

CHRISTIE'S



Old Masters

NEW YORK | 23 MAY 2024





OLD MASTERS

THURSDAY 23 MAY 2024

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WATERCOLOURS
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1

**SOUTH NETHERLANDISH SCHOOL,
CIRCA 1500**
Christ in profile

oil on panel, in an integral frame
8 $\frac{1}{4}$ x 6 $\frac{1}{8}$ in. (22.2 x 15.6 cm.)
\$10,000-15,000

£7,900-12,000
€9,300-14,000

PROVENANCE:

with Arthur de Heuvel, Brussels, where acquired by the present owner.

This distinctive depiction of Christ in profile appears to be a variation on a composition popularized in the South Netherlands in the late-fifteenth century and best known from the *Diptych of the Lentulus Letter* (Museum Catharijneconvent, Utrecht).



2

**FOLLOWER OF ROGIER VAN DER
WEYDEN, 15TH CENTURY**
The Annunciation

oil on panel
14 x 10 $\frac{1}{2}$ in. (35.6 x 27 cm.)
\$20,000-30,000

£16,000-24,000
€19,000-28,000

This *Annunciation* derives from the left wing of Rogier van der Weyden's *Columba Altarpiece* (Munich, Alte Pinakothek, inv. no. WAF 1189-91). The altarpiece was likely sent to the Church of Saint Columba shortly after its completion and only several anonymous German and a small number fifteenth-century Netherlandish copies of the left wing are extant. Notably, Hans Memling painted an *Annunciation* modeled on van der Weyden's example (Metropolitan Museum of Art, New York, inv. no. 1975.1.113).

Dr. Peter Klein conducted dendrochronological analysis of the Baltic oak panel which suggests an earliest possible creation date of 1452 with a more plausible date of 1458 onwards.

THE MASTER OF FRANKFURT
 (ACTIVE ANTWERP, LATE 15TH/EARLY
 16TH CENTURY)

The wings of an altarpiece: Saint Catherine of Alexandria; and Saint Barbara

oil on panel

27½ x 10½ in. (69 x 27 cm.) each

\$60,000-80,000

a pair (2)

£48,000-64,000

€57,000-75,000

PROVENANCE:

Casa Gherardesca, Florence (according to an annotation on the verso of a photograph taken by Foto Reali, Florence, c. 1925).

with G. Egidi, Florence, 1926-27 (see S.H. Goddard, *loc. cit.*).

with Knoedler, London, July 1927 (*ibid.*).

with Vose Galleries, Boston, 1928 (*ibid.*).

Mr. and Mrs. Edwin S. Webster, Chestnut Hill, Massachusetts; and by whom sold, [Property from the Collection of the Late Mr. and Mrs. Edwin S. Webster, Chestnut Hill, MA]; Sotheby's Parke-Bernet, New York, 16 June 1977, lot 42.

[Property of a Main Line Philadelphia Estate]; Sotheby's, New York, 5 April 1990, lot 19, where acquired by the present owner.

EXHIBITED:

Boston, Museum of Fine Arts, *Paintings, Prints and Drawings from New England Collections*, 9 June-10 September 1939, nos. 78 and 79.

Boston, Museum of Fine Arts, on loan, May 1942-January 1946; and 1969-November 1976.

LITERATURE:

M.J. Friedländer, *Die altniederländische Malerei*, VII, Leiden, 1934, p. 138, no. 130e.

W.R. Valentiner, 'Jan de Vos, the Master of Frankfurt', *The Quarterly*, VIII, 1945, p. 212, no. 2.

M.J. Friedländer, *Early Netherlandish Painting*, VII, Leiden, 1971, p. 76, no. 130e.

The Burlington Magazine, CXIX, 1977, advertisement, p. LXXX, illustrated.

S.H. Goddard, 'The Master of Frankfurt and his Shop', *Verhandelingen van de Koninklijke Academie voor Wetenschappen, Letteren en Schone Kunsten van België, Klasse der Schone Kunsten*, XLVI, Brussels, 1984, p. 145, no. 60, as 'Shop of the Master of Frankfurt, ca. 1507'.

These two panels likely formed the wings of a triptych, the central panel of which is lost, and represent two of the *Capital Virgins*, Saints Catherine of Alexandria and Barbara. The two saints were frequently depicted together in Netherlandish art, particularly during the late Middle Ages and Renaissance, where to the erudite viewer they would have been understood to represent the two ideal modes of Christian living: the *vita contemplativa* (Saint Catherine) and the *vita activa* (Saint Barbara). The Master of Frankfurt painted these saints on numerous occasions, including the celebrated *Virgin and Child with Saint Anne* altarpiece now in the Museum der Bildenden Künste, Leipzig. As in the Leipzig panel, here Saint Catherine appears as a beautiful young woman with long golden tresses, sumptuously attired in a white fur-lined, red silk gown with gold brocade embellishments. She holds her traditional attribute of the sword of

her execution in one hand and an open book in her other, reflecting her role as the patron saint of scholars and students. Barbara holds in her right hand her attribute of a tower while presenting a white, jeweled ostrich feather in her left, following a tradition which held that she received such a feather as a gift from the Christ Child in a vision. She wears an equally luxurious gold-brocaded black gown with a red cloak. According to legend, Barbara was the beautiful daughter of a pagan nobleman named Dioscurus. To protect her from her numerous suitors, Dioscurus constructed a great tower with only two windows and locked her inside it. Separated from society, the young woman converted to Christianity and was able to receive the rite of baptism by a priest who entered the tower disguised as a doctor. One day, while her father was away, Barbara convinced workmen to add a third window to the tower. Upon Dioscurus's return, she explained to him that the three apertures represented the Holy Trinity. Enraged by his daughter's conversion, he had her tortured and eventually executed her by decapitation with his own sword.

The Master of Frankfurt was one of the foremost artists working in Antwerp in the early sixteenth century. Tentatively identified as the painter Hendrik van Wuelwe, who was active in Antwerp from 1483 until 1533, the Master of Frankfurt is named after two large paintings commissioned by patrons originating in Frankfurt: the *circa 1505-06 Altarpiece of the Holy Kinship* made for the city's Dominican church (Historisches Museum, Frankfurt; inv. no. 261) and the *Crucifixion Triptych* (Städelisches Kunstinstitut, Frankfurt; inv. no. 715) painted for the patrician Humbracht family, some members of which were residing in Antwerp by 1503. Though a suggestion has been made that the Master visited Frankfurt himself, the use of Baltic oak panels precludes his practicing there and indicates that the Frankfurt altarpieces were commissioned and produced in Antwerp, the economic and cultural center of the Netherlands during the early sixteenth century. The Master was an important proponent of the so-called 'Antwerp Mannerist' movement and ran a large, successful workshop. Indeed, his putative identification as de Wuelwe accords with the Master's prominence in the city, since de Wuelwe served as Dean of the Guild of Saint Luke six times between 1495 and 1523, and is documented as having at least seven apprentices.

The early provenance of the present panels is frequently conflated with that of two similar, but later panels of the same subject, which at one point were joined as a single panel and later were sold at Sotheby's, Amsterdam, 10 May 2011, lot 10 (see Literature).

We are grateful to Peter van den Brink for endorsing the attribution on the basis of photographs (private communication, 30 March 2024).



CIRCLE OF JOACHIM PATINIR

(?DINANT OR BOUVIGNES C.1480-1524
ANTWERP) AND ATTRIBUTED TO THE
MASTER OF THE LOUVRE MADONNA
(ACTIVE ANTWERP, EARLY 16TH
CENTURY)

*The Rest on the Flight into Egypt with an extensive river
landscape beyond*

oil on panel

14 $\frac{7}{8}$ x 20 $\frac{1}{8}$ in. (37.8 x 52.5 cm.)

\$40,000-60,000

£32,000-47,000
€37,000-55,000

PROVENANCE:

Anonymous sale; Christie's, London, 18 April 1980, lot 10, as Follower of Patinir.
[The Property of a Gentleman]; Sotheby's, London, 16 December 1999, lot 4, as
Attributed to Lucas Gassel.

The gentle hills surmounted by fortified castles, arranged over a succession of colored planes create a simple and almost abstract panoramic vista in the tradition of the most influential northern landscape painter of the 16th century, Joachim Patinir. In a letter dated 6 June 1979, Robert A Kock noted the connection to this seminal artist, and further specified that the highly-distinctive treatment of the figures of the Holy Family suggests that this was a collaborative work between two separate artists, with the figures painted by a follower of Pieter Coecke van Aelst (cited in the 1980 Christie's sale catalogue). When the painting sold in 1999, the sale catalogue recorded the opinion of Walter Gibson, who suggested that it was a collaborative work between the young Lucas Gassel, who would have painted the landscape, and the Master of the Louvre Madonna, who would have painted the figures. At that time, Edwin Buijsen endorsed this attribution on the basis of photographs, while Reindert Falkenburg suggested this was an early work by Gassel, painted in Antwerp with the assistance of his workshop. More recently, the painting has been associated with Cornelis Massys.

The anonymous master known as the Master of the Louvre Madonna was given his sobriquet by Diane Wolfthal in 1989 (D. Wolfthal, *Beginnings of Netherlandish Canvas Painting: 1400-1550*, 1989, pp. 81-5). Wolfthal identified a group of eight canvases and three panels with strong compositional links to a tempera on linen painting in the Louvre, Paris (inv. no. RF.46). These pictures, all presumed to have issued from the same workshop, share certain common features: 'a half-length Madonna with lowered eyes, wavy hair cascading down the shoulders, and mantle opened to reveal the Child nursing at the left breast. Mary supports the Child with the left hand, which is in large part covered by the mantle. With his left arm, the Child grasps the breast. Below, a small part of the Virgin's right hand is visible'. The Master was thought by Max J. Friedländer to be German in origin (see L. Cust, 'Franco-Flemish School: *Divine Mother*', *Burlington Magazine*, XI, 1907, p. 232). Lionel Cust, however, doubted this, and subsequent scholars have tended to agree with him, attributing the works variously to the School of Massys, School of Antwerp (with dates from 1490-circa 1520) and Netherlandish School, *circa* 1500, while the Louvre describes its version as Southern Netherlandish School, first half of the sixteenth century. The distinctive features of Mary and Joseph in the present painting fit well with this group.

The artist responsible for the landscape included in the background at left a vignette of soldiers talking to farmers as they harvest grain - a reference to the Miracle of the Wheat Field. This apocryphal story recounts that when the Holy Family passed a newly-sown field during the Flight into Egypt, the wheat miraculously grew to full height and was immediately ready to be harvested. Soon after, Roman soldiers interrogated the farmers, who truthfully answered that the family had passed them when they were sowing their fields. Understanding that this meant their quarry was several months ahead of them, the soldiers abandoned their chase.



**CIRCLE OF JAN SANDERS VAN
HEMESSEN (HEMIKSEM C. 1500-1556/7
ANTWERP)**

A pawn shop

oil on panel

42 x 54½ in. (106 x 138 cm.)

\$60,000-80,000

£48,000-64,000
€57,000-75,000

PROVENANCE:

Anonymous sale; Christie's, London, 15 May 1936, lot 103 as 'Marinus van Reymerswaele.'

Cornelia Kouwenhoven van Neuren (1893-1981), Voorburg, and by whom sold, [Property from the collection of Kouwenhoven van Neuren]; Sotheby's, New York, 5 April 1990, lot 329, as Studio of Jan van Hemessen, where acquired by the present owner.

Brimming with numerous figures who fill a crowded room, packed with opulent decorative objects seemingly tucked into every corner, this dynamic painting has traditionally been associated with the workshop of Jan van Hemessen. As one of the most revolutionary painters working in Antwerp in the first half of the 16th century, Hemessen frequently drew inspiration from the diverse, everchanging population of merchants, sailors, tavern workers and entertainers who passed through the port city, producing a series of paintings showing scenes of daily life. The present painting depicts the interior of a pawn shop, in which a wealthy, bearded man sits at a carpet-draped table. He selects a coin weight from a box, using it to assess the value of some precious item that a pious couple has come to exchange. In the background, two figures hoist an object up through a skylight. An assistant records the transaction in his ledger while a young man leans over his shoulder, gesticulating towards the couple, perhaps in admonishment for their lack of fiscal responsibility. The empty multi-bagged purse, juxtaposed with the open metal vessel to its right, was likely intended to underscore their impotence. As a whole, the painting reflects 16th-century Antwerp's complicated relationship with its newfound economic success, which made it one of the most vibrant cities in Europe.

A French calendar hangs on the back wall at center. Though it is partially obscured by the figures, the date is clearly marked as the 21st of the month. Its prominence within the composition implies that this is not a casual detail, but rather, one that is meant to help the viewer interpret the painting. Given the composition's strong links to Jan van Hemessen's numerous treatments of the Calling of Saint Matthew, it is perhaps not coincidental that Saint Matthew's Feast Day is celebrated on September 21st. Viewed in this light, the calendar is likely best seen as a holdover from a lost painting, perhaps by Hemessen himself, representing the *Calling of Saint Matthew*, which served as inspiration for the present work.



WORKSHOP OF HANS MEMLING
(SELINGENSTADT 1430/40-1494 BRUGES)
The Virgin and Child with music-making angels, known as The Béthune Madonna

oil on panel, unframed
 24½ x 20¼ in. (61.7 x 51.4 cm.)

\$300,000-500,000 £240,000-400,000
 €290,000-470,000

PROVENANCE:
 Acquired by the de Béthune family by the early 16th century (according to family tradition), and by descent within the family to
 Jean Baptiste Joseph de Béthune, (b. 1722) and by descent to
 Jean Baptiste Antoine de Béthune (1757-1791), Lille, and by descent to
 Baron Félix Antoine Joseph de Béthune (1789-1880), Courtrai, and by descent to
 Baron Léon Marie Joseph Sidoine Corneille de Béthune (1864-1907), Aalst, by 1902, and
 by descent to his daughter,
 Ghislaine Lippens (1889-1969), née de Béthune, Brussels, by 1939, and by descent to the
 present owners.



fig. 1 Hans Memling, *The Annunciation*, The Metropolitan Museum of Art, New York.

EXHIBITED:
 Bruges, *Exposition des Primitifs flamands et l'art ancien*, 15 June-15 September, 1902, no. 83, as Hans Memling.
 Bruges, Musée Communal des Beaux-Arts, *Memling Tentoostelling*, 22 June-1 October 1939, no. 23, as a copy.

LITERATURE:
 K. Voll, *Memling*, Stuttgart and Leipzig, 1909, p. 133.
 W. Rothes, *Hans Memling und die Renaissance in den Niederlanden*, Munich, 1926, pp. 5, 15, fig. 23.
 M.J. Friedländer, 'The Memling Exhibition at Bruges', *The Burlington Magazine for Connoisseurs*, LXXV, no. 438, 1939, p. 124, as a copy.
 M.J. Friedländer, *Early Netherlandish Painting: Hans Memling and Gerard David*, Vla, New York, 1971, p. 48, pl. 49, no. 14a, as a copy.
 J.-L. Pypaert, 'Early Netherlandish Painting XV? Joseph van der Veken', in D. Vanwijnbergh, ed., *Autour de La Madeleine* Renders, Brussels, p. 246, cat. 162, as Hans Memling (copie).
 D. Martens and C. Van Hauwermeiren, 'Autour de Hans Memling: La Madone de Béthune et la Madone Van Nieuwenhove', in: *Koregos, Revue et encyclopédie multimedia des arts*, sous l'égide de l'Académie royale de Belgique, 2013.

We are grateful to Till-Holger Borchert for the following entry.

Hans Memling (c. 1440-1494) is considered one of the leading artists of the Northern Renaissance. Alongside Jan van Eyck, Rogier van der Weyden, Dieric Bouts and Hugo van der Goes, he was one of the most influential and successful painters of the so-called Early Netherlandish School before 1500. Born in the first half of the 15th century in Klein Krotzenburg near Seligenstadt, a small German town situated on the river Main halfway between Offenbach and Aschaffenburg, he settled in Bruges, then the cultural and commercial center of the Burgundian Netherlands where courtiers, clergy and international merchant bankers promised artists lucrative commissions.

Nothing is known by way of facts about Memling prior to his arrival in this city in 1465, when he acquired citizenship and subsequently opened a workshop there. He presumably had received a first training close to home and it is likely that he then continued his apprenticeship as a painter in Cologne.¹ He then moved to the Low Countries, where he seems to have worked for some years as a journeyman in the Brussels workshop of Rogier van der Weyden. Significantly enough Memling became a free master in Bruges just a short time after Rogier's death in 1464 and Giorgio Vasari calls Memling his pupil in the *Vite*.²

While Rogier remained a major source of influence throughout Memling's entire career, his impact on the younger painter's technique and style was particularly strong during the beginning of Memling's career in Bruges. His first known paintings are astonishingly similar to his former master and possibly enabled him to 'brand' himself as the legitimate heir of Rogier van der Weyden. And this strategy had success: influential and powerful patrons such as Jan Crabbe, abbot of the Cistercian convent of Ten Duinen, as well as the Burgundian statesman and bishop Ferry du Clugny, instantly entrusted major commissions to the young painter (fig. 1), testifying to Memling's remarkable reputation.³

The representative of the Medici-bank in Bruges, the Florentine merchant banker Angelo Tani, ordered in 1467 a monumental triptych with *Last Judgment* from Memling, which was intended to be installed in the patron's chapel of the Badia Fiesolana near Florence. The altarpiece was shipped to Italy in 1473 but the vessel was attacked by pirates and the altarpiece ended up as loot in Gdańsk. This artistically ambitious triptych, for which Memling based certain features on older models by Rogier, also included among the blessed the likenesses of various members of Florentine merchants who were living in Bruges at the period; this





fig. 2 Hans Memling, *Diptych of Maarten van Nieuwenhove*, Groeningemuseum, Bruges.

apparently earned him a reputation as a portraitist who became particularly popular among the many foreigners in Bruges.⁴

Memling was among the first painters who placed the sitter in front of a landscape background which was especially attractive to Venetian and Florentine clients and subsequently exerted a lasting influence on Renaissance portraiture in Italy, including artists such as Botticelli, Ghirlandaio, Bellini, Raphael and Leonardo.⁵

In 1479, Memling completed the famous altarpiece for the Sint Janshospital of Bruges as well as two other small altarpieces, dated 1479 and 1480 respectively, which had been commissioned by members of the lay community of the hospital for purposes of private devotion.⁶ His works for the Bruges Hospital demonstrate that Memling, from the mid-1470s onwards, increasingly integrated elements of Jan van Eyck in his own work, mixing them with motives he had borrowed from Rogier van der Weyden.

Until his death in 1494, Memling continued to receive important assignments both from influential local families as well as from foreign clients and institutions, such as the Benedictine Monastery of Najera in Spain. Of the monumental altarpiece of the *Ascension and Coronation of the Virgin* that Memling and his workshop painted for the Spanish monastery, only the upper register with the depiction of God the father surrounded by Music Making and Singing Angels (Antwerp, KMSKA) survives.⁷

In addition to prestigious commissions of large-scale altarpieces, Memling produced smaller works for the purpose of private devotion which were in much demand by the prosperous citizens of Bruges and the foreigners residing in town, such as the merchant banker Tommaso Portinari and his wife Maria Baroncelli. Some of these devotional diptychs or triptychs which usually consisted of a full or half-length image of the Virgin and Child with portraits attached on one or both sides – were even ordered for high-ranking clients living abroad, such as the Florentine bishop Benedetto Pagnagnotti.⁸

Memling's devotional paintings are among the earliest examples of a standardized production of paintings where a limited number of similar compositions and a

few different gestures and motives were recombined into countless seemingly original compositions. By the sixteenth century, painters like Gerard David and Joos van Cleve produced popular devotional images without specific commissions, counting on a steady demand that would pay off.⁹ Memling worked already in a similar way, offering basic composition design to his clients that he and his collaborators then, by way of "made to measure", personalized. In addition to including the clients' portraits, this could also mean choosing decorations, backgrounds or even the color of the clothing of the Holy figures.

Even one of Memling's most famous and artistically ambitious works – the fascinating diptych of Maarten van Nieuwenhove of 1487, with its complex spatial arrangement, was in fact based on such a standardized composition. The diptych (fig. 2) was commissioned by a young man from a politically influential Bruges family for a private oratory that assertively also visualized the sitter's social status and – by way of including the coat of arms – his family's ancestry.¹⁰ In this masterpiece Memling shows the Virgin and Child in an interior with a convex mirror hanging in the back left of the Virgin. The mirror – undoubtedly a tribute to Jan van Eyck's use of illusionistic mirrors – reflects the rearview of the Virgin as well as the donor's portrait, suggesting that both are physically sharing the same room. The portrait of Maarten van Nieuwenhove who is praying in front of an open prayerbook, however, appears on the right wing of the triptych, divided from the object of his devotion by the original frame.

Technical investigation shows that Memling originally had painted the Virgin and Child in front of a landscape and only changed the setting into an interior at the time that the donor's portrait painted, presumably on request of his Bruges client.¹¹ The original composition is very similar to that of the *Virgin and Child* that once was the center of the devotional triptych ordered by the Florentine merchant Benedetto Portinari which is dated in 1487 as well (fig. 3). In both paintings Memling painted the Infant Jesus with his legs stretched to the right on a cushion which was placed on a balustrade. The child's pose is identical in both paintings, suggesting the use of the same cartoon. Only the gesture of Jesus' arms differs in both versions; the Virgin too is based on the



fig. 3 Hans Memling, *Triptych of Benedetto Portinari*, left and central panel, Gemäldegalerie, Berlin; right panel, Uffizi Gallery, Florence.

same model. In both panels, she supports the Infant by placing her left hand on his breast, while her right hands perform different gestures. Her head is shown at a slightly different angle, and she is dressed conspicuously richer in the *Diptych of Maarten van Nieuwenhove*.

Like his contemporaries, Memling didn't work alone. In Bruges he headed a prolific and efficiently organized workshop where two apprentices are documented in the 1480s and several journeymen collaborated.¹² It has been suggested by way of hypothesis that both Juan de Flandes and the Estonian painter Michel Sittow worked for some time with Memling in the earliest stages of their career. The use of identical models for different paintings strongly suggests that even in his most prestigious works Memling relied to a varying degree on collaborators.

In less prestigious works he made during his mature career, he likely entrusted more and more parts of the execution to assistants and only interfered in the preparatory drawing as well as the finishing touches. The problem is that the known body of work of Memling after the 1470s is so homogenous that it usually is hard to identify individual collaborators within the workshop.

In his 1994 monograph on the painter, the late Dirk De Vos convincingly suggested that some depictions of Memling's famous *Reliquary shrine of Saint Ursula* in Bruges, dated by circumstantial evidence to 1489, were painted by assistants: namely the roundels depicting the *Coronation of the Virgin*, the *11,000 Virgins* of Saint Ursula as well as music making angels that appear on the painted roof on both sides of the shrine.¹³ The shrine with its small-scale depictions of the legend of Saint Ursula was painted approximately at the exact same time as the monumental altarpiece for the Benedictine Abbey of the Kings of Navarra in Spain of which only the top part – God the Father with singing and music making angels – survives. In both cases, despite the remarkable difference in scale, the master relied on the assistance of collaborators.

When Memling, after almost thirty years of prolific work, passed away in 1494, the production of his Bruges workshop didn't come to a sudden halt. In such instances it was usually artists' widows who continued the business. But Memling's wife had already died by 1487, and the city had appointed guardians for

the couple's children who were to ensure that the descendants would participate in inheriting their mother's belongings, among them the otherwise unknown painter Lodewijk Boel who may have at an earlier stage been a collaborator of Memling and enjoyed the master's trust and who later bought Memling's house.¹⁴ There were additional guardians appointed when Memling died. Boel or another assistant of Memling continued to run the workshop where the panels that had been left unfinished by Memling were now completed by former collaborators. It is likely that what was considered a major asset of any Renaissance workshop – Memling's pattern and model drawings, the cartons and tracings – were then divided and continued to be used for some time.¹⁵

The operations that Memling's collaborators were able to set up for themselves were in all likelihood functioning on a smaller scale. However there are a few paintings that must have been produced by collaborators or assistants after Memling had passed away. Among them is the small triptych of the Calvary in Budapest that Sacha Zdanov has tentatively linked to other panels from the time around 1500 and attributed to the Master of the Santa Barbara Lamentation (after an eponymous panel in California);¹⁶ another example – clearly a fragment of a larger altarpiece – is a *Nativity* which has recently been acquired by the Phoebus-Foundation (fig. 4). Both works have in common that their preparatory underdrawing shares some significant features with extant work by Hans Memling, and therefore might – at least in part – have been designed by the Master himself. But the painted surfaces of both works are executed in a very different way, softer in the case of the Budapest triptych and harder with more contrast in the case of the Phoebus-Nativity.¹⁷

The *Virgin and Child with Music Making angel*, formerly in the collection of Barons de Béthune and according to family tradition in the possession of this noble family from Flanders since the 16th century, is yet the work of a third follower of Memling who likely spent time in the workshop and gained access to the master's models. The Virgin and Child are clearly modelled after the left wing of the Diptych of Maarten van Nieuwenhove, but the setting has been altered. The anonymous painter added three simply dressed angels that play various instruments. The instruments can also be seen on the extant fragments from Memling's Najera-Altarpiece, now in Antwerp (fig. 5).¹⁸ The Virgin and Child as

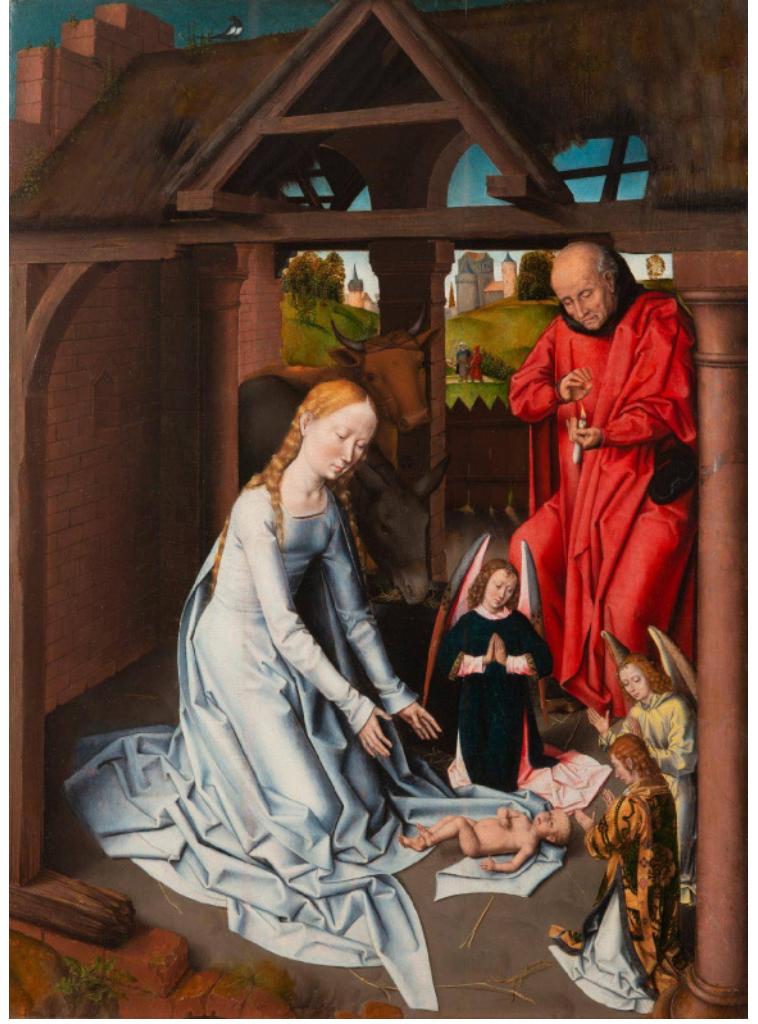


fig. 4 Workshop of Hans Memling, *The Nativity*, The Phoebus Collection.

opposite:
fig. 5 Hans Memling, *The Nejera Altarpiece* (left panel), Koninklijk Museum voor Schone Kunsten, Antwerp.

well as the interior setting follow Memling's masterpiece very closely, whereas the music making angels are related to the depictions on the *Shrine of Saint Ursula* and the *Virgin and Child with Music Making angels* by another follower of Memling, now in the Raclin Murphy Museum of Notre-Dame University in South Bend Indiana, which has partly been heavily enhanced during a 20th century restoration by the Antwerp restorer Josef Van der Veken, who knew the Béthune-Virgin well.¹⁹

The present painting was first exhibited in the exhibition *Les Primitifs Flamands* in Bruges in 1902 with an attribution to Memling or his workshop in George Hulin de Loo's *Catalogue Critique*.²⁰ Max J. Friedländer believed the painting to be by a follower of Memling who copied the *Diptych of Maarten van Nieuwenhove*.²¹ The painting was once more exhibited in Bruges in 1939 as a partial copy after the Bruges' diptych.²²

The assessment offered in 1939 and before by Friedländer is understandable from the knowledge available at the time. Compared to the painted surface of the Bruges' diptych, the *Virgin and Child with Music Making Angels* from the Béthune collection is much harder in character and the paint is much more coarsely applied. Part of this impression, no doubt, derives from the fact that the painting has been restored by the Antwerp restorer Josef Van der Veken who went very far in repainting damaged parts in order to achieve a harmonious picture.²³ With our understanding of the painting technique of the Memling Workshop and the creative process of the artist, a more positive attitude – similar to that of Georges Hulin de Loo – seems in order.²⁴ The panel is of primordial importance in establishing the aftermath of Memling's production in Bruges in the late 15th and early 16th century. Because of its proximity to one of the masterpieces of Memling, it sheds light on the production process in both the master's workshop and among his followers.

Till-Holger Borchert

The underdrawing resembles the graphic vocabulary of preparatory drawings of the Memling workshop very closely. Whereas Memling himself often adapted his compositions in the underdrawing stage in several steps and in a seemingly spontaneous manner, his underdrawing often seems extremely loose sketchy.²⁵ The loose lines give the impression of spontaneous creativity but conceal the fact that workshop members needed to understand the master's intention, the preparatory drawings must have been very precise to provide the necessary guidance. In the present panel, such alterations are all but absent in the underdrawing, which is precise and controlled. The painter stayed true to Memling's original design which he painted to the best of his abilities.

It is not clear, if the decision of including the music-making angels and altering the stained-glass images on the panel – they now show Saints Jerome, Christopher, Martin and Andrew – was made by the anonymous collaborator as part of negotiating the commission, which most certainly would have included at least one donor wing with his patron. It is also possible that the entire composition was originally derived from Memling and thus represents just another versions of the Van Nieuwenhove-Portinari prototypes. The dendrochronological dating suggests the year 1483 as the earliest possible date of execution.²⁶ However, such early dating assumes a minimum drying time of two years which might actually have been much longer. From the stylistic point of view – that is to say the manner of applying the brush, the use of underdrawing, the colors and the surface quality – it is unlikely that the painting was made during Memling's lifetime. The workshop certainly remained active for a few years after the Master's death in 1494. A more likely scenario should assume that the painting was painted by a collaborators in the Memling workshop between c. 1495 and 1500.

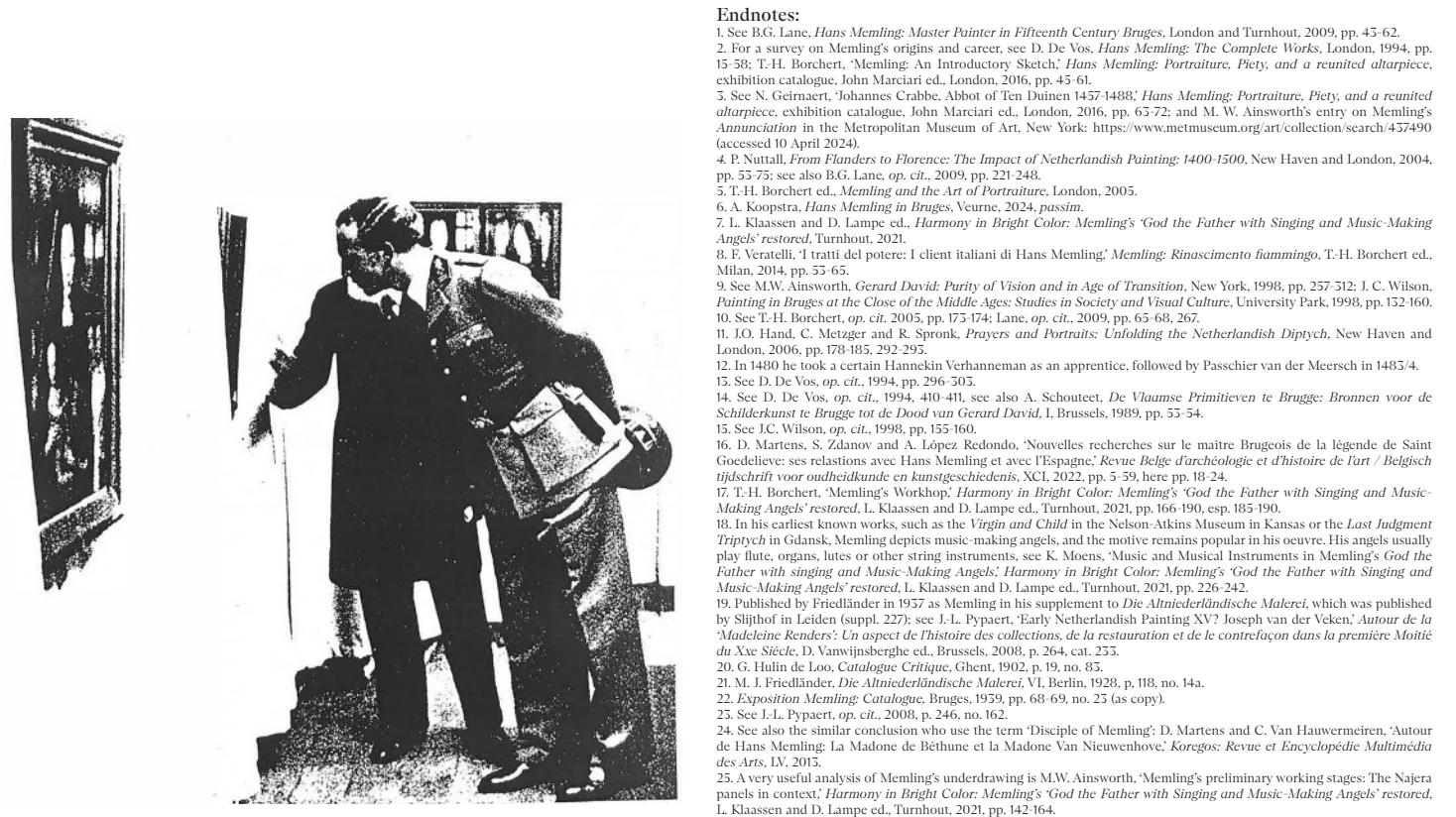


fig. 6 King Leopold III of Belgium admiring the present painting during its 1939 exhibition in Bruges.

