

MASTER
PAINTINGS

NEW YORK 22 MAY 2018



Sotheby's

EST.
1744



FRONT COVER
LOT 59
BACK COVER
LOT 13
THIS PAGE
LOT 60

MASTER PAINTINGS

INCLUDING

IN THE LIGHT OF

CARAVAGGIO

STILL LIVES FROM A PRIVATE COLLECTION
SOLD WITHOUT RESERVE





MASTER
PAINTINGS
INCLUDING
IN THE LIGHT OF
CARAVAGGIO
STILL LIVES FROM A PRIVATE COLLECTION
SOLD WITHOUT RESERVE

AUCTION IN NEW YORK
22 MAY 2018
SALE N09875
2:00 PM

EXHIBITION
Saturday 19 May
10 am-5 pm

Sunday 20 May
1 pm-5 pm

Monday 21 May
10 am-5 pm

Tuesday 22 May
10 am-12 noon

1334 York Avenue
New York, NY 10021
+1 212 606 7000
sothebys.com

FOLLOW US @SOTHEBYS
#SOTHEBYSMASTERS

IMPORTANT NOTICE TO PURCHASERS – CHANGE OF PROPERTY LOCATION POST SALE

Purchasers may pay for and pick up their purchases at our York Avenue headquarters until the close of business on the day of each respective auction. After this time, sold property will be transferred to our new offsite facility, Crozier Fine Arts, One Star Ledger Plaza, 69 Court Street, Newark, New Jersey 07102. Once property has been transferred from our York Avenue location, it will not be available for collection at Crozier Fine Arts for two business days. Crozier's hours of operation for collection are from 9:00 AM to 5:00 PM, Monday-Friday. Please note, certain items of property, including but not limited to jewelry, watches, silver and works on panel will remain at 1334 York Avenue. Invoices and statements will indicate your property's location. For more information regarding collection from our offsite facility, please visit sothebys.com/pickup.

BIDNOW
LIVE ONLINE BIDDING

Sotheby's EST. 1744



SPECIALISTS AND AUCTION ENQUIRIES

For further information on lots in this auction please contact any of the specialists listed below.



George Wachter
*Chairman,
North & South America
Co-Chairman,
Old Master Paintings Worldwide*
+1 212 606 7206
george.wachter@sothebys.com



Christopher Apostle
*Head of Department,
Senior Vice President*
+1 212 606 7230
christopher.apostle@sothebys.com



Edoardo Roberti
Senior Vice President, Specialist
+1 212 606 7230
+44 207 293 5428
edoardo.roberti@sothebys.com

SALE NUMBER
N09875 "FIORI"

BIDS DEPARTMENT
+1 212 606 7414
FAX +1 212 606 7016
bids.newyork@sothebys.com

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a low estimate of \$5,000 and above.

PRIVATE CLIENT GROUP

Brad Bentoff
Carolyn Floersheimer
Olivia de Grelle
Geraldine Nager
Alejandra Rossetti
David Rothschild
Lily Snyder
+1 212 894 1796

ASIA CLIENT LIAISON

Yin Zhao
+1 212 894 1685
yin.zhao@sothebys.com

SALE ADMINISTRATOR

Dana Chernock
dana.chernock@sothebys.com
+1 212 606 7230
FAX +1 212 606 7236

POST SALE SERVICES

Elizabeth Makris
Post Sale Manager
Elizabeth.Makris@sothebys.com

FOR PAYMENT, DELIVERY AND COLLECTION

+1 212 606 7444
FAX +1 212 606 7043
uspostsaleservices@sothebys.com

CATALOGUE PRICE

\$45 at the gallery

FOR SUBSCRIPTIONS CALL

+1 212 606 7000 USA
+44 (0)20 7293 5000
for UK & Europe



David Pollack
Vice President, Specialist
+1 212 606 7230
david.pollack@sothebys.com



Andrea Kust
Assistant Vice President, Specialist
+1 212 606 7230
andrea.kust@sothebys.com



Calvine Harvey
Vice President, Specialist
+1 212 606 7230
calvine.harvey@sothebys.com



Elisabeth Lobkowicz
Specialist
+1 212 606 7230
elisabeth.lobkowicz@sothebys.com



Alexa Armstrong
Associate Specialist
+1 212 606 7230
alexa.armstrong@sothebys.com



Dana Chernock
*Sale Coordinator,
Paintings*
+1 212 606 7230
dana.chernock@sothebys.com



Randy Reynolds
Private Sale Administrator
+1 212 606 7230
randy.reynolds@sothebys.com



Isabel Richards
Executive Assistant
+1 212 606 7230
isabel.richards@sothebys.com



CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	MASTER PAINTINGS: LOTS 1–157
250	CONDITIONS OF SALE
251	TERMS OF GUARANTEE ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING
252	BUYING AT AUCTION
254	SELLING AT AUCTION
255	SOTHEBY'S SERVICES INFORMATION ON SALES AND USE TAX GLOSSARY OF TERMS
256	IMPORTANT NOTICES
257	ABSENTEE BID FORM
259	INTERNATIONAL DEPARTMENTS
260	INDEX

PROPERTY FROM THE JACK AND EILEEN FEATHER COLLECTION

LOTS 1–15

Jack and Eileen Feather met and fell in love as teenagers in their home town of Omaha, Nebraska. When they married, days after Jack's 19th birthday, Eileen was working as a bank clerk and Jack was pursuing a degree in English on his way to becoming a teacher. Soon after the birth of their first child, Jack and Eileen moved to California so that Jack could continue his education at UC Berkeley. Shortly thereafter Jack was diagnosed with polio, leaving him bedridden for months. Jack's recovery efforts kindled an interest in physical fitness and led to his innovating new exercises to help regain strength. Eileen began exercising with Jack, acting as his tireless workout partner, motivator, and collaborator; their pioneering exercises helped him make a full recovery and feeling stronger than ever.

In an effort to allow them to share their knowledge and help people, Jack and Eileen decided to start a business together, and the Eileen Feather Figure Salon was created. Soon, through their talent and determination, the salon grew to become an extremely successful franchise and Eileen herself became an icon of health, beauty and self-made success. When it came to Jack and Eileen enjoying the privileges of their success, they always thought of ways to broaden their horizons through art. Together they started a lovely collection of Old Masters full of historical portraits, mythological allegories, religious scenes, and breathtaking landscapes. Besides their remarkable taste in art, the collection reflects and honors their lifelong partnership.

1

PROPERTY FROM THE JACK AND EILEEN FEATHER
COLLECTION

AFTER RAPHAEL

Madonna della Sedia

oil on canvas, in a painted circle
28¾ by 28¾ in.; 73 by 73 cm.

Depicting one of the most iconic images of the love between a mother and child, this refined canvas follows Raphael's famed *Madonna della Sedia* in the Galleria Palatina, Florence.¹ It is set within an elaborately carved giltwood frame that also closely emulates the original in Florence.

1. Inv. no. 151, oil on panel, diameter 71 cm. See J. Meyer zur Capellen, *Raphael. A Critical Catalogue of his Paintings, The Roman Religious Paintings, ca. 1508–1520*, vol. II, Landshut 2005, pp. 137–143, cat. no. 57, reproduced.

\$ 10,000-15,000

€8,100-12,100 £7,100-10,600



1

PROPERTY FROM THE JACK AND EILEEN FEATHER
COLLECTION

**FOLLOWER OF JACOPO CARUCCI,
CALLED PONTORMO, LATE 16TH/
EARLY 17TH CENTURY**

Sacra Conversazione, with the Holy Family,
Saints John the Baptist, John the Evangelist,
Francis of Assisi and James the Greater

oil on canvas
86⅞ by 73½ in; 220 by 186.2 cm.

\$ 30,000-40,000
€24,100-32,100 £21,200-28,200

PROVENANCE

Doetsch collection, London and Brussels;
By whom sold London, Christie's, 22 June 1895, lot 107 (as
Pontormo, described as the original Pucci altarpiece);
Henry Quilter;
Thence by descent to his son-in-law, Francis S. Macnalty;
By whose Estate sold, London, Christie's, 17 July 1970, lot 183
(as after Pontormo);
Where acquired.

LITERATURE

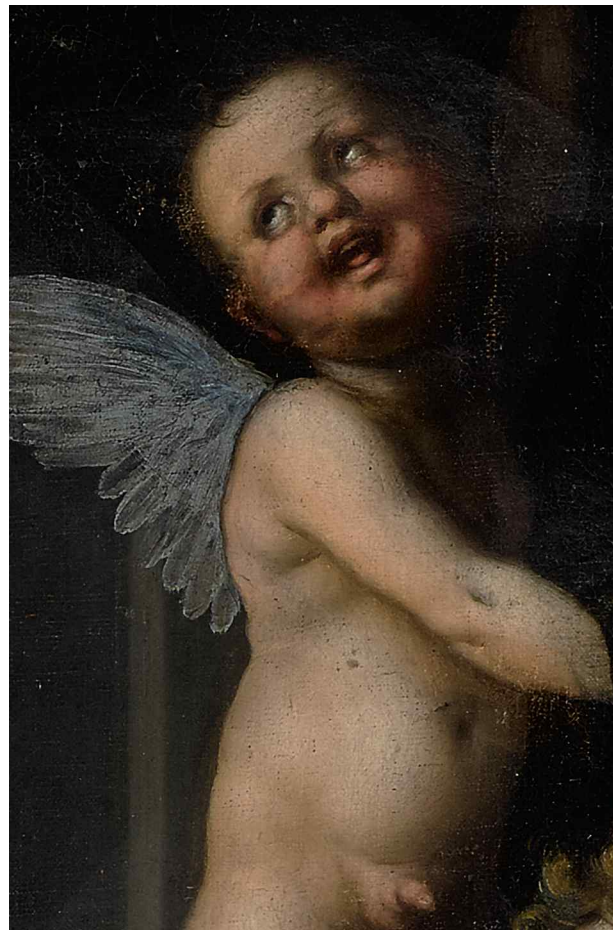
H. Mireur, *Dictionnaire des ventes d'art faites en France et à
l'étranger pendant les XVIII^e et XIX^e siècles*, Paris Marseilles
1902, vol. II, p. 101;
B. Berenson, *The Drawings of the Florentine Painters*, New York
1903, vol. 2, p. 139 (as the altarpiece formerly in S. Michele
Visdomini and last heard of in the Doetsch collection);
S. Reinach, *Répertoire de peintures du Moyen-âge et de la
Renaissance*, Paris 1910, vol. III, p. 348 (as Pontormo);
F. Goldschmidt, *Pontormo, Rosso und Bronzino*, Leipzig 1911, p.
45 (as the original Pucci altarpiece);
F.M. Clapp, *Jacopo da Carucci da Pontormo, his life and work*,
New Haven 1916, pp. 126-128, 244, cat. no. 107 (as a copy after
the Pucci altarpiece);
H. Voss, *Die Malerei der Spätrenaissance in Rom und Florenz*,
Berlin 1920, vol. 1, pp. 165-166 (where described as the original
Pucci altarpiece);
H. Voss, *Painting of the Late Renaissance in Rome and
Florence*, Berlin 1920 (revised and translated by S. Pelzel, San
Francisco 1997), vol. 1, pp. 137-138, reproduced fig. 47 (where
described as the original Pucci altarpiece);
L. Berti, *Pontormo*, Florence 1964, p. XL (as a replica);
J. Cox-Rearick, *The Drawings of Pontormo*, Cambridge 1964, p.
123 (as a copy);
L. Berti, *L'opera completa del Pontormo*, Milan 1973, p. 94,
under cat. no. 53 (as an old copy);
C. Wright, *A Catalogue of the Old Master Paintings in the
Collection of Mr. and Mrs. J.V. Feather at Bridley Manor, Surrey*,
1974, pp. 7, 33-34, 37-38, cat. no. 8, reproduced fig. 8 overall,
and three details (as Pontormo);
J. Cox-Rearick, *The Drawings of Pontormo: A Catalogue
Raisonné with Notes on the Paintings*, Cambridge 1981, p. 123
(as a copy);
P. Costamagna, *Pontormo*, Milan 1994, p. 137, cat. no. 24.1
(as a copy after the Pucci altarpiece dating to the late 16th
century).

continued





Fig. 1 Infrared Reflectography of the present lot.



Detail of the present work.

This remarkable early copy of Pontormo's 1518 Pucci altarpiece, painted for the chapel of Francesco di Giovanni Pucci in San Michele Visdomini, Florence, appears to have been done by an artist working at the end of the 16th or beginning of the 17th century. The high quality of this painting, in fact, led some scholars in the late 19th and early 20th centuries to regard this version as the original Pucci altarpiece by Pontormo. J.P. Richter, who wrote the entry for the 1895 Doetsch sale catalogue, Fritz Goldschmidt, and Hermann Voss (see Provenance and Literature), all considered the present work to be the original and the painting *in situ* in the chapel to be a replica (even Bernard Berenson, in his 1903 catalogue of Florentine drawings, referenced the original as in the Doetsch collection, however in all his subsequent publications this was corrected). Among later scholars, only Christopher Wright in his 1974 catalogue of the Feather collection, still considered this version to be Pontormo's original. No doubt part of the problem was created by the fact that Pontormo's altarpiece had become exceedingly darkened under heavy layers of discolored varnish. It hardly matched Giorgio Vasari's description of the painting: "Jacopo executed the work in so beautiful a manner, and with colouring so vivid, that it seems almost impossible to credit it...Wherefore it is no marvel that this is the most beautiful altarpiece that was ever

executed by this truly rare painter."¹ A recent restoration of the Pucci altarpiece prior to the 2014 exhibition in Florence, *Pontormo and Rosso Fiorentino, Diverging Paths of Mannerism*, once again revealed Pontormo's extraordinary and "vivid" coloration.²

The circumstances of how or why this full-scale replica was produced are not known. Possibly the artist had access to a cartoon, though there is no evidence that one ever existed for the original, the underdrawing of which shows a very free design and numerous revisions that Pontormo himself made (such as the *contrapposto* pose of the Virgin).³ Infra-red reflectography of the present painting reveals working changes by the artist, such as the positioning of the heads of Saints John the Baptist, Francis and James, and the foot of the Christ Child. Most interestingly, the underdrawing reveals that the putto's head at upper right was, at one stage, drawn looking down towards the Holy Family and then later corrected to face upwards as in the original (fig. 1).

1. See Giorgio Vasari, *Le Vite de' più eccellenti architetti, pittori, scultori, et architettori*..., 1568, trans. by G. du C. de Vere, New York 1996, vol. 2, p. 349.

2. See catalogue of the exhibition, Florence, Palazzo Strozzi, 8 March-20 July 2014, p. 78, Cat. no. II.2., reproduced p. 79.

3. *Ibid.*, p. 78.





3

3

PROPERTY FROM THE JACK AND EILEEN
FEATHER COLLECTION

ATTRIBUTED TO FRANCISCO RIBALTA, AFTER SEBASTIANO DEL PIOMBO

Solsona circa 1565 - 1628 Valencia

Christ Carrying the Cross

oil on canvas
45 $\frac{5}{8}$ by 37 $\frac{3}{8}$ in.; 115.8 by 94.9 cm.

LITERATURE

C. Wright, *A Catalogue of the Old Master Paintings in the Collection of Mr. and Mrs. J.V. Feather at Bridley Manor*, Surrey 1974, pp. 6, 18-20, cat. no. 4, reproduced (suggests it could be of the 16th century, but notes that Michael Hirst suggested a possible attribution to Francisco Ribalta).

This canvas follows Sebastiano del Piombo's *Christ Carrying the Cross* in the Museo del Prado, Madrid (inv. no. P000345), which Sebastiano completed in Rome around 1516 for the Valencian ambassador to Rome, Jerónimo Vich y Valterra. In 1521, Vich brought the painting home with him to Valencia, and it remained in his family's ancestral home until 1656, when it was gifted to King Philip IV. Having been in Spain for nearly

its entire history, Sebastiano's dramatic and arresting composition inspired a number of copies by Spanish followers during the artist's lifetime and in generations to follow. Among the most prominent of these was the Valencian artist Francisco Ribalta, who is known to have made a number of copies of the composition.

We are grateful to José Gómez Frechina who, on the basis of images, has suggested a tentative attribution to Francisco Ribalta.

\$ 10,000-15,000
€8,100-12,100 £7,100-10,600



4

4

PROPERTY FROM THE JACK AND EILEEN
FEATHER COLLECTION

LUCA GIORDANO

Naples 1634 - 1705

The Circumcision

oil on canvas
52½ by 81½ in.; 133.4 by 207 cm.

PROVENANCE

Anonymous sale, London, Christie's, 21 July 1972,
lot 148 (as the *Presentation in the Temple*);
Where acquired.

LITERATURE

C. Wright, *A Catalogue of the Old Master Paintings
in the Collection of Mr. and Mrs. J.V. Feather at
Bridley Manor, Surrey, Surrey 1974*, pp. 29-30,
cat. no. 7, reproduced fig. 7 and two details.

We are grateful to Giuseppe Scavizzi for
confirming the attribution to Giordano on the
basis of a photograph. He dates it probably to
the last years of the artist's life, considering it "an
original work, of great quality, done in his most
'classical' manner."

\$ 10,000-15,000
€8,100-12,100 £7,100-10,600

PROPERTY FROM THE JACK AND EILEEN FEATHER
COLLECTION

FOLLOWER OF ANTONIO DA CORREGGIO, CALLED CORREGGIO

Saint John the Baptist

oil on walnut panel
62¼ by 34¾ in.; 158.1 by 88.3 cm.

PROVENANCE

Sir Philip John Miles Bart., M.P., Leigh Court, 1822;
By whom sold, London, Christie's, 28 June 1884, lot 18, to
Phillips (as Correggio);
Anonymous sale, London, Christie's, 13 May 1899, lot 18
(as Correggio);
With Frost and Reed, London, by April 1930 (no. 1435,
according to a label on the reverse);
Anonymous sale, London, Christie's, 24 July 1969, lot 271
(as Correggio);
Acquired circa 1971.

LITERATURE

J. Young, *A Catalogue of the Pictures at Leigh Court, near
Bristol: the seat of Philip John Miles*, London 1822, p. 18,
cat. no. 34, reproduced with engraving p. 19 (as Correggio);
G.F. Waagen, *Treasures of Art in Great Britain*, London 1854,
vol. III, p. 184 (as Parmigianino);
C. Wright, *A Catalogue of the Old Master Paintings in the
Collection of Mr. and Mrs. J.V. Feather at Bridley Manor, Surrey*
1974, pp. 7-8, 40-43, cat. no. 9, reproduced (as Correggio);
G. Adani, M. Fontanesi, and G. Nicolini, eds., *Correggio: The
Triptych of Santa Maria della Misericordia in Correggio*, Milan
2011, p. 309 (as a copy after the lost original).

\$ 20,000-30,000

€16,100-24,100 £14,100-21,200

This large panel, apparently made from a single plank of
walnut, relates to a now lost composition by Correggio, which
formed part of a triptych for the altar of Santa Maria della
Misericordia in the artist's hometown of Correggio, datable
to circa 1520-25. The original make-up of the complex was
described on March 6, 1613 by the Bishop of Reggio, who noted
that he saw "*tres pitturas preciosas, scilicet, unam Christis,
altram S. Jo: Baptistae e tertiam S. Bartholomi.*"¹ The paintings
were acquired soon after by Don Siro, later lord of Correggio,
for a reported price of 300 ducats; it is unclear what happened
to them after that point, but they might have been removed to
Mantua for safe keeping, during subsequent conflict.

The components of the complex are known through copies.
Of the present Saint John the Baptist, there is one copy in a
private collection, Conegliano, Italy, another copy in the Museo
Civico d'Arte in Modena, as well as two weaker versions in
the Royal Collection, Windsor, one in an architectural niche
and one in a landscape.² The Saint Bartholomew is recorded
by a copy in a private collection as well. The central image of
Christ the Redeemer has been known through a canvas in the
Pinacoteca Vaticana; this has recently been re-attributed to
Correggio himself.³ Recent scholarship has proposed a more
exact reconstruction of the original arrangement of the three
paintings.⁴ At the time of the exhibition *Correggio a Correggio*
in 2008, it was suggested that the figure of Christ was placed
above an earlier terracotta sculpture of the *Madonna and Child*
(attributed by Giancarlo Gentilini to Desiderio da Settignano)
and then flanked by the two standing male saints. The triptych
was further discussed when the Vatican Christ was the subject
of an exhibition in Reggio Emilia in 2011.⁵

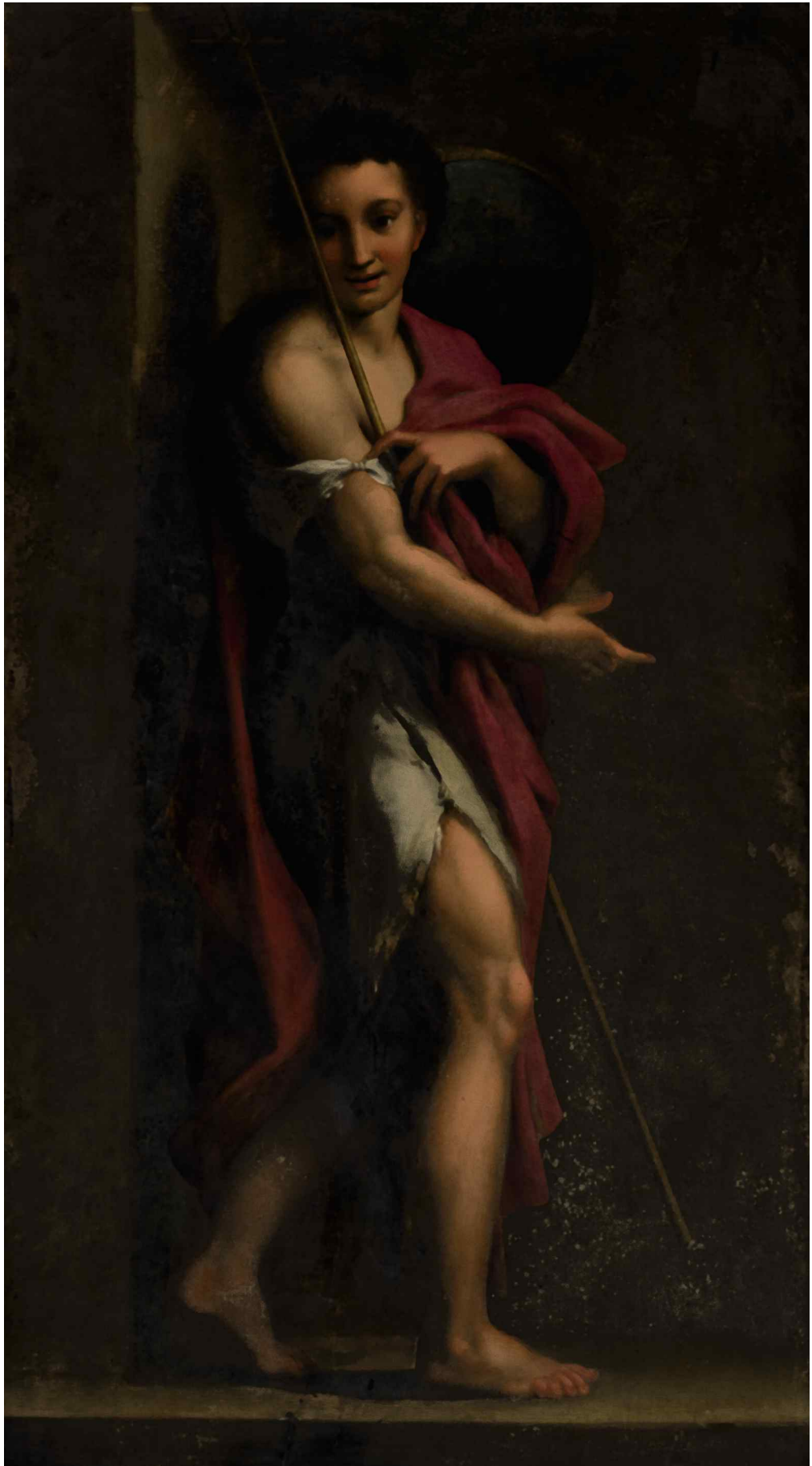
1. "Three precious paintings, namely, one of Christ, one of Saint John the Baptist
and one of Saint Bartholomew." See D. Ekserdjian, *Correggio*, New Haven 1997,
p. 317, Chapter X, footnote 3.

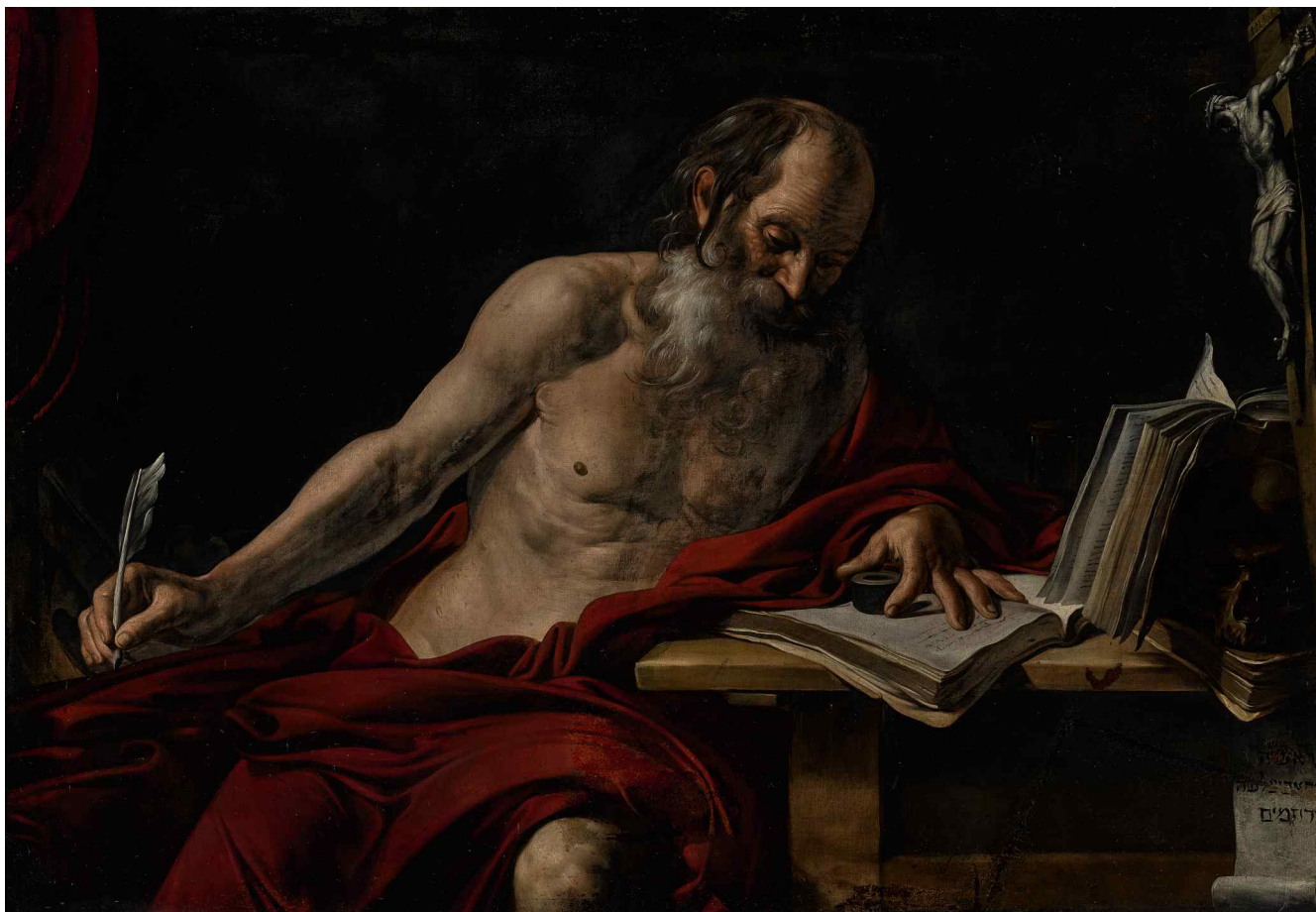
2. The copy in the private collection, Conegliano: oil on canvas, 155 by 51.3 cm.
See G. Adani, *et al.*, *op. cit.*, p. 298, reproduced fig. 1. The copy in the Museo
Civico d'Arte, Modena: oil on canvas, 155.8 by 58 cm., *ibid.*, p. 308, fig. 1. The
two in the Royal Collection: the former inv. no. RCIN 400120, oil on canvas,
176.3 by 106.6 cm; the latter: inv. no. RCIN 406179, oil on canvas, 159.5 by
101.8 cm. See J.S. Shearman, *The Early Italian Pictures in the Collection of Her
Majesty the Queen*, Cambridge 1972, pp. 80-81, cat. nos. 74 and 75, the former
reproduced plate 69.

3. Inv. no. MV_40634, oil on canvas, 105 by 98 cm. See D. Ekserdjian, *op. cit.*,
p. 236, reproduced fig. 236 (as After Correggio). The Vatican canvas was
presented as the lost original after a full restoration and technical analysis
in 2011.

4. See G. Adani, *et al.*, *op. cit.*, pp. 24, 40, fig. 6.

5. *ibid.*, *passim*.





6

6

PROPERTY FROM THE JACK AND EILEEN FEATHER
COLLECTION

FOLLOWER OF VALENTIN DE BOULOGNE

St. Jerome in his study

oil on canvas
37 by 53½ in.; 94 by 135.6 cm.

PROVENANCE

Private collection, London;
Acquired *circa* 1971.

LITERATURE

A. Brejon de Lavergnée and J.P. Cuzin, *I Caravaggeschi francesi*, exhibition catalogue, Rome 1973, p. 136, under cat. no. 39 (as a copy after Valentin);
C. Wright, *A Catalogue of the Old Master Paintings in the Collection of Mr. and Mrs. J.V. Feather at Bridley Manor, Surrey* 1974, pp. 6, 21-25, cat. no. 5 (as attributed to Caravaggio);
B. Nicolson, *The International Caravaggesque Movement*, Oxford 1979, p. 105 (as a copy after Valentin);
B. Nicolson, *Caravaggism in Europe*, Oxford 1989, vol. 1, p. 202 (as a copy after Valentin).

This painting relates to a work of the same subject by Valentin de Boulogne in the Galleria Sabauda, Turin.¹

1. Oil on canvas, 102 by 145 cm. See Brejon de Lavergnée and Cuzin, under Literature, p. 134, cat. no. 39, reproduced.

\$ 10,000-15,000

€8,100-12,100 £7,100-10,600

PROPERTY FROM THE JACK AND EILEEN FEATHER
COLLECTION

LUCA GIORDANO

Naples 1634 - 1705

Saint Anne and the young Virgin blessed by
God the Father and the Holy Ghost with Saints
Sebastian, James the Greater, Ignatius and
another male saint

oil on canvas
52¾ by 27⅞ in.; 134 by 70.2 cm.

PROVENANCE

Lucano, Rome;
Dr. and Mrs. Richard H. Rush, Rye, New York;
By whom (anonymously) sold, New York, Sotheby Parke-
Bernet, 6 December 1973, lot 79;
There acquired by E. Sacerdoti;
Anonymous sale, London, Christie's, 8 July 1977, lot 110;
Where acquired.

EXHIBITED

New York, Finch College Museum of Art, *Neapolitan Masters
of the Seventeenth and Eighteenth Centuries*, 31 October - 15
December 1962, no. 27;
New York, Finch College Museum of Art, *The Richard H. Rush
Collection*, 25 February - 25 April 1971, no. 31.

LITERATURE

R. Manning, in *Neapolitan Masters of the Seventeenth and
Eighteenth Centuries*, exhibition catalogue, New York 1962, cat.
no. 27, reproduced (as a *bozzetto* for the altarpiece in Santa
Maria in Campitelli, Rome);
M. Milkovich, in *Luca Giordano in America: paintings, drawings,
prints*, exhibition catalogue, Memphis 1964, p. 40;
O. Ferrari and G. Scavizzi, *Luca Giordano, Catalogo delle Opere*,
Naples 1966, vol. 2, pp. 144-45, reproduced vol. 3, fig. 278;
O. Ferrari, *Bozzetti italiani dal Manierismo al Barocco*, Naples
1990, p. 159;
O. Ferrari and G. Scavizzi, *Luca Giordano. L'opera completa*,
Naples 1992, vol. I, p. 314, cat. no. A384, reproduced vol. II, p.
668, fig. 492;
O. Ferrari and G. Scavizzi, *Luca Giordano. Nuove ricerche e
inediti*, Naples 2003, p. 73, under cat. no. A0161;
G. Scavizzi, *Luca Giordano, his life and work*, Naples 2017, p.
160, reproduced p. 163, fig. 56.

This painting is a *bozzetto* for Giordano's altarpiece of 1685 in
the chapel of Saint Anne in Santa Maria in Campitelli, Rome.
The artist made numerous revisions to the final composition,
most notably removing the figures of the three male saints
seen here in the foreground and replacing them with the single
figure of Saint Joseph at lower right and a kneeling angel at
the left side. Another *bozzetto* for the project, considered by
Ferrari and Scavizzi to be an earlier rendition, shows a more
defined architectural setting which Giordano simplified in the
present sketch and the final work.¹

1. See O. Ferrari and G. Scavizzi, Naples 2003, under Literature, p. 182,
reproduced fig. A0161.

\$ 40,000-60,000

€32,100-48,100 £28,200-42,300





8

8

PROPERTY FROM THE JACK AND EILEEN FEATHER
COLLECTION

FRANZ CHRISTOPH JANNECK

Graz 1703 - 1761 Vienna

Jephthah and his daughter;
Joseph and his brothers

the latter (*Joseph and his brothers*) signed and dated lower
right: *F.C. Janneck / Ao 1748*

a pair, both oil on copper
each: 22 $\frac{5}{8}$ by 28 $\frac{7}{8}$ in.; 57.5 by 73.3 cm.
(2)

\$ 50,000-70,000

€40,100-56,500 £35,300-49,300

PROVENANCE

Charles Goding, Esq., London;
His deceased sale, London, Christie's, 14 March 1891, lots
31-32 (to Lesser);
Capt. W.S. Mitford;
By whom sold, London, Christie's, 16 May 1952, lot 47;
Anonymous sale, London, Christie's, 11 July 1975, lot 153.



This pair of highly finished coppers were painted by Franz Christoph Janneck, an eighteenth century Austrian artist active in Vienna by the 1730s. Like his friend Johann Georg Platzer, Janneck's oeuvre consists of cabinet pictures and conversation pieces, all of which were beautifully rendered with an extraordinary attention to detail, reminiscent of the Leiden *fijnschilders* of the 17th and early 18th century. The present paintings are well-paired, for they both depict biblical scenes of filial piety. The first depicts the Israelite warrior Jephthah (Judges 11: 30-40), who pledged to God that he would sacrifice the first to greet him when he returns home victorious from his battle with the Ammonites. To his dismay, the first is his daughter who is his only child. The second scene depicts the

story of Joseph (Genesis 37), who, being the favorite of his father, is scorned by his brothers, stripped of his clothing and coat, and sold by them into slavery.

This pair once belonged to London based collector Charles Goding, Esq. (circa 1809-1890). Although most well known for his collection of Sèvres porcelain and enameled snuff boxes, Goding also amassed small collection of art, comprised primarily of rococo paintings. Of the fifty paintings sold at his 1891 sale, eight of the works, including the present pair, were by Janneck, suggesting the Austrian master was particularly prized by Goding.

PROPERTY FROM THE JACK AND EILEEN FEATHER
COLLECTION

STUDIO OF SIR ANTHONY VAN DYCK

Antwerp 1599 - 1641 London

Portrait of Queen Henrietta-Maria, three-
quarter length, seated, in a blue dress

oil on canvas
42½ by 33⅞ in.; 108 by 84.1 cm.

This portrait relates to an important, but lost, three-quarter length portrait of Henrietta Maria by van Dyck. None of the known variants of this composition can be attributed to the master himself, however, in addition to the present work, other high-quality versions are in the Fine Arts Gallery of San Diego and in the Bomann-Museum at Celle.¹

1. See S. Barnes, et al., *Van Dyck, A Complete Catalogue of the Paintings*, New Haven and London 2004, p. 635, cat. no. IV.A19.

\$ 15,000-20,000

€12,100-16,100 £10,600-14,100



PROPERTY FROM THE JACK AND EILEEN FEATHER
COLLECTION

JEAN RAOUX

Montpellier 1677 - 1734 Paris

A quartet in concert

signed lower left: *J. Raoux*

oil on canvas

31⅞ by 25 in.; 81 by 63.5 cm.

PROVENANCE

Possibly sold, Paris, Durand, 25 March 1822, lot 1 (as one of a pair);

With Wildenstein, Paris, 1930;

Anonymous sale, Paris, Galerie Charpentier, André Vincent, 26 May 1933, lot 31 (as one of a pair);

With Newhouse Galleries, New York (according to a label on the reverse);

Earl Spring, United States;

Anonymous sale, London, Christie's, 20 November, 1974, lot 63.

LITERATURE

G. Bataille, "Raoux," in L. Dimier, *Les Peintres français du XVIII^e siècle. Histoire des vies et catalogue des œuvres*, 1928-1930, vol. II, pp. 267-282, no. 1.40;

A. P. de Mirimonde, "Scènes de genre musicales de l'école française au XVIII^e siècle dans les collections nationales," *Revue du Louvre*, no. 1, 1968, p. 15, fig. 6;

M-C. Heck and G. Faroult, *Jean Raoux 1677-1734: un peintre sous la Régence*, Paris 2009, p. 196-7, cat. no. 28, reproduced p. 57, fig. 5.

ENGRAVED

J. Guillaume

\$ 30,000-50,000

€24,100-40,100 £21,200-35,300

Taking inspiration from Dutch seventeenth century painters such as Johannes Vermeer and Caspar Netscher, Jean Raoux painted a number of interior scenes featuring groups of singers and musicians. The present painting features two women in song at center, and a young flutist behind them. To the right is a young man singing along and perhaps directing the group with his gestures. The charming scene is full of elegant details which reinforce the extravagance of the setting, including a gilt table, luxurious curtains and fabrics in the clothing, and a sculpture in a garden setting beyond.

Raoux repeats the motif of the two women at center in another painting, now in the Musée Languedocien in Montpellier.¹

In that work, there is a giltwood piano open in the right foreground, and the jewelry and hairstyle of the seated woman are slightly different.

1. *Les Petites Musiciennes*, oil on canvas, inv. no. 939.1.2. See M-C. Heck and G. Faroult, under *Literature*, p. 132-33, cat. no. 29.





11

11

PROPERTY FROM THE JACK AND EILEEN FEATHER
COLLECTION

ANTONIETTA BRANDEIS

Miskovice 1849 - 1926 Florence

Venice, A view from the Piazzetta towards San
Giorgio Maggiore

signed with monogram lower right: AB.

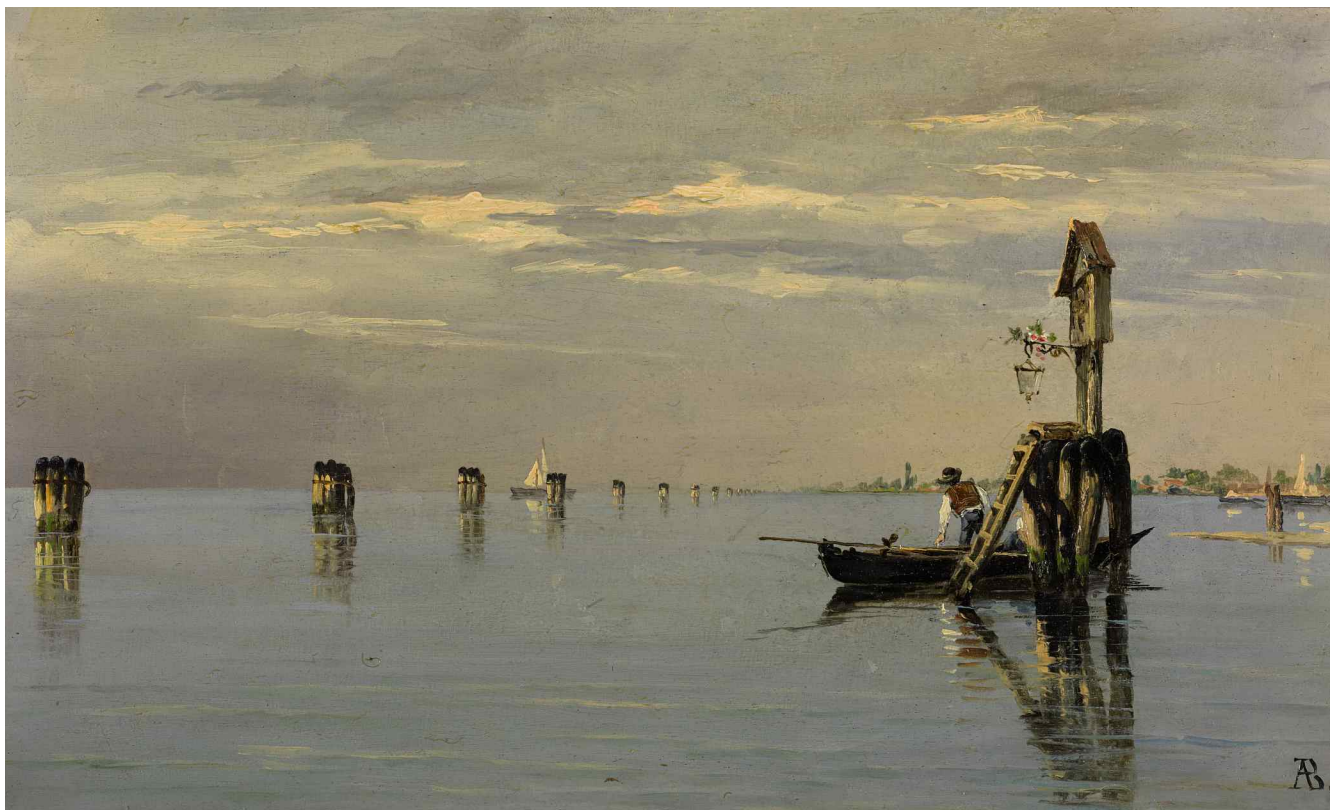
oil on panel

6 by 9½ in.; 15.2 by 24.1 cm.

We are grateful to Charles Beddington for identifying the artist
as Antonietta Brandeis, on the basis of photographs.

\$ 6,000-8,000

€4,850-6,500 £4,250-5,700



12

12

PROPERTY FROM THE JACK AND EILEEN FEATHER
COLLECTION

ANTONIETTA BRANDEIS

Miskovice 1849 - 1926 Florence

Venice, a view of the lagoon

signed with monogram lower right: AB.

oil on panel

5¾ by 9⅝ in.; 14.6 by 24.5 cm.

We are grateful to Charles Beddington for identifying the artist
as Antonietta Brandeis, on the basis of photographs.

\$ 6,000-8,000

€4,850-6,500 £4,250-5,700

PROPERTY FROM THE JACK AND EILEEN FEATHER
COLLECTION

JEAN-BAPTISTE GREUZE

Tournus 1725 - 1805 Paris

"L'Effroi," a young girl, bust-length, with her
hair tied in a red scarf

oil on canvas, unlined
16 by 13 in.; 40.8 by 33 cm.

PROVENANCE

Count Nicolas Demidoff (1773-1828), Villa San Donato,
Florence;
By descent to his son, Anatole N. Demidoff (1812-1870), Prince
of San Donato, Villa San Donato, Florence;
His sale ("Collections de San Donato"), Paris, Pillet, 24
February 1870, lot 115 (sold for 11,200 FF);
Probably Prince Grigory Gagarin (1810-1893), St. Petersburg
(according to an inscription on the reverse).

EXHIBITED

Possibly Moscow, 1892 (no. 32, from the collection of Prince
Gagarin).

LITERATURE

J. Martin, *Oeuvre de J.-B. Greuze; catalogue raisonne [de
l'oeuvre peint et dessiné] suivi de la liste des gravures
executees d'apres ses ouvrages*, Paris 1980, cat. no. 451
(described as "'L'Effroi. H. Om41. L. 0.33 Physiognomie
exprimant l'epouvante... provenant de la collection du prince
Nicolas de Demidoff, vente San-Donato, 11 200 francs. Gravé
par Courty pour cette vente").

\$ 80,000-120,000
€64,500-96,500 £56,500-85,000

Greuze often painted close-up, expressive studies of heads,
or *têtes d'expression*, as a method of exploring a range of
emotions, often to use in his larger compositions. The present
painting, called *l'effroi*, or "fright," depicts a young girl turned
to the side, nervous and scared but in a subtle, not hyperbolic,
manner. Greuze was unmatched in his ability to capture
emotion in a realistic and empathetic sense.

The painting comes from the collection of Count Nicolas
Demidoff who, along with his son Anatole, assembled one
of the greatest private art collections of the 19th century.
Nicolas's father, Nikita Demidoff, had been a friend and patron
to Greuze, and Nicolas in turn owned more than 20 paintings
by the artist. In 1815, Nicolas became the Russian Envoy in
Florence; built a grand Palladian palace, the Villa San Donato,
outside the city and filled it with his ever-growing art collection.
He favored French 18th century art, a school that was highly
esteemed in Russian aristocratic circles and, in addition to
paintings by Greuze, his collection included numerous works
by Boucher, Fragonard and Vernet. Upon his death in 1828,
his estate was divided between his two sons, Paul and Anatole.
Anatole remained in Tuscany and continued adding to the
family art collection with a predilection for contemporary
French painters such as Delacroix, Ingres and Delaroche. In
poor health during the last decade of his life, Anatole began to
disperse some of his collection in auctions in the late 1860s,
with the major portion, including the present painting (fig. 1),
sold in a series of sales in Paris in 1870 shortly before he died.

Another version of the present composition was sold at
Christie's New York, 27 January 2000, lot 144. A pastel of a
similar composition, but without the hair tied in a red scarf, is
at the Musée du Louvre, Paris (fig. 2, inv. no. RF 41293).

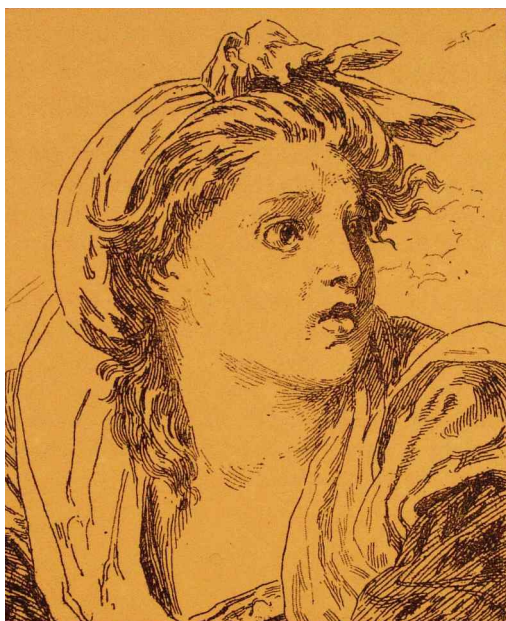
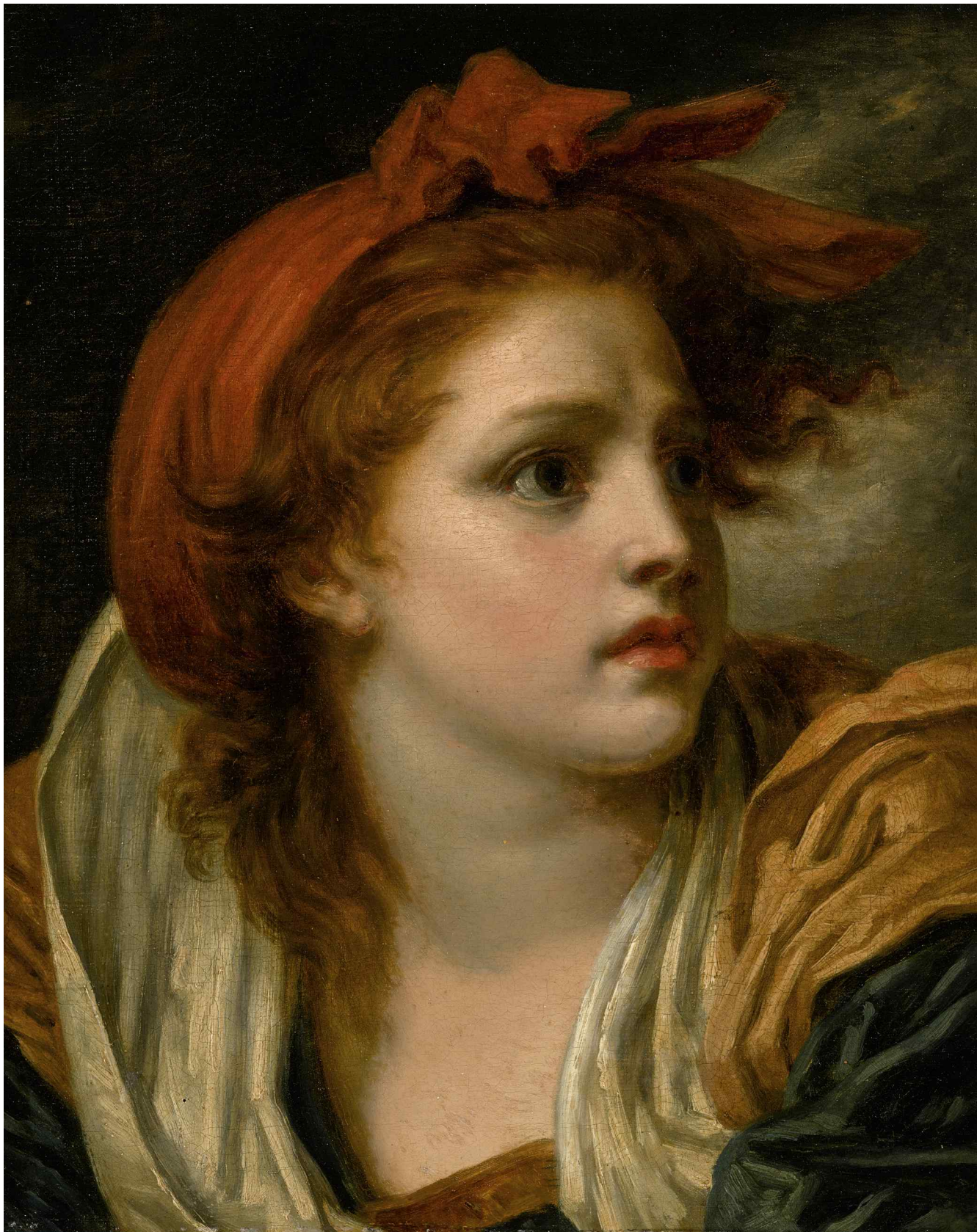


Fig. 1 Charles Courty, *L'Effroi*, engraving after Jean-Baptiste
Greuze.



Fig. 2 Jean-Baptiste Greuze, 1725-1805. *Young girl expressing fear*.
After restoration. Pastel. 39.5 x 30.5 cm. RF41293-recto. Photo:
Michel Urtado. © RMN-Grand Palais / Art Resource, NY.



13

PROPERTY FROM THE JACK AND EILEEN FEATHER
COLLECTION

GIOVANNI DOMENICO TIEPOLO

Venice 1727 - 1804

Portrait of a young woman dressed as a page, bust-length

oil on canvas
23⁵/₈ by 19³/₄ in.; 60 by 50.2 cm.

PROVENANCE

With Galerie Trotti, Paris;
Sir William van Horne, Montreal (1843-1915);
Thence by descent in the family;
By whom sold ("Paintings formerly in the Collection of the late
Sir William Van Horne"), London, Sotheby's, 6 December 1972,
lot 10 (as Giovanni Battista Tiepolo);
Where acquired.

LITERATURE

A.L. Mayer, "Die Sammlung Sir William Van Horne in
Montreal," in *Der Cicerone*, 1916, p. 5;
A. Mariuz, *Giandomenico Tiepolo*, Venice 1971, p. 127,
reproduced, fig. 223;
C. Wright, *A Catalogue of the Old Master Paintings in the
Collection of Mr. and Mrs. J.V. Feather at Bridley Manor, Surrey*,
Surrey 1974, pp. 5, 11-12, cat. no. 1, reproduced fig. 1;
A. Ubeda de los Cobos, in *Giandomenico Tiepolo 1727-1804, Ten
Fantasy Portraits*, exhibition catalogue, Madrid 2012, pp. 55,
62, note 39.

\$ 100,000-150,000

€80,500-121,000 £70,500-106,000

This depiction of a young woman dressed as a page is one of a group of fantasy portraits by Giovanni Domenico Tiepolo which have been dated to his years in Spain between 1762-1770. Generally of uniform size (60 by 50 cm.), these bust-length portraits were probably conceived of in sets, portraying young women dressed in exotic costumes, adorned with garlands of flowers, playing musical instruments, or with other props. Adriano Mariuz lists a number of other examples by Giovanni Domenico, including one in the Cleveland Museum of Art, two formerly in the Aznar collection, Madrid, and another two formerly in the Harris collection, London.¹ One set that is still intact includes a combination of male and female fantasy portraits: eight of young women and two bearded men in oriental dress.² These figures are not true portraits representing real individuals, but rather generic types manifesting certain characteristics and conjuring up, with the young women, an ideal of feminine beauty and, with the bearded men, an archetype of the venerable elder or philosopher from antiquity.

1. See A. Mariuz, under Literature, figs. 225, 226, 227, 229 and 230.

2. See A. Ubeda de los Cobos, under Literature, cat. nos. 1-10, reproduced.

3. *Ibid.*, p. 5.



14



15

15

PROPERTY FROM THE JACK AND EILEEN
FEATHER COLLECTION

AFTER JACQUES-LOUIS DAVID

Portrait of Pope Pius VII

oil on canvas
33¾ by 29¼ in.; 74.4 by 85.8 cm.

