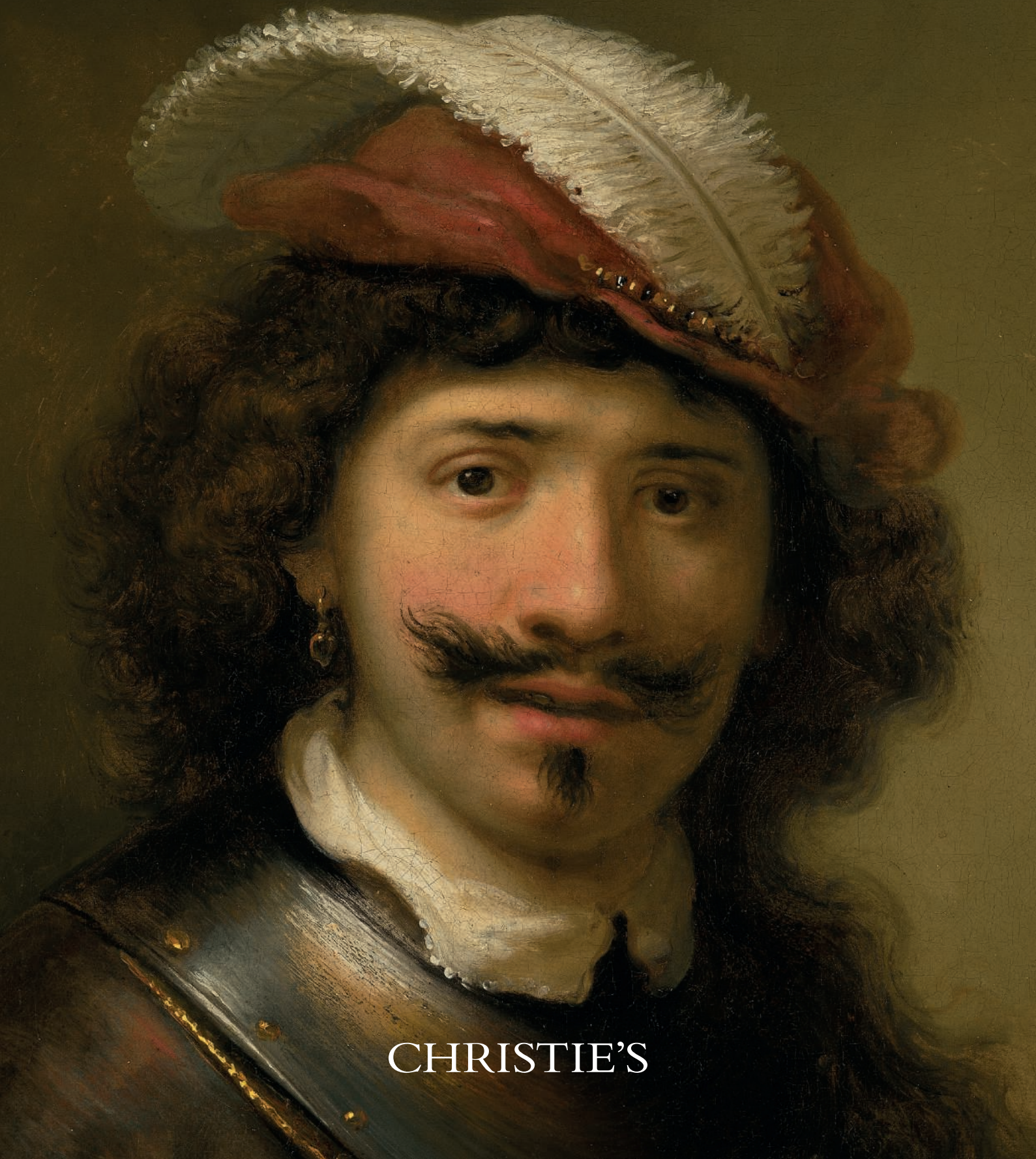


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PROPERTY FROM THE BROOKLYN MUSEUM, SOLD TO SUPPORT MUSEUM COLLECTIONS

01

FRANCESCO BOTTICINI (FLORENCE 1446-1498)

Saints Anne and Joachim

tempera and gold on panel, unframed, a fragment
8½ x 5⅝ in. (21.6 x 13.5 cm.)

\$30,000-50,000

£24,000-39,000
€26,000-42,000

PROVENANCE:

William H. Herriman (1829-1918), Rome, and by whom bequeathed in 1921 to
Brooklyn Museum, Brooklyn, New York (inv. no. 21.466).

LITERATURE:

L. Kanter, 'Francesco Botticini, Predella panel: *The Marriage of the Virgin*,' in *The Bernard and Mary Berenson Collection of European Paintings at I Tatti*, C.B. Strehlke and M. Brüggén Israëls, eds., Florence, 2015, pp. 173ff, under no. 18.

This panel is a fragment of a Presentation of the Virgin in the Temple, another part of which is today in the Saibene Collection, Milan. Laurence Kanter has perceptively suggested the Brooklyn and Saibene panels likely formed part of a predella that also included three panels – *The Birth of the Virgin* and two kneeling donor portraits – in the Colonna collection, Rome, as well as *The Marriage of the Virgin* in the Bernard and Mary Berenson collection, I Tatti, Florence. On account of their compositions, Kanter proposed an arrangement with the Colonna panel at left, the

Berenson panel in the center and the Brooklyn/Saibene panel at right. Kanter further noted that though his proposed reconstruction defies narrative sequence, it follows the scenes' appearances in the liturgical calendar (Kanter, *op. cit.*, p. 175). It remains unclear whether the donor portraits would have separated each of the narrative scenes or been set at the two ends of the predella. Furthermore, the combined width of the Brooklyn and Saibene panels is only approximately 42.5 cm., whereas the narrative scenes in the Berenson and Colonna collections have widths of 60 cm. and 60.4 cm., respectively, suggesting another section of the scene is yet unknown.

Provided the widths above are accurate, the total width of the predella would have come to just under 240 cm., far greater than any early altarpiece by Francesco Botticini and matched only by his Palmieri altarpiece from San Pier Maggiore (National Gallery, London). The gilt pilasters that divided the predella scene are also entirely foreign to Botticini's other works but are identical to many of those found in the predellas of his master, Neri di Bicci. Kanter (*op. cit.*, p. 175) takes this as evidence that Francesco, a youth still in his early teens, painted this predella for Neri while he was apprenticed to him between 22 October 1459 and 24 July 1460, noting that between this time Neri's *Ricordanze* records his activity on four altarpieces. One of these, a Coronation of the Virgin seated on clouds and flanked by four saints and angels commissioned for the high altar of San Felice (the main panel is today in the Galleria dell'Accademia, Florence), is virtually identical in size to the reconstructed predella and has a suitably appropriate subject to be associated with it (fig. 1).

William H. Herriman was a wealthy Brooklyn-born art collector who moved to Rome in 1865 and assembled an extraordinary collection of old master and modern paintings. Upon his death, Herriman bequeathed his collection, which included such masterpieces as Gustave Moreau's *Oedipus and the Sphinx* (Metropolitan Museum of Art, New York) and Jean-François Millet's *Shepherd Tending His Flock* (Brooklyn Museum), to various American and Italian institutions.



fig. 1 Kanter's proposed reconstruction of the original altarpiece, showing the present panel lower right.



(actual size)

2

FOLLOWER OF HIERONYMUS BOSCH,
16TH CENTURY

The Harrowing of Hell

oil on panel, circular
12½ in. (31.7 cm.) diameter

\$40,000-60,000

£32,000-47,000
€34,000-51,000

An immensely popular subject in medieval and Renaissance art, the story of Christ's descent to Limbo, known as the Harrowing of Hell, has no direct Biblical source although it had already become part of Christian dogma by the fourth century. The earliest accounts of this episode are found in one of Saint Augustine's sermons and the apocryphal Gospel of Nicodemus, but the most important written source for the Netherlandish artist who painted the present triptych would have been Jacobus de Voragine's immensely popular *Legenda aurea*. The thirteenth-century text relates that immediately following the Crucifixion, 'as soon as Christ yielded up his spirit, his soul, united to his deity, went down to the depths of hell. When he came to the edge of darkness like some splendid, terrible raider, the impious infernal legions, terrified as they gazed on him, began to ask "Whence is he, so strong, so terrible, so splendid, so noble?...Who then is this, who comes to our gates so boldly, and not only has no fear of our torments but also frees others from our chains?"' (J. de Voragine, *The Golden Legend*, W.G. Ryan, trans., Princeton, 1993, I, p. 222). The souls whom Christ liberates have died without being able to receive Christian Sacraments and thus were forced wait in Limbo until the coming of the Messiah.

While no direct prototype for this tondo is known, the fantastic and monstrous creatures as well as the stylized figures recall the works of the great Netherlandish painter Hieronymus Bosch. The woman, who modestly covers her pale nude body with a gesture inspired by the *Venus Pudica*, is Eve, a paragon of beauty contrasted with Adam, who appears here as a bearded, older man. In the background, on the ramparts of the ruined city gate, a tortured soul hangs from a scaffold while others are pursued by demons, silhouetted against the fiery Inferno. Bizarre, hybrid creatures fill the fiery lake, city walls and sky, combining features of lizards, birds, fish and bats to create a menagerie of evil beasts symbolizing sin and temptation, all common motifs in Bosch's *oeuvre*.







ANTOINE CARON (BEAUVAIS 1521-1599 PARIS)

The Triumph of Autumn

oil on canvas

40½ x 70¼ in. (102.8 x 178.5 cm.)

\$150,000-250,000

£120,000-200,000

€130,000-210,000

PROVENANCE:

(Probably) Alexandre Olivier (1568-1607), Paris, and by inheritance to his widow

Mme Alexandre Olivier, née Marguerite de Héry, and by whom sold in 1612 to her son

Aubin Olivier (d. 1620), Paris, and by inheritance to his sons

Alexandre Olivier (b. 1614) and Aubin Olivier (b. 1615).

Simon de Vaulx, Paris, by 1651.

Private collection, Paris, before 1939.

with Riverside Antiques, Hungerford, Berkshire, by September 1964, as 'School of Fontainebleau'.

Private collection, England, and by whom sold

Anonymous sale; Moore, Allen & Innocent, Cirencester, 28 April 2011, lot 306, as 'School of Fontainebleau', where acquired by the present owner.

LITERATURE:

G. Wildenstein, 'Inventaire des tableaux de Simon de Vaulx (1651)', *Gazette des Beaux-Arts*, XLIX, February 1957, p. 112, under no. 49.

J. Ehrmann, 'Artistes franco-flamands de l'École de Fontainebleau et actes notariaux sur la famille d'Antoine Caron', *Bulletin de la Société de l'Histoire de l'Art Français*, 1972, pp. 74 and 76-77.

J. Ehrmann, *L'École de Fontainebleau*, exhibition catalogue, Paris, 1972, p. 35, under no. 35.

J. Ehrmann, *Antoine Caron: Peintre des Fêtes et des Masques*, Paris, 1986, p. 107.

The recently rediscovered *Triumph of Autumn* is one from the set of four seasons by the French court artist Antoine Caron. The *Triumph of Summer* (Christie's, New York, 30 May 2003, lot 33), the *Triumph of Spring* (Christie's, New York, 30 May 2003, lot 37) and the *Triumph of Winter* (Couturier & de Nicolay, Paris, 15 December 1992, lot 49) are all well documented throughout the twentieth century. However, the present work, though mentioned by Ehrmann as having been in a Paris collection prior to 1939 (*op cit.*, 1972b, p. 35), remained elusive. We are now able to fully appreciate the complete cycle with all its clever iconography, whimsical charm and grace. In each of them, as here, the gods symbolic of the season process playfully across the foreground, whilst revellers disport themselves in the gardens and architecture beyond. In the sky appear the zodiac symbols associated with the seasons, Sagittarius, Libra and Scorpio for Autumn, tying together Renaissance Humanist interest in the gods of antiquity and astronomy.

Caron's distinctive Italianate Mannerist style was developed under Francesco Primaticcio and Nicolò dell'Abate in the workshops at Fontainebleau. Even after he stopped working on the Palace in 1561, his figures retained their elegant elongated lines, tapering limbs and small heads that are to be found in the *Triumph of Autumn*. Between 1560 and 1563 he was employed as the court painter to Catherine de Medici, and retained an important position at court throughout his life. As well as works for his royal patrons, Caron was active as a

draftsman and engraver, collaborating on works such as the humanist Nicholas Houel's four-volume poem, the *Legend of Artemisia*, which was intended to comfort and glorify Catherine de Medici after the death of Henry II in 1559. The 59 drawings which survive from this project, held in the Musée du Louvre and the Bibliothèque Nationale, Paris, can be compared stylistically and iconographically with the *Triumph of Autumn*. For example, in the *Triomphe d'Artémise et de Mausole* (Musée du Louvre, Paris), the carriage ridden has the same wheels, with the distinctive curved spokes, and backrest as that ridden by Dionysus in the present work. Similarly, the architectural background finds its echo in *Le Monument* (Bibliothèque Nationale, Paris), which takes as its central motif a rotunda like the one seen here in the background to the left. This also uses the same unifying technique of the receding floor tiles, which harmoniously unite foreground and background.

From a young age, Caron was employed not only as an artist but also to arrange the extravagant festivals and pageants held at court. He was entrusted, for instance, with the organization of the ceremonial entry of Charles IX into Paris in 1571 and with the festivities for the marriage of Margaret of Valois and the King of Navarre (later Henry IV) the following year. The same spirit that imbued these events, as shown in a series of six documentary drawings by Caron (Harvard Art Museums, Cambridge, MA; National Galleries of Scotland, Edinburgh; National Gallery, London; The Courtauld Gallery, London; The Morgan Library & Museum, New York; and Musée du Louvre, Paris), can be seen here in the joyous extravagance of Pan on his donkey with his attendant fauns, the drunken putto lying on the steps, Dionysus in his carriage with his cornucopia of flowers and the sinuous, garlanded, golden statues gazing down. The herons, who pull the triumphal chariot along are undoubtedly a reference to the famous 'héronnières', heron houses built by François I at Fontainebleau by the castle gates. This trope is repeated in the *Triumph of Winter*, thus in a myriad of iconographical ways the *Seasons* are tied into the complex and fantastical artistic landscape of the French court and the Château de Fontainebleau.

The early history of Caron's *Triumph of the Seasons* was established in 1963 by Mme. M. Jurgens at the National Archives in Paris. The four paintings by Caron are mentioned as being in the collection of the engraver for the Royal Mint, Alexandre Olivier at the time of his death in 1607, when they were inherited by his wife, Marguerite de Héry. On 28 July 1612, they were acquired from her for the sum of 252 livres by her son. They are again recorded in an inventory made in Aubin Olivier's house 'vis à vis de la galerie du Louvre' at the time of his death in 1620, when they were inherited by his two young sons, Aubin and Alexandre with their mother acting as executor. The *Triumph of the Seasons* are later documented as the property of Simon de Vaulx, perfumer to Queen Marie de Medici, in his house on the Ile de la Cité, 'à la descente du Pont Notre-Dame, près la Madeleine'. De Vaulx began to acquire works of art in about 1608, and assembled a sizeable collection that is detailed in an inventory of 1651. The collection was probably dispersed shortly thereafter.



PROPERTY FROM THE BROOKLYN MUSEUM, SOLD TO SUPPORT MUSEUM COLLECTIONS

°4

DONATO DE' BARDI
(ACTIVE IN LOMBARDY AND LIGURIA
1426-1450/51)

Saint Jerome

tempera, oil and gold on panel
45 x 18½ in. (114.2 x 47.2 cm.)

\$80,000-120,000

£63,000-94,000

€68,000-100,000

PROVENANCE:

A. August Healy (1850-1921), New York, by 1917 and by whom bequeathed in 1921 to

The Brooklyn Museum, New York (inv. no. 21.138).

EXHIBITED:

New York, Brooklyn Museum, on loan, 4 May 1917-12 March 1919, as Gentile Bellini.

New York, Brooklyn Museum, *Curators' Choice: Quattrocento, Early Italian Panel Paintings*, June 1991-February 1992.

New York, Brooklyn Museum, *Renaissance Paintings from the Museum's Collection*, 3 October 2003-21 September 2006.

New York, Brooklyn Museum, *European Paintings* (permanent collection installation), 1 October 2008-February 2009.

LITERATURE:

B. Berenson, *Venetian Painting in America: The Fifteenth Century*, New York, 1916, pp. 25-27, as Jacopo Bellini.

'Museum Notes', *Brooklyn Museum Quarterly*, IV, 3, July 1917, p. 170, as Jacopo Bellini.

'Museum Notes', *Brooklyn Museum Quarterly*, IX, 1, January 1922, p. 75, as Gentile Bellini.

B. Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, p. 75, as Jacopo Bellini.

R. van Marle, *The Development of the Italian Schools of Painting*, The Hague, 1935, XVII, p. 103, as Jacopo Bellini.

B. Berenson, *Italian Pictures of the Renaissance: Venetian School*, New York, 1957, I, p. 37, as Jacopo Bellini.

F. Zeri, 'Quattro tempere di Jacopo Bellini', *Quaderni di Emblema 1: Diari di lavoro*, Bergamo, 1971, p. 49, note 9.

B. Frederickson and F. Zeri, *Census of Pre-Nineteenth-Century Paintings in North American Public Collections*, Cambridge MA, 1972, pp. 23, 602, as Jacopo Bellini.

F. Zeri, 'Rintracciando Donato de' Bardi', *Quaderni di Emblema 2: Miscellanea*, Bergamo, 1973, p. 46, note 15, plate 42.

F. Zeri, 'Aggiunte a Donato de' Bardi', *Diario di lavoro 2*, Turin, 1976, pp. 47-50, figs. 39-43.

L. Bellosi, 'Su alcuni disegni italiani tra la fine del Due e la metà del Quattrocento', *Bollettino d'arte*, 30, March-April 1985, pp. 39-40, fig. 90.

A.G. Candela in *La pittura in Italia: Il Quattrocento*, Milan, 1987, II, p. 609.

R. Longhi, 'Escursioni belliniane 1925-1926', *Il palazzo non finito: Saggi inediti 1910-1926*, ed. F. Frangi and C. Montagnani, Milan, 1995, pp. 367, 392, note 8, as Antonio Vivarini.

S. Manavella, 'Il "Maestro della Madonna Cagnola" nel contesto della pittura mediterranea', *Arte cristiana*, 918, 2020, p. 188, fig. 11.



Above: Fig 1. Donato de' Bardi, *The Madonna and Child with Saints Philip and Agnes*, Metropolitan Museum of Art, New York.

Left: Fig 2. Donato de' Bardi, *The Crucifixion*, Pinacoteca Civica, Savona.

Known today as a prominent and influential painter of the early Renaissance, for centuries Donato de' Bardi had languished in obscurity until his importance was recognized and brought to light by Federico Zeri. In 1972, Zeri ascribed a triptych in the Metropolitan Museum of Art, New York to Donato de' Bardi, on the basis of its affinity with the artist's remarkable *Crucifixion* in the Pinacoteca Civica, Savona (figs. 1 and 2 respectively; F. Zeri, in a letter to the Metropolitan Museum, dated 5 April 1972). The Metropolitan Museum triptych had long been mistaken for the work of Donato Bragadin due to its signature, reading *OP[V]S DONATI*. From there, Zeri went on to reconstruct the artist's career and among the first works to be grouped together in his 1973 publication was the beautiful, full-length *Saint Jerome* presented here (*loc. cit.*). The saint's features, with a slightly protruding lower lip and mournful eyes, recall those of Saint Andrew in the Metropolitan Museum triptych and the crisp, almost geometric folds of his robe are similar to the treatment of drapery in the Savona *Crucifixion*.

Born in Pavia (the year of his birth remains unknown), Donato moved to Genoa, where he was active by June 1426, though few documents relating to him survive. Genoa was a thriving commercial center and its harbor sustained strong trading links with France and the Netherlands. It is unsurprising then that Netherlandish paintings would become so influential in the city and indeed Donato became a leading proponent of the Flemish style. His acute observation is evident here in the waving hair of Saint Jerome's beard, the creases of his knuckles and the highlights on the fingernails and cuticles. The greatest care was taken in his treatment of the quill, defining the plumage at its top and the gradation of ink, having soaked up into the nib over time, all minute details that are clearly indebted to Northern painting.



PROPERTY FROM THE BROOKLYN MUSEUM, SOLD TO SUPPORT MUSEUM COLLECTIONS

°5

GIOVANNI DI MARCO, CALLED GIOVANNI DAL PONTE (FLORENCE 1385-1437/8)

The Madonna and Child enthroned with Saints Barbara, Dominic, John the Baptist and Anthony Abbot

inscribed 'ECCE-AG(...)-S-(...)-QUI-TOLI' lower left, on the banderole and
'AVE MARIA GRATIA PLENA DOMINUS TECO' lower edge, on the frame
tempera and gold on panel, shaped top, in an engaged frame
32½ x 19¼ in. (82.1 x 49 cm.)

\$70,000-100,000

£55,000-78,000

€60,000-84,000

PROVENANCE:

Marchese Rosselli Del Turco collection, Florence.

Leo Healy, Brooklyn, from whom acquired on 26 February 1925 by

The Brooklyn Museum, New York (inv. no. 25.53).

LITERATURE:

F. Guidi, 'Ancora Giovanni di Marco', *Paragone*, 239, 1970, fig. 8.

B. Frederickson and F. Zeri, *Census of pre-nineteenth-century paintings in
North American public collections*, Cambridge MA, 1972, p. 655, as Jacopo
del Casentino.

R. Freemantle, *Florentine Gothic Painters from Giotto to Masaccio: A guide to
painting in and near Florence, 1300-1450*, London, 1975, fig. 731.

L. Sbaraglio and A. Tartuferi, *Giovanni dal Ponte: protagonista
dell'umanesimo tardogotico fiorentino*, Florence, 2016, p. 208, no. 53.

Given its scale, this *Madonna and Child enthroned with Saints Barbara, Dominic, John the Baptist and Anthony Abbot* by the Florentine Renaissance painter, Giovanni dal Ponte, would likely have been intended for private devotion. Angelo Tartuferi, to whom we are grateful, published the painting in his catalogue accompanying the Florence exhibition on the artist (*loc. cit.*) and dates it between 1420 and 1425, a moment when the artist's work was marked by the influence of Masolino and Massaccio (written communication, 8 September 2020).

Gaetano Milanesi noted a mention of one Giovanni di Marco, recorded by Giorgio Vasari as 'Giovanni dal Ponte' or 'Giovanni of the Bridge' (G. Vasari, *Le vite de' più eccellenti pittori, scultori ed architettori*, G. Milanesi ed., Florence, 1878, I, p. 633, note no. 2). This playful sobriquet was likely due to the proximity of the artist's workshop to the church of Santo Stefano al Ponte (beside Florence's Ponte Vecchio) where he would eventually be buried. Milanesi's initial identification permitted a preliminary reconstruction of the painter's *oeuvre* by Carlo Gamba and Pietro Toesca in 1904 (C. Gamba, 'Giovanni dal Ponte', *Rassegna d'Arte*, IV, 1904, pp. 177-186; P. Toesca, 'Umili pittori fiorentini del principio del Quattrocento', *L'Arte*, VII, 1904, pp. 49-58). While it was traditionally thought Giovanni trained in the workshop of Spinello Aretino, Miklós Boskovits considered it more likely that he learned from a variety of artists, absorbing the influence of contemporary painters such as Lorenzo Monaco and Gherardo Starnina (M. Boskovits, *The Martello Collection*, Florence, 1992, pp. 82-83).



JACOPO DI CIONE (FLORENCE
1320-1330-AFTER 2 MAY 1398, BEFORE 1400)

The Madonna and Child with a Franciscan Saint commending a male donor

inscribed 'T VIRGO MARIA SIMILIS P' (upper center, on the Virgin's halo)
tempera and gold on panel
46 x 26 in. (116.8 x 66 cm.)

\$100,000-150,000	£79,000-120,000
	€85,000-130,000

PROVENANCE:

Ing. Arnaldo Corsi (1853-1919), Palazzo Mancini, Florence.
Acquired by the present owner in 1956.

LITERATURE:

R. Offner, 'The Mostra del Tesoro di Firenze Sacra-I', *Burlington Magazine*, LXIII, no. 365, August 1933, p. 84, note 60, as by the 'Master of the S. Niccolò Altarpiece'.

M. Meiss, *Painting in Florence and Siena after the Black Death*, Princeton, 1951, p. 42, note 119, as by a follower of the Cione brothers.

M. Boskovits, *Pittura fiorentina alla vigilia del rinascimento, 1370-1400*, Florence, 1975, p. 211, note 55, as by the 'Master of the San Niccolò Altarpiece'.

R. Offner, *A Critical and Historical Corpus of Florentine Paintings: The Fourteenth Century, Supplement: A Legacy of Attributions*, ed. by H.B.J. Maginnis, Locust Valley, New York, 1981, p. 47 (erroneously listed as in the Heinz Kisters collection), as by the 'Master of the S. Niccolò Sacristy'.

E.S. Skaug, *Punchmarks from Giotto to Fra Angelico: Attribution, Chronology, and Workshop Relationships in the Tuscan Panel Painting, with Particular Consideration to Florence, c. 1330-1430*, Oslo, 1994, I, pp. 149-150, note 84; II, n.p. (punch chart no. 6.4) (erroneously listed as in the Heinz Kisters collection), as by the 'Master of San Niccolò'.

M. Boskovits and A. Tartuferi, *Soprintendenza Speciale per il Polo Museale Fiorentino, Galleria dell'Accademia: Dipinti*, Florence and Milan, 2003, I, p. 139, under no. 24 (erroneously listed as in the Heinz Kisters collection), as by the 'Maestro dell'Altare di San Niccolò'.

Jacopo di Cione was the younger brother of Andrea di Cione, known as Orcagna (c. 1315-1368), and Nardo di Cione (c. 1320-c.1366). While no signed paintings by Jacopo survives, he is first recorded in 1368 as having completed the *Saint Matthew* triptych at Orsanmichele begun by Andrea, who had fallen ill (now Florence, Uffizi, inv. 3163). Further documented works around which his oeuvre has been reconstructed are the majestic polyptych for the high altar of San Pier Maggiore, Florence of 1370-1371 and the *Coronation of the Virgin* for the mint of Florence from 1372-1373.

The present full-length standing Madonna is a rare trecento composition. A remarkable survival, this large panel has always been associated with the fourteenth-century milieu of the Cione brothers. Formerly, the present work was attributed to the 'Master of the San Niccolò Altarpiece', a minor Cionesque personality invented by Offner. It is possible, however, that Offner never saw the painting in person: his first mention of it in relation to the 'Master of San Niccolò' is in a footnote of his review of the 1933 Florence exhibition *Mostra del Tesoro di Firenze Sacra*, at which the picture was not displayed. Later authors seem to have simply absorbed Offner's classification; there is no evidence to suggest any of them had knowledge of the painting beyond photographic reproductions. Laurence Kanter, however, having recently examined the panel firsthand, has concluded that it is an early picture by Jacopo di Cione, probably datable to *circa* 1365. It thus constitutes an important addition to a period of the artist's career about which very little is understood.

In his discussion of Jacopo di Cione, Offner distinguished two distinct hands within the artist's oeuvre, creating the so-called 'Master of the Infancy of Christ' and 'Master of the Prato Annunciation', whose works are now associated, respectively, with the early and late phases of Jacopo's career. Several paintings that have in the past been attributed to the 'Master of the Infancy of Christ' bear strong similarities to the present work, reinforcing both its attribution to Jacopo and early dating within his career. Salient examples are the *Madonna of Humility with two Donors, four Saints and Crucifixion* in Florence (Accademia, inv. 5887) and the *Madonna and Child with Saints and Angels* in Budapest (Szépművészeti Múzeum, inv. 2540).

The first recorded owner of this painting was Arnaldo Corsi (1853-1919), a Florentine engineer, collector, and occasional dealer in paintings, who counted among his friends the Italian Renaissance art scholar Frederick Mason Perkins (1874-1955) and the formidable American collector Dan Fellows Platt (1873-1938). Corsi amassed an enormous group of pictures, which Federico Zeri described as among the most extraordinary accumulated by a private collector in the late nineteenth and early twentieth centuries (F. Zeri in *Il Museo Nascosto: Capolavori dalla Galleria Corsi nel Museo Bardini*, exhibition catalogue, Florence, 1991, p. 11). Most of Corsi's collection was purchased by the Museo Bardini in Florence in 1939.

We are grateful to Laurence Kanter for suggesting the attribution on the basis of firsthand examination.



7

GIULIO ROMANO
(ROME 1499-1546 MANTUA)

Head of a saint

oil on panel, a fragment
15½ x 11¼ in. (39.3 x 29.7 cm.)
16th Century

\$400,000-600,000

£320,000-470,000
€340,000-510,000

PROVENANCE:

Private collection, Italy, by 2007, from where acquired by the present owner.

EXHIBITED:

San Benedetto Po, Mantua, Abbazia di Matilde, *Arte e storia in un grande monastero dell'Europa Benedettina (1002-2007)*, 31 August 2008 - 11 January 2009, no. 64.

Vatican City, Musei Vaticani, on loan, 13 July 2011-11 December 2015.



fig. 2 Raffaello Sanzio, called Raphael, *The Transfiguration*, Pinacoteca Vaticana, Vatican City.

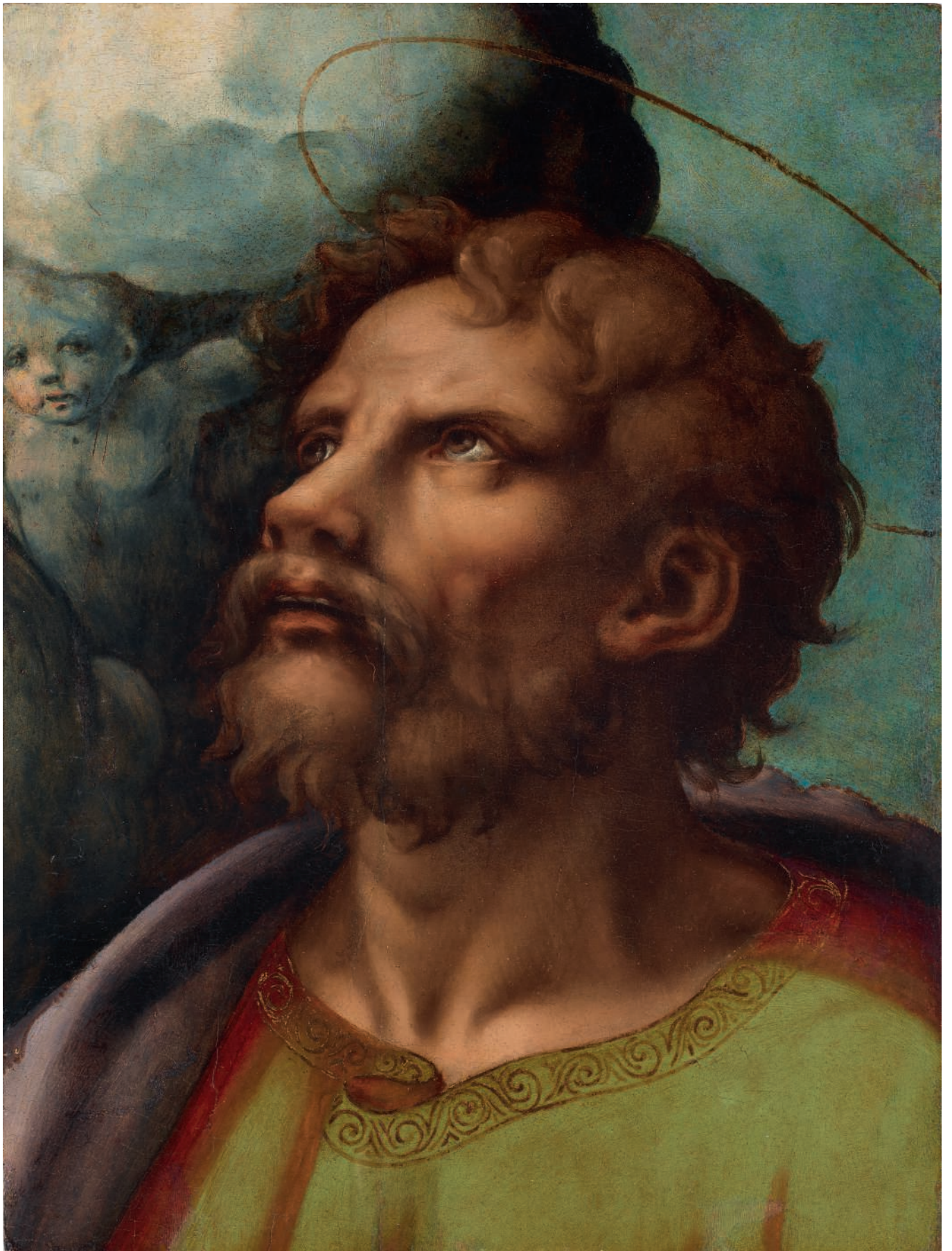




fig.1 Giulio Romano,
*Christ in glory with the
Madonna and Saints*
John the Baptist, Paul and
Catherine of Alexandria,
Pinacoteca Nazionale,
Parma.

A rare surviving painting from Giulio Romano's late Mantuan period, this beautiful *Head of a Saint* constitutes an important addition to the artist's body of work. The painting is a relatively recent discovery, published for the first time by Claudio Strinati and Stefania Pasti on the occasion of its exhibition in San Benedetto Po in 2008 (*loc. cit.*) and dated by Paul Joannides between the late 1530s to early 1540s (*ibid.*, p. 167, citing his oral opinion).

Clues to the painting's original composition can be found even in its current reduced format. Given the direction of the saint's gaze and the divine light bathing his face from above left, he must have featured in the lower right section of a large, multifigured composition. The overall concept might perhaps have been similar to Giulio's *Christ in glory with the Madonna and Saints John the Baptist, Paul and Catherine of Alexandria* in the Pinacoteca Nazionale, Parma (fig. 1). The awe-struck saint gazes upward, with his brow knitted, presumably transfixed by a celestial apparition above. The central holy figure (or figures) appearing to him would likely have hovered upon clouds held aloft by multiple cherubim,

like the one upper left, as seen in the Parma altarpiece. The expression of the saint himself instantly recalls those of the stunned witnesses in Raphael's transformative, largescale *Transfiguration* altarpiece in the Pinacoteca Vaticana, Vatican City (fig. 2). The *Transfiguration* was commissioned from Raphael by Cardinal Giulio de' Medici (who would go on to become Pope Clement VII) and he worked on it until his death in 1520. It would become one of the most recognizable and celebrated paintings of the Renaissance and its enduring impact is visible in Giulio's designs for decades to come.

Giulio's theatrical use of *chiaroscuro* and vibrant palette here, enlivened by the saint's shot silk robe and violet mantle, are reminiscent of those employed in his masterpiece, *The Holy Family with Saint Longinus* in the Musée du Louvre, Paris (fig. 3). The artist's treatment of the present saint is also comparable to that of Saint Longinus, whose expression is similarly poignant and tinged with suffering. While Saint Longinus is lit from below, his features are illuminated in a similar manner, with bright highlights across his forehead, cheekbone and down the length of his

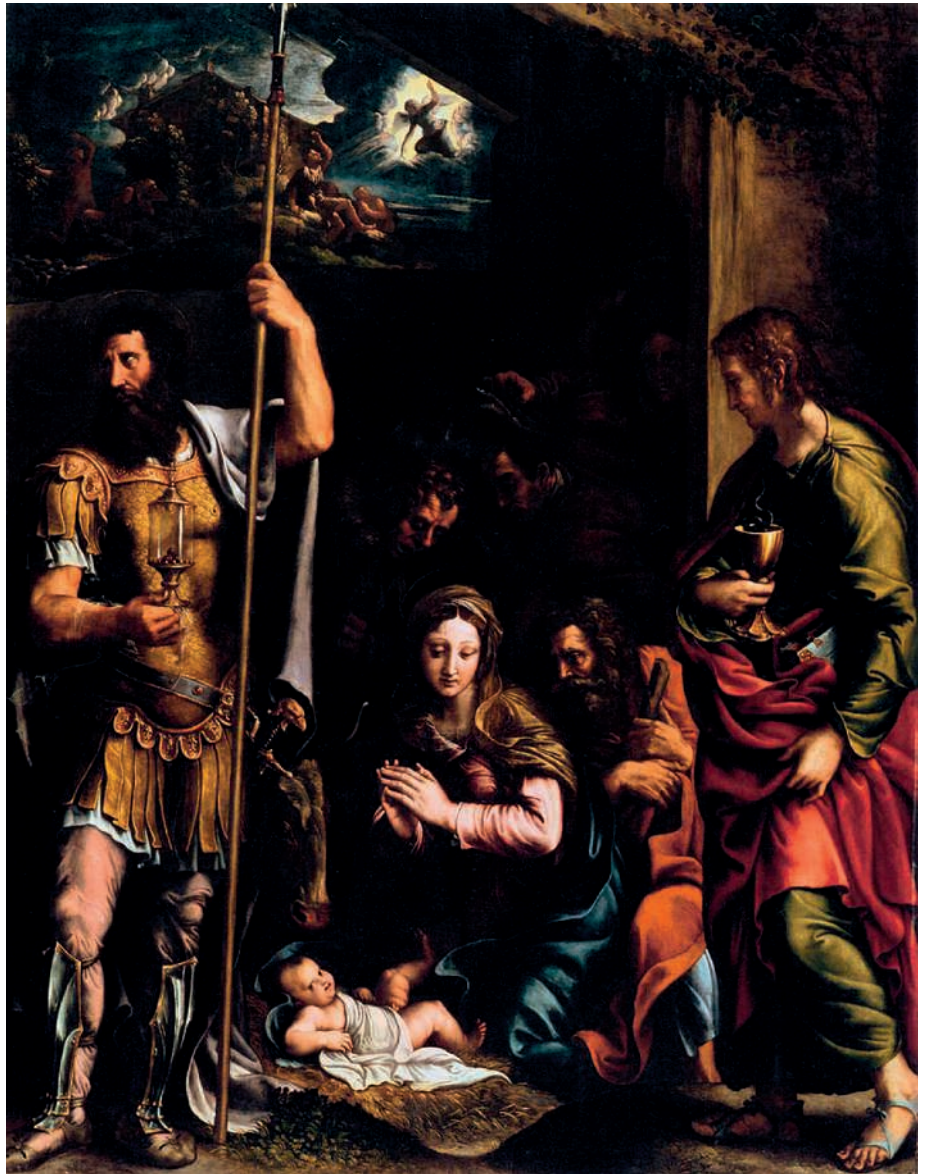


fig. 3 Giulio Romano,
*Christ in glory with the
 Madonna and Saints*
 John the Baptist, Paul and
 Catherine of Alexandria,
 Pinacoteca Nazionale,
 Parma.

nose. The Louvre painting was commissioned by Federico Gonzaga for the chapel of Isabella Boschetta in the church of Sant'Andrea, Mantua and was painted between 1532 and 1534. Given its affinities with that altarpiece, Strinati and Pasti place this painting's date at circa 1540, within a few years of the Louvre painting, an opinion shared by Joannides who dates it within the same period (*loc. cit.*, p. 166-67).

As Strinati and Pasti note, the scarcity of autograph works dating from this mature moment in Giulio's career led many to believe the artist himself produced precious few paintings at all. It was assumed instead that he ran a bustling workshop of collaborators and spent his time directing their execution of his drawings and designs. As the two scholars rightly assert, however, in the space of two decades, Giulio must surely have produced paintings himself, if limited in number. A comment by Ercole Gonzaga is cited as evidence of the dearth of paintings produced by Giulio in this late period, '*non attende se non a disegni et fabbriche nelle quali è sempre occupatissimo, e nelle cose mie non fa se non i disegni*' (Giulio 'attends to nothing but designs and

buildings for which he is always very busy, and for my things he does nothing besides drawings'; *loc. cit.*, citing Brown, 1991, p. 205 and Ferrari, 1992, II, p. 1034). Yet, it was Ercole himself who had requested only drawings and sketches from the artist and this comment was made in 1545, just one year before Giulio's death, when he was fully engaged in work on the duomo (*loc. cit.*, p. 165). There is nothing to suggest, however, that he had ceased painting works in the twenty years prior. The date of this panel brings it to around the time of Federico Gonzaga's death on 28 June 1540 and a moment when Giulio was occupied exclusively with religious subject matter, at the instruction of Cardinal Ercole Gonzaga (*ibid.*). That same year Giulio accepted a commission from the Abbey of San Benedetto, Polirone for six altarpieces. Of the six works, the artist is traditionally thought to have completed only the *Salvation of Peter from the storm*, however payments suggest he completed at least one more (*ibid.*). While it is tempting, as Strinati and Pasti suggest, to imagine that the present fragment may belong to one of the Polirone altarpieces, given the date and subject matter, there is no concrete evidence to tie it to the commission (*ibid.*)

PROPERTY FROM A PRIVATE COLLECTION

8

LORENZO LOTTO (VENICE C. 1480-1556 LORETO)

Adoration of the Christ Child

oil on panel, shaped top
8 $\frac{3}{4}$ x 15 in. (21.3 x 38.1 cm.)