Endnotes:

1. See B.G. Lane, *Hans Memling: Master Painter in Fifteenth Century Bruges*, London and Turnhout, 2009, pp. 45–62.
2. For a survey of Memling's origins and career, see D. De Vos, *Hans Memling: The Complete Works*, London, 1994, pp. 15–58; T.-H. Borchert, 'Memling: An Introductory Sketch,' *Hans Memling: Portraiture, Piety, and a reunited altarpiece*, exhibition catalogue, John Marciari ed., London, 2016, pp. 45–61.
3. See N. Geirnaert, 'Johannes Crabbe, Abbot of Ten Duinen 1457–1488,' *Hans Memling: Portraiture, Piety, and a reunited altarpiece*, exhibition catalogue, John Marciari ed., London, 2016, pp. 65–72; and M. W. Ainsworth's entry on Memling's *Annunciation* in the Metropolitan Museum of Art, New York: <https://www.metmuseum.org/art/collection/search/457490> (accessed 10 April 2024).
4. P. Nuttall, *From Flanders to Florence: The Impact of Netherlandish Painting 1400–1500*, New Haven and London, 2004, pp. 55–75; see also B.G. Lane, *op. cit.*, 2009, pp. 221–248.
5. T.-H. Borchert ed., *Memling and the Art of Portraiture*, Berlin, 2005.
6. A. Koopstra, *Hans Memling in Bruges*, Veurne, 2024, *passim*.
7. L. Klaassen and D. Lampe ed., *Harmony in Bright Color: Memling's 'God the Father with Singing and Music-Making Angels' restored*, Turnhout, 2021.
8. F. Veratelli, 'I tratti del potere: I clienti italiani di Hans Memling,' *Memling: Rinascimento fiammingo*, T.-H. Borchert ed., Milan, 2014, pp. 55–65.
9. See M.W. Ainsworth, *Gerard David: Purity of Vision and in Age of Transition*, New York, 1998, pp. 257–312; J. C. Wilson, *Painting in Bruges at the Close of the Middle Ages: Studies in Society and Visual Culture*, University Park, 1998, pp. 152–160.
10. See T.-H. Borchert, *op. cit.* 2005, pp. 173–174; Lane, *op. cit.*, 2009, pp. 65–68, 267.
11. I.O. Hand, C. Metzger and R. Spronk, *Prayers and Portraits: Unfolding the Netherlandish Diptych*, New Haven and London, 2006, pp. 178–185, 292–293.
12. In 1480 he took a certain Hanneman Verhnaneman as an apprentice, followed by Passchier van der Meersch in 1485/4.
13. See D. De Vos, *op. cit.*, 1994, pp. 296–305.
14. See D. De Vos, *op. cit.*, 1994, 410–411; see also A. Schoutet, *De Vlaams Primitieven te Brugge: Bronnen voor de Schilderkunst te Brugge tot de Dood van Gerard David*, I, Brussels, 1989, pp. 53–54.
15. See J.C. Wilson, *op. cit.*, 1998, pp. 155–160.
16. D. Martens, S. Zaninov and A. López Redondo, 'Nouvelles recherches sur le maître Brueghel de la légende de Saint Georges: vers une relation avec Hans Memling et avec l'Espagne,' *Revue Belge d'Archéologie et d'histoire de l'art / Belgisch tijdschrift voor oudheidkunde en kunstgeschiedenis*, XCI, 2022, pp. 5–59, there pp. 18–24.
17. T.-H. Borchert, 'Memling's Workshop,' *Harmony in Bright Color: Memling's 'God the Father with Singing and Music-Making Angels' restored*, L. Klaassen and D. Lampe ed., Turnhout, 2021, pp. 166–190, esp. 183–190.
18. In his earliest known works, such as the *Virgin and Child* in the Nelson-Atkins Museum in Kansas and the *Last Judgment* *Triptych* in Gdańsk, Memling depicts music-making angels, and the motive remains popular in his oeuvre. His angels usually play flute, organs, lutes or other string instruments, see K. Moens, 'Music and Musical Instruments in Memling's *God the Father with Singing and Music-Making Angels*,' *Harmony in Bright Color: Memling's 'God the Father with Singing and Music-Making Angels' restored*, L. Klaassen and D. Lampe ed., Turnhout, 2021, pp. 226–242.
19. Published by Friedländer in 1937 as Memling in his supplement to *Die Altniederländische Malerei*, which was published by Stijlthof in Leiden (suppl. 227); see J.-L. Pyaert, 'Early Netherlandish Painting XV? Joseph van der Veken,' *Autour de la 'Madeleine Renders': Un aspect de l'histoire des collections, de la restauration et de la contrefaçon dans la première Moitié du Xxe Siècle*, D. Vanrijnsbergh ed., Brussels, 2008, p. 264, cat. 253.
20. G. Hulin de Loo, *Catalogue Critique*, Ghent, 1902, p. 19, no. 83.
21. M. J. Friedländer, *Die Altniederländische Malerei*, VI, Berlin, 1928, p. 118, no. 14a.
22. *Exposition Memling* Catalogue, Bruges, 1939, pp. 68–69, no. 25 (as copy).
23. See J.-L. Pyaert, *op. cit.*, 2008, p. 246, no. 162.
24. See also the similar conclusion who use the term 'Disciple of Memling': D. Martens and C. Van Hauwermeiren, 'Autour de Hans Memling: La Madone de Béthune et la Madone Van Nieuwenhove,' *Koregos: Revue et Encyclopédie Multimédia des Arts*, IV, 2015.
25. A very useful analysis of Memling's underdrawing is provided by M.W. Ainsworth, 'Memling's preliminary working stages: The *Najera* panels in context,' *Harmony in Bright Color: Memling's 'God the Father with Singing and Music-Making Angels' restored*, L. Klaassen and D. Lampe ed., Turnhout, 2021, pp. 142–164.
26. Dendrochronological analysis by Prof. Dr. Peter Klein, dated 5 December 2002.



7

FRA DIAMANTE (TERRANUOVA BRACCIOLINI 1430 - C.1498)

Portrait of a Vallombrosan monk, bust-length

oil on panel

13 1/4 x 10 1/4 in. (35 x 26 cm.)

\$30,000-50,000

£24,000-40,000

€29,000-47,000

PROVENANCE:

Le Pelletier collection, from whom acquired by the following, with Kunsthandel J. Goudstikker N.V., Amsterdam (inv. no. 2709), by 1934, as 'Domenico Ghirlandaio'.

Confiscated from the above by the Nazi authorities, July 1940, with Alois Miedl, 'Kunsthandel voorheen J. Goudstikker NV', Amsterdam.

Restituted to Desirée Goudstikker, New York, 17 May 1949.

Anonymous sale; Georges Giroux, Brussels, 23-25 June 1955, lot 97, as 'Domenico Ghirlandaio'.

Private Franco-Belgian collection since the 1970s, and by whom sold, Anonymous sale; Artcurial, Paris, 13 December 2023, lot 20 as 'École Italienne du XVI siècle', where acquired by the present owner.

EXHIBITED:
Amsterdam, Stedelijk Museum, *Italiaansche Kunst in Nederlandsch Bezit*, 1 July-1 October 1934, no. 147, as 'Domenico Ghirlandaio'.

LITERATURE:

R. van Marle, 'La pittura all'esposizione d'arte antica italiana di Amsterdam', *Bulletino d'Arte*, XXVIII, 1934/35, pp. 308-309, fig. 23, as 'Domenico Ghirlandaio'.

This recently discovered painting by Fra Diamante is a fine example of Florentine High Renaissance portraiture. Diamante was Fra Filippo Lippi's entrusted assistant and a devout monk of the Vallombrosan order (E. Borsook, G. Marchini, L. Tintori, 'Fra Filippo Lippi nel Duomo di Prato', *Mitteilungen des Kunsthistorischen Institutes in Florenz*, XIX, pp. 107-108, doc. 304). By 1454 he is documented, for the first time, working with Lippi on the frescoes of the main chapel of the Cathedral of Prato and toward the end of Lippi's career, Diamante completed several of his teacher's works. Indeed, a number of paintings by Diamante have been erroneously attributed to Lippi.

The oeuvre of Fra Diamante was first listed and discussed in 1983 by Luciano Bellosi (L. Bellosi, 'Tre note in margine a uno studio sull'arte a Prato', *Prospettiva*, XXXII-XXXVI, 1983-1984, pp. 51-52). In a 1998 article, Miklós Boskovits identified a core of Diamante's painted work (M. Boskovits, 'Un dipinto poco noto della Collezione Lanckoroński e il problema di Don Diamante', *Folia Historiae Artium*, IV-VI, 1998-2000, pp. 159-172). This group includes the large *Nativity* in the Louvre, Paris (inv. no. 538) formerly ascribed to the anonymous Master of the Louvre *Nativity* and a *Madonna and Child Enthroned with Saint Lawrence, Saint Anthony-Abbot and Canon Carlo di Giovanni Casini as a donor* in the Museum Fine Arts, Budapest (inv. no. 45). More recently, Gabriele Fattorini examined the production of Fra Diamante (G. Fattorini, 'Fra Diamante a Prato, al fianco di Filippo Lippi: un bilancio degli studi', *Officina Pratese: tecnica, storia, Prato, Palazzo Comunale*, 6-7 dicembre 2013, Florence, 2014, pp. 367-386).

This *Portrait of a Vallombrosan Monk* was exhibited at the Stedelijk Museum in 1934 with an attribution to Domenico Ghirlandaio, a view which was



8

FOLLOWER OF THE MASTER OF FLÉMALLE, CIRCA 1500

The Virgin nursing the Christ Child

oil on panel, a roundel, unframed
7 1/4 in. (19 cm.), in diameter

\$40,000-60,000

£32,000-48,000

€38,000-56,000

PROVENANCE:
Private collection, Italy, until recently.

This tondo belongs to a group of late fifteenth and early sixteenth century interpretations of the *Virgin and Child* by the so-called Master of Flémalle (Städel Museum, Frankfurt, inv. no. 939). These versions have slight variations in inscriptions, orientation, and backgrounds. The Flémalle-Virgin in Frankfurt is among the oldest interpretations by an eminent painter of the Flemish Ars Nova of an ancient Byzantine icon known as the *Panagia Galaktotrophousa* (or *Virgo Lactans*).

We are grateful to Till-Holger Borchert whom, on the basis of digital images, dates the present tondo to circa 1500.

subsequently taken up by Raymond van Marle, who considered it 'una bellissima tavoletta' ('a very beautiful little painting') and contemporary with Ghirlandaio's frescoes at San Gimignano (R. van Marle, *op. cit.*, p. 309). Recently, Mattia Vinco and Andrea De Marchi, respectively, suggested and endorsed an attribution to Fra Diamante on the basis of digital images. As noted by Vinco, this portrait was painted when Fra Diamante was in the workshop of Filippo Lippi (from 1454 until Lippi's death in 1469) and dates to circa 1465, before the commission of the frescoes of the Cathedral of Spoleto. Further, Vinco compares this portrait to areas of the *Disputation of St. Stephen* in the choir of the Cathedral of Prato (1452/1453 - 1465) which Bellosi attributed to Fra Diamante and to the *St. Francis of Assisi enthroned between St. Louis of Toulouse and St. Stephen, delivers the rule to the Order of the Poor Clares* (c. 1465-1470) in the Gemäldegalerie in Berlin (inv. no. 1131) and to the *Madonna of the Mercy* (destroyed, formerly Kaiser-Friedrich-Museum, Berlin) attributed to Fra Diamante respectively by Berenson and Bellosi (*loc. cit.*).

As noted by Luciano Bellosi, Fra Diamante includes his self-portrait in the *Disputation in the Synagogue* fresco at the Prato Cathedral (*op. cit.*). He looks to be a young man, around age twenty-five, wearing his Vallombrosan habit. In the present portrait, Diamante paints a similarly dressed monk. It is tempting to speculate that the man depicted in this sympathetic and intimate portrait was familiar to Fra Diamante.

We are grateful to Mattia Vinco and Andrea De Marchi for their assistance in cataloging this lot.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, BELGIUM

9

**CIRCLE OF PIETER COECKE VAN AELST
(AELST 1502-1550 BRUSSELS) AND THE
MASTER OF THE BRUSSELS CALLING
OF SAINT MATTHEW (ACTIVE ANTWERP
CIRCA 1520-1550)**

The Calling of Saint Matthew with a view of the Antwerp Harbor

oil on panel

32 x 44½ in. (81.3 x 113 cm.)

\$200,000-300,000

£160,000-240,000

€190,000-280,000

PROVENANCE:

[The Property of a Noblewoman]; Christie's, London, 30 March 1979, lot 58, as Pieter Coecke van Aelst.

Private collection, Europe, and by whom sold; Sotheby's, London, 17 April 1996, lot 615 as Circle of Marinus van Reymerswaele.

LITERATURE:

A. Vandewalle, *Les marchands de la Hanse et la Banque des Médicis: Bruges, marché d'échanges culturels en Europe*, exhibition catalogue, Bruges, 2002, p. 110, fig. 89 as Pieter Aertsen and the Monogrammist L.C.

C. Seidel, ed., *Marinus: Painter from Reymerswaele*, exhibition catalogue, Madrid, 2021, p. 90, note 11, under no. 1, as 'an early replica' after a composition by Marinus van Reymerswaele from around the middle of the 16th century.





fig. 1 Jan van Remmerswale?
The Calling of Saint Matthew,
 Koninklijk Museum voor Schone
 Kunsten, Antwerp.



fig. 2 Jan van Remmerswale?
The Calling of Saint Matthew,
 Kunsthalle, Hamburg.

The story of the Calling of Saint Matthew is recounted in the three synoptic gospels. Matthew, or Levi, as he was known, was a publican who collected taxes and customs for ancient Rome at Capernaum. At the time, the money-broker profession was frequently condemned by the rabbinate, as it was understood to be corrupt and mainly practiced by sinners. The scriptures relate that one day, while Matthew was seated at his office, Jesus approached him and said 'Follow me'. Without hesitation, Matthew arose and became one of the twelve apostles. By the late Middle Ages and into the Renaissance, Christ's ability to inspire a man to abandon his infatuation with money and worldly possessions was considered to be more extraordinary than Christ's many miraculous acts of healing (see B. Wallen, *Jan van Hemessen. An Antwerp Painter between Reform and Counter-Reform*, Ann Arbor, 1983, pp. 67-8). Desiderius Erasmus (1466-1536) described the event in these terms in his *Paraphrases of the New Testament*, and later followed St. Jerome's commentary on this biblical episode, specifying that the beautiful face and voice of Christ exuded an awesome power on his disciples comparable to that of a magnet pulling iron rings (*ibid.*). The artist responsible for the present panel likely had this passage in mind when he painted the figure

of Christ, who appears bathed in light and whose alabaster skin distinguishes him from the ruddy complexions of all of the other figures in the composition.

Though the subject of the Calling of Saint Matthew appeared in manuscript illuminations for some time prior to the early sixteenth century, it was only in the 1530s that Netherlandish artists began to treat the subject on a large scale (*ibid.*, p. 68). One of the first to do so was Marinus van Reymerswaele, the fascinating but mysterious painter from Zeeland who specialized in genre scenes in the tradition of Quentin Metsys. Marinus, along with his workshop and followers, painted several versions of *The Calling of Saint Matthew*, the earliest of which is likely the panel in the Thyssen-Bornemisza National Museum, Madrid (see C. Seidel in C. Seidel, ed., *Marinus: Painter from Reymerswaele*, exhibition catalogue, Madrid, 2021, pp. 88-90, no. 1). The upsurge in popularity of this subject was due in no small part to the influx of wealth into Antwerp, which had only recently become one of Europe's leading economic centers. Throughout the fifteenth century, Bruges had been firmly established as an international capital for trade and commerce. By the end of the century, however, the Zwin channel, which led

from the sea directly into the city, had begun to silt up, resulting in the route becoming increasingly impassable for merchant ships. Consequently, the main economic activity of the Netherlands shifted to Antwerp. A significant portion of this new wealth was produced by money-brokering and currency trading, driven by German bankers, Flemish burgher moneychangers and Lombard pawnbrokers, who had set up a major, nearly completely unregulated marketplace in the city. The locus for this was the famous Antwerp Bourse. With this newfound prosperity came a preoccupation with its spiritual consequences.

As with Marinus's painting in the Thyssen collection, the present painting shows Christ and several of his apostles approaching Matthew, who stands at the counter of his office, surrounded by papers, coins and other objects of his trade. On the column hangs a plaque with an inscription marking the three places in the New Testament where the Calling of Matthew is recounted. As in the Thyssen painting, the inscription employs numbers for the chapters and letters for the verses, following the format used prior to the Council of Trent, though here the names of the books have become illegible, perhaps suggesting that the painter

did not fully understand their purpose: 'IM 9.a / IIII.2.b / ***.5.f' [Matthew 9:9, Mark 2:14, and Luke 5:27-28].

In the recent monographic exhibition dedicated to Marinus held at the Museo del Prado, Madrid in 2021, Christine Seidel cited three variants of the Thyssen composition (*ibid.*, p. 90). The first was sold to the Prince of Liechtenstein in the seventeenth century as a work by Marinus and is still considered to be by his hand today. She specifies that the other two were painted by the same artist who produced a version of Marinus's *Saint Jerome* in the Prado, Madrid (inv. no. P002653), who has been identified by Adri Mackor as Marinus's workshop assistant, Jan van Remmerswale (figs. 1 and 2; Koninklijk Museum voor Schone Kunsten, Antwerp, inv. no. 425 and Kunsthalle, Hamburg, inv. no. 234; *ibid.*, p. 90, note 10). As Seidel notes, while the position of Christ is virtually the same in all three paintings relative to the earlier version in Madrid, the figures of Matthew and the other Apostles differ in each of the three variants to such an extent that it is impossible to establish a chronology for them. Moreover, none of the three paintings appear to have been created from the same cartoon or copy of



opposite:
fig. 3 Infrared reflectogram (IRR) of the present lot.
Prof. Dr. Maximiliaan J. Martens, Labo UGent.

fig. 4 The Master of the Brussels Calling Saint Matthew, *The Calling of Saint Matthew*, Musées Royal des Beaux-Arts, Brussels.



the Thyssen painting, but rather they seem to have been modeled after distinct, subsequent versions of Marinus's painting, which allowed their authors to modify their compositions in slightly different ways. As a group, these paintings indicate that partial models and cartoons from Marinus's workshop were accessible to diverse artists in his circle (for more on the circulation and afterlife of Marinus's compositions, see C. Seidel, *op. cit.*, pp. 24-27).

The present painting is closest to the aforementioned painting in Antwerp (fig. 1), particularly in the arrangement of the background figures, and as Seidel notes, was likely produced by an artist who had direct access to it, or to close copy of it, that has since been lost (*loc. cit.*). Yet this is not a direct copy, and certainly details also relate to the version in Hamburg (fig. 2), including the articulation of the figures of Christ's right hand. Infrared reflectography of the present work (fig. 3) reveals that the underdrawing of the figures of Christ and Matthew is likely a tracing. The somewhat rigid lines that are used to delineate the basic contouring

of the figures are closer in style to the underdrawing found in the works of Marinus's associate or collaborator (presumably Jan van Remmerswale), as they approach his more densely applied, linear underdrawings that were executed in a liquid medium. Details such as the pronounced eyelid creases and the delineation of the lower eyelid and the tear duct, Christ's long curled beard, and the ears in the underdrawing seem more closely related to this painter than to Marinus, including the few instances in which he used cartoons. The IRR also shows that this tracing merely served as a starting point, as several significant changes were then made. Most notably, the artist changed the shape of Christ's beard, modified his profile and repositioned his fingers. He likewise altered Matthew's face, significantly raising his eyes.

Whereas compositionally, the links to Marinus are clear, the execution of the painting is quite removed from him. Rather, the principal figures are stylistically much closer to the dynamic, angular figures favored by Pieter Coecke van Aelst.

The distinctive treatment of the saint in green with a white beard and sharp, sloping nose who stand immediately to Christ's left, is especially reminiscent of Coecke's aesthetic.

The present painting is further distinguished from other known examples of this composition by the fact the entire scene has been enlarged to include a view of Antwerp harbor, as it appeared from the left bank of the river Scheldt. The execution of this part of the composition is stylistically distinct from that of the figures in the foreground, and suggests that like so many sixteenth century Netherlandish works, this painting was a collaboration between two artists. Notably, the same defensive walls and city gate appear in the background of another *Calling of Saint Matthew* in the Musées Royal des Beaux-Arts, Brussels (fig. 4; inv. no. 6087). As with the landscape in the Brussels painting reflects an awareness of the graphic technique of Herri met de Bles (c. 1510-after 1550) and is executed with a restrained palette that derives from Lucas Gassel (c. 1480-

1568/9). Many scholars have recognized the initials 'L.C.' at the center of the Brussels painting, and have thus given this anonymous artist the placeholder name of the Master L.C. More recently, others have argued that the similarity to these letters are coincidental and that the markings are simply the metal hooks used to secure the painting to the tree trunk next to Christ, and thus propose the artist should be known as the Master of the Brussels Calling of Saint Matthew (for more on this artist, see L. Serck, *Henri Met de Bles et la peinture de paysage dans les Pays-Bas méridionaux avant Brueghel*, Ph.D diss., Université Catholique de Louvain, 1990, VI, pp. 1252-58). Comparison of architecture in both the Brussels panel and the present work, with its bold outlines and fine treatment of the stonework, as well as the similar approach to painting the animated, minute figures on the shoreline, raises the possibility that they were both painted by the same Antwerp master.



10

ITALIAN SCHOOL, 15TH CENTURY

Saint Lucy; and Saint Bernardino of Siena

the second inscribed 'BENE.FACITE'
tempera and gold on panel, in engaged frames
each 23 1/4 x 14 1/4 in. (59 x 37.5 cm.)

a pair (2) £32,000-48,000
€38,000-56,000

PROVENANCE:
Bellini collection, Florence, by 1955.
with Ira Spanierman, New York, by 1967 (Saint Bernardino).

Imelda Markos, Manila.
[Property to be sold on behalf of The Republic of the Philippines through the
Presidential Commission on Good Government]; Christie's, New York, 11 January 1991,
lot 40.

EXHIBITED:

Florence, Palazzo Strozzi, *Antiquariato*, V, 1967, p. 730

While both these panels were known to Bernard Berenson, the art historian does not appear to have connected the two, as their photographs were categorized separately in his archive. On the reverse of Berenson's image of *Saint Bernardino*, his handwritten notes indicate he thought it to be by an artist close to the Sienese painters, Pellegrino di Mariano or Giovanni d'Ambrogio (Hollis image no. 8086330). *Saint Lucy*, meanwhile, he noted was 'near, but not by, Fra Filippo Lippi' (Hollis image no. 8097156). Federico Zeri appears only to have been aware of the *Saint Bernardino* panel was also unable to suggest an attribution, observing that it was by an anonymous Paduan hand, influenced by Francesco Squarcione (Zeri Fototeca nos. 28080).



PROPERTY FROM THE DESCENDANTS OF CHUCK CLOSE

11

MASTER OF THE LAZZARONI MADONNA (ACTIVE FLORENCE C. 1375)

A triptych: the central panel with the Madonna and Child enthroned with Saints Nicholas of Bari, Peter, Anthony Abbot, John the Baptist, James, and another saint; left wing: Saints Christopher, Bernard, and a Bishop Saint with the Archangel Gabriel above; right wing: the Crucifixion with the Virgin Annunciate above
tempera and gold on panel
13 1/2 x 7 in. (34.5 x 18 cm.), the wings extended 13 1/2 x 15 in. (34.5 x 38.8 cm.)

£20,000-30,000
€16,000-24,000
€19,000-28,000

PROVENANCE:
Private collection, Europe.
Anonymous sale; Dorotheum, Vienna, 17 April 2013, lot 552, where acquired by the present owner.

We are grateful to Sonia Chiodo for endorsing the attribution on the basis of photographs.

ALESSANDRO BONVICINO, CALLED
MORETTO DA BRESCIA (BRESCIA CIRCA
1498-1554)

The Madonna and Child with a dog

oil on panel

20½ x 17½ in. (51.8 x 45.5 cm.)

\$250,000-350,000

£200,000-280,000

€240,000-330,000

PROVENANCE:

Giovanni Battista Vittadini (1855/6-1904), Villa La Cazzola, Arcore, Monza, as Romanino, sold in 1909 with the help of Bernard Berenson, with Galerie D'Atri, Paris. Private collection, Germany. Private collection, London. Anonymous sale; Sotheby's, New York, 28 January 2010, lot 187, where acquired by the present owner.

LITERATURE:

G. Carotti, 'La Villa Vittadini in Arcore,' in *Ville e Castelli d'Italia, Lombardia e Laghi*, Milan, 1907, pp. 671, as Romanino. G. Frizzoni, 'I nuovi acquisti della Galleria Imperiale dell'Eremitage a Pietroburgo,' *Rassegna D'Arte*, 1909, IX, p. 2, as Girolamo Romanino. B. Berenson, *Italian Pictures of the Renaissance, Central Italian & Northern Italian School*, I, 1968, p. 365, as Girolamo Romanino. A. Nova, *Girolamo Romanino*, 1994, p. 231, under cat. no. 19. A. Morandotti, 'Fonti per la storia del collezionismo: il ruolo della fotografia a Milano nell'Italia postunita,' in *Gli usi della Fotografia, Quaderni d'Archivo VII*, ed. R. Cassanelli and G. Guerci, Comune di Cinisello Balsamo, 1999, p. 46. A. Ballarin, *La "Salomè" del Romanino ed altri Studi Sulla Pittura Bresciana del cinquecento*, Padua, 2006, p. 31-32, fig. 158. A. Morandotti, *Il collezionismo in Lombardia. Studia e ricerche tra '600 e '800*, Milan, 2008, pp. 283, 293, note 52.

Given in the past to the Brescian painter, Girolamo Romanino, this delightful representation of the Madonna with the Christ Child playfully embracing a lapdog was first recognized by Alessandro Nova in 1994 as the work Moretto da Brescia (*loc. cit.*). Nova's attribution was subsequently endorsed by Alessandro Morandotti and Alessandro Ballarin (*loc. cit.*) and later by Everett Fahy, at the time of its sale in 2010 (*loc. cit.*). The painting's misattribution to Romanino, which dates back to at least 1907, when the painting was in the Vittadini collection, can perhaps be explained by the close proximity of the two artists who collaborated on such projects as the 1521-24 decoration of the Cappella del Sacramento in church of San Giovanni Evangelista, Brescia.

Comparisons may be drawn between the Christ Child and the foreground figure in Moretto's 1521 *The gathering of the manna* in the church of San Giovanni Evangelista, Brescia, whose reclining pose is similar to that of Christ, here leaning to clasp the dog affectionately to his cheek. Moretto's works for private devotion were much admired by his patrons in Brescia, prized for their sense of naturalism and for the contemplation inspired in their viewers. Moretto drew from Venetian tradition and his style bears traces of Titian's early works as well as the influence of Paris Bordone.

Giovanni Battista Vittadini (1855/6-1904), who owned this painting in the early 20th century, was a Milanese businessman and collected a wide variety of Lombard art. His interests in connoisseurship went beyond his personal acquisitions, however, as he was a founder of the well-known, monthly publication, *Rassegna d'Arte* and was entrusted with the arrangement of works of art in the Castello Sforzesco at the time of their restoration. Vittadini's collection was recorded by Giulio Carotti in 1907 (*loc. cit.*) and included a fine collection of porcelain in addition to the Renaissance pictures. Upon his death, the collection was dispersed, though the spectacular *Grazie Polyptych* by Vincenzo Foppa was sold directly by Vittadini's widow to the Pinacoteca di Brera, Milan.





13

CIRCLE OF OTTO VAN VEEN (LEIDEN C. 1556-1629 BRUSSELS)*Portrait of Albert VII (1559-1621), Archduke of Austria, full-length, holding a baton*oil on canvas
80½ x 43¾ in. (204.5 x 111.2 cm.)
with inventory number '30' (lower right)

\$30,000-50,000

£24,000-40,000
€29,000-47,000**PROVENANCE:**

Private collection, South America, where acquired by the present owner.

This portrait of *Albert VII, Archduke of Austria* relates to a three-quarter length version by Otto van Veen in the Kunsthistorisches Museum, Vienna (inv. no. 1061). Albert, the third son of Emperor Maximilian II and Maria of Habsburg, was brought up at the Spanish Court and in 1577 was made Cardinal of Toledo. From 1585 to 1595 he was viceroy of Portugal. In 1596 he was appointed Stadtholder of Portugal and in 1599, he relinquished his orders and married the Infanta Isabella, daughter of Philip II of Spain.



14

MICHEL DE BOUILLON (ERE, NEAR TOURNAI BEFORE 1638-1674 ?)*A kitchen interior with three figures and with fruits, vegetables, poultry, fish, hares, and a bouquet of flowers*signed and dated 'M. Bouillon, 1670' (lower right)
oil on canvas
88½ x 52 in. (225 x 132 cm.)

\$50,000-70,000

£40,000-56,000
€47,000-65,000**PROVENANCE:**

Private collection, South America, until recently acquired by the present owner.

Michel de Bouillon painted religious subjects, interior scenes, and still lifes of fruit and flowers. Though his life and career remain relatively obscure, in 1638 he is documented as a master in Ere, a small village near Tournai, and he later worked in France until 1668. In this composition, the wide array of fruits, vegetables, and meats set in a kitchen interior take inspiration from earlier northern painters like Floris van Schooten and Joachim Bueckelaer.

**ISAAC SOREAU (HANAU 1604-1645
FRANKFURT AM MAIN)**

A porcelain plate with red and green grapes, a pewter plate with a knife, nuts, a pear and a glass of wine on a table top

signed in monogram 'I-S-F' (center right, next to the grapes)

oil on copper

14¾ x 20¾ in. (37.2 x 51.7 cm.)

\$80,000-120,000

£64,000-96,000

€75,000-110,000

PROVENANCE:

with Duits, London, by April 1939, until sold to the following,
with Kunsthandel Pieter de Boer, Amsterdam, by 1939, as Sebastian Stoskopff (inv. no. 2739).

Jacob 'Jaap' Polack, Amersfoort/Amsterdam, acquired from the above, June 1939.
Confiscated by the 'Dienststelle Mühlmann,' 1941, following the occupation of The Netherlands.

Acquired from the above by Hans Posse on behalf of Adolf Hitler for the Führer-Museum at Linz (Linz no. 2421), as Sebastian Stoskopff.

Recovered by the Monuments Fine Arts and Archives Section from Alt Aussee, Austria, and transferred to the Munich Central Collecting point, 18 October 1945 (MCCP no. 10555).

Anonymous sale; Sotheby's Parke Bernet, New York, 6 December 1973, lot 138, as Osias Beert, where acquired by the following,

with Newhouse Galleries, New York, by 1974, as Jan Soreau.
with Richard Green, London, by 1975, as Jan Soreau.

with Galerie J. Kraus, Paris, by 1976.

Private collection, Germany, by 1984.

Anonymous sale; Fine Art Metz Auktionhaus, Heidelberg, 5-10 December 2009, lot 299, where acquired by the present owner.



EXHIBITED:

The Hague, Koninklijke Kunstzaal Kleykamp, *Tentoonstelling van oude schilderijen der collectie N.V. Kunsthandel P. de Boer*, 8 June-3 July 1939, no. 90, as S. Stoskopff.
London, Richard Green, *Annual Exhibition of Old Master Paintings*, 1975, no. 12, as Jan Soreau.

Paris, Galerie J. Kraus, *Premier Exhibition*, September 1976, no. 9.

Frankfurt, Schirn Kunsthalle, *Georg Flegel 1566-1638: Stillleben*, 18 December 1993-14 February 1994, no. 163 (entry by K. Wetting).

LITERATURE:

Advertisement, *Apollo*, C, 1974, p. 21, illustrated, as Jan Soreau.

Advertisement, *Connaissance des Arts*, May, 1977, illustrated.

G. Schurr, 'In the Paris Galleries', *The Connoisseur*, CXCIV, 1977, p. 70, illustrated.
C. Grimm, *Glück und Glas. Zur Kulturgeschichte des Spessart-glasses*, Munich, 1984, p. 344 and 346, no. 6.

G. Bott, *Die Stilllebenmaler Soreau, Binoit, Codino und Marrell in Hanau und Frankfurt 1600-1650*, Hanau, 2001, pp. 107, 112 and 188, fig. 95, no. WV.I.S.49.

Isaac Soreau likely began his career in his father Daniel Soreau's workshop and specialized in painting table-top still lifes. Daniel was a successful wool-merchant, controlling trade in Hesse and Wetterau and is thought to have turned to painting at an advanced age. Although no paintings by Daniel are extant, his pupils are documented, including his twin sons, Isaac and Peter, and Sebastian Stoskopff, who took over his studio and possibly the education of his sons. The present painting first appeared on the art market in 1939, with an attribution to Stoskopff, with whose work Isaac's shares striking similarities (*loc. cit.*). Both artists set their still lifes on table-tops against a dark background, with the objects presented bathed in uniform light, showcasing the meticulous rendering of textures.

This painting was first correctly recognized as the work of Soreau by Claus Grimm in 1984 (*loc. cit.*) and shares many similarities with his *Still life with a dish of strawberries*, now in the Cincinnati Art Museum (fig. 1, inv. no. 1960.496), dated to the early 1630s. Both works present fruits and nuts spread across a table-top, which appears to slant forward, granting the viewer a better vantage point. In both works special care is paid to the description of the porcelain and table-wear, including similar wine glasses. In the present painting, the handle of the inlaid knife terminates in a horseshoe, while in the Cincinnati picture a spoon terminates in a hoof.

fig. 1 Isaac Soreau, *Still life with a Dish of Strawberries*, Cincinnati Museum of Art, Cincinnati.



JOACHIM ANTHONISZ. WTEWAEL
(UTRECHT 1566-1638)

Maternal Charity

oil on panel

15½ x 23½ in. (38.4 x 59 cm.)

\$200,000-300,000

£160,000-240,000

€190,000-280,000

PROVENANCE:

(Possibly) Johan Pater and Antoinetta Pater-Wtewael, the artist's daughter, Utrecht, until 1655, and by descent to (Possibly) Johan van Nellesteyn and Hillegonda van Nellesteyn-Pater, Utrecht, from 1655.

(Possibly) Anonymous sale; Bicker and Wijkersloot, Amsterdam, 19 July 1809, lot 56 (to 'Yver').

(Possibly) Anonymous sale; Johannes van der Putte Nicz., Amsterdam, 22 May 1810, lot 109.

with F.A. Drey, London.

with Herbert Bier, London, by 1959.

Private collection, U.K., until acquired by the present owner.

LITERATURE:

A.W. Lowenthal, *Joachim Wtewael and Dutch Mannerism*, Doornspijk, 1986, p. 152, no. A-89, pl. 124-125, color pl. XXIII.