LITERATURE

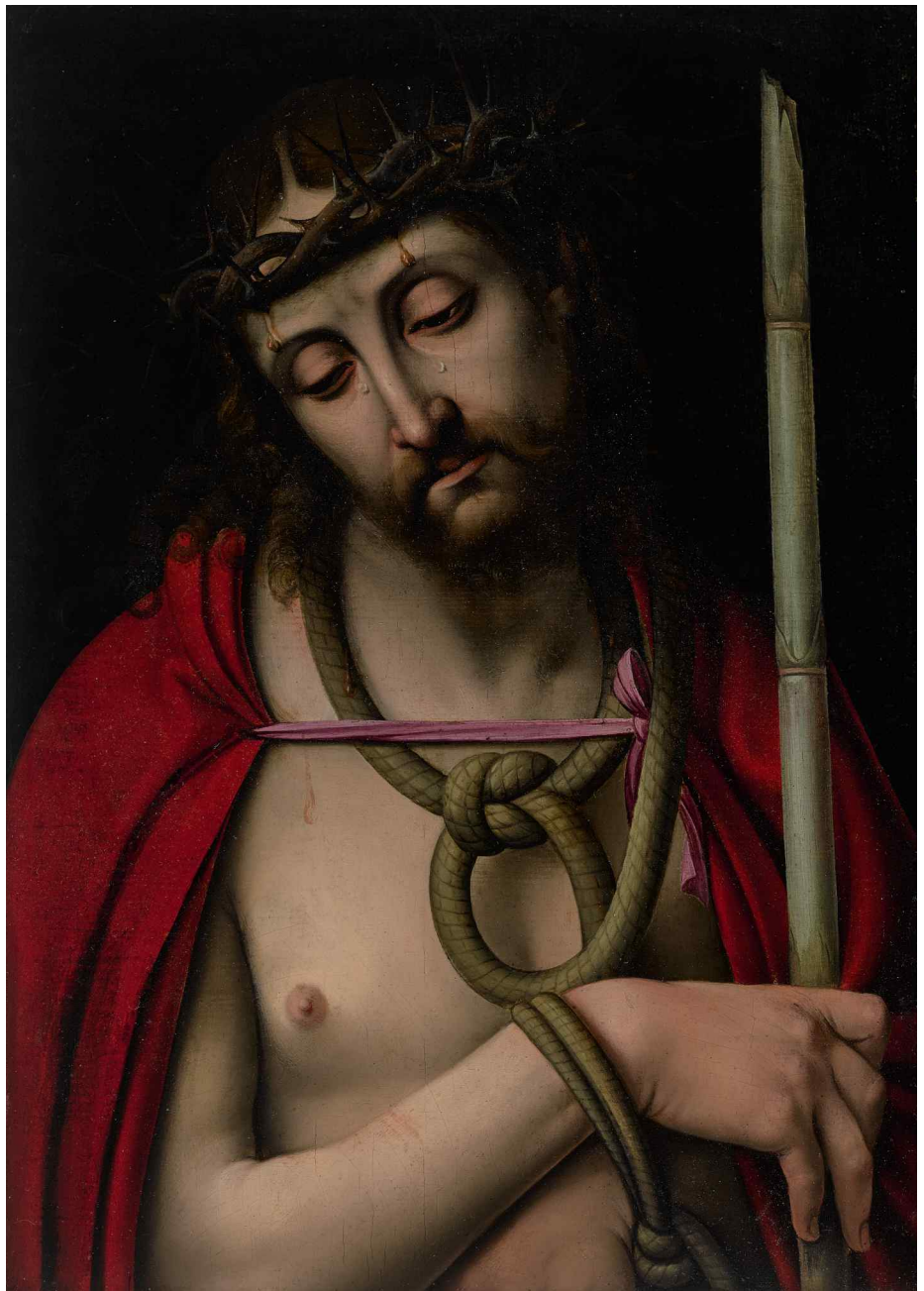
C. Wright, *A Catalogue of the Old Master Paintings in the Collection of Mr. and Mrs. J.V. Feather at Bridley Manor, Surrey*, 1974, pp. 6, 26-27, 29, cat. no. 6, reproduced p. 27 (as Jacques-Louis David).

\$ 6,000-8,000
€4,850-6,500 £4,250-5,700

This painting follows the composition of Jacques Louis David's celebrated portrait of Pope Pius VII now in the Musée du Louvre, Paris.¹ Painted in 1804, the picture was commissioned by Napoleon for the sitter, along with a second version that he and the Empress Josephine kept in their collection. Autograph versions exist at Versailles and Fontainebleau as well.²

1. Oil on panel, 86 by 71 cm. See A. Schnapper, *David: Témoin de son temps*, Paris 1980, p. 246, reproduced p. 244, fig. 150.

2. See C. Wright, under *Literature*, p. 29.



16

16

FRENCH FOLLOWER OF ANDREA SOLARIO, CIRCA 1600

Ecce Homo

oil on oak panel
13½ by 9⅝ in.; 34.3 by 24.4 cm

\$ 15,000-20,000
€12,100-16,100 £10,600-14,100

This depiction of *Ecce Homo* is based on a lost work by Solario that, together with an image of the *Mater Dolorosa* (now in a private collection, Zurich), formed a diptych. David Alan Brown has dated the *Mater Dolorosa* painting to Solario's period in France, circa 1507-1509.¹ The composition of the lost *Ecce Homo* is known from a copy of the diptych made by the artist Simon de Chalons which is signed and dated 1543 (Galleria Borghese, Rome).² The present copy was most likely painted by a French follower of Solario; it is painted on oak panel, an unusual support for an

Italian work, but not uncommon in France at that time. Solario painted another similar composition of the *Ecce Homo*, also thought to have been produced in France during the same period, but with differences. Two autograph versions of that composition are known, one in the Philadelphia Museum of Art and the other in the Museum der Bildenden Künste, Leipzig.

1. See D.A. Brown, *Andrea Solario*, pp. 211-212, cat. no. 48, reproduced fig 143.

2. *Ibid.*, p. 183, reproduced figs. 144 and 145.

PROPERTY FROM A DISTINGUISHED COLLECTION

FOLLOWER OF ALBRECHT BOUTS, LATE 16TH CENTURY

Christ Crowned with Thorns and the Virgin of
Sorrows

oil on panel
29½ by 39½ in.; 75 by 100.5 cm.

PROVENANCE

Comtesse de la Beraudiere;
Mr. and Mrs. William R. Timken;
By whom given to the San Diego Museum of Art in 1930;
By whom sold ("Property of the San Diego Museum of Art"),
New York, Sotheby's, 11 April 1991, lot 40 (as Manner of
Aelbert Bouts);
There acquired by the present collector.

LITERATURE

J.G. Andrews, *A Catalogue of European Paintings*, Fine Arts
Gallery of San Diego, San Diego 1947, p. 102, reproduced (as
Unknown Flemish Painter, early 15th Century);
Fine Arts Gallery of San Diego, *Catalogue*, San Diego 1960,
p. 35, reproduced (as Unknown Flemish Painter, early 15th
Century).

\$ 30,000-50,000

€24,100-40,100 £21,200-35,300



17





WORKS OF ART SOLD TO BENEFIT THE

BERKSHIRE MUSEUM

LOTS 18-19

BERKSHIRE MUSEUM

18

ADRIAEN ISENBRANT

Bruges circa 1485 - 1551

The Temptation of Adam and Eve

oil on panel

18 ¼ by 10 ¾ in.; 46.4 by 27.3 cm.

PROVENANCE

Hermann Emden, Hamburg;
By whom sold, Berlin, Rudolph Lepke, 3 May 1910, lot 53;
There acquired by Steinmeyer;
Emil Weinberger, Vienna, by 1928;
By whom sold, Vienna, C.J. Wawra, 22 October 1929, lot 442;
There acquired by the Brummer Gallery, New York;
From whom acquired by Mrs. W. Murray Crane, New York;
Thence by descent to her daughter, Miss Louise Crane, New York, by 1972;
Thence by bequest to the Berkshire Museum, 1994.

LITERATURE

W.M. Conway, *The Van Eycks and Their Followers*, New York 1921, p. 302;
M.J. Friedländer, *Early Netherlandish Painting*, vol. XI, Leiden 1974, cat. no. 145, p. 83, reproduced plate 122;
M.W. Ainsworth (ed.), *Man, Myth, and Sensual Pleasure. Jan Gossart's Renaissance*, exhibition catalogue, New Haven & London 2010, under cat. no. 6, note 17, p. 139.

\$ 150,000-200,000

€121,000-161,000 £106,000-141,000

This small panel can be ascribed to Adriaen Isenbrant, one of the leading figures of the Northern Renaissance in Bruges in the first half of the 16th century. While many details of his life remain a mystery (see note in following lot), Isenbrant was the head of a large and thriving workshop, and his works, which often display the influence of Gerard David, found their way onto the open art markets of Northern Europe, in particular those of Bruges and also possibly Antwerp.

In the present work, Adam and Eve are depicted within the Garden of Eden, surrounded by lush greenery, a gentle stream of water, and a few animals. The two are posed in a friendly embrace next to the Tree of Knowledge, Eve casually holding the forbidden fruit in her right hand, while Adam, with his right arm resting on the shoulder of his partner, reaches to pluck his own from the serpent whose body wraps around the trunk of the tree. Beyond the couple recedes a rolling vista, within which appear a few small figures, possibly depicting episodes from earlier in Adam and Eve's narrative, including, perhaps, the creation of man and woman. From the softly blooming foliage in the foreground, to Eve's golden hair, to the firm upward gaze of the two figures, this panel is an example of the extraordinary attention to detail characteristic not only of the *oeuvre* given to Isenbrant, but also of the most celebrated works to have come out of Bruges and its prosperous workshops in the early 16th century. Till-Holger Borchert and Dr. Max Martens have endorsed the attribution of the present work to Isenbrant, and Peter van den Brink has proposed that it might come from the artist's workshop.

continued



Fig. 1 Jan Gossart, *The Malvagna*
Altarpiece (exterior wings), 1513-15, oil
on panel, 45 x 18 cm (each wing) Galleria
Regionale della Sicilia, Palermo.

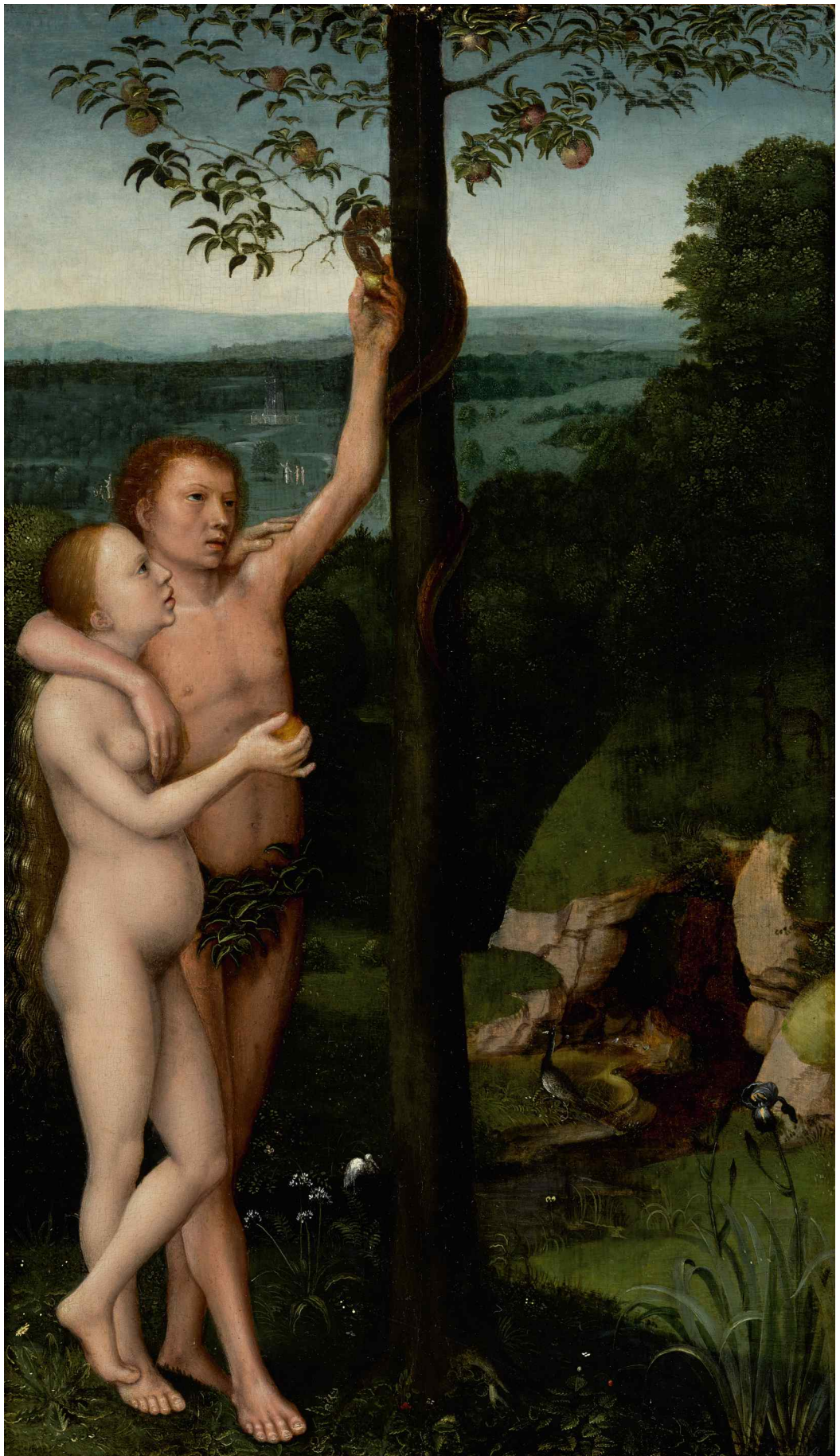




Fig. 2 Adam and Eve from the *Small Passion Series*, Albrecht Dürer, engraving



Fig. 3 Infrared Reflectography of the present lot

The composition of this painting is based on the exterior wings of Jan Gossart's famed *Malvagna Triptych*, which was possibly commissioned by the diplomat Antonio Siciliano, who was sent to the Netherlands in 1513 by the Duke of Milan, and is now housed in the Galleria Regionale della Sicilia, Palazzo Abtallis in Palermo (fig. 1).¹ Recent examination of the *Malvagna Triptych* has suggested a collaboration with Gerard David, who is thought to have completed the landscape on the exterior wings, while Gossart completed the figures of Adam and Eve.² In turn, the composition as a whole was inspired by Albrecht Dürer's print of the same subject of 1511 from *The Small Passion Series*, which would have circulated throughout the Netherlands long before the German artist's northern visit in 1520-1521 (fig. 2). Most of the copies and versions of the *Malvagna Triptych* can be linked to artists in Bruges, and it was here that Isenbrant likely would have made his own copies of the *Malvagna Triptych* before it left Bruges for Italy.³

In addition to the present work, there are various other versions known of this composition by Isenbrant and his workshop, including versions of the Adam and Eve group, including one in the Legion of Honor, San Francisco, as well as a faithful copy of the full triptych recorded by Friedländer as formerly being in the Pannwitz collection, but now as whereabouts unknown.⁴

This painting is composed of two vertical boards that likely once served as the outer wings to a small, devotional triptych. X-ray imaging reveals a clear join down the center of the work, and IRR imaging shows an underdrawing that does not cross the central join and is isolated to each panel. Further analysis of the minimal underdrawing under IRR reveals a dual approach to this composition, with a more freely handled landscape and more carefully articulated figures, as well as a number of small changes made to the figures as the artist worked to perfect the final composition, including the placement of Adam's face, the position of Eve's right hand, and the position of both of their feet (fig. 3).

We are grateful to Till Holger-Borchert, Dr. Max Martens, and Peter van den Brink for their assistance in cataloguing this lot.

1. See M. Ainsworth, ed., *Man, Myth and Sensual Pleasures: Jan Gossart's Renaissance*, New York 2010, p. 136).

2. *ibid.*

3. *ibid.*, p. 139.

4. See M.J. Friedländer, *Early Netherlandish Painting*, vol. XI, Leiden, 1974, cat. no. 134, pp. 48, 81, reproduced plate 112.



BERKSHIRE MUSEUM

19

ADRIAEN ISENBRANT

Bruges circa 1485 - 1551

The Flight into Egypt

oil on panel
27¼ by 33⅞ in.; 69.2 by 85.4 cm.

PROVENANCE

Private collection, Saint Petersburg, Russia, by 1902;
Julius Böhler, Munich, by 1913;
Adolph Thiem, Berlin and San Remo, by 1916;
Galleria Sangiorgi, Rome;
From whom acquired by Robert T. Francis, Pittsfield and New York, 1928;
Thence by bequest to the Berkshire Museum, 1950.

EXHIBITED

Pittsfield, The Berkshire Museum, 1932;
Pittsfield, The Berkshire Museum, 1934;
Philadelphia, Philadelphia Museum of Art, 1939;
Philadelphia, Philadelphia Museum of Art, *Diamond Jubilee Exhibition: Masterpieces of Painting*, November 1950 - February 1951, no. 22 (as Joachim Patinir).

LITERATURE

M.J. Friedländer, *Von Eyck bis Bruegel*, Berlin 1921, pp. 109, 194 (as Adriaen Isenbrant and Joachim Patinir);
K. Gerstenberg, *Die ideale Landschaftsmalerei: ihre Begründung und Vollendung in Rom*, Halle 1923, p. 155, reproduced plate IV (as Joachim Patinir);
J. Held, *Dürers Wirkung auf die Niederländische Kunst seiner Zeit*, The Hague 1931, p. 64 (as Joachim Patinir and figures, according to Friedländer, by Adriaen Isenbrant);
M.J. Friedländer, *Die altniederländische Malerei*, Berlin 1933, vol. XI, p. 132 (as Adriaen Isenbrant and landscape in the style of Joachim Patinir);
The Art News, 27 October 1934, reproduced (as Joachim Patinir);
E. McCausland, "Reopening the Berkshire Museum," in *The Art News*, 12 June 1937, pp. 10, 24, reproduced;
The Berkshire Evening Eagle, 20 August 1953, p. 7, reproduced (as Joachim Patinir with figures by Adriaen Isenbrant);
M.J. Friedländer, *Early Netherlandish Painting: From Van Eyck to Brueghel*, London 1956, p. 84 (as Adriaen Isenbrant and Joachim Patinir);
Connoisseur, April 1956, no. 137, p. 142 (as Adriaen Isenbrandt and possibly Joachim Patinir);
S.L. Faison, Jr., *A Guide to the Art Museums of New England*, New York 1958, p. 143, reproduced (as Joachim Patinir with figures probably by Adriaen Isenbrant);
H.G. Franz, *Niederländische Landschaftsmalerei im Zeitalter des Manierismus*, Graz 1969, vol. I, pp. 36, 38, reproduced vol. II, p. 16, fig. 18 (as Joachim Patinir and figures added later);
R.A. Koch, *Joachim Patinir*, Princeton 1968, p. 64, note 29 (as Adriaen Isenbrant);
M.J. Friedländer, *Early Netherlandish Painting*, vol. XI, Leiden 1974, cat. no. 150, p. 84, reproduced plate 124 (as Adriaen Isenbrant with the landscape influenced by Patinir);
S.L. Faison, Jr., *The Art Museums of New England*, Boston 1982, p. 194, reproduced;
W. Gibson, *Mirror of the Earth: The World Landscape in Sixteenth Century Flemish Painting*, Princeton 1989, pp. 46, 93, note 121 (as Adriaen Isenbrant);
F. Lammertse, *Van Eyck to Bruegel, 1400-1550: Dutch and Flemish Painting in the collection of the Museum Boymans-van Beuningen*, Rotterdam 1994, p. 233, reproduced p. 232 (as attributed to Adriaen Isenbrant);
T. Cahill, "Flight Patterns," in *Berkshire Living*, March-April 2006, pp. 34-35 (as Adriaen Isenbrant).

\$ 150,000-200,000

€121,000-161,000 £106,000-141,000



19



Fig. 1 *Life of the Virgin* by Albrecht Dürer © The Trustees of the British Museum.

This fascinating panel is a remarkable example of Netherlandish landscape painting, a distinct genre that arose in the first half of the 16th century. Rendered from a birds-eye perspective with a close attention to detail, the work encourages an exploration of every last corner of its impressive vista, from the dense group of trees in the right foreground to the soft, blue-toned horizon in the distance. Beyond a rocky foreground, across which travels the Holy Family, unfolds a vast and lush landscape of hills and pastures, mountains and valleys, peaceful rivers and seas, as well as quiet villages and fortified cities.

In addition to the figures in the foreground, which are based on Albrecht Dürer's woodcut from his *Life of the Virgin* series (fig. 1), other references to the biblical story of the Flight into Egypt are woven throughout the varied topography. In the middle of the panel appear King Herod and his soldiers between a bridge and a golden wheat field. This tiny detail is a reference to the miracle in which a wheat field grew overnight after the Holy Family passed through, so that when a pursuant Herod arrived the next day inquiring after the traveling group, the farmer could truthfully claim they had passed at the time of last sowing. In the right foreground, a statue appears in a bowed position on its pedestal, alluding to the pagan idols that fell to the ground when the Holy Family entered Egypt.

Scholars once ascribed the present work to Joachim Patinir, one of the founding fathers of Netherlandish landscape painting, while others believed it to be a collaboration between Patinir and Adriaen Isenbrant, himself a leading figure of the

Northern Renaissance in Bruges and active in the first half of the 16th century. More recently, however, this panel has been more firmly placed within the group of works given to Isenbrant. Peter van den Brink gives this work entirely to Isenbrant, though other scholars, including Till-Holger Borchert and Dr. Max Martens, have suggested a possible collaboration between Isenbrant and a contemporary landscape specialist, a common practice in the workshops of Bruges during Isenbrant's lifetime.

Although not much is known of Isenbrant's biography, archival evidence provides color to this elusive artist's life and professional career. In 1510, Isenbrant became a free-master in Bruges, where he would remain for nearly the entirety of his career, which spanned over four decades. He married twice, held the position of *vinder* (juror) to the guild's dean nine times, assisted with the festival decorations in celebration of the Triumphal Entry of Charles V into Bruges in 1520, was influenced by the works of Gerard David, and was a contemporary of Ambrosius Benson. He ran a successful workshop in Bruges, which was home to a thriving art market during his lifetime, and he produced works for both private clients and the open market. In 1511, the artist's guild in Bruges lifted restrictions that had previously prevented members from freely selling in both their shops and on the free market.¹ This fortuitous shift allowed for a more prodigious output for artists, including Isenbrant, whose paintings found their way onto the open markets of Bruges and Antwerp, perhaps with the assistance of Marc Bonnet, who was a dealer active in both cities.



Fig. 2 Adriaen Isenbrant, *The Life of the Virgin*. Oil on wood. The Metropolitan Museum of Art, New York.

Following earlier efforts of nineteenth century art historians such as Gustav Waagen, Eberhard von Bodenhausen was one of the first art historians to isolate a group of about thirty works by Isenbrant and his workshop in 1905. This group was further refined and expanded to over one hundred and fifty panels by Max Friedlander in the 1930s and then again in the 1970s. Over the years, Friedlander was unsure if the Isenbrant group should be assigned instead to a contemporary Bruges painter called Albert Cornelisz., and at least one latter-day art historian, Lorne Campbell, has argued for this identification. In her 1995 article, Jean C. Wilson proposed that the group of paintings given to Isenbrant may be comprised by examples from a circle of artists working closely together in Bruges and suggested that the group be examined on the basis of stylistic analysis.² More recently, however, Till-Holger Borchert, discussed how the varied nature of the works ascribed to Isenbrant is due in part to his practice of absorbing other artist's pictorial schemes, the involvement of his workshop, and his collaboration with other artists of the period.³

Around five hundred paintings currently comprise Adriaen Isenbrant's impressive body of work. Even though there are no signed or monogrammed works by the artist, the stylistic identity of the group of works given to him is consistent and readily recognized. His works are characterized by a palette of strong colors, smooth yet lively surfaces, intense modelling, delicate curves, and a close attention to detail. His landscapes are notable for their high horizon lines, which allow for a larger stage on which to depict the natural world, an understanding of spatial recession, and lush foliage. Comparisons can be drawn

between the figures of the present painting and those found in Isenbrant's small *Life of the Virgin* triptych in the Metropolitan Museum of Art, New York (fig. 2), particularly those figures in the right wing of the triptych, which also depicts the Flight into Egypt, a theme that Isenbrant returned to repeatedly throughout his career. Iterations of this biblical story appear in various formats by the artist, either as small devotional works, wings to altarpieces, or small vignettes within a larger landscape, as is the case in the present work.

Infrared reflectography (IRR) images of the present panel reveal small changes made to the figures and to the carefully arranged composition (fig. 3, see next page). It also unveils a distinct and lively underdrawing that moves freely across the entire work, possibly suggesting the hand of just one artist rather than two, an opinion supported by Peter van den Brink. The IRR imaging also helps link this painting to another in the Isenbrant group, for it is consistent with the underdrawing found in the landscape of the *Crucifixion* triptych attributed to Isenbrant in the Art Museum of Estonia (Niguliste Museum) Tallinn, Estonia.

We are grateful to Till Holger-Borchert, Dr. Max Martens, and Peter van den Brink for their assistance in cataloguing the present lot.

1. See M. Ainsworth, *Gerard David: Purity of Vision in an Age of Transition*, New York 1998, p. 277.

2. See J. Wilson, "Adriaen Isenbrant and the Problem of his Oeuvre" *Oud Holland*, vol. 109, 1995, p. 12.

3. See T.-H. Borchert, in *Bruges and the Renaissance: Memling to Pourbus*, Ludion 1998, pp. 120-122.

Fig. 3 Infrared Reflectography of the present lot







20



20

20

PROPERTY FROM A PRIVATE COLLECTION

DANUBE SCHOOL, CIRCA 1520

Two wings from an altarpiece:
The Martyrdom of Saint Catherine;
The Martyrdom of Saint Barbara

a pair, both oil on fir panel
the former: 58¼ by 26⅜ in.; 148 by 67 cm.;
the latter: 58¼ by 25¾ in.; 148 by 65.5 cm.
(2)

PROVENANCE

Anonymous sale ("The Property of a Gentleman"), London, Sotheby's, 28 October 2010, lot 2;

There acquired by the present owner.

When this captivating pair of panels appeared at auction in 2010, Dr. Ludwig Meyer suggested they were completed by an artist from the Danube School and would originally have flanked a carved wooden shrine. He noted that the composition of the *Martyrdom of Saint Barbara* derives in broad outline and disposition from the principal figures of Lucas Cranach the Elder's woodcut of the same subject (Bartsch 70), which dates to circa 1509. The author of the present panels, however, has adapted Cranach's composition to the taller and narrower format of an altarpiece wing. Dr. Meyer further compared the style of the present pair, particularly in the strong modelling of the figures, to two other panels of circa 1515 depicting the *Martyrdom of Saint Lawrence* (Sankt Lorenzkirche, Berching, Oberpfalz), although he recognized that the two pairs were not from the same hand.

A fascinating element appears on the reverse of each panel, for both bear indications that sculptures once decorated their gilded surfaces. Even from the ghostly outlines that remain, one certainly seems to have been St. Francis receiving the stigmata, while the other could be Saint John the Baptist with his arm raised to hold a lamb.

Dendrochronological analysis of the fir panel undertaken by Dr. Peter Klein upholds an early dating for this pair of panels. His report, which is available upon request, suggests an earliest possible creation date of 1502 upwards.

\$ 35,000-40,000
€28,100-32,100 £24,700-28,200



21

21

ANTWERP SCHOOL, 16TH CENTURY

A Triptych:

Central Panel: The Adoration of the
Magi;

Left Panel: The Nativity;

Right Panel: The Flight into Egypt

oil on panel, shaped tops

central panel: 25¼ by 16¾ in.; 64 by 42.4 cm.

wings (each): 25¼ by 7 in.; 64 by 17.7 cm.

PROVENANCE

John C. Myers;

Acquired by the present owner, 2014.

\$ 20,000-30,000

€16,100-24,100 £14,100-21,200



22

22

NORTHERN NETHERLANDISH SCHOOL, CIRCA 1560

Portrait of a woman, three-quarter length, in a
black dress with fur trimmed sleeves

inscribed upper right: *Aetatis.../ Anº 15...*

oil on panel

37½ by 27¼ in.; 95.3 by 69.2 cm.

PROVENANCE

Anonymous sale, Brussels, 13-14 October 1953, lot 130;

Anonymous sale, Brussels, Servarts Beaux-Arts, 16 May 2006,
lot 309.

\$ 20,000-30,000

€16,100-24,100 £14,100-21,200

A record at the Rijksbureau Kunsthistorische Documentatie (RKD) notes that the present painting was shown on 3 March 1941 to Dr. Max Friedländer, who described it as 'a wonderful and good work of a Dutch Master from the 1550's'.¹ Although Dr. Friedländer notes that he was shown the painting by Dr. Vitale Bloch, there is no record of the work in Dr. Bloch's personal papers in the Stichting Nederlandsch Kunstbezit (SKD).

1. As translated: *Das umstehend photographierte / Bild ist ein vortreffliches u. gut / erhaltenes Werk eines holländi- / schen Meisters aus der Zeit um 1550 - Dr. Max J. Friedländer / Den Haag, 4. III. 4i.*



23

23

JACOB GILLIG

Utrecht circa 1636 - 1701

Still life of fish and a cat, with a copper basin

signed and dated upper right: *Jacob . Gillig . fecit / A° 1672*

oil on canvas

28½ by 22½ in.; 72.4 by 57.2 cm.

PROVENANCE

Edward Booth, Esq.;

His deceased sale, London, Sotheby's, 15 July 1936, lot 76 (to Polak);

Visser collection, The Hague;

With Han Jüngeling, the Hague, by 1956;

Anonymous sale, London, Sotheby's, 27 July 1966, lot 159 (to Vangelisti);

Private collection, Rome.

EXHIBITED

Delft, Het Prinsenhof, *Oude Kunst en Antiekbeurs*, 1957.

The Dutch artist Jacob Gillig served as a tradesman and the warden of Utrecht's prison before becoming painter who specialized in fish still lifes in the early 1660s. In addition to the fish market located near the prison, the artist's career change was likely inspired by the advice he received from fellow artist Willem Ormea as well as his marriage to a woman from the Willaerts family. Beautifully signed and dated 1672, the present work appears to be one of the only in which the Gillig has included a cat.

We are grateful to Fred G. Meijer for endorsing the attribution on the basis of images and for his assistance in cataloguing the present lot.

\$ 10,000-15,000

€8,100-12,100 £7,100-10,600

MASTER OF THE OSSERVANZA, POSSIBLY THE THE YOUNG SANO DI PIETRO

Active in Siena during the second quarter of the 15th century

The Virgin

tempera and silver on panel
8⅞ by 9 in.; 21.3 by 23 cm.

PROVENANCE

Art Market, Monaco;
Where acquired by the present owner.

\$ 100,000-150,000
€80,500-121,000 £70,500-106,000

This extremely refined yet highly emotive figure of *The Virgin* once formed part of an altarpiece *predella*, flanking an image of the *Crucifixion* or *Pieta* in the center, with a depiction of *Saint John the Evangelist* at the left. Its author, The Master of the Osservanza, has been described as 'unquestionably one of the outstanding Siennese artists of the second quarter of the fifteenth century'.¹ The name of the painter derives from a triptych in the Basilica of the Osservanza outside Siena.² The triptych, which was painted for San Maurizio, Siena, has on it an inscription and a date of 1436, which refers to the date of the chapel's foundation rather than the year it was painted. Roberto Longhi and Alberto Graziani were the first to group together works by the Master, drawing together paintings formerly given to Sassetta and Sano di Pietro, among others.³ The artist has variously been identified as Sassetta (by Pope-Hennessy, Cavalcaselle and initially Berenson); as the young Sano di Pietro (by Brandi, Berenson, Boskovits and more recently De Marchi);⁴ and least convincingly of all as Francesco di Bartolomeo Alfei.⁵ Graziani's rather tentative proposition that the Master of the Osservanza might be identified with Ludovico (Vico) di Luca, a documented assistant of Sassetta, was seen as the most likely hypothesis until recently.⁶ In 2011, however, documentary evidence relating to an altarpiece of the *Nativity of the Virgin* at Asciano was published by Maria Falcone identifying its creator – the Master of the Osservanza – as the young Sano di Pietro.⁷

While a complete reconstruction of the original polyptych for which this panel was created remains elusive, two works from the same *predella* have been identified: the aforementioned *Saint John the Evangelist* (sold in these rooms this past January 2018 for \$975,000; fig. 1), and a slightly wider (21.6 by 36.5 cm) panel depicting *Saint Donatus of Arezzo encountering and taming the Dragon* (sold Christie's London, 23 June 1967, Lot 69). In each of these works, along with others by the artist from the 1450's, the halos are patterned using punched dots to create a repeated oval-shaped design. Their upper and lower edges are gilded in oxidized silver, tooled with a row of round hole punches.

An entry written by Andrea De Marchi endorsing the attribution to the Master of the Osservanza accompanies this work.

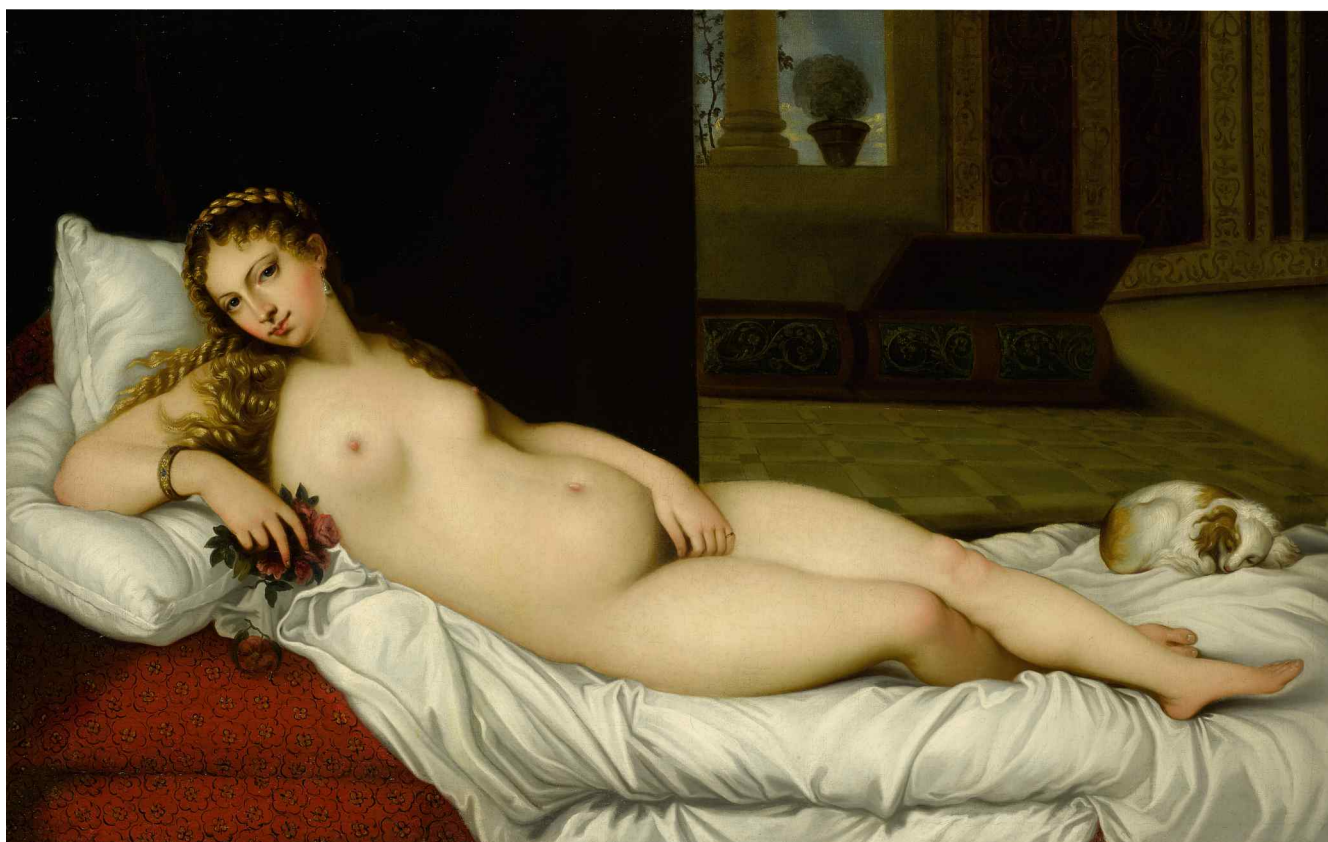
1. K. Christiansen in *Painting in Renaissance Siena 1420–1500*, exhibition catalogue, New York, Metropolitan Museum of Art, 20 December 1988 – 19 March 1989, p. 99.
2. Reproduced in C. Alessi and P. Scapecchi, 'Il Maestro dell'Osservanza: Sano di Pietro o Francesco di Bartolomeo?', *Prospettiva*, vol. 42, 1985, p. 18, fig. 9, and a detail on p. 24, fig. 16. The *predella* is in the Pinacoteca Nazionale, Siena.
3. R. Longhi, 'Fatti di Masolino e di Masaccio', in *La Critica d'Arte*, vol. 5, nos 3–4, 1940, pp. 188–89.
4. C. Brandi, *Quattrocentisti senesi*, Milan 1949, pp. 69–87.
5. Alessi and Scapecchi 1985, pp. 13–37; Alessi and Scapecchi substantially postdate his activity.
6. Graziani 1948, pp. 75–88. Christiansen tentatively agreed with the identification put forward by Graziani, seeing it as the most likely solution (see Christiansen in New York 1988–89, p. 100) but Machtelt Israëls has more recently noted that Vico is an unlikely candidate on the basis of documentary evidence (see M. Israëls, *Sassetta's Madonna della Neve. An Image of Patronage*, Leiden 2003, p. 29, note 75).
7. M. Falcone, 'La giovinezza dorata di Sano di Pietro: un nuovo documento per la *Natività della Vergine* di Asciano', in *Prospettiva*, 138.2010, 2011, pp. 28–48.



Fig. 1 Master of the Osservanza, *Saint John*, tempera and silver on panel, 8⅞ by 9 in.; 21.3 by 23 cm. Sothebys New York: 1 February, 2018.



24



25

25

PROPERTY FROM A PRIVATE COLLECTION

AFTER TIZIANO VECELLIO, CALLED TITIAN

Venus of Urbino

oil on canvas

canvas: 42½ by 66⅞ in.; 108 by 168 cm.

framed: 53½ by 77½ in.; 135.9 by 196.9 cm.

PROVENANCE

Anonymous sale ("Property of a Gentleman"), London,
Sotheby's, 28 October 2010, lot 80;
There acquired by the present collector.

This painting is a 19th-century copy after Titian's original,
now in the Galleria degli Uffizi, Florence (see H. Wethey, *The
Complete Paintings of Titian*, vol. III, London 1975, pp. 203-4,
cat. no. 54, reproduced plates 72 and 73).

\$ 20,000-30,000

€16,100-24,100 £14,100-21,200



26

26

PROPERTY FROM A PRIVATE COLLECTION, CANADA

WORKSHOP OF RIDOLFO GHIRLANDAIO

Florence 1483 - 1561

The Adoration

oil on canvas
46 by 49½ in.; 116.8 cm by 125.7 cm.

\$ 20,000-30,000
€16,100-24,100 £14,100-21,200

PROVENANCE

Anonymous sale, London, Christie's, 11 February 1949, lot 96 (as "Ghirlandaio");
With Colnaghi, London (as Ridolfo Ghirlandaio);
Private collection, Canada (by circa 1956);
Thence by descent.

This delightful composition relates to Ridolfo's Ghirlandaio's *Adoration* in The State Hermitage Museum in Saint Petersburg,¹ and was likely executed by the artist's prolific workshop.

1. Inv. no. Г3-89, oil on canvas (transferred from panel), 171 by 174 cm.



27

ATTRIBUTED TO ANTONIO TEMPESTA

Florence 1555 - 1630 Rome

A siege

oil on pietra paesina, laid down on slate
8¼ by 29½ in.; 21 by 74 cm.

\$ 20,000-30,000

€16,100-24,100 £14,100-21,200



27

JACOPO DEL CASENTINO

Pratovecchio or Arezzo 1297 - 1349/58 Pratovecchio

Madonna and Child enthroned with saints and angels

tempera on panel, gold ground, pointed top, in an engaged frame

overall: 16¾ by 9¼ in.; 42.4 by 23.7 cm.

painted surface: 14 by 7½ in.; 35.5 by 18.8 cm.

PROVENANCE

Private collection, France;

By whom anonymously sold, London, Sotheby's, 10 July 2008, lot 118.

\$ 150,000-250,000

€121,000-201,000 £106,000-177,000

This gracefully rendered panel likely dates to the 1330s and is characteristic of the refined works of Jacopo del Casentino, an attribution independently endorsed by both Luciano Bellosi and Miklós Boskovits. Surrounding the Madonna and Child seated on an elaborate throne are four saints—John the Baptist, Peter, Francis, and possibly Augustine—and eight angels. The work is enlivened with a vivid palette set against a gold background, and it clearly reflects the prevailing movement of Florentine artists of the period away from the monumentality of Giotto's style and towards a more "miniaturist tendency," a feature that defines much of Jacopo's known corpus. The present work abounds with small and delightful details, from the small star on the Madonna's cloak, to the way St. John the Baptist's right foot slightly curls over the edge of the stone ledge upon which he stands, to the small piece of coral around the Christ Child's neck, thought to be an effective antidote for childhood illness during medieval times. One particularly charming element, though, is way the Child, holding the collar of his mother with one hand, turns his body towards an angel on his left to receive an offering of a bouquet of flowers.

The present work would have once formed the central panel of a small portable triptych meant for private devotion, types of which were particularly popular in Florence in the 1320s and 1330s, and indeed marks from the original hinges for the wings are still visible on the reverse. Its domestic use is further confirmed by a small damage caused by a votive candle at the bottom edge of the painting, restored with *tratteggio* technique, and the reverse, which is painted to resemble porphyry and thus meant to be visible (fig. 1). An idea of what the original triptych may have looked like can be inferred in comparing the present work to Jacopo's triptych sold at Sotheby's, London, 7 December 2011, lot 1 for £217,250 (fig. 2). The symmetrical arrangement of the present composition, particularly in the positioning of figures, also calls to the mind the ex-Bondy triptych sold in New York, Christie's, 11 January 1995, lot 119, for \$426,000.¹

continued



The reverse of the present panel





Fig. 1 Jacopo del Casentino, a portable tabernacle, tempera on panel, gold ground.

Jacopo del Casentino was born in Arezzo and active in Florence in the first half of the fourteenth century. Although little is known of the exact details of his life, his reputation amongst his peers is reflected by the fact that he was elected as the first *consigliere* of the newly founded Painters' Guild, the Compagnia di San Luca, in 1339. Vasari devoted a chapter of his *Lives* to Jacopo, but mistakenly claimed that he was a member of the Landini family as well as a pupil of Taddeo Gaddi. The only evidence as to the origins of his name, de Casentino, appears on his one and only signed work, *The Cagnola Triptych*, a portable tabernacle today in the Uffizi in Florence in which one finds a close echo of the rendering of the long figures and the shape of the step in the present work.² In 1923, Richard Offner established a more concrete examination of the artist's oeuvre which he returned to in the decades to

follow,³ but any chronology for Jacopo's work still remains uncertain, for only two of his surviving works are dated. These are a *Presentation in the Temple* in the Nelson-Atkins Museum, Kansas City, which is dated to 1330 on its frame, and a damaged *Madonna and Child* dated 1342 in the church of Santa Maria in Crespino sul Lamone.⁴

1. See B. Berenson, *Italian Pictures of the Renaissance: The Florentine School*, vol. I, London 1963, p. 102, reproduced plate 110.

2. Inv. no. 9258, See L. Bellosi, in *Gli Uffizi. Catalogo Generale*, Florence 1979, p. 319 and B. Berenson, *ibid.*, plate 102.

3. See R. Offner, "Jacopo del Casentino: Integrazione della sua opera," in *Bollettino d'arte*, vol. III, pp. 1923-1924, pp. 264-282. See also, R. Offner, *The Fourteenth Century*, Florence 1987, vol. II, pp. 381-551.

4. For the former, see Berenson, *ibid.*, plate 103; for the latter see M. Boskovits, *The Fourteenth Century: The Painters of the Miniaturist Tendency*, Florence 1984, p. 314, reproduced plates CXXXIX and CXL.



PROPERTY SOLD BY THE ART INSTITUTE OF CHICAGO

LOTS 29–31



29

29

PROPERTY SOLD BY THE ART INSTITUTE OF
CHICAGO

STUDIO OF CORNEILLE DE LYON

Portrait of Jean d'Albon, Seigneur de
Saint André (1472–1549)

oil on panel, unframed
7⁷/₈ by 6¹/₄ in.; 20 by 15.9 cm.

PROVENANCE

James P. Labey, London, 1931;
Frederick T. Haskell, Chicago;
By whom given to the Art Institute of Chicago
in 1940 (inv. no. 40-1144).

LITERATURE

Art Institute of Chicago Catalogue, Chicago 1961;
E. J. Sullivan, ed., *The Taft Museum European
and American Paintings*, New York 1995, p. 136,
under cat. no. 1962.5;
A. Dubois de Groer, *Corneille de La Haye
dit Corneille de Lyon*, Paris 1996, p. 142,
cat. no. 33 C;
*Icons of Splendour: A Catalogue of Early
Portraiture*, The Weiss Gallery, exhibition
catalogue, London 2004, under cat. no. 1.

Dubois de Groer lists at least ten versions of
this portrait, the best of which she identifies
as the picture at Chatsworth.¹ Many of the
versions are now at museums, including the
Musée du Louvre, the Metropolitan Museum
of Art, The Taft Museum in Cincinnati, and the
Virginia Museum of Fine Arts.

Although Netherlandish by birth, Corneille
de la Haye, later Corneille de Lyon, spent his
working life in France, first as court painter to
Queen Eleanor, second wife of François I, and
later to Henri II, who appointed him *Peintre
du Roi* in 1548. Corneille's great concern was
the rendering of a lifelike and well-observed
expression in his sitters. Almost without
exception his portraits follow a set pattern;
the sitter is presented bust- or half-length, in
three-quarter pose against a usually green
background, the concentration always on the
facial features with the costume and arms
usually, although not always, less minutely
expressed.

1. See A. Dubois de Groer, under *Literature*, p. 138, cat. no. 33,
reproduced p. 140.

\$ 10,000-15,000
€8,100-12,100 £7,100-10,600

PROPERTY SOLD BY THE ART INSTITUTE OF CHICAGO

LUIS DE MORALES AND WORKSHOP

Badajoz (?) circa 1520-1586 (?)

Pietà

oil on panel, unframed
26³/₁₆ by 19¹/₈ in.; 66.5 by 48.5 cm.

PROVENANCE

Dr. John E. Stillwell, New York, by 1927;
His sale, New York, Anderson Galleries, 1-3
December 1927, lot 480, to Harding for \$2,200;
George F. Harding, Jr. (d. 1939), Chicago;
Bequeathed to the George F. Harding Museum,
Chicago;
Ownership transferred to the Art Institute of
Chicago, 1982;
Accessioned 1983 (George F. Harding Collection,
acc.no. 1983.371).

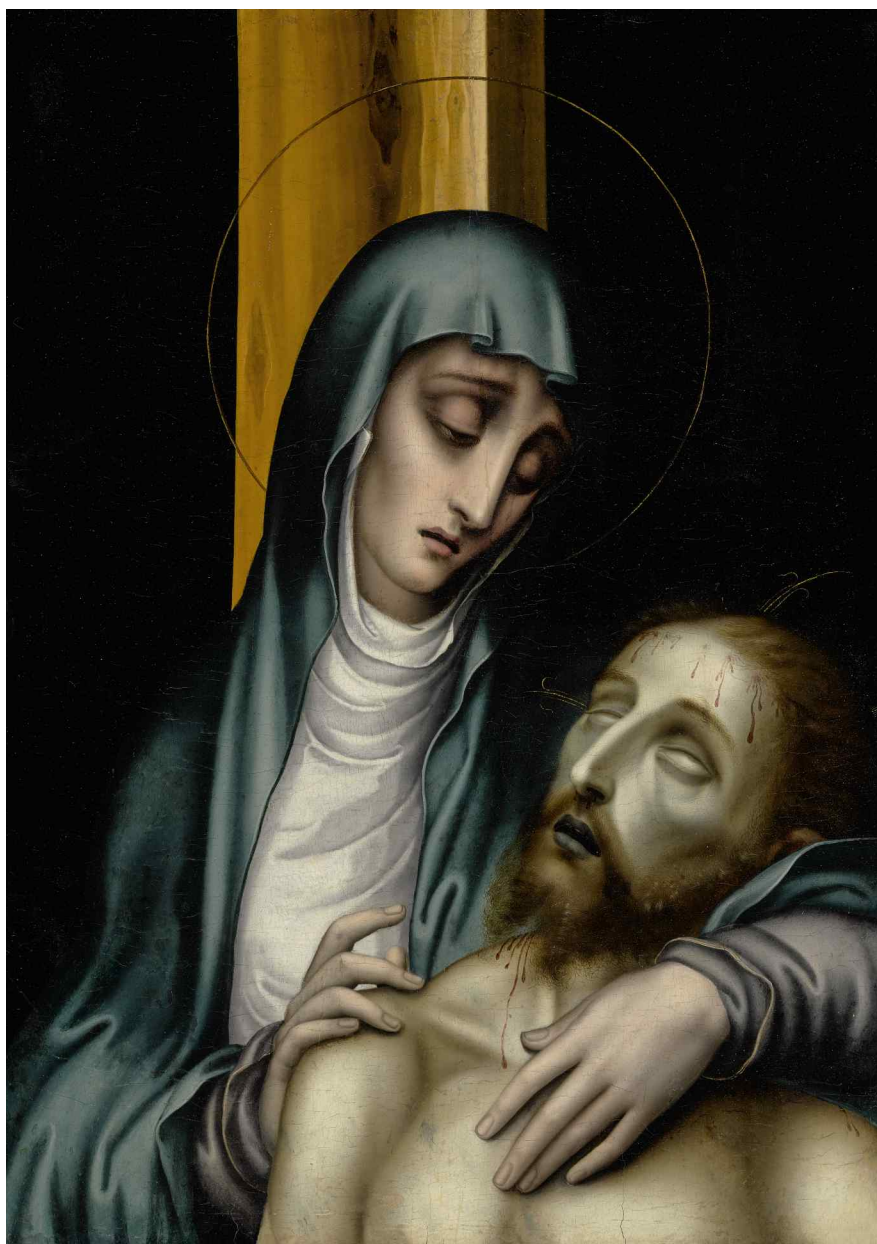
EXHIBITED

San Diego, Fine Arts Gallery of San Diego, *Old
Master Spanish Paintings*, 1933 (no catalogue);
Chicago, Art Institute of Chicago, *Catalogue of a
Century of Progress, Exhibition of Paintings and
Sculpture Lent from American Museums*, 1 June -
1 November 1933, no. 180;
Brooklyn, Brooklyn Museum, *Exhibition of
Spanish Painting*, 4 - 31 October 1935, no. 45;
St. Paul, Minnesota, St. Paul Art Center, *The Age
of Belief: an exhibition of religious art from the
Harding Museum Collections*, 1966-67, no. 2.

LITERATURE

J. A. Gaya Nuño, *La pintura española fuera de
España*, Madrid 1958, p. 238, cat. no. 1824 (as by
Morales);
I. Bäcksbacka, *Luis de Morales*, trans. L.-I.
Ringbom, Helsinki 1962, p. 197, cat. no. 60 (listed
under studio works and copies);
R.G. Mann in M. Wolff et al., *Northern European
and Spanish Paintings before 1600 in the Art
Institute of Chicago*, Chicago 2008, pp. 95-99,
reproduced.

This *Pietà* is a fine example of Morales's
devotional images of the grieving Virgin Mary for
which he was so justly famous. In his *Arte de la
pintura*, the artist and writer Francesco Pacheco
(1564-1644) wrote that Morales's depictions of
this subject were so poignant that they "could
move stones to devotion."¹ The Virgin gently
cradles the dead Christ in her arms, gazing down
at him mournfully. Christ is painted in ashen
hues, with the whites of his upturned eyes barely
visible through the narrow slits of his eyelids.
Though he no longer wears the crown of thorns,
blood still drips from the wounds on his forehead.
The starkness of the composition, with the two
figures dominating the picture plane, creates a
powerful image and one that Morales painted in
numerous variations to meet the demands of his
clientele. Morales's style reflects an awareness



30

of both the Northern and Italian schools, with
his use of Leonardesque *sfumato* effects and a
composition based on Netherlandish prototypes.

Stylistically, the Art Institute panel appears to fit
in with works produced late in Morales's career,
circa 1578-1585. The intense expressiveness
achieved by omitting any extraneous elements
is comparable to that of other such late works
as *Ecce Homo* (Gonzalo Albarrán, Badajoz)
and *Saint Jerome* (Badajoz Cathedral), and the
handling of the anatomy is more simplified than in
the previous decades.²

1. See R.G. Mann, in M. Wolff, ed., *Northern European and
Spanish Paintings before 1600 in the Art Institute of Chicago*,
New Haven and London, 2008, p. 97 and p. 99, note 8.

2. *Op.cit.*, p. 99.

\$ 20,000-30,000
€16,100-24,100 £14,100-21,200

PROPERTY SOLD BY THE ART INSTITUTE OF CHICAGO

VINCENZO CATENA

Venice (?) circa 1470/80 - 1531 Venice

The Madonna and Child with a female Saint before a parapet, a landscape beyond

signed or inscribed on the ledge below the book: *Viz[e]nzius [ch?]aena pinxit*

tempera and oil on poplar panel, unframed
25 $\frac{7}{8}$ by 33 $\frac{1}{2}$ in.; 65.7 by 85 cm.

PROVENANCE

Private collection, England;
With John Levy Galleries, New York, November 1927;
There acquired by Chester D. Tripp, Chicago and London, in 1929;
By whom gifted to The Art Institute of Chicago in 1964 (inv. no. 1964.1169).

LITERATURE

Art News, 1927, XXVI, no. 5, reproduced p. 7;
The Art Institute of Chicago, *Annual Report 1964-65*, Chicago, 1965;
J. Maxon, *The Art Institute of Chicago*, London, 1970, p. 251;
B.B. Fredericksen and F. Zeri, *Census of Pre-Nineteenth-Century Italian Paintings in North American Public Collections*, Cambridge, Massachusetts 1972, pp. 49, 327, 571;
Chicago Tribune Magazine, 22 December 1974, reproduced on the cover;
F. Heinemann, *Giovanni Bellini e i Belliniani*, Hildesheim, 1991, III, p. 6, no. 43x and p. 107 (as Vincenzo di Girolamo);
C. Lloyd, *Italian Paintings before 1600 in The Art Institute of Chicago: A Collection*, Chicago, 1993, pp. 62-64, reproduced p. 63;
A. Tempestini, "La 'Sacra Conversazione' nella pittura veneta dal 1500 al 1516" in *La pittura nel Veneto: Il Cinquecento*, Milan, 1999, III, p. 941, figs. 1007, 1008.

\$ 30,000-50,000

€24,100-40,100 £21,200-35,300

An early work by the Venetian artist Vincenzo Catena, this panel has been consistently dated by scholars to 1500-1510. The influence of Bellini is evident throughout the work, particularly in the use of the parapet separating the figures from the viewer and the size and weight of the figures, accentuated by the stiff fabrics of their voluminous drapery.