\$120,000-180,000

£94,000-140,000
€110,000-150,000

PROVENANCE:

(Possibly) The 'Salvarobba' of the Santa Casa, Loreto, where described in 1563 as 'Quadro in dicto loco di Lorenzo Loto con la Natività di nostro Signore'.

Sormani di Missaglia collection (according to a label on the reverse).

LITERATURE:

S. Facchinetti, 'Lorenzo Lotto: una nuova "Adorazione del Bambino"', *Paragone*, LXIX, no. 141, September 2018, pp. 46-51, pls. 46, 47b and 51.



IRR mosaic of the present lot.

Painted with charming intimacy on a fine walnut panel, this picture is a significant rediscovery, adding to our understanding of the career of Lorenzo Lotto, one of the greatest and most individual artists of his era. The present *Adoration* dates to the later part of Lotto's life, after he had moved to the Marches following sustained periods in Bergamo and Venice. The panel offers a key insight into Lotto's creative processes in his mature years. The design of the Madonna, kneeling with her arms outstretched, derives from a lost picture by Lotto made during his time in Bergamo, in either 1518 or 1521, which is known today through a copy by Domenico Tassi (Gallerie dell'Accademia, Venice). Other instances are known where Lotto, from the 1540s onwards, would revisit earlier ideas, such as returning to his *Christ and the Woman Taken in Adultery* (Musée du Louvre, Paris) for a version now in the Museo e Tesoro della Santa Casa di Loreto. It is possible that he may have kept a sketch of his early *Adoration*, reworking it for this panel; indeed, Lotto was known to be quite fastidious in safeguarding his drawings, insisting on one occasion, in 1531, that his cartoons for marquetry designs be returned to him for potential future use.

The spontaneous handling and constant revision of the composition are evident in the numerous pentiments, notable especially around the figure of Saint Joseph, with adjustments made to his yellow cloak, to his stick and to the inclination of his head. Infrared reflectography has revealed delicate underdrawing, especially in the figure of the Madonna (fig. 1), further supporting the idea that he may have utilized the drawing from years before.

Although the picture does not appear to be listed in the *Libro di spese diverse*, Lotto's account book that he kept after 1540, a group of at least five pictures by him are recorded in an inventory of 1563 of the 'Salvarobba' of the Santa Casa di Loreto, where Lotto became a lay brother in 1552 and where he would remain until his death in 1557. One of these works, a *Fall of the Giants*, is very likely the canvas first published by Keith Christiansen and exhibited at Caldarola in 2008 (see K. Christiansen, 'A Lotto "novità": the "Fall of the Titans"', *Mélanges en hommage à Pierre Rosenberg. Peintures et dessins en France et en Italie, XVIIe-XVIIIe siècles*, Paris, 2001, pp. 148-152). Another is listed as 'Quadro in dicto loco di Lorenzo Loto con la Natività di nostro Signore', which could possibly be the picture under consideration here. Simone Facchinetti (*op. cit.*) dates the work to circa 1549-50, comparing it stylistically to his *Fight between Strength and Fortune* (Museo Antico Tesoro della Santa Casa, Loreto), and suggests that it could have been the upper part of a portable altarpiece.





LAVINIA FONTANA

At a time when female painters were constrained to specific genres and often vanished into obscurity after death, Lavinia Fontana was able to secure for herself a significant position in society, leaving behind an enduring legacy, and is lauded to this day (fig. 1). Renewed interest in her work has cast her in a new light and she was celebrated alongside her fellow Bolognese artist in the exhibition, *A Tale of Two Women Painters: Sofonisba Anguissola and Lavinia Fontana* at the Museo Nacional del Prado, Madrid (22 October 2019-2 February 2020).

Fontana was able to break from traditional boundaries limiting women to the 'safe' genres of portraiture and still life painting, extending herself to mythological subjects and producing numerous religious paintings for churches and private oratories. Her religious works range from altarpieces and large- and medium-scale canvases, such as the beautiful *Noli mi tangere* (fig. 2), to intimate devotional paintings like the exquisite *Marriage at Cana* on copper offered here.

Fontana's upbringing unquestionably laid the foundations of her career. One of six sisters, she was the daughter of Prospero Fontana (1512-1579), a Bolognese painter of considerable prestige. Like most women artists, she trained and worked under her father, but she went on to achieve astonishing success as a professional in her own right, forging a career beyond the confines of her father's workshop. She became the first woman to open her own studio, setting up shop in Bologna and was active beyond her native city, with her career taking her to Florence and Rome, where she subsequently settled.

As a portraitist Fontana excelled and the sensitive, astutely observed depiction of her subjects led her to become the painter of choice among female sitters. Her ability to capture opulent textiles and jewels in exquisite detail while succinctly convey the psychology of her sitters—whether through the familial warmth of her narrative group portraits or the wry expressions of some of her female sitters like the *Portrait of a Lady* (fig. 3)—made her one of the most sought after portraitists. It is for those same qualities that her portraits are so coveted by collectors today.

Left: fig. 3 Lavinia Fontana, *Portrait of a lady*, private collection.

Lower Left: fig. 1 Lavinia Fontana, *Self-portrait at the spinet*, Accademia di San Luca, Rome.

Lower Right: fig. 2 Lavinia Fontana, *Noli mi tangere*, Gallerie degli Uffizi, Florence.



PROPERTY OF A PRIVATE COLLECTION

9

LAVINIA FONTANA
(BOLOGNA 1552-1614 ROME)

Portrait of a young girl, bust-length

oil on metal, circular
4 $\frac{3}{8}$ in. (11.1 cm.) diameter

\$60,000-80,000

£47,000-63,000

€51,000-67,000

PROVENANCE:

Anonymous sale; Christie's, London, 10 July 1998, lot 66.

Anonymous sale [Property from a Private Collection]; Sotheby's, New York, 27 May 2004, lot 101, where acquired by Robert M. Edsel; Sotheby's, New York, 30 January 2014, lot 2, where acquired by the present owner.

Lavinia Fontana was the first of a number of woman artists in Bologna to achieve both national and international renown. She trained in the workshop of her father, Prospero Fontana, who was himself one of the leading Bolognese exponents of Mannerism. While her depiction of historical scenes is much indebted to her father, through her portraiture, she was able to develop her own independent style, which combined the formality of Central Italian models with the naturalistic tendencies of the North Italian tradition. By the late 1570s, she was an established and sought-after portrait painter, whose patrons included the celebrated humanist and historian Carolus Sigonius (c. 1524-1584).

This portrait appears to date to the early to mid-1580s. It is stylistically comparable to several portraits from this period, among them, the *Portrait of a girl with a dog* (Hopetoun House, South Queensferry, Scotland, datable to 1583-4) and *Portrait of a young woman* (Galleria degli Uffizi, Florence, datable to 1580-85; see M.T. Cantaro, *Lavinia Fontana Bolognese*, Milan, 1989, no. 4A 38 and no. 4a 56b, respectively). This portrait also bears a resemblance to a small, circular self-portrait on copper, signed and dated 1579, in the Uffizi, Florence, and it is tempting to imagine that the present painting could also be a youthful portrait of the artist (*ibid.*, no. 18).

The attribution of Lavinia Fontana has been endorsed by Professor Daniele Benati.



(actual size)

PROPERTY OF A PRIVATE COLLECTION

10

LAVINIA FONTANA
(BOLOGNA 1552-1614 ROME)

The Marriage Feast at Cana

oil on copper

18 $\frac{3}{8}$ x 14 $\frac{1}{4}$ in. (47.3 x 36.2 cm.)

\$80,000-120,000

£63,000-94,000

€68,000-100,000

PROVENANCE:

(Possibly) Ferdinando I de' Medici, Grand Duke of Tuscany (1549-1609), Villa Medici, Rome, with the support listed as canvas on panel ('*Un quadro in tela, messo sopra la tavola, della Cananea, Dipinto da Lavinia Fontana; con ornamento nero, tocco d'oro, con ferro*').

George Farrow, by 1924.

Anonymous sale; Piasa, Paris, 26 June 2009, lot 5, with incorrect dimensions.

Anonymous sale; Sotheby's, New York, 28 January 2010, lot 237, with incorrect dimensions.

This jewel-like painting on copper by Lavinia Fontana depicts the Wedding at Cana. The episode is taken from the Gospel of John (2:1-11) and recounts how Christ replenished the feast's depleted wine with transformed water. Fontana shows the moment of the miracle, with Jesus raising his hand in benediction; the prominent, golden jugs are evidence of Christ's glory.

The present work is one of only several works by Fontana painted on copper. The artist has painstakingly applied the paint in thin layers and the resultant work is polished, luminous and highly detailed. The composition bears a striking resemblance to Giorgio Vasari's *Cana*, in the Church of San Pietro in Perugia. The artist's father, Prospero Fontana (1512-1597), was part of Vasari's studio and assisted him on projects in Rome and Florence, and it is likely that she would have known it first hand.

The attribution of Lavinia Fontana has been endorsed by Professor Daniele Benati.



PROPERTY FROM THE BROOKLYN MUSEUM, SOLD TO SUPPORT MUSEUM COLLECTIONS

°11

LUCAS CRANACH I (KRONACH 1472-1553 WEIMAR)

Lucretia

signed with the artist's winged-serpent device (lower right)
oil on panel, transferred to board
24 x 16 in. (61 x 40.6 cm.)

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

£940,000-1,400,000
€1,100,000-1,500,000

PROVENANCE:

A. Augustus Healy, by whom bequeathed in 1921 to
The Brooklyn Museum, New York (inv. no. 21.142).

EXHIBITED:

New York, The Brooklyn Museum, 30 May 1901-7 January 1902, on loan.
New York, The Brooklyn Museum, *Loan Exhibition of Brooklyn Art Treasures and Original Drawings by American Artists*, 20 November-[close date unknown] 1924, no. 5.
New York, The Brooklyn Museum, *The Brooklyn Museum Collection. The Play of the Unmentionable. An Installation by Joseph Kosuth*, 27 September-31 December 1990, pp. 50, 73.

LITERATURE:

'Museum Notes', *The Brooklyn Museum Quarterly*, IX, no. 1, January 1922, p. 75.
L. Healy, 'Old Masters in the Brooklyn Museum', *The Brooklyn Museum Quarterly*, X, no. 1, 1923, pp. 144-145, ill.
M.J. Friedländer and J. Rosenberg, *Die Gemälde von Lucas Cranach*, Berlin, 1932, p. 67, no. 198L.
C.L. Kuhn, *A Catalogue of German Paintings of the Middle Ages and the Renaissance in American Collections*, Cambridge, MA, 1936, p. 36, no. 84.
M.J. Friedländer and J. Rosenberg, *The Paintings of Lucas Cranach*, London, 1978, p. 117, no. 240J.

This striking depiction of the suicide of Lucretia by Lucas Cranach the Elder is a superb example of what was probably the most in-demand of the many classical subjects treated by the painter. The story of the Roman heroine Lucretia attracted the intense interest of Renaissance artists and patrons in part because of its themes of sexual morality, honor, and political upheaval. Equally important to the subject's appeal was the open eroticism it permitted. Cranach emphasized the erotic aspect in his numerous variations on the theme, each of which displays the naked or half-naked figure of Lucretia isolated from other elements of the narrative.

The tragic events of the Lucretia story take place in the late sixth century BC, a time of growing discontent over the rule of Lucius Tarquinius Superbus ("the proud"), the tyrannical final king of Rome. From Livy, who gives the best-known account (*Ad urbe condita* 1,57-59), we learn that Lucretia was a beautiful, virtuous noblewoman and the wife of Collatinus, a relative of the king. During a late-night feast outside the city, Collatinus and the king's sons began to debate the relative merit of their spouses, none of whom was present. To settle the matter, they went to observe

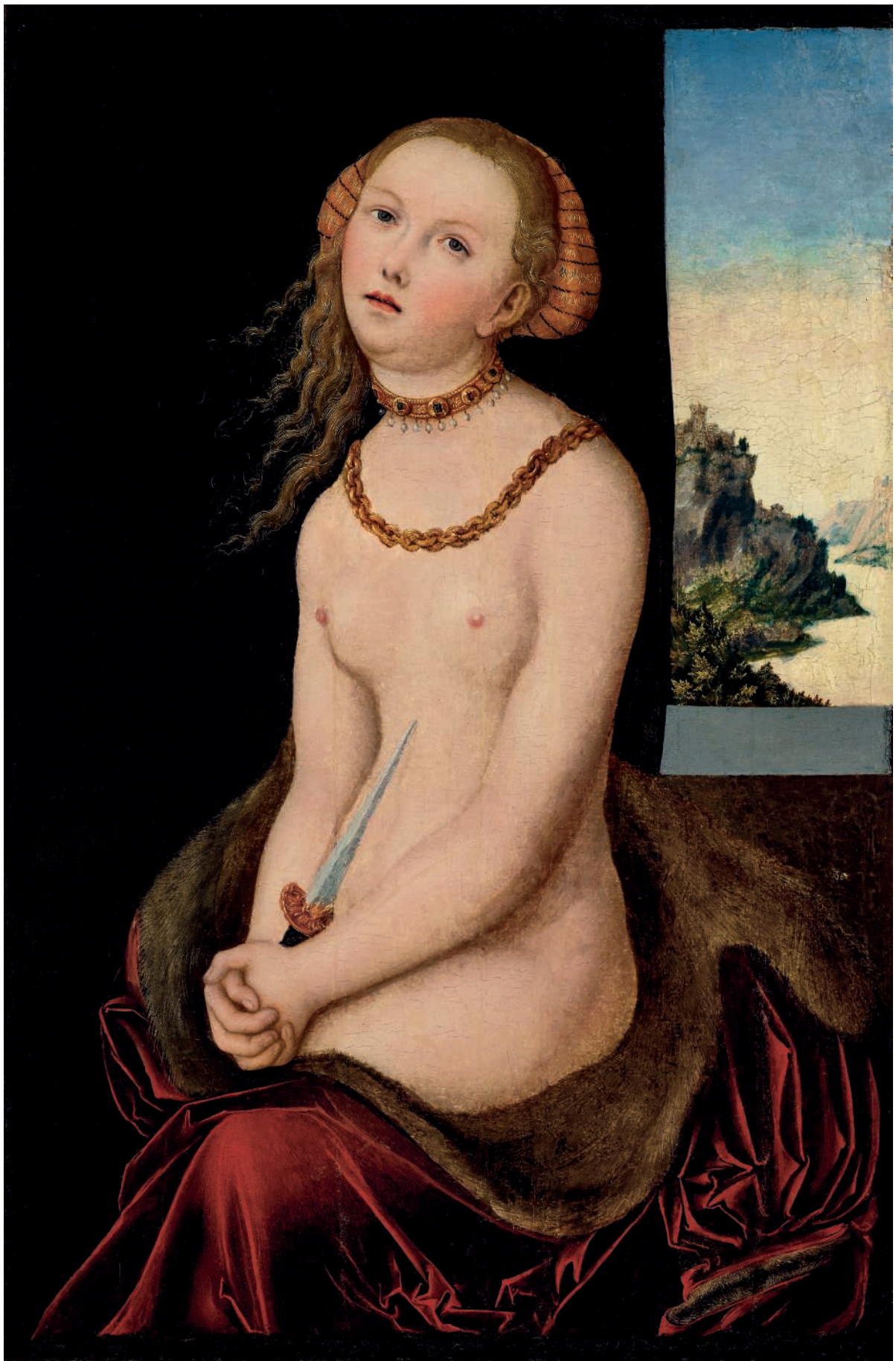




Fig. 1. Lucas Cranach I, *Portrait of a Woman*, National Gallery, London. © National Gallery, London / Art Resource, NY

the women at their homes: while the princes' wives were discovered to be reveling, Lucretia was still busy spinning wool, which proved her superiority. One of the princes, Sextus Tarquinius, immediately became infatuated with her. On a night when Collatinus was away from home, Sextus Tarquinius visited Lucretia, was refused by her, and then raped her at knifepoint. Afterward, the anguished Lucretia revealed the crime to her family and demanded vengeance. Then, wishing to expunge the dishonor of the rape, she drew a dagger and plunged it into her heart, killing herself. Brutus, a witness to her suicide, vowed swift revenge against the Tarquins; he led an uprising that expelled the king, ended the monarchy, and established the Roman republic. Lucretia's violation and suicide thus occasioned a turning point in Roman history. In the Middle Ages and Renaissance she was seen as an exemplar of virtue because of her chastity, loyalty, and self-sacrifice.

This painting shows Lucretia seated before a black curtain which is open at the right, revealing a view onto a mountainous river valley. She clasps both hands around the pommel end of a dagger, aiming it at her chest. Her red velvet, fur-lined robe has dropped to her waist, and several locks of hair that have slipped loose from her snood are blowing in the wind. She wears a gold chain around her shoulders; a gold band set with gemstones and hung with pearls adorns her neck. Her facial expression – lips gently parted, eyes turned slightly upward, brow smooth and unfurrowed – is one of calm pathos and stoic resolve.

With regard to attribution and date, the present lot is consistent with works of highest quality produced by Cranach in the period of about 1525 to the mid-1530s. A date before 1537 is certain based on Cranach's serpent insignia below the window ledge, the wings of which (damaged but discernible) are raised; from 1537 onward the wings were instead rendered as lowered. Although the painting's current appearance is somewhat compromised by old surface losses and discolored retouchings, for example in the body of the figure and in the landscape, overall it is characterized by the deft, assured, and efficient brushwork for which Cranach is known. Of special note are the sensitive handling of the facial features, the calligraphic rendering of the highlights in the hair, the convincing modeling of volume in the hands, and the striking intensity of the red folds of the robe. In form and quality, the face compares particularly well to that of the smaller-format *Portrait of a Woman* of ca. 1525/27 in the National Gallery, London (fig. 1). The handling is also closely comparable, for example, to that of the *Suicide of Lucretia* of 1529 at the Museum of Fine Arts, Houston (fig. 2). X-radiography of the present lot reveals a distribution of whites in the flesh that gives a strong impression of volume and relief (fig. 3). That appearance is characteristic of many pictures by Cranach, and it reflects but one of a range of methods used by the artist and his workshop to model the flesh tones (see G. Heydenreich, *Lucas Cranach the Elder: Painting Materials, Techniques and Workshop Practice*, Amsterdam, 2007, pp. 194–206). Another typical technical detail is visible



in the X-ray: to either side of the figure, at shoulder and thigh level, one sees dark tangles of a fibrous material. Frequently the Cranach workshop affixed masses of long fibers to the unprepared panel before applying the ground layer, possibly as a means of stabilization. Once thought to consist of plant fibers, these are now known to have been sourced from animal tendons (see G. Heydenreich, D. Görres, and B. Wismer, eds., *Lucas Cranach der Ältere: Meister, Marke, Moderne*, exhibition catalogue, Museum Kunstpalast, Düsseldorf, Munich, 2017, p. 258). While neither the particular flesh-tone buildup nor the fibrous applications assist in distinguishing hands, they do once again anchor the painting firmly within the workshop of Cranach.

Scholarship on Cranach has long noted the special challenges of separating autograph works from those by assistants, a point explored in great detail in recent literature (see G. Heydenreich, *op. cit.*, 2007, esp. pp. 289–298). Given the workshop's large volume of production, the standardized methods used to balance efficiency with quality, and the apparent aim of eliminating differences between the various hands, it is increasingly recognized that even in outstanding pictures the participation of assistants at various stages cannot be ruled out. However, absent obvious weaknesses, as is the case with the present lot, it is nevertheless justified to assume the authorship of Cranach himself.

In his nearly five decades as court painter to the electors of Saxony in Wittenberg, Cranach returned time and again to the subject of Lucretia.



Left: fig. 2. Lucas Cranach I, *The Suicide of Lucretia*, Sarah Campbell Blaffer Foundation, The Museum of Fine Arts, Houston.

Right: fig. 3 X-radiograph of the present lot

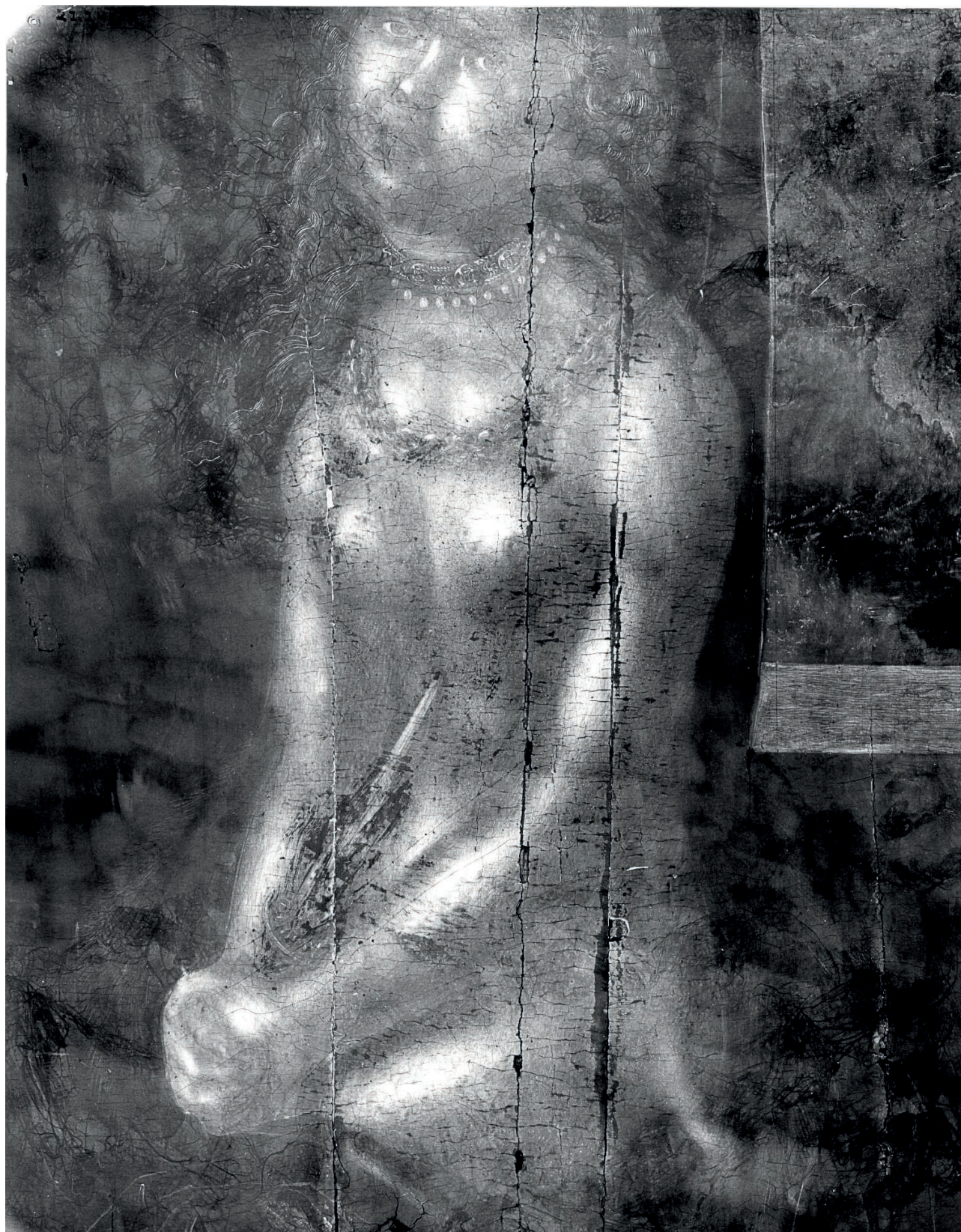
Like any other painter of his time, Cranach kept a stock of drawings in the workshop for use as models. In the case of Lucretia, two small sheets by the artist from about 1525 are preserved in the Kupferstichkabinett, Berlin (the date of 1509 and insignia on one are probably by a later hand; see Düsseldorf, *op. cit.*, 2017, pp. 67–68). These sketches show variants of the compositional type used for the present lot and for other generally similar versions. Given the rigorous practice of variation maintained by Cranach, it is likely that such drawings functioned not as models for repetition in paintings, but expressly as points of departure. It is conceivable, furthermore, that drawings of this sort could have been made as *ricordi*, meant to preserve a record of compositions that had left the workshop – a basis for variation in future paintings.

At first glance, the almost serene emotional tenor of the present lot seems to be at odds with the violent act taking place. Yet it is in line with the steadfast moral rectitude that Lucretia was understood to embody. Moreover, as scholars have noted with regard to other images of Lucretia, the depiction of a quiet demeanor in the moment before death establishes a parallel with Christian martyrdom (see C.M. Schuler, “Virtuous Model, Voluptuous Martyr: The Suicide of Lucretia in Northern Renaissance Art and Its Relationship to Late Medieval Devotional Imagery,” in *Saints, Sinners, and Sisters*, ed. J.L. Carroll and A.G. Stewart, Burlington, 2003, pp. 15–17). That connection is perhaps especially relevant to the present work because of the heroine’s clasped hands, which are reminiscent of the praying hands of a martyr saint before execution. The clasped hand position is in fact unusual among Cranach’s Lucretias: while they most often wield the dagger with one hand, and in some cases with both, only in rare other instances, such as the version in the Gemäldegalerie, Kassel (see *Cranach Digital Archive*, www.lucascranach.org, no. DE_MHK_GK14), are the hands folded together in this evocative manner. Thus, in the present work, especially in light of the figure’s calm countenance, the virtues represented by the pagan heroine were possibly augmented by an impression of Christian piety. Such a notion may have appealed to the Christian humanist sensibilities of Cranach’s courtly and learned patrons.

Ultimately, the question of display and interpretation of the present lot remains open. Scholarship has revealed a variety of uses for Lucretia imagery during the Renaissance: for example, in the domestic sphere as the verso decoration of marriage portraits, or in public contexts as political propaganda concerning ideals of governance. A rare documented context for a Lucretia by Cranach is, however, in keeping with the eroticism of his depictions: in 1513, the Roman heroine’s suicide was among several classical subjects with which Cranach decorated the nuptial bed of Duke Johann the Steadfast and Princess Margaret of Anhalt (see D. Koepplin and T. Falk, *Lukas Cranach: Gemälde, Zeichnungen, Druckgraphik*, exhibition catalogue, Kunstmuseum Basel, 2. vols., Basel and Stuttgart, 1974–76, pp. 21, 563).

Joshua P. Waterman

More than forty versions are known to survive. The earliest examples, from about 1510, are closely cropped, half-length depictions before a neutral black background. It has been suggested that they take their inspiration from northern Italian examples, such as those of Francesco Francia, which may have been known in Wittenberg (see G. Messling, ed., *Die Welt des Lucas Cranach*, exhibition catalogue, Palais des beaux-arts, Brussels, 2010, pp. 149–150, nos. 80–83). In the years that follow, in accordance with Cranach’s general artistic and entrepreneurial development, we observe a marked expansion in compositional variety. Continual variation became one of the distinguishing features of his vast production and is familiar from the numerous versions of other subjects as well, such as the Judgment of Paris, the Nymph of the Spring, or Judith with the Head of Holofernes. Thus, by the 1520s, Cranach presents Lucretia in ever-shifting combinations of pose, costume, emotional expression, and setting. We encounter her, for example, in windowed rooms with various landscape views or against a neutral black background, sometimes fully undressed, as in the 1528 full-length version in the Nationalmuseum, Stockholm (see *Cranach Digital Archive*, www.lucascranach.org, no. SE_NMS_1080), and at other times elaborately clothed, as in the 1529 example in Houston noted above (fig. 2), which varies the expression by introducing a look of distress in the eyes. Contrast that with the 1533 version in the Gemäldegalerie, Berlin (see *Cranach Digital Archive*, www.lucascranach.org, no. DE_smbGG_1832), in which Lucretia is shown nude and in full length before a black background, with a seductive expression which makes her almost indistinguishable from a Venus.





■12

FRENCH, FIRST QUARTER 16TH CENTURY
A CARVED LIMESTONE HEAD OF A FEMALE SAINT

On a later faux-decorated wooden pedestal
10¼ in. (26 cm.) high, 10½ in. (26.7 cm.) wide, 9¼ in. (23.5 cm.) deep

\$30,000-50,000

£24,000-39,000

€26,000-42,000

PROVENANCE:

Baron Jean Germain Léon Cassel van Doorn (1882–1952) and Baroness Marie Cassel van Doorn, Brussels; Paris and Cannes; and Englewood, New Jersey.

EXHIBITED:

C. T. Little, ed., *Set in Stone: The Face in Medieval Sculpture*, exh. cat., The Metropolitan Museum of Art, New York, 26 September, 2006-18 February, 2007, Yale University Press, New Haven, CT and London, cat. no. 36, pp. 96-97.

LITERATURE:

The New York Times, 6 October, 2006, p. E21.

Despite being separated from her original architectural surroundings, and even the rest of her body, this head still retains an other-worldly beauty and elegance. Animated with a faint smile and wearing a dazzlingly

luxurious jeweled cap, as Scher notes, it probably represents one of the more popular female saints from the early 16th century such as Barbara, Catherine or Mary Magdalen and who were often so elaborately-dressed that their costumes verged on the fantastic (Little, *op. cit.*, p. 96). As Scher also notes when it was exhibited at the Metropolitan Museum of Art, since it has been separated from its original context, not only is it difficult to identify who it was representing but it is even more difficult to determine when and for where it was carved (*Ibid.*). But his catalogue entry does provide some possible contemporaries that might have influenced the carver of the present head, including Michel Colombe (active 1496-circa 1515), most specifically his *Head of Young Woman*, now in the Cleveland Museum of Art, and his figure of *Prudence*, from the tomb of François II of Brittany in the cathedral at Nantes, as all of these figures share the high forehead, narrow, slanted eyes, faint smile and small, pointed chin of the present head (*Ibid.*, pp. 144-145, cat. no. 61 and fig. 86). And another close comparison illustrated by Scher is the *Virgin*, from the *Visitation Group* in the church of Saint-Jean at Troyes (*Ibid.*, p. 97, fig. 67).

This head has obviously survived rough treatment, but much of the spectacularly-detailed carving such as the delicate, swirling hair at the top and sides of her head and the elaborate 'jeweled' details of her cap are all well-preserved. Its effect of calm, imperturbable elegance, carved over four hundred years ago, is unchanged.





PROPERTY FROM THE COLLECTION OF PAUL W. DOLL, JR.

13

FRANCO-FLEMISH, *CIRCA* 1500, POSSIBLY
ASSEMBLED FROM ELEMENTS OF THE
SAME LARGER TAPESTRY

**A MILLE FLEURS TAPESTRY WITH A UNICORN AND A STAG IN
A FIELD OF FLOWERS**

42 in. (106.7 cm.) high, 79½ in. (202 cm.) wide, overall

\$50,000-100,000

£40,000-78,000
€43,000-84,000

PROVENANCE:

Mrs. Christian R. Holmes (1871-1941), 1107 Fifth Avenue, New York
and 'The Chimneys', Sands Point, Long Island and sold Parke-Bernet
Galleries, New York, 15-18 April, 1942, lot 743.

Baron Jean Germain Léon Cassel van Doorn (1882-1952) and Baroness
Marie Cassel van Doorn, Brussels; Paris and Cannes; and Englewood,
New Jersey.

The present lot, exceptionally preserved, is equally matched in the
mastery of the weaving by the complex composition.

The renowned series of seven "Unicorn Tapestries" in the collection
of the Metropolitan Museum of Art at the Cloisters and gifted by
John D. Rockefeller are the most celebrated examples of this
subject matter. The scholarship surrounding this series has greatly
increased the understanding of both the narrative and the complex
symbols represented.

The subject of the unicorn fascinated artists in the middle ages.
The mystical creature was thought to be invincible, armed with
a horn that possessed a therapeutic power. In the series at the
Cloisters, the unicorn is depicted in a manner of attitudes, from
gentle to ferocious, passive to animalistic.



The wild yet noble stag juxtaposed with the majestic and magical unicorn creates a duality of masculinity and femininity, as well as grace and unrest. In other examples of tapestries that depict both a stag and a unicorn, a more outward display of violence is typically illustrated, but the composition of this work can nearly be interpreted as harmonious, two wild creatures acknowledging the grace and power each possess. No blood is shed, and instead they are peacefully at rest, nestled in colorful *millefleurs* background.

The flora and fauna are equally as significant in their symbolism, and play an important role in the interpretation of the tapestries. In the series of Unicorn Tapestries at the Cloisters, over 100 species of plants and herbals are represented. Medieval herbals such as sage and marigolds, along with species like wild orchids and thistles feature prominently. Here, the field of flowers is a reminder that the unicorn was able to withstand the strongest and most deadly poisonous plants by way of his healing horn.

PROPERTY FROM THE BROOKLYN MUSEUM, SOLD TO SUPPORT MUSEUM COLLECTIONS

°14

ATTRIBUTED TO LORENZO COSTA (FERRARA 1460-1535 MANTUA)

Portrait of a gentleman, bust length, in a green doublet, a red and gold coat and a red beretta

signed with the letter 'C' (lower left, on the ledge)
tempera and oil on panel, transferred to board
18 $\frac{3}{8}$ x 13 in. (47.9 x 33 cm.)

\$60,000-80,000

£47,000-63,000
€51,000-67,000

PROVENANCE:

Comte Leon Mnischev; his sale, Georges Petit, Paris, 9-11 April 1902, lot 32, as Florentine School, 15th century.
George Donaldson, London.
Mrs. Watson B. Dickerman, Long Island, by April 1935 and bequeathed in 1954 to
The Brooklyn Museum, New York (inv. no. 54.193).

EXHIBITED:

New York, M. Knoedler and Co., *Fifteenth Century Portraits*, 15-27 April 1935, no. 9, as Alvise Vivarini.
New York, World's Fair, *Masterpieces of the Art*, 1939, no. 104, as Alvise Vivarini.
New York, Brooklyn Museum, *Curator's Choice: Quattrocento, Early Italian Panel Painting*, 14 June 1991-February 1992.
New York, Brooklyn Museum, *About Time: 700 Years of European Painting*, 3 October 2003-3 January 2008.



Fig. 1 Lorenzo Costa, *Portrait of Giovanni II Bentivoglio*, Gallerie degli Uffizi, Florence. PD US.

LITERATURE:

- B. Berenson, "'Sainte Justine" de la collection Bagatti-Valsecchi', *Gazette des Beaux-Arts*, 55, no. 672, June 1913, p. 475.
M. Morsell, 'Loan Display at Knoedler Gallery', *Art News*, 33, 29 April 1935, p. 6, as Alvise Vivarini.
B. Berenson, *Pittura italiana del Rinascimento: catalogo dei principali artisti e delle loro opere*, revised edition, Milan, 1936, p. 515, as Alvise Vivarini.
B. Berenson, *Italian pictures of the Renaissance: A list of principal artists and their works, Venetian School*, London, 1957, I, p. 195, plate 341, as Alvise Vivarini.
S. Keck and C. Keck, 'Conservation Laboratory', *Brooklyn Museum Annual*, II-III, New York, 1960-62, p. 101, as Alvise Vivarini.
F. Heinemann, *Giovanni Bellini e i Belliniani*, Venice, 1962, V, p. 274, no. V.392, fig. 777, as Alvise Vivarini.
B.B. Frederickson and F. Zeri, *Census of Pre-Nineteenth Century Italian Paintings in North American Public Collections*, Cambridge MA, 1972, pp. 216, 524, 602, as Ferrarese School, 15th century.
J. Steer, *Alvise Vivarini: His Art and Influence*, Cambridge MA, 1982, p. 182, no. 59, plate 58, as Lorenzo Costa.
E. Negro and N. Roio, *Lorenzo Costa (1460-1535)*, Modena, 2002, p. 30, fig. 45, as Francesco Francia.

This commanding, bust-length portrait was considered for much of the 20th century to be the work by Alvise Vivarini and as such was discussed within the context of Venetian portraiture. In his 1982 monograph, however, John Steer noted the complexity of the sitter's clothing had little to do with Alvise and proposed instead that the painting is 'almost certainly' by the Bolognese painter, Lorenzo Costa (*loc. cit.*). The painting was later included in the 2002 Costa monograph by Emilio Negro and Nicosetta Roio, who instead give it to Francesco Francia (*loc. cit.*). Negro and Roio have not had the opportunity to assess the painting firsthand but recently renewed their attribution to Francia on the basis of updated photographs (written communication, dated 8 September 2020).

The portrait's association with Costa, however, appears to be more compelling. Both Steer and Carl Strehlke (written communication, 10 September 2020) compare the painting to Costa's *Portrait of Giovanni II Bentivoglio* in the Gallerie degli Uffizi, Florence (fig. 1), dating to the early 1490s. The solidity of form and the almost sculptural approach to the facial modelling are remarkably similar, as is the firm positioning of the head and its backward tilt on the neck.

While little is known of Lorenzo Costa's life and artistic training, the influence of the Ferrarese painters, Cosimo Tura and Ercole de' Roberti in his early work is marked and it is thought he may have worked under the latter. By 1483, Costa had settled in Bologna where he was occupied with the fresco decoration of numerous chapels as well as the production of easel paintings. One of the few paintings by the artist that can be securely dated is his 1492 altarpiece, *The Madonna and Child with Saints*, in the city's church of San Petronio. In 1507, he moved to Mantua to succeed Andrea Mantegna as court painter to the Gonzaga family, for whom he had already completed various commissions, and would remain in Mantua until the end of his life.

We are grateful to Carl Strehlke for endorsing the attribution and to Emilio Negro and Nicosetta Roio for proposing an alternative attribution to Francesco Francia.



15

LUDGER TOM RING THE YOUNGER
(MÜNSTER 1522-1584 BRUNSWICK)

Pink and white roses and other flowers in a wicker basket

oil on panel

10¼ x 13 in. (25.5 x 33 cm.)

\$250,000-350,000

£200,000-270,000

€220,000-300,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 31 October 2002, lot 41, as, 'Flemish School, *circa* 1610', where acquired by the present owner.



fig. 1 Ludger tom Ring, *Kitchen interior*, Formerly Kaiser Friedrich Museum, Berlin (destroyed; detail).





fig. 2 Ludger tom Ring, *Study of a basket of fruit*, Österreichische Nationalbibliothek, Vienna (inv. Cod. Min. 42, fol. 167).

‘The earliest individual still life of flowers in a basket in oils.’

This charming still life by Ludger tom Ring the Younger belongs to the small group of very early individual flower still lifes through which the artist must be credited as a pioneer for the subject. It can be considered as the earliest individual still life of flowers in a basket in oils. Ludger tom Ring’s floral compositions were painted several decades before such artists as Jan Brueghel the Elder and Ambrosius Bosschaert the Elder started to popularize the subject in the early seventeenth century.

In 2003, Dr. Sam Segal studied this previously anonymous painting extensively in the context of the *oeuvre* of the German painter Ludger tom Ring the Younger and correctly concluded that it can be attributed to that artist (report in Segal’s archive at the RKD Netherlands Institute for Art History, The Hague).