A. K. Wheelock, L. M. Helmus, & J. Clifton, *Pleasure and piety: the art of Joachim Wtewael*, exhibition catalogue, Washington, D.C., 2015, p. 166, fig. 1.

Joachim Wtewael sets his interpretation of Charity at a further remove from its specifically religious origins, placing it in an identifiably contemporary Dutch interior and dressing it with charming, richly observed genre details. A robust, smiling and beatific young woman in a red skirt sits on the floor, perhaps in a *bakermat* (a low wicker chaise in which to tend infants). Her blouse is opened to reveal her left breast, which Wtewael has knowingly placed at the exact center of his composition. A large wicker basket overflowing with ripe fruit, a bowl of porridge with a silver spoon in it and an overstuffed pillow of embroidered silk and velvet surround the group and add to a general sense of well-being, comfort and satisfaction.

The happiness of this group contrasts with the misery of the boy in the background. He grimaces while a cat scratches his leg and steals from his bowl of porridge. If the entire scene is pervaded with an overwhelming sense of bourgeois contentment, more subversive ideas nonetheless intrude, at least on the peripheries. The overriding effect of Wtewael's *Charity*, and its principal innovation, is in embodying its time-honored allegorical theme in a resolutely and convincingly contemporary genre setting.

Although it is relatively small in scale and modest in its setting, *Charity* is conceived with a sense of figural monumentality that characterizes many of Wtewael's final works (the latest of his dated paintings is from 1628). The serene expressive quality in a number of the artist's paintings from the 1620s is here conveyed by a warm, glowing palette of reds, brown, ochre and pale gold; a meticulously finished drawing; polished application of paint and dramatic lighting effects that imbue his figures with an almost sculptural presence. His highly recognizable and idiosyncratic technique is in abundant display in *Charity*, an exquisite work executed on panel and whose surface is notably well preserved.

The early history of the present painting is unknown, but it could be the *Caritas* retained in the Wtewael family that appears in inventories of the effects of Antoinetta Pater-Wtewael, Joachim's daughter, and her husband, Johan Pater, drawn up in 1655 (see Lowenthal 1986, p. 192), and again in the inventory of property inherited by their daughter, Hillegonda van Nellesteyn-Pater (see Lowenthal, *loc. cit.*, 1986, p. 198). Since the inventories give no dimensions, there is no way of ascertaining which of several versions of the subject stayed with the family.

Although Wtewael frequently returned to favorite themes as the subjects for his paintings, he rarely repeated himself, and generally reconceived his subject, with new and differently posed figures, reoriented compositions and remodeled furnishings. In addition to the early, bust-length copper *Caritas* in Milan, and the present panel, there are three other versions of the theme by Wtewael that Lowenthal has identified, each different in composition from our picture and from each other.

The subject of *Charity* also had a later life in the works of Joachim Wtewael's eldest son, who had a brief career as a painter of some distinction whose style closely emulated that of his father. Lowenthal has identified at least five original paintings of *Caritas* that she gives to Peter Wtewael (see 1986, nos. D-8 and D-9).



JAN VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)

Landscape with figures by a barn

signed and dated 'JV GOYEN 1637' ('JV' linked; lower right)
oil on panel

17 x 26½ in. (43.2 x 66.4 cm.)

\$50,000-70,000

£40,000-56,000
€47,000-65,000

PROVENANCE:

Private collection, France.

Anonymous sale; Ader Tajan, Paris, 20 December 1994, lot 35.

with Richard Green, London, until 1995, where acquired by the present owner.

EXHIBITED:

London, Richard Green, *Jan van Goyen: 1596-1656*, 17 April-11 May 1996, no. 15 (cat. by H.-U. Beck).

Executed in 1637, this landscape is constructed along the receding diagonal of the riverbank, a dynamic compositional device that lowered the horizon line and allowed van Goyen to devote almost equal space to sky and landscape. The human element, which played such a prominent role in his early work, is given a subordinate role in this composition, with the focus given instead to the depiction of space, light and atmosphere. Van Goyen traveled restlessly around the Low Country during this period, and likely based his composition on sketches made during his travels around the countryside. The fluid brushwork and quickly rendered architecture and landscape is closely akin in feel to his sketchbook drawings. The use of the monochromatic brown tones, heightened with touches of green and yellow is typical of this period. This color palette was further developed and pared back as his career progressed.

Notably, in 1637 van Goyen took a brief hiatus from painting and seems to have tried to make his fortune by speculating in the tulip trade. The venture was an unmitigated disaster, causing van Goyen to lose a great deal of money. This is one of the few works van Goyen produced in that turbulent year. In the 1640s he was astonishingly productive and also intermittently active as an art dealer, auctioneer and estate agent.



SIR PETER PAUL RUBENS

(SIEGEN 1577-1640 ANTWERP)

Portrait of Margherita Gonzaga, bust-length, in an embroidered black doublet and a white lace collar and pearl earrings

oil on canvas

32½ x 25 in. (83.2 x 63.5 cm.)

\$150,000-250,000

£120,000-200,000

€150,000-230,000

PROVENANCE:

Baron Lazzaroni, Villa Madeleine, Nice; his sale, J.J. Terris, Nice, 16-21 June 1952, lot 123, as School of Pourbus, *Portrait of a Woman*.

Private collection, by 2002.

Anonymous sale; Christie's, London, 6 December 2011, lot 6, where acquired by the present owner.



EXHIBITED:

Mantua, Palazzo Tè and Palazzo Ducale, Gonzaga, *La Celeste Galeria, le Raccolte*, 2002, no. 17, as a *Portrait of Maria de' Medici* by Rubens.

LITERATURE:

J. Müller-Hofstede, *Gonzaga, La Celeste Galeria, le Raccolte*, R. Morselli ed., Milan, 2002, p. 102, fig. 17, as a *Portrait of Maria de' Medici*.
R. Morselli, 'Rubens alla corte dei Gonzaga a Mantova,' *Rubens a Genova*, N. Büttner and A. Orlandi eds., exhibition catalogue, Genova, 2022, pp. 102, 106, fig. 2.

This enigmatic and powerful portrait by Sir Peter Paul Rubens is a recent addition to the artist's oeuvre. Justus Müller Hofstede (*loc. cit.*), and subsequently Raffaella Morselli (*loc. cit.*), published it as dating to Rubens' earliest activity in Mantua, the second half of 1600. The sitter was recognized as Maria de' Medici at the time of the paintings exhibition in Mantua in 2002 (*loc. cit.*), though more recent scholarship has convincingly identified the woman as Margherita Gonzaga, the eldest daughter of Duke Vincenzo I Gonzaga and Eleonora de' Medici and wife of the heir to the Dukedom of Lorraine, Henri, Duc de Bar (R. Morselli, *loc. cit.*). The physiognomy of her face can be compared to Rubens' later portrait of Margherita (fig. 1, Jaffé, Rubens *Catalogo Completo*, 1989, no. 41F) which survives as one of the bust-length fragments of the dismembered family portrait of *The Gonzaga Family in Adoration of the Holy Trinity* of 1604-5, Rubens' most important commission while serving the Duke of Mantua.

Rubens' early Mantuan paintings, with their meticulous details and porcelain-like skin tones, assimilate both contemporary northern Italian portraiture and the style of Frans Pourbus the Younger, who arrived at the court of Mantua shortly before Rubens. When sold by the descendants of the Baron Lazzaroni in 1952, this portrait was in fact erroneously attributed to the 'School of Pourbus', a testament to the artist's stylistic affinities. As noted by Müller Hofstede, Pourbus never achieved the refinement and naturalism of Rubens. Here, the subtle transitions of skin tones in her face, glint of light in her almond-shaped eyes, and extraordinarily tactile lace collar, all express the refined sculptural delicacy of Rubens.

fig. 1 Sir Peter Paul Rubens,
Portrait of princess Margherita
Gonzaga (1564-1618), Palazzo
Ducale Mantua.





19

JASPER GEERAERTS
(ANTWERP C. 1620-1654 AMSTERDAM)
A silver ewer with the artist's reflection, a lobster in a porcelain dish, prawns, grapes, oysters and a lemon on a draped table

oil on panel
24 x 20½ in. (61 x 51.1 cm.)
\$18,000-25,000

£15,000-20,000
€17,000-23,000

PROVENANCE:

with Nicolaas Beets, Amsterdam, by 1930, as Cornelis de Heem.
with Galerie Gerstenberger, Chemnitz (no. 7655, according to a label that was once affixed to the reverse, but is no longer present).
Private collection, Maarssen.
with Rafael Valls Ltd, London, by 2006.
Anonymous sale; Sotheby's, Amsterdam, 8 May 2001, lot 201, where acquired by the present owner.

We are grateful to Fred G. Meijer for endorsing the attribution on the basis of photographs (private communications, 8 April 2024).



20

ABRAHAM VAN BEYEREN
(THE HAGUE 1620/1621-1690 OVERSCHIE)
Peaches and grapes in a tazza with a wine glass, prawns and figs on a table ledge

monogrammed 'AVB f.' ('AVB' in ligature, lower left)
oil on panel
18¾ x 14½ in. (47.9 x 35.9 cm.)
\$30,000-50,000

£24,000-40,000
€29,000-47,000

PROVENANCE:

Art market, England, seen by C. Hofstede de Groot, July 1923.
Art market, Germany, after 1923.
with Daphne Alazraki Fine Art, New York.
with Kunsthandel P. de Boer, Amsterdam, by 2000.
Anonymous sale; Butterfields, San Francisco, 17 May 2000, lot 1007.
Bradford J. and Risa L. May; [From the collection of Bradford J. and Risa L. May]; Quinn's Auction Galleries, Fall's Church, VA, 10 December 2011, lot 123.
Anonymous sale; Kunsthaus Lempertz, Cologne, 17 November 2012, lot 1211, where acquired by the present owner.

The Estate of Carol Browning and Edmund Wattis Dumke

Edmund Wattis Dumke and Carol Dean Browning Dumke were each descendants of two notable twentieth century families in the western United States. Together they were generous philanthropists, horse enthusiasts, and art collectors. Ed was also an entrepreneur. Ed married his Ogden hometown sweetheart, Carol Dean Browning, on Sept. 12, 1950.

Ed's family company, Utah Construction, was founded by Edmund Orson (Ed's grandfather), Warren, and William Wattis of Ogden in 1900, and was responsible for the Feather River Railway between Salt Lake City and Oakland in 1911. The success of this difficult project led to UC building the Hetch Hetchy dam in 1917 and being the lead contractor to build the Hoover Dam in 1931, the largest construction contract ever signed by the US government at that time.

Utah Construction became a large-scale land developer by building the town of Moraga and the storefront in Alameda in California and in the 1950's also became a mining colossus, with mining divisions in the US, Australia and South America. The company finally merged with the General Electric Corporation in 1976.

Ed served in the Navy during World War II and, after the war, received a Master's degree in business administration from Columbia University. He became a stockbroker in Salt Lake City helping finance the uranium mining industry in Utah in the 1950s and became a member of the New York Stock Exchange while working on Wall Street in the early 1960s. Later, Ed began a company manufacturing composite and fiberglass products, including the first fiberglass skis for Dura-Fiber and Head, golf shafts for Head and vaulting poles for Browning.

Carol's grandfather was John Moses Browning who is considered one of the most talented and successful gun designers of the nineteenth and twentieth century. John Browning invented, or made significant improvements to, the lever action and the pump action for rifles and shotguns. He also invented the first practical autoloading pistols and gas operated firearms. Carol's father was Val A. Browning, son of John Moses Browning and long serving Chairman and CEO of the Browning Arms Company in Morgan, Utah. Val Browning was an enthusiastic collector of art, jewelry, and decorative arts over his lifetime and had a well-regarded collection of old master paintings. Thirty-nine paintings of Val Browning's, including 'Dance Around the Maypole' by Pieter Brueghel, the Younger (1564-1638), 'Portrait of the Young Countess Schouvalof' (Elizabeth Vladimirovna 1797), and other masterworks by van Dyke, Foschi among others were donated to the University of Utah to form the Browning Collection at the Utah Museum of Fine Arts. Besides the museum, Val was a significant donor to Browning Arms Gun Museum at Ogden's Union Station, the Saint Benedict's cancer center, the Val A. Browning Learning Resource Center and the Val A. Browning Library at Dixie College in St. George, Utah.

The collection presented here include items from Val Browning's estate not donated to the museum and other acquired items purchased by Ed and Carol over a lifetime of collecting art. Most items were in Ed and Carol's long term home in Sun Valley, Idaho. Ed passed away in 2019 and Carol passed away in 2023.



HENDRICK BARENTSZ. AVERCAMP

(AMSTERDAM 1585-1634 KAMPEN)

*A winter scene with skaters on a frozen river,
a village beyond*

signed and dated 'HA 1609' ('HA' in ligature on the tree, center left)

oil on panel

11½ x 17½ in. (29.2 x 44.8 cm.)

\$300,000-500,000

£240,000-400,000

€280,000-460,000

PROVENANCE:

Paul Delaroff (1852-1913), St. Petersburg; his deceased sale, Galerie Georges Petit, Paris, 23 April 1914, lot 15 (500 francs).

with Galerie Matthiesen, Berlin, by 1928.

Baron Heinrich Thyssen-Bornemisza (1875-1947), Schloss Rohoncz, by 1930, and by descent to,

Baroness Gabriele Thyssen-Bentinck (1915-1999), Paris, by 1956.

with J.R. Bier, Haarlem, by 1962.

[The Property of an Estate bequeathed to the Weizmann Institute of Science]; Sotheby's, London, 10 July 1974, lot 120.

Linda and Gerald Guterman, New York; their sale, Sotheby's, New York, 14 January 1988, lot 2, where acquired by the present owner.

EXHIBITED:

Munich, Neue Pinakothek, *Sammlung Schloss Rohoncz Gem*, 1930, no. 10.

Haarlem, J. R. Bier, *Hollandse 17de eeuwse meesters*, 1962, no. 1.

New York, Minskoff Cultural Center, *The Golden Ambiance: Dutch Landscape Painting in the Seventeenth Century*, 1985.

LITERATURE:

C.J. Welcker, *Hendrick Avercamp, 1585-1634; Barent Avercamp, 1612-1679: Schilders tot Campen*, Doornspijk, 1933, no. 4, plate VIII, fig. XXI.

E. Haverkamp-Begemann, *Willem Buitewech*, Amsterdam, 1959, p. 39.

W. Stechow, 'Significant Dates on some Seventeenth Century Dutch Landscape Paintings', *Oud Holland*, LXXV, 1960, pp. 80-83, fig. 2.

W. Stechow, *Dutch Landscape Painting of the Seventeenth Century*, London, 1966, p. 85, fig. 166.

C.J. Welcker, *Hendrick Avercamp, 1585-1634; Barent Avercamp, 1612-1679: Schilders tot Campen*, Doornspijk, 1979, p. 203, no. 4, plate VIII, fig. XXI.

A. Blankert, *Frozen Silence: Paintings from Museums and Private Collections*, Amsterdam, 1982, pp. 26, 74-5, no. 2, illustrated.

W. Liedtke, *The Golden Ambiance: Dutch Landscape Painting in the Seventeenth Century*, New York, 1985, no. 4, illustrated.

P. Roelofs, et. al, *Hendrick Avercamp: Master of the ice scene*, Amsterdam, 2009, pp. 44-45, fig. 34.



fig. 1 Hendrick Avercamp,
Ice Landscape, Staatliches
Museum Schwerin.





fig. 2 Infrared reflectogram of the present lot.

Hendrick Avercamp was the first north Netherlandish artist to specialize in winter landscapes. Born in Amsterdam, Avercamp's family moved in 1586 to Kampen, a small harbor town on the eastern shore of the *Zuiderzee*, that was to provide the setting for virtually all of his artistic output. In or around 1607, the young artist returned to Amsterdam to train, probably under the portraitist and history painter Pieter Isaacs (1568/9-1625). However, Avercamp's main formative influence was the Flemish landscape tradition and he must have become familiar in these early years with the imagery of Hans Bol, Pieter Brueghel and David Vinckboons. Little is known about Avercamp's life in Kampen or his working practice, but much is made of the fact that he was non-verbal and possibly also deaf (he was known as 'de stomme van Kampen') and thus, by inference, that he was blessed with a heightened sensitivity to the visual world.

This is a rare dated painting by Avercamp which has provided an important reference point in trying to establish a chronology for the artist. The only other dated works by him are from the years 1605, 1608, 1626 and 1632. Painted shortly after he had served his apprenticeship in Amsterdam, the work marks something of a departure from his earlier style with the reduction in the number of figures, the adoption of a more naturalistic atmosphere with less color accent, and a slightly lowered viewpoint and horizon line.

This was no doubt a period of experimentation for the artist. As Pieter Roelofs has remarked in discussing the present work 'he [Avercamp] employed progressive and traditional trends side by side and switched back and forth from one to the other as he saw fit' (*loc. cit.*, p. 44). This is certainly borne out by the Infra-Red image which is revealing about the painting process (fig. 1). Most noticeable is Avercamp's use of broadly drawn perspective lines stemming from a central vanishing point on the horizon. Rough under-drawing can also be seen in the architecture, which, as has been observed in the picture of *circa* 1608-09 in Schwerin (fig. 2, inv. no. G60), give an indication of the buildings but appear to have no real function for the shape in the final painting (see A. Wallert and I. Verslype, *ibid.*, pp. 130-131).

In the center of the composition, on the horizon line, the under-drawing indicates a design for a swing bridge, similar to the one in the Mauritshuis painting, dated *circa* 1610 (inv. no. 785, on long term loan from the Rijksmuseum, Amsterdam). Both works reveal a heightened interest in the distant landscape and the evocation of depth in the picture space. At the same time, the contemporary manner in which Avercamp depicted, farmhouses, barns, mills and bridges lend a distinctly Dutch flavor to the scenes - 'important factors in Avercamp's invention of a specific Northern Netherlandish variant of the winter landscape' (P. Roelofs, *op. cit.*, p. 44).





THE HARARI ESTATE COLLECTION

22

DAVID TENIERS II (ANTWERP 1610-1690
BRUSSELS)

Craftsmen before a house

signed 'D. TENIERS F' (lower right, on the log)
oil on canvas

10 1/4 x 15 1/4 in. (26 x 38.7 cm.)

\$60,000-80,000

£48,000-64,000

€56,000-74,000

PROVENANCE:

[From a Private Collection]; Christie's, New York, 6 June 1984, lot 189.
with Richard Green, London, from whom acquired by the present owner.

Teniers' genre scenes, such as this one, were highly sought after in his native city of Antwerp during his lifetime. Here, bricklayers busy themselves at their work in front of a house in a state of disrepair. The soft palette of sandy brown, muted brick red and the light blue sky is punctuated by the figures in their bright blue, red, and creamy white clothes. Characteristic of Teniers' work, the landscape is given prominence in the composition, and the scene elevates the workers' mundane task, imbuing it with dignity.

Teniers' rapid ascension to fame brought various prominent positions and commissions, and by 1647 he received the patronage of Archduke Leopold William, Governor of the Southern Netherlands. In 1651, Archduke Leopold appointed Teniers the prestigious title of court painter, and Teniers left Antwerp for Brussels.

THE HARARI ESTATE COLLECTION

23

JOSEPH VAN BREDAEL (ANTWERP 1688-
1739 PARIS)

*A caravan passing a windmill, a city beyond; and A
caravan passing through town*

both signed with initials 'JB' (at lower center)

oil on copper, a pair

each 5 3/4 x 8 1/4 in. (14.6 x 20.6 cm.)

a pair (2)

\$40,000-60,000

£32,000-48,000

€38,000-56,000

PROVENANCE:

R.H. Ward, London; [Collection R.H. Ward, London], Frederik Muller et Cie, Amsterdam, 15-17 May 1934, lot 108.
with Leonard Koetsier, by 1963, as Jan Brueghel II.
[The Property of a Gentleman]; Christie's, London, 8 July 1988, lots 2 and 3.
with Richard Green, London, where acquired by the present owner.



SIR ANTHONY VAN DYCK (ANTWERP

1599-1641 LONDON)

Saint Jerome in the wilderness

oil on canvas

40% x 34% in. (102.5 x 88.6 cm.)

\$300,000-500,000

£240,000-400,000

€290,000-470,000

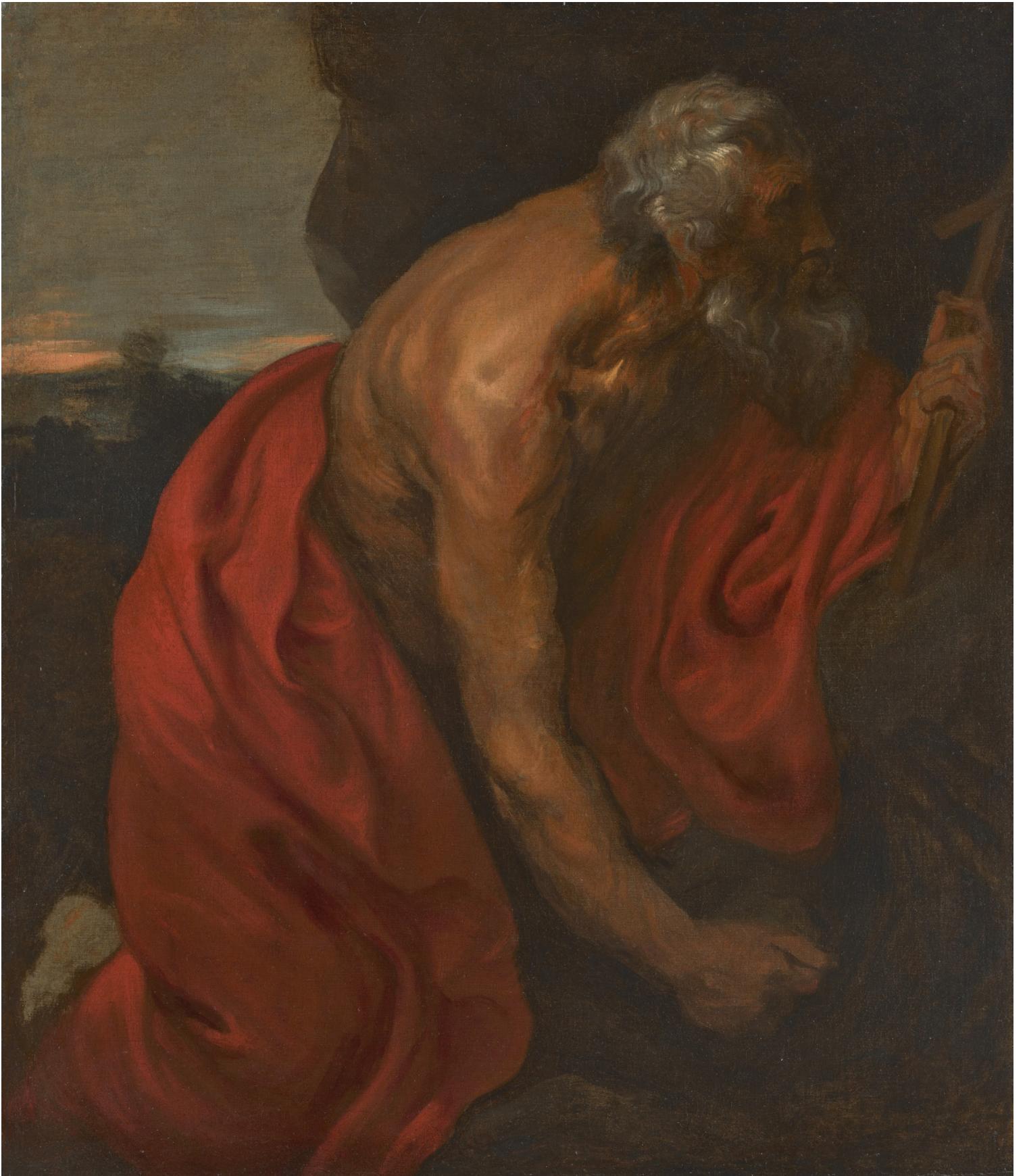
PROVENANCE:

Private collection, France, and by descent until,

Anonymous sale; Ader, Paris, 21 June 2022, lot 13, as Flemish School, 17th century, Circle of Van Dyck.

This arresting and hitherto unpublished picture showing *Saint Jerome in the wilderness* is a recently discovered early work by Anthony van Dyck. Dated by Christopher Brown to *circa* 1617 (private communication with owner), the canvas displays the bold brushwork that characterized the young artist's style from the years prior to his departure for Italy in 1621, known as his 'first Antwerp period'.

The pose of Saint Jerome, here shown with a crucifix in his raised left hand while grasping a rock in the other, corresponds closely with the crouching, rope-bearing figure immediately behind Judas in van Dyck's *Betrayal of Christ*, the monumental canvas of *circa* 1620-21 that arguably stands as the artist's outstanding masterpiece from this defining early period in his native city (Madrid; Museo Nacional del Prado; fig. 1). It has been suggested that the present work - executed with great speed and economy - was an *ad vivum* study, later recast for the tormentor in the Prado *Betrayal*, much in the same manner that the study of an old man sold at Sotheby's New York in January 2023 (lot 110, sold for \$3,075,000) subsequently served as the model for the figure of Saint Jerome in the artist's two pictures with an angel, now at Rotterdam and Stockholm (see below). That van Dyck made such a study, which later served for this tormentor in the Prado composition, was a theory first advanced by Nora de Poorter in the 2004 catalogue raisonné of the artist's work (published prior to this picture's discovery); an argument then based on the existence of numerous surviving copies of a lost Saint Jerome type, one that corresponds exactly to the present work, albeit with variations in the landscape (in S. Barnes *et. al.*, *Van Dyck, A Complete Catalogue of the Paintings*, New Haven and London, 2004, p. 142, no. IA7).



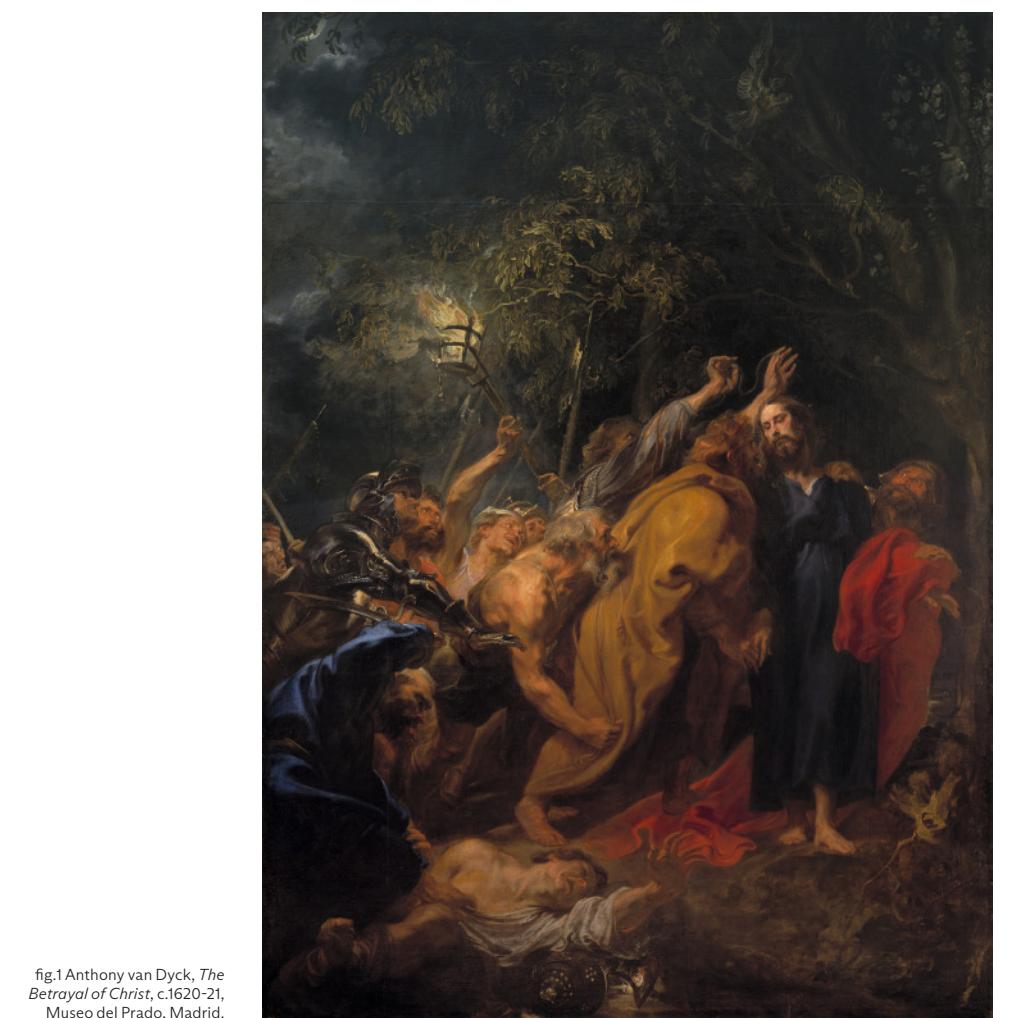


fig.1 Anthony van Dyck, *The Betrayal of Christ*, c.1620-21, Museo del Prado, Madrid.

The subject of Saint Jerome was one that van Dyck returned to with striking frequency during his formative years in Antwerp. Indeed, three pictures of the Saint were listed in the collection of Rubens at the time of van Dyck's master's death in 1640. Of the three, only the sublime *Saint Jerome with an Angel* at Rotterdam (c.1618-20; Museum Boijmans Van Beuningen) can be securely identified, having been acquired by Rubens in 1626. A further two works of this subject by van Dyck were owned by the painter Jeremias Wildens by 1653, and at least another three versions were in the collection of the Antwerp postmaster, Joan Baptista Anthonie. The earliest recorded treatment of the subject is that of the Saint writing in a landscape - a somewhat unconventional iconography - in the canvas dated to *circa* 1615-17, now in the Liechtenstein collection. A second rendition of the Rotterdam version - one of only two signed pictures from the artist's first Antwerp period but less well preserved and unquestionably lacking the expressive power of its counterpart - is in the Nationalmuseum, Stockholm (c.1618-20). Finally, a landscape-format canvas showing the Saint in the wilderness (c.1618-20) is preserved at Dresden, a work likely to be one of the three formerly in Rubens' collection. A reduced and unfinished autograph version of the Dresden picture is in a UK private collection.

Despite its execution prior to van Dyck's departure for Italy, there is a distinctly Venetian flavour to the present work, both in its bold handling and the treatment of the landscape. As with many of the artist's early works, the composition was very probably painted in emulation of - and in competition with - Rubens, who had painted a *Saint Jerome in the wilderness* only a few years before (c.1615; Dresden; Gemäldegalerie); a picture that, in turn, had been executed in response to the latter's encounter with Titian's celebrated *Saint Jerome in Penitence*, the Venetian's late masterpiece of *circa* 1575, then in Santa Maria Nuova, Venice, and now in the Pinacoteca di Brera, Milan.

In 1609, at the age of ten, van Dyck's father enrolled him as a pupil of Hendrik van Balen. This was an obvious choice for his son's teacher; van Balen was not only Dean of the Guild of Saint Luke in Antwerp, but he also lived on the same street as the van Dyck family. How long van Dyck remained with van Balen is unclear, but he eventually joined Rubens, thereby entering the most illustrious studio in the city. A lack of early documentary evidence has prompted much scholarly debate over his artistic activities from this period. As Friso Lammertse and Alejandro Vergara have suggested, van Dyck may have joined Rubens as early as 1611 or 1612 (*The Young Van Dyck*, exhibition catalogue, Madrid, 2012, p. 27). Some have argued that the young prodigy must have been operating his own independent studio with assistants from 1615-1618, a period in which he executed the *Christ Carrying the Cross* for the church of Sint-Pauluskerk in Antwerp, one of the few early commissions for which there is documentary evidence, and which reveals the remarkable fact that van Dyck was paid the same amount as Rubens who contributed a *Flagellation* (inscribed 1617) as part of the same commission. What seems highly probable is that the artists were collaborating by late 1616 or early 1617 on works such as *Achilles discovered by Ulysses and Diomedes*, dated to *circa* 1617-18 (Madrid, Museo Nacional del Prado). In February 1618 van Dyck was registered as a master with the Antwerp Guild of Saint Luke. It has long been assumed that he was the artist described by Rubens as his 'best pupil' in the frequently quoted letter sent that year to the English diplomat and collector, Sir Dudley Carleton. By November of 1620, van Dyck's status in his master's workshop is confirmed in a letter from Toby Matthew, an agent working for Carleton, in which he is referred to as 'Rubens' famous Allievo'. When van Dyck left Antwerp for Italy in the autumn of 1621 he had painted over 160 pictures, a body of work that many artists would struggle to produce over a lifetime. This prolific output was in part down to the speed and facility with which he painted but, equally, it was the irrepressible confidence of this young artist who was able to create both large-scale, multi-figural compositions as well as dynamic portraits with an assuredness that belied his youth.



25

FRA GIROLAMO BONSIGNORI (VERONA C.1440-C.1519 MANTUA)

The Adoration of the Shepherds

inscribed 'PARTVS ET INTEGRITAS DISCORDES TEMPORE LONGO VIRGINIS IN GREMIO FEDERA PACIS HABENT' (strengthened, lower center)
oil on canvas
35 1/4 x 37 1/8 in. (89.5 x 96.5 cm.)

£16,000-24,000
€19,000-28,000

PROVENANCE:

Private collection, Venice, by 1953.
John Starr, Kansas City, before 1961.
Anonymous sale; Sotheby's, New York, 7 June 1978, lot 58, as Circle of Lorenzo Lotto.
Anonymous sale; Sotheby's, New York, 17 October 1997, lot 100.

EXHIBITED:

Kansas City, MO, William Rockhill Nelson and Atkins Museum of Fine Art, on loan, 1961-1978, as Lorenzo Lotto.

LITERATURE:

L. Coletti, *Lotto*, Bergamo, 1953, p. 43, no. 79, illustrated, as Lorenzo Lotto.
R. Berzaghi in, *Museo di Castelvecchio. Catalogo generale dei dipinti e delle miniature delle collezioni civiche veronesi. I. Dalla fine del x all'inizio del xvi secolo*, P. Marini, G. Peretti e F. Rossi, Cinisello Balsamo, eds., Milan, 2010, p. 362, under no. 265.
E. M. Guzzo, *Per il catalogo del pittore fra Girolamo Bonsignori*, in *Il tempo e la rosa. Scritti di storia dell'arte in onore di Loredana Olivato*, M. Molteni, E. M. Dal Pozzolo e A. Zamperini, eds., Treviso, 2013, pp. 242 and 245, note 13.



PROPERTY FROM A CHICAGO COLLECTION

26

FILIPPO VITALE (NAPLES C.1585-1650)

The Entombment

oil on canvas
59 1/4 x 78 3/4 in. (151 x 200 cm.)
\$30,000-50,000
£24,000-40,000
€28,000-46,000

PROVENANCE:

The Order of the Alexian Brothers, Chicago, and by whom gifted to a private collector, and by descent to the present owner.

