



OLD MASTERS

NEW YORK, TUESDAY 30 OCTOBER 2018

CHRISTIE'S

*Vestier
1864*







OLD MASTERS

TUESDAY 30 OCTOBER 2018

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Tuesday 30 October 2018

at 10.00 am (Lots 1-192)

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New York, NY 10020

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Thursday	25 October	10.00 am - 5.00 pm
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[40]

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actual size

1

FLORENTINE SCHOOL, CIRCA 1420-30

Two saints

oil, tempera and gold on panel, unframed
5¼ x 2⅞ in. (14.7 x 7.4 cm.); and 5¼ x 3⅞ in. (14.7 x 8 cm.)

a pair

\$20,000-30,000

(2)

£16,000-23,000

€18,000-26,000

While the author of these charming panels has yet to be identified, their quality attests to his having been a skilled artist inspired by Fra Angelico. The appealing faces of the two saints, with delicate features and sympathetic expressions, show the influence of both that celebrated Florentine painter and of Fra Filippo Lippi. The two panels undoubtedly formed part of a larger polyptych and their unusual shape suggests they may have originated as decoration for the pilasters of a tabernacle.



2

**ATTRIBUTED TO FRANCESCO D'ANTONIO DA ANCONA
(ACTIVE LE MARCHE 1383-1393)**

Noli me tangere

oil, tempera and gold on panel
12¼ x 8¼ in. (31.2 x 20.9 cm.)
\$30,000–50,000

£23,000–38,000
€26,000–43,000

PROVENANCE:

Private collection, Switzerland.

The biblical episode known as *Noli me tangere* (Touch me not) is narrated in the Gospel of Saint John (20:14-18). It describes how, following the Resurrection, Christ appeared to Mary Magdalene as she stood weeping at the empty tomb. Supposing he was a gardener, Mary asked if he was the one responsible for

removing Christ's body. Only when he called her by name, did she recognize him, exclaiming 'Rabboni!' (Master). Christ responded by saying 'Touch me not; for I am not yet ascended to my father' and commanded her to go to the disciples, letting them know that he had risen.

The slender, sinuous figures of Christ and the Magdalene exhibit clear parallels with those in a polyptych signed by Francesco di Antonio da Ancona and dated 1393 in the Pushkin Museum, Moscow (see V. Markova, *Italija: sobranie živopisi. Italy: collection of paintings. Gosudarstvennyj Muzej Izbrazitel'nyh Iskusstv imeni A.S. Puškina*, Moscow, 2002, pp. 68-70). The polyptych was undoubtedly commissioned by a church of the Franciscan order and may have originated in San Francesco ad Alto, Ancona.

We are grateful to Professor Mauro Minardi for proposing the attribution. A copy of Minardi's letter of expertise, October 2015, and scientific analysis by Manfred Schreiner, July 2015, is available from the department upon request.

3

CALLISTO PIAZZA (LODI C. 1500-1561/2) AND ANTONIO DEL CERAIOLO (ACTIVE FLORENCE 1520-1538)

Saint Mary Magdalene

oil on panel

28½ x 20¾ in. (72.5 x 51.8 cm.)

\$40,000-60,000

£31,000-46,000

€35,000-52,000

PROVENANCE:

Private collection, New York.

Zanchi collection, Lausanne, Switzerland, by 1985, as Bernardino Luini.

Anonymous sale; Galartis, Lausanne, 12 November 2016, lot 24, as Lombard

School, 19th Century.

LITERATURE:

D. Bodart, *The Zanchi Collection*, Rome, 1985, pp. 325-6, as Bernardino Luini.

A.G. De Marchi, 'Due dipinti, la filologia e una strana partnership fra Callisto

Piazza e Antonio Ceraiolo', in *I Nuovi Studi, Rivista di Arte Antica e Moderna*,

2017, pp. 115-118, pls. X, 168, figs. 170, 175, 177.

Previously attributed to Bernardino Luini and, more recently, to an anonymous Lombard painter, this *Magdalene* was only recognized as a collaborative effort between Callisto Piazza and Antonio del Ceraiolo by Andrea G. De Marchi in 2017 (*loc. cit.*). The panel bears a close relation to Piazza's *Saint Catherine of Alexandria* in the Galleria Nazionale d'Arte Antica, Rome. Indeed, the two paintings were likely conceived as a pair: both saints carry a single carnation stem and their gazes extend to the same point in the middle distance. The *Magdalene* was seemingly intended to hang to the left of *Saint Catherine* and, when placed side by side, the two saints sway symmetrically towards one another. Unfortunately, the Roman panel was cut down some time after its execution and, consequently, the dimensions of the paintings are no longer identical. The *Saint Catherine* is signed with initials on the sleeve of the saint 'C.P.L.F.: 'Calistus de Platea Laudendis fecit', confirming Callisto Piazza's authorship. Yet, the circular shape of the eyes of both saints is synonymous with the works of Antonio Ceraiolo (see his *Magdalene* in the Musée Condé di Chantilly; and his *Madonna and Child with Saint John the Baptist*, formerly with Silbermann, New York), which indicates his involvement in the project. Both the *Magdalene* and the *Saint Catherine* were probably produced in or around Lodi circa 1520.



PROPERTY FROM A FLORIDA PRIVATE COLLECTION

4

**JACOPO NEGRETTI, PALMA IL GIOVANE
(VENICE C. 1548-1628)**

The Pietà

signed and dated 'IAC. PALMA / MDLXXX- / -IV' (center right)

oil on canvas

44 $\frac{1}{8}$ x 36 $\frac{1}{4}$ in. (112.2 x 92.1 cm.)

\$50,000–70,000

£39,000–54,000

€43,000–60,000

PROVENANCE:

Anonymous sale; Christie's, London, 16 December 1998, lot 163, where acquired by the present owner.

Born into a family of artists that included Palma il Vecchio and Bonifazio Veronese, Palma il Giovane enjoyed a long and distinguished career. His precocious talent was recognized by Guidobaldo II della Rovere, Duke of Urbino, who summoned the young artist to his court when he saw a fifteen-year-old Palma copying Titian's *Martyrdom of Saint Lawrence* in 1564. It is thought he went to Pesaro and then to Rome, where he stayed for around eight years, returning to Venice in 1574 and possibly working in the studio of Titian. After the latter's death, Palma was tasked with completing Titian's unfinished *Pietà* (now Venice, Gallerie dell'Accademia), a sign of the high regard in

which he was held; Palma proudly inscribed the picture 'QUOD TITIANVS INCHOATVM RELIQUIT PALMA REVERENTVR ABSOLVIT DEOQ. DICAUIT OPVS' (What Titian left unfinished, Palma reverently completed, dedicating the work to God), seemingly identifying himself in the process as the heir apparent to Titian's supremacy in the city. Key commissions followed shortly after in the 1580s, including the great oval *Venice crowned by Victory* for the ceiling of the Sala del Maggior Consiglio in the Doge's Palace and the cycle for the sacristy of San Giacomo dall'Orio, completed in 1581.

This *Pietà*, with its striking naturalism, was painted in 1584, as documented by the artist's bold signature and inscription at right. The composition clearly harkens back to Titian's model, yet here Palma has reversed the composition and shortened the distance between the grieving mother and her son, thereby creating a more intimate moment. A preparatory drawing is now in the British Museum, London (fig. 1). As the present lot was unknown to Stefania Mason Rinaldi at the time of the publication of her catalogue raisonné, she included the London drawing as a 'prima idea' for the *Pietà* that Palma painted nearly four decades later for the Church of the Sacro Cuore, Parre (S. Mason Rinaldi, *Palma il Giovane. L'opera completa*, Milan, 1984, pp. 101, 157, and 454, nos. 209 and D88, figs. 731 and 734). The scholar has since revised her opinion, stating that the drawing is much closer related to our painting (private communication, 2018). Following the creation of this *Pietà*, Palma's career continued to flourish and by the turn of the century he was established as the leading artist in Venice, formulating a Counter Reformation style that would close the glorious chapter of the Venetian cinquecento and look towards the early baroque.



Fig. 1 Jacopo Negretti, Palma il Giovane, *The Pietà*, British Museum, London



5

APOLLONIO DI GIOVANNI DI TOMASO (FLORENCE C. 1416-1465) AND MARCO DEL BUONO GIAMBERTI (FLORENCE 1402-1489)

The Madonna and Child with Saints Francis and Michael the Archangel

with two coats-of-arms of the Minerbetti and Lanfredini families

oil, tempera and gold on panel

18% x 13% in. (46.8 x 34.6 cm.)

\$60,000–80,000

£46,000–61,000

€52,000–69,000

PROVENANCE:

Jonathan Reeve (c. 1831-1896), 77 Cleveland Street, Fitzroy Square, London; Christie's, London, 18 January 1879, lot 34, as 'Early Italian School' (5 ½ gns. to Grindley).

Mrs. Molyneux, Meyrick Grange, Christchurch Road, Bournemouth; Christie's, London, 31 March 1900, lot 100, as 'Early Italian School' (2 ½ gns. to Cohen).

Sir Charles Arthur Turner, K.C.I.E. (1833-1907), 62 Ennismore Gardens, London; (†) Christie's, London, 16 March 1908, lot 67, as 'Sienese School' (4 ½ gns. to Carfax).

For much of their careers from *circa* 1446 until at least 1458, the Florentine artists Apollonio di Giovanni and Marco del Buono worked in tandem. Their illustrious workshop specialized in works intended for the secular market and they are best known for their decoratively painted *cassoni*, *spallieri* (panels to be set into furniture or wall paneling) and *deschi da parto* (birth salvers). They also produced small religious paintings for private devotion. Often commissioned in celebration of births and marriages, these commemorative works were popular with the bankers, merchants and elite members of Florentine society who made up Apollonio and del Buono's clientele.

This Madonna and Child is a beautiful example of the artists' private devotional paintings. At the base of the throne are the coats-of-arms of two prominent Florentine families, evidently united by marriage. On the left hand side is the red shield with three swords of the husband's family, the Minerbetti, from the Santa Maria Novella *quartiere* of the city. On the right, the corresponding shield of the wife's family, with red and white concentric circles, is that of the Lanfredini from the *quartiere* of Santo Spirito. It has been proposed that the panel may have been commissioned to celebrate the christening of Francesco Minerbetti, born in 1444. Francesco was the son of Piero Minerbetti and Caterina Lanfredini, who married in 1439. The inclusion of Saint Francis would be appropriate as the namesake of the newborn child and might suggest that, rather than marking a wedding, the painting was intended to hail the safe arrival of a child.

We are grateful to Prof. Mauro Minardi for proposing the attribution on the basis of photographs.



6

ALESSANDRO ALLORI (FLORENCE 1535-1607)

Saint John the Baptist in the Wilderness

signed 'A·A·F' (lower center)

oil on copper

6 x 4⁷/₈ in. (15.2 x 12.4 cm.)

\$80,000–120,000

£62,000–92,000

€69,000–100,000

PROVENANCE:

with Frederick Mont, New York, *circa* 1980, where acquired by

Private collection, New York, by 1982, where acquired by the present owner.

Following the death of his father in 1540, Alessandro Allori was adopted by the great Florentine Mannerist Agnolo Bronzino (1503-1572), a friend of his father, who also furnished him with his artistic training. Between 1554 and 1560, Allori studied classical sculpture as well as the works of Michelangelo while residing in Rome. Upon Allori's return to Florence, Bronzino's studio included a number of Flemish assistants, from whom Allori may well have adapted details such as this painting's exceptionally naturalistic landscape background. The mannered appearance of Saint John the Baptist, who raises his eyes heavenward while subtly twisting his muscular torso and crossing his lower legs is, however, entirely consistent with contemporary Florentine approaches to the human figure. Though largely known today for his portraits, Allori also painted a number of small-scale works on copper and other precious supports, including a painting on lapis lazuli for Ferdinando I de' Medici, Grand Duke of Tuscany (Sotheby's, New York, 1 February 2018, lot 19 (\$735,000)).

According to the Gospels, Saint John the Baptist was the precursor and forerunner of Christ and the fulfillment of the prophet Isaiah. When questioned by a group of priests and Levites sent to ask him who he was, John famously denied being the Messiah, replying instead 'I am the voice of one calling in the wilderness, "Make straight the way for the Lord."' (John 1:23). The Gospels further indicate that he lived an ascetic life, describing him as wearing clothes of camel's hair—much as Allori depicted him in this painting—and surviving exclusively on locusts and wild honey. Baptism was central to his messianic movement; the prominent inclusion of the stream in the painting's foreground was almost certainly intended to allude to John's future participation in the Baptism of Christ, an event relayed in the gospels of Matthew, Mark and Luke.



actual size

PROPERTY FROM A PRIVATE COLLECTION

7

**ATTRIBUTED TO RAFFAELLO SANZIO, CALLED RAPHAEL
(URBINO 1483-1520 ROME) OR A CLOSE ASSOCIATE**

"*The Peruzzi Madonna*": *The Madonna and Child*

oil on panel

23¾ x 17⅞ in. (60.3 x 44.1 cm.)

\$400,000–600,000

£310,000–460,000

€350,000–520,000

PROVENANCE:

(Possibly) Lucrezia d'Este (1535-1598), Duchess of Urbino.

(Possibly) Peruzzi collection, Florence.

(Possibly) Lombardi collection, Florence.

Frank G. Macomber, Boston, and by inheritance in 1929 to

Mrs. F.G. Macomber, Boston; Parke-Bernet, New York, 2 March, 1950, lot 29,

where acquired by

Gordon Graves, New York, 1950-1962.

Acquired in 1962, by the grandfather of the present owner.

EXHIBITED:

New York, P. Jackson Higgs, *Special exhibition of the lost "Peruzzi Madonna" by Raphael, for the benefit of the Emergency Employment Relief Committee for the Unemployed of New York City*, 12-14 November 1931.

LITERATURE:

J. Passavant, *Raphael d'Urbino et son père Giovanni Santi*, 1860, II, p. 26, as Raphael.

(Possibly) J.A. Crowe and G.B. Cavalcaselle, *Raphael: his life and works*, London, I, p. 251, note, as a copy in the Lombardi collection, Florence. *Pittsburgh Post-Gazette*, 28 November 1931, p. 11.

G.M. Richter, "The Peruzzi Madonna", *Burlington Magazine*, LXVII, 1935, pp. 202-211, pls. I and II, as Raphael.

F.E. Washburn Freund, *Le Stanze di Raffaello*, New York, 1936, p. 52, as Raphael.

O. Fischel, *Raphael*, Ed. by B. Rackham, London, 1948, I, p. 358, as a replica.

E. Camesasca, *Tutta la pittura di Raffaello*, Milan, 1956, I, p. 84.

L. Dussler, *Raphael. A Critical Catalogue of his Pictures, Wall-Paintings and Tapestries*, trans. by S. Cruft, London and New York, 1971, p. 19, as a copy, with early provenance as Lombardi collection, Florence.

J. Meyer zur Capellen, *Raphael. A Critical Catalogue of His Paintings*, Landschut, I, p. 206, no. 23/II.1, as a copy.

C.C. Bambach, "The Cartoon for *La Belle Jardinière*, Replicas, and Practices of Full-Scale Design in Raphael's Florentine Madonnas", in *Raffaels als Zeichner / Raphael als Draughtsman*, Frankfurt, 2015, pp. 69-74, 80-81, note 47, figs. 11, 14, 16, as "Umbrian artist near Raphael (Domenico Alfani?)", with emendations by Raphael".



The reverse of the present lot



Fig. 1 Raphael, *The Small Cowper Madonna*, c.1505, National Gallery of Art, Washington, D.C.



This fascinating painting is a second version of Raphael's celebrated *Small Cowper Madonna* (National Gallery of Art, Washington D.C.). Known as *The Peruzzi Madonna* since it was first published in the 19th century, the present work is unfinished. The preparatory underdrawing, which is present throughout and in many places is visible to the naked eye, reveals a confidence of draftsmanship and refinement of technique that has led a number of scholars to endorse the attribution to Raphael himself. The panel depicts the Virgin seated on a stone ledge, embraced by the Christ Child, who stands on her lap with his foot resting on her right hand. Behind them, the artist began a verdant landscape set beneath a bright blue sky; only the basic details of the vista have been blocked out. Certain passages of the panel are worked up to a higher degree of finish than others, and it is in these areas – particularly the Christ Child's torso – that we witness the kind of subtle brushwork and graceful variation of tone that one might expect from the hand of Raphael himself.