In 1562, Ludger tom Ring painted a large kitchen interior, which was in the collection of the Kaiser Friedrich Museum in Berlin, but which was lost in World War II. That painting included a basket of flowers, visible in front of the lady to the right (fig. 1). It is highly similar to the basket in the painting on offer here, but the perspective is somewhat different – it is seen from a higher viewpoint. In an album of nature studies in the Österreichische Nationalbibliothek some studies in oil on paper by Ludger tom Ring have been preserved, some of which were clearly made in preparation for the kitchen interior formerly in Berlin. The album once belonged to Emperor

Rudolf II (1552-1612) in Prague. The group of studies in this album in Vienna includes one of a basket of flowers, of a similar size as this panel and completely matching its composition (fig. 2). Although somewhat different in execution – which undoubtedly is due to the support – the version on panel can be considered as a work by Ludger tom Ring himself, based upon the study on paper. This allows dating the origin of this panel of a basket of flowers in or shortly after 1562. Perhaps it was done for a patron who saw the study on paper and asked for a version on panel that could be displayed on the wall. From the years 1562 to 1565 several still lifes of flowers by tom Ring are known, among others in the Mauritshuis, The Hague, in a private collection (previously Weldon Collection, sold Sotheby’s, New York, 22 April 2015, lot 60) and in the Museum für Kunst und Kultur in Münster. These are very similar in atmosphere to this work. Moreover, the treatment of several of the flowers and particularly that of the green leaves, such as the box and pink leaves in front and to the right of the basket, with their light edges, is highly similar to that in the various bouquets in vases. The way the basket itself is partly outlined with a dark contour is also similar to the way the vases have been depicted, particularly those in the Mauritshuis and in a private collection.

Thus, this painting is a most exciting addition to the few known forerunners of seventeenth-century floral still-life painting.

Dr. Fred G. Meijer



16

PIETER AERTSEN
(AMSTERDAM 1507-1575) AND STUDIO

The Parable of the Royal Wedding

oil on canvas, transferred from panel
41½ x 54⅞ in. (105.4 x 139.3 cm.)

\$400,000-600,000

£320,000-470,000

€340,000-510,000

PROVENANCE:

Baron Thierry van Zuylen van Nijvelst van de Haar (1932-2011), Kasteel de Haar, Utrecht; his sale, Christie's, on the premises, 13 October 1998, lot 44, where acquired by the present owner.

LITERATURE:

S. Groeneveld, C. Augustijn, *et al.*, *Ketters en Papen onder Filips II*, exhibition catalogue, Utrecht, 1986, p. 138, fig. 64.

W. Kloek, 'Pieter Aertsen en het probleem van het samenstellen van zijn oeuvre', *Nederlands Kunsthistorisch Jaarboek*, XL, 1990, p. 6, fig. 5.



fig. 1 Kasteel de Haar, Utrecht, © Rafa Rivero.





fig. 2 Dirck Volkertsz. Coornhert, after Maarten van Heemskerck, *Punishment of the man without wedding clothes*, Rijksmuseum, Amsterdam.

Born in Amsterdam, Pieter Aertsen settled in Antwerp in or shortly before 1535, the year in which he enrolled as a master in the city's painters guild. Aertsen, who was known by the moniker *Lange Piet* ('Tall Pete') on account of his height, returned to Amsterdam around 1555 and resided there for the remainder of his life. Upon his return to Amsterdam, he received important commissions for local churches, the vast majority of which were destroyed only a decade or so later during the iconoclastic furor that gripped the Lowlands in 1566. In both Antwerp and Amsterdam, Aertsen established large studios which efficiently fulfilled the large number of commissions he received. Among his most notable pupils were Johannes Stradanus and his kinsman, Joachim Beuckelaer.

This painting, which was for much of the past century in the Baron van Zuylen van Nijvelt van de Haar collection at Kasteel de Haar in Utrecht (fig. 1), takes as its subject a parable relayed in the Gospel of Matthew (22:1-14). The parable tells of a king who sent his servants out to invite his subjects to attend the wedding feast of his son. After the invited guests refused to attend the festivities, he sent additional servants out to invite them again. Some of the invited guests paid no attention to the king's second request and instead went about their daily activities, while others captured, abused and murdered the king's servants. Enraged, the king ordered his soldiers to destroy the murderers and burn their city. He then asked his remaining servants to invite anyone they could muster to attend the feast – laborers, criminals and beggars included. Among the newly gathered attendants, the king noticed a man who was not dressed in wedding clothes and ordered that he be removed from the festivities, noting 'For many are invited, but few are chosen'.

Though rarely encountered in art, the subject was ideally suited to Pieter Aertsen, an artist best known today for his largescale market scenes. In 1559, Dirck Volkertsz. Coornhert treated the theme in an engraving after a design by Maarten van Heemskerck (fig. 2). Coornhert's composition may have provided a starting point for Aertsen's own. In both works, the ill-attired man is viewed moving from right to left, occupying a prominent place in the foreground, and a long table of seated guests anchors the composition at left. However, in his print, Coornhert emphasized the narrative aspects of the story by depicting the moment at which the king encountered the man without wedding clothes. By contrast, Aertsen largely eschewed this in favor of an image that, at first glance, could easily be mistaken for a contemporary genre scene. And, unlike Coornhert, whose figures are clothed in historiated dress, Aertsen's wear contemporary attire and have a livelier appearance owing to their more successful distribution through space.

Wouter Kloek, who most recently published this painting in a volume dedicated to Aertsen and his work, suggested that it dates to the 1570s and is likely a collaborative venture between Aertsen and his workshop. According to Kloek, the design and much of the execution is by the master, but certain details in the foreground figures, still life and architecture appear somewhat cruder than would be expected of him and should be seen as the work of an associate (*loc. cit.*). Such a collaborative working process is entirely consistent with artistic practice in the Lowlands during the sixteenth century.





PROPERTY FROM THE COLLECTION OF PAUL W. DOLL, JR.

17

THE WARRICK/MORGAN 'CELLINI' CUP

PART 17TH CENTURY, AND REASSEMBLED
IN THE 19TH CENTURY

A SILVER-GILT CUP

11½ in. (29.3 cm.) high

\$10,000-20,000

£7,900-16,000
€8,500-17,000

PROVENANCE:

George Guy Greville, 4th Earl of Warwick (1818-1893), Warwick Castle, Warwickshire.

J. Pierpont Morgan (1837-1913), New York, by 1901 and sold Parke-Bernet, New York, 30 and 31 October, 1947, Lot 312 (sold as Augsburg, circa 1550).

EXHIBITED:

J. B. Waring, *A Handbook to the Museum of Ornamental Art and the Armouries in the Art Treasures Exhibition*, Manchester, 1857, Case G., p. 16.
Burlington Fine Arts Club: *Exhibition of a Collection of Silversmiths' Work of European Origin*, London, 1901, Case F, no. 1, pp. 53-54.

LITERATURE:

Sir G. Scharf, *Notes and sketches of two ornamental cups, one from the Warwick collection, and Murillo's Head of Christ from the Overstone collection, made in situ at the Art Treasures Exhibition, Manchester*, page 69, 5-6 October, 1857.

E. Alfred Jones, *Illustrated Catalogue of the Collection of Old Plate of J. Pierpont Morgan*, London, 1908.

George Guy Grenville, the 4th earl of Warwick, was a prolific collector and instrumental in the developments made to Warwick Castle in the 19th century. Obsessed by the Renaissance, his collection included an impressive collection of works by Shakespeare, arms and armor as well as the prized 'Cellini' cup.

Benvenuto Cellini (Italy, 1500-1571) was a celebrated draftsman, sculptor and goldsmith. His works demonstrated the pinnacle of Renaissance metalwork. It is understandable that a 19th century audience likened the present lot with Cellini's work based on the exquisite execution and precision of the chasing, *repoussé* and application of enamel. There is truly no higher compliment than bestowing the work with his name.

In the 1857 exhibition catalogue, they quote Vasari's account of Cellini:

He mounted precious stones so beautifully, and decorated them with such wonderful settings, such exquisite little figures, and sometimes of so original and so fanciful a taste, that nothing can be imagined superior to them. Nor can we sufficiently praise the medals of gold and silver engraved by him in his youth, with incredible care.

Spectacularly, a drawing from the 1857 exhibition of the cup survives in the collection of the National Portrait Gallery in London. (Illustrated online)

By the early 20th century, this cup become a part of an even more famous collection, that of J.P. Morgan.

The elaborate scenes of battle are derived from the epic *History of Rome (Ab Urbe Condita)*, chapter 22 depicting the 'Disaster at Cannae.'

The inscription on the upper rim reads:

HANIBAL ALPIBUS PATEFACTIS / ROMAN[OS] APUD TICIN. TREB. ET
TRASIM. / ROMANORUM MAXIMA NOBILITAVIT / SUPERAVIT TANDEM
CANNAS CLADE

After laying open the Alps, Hannibal ennobled and defeated the Romans at Ticinus, Trebia and Trasimene and finally at Cannae, the greatest disaster of the Romans.

The inscription on the lower rim reads:

MINIME CESSANDUM REOR / TEMPUS AD CONSILIUM PRENSANDUM
/ VINCERE SCIS HANIBAL / VICTORIA UTI NESCIIS

I hold that no time should be lost / Time to grasp my plans / You know how to gain a victory, Hannibal, / you do not know not how to use it

After his overwhelming victory at Cannae, one of Hannibal's cavalry commanders, Maharbal, urged Hannibal to march directly on Rome, 'I hold that no time should be lost.' Hannibal, hesitant to act so hastily, is confronted by Maharbal who delivers his famous saying, 'You know how to gain a victory, Hannibal, you do not know how to use it.' Hannibal's conscientiousness was rewarded, of course, when he did successfully attack Rome in 211 BC, five years later. The Battle of Cannae is regarded as one of the greatest tactical feats in Roman history and impacted military doctrine for thousands of years after.



18

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

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

Signed *P.R.* and the case possibly bearing the arms of the de Sarrazin, du Rousset or de Varisque families
11 ¼ in. (27.9 cm.) high, 15 in. (38.1 cm.) wide, 1 1/8 in. (2.5 cm.) deep,
overall open

\$50,000-80,000

£39,000-62,000
€43,000-67,000

PROVENANCE:

[Possibly] the de Sarrazin, du Rousset or de Varisque families
With Blumka, New York, 1965.

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.



PROPERTY FROM A DISTINGUISHED BELGIAN PRIVATE COLLECTION

19

SIR ANTHONY VAN DYCK
(ANTWERP 1599-1641 LONDON)

Portrait of John VIII, Count of Nassau-Siegen (1583-1638), three-quarter-length

oil on canvas

44½ x 32½ in. (113 x 81.5 cm.)

\$800,000-1,200,000

£630,000-940,000

€680,000-1,000,000

PROVENANCE:

The sitter, Palais Nassau, Brussels and Castle Renaix (Ronce), Hainault, and by inheritance to his wife

Ernestine Yolande, Countess of Nassau-Siegen and Princess of Ligne (1594-1663), and by descent in the family to

Charles-Joseph, 7th Prince of Ligne (1735-1814), Brussels, until at least 1781.

Brousse collection, Brussels; Fievez, Brussels, 25-27 June 1924, lot 29, where acquired for 15,000 BF by

Yvan Maquinay, Brussels (1890-1945), and by descent in the family to the present owners.

EXHIBITED:

Venice, Palazzo Ducale, *From Titian to Rubens: Masterpieces from Antwerp and Other Flemish Collections*, 5 September 2019-1 March 2020, no. 44.

LITERATURE:

Sir Joshua Reynolds, *The Literary Works of Sir Joshua Reynolds*, II, London, 1835, p. 151.

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, London, 1831, III, p. 107, under no. 374.

H. Lapauze, *La Renaissance*, VII, 1924, p. 517.

ENGRAVED:

Lucas Vorsterman

Pieter Soutman and Jonas Suyderhoef



fig.1 Lucas Vorsterman, after Anthony van Dyck, *John VIII, Count of Nassau-Siegen, bust length*, Private collection.





fig. 2 Diego Velázquez, *The Surrender of Breda*, Museo Nacional del Prado, Madrid.

This newly discovered portrait has been identified as the painting praised by the English painter Sir Joshua Reynolds during a 1781 visit to the cabinet of the Prince de Ligne in Brussels. Following his visit, Reynolds noted that 'There is nothing here worth attention except a whole-length portrait of John Count of Nassau, by Vandyck' and went on to state that '[t]he character and drawing are admirable' (*loc. cit.*). Reynolds further compared the quality of its execution to the much-heralded portrait of Thomas Wentworth, Viscount Wentworth and later 1st Earl of Strafford (The Duke of Grafton, Euston Hall, Suffolk). Prior to its reappearance, the painting had been known exclusively through two bust-length engravings in reverse, one by Lucas Vorsterman and another by Pieter Soutman and Jonas Suyderhoef. An inscription at the bottom of Vorsterman's print, which was produced for inclusion in van Dyck's *Iconography*, locates the painting in the collection of the sitter's wife, Ernestine Yolande, Princess of Ligne (fig. 1).

John VIII was a German-born Protestant nobleman who began his military career fighting for various Protestant causes in the United Provinces and elsewhere between 1605 and 1611. The following year he converted to Catholicism at the urging of his future wife, whom he would wed in 1618, and switched his allegiances. In 1614, he served under the command of Charles Emmanuel, Duke of Savoy, against Spanish forces. Between 1615 and 1617, he was in the employ of the Regent of France, Marie de Medici, and fought against rebellious noblemen. Thereafter, he took up arms alongside Spain and the Holy Roman Emperor against his Protestant kinsmen in the United Provinces. Alongside Spanish forces under the command of Ambrogio Spinola, John partook in the successful siege of

Breda between August 1624 and June 1625 and features prominently, his eyes fixed on the viewer, third from left in the Spanish camp in Diego Velázquez's *The Surrender of Breda* of circa 1635 (fig. 2; Museo Nacional del Prado, Madrid).

On account of the handling and the similarity of the sitter's age with the well-known full-length portrait of the count in the collection of the Prince of Liechtenstein, this painting is datable to about 1628-29, a period when he was at the height of his military career. The count is dressed in a full suit of armor in the Liechtenstein portrait but here wears a cuirass over a jerkin embroidered with gold thread, over which the Collar of the Order of the Golden Fleece is plainly visible. The baton of command held in his right hand further identifies him as a military commander, while his left hand resting on the sword hilt signals his nobility.

The count must have been close with van Dyck in the period. In addition to the full-length portrait in the collection of the Prince of Liechtenstein and this painting – which was likely cut down to its current format at some point after Reynolds saw it – in 1634 he sat for a large family portrait with his wife and four children (Trustees of the Firle Estate Settlement, Firle Place, Sussex). A half-length grisaille, which may have served as the model for Paulus Pontius' engraved portrait of the count in armor for the *Iconography*, is also known (Bayerische Staatsgemäldesammlung, Alte Pinakothek, Munich). The success of the present picture is confirmed by the existence of no fewer than three painted copies, including examples today at the Mauritshuis, The Hague, and Paleis Het Loo, Apeldoorn, the latter of which likewise depicts the sitter three-quarter-length.



PROPERTY FROM A PRIVATE COLLECTION, FRANCE

20

SALOMON VAN RUYSDAEL
(NAARDEN 1600/03-1670 HAARLEM)

A choppy sea with boats and a tower on a spit of land

monogrammed 'SVR' (lower left, on the boat)

oil on panel, circular

12 $\frac{7}{8}$ in. (32.5 cm.) diameter

\$150,000-200,000

£120,000-160,000

€130,000-170,000

PROVENANCE:

with T.H. Filmer & Sons, London, and by whom sold

Anonymous sale; Christie's, London, 14 January 1876, lot 146, as 'Van Goyen' (16 gns. to Lesser).

In the possession of the current owner's family since the end of the nineteenth century.

Executed on a small scale, this painting testifies to Ruysdael's consummate use of wet-in-wet brushwork to create subtle, atmospheric light effects. Though influenced by the tonal landscapes of the slightly older Jan van Goyen, to whom this painting was once attributed, here Ruysdael succeeded in introducing subtle color variations to the predominantly gray tonality. Like van Goyen, whose paintings frequently employ a pronounced diagonal to create a sense of movement, Ruysdael has here aligned the various boats in a manner that recedes from the lower left foreground to the middle right background.

Evidently unknown to Wolfgang Stechow, this painting belongs to a small group of fewer than a dozen works by Ruysdael on a circular panel. With two exceptions, the format tended to be employed for marine subjects dotted with one or more small vessels. Though it is difficult to establish a firm date for this painting, the expressive outlines and broad painterly strokes are characteristic of Ruysdael's mature work from the mid-1640s on.



PROPERTY OF GROVE CITY COLLEGE, SOLD TO BENEFIT THE RESTORATION OF
THE PEW MEMORIAL ROOM IN THE J. HOWARD PEW FINE ARTS CENTER AND THE
RENOVATION OF THE HENRY BUHL LIBRARY

21

DAVID TENIERS II
(ANTWERP 1610-1690 BRUSSELS)

A tavern interior with boors playing cards

signed 'D · TENIERS · F.' (lower left)

oil on panel

16 x 13 in. (40.5 x 32.9 cm.)

\$120,000-180,000

£94,000-140,000

€110,000-150,000

PROVENANCE:

Sir James Lowther (1736-1802), 1st Earl of Lonsdale, Lowther Castle,
Westmorland, by 1771.

with John Levy Galleries, New York, by 1938.

Mr. and Mrs. J. Howard Pew, Ardmore, Pennsylvania, and by whom
bequeathed to

Grove City College, Grove City, Pennsylvania.

LITERATURE:

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch,
Flemish and French Painters*, London, 1831, III, p. 418, no. 592.

ENGRAVED:

W. Baillie, 1771.

David Teniers II returned repeatedly to the subject of tavern interiors with card games, often with two figures seated at a small wooden table surrounded by smoking and drinking bystanders, throughout his prolific career. These paintings take up a theme that had been popularized by Adriaen Brouwer in the 1630s. As is typical of Teniers' approach to this subject, the central narrative takes place in the shallow foreground space, with carefully drawn still life elements arranged along the bottom edge and subsidiary figures in the background. Among Teniers' favored elements, as here, was the inclusion of the innkeeper seen departing through an open door in the painting's background.

This painting once belonged to Sir James Lowther, 1st Earl of Lonsdale at Lowther Castle, as recorded in a mezzotint by Captain William Baillie executed in reverse and dated 1771 (fig. 1). The painting had evidently left Lowther Castle by the early 1830s, for John Smith (*loc. cit.*) only knew of it through Baillie's print.



PROPERTY FROM A DUTCH COLLECTION

22

GOVERT FLINCK
(CLEVES 1615-1660 AMSTERDAM)

A young man in a gorget with a plumed hat

signed and dated 'G-flinck f / 1636' (lower right)

oil on canvas

26¼ x 21 in. (66.5 x 53.3 cm.)

\$700,000-900,000

£550,000-700,000

€600,000-760,000

PROVENANCE:

(Probably) Jacob Wessel (1707-1780), Danzig; (*) his sale, Danzig, 23 April 1781.

(Probably) Mohnicke collection, Danzig.

(Probably) R. Kämmerer, Danzig.

Dr. von Duisburg, Danzig; his sale, Nothwanger, Danzig, 18 September 1861, lot 41, where acquired by

Professor Rudolf Bergau (1836-1905), Nuremberg, and from whom purchased in 1892 by

Germanisches Nationalmuseum, Nuremberg, until 1946, when exchanged for other works with

Valentin J. Mayring, Hollfeld.

Anonymous sale; H. Rudolph, Hamburg, 29-30 March 1951, lot 439.

Private collection, Germany, and by whom sold

Anonymous sale; Lempertz, Cologne, 14-15 March 1963, lot 472, where acquired for DM 2800 by the following

with P. de Boer, Amsterdam, where acquired in January 1964 by the following

Private collection, Lausanne, and by descent to the present owner.

EXHIBITED:

Cleves, Städtisches Museum Haus Koekkoek, *Govert Flinck, der Kleefsche Apelles, 1616-1660: Gemälde und Zeichnungen*, July-September 1965, no. 32.

Berlin, Staatliche Museen zu Berlin, Gemäldegalerie; Amsterdam, Rijksmuseum; London, The National Gallery, *Rembrandt: the Master & his Workshop*, 12 September 1991-24 May 1992, no. 62.

Amsterdam, Rembrandt House Museum, *Ferdinand Bol and Govert Flinck: Rembrandt's Master Pupils*, 13 October 2017-18 February 2018, no. 7.

LITERATURE:

(Probably) Johann Bernoulli, his travel journal, 1779: 'Hr. Wessel hatte sich allmählig eine schöne Gemäldesammlung angeschafft, die er aber dem Fürst – Bischoff von Ermeland [the poet and collector Ignacy Krasicki] 73 verkauft hat, und dieser hat mitderselben dem König von Pohlen ein Geschenke gemacht. Inzwischen bleiben Hr. W. noch eine ziemliche Menge, unter welchen mir folgende vorzüglich gefallen haben. Einige Porträte von Flinck, einem Schüler Rembrandts, und von Seemann, einem Engländer.'

R. Bergau, 'Zur Kenntnis des G. Flinck,' *Zeitschrift für bildende Kunst*, X, 1875, pp. 381-382.

Katalog der im Germanischen Museums befindlichen Gemälde, 3rd ed., Nuremberg, 1893, p. 50, no. 327.

A. von Wurzbach, *Niederländisches Künstler-Lexikon*, I, Leipzig and Vienna, 1906, p. 538.

Katalog der Gemälde-Sammlung des Germanischen Nationalmuseums in Nürnberg, 4th ed., Nuremberg, 1909, p. 121, no. 398.

U. Thieme and F. Becker, *Allgemeines Lexikon der bildenden Künstler: von der Antike bis zur Gegenwart*, XII, Leipzig, 1916, p. 98.

G. Isarlo, 'Rembrandt et son entourage,' *La Renaissance*, XIX, 1936, p. 34.

J.W. von Moltke, *Govaert Flinck, 1615-1660*, Amsterdam, 1965, p. 112, no. 224, pl. 32, as a portrait of the young Rembrandt.

W. Sumowski, *Gemälde der Rembrandt-Schüler*, II, Landau, 1983, pp. 1031, 1090, no. 658, illustrated, as a portrait of Rembrandt.

E.J. Goossens et al., *Govert Flinck: Reflecting History*, exhibition catalogue, Cleves, 2015, p. 55, fig. 34.





fig. 2 Govert Flinck, *Portrait of Rembrandt as a shepherd*, Rijksmuseum, Amsterdam.

fig. 1 Rembrandt Harmensz. van Rijn, *A man in a gorget and cap*, Private collection.

Formerly considered a portrait of the young Rembrandt by both J.W. von Moltke and Werner Sumowski (*loc. cit.*), this engaging *tronie* (head study) of a dashing young man sporting an extravagant moustache and theatrically dressed in a gorget and white feathered red cap is among the most important works Flinck produced immediately following the completion of his training with Rembrandt in Hendrik Uylenburgh's workshop. While von Moltke suggested that Flinck had begun his studies with Rembrandt around 1633 (*loc. cit.*, p. 10), it has more recently – and convincingly – been suggested that Flinck arrived the following year and that his training may have come to an end on 1 May 1635, when Rembrandt departed the Uylenburgh workshop and Flinck likely took over as its head (D. de Witt, 'Govert Flinck Learns to Paint Like Rembrandt', in *Ferdinand Bol and Govert Flinck: Rembrandt's Master Pupils*, exhibition catalogue, Amsterdam, 2017, pp. 19, 23). Such a timeline accords well with information provided by Arnold Houbraken, who, citing information relayed to him by Flinck's son, Nicolaas Anthoni, wrote that Flinck had spent only a year with Rembrandt (see A. Houbraken, *De Groote Schouburgh der Nederlantsche Konstschilders en Schilderessen*, II, Amsterdam, 1719, p. 21).

Despite the brevity of Flinck's tenure with Rembrandt, the elder master's work would continue to be the defining influence on his paintings through the early 1640s. So closely could Flinck approximate his master's style that Houbraken mentioned that several of his paintings were sold as works by Rembrandt (*op. cit.*, p. 21). But, in the second half of the 1630s, Flinck was anything but a slavish copyist of his master's works. Indeed, the Italian biographer Filippo Baldinucci, whose information on Flinck had come from Rembrandt's pupil, Bernhard Keil, recorded that Uylenburgh so trusted the young head of his workshop that he gave Flinck free reign in the selection of his subjects (F. Baldinucci, *Notizie dei professori del disegno da Cimabue in qua...*, V, Florence, 1702, p. 484).

Flinck's fanciful sartorial choices for this smiling young cavalier reflect the visual vocabulary established by Rembrandt in the decade or so before Flinck set brush to canvas but are reimagined in Flinck's distinctive style in which bold contrasts, smooth surfaces and rounded features prevail. Among the closest parallels with the present painting is Rembrandt's masterful early *Man in a gorget and cap* (fig. 1), which likewise depicts a mustachioed man at bust-length wearing a fanciful feathered cap, gorget and bandolier slung diagonally across his chest. Executed *circa* 1626/27 while Rembrandt was still in Leiden, it is unclear whether Flinck would have known or had access to the painting. However, paintings executed in Amsterdam like the artist's *Portrait of Joris de Caulerij* of 1632 (Fine Arts Museums of San Francisco) likewise portray the sitter, a member of a citizens' militia in The Hague and captain at sea, wearing a gorget and richly embroidered bandolier. Closer still is the artist's *Standard bearer*, which, perhaps more than coincidentally, dates to the same year as the present painting (Private collection) and may well have served as direct inspiration for Flinck's *tronie*. Unlike the afore-mentioned works by Rembrandt, Flinck clothed his fancifully dressed young man in a coat with elaborately decorated rows of metallic

braiding. Such details are consistent with the *hongerlijn*, a thigh-length overcoat typical of Hungarian dress, which was regarded as a valuable, exotic garment that, much like the man's gorget and bandolier, held militaristic overtones (for a fuller discussion of the *hongerlijn* and the interest in eastern European dress more generally, see E. Gordenker, 'Cuyp's Horsemen: What Do Costumes Tell Us?', in *Aelbert Cuyp*, ed. A.K. Wheelock, Jr., Washington, 2001, pp. 53-63).

While this painting can no longer be identified as a portrait of the young Rembrandt, the man's features, notably his small eyes and broad nose, recall those found in Rembrandt's many self-portraits. In the catalogue to the recent exhibition *Ferdinand Bol and Govert Flinck: Rembrandt's Master Pupils* held at the Rembrandt House and Amsterdam Museum, David de Witt perceptively suggested that the man's features derive from the face of the shepherd in Flinck's *Portrait of Rembrandt as a shepherd*, also painted in 1636 and today in the Rijksmuseum, Amsterdam (fig. 2; *op. cit.*, p. 28). Moreover, the head-on presentation of the subject, his head slightly cocked to the side, his parted lips and the striking chiaroscuro all suggest that Flinck adapted his composition from Rembrandt's *Self-portrait with shaded eyes* of 1634. Rembrandt must have left this painting unfinished when he departed the Uylenburgh workshop and, as demonstrated by its appearance prior to a conservation treatment completed in 2002, Flinck appears to have finished it (figs. 3 and 4).

Flinck's seemingly endless fascination with the tactility of the depicted garments afforded him the opportunity to experiment with pictorial solutions and produce a vivid demonstration of his own technical virtuosity. Like Rembrandt, he probably worked directly from actual objects, items that he could have gained access to from Rembrandt's enormous collection of studio props, or, perhaps likelier still, his own budding collection. It is not known when exactly Flinck began to acquire such items, though in 1644 he bought two adjacent houses in Amsterdam's Lauriergracht for the exceptional sum of 10,000 guilders. Shortly thereafter he built a large painting gallery with high windows, on the upper ledges of which he housed his collection of 'busts of the emperors, many handsome casts of the finest Antique marbles, and, hanging in between, all kinds of exotic robes, garments, harnesses, rifles, and swords...' (see S.A.C. Dudok van Heel, 'Het "schilderhuis" van Govaert Flinck en de Kunsthandel van Uylenburgh aan de Lauriersgracht te Amsterdam,' *Jaarboek van het Genootschap Amstelodamum*, LXXIV, 1982, pp. 70-78).

Research conducted in 2018 by Geerte Broersma and Prof. Jacek Tylicki on behalf of the painting's owner suggests it is first recorded in Danzig in 1781. This tantalizingly suggests that when Flinck completed the painting in 1636 while working for Hendrik Uylenburgh, it may have left for Poland shortly thereafter. Uylenburgh was well-connected in the Baltic port city. He was raised in Krakow and advised King Sigismund III Vasa of Poland and his son, Crown Prince Wladislaus IV on his acquisitions of art. After moving to Amsterdam, he maintained strong relationships in Danzig, where his brother, Rombout, lived as court painter to Sigismund III and assisted Uylenburgh with his activities as an art dealer.



fig. 3 Rembrandt Harmensz. van Rijn, finished by Govert Flinck (?), *Self-portrait with shaded eyes* (before treatment), The Leiden Collection, New York, ©Martin Bijl.

fig. 4 Rembrandt Harmensz. van Rijn, *Self-portrait with shaded eyes* (after treatment), Image Courtesy of The Leiden Collection, New York.

DIRK VALKENBURG (AMSTERDAM 1675-1721)

A study of exotic fruits and spices from Surinam

oil on canvas, laid down on panel

8¾ x 11 in. (22.2 x 27.9 cm.)

inscribed '8' (lower left), '7' (center left) and '6' (center right)

\$100,000-150,000

£79,000-120,000

€85,000-130,000

PROVENANCE:

(Possibly) Jonas Witsen (1676-1715), Amsterdam.

Private collection, France, and by whom sold

Anonymous sale; Yves Manson, Hôtel des Ventes, La Flèche, 21 November 1999.

with Johnny van Haften, London, from whom acquired by the present owner.

Dirk Valkenburg painted still lifes in the manner of his master Jan Weenix, poultry yards and a handful of portraits but is most known today for a series of landscapes produced during and after a visit to the Dutch colony of Surinam in 1706/07. Valkenburg's voyage to South America was undertaken at the behest of the wealthy Amsterdam town secretary, Jonas Witsen, for whom Valkenburg drew and painted scenes of Witsen's three plantations as well as the local flora and fauna. Due to an illness, the artist's visit to Surinam was cut short and he probably returned to Amsterdam, where he would remain for the rest of his life, with the autumn fleet of 1707.



fig. 1 Dirk Valkenburg, *A pineapple and other tropical fruit, in a landscape*, Private collection.

This intriguing study is among a small group of surviving works that were painted while the artist was resident in Surinam. It is most closely comparable to a pair of somewhat larger studies of fruit on canvas and panel, the latter of which was formerly signed and dated 1707, in the Musée des Beaux-Arts, Quimper (see *Tableaux flamands et hollandaise du Musée des Beaux-Arts de Quimper*, exhibition catalogue, Paris, 1987, pp. 62-63, nos. 56-57, illustrated). The present painting and the pair in Quimper appear to have served as source material for compositions Valkenburg developed upon his return to Amsterdam. Both the lizard found in one of the Quimper paintings and the sprig of nutmeg(?) and black bean(?) at lower left in the present sheet reappear in a slightly different arrangement in one of a pair of paintings signed and dated 1707 (fig. 1; sold Christie's, New York, 19 January 1982, lot 137).

The unusual shape of the present study is most likely the result of damage it sustained while in transit with the artist. In an effort to salvage what remained, Valkenburg probably glued it down to the present wooden support. In its current form, the sheet is inscribed with the numbers '5' through '8', which no doubt would have corresponded to an index of the depicted plant species. One can easily imagine that, in its original state, the left side of the sheet contained further studies of fruits annotated with the numbers '1' through '4', possibly including at lower left the long pepper found in the afore-mentioned painting sold in 1982.

Valkenburg's contract with Witsen stipulated that the artist was not allowed to sell any of the works produced on his trip to anyone other than Witsen and that Valkenburg was prevented from working for anyone else while there. Indeed, Witsen's appetite for Valkenburg's works is indicated by the inclusion of no fewer than eighteen paintings by the artist in Witsen's estate sale held in Amsterdam on 31 March 1717. Of this group, only two, a pair of works described simply as 'Eenige Vruchten' ('Some fruits'), could plausibly be associated with the present painting (see G. Hoet, *Catalogus of naamlyst van schilderyen met derzelver pryzen*, I, The Hague, 1752, p. 210, nos. 115-116). However, they brought the comparatively good price of 28 guilders, which would suggest that they were instead finished compositions. The painting may alternatively be tentatively identified as one of the 'Twee modelletjes van vruchten' ('Two studies of fruit') listed in the inventory of Valkenburg's estate drawn up following his death. Had Valkenburg retained the study as source material, he not only would have been compliant with the terms of his contract with Witsen but its retention would further explain the recurrence of certain details in his subsequent works.



24

LUCAS VAN VALCKENBORCH (MALINES C. 1535-1597 FRANKFURT)

An extensive landscape with plundering soldiers

dated and signed with initials '1577 / L / VV' (lower center, on the rocks)

gouache on paper, laid down on board

11¼ x 16⅝ in. (28.6 x 42.3 cm.)

\$500,000-700,000

£400,000-550,000

€430,000-590,000

PROVENANCE:

Quédeville, Paris; his sale (†), François and Malard, Paris, 29 March 1852, lot 91 (FF 190).

Thomas Jefferson Bryan (1800-1870), Philadelphia and Boston, by 1853, and by whom gifted in 1867 to

New-York Historical Society; Sotheby's, New York, 1 December 1995, lot 52, where acquired by the present owner.

LITERATURE:

R.G. White, *Companion to the Bryan Gallery of Christian Art*, New York, 1853, pp. 98-99, no. 165.

Catalogue of the Museum and Gallery of Art of the New York Historical Society, New York, 1887 and 1893, p. 43, no. 381.

W. von Bode, 'Alte Kunstwerke in den Sammlungen der Vereinigten Staaten', *Zeitschrift für bildene Kunst*, VI, 1895, p. 15.

Catalogue of the Gallery of Art of the New York Historical Society, New York, 1915, p. 82, no. B-205.

S.J.G. Gudlaugsson, 'Het Errera-schetsboek en Lucas van Valckenborch', *Oud Holland*, LXXIV, 1959, p. 131, fig. 23 (detail).

H.G.F. Franz, *Niederländische Landschaftsmalerei im Zeitalter des Manerismus*, Graz, 1969, I, p. 368, no. 245; II, p.129, fig. 245.

A. Wied, *Lucas und Marten van Valckenborch (1535-1597 und 1534-1612): das Gesamtwerk mit Kritischemoeuvrekatalog*, Freren, 1990, pp. 144-145, no. 29.



Johannes van Doetecum I and Lucas van Doetecum, after Pieter Bruegel the Elder, *Soldiers at Rest (Militis Requiescentes)*, © The Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund, 1926.



Detail of the artist's signature on the present lot.





fig. 2 Pieter Bruegel I, *The Attack*, Stockholm University Art Collections, Stockholm.

This luminous and intricately-rendered landscape is characteristic of the brilliant technical mastery achieved in gouache painting by Lucas van Valckenborch during his career, lavished with the care and detail for which he was most celebrated. The use of gouache (watercolor, mixed with gum arabic) is found relatively rarely in Valckenborch's extant work, which was used frequently earlier in the sixteenth century by artists like Albrecht Dürer, whose remarkable life studies of plants and animals showcased the extraordinary detail and accuracy that could be achieved, as well as Valckenborch's contemporaries. Indeed, gouache was a particular speciality of painters in Mechelen, the city where Valckenborch is first recorded as a painter from 1560. There, artists like Hans Bol (1534-1593) made extensive use of the medium to produce carefully rendered landscapes in bright, vivid colors with minute detail.

Dated 1577, this painting was created during Valckenborch's first year working in Brussels for the Archduke Matthias of Austria (1557-1619), Governor of the Spanish Netherlands and later Holy Roman Emperor from 1612. It shows the direct influence of Pieter Bruegel the Elder, whose work Valckenborch would have been able to study closely while resident in Antwerp in the mid-1570s. The 'plateau' composition of the landscape, in which the foreground figures are abruptly separated from the panoramic vista by a precipitous drop, represents an important development in the genre. It is a technique clearly gleaned from Bruegel and other exponents of the *Weltlandschaft* (world landscape) tradition in the Netherlands, as illustrated by such works as the *Soldiers at rest* (fig. 1) from *The Large Landscapes* print series, which was engraved in Antwerp after a design by Bruegel circa 1555-56. Valckenborch's use of the central hillock, topped by verdant trees with tangled exposed roots, is closely comparable with the engraving and suggests that the artist was clearly aware of the series or the drawings on which they were based. Yet despite these compositional borrowings, this painting remains characteristically Valckenborch's own, with the transition of the split perspective resolved by masterfully subtle gradations of color: from the browns of the earth and soil that transition into the verdant greens, and deep aquamarine mountains that blend into the sky, the artist draws the eye deeper into the composition, creating the illusion of depth and distance in the two-dimensional plane through modulations of color and an orthogonal perspective.

The scene depicts a soldier (distinguished by his armor and, by implication, the charging cavalry men in the background), drawing the attention of his comrades to the approach of a peasant family laden with their possessions, who flee the destruction in the landscape beyond by ascending the steep hill at the right of the picture. Valckenborch's soldiers are theatrically characterized, with exaggerated physiognomies and leering expressions that recall Bruegelian models like those found in *The Attack of 1567* (fig. 2; Stockholm University Art Collections, Stockholm). At the head of the advancing party is a figure in a red jerkin, wearing a large cooking pot on his head, who throws up his hands in surprise and horror at coming headlong into the party of soldiers. Depictions of looting soldiers became widely disseminated during the Eighty Years' War (1568-1648), illustrating the uncontrolled dissipations of the combatants. Troops regularly looted towns, leaving widespread economic, agricultural and human chaos in their wake. The devastating impact that the wars had on the countryside is here, however, somewhat offset by the verdant landscape and calm sky.

Thomas Jefferson Bryan (fig. 3), an early owner of this painting, was born at Spring Hill, Philadelphia, in 1800 to Guy Bryan and Martha Matlock. He graduated from Harvard University in 1823 with a degree in Law, but his inheritance allowed for him to avoid practicing his profession, and he instead traveled the world forming a prized art collection. This collection, initially known as the Bryan Gallery of Christian Art, was first displayed in a spacious room in a house on the corner of Broadway and 13th Street in New York, until Bryan deposited it in the Cooper Union, before finally deeding the entire collection to the New-York Historical Society in 1867, which he catalogued, arranged and added to on occasion until his death in 1870 (*Catalogue of the Gallery of Art of The New York Historical Society*, New York, 1915, p. 56).



fig. 3 Thomas Sully, *Portrait of Thomas Jefferson Bryan*, bust-length, New-York Historical Society, New York.



25

CRISTÓBAL DE VILLALPANDO
(MEXICO CITY C. 1649-1714)

Saint Michael vanquishing the Devil

oil on canvas

42½ x 31¼ in. (107.9 x 79.3 cm.)

\$60,000-80,000

£47,000-62,000

€51,000-68,000

PROVENANCE:

Private collection, Spain, 1993, and by whom sold

[The Property of a Spanish Private Collector]; Sotheby's, London, 5 December 2019, lot 119, as 'School of Madrid, circa 1700', where acquired by the present owner.

This powerful painting, which was previously thought to be by an anonymous Spanish artist active in Madrid, has recently been recognized as the work of Cristóbal de Villalpando, the most innovative and accomplished painter in Mexico at the end of the seventeenth century. Born in Mexico City to an affluent family, he studied under the painter Baltasar de Echave Rioja, the son of the Spanish-born painter Baltasar de Echave Orio. Villalpando's early work is indebted to the baroque theatricality of Sir Peter Paul Rubens, but he increasingly incorporated the more measured style of New World painting traditions, essentially tailoring his style to the demands of the subject matter and commission.

The subject of Saint Michael vanquishing the Devil was especially popular in New Spain in the seventeenth century. Villalpando himself treated it on a number of occasions, including in examples in the Metropolitan Cathedral, Mexico City; Museo José Luis Bello, Puebla; and Wadsworth Atheneum Museum of Art, Hartford. The comparatively small scale of this painting suggests it was likely painted as part of a domestic altarpiece, perhaps as part of a cycle treating the theme of the Woman of the Apocalypse as recounted in the Book of Revelation. The painting likely dates to around 1680 on account of similarities with Villalpando's work for the sacristy of the Metropolitan Basilica in Mexico City. While the present painting displays a more refined handling of paint than this large-scale commission, this is no doubt chiefly due to its smaller size. Particularly characteristic of Villalpando's style are the physiognomy of the hands and knees of both Saint Michael and the figures of the damned as well as the 'boiling' drapery, which is especially close to works like the *Lactation of Saint Dominic* (Church of Santo Domingo, Mexico City).

We are grateful to Dr. Guillaume Kientz, who curated the exhibition *Le Mexique au Louvre: chefs-d'oeuvre de la Nouvelle Espagne, XVIIe et XVIIIe siècles* for the Musée du Louvre in 2013, for suggesting an attribution to the artist following firsthand inspection of the painting.