Little is known about Filippo Vitale's career, but he seems to have spent time in the workshop of Carlo Sellitto, the painter often credited with spreading Caravaggio's style in Naples in the early part of the 17th century. The influence of Caravaggio's dramatic lighting effects and Jusepe de Ribera's naturalism are both palpable in Vitale's work, as seen in this moving representation of the *Entombment* in which Vitale makes clear reference to Ribera's painting of the same subject, today in the Musée du Louvre, Paris (inv. no. MI 736). Both pictures share a similar vantage point and Christ's limp body is laid out on a white shroud, flanked by mourning figures that emerge from the shadows. Vitale's painting is not a direct copy of Ribera's, however, and he seems to have produced a number of variants of this composition; one, with figures set before a landscape, was auctioned in Milan at Sotheby's (3 December 2002, lot 54) and another, almost identical to the present work, is in a private collection (see F. Bologna, 'Battistello e gli altri. Il primo tempo della pittura caravaggesca a Napoli', *Battistello Caracciolo e il primo naturalismo a Napoli*, exhibition catalogue, Naples, 1991, p. 152, fig. 164).

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

Neptune

oil on canvas

56 7/8 x 44 1/4 in. (144.5 x 112.5 cm.)

\$200,000-300,000

£160,000-240,000

€190,000-280,000

PROVENANCE:

Private collection, Turin, since at least 1960 and bequeathed to the present owner in 2013.

We are grateful to David M. Stone for the following entry.

This powerful image by Guercino of the ruler of the sea – shown as an aged but surprisingly robust man in the act of calmly spearing a large, rather terrifying fish with his gleaming trident – was, until its discovery two years ago, known to scholars only through copies. The present work, as first-hand examination by the present writer attests, is the original, autograph version of this dramatic composition. The canvas is painted with the elegant colors, clear lighting, and soft but varied brushwork characteristic of Guercino's late style. Organized around two strong, parallel diagonals (provided by the trident's wooden shaft and the angle of the figure's gaze and upper left arm), the picture is particularly noteworthy for its almost impressionist technique in the rendering of the foamy white crests of the waves, done, it seems, by repeatedly daubing just the tips of a lightly loaded brush onto the canvas.

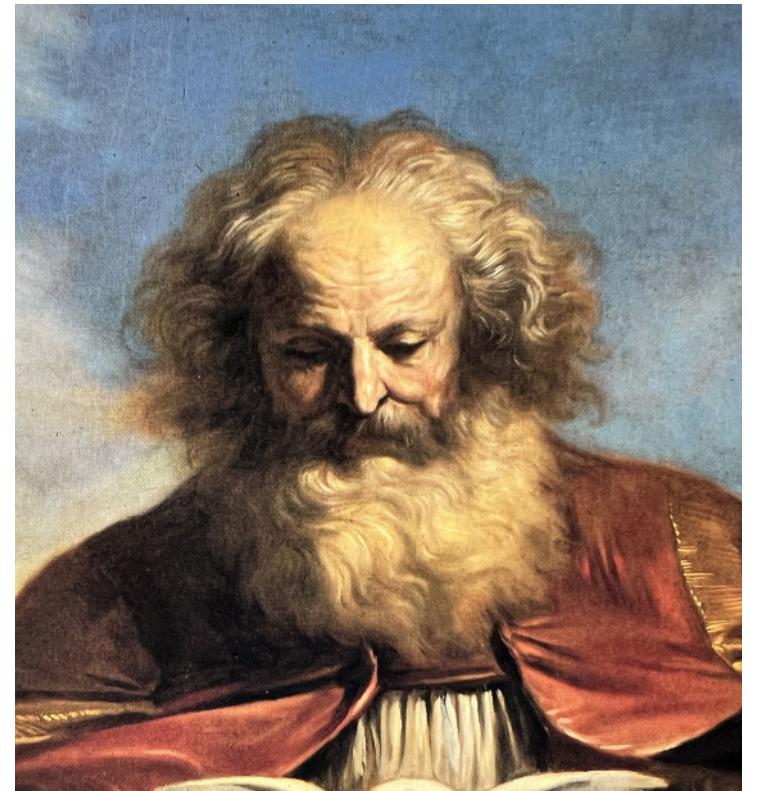


fig. 1 Giovanni Francesco Barbieri, called Guercino, *Padre Eterno* (detail), Pinacoteca, Bologna.



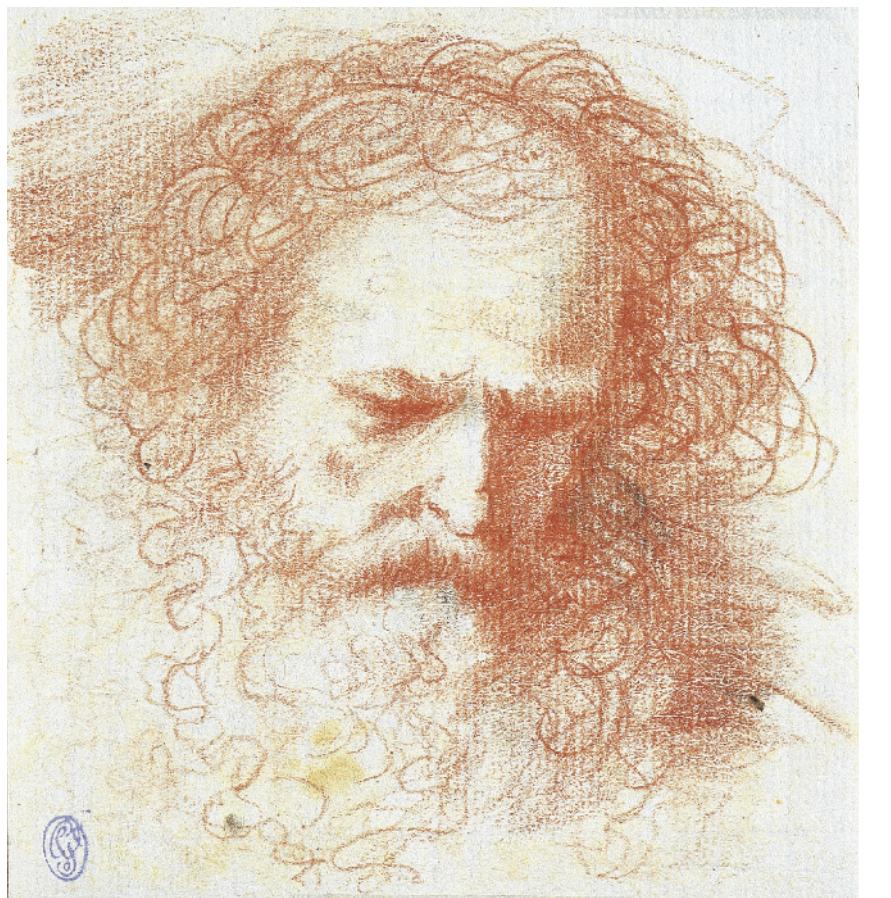


fig. 2 Giovanni Francesco Barbieri, called Guercino, *Head of a bearded man*, private collection.

At least three copies are known (see N. Turner, *The Paintings of Guercino: a Revised and Expanded Catalogue raisonné*, Rome, 2017, p. 476, no. 188). By far the best of these is that reproduced by Luigi Salerno [with Denis Mahon] (*I dipinti del Guercino*, Rome, 1988, p. 425, no. 378; oil on canvas, 153 x 112 cm), which was sold at Christie's, London, 24 May 1963, lot 101, and is now in a private collection. As close inspection of the latter (recently cleaned) copy shows, this picture does not rival the quality of the present lot, which, to point out just one aspect, boasts an exquisite passage of mountainous landscape with an old castle to the right of the figure's left shoulder. This area is crudely summarized in the copy illustrated by Salerno, which he and Mahon rightly suggested is a product of Guercino's bottega. Further comparisons of this copy with the newly discovered original only serve to illuminate just how brilliantly Guercino managed the perspective and foreshortened elements (e.g., Neptune's head, the metal prongs of the trident) in the present canvas. These areas are surprisingly off-kilter in the copy, which notably lacks the superb ultramarine and lead white sky and the pink-tinted clouds that give the autograph version such radiance, and which serve to put the body, bathed in late afternoon sunlight, into solid relief, making Neptune seem to rise out of the sea before the viewer.

Guercino's biographer Malvasia (1678, vol. II, p. 369) mentions a *Neptune* under the year 1632: 'Un Nettuno per il sig. Gio. Tartaleoni di Modona,' but no picture representing the sea god is listed anywhere in Guercino's account book, the *Libro dei conti*, which lists payments for pictures from 1629 to 1666. Perhaps the project was a gift or was subsequently cancelled (Malvasia made use of a list of commissions accepted rather than a proper list of deposits and final payments). Or possibly the subject was changed: Giovan Battista Tartaglioni, indeed, does frequently appear as a patron in the account book (see B. Ghelfi, ed. [with Sir Denis Mahon], *Il libro dei conti del Guercino, 1629-1666*, Bologna, 1997, *ad indicem*). It has been recently demonstrated by the present writer that some Guercino paintings listed by Malvasia were paid for in kind – such as a quantity of costly ultramarine pigment – and not in cash, thus explaining their absence from the *Libro dei conti*, which was uniquely a register of monies received (see my essay in D.M. Stone [with contributions by Sarah Cartwright], *Guercino's Friar with a Gold Earring: Fra Bonaventura Bisi, Painter and Art Dealer*, exhibition catalogue, New York and London, 2023, p. 14). Tartaglioni's *Nettuno*, if it existed, might have been paid for by an exchange of goods. But at any event, Malvasia's

reference to a picture of this subject executed in 1632 (or, better to say, 'ordered in 1632') cannot serve as a document for the present work, which, as Salerno and Mahon correctly hypothesized based solely on the style of the workshop copy, must come from after 1640.

The original fits comfortably with paintings done around 1645–48. For example, the head of Neptune closely matches the physiognomy of the balding, bearded *Padre Eterno* in the famous *soprapaquadro* now in the Bologna Pinacoteca (fig. 1), a documented work of 1646 (see D.M. Stone, *Guercino. Catalogo completo dei dipinti*, Florence, 1991, pp. 227–8, no. 217). It is worth noting that despite the obvious similarities, Guercino gave Neptune a rather 'crusty' and sea-weathered face (and body) by contrast to the creamy, rosy tones used for God the Father. Another Guercino representation of an old balding figure with a long beard is perhaps even closer to the head of the Neptune, and shares a similar downturned gaze toward the lower right: the half-length *Isaiah Reading* in a private collection, a documented work of 1648 for Marchese Ferdinando Cospi (see Stone 1991, p. 248, no. 238). No preparatory compositional drawings for the *Neptune* have thus far been identified, but Massimo Pulini has made the interesting suggestion that a quick red-chalk study of the *Head of a Bearded Old Man* (fig. 2; private collection, formerly, Roberto Franchi collection, Bologna, sold at Christie's, Rome, 18 June 2002, lot 650) might be related to the present painting (see Dorotheum, Vienna, Old Master Paintings I, 9 November 2022, under lot 52, p. 126, fig. 1).

The rediscovered *Neptune* takes its place among a number of memorable half-length pictures by Guercino featuring aging male mythological figures with heroic, powerful bodies. Two are particularly relevant here, both because of their comparable treatment and the fact they date from the later 1640s: the *Atlas* of 1645–46 in the Museo Bardini, Florence (Stone 1991, p. 224, no. 212); and the *Enraged Hercules Wielding his Club* of 1648, now in the Cremonini collection, Modena (D. M. Stone, 'Guercino's Hercules Enraged: *La Seduzione della bellezza: Collezione Luigi Cremonini*', D. Dotti ed., Milan, 2020, pp. 18–20, 24). These commanding figures speak the language popular during the Catholic Reform and the age of absolutist rulers. They tell of continuity, power, and a belief in the divine order of the cosmos.

DAVID M. STONE





28

FRANCESCO ALBANI (BOLOGNA 1578-1660)*The Holy Family with Saints Elizabeth and John the Baptist*oil on copper, unframed
7½ x 6½ in. (19.2 x 16.5 cm.)
\$20,000-30,000£17,000-24,000
€19,000-28,000**PROVENANCE:**
Anonymous sale; Millon & Associes, Paris, 12 April 2022, lot 5, as 'École Italienne du XVII siècle', where acquired by the present owner.

This luminous, small-scale devotional copper by Francesco Albani is a recent rediscovery. It can be dated to *circa* 1630 after Albani had worked in Rome in close proximity to Domenichino. The latter's frescoes executed for the Palazzo Giustiniani in Bassano di Sutri (now Palazzo Odescalchi, Bassano Romano), specifically his *Latona Nursing Apollo and Diana*, may have inspired the present composition.

We are grateful to Catherine Puglisi for endorsing the attribution following firsthand inspection and for proposing the date.



29

GIOVANNI BATTISTA SALVI, CALLED SASSOFERRATO (SASSOFERRATO 1609-1685 ROME)*The Madonna and Child*oil on canvas
19½ x 14¾ in. (50 x 37.5 cm.)
\$30,000-50,000
£24,000-40,000
€29,000-47,000**PROVENANCE:**
Jean-Gabriel Eynard (1775-1863), Geneva.
Anonymous sale; Koller, Zurich, 28 March 2004, lot 6065, where acquired by the present owner**EXHIBITED:**
Geneva, Musée Rath, *Tableaux d'anciens maîtres*, July 1850, no. 46.**LITERATURE:**

R. Loche, 'Un cabinet de peinture à Genève au XIX siècle: La collection Eynard. Essai de reconstitution,' *Genève: revue d'histoire de l'art et d'archéologie*, XXVII, 1979, p. 212, no. 125, as 'Sassoferato, atelier de'.

This composition is derived from Raphael's *Madonna and Child*, also known as the 'Mackintosh Madonna', in the National Gallery, London (inv. no. NG2069). The Christ Child clammers all over his mother, wrapping his arm affectionately around her neck and looking out with curiosity, while the Madonna's eyes remain modestly downcast. Widely renowned and instantly recognizable, Raphael's composition was copied by Sassoferato several times. The suggestion that Sassoferato may have had recourse to a second model, to explain the variations in his own compositions, has been rejected by Massimo Pulini, who believes that all of Sassoferato's variants can be traced to Raphael's initial design (M. Pulini, in *Il Sassoferato: la devota bellezza*, exhibition catalogue, Milan, 2017, p. 210). The crop of the composition implies that the canvas may have been reduced.

We are grateful to Massimo Pulini for endorsing the attribution on the basis of photographs and for suggesting that this is a mature work by the artist (written communication, 5 April 2024).

**PANFILO NUVOLONE (CREMONA 1581-
?1651 MILAN)**

A gilt alzatina on a ledge with peaches, white and red grapes and wasps

oil on panel

15 x 20½ in. (38.1 x 50.8 cm.)

\$70,000-100,000

£56,000-80,000
€66,000-93,000

PROVENANCE:

(Probably) acquired by the grandfather of the present owner, and by descent.

Panfilo Nuvolone's still lifes are often composed of the same elements: peaches and grapes arranged on an *alzatina* or stemmed salver, on a ledge set against a dark background. His masterful description of the soft, slightly bruised skin of the peaches set against the glossy, translucent grapes and metallic *alzatina*, and the two wasps drawn to the sweet smell of fruit, recall the story of the Greek painter, Zeuxis, whose still life of grapes was said to be so realistic that birds pecked at the painting.

The heightened naturalistic effects employed in Panfilo's still lifes are absent from his religious paintings and decorative programs, which conform to the prevailing academic Counter-Reformation style, with stiffly posed figures and sculptural draperies. While Panfilo's religious works take stylistic inspiration from his teacher, Giovanni Battista Tassi and his contemporary Camillo Procaccini, his still lifes are clearly indebted to an early proponent of the genre in Italy, Fede Galizia. Nuvolone's formulaic compositions take inspiration from those by Galizia, who also favored peaches in her paintings (fig. 1). Panfilo's still lifes resemble hers so closely that they were sometimes confused by contemporary collectors, as evidenced by two 17th-century inventories which mistake the hand of one for the other (see A. Morandotti in F. Zeri, *La Natura Morta in Italia*, I, Bologna, 2015, p. 226). Another cause for confusion is that only two of Panfilo's extant still lifes are signed, including a highly comparable composition, dated 1620 (private collection, Milan; *ibid.*, fig. 257).

We are grateful to Alberto Crispo for endorsing the attribution on the basis of photographs and for proposing a date of 1620, in line with that of the aforementioned signed painting in Milan.



fig. 1 Fede Galizia, *A crystal fruit stand with peaches, quinces, and jasmine flowers*, sold at Sotheby's, London, 8 July 2015, lot 29.



ANTONIO BELLUCCI (PIEVE DI SOLIGO

1654-1726)

Cupid and Psyche

oil on canvas, unframed
25 $\frac{1}{4}$ x 66 $\frac{7}{8}$ in. (64 x 170 cm.)

\$60,000-80,000

£48,000-64,000
€57,000-75,000

PROVENANCE:

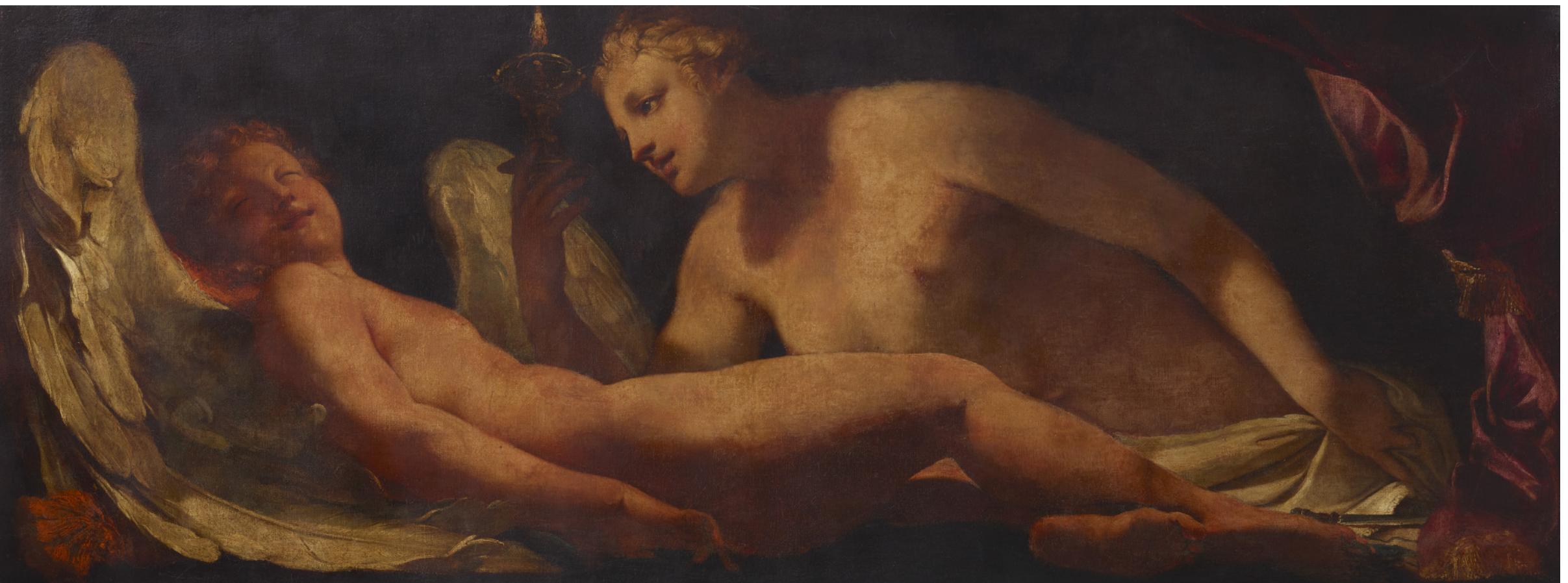
W.A.G. Cunliffe, as 'Benedetto Luti' (according to a label on the reverse).
Private collection, Mexico City, since 1979.

The subject of this painting is based on the text by Lucius Apulcius (2nd century A.D.) in the *Metamorphoses* (Books 4-6), and tells the story of Psyche, a maiden so beautiful that she aroused the envy of Venus. To torment her, Venus sent Cupid to Psyche to win her love, then abandon her, but instead Cupid fell in love with the maiden himself. He brought Psyche to his palace, but only visited her after dark. Eager to see her lover, Psyche took an oil lamp and gazed upon Cupid while he slept. A drip from the lamp oil spilt onto the sleeping god, who awoke and angrily left her. In an effort to win him back, Psyche submitted to various tasks set by Venus. These included fetching a casket from Proserpine in Hades, which she disobediently opened, condemning herself to endless sleep. Psyche was eventually rescued by Jupiter, was carried up to heaven by Mercury, reunited with Cupid, and married at a festive banquet. Renaissance humanists treated the story as a philosophical allegory of the search by the Soul (Psyche) for union with Desire (Cupid), the outcome of which is Pleasure (their offspring).

Antonio Bellucci first studied painting in Dalmatia (at that time a Venetian colony), but by around 1675 he was in Venice. His early works show the influence of the Venetian artists Pietro Liberi, Andrea Celesti and Antonio Zanchi, all of whom specialized in 'historic' decoration and who sought to revive the glorious palette and sensuality of Venetian sixteenth-century painting.

Bellucci was an international artist, and in 1692 he journeyed to Austria where he executed some altarpieces for the Church of Klosterneburg. From 1695 to 1700 he lived in Vienna; he was back in Venice in 1700 and returned to Vienna in 1702. During his sojourn there he decorated the grandiose ceilings of the Palais Liechtenstein, and his paintings are reminiscent of the Bolognese decorative styles of Carlo Cignani and Benedetto Luti (to whom the present painting was previously attributed). He is recorded again in Venice in 1704, and in 1705 he travelled to Düsseldorf to work for Johann Wilhelm, Elector of the Palatinate, painting there almost continuously until his patron's death in 1716. Bellucci was named Court Painter to the Emperor Joseph I and executed canvases for the Princes of Schönborn at Pommersfelden. From 1716 to 1722 Bellucci was in England where he worked for the first Duke of Chandos, and he painted ceilings for Buckingham House and Burlington House. In 1722 he returned to Venice, where he spent the remainder of his life.

Bellucci is one of the best Venetian representatives of the transition from the Venetian late Baroque to the lighter style of the eighteenth century, while at the same time his work is characterized by a revival of the luminous coloring of the age of Paolo Veronese and Titian. His work was particularly important in the development of the Venetian Rococo and an inspiration to the most important artists of this new era, Antonio Balestra and Sebastiano Ricci. The present painting is datable to the first quarter of the eighteenth century by comparison with another very similar treatment of the theme of *Cupid and Psyche* by Bellucci now in the Bayerische Staatsgemäldesammlungen, Munich (inv. no. 915), executed during the same period.





THIS LOT IS OFFERED WITH NO RESERVE

32

HENDRICK KELLNER

(GERMANY, ACTIVE C. 1760-1780)

A tromp l'oeil with pince-nez, a framed print, a newspaper and a relief depicting the forge of Vulcan

signed 'I. Kellner. [p]inxit.' (on the print, at center; 'I. Kellner' strengthened)

oil on canvas

23 1/4 x 18 1/8 in. (59 x 46 cm.)

\$12,000-18,000

£9,600-14,000
€12,000-17,000

PROVENANCE:

Anonymous sale; Neal Auction, New Orleans, 16 November 2023, lot 278.



33

BARTOLOMEO BIMBI (SETTIGNANO

1648-1729 FLORENCE)

Flowers in a Chinese vase on a pedestal with cherries, apricots and a dragonfly

oil on canvas, unlined
17 x 13 1/8 in. (43 x 33.5 cm.)

\$18,000-25,000

£15,000-20,000
€17,000-23,000

PROVENANCE:

M. Lemaître, Paris (according to a label on the reverse).

Anonymous sale; Dorotheum, Vienna, 19 April 2016, lot 196, where acquired by the present owner.

LITERATURE:

S. Bellesi, *Pittura e Scultura a Firenze (Secoli XVI-XIX)*, Florence, 2017, p. 84, fig. 2.

We are grateful to Sandro Bellesi for endorsing the attribution and noting his recent publication (*op. cit.*, 2017).

JUAN DE ARELLANO (SANTORCAZ,
MADRID 1614-1676 MADRID)

*Roses, daffodils, carnations and other flowers in an urn
on a stone ledge; and Hydrangeas, tulips, hollyhocks and
other flowers in an urn on a stone ledge;*

the first: signed and dated 'Ju. de Arellano f.a. de 1664' (lower center, on the pedestal)
the second: signed 'Ju de Arellano f.' (lower center, on the pedestal)

oil on canvas

44 x 19½ in. (106.7 x 47 cm.)

\$70,000-100,000

a pair (2)

£56,000-80,000

€66,000-93,000

PROVENANCE:

with H. Terry-Engel Gallery, London, by 1964.

Private collection, Belgium; Sotheby's, Amsterdam, 26 November 1984, lot 61.

Anonymous sale; Sotheby's, New York, 15 January 1987, lot 58, where acquired by the
present owner.

EXHIBITED:

London, H. Terry-Engel Gallery, *Seventh Annual Exhibition of Fine Paintings of the
Seventeenth-Century Dutch, Flemish, and Spanish Schools*, 3 November-18 December
1964, nos. 1 and 2.

LITERATURE:

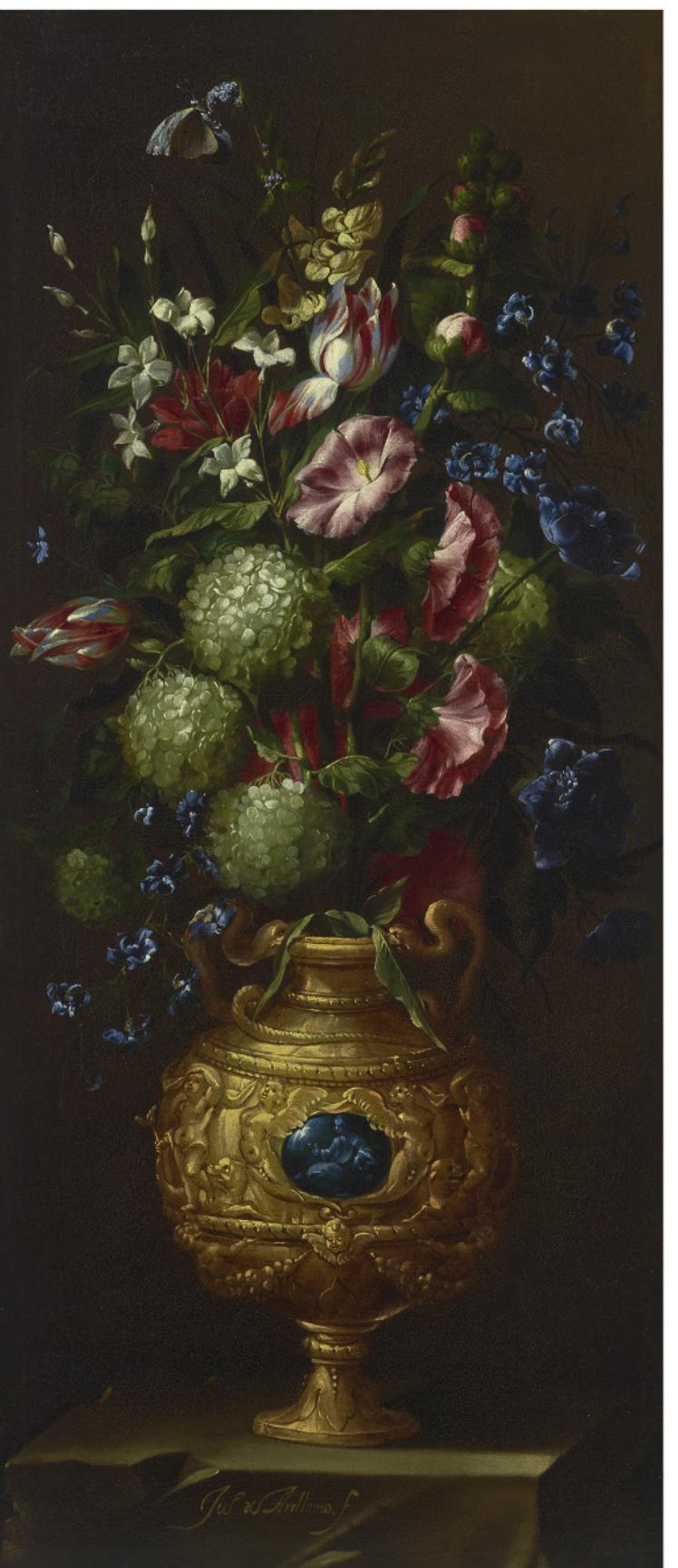
'Notable Works of Art Now on the London Art Market', *The Burlington Magazine*, 1964,
p. 1, plate III.

A.E. Pérez Sánchez, *Juan de Arellano: 1614-1676*, Madrid, 1998, pp. 51-52, figs. 3-4.

The little that is known of Juan de Arellano's life comes from Antonio Palomino's 1796 book documenting the lives of Spanish artists, *El Parnaso español pintoresco laureado*. Palomino writes that Arellano began copying still life scenes at the age of thirty-six, as an otherwise undistinguished figural painter in search of inspiration. While this account was long held to be true, in his 1998 catalogue raisonné Alfonso E. Pérez Sánchez points out that there is a floral garland by Arellano dated 1646, painted in collaboration with Francisco Camilo which demonstrates that the artist was already proficient in rendering flowers at the age of thirty-two (Sánchez, *loc. cit.*, p. 48). Palomino praises Arellano's singular mastery of floral still life scenes and records Arellano's work in the houses of the Counts of Oñate, as well as the chapel in the Jesuit Imperial College in Madrid, a testimony to his skill and popularity among noble and ecclesiastical patrons during his lifetime.

Arellano was heavily influenced by the Flemish still life tradition, particularly the work of Daniel Seghers and Jan Brueghel the Elder, both artists who were well known in Spanish collections at the time. In the early 1650s, Arellano was still dependent on Northern models, but had begun to master the Flemish predilection for precision and 'descriptive preciousness' (*loc. cit.* p. 50). Arellano followed Seghers in his early garland paintings and the stylistic arrangement of flowers within a cartouche. From Brueghel, Arellano adopted the practice of detailed flowers and buzzing insects, livening his scenes to great decorative effect. By the 1660s, however, Arellano's work had shifted towards a decidedly Baroque style, where the influence of Mario Nuzzi becomes apparent. Like Seghers and Brueghel, fine examples of paintings by Nuzzi were held in Spanish collections, where Arellano likely saw and copied them. Arellano's compositions transitioned from primarily garlands to floral arrangements in wicker baskets or elaborate gilded vases, which were likely derived from Roman Mannerist prints like those by Cherubino Alberti (*loc. cit.* p. 49).

Dated to 1664, this pair of paintings features such ornate gilded vases, placed against a dark background to heighten the coloristic intensity. They are richly decorated with *putti* and grotesque serpentine handles on stone plinths, contrasting the delicate riches of nature with manmade sumptuousness. Sánchez praises the dazzling coloristic effect of the bronze, lapis blue, pinks and whites in these paintings as examples of the most vibrant and colorful in Arellano's oeuvre (*loc. cit.* p. 52). With their fluid brushwork and harmonious use of primary colors, these lavish compositions are characteristic of Arellano at the height of his powers.



PROPERTY FROM THE COLLECTION OF THE COSTER-GERARD FAMILY OF NEW YORK

35

ATTRIBUTED TO FRANÇOIS DE TROY
(TOULOUSE 1645-1730 PARIS)

Self-portrait with the artist's family

oil on canvas

20 x 24¾ in. (50.8 x 62.9 cm.)

\$50,000-70,000

£40,000-56,000

€47,000-65,000

PROVENANCE:

Private collection, New York

This newly discovered *Portrait of the Painter's Family* is a compelling addition to the oeuvre of François de Troy. Around 1710, the artist developed a pictorial formula for the group portrait genre as seen in his *Portrait of the Franqueville Family* (Museum of Fine Arts, Montreal, inv. no. 1982.21) and that of his own family (Musée du domaine départemental de Sceaux, Sceaux, inv. no. 2020.1; see J. Cailleux, 'Some Family and Group Portraits by François de Troy (1645-1730)', *The Burlington Magazine*, CXIII, 1971, pp. i-xviii).

In the present family portrait, de Troy quotes several of his own paintings. His self-portrait, the man at center left holding a palette, derives from a model that exists in several versions, both with and without a bonnet (Musée de Châlons-en-Champagne, inv. no. 861.1.155; Sarah Campbell Blaffer Foundation, Houston, inv. no. BF1991.1), while the portrait of Jeanne de Troy, the artist's wife seen at center right, is taken from his painting in the State Hermitage Museum, Saint Petersburg (inv. no. F3-1209).

The other portraits are of the couple's children. The monk in the background, dom de Troy, is embraced by his brother, the renowned painter, Jean-François de Troy—this motif is quoted from François de Troy's family portrait in Sceaux. The young women are five of the six daughters of François de Troy and Jeanne Cotelle whom he painted on numerous occasions (see D. Brême, *François de Troy 1645-1730*, Paris-Toulouse, 1997, pp. 24-25). The nuns seen at the right of the composition, meanwhile, are the two daughters who became nuns at the Cistercian women's monastery of Pont-aux-Dames in the commune of Couilly-Pont-aux-Dames.



JEAN-BAPTISTE GREUZE (TOURNUS

1725-1805 PARIS)

Portrait of a girl, bust-length

oil on canvas

16 1/4 x 13 1/8 in. (41.3 x 33.3 cm.)

\$60,000-80,000

£48,000-64,000

€57,000-75,000

PROVENANCE:

Lady Eva Dugdale (1860-1940), London.

Henry Yates Thompson (1838-1928), London; his deceased sale, Sotheby's, London,

2 July 1941, lot 204, as J.B. Greuze.

Private collection, United States.

with Newhouse Galleries, New York, where acquired by the present owner in 1985.

EXHIBITED:

London, Grafton Galleries, *Fair Children*, 1895, no. 174.

Nottingham Art Museum (according to a label on the reverse).

LITERATURE:

A. Graves, *A Century of Loan Exhibitions, 1813-1912*, I, London, 1913, p. 450, no. 174.

H. Yates Thompson, *An Illustrated Catalogue of Pictures and Portraits now at 19*

Portman Square, London, 1921, p. 10, pl. VI.