The *Peruzzi Madonna* is identical in scale and overall design to Raphael's *Small Cowper Madonna* (fig. 1), one of the artist's most celebrated works from the years he was in Florence (1504-08). There are several, notable compositional changes, however. Whereas in the Washington panel, the Madonna and Child gaze directly at the viewer, in the *Peruzzi Madonna* Christ looks downward and his mother's eyelids are nearly closed. The Virgin's face here is also more oval than in the *Small Cowper Madonna*. This physiognomy, along with the Madonna's inclined head, tilted slightly to her right, is much closer to Raphael's nearly contemporary *Madonna del Granduca* (Palazzo Pitti, Florence). In particular, both Virgins share the same narrow nose, full lips accented with a slight smile, and gracefully-sloping jawline. The drapery and landscape of the *Peruzzi Madonna* also display differences relative to the *Small Cowper Madonna*, although it is difficult to say whether these are due to the former's unfinished state. Most conspicuously absent in the *Peruzzi Madonna* is the background architecture, which in the Washington panel is generally believed to have been inspired by the church of San Bernardino outside Urbino. Both paintings are strongly influenced by the innovations of Fra Bartolomeo and Leonardo da Vinci, the latter of whose *Mona Lisa* (Musée du Louvre, Paris) was presumably the direct source for the Madonna's elongated right hand. Yet as with all of Raphael's designs, he is never a mere copyist. Though Leonardo's composition may have served as an inspirational starting point, Raphael always reinterprets his sources to create something altogether new.

The *Small Cowper Madonna* – whose modern title derives from its most famous owners, the Earls Cowper, in whose collection it remained from the late-18th through the 19th century – dates to circa 1505 and was painted early in Raphael's career, during the four years he spent in Florence (1504-08). Like the *Peruzzi Madonna*, the Washington painting is on a poplar support, which was prepared with a smooth white layer of gesso. To create the compositional design that was used in both of these paintings, following his standard practice, Raphael would have first produced several drawings in which he worked out the figures' poses and dispositions. Unfortunately, no preparatory drawings for either painting are known to have survived. Once Raphael had refined his composition, he would have produced a final, full-scale drawing known as a cartoon. This cartoon would have then been pricked with a needle or stylus so that the design could be transferred to a panel via pouncing; the cartoon was laid flat against the support and then dabbed with a muslin bag filled with charcoal powder, thus forcing dust through the holes and leaving a pattern of dots on the support that could later be joined together by the artist to replicate the design. In cases where the artist desired to preserve the cartoon, a secondary cartoon, or *spolvero* could be created by placing another sheet beneath the first cartoon during the pricking process.

Infrared reflectography reveals that the same cartoon was used to block out the underdrawings of both the *Small Cowper Madonna* and the *Peruzzi Madonna* (figs. 2 and 3). In the Washington painting, Raphael worked up his underdrawing using a dry carbon medium of charcoal or black chalk. In the *Peruzzi Madonna*, the outlines are rapidly executed in an aqueous pigment. Additional freehand underdrawing is present throughout both paintings. Raphael's working technique for the *Small Cowper Madonna* was critically studied by David Alan Brown, following the cleaning and conservation of the painting in the earlier

1980s (D.A. Brown, 'Raphael's *Small Cowper Madonna* and *Madonna of the Meadow*: Their Technique and Leonardo Sources', *Artibus et Historiae*, IV, no. 8, 1983, pp. 9-26). At that time, Brown noted that for the Washington panel, after completing his underdrawing Raphael built up his composition with two distinct paint layers in oil. In the first layer, the young painter blocked out his forms using a more opaque underpaint. He then completed the painting with one or more layers of transparent glazes. For the flesh tones, Brown observed, Raphael used the ground as the base and augmented it with an extremely thin layer of lead white. The same was done for the red drapery, using red glazes, while the landscape elements were built up with a green preparation and heightened with green glazes.

Examination of the *Peruzzi Madonna's* infrared reflectogram reveals several features that one associates with Raphael's underdrawings. First and foremost are the characteristic horizontal and vertical plumb lines, which run down and across the center of the panel. Similar lines are visible in the infrared reflectogram of the *Small Cowper Madonna*, and were possibly used to center the cartoon on the panel. The curved lines that economically define the volume of the Christ Child's torso on the *Peruzzi Madonna* are similarly typical of the artist's hand, and once again find analogies in the Washington underdrawing. Likewise, the simple demarcation of the knuckles and fingernails on the hands of the Virgin are again indicative of Raphael's technique, as are the quickly drawn locks of hair of Christ's head.

As an unfinished devotional panel from Raphael's Florentine period, the *Peruzzi Madonna* is best compared to the *Esterházy Madonna* (fig. 4; Szépművészeti Múzeum, Budapest). Like the *Peruzzi Madonna*, the Budapest panel was abandoned during the painting process and left unfinished. The *Esterházy Madonna* was painted with a combination of tempera and oil, apparently without the use of a cartoon, although a preparatory drawing exists in the Gabinetto dei Disegni (Uffizi, Florence). The figures are only minimally built up in paint, using light colors followed by darker tones in tempera. In its current state, as with the *Peruzzi Madonna*, much of the Budapest panel's underdrawing is visible to the naked eye. For the *Esterházy Madonna*, Raphael sketched out his design using what is likely tin, lead, or silverpoint, rapidly and freely drawing the contours and inner structures of his composition



Fig. 2 Infrared reflectogram of *The Small Cowper Madonna*, courtesy of Painting Conservation Department, National Gallery of Art, Washington, D.C.



Fig. 3 Infrared reflectogram of the present lot, courtesy of Painting Conservation Department, National Gallery of Art, Washington, D.C.



Fig. 4 Raphael, *The Esterházy Madonna*, Museum of Fine Art, Budapest / Bridgeman Images

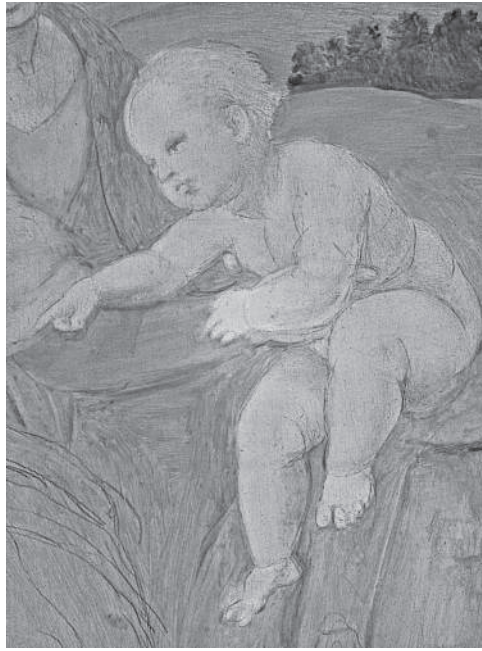


Fig. 5 Infrared reflectogram of *The Esterházy Madonna*, detail, courtesy of the Museum of Fine Art, Budapest.



Infrared reflectogram of the present lot, detail, courtesy of Painting Conservation Department, National Gallery of Art, Washington, D.C.

(for a thorough technical analysis of the painting, see A. Fáy, *Presentation of the Esterházy Madonna's Restoration*, http://www.szepmuveszeti.hu/data/cikk/1301/cikk_1301/index.html). Study of the *Esterházy Madonna's* infrared reflectogram (fig. 5) confirms that, as with the underdrawing of the *Peruzzi Madonna*, Raphael only summarily sketches out the forms, without hatching or indications of shadow. At times, his lines appear somewhat ragged due to the unevenness of the unpolished ground layer.

The *Peruzzi Madonna* was first published by Johann David Passavant in his 1860 *Raphael d'Urbino et son père*, under his entry for the *Small Cowper Madonna*, as "un tableau tout à fait semblable, qui cependant ne nous est connu que par un dessin, a dû passer de la succession du duc d'Urbino chez un intendant grand-ducal, nommé Peruzzi, demeurant à Florence. On dit cette peinture très-achevée, mais elle aurait souffert du nettoyage. En 1847, un peintre de Florence avait été chargé de la restaurer" (Paris, 1860, II, p. 26, under no. 23.) The painting was not included in the German historian's 1839 catalogue (Leipzig), but it does appear in its Italian translation by Gaetano Guasti, *Raffaello d'Urbino e il padre suo*, Florence, 1889, II, p. 32. Regarding the provenance, it has always been linked with the collection of the Duke of Urbino. This distinguished origin was advocated by both Passavant and George Martin Richter (*op. cit.*, p. 202), although as Bambach notes (*op. cit.*, p. 80, note 47), it remains challenging to prove definitively. Michele Dolci (1724-1803) records that two paintings of the Madonna and Child were in Urbino in 1775 (either the *Small Cowper Madonna* or the *Peruzzi Madonna* may have been one of these; see M. Dolci, *Distinto ragguaglio delle pitture che si trovano nelle chiese e nei palazzi d'urbino*, L. Serra, ed., in *Rass. marchigiana*, XI (1933), pp. 281-361). If the *Peruzzi Madonna* was, in fact, one of the paintings listed by Dolci, then it is tempting to identify it as one of the two paintings of the *Madonna and Child* by Raphael that appear in the 1592 inventory of Lucrezia d'Este, Duchess of Urbino. At least one of these was presented to the Duchess by her father-in-law Guidobaldo II, Duke of Urbino, in 1571 (see J. Shearman, *Raphael in Early Modern Sources. 1483-1602*, New Haven and London, 2003, p. 1387). As Shearman notes, much of Lucrezia's collection passed to her confidante, Cardinal Pietro Aldobrandini, Legate to Ferrara, and it is possible that these two paintings may be among the four *Madonnas* attributed to Raphael in Giovanni Battista Agucchi's Aldobrandini inventory of 1603.)

According to both Passavant and Richter, the *Peruzzi Madonna* next entered the collection of a member of the Peruzzi family, presumably a Minister

or Steward of the Grand Duke of Tuscany. Once again, this part of the provenance has yet to be established beyond a doubt. As the Medici *palle* were painted directly onto the reverse of the panel, the *Peruzzi Madonna* presumably became part of their collection at some point, and it should be noted that the Peruzzi family incorporated the Medici *palle* into their family crest following the wedding of Bindo Simone and Anna Maria Luigia di Averardo di Pietro Paolo de' Medici in 1783. Two large wax seals inscribed "AMMINISTRAZZI ONE*GEN*DELLE*REG*RENDETE" also appear on the reverse, indicating that the painting was in the State or Grand Duchy of Tuscany at the end of the 18th century. The Amministrazione generale dell Regie Rendite was created on 26 August 1768 by Pietro Leopoldo I and ended in 1846. Additional seals on the reverse are comparable to coins issued under the regency of Grand Duke Ferdinand III, son of Leopold I, Emperor of Austria. A final seal, dated 1814, and was used in Rome when the papal throne was vacant, thus placing the panel in the Eternal City (or at least the Papal States) in that year. The large initials "SR" that are painted across the upper part of the reverse have yet to be identified.

The *Peruzzi Madonna* was purchased in France during the first decade of the 20th century by Frank G. Macomber, Sr. of Boston. At that time, the entire panel had been altered with heavy overpaint, which according to Passavant had been applied by a Florentine restorer in 1846 (*loc. cit.*). It remained in this condition, passing by descent in 1927 to his son, Frank G. Macomber, Jr., and thence to his widow, Mrs. F.G. Macomber, Jr., Mount Kisco, New York. In 1929, the painting was x-rayed and, recognizing the extent of the repainting, the picture was sent to Berlin, where it was restored under the direction of Oskar Fischel by Helmut Moritz Ruhemann, Curator and Principal Restorer to the Berlin State Museum (see G.M. Richter, *op. cit.*, pl. I). The painting was sold at Parke-Bernet Galleries, New York, on 2 March 1950. The auction itself was a sensation, drawing an unprecedented 1,200 people to witness the bidding and generating significant attention from the press. The winning bid of \$27,500 was placed by Andrew J. Nisbet as a proxy for Gordon Graves, of New York. The painting was underbid by the grandfather of the present owner, who immediately regretted not bidding higher. And in fact, 12 years later, in 1962, he was finally able to acquire the work.

The *Peruzzi Madonna* once again made headlines a decade later, following the sensational theft of the painting in the early 1970s. In September 1970, the painting was stolen from the Hollywood home of Charles F. Elkins, who had also become a partial owner of the painting. The work was recovered two

years later following an extensive sting operation, in which detectives posing as Russian art dealers set up a clandestine meeting with the burglars and arrested them on the spot (fig. 6). In October 1979, the family of the current owner bought out the other investors, becoming sole owners of the painting.

The following art historians have endorsed the attribution to Raphael, without qualification: Johann David Passavant (*loc. cit.*), Max J. Friedländer (written correspondence, 25 April 1931), Oskar Fischel (written correspondence, 16 April 1936; see also *loc. cit.*), Hermann Voss (written correspondence, undated), George Martin Richter (*loc. cit.*, suggesting that it predates the *Small Cowper Madonna*), Frank E. Washburn Freund (*loc. cit.*), and Arthur K. McComb (written correspondence, 26 March 1962. In May 1949, Richard Offner studied the painting but declared that the extent of overpaint prevented him from making any statement concerning the attribution.

In 2012-15, David Bull and Teresa Longyear restored the painting to its present state, removing the previous campaigns of overpaint, thereby allowing a new generation of scholars to reassess the *Peruzzi Madonna*. Most recently, Nicholas Penny and Keith Christiansen have examined the picture firsthand and agree that the underdrawing has every appearance of being by Raphael and that it is possible that the painting may also have been begun by the artist. They further believe that it is conceivable that the picture was worked up to a higher degree of finish than we now see (in this scenario, elements possibly painted by Raphael and later overpainted were accidentally removed during a previous restoration). Penny and Christiansen emphasize that due to the condition, it is difficult to determine the extent of Raphael's participation in the panel's painted elements. Notably, no other instances in which Raphael painted the same composition twice are known, and it is therefore all the more significant that the *Peruzzi Madonna* was left unfinished. One possible scenario to be considered is that someone, after viewing the *Small Cowper Madonna*, requested Raphael to paint a version for their own collection. Raphael then began to work on this commission, using his preexisting cartoon, but abandoned the project at some point.

Carmen Bambach similarly argues that the *Peruzzi Madonna* is by Raphael, at least in part, proclaiming the painting to be "an archaeological object of major historical significance" (*op. cit.*, p. 70). Bambach draws particular attention to the presence of freehand overdrawing that is visible to the naked eye but does not correspond to what is seen in the infrared reflectographs. The scholar suggests that this fine drawing appears to have been executed in metalpoint, a technique that Raphael frequently used for his preparatory designs. To Bambach, these metalpoint outlines "seem to correct, or supplement, the dotted outlines obtained from the cartoon that were then painted. In contrast to the paint layers, the quality of execution of these small bits of metalpoint overdrawing seem to me to be of extremely high quality, good enough to be by Raphael himself." (*ibid.*). She compares the technique to Raphael's metalpoint *Study for a Child's Head* of c. 1505-6 in the Städel Museum, Frankfurt am Main, a drawing that was previously owned by Johann David Passavant and was used by that scholar as one of the lynchpins for securing the attribution of the *Peruzzi Madonna* to Raphael (*loc. cit.*). Bambach further notes that the painted passages of the Christ Child's body and face, including the nuanced foreshortening of his ear, seem to her to be more refined than other parts of the painting, concluding that "it may well be that Raphael also painted the passages in the Christ Child's figure that seem of higher quality" (*op. cit.*, p. 72). Accordingly, Bambach hypothetically reconstructs the history of the *Peruzzi Madonna* as follows: after completing the *Small Cowper Madonna* (a painting that was begun with a pricked cartoon, then elaborated with additional freehand underdrawing and then completed with paint), Raphael subsequently gave away his cartoon to another artist "who attempted to create from it his own painting. Raphael's original cartoon first used in the Washington *Small Cowper Madonna* was probably very schematic, limited to the figural design, without the landscape. Thus, when the painter of the *Peruzzi Madonna* ran into trouble, he may have turned to Raphael again for assistance, who may have himself corrected the design by redrawing part of it freehand in metalpoint on the upper pigment layer." (*ibid.*, pp. 72-73). Noting that the Infrared reflectogram of the *Peruzzi Madonna* reveals a horizontal axis line, a feature frequently found in Raphael's autograph paintings, she

concludes that "The picture may have finally been abandoned, unfinished, as the artist in Raphael's circle lost confidence in its execution." (*ibid.*, p. 73).

Citing stylistic similarities to the *Northbrook Madonna* in the Worcester Art Museum, Bambach tentatively suggests that the parts of the *Peruzzi Madonna* that were not painted by Raphael were painted by the author of the Worcester panel, who, in Bambach's opinion, is possibly the Perugian painter, Domenico Alfani (circa 1580-circa 1553). To support this hypothesis, she notes that Raphael often supplied drawings to Alfani to assist him with commissions, and that Alfani apparently employed Raphael's cartoon of the *Mackintosh Madonna* (British Museum, London, inv. 1894,0721.1) or a copy for it, to paint his Madonna and Child at the center of his 1518 altarpiece for the Cappella di San Gregorio Magno in the Sapienza Vecchia, Perugia (today in the Galleria Nazionale dell'Umbria, Perugia). The London cartoon has been pricked and the outlines of the figures also appear to have been incised with a stylus, indicating that it was used at least on one occasion to transfer the design to another support. The process that Raphael used to transfer his design to the original panel of the *Mackintosh Madonna* is unknown due to the ruinous condition of the painting (it not only suffered several restoration campaigns, but also was transferred from panel to canvas in the 18th century; see C. Bambach, *Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice, 1300-1600*, Cambridge, 1999, fig. 98). Alfani similarly relied upon a drawing by Raphael for his circa 1509 altarpiece of *The Holy Family with Saints John the Baptist, Elizabeth, and Zacharia*, which Alfani painted with the assistance of Pompeo d'Anselmo for the church of San Simone dei Carmini, Perugia (now Galleria Nazionale dell'Umbria, Perugia). The drawing, executed in pen and brown ink over stylus underdrawing with traces of black chalk and squared in red chalk, is now in the Musée des Beaux-Arts, Lille (inv. 459), and on its verso bears instructions written by Raphael to Alfani asking him to, among other things, press Atalanta Baglioni for payment for his *Entombment* (Galleria Borghese, Rome; see J. Shearman, *op. cit.*, p. 111, no. 1507-08/1).