A second version of the painting was sold at Christie's London, 5 July 2011.¹ Though the composition of the figures is nearly identical, the two panels differ in the coloring of the robes on both the Madonna and the female saint, the details in the landscape, and the addition of the ledge with the book in the present picture.

1. Oil on panel, 24 5/8 by 33 1/2 cm., sold Christie's London, 5 July 2011, lot 60 for £241,250.



31



32

32

STUDIO OF DIEGO RODRÍGUEZ DE SILVA Y VELÁZQUEZ

Seville 1599 - 1660 Madrid

Portrait of King Phillip IV

oil on canvas
24¼ by 22 in.; 61.6 by 55.9 cm.

PROVENANCE

Possibly James Abbott McNeill Whistler (1834-1903);
Arthur Jerome Eddy (1859-1920), Chicago;
Potter Collection.

The present work depicting Philip IV repeats the composition by Velázquez which now hangs in the National Gallery, London (inv. no. NG 745). It also relates to a slightly earlier composition in the Prado (inv. no. P-1185), another bust length portrait of the King. These two works were the last that Velázquez painted of Philip, towards the end of both the King's reign (1621-1665), and Velázquez's career (d. 1660).

Note on *Provenance*:

The present work once formed part of the collection of Arthur Jerome Eddy (1859-1920), an influential Chicago collector who championed Modern art through his daring purchases, most famously at the 1913 Armory Show in New York and Chicago. James Abbott McNeill Whistler, another possible owner of the present work, painted his portrait in 1894, a picture which now hangs in the Art Institute of Chicago (inv. no. 1931.501).

\$ 25,000-35,000
€20,100-28,100 £17,700-24,700



33

33

JUAN PANTOJA DE LA CRUZ

Madrid 1551 - 1608

Portrait of Prince Felipe Emmanuele of Savoy (1586-1605), half-length, wearing the badges of the Orders of the Annunziata and St. Mauricius and Lazarus

signed and dated center left: *pantoja de la Cruz 1604* and with inventory number lower right: 52686

oil on canvas
24 $\frac{7}{8}$ by 18 $\frac{1}{2}$ in.; 63.2 by 46.8 cm.

PROVENANCE

Anonymous sale, London, Sotheby's, 9 July 2009, lot 119;
Where acquired by the present owner.

Felipe Emmanuele of Savoy was the eldest son of Carlo Emmanuele, Duke of Savoy and the Infanta Doña Catalina Micaela of Austria, daughter of King Philip II of Spain. Felipe Emmanuele died unmarried in 1605, just prior to his 19th birthday. With his death his younger brother Vittorio Amadeo succeeded his father as Duke of Savoy in 1630, having married Princess Christina (1606-1663), daughter of King Henry IV of France, on 10th February 1619. There is a three-quarter length portrait of Felipe Emmanuele in the Museo de Bellas Artes, Bilbao.¹

1. See M. Kusche, *Juan Pantoja de la Cruz y sus seguidores*, Madrid 2007, p. 162, reproduced fig. 118).

\$ 30,000-50,000
€24,100-40,100 £21,200-35,300



34

34

ATTRIBUTED TO ANGELO CAROSELLI

Rome 1585 - 1652

The Holy Family

oil on canvas
23⁵/₈ by 17⁷/₈ in.; 60 by 45.4 cm.

\$ 10,000-15,000
€8,100-12,100 £7,100-10,600

The composition of the *Holy Family* is similar in style to other works by Angelo Caroselli. The facial type of the Virgin is remarkably consistent with Caroselli's *Madonna and Child with Saint Anne* (Art Market, London).¹ They both present the same soft features in profile, such as the eyes gently looking downwards and the slimmed, round nose. Along with the depiction of the Madonna, the representation of the child also resembles that of other works by the artist like the tondo that is in the collezione Banca Nazionale del Lavoro Gruppo BNP Paribas, Rome (inv. no. 09648).² Both works show the child in an endearing gesture as he subtly reaches towards the Madonna's face. While the present painting has the child caressing her cheek, the tondo has the child curiously touching her veil.

1. See M. Rossetti, *Angelo Caroselli (1585-1652), pittore romano: copista, pasticheur, restauratore, conoscitore*, Rome 2015, reproduced p. 460, cat. no. 9.

2. See M. Rossetti, *Angelo Caroselli (1585-1652), pittore romano: copista, pasticheur, restauratore, conoscitore*, Rome 2015, reproduced p. 66, fig. 8, p. 459, cat. no. 8.



35

35

FOLLOWER OF FRANCISCO DE ZURBARÁN

Saints Agatha, Lucy and Apollonia

oil on canvas
57 by 52¼ in.; 145 by 134 cm.

PROVENANCE

Anonymous sale, London, Sotheby's, 30 October 1985, lot 40.

\$ 25,000-35,000

€20,100-28,100 £17,700-24,700

IN THE LIGHT OF

CARAVAGGIO

STILL LIVES FROM A PRIVATE COLLECTION
SOLD WITHOUT RESERVE

LOTS 36–59

Imagine a painting so fragrant, juicy, and mouth-wateringly seductive that it fully embraces all the senses. The arrangement and rendering of the foodstuffs is highly naturalistic: apples sit alongside gleaming grapes, splitting pomegranates nestle by cushiony figs, all poised in a delicate dish, perhaps alongside a burst of flowers in full bloom, against a sumptuous brocade or atop a Turkish carpet. Everything is placed close to the front of the picture plane and a delicate Italian light softens the edges of the forms; look closer and you will find brushwork so fine as to be virtually invisible, or the hand of the artist in full bravura mode, creating dazzling textures you long to touch. This is utter painterly confidence: not only in the technical mastery and the subtle geometric cohesion but also in the honest presentation of the simplest things as the most remarkable subjects, worthy of paint, canvas, and admiration.

As in Holland and Flanders, Spain, and France, the great age of still life painting in Italy occurred during the seventeenth century, the era we now call the Baroque. Of these different schools, the Dutch, Flemish, and Spanish masters of still life have long been justly celebrated. But by contrast, the Italian tradition of *natura morta* (also sometimes referred to as *natura in posa*, “nature suspended”, or *oggetti di fermo* “still objects”) is less familiar. In the Renaissance, Giorgio Vasari consigned the genre to the lowest rungs in the hierarchy of the arts, as its execution was believed to rely less on divinely appointed genius than upon observation, science, and craftsmanship, on artisanal rather than artistic talent. In later centuries, the works met with the same disparagement. The painter Salvator Rosa poked fun at contemporaries:

*Spending all day painting pumpkins and hams/
Copper pans, frying pans, pots, and carpets/
Birds, fish, vegetables and flowers and fruits/And
do those pushing fellows still presume/that they
are real painters?*

In the eighteenth century, Sir Joshua Reynolds, president of the Royal Academy, dismissed still lifes as the least worthy type of painting, stating “leave the

meaner artist servilely to suppose that those are the best pictures, which are most likely to deceive the spectator.”

Around the same time, the encyclopedist Diderot noted “I am not unaware that the models of Chardin, those inanimate entities which he imitates, change neither place, nor color, nor shape...Chardin’s kind of painting is the easiest.” Even in the last century, in Walter Friedländer’s major tome of 1947, *Landscape, Portrait, Still Life*, the author devoted only eight pages to the genre. He acknowledged that a new appreciation of the genre was blossoming but was puzzled by it:

*The thoughtful art lover...may find it astonishing
that a lemon, a herring, a wine-glass can be
regarded as objects worth painting in themselves.
When and how did it happen? What change
of aesthetic sense, of outlook, indeed of
social conditions must have come about that
production and demand turned to reach such
simple, insignificant objects?*

Although the independent still life painting emerged around 1600 in Italy with Caravaggio’s famous basket of fruit (Pinacoteca Ambrosiana, Milan, fig. 1) and in the North with Jan Brueghel the Elder’s bouquets of

flowers, still life paintings can be found in the Mediterranean basin in the classical world. In the fourth century in Greece, Pliny the Elder wrote of foodstuffs, flowers, and illusionistic trompe l’oeil paintings, the most famous by Piraikos, and the illusions of Xeuxis, whose paintings of grapes were so convincingly lifelike that they fooled unsuspecting

birds, who came to peck at his paintings. The tradition continued in ancient Rome, especially in mosaics and wall paintings—food, vases of flowers, and skulls being popular subjects. Vitruvius tells us that the images of baskets of fruit are meant to represent *xenia*, the fruit baskets given as house gifts; an especially fine example is the basket of figs in the Villa of Poppea near Pompeii.

As with landscape and portraits, types of paintings that only fully came to the fore as independent genres only in the seventeenth century, the canny, viewer can nonetheless find beautiful still lifes incorporated into other works from earlier centuries. Many images

“Caravaggio said that it cost him as much effort to make a good painting of flowers as of figures.”

VINCENZO GIUSTINIANI, CA. 1620



Fig. 1 Michelangelo Merisi da Caravaggio (1571-1610), *Basket of Fruit*, oil on canvas, 1594-1598 / Pinacoteca Ambrosiana, Milan, Italy / De Agostini Picture Library / Bridgeman Images.

of the Madonna and Child contain vases of luscious flowers associated with the Virgin (especially prevalent in Florence, where a brisk trade in Northern paintings may have inspired local artists to follow this common Northern trope), or, in the case of Carlo Crivelli, his images of succulent fruit and vegetables, from peaches to cucumbers, incorporated into religious images are simply unforgettable. In the fourteenth century, Taddeo Gaddi cleverly included illusionistic niches containing liturgical implements in his frescoes in the Baroncelli Chapel in Santa Croce in Florence. Moreover, in Italy, there was a long tradition of illusionism in wall paintings and intarsia, of creative creating fictive open bookshelves, cabinet doors shown ajar, and so on. Paintings of the scholar Saint Jerome also provided artists with the opportunity to portray a rich array of paraphernalia, from devotional items to, well, office supplies. And, marriage portraits often showed off the bride's dowry, from sumptuous jewels and perfumes to lavish textiles and objects made for use in private devotional practices. Vasari mentions that Giovanni da Udine, a member of Raphael's workshop, kept notebooks of and painted "every natural thing" (*tutte le cose naturali*). Some passages in paintings by Moretto da Brescia like the basin of fruit in the altarpiece in Sant'Andrea in Bergamo of 1540–45, must have served as prototypes for Caravaggio. And mention should be

made of the Bassano, whose genres and allegories contain depictions of every kind of material object, as do many of the precious small works painted by Jacopo Zucchi. Though none survive, Carlo Antonio Procaccini was, according to Cesare Malvasia, apparently an accomplished still life painter and there was hardly a private house in Milan that did not have one, and many were sent to the royal collection in Spain: "fruits and flowers...portrayed so naturally that everyone was charmed by them." It remains something of an open question if Jacopo de'Barbari's 1504 *Partridge, Crossbow Bolts, and Gauntlets* (Alte Pinakothek, Munich, 1504) is the first independent still life, illustrating the passion for hunting and martial pursuits of Frederick the Wise of Saxony, at whose court it was painted.

The north Italian region of Lombardy was perhaps the most significant center for the development of still-life painting in southern Europe. Leonardo da Vinci (1452–1519), who was active in Milan from 1481/83 to about 1500 and again from 1508 to 1513 was critical in the development of the genre—his painstaking study drawings of trees, plants, and fruits, known by his peers and followers, encouraged careful description of the subject from nature, and can be found in his own works, from the food and tableware in his *Last Supper* to the flowers in his *Madonna of the Rocks*. Several sixteenth-century artists native to Lombardy were equally



Fig. 2 Giuseppe Arcimboldo (1527–93), *Summer*, 1563, (oil on canvas) / Kunsthistorisches Museum, Vienna, Austria / Bridgeman Images.

important proponents of still-life painting. The eccentric Giuseppe Arcimboldo (1527?–1593), from Milan, painted whimsical “portrait” heads formed from fruits, vegetables, flowers, fish, and even books. (fig. 2) The Cremonese Vincenzo Campi (1530/35–1591) painted kitchen scenes, which although they included figures focused mainly on a plethora of fruits, fish, and poultry. These scenes have been interpreted as allegories of the seasons, the elements, or the sins of the flesh, but perhaps more importantly, they represent a profound attention to the scientifically correct depiction of natural objects. And of course, in the late sixteenth century, Lombardy produced Caravaggio.

When Caravaggio arrived in Rome in 1591, he spent a period in the atelier of the Cavaliere d'Arpino (1568–1640). Arpino's was in the midst of reviving the Raphael school idiom of framing figural scenes with pendulous festoons of fruits and foliage, and Caravaggio must have learned a great deal about still life through his exposure to these practices. It was moreover in Arpino's studio that Caravaggio painted two portraits including complex still lifes, the *Self Portrait as Bacchus* and the *Boy with a Basket of Fruit*. Both were part of the group of one hundred and five paintings seized on May 4, 1607 by a papal tax collector from Arpino upon orders of Pope Paul V Borghese, the uncle of Cardinal Scipione Borghese; the paintings remain in the Borghese

collection today. Another important ecclesiastical collector of still life paintings was Cardinal Federico Borromeo in Milan. It is not clear if Caravaggio's famous basket was commissioned by Borromeo himself, of it was commissioned by the artist's great patron Cardinal del Monte. The notion of the basket being a modern *xenia* made as a gift for Borromeo from Del Monte is the sort of ingenious commission worthy of Del Monte's learned imagination.

It should be noted that Borromeo also owned works by Fede Galizia, Ambrogio Figino, and Panfilio Nuvolone: the themes of *vanitas*, the fragility of life and worldly goods, and the wonder of God's creation were in keeping with his Counter-Reformation beliefs, while series depicting the Seasons reminded him of the passage of time. In 1607–8, Borromeo invited the northern artists Jan Brueghel and Hendrick van Balen to create a new kind of religious still life, joining garland pictures to images of the Madonna with a Floral Wreath, an example of which is in the Ambrosiana in Milan. On the other hand, Borromeo disdained bloody game pieces, symbolic of the aristocratic prerogative for hunting; regardless, in the 1630s, the northern artist Jan Fyt was working for the aristocratic patrons of Genoa, Venice, and Rome. Willem van Aelst also went to Italy, and many pictures, including ones of dead game, were commissioned from him by the Grand Duke Ferdinand de' Medici, which are now in the Palazzo Pitti. Such pictures must have influenced Italian artists, as indeed would the works of the many northern artists in Rome, who in turn assimilated the *chiaroscuro* of their Italian colleagues.

Many highly skilled practitioners of still-life painting during this period were women, whose gender oftentimes excluded them from painting histories and allegories. With the departure of Caravaggio for Rome, Fede Galizia (1578–1630, fig. 3) came to the fore in Milan, producing compositionally uncomplicated still lifes, often depicting a single type of fruit in a bowl or basket, with a few others arranged at its base, against a dark background and seen from below, but which focus intensely on the realistic rendering of the subject. Some of her works are intriguing allegories of ages of man, showing fruits in various stages of development and decay. Her style seems to have influenced contemporaries including Panfilo Nuvolone (ca. 1578/81–1651), who was also active in Milan. In Florence, Giovanna Garzoni (1600–1670) was court painter to the Medici; her meticulously rendered pictures of fruits, vegetables, and botanical subjects were sought after by influential patrons throughout Italy, including Charles Emanuel II, Duke of Savoy, in Turin, and Cassiano dal Pozzo and Anna Colonna in Rome.

But perhaps the greatest still life painter of the genre in seventeenth-century Italy was the Bergamesque painter Evaristo Baschenis (1617–1677), along with his pupil, Bartolomeo Bettera. From the establishment of his own workshop in 1643, Baschenis dedicated his career to painting still lifes, composed typically of musical instruments, cooking pots, caskets of ivory and ebony, globes and other scientific curiosities, Turkish carpets,



Fig. 3 Fede Galizia, *Still life of peaches, jasmine, and a spray of hyacinth in a metal fruit stand, with tulips and hazelnuts in the hull, all on a stone ledge*, lot 43.

and foodstuffs. The artist combined his own love of music with an interest in perspective and geometry, challenged by the objects' curving forms. His images of silent instruments, sometimes bearing a film of dust, are haunting, and convey a sense of suspended time. Baschenis also developed an intriguing technique whereby he would apply pieces of canvas to his already prepared canvases in order to enhance the illusion of texture in his textiles.

Meanwhile, in Spanish-ruled Naples, Caravaggio's influence encouraged artists to produce dramatic and naturalistic still lifes, with Giovanni Battista Ruoppolo (1629–1693) and Giuseppe Recco (1634–1695, fig. 4) being the main exponents of the genre. The Neapolitan Luis Egidio Meléndez (1716–1780) spent most of his career in Madrid, and his luminous compositions of fruits and vegetables arranged against a plain backdrop were enormously popular. He painted a series of forty-five still lifes for the Palacio Real in Madrid, aiming was to decorate a room with every type of fruit and vegetable that the Spanish climate produced.

There is no particular explanation as to why still life became so popular in the seventeenth century. The growth of naturalism in art combined with the rise of secular humanism (i.e. the move away from theocentric view of the world and the sense of the centrality of man and his power to shape the world), may have fostered

an environment in which paintings could focus on things individuals had crafted, consumed, cultivated, touched, and admired, things that gave them emotional and physical sustenance and pleasure to all the senses: taste, touch, and smell. Growth of empirical science, the generation of knowledge through observation of physical phenomena, the invention of microscope at end of sixteenth century, and the development of *kunst-* and *wunderkammers*, collections of curiosities, ethnographic, botanical, and zoological specimens, rare and precious gems—all of these may be factors in the development of the genre. Moreover, throughout their history, still lifes have been much sought after collectors' and luxury items whose imagery reflects the economic prowess of their owners: exotic wares from the far corners of the earth—spices, Venetian glass, Chinese porcelain, imports from the commercial entrepôts of the North, in Italy, from the East, such as Turkey carpets.

Although still life paintings were made by American artists throughout the nineteenth century (one thinks of the Peales, who in fact had looked to Caravaggio for inspiration), writing about them mainly reflects contemporary European sentiments about the genre lacking invention and imagination, being mechanical rather than mental. The great nineteenth-century collectors—for example Francis Garvan, Henry F. DuPont, and Abby Aldrich Rockefeller—ignored them entirely,



Fig. 4 Giuseppe Recco, *Still life of a bowl of fruit and vase of flowers on a ledge*, lot 46.

as did the great “robber baron” collectors of the early twentieth century. P.A.B. Widener, Andrew Mellon, Henry Clay Frick, and Isabella Gardner, simply had no interest in Italian still lifes. Bernard Berenson, who advised many collectors, had no interest in them, nor did the great art historians Wilhelm Panofsky, Heinrich Wölfflin, and Ernst Gombrich.

It was only really in the 1930s that still life, as with much Baroque painting, sparked the interest, less of American collectors, but rather of a series of museum directors and curators. Perhaps the most remarkable, and indeed one of the earliest, purchases was in 1935 when Samuel H. Kress, whose *Still Life with Fruit and a Carafe of White Wine*, then attributed to Caravaggio, entered America. Such a purchase was very much in keeping with Kress' highly democratic mission to collect Italian paintings of all schools and genres, a notion generally eschewed by his predecessors. The painting went to the National Gallery of Art in Washington in 1941, and is now attributed to the French Caravaggist living in Rome, the Pensionate del Saraceni. Similarly, in 1936, the visionary German director and great connoisseur of the Detroit Institute of Arts, Wilhelm Valentiner, encouraged two of his most important donors, Edsel and Eleanor Ford, to buy for the museum the beautiful *Fruit Vendor*. Like Kress' painting, the work was then thought to be Caravaggio, though it too is now attributed to the Pensionate di Saraceni.

A year later, A. Everett “Chick” Austin, the maverick director of the Wadsworth Atheneum in Hartford, Connecticut, who during his tenure there and later at the Ringling Museum in Sarasota, Florida, introduced America to many new artists and ideas, purchased works by Baschenis and Bettera. The subject of musical instruments must have been especially appealing to Austin, who was a great devotee not only of the visual

but also the performing arts. The following year, to celebrate his new acquisitions, he held an exhibition of *The Painters of Still Life*, in which he combined Old Master and modern paintings, a strategy that served him well throughout his career. The following year Austin purchased two Arcimboldo style heads of *Spring and Summer* (he would later buy two similar works for the Ringling), as well as a *Fruit Stall* attributed to Campi. In 1941 he followed up his earlier purchases with the purchase of a work attributed to Fede Galizia, now believed to be by an artistic personality called “the Master of the Hartford Still Life.” Between 1947 and 1956, Austin bought the Ringling its first still life paintings, including a wonderful Luca Forte painted for a Neapolitan bandit, to whom the work is inscribed, a lovely work by Cristoforo Munari, and another piece by Bettera. The attribution of a fourth work remains a matter of some debate, but features sumptuous brocades and a splendid carpet, as well as an abundance of fruit and flowers, and a sweet, small dog with beribboned red ears and a collar adorned with small bells.

It was 1952 that witnessed the first monographic scholarly survey of Italian still life paintings, authored by Charles Sterling, and in 1953, Roberto Longhi's exhibition of Portraits, Still Lifes, and Genre Paintings shed new light on these thus generally neglected works of art. Just over a decade later, Mina Gregori's magisterial exhibition in Milan, Zurich, and Rotterdam was the first show to focus solely on still life painting. The first exhibition on the topic in America took place only in 1983, at the National Academy of Design in New York, the Philbrook Art Museum, in Tulsa Oklahoma, and the Dayton Art Institute in Ohio. Another exhibition in Milan 1999 added further to our understanding of these artists. Andrea Bayer's splendid 2004 exhibition *Painters of Reality* at the Metropolitan Museum of Art in New York, which

included many fine works and a great deal of astute analysis in its catalogue, shed great light on the origins of still life in Lombardy for American audiences for the first time.

Gradually, more still life paintings began to enter American museums. In 1957, the Museo del Arte in Ponce, Puerto Rico, bought a Bettera, and in 1958, a Luca Forte was added to the collection of the Legion of Honor in San Francisco, though it is now given to Adriaen van Utrecht. In 1961, the Kress Foundation added a larger scene by the Genoese painter Vassallo to the collections of the National Gallery, and distributed a Munari to the Museum of Fine Arts, Houston. Nevertheless, when in 1972 Burton Fredericksen and Federico Zeri published their survey of Italian paintings in American Museums, the subject index for still life barely filled a page.

Two other museums to have actively pursued still life paintings are the Museum of Fine Arts, Boston, and the J. Paul Getty Museum, Los Angeles. In Boston, George Edgell, their scholar-director with a specialization in Italian art bought a Paolini in 1939, a charming Roman picture showing a *Monkey with Fruit* in 1944, and accepted the gift of a Baschenis in 1949. Director Perry Rathbone bought further still lifes for the MFA during his tenure between 1954 and 1972, including a Spadino from the Barberini and Corsini collections, a possible Baschenis, a Simone del Tintore in 1969, and *Poppies in a Wine Flask* in 1950, which his curator Hans Swarzenski originally gave to Caravaggio. The Getty, meanwhile, purchased in 1972 a Cavarozzi *Last Supper* with a magnificent still life at its center, in 1986 a Luca Forte, and in 2001 a *Bowl of Lemons* by Giovanni Garzoni.

Very recently, some important acquisitions have been made in this area by American museums. Patrice

Marandel at the Los Angeles County Museum of Art purchased a fine Louise Moillon showing a *Basket of Peaches, with Quinces, and Plums*; despite the artist being French she is represented in this catalogue, and her work is of a piece with her Italian contemporaries. And perhaps even more excitingly, the Metropolitan Museum received an extraordinary promised gift. Many decades ago, Ernst Gombrich discovered a document which appeared to indicate that a sixteenth-century Bolognese painter of religious subjects, Antonio da Crevalcore, also painted still lifes: a letter from Girolamo Casio to Isabella d'Este tells her he is sending her "a painting of fruit made by Antonio da Crevalcore, quite unique in this skill", while other references comparing him to Xeuxis, whose grapes deceived the birds. His works were believed to be lost, but one has surfaced: a *Still Life with Grapes and a Bird* that is a perfect foil for the myth of Xeuxis.

In his 1984 monographic study of still life painting, Luigi Salerno pointed out in the very first sentence of his introduction that even at this "late" date, there was not an adequate number of still life paintings in museums, and was particularly critical of his Italian colleagues' disinterest in the subject or acquiring such works. The same could be said today of American museums. It is hoped that by bringing superb collections like the present one to market, offering collectors and curators alike the opportunity to appreciate these works first-hand, will gradually reverse this trend, and that this truly fascinating and sumptuous genre will eventually be given its due, and more examples will hang proudly on our walls, be the subject of further exhibitions and scholarship, and generally be better understood, and much better loved.

Virginia Brilliant



Fig. 5 Pensionante del Saraceni, c. 1610/1620 *Still Life with Fruit and Carafe*, oil on canvas, 50.4 x 71.6 cm.; 19 13/16 x 28 3/16 in. Samuel H. Kress Collection, 1939.1.159



36

□ 36 SOLD WITHOUT RESERVE

IN THE LIGHT OF CARAVAGGIO: STILL LIFES FROM A PRIVATE COLLECTION

ATTRIBUTED TO BARTOLOMEO BIMBI

Settignano, Florence 1648 - 1730 Florence

Still life of grapes and other fruit with two guinea pigs beside a rocky ledge

oil on canvas
16½ by 29⅞ in.; 42 by 74 cm.

PROVENANCE

With Galleria d'Orlane, Cremona.

EXHIBITED

Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, 30 November 2005 - 1 May 2006, no. 22.

LITERATURE

G. & U. Bocchi, *Naturalia*, Turin 1992, pp. 170-171, reproduced, plate 53;

A. Cottino, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, exhibition catalogue, Turin 2005, pp. 86-87, 113, cat. no. 22, reproduced.

\$ 20,000-30,000

€16,100-24,100 £14,100-21,200



37

□ 37 SOLD WITHOUT RESERVE

IN THE LIGHT OF CARAVAGGIO: STILL LIVES FROM A PRIVATE COLLECTION

PIETRO PAOLO BONZI, CALLED GOBBO DEI FRUTTI OR GOBBO DEI CARRACCI

Cortona circa 1576 - 1636 Rome

Still life with apples, pomegranates, quinces,
figs and jasmine

oil on canvas
17¾ by 23½ in.; 45.1 by 59.6 cm.

PROVENANCE

Amedeo Cocchi, Milan.

EXHIBITED

Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, 30 November 2005 - 1 May 2006, no. 7.

LITERATURE

A. Cottino, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, exhibition catalogue, Turin 2005, pp. 54-55, 103, cat. no. 7, reproduced.

This small and excellently rendered still life by Pietro Paolo Bonzi is bathed in a lovely, warm light that provides dimension to the various fruits and flowers set atop a stone surface, including jasmine and a ripe pomegranate bursting with seeds.

\$ 25,000-35,000

€20,100-28,100 £17,700-24,700



38

□ 38 SOLD WITHOUT RESERVE

IN THE LIGHT OF CARAVAGGIO: STILL LIVES
FROM A PRIVATE COLLECTION

NEAPOLITAN SCHOOL, FIRST HALF OF THE 17TH CENTURY, ATTRIBUTED TO GIACOMO RECCO (NAPLES 1603 - BEFORE 1653)

Still life of flowers in a carafe, a
copper basin with glasses and
carafe, fruit, taralli and a glass bottle

oil on canvas
39¾ by 51⅞ in.; 101 by 130 cm.

EXHIBITED

Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, 30 November 2005 - 1 May 2006, no. 11.

LITERATURE

G. De Vito, "Un diverso avvio per il primo tempo della natura morta a Napoli," in *Ricerche sul '600 napoletano. Saggi e documenti per la storia dell'arte*, Milan 1990, pp. 123-124, reproduced fig. 38 (as Attributed to Giacomo Recco); A. Cottino, *L'Incantesimo dei sensi, Una collezione di nature morte del Seicento per il Museo Accorsi*, exhibition catalogue, Turin 2005, pp. 62-65, 105, cat. no. 11, reproduced.

The attribution of this beautifully arranged still life, combining flowers, fruit, and various objects, has so far eluded scholars. It is clearly by an accomplished hand and displays masterful touches, particularly the sheen of the copper basin and cup, and the reflection of an open window warped by the convex shape of the glass vase and floating glass bottle. Also reflected, is a self-portrait of the unknown artist himself (see detail). The circular objects seen on the table at far right are *taralli*, a type of biscuit, traditional in southern Italy.

Giuseppe de Vito (see Literature) suggested a tentative attribution of this painting to Giacomo Recco (1603-before 1653). Giacomo, the eldest member of a family of painters, was one of the first Neapolitan still life painters to specialize in floral subjects, though few certain works by him are known. Examples include a signed and dated (1626) *Vase of Flowers* in the Rivet collection, Paris; a *Vase of Flowers with the coat-of-arms of Cardinal Voli* in a private collection, Bergamo; and a *Vase of Flowers with the coat-of-arms of the Spada Family* in the Galleria Lorenzelli, Bergamo.¹

1. See A. della Ragione, *La Natura Morta Napoletana del Seicento*, Naples 2016, reproduced p. 8, fig. 9 and plates 41 and 42, respectively.

\$ 80,000-120,000
€64,500-96,500 £56,500-85,000





39

39 SOLD WITHOUT RESERVE

IN THE LIGHT OF CARAVAGGIO: STILL LIVES
FROM A PRIVATE COLLECTION

GIUSEPPE RECCO

Naples 1634 - 1695 Alicante

Still life of anemones, tulips, dahlias
and other flowers in a glass vase

signed lower right: Gios. Recco

oil on canvas

31½ by 22¾ in.; 79 by 56.8 cm.

PROVENANCE

With Fabio Massimo Megna, Rome.

EXHIBITED

Florence, Palazzo Strozzi, *La natura morta italiana da Caravaggio al Settecento*, 26 June-12 October 2003 (no numbers);

Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, 30 November 2005 - 1 May 2006, no. 14.

LITERATURE

A. Cottino, in *Il Seicento*, exhibition catalogue, Turin 1992, under cat. no. 11, reproduced;

T. Scarpa in, *La natura morta italiana da Caravaggio al Settecento*, exhibition catalogue, Florence 2003, p. 212, reproduced;

A. Cottino, *L'Incantesimo dei sensi, Una collezione di nature morte del Seicento per il Museo Accorsi*, exhibition catalogue, Turin 2005, pp. 70-71, 107, cat. no. 14, reproduced.

\$ 40,000-60,000

€32,100-48,100 £28,200-42,300



40

□ 40 SOLD WITHOUT RESERVE

Giuseppe Recco was a member of an artistic dynasty of still life painters in Naples which included his uncles, Giacomo and Giovan Battista (though Giacomo is sometimes listed as his father), and his two children, Elena and Nicola Maria. In the last decades of the 17th century, Giuseppe was the most celebrated Neapolitan still life painter, depicting a variety of subjects including flowers, fish, kitchen utensils and musical instruments.

This sumptuous and vividly colored array of spring flowers has been dated as a mature work by Cottini and Scarpa (see Literature), and clearly reflects an awareness of Flemish still life painting, such as the work of Abraham Brueghel who resided in Naples from 1675 until his death in 1697.

IN THE LIGHT OF CARAVAGGIO: STILL LIVES FROM A PRIVATE COLLECTION

SCHOOL OF CARAVAGGIO, FIRST QUARTER OF THE 17TH CENTURY

Vase of flowers on a rug covered
ledge

oil on canvas
25 7/8 by 22 in.; 65 by 56 cm.

PROVENANCE

Anonymous sale, Rome, Christie's, 4 June 4 1991,
lot 551 (as Giacomo Recco).

EXHIBITED

Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, 30 November 2005 - 1 May 2006, no. 10.

LITERATURE

A. Cottino, *L'Incantesimo dei sensi: Una collezione di nature morte del Seicento per il Museo Accorsi*, Turin 2005, p. 60-61, 105, cat. no. 10, reproduced p. 61.

\$ 15,000-20,000

€12,100-16,100 £10,600-14,100



41

□ 41 SOLD WITHOUT RESERVE

IN THE LIGHT OF CARAVAGGIO: STILL LIFES FROM A PRIVATE COLLECTION

NORTH ITALIAN SCHOOL, FIRST HALF OF THE 17TH CENTURY

Still of life of gourds, a pumpkin, a melon, corn, onions and garlic

oil on canvas
27 $\frac{1}{8}$ by 38 $\frac{5}{8}$ in.; 69 by 98 cm.

PROVENANCE

With Paolo Saporì, Spoleto.

\$ 20,000-30,000
€16,100-24,100 £14,100-21,200

EXHIBITED

Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, 30 November 2005 - 1 May 2006, no. 16.

LITERATURE

A. Cottino, *L'incantesimo dei sensi, Una collezione di nature morte del Seicento per il Museo Accorsi*, exhibition catalogue, Turin 2005, pp. 74-75, 109, cat. no. 16, reproduced.

Though as yet unattributed, this finely painted and naturalistic still life was traditionally ascribed to Carlo Magini (1720-1806). However, Alberto Cottino (see Literature) has placed its origin over a century earlier, to an artist working in Northern Italy in the first half of the 17th century. He points out that the depiction of the ears of corn is most unusual in Italian still life painting of the period.



42

□ 42 SOLD WITHOUT RESERVE

IN THE LIGHT OF CARAVAGGIO: STILL LIVES FROM A PRIVATE COLLECTION

GIACOMO LEGI

Born in Flanders, died 1640 in Milan or Genoa

A kitchen interior, with fruit, vegetables, fish, chickens and other food on a table, a cat pawing at the fish lower left

oil on canvas
37 $\frac{7}{8}$ by 53 $\frac{1}{2}$ in.; 96 by 137 cm.

PROVENANCE

With Paolo Saporì, Spoleto.

EXHIBITED

Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, 30 November 2005 - 1 May 2006, no. 20.

\$ 20,000-30,000

€16,100-24,100 £14,100-21,200

LITERATURE

A. Orlando, "Un fiammingo a Genova: documenti figurativi per Giacomo Legi," in *Paragone*, vol. 4, November 1995, p. 73, reproduced plate 65;

A. Orlando, "I fiamminghi e la nascita della natura morta a Genova. O del trionfo dell'Abbondanza," in P. Boccardo and C. Di Fabio, *Pittura fiamminga in Liguria Secoli XIV-XVII*, Cinisello Balsamo 1997, pp. 264-267;

A. Orlando, *Anton Maria Vassallo*, Genoa 1999, p. 44, reproduced p. 47, fig. 65;

A. Orlando in G. Godi, *Fasto e rigore: La Nature Morte nell'Italia settentrionale dal XVI al XVIII secolo*, Milan 2000, p. 109, cat. no. 15, reproduced;

A. Cottino, *L'incantesimo dei sensi: Una collezione di nature morte del Seicento per il Museo Accorsi*, exhibition catalogue, Turin 2005, pp. 82-83, 111-112, cat. no. 20, reproduced p. 83.

A rare painting by Legi in which no human figure is present, this impressive painting does not completely omit a narrative element: a cat enters the scene at lower left, surveying the bounty of food set on the crowded tables and pawing at the fish. The tension of the cat brings an otherwise still pantry scene to life, though Legi's remarkable ability to depict the various textures and weights of the seafood, fruit, vegetables, and poultry piled into the intricate composition should not be overlooked.

IN THE LIGHT OF CARAVAGGIO: STILL LIVES FROM A PRIVATE COLLECTION

FEDE GALIZIA

Milan 1578 - 1630

Still life of peaches, jasmine, and a spray of hyacinth in a metal fruit stand, with tulips and hazelnuts in the hull, all on a stone ledge

oil on panel
12¼ by 17 in.; 31 by 43 cm.

PROVENANCE

Nygh collection, Rotterdam;
Campagnano collection, Florence, by 1964;
Anonymous sale, Milan, Porro & C., 26 May 2004, lot 36.

EXHIBITED

Naples, Palazzo Reale; Zurich, Zurich Art Gallery; Rotterdam, Boymans Museum, *La natura morta italiana*, October 1964 - April 1965, no. 19;
Colorno, Reggia di Colorno, *Fasto e Rigore: La Natura Morta nell'Italia settentrionale dal XVI al XVIII secolo*, 20 April - 25 June 2000, no. 32;
Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, 30 November 2005 - 1 May 2006, no. 1.

LITERATURE

R. Roli, in *La natura morta italiana: catalogo della mostra*, exhibition catalogue, Milan 1964, p. 29, cat. no. 19, reproduced plate 7a;
S. Bottari, *Fede Galizia, pittrice (1578-1630)*, Trento 1965, pp. 13, 17, reproduced plate 7;
A. Sutherland Harris and L. Nochlin, *Women Artists: 1550-1950*, exhibition catalogue, Los Angeles 1976, pp. 116-117, note 14;
M. Rosci, in *Natura in posa: La grande stagione della natura morta europea*, Milan 1977, pp. 86, 91, reproduced fig. 73;
A. Veca, and P. Lorenzelli, *Parádeisos*, exhibition catalogue, Bergamo 1982, p. 302;
A. Veca and P. Lorenzelli, *Forma vera. Contributi a una storia della natura morta italiana*, exhibition catalogue, Bergamo 1985, pp. 132, 140, reproduced fig. 35;
F. Zeri, *La natura morta in Italia*, exhibition catalogue, Milan 1989, vol. 1, pp. 200, 222, 224, reproduced fig. 255;
F. Caroli, *Fede Galizia*, Turin 1989, p. 83, cat. no. 7, reproduced fig. 7;
A. Morandotti, in G. Godi, *Fasto e Rigore: La Natura Morta nell'Italia settentrionale dal XVI al XVIII secolo*, exhibition catalogue, Milan 2000, pp. 134-135, cat. no. 32, reproduced;
A. Cottino, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, exhibition catalogue, Turin 2005, pp. 32-35, 97, cat. no. 1, reproduced.

This exquisite and vivid still life is an early work of the pioneering female painter Fede Galizia, who played a fundamental role in the emergence of still-life painting in Italy and throughout Europe in the first quarter of the seventeenth century. Daughter of the miniaturist and painter, Nunzio Galizia, Fede trained under her father, and her precocious talent was already on full display as a young teenager. By the age of 20, she had achieved international renown as a painter of portraits and devotional compositions, yet it is her remarkable still lifes that established her lasting reputation and are considered her most important works today.

Never overfilled and always imbued with a degree of naturalism, Galizia's still lifes impart quiet and indelible impressions that transcend time. In the present work, soft glints of yellow, pinks, violets and blues illuminate the dramatically lit composition. From a raised viewpoint, we look down upon metal stand placed at center is filled with peaches, jasmine, and a spray of hyacinth. Near the base of the stand lies a single peach, as well as a tulip and hazelnuts still in their hull.

This work has been well known to scholars since its first exhibition in 1964, and should be considered, according to Morandotti, a fundamental work by Fede Galizia and can be placed towards the beginning of her career.¹ It can also be closely compared to two other early still lifes that include the same fruit stand: one dated 1602, formerly in the Anholt collection,² and another recorded in the Lazarus collection that is a close variation of the present composition.³

1. See Morandotti, under *Literature*.

2. Oil on panel, 30 by 35 cm. See Caroli, under *Literature*, pp. 82-83, reproduced plate 6.

3. Oil on panel, 28.5 by 39.4 cm. See *ibid.*, p. 83, reproduced plate 8.

\$ 100,000-150,000

€80,500-121,000 £70,500-106,000



43





IN THE LIGHT OF CARAVAGGIO: STILL LIVES FROM A PRIVATE COLLECTION

BARTOLOMEO CAVAROZZI, FORMERLY KNOWN AS THE MASTER OF THE ACQUAVELLA STILL LIFE

Viterbo circa 1590-1625 Rome

Basket of fruit on a stone ledge

inscribed with an inventory number lower left (see note): 439

oil on canvas

35⅜ by 48 in.; 90 by 122 cm.

PROVENANCE

Almost certainly in the Barberini collection, Rome, before 1812.

LITERATURE

A. Cottino (ed.), *La Natura Morta al tempo di Caravaggio*, exhibition catalogue, Rome 1995, pp. 154-155, no. 40;

A. Cottino, "Le Origini e lo sviluppo della natura morta barocca a Roma", in *Natura morta italiana tra Cinquecento e Settecento*, Milan 2002, p. 162;

A. Cottino, in M. Gregori (ed.), *La Natura morta italiana da Caravaggio al Settecento*, exhibition catalogue, Florence 2003, pp. 168-169, reproduced in color;

A. Cottino, *L'Incantesimo dei sensi: Una collezione di nature morte del Seicento per il Museo Accorsi*, Turin 2005, p. 44-47, 100-101, cat. no. 4, reproduced p. 45;

A. Coliva and D. Dotti (eds.), *L'origine della natura morta in Italia. Caravaggio e il Maestro di Hartford*, exhibition catalogue, Rome 2016-2017, pp. 242-243, cat. no. 27, reproduced in color, p. 195.

\$ 200,000-300,000

€161,000-241,000 £141,000-212,000

This beautifully arranged *Basket of fruit on a stone ledge* by Bartolomeo Cavarozzi is both an important and evocative example of the first generation of Roman still life painting. Completed sometime in the first quarter of the 17th century, it dramatically exemplifies the advances made in the still-life genre in the early *seicento*. What appears to be a straightforward display of fruit is in fact a highly thought out and studied composition which incorporates the lessons of Caravaggio's groundbreaking, realistic approach to the genre.

The dynamic artistic environment in which this *Basket of fruit on a stone ledge* was created cannot be overstated. Certainly, Caravaggio was the leading proponent of the genre, if not through the number of independent still lifes he executed, then through the obvious skill and bold refinement he brought to its development. Without question, his *Basket of Fruit (Fiscella)* (fig.1, 1599, Pinacoteca Ambrosiana, Milan) emerges as perhaps the most strikingly original contribution to Italian still life painting. Indeed, the wicker basket, and the manner in which it convincingly hangs over the stone ledge, immediately recall Caravaggio's own example from the Ambrosiana *Fiscella*.

The lower left corner of the composition is inscribed with an inventory number, 439, which has been most likely identified as that from the Barberini-Sciarra collection. This particular inventory number almost certainly corresponds with a list drawn up in 1812 on the occasion of a division of assets between the Barberini and Sciarra families.¹ There are other extant pictures with this same provenance bearing inventory numbers of the same type, including a *Portrait of Don Giulio Cesare Barberini di Sciarra, Prince of Palestrina*, today in a private collection (see E.P. Bowron, *Pompeo Batoni: A Complete Catalogue of His Paintings*, New Haven and London 2016, vol. II, p. 413, cat. no. 333, inscribed with 435).

Born in Viterbo in 1587, Cavarozzi arrived in Rome in circa 1600. He soon came into contact with the Crescenzi family, who would become his most important patrons: not only would Cavarozzi study in the academy of art established by Giovanni Battista Crescenzi (1577-1635) but he eventually assumed the name of Bartolomeo del Crescenzi. He moved into the family palazzo near the Pantheon, where he was probably trained by the late-mannerist painter Cristoforo Roncalli, known as Pomarancio, who was also closely associated with the Crescenzi family. Pomarancio's influence can be felt in Cavarozzi's earliest known work, dated 1608, a *Saint Ursula and her Companions*, today in the church of San Marco in Rome.³ Compared with Cavarozzi's later Caravaggesque phase it is a rather dull work which embodies that turn-of-the-century style of Roman art which had not yet embraced or understood Caravaggism. Little is known of Cavarozzi's *œuvre* during the first half of the 1610s but by around 1615 he had fully adopted Caravaggio's manner.

1. See literature, Cottino 2005, p. 46.

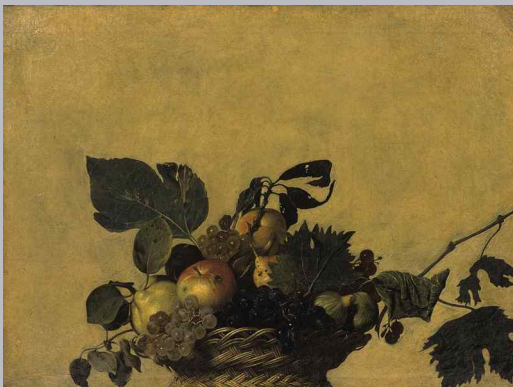


Fig. 1 Michelangelo Merisi da Caravaggio (1571-1610), *Basket of Fruit*, oil on canvas, 1594-1598 / Pinacoteca Ambrosiana, Milan, Italy / De Agostini Picture Library / Bridgeman Images



44



45

□ 45 SOLD WITHOUT RESERVE

IN THE LIGHT OF CARAVAGGIO: STILL LIVES FROM A PRIVATE COLLECTION

GIUSEPPE RECCO

Naples 1634 - 1695 Alicante

Still life of a vase of flowers and sweets

inscribed lower center: *Gios. Recco*

oil on canvas

30 by 40¼ in., 76.2 by 102.3 cm.

PROVENANCE

With Marco Voena, Turin, by 1991.

EXHIBITED

Turin, Voena, *Il Seicento*, 9 April-16 May 1992, no. 11;

Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una*

collezione di nature morte del Seicento per il Museo Accorsi, 30

November 2005 - 1 May 2006, no. 13.

LITERATURE

A. Cottino, *Il Seicento*, exhibition catalogue, Turin 1992, cat. no. 11;

A. Cottino, *L'incantesimo dei sensi, Una collezione di nature morte del Seicento per il Museo Accorsi*, exhibition catalogue, Turin 2005, pp. 66, 68-69, 106, cat. no. 13, reproduced.

This still life of fruit and flowers has been dated by Alberto Cottino (see Literature) as a mature work by Recco, datable to the late 1670s or beginning of the 1680s. A similar work by the artist, combining a vase of flowers with an array of sweetmeats, and a curtain pulled aside at upper left was sold at Sotheby's London on 8 July 2015, lot 30.

\$ 60,000-80,000

€48,100-64,500 £42,300-56,500



46

□ 46 SOLD WITHOUT RESERVE

IN THE LIGHT OF CARAVAGGIO: STILL LIVES FROM A PRIVATE COLLECTION

GIUSEPPE RECCO

Naples 1634 - 1695 Alicante

Still life of a vase of flowers and glass bowl with fruit

signed with initials lower center: G.R.

oil on canvas
30 by 40½ in.; 76.2 by 102 cm.

PROVENANCE

With Marco Voena, Turin, by 1991.

EXHIBITED

Turin, Voena, *Il Seicento*, 9 April-16 May 1992, no. 11;
Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, 30 November 2005 - 1 May 2006, no. 12.

LITERATURE

A. Cottino, *Il Seicento*, exhibition catalogue, Turin 1992, cat. no. 11;
A. Cottino, *L'incantesimo dei sensi, Una collezione di nature morte del Seicento per il Museo Accorsi*, exhibition catalogue, Turin 2005, pp. 66-67, 106, cat. no. 12, reproduced.

This still life of fruit and flowers has been dated by Alberto Cottino (see Literature) as a mature work by Recco, datable to the late 1670s or beginning of the 1680s.

\$ 40,000-60,000

€32,100-48,100 £28,200-42,300



47

□ 47 SOLD WITHOUT RESERVE

IN THE LIGHT OF CARAVAGGIO: STILL LIVES
FROM A PRIVATE COLLECTION

FRANCESCO MANTOVANO

Recorded in Venice from 1636 - 1663

Still life of roses, tulips, anemones
and peonies in a vase ornamented
with a grotesque mask

oil on canvas
30 by 19 $\frac{7}{8}$ in.; 68.5 by 50.5 cm.

PROVENANCE

With Antichità e Belle Arti, Rome, by 1920;
From whom acquired by a private collection;
Thence by descent in the family;
By whom sold, New York, Christie's, 26 January
2005, lot 242.

EXHIBITED

Turin, Fondazione Accorsi, *L'incantesimo dei
sensi: una collezione di nature morte del Seicento
per il Museo Accorsi*, 30 November 2005 - 1 May
2006, no. 21.

LITERATURE

A. Cottino, *L'incantesimo dei sensi: una collezione
di nature morte del Seicento per il Museo Accorsi*,
exhibition catalogue, Turin 2005, pp. 84-85, 112,
cat. no. 21, reproduced;
G. Bocchi and U. Bocchi, *Pittori di natura morta a
Roma: artisti italiani, 1630-1750*, Viadana 2005,
pp. 213, 214, 241, note 38, reproduced fig. FM.9.

\$ 15,000-20,000
€12,100-16,100 £10,600-14,100



48

□ 48 SOLD WITHOUT RESERVE

IN THE LIGHT OF CARAVAGGIO: STILL LIVES
FROM A PRIVATE COLLECTION

ATTRIBUTED TO PIER FRANCESCO CITTADINI

Milan 1616 - 1681 Bologna

Still life of a vase of flowers, musical
instruments, two flasks, a dish with
sweets and other objects on a table

oil on canvas
28 $\frac{3}{8}$ by 22 $\frac{3}{4}$ in.; 72 by 58 cm.

\$ 30,000-50,000
€24,100-40,100 £21,200-35,300

PROVENANCE

With Paolo Saporì, Spoleto.

EXHIBITED

Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, 30 November 2005 - 1 May 2006, no. 18.

LITERATURE

A. Cottino, *L'incantesimo dei sensi: Una collezione di nature morte del Seicento per il Museo Accorsi*, exhibition catalogue, Turin 2005, pp. 78-79, 110, cat. no. 18, reproduced p. 19.

This painting was traditionally attributed to Paolo Antonio Barbieri, the brother of Guercino, but an attribution to Pier Francesco Cittadini has been proposed by Cottino (see Literature). Cottino relates the picture to a painting in the Pinacoteca Civica of Cento, *The Kitchen Worker*, which had also been called Barbieri but was recently re-attributed to Cittadini by Daniele Benati.¹ Cottino dates the present work to Cittadini's mature period, when the artist was living in Rome.

For further works by Cittadini and biographical information on the artist, see lots 54, 56, and 108.

1. See Cottino, under Literature, p. 78, and D. Benati, in *La natura morta in Emilia e in Romagna*, 2000, p. 45, fig. 11.

IN THE LIGHT OF CARAVAGGIO: STILL LIVES FROM A PRIVATE COLLECTION

LOUISE MOILLON

Paris 1610 - 1696

Still life of a peaches in a bowl standing on a wooden box on a ledge, an apricot branch resting in the foreground

oil on canvas
21⁵/₈ by 17³/₄in.; 55 by 45 cm.

PROVENANCE

Art market, Paris;
There acquired by the present collector.

EXHIBITED

Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, 30 November 2005 - 1 May 2006, no. 19.

LITERATURE

A. Cottino, *L'incantesimo dei sensi: Una collezione di nature morte del Seicento per il Museo Accorsi*, exhibition catalogue, Turin 2005, pp. 80-81, 111, cat. no. 19, reproduced p. 81;
D. Alsina, *Louyse Moillon (Paris, vers 1610-1696). La nature morte au Grand Siècle*, Dijon 2009, p. 201, cat. no. 66, reproduced.

\$ 150,000-200,000

€121,000-161,000 £106,000-141,000

Louise Moillon was one of the very few female painters in seventeenth century France whose work and name have been consistently held in high regard. Only about 75 paintings by Moillon are known, almost all pure still lifes, though some incorporate figures. Moillon's paintings are indebted to one of the pioneers of still life painting and fellow female artist Fede Galizia (c. 1574-1630), whose signed and dated still life of 1607 is one of the earliest Italian paintings in the genre that can be securely dated.¹

Most of her paintings date to the 1630s, and after her marriage in 1640 to the wealthy timber merchant Etienne Giardot de Chancourt she significantly slowed her production. This quiet, elegant painting of peaches was attributed to Louis Moillon in 1984 by Michel Faré, who dated the painting to 1632-4. More recently, Alsina (see Literature) argues that the work should be dated to after 1641, given the careful rendering of the compositional elements and the treatment of light.

Moillon often reused objects in her still lifes over the years. Moillon incorporated the small *boîte en copeaux* (wood-shavings box) in a few of her works, including a still life of plums in the Musée des Beaux-Arts Strasbourg (inv. 1689)² and the still life of peaches formerly in the Grandchamps des Raux collection and sold in their sale at Sotheby's Paris, 26 March 2015, for 1,083,000 euros (fig. 1).³ The inclusion of this small wood shavings box, upon which the heavy porcelain dish is precariously balancing, is likely inspired by the work of Alsatian painter Sebastian Stoskopff, one of the great still life artists of the first half of the 17th century. Stoskopff lived in Paris from about 1622 to 1639, when it is likely that Moillon encountered his work. A similar porcelain bowl to the one in the present work can be found in a number of paintings by the artist, including her still life of cherries, now in the Louvre (inv. no. RF 1982-21).⁴

1. A *Crystal fruit stand with peaches, quinces and jasmine flowers*, signed with monogram lower left: 'FG' and dated lower right: 1607, oil on poplar panel, 31.2 by 42.5 cm. Sold London, Sotheby's, 8 July 2015, lot 29.

2. Oil on panel, signed and dated 1632, see Alsina, under *Literature*, cat. no. 14, pp. 130-131.

3. Now in a private collection. Signed and dated 1634, oil on panel, 49.5 by 64.5 cm.

4. Signed and dated 163[?], oil on panel, 48 by 65 cm. See Alsina, under *Literature*, cat. no. 16, pp. 136-7.



Fig. 1 Louise Moillon, 1634, *Still life of peaches on a tin dish, chip box*, oil on panel. 19.3 in.; 25.6 in. / 49 cm.; 65 cm. Sotheby's Paris: Thursday, March 26, 2015.







IN THE LIGHT OF CARAVAGGIO: STILL LIVES FROM A PRIVATE COLLECTION

PIETRO PAOLO BONZI, CALLED GOBBO DEI FRUTTI OR GOBBO DEI CARRACCI

Cortona circa 1576 - 1636 Rome

Still life with grapes, peaches, pomegranates, apples, melon and figs, all on a marble ledge

oil on canvas
39⅜ by 51⅞ in.; 100 by 131 cm.

PROVENANCE

Falanga collection, Milan;
With Paolo Saporì, Spoleto.

EXHIBITED

Pontedera, Centro per l'arte Otello Cirri, *Luce e ombra: Caravaggismo e naturalismo nella pittura toscana del Seicento*, March - June 2005, no. 33;
Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, 30 November 2005 - 1 May 2006, no. 6;
Rome, Galleria Borghese, *L'origine della natura morta in Italia. Caravaggio e il Maestro di Hartford*, November 2016 - February 2017, no. 25.