Sensitively executed with a luminous palette, this delightful bust of a child in a white satin blouse is characteristic of the many *têtes d'expression* that Greuze produced from the 1760s onwards, and that were a source of the tremendous popularity he enjoyed in his lifetime. The image displays the artist's deeply felt and well-observed ability to capture the fleeting expressions and individual character of children. With her hair tied back with a bright blue ribbon, the child gazes out of the picture frame, seemingly fixated on a person she loves or some object of affection which brings a serene smile to her face. Painted with fluid and energetic brushstrokes, the painting immerses the child in an atmosphere of cool, soft light and gentle, enveloping shadows. The beauty of Greuze's handling of paint, his effortless mastery of anatomy and his profound insight into human emotion seemed something entirely new and remarkable to 18th-century critics and public alike, more authentic and insightful than the works of any of his contemporaries. Indeed, Diderot would praise these very qualities in writing about a similar painting in the Salon of 1765: 'What truth! What tonal variety! And these red blotches, who hasn't seen them on the faces of children who are cold or in pain from teeth coming in? And these tearful eyes and these blond tresses on her forehead, all mused, they're so light and one wants to push them back under her cap. Monsieur Drouais, come here, do you see this child? She's made of flesh. For truth and vitality of color, a little Rubens'.

This portrait was formerly in the collection of Lady Eva Dugdale of Snitterfield Hose, Stratford on Avon. The daughter of George Greville, 4th Earl of Warwick, she was Lady-in-Waiting to the Duchess of York (later Queen Mary). The portrait subsequently entered the collection of Henry Yates Thompson, one of the late 19th- and early 20th-century's great bibliophiles and collectors of medieval manuscripts. Yates was the proprietor of the *Pall Mall Gazette* which his father-in-law made over to him in 1880. Newspaper ownership evidently gave him little reward and in 1892 he sold the firm, not unprofitably, to William Waldorf Astor. He married in 1878, Elizabeth, daughter of George Smith, founder of the *Dictionary of National Biography*. They lived at 19 Portman Square and Oving, Buckinghamshire. A group of forty-six illuminated manuscripts was left by his wife to the British Museum, known as the Yates Thompson collection (A. Bell, 'Thompson, Henry Yates (1838-1928)', *Oxford Dictionary of National Biography*, Oxford, 2004).



**PIERRE PAUL PRUD'HON (CLUNY,
SAÔNE-ET-LOIRE 1758-1823 PARIS)**

*Portrait of Madame Péan de Saint-Gilles, half-length,
seated, in a black gown with a draped red Indian shawl*

signed and dated 'P.P. Prud'hon / 1821' (lower right)

oil on canvas, unlined

28 $\frac{3}{8}$ x 23 $\frac{1}{2}$ in. (73.3 x 59.7 cm.)

with the exhibition label of the Paris Salon of 1822 '1047' (upper left) and with a Belot stamp (on the reverse)

\$100,000-150,000

£80,000-120,000

€94,000-140,000

PROVENANCE:

Louis Passy (1830-1913), Eure, grandson of the sitter, and by descent to Comtesse de Bueil, by 1922, and by descent to Comte René de Bueil, by 1958, and by descent to Comte Michel de Bueil.

with Richard L. Feigen & Co., New York, by 1995 and where acquired by the following Private collection, New Orleans, by 1997.

with Richard L. Feigen & Co., New York, where acquired in 2002 by the present owner.

EXHIBITED:

Paris, Salon of 1822, no. 1047.

Paris, École des Beaux-Arts, *Exposition des Oeuvres de Prud'hon au profit de sa Fille*, May 1874, no. 27.

Paris, Palais des Beaux-Arts, *Exposition Pierre-Paul Prud'hon*, May-June 1922, no. 64.

Paris, Musée Jacquemart-André, *Pierre-Paul Prud'hon 1758-1823*, 15 October-1

December 1958, no. 111.

Paris, Galeries nationales du Grand-Palais; New York, The Metropolitan Museum of Art, *Prud'hon ou le rêve du bonheur*, September 1997-June 1998, no. 203.

LITERATURE:

A.M.C. Clément, 'Les dernières lettres de Prud'hon', *Gazette des Beaux-Arts*, IX, 1874, p. 429.

E. de Goncourt, *Catalogue Raisonné de l'Oeuvre Peint, Dessiné et Gravé de P.P. Prud'hon*, Paris, 1876, pp. 50-51.

A. Dayot, *Famous Beauties in Art From the beginning of the Eighteenth Century to the Present Day*, Boston, 1907, p. 215.

L. Regnier, *Louis Passy, sa Vie et ses Oeuvres*, Pontoise, 1917, p. 5.

J. Guiffrey, *L'oeuvre de P.P. Prud'hon*, Paris, 1924, no. 586, p. 220.

S. Laveissière, *Prud'hon ou le rêve du bonheur*, Paris, 1997, p. 276, 283-285, no. 203.

E.E. Guffey, *Drawing an Elusive Line: The Art of Pierre-Paul Prud'hon*, Newark and London, 2001, p. 208.

Madame Péan de Saint-Gilles, born Henriette Vanglenne, was the wife of Louis-Denis Péan de Saint-Gilles (1764-1829), dean of Paris stockbrokers, mayor of the 5th arrondissement of Paris and later representative of the Seine to the Chambre des Cent-Jours. Pierre Paul Prud'hon's portrait of Madame Péan de Saint-Gilles was exhibited in the Salon of 1822 (the exhibition label, with the Salon number '1047', is still affixed to the front of the canvas) and is one of the last paintings completed before the artist's death in 1823, at age sixty-five. There are two preparatory drawings for the portrait: one, in chalk on blue paper, is in the Musée Bonnat, Bayonne (fig. 1) and another was formerly in the Bellanger collection (location unknown). The present canvas was painted as a pendant to a portrait of the sitter's daughter, Madame Nicolas Frochot, formerly in the collection of the late Richard Feigen. Madame Frochot's husband was the son of Prud'hon's great friend and supporter from his days in exile, Nicolas-Thérèse-Benoit Frochot. After the untimely death of the younger Frochot in 1828, at age thirty-nine, his widow remarried, becoming Madame Antoine-François Passy.

The portraits of mother and daughter were commissioned in 1822 and purchased for 3,000 francs each, a significant price that attests to Prud'hon's celebrity. In a letter, Madame Frochot recounted her sittings for the portrait with the grieving artist, in despair over the recent suicide of his companion, the painter Constance Mayer. Edmond de Goncourt wrote that the present portrait was 'of the master's highest quality, with a rendering of the skin that has the softness of the Flemish masters.' Indeed, the painting – which is on an unlined canvas – is in unusually fine and well-preserved condition, especially for an artist whose works have often suffered from his unusual and experimental painting techniques. As a result, the subtle glazing of the sitter's flesh tones that Goncourt praised is still evident.

A committed Republican, member of David's 'Club des Arts', and Jacobin sympathizer during the Revolution, Pierre Paul Prud'hon cautiously absented himself from Paris after the fall of Robespierre in the summer of 1794, retreating with his family to the Franche-Comté, where he remained for two years. There, at the outset of the Revolution, he befriended Nicolas-Thérèse-Benoit Frochot, a deputy to the Estates-General and friend of Mirabeau. Imprisoned in Dijon under the Terror, Frochot later became a member of the legislature after 9 Thermidor and subsequently Prefect of the Seine. From these positions of power, he would give Prud'hon the earliest important commissions the artist would receive under Napoleon's First Empire.



fig. 1 Pierre-Paul Prud'hon,
Madame Péan de Saint-Gilles,
Musée Bonnat, Bayonne.





38

JEAN-BAPTISTE PILLEMENT (LYON

1728-1808)

A river landscape at dawn with a shepherdess leading a flock of sheep and cows across a bridge with a shepherd climbing out of a stream; and A river landscape at dusk with a woman sorting laundry by the riverbank, a seated shepherd and a donkey carrying a load

signed and dated 'Jean Pillement 1790' (lower left)

oil on canvas

21 1/4 x 33 3/8 in. (54 x 85.4 cm.), each

\$50,000-70,000

a pair (2)
£40,000-56,000
€47,000-65,000

PROVENANCE:
Private collection, South America.



Jean-Baptiste Pillement traveled extensively during his lifetime, leaving his native home of Lyon at a young age to train under Jean-Baptiste Oudry at the Beauvais tapestry factory. His facility for colorful landscapes and *chinoiserie* scenes in the ornamental Rococo style afforded him success even as a young man, and he set his sites farther afield, burnishing his reputation with commissions in Lisbon, London, Vienna, and Warsaw. His landscapes bear traces of the influence of the seventeenth-century Dutch tradition, stemming from the English penchant for sun drenched scenes and romantic depictions of nature.

This pair of paintings dates to 1790, when Pillement had returned to France and produced several such invented scenes, often complementary pairs, depicting bucolic scenes at dawn and dusk. The pair is characteristic of Pillement, with their fanciful and imagined landscapes, suffused with light and an exquisite use of color.



PROPERTY OF A PRIVATE COLLECTOR

39

SIR PETER LELY
(SOEST 1618-1680 LONDON)

Portrait of Sir Robert Worsley (1643-1675), 3rd Baronet, three-quarter-length, seated, wearing a brown cloak, in a landscape

oil on canvas
41½ x 33¼ in. (105.4 x 84.4 cm.)

\$40,000-60,000

£32,000-48,000
€38,000-56,000

PROVENANCE:
Margaret, Lady Heytesbury, Heytesbury House, Wiltshire.
Sir Edward Peacock, Heytesbury House, Wiltshire.
[R.M. Broadhead]; Christie's, London, 27 March 1981, lot 115.

Sir Robert Worsley was elected as a member of parliament representing Newton, Isle of Wight, in 1666 and served until his death in 1675. The Worsley family owned a large Tudor mansion on the island, on which Worsley's son, also called Robert, began renovations on in 1702. The home, now known as Appuldurcombe House, was designed by the English architect, John James. Severely damaged during the World War II, now only its façade remains intact, and it is infamous today as one of the most 'haunted' places on the Isle of Wight.



PROPERTY FROM A PRIVATE COLLECTION

40

MERRY-JOSEPH BLONDEL (PARIS 1781-1853)

Portrait of a gentleman, previously identified as Prince de Murat, half-length, holding a baton

signed and dated 'Blondel /1827.' (lower left)
oil on canvas, unlined
29 x 23¼ in. (73.6 x 59 cm.)

\$20,000-30,000

£16,000-24,000
€19,000-28,000

PROVENANCE:
with Daniel Katz Ltd., London, where acquired on 14 November 1994
by the present owner.

CHARLES FRANÇOIS GRENIER DE
LACROIX, CALLED LACROIX DE
MARSEILLE (MARSEILLE C. 1700-1782
BERLIN)

*A capriccio of a Mediterranean port with a lighthouse
and an anchored ship, women and merchants in the
foreground*

signed and dated 'Lacroix, Paris 1778' (lower right, on the barrel)

oil on canvas

37¾ x 44½ in. (96 x 114 cm.)

\$60,000-80,000

£48,000-64,000
€57,000-75,000

PROVENANCE:

Thomas and Stephany Haines-Forsyth Wickes, Boston.

[Estate of Thomas and Stephany Haines-Forsyth Wickes]; New England Auctions,
Branford, 11 January 2024, lot 596 as 'School of Claude Joseph Vernet', where acquired
by the present owner.

Lacroix de Marseille painted this serene view of a Mediterranean port late in his career while he was living in France following his return from Italy. The bustling vista in the foreground is typical of the artist's paintings: fisherman pull in their nets and unload boats while other men and women converse, lounging along the bay. In the background, Lacroix juxtaposes a lighthouse, a fortified city and other man-made structures with a majestic, sweeping cliff, thereby elegantly confronting artifice with nature. Sunrays gently penetrate the overcast sky, illuminating the entire scene with golden-red highlights.

Lacroix enjoyed great popularity among patrons both in Italy and France, yet surprisingly little is known about his life. He is thought to have been born in Marseille *circa* 1700, and is documented in Rome in 1750, when he encountered the Marquis de Vandières, who was travelling with Germain Soufflot and Charles-Nicolas Cochin. Lacroix may have traveled to Rome with Vernet, as they were working there side by side in 1751, when Lacroix executed precise copies of four works by Vernet, all of which are now at Uppark, Sussex. When the latter returned to France in 1753, Lacroix remained in Italy for at least another decade, travelling to Naples, where he is recorded in 1757. By 1776, though, he was back in his native France and, according to, the eighteenth-century critic and historian, Pahin de la Blancherie, died in Berlin in 1782.



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

Portrait of Mrs Susannah Whatman (1756-1828), née Bosanquet, half-length, in a painted oval

oil on canvas

30 x 25½ in. (76.2 x 63.8 cm.)

\$80,000-120,000

£64,000-96,000
€75,000-110,000

PROVENANCE:

The sitter, and by descent to,
G.D. Whatman, by 1908.
with Thomas Agnew & Sons, London, by 1912.
with Reinhardt Galleries, by 1913.
Dr. Henry Norton Torrey (1880-1945) and Mrs Nell Ford Torrey (1875-1958), Detroit, by 1917, and by descent.
Anonymous sale; Sotheby's, New York, 17 January 1985, lot 141.
with Hirschl & Adler, New York, and with Newhouse Galleries, New York, where acquired by the present owner.

EXHIBITED:

London, Grafton Galleries, *Exhibition of a Special Selection from the Works by George Romney*, Summer, 1900, no. 38.
London, Agnew's, *The [Twelfth] Annual Exhibition on Behalf of the Artists' General Benevolent Fund*, 1906, no. 5.
London, Royal Academy, *Exhibition of Works by the Old Masters and Deceased Masters of the British School*, Winter, 1908, no. 142.
New York, Reinhardt Galleries, *Loan exhibition of paintings from Memling, Holbein and Titian to Renoir and Picasso at the Reinhardt Galleries: in aid of the Greenwich House Health Center*, 27 February-17 March 1928, no. 16.

LITERATURE:

G. Paston, *George Romney*, London, 1903, p. 199.
H. Ward & W. Roberts, *Romney: A Biographical and Critical Essay with a Catalogue Raisonné of his Works*, London, II, 1904, p. 170.
A. Chamberlain, *George Romney*, New York, 1910, p. 306.
T. Balston, *James Whatman, Father and Son*, London, 1957, p. 48, pl. 5.
G.L. Lee, *The Story of the Bosanquets*, Canterbury, 1966, p. 101.
International Studio, June, 1928, XC, cover.
A. Kidson, *George Romney: A complete catalogue of his paintings*, New Haven and London, II, 2015, p. 628, no. 1402, illustrated.

Admired for her poise and beauty, twenty-three year old Susannah Bosanquet married James Whatman (1741-1798) in 1776. The Huguenot Bosanquets had come to England in 1686 from Lunel in Languedoc and Susannah's father, Jacob Bosanquet, had prospered as a Director of the East India Company before his death in 1767. James Whatman's father, James Whatman the Elder (1702-1759), began a paper mill in Kent that revolutionized the papermaking process in England. Whatman the Elder has been credited with developing wove paper, whose textured surface proved far superior for artists and printmakers than the existing laid paper. Whatman's wove paper was used to print John Baskerville's seminal edition of Virgil in 1757, which took three years to finish and pioneered Baskerville's invented typeface. This printing drew the attention and interest of Benjamin Franklin, who brought Whatman's novel invention to the American colonies and used it to print colonial currency in Philadelphia. James Whatman furthered his father's innovations of producing fine paper and the business's technology and methods for processing paper pulp are still used in mass production.

Susannah Whatman was James Whatman's second wife, after his first wife Sarah (née Stanley) had died leaving him with two young daughters. By all accounts, his marriage to Susannah was a happy one, and in 1778 Whatman commissioned a portrait of his wife from George Romney. According to Romney's account books, Mrs. Whatman sat for the artist seventeen times between 1778 and 1782. In his catalogue raisonné on the artist, Alex Kidson comments that the last two sittings in 1782 were likely as a result of the fact that Mrs. Whatman's looks had changed in the four years since the commission had begun (Kidson, *loc cit.*).

Susannah Whatman ran the household at Turkey Court, near Maidstone, and later at Vintners at Boxley in Kent; during the course of her life she wrote meticulous notes on how best to manage a household and preserve furniture, china, and the house in general. She turned the formidable instructions into a manuscript, which was passed down in her family until it was published in 1952 as *Susanna Whatman, her housekeeping book*, and later declared a National Trust Classic in 1987.



JOHN CONSTABLE, R.A.

(EAST BERGHOLT 1776-1837)

A park glade, with Dedham Church beyond

oil on canvas

11½ x 9 in. (29.2 x 20.9 cm.)

\$70,000-100,000

£56,000-80,000

€66,000-93,000

PROVENANCE:

The artist, and by descent to his daughter,
Isabel Constable (1823-1888), London; her sale, Christie's, London, 17 June 1892, lot 219,
to the following,
with Leggatt Bros., London.
Anonymous sale [Property of a Gentleman]; Sotheby's, New York, 11 April 1984, lot 37.

LITERATURE:

G. Reynolds, *The Early Paintings and Drawings of John Constable*, New Haven and
London, 1996, pp.139, no. 9.69, pl. 800.

John Constable grew up surrounded by the villages, fields, hills and riverbanks of Dedham Vale on the Suffolk-Essex border. The landscape instilled in him a deep love of nature and served as a constant source of artistic inspiration that he translated into some of his most deeply felt works. This charming oil sketch is typical of Constable's obsessive observation of the landscape of his childhood. From an elevated view point, the viewer is invited to take a seat at the bench, looking down over autumnal parkland towards the village of Dedham, with the tower of the church breaking above the horizon. The church, with its 130-foot tower, punctuated the skyline of many of the artist's views of the Vale.

The work is executed with loose brushwork characteristic of the oil sketches Constable completed *en plein air*. Shifting from smaller dabs and touches in the landscape to deft, broader strokes in the sky, Constable maps out the landscape with his brush. The trees framing the composition, the diffused bands of light and dark and the hazy light on the horizon are all reminiscent of Claude Lorrain's work, an artist Constable cited as having left an enduring influence on his painting.

Constable made his first oil sketches in 1802, painting views of similar landscapes to the present work (see for example a view of Dedham Vale in the Victoria and Albert Museum, London, inv. no. 124-1888). It was not until around 1809 that Constable started sketching *en plein air* again, the same year which Reynolds dates the present work (Reynolds, *op. cit.*). Sketches like this one were not produced for exhibition or as preparatory works for larger finished paintings; they are highly personal records of the landscape around him. The artist's sketches are recognised as having a major impact on many European artists of the nineteenth century, including Eugene Delacroix, the Barbizon school of artists and even the French Impressionists, who were inspired by Constable's direct response to nature.

1809 was also the year in which Constable and Maria Bicknell (1788-1828), the grand-daughter of the rector of the artist's local church, fell in love. The couple later married in 1816, and had seven children. The present work passed to their last surviving daughter, Isabel Constable (1823-1888), who bequeathed the remaining contents of her father's studio, comprising 395 oil paintings, sketches, drawings, watercolours and sketchbooks to the Victoria and Albert Museum, upon her death in 1888. This painting stayed in the family collection until it was sold at Christie's in 1892.



SIR PETER LELY

(SOEST 1618-1680 LONDON)

*Portrait of a lady, traditionally identified as Mary 'Moll' Davis (c. 1651-1708), three-quarter-length, in a landscape*signed with monogram 'PL' ('PL' linked, lower right)
oil on canvas
49½ x 41½ in. (125.8 x 104.5 cm.)\$50,000-80,000 £40,000-64,000
€47,000-75,000**PROVENANCE:**
with Philip Mould, London, 2011, where acquired by the present owner.**EXHIBITED:**
Boston, Museum of Fine Arts, on loan, April 2014.

The courts of Henry VIII and Charles I, so the court of Charles II has become inextricably linked with the portraits of his Principal Painter, Sir Peter Lely. This portrait, dating to the late 1660s or early 1670s, represents the culmination in development of Lely's style of the portrait types through which the Restoration court could fashion its identity. The rapidly applied, broad brushwork of the sitter's brown silk dress, her smoothly painted face, and 'heavy-lidded' gaze are all hallmarks of the female portrait-types which gained Lely a position of supremacy in British portraiture throughout the second half of the seventeenth century.

This portrait has traditionally been identified as Mary 'Moll' Davis, as famed actress of the Restoration and one of the favored mistresses of King Charles II. Details of her birth and upbringing are unknown; Pepys believed her to be the illegitimate daughter of 'Collonell Howard, my Lord Barkeshire [Thomas Howard, Earl of Berkshire (1619-1706)]'; though she may instead have been the daughter of a blacksmith on his Wiltshire estate. In 1660, she joined the Duke's Theatre Company with whom, as a famous beauty, she rapidly became a celebrated actress and singer. Pepys saw her perform on 14th January 1668, writing that she 'dances beyond any thing in the world'. By this time, she had met Charles II who attended her performances, 'gazing on her, and my Lady Castlemayne [Barbara Villiers, 1st Duchess of Cleveland and Countess of Castlemain (1640-1709), the King's then favourite] being melancholy and out of humour, all the play...The King, it seems, hath given her [Davis] a ring of L700, which she shews to every body...and he hath furnished a house for her in Sufolk Street most richly'. As the King's mistress, Moll retired from the stage in May 1668, though continued to perform at Court masques such as *Calisto* in 1675 and John Blow's *Venus and Adonis* in 1681-82.

Her position as the King's favorite lasted only briefly, however, as Charles quickly tired of her extravagant habits. Her rivalry with Nell Gwyn, who had likewise begun an affair with the King in 1668, caused much gossip at Court. Famously Gwyn was alleged to have laced Davis' food with a purgative drug just before she spent an evening with the King. The ascendancy of 'Pretty, witty Nell' at Court saw Moll Davis' position decline, though she did give birth to Charles' last child, Lady Mary Tudor, in 1673. In December 1686, she married James Paisible, a musician from the Court. The couple went into exile in 1688 at the beginning of the Glorious Revolution (1688-89), returning to England in January 1698.

Portraits of Moll Davis are not common and few can be identified with absolute conviction. A portrait of the actress playing the guitar, an instrument which became highly fashionable at court from the early 1660s onwards, is now at Weston Park and remains the most securely identified portrait of the sitter, as it was copied in mezzotint and published by Richard Thompson (d. 1693) titled as 'Madame Davis'. The present portrait shares a number of similarities with the work, particularly in the modelling and features of the sitter's face. The sitter's pose is an early example of Lely's use of a full-length composition showing the sitter, sitting languidly on the ground with a landscape beyond, which he would use frequently in the mid- and late 1670s. The pose and dress of the sitter are reminiscent of other portraits of women at the court painted at the turn of the 1670s, like those of *Louise de Kéroualle, later Duchess of Portsmouth, as a shepherdess* and *Mary of Modena, Duchess of York* (both Althorp House, Northamptonshire).





PROPERTY FROM A PRIVATE COLLECTION

45

MICHEL-MARTIN DROLLING (PARIS 1786-1851)

Portrait of a gentleman, full-length, in a landscape

signed and dated 'M. Drolling / B: 1831' (lower left)

oil on canvas

22% x 17% in. (56.8 x 45.1 cm.)

\$20,000-30,000

£16,000-24,000
€19,000-28,000

PROVENANCE:

Anonymous sale; Palais Galliéa, Paris, 25 May 1976, lot 20.
with Didier Aaron, London, by 1989, where acquired by the present owner.



46

GIACOMO CERUTI (MILAN 1698-1767)

Portrait of a young gentleman, half-length

oil on canvas, an oval
44 x 33 in. (112 x 84 cm.)

\$30,000-50,000

£24,000-40,000

€29,000-47,000

PROVENANCE:

Private collection, Germany, until acquired by the present owner in 1992.

Born in Milan in 1698, Giacomo Ceruti specialized in portraiture, a genre that had become enormously popular at the turn of the century. Although Ceruti is best known for his uncompromisingly realistic portrayals of quotidian subjects in Brescia, Gandino, Venice, Padua, Piacenza and Milan, he painted portraits of remarkable intensity. This *Portrait of a young gentleman* is roughly contemporary with two other male portraits by Ceruti, both in private collections, which share the virtuoso handling of fabrics, a reddish ground layer and oval format (M. Gregori, *Giacomo Ceruti. Il Pitocchetto*, Cinisello Balsamo, 1987, pp. 185-186, nos. 55 and 56).

We are grateful to Francesco Frangi for endorsing the attribution and proposing a date of *circa* 1740 on the basis of images (written communication, 5 April 2024).

SIR THOMAS LAWRENCE, P.R.A. (BRISTOL 1769-1830 LONDON)

Portrait of Sarah Martha (Sally) Siddons (1775-1803), daughter of the actress, Sarah Siddons, three-quarter length, in a white dress with a pink shawl, seated by a pond in a wooded landscape

oil on canvas

55 1/4 x 43 1/8 in. (136.5 x 101.5 cm.)

\$200,000-300,000

£160,000-240,000

€190,000-280,000

PROVENANCE:

with N. Morant, Esq., by 1847.

Captain R.A. Frazer-Mackenzie, Netley Park, Gorris Hall, Surrey; his sale, Christie's, London, 1 July 1927, lot 126, as 'Portrait of a Lady'.

Arthur L. Nicholson, Llandaff House, Weybridge-on-Thames, Surrey; his sale, Anderson's Galleries, New York, 18 May 1933, lot 24, as 'Miss Siddons' (bought by Robert Abrams).

with Ehrich-Newhouse Galleries, New York.

Walter P. Chrysler, Jr. (1909-1988), New York, by 1955; his sale, New York, Parke-Bernet, 29-30 April 1960, lot 197, as Sarah Siddons, the actress, where acquired by the following, Private collection, New York, and by descent until, [Property of a Private Collection, New York]; Sotheby's, New York, 27 January 2011, lot 192, as 'Lawrence and studio' (see note).

Anonymous sale; Christie's, London, 6 December 2011, lot 35, where acquired by the present owner.

EXHIBITED:

Columbus, Ohio, The Columbus Gallery of Fine Arts, *Sir Thomas Lawrence as Painter and Collector*, 7 October-13 November 1955, no. 25.

LITERATURE:

K. Garlick, *Sir Thomas Lawrence*, London, 1954, p. 57.

K. Garlick, 'A Catalogue of the paintings and pastels of Sir Thomas Lawrence', *The Walpole Society*, XXXIX, 1962-1964, p. 176, no. 2.

K. Garlick, *Sir Thomas Lawrence. A complete catalogue of his oil paintings*, Oxford, 1989, p. 265, no. 716a, illustrated.

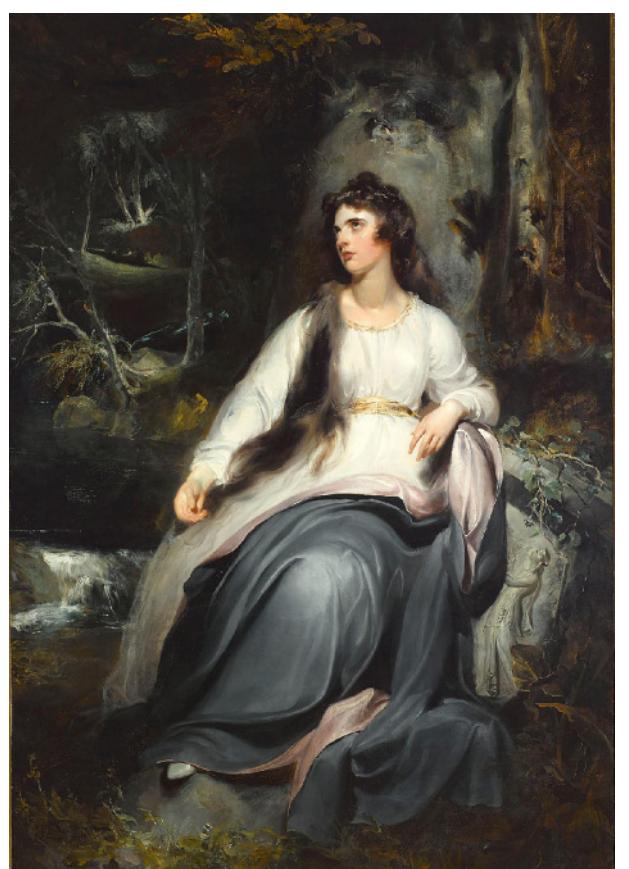


fig. 1 Sir Thomas Lawrence, *La Penserosa: a portrait of Lady Emma Hamilton*, Duke of Abercorn Collection.

Sir Thomas Lawrence painted this romantic image of Mary Martha Siddons, circa 1795, shortly before he became engaged to the sitter and soon after he had established his position as a leading portrait painter in London by exhibiting portraits of Queen Charlotte (National Gallery, London), wife of George III, of their daughter Princess Amelia (British Royal Collection), and of the actress Elizabeth Farren (Metropolitan Museum, New York) to great acclaim at the Royal Academy in 1790. He consolidated this success by showing a portrait of George III (St Mary's Hall, Coventry) two years later.

The dramatic pose employed here lends further credence to the traditional identification of the sitter as Sarah Martha Siddons (1775-1803), known as Sally, the eldest daughter of the great tragic actress, Sarah Siddons (1755-1831). Indeed the sitter's pose is reminiscent of Reynolds' famous portrait of Sally's mother, *Mrs Siddons as the Tragic Muse* (1784; The Huntingdon Museum, San Marino, CA). Handsome and charming, Lawrence was a great favorite with the Siddons family, as the number of portraits he painted of Mrs. Siddons and her daughters, including an oil sketch associated with the present work, clearly illustrates (K. Garlick, *cit.*, 1989, pp. 264-5 and *Apollo*, September 1955, rep. p. 167). An inveterate bachelor, Lawrence nevertheless became engaged to Sally in 1797. Unfortunately he fell for her sister, Maria, too, and then again changed his mind and tried to return to Sally, thereby alienating them both. Maria, on her deathbed, apparently forced her sister to promise never to marry Lawrence, but both sisters died soon after of consumption. This tragic love triangle became a source of endless fascination for Lawrence's subsequent biographers, inspiring an entire book on the subject: *An Artist's Love Story*, published by Oswald Knapp in 1904 (see M. Levey, *Sir Thomas Lawrence*, New Haven, 2005, p. 308).

Still only in his mid-twenties when the present portrait was completed, Lawrence was a self-taught artistic prodigy whose confidence as a painter resided in his remarkable facility in handling paint. He usually drew the figure directly onto the canvas, before applying the paint, rarely producing preliminary sketches, which lends his work a vivid, bravura style. An instinctive painter, he infused his creations with life and sensibility by depicting them, as seen here, in the midst of an action or attitude. For all his technical skill, however, he often left his pictures unfinished; at least four hundred and thirty unfinished canvases were listed in his studio after his death. This has led to a tendency for subsequent restorers to over-finish some of his works, as happened with the present canvas. Kenneth Garlick, the cataloguer of Lawrence's work, who knew this picture only from a photograph taken when the painting was still disfigured by unsightly overpaint, at first believed the work to be 'almost certainly originally Lawrence' (K. Garlick, *loc. cit.*, 1962-64). He later revised his opinion and, while recognizing the overall composition and treatment of the face as that of Lawrence, thought the other elements might have been painted by another hand (K. Garlick, *loc. cit.*, 1989). Presumably the portrait was unknown to Michael Levey, Lawrence's most recent biographer, as it does not appear in his monograph on the artist published in 2005. The picture was sold in January of 2011 as 'Lawrence and Studio' and was subsequently cleaned. The effect of cleaning and removal of the disfiguring overpaint, especially in the background and drapery, was revelatory and the fluid handling of paint, so characteristic of Lawrence, led to the picture's conclusive reinstatement as a fully autograph work by the artist.

The picture is typical of Lawrence's dashing romantic creations of the 1790s where figures are often found integrated within evocative landscape settings, suggesting the sitter's empathetic relationship with nature; a fashionable pose recalling Rousseau's teachings on Nature and Sensibility. An illuminating comparison is provided, for example, by Lawrence's 1792 portrait of *Emma, Lady Hamilton*, seated full length in a similar attitude, looking up, as if for inspiration, from the woody landscape in which she reposes (fig. 1; Collection of the Duke of Abercorn; K. Garlick, *loc. cit.*, 1989, p. 202, no. 370a, pl. 11). The moody, atmospheric treatment of the trees, opening onto a woodland pool on the right, all rapidly brushed in with sudden impasto highlights, also recalls the treatment of Lawrence's *View of Dovedale looking towards Thorpe Cloud and The Source of the River Manifold* generally dated circa 1792-95 (private collection; K. Garlick, *op. cit.*, 1989, pp. 294-5, no. 890, plates 7a-b). These comparisons lead to a similar dating of the present picture to circa 1795.

The fluid brushwork and stylishness of portraits such as this, won Lawrence a Europe-wide reputation, particularly in France, where he was much admired by younger artists seeking an alternative to the classicism of David and his school. Pierre-Paul Prud'hon, for example, in his famous portrait of *The Empress Josephine* (1805; Louvre, Paris) depicts his sitter in exactly the same pose, albeit reversed, listening intently to the sounds of the forest that surrounds her.



ÉMILE-JEAN-HORACE VERNET (PARIS 1789-1863)

Portrait of Justo Machado y Salcedo, Spanish Consul in Paris on Horseback

signed and dated 'Horace Vernet/Paris 1821.' (lower right)

oil on canvas

39 $\frac{1}{2}$ x 32 $\frac{1}{2}$ in. (100 x 81.6 cm.)

Painted in April of 1821.

\$150,000-250,000

£120,000-200,000
€150,000-230,000

PROVENANCE:

Anonymous sale; Christie's, New York, 29 January 1999, lot 184.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, *Salon d'Horace Vernet*, 8 May-11 June, 1822.

LITERATURE:

É. Jouy and A. Jay, *Salon d'Horace Vernet, analyse historique et pittoresque des quarante-cinq tableaux exposés chez lui en 1822*, Paris, 1822, pp. 164-165, no. XLIX, as *Portrait de M. Machado, Consul-Général d'Espagne, Représenté à cheval*.

A. Dayot, *Les Vernet, Joseph-Carle-Horace*, Paris, 1898, p. 201, as *Le portrait de M. Machado*.

Representing the third generation of a family of renowned French artists, the young Horace Vernet seemed pre-destined for a successful career in the arts from a young age. If his grandfather Joseph Vernet is remembered as a painter of marines and his father Carle an equestrian painter, Horace is best remembered as a nostalgic chronicler of military power, an artist whose exactitude in the rendering of every detail, combined with a simplicity and elegance of style, won him commissions from the most prestigious of patrons of the era - from Napoleon Bonaparte to Louis-Philippe to Prince Nicolas I, Tsar of Russia. The present painting is an early work by the young Vernet who, by the time of its execution in 1821 had already achieved considerable fame in the last years of the Empire. It represents the young artist's attempt to regain his success under the new political order which he was glad to champion as well.

The present painting portrays Justo Machado y Salcedo, a Spanish diplomat who was posted in Rome in 1802, until 1809, when he was removed from his position and imprisoned for refusing to swear allegiance to the French when Napoleon annexed Rome and the Papal States. Although injured, Machado escaped from prison, traveling overland through Italy to Vienna, then south to Turkey, before returning by sea to Spain. The Spanish government sent him back to Vienna under orders to organize a secret plot with the Austrian Emperor to overthrow Napoleon, traveling again through Turkey. Following the Bourbon restoration and the exile of Napoleon, Machado was posted to Paris in 1815, when he was named the Consul General of Spain to France. Possessed of a 'ruinous passion of money', in 1823 Machado stole a significant amount of money from the consulate in Paris and fled to London. Aside from a brief stint in prison in England, Machado lived

the remainder of his life in luxury, claiming he could not return the money he had stolen to the Spanish government, as it actually belonged to the people.