26

DOMÉNIKOS THEOTOKÓPOULOS,
CALLED EL GRECO
(CRETE 1541-1614 TOLEDO)

***Portrait of a gentleman, bust-length, in a black doublet and
cartwheel ruff***

signed 'δομήνικος θε[οτο]κόπουλος έπο[ιει]'
(‘Domenikos Theotokopoulos made’; center right)

oil on canvas, unframed

23½ x 16⅞ in. (56.6 x 42.8 cm.)

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

£790,000-1,200,000

€850,000-1,300,000

PROVENANCE:

Don Javier Carreño, Madrid, by 1970, from whom acquired by the present
owner.



fig. 1 El Greco, *Christ Cleansing the Temple*, National Gallery of Art, Washington, D.C



Dunvirgo S
xixth C



fig. 2 El Greco, *Portrait of an unknown gentleman*, Museo Nacional del Prado, Madrid.

This arresting portrait of a gentleman is an exciting new addition to the corpus of portraits by El Greco. Boldly signed in Greek cursive, it is an intense character study, presumably of one of the artist's close friends or patrons, executed with the impassioned, bravura brushwork and daring rejection of naturalism that led him to be championed as a precursor to modernism by artists such as Paul Cezanne, Pablo Picasso and Jackson Pollack. El Greco portrays his subject bust-length and set against a simple gray background, creating an intimacy between the viewer and the sitter that is inherent to the best of El Greco's portraits. Though the gentleman's shoulders and head are set diagonal to the picture plane, he directs his eyes toward the viewer with cool confidence. The stillness of his pose is counterbalanced by the mesmerizing undulations of his ruff, executed in rapidly applied paint. His fashionable black doublet is only summarily painted, so that it almost blends into the background, creating a stark contrast to the brilliant white ruff and carefully-placed flourishes that highlight his hair and beard.

Portraiture became a critical avenue of artistic exploration as well as an essential source of income for El Greco following his troubled early 1580s commissions of *The Disrobing of Christ* (Toledo Cathedral) and *The Martyrdom of Saint Maurice and the Theban Legion* (Monastery of San Lorenzo de El Escorial, Madrid). The first of these was the subject of a lawsuit about its iconography and value, and the second was rejected by King Philip II. Although these two most important Spanish patrons were no longer available to him, El Greco's career flourished in Toledo, thanks to a dynamic group of scholars, writers, theologians and doctors, many of whom were from the nobility and had significant wealth. Together with the artist's friends, this intellectually-minded elite was happy to support him by commissioning psychologically-insightful portraits such as the present lot, which El Greco could readily produce alongside his larger altarpiece commissions.

El Greco was born around 1541 in Crete, then a Venetian territory. After training there as an icon painter in the Byzantine tradition, he moved to Venice, where he became a disciple of Titian (though there is no evidence that he actually joined the great master's workshop, as some have suggested) and an avid student of Veronese, Jacopo Bassano and especially the Mannerist art of Tintoretto, whose expressive treatment of subjects was to have a lasting impact. Rejecting the archaic conventions of Byzantine art, El Greco quickly mastered key aspects of Venetian Renaissance painting, including the predilection for glowing color and dazzling brushwork. Frustratingly, practically nothing is known about El Greco's activity during his nearly three-year sojourn in the Serenissima. Keith Christiansen has suggested that the young Cretan likely supported himself by painting small-scale devotional works (K. Christiansen, 'El Greco in Italy', in R. Long, ed., *El Greco, ambition & defiance*, exhibition catalogue, New Haven and London, 2020, p. 19). Yet surely portraiture was an important component of his output, since when El Greco arrived in Rome in 1570, the Croatian-born miniaturist Giulio Clovio recommended him to his patron Cardinal Alessandro Farnese as a portrait painter: 'There has arrived in Rome a young Candiot, a pupil [*discepolo*] of Titian, who in my opinion has a rare gift for painting; and among other things, he has done a portrait of himself which has astonished all these painters of Rome' (quoted in D. Davis, 'El Greco's Portraits: The Body Natural and the Body Politic', in D. Davis, ed., *El Greco*, exhibition catalogue, London, 2003, p. 250).

El Greco's Roman sojourn ultimately proved frustrating. Only a few portraits from this period survive, such as his astonishing full-length portrait of *Vincenzo Anastagi* (The Frick Collection, New York), but if these provide an indication of the type work he was producing, one can only surmise that his failure to succeed in the Eternal City was due to the artist's arrogant personality and the prevailing conservative Roman tastes. Writing shortly after El Greco's death, the medical doctor and connoisseur Giulio Mancini recounts that El Greco ultimately was forced to leave Rome after he angered the entire city. Responding to the renewed debates about the indecorous nature of the rampant nudity in Michelangelo's *Last Judgment* for the Sistine Chapel, El Greco boasted that, should the frescoes be removed, he would happily paint their replacement for Pope Pius V – and that they would be just as good! Unsurprisingly, this declaration made him a social pariah in the Roman art world, and he soon left for Spain, settling in Toledo in 1577.

In Toledo, where the present portrait was likely painted, El Greco created some of his greatest visionary masterpieces, such as the celebrated *View of Toledo* (Metropolitan Museum of Art, New York) and the monumental *Burial of Count Orgaz*, still preserved in the Church of Santo Tomé, Toledo, for which it was originally commissioned. Indeed, the sitter of our portrait would be quite at home as a spectator in this latter altarpiece. A similar pose may be found in El Greco's *Portrait of an artist* (fig. 1; Museo de Bellas Artes, Seville), of about 1600-05, which is thought to be a portrait of El Greco's son, Jorge Manuel Theotokopoulos. Stylistically, our portrait fits better with the artist's work of the 1580s. El Greco's signature is nearly a perfect match to the one that appears in his *Portrait of an elderly gentleman* from this period (fig. 2; Museo Nacional del Prado, Madrid).

We are grateful to Dr. Guillaume Kientz for endorsing the attribution following firsthand inspection of the work and for suggesting that the portrait should be dated to the 1580s.



Δουκίσ
Χόπ

27

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

Hercules

oil on canvas

49¾ x 41¼ in. (126.2 x 105 cm.)

with old inventory number '430' (lower right)

\$150,000-250,000

£120,000-200,000

€130,000-210,000

PROVENANCE:

Commissioned from the artist by Alessandro Argoli (1594-1654), *auditor del campo* of the papal militia in Ferrara, 6 March 1642, and by whom gifted on 30 July 1642 to Cardinal Francesco Barberini (1597-1679), Palazzo della Cancelleria, Rome, and by descent to his nephew Cardinal Carlo Barberini (1630-1704), Palazzo alle Quattro Fontane, Rome, and by descent to his nephew Cardinal Francesco Barberini (1662-1738), Rome, and (possibly) by descent to Giulio Cesare Colonna Barberini (1702-1784), Rome, and (possibly) by descent. (Possibly) Corsini collection, Rome. Anonymous sale; Sotheby's, London, 10 July 2002, lot 64, where acquired by the present owner.

EXHIBITED:

Iglesias, Palazzina Bellavista, *Le collezioni ritrovate di Guercino*, 30 April-30 August 2003, pp. 9-10.
Milan, Palazzo Reale, *Guercino: Poesia e sentimento nella pittura del '600*, 27 September 2003-18 January 2004, no. 46.

LITERATURE:

C.C. Malvasia, *Felsina Pittrice: Vite de' Pittori Bolognesi*, Bologna, 1678, p. 373, as 'Al sig. Alessandro Argoli un' Ercole'.
F. Vivian, 'Guercino seen from the Archivio Barberini', *The Burlington Magazine*, CXIII, January 1971, p. 26, note 74.
M. Aronberg-Lavin, *Seventeenth-Century Barberini Documents and Inventories of Art*, New York, 1975, p. 21, doc. 165; p. 443, doc. 412.
B. Ghelfi, ed., *Il libro dei conti del Guercino, 1629-1666*, Vignola, 1997, p. 112, no. 271.
M. Di Penta, 'Guercino's "Endymion," "Hercules" and "Artemisia" for Alessandro Argoli', *Journal of the Warburg and Courtauld Institutes*, LXVII, 2004, pp. 233, 245-250.
A. Lo Bianco, 'Rubens e la nascita del Barocco. Gli artisti più Giovani e l'eredità di Rubens', in *Rubens e la nascita del Barocco*, exhibition catalogue, Milan, 2016-2017, p. 33, fig. 11.
N. Turner, *The Paintings of Guercino: A Revised and Expanded Catalogue Raisonné*, Rome, 2017, p. 571, no. 281.I.



fig. 1 Ottavio Leoni, *Cardinal Francesco Barberini* (1597-1679), 1624.

Upon its reemergence earlier this century, this striking image of Hercules triumphantly carrying the fur of the slain Nemean lion was recognized as the painting described in Guercino's *Libro dei conti* under an entry for 6 March 1642 and in Malvasia as 'To Mr. Alessandro Argoli a Hercules' ('Al sig. Alessandro Argoli un' Ercole') (*loc. cit.*). Argoli had been appointed *auditor del campo* of the papal militia in Ferrara on 18 July 1640 by Taddeo Barberini, commander of the Papal Army, in hopes of simmering tensions between the Barberini and Farnese families in the region. In an effort to further solidify his family's relationship with their patrons, the Barberinis, in 1642 Argoli commissioned as gifts two paintings from Guercino, the present *Hercules* and an as-yet unidentified pendant depicting *Artemesia*. Miriam Di Penta has argued that the present painting, which was delivered to Cardinal Francesco Barberini on 30 July 1642, was intended to extol the military prowess of Francesco's younger brother, Taddeo, who was then waging war against Odoardo I Farnese (*loc. cit.*). By flattering Taddeo, Argoli may have hoped that Francesco (fig. 1), a renowned collector and head of the Barberini family, would grant an appointment to Argoli's younger cousin, Giovanni. Giovanni had been appointed Chair of the Humanities at Bologna in 1638 following the intercession of Cardinal Biscia and Cassiano dal Pozzo, but failed to gain the acceptance of the city's academic community and was looking for a career in government instead. Perhaps not coincidentally, in 1642, his wish was granted – Taddeo appointed Giovanni governor of Cervia. A year later, he held the position in Lugo as well.





fig. 2 Giovanni Francesco Barbieri, called Guercino, *Sleeping Endymion*, Galleria Doria Pamphilj, Rome.

Argoli was evidently quite taken by Guercino's painting, despite his brief ownership of the work. A 1651 inventory of his household possessions includes reference to 'Copies of Hercules and Artemesia...the same as the above [made by Gennari himself and retouched by Guercino]' ('*Copia di Ercole et Artemisa del Guercino...della suddetta del medesimo [fatta dal medesimo Gennari e ritoccata dal Guercino]*'). Since the present painting's reappearance, the majority of scholars have identified the Gennari copy as the work in the Maccaferri collection, Bologna, which, as David Stone has noted (private communication, 9 March 2020), a number of authors have erroneously described as in the collection of the Banca Popolare dell'Emilia Romagna, Modena. By contrast, Nicholas Turner has maintained that the Maccaferri painting is probably the work from the Barberini collection and has proposed that the present painting is 'a thinly painted, full-sized trial sketch' by Guercino, noting that the earthy hues, broad handling and passages of untouched priming are consistent with his conception of trial versions (*loc. cit.*).

The 1651 inventory of Argoli's possessions includes reference to a number of further works by Guercino and his associates. In addition to a number of drawings and the afore-mentioned Gennari copies, he possessed heads of Ceres and Bacchus by Guercino and a third copy after Guercino depicting a *Sleeping Endymion* by Gennari and likewise retouched by the master. The *Libro dei conti*, in turn, confirms that Argoli commissioned the original from Guercino in 1644 (fig. 2; Galleria Doria Pamphilj, Rome), but, much as he did with the *Hercules* and *Artemesia*, he appears to have presented it as a gift shortly thereafter. The painting was surely in the collection of Olimpia Aldobrandini and her husband Camillo Pamphilj by 1652, but was likely a gift made several years earlier to mark the couple's marriage in February 1647.

Inventories indicate that the present painting and the *Artemesia* descended together in the Barberini collection until at least 1738. The 1692 inventory of Cardinal Carlo Barberini locates the two paintings hanging side-by-side in the second antechamber of the winter apartment, and an inventory taken in 1738 identifies them again, though in the latter the *Artemesia* was described instead as an iconographically similar *Sophonisba*. The whereabouts of the present painting after 1738 and prior to its reappearance at auction in 2002 are unclear, for an 1844 Barberini inventory mentions only a *Sophonisba*. A *Sophonisba* given to the 'School of Guercino', generally assumed to be the *Artemesia* Argoli commissioned from Guercino in 1642 and subsequently gifted to the Barberini, is again described in the 1911 inventory of Princess Anna Barberini Corsini in Florence (see Di Penta, *op. cit.*, p. 251). Though undescribed in later inventories, the present painting may likewise share this provenance.

A life study for this painting in which Hercules is viewed less frontally and with his proper left arm straighter is at the Ashmolean Museum, Oxford (fig. 3), while a pen-and-ink study is today in the Minneapolis Institute of Art. The same model also features in Guercino's *Atlas* of 1646 (Museo Stefano Bardini, Florence), which was painted for Lorenzo de' Medici.

We are grateful to Professor David Stone for endorsing the attribution following firsthand inspection of the work and for his assistance cataloguing this lot.



fig. 3 Giovanni Francesco Barbieri, called Guercino, *Hercules*, Ashmolean Museum, Oxford, © Art Resource, NY.



28

GIOVANNI BENEDETTO CASTIGLIONE,
CALLED GRECHETTO
(GENOA 1609-1665 MANTUA)

Shepherds driving their flock

oil on canvas, oval
28¾ x 31½ in. (72.1 x 80.3 cm.)

\$120,000-180,000

£94,000-140,000

€110,000-150,000

PROVENANCE:

Anonymous sale; Galerie Fischer, Lucerne, 20 November 2003, lot 1026,
where acquired by the present owner.

Giovanni Benedetto Castiglione was profoundly influenced by painters beyond his native Italy and his meticulous depictions of animals, such as those here, show his particular appreciation of Flemish animal painting. Though trained in his hometown of Genoa and familiar with the Italian Caravaggisti and Mannerist painters, Castiglione was also exposed to the work of Sir Peter Paul Rubens produced during his sojourn in the city. When Sir Anthony van Dyck came to Italy in 1621, he stopped first in Genoa and, while he worked on and off in Rome and Palermo, it was in the Ligurian city that he spent the bulk of his time before returning to Antwerp in 1627. Castiglione worked in van Dyck's Genoese studio from his arrival in 1621 and excelled in the production of landscape paintings which he populated with animals. The artist was much celebrated for these rural scenes, of which this *Shepherds driving their flock* is a particularly fine example.

Castiglione is known to have cherry-picked elements from his popular works and reused them. The laden donkey, for example, seen here and the engaging central sheep leaping above the flock and looking toward the viewer are familiar motifs. While he produced a number of similar canvases in oval and round format, with a flock of sheep surging into the foreground, the background figures and the inclusion of the herding dog ahead of them make this work especially appealing.

We are grateful to Dr. Mary Newcome Schleier for endorsing the attribution on the basis of photographs.



The present lot in its frame.



29

STUDIO OF SIR PETER PAUL RUBENS
(SIEGEN, WESTPHALIA 1577-1640
ANTWERP)

Christ and the Woman Taken in Adultery

oil on panel

40% x 52% in. (102.6 x 134 cm.)

\$120,000-180,000

£94,000-140,000

€110,000-150,000

PROVENANCE:

Adolf Schuster, Brussels; his sale (†), Wawra, Vienna, 5 May 1884, lot 25, as Rubens and with dimensions as 102 x 140 cm.

Adolf Schuster, Brussels; his sale (†), Heberle, Cologne, 14-15 November 1892, lot 128, as Rubens (25,500 DM).

Constantin Curti (d. 1909), Vienna, by 1896.

with Kleinberger, New York and Paris, by 1907.

Oscar B. Cintas (1887-1957), New York, by 1936; his sale (†), Parke-Bernet, New York, 1 May 1963, lot 17, as 'Peter Paul Rubens and Atelier' (\$25,000).

Private collection, Toledo, by 1963.

[The Property of an Institution]; Christie's, New York, 12 October 1989, lot 139, as Circle of Rubens.

Kurt E. Schon, New Orleans.

Sam Wyly, Dallas, from whom acquired in 1998 by a private collector and by whom sold

Anonymous sale; Dallas Auction Gallery, Dallas, 5 October 2016, lot 42, as Circle of Rubens, where acquired by the present owner.

EXHIBITED:

Antwerp, Royal Museum of Fine Arts, 1907.

Brussels, Palais du Cinquantaire, *Exposition d'Art Ancien: L'Art Belge au XVIIe Siècle*, June-November 1910, no. 314, as Rubens.

Toledo, Toledo Museum of Art, *Catalogue of the Inaugural Exhibition*, 17 January-12 February 1912, no. 207, as Rubens.

Detroit, The Detroit Institute of Arts, *An Exhibition of Sixty Paintings and Drawings by Peter Paul Rubens*, 13 February-15 March 1936, no. 3, as Rubens.

Toledo, Toledo Museum of Art, on loan.

LITERATURE:

M. Rooses, 'Addenda', *Bulletin-Rubens*, V, 1910, pp. 291-292, no. 256bis, as a 'Second exemplaire...entièrement de la main de Rubens'.

A descriptive and illustrated catalogue of 150 paintings by Old Masters of Dutch, Flemish, German, Italian, Spanish and French Schools from the Kleinberger Galleries, Paris, 1911, no. 90, as Rubens.

W. Valentiner, 'Rubens Paintings in America', *The Art Quarterly*, IX, 1946, p. 156, no. 31, as a 'Workshop version of painting in Brussels Museum'.

M. Jaffé, *Rubens: Catalogo completo*, Milan, 1989, p. 197, no. 262, erroneously illustrated with the image for no. 261, as 'Una replica autografa'.

K. Bulckens, *Corpus Rubenianum Ludwig Burchard: Part V (2): The Ministry of Christ*, Turnhout, 2017, p. 136, no. 30.1.

The Biblical episode of Christ and the Woman Taken in Adultery, as recounted in the Gospel of John (8:1-11), tells of the fate of a woman who, accused of adultery (a crime punishable by public stoning according

to Old Testament law), was brought to Christ for judgment. The Pharisees were hoping that through his verdict, Christ would contradict the law, thereby incriminating himself. Instead, Christ simply responded: 'He that is without sin among you, let him first cast a stone at her', thus exposing the hypocrisy of her accusers.

In his entry for the prime version of this painting in Brussels (Musées royaux des Beaux-Arts) in the recent *Corpus Rubenianum* volume, Koen Bulckens adumbrated the manifold visual sources from Rubens' studio deployed in this composition (*op. cit.*, p. 138). Both the youth partially seen along the left edge of the composition and the head of the older man at right feature in drawings, probably by the studio assistant Willem Panneels, in Copenhagen. Christ follows a prototype that was subsequently employed, in reverse, for Rubens' *Miraculous Draught of Fishes* (Onze-Lieve-Vrouw-over-de-Dijlekerk, Mechelen) as well as an engraving by Paulus Pontius. The bald man to Christ's right also appears in a work in a painting in the Dayton Art Institute, for which a number of further copies are known, while the veiled adulterous woman appears in the background of the *Entombment* of circa 1612 (The J. Paul Getty Museum, Los Angeles). The youth in the center of the composition peering over her shoulder may have been based on a head study (Private collection) and reappears in the *Judgement of Solomon* of circa 1613-14 (Museo Nacional del Prado, Madrid). Similarly, the man at right, whose head covering inscribed in Hebrew translates to the thematically appropriate 'Thou shalt not commit adultery', likely derives from the same model as the foreground figure in the *Study of Two Heads* (Metropolitan Museum of Art, New York) and can be seen again, in reverse, at left in the *Disputation of the Holy Sacrament* of circa 1609 (Sint-Pieterskerk, Antwerp). Finally, the man only partially in view second from right in the background seems to be the same as the figure above the bald man in the *Tribute Money* (Fine Arts Museums of San Francisco).

Historically, Rubens scholars, including both Max Rooses and Michael Jaffé, have described the present painting as a second, autograph version of the painting dating to the 1610s in Brussels (*loc. cit.*). Ludwig Burchard was less committal, describing it simply as an 'alt wiederholung', while as early as 1946 Wilhelm Valentiner recognized it as a studio product (*loc. cit.*). The catalogue of the 1963 Oscar B. Cintas sale records that M. Pol de Mont believed the painting to be entirely by Rubens, while Julius Held believed the painting to be by Rubens with studio assistance. Documentary evidence suggests the composition was a popular one, with no fewer than a dozen painted versions known (see K. Bulckens, *op. cit.*, p. 136), including an example described in the posthumous inventory of the collection of Charles I.



GIUSTO SUTTERMANS (ANTWERP 1597-1681 FLORENCE)

Portrait of Eleonora Gonzaga (1598-1655), half-length, as a bride

oil on canvas

31 x 25¾ in. (78.7 x 65.5 cm.)

\$60,000-80,000

£47,000-62,000

€51,000-68,000

PROVENANCE:

Commissioned in 1621 by Archduchess Maria Magdalena von Habsburg, Florence, transferred to the Galleria degli Uffizi, Florence, in 1631, transferred to the Palazzo Pitti, Florence, 28 February 1678. Private collection, Koblenz, from whom acquired by the present owner.

EXHIBITED:

Florence, Palazzo Pitti, exhibition of paintings of Suttermans's works organized by Filippo Baldinucci for Grand Duke Cosimo III, 1678.

LITERATURE:

F. Baldinucci, *Notizie de' professori del disegno da Cimabue in qua per le quali si dimostra come, e per chi le belle arti di pittura, scultura e architettura, lasciata la rozzezza delle maniere greca e gotica, si siano in questi secoli ridotte all'antica loro perfezione*, Florence, 1681-1728, F. Ranalli, ed., Florence, 1845-1847, IV, p. 479.

L. Goldenberg Stoppato, 'A Grand Duchess and her Painters as Matchmakers: Maria Magdalena of Austria, Tiberio Titi, Giusto Suttermans and the Betrothal of Empress Eleonora Gonzaga', in A. Assonitis and B. Sandberg, eds., *The Grand Ducal Medici and their Archive (1537-1743)*, London, 2016, pp. 184-190, fig. 6.

This recently rediscovered portrait of Eleonora Gonzaga not only constitutes an exciting addition to the corpus of portraits by the Flemish-born painter, Giusto Suttermans, but also broadens our understanding of the close political bonds between the Medici, Gonzaga and Habsburg dynasties at the beginning of the seventeenth century. The details concerning its commission and subsequent history are described in meticulous detail by Lisa Goldenberg Stoppato, who identified the present painting as the lost portrait of the empress by Suttermans that appears in several old Medici inventories (*loc. cit.*).



fig. 1 Giusto Suttermans, *Portrait of Eleonora de Gonzaga Mantua*, Palazzo Pitti, Florence. Palazzo Pitti, Florence / Bridgeman Images.

Eleonora is portrayed wearing an extraordinary gray silk gown decorated with flowers and exotic birds and adorned with seed pearls, gold embroidery and passementerie. The pointed lace ruff and cuffs, along with the cut of the gown itself, are perfectly in tune with the Italian fashions of the early 1620s, and would have cost an enormous sum. The sitter's wealth and status are further communicated by the two large pearls that hang from her gold and diamond earrings, along with the oval pendant with the Austrian coat of arms: a double-headed, crowned black eagle. As Goldenberg Stoppato notes, Eleonora's identity is confirmed through comparison to Suttermans' portrait of the Empress Eleonora Gonzaga that he painted between late 1623 and early 1624, during his visit to Vienna (Florence, Palazzo Pitti, Galleria Palatina; fig. 1). Here, the Empress has a somewhat more youthful appearance, suggesting that our portrait was painted some years earlier.

Eleonora was the youngest daughter of Vincenzo I Gonzaga (1562-1612) and Eleonora de' Medici (1584-1611). Following the death of her parents, the young girl was entrusted to her aunt Margherita Gonzaga (1564-1618) in Mantua. When Ferdinand von Habsburg became King of Bohemia in 1617, Eleonora's older brother Ferdinando Gonzaga (1587-1626) launched a campaign to introduce his sister to the king as a potential bride. In this endeavor, he was aided by the king's younger sister, Maria Magdalena von Habsburg (1587-1631), Archduchess of Tuscany through her marriage to Cosimo II de' Medici (1593-1621), who also happened to be Ferdinando's sister-in-law. In 1618, Maria Magdalena commissioned the Florentine painter Tiberio Titi (1573-1627) to produce two portraits of Princess Eleonora, which were quickly sent to Vienna, where they won the affection of the king. After he was elected Holy Roman Emperor in 1621, however, Ferdinand had yet to choose a bride from the numerous matches that had been proposed to him. Negotiations progressed well, however, and on 21 November 1621, the princess was wed by proxy to the Emperor in a ceremony in Mantua.

To celebrate the wedding, Maria Magdalena commissioned a new portrait of the young empress, turning to Giusto Suttermans, who had only recently arrived in Florence. Suttermans would only become official court portraitist to Maria Magdalena two years later, and accordingly, as Goldenberg Stoppato has observed, this commission constituted an important step in his relationship with the ducal family (*loc. cit.*, p. 177). Suttermans traveled to Mantua in late 1621—the journey is documented by Filippo Baldinucci, Suttermans's early biography, who records that the artist traveled to Mantua shortly after the death of Grand Duke Cosimo II, specifically to capture Eleonora's likeness (*loc. cit.*)—and returned to Florence with the half-length portrait in January 1622. Since the Archduchess had already sent another portrait of Eleonora to the Emperor (almost certainly, as Goldenberg Stoppato has shown, the full-length portrait in the Kunsthistorisches Museum, Vienna, begun by Tiberio Titi and adapted by Suttermans, *op. cit.*, pp. 189-190, fig. 9), Maria Magdalena decided to keep the present portrait in her personal collection. It is recorded in the Medici Guardaroba on 5 January 1622, and is documented again in 1631, when it was transferred to the Galleria degli Uffizi, following Maria's death in 1631. In 1678, it was transferred to the Palazzo Pitti, where it was included in an exhibition of paintings by Suttermans, organized by Baldinucci for Grand Duke Cosimo III (L. Goldenberg Stoppato, *op. cit.*, p. 187). Precisely when and how the portrait left the Medici collection remains unknown. Goldenberg Stoppato has identified two Florentine copies (the first by Francesco Bianchi Buonavita, painted in 1622 for Caterina de' Medici, on long-term loan to the Carabinieri station in the ex-convent of San Salvatore in Ognissanti; the second dates to the eighteenth or nineteenth century and is in the Museo Stibbert, Florence).



PIETER BRUEGHEL II
(BRUSSELS 1564/5-1637/8 ANTWERP)

The Wedding Feast

signed 'P.BREVGHEL' (lower right)

oil on panel

10¾ x 17 in. (27.3 x 43.4 cm.)

\$300,000-500,000

£240,000-390,000

€260,000-420,000

PROVENANCE:

[Property of a European Family]; Christie's, London, 9 December 1994, lot 290.

with Johnny van Haeften, London, from whom acquired in 1995 by the following

[The Property of a European Collector]; Christie's, London, 2 December 2008, lot 13, where acquired by the present owner.

LITERATURE:

K. Ertz, *Pieter Brueghel der Jüngere - Jan Brueghel der Ältere. Flämische Malerei um 1600, Tradition und Fortschritt*, exhibition catalogue, Lingen, 1997, p. 401, fig. 2.

K. Ertz, *Pieter Brueghel le Jeune - Jan Brueghel l'Ancien. Une famille des peintres flamands vers 1600*, exhibition catalogue, Lingen, 1998, p. 388, no. 141b.

K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/38): die Gemälde mit kritischem Oeuvrekatalog*, Lingen, 2000, II, pp. 660-661, 713, no. E 873, fig. 534.

This lively *Wedding Feast* is the only extant autograph example of this version of the composition by Pieter Brueghel the Younger (three other variants on the theme are known). Although undated, the spelling of his surname 'BREVGHEL' was favored by the painter only after *circa* 1616, indicating that this work was almost certainly painted after this date (K. Ertz, *Brueghel-Brueghel: Une famille des peintres flamands vers 1600*, exhibition catalogue, Antwerp, 1998, p. 19).

While Brueghel's father, Pieter Bruegel the Elder, was the primary source of inspiration for the younger artist's designs, here the Younger also looked to his father's contemporary, Marten van Cleve, adopting the composition of his *Presentation of the Wedding Gifts*, once a part of a series of five paintings depicting the festivities of a vernacular peasant marriage. Using van Cleve's example as the basis for the composition, Brueghel removed several of the subsidiary figures as a means of placing greater focus on the central bridal party enjoying an outdoor wedding feast before a red awning. The artist also clearly relied on models

produced by his father, recalling elements of the Elder's famed *Peasant Wedding* (fig. 1; Kunsthistorisches Museum, Vienna), particularly in the presentation of the self-assured, calm bride and attendants serving wedding soup.

Through the brilliant red awning, Brueghel directs the viewer's attention to the foreground festivities, focusing much of his efforts on the sumptuously spread table, which would have been the most appealing element to his patrons (see K. Ertz, *op. cit.*, 2000, p. 661). While the bride can be recognized by her fur-lined gown and maiden crown, a symbol of her purity, the figure of the bridegroom, much like in Bruegel the Elder's *Peasant Wedding*, is somewhat ambiguous. Indeed, none of the figures can be comfortably identified as the young bride's new spouse, and, as in the Vienna painting, the bridegroom's potential absence may in fact have been a deliberate exclusion, designed to illustrate the proverb 'It is a poor man who is not able to be at his own wedding' (J. van der Elst, *The Last Flowering of the Middle Ages*, New York, 1944, p. 122).



FRANS POURBUS II (ANTWERP 1569-1622 PARIS)

Portrait of Henry IV of France (1553-1610), bust-length

oil on canvas

24 x 20½ in. (61 x 52 cm.)

\$150,000-250,000

£120,000-200,000

€130,000-210,000

In 1589, Henry of Navarre ascended to the throne of France, succeeding his distant cousin and brother-in-law, Henry III (1551-1589), as his closest, legitimate heir. Raised a Protestant, the new king was forced to convert to Catholicism by France's Catholic League, which argued that he would otherwise not be eligible to wear the crown. Despite his unusually tolerant stance on religion within the kingdom, Henry IV's reign was plagued by widespread religious tensions. In 1598, he passed the Edict of Nantes, guaranteeing religious liberties to Protestants in France, and thereby ending the Wars of Religion which had caused extensive violence and loss of life since the outbreak of hostilities at the Massacre of Vassy on 1 March 1562. Though now seen as a successful and benevolent monarch, Henry remained unpopular with his contemporaries, considered a usurper by the more vehemently Catholic factions of French society and a traitor by many Protestants. As such, he was the target of numerous assassination attempts, culminating in his murder by François Ravaillac in Paris in May 1610.

Having established his reputation as a leading portraitist, first in Brussels at the Habsburg Court and then at the Gonzaga court in Mantua, Frans Pourbus II moved to Paris in 1609 at the instigation of the French queen, Marie de' Medici (1575-1642). Installed as her court painter, he produced several distinct portrait types of her husband, Henry IV. The first of these, dating to shortly before his assassination, depicted the king, full-length, in armor and was followed by a less martial full-length of the king wearing a black silk doublet and hose (both Musée du Louvre, Paris). This portrait formed the basis for a reduced, bust-length version of the work (Royal Collection, Palace of Holyroodhouse, see below, and the present work). Finally, in 1611, he produced a posthumous three-quarter-length portrait of the king dressed in full royal regalia, a pertinent message of his legitimacy to the detraction of his enemies (Palazzo Pitti, Florence).

In this bust-length likeness, the king is dressed in doublet of black silk, figured with foliate designs. The doublet is fashionably slashed, revealing another layer of black silk beneath. At his neck, Henry wears a closely fitting ruff, and the broad blue ribbon of the chivalric Order of the Saint-Esprit, founded by his predecessor, Henry III, in 1578. The painting is likely to date to very late in the king's life or shortly after his assassination on 14 May 1610. A similar painting by Pourbus, indistinctly dated '161[...] (sold Sotheby's, Paris, 29-30 September 2015, lot 1), was probably produced under similar circumstances. Pourbus, in his depiction of the king, seems to have deliberately evoked the work of earlier portraitists of the royal French court, most notably those of François Clouet, who worked successively for the courts of François I, Henry II and Catherine de' Medici, François II, Charles IX and Henry III. The incisively detailed rendition of the sitter's features and the careful attention to capturing the luxurious cloth of his doublet in Pourbus' portrait would have been immediately reminiscent of Clouet's own scrupulous technique and would have thus served to place Henry IV within the lineage of French monarchs who had preceded him, serving to reinforce his legitimacy despite his accession to the throne from outside the direct line of descent.

The present portrait type is known in another autograph version, now in the Royal Collection, and formerly in the possession of Henry's daughter, Queen Henrietta Maria (1609-1669). After her death at the Chateau de Colombes, outside Paris, an inventory of her possessions was drawn up for her son, Charles II of England (1630-1685) and Pourbus' portrait was duly recorded hanging in her bedchamber where it was described as 'Henry the Great 1610' (E. Griffey and C. Hibbard, 'Henrietta Maria's inventory at Colombes: Courtly magnificence and hidden politics', *Journal of the History of Collections*, XXIV, 2012, Appendix: 'Paintings in Henrietta Maria's inventory at Colombes - National Archives, SP 78/128', fol. 192r.). It is possible that the present work, too, may have been commissioned for a member of the royal family in the year of the king's death, fulfilling a commemorative function.







BALTHASAR VAN DER AST
(MIDDELBURG ?1593/4-1657 DELFT)

Flowers in a Wan-li vase, fruit on a Wan-li platter and shells, flowers and fruit strewn across a stone ledge, with butterflies and other insects

signed and indistinctly dated 'B. vander Ast fc 16[...]' (lower left, on the ledge)

oil on panel

15¾ x 27¾ in. (40 x 70 cm.)

\$600,000-800,000

£470,000-620,000

€510,000-680,000

PROVENANCE:

Private collection, France.

Acquired by the present owner in 2013.

Trained in the workshop of his brother-in-law Ambrosius Bosschaert the Elder, a pioneer of the Netherlandish still life tradition, Balthasar van der Ast broadened the pictorial language of the genre, incorporating a wider variety of objects into his paintings and using a more diverse and varied number of compositional formats. Here, the painter has combined two elements which he frequently depicted throughout his *oeuvre*: a bouquet of flowers set within an ornamental Wan-li vase, and a platter of fruit. The earliest known painting in which the master arranged these components together is a panel, dated to between 1620 and 1621, now in the Rijksmuseum, Amsterdam (fig. 1). This work, which has almost identical dimensions to the present picture, similarly depicts a large Wan-li dish laden with apples, grapes and other fruit, set alongside a small vase containing an opulent bouquet of tulips, roses, irises, lily-of-the-valley and other flowers. While the ledge in the Rijksmuseum picture is draped with a grey-green cloth, it is similarly strewn with shells, flowers and fruit and populated by numerous meticulously rendered insects. The more closely grouped elements in the present still life suggest that it was painted after the Amsterdam painting, when the painter had more experience in gathering and combining various motifs into a single, united work. Though van der Ast continued to produce compositions of this format until the 1630s, it seems most probable that this panel dates to the early 1620s. Indeed, stylistically, the panel is closely comparable

with dated paintings like the *Still life of fruit on a porcelain dish with shells, flowers and a lizard* of 1623 (Palais des Beaux-Arts, Lille). While Wan-li vases appear frequently throughout van der Ast's *oeuvre*, the present example is identical with that found in a small panel of *Carnations in a wan-li vase*, dated to 1622 (P. & N. de Boer Foundation, Amsterdam). Seen from a slightly different angle (thus suggesting that van der Ast studied an existing object rather than inventing the design), both feature an ornamental scheme of blue glazing with a bird, its stomach left in unpainted white glaze, perched on a rock and surrounded by foliage.

Van der Ast's composition presents many of its elements in relative isolation. This is likely in part the result of his practice of using detailed preparatory studies of individual blooms, shells and insects which he would then work into his compositions. However, the technique also allowed various elements to be closely observed and studied by the viewer as individual specimens. The exotic shells (identified from left to right as *Mitra episcopalis*, *Conus marmoreus*, *Lambis scorpius*, *Turbo sarmaticus* and *Murex pomem*), for example, appear frequently in van der Ast's work and would have been highly prized objects in Holland during the seventeenth century, commanding vast prices from interested collectors. The present examples mostly came from the Indo-Pacific region and would have likely been imported to the Low Countries by the Dutch East India Company (VOC). Van der Ast himself may have owned a number of these shells, for similar species recur throughout his works.

The detail and precision of van der Ast's work allowed contemporary viewers to layer numerous interpretations and allusive meanings to the work. Frequently, the depiction of flowers and fruit has been interpreted as representing the transience of life, symbolized by the inevitable decay of the painted flora. Still lifes like the present one could also be understood as celebrations of the versatility, variety and complexity of God's creation. Moreover, the various elements arranged across the present composition might be interpreted as representative of the Four Elements (which made up Creation): the flowers, fruit and stone of the ledge would thus represent Earth; the drops of dew and the shells, Water and the flying insects, Air. Fire may have been evoked through the gold mount of the vase, forged in fire, as well as the lizard, often associated with this element during the period.



fig. 1 Balthasar van der Ast, *Still life with fruit and flowers*, Rijksmuseum, Amsterdam.







THE LEGACY OF CARAVAGGIO

Caravaggio was one of the most strikingly original figures in Western art. His intense, often brutal naturalism and dramatic lighting proved to be widely influential for a broad cross-section of European painters active at the end of the sixteenth and first half of the seventeenth centuries. Caravaggism's ascendance in the period is all the more remarkable because the artist did not have any pupils. Instead, painters took inspiration from his works, either through direct encounter with them or filtered through the works of other 'Caravaggesque' artists.

The visual and emotional impact of Caravaggio's pared-down, theatrical compositions had much to do with the revolutionary aspects of his working process. Like many of his forebears and contemporaries, Caravaggio turned to live models when depicting the human figure; however, while other artists tended to work out their figures and other compositional elements through preparatory drawings, Caravaggio painted directly from nature. The resulting immediacy was especially admired by his Northern European followers. The Dutch artist and theorist Karel van Mander – the only author to publish a biography of Caravaggio in his lifetime – heralded this approach as an example for local young artists to follow (see *Het Schilder-Boeck*, Haarlem, 1604, fol. 191r).

Paintings by Caravaggio's most acclaimed followers are included among the ensuing lots. Dutch artists are well represented through works by Hendrick ter Brugghen (lot 1220), the only member of the Utrecht Caravaggisti to have arrived in Rome in time to have met Caravaggio; the idiosyncratic painter Paulus Bor (lot 1232) and the rare Johannes Moreelse (lot 1248). Caravaggio's Italian followers feature with works by, among others, Giovanni Baglione (lot 1242), who famously sued Caravaggio and three other painters for libel in 1603 over unflattering poems in circulation about him; the Neapolitan tenebrist of Spanish origin Jusepe de Ribera (lot 1243) and Artemisia Gentileschi (lot 1244), the most celebrated female painter of her generation.

THE LEGACY OF CARAVAGGIO

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

34

PAULUS BOR
(AMERSFOORT C. 1601-1669)

The Daughters of Cecrops Finding Erichthonius

oil on canvas

54 $\frac{3}{8}$ x 39 $\frac{1}{8}$ in. (138.2 x 99.5 cm.)

\$100,000-150,000

£79,000-120,000

€85,000-130,000

PROVENANCE:

with Goossens de Kuyper, Brussels, by 1923.

René Aucion, Ostende, 1963.

Tollemans, Brussels, 1973.

Anonymous sale; Sotheby's, Amsterdam, 5 November 2002, lot 271.

with Hall & Knight Ltd., New York, where acquired by the present owner.

LITERATURE:

V. Bloch, 'Zur Malerei des Paulus Bor', *Oud Holland*, XLV, 1928, p. 26.

J. Decoen, 'A propos d'une œuvre inconnue de Cornelis Holsteyn', *Le Cahier des Arts*, VIII, December 1962, pp. 2890-2891, illustrated, as Cornelis Holsteyn.

W. Stechow, 'The Finding of Erichthonius in Baroque Art', in *Studies in Western Art*, III, Princeton, 1963, p. 30, fig. XVI.