LITERATURE

A. Cottino, in *La natura morta al tempo di Caravaggio*, Naples 1995, p. 62-63, reproduced p. 63, fig. 6;
A. Cottino, "Pietro Paolo Bonzi detto il Gobbo dei frutti o il Gobbo dei Carracci," in E. Negro and M. Pirondini, eds., *La Scuola dei Carracci: I Seguaci di Annibale e Agostino*, Modena 1995, pp. 126-127, reproduced fig. 157;
A. Cottino, in *Luce e ombra: Caravaggismo e naturalismo nella pittura toscana del Seicento*, exhibition catalogue, Pisa 2005, pp. 94-95, cat. no. 33 reproduced;
A. Cottino, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, exhibition catalogue, Turin 2005 pp. 50-51, 102, cat. no. 6, reproduced;
Connaissance des Arts, 2006, no. 634-636, reproduced p. 36;
A. Coliva and D. Dotti, *L'origine della natura morta in Italia. Caravaggio e il Maestro di Hartford*, exhibition catalogue, Milan 2016, pp. 240-241, cat. no. 25, reproduced pp. 144, 191, 240.

\$ 100,000-150,000

€80,500-121,000 £70,500-106,000

This luscious still-life undoubtedly ranks among the most magnificent works within the small corpus of Pietro Paolo Bonzi, an Italian artist born in Cortona but active in Rome around the turn of the 17th century. Although little is known of his life, according to Malvasia, Bonzi studied in Rome with the landscape artist Giovanni Battista Viola as well as the Carracci. In addition to his landscapes of the Roman countryside that displayed the influence of the Carracci as well as artists such as Paul Bril and Adam Elsheimer, Bonzi also had a particularly strong talent in depicting still-lives. Even with his hunched back—a deformity that earned him the nickname *Il Gobbo dei Frutti*, or hunchback of the fruit—Bonzi was unrivalled in Rome during his lifetime in his sumptuous depictions of fruit and flowers.

This refined and opulent painting, which likely dates to the artist's mature period, not only demonstrates Bonzi's skills as an artist, but also exemplifies the evolution of the genre of the Italian still-life during the early seventeenth century. Here, a soft light shining from the upper left illuminates the varied surfaces of the fruits, containers, and surfaces that define the balanced and naturalistic composition. Rising above a marble table covered in a rich red cloth is a basin overflowing with grapes, pomegranates, apples and quinces that is reminiscent of Caravaggio's famed *Basket of Fruit* in the Biblioteca Ambrosiana in Milan.¹ Below the basin, from left to right, lies a basket of soft and fuzzy peaches, a rough melon, some delicate plums, a bunch of black grapes, and a plate of figs.

1. Inv. no.151, oil on canvas, 41 by 64 cm.



50

IN THE LIGHT OF CARAVAGGIO: STILL LIVES FROM A PRIVATE COLLECTION

MICHELANGELO CERQUOZZI

Rome 1602 - 1660

Still life of grapes

oil on canvas
39 by 53⅞ in.; 99 by 135 cm.

Michelangelo Cerquozzi was a leading member of the *Bamboccianti*, a group of mainly foreign artists active in Rome, who worked in the manner of Pieter van Laer (1599-1642), called *il Bamboccio*, producing small works focusing on trivial or low-life subjects, related to contemporary Italian street-life. Cerquozzi's most accomplished works blend the naturalism of the *bamboccianti* with strong narrative and anecdotal elements. In addition to his genre subjects, or often times in combination with, Cerquozzi produced high quality and similarly naturalistic still life compositions. His technique is most often compared with Pietro Paolo Bonzi, a Roman still-life specialist who, like other painters from this time and place, was patronized by Cardinal Crescenzi (including Bartolomeo Cavarozzi, see lot 44).

\$ 60,000-80,000

€48,100-64,500 £42,300-56,500



51



52

□ 52 SOLD WITHOUT RESERVE

IN THE LIGHT OF CARAVAGGIO: STILL LIVES FROM A PRIVATE COLLECTION

AGOSTINO VERROCCHIO

Rome 1586 - 1659

Still life with grapes, melon, peaches, apricots, prunes, strawberry trees and berries.

oil on canvas
28½ by 37⅞ in.; 72.5 by 95.5 cm.

PROVENANCE

With Renzo Moroni, Rome.

EXHIBITED

Florence, Palazzo Strozzi, *La Natura morta italiana da Caravaggio al settecento*, 26 June- 12 October 2003;
Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, 30 November 2005 - 1 May 2006, no. 8.

LITERATURE

F. Arisi, *Felice Boselli pittore di natura morta*, Rome 1973, reproduced, fig. 97;
L. Salerno, *La Natura Morta italiana, 1560-1805*, Rome 1984, p. 102, reproduced, fig. 25.1;
A. Cottino, in *L'anima e le cose: la natura morta nell'Italia pontificia nel XVII e XVIII secolo*, Modena 2001, p. 61, reproduced, fig. 61;
F. Paliaga in M. Gregori (ed.), *La Natura morta italiana da Caravaggio al settecento*, exhibition catalogue, Florence 2003, p. 174, reproduced;
A. Cottino, *L'Incantesimo dei sensi: Una collezione di nature morte del Seicento per il Museo Accorsi*, Turin 2005, pp. 56-57, 103-104, cat. no. 8, reproduced p. 57.

\$ 40,000-60,000

€32,100-48,100 £28,200-42,300



53

□ 53 SOLD WITHOUT RESERVE

IN THE LIGHT OF CARAVAGGIO: STILL LIVES FROM A PRIVATE COLLECTION

ATTRIBUTED TO TOMMASO SALINI, CALLED MAO

Rome circa 1575 - 1625

Still life with vegetables, fish, clams, and a
basket of citrus fruit, on a stone ledge

oil on canvas
38 $\frac{3}{8}$ by 53 $\frac{3}{8}$ in.; 98.1 by 135.5 cm.

PROVENANCE

With Duse Antiquariato, Brescia.

EXHIBITED

Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, 30 November 2005 - 1 May 2006, no. 5 (as attributed to Tommaso Salini).

LITERATURE

A. Cottino, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, exhibition catalogue, Turin 2005, pp. 48-49, 101-102, cat. no. 5, reproduced.

This sharply lit and detailed still life of fish, clams, and a basket of citrus fruit encapsulates the visual tradition prevalent in Rome in the first quarter of the seventeenth century. With its heightened sense of realism and the dramatic balance of the effects of light and dark, this painting bears close stylistic similarities to a group of works ascribed to the hand of Tommaso Salini, an Italian artist known not only for his still-lives, genre paintings, and religious scenes, but also as a witness in the lawsuit brought against Caravaggio by Giovanne Baglione. The still-lives ascribed to Salini are grouped around a *Still Life of Fruit and Vegetables*, which is signed and dated 1621 and is the only work of this genre firmly given to the artist.¹ Of this varied group, the present work stands out for its richness and quality.

1. See F. Zeri, *La Natura Morta in Italia*, Milan 1989, vol. II, p. 704, reproduced fig. 834.

\$ 50,000-70,000
€40,100-56,500 £35,300-49,300

□ 54 SOLD WITHOUT RESERVE

IN THE LIGHT OF CARAVAGGIO: STILL LIVES FROM A PRIVATE COLLECTION

PIER FRANCESCO CITTADINI

Milan 1616 - 1681 Bologna

Still life of fruit on a table with an architectural setting beyond

oil on canvas
50 by 63 in.; 127 by 160 cm.

PROVENANCE

With Gustavo Rol, Turin.

Though Milanese by birth, Pier Francesco Cittadini moved to Bologna as a young artist and then to Rome in the 1640s. He initially trained with Daniele Crespi, but once in Bologna he studied under Guido Reni. His *oeuvre* includes both portraits (see lot 108) and elaborate tabletop still lifes, many with architectural scenes (as in the present painting) or figures in the background (see lot 56).

\$ 40,000-60,000
€32,100-48,100 £28,200-42,300



54



55

□ 55 SOLD WITHOUT RESERVE

IN THE LIGHT OF CARAVAGGIO: STILL LIVES FROM A PRIVATE COLLECTION

PIETRO DOMENICO OLIVERO

Turin 1679 - 1755

Portrait of a cook in a kitchen

signed and dated lower right: *D. Ollivero f.*

oil on canvas

30⅞ by 26 in.; 77 by 65 cm.

PROVENANCE

With Gianni Trabaldo, Turin.

EXHIBITED

Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, 30 November 2005 - 1 May 2006, no. 23.

LITERATURE

F. Durando Di Villa, *Regolamenti della Reale Accademia di pittura e scultura di Torino*, Turin 1778, p. 40;

A. Cifani and F. Monetti, *I piaceri e le grazie*, Turin 1993, vol. I, pp. 147-148, reproduced, fig. 116;

A. Cottino, *Fasto e rigore: la natura morta nell'Italia settentrionale dal XVI al XVIII secolo*, Milan 2000, p. 126;

A. Cottino (ed.), *La Seduzione della Natura. Natura morta in Piemonte nel Sei e Settecento*, exhibition catalogue, Turin 2000, p. 105, cat. no. 15;

A. Cottino (ed.), *Il Genio e la Grazia. La donna nella pittura italiana del Sei e Settecento*, exhibition catalogue, Turin 2003, p. 181, reproduced, plate 32;

A. Cottino, *L'incantesimo dei sensi: Una collezione di nature morte del Seicento per il Museo Accorsi*, Turin 2005, pp. 88-89, 114, cat. no. 23, reproduced p. 89.

\$ 10,000-15,000

€8,100-12,100 £7,100-10,600



56

□ 56 SOLD WITHOUT RESERVE

IN THE LIGHT OF CARAVAGGIO: STILL LIVES FROM A PRIVATE COLLECTION

PIER FRANCESCO CITTADINI

Milan 1616 - 1681 Bologna

Still life of a silver tray with sweets upon a folded white cloth, a silver tray beyond it with two crystal glasses upon it, all on a table draped with a red cloth, a window with a landscape and two figures beyond

oil on canvas
23 by 28¾ in.; 58.5 by 73 cm.

PROVENANCE

Private collection, Rome, by 1977:
With Paolo Saporì, Spoleto, by 1989.

EXHIBITED

Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, 30 November 2005 - 1 May 2006, no. 17.

LITERATURE

R. Roli, *Pittura Bolognese 1650-1800. Dal Cignani ai Gandolfi*, Bologna 1977, pp. 219, 244, reproduced fig. 398a;

A. Colombi Ferretti, "La natura morta a Bologna e in Romagna," in F. Porzio, *La natura morta in Italia*, Milan 1989, vol. I, reproduced p. 441, fig. 530;

D. Benati, in *La natura morta in Emilia e in Romagna*, 2000, p. 95, reproduced p. 91, fig. 51;

F. Baldassari, in G. Godi, *Fasto e rigore: La Nature Morta nell'Italia settentrionale dal XVI al XVIII secolo*, Milan 2000, p. 202, cat. no. 73;

A. Cottino, *L'Incantesimo dei sensi: Una collezione di nature morte del Seicento per il Museo Accorsi*, exhibition catalogue, Turin 2005, p. 76-77, 109-110, cat. no. 17, reproduced p. 77.

\$ 30,000-40,000

€24,100-32,100 £21,200-28,200





IN THE LIGHT OF CARAVAGGIO: STILL LIVES FROM A PRIVATE COLLECTION

GIOVANNI BATTISTA RUOPPOLO

Naples 1629 - 1693

Watermelon, melon, grapes, apples,
pomegranates, peaches, figs and quinces in a
landscape

oil on canvas
39¾ by 60⅝ in.; 101 by 154 cm.

PROVENANCE

Anonymous sale, New York, Sotheby's, 13 October 1989, lot
178 (as Circle of Ruoppolo);
Where acquired.

EXHIBITED

Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una
collezione di nature morte del Seicento per il Museo Accorsi*, 30
November 2005 - 1 May 2006, no. 15.

LITERATURE

A. Cottino, *L'Incantesimo dei sensi, Una collezione di nature
morte del Seicento per il Museo Accorsi*, exhibition catalogue,
Turin 2005, pp. 72-73, 108, cat. no. 15, reproduced.

\$ 60,000-80,000

€48,100-64,500 £42,300-56,500

Along with his contemporary, Giuseppe Recco, Ruoppolo was one of the most important figures in Neapolitan still life painting in the second half of the 17th century. Writing in the mid-18th century, the art historian and biographer Bernardo De Dominici wrote a detailed *notizia* on his life, describing Ruoppolo as one of the great still life painters in Naples.¹ His paintings were collected by the aristocracy and wealthy citizens of that city, and several of his works were recorded in the collection of Ferdinand van den Einden, the famous Flemish banker and art patron who lived in Naples.²

Ruoppolo's style shows an awareness of painters from his own and earlier generations. While his youthful works reflect the more austere naturalism of such Neapolitan painters as Luca Forte, Paolo Porpora and Giovan Battista Recco, his later works are characterized by more opulent and decorative compositions. This is likely due to the influence of Abraham Brueghel who arrived in Naples in 1675.

This grand still life depicting a profusion of grapes, melons, peaches and other fruit in a mountainous landscape has been dated by Alberto Cottino (see Literature) to the artist's mature period, *circa* 1680. At the time of the 1989 auction (see Provenance), the cut watermelon and part of the grapes and overturned basket had been painted over as a basket of flowers. The subsequent removal of this overpaint revealed once again the coherence and beauty of Ruoppolo's original composition.

1. See B. De Dominici, *Vite dei Pittori, Scultori ed Architetti Napoletani*, Naples 1742-45, vol. 3, pp. 293-295.

2. See R. Middione, in C. Whitfield and J. Martineau, eds., *Painting in Naples 1606-1705, from Caravaggio to Giordano*, exhibition catalogue, London 1982, pp. 240-241.



57





IN THE LIGHT OF CARAVAGGIO: STILL LIVES FROM
A PRIVATE COLLECTION, SOLD WITHOUT RESERVE

AGOSTINO VERROCCHIO

Rome 1586 - 1659

Fruit on a stone ledge

oil on canvas
38⅞ by 51½ in.; 97 by 131 cm.

PROVENANCE

With Paolo Saporì, Spoleto.

EXHIBITED

Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, 30 November 2005 - 1 May 2006, no. 9.

LITERATURE

L. Salerno, *La Natura Morta italiana, 1560-1805*, Rome 1984, p. 103, reproduced, fig. 25.3;
A. Cottino, F. Zeri (ed.), in *La natura morta in Italia*, Milan 1989, vol. II, p.726, reproduced, fig. 863;
A. Cottino, *L'Incantesimo dei sensi: Una collezione di nature morte del Seicento per il Museo Accorsi*, Turin 2005, p. 58-59, 104, cat. no. 9, reproduced p. 59.

\$ 70,000-100,000

€56,500-80,500 £49,300-70,500

Little is known of the life of Verrocchio, who was probably working in Rome and Naples during the second quarter of the 17th century. Mina Gregori and Raffaello Causa were the first to organize a group of paintings around this talented, albeit mysterious specialist. His working style places him squarely within the first generation of still life artists who were directly impacted by Caravaggio's groundbreaking, naturalistic approach to the independent still life genre. Indeed, his commitment to detail, and honest, observational approach to painting demonstrates his absorption of the Caravaggesque influence in his own work. One typical feature in his work, as can be seen here as well as in lot 52 in this sale, is the inclusion of a large amount of fruit and flowers, all seemingly packed to the edges of the picture plane. In certain signed works, Verrocchio used the Latin form of his name, *Augustinus Verrochius*, suggesting he may have been born outside of Italy.



58

IN THE LIGHT OF CARAVAGGIO: STILL LIVES FROM A PRIVATE COLLECTION

PANFILO NUVOLONE

Cremona 1581 - 1651 Milan

Still life with a raised stand, peaches, figs, and a pumpkin, all on a marble ledge

oil on canvas
19⅞ by 19⅞ in.; 50.5 by 48.5 cm.

PROVENANCE

With Silvano Lodi, Campione d'Italia;
Anonymous sale, Milan, Porro & C., 12 October 2004, lot 206.

EXHIBITED

New York, National Academy of Design; Tulsa, Philbrook Art Center; Dayton, Dayton Art Institute, *Italian still life paintings from three centuries*, 2 February 1982 - 11 September 1983, no. 6;
Berlin, Gemäldegalerie, Staatliche Museen Preussischer Kulturbesitz, *Natura morta italiana: Italienische Stillebenmalerei aus drei Jahrhunderten, Sammlung Silvano Lodi*, 6 September - 27 October 1985, no. 18;
Milan, Palazzo Reale, *Natura Morta Lombardia*, 1 December 1999 - 2 April 2000, no. 13;
Turin, Fondazione Accorsi, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, 30 November 2005 - 1 May 2006, no. 2.

LITERATURE

J.T. Spike, *Italian still life paintings from three centuries*, Florence 1983, pp. 33-35, cat. no. 6, reproduced p. 35 (as on panel);
L. Salerno, *La natura morta italiana, 1560-1805*, Rome 1984, pp. 62-63, reproduced fig. 16.2;
P. Lorenzelli and A. Veca, *Forma vera: contributi a una storia della natura morta italiana*, exhibition catalogue, Bergamo 1985, p. 156, reproduced fig. 59;
L. Salerno, *Natura morta italiana: Italienische Stillebenmalerei aus drei Jahrhunderten, Sammlung Silvano Lodi*, exhibition catalogue, Florence 1985, pp. 56-57, cat. no. 18, reproduced;
A. Morandotti, "Panfilo Nuvolone," in F. Zeri, ed., *La natura morta in Italia*, Milan 1989, vol. I, p. 226 (as not by Panfilo Nuvolone);
G. Bocchi and U. Bocchi, *Naturaliter: nuovi contributi alla natura morta in Italia settentrionale e Toscana tra XVII e XVIII secolo*, Casalmaggiore 1998, pp. 18, reproduced fig. 3;
A. Magnani, in F. Caroli, ed., *La natura morta lombarda*, exhibition catalogue, Milan 1999, pp. 88-89, cat. no. 13, reproduced;
A. Cottino, *L'incantesimo dei sensi: una collezione di nature morte del Seicento per il Museo Accorsi*, exhibition catalogue, Turin 2005, pp. 36-37, 98, cat. no. 2, reproduced.

Painted with exquisite order and sensitivity, this beautiful still life of peaches, figs, and a pumpkin is among the most refined and detailed works by Panfilo Nuvolone. The composition is imbued with golden and silvery tones, highlighted in spots with touches of green, including a faint reflection of a green leaf on the left rim of the metal stand. Born in Cremona, Panfilo Nuvolone is documented in Milan from 1610, working in the Lombard capital during the lush artistic environment fostered by its archbishop, Cardinal Federico Borromeo. Under Borromeo, the arts and sciences of all genres flourished, and still life was championed by the female artist, Fede Galizia. Nuvolone's tactile compositions bear the influence of Fede, and his works are often mistaken for those of the female artist. While models could have been exchanged between their two workshops, it seems likely that the young Nuvolone took inspiration from Fede's compositions but distinguished himself from the older artist by rendering his works with a distinct degree of monumentality and marked naturalism.

\$ 80,000-120,000

€64,500-96,500 £56,500-85,000



PROPERTY FROM THE METROPOLITAN MUSEUM OF ART

SOLD TO BENEFIT THE
EUROPEAN PAINTINGS
ACQUISITION FUND

LOTS 60–65

60

JACOPO ROBUSTI, CALLED JACOPO TINTORETTO

Venice 1518 - 1594

Portrait of a young nobleman, three
quarter length, with a black velvet
cap, doublet, and cape, resting his
hand on a sword

dated lower left on marble pedestal: *M.D.LI*;
inscribed lower left: *ÆTATIS. SVÆ / ANNO. [X?] XX*

oil on canvas
54½ by 42 in.; 138.4 by 106.7 cm.

PROVENANCE

Marchese Spinola, Genoa, until 1911;
With Dowdeswell and Dowdeswell Ltd., London,
1911;
From whom acquired by Knoedler and Co., New
York, 1911 (no. K-10539);
From whom acquired by Judge Elbert H. Gary,
New York, 1912;
His sale, New York, American Art Association, 20
April 1928, lot 35 (where unsold);
Thence by descent to his widow, Mrs. Elbert H.
Gary, New York;
Mr. and Mrs. Lionel F. Straus, New York, 1934;
His sale, New York, Parke-Bernet, 11 March 1953,
lot 10 (where unsold);
Thence by descent to their son, Lionel F. Straus,
Jr., New York;
By whom bequeathed to the Metropolitan
Museum of Art in memory of his parents in 1958
(Inv. no. 58.49).

\$ 80,000-120,000
€64,500-96,500 £56,500-85,000

EXHIBITED

New York, The Metropolitan Museum of Art,
Venetian Paintings in the Metropolitan Museum, 1
May - 2 September 1974;
Wichita, Wichita Art Museum, *5000 Years of Art
from The Metropolitan Museum of Art*, 23 October
1977 - 15 January 1978, no. 44.

LITERATURE

B. Berenson, *Italian Pictures of the Renaissance*,
Oxford 1932, p. 562;
R. Pallucchini, *La giovinezza del Tintoretto*, Milan
1950, pp. 141, 164, note 152, reproduced fig. 233;
B. Berenson, *Italian Pictures of the Renaissance:
Venetian School*, London 1957, vol. I, p. 176,
reproduced vol. 2, plate 1277;
E. Arslan, *Le pitture del duomo di Milano*, Milan
1960, p. 33, note 44 (as possibly by Jacopo
Tintoretto);
P. de Vecchi, *L'opera completa del Tintoretto*,
Milan 1970, pp. 94-95, cat. no. 85, reproduced;
B.B. Frederickson and F. Zeri, *Census of Pre-
Nineteenth-Century Italian Paintings in North
American Public Collections*, Cambridge,
Massachusetts 1972, pp. 200, 517, 521, 609;
F. Zeri and E. Gardner, *Italian Paintings: A
Catalogue of the Collection of the Metropolitan
Museum of Art, Venetian School*, New York 1973,
p. 75, reproduced plate 89;
P. Rossi, *Jacopo Tintoretto: Ritratti*, vol. I, Venice
1974, pp. 35, 37, 39, 96, 102, 108, 117-118, 132,
reproduced figs. 61-62;
P. Rossi, *Jacopo Tintoretto: Ritratti*, exhibition
catalogue, Milan 1994, pp. 18-19, 36, notes 29-30,
p. 167, reproduced pp. 18-19.

This impressive and engaging portrait of a young
nobleman, possibly a member of the Spinola
Family, has long been recognized as an early work
by Jacopo Tintoretto. Dated 1551, this painting
can be placed during one of the most important
periods of Tintoretto's development as a portrait
painter. The same year this work was completed,
Tintoretto replaced Titian as the official portraitist
of the Venetian Republic—a position he secured
through his social connections, the quality of his
work, and the speed of his execution. What is
clearly visible in the present work, though, with its
deep tones and its air of noble simplicity, is how
indebted Tintoretto was to the elder Titian during
these formative years of his career.



PROPERTY FROM THE METROPOLITAN MUSEUM OF ART,
SOLD TO BENEFIT THE EUROPEAN PAINTINGS ACQUISITION
FUND

BERNARDINO CESARI

Arpino 1571 - 1622 Rome

Perseus and Andromeda

inscribed lower right: *Iosepe Arpino 16..4?*

oil on panel

21 by 15½ in.; 53.3 by 39.4 cm.

PROVENANCE

Charles Robert Beauclerk, London;

By whose Estate sold, London, Christie's, 10 June 1872, lot 23
(as J. Arpino), to Conway;

M.D. Conway;

Eustace Conway, Allington Castle, near Maidstone, Kent;

By whom given to the Metropolitan Museum of Art in 1928
(Inv. no. 28.181).

EXHIBITED

San Francisco, California Palace of the Legion of Honor,
Exhibition of Italian Baroque Painting: 17th and 18th Centuries,
16 May - 15 June, 1941, no. 22 (as Giuseppe Cesari);

Toronto, Art Gallery of Toronto, *The Classical Contribution to
Western Civilization*, 15 December 1948 - 31 January 1949 (not
in catalogue);

New York, The Metropolitan Museum of Art, *The Classical
Contribution to Western Civilization*, 21 April - 5 September
1949 (not in catalogue).

\$ 30,000-50,000

€24,100-40,100 £21,200-35,300

LITERATURE

A. McComb, *The Baroque Painters of Italy: An Introductory
Historical Survey*, Cambridge, MA 1934, p. 123 (as Giuseppe
Cesari);

H.B. Wehle, *The Metropolitan Museum of Art, A Catalogue of
the Italian, Spanish and Byzantine Paintings*, New York 1940, p.
255, reproduced (as Giuseppe Cesari);

W.E. Suida, *A Catalogue of Paintings in the John & Mable
Ringling Museum of Art*, Sarasota 1949, p. 97, under cat. no.
108 (as Giuseppe Cesari);

J.L. Allen and E.E. Gardner, *A Concise Catalogue of the
European Paintings in the Metropolitan Museum of Art*, New
York 1954, p. 17 (as Giuseppe Cesari);

B.B. Fredericksen and F. Zeri, *Census of Pre-Nineteenth-
Century Italian Paintings in North American Collections*,
Cambridge, MA 1972, pp. 52, 467, 607 (as Giuseppe Cesari);

H. Röttgen, in *Il Cavaliere d'Arpino*, exhibition catalogue, Rome
1973, pp. 78, 107, 110, (as Giuseppe Cesari);

I. Faldi, *L'Accademia nazionale di San Luca*, Rome 1974, p. 89
(as a variant);

A. Pigler, *Barockthemen: Eine Auswahl von Verzeichnissen zur
Ikonographie des 17. und 18. Jahrhunderts*, 2nd ed., Budapest
1974, vol. 2, p. 22 (as Giuseppe Cesari);

P. Tomory, *Catalogue of the Italian Paintings before 1800*,
Sarasota 1976, p. 129, under cat. no. 133 (as Giuseppe Cesari,
a variant) ;

K. Baetjer, *European Paintings in the Metropolitan Museum of
Art, by artists born before 1865*, New York 1980, vol. 1, p. 26,
reproduced vol. 2, p. 98 (as Giuseppe Cesari);

E. Schleier and H. Röttgen, " 'Perseus befreit Andromeda':
Ein unbekanntes Werk von Giuseppe Cesari, gen. Il Cavalier
d'Arpino. Zu einer Neuerwerbung des Kaiser-Friedrich-
Museums-Vereins," in *Jahrbuch der Berliner Museen*, vol.
35, 1993, pp. 205, 208, 211-212, reproduced p. 195, fig. 3 (as
Bernardino Cesari);

K. Baetjer, *European Paintings in the Metropolitan Museum
of Art, by artists born before 1865*, New York 1995, p. 131,
reproduced (as Attributed to Bernardino Cesari);

H. Röttgen, *Il Cavalier Giuseppe Cesari d'Arpino*, Rome 2002,
pp. 48, 256, 258, 287, 333, 334, 528, cat. no. 99, reproduced
p. 334 (as Bernardino Cesari).

This painting of *Perseus and Andromeda*, formerly ascribed to
Giuseppe Cesari, called Cavaliere d'Arpino (1568-1640), has
more recently been re-attributed to his brother and frequent
collaborator, Bernardino Cesari. The subject clearly appealed
to Giuseppe, and was no doubt in demand from his clients,
as he and his studio painted numerous variations of the
subject beginning in *circa* 1592 through *circa* 1602/3. Among
the autograph versions by Giuseppe Cesari are those in the
Museum of Art, Rhode Island School of Design, Providence
(*circa* 1592/93, oil on slate); St. Louis Art Museum (*circa*
1593/94, oil on lapis lazuli); Gemäldegalerie, Berlin (*circa*
1594/95, oil on slate); Clark Art Institute, Williamstown (*circa*
1594/95, oil on panel); and Kunsthistorisches Museum, Vienna
(signed and dated 1602, oil on slate). The present version
most closely relates to the painting in Vienna. An engraving
of *Perseus and Andromeda* by Hendrik Goltzius (1583) likely
served as inspiration for Giuseppe's earliest iterations of the
subject.



PROPERTY FROM THE METROPOLITAN MUSEUM OF ART,
SOLD TO BENEFIT THE EUROPEAN PAINTINGS ACQUISITION
FUND

ANSANO DI PIETRO DI MENCIO, CALLED SANO DI PIETRO

Siena 1406 - 1481

Madonna and Child; Saint John the Baptist;
Saint Jerome: A portable triptych

inscribed on the Madonna's halo: AVE.GRATIA PLENA.
DOMIN[VS]; on Christ Child's halo: [EGO] SVM; on Saint
John's scroll: ECCE AGNVSD [EI]

tempera on panel, gold ground

central panel, overall, with engaged frame: 17³/₈ by 12⁵/₈ in.;
44.1 by 32.1 cm.

central panel, painted surface: 14³/₄ by 10¹/₈ in.;
37.5 by 25.7 cm.

each wing, overall, with engaged frame: 17³/₈ by 6¹/₄ in.;
44.1 by 15.9 cm.

each wing, painted surface: 15¹/₂ by 4⁵/₈ in.; 39.4 by 11.7 cm.

PROVENANCE

Conte, later Marchese, Giovanni Battista Costabili Containi,
Ferrara (1756-1841), by 1835;

Thence by descent to his nephew, Marchese Giovanni Battista
Costabili Containi (died 1882);

Art market, Ferrara, *Catalogo de' quadri di varie scuole
pittoriche nella Galleria Costabili in Ferrara : collezione esposta
in vendita*, September 1871-May 1873, no. 45 (as unknown,
Giottesque manner);

His deceased sale ("Catalogue de Tableaux formant La Galerie
de Mr. le Marquis Costabili de Ferrare"), Milan, Sambon, 27-29
April 1885, lot 1 (as Unknown Florentine; School of Cimabue
[central panel] and School of Giotto [wings]);

Jesse Isidor Straus (1872-1936), New York, by 1928;

By inheritance to his wife, Irma Nathan Straus, New York;

By whom given to the Metropolitan Museum of Art in 1964
(Inv. no. 64.189.4).

LITERATURE

Pitture della raccolta del Co.te. Gio Batta Costabili di Ferrara,
1835, c. 21v, no. 205 in the Biblioteca dell'Archiginnasio,
Bologna, ms A1324 (ascribed to Giotto);

C. Laderchi, *Descrizione della Quadreria Costabili*, Ferrara
1838, vol. 1, p. 24, cat. no. 4 (as Galasso Galassi);

G. Rosini, *Storia della pittura italiana esposta coi monumenti*,
vol. 2, Pisa 1848, pp. 158, 173, note 8, reproduced pl. 241
(quotes Laderchi's attribution to Galasso Galassi);

J. A. Crowe and G.B. Cavalcaselle, *A History of Painting in
North Italy: Venice, Padua, Vicenza, Verona, Ferrara, Milan,
Friuli, Brescia, from the Fourteenth to the Sixteenth Century*,
London 1871, vol. 1, p. 515, note 3 (as Sano di Pietro);

G. Giordani, *Catalogo de' quadri di varie scuole pittoriche
nella Galleria Costabili in Ferrara : collezione esposta in
vendita*, Bologna 1871 and 1872, p. 7, cat. no. 45 (as unknown,
Giottesque manner);

J. A. Crowe and G.B. Cavalcaselle, *A History of Painting in
North Italy: Venice, Padua, Vicenza, Verona, Ferrara, Milan,
Friuli, Brescia, from the Fourteenth to the Sixteenth Century*, T.
Borenus ed., 2nd ed., London 1912, vol. 2, p. 223, note 4 (here
and henceforth as Sano di Pietro);

B. Berenson, *Italian Pictures of the Renaissance*, Oxford 1932,
p. 500;

B. Berenson, *Pitture italiane del rinascimento*, Milan 1936,
p. 430;

B. Berenson, *Italian Pictures of the Renaissance, Central and
North Italian Schools*, London 1968, vol. 1, p. 376;

F. Zeri with E. E. Gardner, *Italian Paintings: A Catalogue of the
Collection of The Metropolitan Museum of Art, Sienese and
Central Italian Schools*, New York 1980, pp. 82-83, reproduced
plates 54 and 55;

K. Baetjer, *European Paintings in the Metropolitan Museum of
Art, by artists born before 1865*, New York 1980, vol. 1, pp. 165-
166, reproduced vol. 2, p. 65;

J. Anderson, "The Rediscovery of Ferrarese Renaissance
Painting in the Risorgimento," in *The Burlington Magazine*, 135,
August 1993, p. 546-547, reproduced figs. 33, 34 (detail of left
wing during treatment);

K. Baetjer, *European Paintings in the Metropolitan Museum
of Art, by artists born before 1865*, New York 1995, p. 57,
reproduced;

M.S. Frinta, "Part I: Catalogue Raisonné of All Punch Shapes,"
in *Punched Decoration on Late Medieval Panel and Miniature
Painting*, Prague 1998, pp. 191, 261, 425;

E. Mattaliano, *La collezione Costabili*, Venice 1998, pp. 34-35,
cat. no. 4, reproduced pp. 178-179;

M. Natale and G. Sassu, in *Cosmè Tura e Francesco del Cossa:
l'arte a Ferrara nell'età di Borso d'Este*, exhibition catalogue,
Ferrara 2007, pp. 40, 59, note 13;

D. Sallay, *Early Sienese Paintings in Hungarian Collections,
1420-1520*, PhD. dissertation, Central European University,
Budapest 2008, p. 184, note 484;;

D. Sallay, *Corpus of Sienese Paintings in Hungary, 1420-1510*,
Florence 2015, p. 139, note 4.

\$ 250,000-350,000

€241,000-401,000 £212,000-353,000



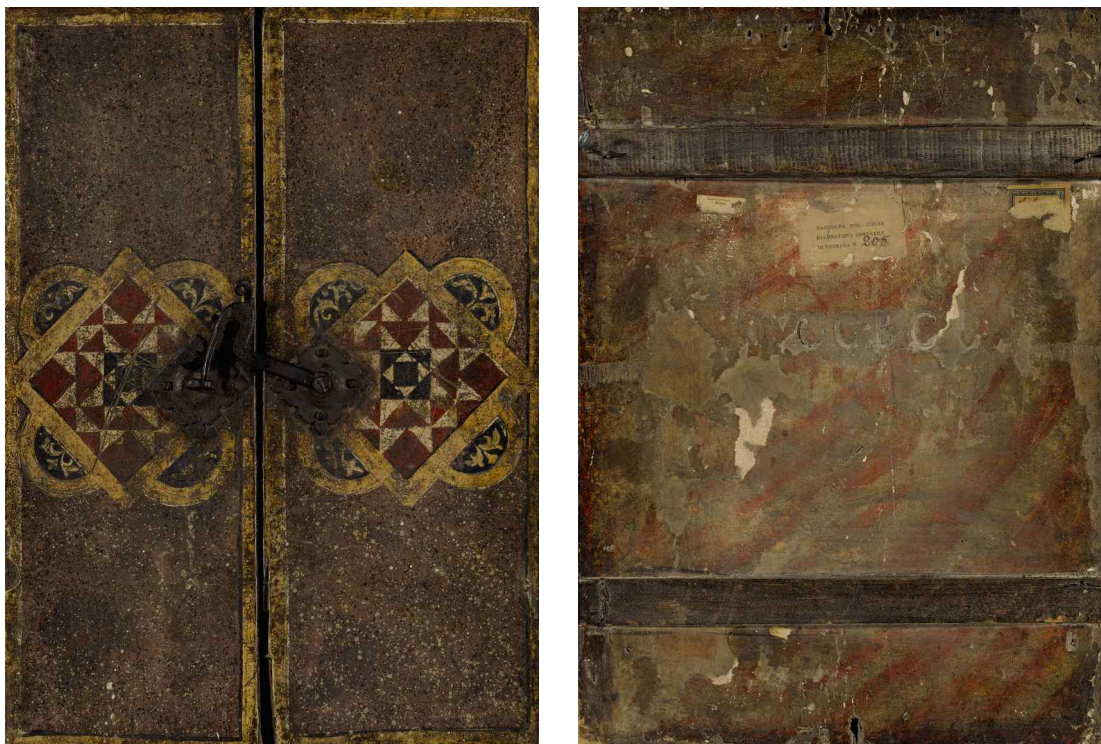


Fig. 1 Front, with wings closed, and reverse showing the original painted decoration. Also on reverse is the inventory no. 125 from the Costabili Collection and the brand "CGBC" of Conte Giovanni Battista Costabili.

Sano di Pietro was one of the most successful artists in 15th century Siena. Born in 1405, he is thought to have been apprenticed to Sassetta and was registered with the Guild in 1428. An early and important independent commission is his signed altarpiece of 1444 for the Gesuati church of San Girolamo (now in the Pinacoteca Nazionale Siena; *predella* in the Musée du Louvre, Paris); and, in 1445, he signed a fresco of the *Coronation of the Virgin* in the Palazzo Pubblico. His earliest works, prior to the mid-1440s, have been thought by some scholars to be identifiable with those grouped under the anonymous Osservanza Master (see Lot 24).¹ Sano was regularly employed by the Comune of Siena as well as by the confraternities and regular orders, especially the Franciscans. While he produced altarpieces, *predellas*, *biccherna* covers, and manuscript illuminations, he is perhaps best known today for his charming and intimate depictions of the Madonna and Christ Child, either alone or often surrounded by angels or saints, that adhere faithfully to the Sienese Trecento tradition.

This depiction of the Madonna and Christ Child flanked by Saints John the Evangelist and Jerome is a rare intact portable triptych by Sano di Pietro, datable to *circa* 1450-1455. The simple, rectangular-shape format, of which few Sienese examples are known, is a departure from the gabled Gothic triptych form.² The tender depiction of the Madonna and infant Christ, with their cheeks pressed together, conforms to the iconic Byzantine *Glykophilousa*, or "affectionate type." Christ holds an apple in one hand, signifying the fruit of Salvation, and reaches with the other for cherries, a symbol of the Passion, held by the Virgin. On the wings, Saint John the Baptist (left) and Saint Jerome (right) are depicted in the wilderness where both lived as ascetics. Remarkably,

the outside of the triptych still retains its original painted decoration (fig. 1).

Note on the provenance:

For much of the 19th century, this triptych was in the famed Costabili collection in Ferrara. This collection was formed by Giovanni Battista Costabili Containi (1756-1841) in the latter part of the 18th and beginning of the 19th centuries. The collection, some 600 paintings, as well as an extraordinary library of manuscripts and incunabula, was housed in the Costabili Palace on via Volapaleto, originally built by the Counts Bevilacqua Aldobrandini in 1430.³ Costabili's nephew inherited the collection and kept it intact, though began to sell paintings in the late 1850s. Charles Eastlake, the first Director of the National Gallery, London acquired two paintings for the museum in 1858.⁴ Following the younger Costabili's death, the remainder of the collection, including this triptych, was sold at auction in Milan in 1885. By 1928, the triptych was in the American collection of Jesse Isidor Straus (1872-1936). Jesse, a son of Isidor and Ida Straus who both died on the Titanic, was President of R.H. Macy and Co. and Ambassador to France under Franklin D. Roosevelt. His widow, Irma, gifted the Sano di Pietro triptych to the Metropolitan Museum in 1964.

1. In 2011, documentary evidence relating to an altarpiece of the *Nativity of the Virgin* at Asciano was published by Maria Falcone identifying its creator – the Master of the Osservanza – as the young Sano di Pietro; see M. Falcone, "La giovinezza dorata di Sano di Pietro: un nuovo documento per la Natività della Vergine di Asciano," in *Prospettiva*, 138.2010, 2011, pp. 28-48.

2. See D. Sallay, 2015, under Literature, pp. 136-137, 139, note 4.

3. See J. Anderson, under Literature, pp. 540, 542.

4. Sandro Botticelli (formerly Follower of Botticelli), *St. Francis*, (NG 598); and Francesco del Cossa, *St. Vincent Ferrar* (NG 597).



PROPERTY FROM THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT THE EUROPEAN PAINTINGS ACQUISITION FUND

ANTONELLO DE SALIBA

Messina circa 1466 - circa 1535

Madonna Adoring the Child

tempera and oil on panel
26¾ by 19½ in.; 67.9 by 49.5 cm.

PROVENANCE

Art market, Florence (as Pietro da Messina);
Where acquired by Theodore M. Davis, Newport, April 1902;
By whom bequeathed to the Metropolitan Museum of Art in 1915 (Inv. no. 30.95.249).

EXHIBITED

New York, Remington Rand, *Christmas Exhibition*, 20-30 December 1946;
New York, Lord & Taylor, 16-23 April 1947;
New York, The Metropolitan Museum of Art, *Venetian Paintings in the Metropolitan Museum of Art*, 1 May - 2 September 1974.

\$ 40,000-60,000

€32,100-48,100 £28,200-42,300

LITERATURE

J. Breck, "Dipinti italiani nella raccolta del Signor Teodoro Davis," in *Rassegna d'arte*, no. 11, July 1911, p. 112;
B. Berenson, "Note su Pietro e Antonio da Messina," in *Rassegna d'arte*, 13, April 1913, pp. 58-59, reproduced opposite p. 57 (as datable circa 1487-1488);
A. Venturi, "La pittura del Quattrocento," in *Storia dell'arte italiana*, vol. 7, part 4, 1915, pp. 94, 96;
B. Berenson, *Venetian Painting in America: The Fifteenth Century*, New York 1916, pp. 41-43, reproduced fig. 21;
E. Sandberg-Vavalà, "Un dipinto Sconosciuto di Antonio da Saliba di Verona," in *Bollettino d'arte*, no. 6, June 1927, pp. 558, 565-566, notes 3 and 13 (as a work related to a group of paintings by Antonio and Pietro da Saliba);
W. Suida, "Einige italienische Gemälde im Landesmuseum zu Brunn," in *Belvedere*, no. 8, 1929, p. 255;
G. Gronau, *Giovanni Bellini: Des Meisters Gemälde*, Stuttgart 1930, p. 218, under cat. no. 192 (as by Antonello de Saliba after Giovanni Bellini);
S. Bottari, "Ricerche intorno agli Antonelliani," in *Bollettino d'arte*, no. 10, 1931, pp. 309, 312-314;
B. Burroughs, "The Theodore M. Davis Bequest: The Paintings," in *Metropolitan Museum of Art Bulletin*, 26, section 2, March 1931, pp. 14, 16;
B. Berenson, *Italian Pictures of the Renaissance*, Oxford 1932, p. 496;
R.L. Douglas, "Photographic Evidence," *Burlington Magazine*, no. 60, June 1932, p. 288;
R. van Marle, *The Development of the Italian Schools of Painting: The Renaissance Painters of Central and Southern Italy*, vol. 15, The Hague 1934, p. 567, note 3, and p. 574, note 4 (as Pietro da Saliba);
B. Berenson, *Pittura italiana del rinascimento*, Milan 1936, p. 427;
R.L. Douglas, *A Few Italian Pictures Collected by Godfrey Locker-Lampson*, London circa 1937, p. 8, under cat. no. 1;
H.B. Wehle, *The Metropolitan Museum of Art: A Catalogue of Italian, Spanish, and Byzantine Paintings*, New York 1940, pp. 176-177, reproduced;
G. Vigni and G. Carandente, *Catalogo della mostra di Antonello di Messina e delle pitture del '400 in Sicilia*, Venice 1953, p. 80;
B. Berenson, *Italian Pictures of the Renaissance: Venetian School*, London 1957, vol. I, p. 8;
F. Heinemann, *Giovanni Bellini e i Belliniani*, Venice 1962, vol. I, p. 11, under cat. no. 40k;
B.B. Frederickson and F. Zeri, *Census of Pre-Nineteenth-Century Italian Paintings in North American Public Collections*, Cambridge, Massachusetts 1972, pp. 10, 342, 607;
F. Zeri and E. Gardner, *Italian Paintings: A Catalogue of the Collection of the Metropolitan Museum of Art, Venetian School*, New York 1973, p. 3, reproduced plate 3;
M. Lucco, *Antonello da Messina: L'opera completa*, exhibition catalogue, Rome 2006, p. 338.

A native of Sicily, Antonello de Saliba (also known as Antonio de Saliba) was the nephew of Antonello da Messina, whose style the young artist closely emulated. He was active in Sicily nearly all of his life, although it seems that he likely spent some of his formative years during his apprenticeship to his cousin Jacobello d'Antonio in Venice, for many of his paintings display the clear influence of Giovanni Bellini and the Belliniani. Such is the case with the present painting, in which the Madonna is derived from a painting by Bellini formerly in the Wittgenstein Collection.¹ Antonello would use the same model and composition again, with some minor variations in the background, in a painting of the *Madonna and Child* in the Musée Jacquemart André in Paris.

1. See F. Heinemann, *Bellini e i Belliniani*, Venice 1962, vol. I, pp. 10-11, cat. no. 39, reproduced vol. II, p. 97, fig. 70



PROPERTY FROM THE METROPOLITAN MUSEUM OF ART,
SOLD TO BENEFIT THE EUROPEAN PAINTINGS ACQUISITIONS
FUND

FRANÇOIS HUBERT DROUAIS

Paris 1727-1775

A boy playing with a house of cards, on a gilt
upholstered footstool

inscribed on a card: CHA...

oil on canvas, an oval
28 by 23 in.; 71.1 by 58.4 cm.

PROVENANCE

Baron Alfred Charles de Rothschild, London and Halton (1842
- 1918);

By descent to his daughter Almina, Countess of Carnarvon;
Her sale, London, Christie's, 22 May 1925, lot 69;

Where acquired by Wildenstein for £1,050;

By whom sold to Mrs. James B. Haggin, New York, in 1926;
By descent to her sister Mrs. William M. Haupt, New York, in
1965;

By whom given to the Metropolitan Museum of Art in 1965
(Inv. no. 65.242.1)

\$ 50,000-70,000

€40,100-56,500 £35,300-49,300

EXHIBITED

Fort Worth Art Center, *Spectrum: A Cross Section from the
Metropolitan Museum of Art*, New York, 8 March - 12 April 1970
(unnumbered catalogue);

Staatliche Kunsthalle Karlsruhe, *Jean Siméon Chardin, 1699-
1779: Werk, Herkunft, Wirkung*, 5 June - 22 August 1999, no.
104.

LITERATURE

K. Baetjer, *European Paintings in the Metropolitan Museum
of Art by artists born in or before 1865: a summary catalogue*,
New York 1980, vol. I, p. 49, reproduced vol. III, p. 516;

K. Baetjer, *European Paintings in the Metropolitan Museum
of Art by artists born in or before 1865: a summary catalogue*,
New York 1995, p. 380, reproduced;

D. Hempelmann, in H.C. Verlag, *Jean Siméon Chardin, 1699-
1779: Werk, Herkunft, Wirkung*, Karlsruhe 1999, p. 258, cat. no.
104, reproduced.

ENGRAVED

E. Boilvin, Paris

Though known mainly for his fashionable, Rococo portraits
of France's elite, Drouais has in the present work created a
charming narrative. A young boy, well-dressed with a blue
silk sash tied at his waist, is building a house of cards upon
an upholstered footstool. He looks directly out at the viewer,
while his hands precariously present his masterpiece.

The subject matter of a young boy playing with a house of
cards was likely inspired by Jean Siméon Chardin (1699-1779),
who painted a similar scene on at least four occasions (fig.
1). Starting in the 17th century, playing cards were popular
amongst adults, and leftover cards from old decks would
be given to children to play with. The theme of the house of
cards, however, would have been seen as a moralizing *vanitas*
subject, meant to remind the viewer of the frailty of human life
and the frivolity of games.

Drouais's composition was popularized through engravings
by Boilvin, and multiple autograph versions are known. The
prime version of this composition, signed and dated 1766,
was sold in the estate sale of H.L. Bischoffsheim, at Christie's
London on 7 May 1926. It was accompanied by a pendant
which depicted a young girl blowing bubbles, also a common
symbol of the *vanitas*. A third version of the composition, along
with a version of the pendant, was with Derek Johns in 2001.
A pair of drawings which served as studies for the engravings
were sold on 23 May 1899 in Paris, lot 22 (as by both Drouais
and Boilvin).



Fig. 1 Jean Siméon Chardin, 1699 – 1779, *The House of Cards*,
probably 1737, oil on canvas. 82.2 x 66 cm; 32 3/8 x 26 in. Andrew
W. Mellon Collection. 1937.1.90. National Gallery of Art.



PROPERTY FROM THE METROPOLITAN MUSEUM OF ART,
SOLD TO BENEFIT THE EUROPEAN PAINTINGS ACQUISITIONS
FUND

PIAT-JOSEPH SAUVAGE

Tournai 1744 - 1818

Venus and Cupid

oil on canvas, *en grisaille*
49 $\frac{7}{8}$ 29 $\frac{1}{4}$ in.; 126.7 by 74.3 cm.

PROVENANCE

Georges Hoentschel, Paris;
From whom acquired by J. Pierpont Morgan in 1906;
By whom given to the Metropolitan Museum of Art in 1907
(Inv. no. 07.225.265).

LITERATURE

C. Sterling, *The Metropolitan Museum of Art: A Catalogue of French Paintings*, vol. I, Cambridge 1955, pp. 180-81, reproduced p. 180;
K. Baetjer, *European Paintings in the Metropolitan Museum of Art by artists born in or before 1865: a summary catalogue*, New York 1980, vol. I, p. 168, reproduced vol. III, p. 524;
K. Baetjer, *European Paintings in the Metropolitan Museum of Art by artists born in or before 1865: a summary catalogue*, New York 1995, p. 384, reproduced p. 385;
N. Hoentschel et al., *Georges Hoentschel*, Saint-Rémy-en-l'Eau 1999, reproduced pp. 197, 202, 205.

\$ 30,000-50,000

€24,100-40,100 £21,200-35,300

The son of a glass cutter, Piat-Joseph Sauvage had his initial training in Antwerp was under Martin Joseph Geeraerts (1707-1791), who specialized in paintings *en grisaille*. Sauvage then went to Paris and made a name for himself imitating marble bas-reliefs in *trompe l'oeil* paintings. Examples of his grisailles can be found at the King's and Queen's Apartment at the Château of Compiègne, the Grand Salon of the Mesdames de France at the Château of Bellevue, the Petit Trianon in the little rotunda drawing-room of the small farm, and the Château of Chantilly's theater.

The present painting depicts the goddess of love with Cupid upon her lap, his bow and arrows lying on the ground beneath them. Sauvage has cleverly painted the eyes of Venus and Cupid without pupil, as they would have been depicted in a classical marble relief.



ATTRIBUTED TO THE PENSIONANTE DEL SARACENI

Active in Rome during the second decade of the 17th century

The Denial of Saint Peter

oil on canvas
39⅞ by 47 in.; 101.3 by 119.4 cm.

PROVENANCE

Ricardo Rivera Schreiber, Lima, Peru, by 1948, thence by descent;
Anonymous sale ("The Property of a Lady"), London, Christie's, 1 November 1991, lot 52 (as *After the Pensionante del Saraceni*);
Where acquired by the current collector.

LITERATURE

L. Venturi, *La Negazione di San Pietro di Michelangelo da Caravaggio*, Rome 1948, pp. IX, XV-XVII, XXVIII, XXXIV, XXXI, reproduced plate 1 (as Michelangelo da Caravaggio);
B. Nicholson, *The International Caravaggesque Movement*, Oxford 1979, p. 78 (as possibly a copy after Pensionante del Saraceni);
M. Wynne, *Masterpieces from the National Gallery of Ireland*, Dublin 1985, p. 14, under cat. no. 5 (as a version);
B. Nicholson, *Caravaggism in Europe*, Turin 1990, vol. I, p. 155 (as possibly a copy);
M.G. Aurigemma, "Il Pensionante del Saraceni," in *I Caravaggeschi: Percorsi e protagonisti*, Milan 2010, vol. II, p. 560, under footnote 8 (listing it twice, as ex- Rivera Schreiber and also as ex-Christie's London 1991 [see provenance]).

\$ 150,000-200,000

€121,000-161,000 £106,000-141,000

The mysterious figure of the "Pensionante del Saraceni" has remained one of the most elusive personalities of the early Italian Baroque, and one of the most compelling. He was christened by Roberto Longhi after his strong stylistic connection to Carlo Saraceni, a Venetian artist in Rome, which appeared to the art historian to be so close as to suggest a formal relationship between the two artists. Thus, Longhi baptized him the "Boarder" or "Pensionante" of Saraceni, suggesting that the two artists lived together, possibly as master and student.¹ As Longhi's concept of the Pensionante's artistic persona developed, he began to notice some French stylistic elements in his corpus, suggesting a possible identification to Jean Leclerc, a known student of Saraceni in Rome.² While this hypothesis of a French connection has gained much support by subsequent art historians, some scholars have put forward Dutch or Flemish candidates. What is clear, however, is that the small body of works that Longhi attributed to the Pensionante, and which has been augmented by later writers, is extremely high in quality, leading some of the current generation of art historians to revisit the artist's connection with Saraceni himself (see below).

Longhi began to develop his concept of the artist in 1939, and in 1943 he published a list of four paintings which formed a nucleus for later attributions: a *Fruit Seller* in the Detroit Institute of Fine Arts (inv. 36.10); a *Fish Seller* in the Galleria Corsini, Florence; a *Poultry Seller* in the Prado, Madrid (inv. P002235), and a *Denial of Saint Peter* in the Pinacoteca Vaticana, Rome (inv. MV 40385). Of this last composition, a number of replicas exist, suggesting in fact that the painting had a considerable success. Longhi considered the "ur-canvas" of the artist to be the painting in the Vatican, but other examples have appeared, some with slight variations, but most of extremely high quality. The National Gallery of Ireland acquired a version with an old Irish provenance in 1948, as "Attributed to Caravaggio." A painting formerly in the collection of Count Terzi in Rome and now in the Musée de la Chartreuse, Douai was first published by Brejon de Lavergnée and Cuzin in 1974.³

The present *Denial of Saint Peter* entered the discussion of the works of the Pensionante almost immediately. It was first published by Lionello Venturi in 1948 in relation to the version in the Vatican, which had only been brought out of storage and shown in 1910. While acknowledging Longhi's attempt to isolate the work of the Pensionante, Venturi suggested instead that this painting was, in fact, the prime original, not the canvas in the Vatican, and in fact the work of Caravaggio himself. Other essays in the book by Ettore Sestieri, Mario Modestini (who had restored the painting) and a preface by the still young Federico Zeri supported this

attribution. Subsequent scholars did not pick up this assertion, and the *Denial of Saint Peter* in all its versions remained linked to Saraceni and the Pensionante. This painting was next published in 1979 by Nicholson in his lists of Caravaggist painters, as possibly a copy of the Vatican picture, but he knew the painting only from a black and white photograph in the Witt archive. Indeed, the present *Denial of Saint Peter* remained in the same family since it was first published in 1948 until it was purchased by the current owner in 1991, and has thus remained largely unseen and unstudied.