Painted in 1821, not long before the sitter's abrupt departure from Paris, the present work is certainly a reflection of Machado's expensive taste, as a full-length equestrian portrait by Vernet on this scale would have cost a considerable sum. Wearing a luxurious fur and velvet coat over a full-dress uniform, and astride a dapple gray horse adorned with an ornate, Orientalized silver harness, bridle and headband embellished with the Turkish crescent, both rider and horse cut strikingly Romantic figures. The crescent on the harness and the distant coast, with its buildings generically Orientalist in style, are probably intended to allude to his famous 1809 flight from Rome via Turkey. This connection is further emphasized by the stormy weather over the coast at right contrasted against the dramatic warm lighting coming from the west, homeward toward Spain, where Machado directs his gaze with hope.

Vernet included the present picture in the exhibition he organized in 1822 in his studio at 5 rue de la Tour des Dames in Paris, conceived as a protest against the rejection of his works from the official *Salon*. Government officials had ordered the *Salon* jury to refuse Vernet's works given his early hostility to the Bourbon government out of concern that he might 'réveiller le sentiment napoléonien parmi le public'. Though the artist was far more politically malleable and savvy than the officials credited him with - indeed it is ironic that he painted the present portrait of a young diplomat whose reputation was earned by attempting to overthrow Napoleon while the artist was being accused of reviving public sentiment toward the Emperor - his studio was placed under police surveillance and he was regarded with suspicion by those in power. Even without the official endorsement of the *Salon*, Vernet's 1822 exhibition was an enormous success. Alongside the *Portrait of General Machado*, Vernet exhibited some 45 paintings, including *L'atelier de M. Horace Vernet* (private collection) as well as *La Défense de la Barrière de Clichy* (Louvre) and *La Bataille de Jemmapes* (National Gallery, London). The popularity of the exhibition was integral of Vernet's own restoration to his position as one of France's most sought-after official painters by the middle years of the 1820s.





Fran^co Guardi

FRANCESCO GUARDI (VENICE 1712-1793)

Venice, a view of the Piazzetta toward the Libreria, with the eastern tip of the Giudecca beyond

signed 'Fran.º Guardi' (lower left)

oil on canvas

12¾ x 20¾ in. (31.4 x 52.7 cm.)

\$300,000-500,000

£240,000-400,000

€290,000-470,000

PROVENANCE:

(Possibly) Viscount Eversley (1794-1888), Heckfield Place, Hampshire.

(Possibly) Schaeffer, France;

(Possibly) Mr. Deurbergue, Paris, 1982.

Private collection, United Kingdom.

with Newhouse Galleries, New York, where acquired by the present owner in 1984.

This is a characteristic work of about 1760 by Francesco Guardi. The view is taken from in front of the Basilica, the southernmost column of which frames the composition on the left; to the right of this are the Pietra del Bando, from which proclamations were announced, and the columns of Saint Mark and Saint Theodore; seen in diagonal perspective across the Piazzetta are Sansovino's great Libreria, with to the right part of the Loggetta and behind this a section of the Campanile; across the Bacino is the eastern tip of the Giudecca island, now the site of the Cipriani Hotel.

This is one of a number of canvases of the period that reveal Guardi's close study of his predecessors, most notably Luca Carlevarijs and Canaletto. As Charles Beddington has observed, the composition here depends on the latter's etching of the subject 'la Libreria V' (W.G. Constable, *Canaletto: Giovanni Antonio Canal 1697-1768*, 2nd ed., revised by J.G. Links, Oxford, 1976, II, p. 656, no. 15, I, pl. 226), but Guardi adjusts his viewpoint to include the column of Saint Mark, which is not shown in the etching.

Guardi was long thought to have turned to painting views by the mid-1740s, but it is now generally accepted that he did not do so until the following decade. That at least three significant English patrons acquired views by him in the late 1750s suggests that the British consul, Joseph Smith, may have had a role in such commissions. Like other painters of his time, Guardi used canvases of standard sizes; roughly 71.3 by 119 cm., 61 by 96.5 cm. and 51 by 86 cm. for those supplied to the three English patrons. This picture is on a smaller scale, measuring approximately 32 by 53.5 cm., conforming to the format of eight other works - six of which are not of ascertainable English provenance and two of which probably are (see F. Russell, 'Guardi and the English Tourist', *The Burlington Magazine*, CXXVIII, January 1996, pp. 7-8 for specific references).



PROPERTY FROM A PRIVATE COLLECTION

50

ENGLISH FOLLOWER OF GIOVANNI ANTONIO CANAL, CALLED CANALETTO

Venice: a view looking west along the Riva degli Schiavoni, with San Giorgio Maggiore, Santa Maria della Salute and the Doge's Palace

oil on canvas
29 x 49 in. (73.7 x 124.5 cm.)

Private collection, New York.
Anonymous sale: Sotheby's, N.

This composition derives, with minor differences, from a view by Canaletto in the Sir John Soane Museum, London (inv. no. P66). Canaletto's view was painted after 1726/28, when the steeple on San Giorgio was erected, and before 1745 when the façade of the Santa Maria della Pietà (the 'Church of Vivaldi') was reconstructed. This perspective is taken from east of the Ponte dell'Arsenale. Beyond the bridge on the right are the Forni Militari, and behind the next range of buildings, the campanile of San Giovanni in Bragora. Further along the Riva degli Schiavoni is the fourteenth-century Doge's Palace with the Campanile tower behind. At center left, the Dogana and the baroque church of Santa Maria della Solute are visible.

Canaletto found great favor amongst the English, both Grand Tourists visiting Venice and those who commissioned works from him during his nine-year stay in England (1746–55). Canaletto's most successful views, such as this one, were frequently copied and reinterpreted by English eighteenth-century painters, many of whom remain unidentified.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

51

**GEORGE STUBBS (LIVERPOOL 1724-1806
LONDON)**

*A dark bay horse facing left, with a golden spaniel
scenting the ground*

signed and dated 'Geo: Stubbs pinxt / 1777' (lower left)

oil on panel

39% x 49½ in. (99.7 x 126 cm.)

\$150,000-200,000

£120,000-160,000

€150,000-190,000

PROVENANCE:

Possibly commissioned by George Augustus Henry Cavendish, 1st Earl of Burlington
(1754-1831).

with Arthur J. Vernay, New York, where acquired in January 1928 by,

with Knoedler & Co., New York, where acquired in September 1928 by,

John Compton Cavendish, 4th Baron Chesham (1894-1952); Sotheby's, London,

13 February 1946, lot 13 (part lot), where acquired by the following,

Prince Ali Khan (1911-1960), by whom bequeathed to the father of the present owners.

LITERATURE:

J. Egerton, *George Stubbs, Painter. Catalogue Raisonné*, New Haven and London, 2007,
pp. 388, 389 and 635, no. 186.





Much of the appeal of Stubbs' paintings stems from his intelligent, empathetic and compassionate approach to his animal subjects, as is perfectly demonstrated by this charming horse and spaniel and the following lot, typical of the types of commission that Stubbs received from wealthy, landed patrons during the 1770s. As noted by a foreign visitor to the country in the mid-eighteenth century, 'the English in general have a degree of friendship and affection for horses which few men show even to their own species' (cited N. Clee, 'Horseracing in the Time of George Stubbs', *George Stubbs: All Done from Nature*, 2019, p. 53.) With this passion for horses came a desire for reliable mounts: a 'quiet and gentle' horse was favored over one of exceptional pedigree and high-breeding.

More than simple depictions of animals, Stubbs painted true portraits of horses. Here we should note the remarkably glossy coat of the horse facing to the right, with his bright white blaze and one jaunty white sock. The spaniel, sniffing out a scent along the ground, adds further life to the scene. In both the present painting and its pair (see following lot) the classical influence towards balance and restraint evident in all of Stubbs' work can be felt. The carefully depicted mounts are set against a slightly impressionistic landscape, with the pink-gold light of dawn filtering through the trees. This approach owes a debt, however subliminal, to the landscapes of artists such as Richard Wilson, (who Stubbs had known in Italy in 1755), and through him the work of Claude.

It is this innovative marriage of the careful observation of nature and a sense of the poetic that set Stubbs apart from his contemporaries and has ensured the continued popularity of his paintings. Indeed, Stubbs epitomizes the 'Golden Age' of British painting, with a huge number of his greatest works still hanging in the houses of the families for whom they were originally painted, suggesting that these 'belong to a richer and more complex patrimony even than the masterpieces of Gainsborough or Joshua Reynolds.' (A. Kidson, *George Stubbs, a Celebration*, Liverpool, 2006, p. 4.) The present painting and its pair, though not coming from their original home, have an equally rich provenance, having belonged to Prince



fig. 1 Prince Ali Kahn and Rita Hayworth on their wedding day, 1949.

Ali Kahn, socialite, racehorse owner and jockey, who reportedly purchased them to please his future wife, the Hollywood legend Rita Hayworth (fig. 1). They were later presented as a gift from the Prince to the father of the present owners.

As well as being prized for the nobility of his compositions, Stubbs was also a pioneer when it came to capturing the precise anatomy of his subjects. This interest in anatomy stretched over his entire career from his younger days in York where, based at the County Hospital, he had drawn and engraved illustrations for Dr. John Burton's 1751 study *An Essay towards a Complete New System of Midwifery*. Most famously, between 1756 and 1758, the artist worked on his ground-breaking project, *The Anatomy of the Horse*, which was first published in 1766 and contained eighteen finished studies all done from his first-hand dissection of horse cadavers. Having read this, the Dutch physician Petrus Campus commented in a letter to Stubbs dated 1771 'If ever I was surprised to see a performance, I was it surely when I saw yours upon the Anatomy of the Horse! ... How is it possible a single man can execute such a plan with so much accuracy and industry?' (cited in N. Hall ed., *Fearful Symmetry: George Stubbs, Painter of the English Enlightenment*, New York, 2000, p. 210). Stubbs carried this same accuracy and industry into each of his paintings.

Stubbs increasingly favored panel as a support for his paintings during the 1770s, when his techniques and working methods began to become more experimental in medium and execution. Inspired by the smooth surfaces that he had employed while painting on enamel and earthenware (in collaboration with Josiah Wedgwood), Stubbs's choice of panel appears to have been aimed at replicating this smooth, hard surface on a larger scale. After firmly establishing his reputation in the preceding decade, the 1770s saw the painter making use of progressively more unusual materials and mediums, using very thin glazes of paint diluted with beeswax, pine resins and non-drying oils. In this regard, Stubbs must be seen as an archetypal product of the Enlightenment, championing the pursuit of knowledge and scientific discovery even within the creative process of painting.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

52

GEORGE STUBBS (LIVERPOOL 1724-1806)

LONDON)

A dark bay horse facing right, beside a large oak tree

signed and dated 'Geo: Stubbs pinx, / 1777' (lower centre)

oil on panel, transferred to canvas
40 1/4 x 50 1/4 in. (102.3 x 127.7 cm.)

PROVENANCE:

Possibly commissioned by George Augustus Henry Cavendish, 1st Earl of Burlington (1754-1831).

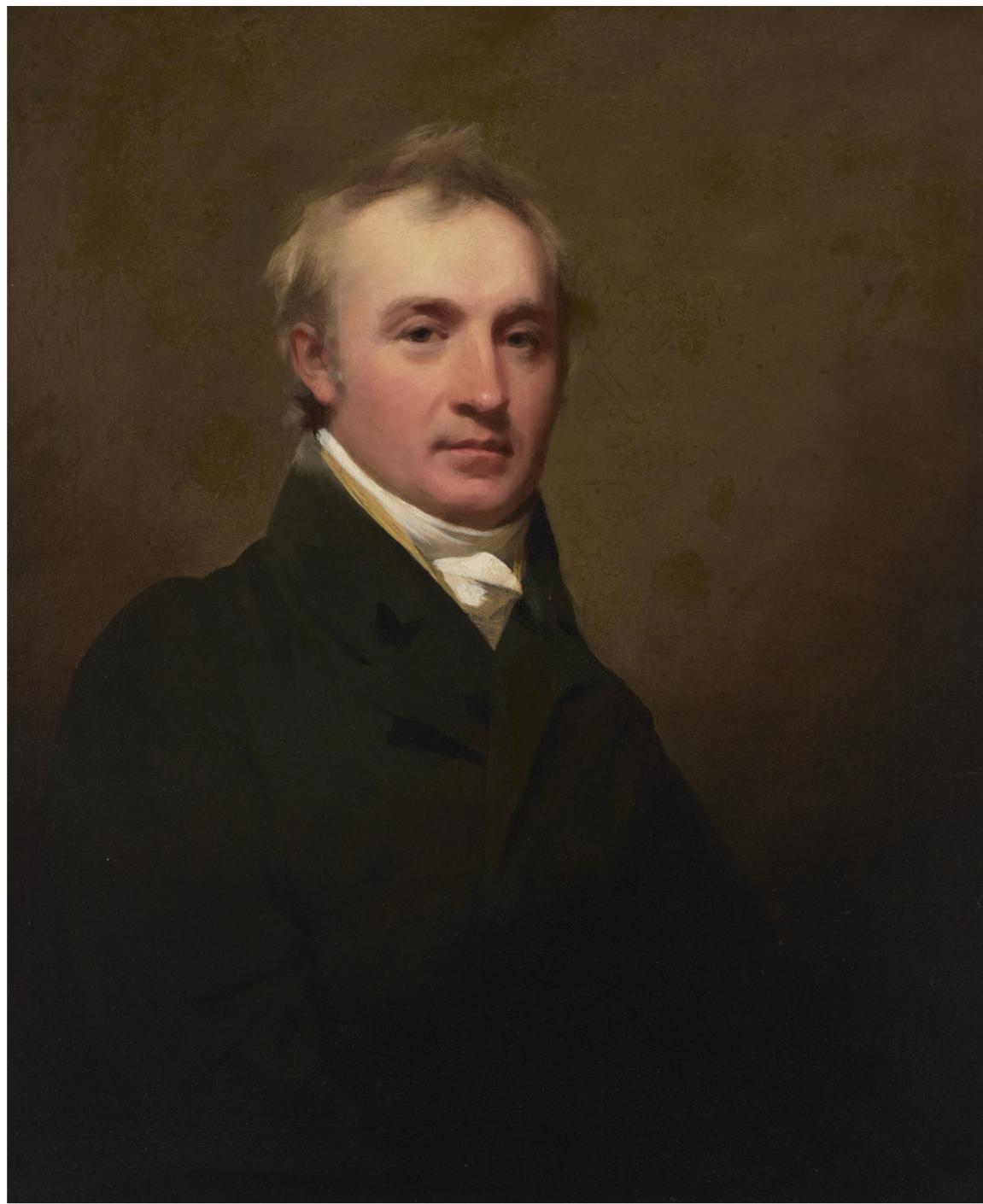
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with Arthur J. Vernay, New York, where acquired in January 1928 by,
with Knoedler & Co., New York, where acquired in September 1928 by,
John Compton Cavendish, 4th Baron Chesham (1894-1952); Sotheby's, London, 13
February 1946, lot 13 (part lot), where acquired by the following,
Prince Ali Khan (1911-1960), by whom bequeathed to the father of the present owners.

LITERATURE:

J. Egerton, *George Stubbs, Painter. Catalogue Raisonné*, New Haven and London, 2007, pp. 388, 389 and 635, no. 186.

Please see catalogue entry for the previous lot.





THE ESTATE OF CAROL BROWNING AND EDMUND WATTIS DUMKE

53

SIR HENRY RAEURN, R.A.
(STOCKBRIDGE 1756-1823 EDINBURGH)
Portrait of a gentleman, said to be the Rev. John Lockhart (1761-1842), half-length, in a black coat
oil on canvas
29 3/4 x 24 1/2 in. (75.6 x 61.6 cm.)
\$15,000-20,000

£12,000-16,000
€15,000-19,000

PROVENANCE:

Alfred Henry Mulliken (1853-1931), Chicago and New Canaan; his deceased sale, New York, American Art Association, 5 January 1933, lot 69 (\$2,700 to Daniel Sickles).
Private collection, United States.
with Newhouse Galleries, New York, where acquired by the present owner.

PROPERTY FROM A PRIVATE COLLECTION

54

JOHN E. FERNELEY, SEN. (BRITISH, 1782-1860)
Mr. R. Shafto's favorite bay hunter in a landscape

signed 'J. Ferneley' (lower right)
oil on canvas
28 x 36 in. (71.1 x 91.4 cm.)

\$15,000-25,000
£12,000-20,000
€15,000-23,000

PROVENANCE:

Robert Shafto, Esq. (1776-1803), Whitworth Park, Durham, commissioned in April 1834.
A.M. Cox.
The Hon. Brian Rootes (1919-1971), Dallick House, Scotland.
with Arthur Ackermann & Sons Ltd, London.
Private collection, West Coast, and by whom sold,
[Property of a West Coast Private Collector]; Sotheby's, New York, 4 June 1987, lot 137,
where acquired by the present owner

LITERATURE:
Major G. Paget, *The Melton Mowbray of John Ferneley*, Leicester, 1931, p. 142, no. 383.
R. Fountain, *John Ferneley (1782-1860): Catalogue of Paintings*, online, 2014, p. 40, no. E34.383.004.





55

**SIR THOMAS LAWRENCE, P.R.A.
(BRISTOL 1769-1830 LONDON)**
Portrait of a gentleman, traditionally identified as Master Gregory Shaw, half-length, in a red coat, in a landscape

oil on canvas, unlined
30½ x 25¼ in. (76.5 x 64.3 cm.)

\$30,000-50,000

£24,000-40,000
€29,000-47,000

PROVENANCE:
Mrs. Mary Louise Porter, née Clark, New York, by 1908.

EXHIBITED:

New York, The Metropolitan Museum of Art, 20 May-20 June 1908, on loan.

LITERATURE:

'List of Loans', *The Metropolitan Museum of Art Bulletin*, III, July 1908, p. 147.

This portrait was first recorded in 1908, when it was lent to the Metropolitan Museum of Art, New York by Mrs. Mary Louise Porter, and at that time the sitter was listed as Master Gregory Shaw. Porter and her husband, Mr. Benjamin Curtis Porter were members of New York society and were listed on Ward McAllister's famed inventory of the 'Four Hundred' best families in New York. Benjamin Porter was himself a portraitist and was elected to the National Academy of Design in 1880. He painted portraits of the Pulitzer Prize-winning novelist, Maude Howe Elliott, the socialite and women's suffrage activist, Alva Belmont, and chairman and president of the New York Central, Cornelius Vanderbilt II.



PROPERTY FROM A PRIVATE COLLECTION

56

**CHARLES TOWNE (WIGAN 1763-1840
LONDON)**
*A dark bay Hunter with a terrier in a landscape; and
A saddled black hunter in a landscape*

The first: signed and dated 'C. TOWNE / 1831' (lower left, on the rocks)
The second: signed and dated 'Cha,s. Towne. Pinxit 1819' (the date strengthened,
lower left, on the post)

oil on canvas

17¾ x 23¾ in. (45 x 61 cm.), each

\$20,000-30,000

PROVENANCE:
with Richard Green, London, where acquired on 28 February 1985
by the present owner.





57

FRANCESCO LIANI (ACTIVE IN NAPLES 1755-AFTER 1783)*Portrait of Francisco Javier de Borbón (1757-1771), Prince of Spain, holding a cymbal, full-length, seated*oil on canvas
37 3/4 x 29 7/8 in. (96 x 76 cm.)
\$10,000-15,000£8,000-12,000
€9,400-14,000

The Infante Francisco Javier was the youngest son of Maria Amalia of Saxony and Charles VII of Naples who, from 1759, became King (Charles III) of Spain. He was born at Caserta but moved to Spain in 1759 when his father was crowned king. He lost his mother a year later, when he was just three years old, and died of smallpox at the age of just fourteen. Here, Francisco Javier is shown as a toddler: his pose derives from the double portrait of him and his older brother painted before 1759 by Giuseppe Bonito (formerly at Museo di San Martino, Naples, and now at the Royal Palace at Caserta).

We are grateful to prof. Nicola Spinosa for proposing an attribution to Francesco Liani on the basis of photographs. Born in Emilia-Romagna, Liani moved to Naples in the 1750s and worked as a portraitist at the royal court of Charles VII (and later that of Ferdinand IV of Bourbon). This portrait must once have belonged to a series depicting the monarch's children: others by Liani, in half-length format and depicting different siblings, are in Capua, Museo Campana (see N. Spinosa, *Pittura napoletana del Settecento dal Rococò al Classicismo*, Naples, 1987, p. 128, cat. 176, figs. 217 and 218).



PROPERTY FROM THE DESCENDANTS OF CHUCK CLOSE

58

STUDIO OF JOHANN HEINRICH TISCHBEIN I (HAINA 1722-1789 KASSEL)*Frederick II (1720-1785), Landgrave of Hesse-Kassel (1760-1785), three-quarter length, with the Hessian Order Pour la Veru Militaire and the English order of the Garter*oil on canvas
57 3/4 x 42 3/4 (147 x 109 cm.)
\$10,000-15,000

PROVENANCE:

The collections of the Barons Treusch von Buttlar-Brandemfels, Schloss Zwesten, Hesse. Anonymous sale; Dorotheum, Vienna, 17 April 2013, lot 651, as Johann Heinrich Tischbein I, where acquired by the present owner.

Tischbein painted a number of state portraits of Frederick II in this pose, with his baton resting on a ledge, sometimes showing him in an interior and other times in a garden outside (see A.-C. Flohr, *Johann Heinrich Tischbein I (1722-1789), als Porträtmaler: mit einem kritischen Werkverzeichnis*, Munich, 1997, pp. 69, 178-179). The present work most closely resembles a painting in the Universitätsmuseum für Kunst und Kulturgeschichte, Marburg (inv. no. 957), although the still-life elements on the table at lower left are different. When this work last appeared at auction in 2013, Dr. Marianne Heinz confirmed the work to be autograph on the basis of first-hand inspection and proposed a date of *circa* 1770-75 (*loc. cit.*).

Jacques Goudstikker (1897-1940)

Christie's is honored to bring to sale the following three lots on behalf of the heir of Jacques Goudstikker

Jacques Goudstikker joined the family art business in 1919, the gallery having been established by his grandfather Jacob in the middle of the previous century. In the following two decades, Jacques' vision led the gallery to a central position in the art market for Old Master paintings, both in Amsterdam and internationally. His commercial and curatorial leadership, as seen in his ambitious catalogue designs and his themed exhibitions, influenced major collectors like Daniel G. van Beuningen and Heinrich Baron Thyssen Bornemisza and he worked to enhance museum collections at the Mauritshuis, the Rijksmuseum, the Kunsthistorische Museum, Vienna, and the Metropolitan Museum of Art, New York, to name a few.

Known as an avid arts enthusiast, Jacques enjoyed a diverse and artistic network of friends and clients. In 1937, he married the Viennese singer Désirée (Dési) von Halban Kurz (1912-1996), their only child, Eduard (Edo), was born shortly after in 1939. But Jacques' personal and professional success came to an abrupt stop in May 1940. A few days after the German invasion, before the German occupation of The Netherlands, Jacques, who was Jewish, fled with his family, boarding one of the last available ships to safety. His life was cut tragically short during their escape to England when he died as a result of a fall onboard.

Research into the Goudstikker collection and gallery inventory left behind in The Netherlands – an estimated 1,400 artworks taken over in Jacques' absence by Alois Miedl and Hermann Göring – has been a commitment over twenty-five years by his heir to Jacques' legacy and at the forefront of present-day restitution efforts.



PROPERTY RESTITUTED TO THE HEIR OF JACQUES GOUDSTIKKER

59

CIRCLE OF LAMBERT LOMBARD

(LIÈGE 1505-1566)

The Supper at Emmaus

oil on panel

9 5/8 x 8 in. (24.5 x 20.3 cm.)

\$30,000-50,000

£24,000-40,000

€29,000-47,000

PROVENANCE:

Morland collection, by 1832 (according to a label on the reverse)
with Galerie Charles Brunner, Paris (according to a label on the reverse).
(Possibly) with S. Alberge, The Hague, where acquired before October 1931
by,
with Kunsthandel J. Goudstikker N.V., Amsterdam (inv. no. 1744).
Confiscated from the above by the Nazi authorities, July 1940.

with Alois Meidl, 'Kunsthandel voorheen J. Goudstikker NV', Amsterdam.
Anonymous sale; Weinmüller, Munich, 30 January 1941, lot 54.
with Galerie Sanct Lucas, Vienna, 1954.
Private collection, Belgium.
Restituted to the heir of Jacques Goudstikker, 2023.

This painting is presumably based on a lost work by Lambert Lombard which survives through numerous copies, each with variations in the details. Other versions include examples sold at Christie's, South Kensington, (4 May 2012, lot 10), at Sotheby's, London (13 July 1983, lot 80) and Ader Tajan, Paris, (16 December 2016, lot 2). The present lot is distinguished from these examples by its superior quality and the presence of the dog and cat in the foreground.



PROPERTY RESTITUTED TO THE HEIR OF JACQUES GOUDSTIKKER

60

PIERRE-ANTOINE PATEL (PARIS 1648-1707)

A capriccio of a Roman palace with a garden

indistinctly signed and dated '1699' (center right on the pedestal)

oil on canvas

17 1/4 x 25 3/4 in. (43.8 x 65.4 cm.)

\$15,000-20,000

£12,000-16,000

€15,000-19,000

PROVENANCE:

Mrs. B. Inggs, 7 Carlton Place, Maida Vale; Christie's, London, 3 February 1922, lot 76, as P. Patel, unsold.

with Duits, Amsterdam, where acquired before November 1924 by the following, with Kunsthandel J. Goudstikker N.V., Amsterdam (inv. no. 1255).

Confiscated from the above by the Nazi authorities, July 1940.

with Alois Miedl, 'Kunsthandel voorheen J. Goudstikker NV', Amsterdam.

Anonymous sale; Hans W. Lange, Berlin, 3-4 December 1940, lot 216, unsold.

Restituted to the heir of Jacques Goudstikker, 2019.

EXHIBITED:

The Hague, Pulchri Studio, *Catalogue de la Collection Goudstikker d'Amsterdam*, November 1924, cat. 28, no. 92.

Rotterdam, Rotterdamsche Kunstkring, *Catalogue de la Collection Goudstikker d'Amsterdam*, 20 December 1924-11 January, 1925, cat. 29, no. 51.

The Hague, Pulchri Studio, *Catalogue de la Collection Goudstikker d'Amsterdam*, 13 March-4 April 1926, cat. 30, no. 136.

Amsterdam, Jacques Goudstikker, *Catalogue des Nouvelles Acquisitions de la Collection Goudstikker*, October-November 1927, no. 104.



PROPERTY RESTITUTED TO THE HEIR OF JACQUES GOUDSTIKKER

61

FOLLOWER OF CORNELIS CORNELISZ. VAN HAARLEM

Paradise Scene with the Creation, the Fall of Man, and the Expulsion of Adam and Eve

oil on panel

18 1/8 x 79 1/2 in. (46 x 202 cm.)

\$20,000-30,000

£16,000-24,000

€19,000-28,000

PROVENANCE:

with Bern. Houthakker, Amsterdam, where acquired before November 1923 by the following

with Kunsthandel J. Goudstikker N.V., Amsterdam, (Inv. no. 1059).

Confiscated from the above by the Nazi authorities, July 1940.

with Alois Miedl, 'Kunsthandel voorheen J. Goudstikker NV', Amsterdam.

Anonymous sale; Frederik Muller & Co., Amsterdam, 18-21 July 1944, lot 251.

Private collection.

Restituted to the heir of Jacques Goudstikker, 2023.

EXHIBITED:

The Hague, Pulchri Studio, *Catalogue de la Collection Goudstikker d'Amsterdam*, 3 November-2 December 1923, no. 45.

The Hague, Pulchri Studio, *Catalogue de la Collection Goudstikker*, 13 March-4 April 1926, cat. 30, no. 63.

LITERATURE:

P.J.J. van Thiel, *Cornelis Cornelisz van Haarlem, 1562-1638: a monograph and catalogue raisonné*, Davaco, 1999, p. 484, as School of Jan Brueghel.



THIS LOT IS OFFERED WITH NO RESERVE

PROPERTY OF A PRIVATE EAST COAST COLLECTOR

•62

ATTRIBUTED TO JEAN-BAPTISTE MARTIN, CALLED MARTIN DES BATAILLES (PARIS 1659 – 1735)

King Louis XIV (1638-1715) on horseback and riders on a bluff overlooking a battlefield

inscribed 'IR[.]JVRV' (lower left)

oil on canvas

31½ x 43 in. (80 x 109.2 cm.)

\$15,000-20,000

£12,000-16,000
€15,000-19,000

PROVENANCE:

[Estate of Thomas and Stephany Haines-Forsyth Wickes]; New England Auctions, Branford, CT, 11 January 2024, lot 591, as School of Adam Frans van der Meulen, where acquired by the present owner.

Jean-Baptiste Martin, known as Martin des Batailles, trained in the studio of Laurent de la Hyre where he was recognized for his skill in drawing plans and elevations of fortified sites. He collaborated with the battle painter Adam Frans van der Meulen and served as the official artist on many of Louis XIV's campaigns.



PROPERTY FROM THE COLLECTION OF DR. ALVIN FRIEDMAN-KIEN

63

FOLLOWER OF FRANS SNYDERS

A boar hunt

oil on canvas

68½ x 117¼ in. (173 x 298 cm.)

\$15,000-20,000

£12,000-16,000

€15,000-19,000

PROVENANCE:

(Possibly) with Trottie et Cie., Paris.
Anonymous sale; Christie's, South Kensington, 18 February 1998, lot 204.
with Nikolaus Sonne Fine Arts, Berlin, where acquired in 2001 by the present owner.

The composition is based on Frans Snijders' painting in the Alte Pinakothek, Munich (inv. no. 543), though there are differences in the foliage and the positioning of the dogs at far right.



64

ATTRIBUTED TO WORKSHOP OF SIMON LOUIS BOIZOT, LATE 18TH CENTURY
Pair of female allegorical figures

terracotta
30½ in. (77.5 cm.) high
with associated marble bases

\$7,000-10,000
(2)
£5,600-8,000
€6,600-9,300

PROVENANCE:
Anonymous sale; Sotheby's, New York, 5 June 1995, lot 41.
Acquired at the above sale by the present owner.

COMPARATIVE LITERATURE:
E. Bourgeois and G. Lechevelier-Chevignand, *Le Biscuit de Sèvres, Recueil des Modèles de la Manufacture de Sèvres au XVIII Siecle*, Paris, 1908, nos. 306 and 588, plaster models of *La Fidélité* and *La Sensibilité*.
E. Bourgeois, *Le Biscuit de Sèvres aux XIII Siecle*, vol. II, Paris, 1909, p. 23.



■65

POSSIBLY BY OR AFTER GUILLAUME COUSTOU (1677-1746), FRENCH, 18TH CENTURY
MARS

The reverse inscribed 1733
terracotta
43½ in. (110.5 cm.) high, 17½ in. (44.5 cm.) wide
\$15,000-25,000

PROVENANCE:
with Loewi-Robertson, Los Angeles, 1979.



This impressive and handsome figure of Mars is depicted in a relaxed, thoughtful pose. Here, Mars is the cerebral and considered warrior, rather than just plain brute force. The Dalva files record communication between François Souchal, the authority on 17th and 18th century French sculpture, and Lowei-Robertson proposing this terracotta as a preliminary model by Guillaume Coustou the Elder for his monumental figures of Mars, paired with *Minerva*, for Les Invalides. Indeed, the present terracotta is remarkably similar to another *maquette* of *Mars* by Coustou in a private collection and illustrated in Souchal's monograph (*Les Frères Coustou: Nicolas (1658-1733) - GUILLAUME (1677-1746) et l'évolution de la sculpture française de Dôme des Invalides aux Chevaux de Marly*, Paris, 1980, pl. 44/c). The main difference between the two terracottas is that the Dalva *Mars* is more upright than the almost seated *Mars* in the private collection.



PROPERTY OF A PRIVATE MIDWESTERN COLLECTOR

66

JACOB ISAACSZ. VAN RUISDAEL
(HAARLEM 1628/29 - 1682 AMSTERDAM)
A stag hunt in an extensive river landscape

signed 'Ruisdael' (lower right)
oil on canvas
18 x 21½ in. (45.8 x 55.2 cm.)

\$40,000-60,000
£32,000-48,000
€38,000-56,000

PROVENANCE:

Miss Mary Cabot Wheelwright (1878-1958), Boston.
with Dr. Adolf Fritz Mondschein, Vienna.
with Newhouse Galleries, New York.
Mr. and Mrs. Robert W. Lyons, Washington, D.C.; their sale, Parke-Bernet, New York,
4 January 1945, lot 22, where acquired by the grandfather of the present owner.



67

ISAAC DENIES
(PROBABLY DELFT 1647-1690 DELFT)
Peaches, grapes and a walnut on a draped marble ledge with a butterfly

signed 'I. Denis' (lower left)
oil on canvas
23¾ x 18½ in. (60.3 x 47 cm.)
\$15,000-20,000

PROVENANCE:
[Property of a Lady]; Christie's, London, 13 May 1988, lot 18.
with Rafael Valls, London, where acquired in 1989 by the present owner.

EXHIBITED:
London, Rafael Valls, *La Nature Morte: an exhibition of paintings of flowers, fruit and game from 1600 to 1900*, 22 November-23 December 1988.

£12,000-16,000
€15,000-19,000



THE ESTATE OF CAROL BROWNING AND EDMUND WATTIS DUMKE

68

FOLLOWER OF FRANÇOIS BOUCHER

A set of three fantasy monochrome chinoiseries

oil on canvas, oval

48½ x 32¾ in. (123.2 x 83.2 cm.), each

\$20,000-30,000

a set of three (3)

£16,000-24,000

€19,000-28,000

PROVENANCE:

with John J. Nelson Antiques, Los Angeles, where acquired by the present owner in 2000.

These paintings were inspired by François Boucher's famous blue chinoiseries. The composition of the lady at her birdcage is based on an engraving after Boucher by Pierre Alexandre Aveline (1679-1722) representing *Air* in a group of the four elements.



PROPERTY FROM THE COLLECTION OF THE COSTER-GERARD FAMILY OF NEW YORK

69

CIRCLE OF BON BOULLOGNE (PARIS

1649-1717)

Venus at the Forge of Vulcan

oil on canvas

26 x 35 in. (66 x 88.9 cm.)

\$8,000-12,000

£6,400-9,600

€7,500-11,000

PROVENANCE:
Private collection, New York.