An alternative attribution, advocated by other scholars who independently viewed the *Peruzzi Madonna* and its infrared reflectogram in 2018, is that Raphael gave his cartoon to a close associate, who employed it to create the *Peruzzi Madonna* without further intervention from Raphael himself. Potential candidates for this collaborator are, in addition to Domenico Alfani, Eusebio da San Giorgio (1465/70-after 1539) and Berto di Giovanni (d. 1529).



Fig.6 Los Angeles Times, 14 December 1972



8

**NICOLAES VAN HELT STOCKADE
(NIJMEGEN 1614-1669 AMSTERDAM)**

Portrait of Georg Pfründt (1603-1663), bust-length

oil on canvas

20½ x 17⅞ in. (52.1 x 45.5 cm.)

\$30,000–50,000

£23,000–38,000

€26,000–43,000

PROVENANCE:

Private collection, Germany, until recently.

ENGRAVED:

Georg Christoph Eimmart II (1638-1705), probably after 1663.

The sitter, Georg Pfründt, was a German medalist and engraver who studied under Jean Varin (1604-1672), head of the French mint, in Paris from 1644 to 1646. Nicolaes van Helt Stockade served as a court painter to King Louis XIII between 1637 and 1645 and probably executed this painting shortly before 1639, when both he and Pfründt were active in Paris. Another version of this portrait by Helt Stockade is in the collection of the Staatsgalerie im Neuen Schloss, Oberschleissheim, suggesting that the two works may have been produced as friendship portraits, one of which would have been retained by the sitter and the other by the artist.

This painting will be included in the forthcoming catalogue raisonné on the artist.



9

ROMAN SCHOOL, FIRST HALF OF THE 17TH CENTURY

David

oil on canvas, a fragment, unframed

19¼ x 19¼ in. (48.9 x 48.9 cm.)

\$30,000–50,000

£23,000–38,000

€26,000–43,000

Though the authorship remains unresolved, the physiognomy and physical presence of David, as well as the careful description of his slingshot, point to this being a fragment of a larger painting by a 17th-century Roman artist working in the ambit of Orazio Gentileschi and Carlo Saraceni.

PROVENANCE:

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

10

IPPOLITO SCARSELLA, LO SCARSELLINO (FERRARA C.1550 - 1620)

The Discovery of Coral

oil on copper
17 $\frac{1}{8}$ x 20 $\frac{1}{4}$ in. (43.5 x 51.5 cm.)
\$80,000–120,000

£62,000–92,000
€69,000–100,000

PROVENANCE:

with Julian Stock, London.
Private collection, England.

EXHIBITED:

London, Matthiesen Fine Art Ltd., *From Borso to Cesare d'Este: The School of Ferrara 1450-1628*, 1984, no. 53 (on loan from a Private English Collection).

LITERATURE:

M.A. Novelli, *Collezione di antichi maestri emiliani*, exhibition catalogue, Bologna, 1996, pp. 40 and 42.
J. Bentini, 'Il fascino della pittura veneta: il caso dello Scarsellino', *La Pittura in Emilia e in Romagna. Il Seicento*, Bologna, 1993, II, p. 272.
I. Miarelli Mariani, *Immagini degli dei: mitologia e collezionismo tra 500 e 600*, Lecce, 1996, p. 196.
A. Morandotti, 'Scarsellino fra ideale classico e maniera internazionale', *Arte a Bologna: Bollettino dei musei civici d'arte antica*, 4, 1997, p. 42.
Coral: Something Rich and Strange, exhibition catalogue, Manchester Museum Liverpool, 2013, p. 8, fig. 2.

This graceful and elegant copper depicts the Birth of Pegasus -- the winged horse that sprang from the blood of Medusa -- and the Creation of Coral. As recounted by Ovid in the *Metamorphoses*, Perseus, the son Danaë and Jupiter, having beheaded the Gorgon whose very glance turned men to stone, carried the severed head to a beach, where he carefully laid it on a bed of seaweed. The blood seeping from the severed veins tinged the seaweed red, and the power of Medusa's magic turned the seaweed into coral. Surrounded by bathing sea nymphs, Pegasus rose up from the flowing blood; henceforth, the flying horse was the loyal mount of Perseus. Scarsellino's charming painting eschews the grisly violence of the ancient tale in favor of gentle humor and classical eroticism: bathing waist deep in a placid, blue sea, nine nymphs frolic and play with the magically created coral, while the hero (in his winged helmet) and the Gorgon's bloody head are relegated to the background, and Pegasus has taken distant flight.

The small scale of the painting, its theme and precious support might suggest that it was intended to hang in a cabinet alongside *objets de vertu*, including possibly coral; the most obvious parallel would be the appearance of the subject in one of the painted panels in Francesco I's *Studiolo* in Palazzo Vecchio, Florence.

An early visit to Venice enabled Scarsellino to discover the range and depth of Venetian color which, after Titian and Veronese, had been elaborated by Schiavone, the Bassano family, and Tintoretto. In the present painting, the influence of Schiavone is strong, and the similarity to the earlier master's *Original Sin* (Gallerie dell'Accademia, Venice), with its distinctive conception of the female nude, is striking. Scarsellino's most notable works are perhaps to be found among his small paintings of profane subjects incorporating female nudes, such as Susanna or Venus or, as here, sea nymphs, set against brilliant skies or dramatic sunsets. Similar boneless female nudes occur in *Diana and Endymion* (Galleria Borghese, Rome), a picture generally dated to around 1585-95. In its landscape format and the disposition and movement of the nudes, *The Discovery of Coral* closely resembles the much larger canvas of *Bathing Nymphs* now in the Minneapolis Institute of Arts.



Δ 11

MIRABELLO CAVALORI (FLORENCE 1535-1572)

The Raising of Lazarus

oil on panel

44¼ x 45½ in. (112.3 x 115.5 cm.)

\$50,000–70,000

£39,000–54,000

€43,000–60,000

PROVENANCE:

Anonymous sale; Piasa, Paris, 26 March 2010, lot 52.

EXHIBITED:

New York, Metropolitan Museum of Art, 2012-2013, on loan.

A younger contemporary of Giorgio Vasari, Mirabello Cavalori was a key exponent of the Florentine High Renaissance. As one of the founding members of the Accademia del Disegno in Florence (1563), he contributed to the decorative schemes of several important civic projects under Vasari's direction, including Michelangelo's catafalque in San Lorenzo. The artist also worked for the Medici family, producing pictures for the *studiolo* of Francesco I de' Medici, Grand Duke of Tuscany, in the Palazzo Vecchio. This was perhaps the most important commission of his career (1570-1572), and that in which the influence of Andrea del Sarto and Pontormo are the most profoundly felt.

In this panel, Cavalori illustrates one of the great miracles of the New Testament, when Christ brings his friend Lazarus back from the dead, foreshadowing his own resurrection. Following a well-established Renaissance convention, Cavalori depicts Lazarus rising from a tomb set on the ground, his legs and hands being unbound by attendants. Cavalori here references specific figures from at least two of Raphael's most important commissions. Seen from behind, the kneeling woman lower left – identifiable as Mary Magdalene borrows from the startled figure seen on the left in Raphael's 1511 fresco of *The Expulsion of Heliodorus* in the Vatican. The crouching man, who loosens

Lazarus's bindings, is inspired by Raphael's 1515 tapestry of the *Miraculous Draught of Fishes* (Vatican Museums), where Saint John is shown in an analogous pose. Furthermore, the half-bent young man in a dark blue shirt to the middle left is reminiscent of Pontormo's graceful youth, seen upper right of his celebrated *Deposition* (Florence, Santa Felicita). While the artificial palette and stylised figures are typical of the Florentine *maniera*, passages of painterly naturalism – such as the closely observed hands and feet of Lazarus, reddened from their tight bindings – signal an incipient interest in a greater realism, which would come to dominate Florentine painting in the subsequent century.

Carlo Falciani dates the picture to *circa* 1560, just before Cavalori began working on the decorations for the *studiolo*. He has also noted similarities with Cavalori's famous *Wool Factory* (from the *studiolo* cycle in the Palazzo Vecchio, Florence), such as the man releasing Lazarus's feet, whose head is tucked against his shoulder in a manner nearly identical to that of the man stirring the cauldron in the *studiolo* panel. Falciani has tentatively identified a preparatory drawing for this painting in the Uffizi (no. 6678 Fr), in which Cavalori appears to be working out the pose of the nude child who appears in the lower left corner.



PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

12

SEBASTIÁN MARTÍNEZ DOMEDEL (JAÉN C. 1615-1667 MADRID)

Saint Paul of Thebes

oil on canvas

47¼ x 36⅝ in. (120 x 93 cm.)

\$40,000–60,000

£31,000–46,000

€35,000–52,000

This recently rediscovered painting constitutes an important addition to the work of Sebastián Martínez Domedel, an artist praised by the Spanish painter and author Antonio Palomino (1653-1726), who erroneously described him as a pupil of Diego Velázquez. Though comparatively little is known of Martínez's life, he probably received his early artistic training in his hometown before completing his studies in Seville and Cordova. In 1660 he moved to Madrid, where he was named court painter to King Philip IV of Spain.

Saint Paul of Thebes, regarded as the first Christian hermit, is said to have lived alone in the desert for nearly one hundred years until his death at the age of 113. For nearly thirty years, he was nourished exclusively from the fruit of a palm tree, until a raven began to bring him half a loaf of bread daily. Here, Martínez depicts this daily ritual in which the saint casts his eyes to the sky and extends his right hand upward in order to receive the raven's gift. In this mature work dating to *circa* 1650 based on its similarities with the *Saint Joseph and the Christ Child* (Museo del Prado, Madrid), the dramatic lighting and the saint's sinewy features conveyed through coarsely applied paint suggest the prevailing influence of Jusepe de Ribera as well as those of Genoese and other Neapolitan artists whose works he would have had ready access to in Spain.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

13

NICOLAS RÉGNIER (MAUBEUGE, FLANDERS 1591-1667 VENICE)

Saint Jerome

oil on canvas

36½ x 45¼ in. (92.7 x 116.2 cm.)

\$250,000–350,000

£200,000–270,000

€220,000–300,000

PROVENANCE:

with Bruno Scardeoni, Lugano, *circa* 1993, where acquired by the present owner.

LITERATURE:

F. Zeri and A. De Marchi, *La Spezia, Museo civico Amedeo Lia: dipinti*, La Spezia, 1997, p. 368, illustrated, as 'Anonimo caravaggesco'.

A. Lemoine, *Nicolas Régnier, ca. 1588-1667*, Paris, 2007, pp. 228-229, no. 25, illustrated.

Saint Jerome is one of the Four Latin Fathers of the Church. In Régnier's powerful and naturalistic painting, the gray-haired and bearded scholar is depicted at work in his study in Bethlehem, translating the Old and New Testaments into Latin. His version, known as the Vulgate, was declared the official Latin text by the Council of Trent, eleven centuries after Jerome completed it.

Nicolas Régnier was of Flemish origins, but he was closely associated with the French followers of Caravaggio working in Rome in the first quarter of the 17th century, including Nicolas Tournier, Valentin de Boulogne, Claude Vignon and Simon Vouet. Régnier received his early training in Antwerp with Abraham Janssen, one of the first artists to introduce the Caravaggesque style to Flanders. His fellow pupils included Theodoor Rombouts and Matthias Stomer; he certainly acquired from his study with Janssen his taste for statuesque contours, rich color and fluent technique that characterize Flemish painting of the era, and can be seen in a modified form in the present painting.

Régnier arrived in Rome around 1615 and, according to Joachim von Sandrart, who knew him in Venice around 1628, he frequented the workshop of Bartolomeo Manfredi, an Italian follower of Caravaggio, from whom he learned a Tenebrist manner. It was likely Manfredi who introduced Régnier to Marchese Vincenzo Giustiniani, whose household Régnier soon entered and devoted patronage he received, becoming one of the best-represented French painters in Giustiniani's imposing art collection.

His years in Rome produced many of Régnier's finest works, including the *Saint Jerome*, but he was last recorded in the city in March 1625; he probably left soon after, as the artist was in Venice by June of the following year. He remained in Venice for the rest of his life; married and fathered three daughters, dealt in Antiquities, built his own impressive art collection (it included Tintoretto's masterpiece, *Susanna and the Elders*), and continued working as a painter, but in an increasingly decorative and self-consciously elegant style.

The present *Saint Jerome* is a new addition to Régnier's corpus, first published as his work in 2007 in the catalogue raisonné of his paintings by Annick Lemoine. Nothing is known of the painting's early history but it can be confidently given to Régnier on stylistic grounds. As Lemoine notes, it offers many analogies to other paintings by the artist: the clearly defined musculature of the saint's arms and the free play of shadows across his body, observed in the natural light of the studio, can be seen again in the *Saint John the Baptist* in Paris and the *Bacchus* (Neues Palais, Potsdam) painted for Vincenzo Giustiniani. The saint's weathered profile and strands of hair glued by sweat to his wrinkled forehead, evoke figures in Janssen and Honthorst, but are also strongly comparable to the Régnier's *Saint Matthieu* in the Ringling Museum, Sarasota, as are his callused hands and pronounced veins. In composition, the painting is very close to that of the *Saint Jerome* in the Koelliker Collection, likely a somewhat later version of the subject by Régnier, according to Lemoine, who believes the present painting is one of the earliest works from the artist's first years in Rome.





14

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

14

**WORKSHOP OF BERNARDINO FUNGAI
(SIENA 1460-1516)**

The Madonna and Child with Saints Jerome and Benedict

tempera and gold on panel, arched top, in an engaged frame

26½ x 17⅞ in. (67.4 x 45.4 cm.)

\$50,000-70,000

£39,000-54,000

€43,000-60,000

PROVENANCE:

Private collection, Milan, 1995.
with Bruno Scardeoni, Lugano, 1997, as Master of the Madonna Coudert, where acquired by the present owner.

EXHIBITED:

Turin, Lingotto Fiere, *Arte Antica* '97, 15-23
February 1997, pp. 126-27, as Master of the
Madonna Coudert.

Little is known of Bernardino Fungai's artistic development and his body of work has been pieced together on the basis of his signed and dated altarpiece in the chiesa di San Niccolò, Siena. His *retardataire* style looks back at the works of Sassetta and Giovanni di Paolo while incorporating the influence of his contemporaries, Perugino, Pinturicchio and Signorelli.

We are grateful to Prof. Mauro Minardi for proposing the attribution on the basis of photographs.

15

**VITTORE CRIVELLI (VENICE
1444/9-AFTER 1501 FERMO)**

The Penitent Saint Jerome in the wilderness

oil and gold on panel

19⅞ x 13⅞ in. (48.7 x 34 cm.)

\$40,000-60,000

£31,000-46,000

€35,000-52,000



15

PROVENANCE:

Vinci collection, Palazzo Vinci, Fermo, Le Marche, by 1858.
 Emanuele Filiberto di Savoia-Villafranca-Soissons, 4th Count of Villafranca-Soissons (1873–1933), from whom acquired in 1898 by Joseph Spiridon, Paris; his sale, Berlin, Paul Cassirer and Hugo Helbing, 31 May 1929, lot 16, as Carlo Crivelli.
 (Possibly) Professor Julian Singer, Prague.
 Anonymous sale; Lempertz, Cologne, 21 November 1957, lot 76, as Italian Master of the 15th Century in the style of Carlo Crivelli.
 Anonymous sale; Lempertz, Cologne, 17 May 2008, lot 1121, as Anonymous North Italian School, where acquired by the present owner.

LITERATURE:

(Probably) S. Avery-Quash, ed., 'The Travel Notebooks of Sir Charles Eastlake', *The Walpole Society*, LXXIII, 2011, I, p. 444, as possibly by

Vittore Crivelli.

F. Drey, *Carlo Crivelli und seine Schule*, Munich, 1927, p. 158, as incorrectly ascribed to Carlo Crivelli.

S. Di Provido, *La Pittura di Vittore Crivelli*, L'Aquila, 1972, p. 124, pl. 30.

S. Legoux, 'Vittore Crivelli's Altar-piece from the Vinci Collection' in *The Burlington Magazine*, February 1975, p. 102, fig. 45.