The interest in the Pensionante has continued unabated and more recent scholars have continued to examine his body of work. It is now suggested that the originator of the composition of the *Denial of Saint Peter* was in fact Carlo Saraceni himself. The idea was suggested by Alessandro Zuccari in 2010, who mused introspectively (in writing) if it was not Saraceni who had painted the Vatican canvas.⁴ In the same publication, Maria Giulia Aurigemma dealt with the issue more directly, and has asserted that the composition, despite its origins as the nucleus of the Pensionante, must be separated from the group.⁵ In 2013, Zuccari agreed, and attributed the Vatican canvas with question to Saraceni ("Carlo Saraceni?"), while Michele Nicolaci tentatively attributed the Dublin *Denial* to "*Carlo Saraceni e collaboratore?*," although expressing the still evolving nature of the Pensionante's corpus.⁶ With this in mind, it is not unreasonable to think that there is more than one hand at work in the extant versions of the *Denial of Saint Peter*, although like the present example, the best (Vatican, Dublin, Douai) can all be dated to the middle of the second decade of the 17th Century, while Saraceni was still in Rome, or soon after. Which of these will remain in the Pensionante's catalogue, and which will migrate with other paintings to another one of Saraceni's very talented pupils, or to Saraceni himself, it is still premature to say.

1. The Pensionante is sometimes called the "Coinquilino del Saraceni" or the "Roommate of Saraceni."

2. It is known that Saraceni was associated with a number of French artists living in Rome, hence the idea of a French origin for the Pensionante. These include Guy François (c.1578-1650), the aforementioned Jean Leclerc (1587/8-1633) and the François Walschartz (1597/8-1678/9), an artist from Liège.

3. A. Brejon de Lavergnée and J-P. Cuzin, *I Caravaggeschi Francesi*, 1974, p. 242; Sold by Sotheby's, New York, 30 May, 1979, lot 190.

4. "se invece di un anonimo seguace non fosse lo stesso Carlo Veneziano, le cui doti tecniche e inventive sono comprovate dalla sua differenziata produzione, l'esecutore della Negazione di san Pietro della Pinacoteca Vaticana." (A. Zuccari, "Il caravaggismo a Roma. Certezze e ipotesi," in *I Caravaggeschi: Percorsi e protagonisti*, Milan 2010, p. 47).

5. M.G. Aurigemma, op. cit., p. 553-55, with images of the Vatican, Douai and Dublin *Denials* in comparison.

6. A. Zuccari, catalogue entry on the Vatican *Denial*, no. 61, pp. 306-9, and M. Nicolaci, "Il 'Pensionante del Saraceni'. Storiografia di un enigma caravaggesco," p. 372, reproduced, fig. 1, both in *Carlo Saraceni. Un veneziano tra Roma e l'Europa*, exhibition catalogue, Rome 2013.



66

DUTCH FOLLOWER OF CARAVAGGIO, 17TH CENTURY

Tantalus

oil on canvas

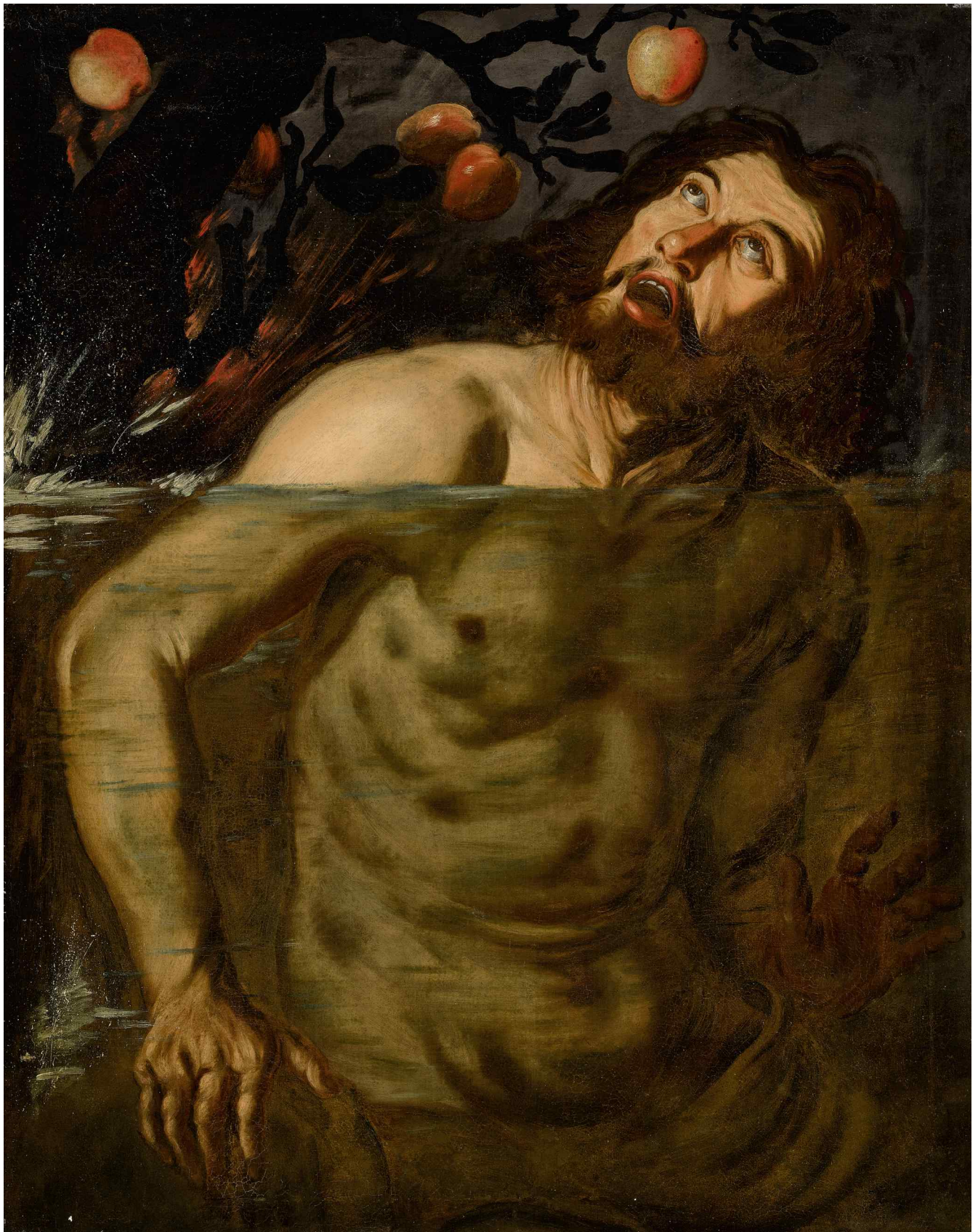
42¾ by 34 in.; 108.6 by 86.4 cm.

In Greek mythology, Tantalus was the son the Zeus and the nymph Plouto. On Earth he was the king of Sipylus in Lydia, yet also maintained close friendships with the Gods. So close was his relationship with the rulers on Olympus that he was welcomed to their dinner table. His downfall began upon his decision to steal nectar and ambrosia and give it to his mortal subjects in hope of providing to them immortality and divine wisdom. For his misdeeds Tantalus was swiftly ejected from Olympus, and upon his death was condemned to eternal punishment. Depicted here is that penalty, that he was forced to stand in a pool of water, directly beneath the branches of a fruit tree. Such was the sentence that when Tantalus stretched to pick a fruit, the branches would immediately grow out of reach. Conversely when he lowered his neck to drink, the waters of the pool receded also out of reach. This story provides us the origin of the word *tantalizing*, when something is tortuously just out of reach.

The execution of this work coincided with one of the most artistically diverse and dynamic moments of art history within Europe. At the end of the first decade of the 17th century, and coinciding with Caravaggio's career, there was a community of Northern artists who settled in Rome and developed their own brand of the intensely naturalistic style that Caravaggio had unleashed upon the art world only a couple of years prior. Characterized by dramatic tenebrism and compositional intensity, these first generation followers of Caravaggio would ultimately disseminate this new approach throughout the Low Countries and beyond. This particular picture appears particularly informed by Jusepe di Ribera, whose own brand of Caravaggism would have a particular impact on the Northern practitioners of the style. The close attention to the rendering of skin and the male form are testaments to this observation.

\$ 30,000-40,000

€24,100-32,100 £21,200-28,200



66



68

68

PROPERTY FROM AN AMERICAN ESTATE

17TH CENTURY FOLLOWER OF PIETER BRUEGHEL THE YOUNGER

The Return from the Kermesse

oil on panel
21½ by 25½ in.; 54.6 by 64.8 cm.

PROVENANCE

Dina Rubenstein, by 1970;
By whom anonymously sold (The Property of a Private
Collector, Massachusetts), New York, Sotheby's, 4 June 1980,
lot 10 (as attributed to Pieter Brueghel the Younger);
There acquired and thence by descent.

LITERATURE

K. Ertz, *Pieter Brueghel der Jüngere, 1564-1637/1638. Die
Gemälde mit kritischem Oeuvrekatalog*, Lingen 1988-2000,
vol. II, p. 921, cat. no. A1332, reproduced (as unknown follower
of Pieter Brueghel the Younger).

\$ 30,000-40,000

€24,100-32,100 £21,200-28,200



69

69

PROPERTY FROM AN AMERICAN ESTATE

QUIRINGH GERRITSZ. VAN BREKELENKAM

Zwammerdam circa 1622/30 - after 1669 Leiden

An interior scene with an artist and his family

signed with monogram upper right: QB

oil on panel

18¼ by 25⅞ in.; 46.4 by 65.1 cm.

PROVENANCE

Mrs. Paul Bergman, New York;

By whom anonymously sold, New York, Sotheby's, 22 October 1970, lot 82;

There acquired and thence by descent.

In this painting, the artist fills his pipe by the fireplace, his palette resting on a chair. To his left is his wife, feeding their child, while their other child plays with a doll near a wickerwork cradle at left.

We are grateful to Fred G. Meijer for endorsing the attribution after first hand inspection.

\$ 12,000-18,000

€9,700-14,500 £8,500-12,700



70

70

PROPERTY FROM AN AMERICAN ESTATE

DIRCK HALS

Haarlem 1591 - 1656

An interior scene with cavaliers and a group of ladies playing music around a table, with two figures preparing to serve wine at the right

oil on panel
22¾ by 32¾ in.; 57.8 by 83.2 cm.

PROVENANCE

Anonymous sale, New York, Sotheby's, 22 October 1970, lot 27;
There acquired and thence by descent.

\$ 30,000-40,000
€24,100-32,100 £21,200-28,200

71

GOVAERT DIRCKSZ. CAMPHUYSEN

Gorinchem 1623/4-1672 Amsterdam

An amorous couple in a barn with herdsmen at the door

signed lower right: *G. Camphuysen*
oil on panel
24½ by 21¾ in.; 61.3 by 54.3 cm.

PROVENANCE

Pieter Cornelis, Baron van Leyden and Heer van Vlaardingen (1717-1788);
By whom bequeathed to his son Diderick, Baron van Leyden and Heer van Vlardinghen (d. 1811), *Huis met de Hoofden*, Amsterdam;
By whom sold, with the rest of his father's painting collection, Paris, Paillet et Delaroche, 5-8 November 1804, lot 14, for 4,750 francs to Hypolite Delaroche on behalf of Lucien Bonaparte;¹

Lucien Bonaparte, Prince de Canino (1775-1840);
Alexandre Joseph Paillet (1743-1814);
His sale, Paris, Paillet-Chariot, 2 June 1814, lot 3, for 1,030 francs to Charles Paillet or Antoine de Sauzay;

Adolphe Schloss (1842-1910), Paris, from whom confiscated from the Château de Chambon, near Tulle, April 1943;

Pre-empted from export to Germany by the Louvre, Paris, and subsequently restituted by the Louvre in 1945 to the heirs of Adolphe Schloss;

By whom sold, Paris, Galerie Charpentier, 5 December 1951, lot 8;

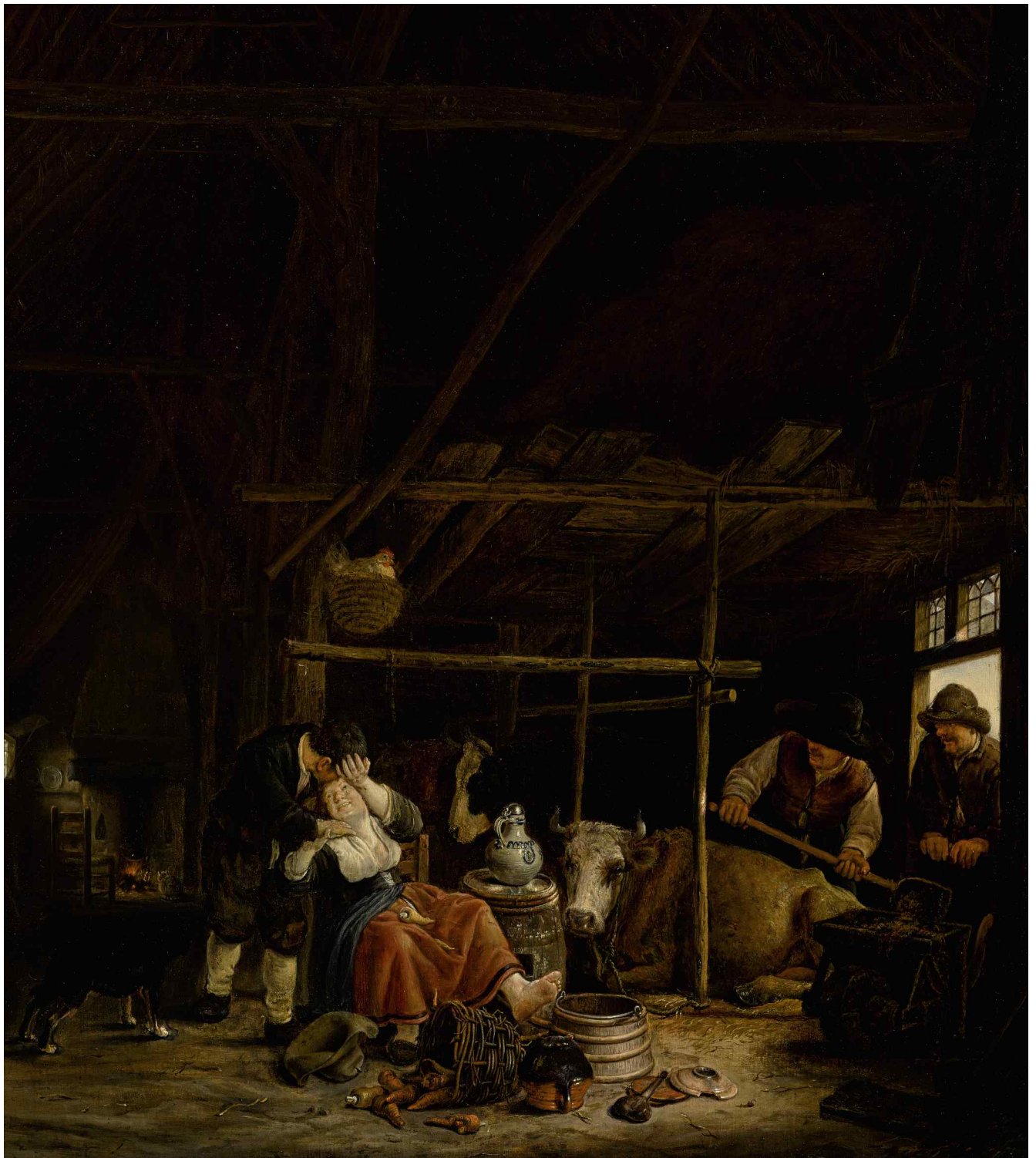
Where acquired by René Küss;

By whose Estate sold, London, Christie's, 8 December 2006, lot 146;

Where acquired by the present owner.

1. The 1804 sale date was postponed twice. It was originally to be held on 5 July 1804, postponed to 10 September, and finally held on 5-7 November (see Frick Art Library listing for the van Leyden sale).

\$ 30,000-50,000
€24,100-40,100 £21,200-35,300



71



72

72

PROPERTY FROM AN AMERICAN ESTATE

FOLLOWER OF JAN VAN DER HEYDEN

A view of an old fortified town with figures returning from a hunt

oil on panel
15½ by 21⅞ in.; 39.4 by 54.9 cm.

PROVENANCE

Antony Sijndervelt, Amsterdam (as Jan van der Heyden and Adriaen van de Velde);
His sale, 23 April 1766, lot 36, to Fouquet;
F.X. Burton, Brussels;
Acquired from the above by the Imperial Gallery,
Vienna, 6 September 1792 until deaccessioned 17
March 1923 (as Jan van der Heyden);
From whom acquired by Dr. Hans Wendland,
Basel;
With Van Diemen, Amsterdam, by 1930 (as Jan
van der Heyden);
Nils Nessen;

By whom anonymously sold, New York,
Sotheby's, 30 May 1979, lot 258 (as Jan van der
Heyden);
There acquired and thence by descent.

LITERATURE

J. Rosa, *Gemälde der K.K. Gallerie*, Vienna, 1796,
vol. II, p. 164, no. 22 (as Jan van der Heyden);
C. Haas and S.F. Perger, *Kaiserliche königliche
bilder-galerie im Belvedere zu Wien*, vol. III, Vienna
1825, n.p., reproduced in engraving (as Jan van
der Heyden);
G.F. Waagen, *Die Vornhemsten Kunstdenkmäler
in Wien*, Vienna 1866, p. 100, cat. no. 39 (as Jan
van der Heyden);
E.R.V. Engerth, *Kunsthistorische Sammlungen
des Allerhöchsten Kaiserhauses*, Gemälde.
Beschreibendes Verzeichniss, Vienna 1884, vol. II,
p. 188, cat. no. 898 (as Jan van der Heyden);
*Kunsthistorische Sammlungen des Allerhöchsten
Kaiserhauses: Führer Durch Die Gemäldegalerie
Alte Meister*, Vienna 1892, pp. 310-11, cat. no.
1240 (as Jan van der Heyden);
Kunsthistorische Sammlungen des Allerhöchsten

Kaiserhauses: Die Gemäldegalerie Alte Meister,
Vienna 1907, p. 297, cat. no. 1315 (as Jan van der
Heyden);
H. de Groot, *A Catalogue Raisonné of the Works
of the Most Eminent Dutch Painters of the
Seventeenth Century*, vol. VIII, London 1927, p.
370, cat. no. 133 (as Jan van der Heyden);
H. Wagner, *Jan van der Heyden*, Amsterdam 1971,
p. 117, no. 133 (as wrongly attributed to van der
Heyden by Hofstede de Groot, and as copy after
signed painting by van der Heyden in Firlas Place,
Lewes).¹

ENGRAVED

Von Rosmäslar, after drawing by S. von Perger.²

1. See Wagner, in *Literature*, p. 102, cat. no. 153, reproduced.
2. See C. Haas and S. von Perger, in *Literature*.

\$ 15,000-20,000
€12,100-16,100 £10,600-14,100



73

73

PROPERTY FROM AN AMERICAN ESTATE

JAN EKELS THE ELDER

Amsterdam 1724 - 1781

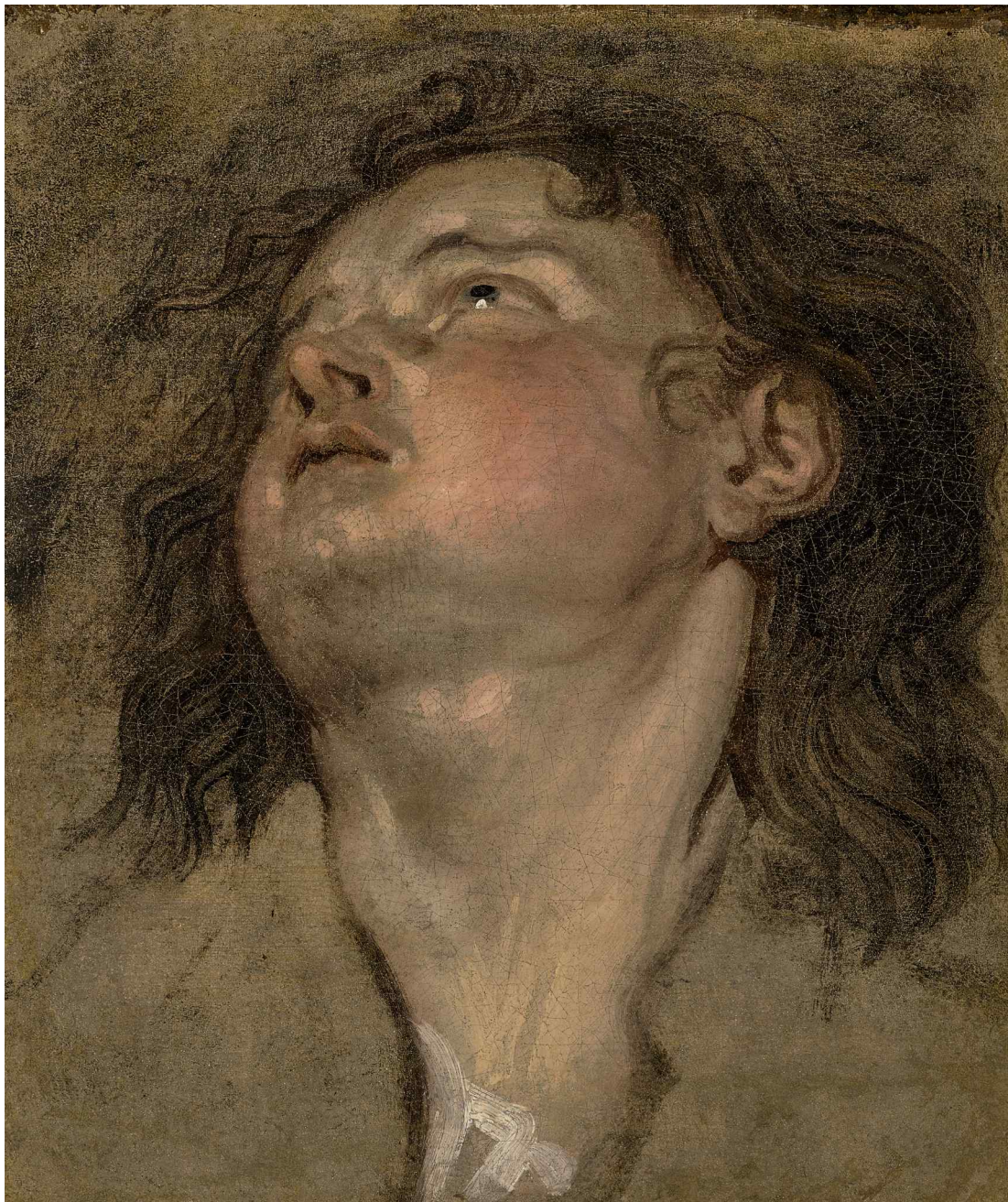
A view of Amsterdam with
young boys at play near the
Haarlemmerpoort

oil on panel
15¾ by 18⅞ in.; 40 by 47.9 cm.

PROVENANCE

Anonymous sale, New York, Sotheby's, 16 June
1977, lot 25;
There acquired and thence by descent.

\$ 10,000-15,000
€8,100-12,100 £7,100-10,600



70

74

THOMAS WILLEBOIRTS BOSSCHAERT

Bergen-op-Zoom 1613/14 - 1654 Antwerp

Study of the head of a young man
looking up

oil on canvas
14 $\frac{7}{8}$ by 13 in.; 37.8 by 33 cm.

PROVENANCE

Private collection, France.

\$ 15,000-20,000
€12,100-16,100 £10,600-14,100

This lively sketch of a young man twisting his head upward is characteristic of the head studies made by the Flemish artist Thomas Willeboirts, called Bosschaert.¹ The physiognomy of this figure can be compared, although in reverse, to that found in Willeboirts' depictions of the languishing Saint Sebastian, of which a few versions are known.²

1. For a comparable head study, see anonymous sale, London, Christie's, 30 October 1981, lot 28.

2. See A. Heinrich, *Thomas Willeboirts Bosschaert: (1613/14-1654): ein flämischer Nachfolger Van Dycks*, Turnhout 2003, vol. 1, pp. 194-195, cat. nos. A31, A31a, A31b, reproduced vol. II, pp. 519-520, figs. 50-52.



71

75

PROPERTY FROM A PRIVATE COLLECTION,
NORTH CAROLINA

CIRCLE OF GERRIT ADRIAENSZ. BERCKHEYDE

A view of The Grote Markt, Haarlem,
with St. Bavo

oil on canvas
26 by 33¾ in.; 66 by 85.8 cm.

\$ 15,000-20,000
€12,100-16,100 £10,600-14,100

PROVENANCE

With Newhouse Galleries, New York, by 1972
(as Gerrit Berckheyde);
Anonymous sale, Munich, Neumeister
Kunstauktionen, 26 September 2001, lot 482
(as Attributed to Gerrit Adriaensz. Berckheyde).

LITERATURE

The Connoisseur, 1970, vol. CLXXV, no. 704,
reproduced p. 63;
Burlington Magazine, 1972, vol. CXIV, no. 827,
p. xxxi, reproduced (as Gerrit Berckheyde);
C. Lawrence, *Gerrit Berckheyde*, Doornspijk

1991, p. 37, note 35zz (under list of paintings by
Berckheyde of the Grote Markt and Saint Bavo);
Q. Buvelot, M. Hilaire, and O. Zeder, *Tableaux
Flamands Et Hollandais du Musée Fabre de
Montpellier*, Montpellier 1998, pp. 14-17, under
cat. no. 4, note 12 (as a copy after the painting in
the Musée Fabre).

This grand and luminous cityscape depicting
Haarlem's Grote Markt and the church of St. Bavo
closely follows a painting by Gerrit Adriaensz.
Berckheyde in the Musée Fabre in Montpellier.¹

1. Inv. no. 838-1-1, oil on canvas, 87.5 by 117.5 cm. See Q.
Buvelot, et al., under Literature, cat. no. 4, reproduced.

GERBRAND VAN DEN EECKHOUT

Amsterdam 1621 - 1674

Ruth and Boaz

signed and dated lower right: *Gebr. t v. Eeckhout.
fec. / Ao 1672*

oil on canvas
58¼ by 66 in.; 148 by 167.5 cm.

PROVENANCE

Madame Doublot, Paris;
Her sale, Paris, Hôtel Drouot, 13 March 1914, lot
14;
Walter P. Chrysler, Jr.;
By whom given to The Chrysler Museum, Norfolk;
By whom sold, ('Property of the Chrysler
Museum, Norfolk, Virginia'), New York, Sotheby's,
2 June 1989, lot 7;
There acquired by the present owner.

EXHIBITED

Birmingham, Alabama, *et. al.*, *Dutch and Flemish
Paintings from the Collection of Walter P.
Chrysler, Jr.*, 1957/58, p. 15, illustrated.

\$ 60,000-80,000

€48,100-64,500 £42,300-56,500

LITERATURE

R. Roy, *Studien zu Gerbrand van den Eeckhout*,
1972, p. 214, cat. no. 28;
A. Pigler, *Barokthemen*, 1974, vol. I, p. 134;
Bulletin of the Chrysler Museum at Norfolk, vol. 5,
no. 8, August 1976, illustrated;
W. Sumowski, *Drawings from the Rembrandt
School*, 1979, ff., vol. III, p. 1436;
*The Chrysler Museum: Selections from the
Permanent Collection*, 1982, p. 42;
G. Jansen and W. van de Watering, *The Impact
of a Genius: Rembrandt, his Pupils and followers
in the Seventeenth Century*, exhibition catalogue,
1983, p. 140;
J.C. Harrison, "The Seventeenth Century in the
North," *The Chrysler Museum Gallery Guide*,
1983, no. 5, illustrated;
W. Sumowski, *Gemälde der Rembrandt-Schuler*,
vol. II, 1983, p. 744, cat. no. 485, illustrated.

Among Old Testament heroines, Ruth is perhaps the most romanticized. The eponymous character of the *Book of Ruth* is a Moabitess married to an Israelite husband, whose family has relocated to Moab. Following the deaths of most of her family members including Ruth's husband, the widowed Ruth bravely decides to depart for Israel with her mother-in-law, Naomi, despite being a foreigner: "where you go, I will go." In Bethlehem, she becomes a hard-working gleaner on a field belonging to Boaz, a distant relative. Boaz so admires Ruth's sense of duty towards her family that he asks for her hand in marriage, and they have a family of their own.

This episode from the story of Ruth was often treated by Eeckhout, the present painting being the latest known example (see literature, Sumowski 1979, cat. nos. 409, 420, 423, 432, and 460). Each of the versions differ compositionally, and with a varied use of technique coupled with its accomplished landscape, it may be considered among the most successful examples of not only this theme, but of any large scale biblical painting by the artist.



76



77

77

JAN JANSSENS

Ghent 1590 - circa 1650

Resurrection of Christ

oil on canvas
67¼ by 50⅞ in.; 170.8 by 129.3 cm.

This *Resurrection of Christ* is probably a reduced autograph version of Jan Janssens' signed and dated (1640) altarpiece in Sint-Salvatorskathedraal, Bruges.¹ Born in Ghent in 1590, Janssens traveled to Italy, where he is

documented in Rome between 1619 and 1620. He soon came into contact with works of the already established Utrecht artists Gerrit van Honthorst (1592-1656) and Dirck van Baburen (circa 1594-1624). Those artists had already achieved a high level of success, and both had attracted commissions from some of the leading patrons of the day, such as Cardinal Scipione Borghese and Vincenzo Giustiniani. Their financial success would not have gone unnoticed by Janssens, and he was swift to emulate their style. Baburen was to exert the stronger influence, and Janssens was even to copy his compositions (and in some cases pass them off as his own). In 1621 he

returned to Ghent and enrolled in the Guild of Saint Luke and continued to produce pictures in the Caravaggesque manner. He built a successful practice particularly painting altarpieces, such as the prime version of the present picture, for the churches in and around Ghent.

We are grateful to Frits Duparc and Wayne Franits for their assistance in the cataloguing of this lot.

1. Jan de Maere, *Illustrated Dictionary of 17th century Flemish painting*, vol I, Brussels 1994, p. 231, reproduced vol. II, fig. 656, reproduced.

\$ 12,000-18,000
€9,700-14,500 £8,500-12,700



78

78

PROPERTY FROM A PRIVATE EAST COAST
COLLECTION

WALLERANT VAILLANT

Lille 1623 - 1677 Amsterdam

Portrait of a young man

signed and dated upper right: *W.V...f / 1670*

oil on panel

13½ by 10½ in.; 34.3 by 26.7 cm

PROVENANCE

In the possession of the family of the current
owners since the early 20th century.

See catalogue note at SOTHEBYS.COM

\$ 10,000-15,000

€8,100-12,100 £7,100-10,600



79

79

PROPERTY FROM A PRIVATE COLLECTION

GIROLAMO BURATTI

Montecassiano 1580 - Ascoli Piceno 1655

David with the head of Goliath

signed in monogram on the base of the blade: *GB*

oil on canvas

48½ by 36 in.; 123.2 by 91.4 cm.

PROVENANCE

Acquired by the family of the present owner in London, *circa* 1975.

Another version of the present composition, also signed in monogram on the sword, is located in the Pinacoteca Foresiana, Livorno.

\$ 15,000-20,000

€12,100-16,100 £10,600-14,100



80

80

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

GERMAN OR AUSTRIAN SCHOOL,
LATE 17TH OR EARLY 18TH CENTURY

Portrait of an alchemist

oil on canvas
32 $\frac{1}{8}$ by 25 $\frac{3}{8}$ in.; 81.6 by 64.5 cm.

PROVENANCE

Antique Andrie, Prague;
From whom acquired, 2003.

\$ 6,000-8,000

€8,100-12,100 £7,100-10,600

PROPERTY FROM A DISTINGUISHED
COLLECTION

JACOPO ROBUSTI, CALLED JACOPO TINTORETTO

Venice 1518 - 1594

Allegory of Autumn

oil on canvas, the corners made up, with additions
to the right and left edges
40¼ by 82½ in.; 102 by 210 cm.

PROVENANCE

Private collection, Bergamo, by 1982;
Anonymous sale, Venice, Franco Semenzato & C.,
22 May 1983, lot 87 (as Tintoretto and an Allegory
of Winter).

\$ 300,000-500,000

€241,000-401,000 £212,000-353,000



Fig. 1 Tintoretto, *Allegory of the Dreams of Men*,
oil on canvas, 425 x 217 cm, Detroit Institute of Arts,
inv. 23.II. Bridgeman Images.

LITERATURE

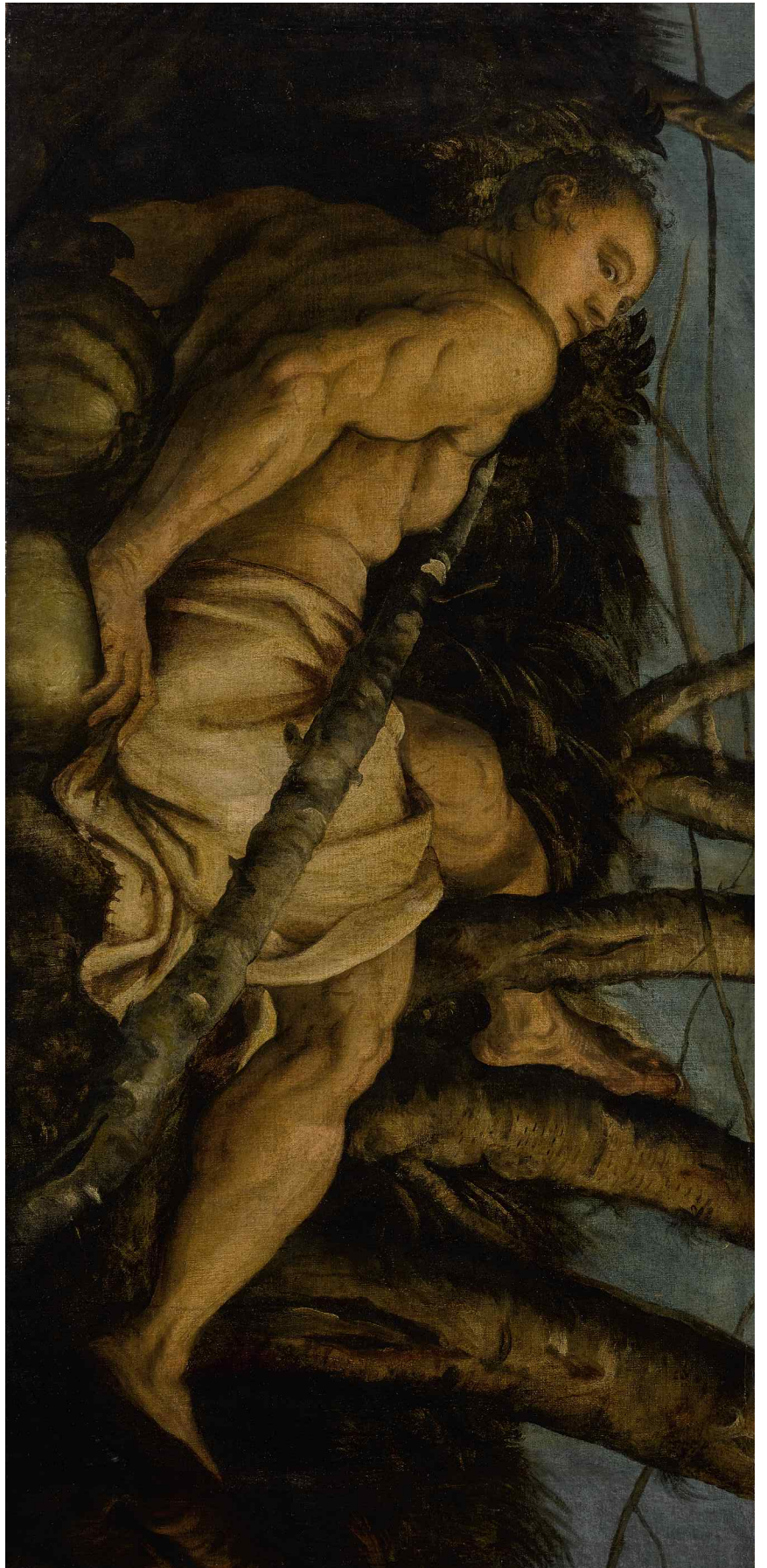
R. Pallucchini and P. Rossi, *Tintoretto, Le opera sacre e profane*, Milan 1982, vol. I, p. 176, cat. no. 211, reproduced vol. II, fig. 277 (as depicting Winter?, and dateable to 1555-1558); J.C. Harrison, *The Chrysler Museum Handbook of the European and American Collections, Selected Paintings, Sculpture and Drawings*, Norfolk 1991, p. 13 (as Winter); R. Echols, *Jacopo Tintoretto and Venetian Painting: 1538-1548*, Ph.D. dissertation, University of Maryland 1993, pp. 181-191; C. Hinsberg, "Tintoretto's Dreams: Renaissance Painting Regains its Former Glory through a Painstaking Process," in *DIA Views: Monthly News & Events for Members of the Detroit Institute of Arts, Detroit Monthly*, November 1994, pp. 2A-4A; R. Echols, "'Jacopo nel corso, presso al palio,' Dal soffitto per l'Aretino al Miracolo dello Schiavo," in P. Rossi and L. Puppi, eds., *Jacopo Tintoretto nel quarto cenenario della morte: Atti del convegno internazionale di studi*, Padua 1996, pp. 78-79; R. Echols, in M. Falomir, ed., *Tintoretto*, exhibition catalogue, Madrid 2007, under cat. no. 6, reproduced p. 206, fig. 106; R. Echols and F. Ilchman, "Toward a New Tintoretto Catalogue, with a Checklist of Revised Attributions and a New Chronology," in *Jacopo Tintoretto: Actas del congreso internacional/ Proceedings of the International Symposium, Museo Nacional del Prado, Madrid, February 26-27, 2007*, Madrid 2009, p. 122, no. 40; S.W.C. Horn, "Discolor of a Green Pigment in Tintoretto's Allegorical Figure of Spring and Analysis of the Chemical Properties and Stability of Copper Resinate," in *Chemistry and Biochemistry Theses and Dissertations*, 13, Masters Dissertation, Old Dominion University, 2016, p. 4; R. Echols and F. Ilchman, eds., *Tintoretto: Artist of Renaissance Venice*, exhibition catalogue, New Haven 2018 (forthcoming)

This monumental figure of a recumbent man as an *Allegory of the Season of Autumn*, was painted by the young Tintoretto in circa 1546 for the Barbo family as part of a ceiling decorating a room in the Ca' Barbo, their 15th Century palazzo near the church of San Pantaleone, Venice. It was described by Carlo Ridolfi in his list of the artist's works:

*In Casa Barba [sic] a San Pantaleone miransi nell'intavolato d'una stanza un Capriccio de' Sogni, et alcune Deità in un Cielo, con varie immagini delle cose apportate nel Sonno alle menti de'mortali, e le Quattro stagioni in figura nel recinto.*¹

As described by Ridolfi, who would have seen it in the early 17th century, the ceiling has been able to be largely reconstructed.² The central canvas is the *Dreams of Men*, now in the Detroit Institute of Arts (inv. no. 23.II). Three of the seasons have been identified as well: *Spring* is in the Chrysler Museum, Norfolk (inv. no. 71.527); *Summer* is in the National Gallery, Washington, DC, (inv. no. 191.9.90). This canvas, which depicts the draped figure of mature man reclining amongst barren trees, is the season of *Autumn*. Although he has sometimes been identified as "Winter," his youth and lack of a long flowing white beard counter the usual iconography for that season.³ If Tintoretto painted the figures of *Spring* and *Summer* as the goddesses Flora and Ceres respectively, then this robust, youthful figure would more likely correspond, as Echols suggests, to the gods Bacchus or Vertumnus, both closely connected to the fall harvest. All of the canvases were originally octagonal in format, as the Detroit canvas still is; the extant seasons have all had the corners made up to form rectangular pictures.⁴

continued



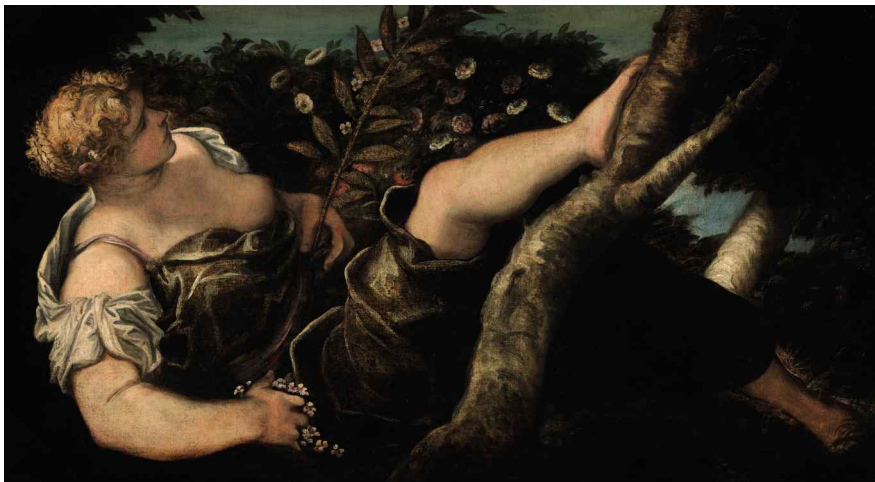


Fig. 2 Tintoretto, *Spring*, oil on canvas, 105.4 x 197 cm. Chrysler Museum, Norfolk, gift of Walter P. Chrysler Jr. 71.527.

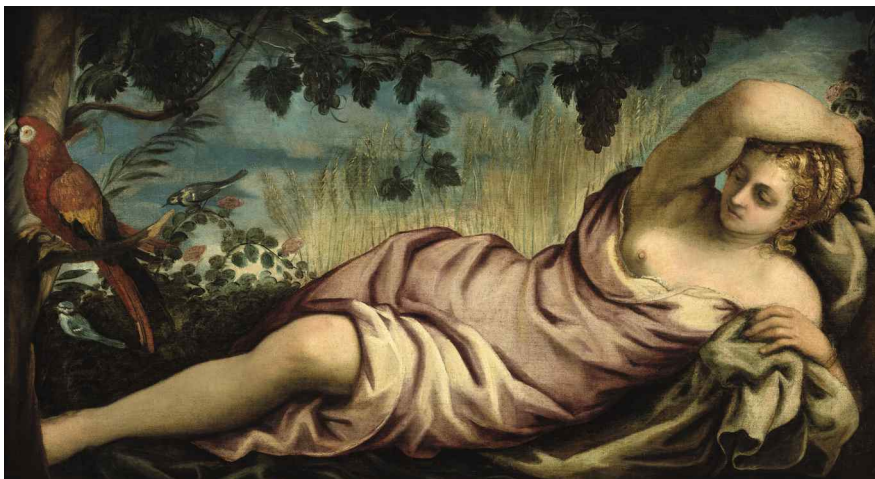
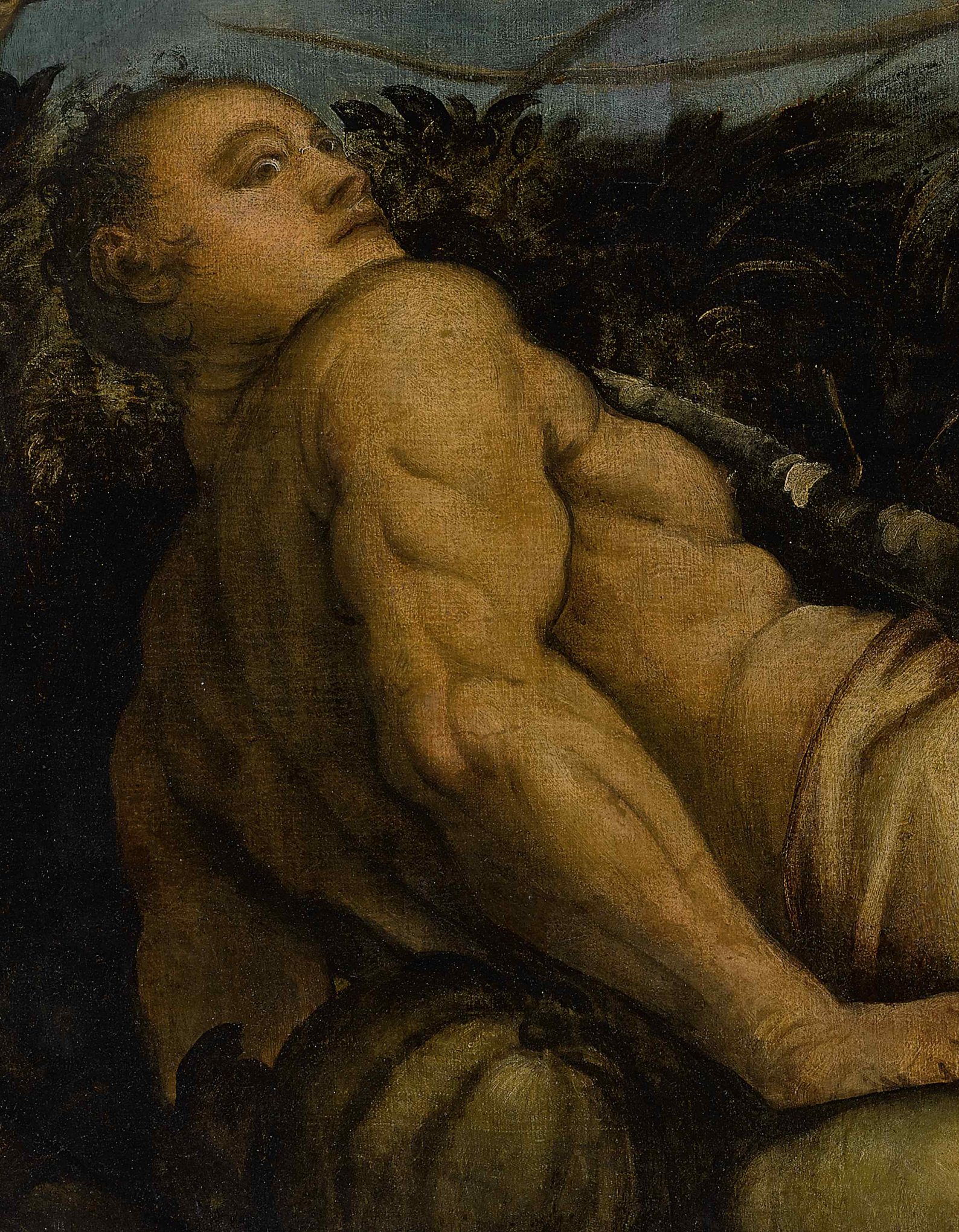


Fig. 3 Tintoretto, *Summer*, oil on canvas, 105.7 x 193 cm; 41 5/8 x 76 in. Samuel H. Kress Collection, 1961.9.90.

While the grouping of the paintings together as part of the Barbo ceiling has been generally accepted, there has been some dispute amongst previous scholars as to their dating. No documentary evidence has been found regarding the commission, and Ridolfi's brief discussion of the ceiling was published a full century after the likely creation of the paintings. Palluchini dated the pictures to 1555-8, based on comparison with the *Meeting of Tamar and Judah* in the Museo Nacional Thyssen-Bornemisza, Madrid (inv. no. 401, 1977.70). Pierluigi De Vecchi considered the Barbo paintings to date from around 1565-6,⁵ while other scholars have suggested a dating as late as the late 1570s. More recently, however, Echols and Ilchman (see 2007 and 2009 literature) have proposed an earlier origin for the group, circa 1546, by comparison to other mythological canvases of the mid-1540s, including the *Contest of Apollo and Marsyas* in

the Wadsworth Atheneum, Hartford, CT (inv. no. 1950.438) and the *Venus and Mars* in the Alte Pinakothek, Munich (inv. no. 9257). This would place the Barbo ceiling and the present *Autumn* to only slightly before Tintoretto's *Miracle of the Slave* (1548, Accademia, Venice), the indisputable masterpiece of the artist's early career. This dating seems likely based on stylistic elements in the painting. Indeed, Echols (see 2007 literature) notes that Tintoretto would have certainly seen and been likely influenced by Giorgio Vasari's ceiling for the Palazzo Corner of only a few years earlier, which also featured allegorical figures in an oblong format. Clearly, the young Tintoretto was reacting to a broad spectrum of influences both from inside and outside Venice. In the case of the present *Autumn*, the classicizing and athletic figure of the god is perhaps more reminiscent of Michelangelo and Central Italian painting than local Venetian prototypes.

1. "In Casa Barba in the parish of San Pantaleone can be seen set into the wooden paneling of a room an Allegory of Dreams, and some Deities in the heavens, with differing images of the things brought to the minds of mortal men by sleep, and full length figures of the four seasons in coffered reserves." See C. Ridolfi, *Delle Maraviglie dell'Arte, ovvero Delle Vite degli illustri Pittori Veneti e dello Stato*, 1648, 1835 edition, p. 233.
2. In 1959, Bertina Suida Manning was the first to attempt to reconstruct the Barbo ceiling soon after the Kress Foundation had acquired *Summer*, recognizing its relationship to the *Spring*, then in the private collection of Walter Chrysler, as well as the large canvas in Detroit. See B. Suida Manning, "Two 'Seasons' by Jacopo Tintoretto," in *Studies in the History of Art dedicated to Willem E. Suida on his Eightieth Birthday*, 1959, pp. 253-257.
3. Winter is most often depicted in this manner, although there are exceptions. Echols along with other art historians notes the atypical depiction of the season by a female figure, probably Diana, in the clock face painted by Tintoretto's workshop for the Sala del Collegio in the Palazzo Ducale.
4. Suida Manning publishes a stripped photograph of *Spring* where the additions are visible (*op.cit.* p. 254, fig. 1).
5. P. De Vecchi, *L'opera completa del Tintoretto*, 1978, p. 107, under cat. no. 166, with only the Detroit, Washington and Chrysler canvases known to him.



PROPERTY FROM A DISTINGUISHED
COLLECTION

ATTRIBUTED TO DOMENICO ROBUSTI, CALLED DOMENICO TINTORETTO

Venice 1560 - 1635

Portrait of Tomasso Contarini (1488- 1578)

inscribed upper right: *TOHMAE / CONTARENO
/ D. M. PROC. / AMPLISSIMIS OM/ NIBVS.
SVMMSIQVE / REIP. MVNERIBVS / TERRA
MARIQVE / EGRE-GIE. PERFVNCTO / EFIGIEM.*

oil on canvas
68¾ by 42 in; 175 by 107 cm.

PROVENANCE

Prince Alberto Giovannelli, Venice, by 1901;
With Italic Brass, Venice;
Art market, Rome;
Nelson Atkins Museum, Kansas City, by 1932 (inv.
no. 32-182);
By whom sold, New York, Christie's, 15 January,
1985, lot 130 (as School of Jacopo Tintoretto).

EXHIBITED

Cleveland, Cleveland Museum of Art, *Twentieth
Anniversary Exhibition, Official Art Exhibition of
the Great Lakes Exposition*, 26 June - 4 October
1936, no. 170;
Columbus, Ohio, Fine Arts Gallery, February 1938,
no. 7;
New York, Durlacher Brothers, *A loan exhibition
of paintings by Jacopo Robusti, Il Tintoretto, 1519-
1594*, 20 February- 18 March, 1939, no. 11 (as
Jacopo Tintoretto).

\$ 60,000-80,000

€48,100-64,500 £42,300-56,500

LITERATURE

H. Thode, "Tintoretto. Kritische Studien über
des Meisters Werke," in *Repertorium für
Kunstwissenschaft*, vol. 27, 1901, p. 45, cat. no.
258 (as Jacopo Tintoretto);
H. Thode, *Tintoretto*, Bielefeld und Leipzig 1901,
p. 80 (as Jacopo Tintoretto);
C. Ridolfi, *Le Maraviglie dell'Arte*, Venice 1648
(republished by D. von Hadeln, Berlin 1924, vol. II,
p. 54, note 3, as Jacopo Tintoretto);
*Handbook of the William Rockhill Nelson Gallery of
Art*, Kansas City, 1933, reproduced p. 19;
Art Digest, vol. 8, 1 December 1933, p. 13,
reproduced;
A.M. Frankfurter, *Art News*, vol. 32, December
1933, pp. 29, 32, reproduced;
American Magazine of Art, December 1933, vol.
26, p. 526, reproduced;
Art and Archaeology, January 1934, pp. 39, 41,
reproduced;
"Die William Rockhill Nelson Gallery in Kansas
City," in *Pantheon*, vol. 13, 1934, p. 50,
reproduced p. 52 (as Jacopo Tintoretto);
A.L. Mayer, "Sur deux portraits d'amiraux
vénitien," in *Gazette des Beaux-Arts*, 1934, no. 2,
p. 223;
B. Berenson, *Pittura italiana del Rinascimento*,
Milan 1936, p. 481 (as Jacopo Tintoretto);
*Catalogue of the twentieth anniversary exhibition
of the Cleveland Museum of Art: the official art
exhibit of the Great Lakes Exposition*, Cleveland
1936, p. 72, cat. no. 170, reproduced plate XXIX
(as Jacopo Tintoretto);
The William Rockhill Nelson Collection, Kansas
City 1940, p. 31, reproduced (as Jacopo
Tintoretto);
E. von der Bercken, *Die Gemälde des Jacopo
Tintoretto*, Munich 1942, pp. 111-112, 145, cat. no.
147, 149, reproduced 339;
P. Wescher, "I ritratti del Doge Giralamo Priuli del
Tintoretto," in *Arte Veneta*, 1957, no. XI, p. 207
(as Jacopo Tintoretto);
*Handbook of the Collections in the William Rockhill
Nelson Gallery of Art and Mary Atkins Museum of
Fine Arts*, Kansas City 1959, p. 263 (as Jacopo
Tintoretto, and dateable to 1555);
C. Benari and P. De Vecchi, *L'opera completa
del Tintoretto*, Milan 1970, p. 134, cat. no. F.7,
reproduced, p. 136 (on the list of "other works
attributed to Jacopo Tintoretto");
B.B. Fredericksen and F. Zeri, *Census of Pre-
Nineteenth-Century Italian Paintings in North
American Public Collections*, Cambridge,
Massachusetts 1972, p. 200 (as Jacopo
Tintoretto);
R. E. Taggart and G. L. McKenna, *Handbook of the
collections in the William Rockhill Nelson Gallery
of Art and Mary Atkins Museum of Fine Arts*,
Kansas City 1973, p. 261 (as School of Jacopo
Tintoretto and dated 1555);
P. Rossi, *Jacopo Tintoretto: I Ritratti*, Milan 1990,
p. 143, reproduced fig. 221 (as school of Jacopo
Tintoretto).

Tommaso Contarini (1488-1578) was one of the
leading political figures of the Venetian Republic
in the first three quarters of the 16th century. He
was from the Madonna dell'Orto branch of the
noble Contarini family, the second son of Alvise
di Federico Contarini and his wife Polissena
Malipiero. His older brother, Gasparo, entered
the church, eventually attaining the rank of
Cardinal and became a diplomat and important
intellectual figure of the period. Gasparo's most
important work is probably the *De magistratibus
et republica venetorum* (Paris 1543), which is a
written explanation for foreigners of Venice's
unique system of government, in which his
brother Tommaso was a very active member.