This painting shows some stylistic affinities with the little known painter Joseph Christophe de Verdun (1662-1748)



70

ATTRIBUTED TO DAVID TENIERS II (ANTWERP 1610-1690 BRUSSELS)

Joseph thrown down the well by his brothers

oil on copper

5 3/4 x 7 3/4 in. (14.6 x 18.8 cm.)

\$12,000-18,000

£9,600-14,000
€12,000-17,000

LITERATURE:

Advertisement, *Apollo*, LXXIX, 1964, unpaginated, as J. Pynas.
L. Salerno, *Pittori di paesaggio del seicento a Roma*, I, Rome, 1977, p. 140 and 144, fig. 27.4, as Jacob Pynas.
P.C. Sutton, *El siglo de oro del paisaje Holandés*, exhibition catalogue, Madrid, 1994, p. 176, under no. 48, as Jacob Pynas.

The figural group here relates to a composition of the same subject by Jacob Pynas, dated 1631, now in the Gemäldegalerie, Dresden (inv. no. 1547 A).

PROVENANCE:
with Agnew's, London, by 1964, as Jacob Pynas.
Private collection, London, by 1977.

Anonymous sale; Christie's, London, 30 October 1998, lot 22.



71

ADRIAEN VAN DE VELDE (AMSTERDAM 1636-1672)

A wooded river landscape with cattle watering and a shepherd and shepherdess resting with their flock beneath a tree

signed and dated 'A.V. Velde. 1669' (on the stone)
oil on canvas
13 x 16 1/2 in. (33 x 41.9 cm.)

\$10,000-15,000

£8,000-12,000
€9,400-14,000

PROVENANCE:
Henry Danby Seymour, Knoyle House, East Knoyle, Salisbury, Wiltshire, and by descent to
Miss. J.M. Seymour, Knoyle House, East Knoyle, Salisbury, Wiltshire, and by whom sold, [Property of Miss. J.M. Seymour]; Christie's, London, 19 January 1945, lot 99 (260 gns. to Callman).
Eric Martin Wunsch, New York, and by whom sold, [Property from the Estate of Eric Martin Wunsch]; Christie's, New York, 4 June 2014, lot 104, where acquired by the present owner.

LITERATURE:
G. Waagen, *Treasures of Art in Great Britain*, London, 1854, suppl., p. 384.
C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, IV, London, 1912, no. 299.



PROPERTY FROM A MID-ATLANTIC COLLECTION

72

**FLEMISH FOLLOWER OF JACOPO
BASSANO**
An Allegory of Spring

oil on panel
19 x 28 3/4 in. (48.2 x 72 cm.)
\$8,000-12,000

£6,400-9,600
€7,500-11,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 5 April 1990, lot 30, as 'Flemish Follower of Gerolamo Bassano', where acquired by the present owner.

This composition derives from the series of the *Four Seasons* produced by the Bassano workshop. The finest version of these series, attributed to both Jacopo and Francesco, is in the Kunsthistorisches Museum, Vienna: *Spring* (inv. no. 4.302), *Summer* (inv. 4.303), *Autumn* (inv. no. 4.303), and *Winter* (inv. no. 2.869, likely a later version painted by Francesco).



PROPERTY FROM A MID-ATLANTIC COLLECTION

73

JACOBUS MELCHIOR VAN HERCK
(ACTIVE ANTWERP 1698-1735)
Flowers in a clay urn on a ledge

with signature 'Huysum J.' (lower right)
oil on canvas
27 3/4 x 30 in. (70.5 x 76 cm.)
\$15,000-20,000

£12,000-16,000
€15,000-19,000

PROVENANCE:
Anonymous sale; Sotheby's New York, 5 April 1990, lot 312, as 'Gaspar Pieter Verbruggen II', where acquired by the present owner.

We are grateful to Dr. Fred G. Meijer for proposing the attribution on the basis of photographs (written communication, 25 March 2024).



74

WORKSHOP OF JAN BREUGHEL II (ANTWERP 1601-1678)

A village scene with travelers watering their horses and figures dancing

oil on copper, laid down on panel
9½ x 13¾ in. (24.5 x 35 cm.)

\$15,000-20,000

£12,000-16,000
€15,000-19,000

PROVENANCE:

Baron J. de Peltzer, Amsterdam.
Comte de Normand, Paris,
with Newhouse Galleries, New York.
[From a Private Collection]; Christie's, New York, 10 June 1983, lot 153, as Jan
Brueghel II.

75

ADAM VAN BREEN (AMSTERDAM 1584-1642? CHRISTIANIA?)

A banquet with elegant figures on a terrace and a garden beyond

indistinctly signed 'A.V. [...] 1614' (lower left, on the paved terrace)
oil on panel

14½ x 24½ in. (36.2 x 62.6 cm.)

£12,000-16,000
€15,000-19,000

PROVENANCE:

H.C. du Bois, The Hague; his sale, Frederik Muller, Amsterdam, 27 November 1906, lot 189, as A. de Vinck.
[The Property of a Gentleman]; Christie's, London, 5 July 1907, lot 144, as J. Vink.
(Possibly) Anonymous sale; Brussels, 23 December 1907, lot 37, as J. Vinck.
Dr. Moritz Julius Binder (1877-1947), Berlin, 1932.
with Silvano Lodi, Munich and Milan, 1963.
with Brod Gallery, London, 1964.
with Gebr. Douwes, Amsterdam, 1964.
Frans C. Butöt (1906-1992), Sankt Gilgen, Austria, 1964; his deceased sale, Sotheby's, Amsterdam, 16 November 1993, lot 46, where acquired by
The SØR Rusche collection; Van Ham, Cologne, 28 May 2020, lot 1509, where acquired
by the present owner.

EXHIBITED:

London, Brod Gallery, *Annual spring exhibition of old master paintings*, 12 March-24 April 1964, no. 19.
Salzburg, Museumspavillon im Mirabellgarten; Rotterdam, Museum Boymans-Van Beuningen, *Niederländische Kunst aus dem goldenen Jahrhundert: Gemälde und Zeichnungen im Umkreis grosser Meister aus der Sammlung F.C. Butöt*, 12 July-12 September 1972.
Rotterdam, Museum Boymans-Van Beuningen, *Hollandse en vlaamse kunst uit de 17e eeuw: Hoogtepunten van minder bekende meesters schilderijen en tekeningen uit de verzameling F.D. Butöt*, 16 February-1 April 1973.

Osnabrück, Kunsthalle Osnabrück, *Schöne Landschaft - bedrohte Natur: Alte Meister im Dialog mit zeitgenössischer Kunst: Landschaftsbilder aus der SØR Rusche Sammlung Oelde*/Berlin, 9 June-13 October 2013, p. 143.

LITERATURE:

A. von Wurzbach, *Niederländisches Künstler-Lexikon*, II, Vienna, 1910, p. 790, as
Abraham Vinck.
J.G. van Gelder, 'Adam van Breen, schilder,' *Oudheidwissen Jaarboek*, I, 1932, p. 114,
no. 7, pl. XXXI, fig. 5.
F. Würtenberger, *Das holländische Gesellschaftsbild*, Schramberg, 1937, p. 42, note 1.
Niederländische Kunst aus dem goldenen Jahrhundert: Gemälde und Zeichnungen im Umkreis grosser Meister aus der Sammlung F.C. Butöt, Salzburg, 1972, pp. 22-23,
illustrated.
Hollandse en vlaamse kunst uit de 17e eeuw: Hoogtepunten van minder bekende meesters schilderijen en tekeningen uit de verzameling F.D. Butöt, exhibition
catalogue, Rotterdam, 1973, pp. 22-23, illustrated.
L.J. Bol & G. Keyes, *Netherlandish Paintings and Drawings from the Collection of F.C. Butöt*, London, 1981, p. 232, no. 99.
G.S. Keyes, *Esaias van de Velde: 1587-1630*, Groningen, 1984, p. 84, no. 36.
H.-J. Raupp (ed.), *Dutch painting of the 17th century from the SØR Rusche collection*, II, Münster, Hamburg and London, 1996, pp. 60-63, no. 12.
E. Buijsen, *Haagse Schilders in de Gouden Eeuw. Het Hoogsteder Lexicon van alle schilders werkzaam in Den Haag 1600-1700*, The Hague and Zwolle, 1998, p. 107, no. 6, illustrated.





76

PSEUDO-JAN VAN KESSEL II (ACTIVE SECOND HALF 17TH CENTURY)

An interior with a basket of roses, lilies and other flowers on a table and a porcelain vase of tulips on a stool, with a basket of grapes, cherries, peaches, figs, plums, and a cauliflower, melon, other fruit, and guinea pigs on the floor

oil on copper

9 1/2 x 12 3/4 in. (24.4 x 32.4 cm.)

\$20,000-30,000

£16,000-24,000

€19,000-28,000

PROVENANCE:

Private collection, Switzerland, by 2012.

LITERATURE:

K. Ertz, *Jan van Kessel der Ältere 1626-1679; Jan van Kessel der Jüngere 1654-1708; Jan van Kessel der 'Andere' ca. 1620-ca. 1661: kritische Kataloge der Gemälde*, Lingen, 2012, p. 403, no. 21, as Jan van Kessel II.

Pseudo-Jan van Kessel II is a designation given to the artist or studio responsible for a group of primarily small-scale still lifes in the style of Jan van Kessel. While Klaus Ertz classified this group as the work of Jan van Kessel II in his 2012 monograph on the artist, the name Pseudo-Jan van Kessel II has been used in scholarship since 2017 to describe them.

We are grateful to Dr. Fred G. Meijer for proposing this attribution on the basis of photographs.



77

ELIAS VAN DEN BROECK (ANTWERP C. 1650-1708 AMSTERDAM)

Forest floor still life with a lizard, thistles, mushrooms, snails, butterflies, beetles, grasshoppers, and other insects and plants

signed 'Elias V Den Broeck' (upper right)

oil on canvas

24 1/4 x 20 3/4 in. (61.6 x 52.7 cm.)

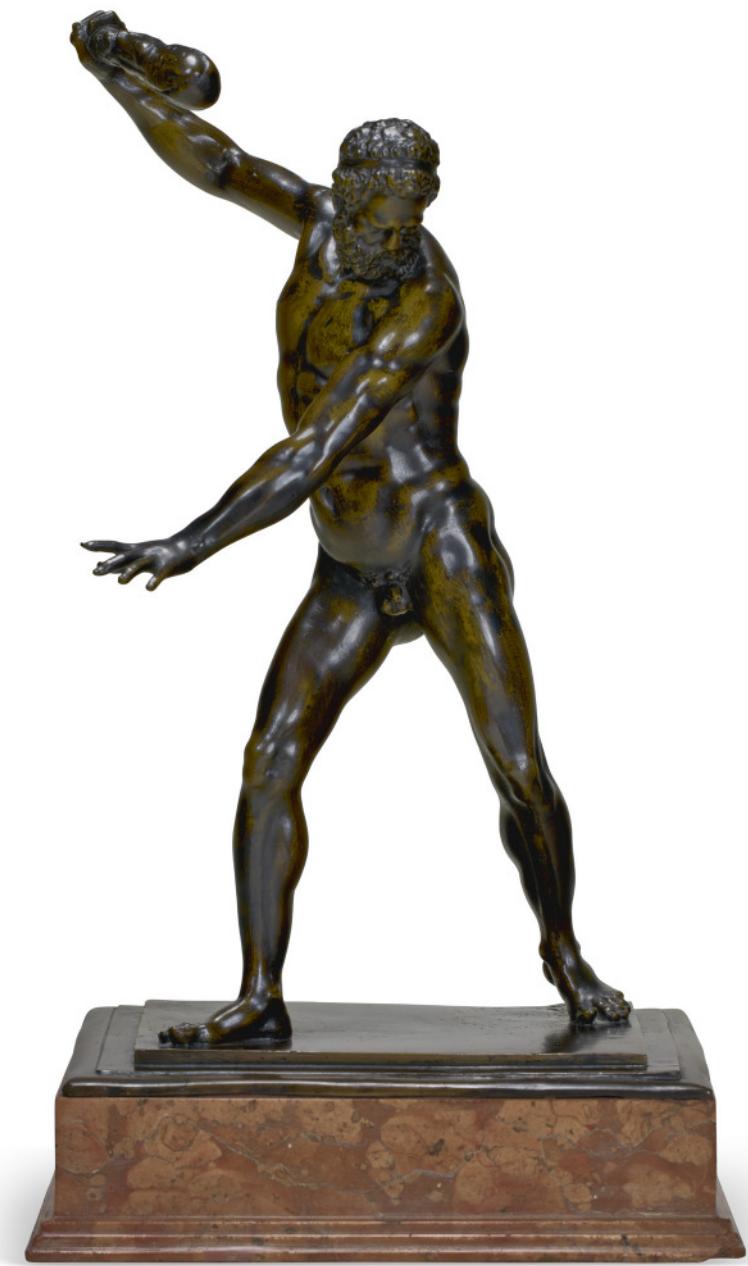
\$25,000-35,000

£20,000-28,000

€24,000-33,000

PROVENANCE:

Anonymous sale; Christie's, Rome, 4 June 1996, lot 530, as 'Attributed to Otto Marseus van Schriek', where acquired by the present owner.



78

**AFTER GIAMBOLOGNA (1529-1608),
ITALIAN, SECOND HALF 17TH OR 18TH
CENTURY**

Hercules

bronze

16½ in. (42 cm.), the bronze

Depicted standing astride with his left arm outstretched and raising his club in his right hand; on an integrally cast rectangular plinth and later rectangular shaped *rosso verona* marble base

\$12,000-18,000

£9,600-14,000
€12,000-17,000

PROVENANCE:

Yves Saint Laurent (1936-2008) and Pierre Bergé (1930-2017), Paris.
Their sale; Christie's, Paris, 25 February 2009, lot 393.
Acquired at the above sale by the present owner.



THIS LOT IS OFFERED WITH NO RESERVE

PROPERTY FROM THE COLLECTION OF DR. ALVIN FRIEDMAN-KIEN

•79

ITALIAN, POSSIBLY 18TH CENTURY
Bust of a youth

marble

24½ in. (62.3 cm.) high

\$2,000-3,000

£1,600-2,400
€1,900-2,800

PROPERTY FROM THE GRAND RAPIDS ART MUSEUM, SOLD TO BENEFIT FUTURE ACQUISITIONS

80

ITALIAN, POSSIBLY LATE 16TH CENTURY,
ELEMENTS PROBABLY ASSOCIATED AND
LATER

*Suit of platemail armor and chainmail shirt and gloves
with two polearms*

the helmet inscribed 'G' and 'P' (on the reverse) and 'R F C' (on the inside edge of the
nape of the neck)

67½ in. (171.4 cm.) high, the armor

\$5,000-8,000

£4,000-6,400
€4,700-7,500

PROVENANCE:

Donated to the Grand Rapids Art Museum in 1954.

EXHIBITED:

Grand Rapids, Grand Rapids Public Museum, *Gratia Dei: A Journey Through the Middle
Ages*, 2004.

Grand Rapids, Grand Rapids Public Museum, on long-term loan, 1974, 1983, 1989-1994.





PROPERTY FROM THE COLLECTION OF THE COSTER-GERARD FAMILY OF NEW YORK

81

FLORENTINE SCHOOL, EARLY 17TH CENTURY

Portrait of a lady, three quarter length, with an elaborate lace ruff, resting her arm on a chair

oil on canvas
51 x 39 in. (129.5 x 99 cm.)
with armorial, upper left

\$15,000-20,000

£12,000-16,000
€15,000-19,000

PROVENANCE:
Private collection, New York

The armorial depicted upper left may be associated with the Sulz family, specifically the combined arms resulting from the marriage of Alwig X von Sulz and Verena von Brandis in 1477. This identification is not entirely secure; in most depictions of this armorial the cannons point left, whereas here they are directed right. The sitter's identity remains unknown but the style of the portrait corresponds with the production of artists active in Florence in the early seventeenth century, such Tiberio Titi or the brothers Valore and Domenico Casini.



82

STUDIO OF JACOPO TINTORETTO (VENICE 1519-1594)

Portrait of Andrea Barbarigo, half-length, in a suit of armor with a naval battle beyond

inscribed and dated 'ANDREAS / BARBADICVS / TRIREMIS GVR / MDLXXI' (lower left, below the window)
oil on canvas
37% x 34% in (95.5 x 87 cm)

PROVENANCE:
Emile E. Wolf (1899-1996), New York, by 1955.
Rose Art Museum, Brandeis University, Waltham, MA, and by which deaccessioned;
Sotheby's, New York, 7 June 1978, lot 186, as Jacopo Robusti, called II Tintoretto and Studio.

LITERATURE:
B.B. Fredricksen and F. Zeri, *Census of Pre-Nineteenth-Century Italian Paintings in North American Private Collections*, Cambridge, MA, 1972, p. 201.
P. Rossi, *Jacopo Tintoretto: i ritratti*, I, Venice, 1973, pp. 60, note 1, pp. 75 and 120-121, no. 227, fig. 227.
'Auctions', *The New York Times*, 2 June 1978, section C, p. 17.

The naval engagement seen through the window must be the Battle of Lepanto since the window-frame bears the battle's date (1571). Andrea Barbarigo commanded the *Fortuna* and lost his life in the fray, alongside his brother Giorgio who also commanded a ship (*Tre Mani*). Although the Barbarigo family suffered greatly, the battle was a major victory for the Venetians against the Ottoman fleet, and is known today as the last great Western naval battle fought between rowing ships.



83

FRENCH SCHOOL, AFTER THE ANTIQUE,
LATE 19TH/EARLY 20TH CENTURY

Group of the Laocoön

bronze

32½ in. (83.2 cm.) high; 22 in. (60 cm.) wide; 12 in. (30.5 cm.) deep, at the furthest points

\$7,000-10,000

£5,600-8,000

€6,600-9,300



PROPERTY FROM A PRIVATE COLLECTION

84

EDWARD HODGES BAILY (BRISTOL 1788-
1867 LONDON), SECOND QUARTER 19TH
CENTURY

Bust of George Gordon, Lord Byron

marble

23½ in. (60.33 cm.) high, the bust

30 in. (76.2 cm.) high, on socle

68¾ in. (174.63 cm.) high, overall

on a Victorian marble column on a fluted plinth

\$6,000-8,000

£4,800-6,400

€5,700-7,500

PROVENANCE:

Anonymous sale; Sotheby's, London, 15 March 1991, lot 110.
Acquired at the above sale by the present owner.

The plinth acquired from Florian Papp, London, 23 May 1992.



85

MARTEN RYCKAERT (ANTWERP 1587-1631)*A mountainous landscape with a waterfall and a castle beyond*oil on copper
6¾ x 8¾ in. (17.1 x 22.2 cm.)

\$15,000-20,000

£12,000-16,000
€15,000-19,000

PROPERTY FROM THE DESCENDANTS OF CHUCK CLOSE

86

CIRCLE OF JACOPO TINTORETTO

(VENICE 1519-1594)

*Portrait of a man, three-quarter length, in a suit of armor, with a seascape beyond*oil on canvas
46½ x 38½ in. (117.1 x 97 cm.)

\$15,000-20,000

£12,000-16,000

€15,000-19,000

PROVENANCE:

Freidrich Alexander Maria 'Fritz' Mandl (1900-1977), Vienna, from whom confiscated by Nazi authorities on 10 October 1938.

Restituted to Fritz Mandl on 29 September 1950.

Jonkheer Henri Jean Louis Leyssius and Lady Jacoba van den Bosch, and by descent to, Lady V. Rheineck Leyssius, her deceased sale; Christie's, London, 12 July 1963, lot 80 (800 gns. to Pellant).

Anonymous sale; Roseberys, London, 16 March 2011, lot 725, as Follower of Tintoretto.

Anonymous sale; Dorotheum, Vienna, 17 October 2012, lot 615, as Jacopo Tintoretto, where acquired by the present owner.



87

**ATTRIBUTED TO FRANS DE MOPPER
(ANTWERP 1603-1660)**

A winter landscape with peasants gathering wood by a river and a village beyond

oil on panel
5 1/4 x 8 1/2 in. (13.3 x 21.6 cm.)
\$3,000-4,000

£2,400-3,200
€2,900-3,700

PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

88

PAUL BRIL (BREDA 1553/4-1626 ROME)

A capriccio of the Via Appia Antica, near Rome, with the tomb of Cecilia Metella and the Claudian Aqueduct

oil on canvas
31 x 42 in. (78.8 x 106.7 cm.)
\$15,000-20,000 £12,000-16,000
€15,000-19,000

PROVENANCE:

(Possibly) W. Boswell & Son, Norwich, 1945.

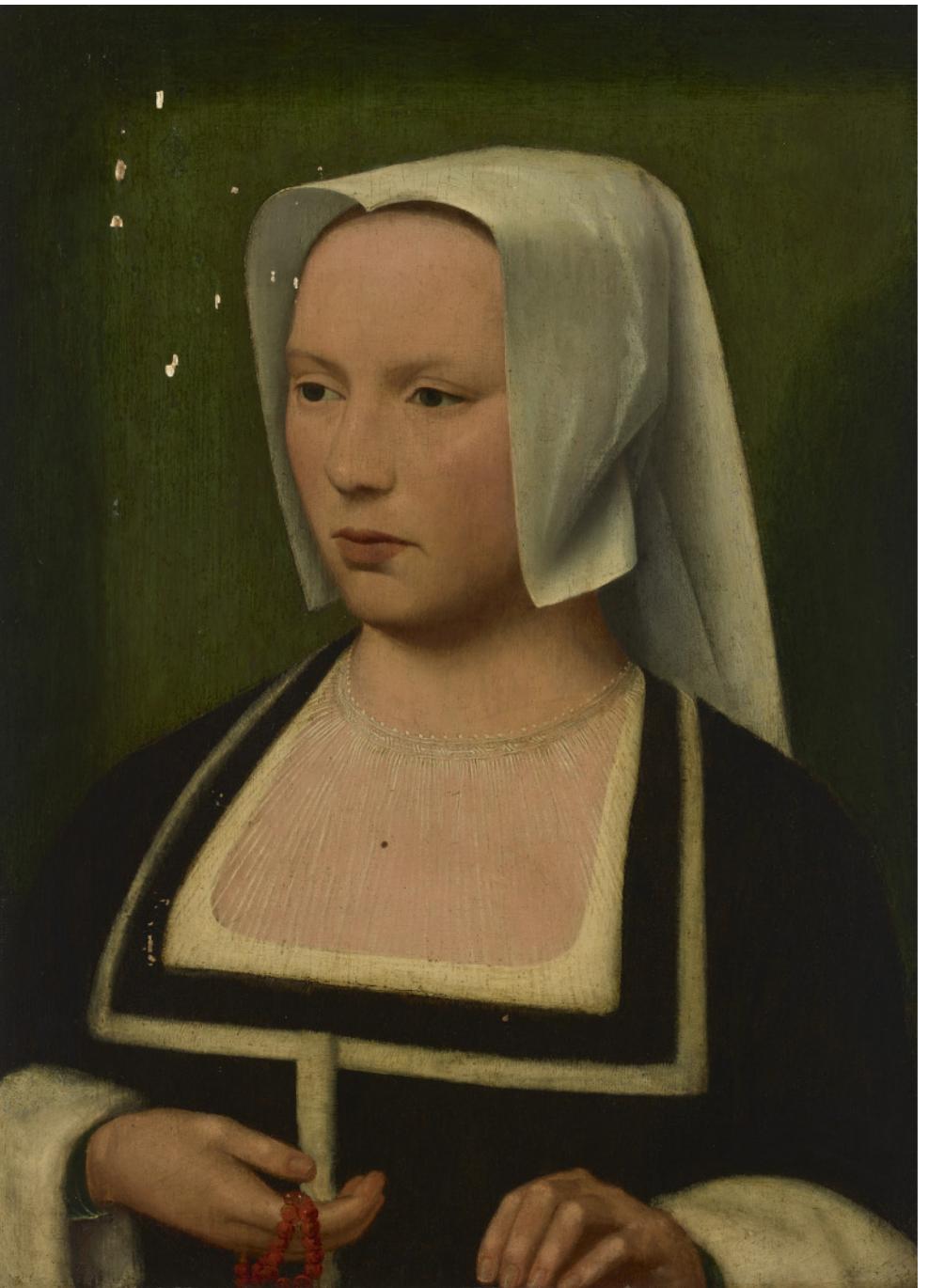
Anonymous sale; Christie's, London, 6 July 2011, lot 205, where acquired by the present owner.



At the time of the 2011 sale, Francesca Cappelletti confirmed the attribution to Paul Bril on the basis of photographs, noting the 'simplification of space in the composition, with the isolation of the monument and the inventiveness of the everyday scene in the foreground' ('semplificazione spaziale della composizione, con l'isolamento del monumento e la inventività della scena di genere in primo piano') and suggesting a date of execution between 1615 and 1620. Prior to the sale, Luuk Pijl also confirmed the attribution of the staffage to Paul Bril in full, after first-hand examination, proposing that the landscape may have been executed by a studio assistant following the master's design. A version of the composition on panel (Nationalmuseum, Stockholm, inv. no. 493) was given by George Keyes to Willem van Nieulandt (Cornelis Vroom: *Marine and Landscape Artist*, II, Utrecht, 1975, pp. 221-222, under no. D17) and by Pijl to the workshop of Bril. A related drawing showing the Tomb of Cecilia Metella but without the activity in the foreground is given by Keyes to Cornelis Vroom (*op. cit.*, no. D17, fig. 79), an attribution which has subsequently been called into question. Pijl notes that there are other late, unsigned works by Bril, for example the fine *View*

of Bracciano (Art Gallery of South Australia, Adelaide), which functioned as an overdoor.

Bril retained an excellent command of his pictorial skills even in his seventies; for example, his *Landscape with the Temptation of Christ*, signed and dated 1626, was painted when the artist was 72 years old. The activity in which the figures in the foreground are engaged is not entirely clear: perhaps their presence here refers to the growing interest in archaeology at this time, with figures exploring the classical ruins scattered throughout the Roman Campagna. The stately tower of the Tomb of Cecilia Metella, with its frieze of bulls' heads and garlands delicately picked out by the artist, was an architectural feature that would also inspire Bril's friend and collaborator Jan Brueghel the Elder, who, like the elegant figures in the present picture, had visited the site, and in whose work an echo of the tower can be spotted countless times (see K. Ertz, *Jan Brueghel der Ältere: Die Gemälde*, II, Lingen, 2008-2010, nos. 268, 275, 277, 293 and others, fig. 268/1 a drawing after Matthijs Bril II, Paul Bril's brother).



THIS LOT IS OFFERED WITH NO RESERVE

PROPERTY FORM THE COLLECTION OF DORIS KEMPNER

•89

MANNER OF ADRIAEN ISENBRANDT

Portrait of a woman, bust-length, holding a rosary

oil on panel

14¾ x 10½ in. (37.5 x 27 cm.)

\$7,000-10,000

£5,600-8,000
€6,600-9,300

PROVENANCE:

Anonymous sale; Galerie Fischer, Lucerne, 18-20 August 1931, lot 226.
with Arnold Seligmann Rey and Co., Inc., New York, by 1936.
Mr. Carl M. Loeb (1875-1955), New York, by 1939, and by descent in the family to the present owner.

EXHIBITED:

Dallas, Dallas Museum of Fine Arts, *The Centennial Exhibition of the Paintings, Sculptures and Graphic Arts*, 6 June - 29 November 1936, no. 14.
New York, Art Associates Inc., *Masterpieces of Art: Exhibition at the New York World's Fair*, 1939 (according to a label on the reverse).

LITERATURE:

D. Landau, 'Forthcoming sales: Old and Modern Masters at Lucerne,' *The Burlington Magazine for Connoisseurs*, LIX, 1931, p. xxxi, illustrated.
M.J. Friedländer, *Early Netherlandish Painting*, XI, New York and Washington D.C., 1974, pp. 93, no. 229, pl. 153.

When this painting first appeared on the art market in 1931, the great connoisseur of early Netherlandish painting Max J. Friedländer believed it to be by Isenbrandt and judged the work to be a 'wohl erhaltene Bild,' a 'well-preserved picture' (*loc. cit.*). Even at this early date, however, the painting appears to have been substantially restored and, although the overall effect is charming, the overpaint renders it difficult to ascertain the portrait's authorship.



THIS LOT IS OFFERED WITH NO RESERVE

PROPERTY FROM THE DESCENDANTS OF CHUCK CLOSE

•90

ATTRIBUTED TO DIRCK VAN DELEN (HEUSDEN, NEAR 'S HERTOGENBOSCH 1604/5-1672 ARNEMUIDEN)

An arcade with figures conversing and a landscape beyond

oil on panel

27¾ x 22½ in. (70.2 x 57.5 in.)

\$5,000-7,000

£4,000-5,600
€4,700-6,500



PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

91

ALEXIS GRIMOU (ARGENTEUIL 1678-1733
PARIS)

*Portrait of a boy, half-length, in profile, in fancy dress;
and Portrait of a girl, half-length, in profile in fancy
dress*

the first: 'Grimou. f 1731' (center right, strengthened)

the second: 'Grimou. f 1731' (center right)

oil on canvas

28 1/4 x 23 1/4 in. (73 x 59.1 cm.), each

a pair (2)

\$30,000-50,000

£24,000-40,000

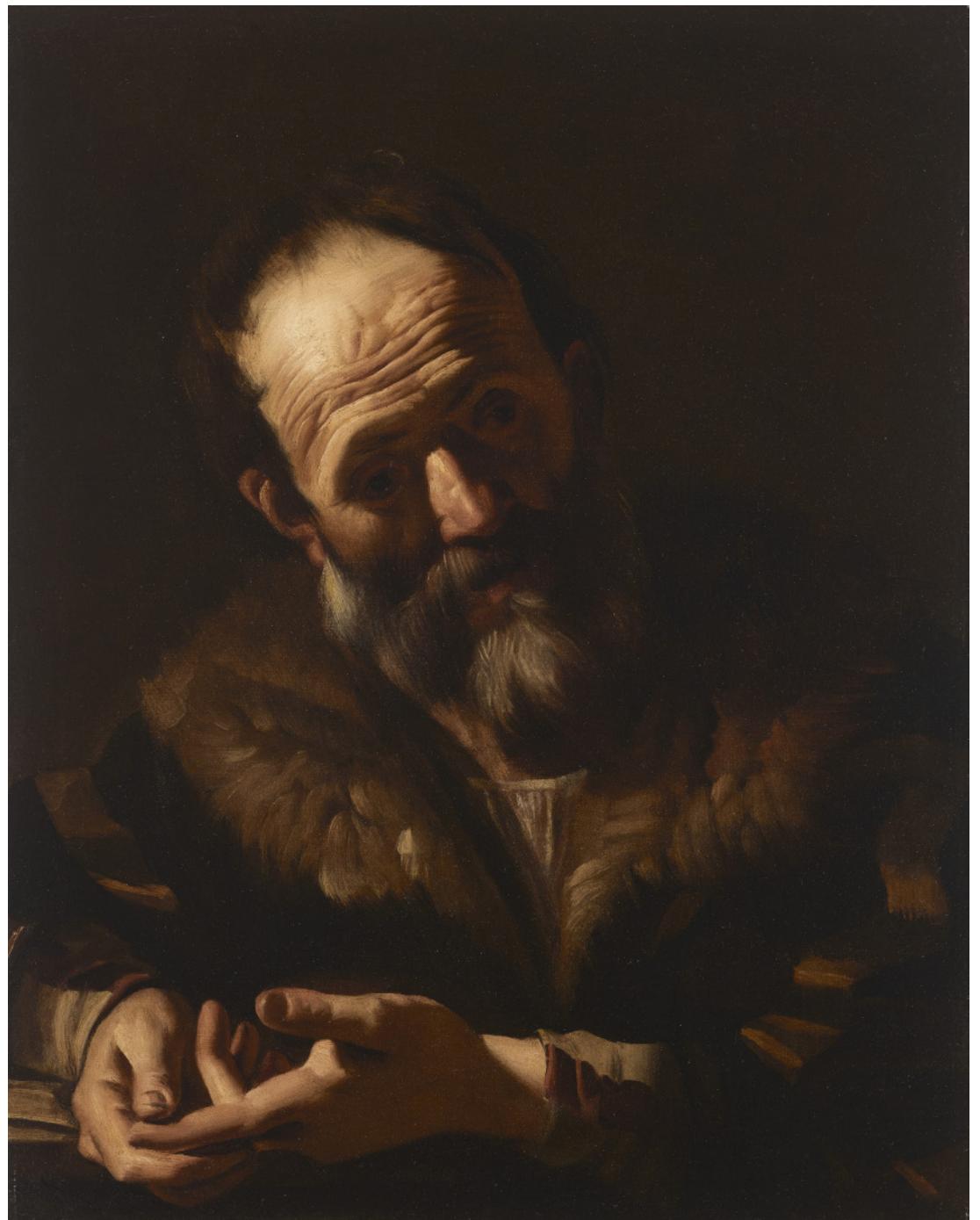
€29,000-47,000



PROVENANCE:

Anonymous sale; Gros & Delettrez, Paris, 16 June 1999, lot 2.
with John Mitchell and Son, London, until 2000, where acquired by the present owner.

Although little is known of Grimou's career, his *oeuvre* suggests he worked mainly as a portraitist and favored the half-length format. He likely studied painting under François de Troy, from whom he adopted a palette of warm colors. The relaxed poses and fanciful costumes of the unknown sitters in the present portraits are typical of Grimou's style.



92

CIRCLE OF DIRCK VAN BABUREN (WIJK BIJ DUURSTEDE, NEAR UTRECHT C. 1592/3-1624 UTRECHT)

A philosopher

oil on canvas
24.4/5 x 19 1/4 in. (63 x 49 cm.)