S. Papetti, *Vittore Crivelli e la pittura del suo tempo nel Ferrareso*, Milan, 1997, pp. 221-222, no. 31, pl. XXXII.

This depiction of *The Penitent Saint Jerome* was first published by Sir Charles Eastlake (1793-1865) in 1858, three years after he was appointed the first director of the National Gallery, London. Under his directorship, the Gallery secured an annual purchase grant of £10,000 and, to this end, Eastlake spent summers abroad, usually in the

company of his wife, Elizabeth. While travelling in Le Marche, he encountered this panel in the Villa Vinci, Fermo, where Vittore Crivelli had himself settled in 1489. It was together with several other panels by the artist belonging to the dismantled altarpiece of the church of San Francesco, Monte Santo. Eastlake, however, recognized *Saint Jerome* to be independent to the altarpiece.

The linearity of the draftsmanship and the angular quality of figure reveal Vittore's debt to his brother, Carlo, in whose workshop he likely spent time at the beginning of his career. The painting can be compared stylistically to Vittore's polyptych in the church of Sant'Elpidio, Mare, which, though less refined, almost certainly postdates the present work.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

16

LIPPO D' ANDREA (FLORENCE 1377-AFTER 1427)

The Madonna and Child Enthroned with Saints John the Baptist, Catherine of Alexandria, Mary Magdalene, Bartholomew, Dorothy and Julian the Hospitaller

tempera and gold on panel, shaped top
 34½ x 21¼ in. (87.7 x 51.4 cm.)
 \$70,000-100,000

£54,000-77,000
 €61,000-86,000

PROVENANCE:

with Bruno Scardeoni, Lugano, 1995, as Lorenzo di Niccolò, where acquired by the present owner.

EXHIBITED:

Florence, Palazzo Strozzi, *18 Internazionale Antiquariato Biennale Mostra Mercato*, 25 September-11 October 1993, p. 229, illus., as Lorenzo di Niccolò, circa 1405.

The Florentine artist Lippo d'Andrea was formerly known as the Pseudo-Ambrogio di Baldese, until he was correctly identified by Serena Padovani in 1979 (S. Padovani, 'San Michele Arcangelo', in *Tesori d'arte antica a San Miniato al Tedesco*, Genoa, 1979, pp. 55-57; see also L.B. Kanter, *Painting and Illumination in Early Renaissance Florence, 1300-1450*, exhibition catalogue, New York, 1995, p. 318). Lippo was commissioned in 1411 to paint the fresco façade of the Palazzo del Ceppo, Prato, alongside Ambrogio di Baldese, Niccolò di Pietro Gerini and Alvaro di Pietro. In 1434-36, on the occasion of the completion of Brunelleschi's dome, he was selected to paint frescoes of the apostles for the tribune chapels of Santa Maria del Fiore, Florence, together with Bicci di Lorenzo, Giovanni dal Ponte and Rossello di Jacopo Franchi. Given the number of surviving paintings ascribed to Lippo today, and taking into account the distinguished nature of some of these commissions, he appears to have been a prolific painter who enjoyed significant commercial success during his lifetime.

We are grateful to Prof. Mauro Minardi for proposing the attribution on the basis of photographs. At the time of its exhibition in 1995, this painting was offered with expertise by Prof. Gaudenz Freuler, attributing it to Lorenzo di Niccolò.



PROPERTY FROM A NOTABLE PRIVATE COLLECTION

17

STUDIO OF LUCAS CRANACH I (KRONACH 1472-1553 WEIMER)

*Portrait of John Frederick I, Elector of Saxony (1503-1554),
bust-length*

oil on panel

5⁷/₈ x 5¹/₈ in. (14.9 x 13 cm.)

\$40,000–60,000

£31,000–46,000

€35,000–52,000

PROVENANCE:

Prince del Drago collection (according to a label on the reverse).
The Estate of Florence J. Gould; Sotheby's, New York, 25 April (=2nd day) 1985,
lot 79, as Follower of Lucas Cranach I.

This small portrait represents one of Lucas Cranach's greatest patrons, John Frederick the Magnanimous, the fourth and last Elector of Saxony in the Ernestine Saxon line. Lucas Cranach painted John Frederick on numerous occasions, including the arresting portrait recently returned to the heirs of Fritz Gutmann and sold at Christie's, New York, 19 April 2018, lot 7 (\$7,737,500). The present lot appears to be a fragment corresponding to a type for which several examples exist, including the portraits in the Schlossmuseum Schloss Friedenstein, Gotha, and the Kunstsammlungen der Veste Coburg, Coburg, both of which were paired with portraits of the Elector's wife, Sybille of Cleves (1512-1554). In these portraits, John Frederick holds a hat surmounted by a golden garland of berries and pearls, the top of which is just visible along the lower edge of the present lot. A label on the reverse presents the coat of arms for the Elector of Saxony's office of Imperial Arch-Marshal: *Per fess sable and argent two swords in saltire gules* (two red swords crossed on a black and white field).

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

18

MASTER OF THE DINKELSBÜHL ALTAR (ACTIVE SWABIA AND FRANCONIA, LATE 15TH CENTURY-EARLY 16TH CENTURY)

The Massacre of the Innocents

oil and gold on panel

29 3/8 x 32 1/4 in. (74.8 x 81.7 cm.).

\$200,000–300,000

£160,000–230,000

€180,000–260,000

PROVENANCE:

(Possibly) Commissioned by the Berlin family for parish church of Saint George, Dinkelsbühl, circa 1500.

Private collection, Vienna.

Anonymous sale; Dorotheum, Vienna, 22 September 1964, lot 66, as the 'Meister des Münchener Drachenkampfes', circa 1460-70 (40,000 ATS).

LITERATURE:

A. Stange, *Kritisches Verzeichnis der deutschen Tafelbilder vor Dürer*, Munich, 1967, II, p. 59, no. 218, as the 'Meister des Münchener Drachenkampfes'

O. Benesch, 'Zur österreichischen Handzeichnung der Gothik und Renaissance', in E. Benesch (ed.), *Otto Benesch. Collected Writings. Volume III. German and Austrian Art of the 15th and 16th Centuries*, London, 1972, pp. 394 and 450, note 14, pl. 417, as 'Follower of the Schotten Masters c. 1490'.

C. Heck, 'La Vie du Christ et les Quatorze Intercesseurs sur les volets du retable de Dinkelsbühl', *Aus Albrecht Dürers Welt: Festschrift für Fedja Anzelewsky*, Turnhout, 1991, pp. 25-31, as 'Middle Rhenish School, circa 1500'.

This exceptional panel combines the traditions of the fifteenth century with the artistic advances that would go on to reach their apogee in the work of painters like Albrecht Dürer, Lucas Cranach and the Holbein family. The picture has been associated by Christian Heck with a further three scenes from the Life of Christ, which together can be grouped as the lateral panels of a large retable, and would originally have flanked a sculpted interior (see fig. 1 for a reconstruction of the altarpiece; C. Heck, *op. cit.*). These panels, showing *The Marriage at Cana* (Musée d'Unterlinden, Colmar), *Christ and the Woman taken in Adultery* (formerly in the Geiger collection, Philadelphia) and *The Baptism of Christ* (whereabouts unknown), all share near identical dimensions and a consistency of style which convincingly supports their grouping.

Heck made the further association of three panels: *Saints Leonard, Guy, Pantaleon and Giles* (Dompfarrhaus, Frankfurt); *Saints Christopher, Eustace and George* (Staatsgalerie, Stuttgart); *Saints Margaret, Catherine and Barbara* (Germanisches Nationalmuseum, Nuremberg). The missing outer panel would presumably have shown the remaining four saints, depicting either Saints Erasmus, Cyriacus, Denis, Blaise or Agathius.

Heck's reconstruction was confirmed by careful technical examination of the component panels. Accordingly, the *Marriage at Cana* panel and the Stuttgart *Saints Christopher, Eustace and George* were found to have been painted on the same panel, subsequently divided during the nineteenth century. Further details of the dispersed altarpiece have been proposed by Kurt Löcher who associated the wings of the altarpiece with a predella panel which has subsequently been attached to a neo-Gothic altarpiece in the parochial church of St. George in the town of Dinkelsbühl, on the Franconian and Swabian borders (K. Löcher, 'Drei heilige Jungfrauen - von einem Nothelferaltar aus Dinkelsbühl', *Monats Anzeiger: Museen und Ausstellungen in Nürnberg*, 208, July 1998, pp. 2-3). This panel, depicting *Saint Anna with the Virgin and Child flanked by Saints Lawrence, Leonard, Agatha and Florian* and decorated with the emblems of the Berlin family, who were resident in the town, is of comparable dimensions with the wings. Furthermore, he associates two statues of Saint Agatha and Saint Florian, re-used in another altarpiece in the church, with the retable, arguing that these would have formed the centre of the altarpiece.

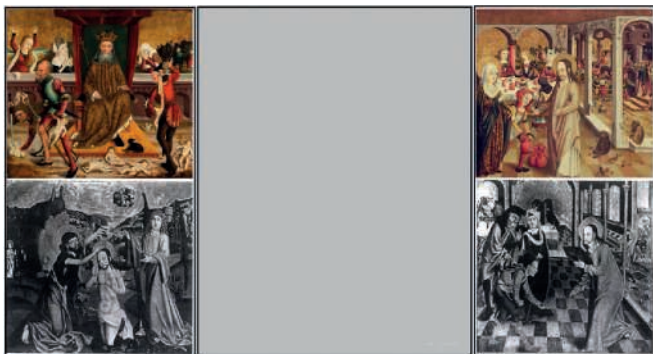


Fig. 1 Clockwise (from top left): The present lot; Master of the Dinkelsbühl Altar, *The Marriage at Cana* © Musée d'Unterlinden, Colmar, France/ Bridgeman Images; Master of the Dinkelsbühl Altar, *Christ and the Woman Taken in Adultery*, formerly Geiger collection, Philadelphia; Master of the Dinkelsbühl Altar, *The Baptism of Christ*, whereabouts unknown



PROPERTY FROM A PRIVATE COLLECTION

19

FRANS FRANCKEN II (ANTWERP 1581-1642)

The Disputation of the Holy Sacrament

signed 'ffrançois · francken in et f' (lower right)

oil and gold on copper

16½ x 20⅞ in. (41.9 x 52.9 cm.)

\$70,000–100,000

£54,000–77,000

€61,000–86,000

PROVENANCE:

D. Rodriguez (according to an inscription on the reverse).

Gift to the present owner *circa* 1975.

Long thought to be lost, this newly discovered painting by Frans Francken II constitutes an important addition to the artist's work. Dr. Ursula Härting, who has endorsed the attribution on the basis of photographs, recognized this example as the prime version of a composition previously known only through an unsigned studio work (Musée des Beaux-Arts et d'Archéologie, Troyes) and an autograph replica signed 'FFRANCK' (private collection, Germany), each of which is executed on a copper support of similar size to the present painting. Dr. Härting suggests that our painting was probably executed shortly after 1610, noting that Francken's use of gold paint to convey the divine light emanating from the monstrance is a hallmark of his early works.

Francken's compositional choices likely derive from Raphael's fresco of this subject in the Stanza della Segnatura in the Vatican. While Francken never traveled to Italy, he no doubt knew the fresco through works like Giorgio Ghisi's 1552 engraving published by Hieronymus Cock in Francken's native Antwerp (fig. 1). Like Raphael, Francken devised his composition with two groups of clergy arranged orthogonally as a means of drawing the viewer's eye to the consecrated host atop the altar. Moreover, Francken adopted the use of the tiled floor to accentuate the sense of recession into depth as well as the central placement of the monstrance, a receptacle in which the consecrated Host is displayed for veneration, above which appear the Holy Spirit, Christ flanked by the Virgin and Saint John the Baptist and God the Father.



Fig. 1 Giorgio Ghisi, after Raphael, *The Disputation of the Holy Sacrament*, 1552, Rijksmuseum, Amsterdam

The studio painting in Troyes has previously been described as a depiction of Urban IV instituting the Feast of Corpus Christi in 1264, with Urban appearing in green wearing the papal tiara and seated on the papal throne at left (see *Tableaux flamands et hollandaise: collections du Musée des beaux-arts de Troyes*, Troyes, 1990, p. 76, no. 17). However, it is likelier that he is instead Pope Gregory the Great, one of the four Church Fathers whose iconography traditionally includes the triple tiara surmounted by the papal cross seen here. At least two further Church Fathers are readily identifiable in the group of figures at right. Saint Jerome is seen wearing a red cardinal's cape and galero accompanied by a lion, whom Jerome is said to have assisted by removing a thorn from his paw. In a show of gratitude, the lion became a lay brother of sorts, doing chores and guarding the monastery. Immediately to Jerome's left and in conversation with him appears Saint Augustine of Hippo, dressed in green bishop's vestments and identified by the child with a spoon at his feet. According to legend, Augustine encountered a child attempting to drain the ocean with a seashell, an effort that was said to parallel Augustine's own futile attempts at understanding the mystery of the Holy Trinity.

Traditionally described as a 'Disputation', the term is not intended to describe a dispute in the sense of a conflict or logical debate but rather, as Luitpold Dussler pointed out with regard to Raphael's fresco, 'affirmare', an affirmation of the central Catholic belief in transubstantiation which holds that Christ is physically present in the consecrated bread and wine (see L. Dussler, *Raphael: A Critical Catalogue of his Pictures, Wall-Paintings and Tapestries*, London and New York, 1971, p. 72, under no. 1a). Such a concept would have been of the utmost prescience for Francken and his largely Catholic clientele, for whom the ravages of war induced by sectarian conflict in Post-Tridentine Europe would have been an all-too-recent memory. Only a generation earlier, in 1585, had Spanish forces succeeded in recapturing Antwerp and restoring Catholicism as the official religion after a period of Protestant revolt.

The early provenance for this painting remains to be discovered, but the reverse of the copper panel is inscribed 'D. Rodriguez', suggesting that it may well have been in Spain at an early date. Indeed, Francken's paintings were avidly acquired by early Spanish collectors, among them Philip IV of Spain, who in 1623 purchased for the Torre de la Reina at the Alcázar Palace a pair of paintings depicting the Five Senses on which Francken collaborated (Museo del Prado, Madrid).

We are grateful to Dr. Ursula Härting for her assistance in cataloguing this lot. A copy of her expertise is available upon request.



PROPERTY FROM A PRIVATE COLLECTION

20

ABRAHAM JANSSENS (ANTWERP C. 1575-1632)

Saint Jerome

with inscription 'michaelangel / [...]' (lower left)

oil on canvas, unframed

61 x 48½ in. (154.9 x 122.2 cm.)

\$60,000–80,000

£46,000–61,000

€52,000–69,000

PROVENANCE:

Acquired by the parents of the present owner in Seville *circa* 1955.

The preeminent rival to Sir Peter Paul Rubens in Antwerp in the first third of the 17th century, Abraham Janssens resided in Rome between 1598 and 1601, a period that partially overlapped with Rubens' own Italian sojourn. While Rubens favored a painterly conception influenced by his close study of, in particular, the coloring and compositions of Venetian artists, Janssens was drawn to the solid, plastic forms of the classical and Renaissance sculpture he encountered in the Eternal City, chief among them the works of Michelangelo. Indeed, in the present painting Jerome—deep in thought—rests his weathered face on his right hand, a motif that may derive from Michelangelo's conception of the Prophet Jeremiah in the Sistine Chapel ceiling.

In addition to the strikingly Michelangelesque monumentality and muscularity of the figure, the painting's tenebrist character imbues it with a heightened sense of drama and further suggests the influence of Caravaggio, who was working in Rome while Janssens was resident there. It is, therefore, tempting to think that Janssens may well have come into personal contact with

Caravaggio. At the very least, the pronounced contrasts between light and shadow and the exceptionally naturalistic rendering of details like the saint's bulging veins and dirty toenails confirm Janssens' intimate familiarity with the notoriously temperamental artist's groundbreaking approach to painting.

The sculptural stiffness evident in Saint Jerome's anatomy and drapery is a hallmark of the artist's paintings of *circa* 1617-1619. Intriguingly, the model—identified by his narrow nose, furrowed brow, wrinkled cheeks and parted beard—also appears as Pontius Pilate in Janssens' slightly earlier *Ecce Homo* of *circa* 1615-1617 in the Muzeum Jana III Sobieskiego w Wilanowie, Warsaw (fig. 1).

The success of this composition is confirmed by the survival of a number of further versions, including examples of slightly different dimensions at the Museum of Fine Arts, Budapest; the Chrysler Museum of Art, Norfolk, Virginia; and one formerly in a European private collection sold Sotheby's, New York, 25 January 2017, lot 27 (\$492,500).