A. Pigler, *Barokthemen*, II, Budapest, 1974, p. 81.

E.J. Sluijter, *De Heydense Fabulen in de Noord-Nederlandse Schilderkunst, circa 1590-1670*, Ph.D. dissertation, 1986, pp. 137-138.

A. Bercht, *Paulus Bor: De Schilderijen*, Ph.D. dissertation, 1991, no. 8, illustrated.

The work of the Amersfoort painter Paulus Bor is exceptional among Dutch artists active in the seventeenth century, an amalgam of disparate influences – the Utrecht Caravaggists, Rembrandt and Haarlem Classicists like Pieter de Grebber and Salomon de Bray – that coalesced into a highly individual aesthetic. Bor himself is documented in Rome in 1623, the year in which he became a founding member of the *Schildersbent*, an association of northern artists living in the Eternal City. He returned to Amersfoort around 1626 and joined the city's painters guild in 1630. Perhaps on account of the time he spent in Rome and his geographic proximity to Utrecht, his early works convey the strong influence of the city's Caravaggesque painters. The dramatic chiaroscuro seen in his paintings of the late 1630s and 1640s further suggests Bor may have come into contact with Rembrandt or artists in his circle at this time. This may in part explain the false Rembrandt signature and date of 1639 inscribed on the reverse of the original canvas.

Bor's preference for arcane subjects is well illustrated in the present painting, which derives from Ovid's *Metamorphoses* (2: 553-563). Ovid relays the story of the conception of Erichthonius of Athens, when Athena visited Hephaestus, god of metalworking. Hephaestus is said to have been overcome by his desire to seduce her in his workshop, but, determined to maintain her virginity, Athena fled. Hephaestus pursued her, eventually

caught up with her and tried unsuccessfully to rape her, depositing his semen on her thigh instead. In disgust, Athena wiped it away with a piece of wool and threw it to earth. Erichthonius was born from the discarded bodily fluids. In an effort to conceal his birth, Athena placed the young boy in a small box and gave him away to the three daughters of Cecrops, King of Athens – Herse, Aglaurus and Pandrosus – and warned them never to look inside. While Pandrosus, shown here standing in the background, obeyed, her sisters were unable to contain their curiosity and opened the box. Terrified at finding a snake coiled around the infant child, they went insane and threw themselves from the top of the Acropolis. Much like the more well-known story of Pandora's box, it served as a warning that mortals should not pry into divine mysteries without fear of retribution.

The artist succeeded in capturing the decisive moment in the narrative in which the sisters, having just opened the box, are overcome by what they have just encountered. The arrested movement of the figure throwing up her arms at lower left finds particularly close parallels with Rembrandt's early approach to historical subjects, as seen in works like his *Stoning of Saint Stephen* (Musée des Beaux-Arts, Lyon). On account of its compositional similarity with Bor's *Finding of Moses* (Rijksmuseum, Amsterdam), traditionally dated to circa 1635-1638, the present painting likewise probably dates to the second half of the 1630s.



THE LEGACY OF CARAVAGGIO

35

JOHANNES MOREELSE
(UTRECHT 1602-1634)

An old alchemist in his study

oil on canvas

35½ x 42½ in. (90.5 x 107.5 cm.)

\$100,000-150,000

£79,000-120,000

€85,000-130,000

EXHIBITED:

Düsseldorf, Museum Kunst Palast, *Zerbrechliche Schönheit: Glas im Blick der Kunst*, 19 April-31 August 2008.

Lille, Palais des Beaux-Arts de Lille, *Portraits de la pensée*, 11 March-13 June 2011, no. 24, as Attributed to Johannes Moreelse.

Düsseldorf, Museum Kunst Palast, *Art and Alchemy: The Mystery of Transformation*, 5 April-10 August 2014.



Top: fig. 1 Johannes Moreelse, *Democritus*, Centraal Museum, Utrecht, © HIP / Art Resource, NY.

Below: fig. 2. Johannes Moreelse, *Heraclitus*, Centraal Museum, Utrecht, © HIP / Art Resource, NY.

Growing out of ancient philosophy, alchemy in early modern Europe referred to the pseudo-science of transmutation, where base metals were transformed into gold and silver using the elusive 'philosopher's stone'. Tending toward witchcraft and charlatanry, it quickly came to symbolize the vain pursuit of profit and the alchemists' squandering of time and money, with artists often depicting the figure in the guise of a scholar, philosopher or priest delving into the world's secrets, or as a fool, magician or sorcerer in league with the devil. Judging from the number of alchemical treatises published throughout Europe in the seventeenth century, interest in the subject was at an all-time high; however, it was only in the Netherlands that the idea of the alchemist in his laboratory became a popular subject for artists. The strong graphic tradition depicting the theme contributed to this fact, along with the development of genre subjects in the Low Countries.

This image of an alchemist strikingly lit by a light source just beyond the left edge of the composition approaches the work of a number of painters in Utrecht in the 1620s. The elegant undulation of the alchemist's form combined with the spotlight candlelight effect finds close parallels with contemporary paintings by Abraham Bloemaert, including his large *Lot and His Daughters* of 1624 (The Leiden Collection, New York). Though close to Bloemaert's approach, the extensive use of still life elements, including the recipe book and equipment – an hour glass, jars and flasks – arranged across the table and shelf along the back wall, are foreign to Bloemaert's paintings. Several scholars, including both Albert Blankert and Wayne Franits, have suggested the present painting is the work of Johannes Moreelse, who must have been intimately familiar with Bloemaert's style of the 1620s. In 1627, Moreelse is documented in Rome in the company of Bloemaert's eldest son, Hendrick. Indeed, the present painting compares favorably with Moreelse's rare signed paintings, including the pendant pair depicting *Democritus* and *Heraclitus* (figs. 1 and 2; both Centraal Museum, Utrecht), the first of which incorporates a similar use of still life elements to those seen in the present painting, and his *Penitent Mary Magdalene* (Musée des Beaux-Arts de Caen).

We are grateful to Professor Wayne Franits for endorsing the attribution on the basis of photographs and for his assistance in cataloguing this lot.



THE LEGACY OF CARAVAGGIO

PROPERTY FROM THE COLLECTION OF J.E. SAFRA

36

HENDRICK TER BRUGGHEN (THE HAGUE 1588-1629 UTRECHT)

The ill-matched lovers

signed with artist's monogram 'HTB' (lower right, on the pewter vessel)

oil on canvas

29¼ x 34½ in. (74.3 x 89.2 cm.)

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

£1,600,000-2,300,000

€1,700,000-2,500,000

PROVENANCE:

Major H.M. Salmon, Tockington Manor, South Gloucestershire; Christie's, London, 4 October 1946, lot 33, as 'Caravaggio', 85 gns. to the following,

with Arcade Gallery, London.

with Christian Faerber, Gothenburg, 1952.

Claes Phillip, Stockholm, 1955.

Anonymous sale; Christie's, London, 8 July 1982, lot 91.

with Stanley Moss, Riverdale, New York.

Shearson Lehman Brothers, New York.

with Stanley Moss, Riverdale, New York.

Lee Collection, Boston.

with Otto Naumann, New York, 2005, where acquired by the present owner.

EXHIBITED:

Stockholm, Nationalmuseum, *Holländska mästare i svensk ägo*, 3 March-30 April 1967, no. 159.

Utrecht, Centraal Museum, and Braunschweig, Herzog Anton Ulrich-Museum, *Nieuw Licht op de Gouden Eeuw. Henrick ter Brugghen en Tijdgenoten*, 13 November 1986-12 April 1987, no. 14.

Boston, Museum of Fine Arts, *Prized Possessions: European Paintings from Private Collections of Friends of the Museum of Fine Arts, Boston*, 17 June-16 August 1992, no. 16.

Raleigh, North Carolina Museum of Art; Dayton, The Dayton Art Institute, and Milwaukee, Milwaukee Art Museum, *Sinners & Saints, Darkness and Light: Caravaggio and his Dutch and Flemish Followers*, 27 September 1998-18 July 1999, no. 11.

LITERATURE:

B. Nicolson, 'The Rijksmuseum 'Incredulity' and Terbrugghen's Chronology', *The Burlington Magazine*, XCVIII, 1956, pp. 107 and 110, fig. 6.

B. Nicolson, *Hendrick Terbrugghen*, London, 1958, pp. 9, 10, 15, 24, 83, 85, 86 and 94-95, no. A64, fig. 88.

B. Nicolson, 'Terbrugghen's Old Man Writing', *Bulletin of the Smith College Museum of Art*, XXXVIII, 1958, p. 54.

H. Gerson, 'Review of Benedict Nicolson's Hendrick Terbrugghen', *Kunstchronik*, XII, 1959, p. 318.

B. Nicolson, 'Second Thoughts about Terbrugghen', *The Burlington Magazine*, CII, 1960, p. 469.

'Terbrugghen', *Sele Arte*, VIII, no. 46, 1960, p. 37, illustrated.

J.R. Judson, 'Review of Nicolson's Hendrick Terbrugghen', *The Art Bulletin*, XLIII, 1961, pp. 342, 343, 344 and 348.

L. Slatkes, *Hendrick Terbrugghen in America*, exhibition catalogue, Dayton, 1965, pp. 16 and 19.

H. Braun, *Gerard und Willem van Honthorst*, Ph.D. dissertation, Universität, Göttingen, 1966, pp. 243 and 330.

I. Bergström, 'Maîtres hollandais au Musée de Stockholm', *L'Oeil*, CXLIX, May 1967, p. 4, fig. 1.

P.J.J. van Thiel, 'De Aanbidding der Konigen en ander vroeg werk van Hendrick ter Brugghen', *Bulletin van het Rijksmuseum*, XIX, 1971, pp. 102-103, 137.

A. Pigler, *Barockthemen*, Budapest, 1974, II, p. 570.

C. Eisler, *Paintings from the Samuel H. Kress Collection; European Schools Excluding Italian*, Oxford, 1977, p. 129.

B. Wind, 'Close Encounters of the Baroque Kind: Amatory Paintings by Terbrugghen, Baburen and La Tour', *Studies in Iconography*, IV, 1978, pp. 115-116.

B. Nicolson, *The International Caravaggesque Movement*, Oxford, 1979, p. 100.

L. Slatkes, 'Review of B. Nicolson's *The International Caravaggesque Movement*', *Simiolus*, XII, 1981-1982, pp. 177 and 182.

L. Slatkes, 'A New Drawing by Hendrick ter Brugghen', *Nederlands Kunsthistorisch Jaarboek*, XXXVIII, 1987, pp. 328-329, fig. 3.

R. Klessmann, *Hendrick ter Brugghen und die Nachfolger Caravaggios in Holland*, Braunschweig, 1988, pp. 60-61, fig. 69.

B. Nicolson, *Caravaggism in Europe*, Turin 1989, I, p. 195; III, fig. 1179.

O. Le Bihan, *L'Or et l'ombre. La peinture hollandaise du XVIIe et du XVIIIe siècles au Musée des Beaux-Arts de Bordeaux*, Bordeaux, 1990, p. 74, note 23.

T. Döring, *Studien zur Künstlerfamilie Van Bronchorst*, Alfter, 1993, pp. 47, 62 and 66, notes 70 and 143.

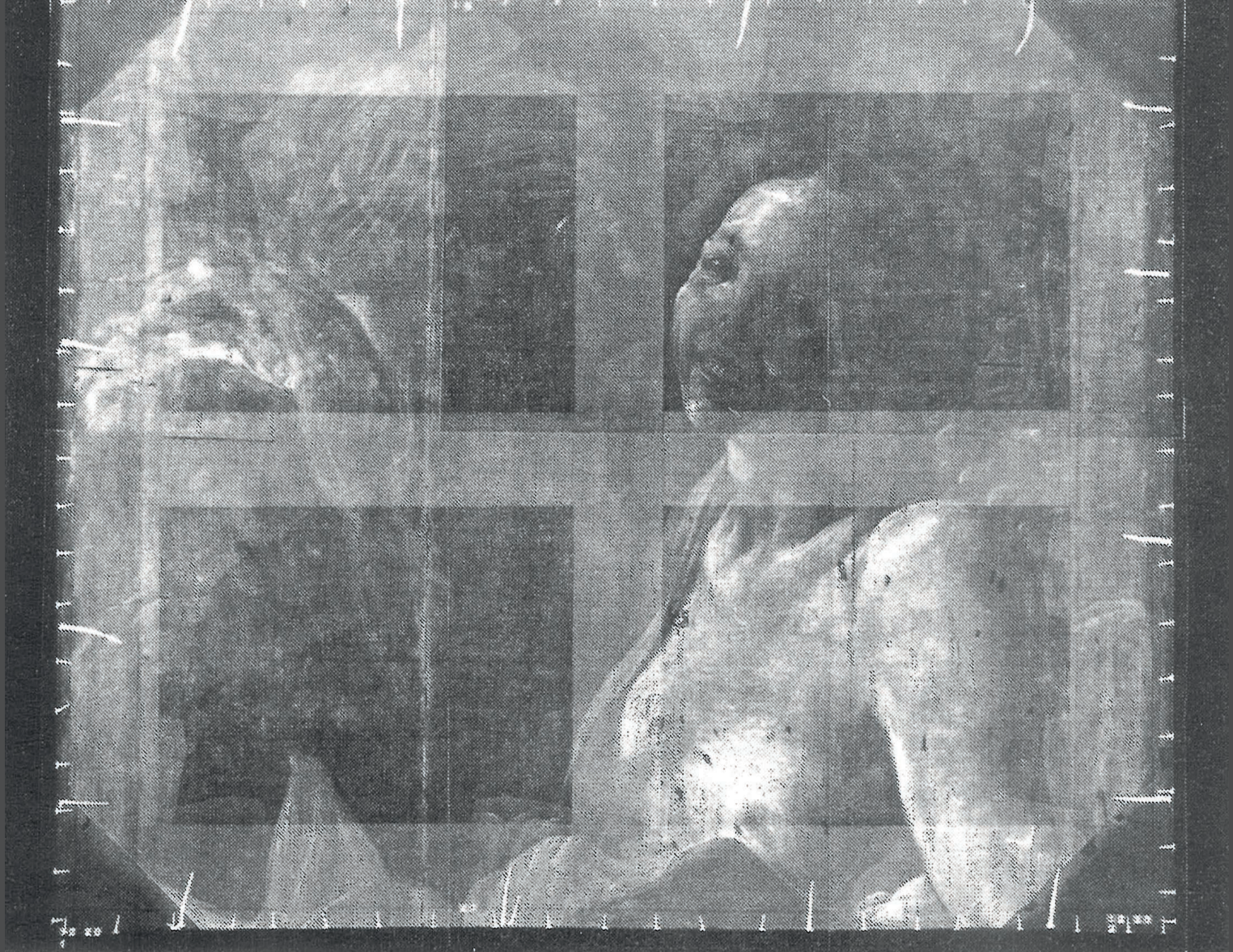
W. Franits, 'Zwischen Frömmigkeit und Geiz: Das Alter in Genredarstellungen', *Bilder vom alten Menschen in der niederländischen und deutschen Kunst 1550 - 1750*, exhibition catalogue, 1993, Braunschweig, pp. 81-82, fig. 74.

C. Ishikawa et. al., *A Gift to America; Masterpieces of European Painting from the Samuel H. Kress Collection*, exhibition catalogue, New York, 1994, p. 153.









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- A. Blankert, 'Caravaggio e i Paesi Bassi settentrionali', *Paesi Bassi e Italia fra Cinquecento e Seicento*, Rome, 1995, p. 135, fig. 31.
- L. Slatkes, 'Hendrick ter Brugghen's *The Gamblers*', *The Minneapolis Institute of Arts Bulletin*, LXVII, 1995, p. 10.
- W. Franits, 'Emerging from the Shadows: Genre Painting by the Utrecht Caravaggisti and Its Contemporary Reception', *Masters of Light: Dutch Painters in Utrecht during the Golden Age*, exhibition catalogue, New Haven and London, 1997, p. 116, fig. 4.
- P. Huys Janssen, *Jan van Bijlert (1597/98 - 1671). Catalogue Raisonné*, Amsterdam and Philadelphia, 1998, p. 66, note 32.
- J.R. Judson & R.E.O. Ekkart, *Gerrit van Honthorst 1592 - 1656*, Doornspijk, 1999, pp. 222-223.
- P. Sutton, *European Paintings from Private Collections of Friends of the Museum of Fine Arts, Boston*, exhibition catalogue, Boston, 1992, pp. 129-130, no. 16, plate 21.
- W. Franits, *Dutch Seventeenth-Century Genre Painting; Its Stylistic and Thematic Evolution*, New Haven and London, 2004, pp. 10 and 72-74, fig. 68, detail p. 10.
- A. Blankert, 'Hendrick ter Brugghen and Dutch Caravaggism', *Selected Writings on Dutch Painting*, Zwolle, 2004, p. 168.
- N.T. Seaman, *Archaism and the Critique of Caravaggio in the Religious Paintings of Hendrick ter Brugghen*, Ph.D dissertation, Boston University, 2006, p. 182, fig. 91.
- L. Slatkes and W. Franits, *The Paintings of Hendrick ter Brugghen 1588 - 1629. Catalogue Raisonné*, Amsterdam and Philadelphia, 2007, pp. 20, 54-56, 58, 82, 160-61, 168, 212, 279, 280, 294, 357 and 436, no. A51, pls. 50 & X, fig. 54.

Above: fig. 1 X-Ray of the present work.

Right: fig 3. Quentin Massys, *Ill-Matched Lovers*, panel 43.2 x 63 cm., National Gallery of Art, Washington, D.C.



Hendrick ter Brugghen is today generally regarded as the most important figure in a group of painters active in Utrecht in the 1620s who came to be known as the Utrecht Caravaggisti. His grandfather was a Catholic priest whose family came from Overijssel and Utrecht, and his father was the secretary to the Court of Utrecht and later the bailiff of the Court of Holland. Hendrick was probably born in The Hague during his father's service there. His teacher is unknown but his early biographers claim that he studied with Utrecht's leading history painter, Abraham Bloemaert. He then is reported to have traveled to Italy to complete his artistic education. A print published by Pieter Bodart in the early eighteenth century claims that he spent ten years in Italy; it has been assumed that he resided there from 1604 to 1614, but a document of 1607 suggests that he was still in The Netherlands and undertaking military service as a cadet in the army of Count Casimir of Nassau-Dietz. It was long assumed that ter Brugghen met Rubens in Rome, but the latter had departed in 1608, so this is uncertain. It is also often stated that ter Brugghen could have met Caravaggio in Rome, but the latter had left permanently in 1606. No works from ter Brugghen's period in Italy have been identified with certainty, but a letter written by Marchese Giustiniani in 1620 about painting in the Caravaggesque manner mentions works by an 'Enrico', possibly referring to paintings by Hendrick ter Brugghen in Italy. In any event, the artist was back in Holland in the fall of 1614. Two years later he joined the Utrecht guild and married, setting up residence in his studio on the Korte Lauwerstraat. He died on November 1, 1629 and was buried in the Buurkerk a little over a week later.

Though ter Brugghen also painted a number of biblical, mythological and literary themes, he is today most known for his genre scenes like the present work. Here, a half-length, semi-nude woman with blue and white drapery holds the arm of a man as she turns to smile at the viewer. The man is viewed in profile and wears a fur cloak, flat black beret and spectacles. Behind them a boisterous young man holds up a pewter pitcher and glass of wine.

Nicolson (*op. cit.*, 1958, p. 95) first dated this painting to ter Brugghen's late period, or *circa* 1625-28, but later (*loc. cit.*, 1960) revised the dating to *circa* 1623, following Gerson's lead (*loc. cit.*). This is the date on *David with the Israelite Women Singing his Praises* in the North Carolina Museum of Art, Raleigh (see Slatkes and Franits, *op. cit.*, cat. A5), which employs a similarly closely cropped, compact, half-length composition and also features a figure with outstretched arms in the background. Most authors now accept this date, although van Thiel (*loc. cit.*) suggested a date of 1628 or 1629. X-rays of the painting (fig. 1) reveal that the man on the left originally wore a large turban. In this form the composition closely resembled a drawing that Slatkes (*op. cit.*, 1965, cat. no. A47; Slatkes and Franits, *op. cit.*, p. 161, fig. 18) attributed to Dirck van Baburen and mistakenly identified as a depiction of the Old Testament figures Judah and Tamar (fig. 3). However, as Marijn Schapelhoutman (*Dutch Drawings of the Seventeenth-Century in the Rijksmuseum, Amsterdam; Artists born between 1580 and 1600*, I, London, 1988, cat. 20) and Franits (Slatkes and Franits, *op. cit.*, p. 162, note 8) concluded, the drawing is probably only a copy of a lost work by Baburen and depicts an anonymous brothel scene





fig. 3 Follower of Dirck van Baburen, *Scene of Mercenary Love*, Rijksmuseum, Amsterdam.

rather than a historical subject. However, there can be little doubt that Baburen's composition influenced the present work. Ter Brugghen and Baburen had a close working relationship in Utrecht before the latter's early death in 1624. Indeed, it has been speculated that they might have shared a studio. The present canvas has been trimmed slightly (perhaps 2 1/2 cm.) on the top and bottom edge and the corners have been cut to create an octagon, but as a cleaning in 2007 revealed, it never was appreciably larger. Pentimenti in the woman's right hand and neck, the man's left hand and a pearl that was once suspended on her forehead attest to changes in the composition and underscore the primacy of the present design.

The Unequal Lovers theme descends from sixteenth-century precedents, which depicted the folly of old men with young women, as for example in Quentin Massys's *Ill-Matched Lovers* of circa 1520-25 (fig. 2), or conversely, old women with young men (on the theme, see A. Stewart, *Unequal Lovers: A Study of Unequal Couples in Northern Art*, New York, 1977; see also K. Renger, 'Alte Liebe, gleich und ungleich,' in *Netherlandish Mannerism*, Stockholm, 1985, pp. 35-46). The theme still had currency in ter Brugghen's day, as two poems in G.A. Brederode's *Groot lied-boeck* of 1622 attest (see A.A. Rijnbach, ed., 1971, pp. 41-45, 'Een oud Bestevaartje met een jong Meisjen' and 'Een oud besjen

met een Jongman'). However, the present work offers a twist on the traditional theme. Nicolson (*op. cit.*, 1958, p. 95) observed that the old man has a grey beard but dark brown hair, which he assumed had been dyed or the character was wearing a wig. However, as the present author observed (Boston 1992, p. 130) a close examination of his eye socket reveals that he is wearing a hooked nose mask to which the grey beard is attached – a type of disguise familiar from contemporary images of *commedia dell'arte* figures (compare, Ringling Museum, Sarasota, no. 688, and the many prints by Jacques Callot, Jacques de Gheyn and Crispijn van de Passe). Figures wearing these masks also appear in merry company genre scenes by Pieter Codde and Willem Duyster. A *Masquerade* by Casper Netscher (Gemäldegalerie, Kassel, no. 292, dated 1662) underscores the humorously licentious behavior of the characters by adding a huge, phallic sausage held by one of the bearded maskers. Slatkes (Slatkes and Franits, *op. cit.*, p. 161) rejected this observation, but Weller (Raleigh, Milwaukee and Dayton 1998-1999, p. 100) and Franits (*loc. cit.*, 2004; and Slatkes and Franits 2007, *op. cit.*, p. 162, note 12) fully accept it. Thus, ter Brugghen, in characteristically creative fashion, offers an original interpretation on a traditional theme by adding the man's playful adoption of a persona; the viewer gradually realizes that, like his amused and compliant consort, the masker is actually a young man who only assumes the guise of an old lecher.





THE LEGACY OF CARAVAGGIO

37

GIOVANNI BAGLIONE
(ROME C. 1566-1643)

The Penitent Saint Jerome

oil on canvas

46½ x 62¼ in. (117 x 158 cm.)

\$150,000-250,000

£120,000-200,000

€130,000-210,000

This recently rediscovered depiction of Saint Jerome constitutes a major addition to Giovanni Baglione's known body of work. A complex and original artist, Baglione absorbed a variety of influences, including Raphael, Emilian and Sienese painters, the Cavaliere d'Arpino and Caravaggio, and combined them into a distinct artistic idiom. His vaunted status among Roman painters of the period is indicated not only by Orazio Gentileschi's description of him as a 'first-class painter' during the famous libel suit against Caravaggio in 1603, but Baglione's election three times as *principe* of the Accademia di S Luca in Rome and his being knighted in 1606.

The present painting likely dates to the first or second decade of the seventeenth century, a period in which Baglione's works became more inventive and increasingly Baroque in style. Particularly close is the way Baglione integrated the figure and landscape in works such as his *Penitent Magdalene* of 1612 in San Domenico, Gubbio. Further comparisons can be made with the artist's naturalistic depiction of the gnarled hands and feet in works such as the earlier *Saint Peter* of 1606 (Galleria Sabauda, Turin). Here, Baglione's particular attention to the dirt beneath the saint's fingernails displays his indebtedness to the innovations of Caravaggio, despite the acrimonious relationship between the two painters. By contrast, the large-scale figure of Saint Jerome set before a placid landscape with crystalline blue sky conforms to earlier Venetian prototypes like that seen in Girolamo Savoldo's *Mary Magdalene*

(National Gallery, London). While Baglione would no doubt have had access to Venetian paintings in Roman collections, he also visited Venice on at least one occasion – in the late summer of 1614 (see M. Nicolaci, 'Giovanni Baglione e i "Virtuosi al Pantheon": Precisazioni sulla Natività di Gesù con san Giuseppe e sull'eredità del pittore', in *La collezione della Pontificia Insigne Accademia delle Belle Arti e Lettere dei Virtuosi al Pantheon*, V. Tiberia, ed., Rome, 2016, p. 65).

Though the early provenance of this painting is unknown, it may correspond with one or another examples of the subject listed in early archival documents. An inventory of the contents of Palazzo Lancellotti drawn up on 15 October 1640 includes as no. 133 reference to 'a Saint Jerome by Baglione in golden frame' (Lancellotti Archive, Palazzo, file 26, letter E; quoted in P. Cavazzini, *Palazzo Lancellotti ai Coronari*, Rome, 1998, pp. 160, 196). The painting is recorded in the family's possession until 1769, after which it goes untraced. Similarly, Domenico Montelatici's *Villa Borghese Fuori Di Porta Pinciana* (1700, p. 221) records a 'St. Jerome kneeling in front of the Crucifix as a penitent hitting his chest with a stone' by Baglione. Finally, the painter's own estate inventory lists three paintings of this subject, albeit with variant dimensions, which remained with his heirs until at least 1652.

This painting will be included in the forthcoming catalogue raisonné on the artist currently in preparation by Michele Nicolaci.



GIROLAMO MAZZOLA BEDOLI (PARMA C. 1505-1569)

The Penitent Saint Jerome

oil on panel

19% x 16½ in. (50.7 x 41.9 cm.)

\$100,000-150,000

£79,000-120,000

€85,000-130,000

PROVENANCE:

Charles Alexander Loeser (1864-1928), Villa Torri Gattaia, Florence; his sale (†), Sotheby's, London, 9 December 1959, lot 5, as 'Mazzola Bedoli', where acquired by the following with Thos. Agnew & Sons, London, and by whom sold in 1960 to the following with Central Picture Galleries, New York. Art market, United States, where acquired by the present owner.

LITERATURE:

A.R. Milstein, *The Paintings of Girolamo Mazzola Bedoli*, New York and London, 1978, pp. 369-370, fig. 217, as North Italian, late-16th century. D. Ekserdjian, 'Vent'anni dopo: postille alla monografia di Mario Di Giampaolo', in *Girolamo Mazzola Bedoli 'eccellente pittore, e cortese e gentile oltre modo'*, *Atti della Giornata internazionale di studi (Viadana, 6 maggio 2017)*, E. Fadda and G. Milanese, eds., Viadana, 2019, pp. 60-61, fig. 56.

Pathos allied to elegance defines the present painting of the hermit Saint Jerome, whose faith was tested and strengthened through long periods of isolation in the wilderness. Pressed against the picture plane so that his semi-clad figure dominates the composition, Jerome stares fervently at a crucifix while crossing his arms, a rock used for penitence cradled in his hand. Although his billowy white beard and the fine lines around his eyes speak of his advanced age, the saint retains muscle tone, his body thus acting as an external manifestation of his internal strength. The sense of compression that governs the scene is heightened by Jerome's cave dwelling looming behind him and by the overlapping hills that scale the horizon. Further enclosing the saint is a lion, described in hagiographies as his trusted companion since he removed a painful thorn from the animal's paw. Nestled between Jerome's left arm and the edge of the picture, the creature looks directly at the viewer with soulful eyes that seem to mask knowledge beyond the reach of most felines.

Inviting close inspection of Jerome in a moment of profound worship, the present lot was likely intended for personal devotion. In the early 20th century, the painting was owned by the famed art historian and collector, Charles Alexander Loeser, who had moved to Florence in 1890. Upon his death, Loeser bequeathed 262 Old Master drawings to Harvard University, eight paintings by Cezanne to the White House in Washington and thirty-two sculptures and paintings to the Palazzo Vecchio, Florence.

In addition to the present lot, Loeser's posthumous sale in 1959 also included Gentile da Fabriano's *Saint Paul the Hermit* (sold Christie's, London, 22 April 1994, lot 55), Jacopo del Casentino's *Dormition of the Virgin* (offered Sotheby's, 8 July 1992, lot 24), Salvator Rosa's *Jason charming the dragon* (Montreal Museum of Fine Arts) and a *Penitent Magdalene* by Crespi. Working from photographs, Ann Rebecca Milstein rejected the attribution to Bedoli in her 1978 Ph.D. dissertation (*loc. cit.*), and proposed that it was instead by a late 16th century north Italian artist inspired by Girolamo Muziano, an idea suggested to her by Sydney Freedberg. Following a recent cleaning of the painting which removed disfiguring overpaint, however, David Ekserdjian restored the attribution to Bedoli on the basis of firsthand examination.

Born in Viadana, Bedoli was a cousin by marriage to Parmigianino, and flourished as a painter in Parma's artistic scene of the 1530s and '40s. Several of Bedoli's works speak of his deep connection to Parmigianino's art, including the present lot, as evidenced, for example, by Jerome's silky beard and graceful, elongated fingers. In particular, the saint's physiognomy and proximity to the picture plane merits comparison with Parmigianino's Zacharias in his *Madonna and Child with Infant Saint John the Baptist, Mary Magdalene and Saint Zacharias* of circa 1527-30 (Galleria degli Uffizi, Florence).







BONIFACIO DE' PITATI,
CALLED BONIFACIO VERONESE
(VERONA 1487-1553 VENICE)

Christ driving the money changers from the Temple

oil on canvas

83½ x 116½ in. (212 x 295 cm.)

\$400,000-600,000

£320,000-470,000

€340,000-510,000

PROVENANCE:

Private collection, Belluno.

Anonymous sale; Finarte, Milan, 4 June 2008, lot 209, as Palma Vecchio, where acquired by the present owner.

This monumental painting has recently been recognized by Peter Humfrey and Philip Cottrell as an important work by the Venetian Renaissance painter, Bonifacio Veronese. It captures the dramatic moment when Christ, having come to Jerusalem, seeks to rid the Temple of merchants and money changers. In keeping with the account in the Gospel of John (2:13-17), Christ has fashioned a whip from cords, and prepares to strike one of the offenders, who cowers above an overturned table. The presence of doves, oxen and sheep is also faithful to the Biblical source. The narrative unfolds in a carefully ordered, luminous setting that affords views of blue sky and a mountainous horizon. Inspired by the interior of the Church of San Salvador in Venice, the classicizing architecture, with its geometric tiles and imposing pilasters, adds to the gravitas of the scene and enhances the legibility of the figures' emphatic gestures. Bonifacio has even included the mosaic-covered half-dome of San Salvador's main apse, but added a menorah with a burnt offering beneath it to signal the temple's Jewish character within the context of his composition.

Virtually unpublished – save for a sale catalogue in which it was erroneously listed as Palma Vecchio (Finarte, Milan, 4 June 2008, lot 209) – the present painting was likely executed not long after 1540.



fig. 1 El Greco, *Christ Cleansing the Temple*, Samuel H. Kress Collection, National Gallery of Art, Washington, D.C.

As Dr. Cottrell has observed, Bonifacio's tendency in the 1530s to draw on the collection of antiquities amassed by Cardinal Giovanni Grimani may still be detected here, as evidenced by the figure of the crouching merchant, who derives his pose from the *Falling Galatian* (The Falling Gaul) and his head from the so-called *Vitellius of Grimani* (both Museo Archeologico Nazionale, Venice). For the most part, however, the figures – particularly the women – are of leaner, longer proportions than may typically be seen in Bonifacio's works of the mid-1530s, such as the *Massacre of the Innocents* (Gallerie dell'Accademia, Venice), while having not yet attained the etherealness of his figures from the mid-1540s, as in the *Raising of Lazarus* (Gallerie dell'Accademia, Venice). Rather, *Christ driving the money changers from the Temple* closely relates in terms of its figural and architectural treatment to the *Christ and the Adulteress* (Brera, Milan), which Dr. Humfrey dates to circa 1540-1542. Notably, several details, such as the head of Christ and the pair of oxen, appear in later works by Bonifacio datable circa 1545.

Humfrey has also noted that Bonifacio's composition has much in common with El Greco's interpretation of the subject (fig. 1; National Gallery of Art, Washington), which is generally ascribed to the Cretan's Venetian sojourn (circa 1567-70). In particular, Christ's pose is virtually identical in both pictures, which also feature a similar figure seen from the back and raising his right arm in a protective gesture. The two paintings are also comparable in terms of their open, *all'antica* settings and their shared detail of the caged doves in the foreground. As Dr. Humfrey suggests, it is thus appealing to imagine that El Greco had occasion to encounter Bonifacio's grand painting in a Venetian palace during his time there. Why Bonifacio's still-unidentified patron would have requested this subject – which remained relatively unpopular until the Counter-Reformation – remains uncertain. It should be remarked, however, that the theme had recently been treated on a large scale, albeit with a different sensibility, by Bonifacio's colleague, Stefano Cernotto, in the Magistrato del Monte Nuovissimo at the Carmerlenghi (circa 1536-38), whose officers could reflect upon it as they managed low-interest loan funds.

We are grateful to Dr. Peter Humfrey for endorsing the attribution to Bonifacio on the basis of a photograph and for generously sharing his research with us for this catalogue note. This painting will be included in his forthcoming Bonifacio de' Pitati monograph, co-authored with Philip Cottrell.



BERNARDINO DI BOSIO ZAGANELLI
(ACTIVE COTIGNOLA CIRCA 1497-1509)

The Crucifixion with Saint Jerome and an Augustinian Saint

oil on panel

13% x 10% in. (34 x 27.5 cm.)

\$70,000-90,000

£55,000-70,000

€60,000-76,000

PROVENANCE:

Private collection, Germany.

LITERATURE:

A. Donati, *Girolamo Marchesi da Cotignola*, Dogana, 2007, pp. 44, 138, under no. 9, fig. 8.

A native of Romagna, Bernardino shared a *bottega* with his brother Francesco until the beginning of the 1510s, when they officially separated. Bernardino stayed in Imola, where he is documented from 1494, while Francesco set up a new workshop in Ravenna. Though they likely trained together, they would eventually develop distinct styles – Bernardino's figures tend to be finer and more graceful, with a greater sense of volume compared to those of his brother (see R. Soli, 'Sul problema di Francesco e Bernardino Zaganelli', *Arte antica e moderna*, XXXI, 1965, pp. 223-224 and R. Zama, *Gli Zaganelli (Francesco e Bernardino) pittori*, Rimini, 1994). Bernardino's paintings are informed by those of Perugino, as well as Ferrarese artists in the circle of Ercole de Roberti. The rediscovery of a document in which Bernardino's pregnant but widowed wife is mentioned, fixes his death in 1519. His last signed and dated work is the *Saint Sebastian* in the National Gallery, London, of 1506, which leaves thirteen years of mature work to investigate.

The intimate scale of this refined little panel suggests that it was intended for private devotion. Saint Jerome kneels at right, dressed in white robes. The saint kneeling opposite him, however, is more difficult to identify. His black habit indicates he is an Augustinian saint, and the cardinal's *capa magna* points us toward Saint Bonaventure, though he would typically wear the brown habit of the Franciscan order. The prominent wound on his side, however, would seem to rule out this identification. The three figures are conceived with a naturalistic tenderness that places this work in the mature phase of Bernardino's career. In the distant background, a cityscape is just visible beneath a mountainous landscape that evokes the steep crags of San Leo and San Marino in the artist's homeland. Indeed, the fine handling of the background details and vegetation are distinguishing features of Bernardino's art, as well as the tendency to create compositions in which the principal figures enjoy an interconnectedness that is not seen in the works of his brother, all of which are fully on display in this poignant *Crucifixion*.



PROPERTY FROM A PRIVATE COLLECTION

41

JACOPO BELLINI
(VENICE C. 1400-1470/1)

The Madonna and Child with angels

tempera and gold on panel

31 x 22½ in. (79 x 57 cm.)

\$600,000-1,000,000

£470,000-780,000

€510,000-840,000

PROVENANCE:

with Ugo Jandolo, Rome.

Walter S.M. Burns (1872-1929), North Mymms Park, Hertfordshire, and by descent to

General Sir George Burns (1911-1997); Christie's, London, 29-30 June 1979, lot 51.

Acquired by the present owner in the 1990s.

EXHIBITED:

London, Thos. Agnew & Sons, *Thirty-five Masterpieces of Venetian Painting*, 20 May-27 June 1953, no. 6.

LITERATURE:

T. Borenius, 'Jacopo Bellini', *Apollo*, III, January 1926, pp. 31-32.

R. van Marle, *The Development of the Italian Schools of Painting*, XVII, 1935, pp. 125, 130.

R. Pallucchini, *La pittura veneta del Quattrocento: il gotico internazionale e gli inizi del Rinascimento*, Bologna, 1956, p. 212.

B. Berenson, *Italian Pictures of the Renaissance. Venetian School*, London, 1957, I, p. 38, pl. 67.

M. Röthlisberger, 'Studi su Jacopo Bellini', *Saggi e Memorie di storia dell'arte*, 1958-1959, II, pp. 78, 84 and 86, fig. 37.

L. Armstrong, *The Paintings and Drawings of Marco Zoppo*, New York and London, 1976, p. 456, no. 77.

C. Eisler, *The Genius of Jacopo Bellini. The Complete Paintings and Drawings*, New York, 1989, pp. 46, 51, 54 and 526, fig. 39.

S. Osano, 'Rogier van der Weyden e l'Italia: problemi, riflessioni e ipotesi (I)', *Antichità Viva: Rassegna d'arte*, XX, 1981, pp. 16-17, fig. 1.

C. Schaefer, *Jean Fouquet. An der Schwelle zur Renaissance*, Dresden, 1994, p. 34.

K. Christiansen, *From Filippo Lippi to Piero Della Francesca: Fra Carnevale and the Making of a Renaissance Master*, New York, 2004, p. 156.



The present lot in its frame.





fig. 1 Jacopo Bellini, *Mater omnium*, Musée du Louvre, Paris, Réunion des Musées Nationaux/ Art Resource, NY.

In the fifteenth and sixteenth centuries, Venice witnessed a remarkable period of cultural development that saw artists north and south of the Alps engaged in the exchange of ideas and techniques. At the very heart of these 'crosscurrents' in the lagoon city was Jacopo Bellini, the father of Giovanni and Gentile, a 'great and acknowledged genius' of signal importance to the Venetian Renaissance (R. Fry, *Giovanni Bellini*, London, 1900, p. 1). This picture, the first by the artist to come to auction in over two decades and one of only a handful of works still in private hands, exemplifies the connections that Bellini fostered at this time of flourishing creativity, his innovation paving the way for the glories of Venetian painting to come in subsequent generations.