\$15,000-20,000

£12,000-16,000
€15,000-19,000

PROVENANCE:

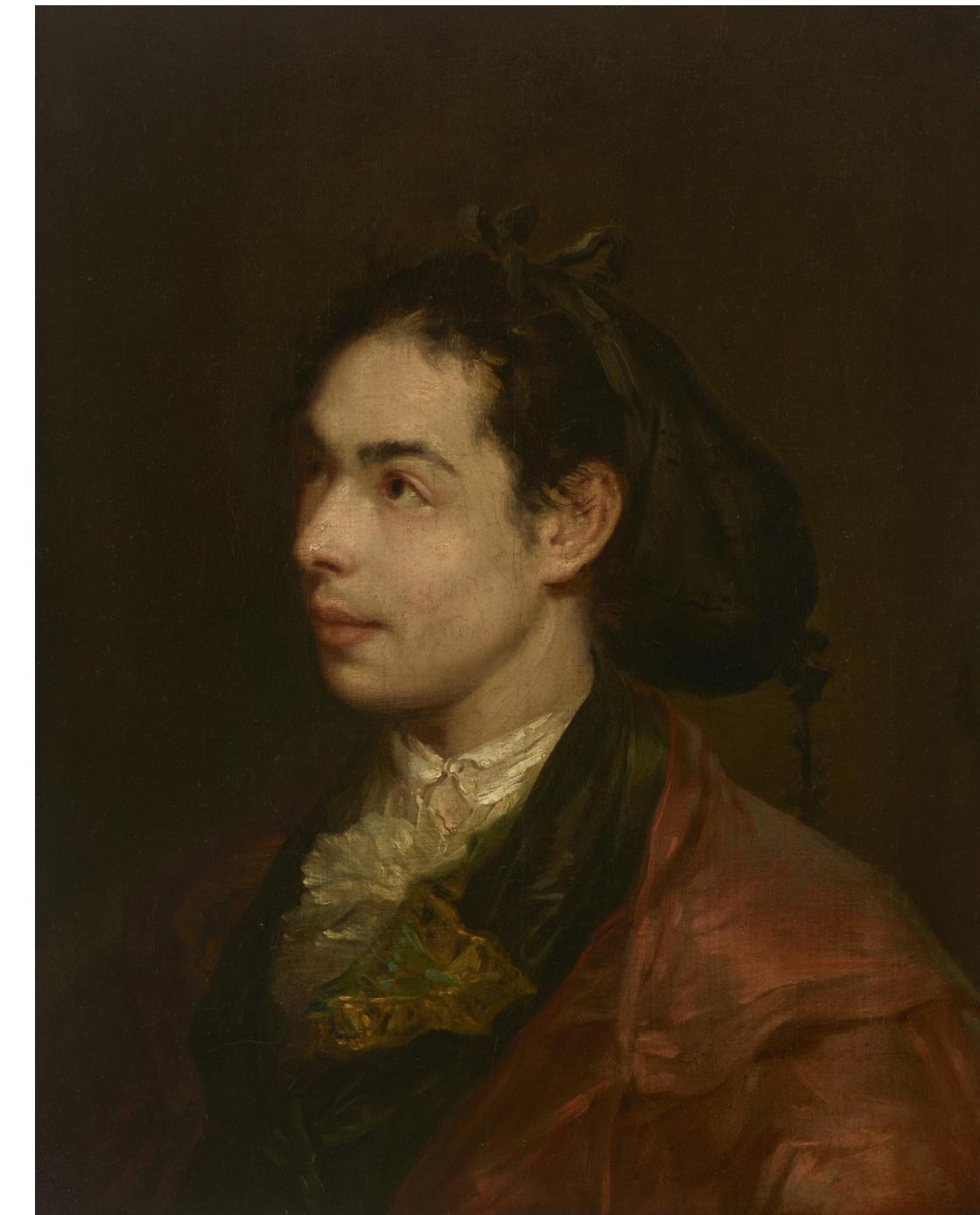
Anonymous sale; Finarte, Milan, 6 May 1971, lot 5, as 'Caravaggesque, 17th century'.
Private collection, France, and by whom sold.
Anonymous sale; Lempertz, Cologne, 21 May 2022, lot 2022, as 'Italian Caravaggesque Painter early 17th century', where acquired by the present owner.

LITERATURE:

B. Nicolson, *Caravaggism in Europe*, Turin, 1990, I, p. 57, as 'Studio of Baburen'.

This arresting depiction of a philosopher was almost certainly painted in Rome in the second decade of the seventeenth century by an as-yet unidentified artist. In the dramatic use of light, the depiction of the wrinkled forehead and the treatment of fabrics, it comes particularly close to Dirck van Baburen's early works, while also exhibiting familiarity with Jusepe de Ribera's single figure depictions of saints and philosophers.

A photograph of this painting in the Nederlands Instituut voor Kunstgeschiedenis bears an undated handwritten attribution to Wouter Pietersz. Crabeth II. This attribution was proposed by 'L.J.S.', most likely identifiable as the late Leonard J. Slatkes.



THIS LOT IS OFFERED WITH NO RESERVE

.93

SPANISH SCHOOL, 18TH CENTURY

A young man, bust-length, wearing a redecilla

oil on canvas
25 1/4 x 20 in. (64.2 x 50.9 cm.)

\$12,000-18,000

£9,600-14,000
€12,000-17,000

PROVENANCE:

with Galerie Trottie & Cie, Paris, where acquired by the following,
with Knoedler & Co., New York, where acquired in 1928 by,
Mrs. Charles S. Payson, New York.

EXHIBITED:

New York, The Metropolitan Museum of Art, *An Exhibition of Spanish Paintings from El Greco to Goya*, 17 February-1 April 1928, no. 18, as Francisco José de Goya y Lucientes.

This portrait was once attributed to Francisco José de Goya y Lucientes and believed to represent the bullfighter José Delgado Guerra (1754-1801), better known as 'Pepe Illo'. It was exhibited as such - in the company of masterpieces by El Greco, Velázquez and Goya - at the Metropolitan Museum of Art, New York in 1928. The sitter wears a headdress called the *redecilla*, sometimes known as the *redecilla goyesca*; though associated with bullfighters, the *redecilla* was worn by men and women at all levels of society in the late eighteenth century, particularly by *majos* and *majas*.



PROPERTY FROM THE ALVAREZ GUEDEA COLLECTION

94

JUAN MARTÍNEZ MONTAÑES (SPANISH, 1568-1649), OR AFTER, 17TH/18TH CENTURY
Niño Dios

painted lead
21 in. (53.3 cm.) high, the figure
29 in. (73.7 cm.) high, overall
with a gilt-wood base

\$12,000-18,000

£9,600-14,000
€12,000-17,000

PROVENANCE:

Great grandmother of the present owner, Spain.
Thence by descent.

COMPARATIVE LITERATURE:

J. Hernández Díaz, *Juan Martínez Montañés (1568-1649)*, Seville, 1987, pp. 118-119,
260-264.

95

GERMAN, SECOND HALF 15TH CENTURY, THE BASE AND POSSIBLY THE NOZZLES LATER

Candlestick in the form of a courtier

brass
9 1/4 in. (23.5 cm.) high

\$2,000-3,000

£1,600-2,400

€1,900-2,800

PROVENANCE:
Leonard Paul Sipiora (1934-2022), El Paso.
By descent to the present owner.

COMPARATIVE LITERATURE:
C. Becker, *Decorative Arts from the Middle Ages to the Renaissance: The Complete Plates*, Cologne, 2011, pp. 400-401, pl. 71c.





96

ITALIAN, 16TH CENTURY

A large mortar

with an associated pestle
6 in. (15.5 cm.) high, 7 in. (17.8 cm.) diameter
8 1/4 in. (21 cm.) long, the pestle
\$2,000-3,000

PROVENANCE:

Paul W. Doll, Jr. (1926-2020), North Carolina.
His sale; Christie's, New York, 20 October 2020, lot 114 (\$8,125)
Acquired at the above sale by the present owner.

(2)
£1,600-2,400
€1,900-2,800

97

**ALMOST CERTAINLY WORKSHOP OF
BENEDETTO DA ROVEZZANO (1474-1552),
FLORENTINE, CIRCA 1505-1515**

Base for a column

stone
7 1/4 in. (18.5 cm.) high, 12 1/2 in. (32 cm.) square
\$8,000-12,000
£6,400-9,600
€7,500-11,000

PROVENANCE:

Ercole Canessa (1868-1929), New York, Paris, and Naples.
His sale; American Art Association, New York, 29 March 1930, lot 130, as Benedetto da
Rovezzano.
Paul W. Doll, Jr. (1926-2020), North Carolina.
His sale; Christie's, New York, 20 October 2020, lot 86. (\$30,00)
Acquired at the above sale by the present owner.



That this base for a column is by a master is clear. The hyper-sophisticated design, and that the stone-carver was able to translate this fantasy into the third-dimension, turns this into a *tour-de-force* of Renaissance workmanship. And, while there are losses, what remains is almost miraculous given the delicacy of the carving. It seems very likely this piece was carved by Benedetto da Rovezzano's workshop, if not by the hand of the master himself. There are many examples of da Rovezzano's that relate to the present piece, such as the celebrated fireplace originally for the Palazzo Borgherini and now in Florence's Museo Nazionale (especially the flanking columns and capitals), the Centafio Soderini, Florence, Santa Maria del Carmine and the Altoviti tomb in Santi Apostoli, Florence, among others. However, without question, the present lot is most closely connected to da Rovezzano's Tomb of San Giovanni Gualberto, Museo di San Salvi in the Convent of San Salvi, Florence. Da Rovezzano arrived in Florence in 1505 for this project and it was largely completed in 1515. The siege of Florence in 1530 damaged the monument and this project, possibly da Rovezzano's most spectacular, was destroyed and survives only in fragments. The surviving decorative panels, with their grotesque amalgams of humans and animals, often with dolphin tails, and with other arabesque motives and fluttering ribbons – all carved with extreme delicacy -- are some of da Rovezzano's most intimate and impressive work. And all, both in design and execution, recall this column base. One panel, in particular, is extremely close to the present lot, that with the two eagles, wings spread, above fruiting cornucopia with ribbons between them (see E. Luporini, 'Battista Pandolfini e Benedetto da Rovezzano nella Badia Fiorentina. Documenti per la datazione,' *Prospettiva*, no. 33/36 (April, 1983-January, 1984), pp. 112-123 and particularly figs. 9 and 10.).

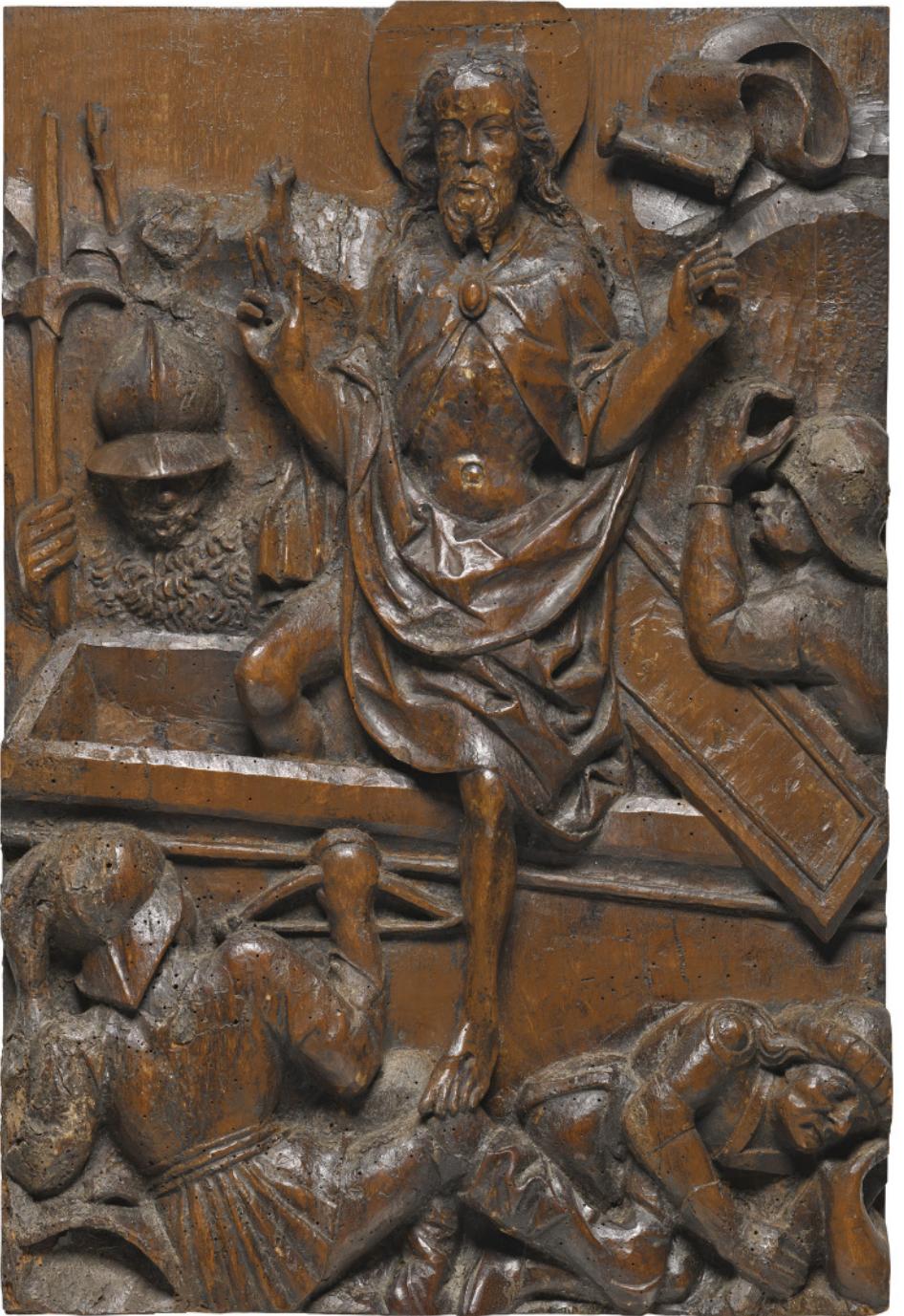
FRANCO-FLEMISH, LATE 15TH CENTURY

High-relief panel of the Resurrection of Christ

chestnut

28½ in. (71.8 cm) high, 19 in. (48.3 cm.) deep, 3 in. (7.6 cm.) deep

\$5,000-8,000

£4,000-6,400
€4,700-7,500

PROVENANCE:

Cora Timken Burnett (1871-1956) and John Clawson Burnett (1887-1959), Alpine, NJ.
Her sale; American Art Association, New York, 16 November 1929, lot 333.
Kate and George Elderkin, Princeton, NJ, acquired at the above sale.
By descent to the present owner.

In the 1929 sale, the subsequent lot 334, *Virgin Adorning the Infant Christ*
appears to have been a companion panel.

THIS LOT IS OFFERED WITH NO RESERVE

Δ·99

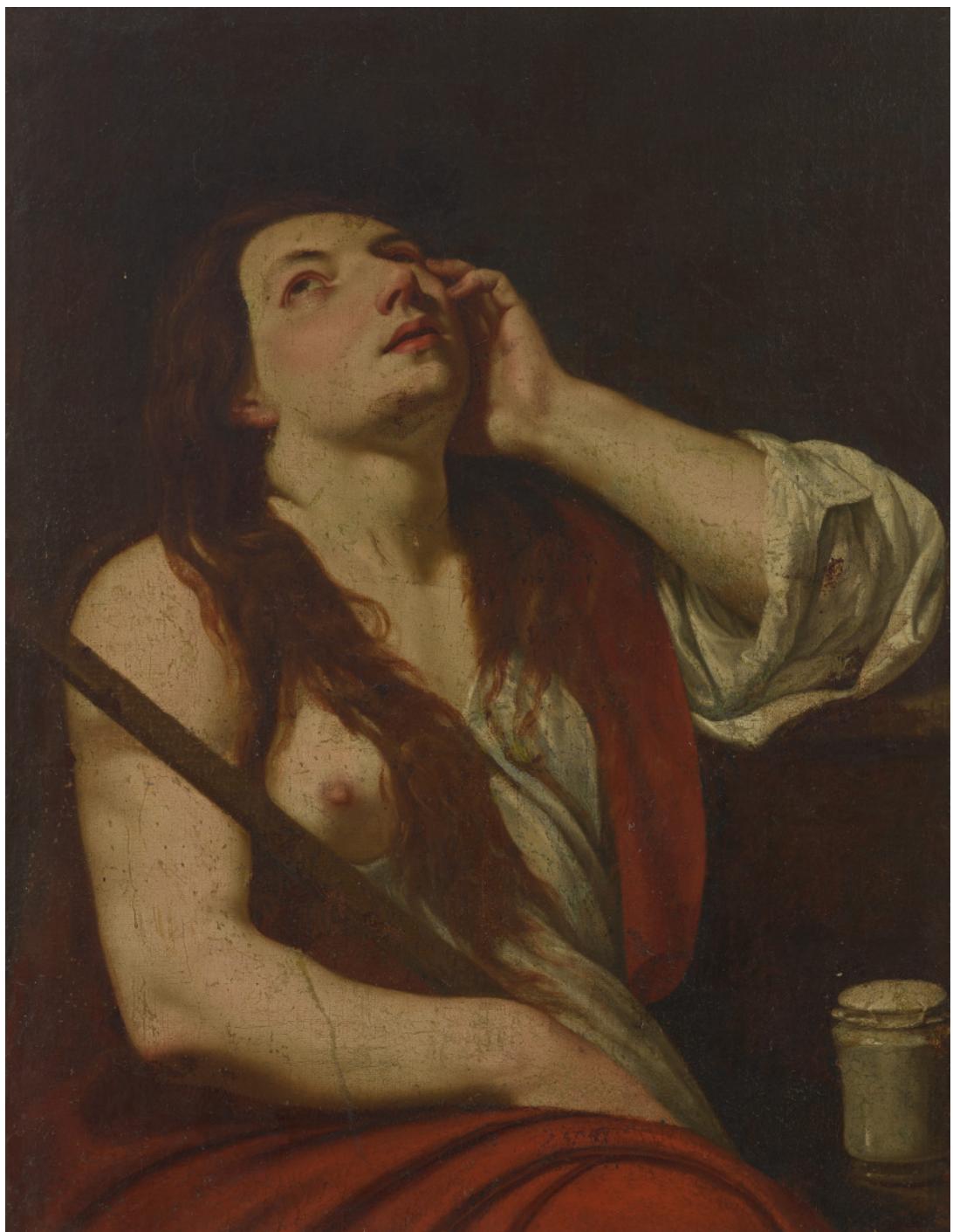
AFTER ANTONIO DI ROSELLINO,
ITALIAN, LATE 19TH/20TH CENTURY*Relief of the Virgin and Child with angels*

polychromed stucco

42½ (108 cm.) high, 31 in. (78.7 cm.) wide

\$4,000-6,000

£3,200-4,800
€3,800-5,600



THIS LOT IS OFFERED WITH NO RESERVE

•100

NEAPOLITAN SCHOOL, 17TH CENTURY

The Penitent Magdalene

oil on canvas
38 $\frac{1}{2}$ x 28 $\frac{1}{2}$ in. (98.7 x 73.3 cm.)

\$6,000-8,000

£4,800-6,400
€5,700-7,500

The composition is known in another version (sold Farsetti, Prato, 29-31 October 2014, lot 688), which had been associated with Guido Cagnacci (1601-1663) by Roberto Longhi.



101

VENETIAN SCHOOL, 18TH CENTURY

Mars and Venus

oil on canvas
30 x 24 $\frac{3}{4}$ in. (76.3 x 63 cm.)

\$10,000-15,000

£8,000-12,000
€9,400-14,000

This composition is based on a largescale canvas by Jacopo Amigoni at Moor Park, Rickmansworth, Hertfordshire.



102

ATTRIBUTED TO APOLLONIO DOMENICHINI, FORMERLY KNOWN AS THE MASTER OF THE LANGMATT FOUNDATION VIEWS (ACTIVE VENICE CIRCA 1740-1770)

Venice, Piazza San Marco

oil on canvas
23 x 35½ in. (58.4 x 89.2 cm.)

£16,000-24,000
€19,000-28,000

PROVENANCE:
Anonymous sale; Castells, Montevideo, 30 May 2012, lot 120, as School of Bernardo Bellotto, where acquired by the present owner.

Dario Succi was the first to suggest that Apollonio Domenichini, who enrolled in the Fraglia de' Pittori in 1757, should be identified with the formerly anonymous artist known as the Master of the Langmatt Foundation Views, a theory that has now gained general acceptance within the scholarly community. Succi discovered Domenichini's name in correspondence between the Venetian art dealer Giovanni Maria Sasso and the English minister, Sir John Strange (D. Succi, 'Apollonio Domenichini: il Maestro della Fondazione Langmatt,' *Da Canaletto a Zuccarelli*, exhibition catalogue, Udine, 2003, pp. 103-7). His eponymous works in the Langmatt Foundation, Baden, comprise a set of nine pictures (each approximately 46 x 73 cm.) and a set of four smaller views (approximately 25 x 38 cm; see the exhibition catalogue, *Mythos Venedig*, Baden, June-October 1994, pp. 62-117). Working in the 1740s and '50s, as can be deduced from topographical details in his paintings, Domenichini no doubt benefited from Canaletto's English sojourn, and his *vedute* proved extremely popular with Grand Tourists. His pictures are distinguished by their cool palette and slight distortion of perspective, which heightens the grandeur of his compositions.



PROPERTY OF A PRIVATE COLLECTOR

103

SIR PETER LELY (SOEST 1618-1680 LONDON)

Portrait of Lady Sybil Wyrley (1624-1687), née Masters, three-quarter-length, seated, in a green gown, a wooded landscape beyond

oil on canvas
49½ x 40 in. (125.7 x 101.1 cm.)

\$12,000-18,000

£9,700-14,000
€12,000-17,000

PROVENANCE:
The family of the sitter, and by descent to, G. Wyrley-Birch, Wretham Norvalsfont, Cape Province, South Africa. Private collection, and by descent until Anonymous sale; Christie's, London, 8 June 2006, lot 1, as 'Sir Peter Lely' (sold after the sale). with Ben Elwes, London.

Sybil Masters married Humphrey Wyrley, Prothonotary of the Court of Common Pleas and a Justice of the Peace for Staffordshire. She is shown here in a green silk gown and pearl necklace, her pose likely inspired by the portraits of Sir Anthony van Dyck, suggesting a date of *circa* 1650.



104

JAN STOLKER (AMSTERDAM 1724-1785)

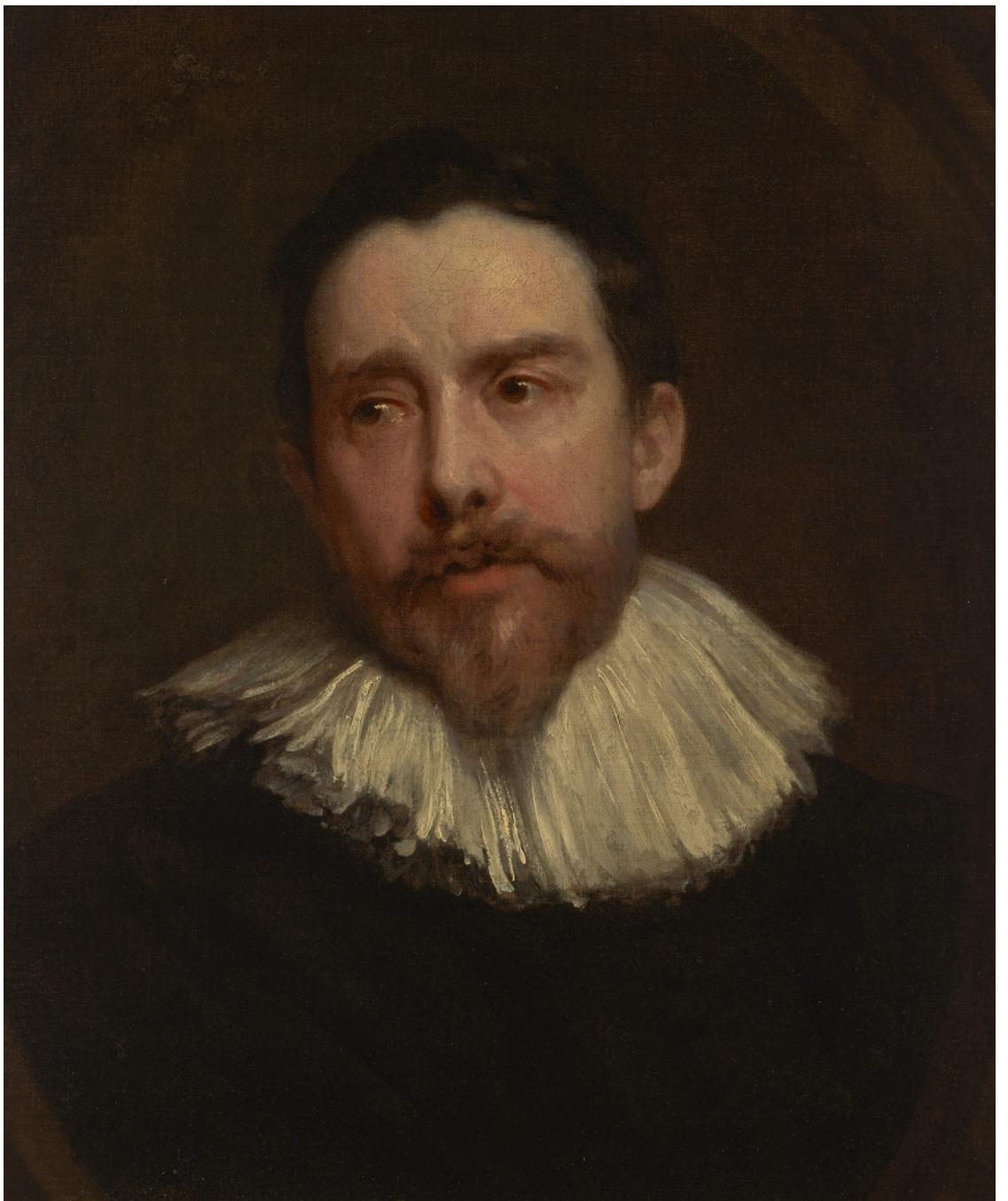
ROTTERDAM)

Portrait of a man, bust-length, before a curtain with a landscape beyond

oil on silvered copper, oval
4 1/4 x 3 1/2 in. (10.8 x 8.9 cm.)

\$3 000-5 000

£2,400-4,000
€2,900-4,700



THIS LOT IS OFFERED WITH NO RESERVE

PROPERTY FROM THE DESCENDANTS OF CHUCK CLOSE

•105

FOLLOWER OF SIR ANTHONY VAN DYCK

Portrait of a man, bust-length, wearing a ruff

oil on canvas
21½ x 17½ in. (54.6 x 45.5 cm.)

£8,000-12,000
€9,400-14,000

PROVENANCE:

PROVENANCE:
Sir George Stephen (1829-1921), 1st Baronet Mount Stephen, Brocket Hall, Hatfield; his deceased sale, Christies, London, 19 May 1922, lot 64 (32 gns. to Ms. Kendal), as 'van Dyck.'

with P. Jackson Higgs Gallery, New York, by 1927.

David L. Loew (1897-1973), Beverly Hills, by 1950.

Anonymous sale; Dorotheum, Vienna, 17 April 2013, lot 878, as Attributed to Anthony van Dyck, where acquired by the present owner.

EXHIBITED

DETROIT, Detroit Institute of Arts, *Eighth loan exhibition of Old Masters: Paintings by Anthony van Dyck*, 3-20 April 1929, no. 31, as Anthony van Dyck.

E. Larson, *The Paintings of Anthony van Dyck*, II, Feren, 1988, p. 477, no. A. 113/2, as a studio replica.

H. Vey, in S.J. Barnes, et. al., *Van Dyck, A complete catalogue of the Paintings*, New Haven and London, 2004, p. 388, under no. III.195, as a copy.



THIS LOT IS OFFERED WITH NO RESERVE

PROPERTY FROM THE DESCENDANTS OF CHUCK CLOSE

•106

PAULUS MOREELSE (UTRECHT 1571-1638)

Portrait of a lady, half-length, in a red gown with puffed sleeves and a fine linen, lace-trimmed standing collar

signed and dated '1623 / PM' ('PM' in ligature, upper left)

oil on canvas

26½ x 21½ in. (67.3 x 54.5 cm.)

\$5,000-7,000

£4,000-5,600

€4,700-6,500

PROVENANCE:

Captain George F. Stevens-Guille; his sale, Christie's, London, 24 October 1958, lot 118a, as G. Hontorst, and tentatively identified as a Queen of Bohemia, where acquired after the sale by the following,

Captain Edward G. Spencer-Churchill (1876-1964), Northwick Park, Cheltenham; his deceased sale, Christie's, London, 25 June 1965, lot 35, as a portrait of Princess Frances, Duchess of Richmond and Lennox.



PROPERTY OF AN AMERICAN ESTATE

107

CIRCLE OF MICHEIL JANSZ. VAN

MIEREVELT (DELFT 1566-1641)

Portrait of a lady, three-quarter length, in a ruff and lace cap, holding a pair of gloves

dated 'A°1631' (upper right)

oil on panel

42 x 29¾ in. (106.7 x 74.6 cm.)

\$20,000-30,000

£16,000-24,000

€19,000-28,000

Anonymous sale; Paul Brandt, Amsterdam, 19-22 April 1966, lot 41, as a portrait of Princess Frances, Duchess of Richmond and Lennox.

Anonymous sale; Christie's, London, 12 March 1971, lot 154, as a portrait of Princess Frances, Duchess of Richmond and Lennox (500 gns. to Constantiades).

Anonymous sale; Christie's, London, 3 March 1972, lot 155, as a portrait of Princess Frances, Duchess of Richmond and Lennox (500 gns. to Hancock).

Private collection, Belgium.

Anonymous sale; Brussels Art Auctions, Brussels, 20 March 2012, lot 281, with Soraya Cartegui Gallery, Madrid, as a portrait of a Lady, probably Anna Johanna van Nassau, where acquired by the present owner.

LITERATURE:

E.G. Spencer-Churchill, *The Northwick Rescues*, Evesham, 1961, p. 12, no. 36, as a portrait of Princess Frances, Duchess of Richmond and Lennox.

E. Domela Nieuwenhuis, *Paulus Moreelse (1571-1638)*, II, Ph.D. dissertation, Universiteit Lieden, 2001, pp. 429-430, no. SAP68.



THIS LOT IS OFFERED WITH NO RESERVE

108

FRENCH SCHOOL, 17TH CENTURY

A still life with a silver charger of peaches, bread, and wine, on a table

oil on canvas

20¾ x 27½ in. (53 x 69.2 cm.)

\$12,000-18,000

£9,600-14,000

€12,000-17,000

PROVENANCE:
with Galerie Daber, Paris, by 1959.

EXHIBITED:
Paris, Galerie Daber, *Natures mortes françaises du XVIIe au XXe siècle*, 9 April-6 May 1959, as École Française de l'Est.

LITERATURE:
M. Faré, *Le Grand Siècle de la Nature morte en France: le XVIIe siècle*, Fribourg, 1974, p. 135 as Ecole de l'Est.

109

FRENCH SCHOOL, 17TH CENTURY

Bread, a lemon, an apple and pewter plates of tarts and walnuts with a glass of wine on a table

oil on canvas

14½ x 12½ in. (37 x 32 cm.)

£9,600-14,000

€12,000-17,000

PROVENANCE:
Anonymous sale; Tajan, Paris, 14 December 1998, lot 225, as Attributed to Hendrick van Streek.





THIS LOT IS OFFERED WITH NO RESERVE

PROPERTY FROM THE COLLECTION OF DR. ALVIN FRIEDMAN-KIEN

•110

ITALIAN, 17TH CENTURY

Bust of an Ecclesiastical gentleman

marble
31 in. (78.7 cm.) high

\$2,000-3,000

£1,600-2,400
€1,900-2,800



THIS LOT IS OFFERED WITH NO RESERVE

•111

CIRCLE OF JOSEPH WRIGHT OF DERBY,

A.R.A. (DERBY 1734-1797)

Portrait of an elderly woman, seated, half-length, in a feigned oval

oil on canvas (in a painted oval)
28½ x 17¾ in. (72.5 x 45 cm.)

\$10,000-15,000

£8,000-12,000
€9,400-14,000

PROVENANCE:

Private collection, U.S.A., where acquired by the present owner.



Old Master and European Paintings from a Private Collection – Selling Without Reserve

New York | 23 May 2024

VIEWING

18–22 May 2024
20 Rockefeller Plaza
New York, NY 10020

Jonquil O'Reilly
JOReilly@christies.com
+1 212 636 2478

JOHAN CHRISTIAN CLAUSEN DAHL (BERGEN 1788–1857 DRESDEN)
Evening near Dresden, Poplars in the Foreground
signed and dated 'Dahl/11 Juli 183[?] (lower right);
inscribed, dated and signed 'Landskape i aftenstemning
Dresden 1842./J.C. Dahl.' (on a label on the reverse)
oil on paper laid down
5 1/2 x 7 1/2 in. (14 x 19.1 cm.)
\$25,000–35,000

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the "New York Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale – Non-Fungible Tokens", the latter controls. Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.

(c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been **estimated** through measurement and, as such, should not be relied upon as exact.

(e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

(f) For jewellery sales, **estimates** are based on the information in any gemmological report, or if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

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

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

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

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

- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

2 RETURNING BIDDERS

As described in paragraph B(i) 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 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 at +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 English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

5 • AUCTIONEER'S DISCRETION

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

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

3 BIDDING

The **auctioneer** accepts bids from:

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

4 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.

5 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.

6 CURRENCY CONVERTER

The saleroom video screens (and Christie's 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.

7 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.

8 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

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

2 TAXES

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

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

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

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

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due*. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- (c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

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

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE

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

- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

- (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- (j) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(k) Books. Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (l) (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
- (m) (a) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) **Wire transfer**
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 02100002; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - (ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
 - (iii) **Cash**
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- (n) (a) 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.

(o) (a) 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 the **purchase price** paid by you 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 **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(p) 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 **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.

(q) 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.

(r) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.

(s) 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.

5 OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE **LOT**, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding on behalf of another person, you warrant that:

- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

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

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

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

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

- (i) **Wire transfer**
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 02100002; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

- (ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

- (iii) **Cash**
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.

- (iv) **Bank Checks**
You must make these payable to Christie's Inc. and there may be **conditions**. Once we have deposited your check, property cannot be released until five business days have passed.

- (v) **Checks**
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (vi) **Cryptocurrency**

With the exception of clients resident in Mainland China, payment for a **lot</b**

(d) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) Lots of Iranian origin

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

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

(h) Handbags

A **lot** marked with the symbol **W** next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California. The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the catalogue description.

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

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone

bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, other damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

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

9 LAW AND DISPUTES

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

30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

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

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

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

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

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

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

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.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

A Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol **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.

o Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol **o** next to the **lot** number.

o♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol **o♦** next to the **lot** number.

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

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

A♦ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol **Δ♦** next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

o 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 **o**. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full **buyer's premium** plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a **qualified** definition as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of ownership of any **lot** in this catalogue described by this term, and the

Identity Verification

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 beneficial owner and authorised user.

Please email your documents to info@christies.com or provide them in person.



Old Masters

Part I

London | 2 July 2024

VIEWING

28 June – 2 July 2024
London, 8 King Street,
St James's, SW1Y 6QT

Maja Markovic, Head of Sale
mmarkovic@christies.com
+44 207 389 2090

FRANS HALS (ANTWERP 1582/3-1666 HAARLEM)
Portrait of Joost de Wolf (c. 1577-1652/6), half-length
signed with artist's monogram, inscribed and dated 'ÆTA SVÆ 6 [...] /
1643 FH' (upper right)
oil on canvas
36¾ x 30 in. (93.4 x 76.2 cm.)
with the coat-of-arms of the De Wolf family (upper right)
£4,000,000 – 6,000,000

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