Fig. 1 Abraham Janssens, *Ecce Homo*, Muzeum Jana III Sobieskiego w Wilanowie, Warsaw



21

JAN BREUGHEL II (ANTWERP 1601-1678)

A wicker basket of roses, peonies, tulips and other flowers with a silver gilt tazza and flowers and a butterfly and other insects on a stone ledge strewn with carnations

oil on panel, marouflaged

22 x 31½ in. (61.3 x 80.3 cm.), with a painted addition of approximately 2½ in. along the top edge

\$150,000–250,000

£120,000–190,000

€130,000–210,000

PROVENANCE:

Acquired by the grandparents of the present owner before *circa* 1975, and by descent in the family.



Fig. 1 Jan Breughel I, *A tazza with flowers*, 1612, private collection, The Netherlands



Fig. 2 Jan Breughel I, *A basket of flowers*, Metropolitan Museum of Art, New York

Klaus Ertz has posited that, like many paintings by Jan Breughel II, the composition of this exceptionally refined still life probably derives from a painting by his father, Jan Breughel I (for a full discussion of the composition, see K. Ertz and C. Nitze-Ertz, *Jan Brueghel der Ältere: Die Gemälde*, III, Lingen, 2008-2010, pp. 963-965). While no prototype by Jan I has surfaced to date, its constituent elements are nevertheless known in the artist's work. The form of the silver-gilt tazza with a variety of flowers overflowing its rim is particularly close to one that appears in a painting dated 1612 in a Dutch private collection (fig. 1), which in turn derives from a compositional sketch in the British Museum, London. Similarly, a variant of the wicker basket, albeit rotated ninety degrees and with a different arrangement of flowers, occurs in a painting by Jan I with the assistance of Jan II in the collection of the Metropolitan Museum of Art, New York (fig. 2). Closer still is the composition of flowers in a wicker basket by Jan II, perhaps itself derived from a model by Jan I, that sold at Dorotheum, Vienna, 24 April 2018, lot 30.

The present composition must have enjoyed tremendous appeal in its day, for a number of autograph variants are known, including one on the Paris art market in 2007 as well as those in the collections of the Museum of Fine Arts, Budapest, and the Henle collection, Duisburg. Ertz has suggested that the present painting is among the earliest by Jan II, dating it to the early 1620s before the artist travelled to Italy. Given the painting's early date and exceptional quality, Ertz believes Jan I may have participated in the painting's production, as is known for other still lifes from this period, including the *Flowers in a glass vase with shells and butterfly* of *circa* 1620 in a private collection (*ibid.*, pp. 906, 908, no. 430, illustrated). This example most closely resembles the version recently on the Paris art market, which Ertz has previously dated to the 1630s (see K. Ertz, *Jan Brueghel der Jüngere (1601-1678): Die Gemälde mit kritischem Oevrekatalog*, Freren, 1984, pp. 450-451, no. 287). The principal differences between the two paintings are the number and types of insects depicted on the table and the inclusion of a Red Admiral butterfly perched atop the flower at upper left in the present painting, a detail that appears to be unique to this example and may indicate its primacy among the known versions. Indeed, Dr. Fred Meijer has described this painting as the finest version known to him, noting in particular the *pentimenti* visible in the base of the *tazza*. A recent dendrochronological analysis of the panel by Dr. Ian Tyers similarly suggests it is composed of boards from the Eastern Baltic dating from after *circa* 1607 and probably before *circa* 1639.

We are grateful to Dr. Klaus Ertz and Dr. Fred Meijer, who independently endorsed the attribution to Jan Breughel II following firsthand inspection of the work. Copies of Dr. Ertz's certificate and Dr. Tyers' report are available upon request.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

22

DUTCH SCHOOL, 1613

Portrait of Hester Cornelia de Bruyn van Buytewech, aged 10

inscribed and dated 'ÆTA · 10 · A · 1613' and with the family's coat-of-arms (upper left)

oil on panel

35½ x 27¾ in. (90.2 x 70.2 cm.)

\$50,000–80,000

£39,000–61,000

€43,000–69,000

PROVENANCE:

with Richard Green, London, as Gortzius Geldorp.

Anonymous sale; Sotheby's, London, 9 April 1997, lot 4, as 'George Geldorp'.

Previously attributed to George Geldorp, who trained in Antwerp before moving to England in 1623, this portrait is more likely to have been executed by an artist working in Leiden, since the sitter has now been identified as Hester Cornelia de Bruyn van Buytewech (b. 1603), the coat-of-arms being those of her grandparents. Her paternal grandparents, Gerrit van Buytewech and Elisabeth Jacobsdr. van Zwieten, are represented by the golden points

on a blue field and the rebecs, or violins, on the left; while her maternal grandparents are denoted by the gold fleur-de-lis on a red field and rampant black lion above, with three hanchet (heraldic bugles) over three more fleur-de-lis beneath on the right. The sitter, who was aged just ten when this portrait was painted, later married Baron Albrecht van Wassenaer, Lord of Alkemade (1599-1657).

The sitter is sumptuously dressed, her hair swept back and up, in a style typical for the early seventeenth century, and adorned with a gold pin. Her large standing collar is bordered with intricately worked reticella lace and attached to a long bodice of red silk with a floral, leaf pattern worked in gold. Her skirts are supported by a farthingale, which creates the fashionably exaggerated 'wheel-shape' around her hips. This style, which had originated at the French court in the 1570s, had been adopted in England by Queen Anne of Denmark in the early seventeenth century, and soon became the prevailing fashion amongst Europe's leading elite.

We are grateful to Jan van Helmont for identifying the coat-of-arms and the sitter.



PROPERTY OF THE VIRGINIA MUSEUM OF FINE ARTS, SOLD TO BENEFIT FUTURE ACQUISITIONS

23

CIRCLE OF AGNOLO BRONZINO (FLORENCE 1503-1572)

Portrait of a young girl, three-quarter-length, holding a blue-headed parrot

oil on panel

27½ x 19¾ in. (69.8 x 50.2 cm.)

\$40,000–60,000

£31,000–46,000

€35,000–52,000

PROVENANCE:

Marquis Giovanni Gerini, Florence.
with Newhouse Galleries, New York, by the 1930s, as a seated portrait of Maria de' Medici, daughter of Cosimo de' Medici I, where acquired by Adolph D. Williams and Wilkins C. Williams, Richmond, VA., by whom gifted on 25 March 1949 to The Virginia Museum of Fine Arts, Richmond, VA.

EXHIBITED:

Baltimore, MD., The Walters Art Museum, circa 1987.

LITERATURE:

Collection of Mrs. and Mr. Williams, Newhouse Galleries, New York, 1930s.
European Art in the Virginia Museum of Fine Arts: A Catalogue, Richmond, VA., 1966, p. 18, no. 18, illustrated.

Formerly misattributed to both Agnolo Bronzino and Jacopo da Pontormo, this enigmatic painting of a young girl recalls the portraiture of both Maso da San Friano and Santi di Tito (see for example, Santi di Tito's *Portrait of Lucrezia*, daughter of Niccolò di Sinibaldo Gaddi, standing full-length in the garden of the Palazzo Gaddi, with a macaw and a jerboa, formerly in the collection of Saam and Lily Nijstad, The Hague; E. Barletti and A. Morrogh, 'La 'casa dell'orto' di Niccolò Gaddi', in *Giovanni Antonio Dosio da San Gimignano architetto e scultore fiorentino tra Roma, Firenze e Napoli*, Florence, 2011, pp. 471, 486–88, illustrated). The present sitter was at one time believed to be Maria de' Medici (1540–1557), the eldest daughter of Cosimo I de' Medici (1519–1574) and Eleonora of Toledo (1522–1562), Grand Duke and Duchess of Tuscany.



PROPERTY FROM A PRIVATE COLLECTION

24

ADRIAEN VAN STALBEMT (ANTWERP 1580-1662)

A hawking party by a village

oil on copper

15¾ x 27½ in. (40 x 69.9 cm.)

\$60,000–80,000

£46,000–61,000

€52,000–69,000

PROVENANCE:

Charlotte Anne, Duchess of Buccleuch (according to a label on the reverse).
 Mrs. Adela M.C. Naper, Loughcrew, Old Castle, County Meath (according to a label on the reverse).
 with Leger Galleries, London, as Abraham Govaerts, where acquired by the uncle of the present owner in 1953.

Adriaen van Stalbeem was born in Antwerp but emigrated with his family to Middelburg following the fall of Antwerp in 1585. He subsequently returned to Antwerp, becoming a master in the city's painters guild around 1609. In 1633-34 he spent the better part of a year in England, where he painted two views of Greenwich with King Charles I and Queen Henrietta Maria that, to this day, remain in the Royal Collection. Stalbeem worked in various styles that convey the influences of many of the leading artists of his day, among them Jan Breughel I, Hendrick van Balen, Paul Brill and Adam Elsheimer, to whom a group of paintings by Stalbeem were once attributed.

This impressive painting executed on a thick copper support belongs to a coherent group of rural landscapes that are characterized by their refined execution, bright colors, beautifully rendered architecture and numerous figures engaged in various activities. Though forming a precise chronology of Stalbeem's development as a painter is difficult owing to the comparative lack of dated works, Luuk Pijl has suggested that this painting dates to the second decade of the 17th century. He notes that the composition and handling are particularly close to the painting sold Christie's, Amsterdam, 6 November 2000, lot 59 that bears the panel maker's mark of Pieter Stas and has been dated to *circa* 1610 as well as the village scene dated 1614 in the Staatliche Kunsthalle, Karlsruhe.

We are grateful to Luuk Pijl for endorsing the attribution to Stalbeem and suggesting a date of *circa* 1610-1620 on the basis of photographs.



PROPERTY FROM A PRIVATE COLLECTION

25

HERMAN SAFTLEVEN (ROTTERDAM 1609-1685 UTRECHT)

*A Rhenish landscape with numerous vessels moored at a quay,
a town on the opposite shore*

oil on panel

11½ x 14⅞ in. (28.2 x 37.7 cm.)

\$60,000–80,000

£46,000–61,000

€52,000–69,000

PROVENANCE:

Major Hammond Foot, Wilton Corner, Beaconsfield, Buckinghamshire
(according to a label on the reverse).

Acquired by the uncle of the present owner *circa* 1950.

This striking painting, which has been in the possession of the same family for more than half a century, is among the finest works by Herman Saftleven to come to market in recent years. Saftleven, who was born in Rotterdam but moved to Utrecht in his early twenties, began his career by producing works in the manner of Jan van Goyen, Abraham Bloemaert and Jan Both. In the early 1650s he embarked on the first of several trips through the Rhineland. The region's hilly landscape cut by river valleys must have left an indelible impression on Saftleven, as he repeatedly returned to it in small-scale, exquisitely rendered landscapes like this painting, works on which his artistic reputation largely rests today.

Meticulously rendered rays of light emanate from the partially veiled afternoon sun, giving rise to the luminous atmospheric effects created by light reflecting off the billowing clouds and drenching the rugged landscape populated by a broad cast of characters going about their daily activities: fishermen with their nets, bargemen unloading their freight and townsfolk gathering around the day's catch. The explicit inclusion of such a light source is rarely encountered within 17th-century Dutch landscape painting (see F.J. Duparc, *Golden: Dutch and Flemish Masterworks from the Rose-Marie and Eijk van Otterloo Collection*, exhibition catalogue, Salem, 2011, p. 259, under no. 51). Saftleven, perhaps more than any other artist in the period, exploited its possibilities to great effect, most notably in his late paintings executed from around 1670 on.

According to a letter of expertise dated 18 June 1953 from J. Buéso of Brussels, while in the Foot collection this painting was the pendant to the Rhenish landscape that was subsequently sold Christie's, London, 7 July 2000, lot 6.

FLEMISH SCHOOL, CIRCA 1600

A village landscape with a church and numerous figures skating and playing kolf on the ice

oil on panel

12 $\frac{5}{8}$ x 17 $\frac{3}{8}$ in. (32 x 44.7 cm.)

\$120,000–180,000

£92,000–140,000

€110,000–150,000

PROVENANCE:

Anonymous sale; Bruun Rasmussen, Copenhagen, 6 December 2006, lot 2107, where acquired by the present owner.

This charming representation of figures taking to the ice to skate and play *kolf*—an early forerunner of the modern game of golf—is a beautiful example of the type of winter landscape that Flemish artists like Pieter Brueghel I and his sons, Pieter II and Jan I, popularized in the second half of the 16th century. Despite the painting's skilled execution, its authorship has yet to be established with certainty.

Recent dendrochronological analysis suggests the tree used to make this panel was felled around 1598, making it contemporary with the numerous versions of *The Bird Trap* by Pieter Brueghel II and his workshop after a painting of 1565 by Pieter I (fig. 1), works that appear to have strongly influenced the present composition. Like *The Bird Trap*, this painting offers a view of a meandering frozen stream flanked on either side by buildings and anchored by a *repoussoir* tree and branches that assist in drawing the viewer's eye into and around the composition. Various details—including the indication of the city of Antwerp with its prominent cathedral tower in the background, the pairs of birds sitting on the foreground branches and the young child pushing herself across the ice on a sledge at lower center—likewise must derive from this Brueghelian prototype.

The theme of the winter landscape, and especially images of skaters on the ice, has generally been interpreted as a representation of the precariousness of life. Indeed, an engraving by Joannes Galle after Pieter I depicting a winter landscape with skaters on the ice before the Saint George Gate at Antwerp even bears the inscription *Lubricitas Vitae Humanae. La Lubricit de la vie humaine. Die Slibberachtigheyt van's Menschen Leven* (The Slipperiness of Human Life). The text serves as a reminder that, at any moment, one could fall on—or in—the ice. Moreover, it has rightly been suggested that the popularity of such images at the end of the 16th and early 17th centuries has much to do with the so-called Little Ice Age, a period of extremely cold winters and relatively cool summers that began in the middle of the 16th century (see A. van Suchtelen, 'The Little Ice Age', in *Holland Frozen in Time: The Dutch Winter Landscape in the Golden Age*, exhibition catalogue, The Hague, 2001, pp. 12-13).

A somewhat larger version of this composition but of lower quality and with slight differences in detail sold Bukowski's, Stockholm, 9 June 2016, lot 828.



Fig. 1 Pieter Bruegel I, *The Bird Trap*, 1565, Musées Royaux des Beaux-Arts, Brussels / Bridgeman Images



**JAN VAN DEN HOECKE (ANTWERP 1611-1651)
AND ADRIAEN VAN UTRECHT (ANTWERP 1599-1652)**

An allegory of the Four Elements

oil on canvas

93 $\frac{7}{8}$ x 71 $\frac{1}{8}$ in. (238.5 x 181.3 cm.)

\$50,000–70,000

£39,000–54,000

€43,000–60,000

PROVENANCE:

Friedrich Karl von Schönborn (1674-1746), Prince-Bishop of Würzburg and Bamberg and Vice-Chancellor of the Holy Roman Empire, Palais Schönborn, Vienna.

Friedrich Praechter, Frankfurt am Main; his sale (†), Rudolf Bangel, Frankfurt am Main, 30 April 1894, lot 56, as Jan van den Hoecke.

Alexis Schönlank (1800-1899), Berlin; his sale, Kunsthaus Lempertz, Cologne, 28-29 April 1896, lot 86, as Jan van den Hoecke.

Private collection, Switzerland.

Anonymous sale; Koller, Zürich, 15 March 2000, lot 84, as Jan van den Hoecke, where acquired by the present owner.

Jan van den Hoecke may have received his earliest training with his father, the Antwerp history painter Caspar van den Hoecke, before furthering his studies with Sir Peter Paul Rubens, in whose Antwerp studio he served as one of the principal assistants for much of the 1630s. He was resident in Rome by 1637, and his works of the period began to show the clear influence of Guido Reni and the classical sculpture he encountered there. Between 1644 and 1647 he was in the service of Archduke Leopold Wilhelm of Austria, first in Vienna and later in Brussels.

Allegorical representations of the Four Elements were especially popular with Flemish artists of the 17th century, particularly among painters in Rubens' circle. Here, Fire is represented by Vulcan, who is illuminated by the flames that billow from his forge at left. Before him, a river god emblematic of Water reclines on an overturned vessel from which flow water and a variety of crustaceans and shells. In the right foreground Ceres, goddess of agriculture, personifies Earth, its bounty indicated not only by the wheat stalks in her hair but the brimming bushel of fruits and vegetables in her hands as well as the two children, likely intended as symbols of fecundity. Behind her a woman representing Air wears a crown of feathers and holds a scarlet macaw, a rare bird indigenous to South America. At center between these four figures strides Diana, who, as the goddess of the moon, may be intended as a reference to *aether*. In classical and medieval science, *aether* was believed to be the material that filled the universe above the terrestrial sphere.

While van den Hoecke executed the figures and landscape, the still life elements are the work of Adriaen van Utrecht, an Antwerp painter who specialized in the genre. Dr. Fred Meijer has suggested that on stylistic grounds the still life dates to the mid-1640s, the period in which van den Hoecke was in the employ of Leopold Wilhelm. The two artists are known to have collaborated, including subsequently on several paintings for a largescale allegorical series representing the months of the year commissioned by the Archduke in 1651 (Kunsthistorisches Museum, Vienna). Around the time van den Hoecke completed this painting, he was similarly engaged by Leopold Wilhelm to produce a series of four oil sketches, one of which depicted the Four Elements with Father Time at center (Kunsthistorisches Museum, Vienna). While the first owner of this painting remains to be established, its high-brow subject and imposing scale indicates that it likewise would have been painted for a patron of considerable means. Indeed, its subsequent appearance in the collection of Friedrich Karl von Schönborn, one of the greatest Viennese collectors of the 18th century, testifies to its early appeal.