Tommaso's many offices are hinted at in
the Latin inscription in his portrait, many of
which were overseeing the military and civic
infrastructure of the Republic. He was *Podestà*
(or governor) of the city of Verona, and in
January 1557 he was appointed to the important
position of the *Provveditore Generale* of the
Terraferma. In March of the same year, he
was made Procurator of San Marco *de cintra*
(a lifetime office that was second only to the
Doge in prestige, and which is mentioned in
the inscription). He was also on the committee
of three members that began the process of
replacing the ruinous Rialto Bridge with its
current and magnificent form. However, he is
shown as a military figure in this portrait, which
recalls his election as the *Capitano del Mar* in
1558, in charge of a large fleet in anticipation of
a Turkish assault on Venetian possessions in the
Mediterranean.



PROPERTY OF A PRIVATE COLLECTOR

PIETER VAN DEN BOSCH

Amsterdam circa 1612 - after 1663 London

Still life of roses, lilies, tulips, an iris and other flowers resting on a table, with a bunch of grapes on a silver platter and another bunch of grapes in a blue and white porcelain bowl

oil on canvas
27 by 21 $\frac{7}{8}$ in.; 68.6 by 55.5 cm.

PROVENANCE

Lewis and Simmons, New York, 1923;
George Balch;
Dewitt Balch, Cincinnati;
A.B. Closson Jr. Company, Cincinnati, from whom acquired in 1977 by the father of the previous owners;
By whom anonymous sold ("Property from a Family Collection"), New York, Sotheby's, 26 May 2005, lot 38;
There purchased by the present collector.

EXHIBITED

Cincinnati Art Museum, Cincinnati, Ohio, 1973 (as Jan van Huysum).

\$ 70,000-90,000
€56,500-72,500 £49,300-63,500

When last sold in 2005 (see provenance), Fred Meijer endorsed the attribution of this still-life to Pieter (II) van den Bosch, based first on photographs and later on firsthand inspection.

The artist is first recorded in 1645 in Amsterdam where he was working under contract for the well-known collector Marten Kretzer; he is last recorded there in October, 1660. By December, 1633 he was living in London from where he acted as an agent. Pieter (II) van den Bosch is now identified as the painter of a number of still lifes that, in the past, have been given to Paulus van den Bosch.¹

1. See N.R.A. Vroom, *A Modest Message*, 1980, vol. II, pp. 14-15, nos. 32, 34 and 35).



PROPERTY OF A PRIVATE COLLECTOR

ISAAK SOREAU

Frankfurt-am-Main 1604 - in or after 1645

Still life of grapes, peaches, and a pomegranate on stone ledge

oil on panel
14¼ by 19¼ in.; 36.5 by 49.2 cm.

PROVENANCE

T.W.H Wards, Hampstead, London, 1928;
Anonymous sale, London, Christie's, 18 April 1980, lot 39
(as by J. van Hulsdonck);
Anonymous sale, London, Christie's, 10 July 1987, lot 7;
With Kurt J. Müllenmeister, Solingen, 1989;
Anonymous sale Vienna, Dorotheum, 4 March 1997, lot 200;
Anonymous sale, New York, Sotheby's, 18 October 2000,
lot 131 (as circle of Isaac Soreau);
Anonymous sale, Zurich, Koller, 24 March 2006, lot 3033;
There purchased by the present owner.

EXHIBITED

Murcia, El Museo de Siyâsa, Maestros de la pintura flamenca y holandesa del siglo XVII, May 1999, no. 15.

LITERATURE

R. Warner, *Dutch and Flemish Flower and Fruit Painters of the XVIIth and XVIIIth Centuries*, Amsterdam 1928, p. 204-5, plate 97b;
G. Bott, 'Stillebenmalerei des 17. Jahrhunderts. Isaak Soreau, Peter Binoit,' in *Kunst in Hessen und am Mittelrhein*, 1962, Werkverzeichnis Soreau no. 1;
G. Bott, *Ein Stück von allerlei Blumenwerk, ein Stück von Früchten, zwei Stück auf Tuch mit Hecht: die Stillebenmaler Soreau, Binoit, Codino und Marrell in Hanau und Frankfurt 1600-1650*, Hanau 2001, cat. no. WV.IS.12, p. 175, reproduced in color, pp. 100-101.

\$ 80,000-120,000

€64,500-96,500 £56,500-85,000

Like so many of Soreau's still lifes, this painting bears the unmistakable influence of the Antwerp painter Jacob van Hulsdonck and it is widely considered that Soreau spent some time in his studio. Not being a member of the guild there, Soreau would not have been able to sell his paintings under his own name and, so close is his style to Hulsdonck's, it is likely that his paintings were sold in that city as the work of his master.

Soreau was probably still in Antwerp in 1638 as a work dated to that year is a partial copy of a painting by Hulsdonck from *circa* 1615.¹ His only other dated work is from 1645² but by this time Soreau must have been back in Frankfurt as the painting is quite different from his earlier work and instead is clearly influenced by the leading Frankfurt still-life painter, Georg Flegel.

Soreau was born in Hanau, near Frankfurt, and was the son, and probably the pupil, of Daniel Soreau, a painter, architect and wool merchant who had emigrated from Tournai to Frankfurt by 1586. After Daniel's death in 1619 his studio was placed in the hands of Sebastien Stosskopf and it is probable that Isaak, together with his twin brother Peter (1604-before 1672), trained under him before Isaak moved to Antwerp after 1626.

1. Sold New York, Sotheby's, 11 January 1996, lot 73.

2. See G. Bott, under *Literature*, p. 188, no. WV.IS.50, reproduced.

85 No Lot



84

PROPERTY FROM THE COLLECTION OF
TEDDY AND ARTHUR

Edelman

LOTS 86–93



Arthur Jay Edelman met his beloved wife of 66 years, Theodora, while studying at Sarah Lawrence College through the G.I. Bill. Shortly after graduation, the couple joined Teddy's family leather tanning business, Fleming-Joffe. It was here that Teddy and Arthur identified a talented, young graphic designer: Andy Warhol. Warhol would remain a dear friend of the Edelman family throughout his lifetime and contributed the iconic chair artwork used in Edelman Leather advertisements for decades.

The Edelmans would launch their eponymous leather brand in 1981 and were titans in the field of interior design. Edelman Leather presented the quality and innovation of its visionary founders.

The Edelman family residence, Alligator Farm, in Ridgefield, Connecticut showcased the couple's passion for art and design and their personal collection included important examples of Tiffany Studios lamps, old master paintings and Andy Warhol artworks.

Sotheby's is honored to be entrusted with the sale of works from the Teddy and Arthur Edelman Collection.



'An Evening with Andy Warhol' (Arthur Edelman and Teddy Edelman), 1965



86

86

PROPERTY FROM THE COLLECTION OF TEDDY AND ARTHUR EDELMAN

FAUSTINO BOCCHI

Brescia 1659-1741

A set of four garden scenes, the first two depicting the capture and death of a lizard

a set of four, all oil on slate
each: 21 by 15¾ in.; 53.3 by 40 cm.
(4)

These charming scenes, all painted on slate, are characteristic of the output of Faustino Bocchi, an 18th century Italian artist who specialized whimsical depictions of figures and animals often set within a village or garden landscape. Humorous details abound in these small and impressive works, and in addition to the celebratory capture of a lizard and lively dancing and festivities, among the most comical of these details are a man being abducted by a bumble bee and another riding a snail.

\$ 15,000-20,000
€12,100-16,100 £10,600-14,100



Detail of one of the present paintings



87

87

PROPERTY FROM THE COLLECTION OF TEDDY
AND ARTHUR EDELMAN

CIRCLE OF PAUL DE VOS

Three dogs attacking a cow

oil on canvas
65 $\frac{7}{8}$ by 93 in.; 167.3 by 236.2 cm.

PROVENANCE

With Berry-Hill Galleries, New York, 1977;
From whom acquired by a private collector (as
Attributed to Frans Snyders);
By whom (anonymously) sold, New York,
Christie's, 12 January 1996, lot 488 (as Circle of
Paul de Vos).

\$ 15,000-20,000
€12,100-16,100 £10,600-14,100

88

PROPERTY FROM THE COLLECTION OF TEDDY
AND ARTHUR EDELMAN

ABRAHAM DANIELSZ. HONDIUS

Rotterdam circa 1631 - 1691 London

Two hounds chasing a wounded
bittern

oil on canvas
25 $\frac{3}{4}$ by 57 $\frac{1}{4}$ in.; 65.4 by 145.5 cm.

PROVENANCE

Anonymous sale, New York, Christie's, 26 May
2000, lot 35.

\$ 10,000-15,000
€8,100-12,100 £7,100-10,600

89

PROPERTY FROM THE COLLECTION OF TEDDY
AND ARTHUR EDELMAN

MARTIN FERDINAND QUADAL

Niemtschitz, Moravia 1736 - 1808 St Petersburg

Foxes attacking a turkey

signed and dated lower left: *M.F. Quadal*
Fct./1780

oil on canvas
39 $\frac{3}{4}$ by 49 $\frac{3}{4}$ in.; 101 by 126.4 cm.

PROVENANCE

Hendrik ter Weele, by 1959;
Anonymous sale, New York, Sotheby Parke-
Bernet, 11 June 1981, lot 139;
Anonymous sale, New York, Sotheby's, 27 March
1987, lot 160.

\$ 8,000-12,000
€6,500-9,700 £5,700-8,500



88



89



90

90

PROPERTY FROM THE COLLECTION OF TEDDY AND ARTHUR
EDELMAN

CIRCLE OF FAUSTINO BOCCHI

A carnival scene with grotesque figures and
a troupe of players performing on an outdoor
stage

oil on canvas
28 $\frac{3}{8}$ by 35 $\frac{1}{4}$ in.; 72.1 by 89.5 cm.

\$ 10,000-15,000

€8,100-12,100 £7,100-10,600



91

91

PROPERTY FROM THE COLLECTION OF TEDDY AND ARTHUR
EDELMAN

SOUTH ITALIAN SCHOOL, 18TH CENTURY

Parrots and small woodland animals by a
pond with irises

oil on canvas
50½ by 77½ in.; 128.3 by 196.8 cm.

\$ 8,000-12,000
€6,500-9,700 £5,700-8,500



92

92

PROPERTY FROM THE COLLECTION OF TEDDY AND ARTHUR
EDELMAN

PAUL DE VOS

Hulst 1595 - 1678 Antwerp

Two Dogs with a joint of meat, a basket with
game and vegetables behind them

oil on canvas

46¼ by 72⅝ in.; 117.5 by 185.2 cm.

PROVENANCE

Misses E.G., A.K. and B.J. Milligan, Caldwell Hall, Burton-on-Trent;

By whose Executors sold, London, Christie's, 25 November 1960, lot 85 (as by F. Snyders), for 90 Guineas, to Dent;

Anonymous sale, New York, Sotheby's, 17 January 1985, lot 124;

Where acquired.

\$ 20,000-30,000

€16,100-24,100 £14,100-21,200



93

93

PROPERTY FROM THE COLLECTION OF TEDDY AND ARTHUR
EDELMAN

STUDIO OF FRANS SNYDERS

Antwerp 1579 - 1657

Dogs fighting in an Interior with a cat nearby, a
third dog looking in from the left

oil on canvas
47 by 71¾ in.; 119.3 by 182.2 cm.

PROVENANCE

Anonymous sale, London, Sotheby's, 3 July 1997, lot 278.

\$ 10,000-15,000
€8,100-12,100 £7,100-10,600

PROPERTY OF A PRIVATE COLLECTOR

ARTUS WOLFFORT

Antwerp 1581 - 1641

Saint Andrew

inscribed at lower edge in a trompe l'oeil stone cartouche:
*S. A[N]DREAS / ET IN IESVM CHRISTV[M] FILIV[M] EIVS
 VNICV[M], DOMINVM NOSTRV / II.*

oil on canvas
 45¾ by 36 in.; 116.2 by 91.4 cm.

PROVENANCE

Private collection, Paris, acquired in Spain, 1850;
 With Newhouse Galleries, Inc., New York;
 Where acquired by Mr. and Mrs. Kay Kimbell;
 Acquired by the Kimbell Art Foundation, Fort Worth, Texas,
 1958;
 Their sale, New York, Sotheby's, 4 June 1987, lot 41;
 There purchased by a New York private collector;
 By whom sold, New York, Sotheby's, 27 May 2004, lot 15;
 Where acquired by the present collector.

EXHIBITED

Fort Worth, Texas Christian University, on extended loan from
 the Kimbell Art Foundation, Spring 1958 - October 1968.

LITERATURE

J. S. Thatcher, "The Paintings of Francisco de Herrera, the
 Elder," *Art Bulletin*, 1937, vol. XIX, p. 328 (as by Francesca de
 Herrera);
 J. S. Thatcher, *Kimbell Art Museum: Catalogue of the
 Collection*, 1972, pp. 48-49, reproduced (as by Herrera);
 J. S. Thatcher, *Kimbell Art Museum: Handbook of the
 Collection*, 1982, pp. 75, reproduced (as Flemish School, 17th
 century);
 H. Vlieghe, "Zwischen van Veen und Rubens: Artus Wolffort
 (1581 - 1641) ein vergessener Antwerpener Maler," in *Walraff-
 Richartz-Jahrbuch*, 1977, vol. XXXIX, p. 101, reproduced fig. 11;
 J. S. Held, "Noch Einmal Artus Wolffort," in *Walraff-Richartz-
 Jahrbuch*, 1981, Vol. XLII, pp. 143-146, reproduced;
 J. Vander Auwera, "Afgemeten, ingelijst en opgelijst.
 Kanttekeningen bij enkele aanvullingen op het oeuvre van
 Artus Wolffort (Antwerpen 1581-1641)," in *Munuscula
 amicorum: contributions on Rubens and his colleagues in
 honour of Hans Vlieghe*, Brepols 2006, pp. 600, 603, 610, note
 25, and 611, note 47.

\$ 80,000-120,000

€64,500-96,500 £56,500-85,000

When acquired by the Kimbell Foundation (see Provenance),
 this powerful image of the apostle Andrew was ascribed to the
 Seville painter Francisco de Herrera. It was first identified as
 a work by the Antwerp painter Artus Wolffort by Hans Vlieghe
 in an extensive article published in 1977, and by Julius Held
 who also published it as by Wolffort in 1981 (see Literature for
 both). Vlieghe and Held recognized that this painting belongs
 to a series of Apostles by the artist among which are a *Saint
 Matthew*, *Saint Bartholomew*, *Saint Simon*, and *Saint Thomas*
 and, more recently, Joost Vander Auwera (see Literature) has
 published a *Saint John the Evangelist* and *Saint James Minor*.¹

At the lower edge of each painting appears a *tromp l'oeil*
 cartouche inscribed with the article of the Creed usually
 associated with the Apostle depicted, as well as a Roman
 numeral indicating the Apostle's usual place in the sequence.
 One may compare these paintings, for instance, with Hendrick
 Goltzius's series of prints of *circa* 1589 where the sequence
 and articles are identical.

Wolffort's Antwerp activity begins *circa* 1616, and Vlieghe has
 dated the series to this time. Held, however, suggested a date
 of *circa* 1620-25, based largely on the dating of an unfinished
 male portrait lying under the *Saint Andrew*, which is visible
 only in an X-ray.² Held compared the style of his attire with
 a Flemish portrait of a man dated 1617, and assuming a time
 period of 1617-1620 for the Kimbell underlying portrait, notes
 that the *Saint Andrew* would have been painted over it within
 a very short number of years. Held further suggested that
 the underlying image may be Wolffort's own self portrait,
 comparing it to Cornelis Galle's engraving of Wolffort after
 van Dyck for his *Iconographie*. Also interesting to note in the
 X-ray is a change in position of Saint Andrew's head. Originally
 painted so that he looked out of the picture towards the left,
 Wolffort changed the position so that he looked downward at
 his book.³

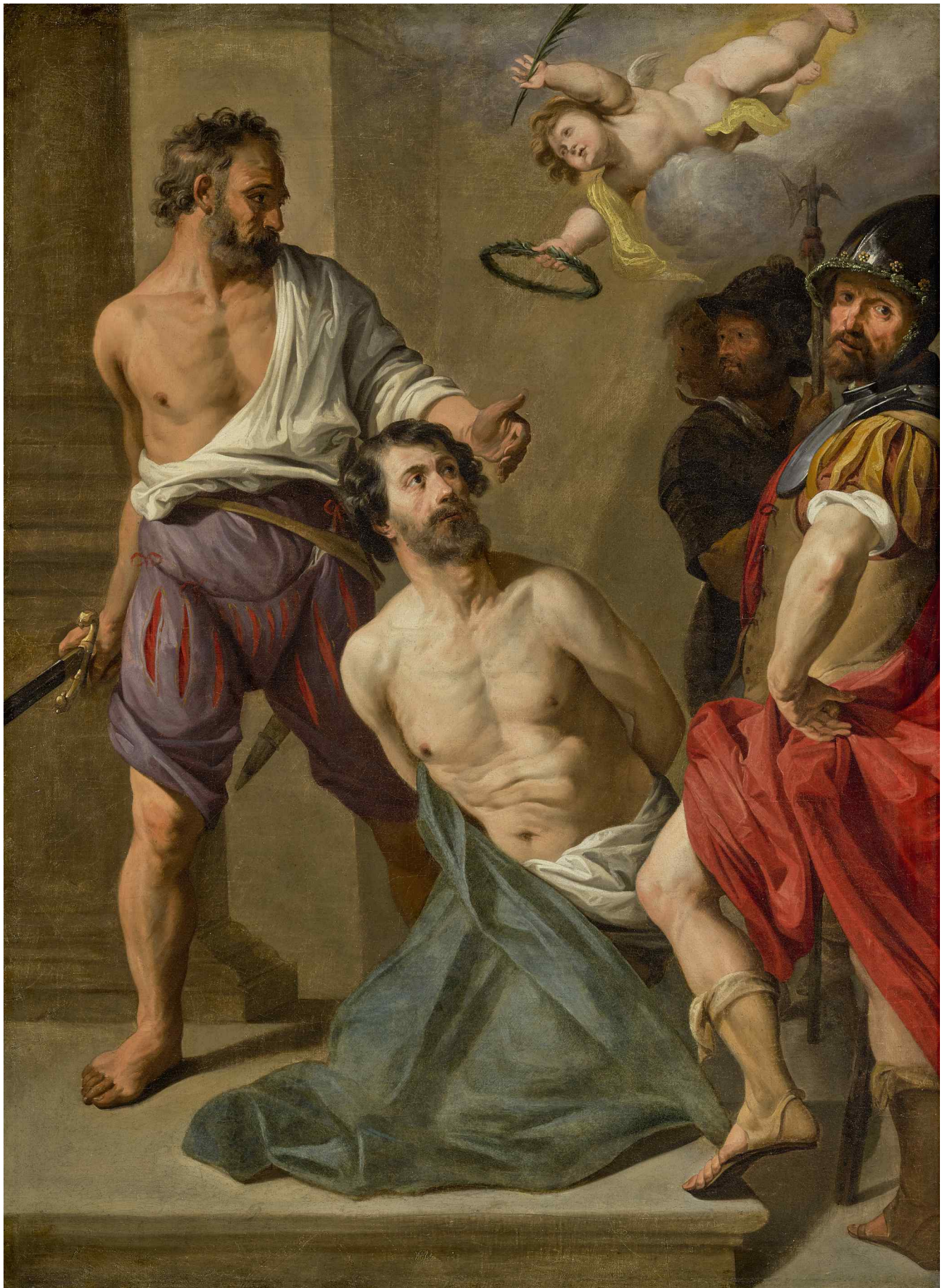
Wolffort also executed other series, not only of the Apostles,
 but of the Four Evangelists and the Four Fathers of the Church.

1. *Saint Matthew* (Brussels, Koninklijke Musea voor Schone Kunste); *Saint
 Bartholomew* (sold, New York, Christies, 31 May 1991, lot 43); *Saint Simon*
 (location unknown, published by Vlieghe, p. 101, fig. 13); and *Saint Thomas* (two
 versions known: one sold London, Bonhams, 10 July 2002, lot 346 and the other
 sold Vienna, Dorotheum, 17 October 2017, lot 271); *Saint John the Evangelist* and
Saint James Minor (both in the Abbey of the Augustine Canonesses of the Holy
 Sepulcher, Male, Belgium).

2. See Held, under Literature, p. 146, reproduced fig. 3.

3. *Ibid.*, p. 146, reproduced fig. 4.







96

95

SCHOOL OF LIÈGE, MID-17TH CENTURY

The Martyrdom of Saint Paul

oil on canvas
57¾ by 42⅜ in.; 146.8 by 107.6 cm.

PROVENANCE

J.J. Chapuis (red wax seal on the stretcher);
Mr. & Mrs. Looghe, 1956 Nunnery, Antwerp vicinity.

Though the attribution of this dynamic painting of *The Martyrdom of St. Paul* has eluded scholars, it exhibits the influence of those artists working in Liège such as Bertholet Flémalle and Gerard Douffet, particularly in the bright color palette and theatrical composition.

\$ 20,000-30,000
€16,100-24,100 £14,100-21,200

96

NEAPOLITAN SCHOOL, 17TH CENTURY

The Annunciation

oil on canvas
43¾ by 66¼ in.; 111.2 by 168.3 cm.

A possible attribution to Onofrio Palumbo has been suggested for this lot. Palumbo studied with Artemisia Gentileschi during her stay in Naples and the facial types in this *Annunciation* are reminiscent of her style.

\$ 15,000-20,000
€12,100-16,100 £10,600-14,100



97

97

NETHERLANDISH SCHOOL, 1627

Portrait of a young man

inscribed and dated upper left: *Aetatis sua 21 / Anº 1627*

oil on panel

45½ by 32⅞ in.; 114.6 by 83.5 cm.

PROVENANCE

Bob Jones University, Greenville, South Carolina;
By whom sold, New York, Sotheby Parke Bernet Inc., 20
November 1980, lot 47 (as Cornelius de Vos).

\$ 15,000-20,000

€12,100-16,100 £10,600-14,100



98

98

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

ROELOF JANSZ. VAN VRIES

Haarlem 1630/1 - after 1681 Amsterdam

A river landscape with a wooden gate, a bridge, a nearby village, a boat, and figures

signed lower right: *Rv Vries*

oil on panel

17¾ by 25 in.; 45 by 63.5 cm.

PROVENANCE

With Kunsthandel K & V Waterman, Amsterdam, by the 1980s;
From whom acquired.

This picturesque and peaceful Dutch scene is a fine example of the works produced by the prolific landscape artist Roelof Jansz. van Vries in the second half of the seventeenth century. In addition to his hometown of Haarlem, van Vries was also active Leiden and Amsterdam, and he was influenced by a number of his contemporaries, such as Jacob van Ruisdael, Meindert Hobbema, and Cornelis Decker.

\$ 10,000-15,000

€8,100-12,100 £7,100-10,600

PROPERTY SOLD
TO BENEFIT
THE ACQUISITION
FUND OF THE
SAN DIEGO
MUSEUM OF ART

LOTS 99–103

99

PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE
SAN DIEGO MUSEUM OF ART

FOLLOWER OF BERNARDINO LUINI

Salomé

oil on canvas
13 by 10 $\frac{1}{8}$ in.; 33 by 25.5 cm.

PROVENANCE

Probably, Beltrami collection, Milan;
With Jacob M. Heimann, New York;
From whom acquired by Anne R. and Amy Putnam, San Diego;
By whom gifted to the Fine Arts Gallery, San Diego, 1946 (inv.
no. 1946:73).

EXHIBITED

Vancouver, Vancouver Art Gallery, *Italian Renaissance*, 17
November - 13 December 1953, no. 44.

\$ 6,000-8,000

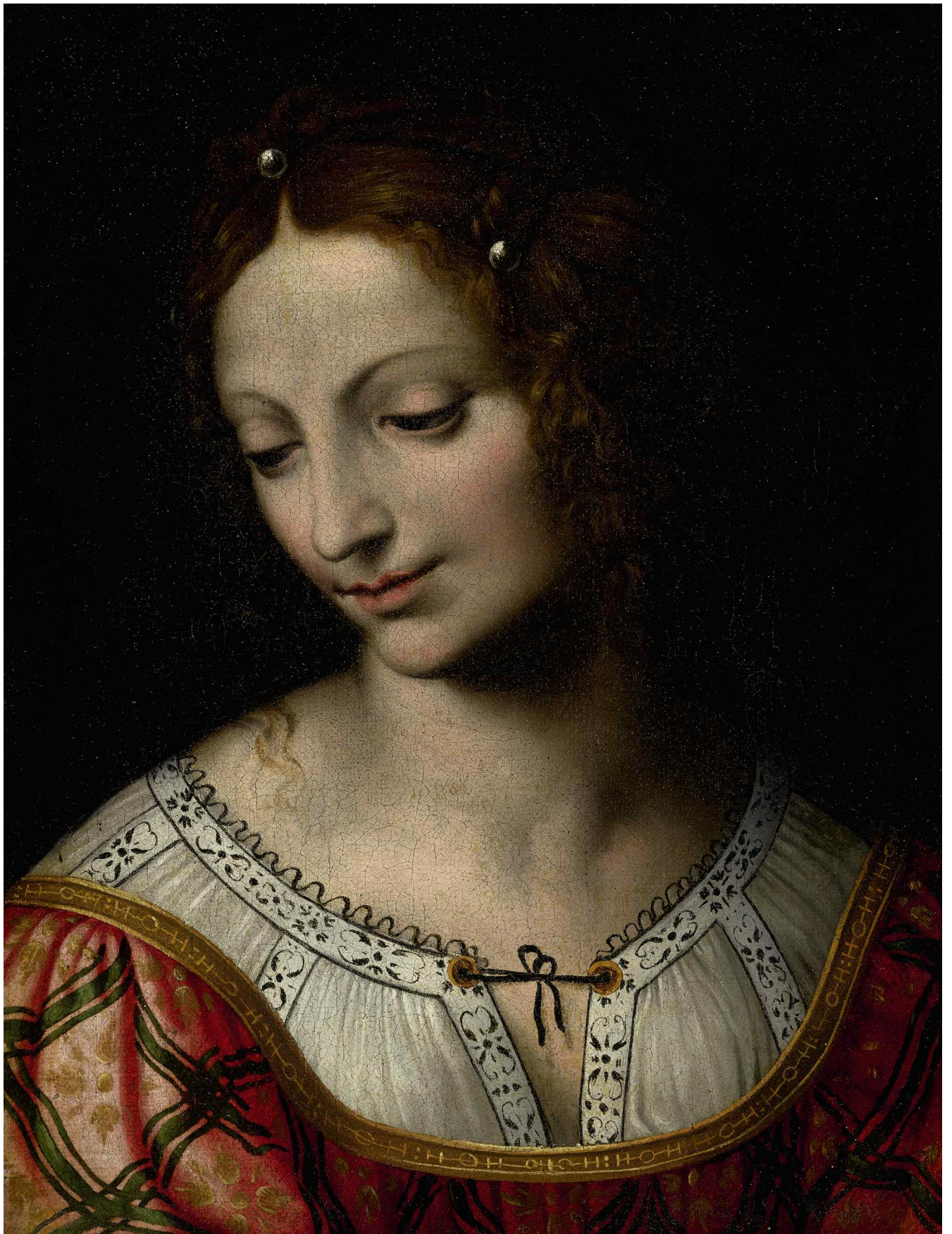
€4,850-6,500 £4,250-5,700

LITERATURE

J. G. Andrews, *A Catalogue of European paintings, 1300-1870*,
San Diego 1947, pp. 41-42 (as Luini);
A. Ottina della Chiesa, *Bernardo Luini*, Novara 1956, p. 135, cat.
no. 233 (as a copy);
The Fine Arts Gallery of San Diego Catalogue, San Diego 1960,
p. 65 (as Luini);
B. Berenson, *Italian Pictures of the Renaissance: Central Italian
and North Italian Schools*, London 1968, vol. I, p. 234 (as a copy
after Luini);
B. Frederickson and F. Zeri, *Census of Pre-Nineteenth Century
Italian Paintings*, Cambridge, MA, 1972, pp. 114, 417, 531 (as
circle of Luini);
P. Trutty-Coohill, *Studies in the School of Leonardo da Vinci:
Paintings in Public Collections in the United States with a
Chronology of the Activity of Leonardo and his Pupils and
Catalogue of Auction Sales*, Ph.D. thesis, Penn State University
1982, p. 222, reproduced fig. 38 (as attributed to Luini);
J. Marciari, *Italian, Spanish, and French Paintings before 1850
in the San Diego Museum of Art*, San Diego 2015, p. 317, cat.
no. A2, reproduced (as follower of Luini, unknown date).

This composition derives from a detail in a painting by
Bernardino Luini in Uffizzi Gallery, Florence (inv. no. 1454).¹

1. See C. Gulli, in *Bernardino Luini e i suoi figli*, Milan 2014, pp. 263-266, cat. no.
57, reproduced p. 265.





100

100

PROPERTY SOLD TO BENEFIT THE ACQUISITION
FUND OF THE SAN DIEGO MUSEUM OF ART

VENETIAN SCHOOL, CIRCA 1600

A Bishop Saint

oil on panel
30³/₈ by 29¹/₂ in.; 77.2 by 74.9 cm.

\$ 6,000-8,000
€4,850-6,500 £4,250-5,700

PROVENANCE

Paul Demidoff, Nice;
With Jacob M. Heimann, New York;
From whom acquired by Anne R. and Amy
Putnam, San Diego (as Fra Bartolommeo);
By whom gifted to the Fine Arts Gallery, San
Diego (inv. no. 1944.9).

LITERATURE

J. G. Andrews, *A Catalogue of European paintings, 1300-1870*, San Diego 1947, pp. 23 (as Fra Bartolommeo);
The Fine Arts Gallery of San Diego Catalogue, San Diego 1960, p. 64 (as Fra Bartolommeo);
B.B. Fredericksen & F. Zeri, *Census of Pre-Nineteenth-Century Italian Paintings in North American Public Collections*, Cambridge, Massachusetts 1972, p. 155 (as attributed to Jacopo Negretti, Palma Giovane);
J. Marciari, *Italian, Spanish, and French Paintings before 1850 in the San Diego Museum of Art*, San Diego 2015, p. 318, cat. no. A3, reproduced (as artist unknown).

PROPERTY SOLD TO BENEFIT THE ACQUISITION
FUND OF THE SAN DIEGO MUSEUM OF ART

NORTH ITALIAN SCHOOL, CIRCA 1600

An old woman and a child, possibly an
allegory of wisdom and ignorance

bears signature and date lower right: *Jusepe de
Ribera / Espanol F. 1640.*

oil on canvas

37½ by 23¾ in.; 94.3 by 60.3 cm.

PROVENANCE

Private collection, France;

With P. Jackson Higgs & Co., New York;

Mr. and Mrs. Henry H. Timken (1831-1909), San
Diego (as Jusepe de Ribera);

By whom gifted to the Fine Arts Gallery, San Diego,
1931 (inv. no. 1931.3).

EXHIBITED

Los Angeles, Los Angeles Art Association, *Loan
Exhibition of International Art*, 15 October - 15
December 1937, no. 113 (as Jusepe Ribera and titled
A Sybyl).

LITERATURE

San Diego Fine Arts Gallery Bulletin, November 1931,
reproduced p. 12 (as Ribera);

E. S. Siple, "Recent acquisitions in America," in *The
Burlington Magazine*, vol. LX, 1932, p. 115 (as Ribera
and titled *A Sybyl*);

N. S. Trivas, "Lesser Known American Art
Collections, II. The Fine Arts Gallery of San Diego
California," in *Apollo*, 1941, no. 33, p. 137 (as Jusepe
de Ribera and titled *A Sybyl*);

J. G. Andrews, *A Catalogue of European paintings,
1300-1870*, San Diego 1947, pp. 81-82 (as Jusepe
Ribera and titled *A Sybyl*);

J. A. Gaya Nuño, *La pintura española fuera de
España: Historia y catálogo*, Madrid 1958, no. 2364
(as Jusepe Ribera and titled *A Sybyl*);

C. Felton, *Jusepe de Ribera: A Catalogue Raisonné*,
Ph.D. thesis, University of Pittsburg 1971, pp. 442-
443 (under rejected attributions);

E. Young, "Spanish Painting from International
Gothic to Goya," in *Apollo* (115), no. 244, June 1982,
p. 436 (as anonymous, North Italian school);

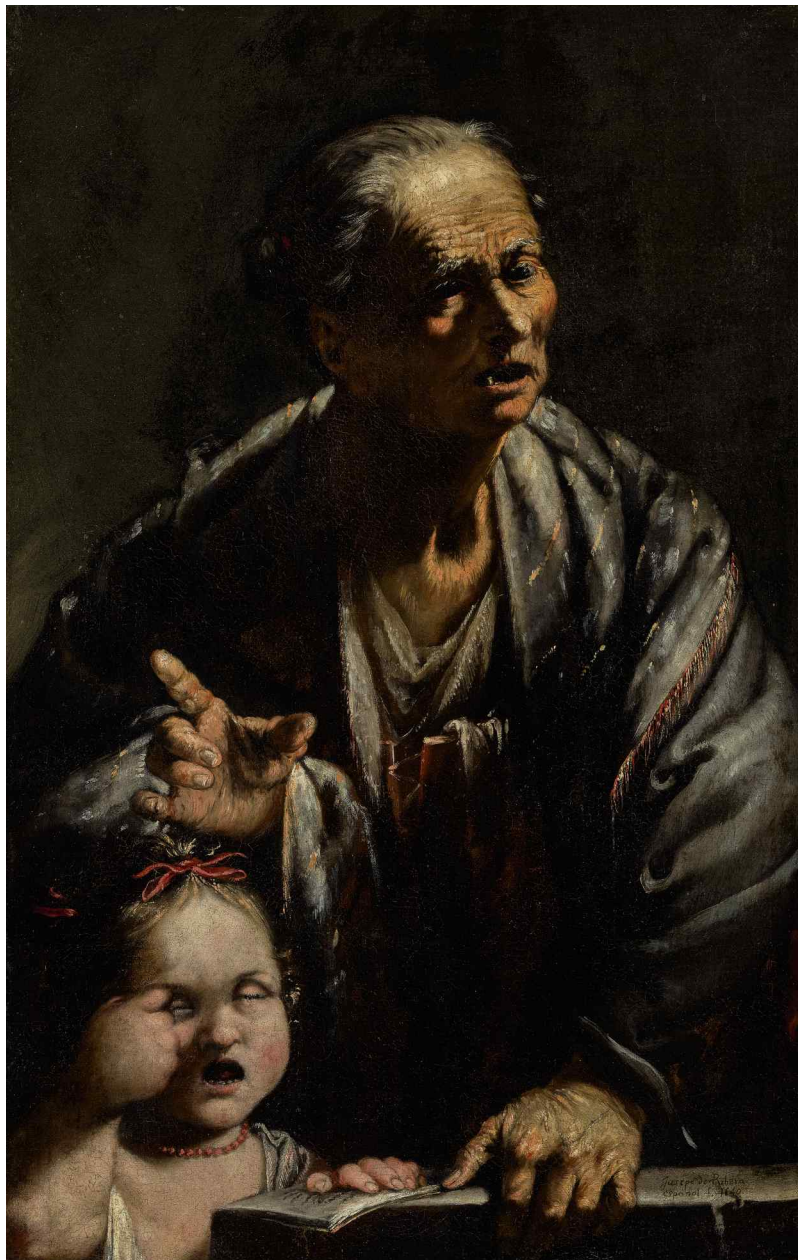
J. Marciari, *Italian, Spanish, and French Paintings
before 1850 in the San Diego Museum of Art*, San
Diego 2015, pp. 227-230, cat. no. 47, reproduced p.
228 (as anonymous Neapolitan artist, circa 1640).

Although a secure attribution for this fascinating
painting has eluded scholarly consensus, it bears
stylistic similarities, particularly in the rendering of
the old woman's face, to an anonymous painting
depicting an old man with a mandolin in the Palazzo
Barberini.¹

1. Inv. no. 938, oil on canvas, 172 by 125 cm. See F. Cappelletti
and A. Lemoine, *I bassifondi del Barocco: La Roma del vizio e della
miseria*, exhibition catalogue, Rome 2014, pp. 204-205, cat. no.
28, reproduced (as anonymous artist, mid 17th century, circle of
Jusepe de Ribera).

\$ 10,000-15,000

€8,100-12,100 £7,100-10,600



101

PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF
THE SAN DIEGO MUSEUM OF ART

WORKSHOP OF SANO DI PIETRO, POSSIBLY ATTRIBUTED TO FRANCESCO DI GIORGIO

Siena 1405 - 1481

Madonna and Child with two angels

tempera on panel, gold ground
20⅞ by 15 in.; 53 by 38.1 cm.

PROVENANCE

Possibly a Tuscan convent, until 1936 (according to Jacob M. Heimann);
With Jacob M. Heimann, New York, by 1936-1946;
From whom acquired by Anne R. and Amy Putnam, San Diego;
By whom gifted to the Fine Arts Gallery, San Diego, 1946 (inv. no. 1946.42).

LITERATURE

J. G. Andrews, *A catalogue of European paintings, 1300-1870*, San Diego 1947, p. 28 (as Sano di Pietro);
The Fine Arts Gallery of San Diego Catalogue, San Diego 1960, p. 57 (as Sano di Pietro);
B. Frederickson and F. Zeri, *Census of Pre-Nineteenth Century Italian Paintings*, Cambridge, Massachusetts 1972, pp. 182, 321 (as follower of Sano di Pietro);
M. Knauf, *Sano di Pietro's Madonna Panels: A Survey and Catalogue Raisonné of his Madonna and Child Pictures for Private Devotion*, Ph.D. thesis, Indiana University 1998, p. 434 (as not by Sano di Pietro);
J. Marciari, *Italian, Spanish, and French Paintings before 1850 in the San Diego Museum of Art*, San Diego 2015, pp. 94-95, cat. no. 15, reproduced (as Follower of Sano di Pietro).

\$ 20,000-30,000

€16,100-24,100 £14,100-21,200

This tender depiction of a Madonna and Child with two angels follows a model by the Sienese artist, Sano di Pietro, and is a fine example of the related work that was produced by artist's prolific workshop. It has been suggested that the authorship of the present panel could be given to Francesco di Giorgio, an artist considered by some to have trained with Vecchietta, but more recently considered by others to have been active in Sano di Pietro's workshop. The work bears the punchmarks of the tools that Sano inherited from Sassetta, as well as those used also by both Sano and Francesco di Giorgio. Francesco di Giorgio has also been suggested as responsible for a number of closely comparable works, including one in the Metropolitan Museum of Art, New York,¹ one in the Harvard Art Museum, Cambridge,² and one formerly in the Kress Collection and now in the Lowe Art Museum at the University of Miami in Coral Gables.³

It was presumably around 1450, the year in which Saint Bernardino was canonized, that Sano di Pietro was commissioned to paint numerous images of this patron saint of Siena. This historical event sparked the popularity within Sano's workshop of small devotional panels depicting the Madonna and Child that were sometimes flanked by Saint Bernardino and other times flanked simply by angels, as is the case in the present composition. In this painting, the motifs of the angels' heads placed directly above the Madonna and Child to framing the figures below are typical of the artist's workshop, as are the garlands of flowers atop the angels' heads. These garlands, along with the Madonna and Child, are rendered with such care and delicacy that it is no surprise why such compositions were highly sought after during and after the Sano di Pietro's lifetime.

We are grateful to Professor Laurence Kanter for his assistance in cataloguing this lot and for suggesting a possible attribution to Francesco di Giorgio.

1. Inv. no. 1975.1.39, tempera on panel, 54.9 by 35.9 cm. See K. Baetjer, *European Paintings in The Metropolitan Museum of Art by Artists Born before 1865: A Summary Catalogue*, New York 1995, p. 59.

2. Inv. no. 1958.284, tempera on panel, 46.5 by 28.6 cm. See *Loan Exhibition of the Arts of the Italian Renaissance*, exhibition catalogue, New York 1923, p. 7, cat. no. 20, reproduced.

3. Inv. no. 61.025.000, tempera on panel, 73.4 by 46.4 cm. See F.R. Shapley, *Complete Catalogue of the Samuel H. Kress Collection, Italian Paintings, XIII-XV Century*, London 1966, p. 153, reproduced fig. 414.



PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF
THE SAN DIEGO MUSEUM OF ART

CIRCLE OF GEORG FLEGEL

Still life of a roll, glass vase of carnations, an
orange, walnuts, and a bowl of almonds with
goldfinches

oil on panel
11½ by 8⅞ in.; 29.2 by 20.6 cm.

PROVENANCE

With Jacob M. Heimann, New York;
From whom acquired by Anne R. and Amy Putnam;
By whom gifted to the Fine Arts Gallery, San Diego, in 1944
(inv. no. 44:9).

EXHIBITED

Indianapolis, Herron Museum of Art; San Diego, The Fine
Arts Gallery, *The Young Rembrandt and His Times: A Loan
Exhibition of Dutch Painting of the First Four Decades of the
Seventeenth Century*, 14 February - 18 May 1958, no. 70 (as
Balthasar van der Ast);
New Orleans, New Orleans Museum of Art, *Fêtes de la Palette*,
22 November 1962 - 6 January 1963, no. 13 (as Balthasar van
der Ast).

LITERATURE

W.R. Valentiner, *Art News*, XLIII, January 1945, p. 41,
reproduced p. 13 (as Balthasar van der Ast);
J.G. Andrews, *A Catalogue of European paintings, 1300-1870*,
San Diego 1947, p. 119, reproduced (as Balthasar van der Ast);
The Fine Arts Gallery of San Diego Catalogue, San Diego 1960,
p. 26, reproduced (as Balthasar van der Ast);
W. J. Müller, *Der Maler Georg Flegel und die Anfänge des
Stillebens Schriften des Historischen Museums*, Frankfurt am
Main 1956, pp. 133, 162, cat. no. 30, reproduced plate 34 (as
Georg Flegel);
S. Segal, "Georg Flegel as flower painter," in *Tableau*, 7,
December 1984, pp. 76-77 (as Georg Flegel);
K. Wettengl, *Georg Flegel 1566-1638 Stilleben*, exhibition
catalogue, Stuttgart 1999, p. 305 (as erroneously attributed to
Georg Flegel);
A. Ketelsen-Volkhardt, *Georg Flegel: 1566-1638*, Munich
and Berlin 2003, pp. 90, 115, 136, 184-185, 187, cat. no. 10,
fig. 60, reproduced (as possibly a late work or a workshop
production).

\$ 40,000-60,000

€32,100-48,100 £28,200-42,300

Though once ascribed to the Dutch artist Balthasar van der
Ast by W.R. Valentiner, this small and charming still-life was
likely painted by a highly skilled artist close to the circle of the
Moravian born painter, Georg Flegel. A student of Lucas van
Valckenborch, Flegel was active in Vienna as well as Frankfurt,
where he came into contact with other still-life painters such as
Pieter Binoit and Daniel Soreau. Flegel defined himself within
this community of still-life artists through his simple, refined,
and unadorned still-lives of food and desserts, characterized
by a precise attention to detail and a clear interest in capturing
the nuances of texture and light, as well as his delicate
watercolors.

Two small and vivid goldfinches, one placed on the rim of
a porcelain plate and the other balancing precariously on a
piece of fruit, enliven this restrained still life set upon a simple
stone ledge and against a stark background. With their beaks
nearly touching, the two form a strong diagonal that provides
a pleasing balance to the circular forms of the glass vase,
the round and shallow plate, and the various fruit that fill the
remainder of the scene. Comparable works by Flegel can be
found in the National Gallery of Prague¹ as well as in a private
collection.²

1. Inv. no. O1275, oil on panel, 22 by 18 cm. See Wettengl, in *Literature*, p. 138,
cat. no. 48, reproduced.

2. Oil on panel, 31.4 by 24.9 cm. *Ibid.*, p. 136, cat. no. 47, reproduced p. 137.





104

104

NOËL HALLÉ

Paris 1711 - 1781

A mother with her child asleep on
her lap in an interior

oil on canvas, unlined
25¼ by 21¾ in.; 64.3 by 54.2 cm.

\$ 15,000-20,000

€12,100-16,100 £10,600-14,100

PROVENANCE

Raphael Garreta, Rouen, 1905;
Sold in Rouen, circa 1930, to a private collector.

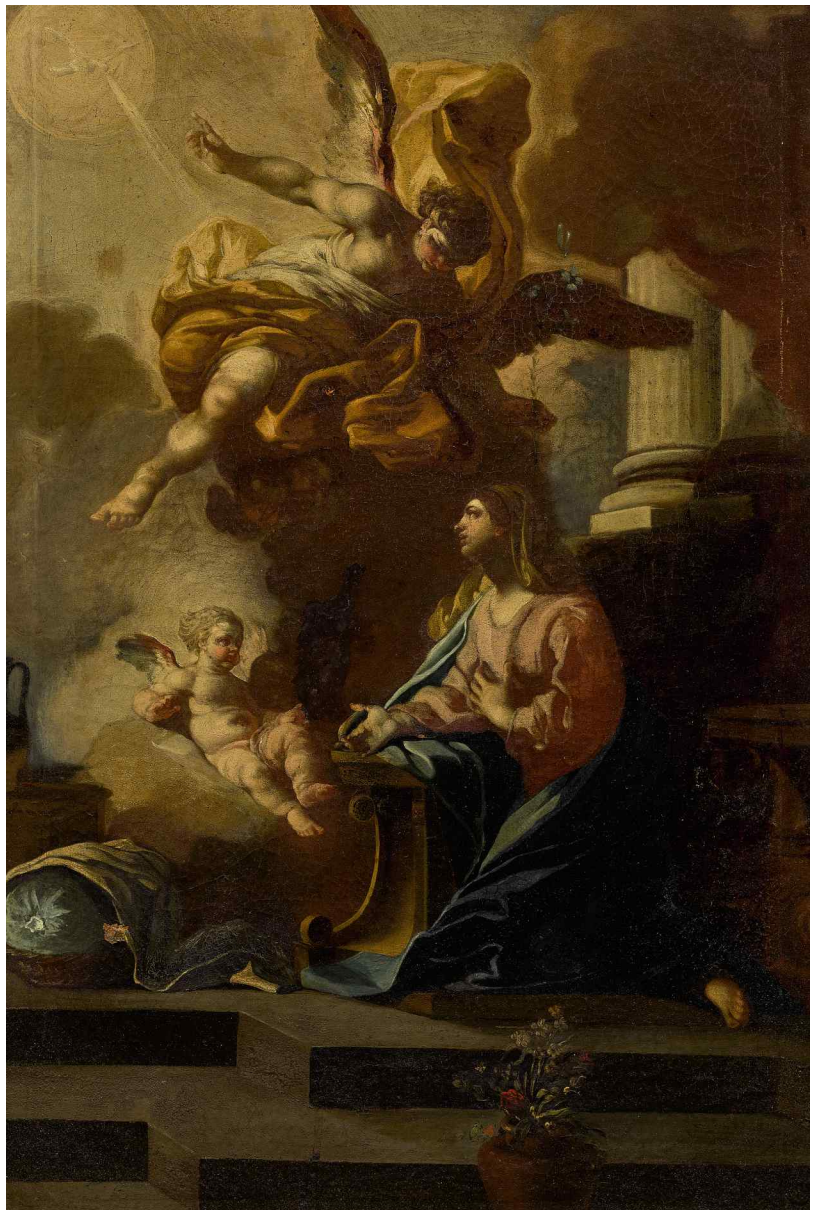
LITERATURE

N. Willk-Brocard, *Une dynastie Les Hallé*, Paris
1995, cat. no. N 24a, p. 369.

The composition of this painting is based on an earlier work by Hallé of the Holy Family, now in the State Hermitage Museum (inv. no. ГЭ-5466); in that work, which is shaped in an oval, the figure of Joseph is crouched over sleeping Christ, holding Christ's left hand.¹ In the present work, the Madonna and Child are on their own in a kitchen interior, the child's hands folded together as he rests sweetly on his mother's chest. The location of the prime version of this painting (and its pendant, featuring an old man seated at a desk) is currently unknown, though the composition was made famous through a print (in reverse) by Jean-Augustin Patour, published in *Le Mercure de France* in July 1766.²

1. See N. Willk-Brocard, under *Literature*, p. 360, cat. no. N 10.

2. *Ibid.*, p. 368-9, cat. nos. N 24 and N 25.



105

105

NEAPOLITAN SCHOOL, 17TH CENTURY

The Annunciation

oil on canvas
29¾ by 19⅞ in.; 75.6 by 50.5 cm.

PROVENANCE

George Antheil (1900-1959) and Boski Markus (1903-1978),
Los Angeles, CA;
By descent to the family.

\$ 15,000-20,000
€12,100-16,100 £10,600-14,100



106

106

ANDREA PROCACCINI

Rome 1671 - 1734 La Granja de San Ildefonso

Mystic marriage of Saint Catherine of Alexandria

oil on canvas, in an 18th century frame
33½ by 31¼ in.; 85.1 by 87 cm.

\$ 30,000-40,000
€24,100-32,100 £21,200-28,200

PROVENANCE

Anonymous sale, Vienna, Dorotheum, 19 March 1968, lot 76 (as Carlo Maratti, with an expertise from Roberto Longhi dated 15 May 1967).

Andrea Procaccini, a painter, draughtsman and architect, was a pupil of Carlo Maratti in Rome, where he was a member of the Accademia di San Luca. In 1720, he moved to Spain where he worked for Philip V and remained in that country until his death in 1734. This composition of this *Mystic Marriage of Saint Catherine* may be based on a prototype by Maratti. There is a preparatory drawing by Procaccini of the partial figure of the Virgin in Real Academia de Bellas Artes de San Fernando, Madrid (Inv. no. D-1450a).

We are grateful to Dario Beccarini for his assistance in cataloguing this lot and for bringing to our attention the related drawing in Madrid.



107

107

THE COLLECTION OF JOHN F. EULICH

SCHOOL OF TROYES, NORTHEAST FRANCE, SECOND HALF OF THE SEVENTEENTH CENTURY

Portrait of a *colporteur* selling *Des Bibliothèques Bleues*

oil on canvas
38¼ by 30¾ in.; 97 by 78.2 cm.

\$ 30,000-50,000
€24,100-40,100 £21,200-35,300

PROVENANCE

Girolamo Colombo, Milan;
Anonymous sale, Texas, Heritage Auctions,
9 November 2006, lot 24057 (as Giacomo Ceruti);
Where acquired by the present collector.

The attribution of this empathetic, detailed portrait of a peddler, or *colporteur*, has as yet eluded scholars. The style and subject matter relate to the work of Georges de la Tour as well as the Le Nain brothers and their followers, such as Jean Michelin, placing the portrait in the Northeast of France in the latter half of the seventeenth century.

A further indication to the authorship is in the pamphlet held by the peddler, which is clearly a *Bibliothèque Bleue de Troyes*. These small publications, cheaply produced and printed on low-quality paper stock, comprised of texts ranging from the religious and political to the comedic, including lighthearted literature and songbooks. Jean and Nicolas Oudot started the publishing scheme in Troyes in 1602 and it was soon popularized in other areas of Northeast France, spread through sales by nomadic *colporteurs*, such as the one depicted here.

PIER FRANCESCO CITTADINI

Milan 1616 - 1681 Bologna

Portrait of a Lady

oil on canvas

30¾ by 24⅝ in.; 75.1 by 62.5 cm.

The Milanese born Cittadini traveled to Bologna in the early 1630s, when he entered the studio of Guido Reni. His career would ultimately take him to Rome, where he would begin to develop as a multi-faceted professional painter, capable of producing high quality pictures in a variety of genres, including portraiture, still life (see lots 48, 54, and 56), and landscapes. His portraits have a characteristically Lombard sense of realism, combined with an acute attention to detail in the elaborate lace and silk costumes of his female sitters. This specific approach to portraiture would have a direct impact on the younger artists to rise to prominence in his wake, perhaps most notably Jacob Ferdinand Voet

\$ 25,000-35,000**€20,100-28,100 £17,700-24,700**

109 No Lot





110

110

MASSIMO STANZIONE

Orta di Atella 1585 - 1656 Naples (?)

Madonna and Child

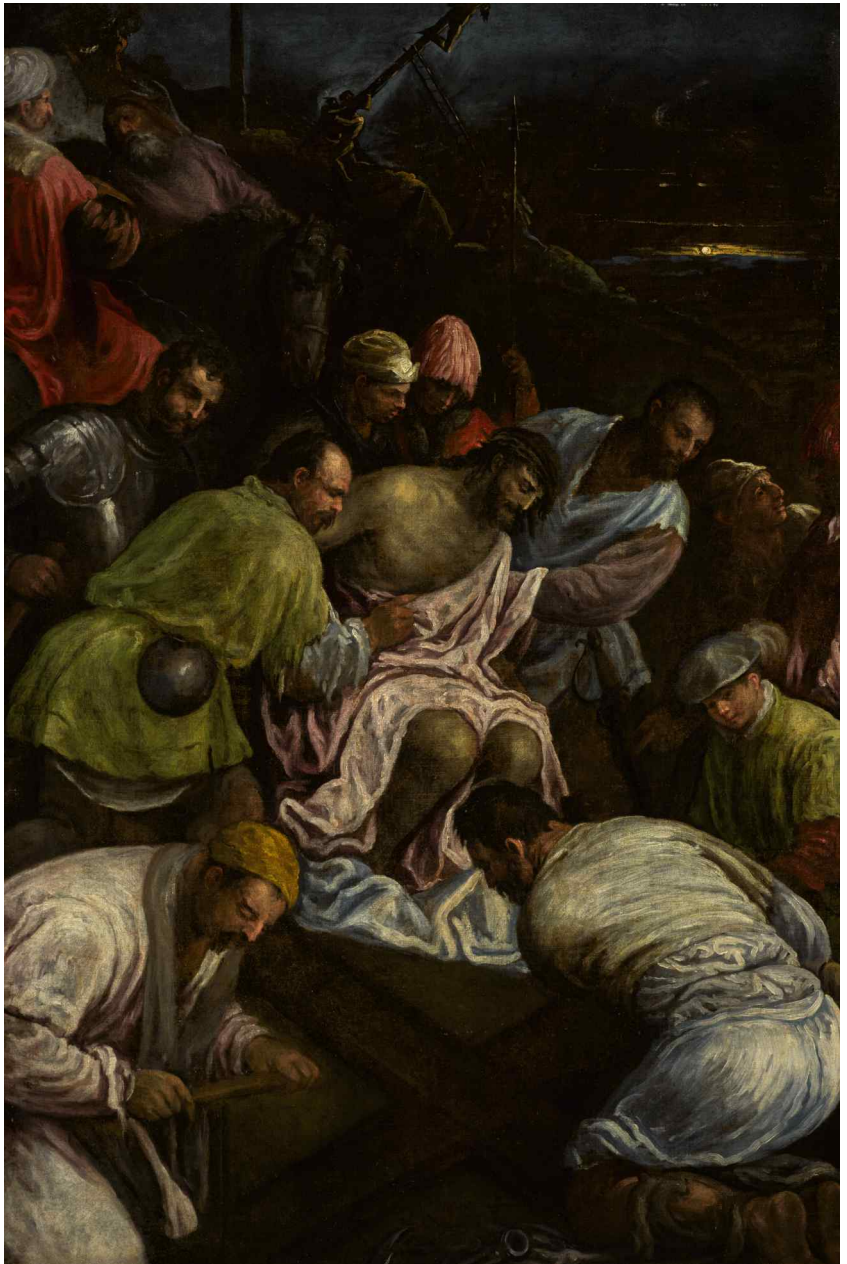
oil on canvas

49¾ by 39⅞ in.; 126.4 by 100 cm.