Born in around 1400, Jacopo trained with Gentile da Fabriano, an artist who had a profound influence on other leading figures of the time, including Pisanello, Michele Giambono and Jacobello dal Fiore. On at least two occasions Jacopo inscribed works, which are both now lost, to celebrate his master and commemorate the fact that he was his pupil, once when signing the *Saint Michael* in San Michele Arcangelo, Padua, of circa 1430, 'jacobus de venetiis discipulus gentile da fabriano pinxit', and again on the fresco made for the Chapel of San Niccolò in Verona in 1436. Over the course of his career, Jacopo is known to have worked in Ferrara and Padua, as well as Venice and Verona, lauded by

contemporaries for his talent and virtuosity. When he won a contest ahead of Pisanello to paint a likeness of Lionello d'Este in Ferrara in 1441, the poet Ulisse degli Aleotti sung his praise in two sonnets, marveling at his skill as a portraitist. That portrait, like many of Jacopo's works, is lost, and our understanding of his exceptional breadth of interest and range of influences comes in great part from the two drawing books, one conserved in the Musée du Louvre, Paris, and the other in the British Museum, London. These extraordinary survivals provide a singular insight into Renaissance Venice and to one of the artists at its epicenter. The books include studies of antiquity, observations of nature, architectural designs, religious compositions and city scenes that show glimpses of life at street level in the Renaissance city. The evident integration of both Tuscan and northern traditions that comes across through these pages confirms Jacopo's mastery of new and progressive forms.

Indeed, the question of the influence of artists from both north and south is of special interest with this *Madonna*. As Colin Eisler notes, Jacopo's decision to show the nursing Madonna, or *Virgo Lactans*, was in itself innovative, a subject that was far more common north of the Alps in the fifteenth century (*loc. cit.*). More specifically, the particular pose that the Madonna adopts here, with her hands crossed, is striking. In an article from 1959, Marcel Röthlisberger (*loc. cit.*) highlighted this unusual iconography, a motif that also appears in Jacopo's drawing, *Mater omnium*, kept in the Louvre (fig. 1), and in his *Annunciation* in Brescia (fig. 2). Whilst it is possible that Bellini was inspired by French and Netherlandish sources for this particular design, and he more than likely contributed to the wider uptake of similar iconography in subsequent years, the Madonna with crossed hands was also to be found in earlier representations closer to home, notably in the fresco of the 1340s showing the *Nativity* in the Basilica of Santa Chiara, Assisi. The curiosity of this iconography is matched by the bold tonality of the composition, with its hues of vermillion and orange red, displaying his



Fig 2. Jacopo Bellini, *The Annunciation*, Chiesa di Sant'Alessandro, Brescia. ©Luisa Ricciarini / Bridgeman Images.

fig. 3 Jacopo Bellini, *Madonna and Child*, Gallerie dell'Accademia, Venice.



ambition and understanding as a colorist. When Borenius published the panel in 1926, he spoke of the 'varied and exquisitely harmonized reds', going on to place the picture amongst the series of representations of the Madonna and Child that point to Jacopo as 'the real originator of Venetian painting' (*loc. cit.*), capable of exploring this image in particular in such an intimate manner. It can be no coincidence that his son, Giovanni, displayed such sensitivity in his *oeuvre*, absorbing his father's lesson as he refined the subject in an extraordinary way in the latter part of the fifteenth century. This picture can be placed together with a group of other representations of the *Madonna and Child*, dating to the 1440s and '50s, perhaps painted shortly after the *Legnano Madonna* (Gallerie dell'Accademia, Venice), where the Virgin is shown with a red mantle, a further indication of northern inspiration, it being a trope popularized by Dieric Bouts and others. The present panel, however, finds its

clearest counterpart in another picture in the Gallerie dell'Accademia (fig. 3), framed in a similar manner, which shows the Madonna with the Christ Child blessing. The background of both pictures is filled with cherubs holding symbols of the Passion, foreshadowing the destiny of Christ; a comparable grouping of angels can be seen in the drawing of the *Crucifixion* in the Louvre.

The panel was for many decades in the collection at North Mymms Park, a house purchased in 1893 by Walter Burns and Mary Lyman Morgan, who was the sister of John Pierpoint Morgan. Their son, Walter S.M. Burns, added a significant number of pictures to the collection in the early twentieth century, including Luca Signorelli's *Coronation of the Virgin* (San Diego Museum of Art) and Canaletto's *A View of Greenwich from the River* (on loan at Tate Britain, London).

PROPERTY FROM THE COLLECTION OF PAUL W. DOLL, JR.

42

A MEDICI TAPESTRY

ITALIAN, AFTER ANDREA DEL SARTO,
PROBABLY BY PIETRO FÉVÈRE,
THE MEDICI TAPESTRY WORKSHOPS,
FLORENCE, CIRCA 1618-1619

**A GOLD, SILVER AND SILK TAPESTRY OF THE VIRGIN AND
CHILD AND SAINT JOHN THE BAPTIST AND TWO ANGELS**

In a later giltwood and red-velvet frame

16½ in. (42 cm.) high, 13½ in. (34.3 cm.) wide, framed

\$30,000-50,000

£24,000-39,000

€26,000-42,000

PROVENANCE:

With Charles of London and New York, 1920.

With Dikran Kelekian, New York.

Leon Schinasi (1890-1930), New York and sold Parke-Bernet Galleries, New York, 3-4 November, 1944, lot 402.

Baron Jean Germain Léon Cassel van Doorn (1882-1952) and Baroness Marie Cassel van Doorn, Brussels; Paris and Cannes; and Englewood, New Jersey.

LITERATURE:

L. Meoni, *Gli arazzi nei musei fiorentini, La collezione medicea: Catalogo completo II. La manifattura all'epoca della reggenza delle granduchesse Cristina di Lorena e Maria Maddalena d'Austria. La direzione di Jacopo Ebert van Asselt (1621-1629)*, Livorno, 2007, pp. 14-16 and note 12.

Still dazzling after four hundred years, this tapestry is a rare survival of the Medici tapestry workshops in Florence in the early 17th century. Lavishly woven with gold and silver thread, the details of the workmanship are extraordinarily fine and, considering the age and fragility of the material, it remains in superb condition.

As suggested by Meoni, in her archival research and catalogue on the Medici tapestry workshops, the present tapestry was almost certainly made by the French master weaver, Pierre Lefebvre. Lefebvre, who

arrived in Florence in 1618 and changed his name to Pietro Fèvre, was recorded as immediately working for the Medici court producing household tapestries and upholstery but also tapestries copied from paintings for the *Guardaroba del Taglio*. Fèvre eventually became head of the Medici tapestry workshops in 1630.

But it was probably during his first months in Florence, in 1618, that the present tapestry was produced, as Meoni records that gold and silver was allotted to Fèvre by the *Guardaroba* for a 'tapestry after a picture' in early 1619. The present tapestry may be after a lost or unknown painting by Andrea del Sarto and it clearly relates very closely to other del Sarto paintings in the Medici collections, such as the *Sacra famiglia Medici*, in the Palazzo Pitti and the *Due putti con cartiglio* in the Uffizi (both illustrated and closely compared to details of the present tapestry by Meoni). There is also another Fèvre tapestry in the collections of the Pitti Palace (IA 1912-25 n. 772) – very similar to the present lot – this one by both Pietro and his son Filippo and dated to much later in 1660 which is a direct copy of del Sarto's *Sacra famiglia Medici*.

Not seen in public since it was last sold in 1944, this tapestry is a fresh reminder of a lesser-known moment in Florentine craftsmanship and Medici patronage.



GIOVANNI BATTISTA NALDINI
(FIESOLE C. 1537-1591 FLORENCE),
AFTER MICHELANGELO

The Rape of Ganymede

oil on silvered copper

13¾ x 10½ in. (34.9 x 26.6 cm.)

inscribed on the reverse with inventory number 'no. 226'

\$70,000-100,000

£55,000-78,000

€60,000-84,000

PROVENANCE:

Private collection, London.

LITERATURE:

W. Cillessen, ed., *Prehns Bilderparadies: Die einzigartige Gemäldesammlung eines Frankfurter Konditormeisters*, exhibition catalogue, Frankfurt am Main, forthcoming.



fig. 1 After Michelangelo Buonarroti, *The Rape of Ganymede*, ©Harvard Art Museums/Fogg Museum, Massachusetts.

Painted on a silver-colored copper plate, this newly discovered work by Giovanni Battista Naldini reprises one of Michelangelo's most iconic designs, *The Rape of Ganymede*, one of the first of four highly finished drawings that Michelangelo presented as gifts to Tommaso de' Cavalieri, a young Roman nobleman, shortly after they first met in Rome in the winter of 1532. The others showed the *Punishment of Titus*, *Fall of Phaeton* and *Bacchanal of Children*, but it is the *Ganymede* that encapsulates the beginning of a profound and long-lasting relationship with Tommaso, to whom Michelangelo also dedicated a series of poems. The present painting follows closely the drawing at the Harvard Art Museums, Cambridge, MA, an important early copy after Michelangelo's original sheet, which has in the past been considered to be by the artist himself (fig. 1). The invention of *Ganymede* was met with almost instant popularity, its dynamic design quickly taken up by his contemporaries and followers, borrowed by Battista Franco for his large scale *Battle of Montemurlo* of circa 1537-38 (Galleria Palatina, Florence) and by Giulio Clovio for his rather more intimate parchment of circa 1538 (Casa Buonarroti, Florence). Consequently, Naldini's choice of subject and support would have been an item of high prestige.

Naldini was a precocious talent and a fine draftsman. He joined the workshop of Pontormo at about eleven years of age, remaining there until the latter's death a decade later in 1557. He then briefly left Florence for Rome, and on his return joined the workshop of Giorgio Vasari, where he was engaged on the preparations for Michelangelo's funeral in 1564. In the late 1560s, he was employed alongside other leading Florentine artists to decorate the *studiolo* of Francesco I in Palazzo Vecchio, evidence both of his standing in the city at the time and his close relationship with Vasari, with whom he would continue to collaborate in subsequent years on projects in both Florence and Rome.

We are grateful to Elizabeth Pilliod for endorsing the attribution to Naldini following firsthand inspection and dating this picture to the early part of the artist's career.

Please note that the painting is requested for the exhibition *Prehn's Bilderparadies* at the Historisches Museum, Frankfurt am Main, scheduled for May 2020.



45

LUCAS CRANACH I
(KRONACH 1472-1553 WEIMAR)

The Lamentation

signed with the artist's serpent device (lower left)

oil on panel

22¼ x 30 in. (56.5 x 76.3 cm.)

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

£940,000-1,400,000

€1,100,000-1,500,000

PROVENANCE:

(Possibly) Bishop Viezenbruck, Münster.

with Klammer Gallery, Leipzig.

A.M. Bouwens, The Hague, 1930.

with Leonard Koetser, London, by 1959, from whom acquired by the following.

Private collection, from whom acquired by the present owner.

EXHIBITED:

The Hague, Kunstzaal Kleykamp, 1932, no. 60.

London, Leonard Koetser Gallery, *Autumn Exhibition of Flemish, Dutch and Italian Old Masters*, 2-30 November 1959, no. 28.

LITERATURE:

M.J. Friedländer and J. Rosenberg, *Die Gemälde von Lucas Cranach*, Berlin, 1932, p. 87, no. 310.

M.J. Friedländer and J. Rosenberg, *The Paintings of Lucas Cranach*, London, 1978, no. 385.



Detail of the artist's signature on the present lot.









Fig. 1. Lucas Cranach I,
The Lamentation, from
The Passion, woodcut, The
Metropolitan Museum of
Art, New York.

Triggering a strong emotional response in the viewer is at the heart of this interpretation of the Lamentation by Lucas Cranach the Elder. To help elicit deep empathy and spiritual responsiveness, the artist has compressed the scene so that the spectator is brought in close proximity to the wounded body of Christ and the suffering of those who mourn him. The setting, Mount Golgotha, is suggested here by means of sparse yet highly effective features such as the three crosses, of which only the bases are visible, and the dark, churning clouds. This economy of detail, combined with the landscape's brooding palette, adds to the composition's pathos and helps to focus the viewer's attention on the event portrayed and its significance. John the Evangelist supports Christ's body, which nearly spans the length of the painting, while the saint's scarlet robe compliments the vermillion hue of Mary Magdalene's velvet gown, these sartorial reds accenting Jesus's blood as it trickles from his wounds. While Mary Magdalene tenderly embraces Christ's hand, the Virgin Mary kneels beside her over her son's body, sorrow etched on her face as she watches him and catches her tears in her wimple.

Surrounding the Virgin are three other grief-stricken women, two of whom gaze directly at the spectator, inviting engagement with the scene and acting as additional models of anguish and meditation. To the right of this tight-knit group appear Nicodemus clutching the crown of thorns and Joseph of Arimathea holding an ointment jar as he contemplates Christ's lifeless body.

A central subject in Catholic imagery, the Lamentation was frequently portrayed by Lucas Cranach the Elder throughout his career, during which he provided religious pictures to both Catholic and Protestant clients. In Cranach's woodcut treatment of the subject, produced in 1509 as part of his Passion series (fig. 1), the mourners' agony is particularly palpable, although certain motifs that appear in our picture are already present, such as Mary Magdalene kissing Christ's hand and the grieving woman whose face is largely concealed by cloth. Many characteristics that define the present work, notably the horizontal format and the use of cropped crosses, occur in two other paintings, one in the Church of St. Nikolaus in



fig 2. Lucas Cranach I,
The Lamentation, oil on
panel, Museum of Fine
Arts, Boston.

Constappel and the other in Nuremberg's Nationalmuseum. The former, made by Cranach's workshop *circa* 1520-1525, features a very similar figural arrangement, including Saint John holding Christ and Mary Magdalene embracing his hand as well as the detail of a figure crying into her wimple, although in this case it is not the Virgin Mary who does so but rather one of the mourners. Moreover, while in our painting, Cranach shows only the lower portion of the crosses to which he has given grayish tint and so made them evocative of columns, in the workshop picture in Constappel, the feet of the thieves are visible, thereby placing greater emphasis on the narrative rather than the pathos of the moment. Also of note is the fact that in the Constappel picture the ointment jar is with Mary Magdalene rather than in the hands of Joseph of Arimathea as it is in our panel and others by Cranach, suggesting that the attribute and its association with the preparation of Christ's body for burial in this context was possibly misunderstood by a workshop assistant.

As in the present painting, the "colonnade" of clipped crosses and Joseph holding an ointment jar appear in Lucas Cranach the Elder's *Lamentation* in the Museum of Fine Arts, Boston (fig. 2). Although the latter is vertically oriented, both panels are closely related in terms of their composition, iconographic details, and even the pebbly gray terrain favored by the artist. The MFA painting is signed and dated 1538, and it is likely that our *Lamentation* dates to the same period. Indeed, Friedländer and Rosenberg include the present panel under autograph works by Lucas Cranach the Elder, dating it to after 1537, noting the presence of the signature with the dragon wings folded adopted by the artist after the death of his son, Hans.

In July 2013, Dr. Werner Schade endorsed the attribution after firsthand examination of the painting, remarking that the *Lamentations* produced by Cranach and his workshop have yet to be studied as a group. Brilliantly colored and steeped in spiritual drama, the present painting constitutes one of the artist's most effective explorations of this powerful moment in the Passion of Christ.

46

HANS HOFFMANN (NUREMBERG C. 1530-1591 PRAGUE)

Ecce Homo

with date and monogram '1530 / AD' (upper left)

oil on panel

24½ x 18 in. (62.2 x 45.7 cm.)

\$300,000-500,000

£240,000-390,000

€260,000-420,000

PROVENANCE:

Anonymous sale; Cambi Casa d'Aste, Genoa, 15 November 2017, lot 191, as 'Attributed to Jan van Hemessen', where acquired by the present owner.

At the end of the sixteenth century, about fifty years after the death of Albrecht Dürer (1471-1528), there was an intense revival of interest in his work, which has been described as 'The Dürer Renaissance'. A general increase in collecting activity appears to have triggered this development. The taste of princely collectors, above all Duke Maximilian of Bavaria (1573-1651) and Emperor Rudolf II (1552-1612) in Prague, but also of wealthy middle-class patrons, contributed decisively to the demand for Dürer's works. Demand came to exceed supply and, as a result, a surprisingly large number of artists began copying and imitating the master. The best-known among these and the leading protagonist of this movement was Hans Hoffmann, who was born and trained in Dürer's native Nuremberg, which still held many of his works. Hoffmann left Nuremberg in 1584 for Duke William V's court in Munich, where he worked for a short period for Maximilian of Bavaria, before traveling to Prague, where he was appointed court painter to Rudolf II in 1585. Hoffmann worked directly after Dürer's paintings and drawings, but also created his own unique compositions inspired by Dürer's style and motifs, of which this *Ecce Homo* is an interesting example.



Fig 1. Hans Hoffmann, *Christ as the Man of Sorrows*, brush and black ink, heightened with white on green prepared vellum, Private collection.

The *Ecce Homo* ('Behold the Man') was one of Hoffmann's most successful designs. The head of Christ in this painting relates closely to a drawing that Hoffmann executed in black ink, heightened with white, on green prepared vellum (fig. 1; Private collection), which, while closely inspired by Dürer's example, appears to have been the artist's own invention. Hoffmann's drawing served as a model for a group of works by the artist, or attributed to him, all of which show Christ crowned with thorns encircled by His persecutors (often portrayed with grotesque, caricatured physiognomies, as here). In addition to the present painting, the study was employed for an *Ecce Homo* in Aachen (Suermondt-Ludwig-Museum) and a painting formerly in the Thüre von Cedeström collection. Other works relating to this group, but not so closely following the drawing, include a *Mocking of Christ* in the National Gallery in Prague and an *Ecce Homo* Attributed to Hoffmann sold Sotheby's, New York, 28 January 2016, lot 15 (\$274,000). In the paintings, Christ is depicted draped in a loin cloth, whereas in the drawing he is shown in a robe, which may indicate that the drawing was originally designed for the depiction of a different moment in Christ's Passion, most likely the moment of the Crowning with Thorns. The quality of these versions is inconsistent and the present work is certainly one of the more finely modeled and detailed of the group.

The subject represents the moment that Christ, beaten, mocked and crowned with thorns, was presented to the people by Pontius Pilate, Roman Prefect of Judea, probably identifiable here as the bearded figure wearing a turban to the right of Christ. Late medieval devotion had increasingly concentrated on Christ's humanity, emphasizing His physical suffering during the Passion. These emotive ideas were soon reflected in visual representations of Christ, and images of the Man of Sorrows and *Ecce Homo* became increasingly popular, enabling as they did a stark meditation on Christ's humiliations and pain. During the fifteenth and sixteenth centuries, depictions of this scene had typically fallen into two distinct types: iconic representations of Christ alone, like Jan Mostaert's *Ecce Homo* of circa 1510-15 (Kunsthalle, Hamburg), or as part of larger narrative scenes, like Quinten Massys' painting now in the Palazzo Ducale, Venice. In Hoffmann's painting, however, these elements are combined, focusing closely on the figure of Christ, removed from a narrative context, but still taunted by His persecutors. Hoffmann's skill at rendering Christ's flesh, the individual strands of His hair, His tears and the gnarled crown of thorns would have heightened the devotional impact of the work.

We are grateful to Dr. Thomas DaCosta Kaufmann for endorsing the attribution following firsthand inspection of the work.



47

STUDIO OF DIERIC BOUTS (HAARLEM C. 1415-1475 LEUVEN)

The Virgin and Child with a rosary

oil and gold on panel
14 $\frac{3}{8}$ x 9 $\frac{1}{8}$ in. (36 x 24.3 cm.)

\$400,000-600,000

£320,000-470,000

€340,000-510,000

PROVENANCE:

Joseph Kastner (1844-1923), Vienna, as Hans Memling; his sale, Dorotheum, Vienna, 4-6 December 1911, lot 84, as by a Netherlandish painter active *circa* 1460 in the circle of Dieric Bouts.

Willibald von Duschnitz, Vienna, 1916 (his green wax seal on the reverse).

with Jacques Goudstikker, Amsterdam, by 1920, as Dieric Bouts, where acquired in 1922 by

George Dupont Pratt (1865-1935), Long Island, and by whom sold Anonymous sale; Parke-Bernet Galleries, New York, 31 October 1942, lot 125, as Dirk Bouts, where acquired for \$3750 by the following with Kleinberger Galleries, New York.

Baron Joseph van der Elst (1896-1971), Brussels and New York, probably by 1944, and by descent in the family until acquired by the following with Alexander Gallery, New York, where acquired in 2008 by the present owner.

EXHIBITED:

The Hague, Pulchri Studio, *Collection Goudstikker*, November 1920, no. 13, as 'Dierick Bouts'.

Atlanta, High Museum of Art, *circa* 1920-1942, on loan, as Dieric Bouts.

Detroit, Detroit Institute of Arts, *Loan Exhibition of Early Dutch Paintings, 1460-1540*, 1944, no. 1, as 'Dirk Bouts, School of Haarlem' (according to a label on the reverse).

Paris, Musée de l'Orangerie, *Les primitifs flamands*, 5 June-7 July 1947, no. 16, as 'Thierry Bouts' (according to a label on the reverse).

Brussels, Palais des Beaux-Arts, *Dieric Bouts*, 12 October-15 December 1957, no. 20a, as Dieric Bouts (not included in the catalogue, a later addition to the exhibition).

LITERATURE:

L. Baldass, *Ein Madonnenbild von Dirck Bouts*, Vienna, 1921, illustrated, as Dieric Bouts.

M.J. Friedländer, *Die Alterniederländische Malerei*, Berlin, 1925, III, pp. 127-128, no.96, pl. LXXIX, as Follower of Dieric Bouts, very close to the master himself.

K. Madsen, 'Biller af gammel-nederlandsk Malerkunst i Kunstmuseet', *Kunstmuseets Aarskrift*, XI-XII, 1926, pp. 2-5, illustrated.

L. Baldass, 'Die Entwicklung des Dirk Bouts', *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, VI, 1932, pp. 111-112, as Follower of Dieric Bouts.

W. Schöne, *Dieric Bouts und seine Schule*, Berlin and Leipzig, 1936, p. 203, no. 116, as possibly an early work by Albrecht Bouts or an artist in his circle.

M.J. Friedländer, *Early Netherlandish Painting*, New York and Washington, 1968, III, p. 73, no. 96, pl. 99, as "very close to the master himself".



fig. 1 Interior of the house of Joseph Kastner in Vienna, displaying his collection.

The attribution of this joyful depiction of the Virgin and Child has only recently been elucidated thanks to extensive study by Peter van den Brink. Likely painted as an object of private devotion, it possibly took the form of a diptych, paired with a donor portrait. The Christ Child holds a strand of rosary beads carved from rock crystal and coral, a material believed to have apotropaic properties. Reflecting the heightened importance of the cult of the Virgin, the use of rosaries had become increasingly widespread in the last quarter of the fifteenth century, precisely the period in which this work was created. In the nineteenth century, when it hung in the Vienna residence of the history painter and collector Joseph Kastner (fig. 1), the painting was thought to be by Hans Memling. Ludwig Baldass was the first to link it to Dieric Bouts in 1921, after it had been liberated from substantial, disfiguring overpainting. Over the course of the past century, the painting has been variously held to be completely autograph, a collaboration between the master and his studio, an autograph work by Dieric's son, Albrecht, and a painting produced by an artist within Bouts' circle. Dendrochronological analysis of the oak panel establishes an earliest possible date of the painting's creation, taking into account two years of seasoning, of 1471 (report by Dr. Peter Klein, 22 January 2008).





fig. 2 Workshop of Dieric Bouts, *The Virgin and Child*, Statens Museum for Kunst, Copenhagen, Denmark, © Bridgeman Images.

This allows for the possibility that *The Virgin and Child with a rosary* was made in the final years of Dieric's lifetime. Van den Brink has noted, however, that in the second half of the fifteenth century, panels of this size were more commonly seasoned for ten years. If this was the case for the present panel, then it seems more likely that the painting dates to 1479, just outside of Dieric's lifetime. Either way, the work should be considered a product of Dieric's workshop, since it relies so closely on his design and is executed, both in terms of its style and technique, in a manner that accords with Dieric's personal style rather than that of his sons.

Due to the popularity of the subject, Dieric Bouts and his workshop produced numerous private devotional panels representing the Virgin and Child, though today only two are universally considered to be entirely autograph, one in the Metropolitan Museum of Art, New York, and the other in the National Gallery, London. There is a wide variation in quality within the other surviving examples, many of which must have been painted for the open market. The issue of the attribution of the present work is made all the more difficult by the fact that Dieric's workshop continued to operate well after his death, under the direction of his sons, Dieric the Younger and Albrecht. Moreover, Bouts' workshop cartoons and models were copied frequently by artists not associated with his workshop, such as the Master of Saint Giles and the Master of the Saint Ursula Legend.

It is valuable to compare the present work to the near-identical version in the Statens Museum for Kunst in Copenhagen (fig. 2). Taking into account that our *Virgin and Child with a rosary* is slightly cut along the right and lower edges, the two works would originally have had identical dimensions, and, as such, were possibly made from the same cartoon. A third version, with the Virgin and Child set against a landscape background is also known (untraced; see Friedländer, *op. cit.*, 1968, no. 96b), but is of significantly inferior quality and was likely produced by a follower not connected with the Bouts workshop. Both the Copenhagen painting and the present work drew upon a frontal Virgin type established by Rogier van der Weyden and popularized by Hans Memling. Though they are both of similar quality, the Copenhagen painting is stylistically distinct. Beyond the obvious differences in the colors of the figures' robes, the flesh tones are pinker and more saturated in the present work, and the highlights more emphatic. Most tellingly, the fingers in our version are longer, keeping in accord with the typology favored by Dieric. Working from images, an IRR mosaic, x-radiograph and a dendrochronological report generously provided by Troels Filténborg, conservator of the Statens Museum for Kunst, van den Brink identified further distinctions between the two paintings. The IRR mosaic of the Copenhagen version reveals fascinating changes to the design, relative to our picture. Most notably, the placement of the rosary matches that of ours in the underdrawing, but was eventually shifted by the artist to its current disposition on the painted surface. The Virgin's hands were similarly altered in the Copenhagen painting: the initial underdrawing matches our painting's design, but the fingers become shorter in the finished painting. Most notably, the Copenhagen Virgin's left hand is significantly shifted in the underdrawing. In contrast, the IRR mosaic of the present work is uninformative – no underdrawing is visible. This does not mean that the artist did not employ one. Most likely, the materials used simply do not respond to infrared reflectography. Comparison of the paintings' x-radiographs, however, is more informative. Unlike that of the Copenhagen painting, the present work's x-radiograph (fig. 3) is characterized by strong highlights, which Peter van den Brink notes are similar to those found in both the autograph London and New York *Virgin and Child*. The Copenhagen painting is on an oak panel with an earliest possible felling date of 1446, and a plausible use date (with two years of seasoning) of 1454. This places it well before the present work, if one assumes a consistent workshop practice in this regard. Taking all of this evidence into consideration, van den Brink concludes that both works were likely painted in Dieric Bouts' workshop, under the supervision of Bouts himself. They presumably share a common prototype, perhaps a painting or possibly a drawing, with the artist responsible for our painting remaining most faithful to the master's design, and the Copenhagen painter opting to depart from it in minor but telling ways.

By the 1940s, the present painting had entered the famed collection of Baron Joseph van der Elst. The Baron lived in the United States for much of the decade, first as attaché of the Belgian Embassy in New York between 1940 and 1944, and then as the acting Belgian Consul General in San Francisco until 1946, when he returned to Brussels. In this context, *The Virgin and Child with a rosary* joined one of the most significant collections of Early Netherlandish paintings of his day, hanging alongside works such as Hans Memling's *Portrait of a man* (Frick Collection, New York), Hieronymus Bosch's *Death and the Miser* (National Gallery of Art, Washington), and the Master of Frankfurt's *Portrait of the artist and his wife* (Koninklijk Museum voor Schone Kunsten, Antwerp).

We are grateful to Peter van den Brink for generously sharing his research with us for this catalogue note.

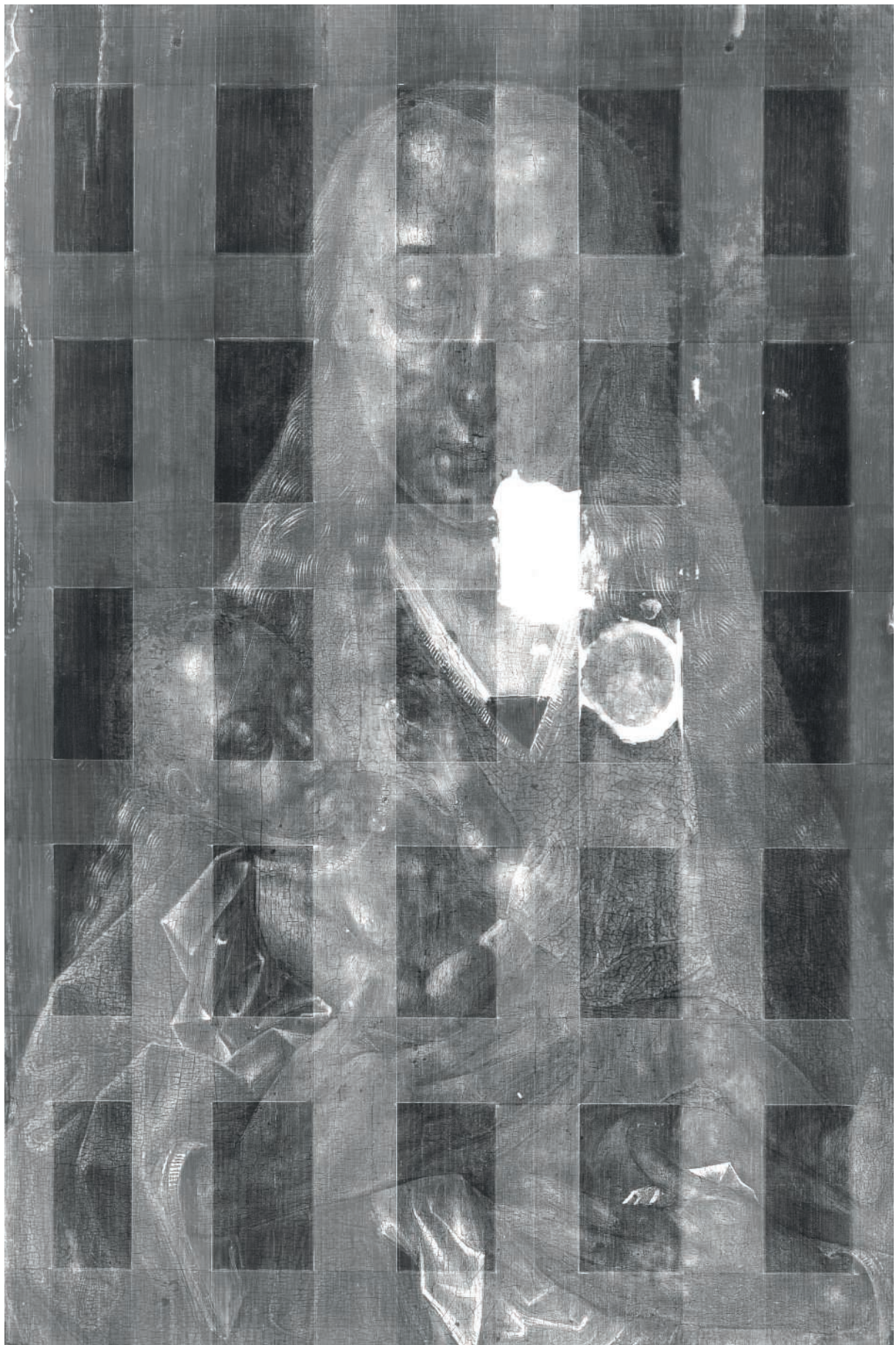


fig. 3 X-radiograph of the present lot.

48

JAN PROVOOST
(BERGEN-MONS, HENEGOUWEN
C. 1465-1529 BRUGES)

The Virgin and Child with angels in a landscape, a village beyond

oil on panel, in a later engaged frame

27 $\frac{7}{8}$ x 23 $\frac{1}{8}$ in. (70.3 x 58.7 cm.)

\$500,000-700,000

£400,000-550,000

€430,000-590,000

PROVENANCE:

Private collection, Europe.

[Property from an Important European Private Collection]; Christie's,
London, 2 December 2014, lot 9, where acquired by the present owner.





fig. 1 Jan van Eyck, *The Virgin and Child with Canon Joris van der Paele*, © Groeningemuseum, Bruges, Lukas - Art in Flanders VZW / Bridgeman Images.

A tranquil atmosphere suffuses this moving painting by Jan Provoost, Bruges' leading artist in the first quarter of the sixteenth century. Amid a charming landscape boasting a cloudless sky, the Virgin and Child bask in soft light while attended by angels, one of whom plays sweet music on his recorder as he looks lovingly upon the divine pair. Swathed in luxurious fabric, Mary's majestic, pyramidal form dominates the composition as she gazes solemnly at the viewer, her tender expression tinged with sorrow that speaks of her awareness of her son's fate. Several references to the Virgin's perfection and regal status pepper the composition, such as the enclosed garden, or *hortus conclusus* – which symbolizes her purity – and her seat in the form of a cushion on the ground, which signifies her humility. As plush as the pillow's velvet, a thick carpet of vegetation covers the soil in a manner evocative of millefleurs tapestries, thus adding yet another sumptuous detail to the painting.

Evidence of Jan Provoost's presumed training in the workshop of the celebrated manuscript illuminator Simon Marmion may be found in such delicately rendered, courtly touches as the lush foliage, the gold embroidery on the Virgin's cloak and the figures' refined features. A native of Mons in the Southern Netherlands, Provoost received his initial training from his father, Jan Provoost the Elder, before he is believed to have made the journey to Valenciennes to work with Marmion. Following the illuminator's death in 1489, Provoost married his widow, Johanna de Quarube. In 1493, Provoost joined the Guild of Saint Luke in Antwerp and then became a citizen of Bruges, which enabled the artist to have access to the Netherlands' two most important markets for painting. Provoost's prestigious career was punctuated by several honors, including presiding over the Bruges painters guild in 1519 and 1525, and supervising the city's decorative program for Charles V's Triumphal Entry in 1520. In that same year, Albrecht Dürer traveled to the Netherlands and had occasion to befriend Provoost, of whom the famed German artist made two drawn portraits.

Unlike many of his contemporaries, for whom repeating the same compositions was standard for practical and economic reasons, Jan

Provoost preferred to strive for inventiveness. In this instance, the artist began by choosing a less common theme: the Holy Family attended by angels, a subject that appears, for example, in an anonymous German panel of the *Nativity* (Gemäldegalerie, Berlin) as well as in the central panel of Albrecht Dürer's *Dresden Altarpiece* (Gemäldegalerie, Dresden). He then also elected to portray the Virgin as though poised to pass the Christ Child to one of the angels, who in turn points to the infant in a gesture that announces his role as Savior. This seemingly unprecedented iconographic arrangement enabled Provoost to create a captivating play of hands, while enhancing the panel's intimate mood. At the same time that Provoost introduced this novel element, he was also careful to refer to an older, much revered work of art: Jan van Eyck's 1436 *Virgin and Child with Saints Donatian and George and Canon Joris van der Paele* (fig. 1), then in the Collegiate Church of Saint Donatian in Bruges and now in the Groeningemuseum. In particular, Christ's pose echoes that of the infant in van Eyck's painting, and the Virgin's soft face and wavy, golden tresses are likewise reminiscent of those of her Eyckian counterpart. Rather than a precise copy, Provoost took inspiration from van Eyck's masterpiece to create a new vision, whose deft allusions to the past would have been noticed and appreciated by his audience.

Intended for private devotion, the present painting may have formed the central panel of a now-dispersed triptych, and in fact once incorporated wings by an unknown later artist (sold Christie's, London, 3 December 2014, lot 106). We are grateful to Professor Ron Spronk from Queen's University, Ontario, author of the forthcoming catalogue raisonné on Jan Provoost, for identifying this panel as a fully autograph work by the artist, on the basis of both photograph and infrared images. He further pointed out this panel's similarities with another treatment of the theme by the artist now in the National Gallery, London, and with *The Virgin and Child in Glory* in the Hermitage, St. Petersburg. The free and economical underdrawing (fig. 2), which shows numerous changes to the original composition, is consistent with underdrawing found in other works by the artist (for comparison, see R. Spronk, 'Jan Provoost', *Bruges et la Renaissance: de Memling à Pourbus*, Paris, 1998, pp. 31-48, nos. 19-28).



fig. 2 IRR of the present lot.

THE LEGACY OF CARAVAGGIO

49

JUSEPE DE RIBERA,
CALLED LO SPAGNOLETTO
(XÀTIVA 1591-1652 NAPLES)

Saint Paul

signed and dated 'Jusepe de Ribera / español. F. 1632' (lower right)

oil on canvas

39 $\frac{7}{8}$ x 29 $\frac{3}{4}$ in. (101.5 x 75.5 cm.)

\$200,000-300,000

£160,000-230,000

€170,000-250,000

PROVENANCE:

Anonymous sale; Koller, Zürich, 23 March 2007, lot 3021, where acquired by the present owner.

LITERATURE:

N. Spinosa, *Ribera: L'Opera completa*, 2nd ed., Naples, 2006, p. 315, cat. A147, illustrated.

N. Spinosa, *Ribera: L'Obra completa*, 2nd ed., Madrid, 2008, p. 492, cat. B19, illustrated.

N. Spinosa, *Pittura del Seicento a Napoli da Caravaggio a Massimo Stanzione*, Naples, 2010, p. 315, no. 367, illustrated.

Signed and dated 1632, this picture was made at the height of Jusepe de Ribera's career. By that date he had become the leading painter in Naples, a city that was then at the peak of its power, the second largest urban center in Europe, alive with artistic creativity and a destination for painters from the rest of the Continent. In this landscape, which was at times unsparingly competitive, Ribera dominated. He executed highly important commissions for the ruling Spanish viceroys, three of which he served during his time in the city, and provided pictures for a burgeoning market of local and foreign patrons, drawn to his dramatic, magnetic naturalism.

In this prolific period of activity Ribera covered a range of subject matter with startling originality and virtuosity. He produced the renowned series of philosophers for the Duke of Alcalà, together with many images of saints, in states of penitence, ecstasy and reflection. This powerful depiction of Saint Paul, sword held upright in his right hand and a book in his left, can be compared to the three-quarter-length picture of Saint Paul, of the same year, in the Hispanic Society of America in New York, and the *Saint James the Great* (Pushkin State Museum of Fine Arts, Moscow), the latter seemingly using the same model in a very similar pose, at a slightly younger age. The intense lighting and focused gaze in the present picture brings an immediacy to the composition that is at once arresting and engaging. Spinosa (*op. cit.*) draws further parallels with other pictures made during an intense period of activity, including the *Saint James* in the Museo de Bellas Artes, Seville.



THE LEGACY OF CARAVAGGIO

PROPERTY FROM A NOBLE EUROPEAN PRIVATE COLLECTION

50

ARTEMISIA GENTILESCHI (ROME 1593-1654 NAPLES) AND ASSOCIATE

The Triumph of Galatea

oil on canvas

77½ x 100⅞ in. (196.85 x 254.5 cm.)

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

£790,000-1,200,000

€850,000-1,300,000

PROVENANCE:

(Probably) Don Antonio Ruffo (1610/1611-1678), Messina, listed as no. 80 in his posthumous inventory of 1703.

[The Property of a Gentleman]; Christie's, New York, 13 April 2007, lot 91, as Bernardino Cavallino.

EXHIBITED:

Naples, Museo di Capodimonte, *Ritorno al Barocco: Da Caravaggio a Vanvitelli*, 12 December 2009-11 April 2010, no. 1.95, as Bernardino Cavallino.

Milan, Palazzo Reale, *Artemisia Gentileschi. Storia di una passione*, 22 September 2011-9 January 2012, no. 53, as Bernardino Cavallino.

Rome, Palazzo Braschi, *Artemisia Gentileschi e il suo tempo*, 30 November 2016-7 May 2017, no. 94, as Artemisia Gentileschi and Onofrio Palumbo.

LITERATURE:

R. Contini, 'Pisa e Napoli: I diversi Tirreni di Artemisia Lomi Gentileschi', *Artemisia: La musa Clio e gli anni napoletani*, exhibition catalogue, Rome, 2013, p. 24, fig. 1, as 'Gentileschi or Palomba'.



fig. 1 Artemisia Gentileschi, *Self-Portrait as Saint Catherine of Alexandria*, National Gallery, London.









fig. 2 Raphael Sanzio da Urbino, *Triumph of Galatea*, Villa Farnesina, Rome, © Scala / Art Resource, NY.