We are grateful to Dr. Fred Meijer for endorsing the attribution of the still life elements to Adriaen van Utrecht on the basis of photographs. The attribution to Jan van den Hoecke was endorsed by Dr. Willem L. van de Watering at the time of the 2000 sale. We are also grateful to Dr. Jean-Pierre de Bruyn for alternatively suggesting on the basis of photographs that the figures are by Artus Wolffort and his studio.





28

28
CIRCLE OF PIETER CASTEELS III
(ANTWERP 1684-1749 RICHMOND)

Various flowers in a sculpted bronze vase with grapes and a yellow-crested cockatoo beside a blue curtain on a stone ledge, a landscape beyond

oil on canvas
 57½ x 45¼ in. (145.1 x 115 cm.)
 \$40,000–60,000

£31,000–46,000
 €35,000–52,000

We are grateful to Fred Meijer for suggesting that the painting is stylistically close to the work of artists like Pieter Casteels III active in England at the end of the 17th and early 18th centuries.

PROPERTY OF A DISTINGUISHED GENTLEMAN

29
OTTMAR ELLIGER I
(GÖTEBORG 1633-1679 BERLIN)

Tulips, irises, poppies, carnations and other flowers in a glass vase with two butterflies on a stone ledge

signed and dated 'Ottmar. Elliger. Fecit. / Ano. 1667.—' (lower right, on the base of the ledge)
 oil on panel
 20 x 13¾ in. (50.8 x 35 cm.)
 \$40,000–60,000

£31,000–46,000
 €35,000–52,000

PROVENANCE:
 with Julius Singer, Prague, by 1938.
 with Victor D. Spark, New York.
 Acquired by the grandfather of the present owner circa 1955.

Elliger undertook his artistic training with the Jesuit painter Daniel Seghers in Antwerp, whose tightly packed floral still lifes set within glass vases exerted a lasting influence on Elliger's own work. He moved to Amsterdam around 1660 and was resident in Hamburg in the mid-1660s, where he likely executed the present work. By 1670 he had taken up his post as court painter to the Great Elector Frederick William of Brandenburg in Berlin.

Fred Meijer has suggested that this painting is the pendant to the work offered Kunsthaus Lempertz, Cologne, 16 May 2015, lot 1092.



PROPERTY FROM A PRIVATE COLLECTION

30

FRANS SNYDERS (ANTWERP 1579-1657)

Roses, tulips and other flowers in a glass vase, a silver-gilt tazza with grapes and game birds on a table

oil on panel

19 $\frac{7}{8}$ x 26 $\frac{3}{4}$ in. (50.5 x 67 cm.)

\$150,000–250,000

£120,000–190,000

€130,000–210,000

PROVENANCE:

Private collection, Germany.

Anonymous sale; Dobiaschofsky, Bern, 2-5 May 1979, lot 706.

Reiner and Elisabeth Schöpke, Frauenfeld.

Anonymous sale; Sotheby's, London, 29 October 1986, lot 107.

Anonymous sale; Sotheby's, New York, 14 January 1988, lot 95.

with Jack Kilgore, New York, from whom acquired by the present owner in 1994.

EXHIBITED:

Chur, Bündner Kunstmuseum, on loan, 1979-1986.

LITERATURE:

H. Robels, *Frans Snyders: Stilleben- und Tiermaler, 1579-1657*, Munich, 1989, pp. 254-255, no. 112 II, as an autograph replica of the painting in Munich.



Fig. 1 Frans Snyders, *Still Life with Birds, Grapes and Flowers in a Vase*, Budapest Museum of Fine Art, Budapest

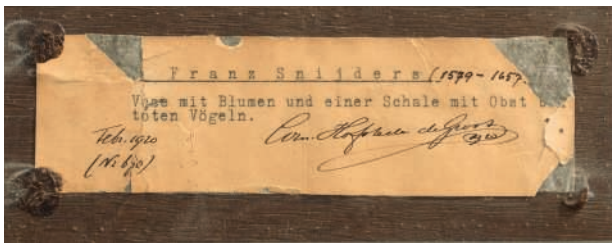


Fig. 2 Cornelis Hofstede de Groot label on the reverse

This elegantly composed still life is an early work of *circa* 1614 by Frans Snyders. Snyders, who studied with Pieter Brueghel II and was a close collaborator and friend of the great Flemish master Sir Peter Paul Rubens, is rightly regarded as the leading Flemish still life painter of his age. Executed approximately a decade into the artist's career, this painting brilliantly displays his early approach to still life painting in which he fully freed himself from the straightforwardly descriptive manner of painters like Osias Beert I in favor of innovative geometrically arranged compositions imbued with a degree of dynamism.

Snyders' paintings of the 1610s, as here, tend to favor motifs of dead birds and tazze brimming with bunches of succulent green and red grapes set against a dark background. However, the masterfully rendered floral still life at right in this painting is rarely encountered in his works of the period and anticipates his more exuberant compositions of the 1620s and 1630s. Its inclusion not only offered Snyders a means of displaying his prodigious skills at rendering textures and the play of light across various surfaces, notably the subtle refraction of the flower stems seen through the glass vase, through carefully modulated transparent glazes but advances the painting's thematic content as well. Hella Robels has rightly suggested that the grapes and butterfly perched atop a leaf at center respectively symbolize the blood of Christ and Resurrection (*loc. cit.*). These elements are counterposed with the flanking birds and flowers, frequent symbols of a life governed by the senses (*voluptas carnis*) and earthly vanity (*vanitas*), which were commonly believed to lead one to gluttony, drunkenness and moral looseness.

Another version of this composition, executed on a copper support, is in the Bayerische Staatsgemäldesammlungen, Alte Pinakothek, Munich. A preparatory study for these paintings is in the Museum of Fine Arts, Budapest (fig. 1). The attribution to Snyders has been endorsed by Cornelis Hofstede de Groot, who saw the painting in 1920 and whose label is on the reverse (fig. 2).





THE PROPERTY OF A LADY

31

GIUSEPPE VERMIGLIO (ALESSANDRIA C. 1585-C. 1635 ?)

The Denial of Saint Peter

oil on canvas

29 $\frac{5}{8}$ x 42 $\frac{7}{8}$ in. (75 x 109 cm.)

\$50,000–70,000

£39,000–54,000

€43,000–60,000

PROVENANCE:

Private collection, Lugano, by 2000.

EXHIBITED:

Campione d'Italia, Galleria Civica, *Giuseppe Vermiglio: Un pittore caravaggesco tra Roma e la Lombardia*, 10 September–3 December 2000, pp. 49, 86–7, no. 3, fig. 27.

LITERATURE:

(Probably) G. Romano, ed., *Percorsi caravaggeschi tra Roma e Piemonte*, Turin, 1999, p. 11.

J. Stoppa, 'Campione d'Italia: Giuseppe Vermiglio', *The Burlington Magazine*, CXLII, no. 1173, December 2000, p. 798.

This composition is derived from Caravaggio's late masterpiece, the *Denial of Saint Peter* in the Metropolitan Museum, New York. Painted during the final, fraught months of Caravaggio's life, it showcases an extreme stage in his revolutionary style. The composition is a marvel of narrative concision, and the episode was a favorite subject for many followers of Caravaggio in the early seventeenth century. The story unfolds at night, providing the perfect setting to experiment with the effects of *chiaroscuro* and the resulting compositions were often illuminated by a single light source. Here, in an echo of Caravaggio's painting, the light streams in from the left, illuminating Saint Peter and the maid and throwing the face of the soldier into shadow. The rich, brown palette and claustrophobic positioning of the figures are also strongly reminiscent of the older artist's work. Yet, Vermiglio's maid is calmer, his Peter older and more poignantly wrinkled, and the resultant composition is altogether more controlled, and imbued with a classicism more conspicuous than in the Metropolitan Museum's painting.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

32

BARTOLOMEO PASSAROTTI (BOLOGNA 1529-1592)

Portrait of a lady in a green dress and sable fur stole, half-length

oil on copper

23⁷/₈ x 19 in. (60.4 x 48.2 cm.)

\$50,000-70,000

£39,000-54,000

€43,000-60,000

PROVENANCE:

Anonymous sale; Christie's, London, 15 December 1989, lot 58, as Follower of Alessandro Allori.
with Piero Corsini Gallery, New York, from whom acquired by the present owner.

LITERATURE:

A. Ghirardi, *Bartolomeo Passarotti*, Rimini, 1990, p. 157, no. 8, plate IV, illustrated.

Angela Ghirardi dates this painting to the 1560s (*loc. cit.*). The composition ultimately derives from the works of the Parmese artists Parmigianino and Girolamo Mazzola Bedoli, confirming its continued success among wealthy Bolognese ladies in the third quarter of the 16th century. An exceedingly close composition, perhaps of the same sitter and also on copper, given to Passarotti appeared at Finarte, Rome, 30 March 1982, lot 218.

RAFFAELLO BOTTICINI (FLORENCE C. 1477-C. 1520)*The Holy Family with the infant Saint John the Baptist*oil on panel, *tondo*

3¼ in. (87 cm.) diameter

\$120,000–180,000

£92,000–140,000

€110,000–150,000

PROVENANCE:

Anonymous sale; Farsetti, Prato, 10 May 1998, lot 218.

Private collection, from whom acquired by the present owner.

LITERATURE:A.G. De Marchi, *Da Bernardo Daddi a Giorgio Vasari*, Florence 1999, pp. 182–185, illustrated.

This serene depiction of the *Holy Family with the Infant Saint John the Baptist* had previously been attributed by Giuliano Briganti, who knew the painting while it was in the hands of a private collector, to the Mannerist painter, Giuliano Bugiardini (oral communication with the previous owner). The *tondo* was later published by Andrea G. De Marchi, however (*loc. cit.*), who correctly recognized the hand as that of another Florentine painter, Raffaello Botticini. Botticini's *corpus* of work had for a long time been misunderstood, with many of his paintings mistaken for the work of others artists. His *Lamentation*, in the Museo della Collegiata, Empoli, for example, which is stylistically very close to this *Holy Family*, was previously assumed to be by Perugino (*loc. cit.*). Given its stylistic affinity with the *Lamentation*, which dates to 1508, and to the artist's *Nativity with Saints Barbara and Martin* of 1512 in the Hermitage Museum, Saint Petersburg, De Marchi proposes a dating of this painting to *circa* 1510.

Son of the celebrated artist, Francesco Botticini, Raffaello took over the family workshop following his father's death. Though he continued in the tradition of his father, the younger Botticini painted in a style informed by Domenico Ghirlandaio and Fra Bartolomeo. Like that of the present painting, Botticini's compositions have a balanced elegance and an air of informal classicism, in keeping with Florentine trends of the period. His style is most indebted, however, to the work of Ridolfo Ghirlandaio, whose rounded, full-faced figures with soft features inspired those in his own paintings. In this painting, for example, Botticini's broad, robust figures recall those of Ghirlandaio's *tondo* of 1515 depicting the *Holy Family* in the Walters Art Museum, Baltimore.



The present lot in its frame



**IPPOLITO SCARSELLA, LO SCARSELLINO
(FERRARA C. 1550-1620)**

The Madonna adoring the Infant Christ

oil on canvas

63¾ x 44½ in. (161 x 113 cm.)

\$150,000–200,000

£120,000–150,000

€130,000–170,000

PROVENANCE:

(Probably) In the church of Corpus Domini, Bologna.
with Morandotti, 1969.

EXHIBITED:

London, Matthiesen Fine Art Ltd., *From Borso to Cesare d'Este: The School of Ferrara 1450-1628*, 1984, no. 55, with incorrect dimensions (on loan from a Private Swiss Collection).

LITERATURE:

A. Masini, *Bologna Perlustrata*, Bologna, 1666, p. 118.

'Notable Works of Art Now on the Market: Supplement', *The Burlington Magazine*, CXI, no. 795, June 1969, p. 1, plate VI.

G. Baruffaldi, *Vite de' pittori e scultori Ferraresi*, Bologna, 1986, p. 100.

A. Mezzetti and E. Mattaliano, *Indice ragionato delle Vite de' pittori e scultori ferraresi di Gerolamo Baruffaldi*, Ferrara, 1980, I, p. 40.

This is probably the painting described by Masini in 1666 as hanging on the wall to the right of the high altar of the Bolognese Church of Corpus Domini: '...sopra la medesima porta e una tavola con la Madonna in piedi, che adora il Bambino Gesù giacente in terra, di mano di Ippolito Scarsellini' ('over said door is a painting of the Madonna who stands and gives adoration to the Christ child who lies on the ground, by the hand of Ippolito Scarsellini'). The unusual composition, and the Christ Child's Mannerist pose which echoes the works of Parmigianino, seem to support the supposition that the painting was conceived to be viewed from beneath as Masini describes.

Although it is difficult to date this painting with precision, the extremely refined figures, their delicate gestures and subtly related glances – coupled with the superb landscape background – indicate that it is a mature work. The face of the Madonna recalls that of the Magdalen in a *Noli mi Tangere* in a Ferrarese private collection (see M.A. Novelli, *La Scarsellino*, Bologna, 1955, plate 30).

Scarsellino studied under his father, Sigismondo. His earliest works combine Mannerist elements from both the Ferrara and Parma Schools, probably influenced by the manner of Girolamo da Carpi. An early visit to Venice introduced him to the great Venetian colorists, Titian and Veronese, as well as Tintoretto, Bassano and Schiavone. Upon his return to Ferrara, Scarsellino was commissioned to provide a considerable number of church altarpieces, such as the present work, as well as cabinet pictures and small, elegant scenes of courtly life. In the works that the artist made after 1600, Emilian influences are more clearly evident. As Carlo Volpe has written, 'Scarsellino's contribution to the Emilian pictorial tradition is due firstly to his complete assimilation of his Venetian experience, and secondly to the influence of those neo-Dossi elements which the early seventeenth-century painters found to be of such vital importance to their art.'







PROPERTY FROM A PRIVATE COLLECTION

35

NICOLAS TOURNIER (MONTBÉLIARD 1590-1639 TOULOUSE)

A woman playing the violin with two children singing

oil on canvas

27 $\frac{1}{8}$ x 39 in. (68.6 x 99.1 cm.)

\$220,000–280,000

£170,000–210,000

€190,000–240,000

PROVENANCE:

Acquired by the present owner before 2001.

LITERATURE:

A. Brejon de Lavergnée, A. Hémerly, et al., *Nicolas Tournier 1590-1639: Un peintre caravagesque*, exhibition catalogue, Paris, 2001, p. 170.

This painting was first recognized in 2001 as an autograph work by Nicolas Tournier, one of the greatest of the French Caravaggisti, in conjunction with the exhibition dedicated to the artist organized by Arnauld Brejon de Lavergnée and Axel Hémerly and held at the Musée des Augustins, Musée des Beaux-Arts de Toulouse. Though a photograph of the work was brought to the curators' attention too late for it to be exhibited at that time, *A woman playing the violin with two children singing* was listed in their catalogue as one of eight '*Œuvres autographes non présentées à l'exposition*'. As Hémerly notes, the present lot is distinguished from other musical concerts painted in the tradition of Caravaggio by the presence of the little children who sing in the background (*loc. cit.*). While young children often appear in these compositions, the two boys portrayed here – perhaps no older than two years old – with their plump cheeks and pudgy arms seem to have stepped directly out of a Renaissance painting or sculpture. One immediately thinks of Luca della Robbia's *Singing Gallery (Cantoria)* for the Florentine Duomo of 1431-38 (Museo dell'Opera del Duomo, Florence), as well as the work of 16th-century Lombard painters, particularly artists from Bergamo and Brescia, whose work was experiencing renewed popularity in the Languedoc in the 1630s (*ibid.*). Indeed, the beautiful violin player, with her braided hair, pearl earrings and extravagantly slashed, red sleeves (the height of fashion in the early decades of the 1500s, but unquestionably archaicizing in Tournier's day) has a decidedly 16th century appearance.

The meaning of the painting remains a mystery. The beautiful young woman cannot be read as Cecilia as she lacks a halo or any other attribution that would clearly identify her as the patron saint of music. Nor should the painting be understood as a traditional genre scene of depicting a musical concert due to the presence of her infant companions. Noting that the painting exhibits Tournier's characteristic treatment of light and shadow, his highly-refined pictorial technique, particularly in the treatment of the hands, and a certain, almost undefinable sense of purity, Hémerly concludes that the present lot should be dated later than Tournier's *Concert*, which the artist painted sometime before 1632 (*ibid.*; Louvre, Paris, inv. R.F. 1938-102).