We are grateful to Dr. Nicola Spinosa for confirming the attribution to Stanzione on the basis of photographs.

\$ 20,000-30,000

€16,100-24,100 £14,100-21,200



111

111

GEROLAMO BASSANO

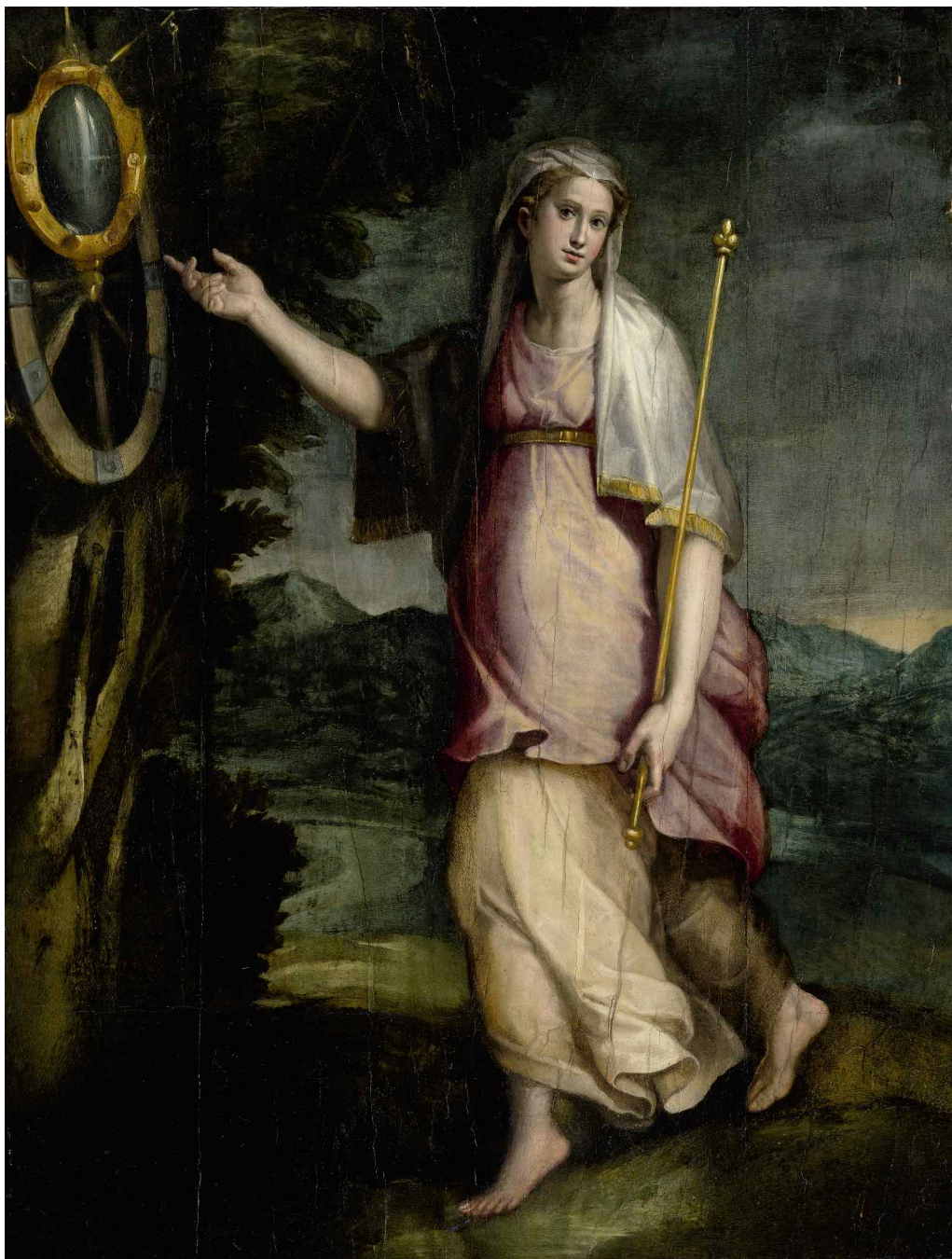
Bassano del Grappa 1566 - 1621 Venice

The road to Calvary

oil on canvas
76¾ by 55⅞ in.; 195 by 140 cm.

\$ 15,000-20,000
€12,100-16,100 £10,600-14,100

The composition relates to the finished work from the 1580s in the Museo Civico in Cremona which has in the past been associated with Francesco Bassano but which is more correctly assigned to Gerolamo, his brother. The present work is either a preparatory *bozzetto* or, since it follows the design of the Cremona canvas almost exactly, more likely to be a *modello* to record the composition for the workshop to use at a later date. We are grateful to Professor Alessandro Ballarin for proposing the attribution on the basis of a digital image.



112

112

LORENZO SABATINI

Bologna circa 1530 - 1576 Rome

Allegorical figure, probably Prudence

oil on panel

27½ by 20¾ in.; 69.9 by 52.7 cm.

\$ 12,000-18,000

€9,700-14,500 £8,500-12,700

LITERATURE

S. Tumidei, in *Il Michelangelo incognito. Alessandro Menganti e le arti a Bologna nell'età della controriforma*, exhibition catalogue, Bologna 2002, pp. 82-84 and 108, reproduced.



113

113

CIRCLE OF NICOLAS RÉGNIER

Portrait of a woman, bust-length, in a painted oval

oil on canvas
26¾ by 21½ in.; 68 by 54.8 cm.

\$ 6,000-8,000
€4,850-6,500 £4,250-5,700



114

114

CRISTOFANO DI PAPI, CALLED DELL' ALTISSIMO

Active 1552 - 1605 Florence

Portrait of Ezzelino III da Romano

inscribed along upper edge: *ECELINUS DE ROMANO
PATAVINORUM TYRANUS*

oil on panel, unframed
24¾ by 18½ in.; 62.9 by 47 cm.

Ezzelino III da Romano was a Paduan warlord who rose to power in the 13th century and was killed in 1259 at the Battle of Cassano. Another version of this composition is in the Uffizi Gallery, Florence.¹

1. Oil on panel, 60 by 45 cm. See *Gli Uffizi Catalogo Generale*, Florence 1979, p. 627, cat. no. 185, reproduced.

\$ 15,000-20,000
€12,100-16,100 £10,600-14,100

SANTI DI TITO

Sansepolcro 1536 - 1602 Florence

Portrait of Marie de' Medici

oil on canvas

50¾ by 39 in.; 128.9 by 99 cm.

PROVENANCE

Sir Francis Burdett (1770-1844), Ramsbury Manor, Wiltshire
(according to a label on the reverse).

\$ 40,000-60,000

€32,100-48,100 £28,200-42,300

In his biography of Santi di Tito, Baldinucci notes the artist's special talent for portraiture: "*Fu portato dal genio, non meno che dal desiderio del guadagno, a fare ritratti, come quegli che possedendo una istraordinaria sicurezza nel disegno, gli conducea con gran facilità e somigliantissimi dal vivo* (He was moved by his artistic ability, as well as a desire for profit, to paint portraits-- and like all those who have exceptional skill in drawing, it leads them with great ease to make striking likenesses taken from life) [F. Baldinucci, *Notizie...* Florence 1846, reissued 1974, vol. II, p. 540]." The writer then goes on to list numerous examples in the collections of some of the most prominent families in Florence. The present *Portrait of Marie de' Medici* is typical of the type of work which the artist produced, reflecting the continued influence of his master Bronzino tempered with his own more naturalistic approach.

This royal and formal portrait of the Florentine born Queen of France, in an elaborately jeweled and embellished dress, is known in a few versions of varying size and format, including two full-length examples in the Uffizi.

A note on the Provenance:

Francis Burdett succeeded his grandfather Sir Robert Burdett (1716-1797) as 5th baronet in 1797, inheriting estates at Foremark and Bramcote, Warwickshire. In 1800 he also inherited Ramsbury from his aunt. He married Sophia, the youngest daughter and coheir of the London banker Thomas Coutts (1735-1822). He entered Parliament in 1796 and would go on to become an influential radical politician, championing free speech, personal liberty, the harsh treatment of prisoners, as well as other reforms. He was a patron of the arts, and sat to Thomas Lawrence (London, National Portrait Gallery), among others.



PROPERTY FROM THE BLAINE COLLECTION

DOMENICO ROBUSTI, CALLED DOMENICO TINTORETTO

Venice 1560 - 1635

The Flagellation of Christ

oil on canvas
58¾ by 49 in.; 149.2 by 124.5 cm.

\$ 25,000-35,000
€20,100-28,100 £17,700-24,700

PROVENANCE

Luigi Gucci;
Dr. Fritz Haussmann, Berlin, New York and Geneva;
Curt Fenner;
By whom sold, London, Christie's, 4 December 1964, lot 81 (as Jacopo Tintoretto);
Anonymous sale, London, Christie's, 13 December 1974, lot 160, to Reay (as Domenico Tintoretto);
Private collection;
Anonymous sale, Lucerne, Galerie Fischer, 20-23 May 1980, lot 32 (as Jacopo Tintoretto);
There acquired by the present owner.

LITERATURE

H. Voss, "Spätitalienische Gemälde in der Sammlung Dr. Fritz Hausmann in Berlin," *Zeitschrift für bildende Kunst*, 1931/1932, reproduced pp. 162-163, plate 63 (as Tintoretto);
H. Tietze and E. Tietze-Conrat, *The Drawings of Venetian Painters in the 15th and 16th Centuries*, New York 1970, p. 302, under cat. no. 1843;
R. Palluchini and P. Rossi, *Jacopo Tintoretto: Le opere sacre e profane*, Venice 1974, vol. I, p. 252, cat. no. A100, vol. II, reproduced p. 674, fig. 723 (as Domenico Tintoretto);
J. Neumann, "Nový Tintoretův Obraz na Pražském Hradě. O souboru umělcův na nási púde," *Umeni*, 1980, p. 215, reproduced fig. 22 (as Domenico Tintoretto).

This large and striking canvas depicting the *Flagellation of Christ* is characteristic of the output of Domenico Tintoretto, the son of Jacopo Tintoretto (1519-1594), and can be placed stylistically towards the end of the sixteenth century.¹ Domenico trained in his father's workshop but gained recognition as an independent artist at a young age, having received entry to the Accademia di San Luca at seventeen. *The Flagellation of Christ* remained a popular subject within the Tintoretto workshop, with examples by Jacopo known in the National Gallery of Prague and Domenico in the Musei Capitolini in Rome (inv. no. PC 36). That the present work was once attributed to Jacopo Tintoretto is unsurprising, for Domenico closely emulated the style of his father early in his career and many of the works leaving Jacopo's studio after 1580 are thought to have been collaborative efforts between the father and son. For example, in a comparable depiction of *The Flagellation of Christ* in the Kunsthistorisches Museum in Vienna (fig. 1), Jacopo is thought to have completed the central figure of Christ while Domenico had a hand in the the rest of the composition.²

Even though undoubtedly influenced by his father, Domenico completed his works with an individuality that distinguished him from his predecessor, often visible in the rendering of figures and their stances as well as the folds of fabric. In the present work, Domenico lends a degree of immediacy and drama to the scene by contrasting the stable figure that anchors the composition with the dynamism of the surrounding figures. A tranquil Christ stands at center, his movement restricted by the thin ropes that tie him to a marble column. As He gazes downwards, two men with whips in their hand twist into powerful stances, although the scars on Christ's body suggest that the flagellation has been ongoing for some time. Further energy is added to the composition with the various figures that gather beyond the foreground and the putti that look down from above.

Drawings served as important teaching tools in the Tintoretto workshop, and a comparable figure of Christ can be found in a drawing, identified as likely a workshop production, formerly in the Dyce collection and now in the Victoria and Albert Museum, London (fig. 2).³

1. See R. Palluchini and P. Rossi, under Literature.

2. See R. Echols and F. Ilchman, "Toward a New Tintoretto Catalogue, with a Checklist of revised attributions and a new Chronology," in M. Falomir, ed., *Jacopo Tintoretto*, Madrid 2009, p. 135, n. 286.

3. Inv. no. Dyce.244. See H. Tietze and E. Tietze-Conrat, under Literature, reproduced plate CXXVII.

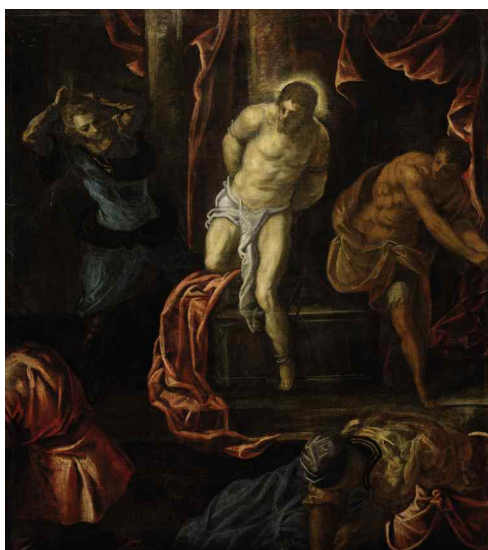
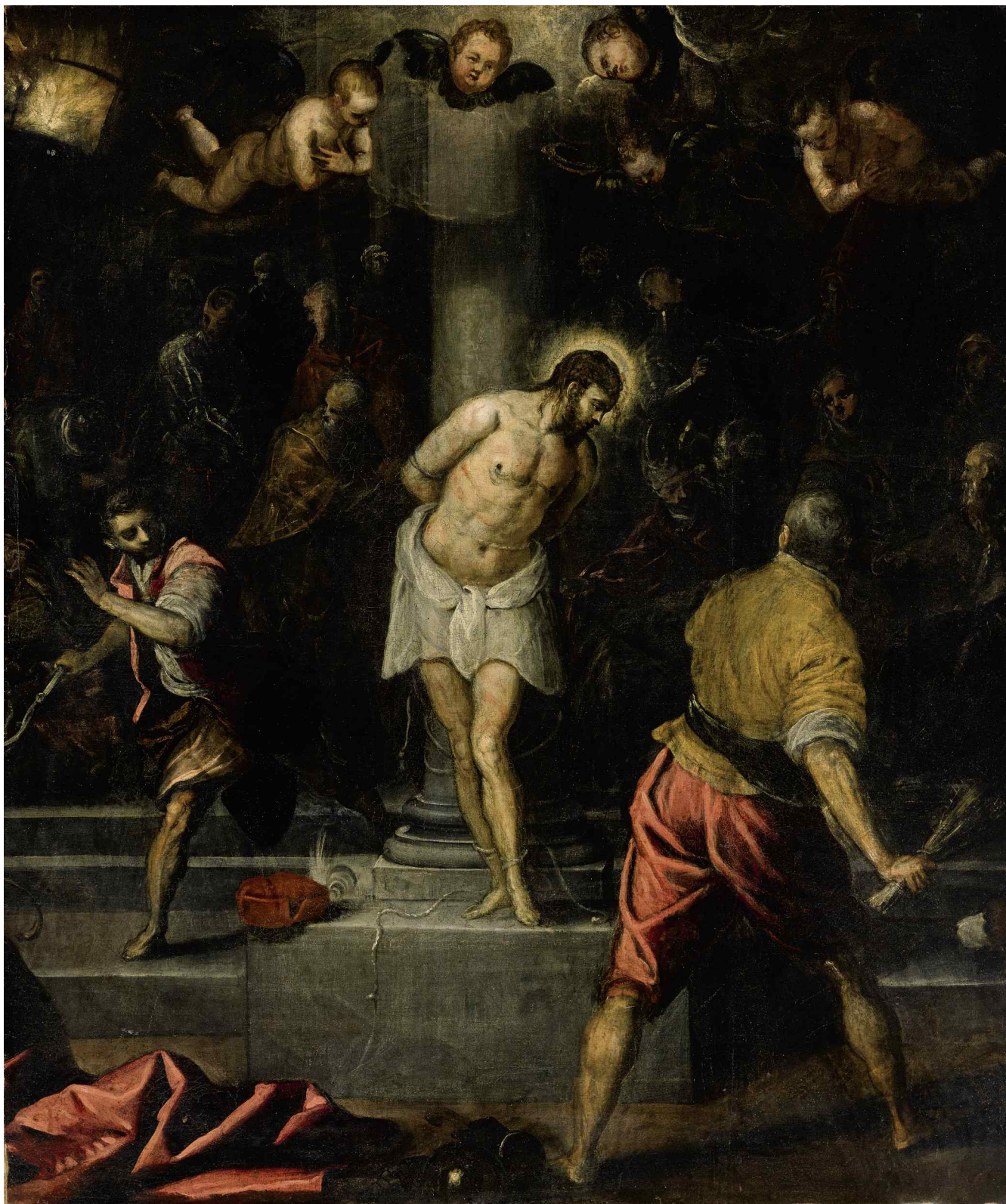


Fig. 1 Jacopo Robusti Tintoretto, *The Flagellation of Christ*. GG 6451. KHM-Museumsverband.



Fig. 2 Tintoretto, Jacopo, *Study of male figure, hands tied behind and the head inclined*. Black chalk on grey paper, heightened with white; Venetian School; ca. 1540-1594. Bequeathed by Rev. Alexander Dyce. © Victoria and Albert Museum, London.



116



117

117

FOLLOWER OF PIER FRANCESCO
MOLA

Landscape with the Rest on the Flight into
Egypt

oil on canvas
28¾ by 31½ in.; 71.7 by 80 cm.

\$ 6,000-8,000
€4,850-6,500 £4,250-5,700



118

118

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

GAINSBOROUGH DUPONT

Sudbury, Suffolk 1754 - 1797 London

A wooded landscape with a peasant girl feeding a dog, with a goat, cows and sheep on a distant hillside

oil on canvas
25 by 29¾ in.; 63.5 by 75.6 cm.

PROVENANCE

With Leger Galleries, London, by 1948;
Lady Barwick, London;
Anonymous sale, London, Christie's, 16 June 2005, lot 289.

LITERATURE

J. Hayes, *The Landscape Paintings of Thomas Gainsborough*, Ithaca 1982, vol. 1, pp. 190, 194, cat. no. 12, reproduced p. 209, fig. 238.

A preparatory drawing of the figure of the girl feeding the dog is in the Museum of Fine Arts, Boston (inv. no. 48.1106:verso, black and white chalk on blue paper, 34.9 by 18.4 cm., see Hayes, under *Literature*, p. 209, fig. 237).

\$ 15,000-20,000
€12,100-16,100 £10,600-14,100



119

119

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

FRANCESCO BOSSI

Este 1753 - 1824

Trompe l'oeil still life with a cat, a candlestick, peaches and other various objects;
Trompe l'oeil still life of melons, a pomegranate, a chocolate pot, and various other objects

the former signed lower left: *FRANCO BOSSI DA ESTE DIP*;
the latter signed and dated upper right on the print: *francesco Bossi da Este dipinse l'Anno 1800*

a pair, both oil on canvas
each: 21 $\frac{3}{8}$ by 27 $\frac{1}{8}$ in.; 54.3 by 68.9 cm.
(2)

PROVENANCE

Anonymous sale, New York, Sotheby's, 7 April 1989, lot 164;
Anonymous sale, New York, Sotheby's, 14 October 1999, lot 128;
There acquired by the present owner.

Unrecorded in period documents, Francesco Bossi was first isolated as an artistic personality by G. de Logu.¹ Bossi was a native of Este and appears to have been inspired by the detailed *trompe l'oeil* still lifes of Sebastiano Lazzari.

1. G. De Logu, "Francesco Bossi, tutto inedito," in *Emporium*, 1964, p. 205-210.

\$ 15,000-20,000

€12,100-16,100 £10,600-14,100



119



120

120

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

JULIUS CAESAR IBBETSON

Leeds 1759 - 1817 Masham

View of Hawthornden Castle on the River North Esk, Midlothian, Scotland

signed and dated lower right: *J. Ibbetson/1814*

oil on canvas

16 $\frac{5}{8}$ by 21 $\frac{1}{4}$ in.; 42.5 by 54 cm.

PROVENANCE

Anonymous sale, London, Christie's, 16 June 2005, lot 284.

\$ 10,000-15,000

€8,100-12,100 £7,100-10,600

Some of Ibbetson's most romantic landscapes feature the beautiful scenery of the River North Esk in Midlothian. He first encountered this area when he worked for the family of the Earl of Crawford and Balcarres in 1800 as drawing master. At the time this view of Hawthornden Castle was painted in 1814, Ibbetson was living in Masham, North Yorkshire. As he no longer travelled, compositions such as this were based on careful location sketches he had made years earlier.

We are grateful to James Mitchell for his assistance in cataloguing this lot.



121

121

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

JULIUS CAESAR IBBETSON

Leeds 1759 - 1817 Masham

Landscape with washerwomen in the foreground, an arched bridge beyond

signed and indistinctly dated lower right: *Ibbetson ...6?*

oil on canvas

13 by 18 in.; 33 by 45.7 cm.

PROVENANCE

With Frost & Reed, London;

Anonymous sale, London, Christie's, 16 June 2005, lot 283.

\$ 10,000-15,000

€8,100-12,100 £7,100-10,600

The date of this painting has been read in the past as "1816?" (see 2005 sale under Provenance), though it is now mostly illegible. Stylistically, the painting appears to be from earlier in Ibbetson's career, and more like his landscapes of Wales or the Lake District from the 1790s. The dwelling at right, in fact, resembles Ibbetson's own home at Ambleside in the Lake District where he lived in the late 1790s, while the motif of the washerwomen on the river bank frequently appears in his work of that period.¹

We are grateful to James Mitchell for his assistance in cataloguing this lot.

1. The traditional title/location has been identified as Rosewell Castle, North Wales, but this appears to be fanciful.

THOMAS WHITCOMBE

London circa 1752-circa 1824

The East Indiaman, 'Duke of Buccleuch,' July 2nd 1797

signed and dated lower left: *T. Whitcombe 1799*

oil on canvas

22 by 36 in.; 56 by 91.4 cm.

\$ 20,000-30,000

€16,100-24,100 £14,100-21,200

The *Duke of Buccleuch* did six voyages to the East from 1788-1800. The incident here depicted would have occurred on her fourth voyage, under Captain Thomas Wall, on which she sailed from Portsmouth on 11 August 1796 and was back on moorings in England on 11 July 1798. Depicted in heavy seas, she has lost both foretopmasts and maintopmasts and, according to the coordinates given on the frame (Latitude 17.15 north, Longitude 120.21 east), was somewhere in the China Sea/western Pacific, east of Formosa).

A notice of items of "Private Trade" (not the main cargo) published by the East India Co 10 July 1798 (though appearing in 'Prince's London Price Current' No 1161 of the 6th and also the 13th), records some of what The Duke of Buccleuch carried back from China, which included teas, spices and dye: "350 chests and boxes Souchong; 149 chests and boxes Hyson; 10 chests Cassea Lignea and buds; 130 chests Hyson Skins; 144 chests Tea; 144 chests Congou; 1 cask Soy; 4 chests Cassia; 2 baskets Mace; 1 case Gamboge; 2 matted bundles Mats; 1 pipe Madeira Wine."

We are grateful to Pieter van der Merwe of the National Maritime Museum, Greenwich, UK for his assistance in cataloguing this lot.





123

123

PROPERTY OF THE BERGER COLLECTION
EDUCATIONAL TRUST, SOLD TO BENEFIT
FUTURE PHILANTHROPY

JOHN CLEVELEY THE ELDER

Southwark, London circa 1712 - 1777

The yacht *Royal Charlotte* in two positions off the coast

signed and dated lower left: *Cleveley 1766*

oil on canvas
23¼ by 34½ in.; 59 by 88 cm.

PROVENANCE

Private Collection, U.K.
Anonymous sale, London, Sotheby's, 1 April 1998,
lot 97 (titled the *Peregrine*);
There acquired by Bernadette and William M.B.
Berger, Denver, Colorado.

\$ 15,000-25,000
€12,100-20,100 £10,600-17,700

EXHIBITED

Denver, The Denver Art Museum, *600 Years of British Painting, The Berger Collection at The Denver Art Museum*, 10 October 1998 - 28 March 1999 (titled the *Peregrine*).

LITERATURE

600 Years of British Painting, The Berger Collection at The Denver Art Museum, Denver 1998, p. 202, reproduced p. 203 (titled the *Peregrine*).

The *Royal Charlotte*, here shown from two viewpoints, was built at the Royal Dockyard, Deptford, in 1749 as the *Royal Caroline*. She replaced an earlier yacht of that name but was renamed in 1761, just before she was sent to Cuxhaven to collect Princess Charlotte of Mecklenburg-Strelitz to marry George III. This painting obliquely commemorates that event since, on the left, the yacht is shown flying the Union flag at the main, signifying the presence on board of Lord Anson, as Admiral of the Fleet,

who commanded the accompanying naval escort and himself made the outward voyage from Harwich in *Royal Charlotte*, leaving on 7 August. On the right the yacht is shown with the flags she wore when returning with the future queen. As an eyewitness put it: "the moment she came on board [24 August] ...the royal standard was hoisted on the maintopmast-head; the anchor of hope, or admiralty flag, at the foretopmast head; and the union on the mizentopmast-head; and made the finest sight I ever saw" (*Scottish Magazine*, vol. 23, Sept. 1761, p. 490 ff.). For the return – a notably stormy passage to Harwich – Anson shifted his flag (again Union at the main) to the accompanying 60-gun *Nottingham*. The 50-gun *Winchester* and four other yachts formed the rest of the convoy.

We are grateful to Dr Pieter van der Merwe, General Editor at the National Maritime Museum, Royal Museums Greenwich, for correctly identifying the vessel and for his assistance in cataloguing this lot.



124

124

PROPERTY OF THE BERGER COLLECTION
EDUCATIONAL TRUST, SOLD TO BENEFIT
FUTURE PHILANTHROPY

THOMAS WHITCOMBE

London circa 1752 - circa 1824

A British Man of War before the Rock of Gibraltar

oil on canvas
19¾ by 28¾ in.; 50 by 72 cm.

PROVENANCE

Anonymous sale, London, Sotheby's, 9 July 1997,
lot 2;
There acquired by Bernadette and William M.B.
Berger, Denver, Colorado.

\$ 10,000-15,000
€8,100-12,100 £7,100-10,600

EXHIBITED

Denver, The Denver Art Museum, *600 Years of
British Painting, The Berger Collection at The
Denver Art Museum*, 10 October 1998 - 28 March
1999.

LITERATURE

*600 Years of British Painting, The Berger
Collection at The Denver Art Museum*, Denver
1998, p. 211, reproduced p. 210.

Thomas Whitcombe was a prolific marine artist, though little is known about the details of his life. He exhibited at the Royal Academy most years between 1783 and 1824 and was one of the preeminent recorders of ships and sea battles of the French Revolutionary and Napoleonic wars. Here a British Man of War is seen approaching the Rock of Gibraltar, a small rocky headland at the southern tip of the Iberian Peninsula that had been in British hands since it was captured from Spain in 1704. Guarding the narrow nine mile Strait of Gibraltar that connects the Atlantic Ocean to the Mediterranean Sea, the Rock is of enormous strategic importance and remains a key British naval base to this day.

FRANCESCO GUARDI

Venice 1712 - 1793

The Island of San Cristoforo in the Venetian Lagoon

oil on canvas
 6¾ by 9⅞ in.; 17.2 by 23.9 cm.

PROVENANCE

With Galerie Sedelmeyer, Paris (from a seal on the reverse);
 Private Collection, Massachusetts, since the mid-20th
 Century.

\$ 70,000-90,000

€56,500-72,500 £49,300-63,500

The Island of San Cristoforo della Pace, situated to the North-East of Venice in the direction of Murano, a short distance from the Fondamenta Nuove, is one of the more significant sights of Venice which has been completely lost since the eighteenth century. The island had been given in 1454 to the distinguished Augustinian theologian Fra Simeone da Camerino, who constructed the church seen here, which consisted of a tall three-bay hall with an apse and seven low side chapels. Damaged by French troops in 1798-9, the monastery was suppressed by Napoleonic decree in 1806 and both it and the church demolished in c. 1810. The island was joined in 1836 to that of San Michele behind in order to create the cemetery island (A. Zorzi, *Venezia Scomparsa*, II, *Repertorio degli edifici veneziani distrutti, alterati o manomessi*, Milan, 1977, pp. 401-3).

The island was a subject popular with Francesco Guardi, who had also painted an altarpiece for the church with life-size figures of Saints Peter, Paul and Jerome (now lost but recorded by Pietro Edwards). Several of his paintings show the relationship between the island and those of San Michele and San Cristoforo (see A. Morassi, *Guardi. L'opera completa di Antonio e Francesco Guardi*, Venice, 1973, I, p. 430, nos. 645, 645a and 646, colour pls. LII-III; II, figs. 606-8). This previously unrecorded and particularly delicate painting is one of several depictions by Guardi which show the island from the same direction, all with entirely different boats and figures, also depicted in a drawing in the Musée des Beaux-Arts, Dijon (A. Morassi, *Guardi. Tutti i disegni di Antonio, Francesco e Giacomo Guardi*, Venice, 1975, p. 151, no. 409, fig. 413, where described as 'probably taken from the Fondamenta Nuove'). The largest of these paintings was in the Champalimaud Sale at Christie's, London, 6 July 2005, lot 16 (£1,800,000; Morassi, *op. cit.*, 1973, I, p. 431, no. 647, colour pl. LIV; II, fig. 609). Another version on canvas is recorded by Morassi as with the Galleria Schubert, Milan (*ibid.*, no. 648), while a version on panel only slightly larger than the present painting was sold at Christie's, New York, 25 May 1999, lot 145, and Christie's, London, 7 July 2016, lot 43 (*ibid.*, no. 649).

We are grateful to Charles Beddington for confirming the attribution, after inspection of the painting in the original, and for his assistance with this entry.

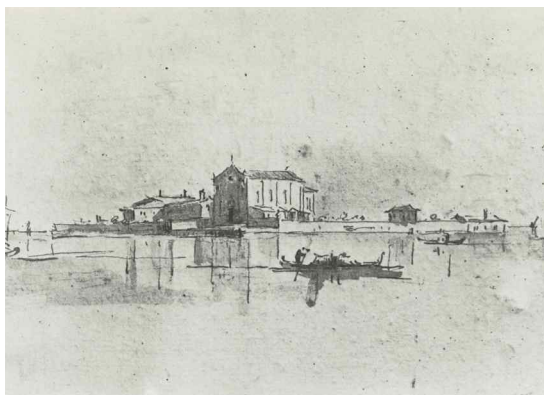


Fig. 1 Francesco Guardi, *San Cristoforo near Murano*, Dijon, Musée des Beaux-Arts.



125



126

126

NICOLAS-ANTOINE TAUNAY

Paris 1755 - 1830

The prisoners returning to Besançon in 1793

oil on canvas
16 by 24 in.; 40.6 by 61 cm.

PROVENANCE

Sale, Paris, 9-10 April 1827, lot 76;
Sale, Paris, 17 March 1971, lot 41 (for 12,500 FF);
Sale, Rio de Janeiro, 21 November 1977, lot F.57;
Private collection, Rio de Janeiro;
By whom anonymously sold, 28 May 1981, lot 18.

EXHIBITED

Paris, 1794, *Concours de l'an II* (where it won second prize).

LITERATURE

J. Guillaume, *Procès-verbaux du Comité d'Instruction publique de l'Assemblée Législative*, Paris 1889;
C. Blanc, *Le Trésor de la curiosité tiré des catalogues de vente....*, Paris 1857-58, vol. II, p. 409;
A. d'Escragnolle Taunay, "A missao artistica de 1816," in *Revista do instituto historico et geographico brasileiro*, no. 74, 1912, p. 29;
J. Bourguignon, *Napoléon Bonaparte*, Paris 1936, vol. I., p. 68;
Arte Hoje, vol. I, December 1977, p. 27-32, reproduced;
B. Gallini, in *La Révolution française et l'Europe 1789-1799*, exhibition catalogue, Grand Palais, Paris, 1989, vol. III, p. 834-837;
C. Lebrun Jouve, *Nicolas-Antoine Taunay*, Paris 2003, p. 190, cat. no. P. 352.

\$ 6,000-8,000

€4,850-6,500 £4,250-5,700

127

PROPERTY OF AN AMERICAN ESTATE

WORKSHOP OF FRANÇOIS BOUCHER

Paris 1703 - 1770

Putto on a cloud, holding a torch

oil on canvas, an oval
22½ by 21¾ in.; 57 by 54.5 cm.

PROVENANCE

The Barons Foley, Ruxley Lodge, Claygate, Surrey;
By descent to Gerald Henry, 7th Baron Foley (1898-1927);
By whom sold with the contents of Ruxley Lodge, Castiglione & Scott, 14th October 1919, lot 5xx (as François Boucher);
Anonymous sale, London, 28 March 1923 (as Boucher);
With Frank T. Sabin, London, 1925 (by whom advertised in *The Burlington Magazine* in June as Boucher);
Josef Stransky sale, New York, Parke-Bernet, 13 March 1957, lot 65 (as Boucher);
Where acquired by R. Hoyt;
Anonymous sale ("The Property of a Gentleman"), London, Sotheby's, 11 July 1979, lot 102 (as Boucher);
With Christophe Janet, New York;
Acquired by the late collector by 1990.

EXHIBITED

Tokyo, Odayky Grand Gallery, *Three Masters of French Rococo-- Boucher, Fragonard, Lancret*, 9 -21 May 1990 (as François Boucher).

LITERATURE

J. P. Marandel, *Three Masters of the French Rococo-- Boucher, Fragonard, and Lancret*, exhibition catalogue, Tokyo 1990, p. 168, cat. no. 22, reproduced (as François Boucher).

\$ 30,000-50,000

€24,100-40,100 £21,200-35,300



127

PROPERTY SOLD TO BENEFIT THE EDWARD M. SNIDER
YOUTH HOCKEY SUPPORTING ORGANIZATION

CORNELIS VAN SPAENDONCK

Tilburg 1756 - 1840 Paris

Still life of flowers in a glass vase with
honeysuckle, pomegranates and grapes, all on
a marble ledge

signed lower right: *Corneille Van Spaendonck*

oil on canvas

27½ by 21½ in.; 69.9 by 54.6 cm.

PROVENANCE

Possibly with Guy Stein, Paris, 1936;

With D. Katz, Dieren, 1938;

Possibly with the Schaeffer Galleries, New York and San
Francisco, from 1939 until at least 1942;

Possibly Madame Brière, 1946 (according to a photo archive
card at the Frick Reference Library)

A. Welker, London, by 1951;

With Martin Ascher, London;

Bertha Tilly;

By whose estate sold, New York, Sotheby's, 15 January 1987,
lot 52;

There acquired by the late collector.

EXHIBITED

Possibly Paris, Louvre, *Salon*, 1802, no. 300 (as 'des fleurs
dans un vase de cristal posé sur une table d'albâtre, sur
laquelle on voit des grenades et une grappe de raisins');

Possibly Paris, Galerie Guy Stein, *Exposition de peinture
ancienne et modernes des fleurs et des fruits*, February 1936,
no. 43 (as *Fleurs*);

Possibly San Francisco, Schaeffer Galleries, *Paintings by Dutch
Masters*, May 1939, no. 11 (as *Flower Still Life*);

Bloomington, Indiana University Museum of Fine Arts, 1942;
New York, Schaeffer Galleries, February 1942, no. 265.

LITERATURE

M. van Boven and S. Segal, *Gerard & Cornelis van Spaendonck:
twee Brabantse bloemenschilders in Parijs*, Maarsen 1988, p.
204, cat. no. 207, reproduced.

\$ 60,000-80,000

€48,100-64,500 £42,300-56,500

Cornelis van Spaendonck was trained in Antwerp and moved
to Paris in 1773, following his elder brother, Gerard, who had
settled there three years earlier. Cornelis joined the Sèvres
porcelain factory as a flower painter, eventually becoming
director from 1785-1800. Both Cornelis and his brother
adopted French versions of their names and most of their
paintings are signed accordingly.

We are grateful to Fred G. Meijer for confirming the attribution
of the present lot on the basis of photographs.



PROPERTY FROM A DISTINGUISHED COLLECTION

THE MASTER OF THE REFLECTIONS

Active in Venice in the 1740s

An elegant lady at her morning ritual, her husband looking on

oil on canvas
27¾ by 23 in.; 70.5 by 58.4 cm.

PROVENANCE

With Thos. Agnew & Sons, London, before 1952;
Nelson Atkins Museum, Kansas City, Missouri, acquired 1954
(inv. 54-57);
By whom sold, New York, Christie's, 31 May 1991, lot 101
(as After Pietro Longhi);
Where purchased by the present collector.

EXHIBITED

London, Agnew's, *Coronation Exhibition of Thirty-Five Masterpieces of Venetian Painting (In Aid of King George VI Memorial Fund)*, 1953, no. 23 (as Pietro Longhi);
Pittsburgh, Carnegie Institute, *Genre Painting in Europe 1500-1900*, 14 October-12 December, 1954, no. 46 (as Pietro Longhi).

LITERATURE

The Illustrated London News, 3 November, 1951, p. 718;
Apollo, March 1952, LV, no. 325, reproduced on the cover in color, p. 92;
D. Grafly, "On the Subject of Man. A Report on the Carnegie Institute's 'Genre' Show and the Arensberg Collection at the Philadelphia Museum of Art," in *American Artist*, vol. 18, no. 10, December 1954, p. 40, reproduced, p. 41 (as Pietro Longhi);
F. Kiesler, "Mozart 1956-1756," in *Art News*, no. 54, January 1956, p. 25, reproduced (as Pietro Longhi);
Handbook of the Nelson Gallery of Art-Atkins Museum, 1959, p. 75, reproduced (as Pietro Longhi);
Encyclopedia of World Art, VI, 1962, reproduced, fig. 75;
T. Pignatti, *Pietro Longhi*, London 1969, p. 118, reproduced plate 478 (as the "Master of the Reflections");
B.B. Fredericksen and F. Zeri, *Census of Pre-Nineteenth Century Italian Paintings in North American Public Collections*, Cambridge, MA 1972, pp. 108, 589 (as School of Pietro Longhi);
T. Pignatti, "Aggiunte per Pietro Longhi," in *Arte Illustrata*, vol. V, no. 47, January 1972, p. 4.

\$ 20,000-30,000

€16,100-24,100 £14,100-21,200

The Master of the Reflections ("Maestro dei Riflessi") was a follower of Pietro Longhi who produced paintings based upon his compositions, presumably for the open market in Venice. Terisio Pignatti identified a number of works by the Master, naming him after his flickering brushwork, and connected this painting with his grouping of that master.

Like all paintings attributed to the Master, the source of the present composition is a now lost original by Longhi, for which three preparatory drawings survive in the collection of the Museo Correr, Venice.¹ One is a nearly complete study of the husband, seated in a chair and holding a broadsheet. The others are studies of the lady, one with her maid adjusting her robe, and the other a study of her skirt, focusing on the applied decoration along the bottom. All of these studies are in the opposite direction of the present example (and all other known versions), which suggest that the original painting by Longhi was as well. Thus, the direct source for this picture is likely the print of 1748 by the French engraver Charles Joseph Flipart, who produced a series of prints after Longhi. The print is accompanied by poetic couplets which identifies the subject as one of marital life.³

Other versions of this composition by the Master of the Reflections exist, include one formerly in the collection of Alfred Beit and now at Bowes Castle, and another of more horizontal format in the Salom Collection, Segromigno Monte.²

1. See T. Pignatti, 1969 literature, p. 113, figs. 475-477.

2. See T. Pignatti, 1969 literature, reproduced, p. 473.

3. "Sorta fuor delle piume ancor ammira/ la propria sposa il Cavalier gentile,/ ma se la gloria un nuovo ardor gl'ispira/ di tal ozio arrossisce, ed hallo a vile."





130

130

GEORGE ROMNEY

Dalton 1734 - 1802 Kendal

Portrait of a man holding a mask

oil on canvas
30½ by 25½ in.; 77.5 by 64.3 cm.

PROVENANCE

With Newhouse Galleries, New York;
By whom (anonymously) sold, New York, Parke-
Bernet Galleries, 28 April 1962, lot 38;
There acquired by Howard Fast;
Thence by descent to the present owner.

We are grateful to Alex Kidson who, based on a
photograph, has confirmed this portrait to be by
Romney, datable to the early 1770s. The sitter
bears a resemblance to the playwright Richard
Cumberland, Romney's friend and patron, whose
portrait he painted on several occasions.

\$ 15,000-20,000
€12,100-16,100 £10,600-14,100

131

PROPERTY OF THE BERGER COLLECTION
EDUCATIONAL TRUST, SOLD TO BENEFIT
FUTURE PHILANTHROPY

SIR JOSHUA REYNOLDS, P.R.A.

Plympton, Devon 1723 - 1792 London

Portrait of Mrs. Abington (1737- 1815)

oil on canvas
29 by 24½ in.; 73.2 by 62.2 cm.

PROVENANCE

Asher Wertheimer;
From whom acquired by Leverton Harris;
With Messrs Dowdeswell;
Private collection, England;
Anonymous sale ("The Property of a Gentleman")
London, Sotheby's, 8 April 1998, lot 100;
There acquired by Bernadette and William M.B.
Berger, Denver, Colorado.

EXHIBITED

Possibly London, Grafton Gallery, *Exhibition of
Dramatic & Musical Art*, 1897, no. 149 (lent by
Mrs. Hollins);¹
Denver, The Denver Art Museum, *600 Years of
British Painting, The Berger Collection at The
Denver Art Museum*, 10 October 1998 - 28 March
1999.

LITERATURE

A. Graves and W. V. Cronin, *A History of the
Works of Sir Joshua Reynolds, P.R.A.*, London 1889,
Vol. 4, p. 1250;
N. Penny, ed., *Reynolds*, exhibition catalogue,
Paris and London 1985, p. 247;
*600 Years of British Painting, The Berger
Collection at The Denver Art Museum*, Denver
1998, p. 133, reproduced p. 132;
D. Mannings, *Sir Joshua Reynolds, A Complete
Catalogue of His Paintings*, New Haven and
London 2000, Text vol. p. 56, cat. no. 30, Plates
vol., p. 422, fig. no. 1036, reproduced.

\$ 30,000-40,000
€24,100-32,100 £21,200-28,200



131

The actress Mrs. Abington, born Frances ("Fanny") Barton in 1737, grew up in humble circumstances in London in the area around Drury Lane. As a young girl she sold flowers and sang in the streets of Covent Garden, earning the sobriquet of "Nosegay Fan." By seventeen, Fanny was well known in theatrical circles and, in 1755, made her first recorded stage appearance at the Haymarket Theatre. By 1756, her reputation was such that she was invited by David Garrick to join the prestigious Drury Lane Company. She married James Abington, her music master and one of the King's trumpeters, in 1759 and was thereafter billed as "Mrs. Abington." She and her husband soon left London for Ireland to join Brown's Dublin company where she had enormous success both professionally and socially. With her rising fame and many male admirers, her marriage became strained and she eventually separated from her husband. With new and powerful connections, she had become the mistress of the wealthy Irish

MP, Mr. Needham. They returned to England together in 1765 and Needham died shortly after in Bath, leaving her well provided for in his will. At Garrick's invitation she rejoined the Drury Lane Company and went on to become one of the leading comic actresses of the era in such roles as Beatrice in *Much Ado About Nothing*, Millamant in Congreve's *The Way of the World*, and Miss Walsingham in Hugh Kelly's *The School for Wives*. Her most celebrated role was that of Lady Teazle in Sheridan's *The School for Scandal* (1777), a part that was written for her. Among her admirers were Horace Walpole and the writer and lexicographer, Dr. Samuel Johnson. Having attended one of her benefit performances in 1775, Johnson was seated so far away he could barely see or hear. Afterwards, when asked by James Boswell, his biographer, why he had bothered to go he replied, "Because, Sir, Mrs Abington is a favourite of the public, and when the public cares a thousandth part for you that it does for her I will go to your benefit too."

Reynolds painted a number of celebrated images of Mrs. Abington including as the *Comic Muse* (Waddesdon Manor), and in her roles as Miss Prue (Yale Center for British Art) and Roxalana (private collection). The present portrait, depicting the actress wearing a white satin cardinal cloak, relates to the portrait, dateable to circa 1771-1773, formerly belonging to Charles, 3rd Lord Carrington and now in a private collection.² Sir Ellis Waterhouse considered the present work to be a sketch for that picture, however Mannings (see Literature) thinks it may be another unfinished version.

1. The Grafton *Dramatic Exhibition* is listed for this painting in Graves and Cronin (see Literature), however they do not list a Mrs. Hollins in their provenance for the portrait.

2. See D. Mannings, under Literature, Text Vol., p. 56, cat. no. 31; Plates vol., fig. 1043.

ATTRIBUTED TO JEAN-BAPTISTE GREUZE

Tournus 1725 - 1805 Paris

Self-portrait

pastel on paper
21¾ by 16½ in.; 55 by 43 cm.

PROVENANCE

With Otto Mündler (1811-1870) and Emmanuel Sano (d. 1878), Paris (as Jean-Baptiste Greuze); Their sale, Paris, Bonnefons de Lavialle, March 14, 1853, lot 77 (*Portrait de l'artiste, pastel*) for 790 francs (as Greuze);
With Cornette de Saint-Cyr, Paris, by April 1973;
Anonymous sale, New York, Sotheby's, 31 January 2013, lot 80 (as Greuze).

EXHIBITED

Paris, Salle Bonne-Nouvelle, *L'Exposition des Artistes*, 1847 (as cited in the 1853 auction catalogue).

LITERATURE

J. Martin and C. Masson, "Catalogue raisonné de l'oeuvre peint et dessiné de Jean-Baptiste Greuze," in C. Mauclair, *Jean-Baptiste Greuze*, Paris 1906, p. 71, no. 1146 (as Greuze);
N. Jeffares, "Jean-Baptiste Greuze", *Dictionary of pastellists before 1800*, London, 2006; online edition [<http://www.pastellists.com/articles/greuze.pdf>], update 27 February 2018, cat. no. J.361.4 (as a copy after Greuze).

\$ 25,000-35,000
€20,100-28,100 £17,700-24,700

This touching self-portrait reveals the artist's remarkable skills as a pastellist and also provides us with new insights into his creative process. Greuze was in his late 50s when he conceived of this portrait of himself. It was a difficult period for him personally, because his notoriously difficult marriage was finally coming apart, but at the same time he was painting some of his most important genre pictures. In these he created scenes from contemporary life that combined an unblinkered view of the world around him with a style derived from the grand manner of the traditional historical painter. His penetrating insight into his subjects' motivation and personality is also evident in the portraits and self-portraits of which he made many at this time.

In the present work Greuze draws himself in bust-length, turned three-quarters to the right and directly engaging the viewer. His hair is powdered and dressed in the "pigeon wing" style, which he wore throughout his life. He is wearing an elegant coat and waistcoat and around his neck is a loosely tied white jabot. The four corners of the composition are brushed over in watercolor to give the portrait an oval format. Greuze's mastery of the difficult medium of pastel is clearly evident here. He draws the hair in smooth grey pastel laid over rough lines of black chalk and then capped with short commas of white. In order to create a healthy rosy complexion, he blends the flesh more smoothly while still allowing the delicate blue veins to appear at the temples. His treatment of the eyes is extraordinary - they gleam with liquid despite the dryness of the pastel medium itself - and he sets them off with little flecks of white along the edges of the lower lids while around them he sketches the eyelashes in bold dashes of brown.

This pastel is clearly related to Greuze's *Self-portrait* in the Musée du Louvre, Paris, and a recently discovered sketch in oil on canvas with Derek Johns, London (fig. 1). Both are oval in format and show Greuze in a longer, half-length view, so that the curling lower end of the jabot, which he has tucked loosely into his waistcoat, is visible below. Edgar Munhall, who examined the pastel firsthand before the 2013 sale (see provenance), believed that the oil sketch is Greuze's first idea for the composition, as it contains all the elements of the Louvre picture, and that this pastel is a repetition he made in order to narrow his focus and concentrate on the face and character of the sitter (in this case himself).¹ This deliberate process is unusual for Greuze, for there are very few preliminary drawings for any of his portraits, and suggests he was very concerned with just how he was to present himself to the public. Munhall dated the pastel prior to 1785, the year he had originally suggested for the Louvre portrait, because of the existence of a pendant portrait of Greuze's wife, which was also included in the auction of the Mündler and Sano collection.² As Greuze was already separated from his wife by 1785 it is highly unlikely he would be making a portrait of her at that date.

Perhaps because he was working on this composition as he was struggling with the idea of separation from his wife, and the dire financial consequences that would bring, he took particular trouble with it. He shows himself as rather younger than his nearly sixty years, and though some weariness is evident in the delicate flesh around his eyes, he remains a vigorous and formidable figure. His mouth is firm, chin tilted up slightly, so that he seems to look slightly down on us, both literally and figuratively. As Munhall vividly writes, Greuze is "miraculously conveying the impression of pride, sensitivity and intelligence."³ It is a statement about himself as both a man and an artist, which he carried with him throughout his life.

Edgar Munhall, after studying the present work firsthand in 2012, believed it to be an autograph pastel by the artist. A copy of his report, upon which the above entry is based, is available upon request. More recently, Neil Jeffares has inspected the work firsthand and believes that it is by a follower of Greuze, after the self-portrait in the Louvre.

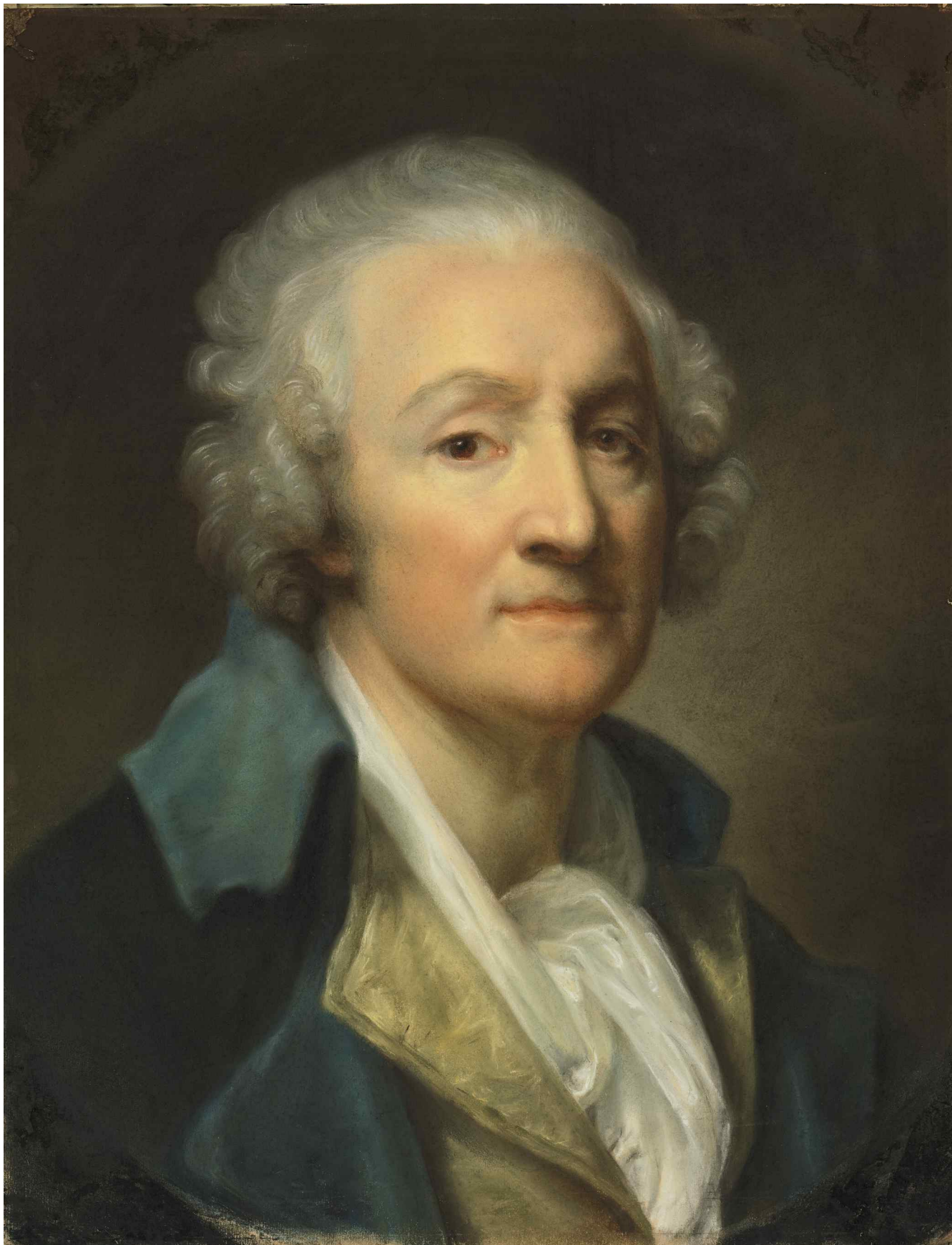
1. E. Munhall, written communication, October 2012.

2. See *Provenance*. The pendant was lot 78 and the pair brought 790 francs, which was the second highest price of the entire auction.

3. E. Munhall, *ibid*.



Fig. 1 Jean-Baptiste Greuze, *Study for Self-portrait*, 1785, oil on canvas, 61.5 by 51 cm., Derek Johns, London.



132

PROPERTY OF AN AMERICAN COLLECTOR

FRANÇOIS-HUBERT DROUAI

Paris 1727 - 1775

Portrait of Jeanne-Antoinette Poisson,
Marquise de Pompadour (1721-1764)oil on canvas, an oval
25 $\frac{3}{8}$ by 21 in.; 64.5 by 53.5 cm.

PROVENANCE

In the family of the present collector since the early 1900s.

\$ 60,000-80,000

€48,100-64,500 £42,300-56,500

Born Jeanne-Antoinette Poisson, the Marquise de Pompadour was the *maîtresse en titre*, or official mistress, of King Louis XV. As an arbiter of taste she was instrumental in the course of the development of eighteenth-century French painting, and her influence on the King and public policy, even beyond arts and culture, cannot be understated.