*‘My illustrious lordship, I will show [you]
what a woman can do.’*

–Artemisia Gentileschi

In the seventeenth century in Europe, a moment in history when women artists were not easily accepted, Artemisia Gentileschi was exceptional. Artemisia was born in Rome, the daughter of the celebrated painter Orazio Gentileschi. As a young girl, she served as an apprentice to her father and learned the skills essential to becoming a professional painter. When her father recognized that she had advanced beyond his ability to train her, he hired the painter Agostino Tassi to further her painting skills. In 1612, Tassi raped Artemisia, an event now inextricably linked to her name. After a lengthy trial, Tassi was found guilty and jailed for eight months. The event had a hugely negative impact on Artemisia’s reputation, and she suffered from gossip branding her a promiscuous woman. Shortly after the trial, Orazio arranged a marriage for his daughter, after which she moved to Florence, where she earned the patronage of the Medici duke, Cosimo II. During her Florentine period, Gentileschi was held in high esteem by both the royal court and scholars, and even established a relationship with the astronomer, philosopher and physicist, Galileo. She and her husband had two daughters, both of whom eventually became painters. When

Gentileschi and her husband separated, she became the head of her own household, enjoying a freedom and independence known by few of her female contemporaries. She and her daughters moved frequently for career opportunities and to accommodate patrons, a group that included various members of the Medici family and King Charles I of England. In 1641, Gentileschi relocated to Naples, where she lived for the remainder of her life. While a well-known painter in her lifetime, after her death a great deal of Artemisia’s work fell into obscurity, often attributed to other followers of Caravaggio or to her father.

The art historian Mary Garrard has noted that Artemisia Gentileschi ‘suffered a scholarly neglect that is unthinkable for an artist of her caliber’ (M.D. Garrard, *Artemisia Gentileschi*, New York, 1993, p. 3). Today, in the light of recent scholarly activity, Gentileschi is recognized as a remarkable figure who challenged conventions and defied expectations to become a successful artist and one of the greatest storytellers of her time. Current events, too, have made her paintings timely, given their emphasis on female figures rebelling against men in power. The last several years have witnessed a sudden surge in market interest for Gentileschi, with her works achieving record prices, and, in the spring of 2020, the National Gallery, London, will stage a major exhibition of Gentileschi’s work to celebrate their 2018 acquisition of Gentileschi’s *Self-Portrait as Saint Catherine of Alexandria* of circa 1615-17 (fig. 1), the first work by a female artist acquired for the gallery’s permanent collection in twenty-seven years.



fig. 3 Bernardino Cavallino, *Triumph of Galatea*, National Gallery of Art, Washington, D.C.

The present painting depicts the Triumph of Galatea. According to both Homer and Hesiod, the sea nymph Galatea (meaning 'she who is milk-white') was the fairest and most beloved of the Nereids, the fifty daughters of Nereus. In Ovid's *Metamorphoses*, Galatea appears as the beloved of the shepherd Acis. Their love inspired the jealous fury of another of her admirers, the cyclops Polyphemus. In a rage, Polyphemus killed his rival with a rock. Galatea then transformed his blood into the River Acis. During the Renaissance and Baroque periods, painters depicted various episodes from Ovid's story, and poets and opera librettists explored this famous classical love triangle. The Triumph of Galatea also became a popular subject, thanks in large part to Raphael's fresco in the Villa Farnesina in Rome, completed around 1514 (fig. 2). The painting established the basic conventions for the depiction of the subject by subsequent Italian artists, showing Galatea, a nude figure encircled in a billowing cloak, riding atop a large shell pulled by dolphins and surrounded by nymphs and tritons frolicking upon the waves. The ultimate source for these depictions is a lost wall painting described in the third century by Philostratus the Elder in his *Imagines*:

'The nymph sports on the peaceful sea, driving a team of four dolphins yoked together and working in harmony; and maiden-daughters of Triton, Galatea's servants, guide them, curving them in if they try to do anything mischievous or contrary to the rein. She holds over her heads against the wind a light scarf of sea-purple to provide a shade for herself and a sail for her chariot, and from it a kind of radiance falls upon her forehead and

her head, though no white more charming than the bloom on her cheek; her hair is not tossed by the breeze, for it is so moist that it is proof against the wind. And lo, her right elbow stands out and her white forearm is bent back, while she rests her fingers on her delicate shoulder, and her arms are gently rounded, and her breasts project, nor yet is beauty lacking in her thigh. Her foot, with the graceful part that ends in it, is painted as on the sea and it lightly touches the water as if it were the rudder guiding her chariot. Her eyes are wonderful, for they have a kind of distant look that travels as far as the sea extends.' (quoted in A. Fairbanks, ed. and trans., *Philostratus the Elder, Imagines*, London, 1931, book 2, chapter 18.)

When the present painting was sold in these Rooms in 2007, it was attributed to Bernardino Cavallino, one of the leading artistic figures in Naples during the first half of the seventeenth century. This attribution was based in large part upon its affinities with another large canvas depicting the *Triumph of Galatea*, similarly dated to around 1650, and generally accepted as a work by Cavallino (fig. 3; National Gallery of Art, Washington). Similarities between the mature works of Artemisia and those of Cavallino in Naples have led to numerous confusions and conflations of their respective *oeuvres*. Indeed, the composition, figure types and coloring of the Washington painting and the present work undoubtedly compare well, and it is therefore unsurprising that the present painting was initially attributed to Cavallino rather than Gentileschi. Nevertheless, when both works were exhibited in Naples in 2009-10 and then in Rome in 2011-12, scholars were able to reconsider



fig. 4 Orazio Gentileschi, *Danaë*, J. Paul Getty Museum, Los Angeles.

the relationship between the two works and re-evaluate the present painting's attribution, correctly recognizing it as the work of Artemisia.

Surrounded by a billowing mantle of intense ultramarine, Galatea sits upon the edge of a large, scalloped shell, on a seat fashioned from brilliant red coral. In one hand she loosely holds the reigns of the dolphins which draw her 'chariot' through the waves. Galatea's pose finds comparisons in other later works painted in Naples by Artemisia, like her *Lucretia* of around 1645-50 (Private collection), while the upward gaze of the figure's head, dramatically thrown into shadow, can likewise be found in her Neapolitan paintings, such as the *Cleopatra* of circa 1640-45 (Private collection, Naples). This pose, in turn, seems to have been adapted from works by Orazio: throwing her arm upward, with her torso twisted slightly and her head thrown back, Galatea clearly echoes Orazio's *Danaë* of circa 1621-23 (fig. 4; J. Paul Getty Museum, Los Angeles).

Artemisia was, without a doubt, responsible for the central figure of Galatea and the shell, and probably the two tritons in the foreground of the painting. Riccardo Lattuada has attributed the work in its entirety to Artemisia, but Nicola Spinosa has proposed that the tritons in the background might have been completed by another artist working in collaboration with Gentileschi, perhaps Onofrio Palumbo. Palumbo worked in Naples and collaborated with Artemisia there, following her return from England around 1642, together painting works like the *Susanna and the Elders* of 1652 (Pinacoteca Nazionale, Bologna). Spinosa has suggested that the tritons manifest the more rugged naturalism favored by Palumbo. However, a great deal about Artemisia's workshop and collaborative practices in Naples have yet to be explored and clarified by scholars, and until they are, such hypotheses must remain speculative.

The painting's provenance merits note. An inventory made in 1703 of 364 paintings in the possession of Don Antonio Ruffo, an important collector in Messina and a major patron of Artemisia in this period whose collection included Rembrandt's *Aristotle contemplating the bust of Homer* (fig. 5; Metropolitan Museum of Art, New York), references a painting by the artist, described under no. 80 as 'Galatea seated atop a large crab, drawn

by two dolphins and accompanied by 5 tritons, measuring 8 s 10 palmi' (transcribed in *Artemisia Gentileschi. Storia di una passione*, p. 254). For a long time, this picture was identified with Cavallino's *Galatea* in Washington. However, a number of discrepancies between the inventory description of the Ruffo canvas and the National Gallery painting – including the dimensions and number of tritons – called this provenance into question. Furthermore, technical examination of the Washington painting has found no evidence of the separate hands of both Artemisia, to whom the commission was awarded, and Cavallino. It is therefore unlikely that the National Gallery painting is the one described in Ruffo's collection, which is instead the present canvas.

Gentileschi corresponded frequently with Ruffo between January 1649 and January 1651, and these letters demonstrate that between 1648 and 1649 the artist was working on a painting of Galatea for Ruffo, which must of course be the work later described in his inventory. According to the correspondence, the process of completing the work seems to have faced various difficulties and delays, and it is not impossible that Artemisia sought out a collaborator to assist her in completing the commission. It was, moreover, in her correspondence with Ruffo that Artemisia famously wrote: 'My illustrious lordship, I will show [you] what a woman can do.' Without a doubt, this impressive painting, created for a significant patron, attests to Artemisia's superlative skills as a painter, achieved through uncompromising self-confidence and vision.



fig. 5 Rembrandt van Rijn, *Aristotle contemplating a Bust of Homer*, Metropolitan Museum of Art, New York.







STUDIO OF SEBASTIAN VRANCX (ANTWERP 1574-1647)

The Four Seasons

oil on panel, the reverses stamped with the coat-of-arms of the city
of Antwerp and the panel maker's mark of Michiel Claessens (active
Antwerp 1590-1637)

20½ x 31⅞ in. (52.1 x 81 cm.)

a set of four (4)

\$150,000-250,000

£120,000-200,000

€130,000-210,000

PROVENANCE:

with Galerie Robert Finck, Brussels, where acquired in 1958 by the family
of the following

[Property from a Private Collection]; Christie's, London, 7 July 2009, lot 7,
where acquired by the present owner.

EXHIBITED:

Dordrecht, Dordrecht Museum, *Nederlandse Landschappen uit de
zeventiende eeuw*, 6 July-2 September 1963, nos. 132-133, only *Spring* and
Summer exhibited, as 'Sebastian Vrancx'.

Haarlem, Frans Hals Museum, *De landman en de muze*, 14 June-29
August 1965, as 'Sebastian Vrancx'.

Amsterdam, Kunsthandel P. de Boer, *Nederland water/land: de relatie
tussen land en water in de Nederlandse schilderkunst van 1500 tot nu*,
13 January-19 February 1972, nos. 54 and 69, only *Autumn* and *Winter*
exhibited, as 'Sebastian Vrancx'.

The iconography of the Four Seasons derives from the medieval manuscript tradition, in particular from Books of Hours which were introduced by a calendar, listing the relevant liturgical feasts for each month, and were illustrated by images depicting the various activities or labors associated with that time of year, such as the corn harvest depicted with such delightful clarity in the *Allegory of Summer*. As an independent category of painting, the months and seasons became established subjects in Flanders with the work of Pieter Bruegel the Elder, namely his seminal cycle of the Months painted for the home of his patron, Nicolaes Jongelinck (now Kunsthistorisches Museum, Vienna; Metropolitan Museum of Art, New York; and Lobkowicz collection, Prague).

The present set, like Vrancx's sets of the four seasons, examples of which include the paintings sold Christie's, London, 9 July 2015, lot 29, incorporate a number of stock motifs and charming details in order to signal the various times of year following in the tradition of the Labors of the Months. The crystalline light of *Spring* floods a scene in which a pair of courtly lovers converse in the foreground, with peasants herding sheep and planting trees beyond them. The heat of the sun imbues the scene in *Summer*, where a tired peasant quenches his thirst during the

corn harvest. In *Autumn*, the wheat has been replaced by grapes, and two gentlemen at center taste the resulting product. Finally, snow-blanketed *Winter* shows a man splitting logs while revelers sport across the ice in the background. In each case, the vignette is set against imagined views of the rolling Flemish countryside.

The distinctive marks on the reverse of the Baltic oak panel representing *Winter* are an extremely rare and important survival (fig. 1), providing valuable insight into the processing, supply and transportation of artists' supplies in the sixteenth century. The panel shows a densely-gathered group of incised lines, one running straight along the wood grain, intersected by seven slanting diagonal incisions. These can be identified as cargo or timber merchants' marks, made after the tree was felled and the planks hewn but before it was shipped to the Netherlands. It has been suggested that the lines represent different offspring from merchant families, with marks added with every new generation (private communication with Dr. Ian Tyers, July 2019). Typically, such marks would have been planned or sanded down when the wood was processed by panel makers in the Netherlands, and so their existence here represents an extraordinary survival, providing a fascinating insight into the complexities of the trade in artists' materials.



PIETER BRUEGHEL II (BRUSSELS 1564/5-1637/8 ANTWERP)

The Birdtrap

oil on panel

15½ x 22½ in. (38.5 x 57.2 cm.)

\$500,000-700,000

£390,000-540,000

€420,000-590,000

PROVENANCE:

[Property from a European Private Collection]; Sotheby's, London, 5 July 2018, lot 130, as 'Circle of Pieter Brueghel the Younger', where acquired by the present owner.

LITERATURE:

P. Fraiture, *Les supports de peintures en bois dans les anciens Pays-Bas méridionaux de 1450 à 1650: analyses dendrochronologiques et archéologiques*, II, Ph.D. dissertation, 2007, pp. 205-206.

C. Currie and D. Allart, *The Brueg[H]el Phenomenon: Paintings by Pieter Bruegel the Elder and Pieter Brueghel the Younger with a Special Focus on Technique and Copying Practice*, II, Brussels, 2012, pp. 513-515, figs. 334a-d, as 'Anonymous'.

This picture is a fine example of what is arguably the Brueghel dynasty's most iconic invention and one of the most enduringly popular compositions of the Netherlandish landscape tradition. Although no fewer than 127 versions from the family's studio and followers have survived, fewer than fifty are now believed to be autograph works by Pieter Brueghel II himself, with the remainder being largely workshop copies of varying degrees of quality (K. Ertz, *op. cit.*, pp. 605-30, nos. E682 to A805a). Though previously regarded as a work by an anonymous contemporary, Klaus Ertz has recently had the opportunity to study the painting at first hand and recognized it as an autograph work.

Debate remains as to which member of the Brueghel family devised the prototype for this successful composition. Traditionally, the prototype has been thought to be a painting attributed to Pieter Bruegel I, signed and dated 1565, now in the Musées Royaux des Beaux-Arts, Brussels. That view is not, however, beyond dispute: although Friedländer considered it to be an autograph work by the Elder, authors as early as Groomann and Glück were doubtful of the attribution, and the question remains open. Another signed version, dated by Shipp to 1564, formerly in the A. Hassid collection in London, has also been considered to be the original by the Elder. Moreover, the invention of this popular composition could be entirely Pieter the Younger's or alternatively that of his younger sibling Jan (for a summary of the debate, see Ertz in *Breughel-Brueghel*, exhibition catalogue, Essen, Antwerp and Vienna, 1997-1998, pp. 169-171). Beyond doubt is that the design of the *Birdtrap* was inspired, to a great degree, by Pieter the Elder's celebrated masterpiece *Hunters in the Snow* of 1565, belonging of the artist's famous cycle of the Seasons (Kunsthistorisches Museum, Vienna; the others: Lobkowitz Palace, Prague; and Metropolitan Museum of Art, New York).

Whatever the prototype, the distinctive beauty of the composition remains unchallenged. After the Vienna picture, the view is one of the earliest pure representations of the Netherlandish landscape (in the catalogue of the exhibition *Le siècle de Brueghel*, Brussels, Musées Royaux des Beaux-Arts, 27 September-24 November 1963, p. 69, George Marlier identified the village depicted as Pede-Ste-Anne in Brabant, the

silhouette in the background being that of Antwerp) and one of the seminal examples of the theme of the winter landscape. In contrast to the Elder's *Hunters in the Snow*, where the figures walk through a rather somber, still countryside, where the air is clear and biting cold, in Pieter the Younger's *Birdtrap*, the figures are enjoying the pleasures of winter in a more welcoming atmosphere.

The painting indeed offers a vivid evocation of the various delights of wintertime: in the landscape blanketed in snow, a merry band of country folk are skating, curling, playing skittles and hockey on a frozen river. The cold winter air, conveyed with remarkable accuracy by the artist's muted palette, mainly made up of blues and earthy tonalities, is intelligently broken up through the bright red frocks worn by some of the figures, enlivening the whole picture. Yet the most characteristic feature of the composition is the almost graphic, intricate network of entwined bare branches set against the snow or the light winter sky. It creates a lace-like, almost abstract pattern of the utmost decorative effect.

But beneath the seemingly anecdotal, light-hearted subject lies a moral commentary on the precariousness of life: below one of Pieter Bruegel I's engravings, *Winter – Ice skating before St. George's Gate, Antwerp*, is the inscription *Lubricitas Vitae Humanae. La Lubricité de la vie humaine. Die Slibberachtigheyt van's Menschen Leven*, that is the 'Slipperiness [or fragility] of human life' was added. This label invests the *Birdtrap* with new meaning: the picture emphasizes the obliviousness of the birds towards the threat of the trap, which, in turn, is mirrored by the carefree play of the skaters upon the flimsy ice. Likewise, the fishing hole in the center of the frozen river, waiting for the unwary skater, and the figures of the two children running heedlessly towards their parents across the ice despite the latter's warning cries, function as a reminder of the dangers that lurk beneath the innocent pleasures of the Flemish winter countryside. Brueghel delivers with this fine work a message of lasting poignancy about the uncertainty and fickleness of existence.

A copy of the certificate from Dr. Klaus Ertz is available upon request.



GIJSBERT GILLISZ. DE HONDECOETER (UTRECHT 1604-1653)

Adam and Eve in the Garden of Eden

signed and dated 'Gf DH / A 1635' ('Gf' and 'DH' linked, lower left)

oil on panel

37½ x 56 in. (95.2 x 142.2 cm.)

\$150,000-250,000

£120,000-200,000

€130,000-210,000

PROVENANCE:

[Fiseau]; his sale (†), van der Schley a.o., Amsterdam, 30 August 1797, lot 96 (f 7 to Brentano).

As the son of the landscape painter Gillis de Hondecoeter and father and teacher of the renowned bird painter Melchior d'Hondecoeter, Gijsbert Gillisz. de Hondecoeter belonged to an artistic family that spanned generations. Gijsbert worked with his father in Amsterdam until 1629, the year in which he returned to Utrecht and became a member of the city's painters guild, residing there for the remainder of his life.

This panel, which dates to Gijsbert's early maturity, is among the largest and most complex compositions by him known today. A number of the animals likely derive from preparatory drawings by Gijsbert or his father, as they recur in other paintings by the two. A nearly identical cow to the one seen in the left foreground, though of different color, features in the central middle ground of Gillis' *Elijah fed by the ravens* of 1624 (The State Hermitage Museum, St. Petersburg) and again in a small, undated panel sold Sotheby's, London, 1 November 2007, lot 80. Similarly, the hound viewed in profile in the right middle ground of this painting likewise appears in a work, now variously given to both artists, which was recently sold with an attribution to an artist in the circle of Roelant Savery (Christie's, London, 6 July 2005, lot 41). Finally, two of the waterfowl in the central foreground recur in Gijsbert's *Garden of Eden* of 1644 (Sotheby's, New York, 22 January 2004, lot 191), though the nesting bird is viewed in the opposite direction.



SEBASTIANO RICCI
(BELLUNO 1659-1734 VENICE)

The Temptation of Saint Anthony

oil on canvas

25 $\frac{1}{8}$ x 38 $\frac{3}{4}$ in. (63.7 x 98.5 cm.)

\$120,000-180,000

£94,000-140,000

€110,000-150,000

Executed *circa* 1706-07 while Ricci was resident in Florence, this well-preserved, recently rediscovered canvas is a fine example of the artist's fluid, painterly approach to painting. Such works found tremendous appeal at the highest levels of Florentine society, having been appreciated by such patrons as Grand Prince Ferdinando de' Medici, who turned to the artist for a number of important commissions in the period. While in Florence, Ricci came into contact with Alessandro Magnasco, whose fantastical scenes conceived largely in earth tones with touches of local colors heavily influenced Ricci's own work.

Ricci treated the present subject on a number of occasions, often repeating motifs. In an upright painting dating to the same period painted in collaboration with Antonio Peruzzini (Hermitage, St. Petersburg), Ricci again deployed the figure seen here on all fours as well as the reclining figure of Saint Anthony, his right arm extended, cross in hand, in an effort to keep the monstrous figures at bay. These same two figures also feature in a painting of this subject in the Ca' Rezzonico, Venice. Similarly, the centaur holding a tambourine in the present painting can likewise be found in the version sold Sotheby's, London, 14 April 2011, lot 173.





PROPERTY FROM A PRIVATE COLLECTION

55

GAETANO GANDOLFI
(SAN MATTEO DELLA DECIMA
1734-1802 BOLOGNA)

Erminia amongst the Shepherds; and Rinaldo and Armida in the Garden of Delights

oil on canvas, unlined
41½ x 44¾ in. (105.4 x 112.6 cm.)

a pair

\$400,000-600,000

£320,000-470,000
€340,000-510,000

PROVENANCE:

Acquired by the father of the present owner.

These recently discovered and hitherto unpublished pictures, which have never before appeared on the market, are exceptionally fine works by Gaetano Gandolfi, who, along with his brother Ubaldo, was the pre-eminent painter in Bologna in the second half of the eighteenth century. Dated by Donatella Biagi Maino to *circa* 1765 (private communication, 15 December 2016), these two unlined canvases display the virtuoso handling and rich palette that define the artist's mature work. Biagi Maino compares the present pictures with Gaetano's *Meeting of Ulysses and Circe*, dated 1766 and now in the Museo Civico, Piacenza, and with the artist's *Pentecost* – an altarpiece thought to have been completed in 1766 for the church of SS. Giovanni and Paolo in Rimini but destroyed in 1944, and only known through a *bozzetto* now in a private collection (see D. Biagi Maino, *Gaetano Gandolfi*, Turin, 1995, p. 352, no. 30, fig. 36). Daniele Benati, however, has proposed a slightly later dating for the two pictures, dating them to *circa* 1770 (private communication, October 2019).



In 1760, with the financial assistance of the Venetian merchant Antonio Buratti, Gandolfi traveled to Venice. This year in the Republic marked a significant turning point in his career. The influence of painters such as Piazzetta, Tiepolo, Ricci and Pittoni was immediately evident in the development of Gaetano's style and would inform the Bolognese artist's work during these highly successful middle years until the 1780s. Despite being an ardent and long-standing critic of Jacques-Louis David, Gaetano developed a more neoclassical style later on in his career before his untimely death in 1802 while playing a game of *bocce*.

The subjects of these canvases are taken from *Gerusalemme Liberata*, Torquato Tasso's epic poem from 1581 that follows the vicissitudes of the warring Christians and Saracens. In the first picture, Erminia, the daughter of the Saracen King, is shown encountering a shepherd and his family, while she searches for the injured Tancred. In order to avoid detection she has disguised herself in armor, and the shepherd thus

mistakes her for one of the knights fighting in the Crusade. It has been suggested that the model for Erminia was Gaetano's wife, Giovanna Spisani, whose portrait he painted soon after their marriage in 1763 (Private collection; see D. Biagi Maino, *op. cit.*, p. 347, no. 13, fig. 14). The pendant depicts Rinaldo and Armida, an episode from Canto XVI in which Tasso tells the story of Christian knights who went to liberate Christ's tomb in Jerusalem. Rinaldo has been seduced by the beauty of the magician Armida, who keeps him in the magic garden of her enchanted palace. The lovers are being spied on by Ubaldo and Carlo, the two Danish knights who have come to release their companion from Armida's spell.

PROPERTY FROM THE COLLECTION OF RICHARD D. AND BILLIE LOU WOOD

56

HUBERT ROBERT
(PARIS 1733-1808)

The park of a country villa with figures promenading near a cascade of water

oil on canvas
19½ x 26 in. (49.5 x 66 cm.)

\$150,000-250,000

£120,000-200,000
€130,000-210,000

PROVENANCE:

with M. Knoedler & Co., New York.
Mrs. John Barry Ryan, New York.
Anonymous sale; Sotheby's, London, 6 December 1995, lot 200.
with W.M. Brady & Co. inc., New York.

EXHIBITED:

New York, Metropolitan Museum of Art, summer loan 1961-72.

Few painters in the history of European art were as capable of presenting the grandeur and sublimity of nature as was Robert, while also conveying its charms and less exalted delights. Executed with ebullient rapidity and an almost poetic sensitivity to the subtleties of light, this intimate view of a French garden with a cascade may be confidently dated to around 1787 to 1789, at the eve of the French Revolution, on the basis of the distinctive attire of the two figures who gaze over the balustrade at lower left.

The narrow canal that recedes into the distance, lined by rows of poplar trees, is evocative of the gardens and cascades of the château de Sceaux. While Robert was often inspired by real places, monuments and buildings, he rarely reproduced them with topographical accuracy; usually, he skewed them a bit, reinventing them at least slightly, to fit his fancy. The twin lions that flank the cascade in the present painting, for example, are not found in the gardens of the the château de Sceaux, but the connection to its Grand Canal are significant enough to suggest that Robert used it as inspiration for this *capriccio*.

By the mid-1770s, the picturesque garden had become a central preoccupation to Robert, who was increasingly giving over his time to its design. In 1775, Robert was commissioned by Louis XVI to paint two canvases of the gardens of Versailles, which were in the process of being

replanted. In 1778, he was named *Dessinateur des jardins du Roi* and began the design and reinstallation of the Baths of Apollo at Versailles. In collaboration with other designers, Robert planned picturesque gardens and garden buildings for several royal residences, including the Petit Trianon, Compiègne, Fontainebleau and Rambouillet. Beginning in 1775, Robert undertook the design of a number of picturesque gardens for private patrons, including the gardens at Ermenonville, Monceau, Méréville, and Retz, often working for patrons who also collected his paintings, and often basing his garden designs on painted views of his conception of the garden he intended to install for them. Having completed the garden, he would frequently execute paintings based on the newly finished site, ornamented with his characteristic staffage of rustic human figures, domesticated animals and decorative statuary. As Kimerly Rorschach has remarked, 'strict topographical accuracy was secondary, even in paintings apparently used as design guides, for they are visions of a finished garden rather than blueprints for constructing one' (*Claude to Corot: The Development of Landscape Painting in France*, New York, 1990, pp. 118-119).

We are grateful to Joseph Baillio and Dominique Brême for their assistance in cataloguing this lot.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

57

JEAN-FRANÇOIS DE TROY
(PARIS 1679-1752 ROME)

Paris and Oenone

oil on canvas

61 $\frac{1}{2}$ x 47 $\frac{3}{4}$ in. (156.5 x 121.5 cm.)

\$400,000-600,000

£320,000-470,000

€340,000-510,000

PROVENANCE:

(Probably) Louis-Jean-Marie de Bourbon, Duc de Penthièvre (1725-1793), and by descent to his daughter

Louise-Marie Adélaïde de Bourbon-Penthièvre, Duchess of Orléans (1753-1821), Paris, and from whom confiscated in March 1793 by the National Convention (23 Ventôse An II), and transferred to the Dépôt de Nesle for sale.

Private collection, Paris, 1950.

Anonymous sale; Thierry de Maigret, Paris, 10 December 2003, lot 44. with Colnaghi, London, where acquired by the present owner.

LITERATURE:

(Probably) recorded in the inventory of paintings in the Hôtel de Toulouse by J.B.P. le Brun on 23 November 1793, National Archives, Paris, p. 5, as 'Aux Gardes Meubles. 38-74 Several...mediocre paintings; and a Paris Bordone representing Angélique and Médor among which there are several of the greatest importance'.

(Probably) included in the list of paintings sent to the Dépôt de Nesle to await sale (Inventory of the National Depot of Nesle citizen Mulot and under the responsibility of the Monuments Commission – the whole coming from the Emigrants hereafter named with the Inventories described according to each of the objects to the effect of 'have perfect knowledge of this deposit that the citizen will take under his care, said inventory made by JBP Le Brun assistant to the Temporary Commission, rue du Gros Chenet n° 47. started on 27 Germinal and ended on 30 Prairial, Peinthièvres [sic]. Exhibit 108-118), March-June 1793, pp. 304, 359-360, no. 12, as 'Angélique and Médor on canvas same size'.

(Probably) mentioned in the manuscript describing the works in the Penthièvre collection (État des Tableaux set up in the Apartments of SAS Monseigneur le duc de Penthièvre in his hotel in Paris with an explanation of the subjects represented there and the names of the painters), fol. 53-54, pp. 11-12, where said to have hung above the door leading to the Grand Cabinet.





fig. 1 Jean-Marc Nattier, *Portrait of Louis-Jean-Marie de Bourbon, Duc de Penthièvre*, Private collection.

Most often remembered today as the inventor of the ‘tableaux de modes’ – a series of small, refined and witty genre scenes that chronicle urbane, aristocratic French society at leisure – Jean-François de Troy trained as a history painter who went on to produce many of the most admired and enduring altarpieces and sensual mythological paintings of the first half of the eighteenth century. Born into the third generation of a dynasty of painters originally from Toulouse, Jean-François de Troy was trained in Paris by his father, the portraitist and academician François de Troy. He was sent to Rome at his family’s expense in the winter of 1698 and would remain in Italy for seven years, the longest Italian apprenticeship of any eighteenth-century French painter. Within two years of his return to Paris in 1706, de Troy was made an associate and full member of the Academy on the same day, 28 July 1708. Rising quickly within the Academy’s ranks, between 1710 and 1720 de Troy painted mostly small-scale religious pictures and mythological subjects of a distinctly erotic character, such as *Susanna and the Elders* (1715, The State Hermitage Museum, St. Petersburg) and *Bacchus and Ariadne* (1717, Staatliche Museen Preussischer Kulturbesitz, Berlin). In 1724, de Troy received his first royal commission, two overdoors representing *Zephyr and Flora* and *Acis and Galatea* (Hôtel de Ville, Versailles) for the Versailles bedroom of Henri, Duc de Bourbon. His seven entries to the Salon of 1725 offered a complete survey to date of de Troy’s wide repertory, including two of his most refined ‘tableaux de modes’, *The Declaration of Love* and *The Garter* (Metropolitan Museum of Art, New York) and several large-scale mythologies. Throughout the 1730s, de Troy monopolised commissions for the Gobelins, submitting seven enormous tapestry cartoons for the History of Esther (Musée du Louvre, Paris), masterpieces that affirmed his own self-confident claim of being the modern French Veronese. Appointed Director of the French Academy in Rome in 1738, he spent the remainder of his life in the Eternal City, where he continued to paint history subjects in the grand manner for court, ecclesiastical and private patrons until his death in 1752.

De Troy’s *Paris and Oenone* is a large and impressive erotic mythology from the mid-1720s which was rediscovered only in 2003 (shortly after the publication of Christophe Leribault’s exemplary catalogue raisonné). The painting is presumably the work that passed from the collection of Louis-Jean-Marie de Bourbon, Duc de Penthièvre (fig. 1; 1725-1793) to his daughter, Louise-Marie Adélaïde de Bourbon-Penthièvre, Duchess of Orléans (1753-1821), from whom it was confiscated in March 1793 by the National Convention. It invokes the classical tale recounted by Apollodorus in the *Bibliotheca* (3.12.6) and by Horace in *Heroides* (V.9-25), in which Oenone, a water nymph and daughter of the river god Oeneus, writes an imaginary letter to her husband Paris, Prince of Troy, who had abandoned his wife for the beautiful Spartan queen, Helen of Troy. Oenone reminds her former husband that ‘...the beeches still keep my name which you carved upon them...and as the trunks grow, so grows my name.’ Their story would, of course, take a dark turn: Paris would abduct Helen, forcibly taking her with him back to Troy, the act which provoked the disastrous Trojan War, an event that had been prophesied from the moment of his birth. After the fall of Troy, Paris, who was wounded in the battle, returned to the forlorn Oenone. Although skilled in the medical arts, Oenone refused to nurse him back to health and Paris was returned to Mt. Ida to die. Oenone relented, but too late to save him. Rushing to Troy, she found Paris already dead and, in a frenzy of grief, took her own life.

In characteristic fashion, de Troy chose to depict the happiest and most affectionate moment in the tragic tale, when Paris and Oenone are in love, their bodies tenderly entwined, as Paris attests to his devotion to his bride by inscribing her name into the bark of the nearest tree. In de Troy’s painting, the lovers’ bodies almost entirely fill the canvas, all but spilling from it, their expressions of youthful ardor intensely concentrated on Paris’s poetic act of deathless commitment.



PROPERTY FROM THE COLLECTION OF RICHARD D. AND BILLIE LOU WOOD

58

HUBERT ROBERT
(PARIS 1733-1808)

Elegant figures in a river landscape (Le Canal)

oil on canvas

60½ x 87⅞ in. (153.7 x 221.3 cm.)

\$120,000-180,000

£94,000-140,000

€110,000-150,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 7 April 1989, lot 18A, as Hubert Robert and Studio.

(Possibly) Anonymous sale; Ader, Picard, Tajan, Paris, 9 April 1991, lot 62.

Following his release in August 1794 from Saint-Lazare prison, where he had been sent as an 'enemy of Liberty' and incarcerated for months by the revolutionary regime, the 62-year-old Robert returned to his busy career as a painter of large-scale landscape decorations. Although his work does not seem to have been much affected by the dangerous and shifting political sands of revolutionary Paris, Robert did respond to the changing fashions in the fine arts. While his essential subject matter in the 1790s and early 1800s - sweeping landscapes, cloistered private parks, Italianate gardens - had changed little since the beginning of his career in the late 1750s, the charming opulence of his overstuffed compositions and the bravura vigor of his handling evolved in his final years into the spare, austere design and polished paint handling typical of the prevailing Neoclassical aesthetic.

The present view of a poplar-lined river with a chateau in the distance, observed by a trio of elegant figures, illustrates this shift in Robert's style. Its large scale and relatively pale, subdued palette are appropriate for its intended purpose - the decoration of a great, late-Louis XVI-style salon where it would have been inserted into brightly painted, carved *boiserie* paneling. Robert likely produced this work in the years preceding his death from an attack of apoplexy in 1808, perhaps around 1802, when he was frequently in the company of Mme Récamier. An almost identical composition of the same title, with the addition of figures and a dog in the foreground, 63 x 38 cm., was in the Duchesse de Treviso Collection Sale, Paris, 7 May 1917, lot 29.

We are grateful to Joseph Baillio for his assistance in cataloguing this lot.



59

FRANÇOIS BOUCHER
(PARIS 1703-1770)***Venus discovering the dead Adonis***

oil on canvas

32 x 25½ in. (81 x 63 cm.)

\$300,000-500,000

£240,000-390,000

€260,000-420,000

PROVENANCE:

(Probably) Madame de Brevedent, Rouen, 1767 (together with its pendant).

Anonymous sale; Chariot, Paris, 20 March 1773, lot 22 (together with its pendant as the preceding lot).

[Verrier]; Paillet, Paris, 18 November 1776, lot 98 (1,117 livres to Rousseau, together with its pendant as the preceding lot).

Anonymous sale; Lebrun, Paris, 14 April 1784, lot 74 (880 livres, together with its pendant).

[Cabinet d'un Artiste]; Lebrun and Boileau, Paris, 22 January 1787, lot 126 (336 livres).

Laveissiere collection (according to an inscription on the reverse).

Countess Niel, until 1945 (with its pendant, according to the 1980 sale catalogue).

Anonymous sale; Sotheby's, Monaco, 26 May 1980, lot 553.

Ilhamy Hussein Pacha (1908-1992), Villa Baia dei Fiori, St-Jean-Cap-Ferrat; his sale (?), Ader Tajan, Monte Carlo, 14 March 1993, lot 121.

Ven House, near Sherborne, Somerset; Christie's, London, 21-22 June 1999, lot 650, where acquired by the present owner.

LITERATURE:

E. de Goncourt, *L'art du dix-huitieme siecle, par Edmond & Jules de Goncourt*, Paris, 1880, p. 190.

P. de Nolhac, *François Boucher 1703-1770*, Paris, 1907, p. 109.

E. Dacier, 'Le Catalogue de la vente Verrier', *Gazette des Beaux-Arts*, XII, May-June 1953, p. 320, 1776 catalogue entry illustrated on the front cover.

H. Voss, 'François Boucher's Early Development', *The Burlington Magazine*, XCV, March 1953, pp. 85-86, fig. 42.

A. Ananoff, *François Boucher*, Paris, 1976, pp. 221-222, no. 87, fig. 370.

P. Jean-Richard, *L'Œuvre gravé de François Boucher dans la Collection Edmond de Rothschild*, Paris, 1978, p. 334, under no. 1394.

A. Ananoff, *L'opera completa di Boucher*, Milan, 1980, pp. 91-92, no. 86, illustrated.

A. Laing, *François Boucher*, exhibition catalogue, New York, Detroit and Paris, 1986-1987, pp. 16, 103, under no. 6.

ENGRAVED:

L. Surugue, 1742

Le Vasseur, 1775

Boucher painted several depictions of episodes from the story of Venus and Adonis in the 1720s. *The Death of Adonis* is a work of vigor and ambition, probably painted when the artist was still in his early twenties. It is an addition to the corpus of works that helps scholars better understand what Pierre Rosenberg has called 'the mysterious beginnings of the young Boucher.'

The story of Venus' passion for the beautiful young Adonis was a favorite subject for European artists. In Ovid's tale, the tragedy of Venus and Adonis is recounted by Orpheus to an audience of animals and birds (*Metamorphoses*, Book X, lines 532-860). Child of an incestuous union of King Cinyras of Paphos and his daughter Myrrha, Adonis was renowned from childhood for his unequalled beauty. The Goddess of Love conceived an overwhelming passion for this mortal following a chance scratch she received from Cupid's arrow. Soon, she was to stay 'away from even the skies,' Ovid tells us. 'Adonis is preferred to heaven. She holds him fast, is his companion and, though her want has always been to take her ease in the shade, and to enhance her beauty by fostering it, now, over the mountain ridges, through the woods over rocky places set with thorns, she ranges with her garments girt up to her knees in the manner of Diana... She warns you too, Adonis, to fear these beasts, if only it were of any avail to warn... These beasts, and with them all savage things which do not turn their backs in flight, but offer their beasts to battle, do you, for my sake, dear boy, avoid, lest your manly courage be the ruin of us both.' Venus then departs in her swan-drawn chariot. 'But the boy's manly courage,' Ovid observes, 'would not brook advice...'

Adonis ignored the pleas and warnings of Venus and chose instead to follow his hounds, which roused a wild boar from its lair. The boar mortally wounded Adonis, and Venus, returning to Cyprus to tend the dying youth, sprinkled nectar over his blood, which brought forth sweet-smelling anemones, the flower so fragile that its petals are shaken off by the wind, and whose beauty, like Adonis', is of brief duration.

In Boucher's sparkling but heartfelt rendering of the subject, a grieving Venus descends on a cloud to mourn her dying lover, her swan-drawn chariot behind her. On the ground, Adonis is sprawled on his back clutching the quiver of arrows which failed to save him from the boar's savage assault. A weeping Cupid comforts the youth as his loyal hounds gently approach their master's battered body.

Boucher's *Death of Adonis* bears strong similarities to several of the artist's earliest known paintings; in particular, the Cupid is nearly identical in type and handling to putti in three of his paintings from the 1720s: his horizontal rendering of the same subject (see Ananoff, *op. cit.*, 1976, no. 39) and its pendant, *The Birth of Adonis* (see Ananoff, *op. cit.*, no. 38), as well as his depiction of *The Parting of Venus and Adonis* (fig. 1; sold Christie's, New York, 21 October 1997, lot 58).



fig. 1 François Boucher, *Venus and Adonis*, sold Christie's New York, 21 October, 1997, lot 58.







fig. 2 Carl Van Loo, *Venus and Mars*, Museum of Fine Arts, Houston.



fig. 3 Gabriel de Saint-Aubin, Sketch after the present lot, in [Verrier]; Paillet, Paris, 18 November 1776, lot 98.

The handling of *The Death of Adonis* is very close to the manner of Boucher's master, François Lemoyne (1688-1737), and its pale and limpid tonalities are similar to the soft, bright palette typical of the elder painter and evident in Lemoyne's own great rendition of the story of Venus and Adonis of 1729 (Nationalmuseum, Stockholm). Boucher's picture reveals other influences as well. Its glistening lighting and robust application of paint evoke qualities of facture and gesture found in the works of Sebastiano Ricci, who had visited Paris in December 1716 (when his host, Pierre Crozat, had introduced the Venetian painter to Watteau), and upon whom full membership in the French Academy was conferred in December 1720. Although it is not possible to document Boucher's acquaintance with specific works by Ricci, a familiarity cannot be doubted; until it was recognized in 1978 as the work of Boucher, *The Sacrifice of Gideon* (Musée du Louvre), a painting from the mid-1720s, was believed to be by Ricci himself.