NORTH ITALIAN SCHOOL, 17TH CENTURY

Christ at the Column

oil on canvas

41½ x 30¾ in. (105.3 x 78.1 cm.)

\$50,000–70,000

£39,000–54,000

€43,000–60,000

PROVENANCE:

Dr. Ganal, Innsbruck, as Giovanni Battista Caracciolo.

Private collection, Tyrol, from 1944 until 2004.

Anonymous sale; Dorotheum, Vienna, 29 September 2004, lot 49,

as Bernardo Strozzi.

with Salander-O'Reilly Galleries, New York, 2005, as Orazio Gentileschi,

where acquired by the present owner.

LITERATURE:*I Caravaggeschi francesi*, exhibition catalogue, Rome, 1973, p. 234, under no. 72, as previously in the collection of Dr. Ganal with an attribution to Battistello Caracciolo.B. Nicholson, *The International Caravaggesque Movement*, Oxford, 1979, p. 54, under Gentileschi, as 'By same hand (?French) as Béziers *St Sebastian*'.G. Papi, *Orazio Riminaldi*, in R.P. Ciardi, R. Continia and G. Papi, eds., *Pittura a Pisa fra Manierismo e Barocco*, Milan, 1992, pp. 264-266, as Orazio Riminaldi?L. Mortari, *Bernardo Strozzi*, 1995, pp. 234, 238, illustrated, as Bernardo Strozzi.P. Carofano and F. Paliaga, *Orazio Riminaldi: 1593-1630*, Soncino, 2013, pp. 168-9, under no. 19, as not by Riminaldi.

The attribution of this enigmatic *Christ at the Column*, along with that of a slightly smaller variant (91 x 78 cm.; with Pierre Rosenberg, Paris), has long been the subject of scholarly discourse. Both pictures relate closely to three anonymous Caravaggesque *Flagellations* (Pinacoteca Comunale, Macerata; Museo Civico di Castello Ursino, Catania; Camuccini collection, Cantalupo Savino in Rieti) believed by Roberto Longhi to be modelled after a lost Caravaggio (R. Longhi, 'Un originale del Caravaggio a Rouen e il problema delle copie caravaggesche', *Paragone*, CXXI, 1960, p. 31). The positioning of the head and torso is almost identical in all five works. In the present composition, however, the tormentors are absent, and the form of the column, derived from the ancient examples in the Chapel of San Zeno in the Basilica di San Prassitele, Rome, is almost nonexistent, limiting the scene to the lone, three-quarter-length figure of Christ.

The earliest recorded provenance places the present painting in Innsbruck, where it bore an attribution to the founder of Neapolitan Caravaggism, Giovanni Battista Caracciolo. The Paris variant was subsequently described in 1974 by Carlo Volpe and Roberto Longhi as similar in style to the works of David de Haen and Dirck van Baburen, respectively (C. Volpe, 'I Caravaggeschi francesi alla mostra di Roma', *Paragone*, XXV, no. 287, January 1974, p. 31). Parallels between both paintings and Northern works of this period are evident in the warm shadows and brawny modelling of the musculature. In the same year, the Paris canvas was included in the exhibition of French *Caravaggisti* in Rome as by an anonymous Caravaggesque artist, presumed to be of either French or Flemish origin. However, in the catalogue entry, Benedict Nicholson is quoted as advancing a cautious attribution to the young Orazio Riminaldi, circa 1620, during a period in which he was in contact with Orazio Gentileschi

("una attribuzione alla giovinezza del Riminaldi, nella seconda decade del secolo, in un momento in cui era in contatto con il Gentileschi"; *I Caravaggeschi Francesi*, exhibition catalogue, Rome, 1973, p. 234, no. 72). In later publications, Nicholson tempered his opinion, referring to the painting as close to both Gentileschi and Riminaldi, and possibly by the same hand as the *Saint Sebastian* in the Musée Fabregat, Béziers (B. Nicholson, *The International Caravaggesque Movement: Lists of pictures by Caravaggio and His followers throughout Europe from 1590 to 1650*, Oxford and New York, 1979, p. 154; B. Nicholson, *Caravaggism in Europe*, second edition revised and enlarged by L. Vertova, Turin, 1990, I, p. 116).

In 1992, Gianni Papi tentatively proposed the authorship of Riminaldi for both works (G. Papi, 'Orazio Riminaldi', in R.P. Ciardi, R. Contini, G. Papi, *Pittura a Pisa fra Manierismo e Barocco*, Milano, 1992, p. 264, fig. 279) but later discounted his earlier attribution (written communication with the department, 2018). Pierluigi Carofano and Franco Paliaga also rejected Riminaldi's for either picture in their catalogue raisonné on the artist, suggesting instead that Volpe's attribution to de Haen should be reconsidered for at least the Paris canvas. Most recently, Andrea G. De Marchi and Nicola Spinosa independently supported an attribution to Orazio Gentileschi when the present painting was with Salander-O'Reilly in 2005, citing its emphatic use of white and refined handling of *chiaroscuro* as evidence of the master's hand (written communication with the former owner, 2005). As Spinosa noted, the present painting demonstrates distinct chromatic and pictorial parallels with Gentileschi's *Saint Jerome in Meditation*, circa 1610/11 (Turin, Museo Civico d'Arte Antica) and his *Christ Crowned with Thorns*, circa 1613/15 (Herzog Anton Ulrich Museum, Braunschweig).





PROPERTY FROM A PRIVATE COLLECTION

37

**ATTRIBUTED TO DOMENICO FETTI
(?ROME 1588/9-1623 VENICE)**

David with the head of Goliath

oil on canvas, unlined
63¼ x 45 in. (160.7 x 114.4 cm.)
\$50,000–70,000

£39,000–54,000
€43,000–60,000

PROVENANCE:

A bishop of the Fracassetti family, Venice (according to a seal on the reverse of the canvas). Anonymous sale; Christie's, London, 9 July 2008, lot 147, where acquired by the present owner.

This *David with the head of Goliath* is a version of one of Domenico Fetti's most enduringly popular compositions, created during his tenure as court painter to the Gonzaga family in Mantua (1614-1622). Fetti was evidently fascinated by the theme of *David and Goliath*, and at least five autograph versions are known. There are two half-length representations in the Akademie der Bildenden Künste, Nuremberg and Pushkin Museum of Fine Arts, Moscow (E. Safarik, *Fetti*, Milan, 1990, nos. 5-6); a full-length rendering, which is perhaps the best-known, in the Gemäldegalerie Alte Meister, Dresden (*op. cit.*, no. 7); a closely related variant, which sold at Christie's New York, on 4 June 2014, lot 21 (\$533,000) and is now in the Nationalmuseum, Stockholm (*op. cit.*, no. 7b); and another full-length version that

demonstrates the artist's late, lyrical Venetian style in the Galerie dell'Accademia, Venice (*op. cit.*, no. 9). A chalk drawing relating to the Dresden picture and probably intended as a *ricordo* is in an Italian private collection (*op. cit.*, no. 7a). More than fifteen variants of the composition have been recorded to date.

The present work conforms closely to the slightly larger Dresden composition (canvas, 160 x 120 cm.). Eduard Safarik, writing at the time of the 2008 sale (see Provenance), considered it to be among the best of the known variants. Though attributable in part to one of Fetti's assistants, Professor Safarik identified certain passages as being synonymous with the master's characteristic, rapid brushwork and exquisite rendering of light.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

38

CRISTOFORO MUNARI (REGGIO EMILIA 1667-1720 PISA) AND FRANCESCO CONTI (FLORENCE 1681-1760)

A girl playing a mandolin, with a lute, a viol, books and blue and white porcelain on a table

oil on canvas

47¼ x 35¾ in. (190.5 x 91 cm.)

\$40,000–60,000

£31,000–46,000

€35,000–52,000

PROVENANCE:

[From a Private Collection]; Christie's, New York, 31 May 1989, lot 106, as Cristoforo Munari, where acquired by the present owner.

LITERATURE:

F. Baldassari, *Cristoforo Munari*, Milan, 1998, pp. 186-187, no. 94, illustrated.

F. Berti, *Francesco Conti artista dei marchesi Riccardi*, in C. Giannini and S.M. Trkulja, eds., *Stanze segrete. Gli artisti dei Riccardi*, exhibition catalogue, Florence, 2005, p. 144.

F. Berti, in E. and L. Piacenti, eds., *Maestri della pittura toscana*, 2006, pp. 38-40, fig. 1.

F. Berti, *Francesco Conti*, Florence, 2010, p. 251, no. 1.

The elegant arrangement of musical instruments, books and Kangxi period (1662-1722) Chinese porcelain, with their sensitively rendered reflections and textures, are typical of the still-life paintings that won Cristoforo Munari great fame throughout his lifetime.

Francesca Baldassari (*loc. cit.*) suggests a date of around 1710, and that the lute-playing figure

was painted by his Florentine contemporary, Francesco Conti (1681-1760), an attribution later confirmed by Federico Berti (*loc. cit.*). Baldassari compares the graceful facial features and painterly draftsmanship to the *Saint Lucy* that Conti painted for the church of San Martino in Terenzano, near Florence. Since both Munari and Conti are documented as working for the Riccardi around 1710, Baldassari speculates that the present lot might have been a commission from that distinguished Florentine family. Baldassari suggests that the Riccardi may have commissioned other collaborative works from them, which are now untraced. In fact, Berti has identified one particular payment of 15 scudi from the Riccardi to Munari for "un quadro dipintovi Istrumenti musicali" as possibly relating specifically to the present lot (*ibid.*).

39

THEODOOR ROMBOUITS (ANTWERP 1597-1637)

A musical concert

oil on canvas

46½ x 62⅝ in. (118.1 x 159 cm.)

\$80,000–120,000

£62,000–92,000

€69,000–100,000

PROVENANCE:

(Probably) Anonymous sale; Lepke, Berlin, 30 November 1920, lot 124.

LITERATURE:

(Probably) B. Nicolson, *Caravaggism in Europe*, Oxford, 1979, I, p. 165, no. 1012.

This picture of a musical trio by Theodor Rombouts serves as an important example of Caravaggist painting in 17th-century Flanders. Born in Antwerp, Rombouts studied with Abraham Janssens before embarking on a prolonged sojourn to Italy, where he lived between 1616 and 1625. After returning to Antwerp in 1625 and joining the Guild of Saint Luke, he enjoyed a successful career producing Caravaggesque genre scenes like this one, which follows the widespread tradition of depicting musicians in theatrical clothing that existed in both Italy and Northern Europe. Many of Rombouts' works, including the present painting, are large-scale and horizontal in format and were often made for the open market.

In this picture, three men sit around a table, one playing a guitar while his companions sing. On the table before them sit a lute, face down, and music manuscripts. Musicians held many associations in Netherlandish art at this time, ranging from harmony, to vanity, to the sense of hearing. In this case, the rough-hewn features of the men, as well as the unadorned background and compressed space, are reminiscent of Caravaggio's low-life scenes of musicians, cardplayers and fortune tellers. The vivid, flamboyant costumes of the figures also evoke the works of the Utrecht Caravaggisti, such as Hendrick ter Brugghen, Gerrit van Honthorst and Dirck van Baburen, who often employed colorful palettes in their musical scenes. Meanwhile, the heavy, sculptural forms of the figures resemble those in works by his teacher, Janssens.

Rombouts regularly used stock figures in his pictures: a similar guitar-player can be seen in *The Musicians* in the Spencer Museum of Art at the University of Kansas, Lawrence, which also includes a lute lying on the ground, an element Rombouts employed repeatedly. In addition to reusing motifs, Rombouts also made multiple versions of the same compositions. According to Benedict Nicolson, the prime version of the present work now belongs to the Alte Pinakothek, Munich, while others can be found in the Herzog Anton Ulrich-Museum, Brunswick, and the Musée des Beaux-Arts, Rheims (*op. cit.*, I, p. 165, no. 1012).







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

40

ANTONIO PONCE (VALLADOLID 1608-AFTER 1662 ?)

*A basket of apples and quinces and flowers in a glass vase
on a stone ledge*

signed 'Anto Ponce / f' (lower right)

oil on canvas

24 x 40 in. (61 x 101.6 cm.)

\$200,000-300,000

£160,000-230,000

€180,000-260,000

PROVENANCE:

Julio Dormal (1846-1924), Paris and Buenos Aires, and by descent to his son
Carlos Dormal, Buenos Aires, and by descent to the present owners.

Antonio Ponce was born in Valladolid and raised in Madrid where he began his career as a still life painter. In 1624 he was apprenticed to the great still life painter Juan van der Harmen y León, whose niece he married in 1628. His early style owed much to his uncle by marriage, as he adopted the dark backgrounds and ordered, symmetrical compositions which had been favored by the earlier generation of still life painters in Spain. As his career progressed, however, he began to develop his own distinct artistic identity and style, lightening the backgrounds of his paintings to allow for a more complex and subtle play of light and shade, and arranging his compositions more informally.

Signed 'Anto Ponce / f', this newly discovered work is among the artist's most beautiful and ambitious, and certainly dates from the 1640s or 1650s, when Ponce's paintings – often featuring baskets of fruit – were increasingly characterized by lightened backgrounds, less regimented designs, softer lighting and freer brushwork, through which he was able to convey the textures of objects and endow the subject with greater naturalness. The painting depicts a basket of apples and quinces and a glass vase of flowers

on a stone ledge. Between the basket and vase, a large quince overhangs the stone ledge, linking the principal motifs and enhancing the sense of space. Characteristically, each element is treated with particular care and a clarity of style which exemplifies the artist's works of this period. His luminous background is pale, and the leaves, fruit and flowers are sharply silhouetted against it, revealing the influence – however indirect – of Caravaggio's celebrated *Basket of Fruit* in the Ambrosiana almost fifty years after it was painted. In format and compositional complexity, the present lot is similar to the artist's *Flowers in a vase and fruit in a bowl on a ledge*, recently sold at Christie's London (7 December 2016, lot 62).

The fruit basket in our painting has a distinctive weave and plaiting and can be found again in Ponce's small *Basket of fruit* in a Spanish private collection (see W. B. Jordan, *Spanish Still Life in the Golden Age, 1600-1650*, exhibition catalogue, Fort Worth, 1985, p. 175, fig. IX.7).





*"Beauty, to me, whether found
in nature or in man-made
objects, is ennobling and
enriches the soul."*

—DAVID ROCKEFELLER

R

THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

COLLECTING SEEMS TO BE an instinct which is stronger in some human beings than in others. In my own case, it started at a rather early age. I suspect it was hereditary to some extent, since my mother, Abby Aldrich Rockefeller, was a lifelong collector, as were many members of the Aldrich family from which she came. My father also was a collector to a large and important degree, though his interests tended to be somewhat narrower in scope and considerably more traditional than those of my mother.

My wife, the former Peggy McGrath, claims that she is not a collector. In a strict sense this is true, since she is not interested in assembling many objects in a given category for the sake of completeness—to some, a definition of serious collecting. I am more ready to see myself as a collector, though my own definition of collecting would stress vitality and excellence more highly than completeness. In any case, we both love beautiful things and enjoy buying them if we feel that they would fit into our homes and add to their livability and charm. In addition, we care very much that what we buy is of outstanding quality. We always have enjoyed shopping together, and in acquiring significant objects we make a point of selecting things we both like.

Collecting differs from mere acquisition in that it is an intensely personal experience, and Peggy and the other members of our family have been deeply involved in the process over the years. We have always been fascinated by the cultural history of works of art and by the circumstances under which they were created, and Peggy and I have learned widely from relatives, friends, art historians, dealers, and artists themselves, as well as from our travels and from what reading we have had time to do.

The love of beauty has, of course, been the primary motivation behind our collecting, which remains to me a kind of mystery, a concept somehow beyond the intellect. For example, one may feel that an object is beautiful whether or not [one] is aware of its place in history, its possible uniqueness, or its significance on a broader scale. It is here that intuition comes into play, and we have relied heavily on our feelings in determining whether or not to acquire an object. While knowledge and intuition always have gone hand-in-hand with us, intuition almost invariably has been the winner.

A secondary but important motivation behind our collecting is the love of diversity. We are fascinated by the wonderful

interactions that can occur among pieces from different times and cultures—especially when they meet with their surroundings to create a harmonious whole... [Our] enjoyment is closely associated with our recollections of how, where, and from whom we acquired our various art objects, as well as with the relationship of these objects to one another. This concern with relationships has had two interesting effects. On the one hand, it has meant that we have limited our collecting to those objects that we feel complement their surroundings, even though we find esthetic appeal in other art forms as well. On the other hand, it has given our collecting an eclectic spirit and meant that the decorative arts have played an important role in our lives as dynamic counterpoints to the fine arts as traditionally defined.

I must confess to being grateful for the more personal form of collecting which Peggy and I have been able to experience. Certainly Peggy and I both believe deeply that our collecting and enjoyment of man-made objects of beauty have given us a saner, more balanced, and more joyful approach to our activities in every area of life. Beauty gives one joy, and, in turn, generally adds new and productive facets to one's overall perspective.