The present work relates to the final portrait that the Marquise de Pompadour, commonly known as Madame de Pompadour, commissioned of herself, which was painted by Drouais in 1763-4 and is now in the National Gallery, London (fig. 1). In that magnificent and large-scale work, Madame de Pompadour is shown seated at her tambour frame, looking directly at the viewer, surrounded by luxurious objects which were very carefully chosen to convey her education, devotion to the arts, loyalty to the King, and femininity.

Madame de Pompadour sat to Drouais three times, and was so pleased with his depiction of her that she had him paint multiple versions. The prime example of the present work, now in the Musée des Beaux-Arts, Orleans (inv. 385), is considered to be an earlier portrait and study for the larger painting now in London. Both the Orléans portrait and the present example show the esteemed subject wearing a white muff, with a neutral background save for the back of her giltwood chair. Versions of the portrait which show her at her tambour frame or include any of the other details of the London picture would have been completed after that portrait.



Fig. 1 François-Hubert Drouais (1727-75) *Madame de Pompadour*, 1763-64, oil on canvas. National Gallery, London, UK. Bridgeman Images.





134

134

PROPERTY OF THE BERGER COLLECTION EDUCATIONAL TRUST, SOLD TO BENEFIT FUTURE PHILANTHROPY

JOHN FERNELEY SNR.

Thrussington, Leics 1782 - 1860 Melton Mowbray, Leics

The Hunt in Full Cry

signed and dated at lower right: *J.Ferneley / 1832*

oil on canvas

35¾ by 62¼ in.; 90.8 by 158.1 cm

PROVENANCE

Commissioned by John Drummond, 1832;

Thence by descent to F. H. J. Drummond;

By whom sold, London, Christie's, 28 March 1947, lot 46;

Where possibly acquired by Bernard;

H. R. H. The Duke of Gloucester, K.G.;

Walter Hutchinson;

His sale, London, Christie's, 20 July 1951, lot 91;

There acquired by Frank Partridge;

H. J. Joel;

His sale, London, Christie's, 13 July 1984, lot 9;

Private collector, Connecticut;

By whom sold, New York, Christie's, 6 December 1996, lot 42;

There acquired by Bernadette and William M.B. Berger,

Denver, Colorado.

EXHIBITED

London, Hutchinson House, *National Gallery of British Sports and Pastimes*, circa 1950, no. 80;

Denver, The Denver Art Museum, *600 Years of British Painting, The Berger Collection at The Denver Art Museum*, 10 October 1998 - 28 March 1999.

LITERATURE

G. Paget, *The Melton Mowbray of John Ferneley*, Leicester

1931, p. 139, cat. no. 328, as (*A Scurry with Portraits*);

600 Years of British Painting, The Berger Collection at The Denver Art Museum, Denver 1998, pp. 98-99, reproduced.

John Drummond (1791-1864) was the great-grandson of Andrew Drummond, founder of the famous family bank.

Drummond commissioned two pictures from Ferneley in 1831, and he was probably introduced to the artist through his cousins, who were related by marriage to the Duke of Rutland, Ferneley's most important early patron.

\$ 25,000-35,000

€20,100-28,100 £17,700-24,700



135

135

THE COLLECTION OF JOHN F. EULICH

CIRCLE OF CLAUDE-JOSEPH VERNET

Avignon 1714 - 1789 Paris

View of a Mediterranean port at sunrise, with fishermen along the shore in the foreground, a natural bridge beyond

oil on canvas
25 $\frac{7}{8}$ by 37 $\frac{7}{8}$ in.; 65.8 by 95.8 cm.

PROVENANCE

With Newhouse Galleries, New York, NY;
Where acquired by Mr. and Mrs. F. Howard Walsh, Fort Worth, Texas;
By whom sold, Texas, Heritage Auctions, 9 November 2006, lot 24058 (as Claude-Joseph Vernet);
Where acquired by the present collector.

\$ 20,000-30,000
€16,100-24,100 £14,100-21,200



136

136

PROPERTY FROM A DISTINGUISHED
COLLECTION

ATTRIBUTED TO SIR WILLIAM BEECHEY, R.A.

Burford 1753 - 1839 London

The Young Gleaner

oil on canvas
29 by 24 in.; 73.5 by 61 cm.

PROVENANCE

William Henderson Bland, England;
R. Henderson, New York;
Anonymous sale, New York, Sotheby's, 10
October 1991, lot 193 (as Attributed to James
Northcote, R.A.).

\$ 10,000-15,000
€8,100-12,100 £7,100-10,600

137

PROPERTY FROM A DISTINGUISHED
COLLECTION

ATTRIBUTED TO JOHN HOPPNER, R.A.

London 1758 - 1810

Portrait of an officer in the Royal Artillery, three-quarter length

oil on canvas, laid down on board
48½ by 38¼ in.; 123 by 97 cm.

PROVENANCE

Col. W. Hall Walker, M.P., Gate Avenue Grange,
near Liverpool, by 1907;
Private collector, New Jersey;
By whom sold, New York, Sotheby's, 10 October
1991, lot 150.

EXHIBITED

London, Burlington House, Royal Academy,
Winter Exhibition of Old Masters, 1907, no. 129 (as
by Hoppner of the Duke of Clarence).

LITERATURE

W. McKay and W. Roberts, *John Hoppner, R.A.*,
London 1909, p. 52 (as by Hoppner of the Duke
of Clarence).

We are grateful to Christopher Bryant for
identifying the uniform worn by this young man
as that of an officer of the Royal Artillery. This
pattern of coat was worn in the Royal Artillery
from *circa* 1797 until 1812, when it was changed
to a short-tailed jacket with gold embroidered
buttonholes.

\$ 15,000-20,000
€12,100-16,100 £10,600-14,100



137



138

138

ATTRIBUTED TO WYBRAND HENDRIKS

Amsterdam 1744 - 1831 Haarlem

A still life of roses, peonies, morning glories, a carnation, and other flowers, in a decorative vase, on a ledge, with a fly and a snail

bears signature on ledge lower left: *J Van Os*

oil on canvas

19½ by 16¾ in.; 49.5 by 42.5 cm.

PROVENANCE

With Frost & Reed, London (no. 51569).

\$ 10,000-15,000

€8,100-12,100 £7,100-10,600



139

139

ATTRIBUTED TO GILLES-FRANÇOIS-JOSEPH CLOSSON

Liège 1796 - 1842

Landscape with a view of a church

oil on paper laid on canvas
8¾ by 13 in.; 22.2 by 33 cm.

PROVENANCE

Ben Elwes Fine Art, London;
From whom acquired by the present collector, 2012.

This unfinished yet elegant oil sketch can be compared to Closson's unfinished sketch of the Basilica of Constantine in Rome, formerly in the collection of Eugene V. Thaw and now jointly owned by the Morgan Library & Museum and the Metropolitan Museum of Art (oil and pencil on paper, 31.3 by 42.5 cm., inv. no. 2016.802.6).

\$ 6,000-8,000
€4,850-6,500 £4,250-5,700



140

140

VENETIAN SCHOOL, 18TH CENTURY

Venice, a view of the Grand Canal, with San Geremia, the Palazzo Labia, and the entrance to the Cannareggio

oil on canvas
40 by 50½ in.; 101.6 by 128.3 cm.

PROVENANCE

Mrs. H. G. Simon;
By whom anonymously sold, New York, American Art
Association, 5 February 1931, lot 194 (as Antonio Canale called
Canaletto);
There acquired by Mrs. C. H. Sage.

\$ 30,000-40,000
€24,100-32,100 £21,200-28,200



141

141

FRANÇOIS NICOLAS DUPUIS

A river landscape with scenes from Daphnis and Chloe

signed and dated lower right: *F. N. Dupuis L'an. 3.^{me}*

oil on panel

18 by 22 in.; 45.8 by 56 cm.

PROVENANCE

Anonymous sale, Paris, Beaussant & Lefèvre, 17 April 2015, lot 98.

Very little is known of François Nicolas Dupuis's life. A student of Stanislas Lépine, Dupuis exhibited at the Salon in Paris from 1795 to 1802 and was a professor of drawing at Chartres.

\$ 10,000-15,000

€8,100-12,100 £7,100-10,600

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

ANGELICA KAUFFMANN, R.A.

Coira 1741 - 1807 Rome

Flora

oil on canvas
30 by 25 in.; 76.2 by 63.5 cm.

PROVENANCE

Anonymous sale, London, Christie's, 9 July 1937, lot 139 (as A. Kauffman, *Portrait of the Artist*), to Waters;
Acquired by the present owner from a family member in the 1960s.

\$ 60,000-80,000

€48,100-64,500 £42,300-56,500

We are grateful to Dr. Bettina Baumgärtel for confirming this painting to be by Angelica Kauffmann, on the basis of firsthand inspection, and for informing us that there is a pendant painting representing *Ceres* in a private collection, Spain. Both paintings will be published in her forthcoming catalogue raisonné of the works of Kauffmann.

Beginning in the early 1760s, Kauffmann began to expand beyond pure portraiture into historical and mythological subjects. Flora was the Roman goddess of flowers and springtime. Called Chloris by the Greeks, she was the consort of Zephyrus, the west wind of springtime. Flora is usually portrayed as a lovely young woman and, as Kauffmann has depicted her here, carries flowers in her lap and wears a garland in her hair. Though neither *Flora* nor its pendant are dated, they were probably painted in the 1780s, by which time Kauffmann was living in Italy with her second husband, the artist Antonio Zucchi. Another painting by Kauffmann depicting *Flora*, signed and dated 1790 and paired with a pendant of *Hygieia*, goddess of health, was painted for the Duca di Santa Croce, Palazzo St. Elia, Palermo.¹

1. See sale catalogue, London, Sotheby's, 8 November 1995, lots 118 and 119, reproduced in color.



142



143

143

PROPERTY FROM THE MINNEAPOLIS
INSTITUTE OF ART SOLD TO BENEFIT FUTURE
ACQUISITIONS

STUDIO OF SIR JOSHUA REYNOLDS, P.R.A.

Plympton, Devon 1723 - 1792 London

Portrait of Sir James Gray
(circa 1708-1714), 2nd Baronet,
three-quarter length

oil on canvas
50 by 43 in.; 127 by 109.2 cm.

PROVENANCE

Possibly collection of the artist;
Possibly his deceased sale, London, Greenwood's,
14 April 1796, lot 43 (as "Sir Henry Grey");
Captain Walsh;

Marchioness of Thomond;
Her deceased sale, London, Christie's, 18 May
1821, lot 25 (as "Portrait of a Nobleman, with a
distant View of the Escorial");
There acquired by Samuel Robertson;
Andrew Robertson;
By whose Estate sold, London, Christie's, 18
June 1881, lot 51 (as "Sir Harry Grey, Minister at
Madrid");
T.J. Blakeslee;
His sale, New York, American Art Association,
11 April 1902, lot 156 (as by Reynolds);
There acquired by Joseph Pulitzer;
By whom sold, New York, Parke-Bernet Galleries,
16 October 1941, lot 54 (as by Reynolds);
There acquired by John Nicholson Gallery, New
York;
With Newhouse Galleries, New York;
Mr. and Mrs. Arthur Pew, Jr., Bryn Mawr, PA;
By whom sold, New York, Parke-Bernet Galleries,
7 April 1966, lot 70 (as attributed to Reynolds);
There acquired by Central Picture Gallery,
New York;

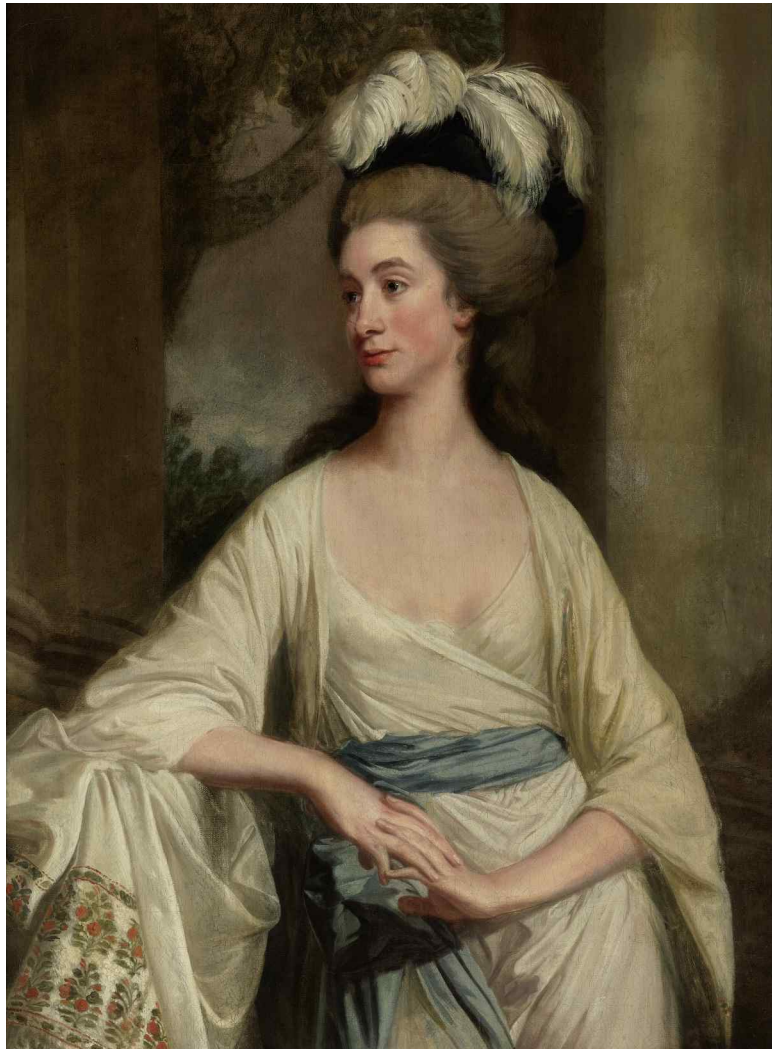
Anthony Morris Clark;
By whom bequeathed to the Minneapolis Institute
of Arts in 1981 (inv. no. 81.47).

EXHIBITED

Wrexham, North Wales, Art Treasures Exhibition
of North Wales and the Border Counties, 1876,
no. 350 (lent by Samuel Boxill Robertson).

LITERATURE

Sir E.K. Waterhouse, "Pompeo Batoni's 'Portrait
of John Woodyear,'" in *The Minneapolis Institute
of Arts Bulletin*, vol. LXIV, 1978-1980, p. 58, p.
61, notes 26 and 27, reproduced p. 60, fig. 4 (as
Studio of Reynolds, but with the head attributable
to the artist);
J.M. Kelly, "The Portraits of Sir James Gray
(c1708-73)," in *The British Art Journal*, vol. VIII,
Summer 2007, pp. 16-19, reproduced p. 16, fig. 2
(as Studio of Reynolds).



144

144

This portrait portrays the British diplomat, Sir James Gray, leaning against a ledge as he points to the Escorial in the background. The historical residence in the background helped identify the sitter; Sir Gray's first diplomatic position was as ambassador to Spain from 1766 to 1770. The painting was probably done at a later date by Reynolds and his studio.

Sir Ellis Kirkham Waterhouse (1905-1985), former director of the National Galleries of Scotland, argued that only the head of the sitter could be attributable to Reynolds. The rest of the composition was probably done by his studio, Waterhouse said.¹ He also suspected that since the ambassador returned from Spain in 1769,

and the sitter books Reynolds had of 1769 make no reference to him, the portrait must have been done posthumously. Meanwhile, professor Jason M. Kelly found that the evidence to determine when the painting was made is insufficient, since the artist's sitter books between 1774-1775 are missing, and the portrait could have possibly been done then.²

1. Sir E.K. Waterhouse, "Pompeo Batoni's 'Portrait of John Woodyear,'" in *The Minneapolis Institute of Arts Bulletin*, vol. LXIV, 1978-1980, p. 58.

2. J.M. Kelly, "The Portraits of Sir James Gray (c1708-73)," in *The British Art Journal*, vol. VIII, Summer 2007, p. 18.

\$ 15,000-20,000
€12,100-16,100 £10,600-14,100

NATHANIEL DANCE R. A.

London 1735 - 1811 Winchester

Portrait of Eliza Fitzgerald

oil on canvas, laid down on board
 41 by 30 1/2 in.; 104.1 by 76.5 cm.

The sitter was possibly one of the daughters-in-law of James Fitzgerald, 1st Duke of Leinster and Emilia Mary, daughter of Charles, 2nd Duke of Richmond and Lennox.

\$ 10,000-15,000
€8,100-12,100 £7,100-10,600



145

145

PROPERTY OF THE BERGER COLLECTION
EDUCATIONAL TRUST, SOLD TO BENEFIT
FUTURE PHILANTHROPY

JOHAN ZOFFANY R.A.

Frankfurt 1733 - 1810 London

Portrait of Benjamin Stillingfleet (1702-1771)

oil on canvas
35½ by 27¼ in.; 90.2 by 69.3 cm.

PROVENANCE

By descent to the sitter's nephew, William Locker;
Thence by descent to the Rt. Hon. Godfrey Locker
Lampson, MP;
By whom sold, London, Christie's, 14 December
1928, lot 88;
Where acquired by Mr. Glen;
Anonymous sale, London, Robinson & Fishers,
26 March 1936, lot 103;
Anonymous sale, London, Christie's, 27 January
1950, lot 163;
Where acquired by Mr. Ettlinger;
Anonymous sale, London, Sotheby's, 9 April
1997, lot 34;
There acquired by Bernadette and William M.B.
Berger, Denver, Colorado.

EXHIBITED

Denver, The Denver Art Museum, *600 Years of
British Painting, The Berger Collection at The
Denver Art Museum*, 10 October 1998 - 28 March
1999.

LITERATURE

J. Blackwood, "Pioneer of English Fieldwork,"
Country Life, March 30, 1978;
*600 Years of British Painting, The Berger
Collection at The Denver Art Museum*, Denver
1998, p. 129, reproduced;
J. Ingamells, *National Portrait Gallery, Mid-
Georgian Portraits 1760-1790*, London 2004,
p. 446;
P. Treadwell, *Johan Zoffany, Artist and
Adventurer*, London 2009, p. 61, reproduced
p. 60;
M. Webster, *Johan Zoffany 1733-1810*, New Haven
and London 2011, pp. 70, 655, note 32.

ENGRAVED

Robert Shipster, circa 1772;
Valentine Green, 1782;
J. Basire, 1810.

Benjamin Stillingfleet was born into a family of
theologians and academics. His grandfather was
bishop of Worcester and his father a professor

of physics. He studied at Cambridge University
where he excelled at classics and mathematics.
In 1724, he settled at Felbrigg Hall in Norfolk to be
a tutor to seven year old William Ashe-Wyndham,
eventually accompanying him on his European
Grand Tour from 1737-1743. Stillingfleet's
interests were wide ranging. He played the cello,
and wrote verse, plays and literary criticism. His
greatest achievements, however, were in the field
of botany. He became the leading advocate of
the Linnaean classification system first set forth
by the great Swedish botanist, Carl Linnaeus.
Stillingfleet's publication of *Miscellaneous Tracts*
in 1759 brought the work of Linnaeus wide
recognition in England, and he wrote his own
original treatise, *Observations on Grasses*. This
portrait, painted in circa 1762, depicts Stillingfleet
with his left hand holding a copy of *Linnaei
Species Plantarum*, a magnifying glass in his right
hand, and grasses strewn on the table, a clear
reference to his own botanical research. Another
version of this portrait by Zoffany, formerly in
Rippon Hall, Hevingham, is in the collection of the
National Portrait Gallery, London.

\$ 7,500-10,000
€6,100-8,100 £5,300-7,100



146

146

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK

JOHN HOPPNER, R.A.

London 1758 - 1810

Portrait of Dr. Edmund Ayrton
(1704-1808), half length, in crimson
choirmaster robes

oil on canvas
30 by 25 in.; 76.2 by 63.5 cm.

\$ 10,000-15,000
€8,100-12,100 £7,100-10,600

PROVENANCE

By descent to W.S. Aytron, Esq., London, great-grandson of the sitter;
Anonymous sale, London, Christie's, 14 March 1903, lot 114;
Anonymous sale, London, Christie's, 20 July 1906, lot 157;
With Leger Galleries, London, by September 1989.

LITERATURE

H.P.K. Skipton, *John Hoppner*, London 1905, p. 24;
W. McKay and W. Roberts, *John Hoppner, R.A.*, London, 1909, p. 8.

Dr. Edmund Ayrton was a successful organist and composer who was appointed Master of the Children at the Chapel Royal in 1780 and made a Doctor of Music in 1784, an occasion which could have warranted a portrait commission such as the present picture, where he appears in his red choir robes. As Hoppner himself was a chorister in the Chapel Royal, it is likely that they had a personal connection. Ayrton is buried in the north cloister at Westminster Abbey.



147

147

WILLIAM WHITE WARREN

London (?) 1832 - 1911 Bristol

A View of the Grand Canal, Venice, with Palazzo Corner to the Right

signed and dated lower right: *Venice May 19/77 WWW.*

oil on canvas
11 by 15 in.; 28 by 38.5 cm.

PROVENANCE

Private Collection, England

\$ 3,000-5,000
€2,450-4,050 £2,150-3,550

148

ABRAHAM-LOUIS-RODOLPHE DUCROS

Moudon 1748 - 1810 Lausanne

Waterfall at Tivoli

signed and dated lower center: *Ducros 1783*

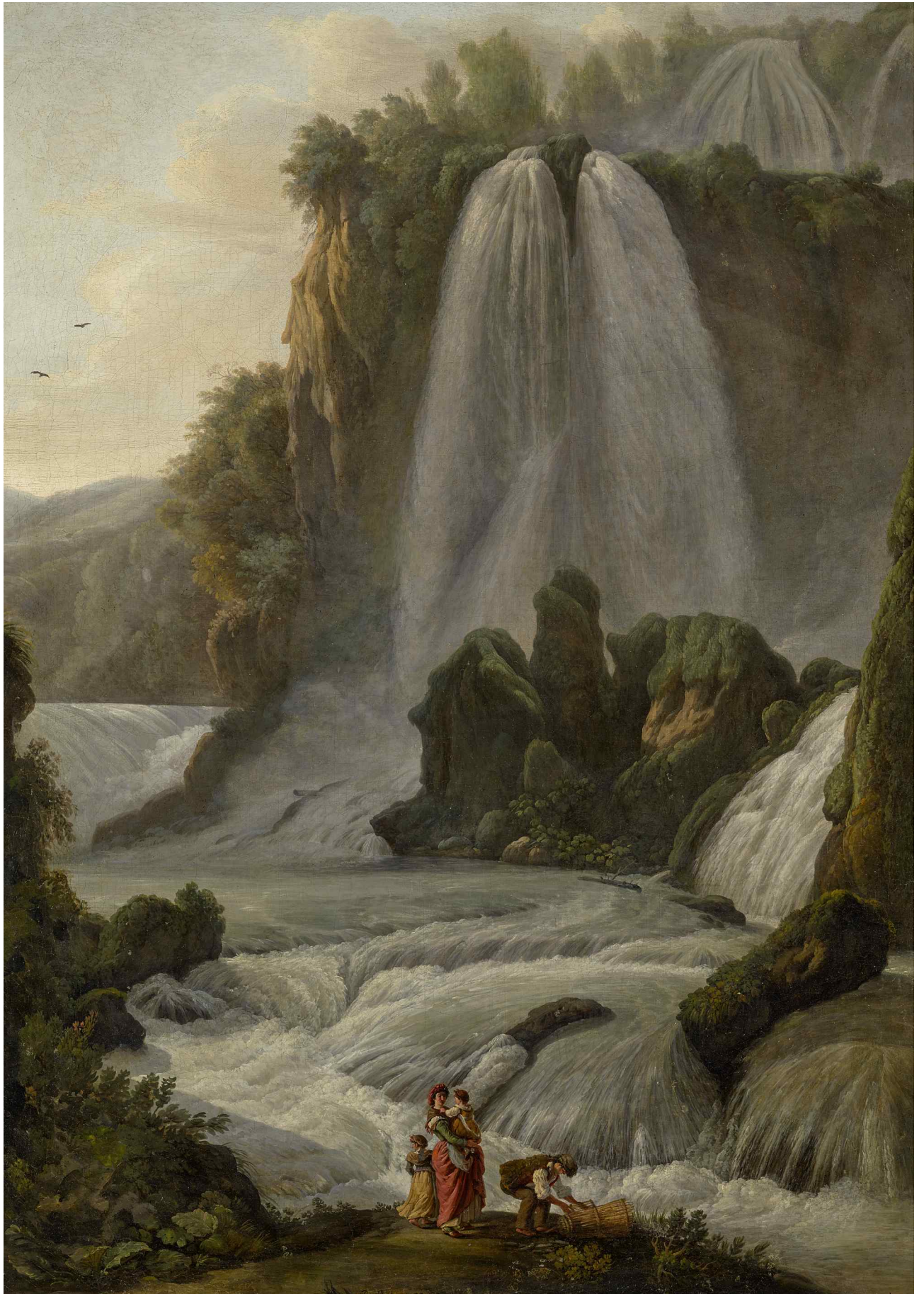
oil on canvas
39¼ by 28¼ in.; 99.7 by 71.7 cm.

PROVENANCE

Anonymous sale, Zurich, Koller, 22 September 2006, lot 3076;
Where acquired by the present owner.

\$ 20,000-30,000
€16,100-24,100 £14,100-21,200

Abraham Ducros was one of the more sought after souvenir painters of his time. Born in Switzerland, he traveled to Italy in 1776 and spent the next thirty years of his life in Rome. Known for his depictions of waterfalls, particularly those at Tivoli, his work was written about in a number of articles from local journals and travel memoirs of the period. One reads, "*In the falls of the Anio, he has tried to express the movement the wind gives to the water as it falls and to the vapours which rise from it, and he has done so with great success*" (*Memorie per le Belle Arti*, Rome, I, 1785). In a letter to the Genevan naturalist Charles Bonnet (1783), the artist explains how he was more at ease when alone at Tivoli, being directly in touch with nature, than he was in the company of Pope Pius VI's courtiers. From 1780 onwards he worked with the engraver Giovanni Volpato (1732-1803), producing landscape views of Rome and its environs.





149

149

PROPERTY FROM AN AMERICAN ESTATE

JAN MIENSE MOLENAER

Haarlem circa 1610 - 1668

A happy couple in a landscape

indistinctly signed lower left: *Mole...*

oil on panel

14 by 12¾ in.; 35.6 by 32.4 cm.

\$ 15,000-20,000

€12,100-16,100 £10,600-14,100

PROVENANCE

Dr. Leon Lilienfeld, Vienna, 1917;

Thence by inheritance to his widow Antonie Schulz Lilienfeld,
Winchester MA, 1938;

By whose estate sold, New York, Sotheby's, 17 May 1972,
lot 22;

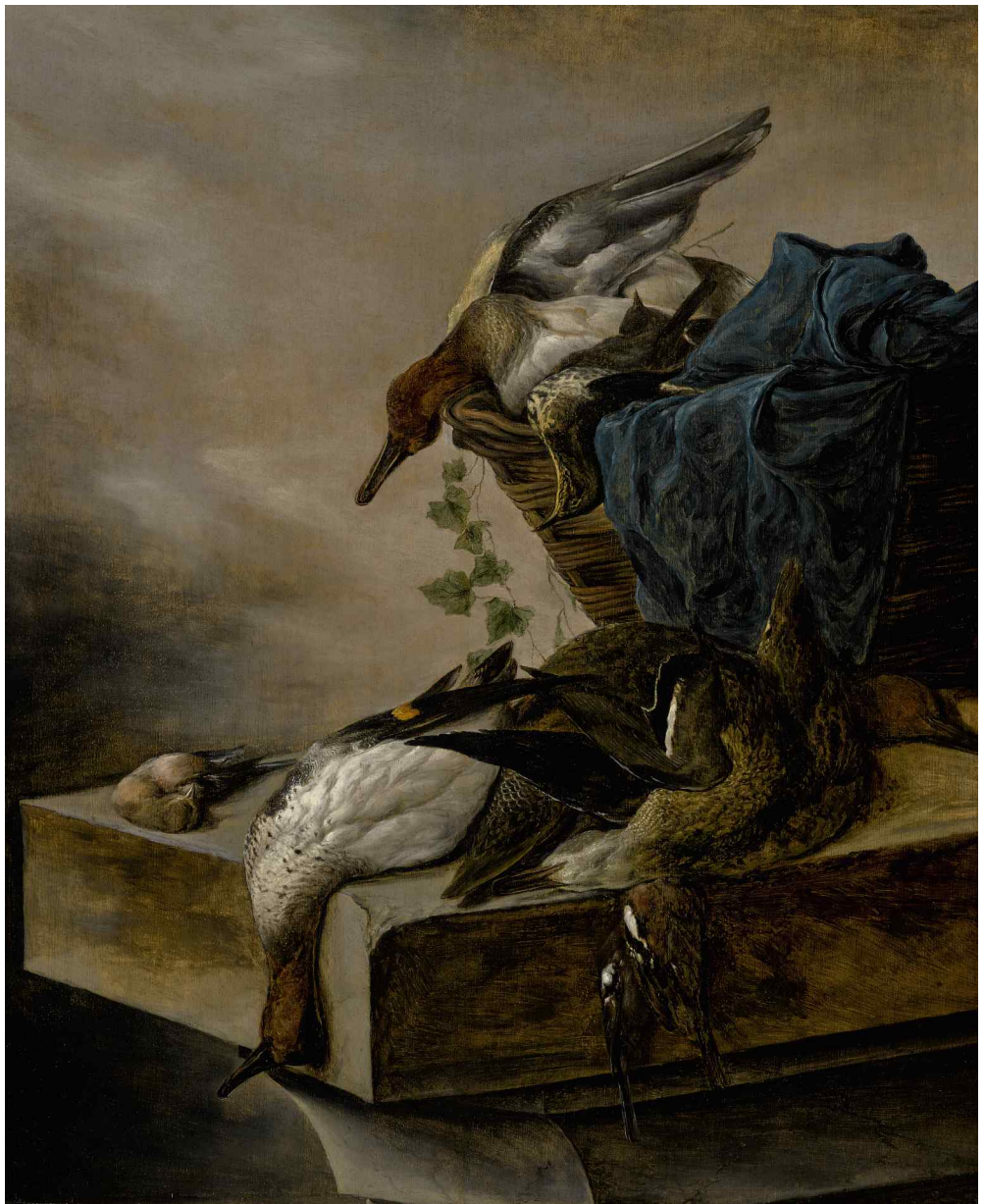
There acquired and thence by descent.

LITERATURE

G. Glück, *Niederländische Gemälde aus der Sammlung des
Herrn Dr. Leon Lilienfeld in Wien*, Vienna 1917, p. 65, cat. no. 42,
reproduced p. 22;

S. Lillie, *Was Einmal War*, Vienna 2003, p. 688, cat. no. 42
(as signed and dated lower left: *J. Molenaar 1647*).

We are grateful to Dr. Dennis Weller for endorsing the
attribution on the basis of images.



150

150

SALOMON VAN RUYSDAEL

Naarden 1600/3 - 1670 Haarlem

Still life of game on a ledge and in a basket,
a landscape beyond

signed with monogram on the ledge lower center: SVR

oil on panel

28½ by 23⅞ in.; 72.4 by 59.4 cm.

\$ 20,000-30,000

€16,100-24,100 £14,100-21,200

We are grateful to Fred G. Meijer for confirming the attribution to Salomon van Ruysdael based on firsthand inspection. While Ruysdael is known for his landscapes and marines, he did paint a few still lifes, mostly of game in baskets or hanging above a ledge. The present picture can be compared to the still life of birds in a basket in the Frans Hals Museum, Haarlem (inv. no. os 73-43), which is signed and dated 1659.



151

151

PROPERTY FROM THE ESTATE OF MELANIE LINDENBAUM

LUCA GIORDANO

Naples 1634 - 1705

The sacrifice of Manoah

signed on the foot of the altar lower center: *Luca Giordano / .F.*

oil on canvas, unlined

49 by 72½ in.; 124.1 by 184.7 cm.

We are grateful to Giuseppe Scavizzi for endorsing the attribution to Giordano, based on photographs. Professor Scavizzi dates the picture to *circa* 1650-1655, thus ranking it among Giordano's earliest compositions.

\$ 30,000-40,000

€24,100-32,100 £21,200-28,200



152

152

TUSCAN SCHOOL, 17TH CENTURY

Allegory of Virtues overcoming Vice

oil on canvas
35 $\frac{7}{8}$ by 43 $\frac{3}{4}$ in.; 89.2 by 111.2 cm.

\$ 15,000-20,000
€12,100-16,100 £10,600-14,100



153



154

153

CIRCLE OF JEAN MARC NATTIER

Portrait of a lady as Diana

oil on oval canvas
29 $\frac{7}{8}$ by 23 $\frac{1}{8}$ in.; 76 by 58.8 cm.

PROVENANCE

With Newhouse Galleries, New York (according to a label on the reverse).

\$ 8,000-12,000
€6,500-9,700 £5,700-8,500

154

HENDRICK BLOEMAERT

Utrecht 1601/2 - 1672

Profile of a man in a fur hat, reading

oil on canvas
21 $\frac{3}{4}$ X 16 in.; 55.2 X 40 cm.

\$ 10,000-15,000
€8,100-12,100 £7,100-10,600



155

155

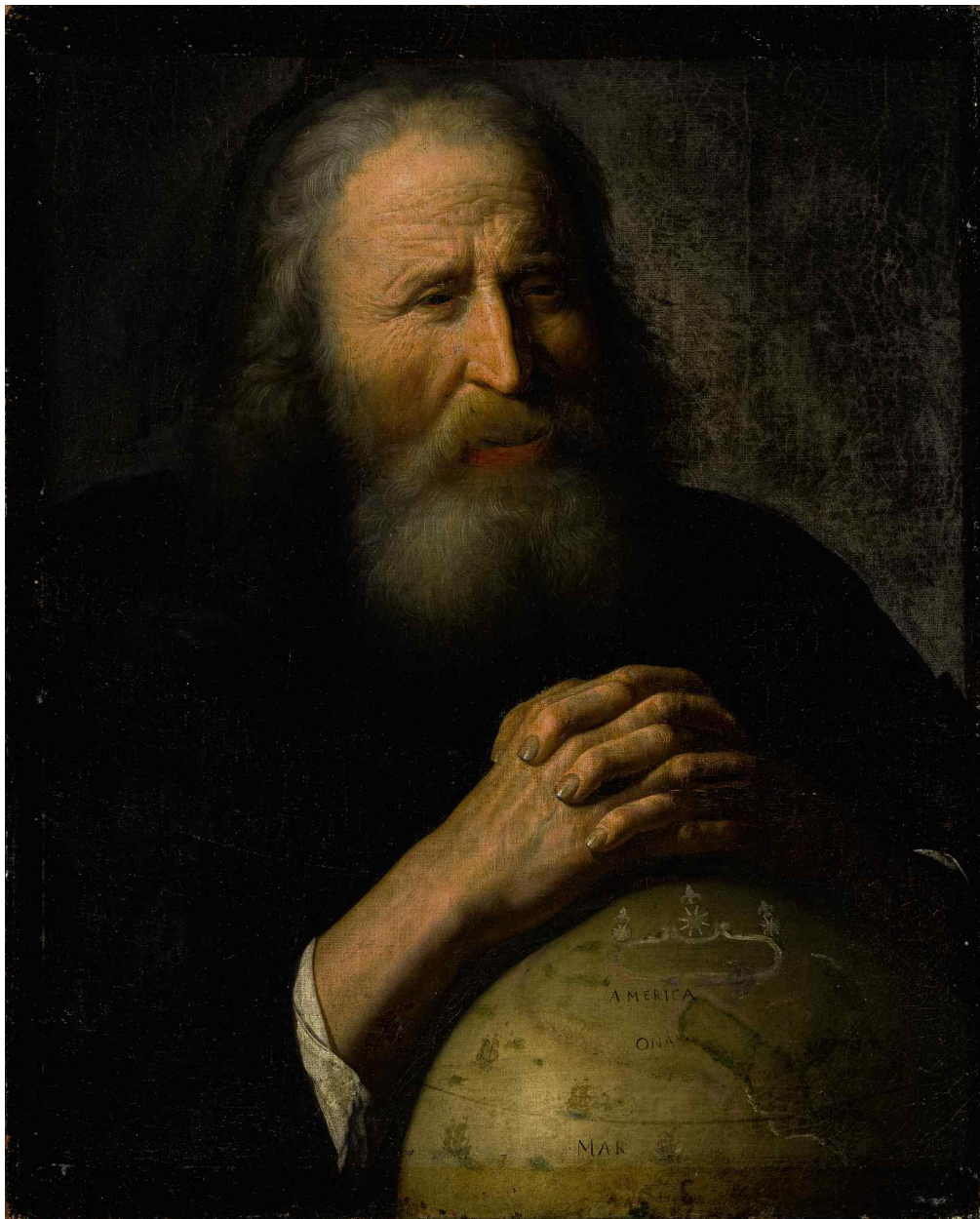
FLORENTINE SCHOOL, 16TH CENTURY

Portrait of a man

oil on panel
23³/₈ by 17⁷/₈ in.; 59.3 by 45.5 cm.

\$ 15,000-20,000
€12,100-16,100 £10,600-14,100

This intriguing portrait dates from the middle of the century, when the Mannerist style had taken over all facets of Florentine art, including portraiture. On the basis of an image Dottor Carlo Falciani, to whom we are grateful, has tentatively associated the portrait with Maso da San Friano, one of the talented painters of Francesco de Medici's Studiolo, in Palazzo Vecchio. He specifically compares the nose structure to figures in Maso's *Fall of Icarus* in the Studiolo.



156

156

JOHAN MOREELSE

Utrecht after 1602 - 1634

Heraclitus with a globe

oil on canvas
25½ by 20⅞ in.; 64.8 by 53 cm.

\$ 12,000-18,000

€9,700-14,500 £8,500-12,700

The Greek philosopher Heraclitus (*circa* 535-*circa* 475 BC) was known as the “weeping philosopher” who mourned the fate of mankind. It is interesting to note in this depiction the inclusion of “America” on the globe he is contemplating.



157

157

MARIANO ROSSI

Sciacca 1731 - 1807 Rome

The assassination of Julius Caesar

oil on canvas
19⅜ by 25 in.; 49.2 by 63.7 cm.

\$ 15,000-20,000
€12,100-16,100 £10,600-14,100

Although little is known of the life of the Sicilian born Mariano Rossi, he is perhaps most well known today for his monumental fresco for the ceiling of large Salon in the the Borghese Gallery, Rome, which depicts the depicting the Roman hero Marcus Furius Camillus and which he completed around 1775-1779.¹ The exuberance and energy found in such large frescoes and canvases can be found echoed also in his smaller scale paintings, such as the present work. Another painting by Rossi of comparable dimensions and handling was sold at Sotheby's, London, 11 December 1996, lot 242.

1. For additional comparative works by the artist see G. Sestieri, *Repertorio della pittura Romana della fine del seicento e del settecento*, Turin 1994, vol. III, plates 1000-1006.

End of Sale

Sotheby's EST.
1744
Collectors gather here.



SIR PETER PAUL RUBENS
Portrait of a Venetian Nobleman
Estimate: In the region of £3 million

Old Masters Evening Sale
Auction London 4 July 2018

Viewing 30 June – 4 July

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 6205 ANDREW.FLETCHER@SOTHEBYS.COM
SOTHEBYS.COM/OLDMASTERSEVENING

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS
#SOTHEBYSMASTERS



Sotheby's EST. 1744
Collectors gather here.



Old Masters from the Collection of
Willem Baron van Dedem

SIR PETER PAUL RUBENS

Christ on the Cross

Estimate £600,000–£800,000

**Old Masters
Evening Sale
Auction London
4 July 2018**

Viewing 30 June – 4 July

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 6205 ANDREW.FLETCHER@SOTHEBYS.COM
SOTHEBYS.COM/OLDMASTERSEVENING

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS
#SOTHEBYSOLDMASTERS



Sotheby's EST.
1744
Collectors gather here.



MARGUERITE GÉRARD
The reading of the Gazette
Estimate € 50,000–80,000

Old Masters & 19th Century Paintings, Drawings and Sculptures Lorrain artists' works from the Jean-Louis Burtin Collection

Auction Paris 21 June 2018

76 RUE DU FAUBOURG SAINT-HONORÉ 75008 PARIS

ENQUIRIES OLD MASTER PAINTINGS + 33 1 53 05 53 26 BAUKJE.COENEN@SOTHEBYS.COM

19TH CENTURY PAINTINGS +33 1 53 05 53 10 PASCALE.PAVAGEAU@SOTHEBYS.COM

SCULPTURES +33 1 53 05 53 64 ULRIKE.GOETZ@SOTHEBYS.COM SOTHEBYS.COM

DOWNLOAD SOTHEBY'S APP

FOLLOW US @SOTHEBYS

#SOTHEBYSOLDMASTER



Sotheby's EST. 1744
Collectors gather here.



ADÉLAÏDE LABILLE-GUIARD
Portrait of the Duchesse d'Aiguillon
Estimate €200,000–300,000

Old Masters & 19th Century Paintings, Drawings and Sculptures

Lorrain artists' works from the Jean-Louis Burtin Collection

Auction Paris 21 June 2018

76 RUE DU FAUBOURG SAINT-HONORÉ 75008 PARIS

ENQUIRIES OLD MASTER PAINTINGS + 33 1 53 05 53 26 BAUKJE.COENEN@SOTHEBYS.COM

19TH CENTURY PAINTINGS +33 1 53 05 53 10 PASCALE.PAVAGEAU@SOTHEBYS.COM

SCULPTURES +33 1 53 05 53 64 ULRIKE.GOETZ@SOTHEBYS.COM

SOTHEBYS.COM

DOWNLOAD SOTHEBY'S APP

FOLLOW US @SOTHEBYS

#SOTHEBYSOLDMASTER



Sotheby's EST. 1744
Collectors gather here.

PROPERTY FROM THE COLLECTION OF
TEDDY AND ARTHUR

Edelman

Left
TIFFANY STUDIOS
"Bamboo" Table Lamp, circa 1910
Estimate \$100,000–150,000

Right
TIFFANY STUDIOS
"Wisteria" Table Lamp, circa 1905
Estimate \$400,000–600,000

Important Design
Auction New York 24 May 2018

Viewing 19–22 May

1334 YORK AVENUE, NEW YORK, NY 10021

ENQUIRIES +1 212 606 7170 20THCENTURYDESIGN@SOTHEBYS.COM

SOTHEBYS.COM/DESIGN

PHOTOGRAPH BY KEVIN SHEA ADAMS

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS
#SOTHEBYSDESIGN



VIYET

A SOTHEBY'S SUBSIDIARY

Viyet is a full-service
online marketplace for buying
and selling vintage furniture,
antiques, accessories, and art.

INTERIOR BY FOLEY & COX

SERVICE@VIYET.COM

1-844-MY-VIYET

VIYET.COM

CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloging of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

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

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination

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

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

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

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

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

14. **Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. **Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. **Data Protection** Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

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

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

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

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.



12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

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

1. SYMBOL KEY

Reserves

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

Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

Property in which Sotheby's has an Ownership Interest

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

Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.



Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Monumental

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

Premium Lot

In order to bid on "Premium Lots" ( in print catalogue or  in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

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

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

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

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

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

Hammer Price and the Buyer's Premium

For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

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

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

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

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

Collection and Delivery

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

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

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

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

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

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

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

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

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

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

SELLING AT AUCTION

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

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

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

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

(3) In your home

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

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

SOTHEBY'S SERVICES

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

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

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

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

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

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

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

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

Where Sotheby's Collects Sales Tax Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

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

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers." If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

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

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

Restoration and Other Services

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

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

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

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

IMPORTANT NOTICES

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

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

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

Important Notice for Ceramics

The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any additional enquiries may be directed to the Ceramics Department at +1 212 894 1442.

Notice Regarding Burmese Jadeite

Jadeite of Burmese origin less than 100 years old may not be imported into the US. Certification of non-Burmese origin will be required before importing lots containing jadeite into the US. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation before shipping. The inability of import of any such items shall not justify cancellation or rescission of the sale contract or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Notice Regarding Endangered Species

• Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to authorship or date of execution. Therefore, the property in this catalogue is sold "AS IS" in accordance with the Conditions of Sale and subject to a limited guarantee of authenticity as set forth in the Terms of Guarantee. Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

Important Notice Regarding Packing

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

Photography:

Bonnie Morrison

Vignettes styled by Judy Kim and
photographed by Ber Murphy

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number N09875 | Sale Title MASTER PAINTINGS | Sale Date 22 MAY 2018

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
ADDRESS		
POSTAL CODE		COUNTRY
DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

Please indicate how you would like to receive your invoices: ☐ Email ☐ Post/Mail

Telephone number during the sale (Telephone bids only)

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted at least 24 hours before the auction.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM USD PRICE OR TICK ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS	
POSTAL CODE	COUNTRY

☐ I will collect in person

☐ I authorize you to release my purchased property to my agent/shipper (provide name)

☐ Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Sale" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Sale.

SIGNATURE	PRINT NAME	DATE
-----------	------------	------

BID DEPARTMENT 1334 YORK AVENUE, NEW YORK NY 10021 | TEL +1 212 606 7414 | FAX +1 212 606 7016 | EMAIL BIDS.NEWYORK@SOTHEBYS.COM

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

Old Master Paintings

NEW YORK

George Wachter
Christopher Apostle
Edoardo Roberti
David Pollack
Andrea Kust
Calvine Harvey
Elisabeth Lobkowitz
Alexa Armstrong
+1 212 606 7230

Private Sales

James Macdonald
+44 (0)20 7293 5887

LONDON

Alexander Bell
George Gordon
Arabella Chandos
Andrew Fletcher
Edoardo Roberti
Julian Gascoigne
Mark Griffith-Jones
Cecilia Treves
Georgina Eliot
Chloe Stead
+44 (0)20 7293 6414

AMSTERDAM

Martine Lambrechtsen
+31 20 550 2203

PARIS

Baukje Coenen
Lucia Mestre
+33 1 5305 5341

MADRID

James Macdonald
Andrew Fletcher
+34 91 576 5714

MILAN

Alberto Chiesa
+39 02 2950 0207

GENEVA

Emily Black
+41 22 908 4851

Old Master Drawings

LONDON & NEW YORK

Gregory Rubinstein
Cristiana Romalli
Alexander Faber
Claire Anderson
+44 (0)20 7293 6450

AMSTERDAM

Gregory Rubinstein, London
+44 (0)20 7293 5417

INDEX

Altissimo	114	Galizia	43	Quadal	89
Antwerp School	21	German or Austrian School	80	Raoux	10
		Ghirlandaio	26	Raphael	1
Bassano	111	Gillig	23	Recco	39, 45, 46
Beechey	136	Giordano	4, 7, 151	Regnier	113
Berckheyde	75	Greuze	13, 132	Reynolds	131, 143
Bimbi	36	Guardi	125	Ribalta	3
Bloemaert	154			Romney	130
Bocchi	86, 90	Hallé	104	Rossi	157
Bonzi	37, 50	Hals	70	Ruoppolo	57
Bosch	83	Hendriks	138	Ruysdael	150
Bosschaert	74	Heyden	72		
Bossi	119	Hondius	88	Sabatini	112
Boucher	127	Hoppner	137, 146	Saliba	63
Bouts	17			Salini	53
Brandeis	11, 12	Ibbestson	120, 121	Sano di Pietro	62, 102
Brekelenkam	69	Isenbrant	18, 19	Sauvage	65
Brueghel	68			Snyders	93
Buratti	79	Janneck	8	Solario	16
		Janssens	77	Soreau	84
Camphuysen	71			South Italian School	91
Caravaggio	40	Kauffmann	142	Spaendonck	128
Caroselli	34			Stanzione	110
Casentino	28	Legi	42		
Catena	31	Liège School	95	Taunay	126
Cavarozzi	44	Luini	99	Tempesta	27
Cerquozzi	51			Tiepolo	14
Cesari	61	Mantovano	47	Tintoretto	60, 81, 82, 116
Cittadini	48, 54, 56, 108	Master of the Reflections	129	Titian	25
Cleveley	123	Moillon	49	Tito	115
Closson	139	Mola	117	Troyes School	107
Corneille	29	Molenaer	149	Tuscan School	152
Correggio	5	Morales	30		
		Moreelse	156		
				Vaillant	78
Dance	144			Valentin	6
Danube School	20	Nattier	153	Van Dyck	9
David	15	Neapolitan School	38, 96, 105	Velázquez	32
Drouais	64, 133	Netherlandish School	97	Venetian School	100, 140
Ducros	148	North Italian School	41	Vernet	135
Dupont	118	North Italian School, circa 1600	101	Verrocchio	52, 58
Dupuis	141	Northern Netherlandish School	22	Vos	87, 92
Dutch Follower of Caravaggio	67	Nuvolone	59	Vries	98
				Warren	147
Eeckhout	76	Olivero	55	Whitcombe	122, 124
Ekels	73	Osservanza	24	Wolffort	94
				Zoffany	145
Ferneley	134	Pantoja de la Cruz	33	Zurbarán	35
Flegel	103	Pensionante del Saraceni	66		
Florentine School	155	Pontormo	2		
		Procaccini	106		



BOARD OF DIRECTORS

Domenico De Sole
Chairman of the Board

The Duke of Devonshire
Deputy Chairman of the Board

Tad Smith
**President and
Chief Executive Officer**

Jessica Bibliowicz
Linus W. L. Cheung
Kevin Conroy
Daniel S. Loeb
Olivier Reza
Marsha E. Simms
Diana L. Taylor
Dennis M. Weibling
Harry J. Wilson

**SOTHEBY'S
EXECUTIVE MANAGEMENT**

Jill Bright
**Human Resources
& Administration
Worldwide**

Amy Cappellazzo
**Chairman
Fine Art Division**

Valentino D. Carlotti
**Business Development
Worldwide**

Kevin Ching
**Chief Executive Officer
Asia**

Adam Chinn
**Chief Operating Officer
Worldwide**

Lauren Gioia
**Communications
Worldwide**

David Goodman
**Digital Development
& Marketing
Worldwide**

Mike Goss
Chief Financial Officer

Scott Henry
**Technology & Operations
Worldwide**

Jane Levine
**Chief Compliance Counsel
Worldwide**

Laurence Nicolas
**Global Managing Director
Jewelry & Watches**

Jonathan Olsoff
**General Counsel
Worldwide**

Jan Prasens
**Managing Director
Europe, Middle East, Russia,
India and Africa**

Allan Schwartzman
**Chairman
Fine Art Division**

**SOTHEBY'S INTERNATIONAL
COUNCIL**

Robin Woodhead
**Chairman
Sotheby's International**

John Marion
Honorary Chairman

Juan Abelló
Judy Hart Angelo
Anna Catharina Astrup
Nicolas Berggruen
Philippe Bertherat
Lavinia Borromeo
Dr. Alice Y.T. Cheng
Laura M. Cha
Halit Cingillioğlu
Jasper Conran
Henry Cornell
Quinten Dreesmann
Ulla Dreyfus-Best
Jean Marc Etlin
Tania Fares
Comte Serge de Ganay
Ann Getty
Yassmin Ghandehari
Charles de Gunzburg
Ronnie F. Heyman
Shalini Hinduja
Pansy Ho
Prince Aryn Aga Khan
Catherine Lagrange
Edward Lee
Jean-Claude Marian
Batia Ofer
Georg von Opel
Marchesa Laudomia Pucci Castellano
David Ross
Patrizia Memmo Ruspoli
Rolf Sachs
René H. Scharf
Biggi Schuler-Voith
Judith Taubman
Olivier Widmaier Picasso
The Hon. Hilary M. Weston,
CM, CVO, OOnt

CHAIRMAN'S OFFICE**AMERICAS**

Lisa Dennison
Benjamin Doller
George Wachter

Thomas Bompard
Lulu Creel
August Uribe

EUROPE

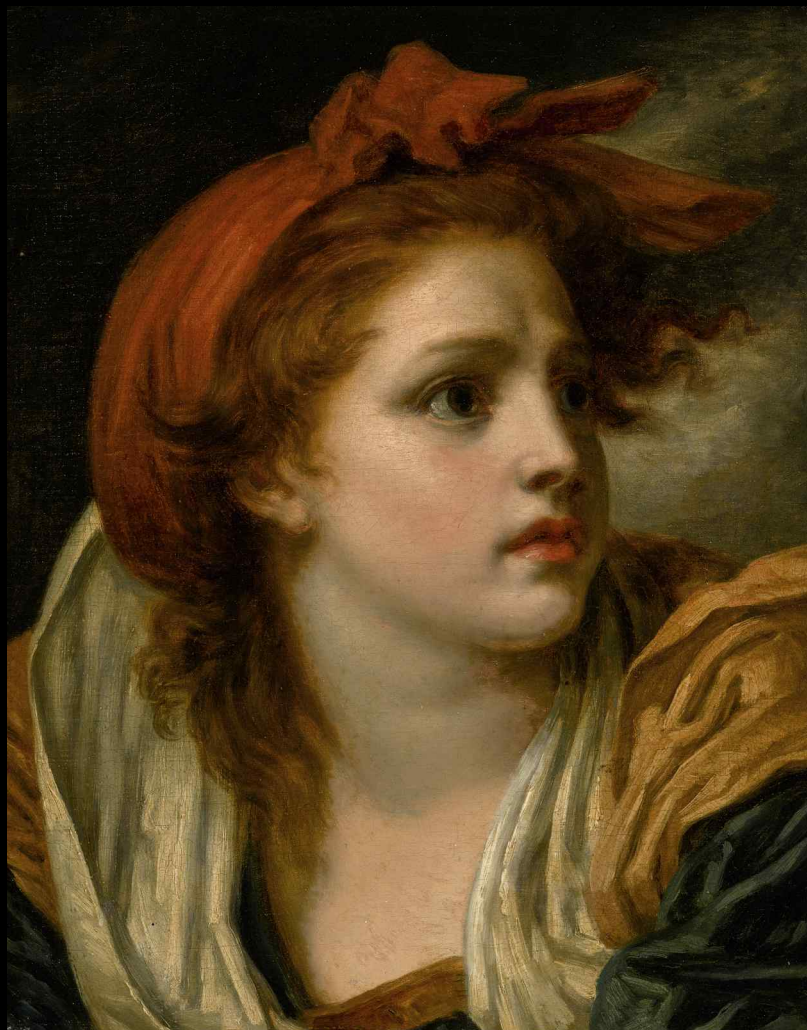
Oliver Barker
Helena Newman
Mario Tavella
Dr. Philipp Herzog von Württemberg

David Bennett
Lord Dalmeny
Claudia Dwek
Edward Gibbs
Caroline Lang
Lord Poltimore

ASIA

Patti Wong
Nicolas Chow

Richard C. Buckley
Quek Chin Yeow



Sotheby's EST. 1744
Collectors gather here.