The Death of Adonis can be quite precisely dated due to the curious history of its creation. The catalogues of several eighteenth-century sales indicate that Boucher painted his picture as a pendant to a depiction of *Mars and Venus* by the history painter Carle Vanloo (1705-1765), a painting that is today in the Blaffer Foundation at the Museum of Fine Arts, Houston (fig. 2). In the Verrier sale held on 18 November 1776, Boucher's painting was described as 'one of the most beautiful by this Master. It is a harmonious pendant to the preceding lot [Carle Vanloo, *Mars et Venus sur des nuages accompagnés de l'Amour*] and depicts Venus finding the

body of Adonis, and displaying her sorrow. Cupid moans with her: this subject is rendered with real poetry. The two paintings are engraved by Le Vasseur.' Confirming that the present painting was the picture in the Verrier collection is Gabriel de Saint-Aubin's tiny marginal illustration of it in his copy of the sale catalogue (fig. 3). This pendant pair were again sold together in an anonymous sale in April 1784. As the Verrier catalogue alludes, engravings of the pair of paintings by Jean Charles Le Vasseur were exhibited in the Salon of 1775; an earlier engraving of Boucher's picture was made by Louis Surugue in 1742.

Although Boucher's painting is not dated, Michel François Dandrè-Bardon, in an address before the Académie Royale on the 'Life of Carle Vanloo' delivered in 1765, identified Vanloo's *Mars and Venus* as having been painted in 1726. It seems reasonable to conclude that Boucher's pendant would have been executed at around the same time, and the style of the painting accords with a dating from the mid-1720s, shortly before Boucher departed for Italy in 1728 to take up his Prix de Rome. It should not be surprising that Boucher and Vanloo, only two years his senior, worked together on the same commission, as the two men were close companions in their youth. In 1728, they traveled together to Rome to study at the Académie de France, and their works were sometimes confused. The director of the French Academy in Rome, Nicolas Vleughels, regarded the two as his most promising students. After Vanloo's death in 1765, it was Boucher who was appointed to succeed him as *Premier Peintre du Roi* to Louis XV.

PROPERTY FROM A PRIVATE COLLECTION

60

JEAN-MARC NATTIER
(PARIS 1685-1766)

Portrait of a Chevalier of the Ordre du Saint-Esprit, half-length, in a red coat, wearing the blue ribbon and star of the order

indistinctly signed and dated 'J M Nattier 1759(?)' (center left)

oil on canvas

27¼ x 23 in. (69.2 x 58.4 cm.)

\$120,000-180,000

£94,000-140,000

€110,000-150,000

PROVENANCE:

Acquired by the grandfather of the present owner.

The son of an obscure portraitist and the younger brother of a history painter, Nattier was elected to the Academie in 1718 as a history painter, but soon turned to the more lucrative practice of portraiture. He quickly became the most sought-after portrait painter in Paris in the middle decades of the eighteenth century, admired in particular for his beautiful '*portraits historiques*' of women. In these 'mythologizing' likenesses, the pretty sitters swathed in yards of luminous silk draperies and holding divine attributes are depicted in the guise of Venus, Diana or Hebé. The artist proved himself equally adept at painting men, where his rendering of lifelike features and blunt character is as direct and naturalistic as anything in the portraits of Aved, Quentin de La Tour or his own son-in-law Louis Tocqué.

The present portrait of an unknown sitter is a remarkable image of virile dignity and modest self-confidence, an imposing figure, yet fully human and little idealized. The unsentimental observation of this strong and striking portrait may seem removed from the sometimes bland facility of Nattier's 'mythological' portraits of women, but there are certain parallels: his splendid red uniform, adorned with the star and sash of the Ordre du Saint-Esprit, is itself a kind of costume; his exquisitely executed hand, gallantly turned, and hint of a smile, are rendered with aristocratic *élan*. The energetic modeling, loose brushstrokes, and intense gaze of the sitter make the present painting comparable to the most beautiful male portraits by Nattier, such as that of *Louis Tocqué*, dated 1739 (Calouste Gulbenkian Museum, Lisbon), or the splendid portrait of *Fernando de Silva y Alvarez of Toledo, 12th Duke of Alba and Duke of Huescar* from 1749 (Private collection), sold in these Rooms on 31 October 2017 (lot 34).





PROPERTY FROM THE COLLECTION OF AMBASSADOR AND MRS. STEVEN GREEN

61

JEAN-BAPTISTE PATER
(VALENCIENNES 1695-1736 PARIS)

Fête champêtre; and A pastoral gathering

oil on canvas, a pair
each 17 $\frac{3}{8}$ x 22 $\frac{3}{4}$ in. (44.1 x 57.8 cm.)

a pair (2)

\$400,000-600,000

£320,000-470,000

€340,000-510,000

PROVENANCE:

C.T.D. Crews, London.

Anonymous sale [Property of a Lady]; Sotheby's, London, 19 April 1967, lots 100 and 101
(each £3,500 to Jenkins).

EXHIBITED:

London, Guildhall, *Works by French and English Painters of the Eighteenth Century*, 1902,
nos. 30 and 26.

LITERATURE:

F. Ingersoll-Smousse, *Pater*, Paris, 1928, pp. 43 and 47, nos. 64 and 116.



As Watteau's only true pupil, Jean-Baptiste Pater built his career on the shoulders of his teacher, quite naturally stepping in to fill the void left in the market by Watteau's untimely death in 1721. Pater was received into the French Académie in 1728 as a 'painter of modern subjects', and the artist best able to continue the tradition of *fêtes galantes* that his celebrated master had invented. Yet there is something lighter and more decorative in Pater's paintings than in his master's prototypes. His brushwork is looser and more liquid, his palette of pearly pinks, silver greys, milky ivories and acid blues is cooler, brighter and less autumnal than Watteau's.

As in Watteau's *fêtes galantes*, the lovers in the present pair of paintings wear an imaginative mixture of contemporary clothing and fancy dress, with the women in elegant street clothes and the men in theatrical costume. Musicians serenade the amorous couples as they court one another in idyllic, parkland settings, full of trees that appear to burst forth from the ground like jets of water from a fountain. The central group of figures in the first canvas appears in a variant by a follower of Pater in the musée de Nantes (see F. Ingersoll-Smouse, *op. cit.*, p. 44, no. 78, fig. 216). The second painting repeats a composition Pater created for Frederick the Great's Sanssouci Palace at Potsdam (*ibid.*, p. 121, no. 58), but Pater here adds the dog at right, and makes subtle changes to the statuary and the foliage.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

62

GIOVANNI BATTISTA SALVI,
CALLED SASSOFERRATO
(SASSOFERRATO 1609-1685 ROME)

The Madonna at prayer, a landscape beyond

oil on canvas

25¾ x 18¾ in. (65.4 x 47.6 cm.)

\$150,000-250,000

£120,000-200,000

€130,000-210,000

PROVENANCE:

The Hon. Edith Gibbs, London.

with Frost & Reed, London, no. 16455.

Anonymous sale; Christie's, New York, 31 January 1997, lot 197, where acquired by the present owner.

LITERATURE:

F. Macé de Lépanay, ed., *Il Sassoferrato: La devota bellezza/Devout Beauty*, exhibition catalogue, Milan, 2017, p. 104, under no. 1.



fig. 5 Sassoferrato, *A study for the head and shoulders of the Madonna*, The Royal Collection, London

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 adaptations 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 Sassoferrato'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, Sassoferrato created some of the most effective religious imagery of the seventeenth century.

This representation of the *Madonna at Prayer* is compositionally linked to the magnificent drawing in the collection of Her Majesty the Queen at Windsor Castle, inv. no. 6053 (fig. 1; see A. Blunt & H.L. Cooke, *Roman Drawings at Windsor Castle*, 1960, no. 877, p. 103, pl. 31; F. Macé de Lépanay, *loc. cit.*). The Queen's drawing, in turn, appears to have served as a preparatory drawing for *The Madonna adoring the Infant Christ* in the Städelches Kunstinstitut, Frankfurt. A bust-length version, again representing the Madonna on her own, was formerly in the collection of Federico Zeri (see F. Macé de Lépanay, *op. cit.*, pp. 106-107, no. 2). Ultimately, Sassoferrato seems to have based the devout pose of the Madonna on Albrecht Dürer's *Virgin at Prayer* in Dresden.



63

DONATO CRETÌ
(CREMONA 1671-1749 BOLOGNA)

***A young woman holding a flower reclining in a landscape, a
young man in the distance beyond***

oil on canvas
49 x 64¾ in. (125 x 165 cm.)

\$120,000-180,000

£94,000-140,000
€110,000-150,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 11 January 1996, lot 106.

EXHIBITED:

Possibly E. Riccòmini and C. Bernardini, *Donato Creti: Melancholy and Perfection*, exhibition catalogue, Milan, 1998, p. 66.

A similar composition, with the female figure in an almost identical pose, appears in Creti's *Girl Holding Flower*, dating to circa 1715-1721, in the Musei Civici, d'Arte Antica, Bologna (*loc. cit.*). The Bologna painting forms one of a set of eight, largescale overdoors, each depicting a single figure (four male and four female) and executed in a monochrome palette as though mimicking carved reliefs. She appears again, with slight variations, in Creti's *Allegorical Tomb of Joseph Addison* in Villa Wolkonsky, Rome (see R. Roli, 'Il Creti a Palazzo: il lascito Collina Sbaraglia al Senato di Bologna (1744)', *Arte a Bologna, Bollettino dei Musei Civici d'arte antica*, I, (1990), p. 50) and was later reprised among studies in a drawing in the Pinacoteca Nazionale, Bologna (inv. no. 1764).

Despite much study, the transcending theme of the Bologna overdoors has never been determined and the subject of *Girl Holding*

a Flower remains particularly enigmatic. The present composition differs from the Bologna painting not only in its coloration but also in the inclusion of a second, male figure in the background. The girl reclines within the mouth of a cave which, while providing an excuse for the dramatic *chiaroscuro* setting, may also provide insight into the painting's subject. The painting perhaps depicts an early moment in the episode of Echo and Narcissus, from Ovid's *Metamorphoses*. According to the Roman epic poem, having been rejected by Narcissus, Echo falls into despair, wasting until only her voice remains. The cave might be intended to evoke Echo's eponymous aural effect, while the background figure depicts Narcissus, as yet unaware of his own fate.



THOMAS HUDSON (DEVON 1701-1779 TWICKENHAM)

Portrait of John and Robert, sons of Robert Ker, 2nd Duke of Roxburghe, in van Dyck costume with their two dogs, an extensive landscape beyond

signed and dated 'T: Hudson Pinx.t / 1752' (lower right)

oil on canvas, unlined

54½ x 62½ in. (138.4 x 168.9 cm.)

\$200,000-300,000

£160,000-230,000

€170,000-250,000

PROVENANCE:

By descent in the sitters' family; Christie's, London, 1 June 1956, lot 33, when acquired by the following.

with Thos. Agnew & Sons, London, until 1957.

Anonymous sale; Christie's, London, 6 April 1973, lot 43 (16,800 gns.).

LITERATURE:

E. Miles, *Thomas Hudson 1701-1779: Portrait painter and collector, a bicentenary exhibition*, exhibition catalogue, Kenwood, London, 1979, fig. 3 (no page numbers).

Hudson was one of the foremost portrait painters in England in the mid-18th century and this supremely elegant double portrait of the Ker children in van Dyck costume was executed when he was at the height of his popularity, in the early 1750s. It shows Hudson's veneration of his seventeenth-century Flemish predecessor, Sir Anthony van Dyck, and also his debt to the work of contemporary French artists. The painting epitomises the fashionable portrait type that was in high demand amongst both the aristocracy and the rising middle classes in England.

The sitters were the sons of Robert Ker, 2nd Duke of Roxburghe (c. 1709-1755), a Scottish peer, who was created Earl Ker and Baron Ker of Wakefield in the County of York in 1722. Robert married his half-cousin, Essex Mostyn, daughter of Sir Roger Mostyn, 3rd Bt. in 1739 and had five children, two boys and three girls. The eldest son John (1740-1804), shown here seated with his right hand resting on the dog's head, succeeded his father in 1755, as 3rd Duke of Roxburghe. John was made Lord of the Bedchamber by King George III in 1767 and a Knight of the Thistle in 1768. In 1796, he was made a Privy Counsellor, and was appointed a Knight of the Garter in 1801. He was a serious bibliophile, collecting ancient and obscure texts, and he had a particular predilection for works by Shakespeare. His library was auctioned in 1812, leading to the formation of the Roxburghe Club. When John died unmarried and childless in 1804, the titles Earl Ker and Baron Ker, which had been created for his father in 1722, became extinct. John's younger brother Robert (1747-1781) joined the Army and was promoted to the rank of Lieutenant-Colonel in the 6th Dragoons cavalry regiment.

Hudson was part of a group of artists that gathered at Old Slaughter's Coffee House in St Martin's Lane, including William Hogarth, Allan Ramsay and Francis Hayman, who promoted Thomas Coram's Foundling Hospital, of which they were governors, as the first public exhibiting space for artists in London. Many of Hudson's patrons, past and future, were fellow governors, including William Bentinck, 2nd Duke of Portland, Robert Walpole, Earl of Orford and William Augustus, Duke of Cumberland, all of whom sat to Hudson for their portraits in the 1740s, and later, John Ker, 3rd Duke of Roxburghe. Hudson was also involved in early attempts to secure royal patronage for an English Academy of Arts and exhibited with the Society of Artists.

This portrait dates to Hudson's most successful period as a portrait painter. It was executed following his first trip to the continent, in 1748, during which he travelled to Paris, Flanders and Holland, accompanied by Hogarth, Hayman, Henry Cheere and the van Aken brothers. The playful mood of this painting shows the influence of contemporary French artists, some of whom were active in London, including Mercier and Gravelot, and by English artists working in the Rococo manner, such as Gainsborough and Hayman. Mercier's *Girl with a Cat* in the National Galleries of Scotland has a similarly playful mood. While the last decade of the artist's career, from 1758 to 1767, marked a decline in the number of portraits he painted, Hudson trained some of the most prominent portraitists of the next generation, most notably Joseph Wright of Derby and Sir Joshua Reynolds, who became the first president of the Royal Academy.



65

GEORGE ROMNEY, R.A.
(DALTON-IN-FURNESS,
LANCASHIRE 1734-1802 KENDAL, CUMBRIA)

Portrait of Mrs. Henrietta Glyn (1768-1845), half-length, in a white gown

oil on canvas
30 x 25½ in. (76.3 x 63.9 cm.)

\$150,000-250,000

£120,000-200,000
€130,000-210,000

PROVENANCE:

The sitter, London, and by descent in the family to J.C. Glyn, and by whom sold in December 1894 to the following with Thos. Agnew & Sons, London, and from whom acquired in April 1895 by J. Pierpont Morgan Sr. (1837-1913), London, and by descent to his son J. Pierpont Morgan Jr. (1867-1943), and from whom acquired by the following with Knoedler, New York, and from whom acquired by the following Private collection, USA.
Acquired by the grandfather of the present owner.

EXHIBITED:

London, Royal Academy, *Exhibition of Works by the Old Masters, and by Deceased Masters of the British School*, 6 January-14 March 1896, no. 24.
Paris, The Royal Pavillion, *Exposition Universelle*, 14 April-12 November 1900.
London, Whitechapel Art Gallery, *Spring Exhibition*, 1901, no. 257.
Birmingham, Birmingham Museum and Art Gallery, *Loan Collection of Portraits*, 1903, no. 13.
Manchester, Manchester City Art Gallery, *Loan Exhibition of Works of Early British Masters*, 1909, no. 5.
New York, Knoedler, *Exhibition of Paintings: Collection of J. P. Morgan*, 23 November-11 December 1943, no. 31.

LITERATURE:

T. H. Ward and W. Roberts, *Romney: A Biographical and Critical Essay with a Catalogue Raisonné of his Works*, II, London and New York, 1904, p. 61, illustrated.
T. H. Ward and W. Roberts, *Pictures in the Collection of J. Pierpont Morgan at Prince's Gate & Dover House, London: English School*, London, 1907, n.p.
A.B. Chamberlain, *George Romney*, London, 1910, pp. 322, 337-338.
A. Kidson, *George Romney: A Complete Catalogue of His Paintings*, I, New Haven and London, 2015, p. 241, no. 513, illustrated.

ENGRAVED:

J. B. Pratt, 1900

The sitter was the daughter of the Venerable Thomas Hollingberry, Archdeacon of Chichester (d. 1792). She married Lieutenant-Colonel Thomas Clayton Glyn (1756-1813) on 6 September 1788, with whom she had seven children. Kidson notes that the present painting, which was painted over a series of six sittings between 23 February and 28 April 1789, was presumably intended as a marriage portrait (*loc. cit.*). Her husband had previously sat for a portrait by Romney in 1782, which was commissioned jointly with a portrait of his brother, Richard Carr Glyn (1755-1838), and sat again for a second portrait by Romney in 1794-95. A note in Romney's Ledger on 6 March 1795 states that the present painting was brought back to Romney's studio for alteration, while an entry in the Professional Engagement notebook on 1 December 1794 records Henrietta's first visit connected with this alteration. Kidson rightly suggests that the February 1795 visit must relate to one made on the same date by her mother-in-law, presumably to inspect progress on her husband's portrait (*loc. cit.*). It is probable that Henrietta's portrait was returned to Romney so that her appearance could be updated in accordance with her husband's second portrait.

Upon leaving possession of the Glyn family, this portrait entered the exceptional collection formed by the American industrialist J. Pierpont Morgan Sr., head of the U.S. Steel Corporation and benefactor to the Metropolitan Museum of Art. Like other wealthy American collectors of the period, Morgan took particular interest in Romney's work, having subsequently acquired, among other works, the magnificent full-length *Portrait of Mrs. Thomas Scott Jackson* (National Gallery of Art, Washington). So feverish was the contemporary interest in Romney's work that his *Portrait of Anne, Lady de la Pole* (Museum of Fine Arts, Boston) set a world auction record when it sold at the De la Pole sale held at Christie's on 13 June 1913.

Two modern copies of this painting, both untraced and presumably painted when the original left the Glyn family's possession, are known. The first was recorded in 1898 in the collection of E.G. Glyn at Sheering Hall, Harlow, while Sir Ellis Waterhouse recorded a second example in the collection of Lord Wolverton in 1933.



GASPAR VAN WITTEL, CALLED VANVITELLI (AMERSFOOT 1652/3-1736 ROME)

View of the Grotto of Pozzuoli, Naples, with Virgil's Tomb

oil on canvas

29½ x 39 in. (75 x 99 cm.)

\$150,000-250,000

£120,000-200,000

€130,000-210,000

PROVENANCE:

Cardinal Annibale Albani (1682-1751), Palazzo Albani, Urbino, and by descent in the family.

with Cesare Lampronti, Rome, by 2002, from whom acquired by the present owner.

EXHIBITED:

Naples, Museo di Capodimonte, *Ritorno al Barocco. Da Caravaggio a Vanvitelli*, 12 December 2009-11 April 2010, no. 1.199.

LITERATURE:

L. Laureati, 'Un cardinale e un pittore, Annibale Albani e Gaspar van Wittel: una "villeggiatura" urbinata e una raccolta di vedute', in *Papa Albani e le arti a Urbino e a Roma (1700-1721)*, G. Cucco, ed., exhibition catalogue, Urbino and Rome, 2001-2002, p. 229.

L. Laureati, 'Gaspere Vanvitelli. Catalogo delle opere', in *Gaspere Vanvitelli e le origini del vedutismo*, exhibition catalogue, Rome and Venice, 2002-2003, pp. 216-217, no. 73.

This view depicts the entrance to the famed Seiano Grotto in Posillipo, a 700-meter Roman tunnel built by Marcus Cocceius Nerva in 37 A.D., which linked Naples to Pozzuoli and the volcanic Phlegrean Fields. The tunnel runs beside the ruins of the famous tomb of the poet Virgil, which can be seen here atop the mountain. The inscribed monument crowned with the royal coat-of-arms at left was built to commemorate a series of successive improvements to the grotto undertaken by Alphonse V of Aragon, King of Naples, between 1442 and 1458 and Pedro Álvarez de Toledo y Zúñiga, Spanish viceroy to Naples, between 1532 and 1553.

Gaspar van Wittel arrived in Naples in 1699 at the invitation of Luis de la Cerda, Duke of Medinaceli and Viceroy of Naples, for whom he painted at least thirty-five topographical scenes, including a comparable view of the Grotto of Pozzuoli, signed and dated 1701, sold Sotheby's, London, 3 December 1997, lot 47 (£210,500). This particular view was evidently a popular one, especially with foreign travelers on the Grand Tour, whom Vanvitelli depicts reading the monument alongside local noblemen and villagers. Including the ex-Sotheby's painting and the present example,

Vanvitelli painted this view on no fewer than thirteen occasions (for the other paintings, see G. Briganti, *Gaspar van Wittel*, Milan, 1996, pp. 272-274, nos. 381-391). Each depiction is characterized not only by differences in the staffage but in their size and format, with three examples taking an upright orientation.

The present painting, which is among Vanvitelli's largest treatments of the subject, was one of twenty-four works commissioned from the artist by Cardinal Annibale Albani for his palace in Urbino. In his early biography of Vanvitelli, Lione Pascoli relayed that Albani had invited the artist and his son, Luigi, then aged around eighteen, to spend the summer holidays with him in Urbino (see L. Pascoli, *Vite de' Pittori, Scultori, ed Architetti Viventi*, Treviso, 1981, p. 11). On account of Luigi's birth in 1700, we can deduce that the stay, and thus Vanvitelli's work for the Cardinal, must have begun circa 1718. The artist evidently worked for Albani over a period of several years, for one of his two views of Urbino is dated 1723 (Private collection).



MICHEL LAMBERT (PARIS C. 1748-1796 OR AFTER)

Antigone imploring Oedipus to lift his curse from Polynices

oil on canvas

45 x 58 in. (115 x 147 cm.)

\$100,000-150,000

£79,000-120,000

€85,000-130,000

PROVENANCE:

Anonymous sale; Tajan, Paris, 21 October 1999, lot 151, where acquired by the present owner.

EXHIBITED:

Paris, Salon du Louvre, 1795, no. 281.

LITERATURE:

E. Bellier de La Chavignerie and L. Auvrey, *Dictionnaire général des artistes de l'École française depuis l'origine des arts du dessin jusqu'à nos jours*, Paris, 1882, I, p. 888.

Exhibited at the Paris *Salon* of 1795, this powerful painting in the tradition of Jacques-Louis David is a rare example of the work of Michel Lambert. For such a patently gifted draftsman, very little is known about Lambert, and what is known has often been confused in the re-telling. He entered the school of the Académie Royale in circa 1778, where he studied under Nicolas-Bernard Lépicié until 1782. His known *oeuvre*, listed by Bellier de La Chavignerie and Auvrey in 1882 (*op. cit.*), is reconstructed from exhibition pieces, shown variously in the *Salon de la Correspondance* in 1782, the *Exposition de la Jeunesse* in 1784 and the *Salon de l'Académie Royale* in 1793, 1795 and 1796. However, in his poignantly titled *Les artistes français du XVIIIe siècle oubliés ou dédaignés* (Forgotten or Ignored French artists of the 18th Century), Bellier de La Chavignerie mistakenly attributed Lambert's 1782 submission *Jeune femme assise, à qui l'Amour dérobe des roses* (Love stealing roses from a young woman) to the miniaturist Jean-Baptiste Ponce Lambert. This error likely arose from the fact that this early work was in pastel, a favored medium of the Swiss portraitist.

Michel Lambert, like other prominent students of Lépicié, among them Jean-Baptiste Regnault, Jean-Joseph Taillasson and Henri-Pierre Danloux, was an exponent of the Neoclassical style. Here, he has chosen as his subject a scene from the second of Sophocles' Theban plays, *Oedipus at Colonus*. Having been cast out of Thebes by his brother Eteocles, Polynices has come to beg his father Oedipus to rescind the curse that he sees as the cause of the fraternal quarreling. Raging at his son, Oedipus declares that the brothers deserve their fate, which is to die at one another's hands, because they had previously cast him out. Oedipus prophesies that the brothers will kill each other in the coming battle, crying out 'Die! Die by your own blood brother's hand – die!... So I curse your life out!' (Sophocles, *The Three Theban Plays*, Robert Fagles, trans., New York, 1984, p. 365). Antigone, Oedipus' daughter and Polynices' sister, pleads with her father for mercy in the face of her brother's distress, but to no avail. The gathering storm in the upper

lefthand corner of the canvas portends Polynices' impending death. Lambert was evidently a keen student of Sophocles, for he had previously submitted *Oedipus près du temple des Euménides, Antigone le serre dans ses bras* (Oedipus before the temple of the Eumenides, held in Antigone's arms), a preceding scene in *Oedipus at Colonus*, to the 1793 *Salon*.

The figure of Oedipus in Lambert's composition is heavily influenced by David's 1785 painting *The Oath of the Horatii* (fig. 1; Musée du Louvre, Paris). His stance replicates that of the central figure in David's painting, but, rather than holding up his arms, Oedipus extends them in a Roman salute, the distinctive gesture of the three brother's in David's composition. Antigone's graceful supplication may also be inspired by the weeping figure of Camilla, seated to the right of the earlier work. Lambert has similarly chosen to emulate David's choice of color; Oedipus' red cloak and blue gray tunic is similar to that worn by the Horatii father, and Antigone's white and blue drapery can likewise be seen on the distraught Camilla. Lambert would have had the chance to study David's monumental canvas in his studio in the Louvre, where it hung from the end of 1791 until 1798.

In his fluid, precise execution, Lambert shows himself to be a faithful and worthy student of the great French master. The paint layers are meticulously applied to bring a sculptural depth to the figures, set in stark relief against the dark background. However, where David chose a scene symbolic of loyalty to a Republican state set against an ordered, classical backdrop, Lambert chose a moment of violent rupture in the familial structure set against a wild and stormy hillside. This clever adaption of David's iconography mirrors the shift that had taken place between 1785, when there were already Republican murmurings in French society, and 1795, only a few months removed from the Reign of Terror and a period when France was struggling to re-establish a peaceful and harmonious society.



68

GEORGE ROMNEY
(DALTON-IN-FURNESS,
LANCASHIRE 1734-1802 KENDAL, CUMBRIA)

Portrait of Mrs. Henrietta Smith (1735-1795), three-quarter-length

oil on canvas

36 x 28½ in. (91.4 x 72.4 cm.)

\$150,000-250,000

£120,000-200,000

€130,000-210,000

PROVENANCE:

By descent to Blanche, Lady Smith-Dodsworth, 1904.

...Dyer.

with Agnews, London, by December 1916, from whom acquired in
January 1924 by

Mrs. Bevan.

Mr. and Mrs. J. Howard Pew, Ardmore, Pennsylvania, and by whom
bequeathed in 1971 to

Grove City College, Grove City, Pennsylvania.

EXHIBITED:

York, Yorkshire Fine Art and Industrial Institution, *Summer Exhibition*,
1882, no. 380.

LITERATURE:

T.H. Ward and W. Roberts, *Romney: A Biographical and Critical Essay with
a Catalogue Raisonné of his Works*, London and New York, 1904, II, p. 145.

C.H. Collins Baker and M.R. James, *British Painting*, Boston, 1933, p. 115.

A. Kidson, *George Romney: A Complete Catalogue of His Paintings, New
Haven and London*, 2015, II, pp. 535-6, no. 1198, fig. 1198.

Henrietta was the daughter of John Dodsworth of Thornton Watlass,
Yorkshire and was a direct descendant of King Edward III. She wed
John Silvester Smith in 1761. Together, they had two sons, Edward (b.
1768) and Charles (b. 1775), who as the 2nd and 3rd Baronets, changed
their names to Dodsworth. Dressed in a gentle pink dress with white
sleeves, Henrietta plays an English guitar with an elaborate brass rose, a
reflection of her cultural refinement and education.

George Romney recorded a Mrs. Smith of Newland Park in the June
section of his 1778 sitter book, and Alex Kidson has convincingly linked
the present portrait with nine sittings given by Mrs. Smith between 11
May and 6 July (*loc. cit.*). Kidson includes the portrait of her husband (*op.
cit.*, no. 1197; private collection, N. Yorks), but only tentatively endorses its
traditional attribution to Romney, noting that 'from photographs its style
looks less than wholly characteristic, and closer to Francis Cotes'. The
scholar further speculates that a situation in which Romney completed
a commission left unfinished by Cotes, or possibly touched up a finished
portrait of John Silvester Smith, and that on the basis of his work, was
awarded the commission of the gentleman's wife. The artist's son, John
Romney records the portrait of Mrs. Henrietta Smith in his Rough Lists
under 1778 as a kit-cat, priced at 27 guineas, for which payment was
received on 20 May 1779.



PROPERTY FROM THE COLLECTION OF NINA R. AND ARTHUR A. HOUGHTON, JR

69

FRANCESCO GUARDI
(VENICE 1712-1793)

An architectural capriccio with elegantly dressed figures and a dog at the entrance to a palace

oil on panel
7 $\frac{7}{8}$ x 6 $\frac{1}{4}$ in. (19.4 x 15.7 cm.)

\$120,000-180,000

£94,000-140,000
€110,000-150,000

PROVENANCE:

Robert H. Smith, from whom acquired 19 June 1974 by the following with Agnews, London, from whom acquired 18 February 1975 by Arthur A. Houghton Jr. (1906-1990), by descent to his wife, Nina R. Houghton.

This charming *capriccio*, set within the entrance to a palace, is known in two further autograph versions, both in private collections, one in Paris, the other in New York (see A. Morassi, *Guardi: Antonio and Francesco Guardi*, Venice, 1984, I, pp. 221, 275, nos. 795, 796, II, figs. 691, 692). The two paintings published by Antonio Morassi vary slightly from the present composition: the Paris composition omits the dog in the foreground, substituting it instead for two additional figures in the courtyard and on the upper level while the New York painting differs slightly in the sculptural elements of the architecture.

Morassi describes the New York painting as '*squisita sia per l'originalità dell'invenzione sia per la brillante fattura*' ('exquisite both for the originality of the invention and for the brilliant execution', *op. cit.*, no. 795). The Paris *capriccio* is accompanied by a pendant depicting figures strolling around a circular pavillion with Corinthian columns (*op. cit.*, no. 755, fig. 695) begging the question as to whether the present painting might at one point have formed one of a pair.

The present lot comes from the distinguished collection of Nina R. and Arthur A. Houghton, Jr. Mr. Houghton was an influential patron of the arts as well as a renowned collector in his own right. His early focus on the collection of manuscripts and first edition books by renowned English authors later expanded to include distinguished literary objects such as two Gutenberg Bibles and the incomparable *Shahnameh* of Shah Tahmasp (folios of which were offered by Christie's in 1976 and 1988). He formed an outstanding collection of miniature books, English Silver, and acquired over time a small but exquisite group of paintings, including the Guardi offered here, as well as works by Thomas Sully, Jean Honore Fragonard, and Hendrik Reekers among others.

Today, Harvard, the Metropolitan Museum of Art, and numerous other institutions are the beneficiaries of generous donations made by Mr. Houghton from the various collections he formed during his lifetime. Notably, he endowed the Houghton Library at Harvard as a repository for the university's collections of rare books and manuscripts. Mr. Houghton was a board member of the New York Philharmonic and the Metropolitan Museum, vice chairman of a committee to create Lincoln Center, vice president of the Pierpont Morgan Library, trustee and chairman of the Cooper Union, trustee and chairman of the Parsons School of Design, and co-founder of the Corning Museum of Glass.

Arthur Houghton married Nina Rodale in 1972, and together they lived on the Eastern Shore of Maryland with their children. Nina Rodale Houghton was a life-long supporter of educational institutions and causes, serving as Trustee of the Wye Institute, Trustee of Goucher College, a board member of the Columbus Center in Baltimore, and an advisory group member to the Maryland Department of Natural Resources. She was a member of the Board of Visitors to Johns Hopkins Medicine, a member of the Board of Visitors of University of Maryland College Park, and a board member of the Aspen Institute. Before marrying Mr. Houghton, she worked with the Sea Mammal Motivational Institute (SEAMAMM) studying and training seals and sea lions aboard a research vessel with her family for four years, which was covered in depth in a November 1968 *National Geographic* article.



(actual size)

The Private
Collection of **JAYNE
WRIGHTSMAN**



JEAN-AUGUSTE-DOMINIQUE INGRES (French, 1780-1867)

Odalisque

signed 'Ingres Pinx.' (lower left)

oil on linen, laid down to cardboard

3 $\frac{3}{8}$ x 5 $\frac{1}{8}$ in. (8.6 x 13 cm.)

\$700,000-1,000,000

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- 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

- 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.
- 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.
- 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

- 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:
 - 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);
 - 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
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to

bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(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 CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **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:

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

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

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

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

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

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "Heading"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books.** Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction.

Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).** In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "Subheading"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

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

- Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. 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.
- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- Bank Checks
You must make checks payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

- 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:

- When you collect the **lot**; or
- 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

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, 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;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
- charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping 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 Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, 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.
- (d) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant

ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) **Lots of Iranian origin**

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

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/ccpa.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** 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

auctioneer: the individual **auctioneer** and/or Christie's.

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

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- 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 damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

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

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

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

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

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

Subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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.

Δ
Owned by Christie’s or another **Christie’s Group** company in whole or part. 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.

◻
Bidding by interested parties

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■
See Storage and Collection pages in the catalogue.

Ψ
Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

IMPORTANT NOTICES

Δ **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 Δ next to its lot number. Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

◦ **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 if the lot fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie’s will report the 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

◻ **Bidding by interested parties**
When a party with a direct or indirect interest in the lot who may have knowledge of the lot’s reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ◻. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie’s Conditions of Sale, including paying the lot’s full Buyer’s Premium plus applicable taxes.

Post-catalogue notifications
In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

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.

29/03/19

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

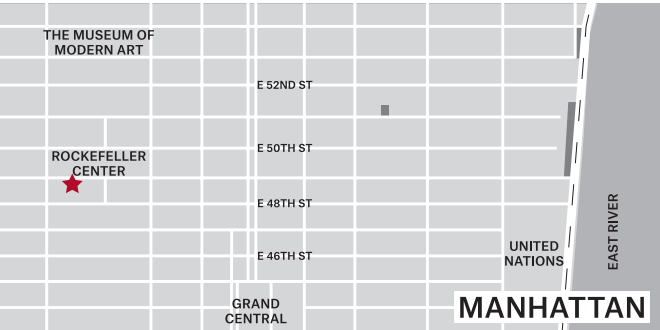
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

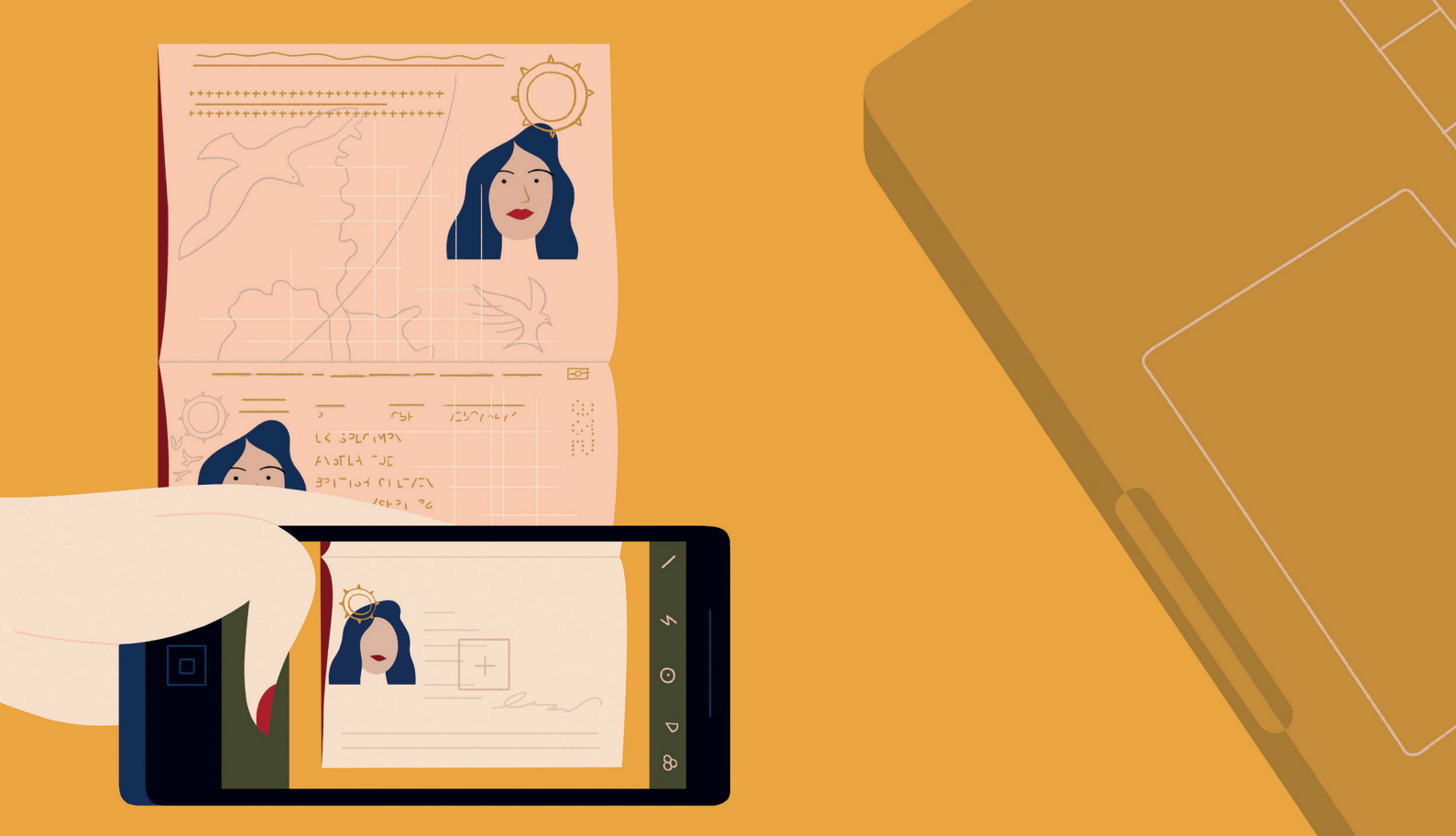
STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

OLD MASTERS

THURSDAY 15 OCTOBER 2020
AT 12.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: MASQUERADE
SALE NUMBER: 18715

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)

US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)

US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$600,000, 20% on any amount over US\$600,000 up to and including US\$6,000,000 and 14.5% of the amount above US\$6,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

09/09/20

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

18715

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)
1	1,000,000	1	1,000,000
2	2,000,000	2	2,000,000
3	3,000,000	3	3,000,000
4	4,000,000	4	4,000,000
5	5,000,000	5	5,000,000
6	6,000,000	6	6,000,000
7	7,000,000	7	7,000,000
8	8,000,000	8	8,000,000
9	9,000,000	9	9,000,000
10	10,000,000	10	10,000,000
11	11,000,000	11	11,000,000
12	12,000,000	12	12,000,000
13	13,000,000	13	13,000,000
14	14,000,000	14	14,000,000
15	15,000,000	15	15,000,000
16	16,000,000	16	16,000,000
17	17,000,000	17	17,000,000
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25	25,000,000	25	25,000,000
26	26,000,000	26	26,000,000
27	27,000,000	27	27,000,000
28	28,000,000	28	28,000,000
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31	31,000,000	31	31,000,000
32	32,000,000	32	32,000,000
33	33,000,000	33	33,000,000
34	34,000,000	34	34,000,000
35	35,000,000	35	35,000,000
36	36,000,000	36	36,000,000
37	37,000,000	37	37,000,000
38	38,000,000	38	38,000,000
39	39,000,000	39	39,000,000
40	40,000,000	40	40,000,000
41	41,000,000	41	41,000,000
42	42,000,000	42	42,000,000
43	43,000,000	43	43,000,000
44	44,000,000	44	44,000,000
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46	46,000,000	46	46,000,000
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51	51,000,000	51	51,000,000
52	52,000,000	52	52,000,000
53	53,000,000	53	53,000,000
54	54,000,000	54	54,000,000
55	55,000,000	55	55,000,000
56	56,000,000	56	56,000,000
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66	66,000,000	66	66,000,000
67	67,000,000	67	67,000,000
68	68,000,000	68	68,000,000
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