Beauty is not, of course, a solution to the pressing problems of hunger, poverty, and strife that plague the world today, and the lover of beauty cannot and should never reduce one's sense of responsibility to one's fellow [human]. On the contrary, I believe that the creative possibilities presented by beauty in art should inspire us to seek at least equally creative approaches toward achieving a harmonious society.

Peggy and I have been more fortunate than most people in having opportunities to see, possess, and enjoy beautiful things. For that we are very grateful. And I, of course, am especially grateful to Peggy for the enthusiasm, humor, creativity, a sense of shared warmth and excitement she has brought to our collecting and to our homes. In addition, I feel a special sense of gratitude to my parents for exposing me to many beautiful things in my childhood. They and scores of [others] have heightened my appreciation of beauty. Finally, of course, it is the artists and craftspeople to whom we owe the most thanks. It is their imagination and talent which have produced the beauty from which we have derived such pleasure and enlightenment. I hope this expresses in some small measure the deep gratitude we feel toward all.

Peggy and David Rockefeller, May 13, 1973. Annenberg residence. Photograph by Arthur Levine, courtesy of the JPMorgan Chase Corporate History Program and The Rockefeller Archive Center.

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

Saint James the Greater

signed[?] in cursive Greek 'doménikos theotokópoulos e'poiei' (lower right)
oil on canvas

24¼ x 13½ in. (61.6 x 34.3 cm.)

\$500,000-700,000

£390,000-540,000

€430,000-600,000

PROVENANCE:

Private collection, Spain, until 1946, when acquired by
Private collection, Switzerland.
with Newhouse Galleries, New York, where acquired by
Dr. George Henry Alexander Clowes (1877-1958), Indianapolis, Indiana, from
1956-1958, and by descent to
The Clowes Fund, Indianapolis, Indiana.
with Rudolf Heinemann, New York, owned jointly
with Knoedler, New York, where acquired by the late owners on 1 July 1960
(\$195,000).

EXHIBITED:

Atlanta Art Association Galleries, *Collectors' Firsts*, 18 February-1 March 1959,
no. 3.
Indianapolis, John Herron Art Institute, *Paintings from the Collection of George
Henry Alexander Clowes*, 3 October-1 November 1959, no. 31.

LITERATURE:

H.E. Wethey, *El Greco and His School*, Princeton, 1962, I, fig. 285; II, p. 129, no.
238, as Workshop of El Greco(?).
G. Manzini, *L'Opera completa del Greco*, Milan, 1969, no. 68 d, pp. 102-103.
D. Rockefeller, et. al., *The David and Peggy Rockefeller Collection*, I, New York,
1984, pp. 83-4, no. 4, illustrated, as El Greco and Workshop.





Fig. 1 El Greco, *Saint James the Greater as a Pilgrim*, Museo de Santa Cruz, Toledo

Saint James the Greater was one of the twelve apostles of Jesus, and the first to be martyred. Born in Bathsaida, James was the son of Zebedee and Salome, and brother of the Apostle John. A fisherman on the Sea of Galilee with his father and brother, James was among the earliest disciples to join Jesus, and one of only three selected to bear witness to the Transfiguration. Following Christ's Ascension, James spread the gospel across Israel and the Roman kingdom, before travelling to Spain and the Iberian Peninsula to continue his mission. James subsequently returned to Jerusalem and was martyred for his faith by King Herod Agrippa. The site of his beheading is believed to be located within the Armenian Apostolic Cathedral of St. James in the Armenian Quarter of Jerusalem. Denied burial in Jerusalem, his body was taken to Compostela, Spain, by his followers and interred. In the 9th century his remains were discovered and moved to a tomb in Santiago de Compostela, where they are venerated to this day. ('Santiago' is the Castilian evolution of the Vulgar Latin 'Sanctu Iacobu', or Saint James.) His Feast Day is 25 July and the traditional pilgrimage to the grave of the saint has been among the most famous pilgrimage sites in the Christian world from the early Middle Ages onward.

As the patron saint of Spain, Saint James the Greater was depicted by El Greco on a number of occasions, for various functions, and in several guises. In the famous series of paintings of the 'Apostolados' ('Apostles') that El Greco and his workshop undertook and popularized in the final decade of his life, the saint is depicted in three-quarter-length or half-length. El Greco also made several small-scale, full-length depictions of Saint James in pilgrim's garb, holding his staff in one hand, a book in the other, and with a hat adorned with cockleshells – his emblem – slung over his left shoulder, as in the present version. The theme descends from the early Middle Ages, when small figures of Saint James the Pilgrim carved in jet were sold to the devout, who walked or rode on donkeys to visit the shrine of the saint at Santiago de Compostela. James was thus shown in the same guise as that of any humble pilgrim.

The Rockefeller *Saint James the Greater* – with its small-scale, brilliant coloration and dramatic, surreally illuminated landscape – would have been made for private, domestic veneration, and its bold handling suggests that it dates from the final years of El Greco's life, probably around 1610-1614. Harold Wethey established three types of the standing, full-length Saint James the Greater as Pilgrim that were produced by El Greco and his workshop after 1580/90. The first type, a single figure of James in a frontal, somewhat Byzantine posture, is found in the Museo de Santa Cruz (fig. 1); in it, he is presented standing in a gold-colored architectural niche. The second type, of which the Rockefeller painting is a fine example, portrays the saint in similar fashion, but in a landscape setting rather than a niche. The terrain is dramatically – but only summarily – indicated, but in two later versions produced in El Greco's workshop after his death, the city of Toledo is clearly depicted, presumably in order to appeal to a local clientele (see Wethey, *op. cit.*, nos. X-364 and X-365). A third type of composition portrays Saint James in three-quarter length with his staff in his left hand, his right hand upon his chest, and against a plain background. The finest version of this type includes subsequent additions by a later hand and is in the Hispanic Society, New York (fig. 2).





The prototype of the second group of paintings and, according to Wethey, the finest among them, is a picture by El Greco and his workshop also in the Hispanic Society, New York, which Wethey dated to *circa* 1580-1585. He cited two copies of it (*ibid.*, nos. X-364 and X-365), one of which was formerly in the collection of Baron A. Herzog and later in the von Nemes collection, Budapest, and the present painting, which he described as from the 'workshop of El Greco (?), ca. 1610-1614'. Although he regarded passages of the drawing to be weak – notably in the saint's right foot – and the landscape 'pleasing, if exaggerated', he believed it most probable that El Greco began the painting himself and sketched it in and that it was finished after the artist's death by a pupil. Subsequent authorities have largely concurred with this assessment, with both Jonathan Brown (private correspondence, 28 January and 25 February 1977) and William B. Jordan (private correspondence, 3 January 1989) regarding the painting as a work begun by El Greco and finished by an assistant. Jordan noted that it 'is a beautiful painting' and 'while it fails to conform to the highest standards the artist set for himself, it does have a certain brilliance of touch that later copyists invariably lacked.' The signature may be original but significantly strengthened; in any event, it follows the form used by El Greco and his son, Jorge Manuel, and by the workshop after the master's death.

El Greco was born around 1641 in Crete, then a Venetian territory. After training there as an icon painter in the Byzantine tradition, he moved to Venice, where he became a disciple of Titian and an avid student of Veronese, Jacopo Bassano and especially the Mannerist art of Tintoretto, whose expressive treatment of subjects was to have a lasting impact. Rejecting the archaic conventions of Byzantine art, El Greco quickly mastered key aspects of Venetian Renaissance painting, including the predilection for glowing color and bravura brushwork. After a sojourn in Rome, El Greco traveled to Spain, settling in Toledo in 1577. There, he created some of his greatest visionary masterpieces, such as the celebrated *View of Toledo* (Metropolitan Museum of Art, New York) and the monumental *Burial of Count Orgaz*, still preserved in the Church of Santo Tomé, Toledo, for which it was originally commissioned (fig. 3).

Like these paintings, the more modest *Saint James the Greater* has the arresting power of a hallucinatory vision, in which elements inspired by Italian Mannerist art – elongated figures; irrational space; flashing, supernatural light; and surreal color – powerfully evoke the spiritual realm. Although El Greco died in 1614, after Caravaggio had ushered in the new naturalism of the early Baroque, his art is fundamentally tied to the precepts of Mannerism, with its reliance on the artist's imagination rather than the world of visible reality. It was El Greco's anti-naturalistic palette and the emotionally resonant distortions of his figures that so profoundly influenced Modernist masters such as Delacroix, Van Gogh, Cezanne and Picasso, all of whom copied or quoted El Greco's works in an effort to understand his uniquely expressive power.

This intimate association with early Modernism was a principal attraction of the present painting to David and Peggy Rockefeller, who acquired it in July 1960 from Knoedler & Co. on the recommendation of Theodore Rousseau, the curator of European paintings at the Metropolitan Museum of Art. 'We liked it because of our fondness for El Greco and because we felt that, in many respects, El Greco anticipated the Impressionists more than any of the other earlier artists in the freedom of his style and, therefore, that it went with our other paintings much better than many other old master paintings would', David Rockefeller wrote in 1984. It hung in pride of place in the dining room of Hudson Pines, the Rockefeller residence on the family estate in Pocantico Hills, until David Rockefeller's death in March 2017.



Fig. 2 El Greco, with subsequent additions by a later hand, *Saint James the Greater*, Hispanic Society of America, New York



Fig. 3 El Greco, *The Burial of Count Orgaz*, Iglesia de Santo Tomé, Toledo

PROPERTY FROM A PRIVATE COLLECTION

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**JUSEPE DE RIBERA, LO SPAGNOLETTO
(JÁTIVA, VALENCIA 1591-1652 NAPLES)**

Saint James the Lesser

inscribed 'S JACOBVS. MI' (lower center, on the banderole)
oil on canvas

43¼ x 34½ in. (109.6 x 87.7 cm.)

\$150,000–250,000

£120,000–190,000

€130,000–210,000

PROVENANCE:

with Jean Neger, Paris, before 1973.

with Galerie Charles and André Bailly, Paris, 1988, as the Master of the Judgement of Solomon.

Anonymous sale; Christie's, Monaco, 7 December 1990, lot 351, as the Master of the Judgement of Solomon.

Anonymous sale; Ader Picard and Tajan, Paris, 25 June 1991, lot 31, as the Master of the Judgement of Solomon.

Anonymous sale; Sotheby's, London, 5 December 2006, lot 428, as a follower of Zurbarán, where acquired by the following with Gallery Caylus, Madrid, from whom acquired by the present owner in 2014.

EXHIBITED:

Paris, Galerie Charles and André Bailly, *Dessins et Tableaux de Maîtres anciens et modernes*, 16 November–23 December 1988, as the Master of the Judgement of Solomon.

Madrid, Museo Nacional Del Prado; Naples, Museo di Capodimonte, *Il Giovane Ribera tra Parma, Roma e Napoli*, 4 April 2011–8 January 2012, no. 2.

Rennes, Musée des Beaux-Arts; Strasbourg, Musée des Beaux-Arts, *Ribera à Rome, autour de l'Apostolato*, 7 November 2014–31 May 2015, no. 9.

LITERATURE:

A. Brejon de Lavergnée and J.P. Cuzin, *I Caravaggeschi francesi*, exhibition catalogue, Rome, 1973, p. 60 and 62 as the Master of the Judgement of Solomon.

A. Brejon de Lavergnée and J.-P. Cuzin, *Valentin et les Caravagesques Français*, exhibition catalogue, Paris, 1974, pp. 60, 62 and 249, under nos. 14 and 15, as the Master of the Judgement of Solomon, location unknown.

B. Nicholson, *The International Caravaggesque Movement*, Oxford, 1979, p. 73, as the Master of the Judgement of Solomon.

B. Nicholson and L. Vertova, *Caravaggism in Europe*, Turin, 1990, I, p. 148, as the Master of the Judgement of Solomon.

C. Wright, *The French Painters of the Seventeenth Century*, London, 1985, p. 224 as the Master of the Judgement of Solomon.

G. Papi, 'La "schola" del Caravaggio' in *La "schola" del Caravaggio: dipinti dalla Collezione Koelliker*, exhibition catalogue, Milan, 2006, p. 54, under no. 6, fig. 2, as Ribera.

G. Papi, *Ribera a Roma*, Soncino, 2007, pp. 62, 130–31, no. 4, pl. II.

N. Spinosa, *Ribera: La Obra Completa*, Madrid, 2008, pp. 28, 29, 304, no. A3, illustrated.

G. Kientz, 'Saint Jean ou les débuts de Ribera à Rome', in *Grand Galerie: Le Journal du Louvre*, XX, June–August 2012, p. 6–7.

G. Papi, 'Una creatività prodigiosa', *ARS Magazine*, XVI, October–December 2012, pp. 68–9, illustrated.

G. Papi, *Peintres caravagesques italiens: Peintres de la réalité*, exhibition catalogue, Paris, 2013, fig. 03, p. 28.

G. Kientz, in E. Foucart-Walter, ed., *Catalogue des peintures britanniques, espagnoles, germaniques, scandinaves et diverses du musée du Louvre*, Paris, 2013, p. 83.



Fig. 1 Ribera, *Saint John the Evangelist*, Musée du Louvre, Paris
© Dist. RMN-Grand Palais / (Harry Bréjat) / Art Resource, NY

For a long time this striking depiction of the apostle, *Saint James the Lesser*, was thought to be the work of an anonymous French Caravaggist painter, known as the Master of the Judgment of Solomon. In 2006, however, it was recognized as belonging to an important series, *Christ and the Twelve Apostles* by the great Spanish tenebrist painter, Jusepe de Ribera.

Ribera returned to this subject on numerous occasions through the course of his career, the present *Saint James the Lesser*, however, belonged to one of the earliest of these series, executed at some point between Ribera's arrival in Rome in 1607 and prior his move to Parma around 1611 (Spinosa, *op.cit.*). The series also included the *Saint John the Evangelist*, acquired by the Musée du Louvre, Paris in 2012 (fig. 1). The figure type and modeling of flesh is similar to that in the Louvre *Saint John*, displaying the same highlights on the nose, carefully modeled eyes and light handling of the figure's hair. Four further works have also been attributed to Ribera's early *Apostle* series: the *Christ Blessing*, in the Église Saint-Pierre-et-Saint-Paul, Nivillac, Brittany; the *Saint Jude Thaddeus* in the Musée des Beaux-Arts, Rennes; the *Saint Matthew* in a Parisian private collection; and the *Saint Thomas* in the Szépművészeti Múzeum, Budapest. A fragment of a *Head of an Apostle* (probably identifiable as Saint Peter) in the Koelliker collection, Milan, is another possible addition. Each of the known works belonging to the series are of very similar dimensions, have identical scrolled banderoles with identifying inscriptions and consistent preparatory layers, pigments and painterly techniques.



S. JACOBVS. M.

FRENCH SCHOOL, 18TH CENTURY

Clorinda rescuing Sofronia and Olindo

oil on twelve sheets of paper, laid down to canvas

40 $\frac{7}{8}$ x 32 $\frac{5}{8}$ in. (103.8 x 82.8 cm.)

\$40,000–60,000

£31,000–46,000

€35,000–52,000

This colorful, vigorous and dramatic painting relates very closely to a black chalk and wash drawing in the Musée du Louvre, Paris, by Francesco Solimena (fig. 1). The drawing has been associated with an enormous historical fresco by Solimena depicting the *Massacre of the Giustiniani Family at Chios in 1566*, which was painted for the Counsel Chamber of the Ducal Palace in Genoa, but destroyed by fire in 1777. Solimena's *bozzetto* for the lost fresco is preserved in Campodimonte, Naples, and differs significantly from the Louvre drawing, raising the question of whether Solimena's drawing was, in fact, made in preparation for the Ducal Palace fresco or for another, as yet identified, project. The Louvre assigns to its drawing the more generic title *Scene de Supplice*, and historians at the Palazzo Ducale, Genoa have suggested that the true subject of the present painting, and by extension, the Louvre drawing, may

be *Clorinda Rescuing Sofronia and Olindo* from Torquato Tasso's epic poem, *Gerusalemme liberate* (1581). If Tasso is the source, the painting depicts the moment when the Persian warrior-maiden Clorinda (dressed as a man and in armor) arrives on a white horse to rescue the lovers Sofronia and Olindo from being burnt at the stake.

The present painting, with its loose, rococo brushwork is notably different in style and handling from works by Solimena, whose dramatic chiaroscuro and epic grandeur virtually define late Baroque painting in Naples. The painting was recently attributed to Jean-Honoré Fragonard, whose works from the 1760s bear strong similarities to the present lot. Fragonard had studied at the French Academy in Rome in the 1750s, where copying from old and recent masters was encouraged as part of academic training; he travelled to Naples in March 1760 and to Genoa that August and September in the company of the Abbé de Saint-Non, with a specific commission to make copies of the art treasures of those cities; and he is known to have drawn copies of numerous frescoes by Solimena, who was a favorite of his. Well-known paintings from this era by Fragonard – notably the two paintings of *The Laundresses* in the Saint Louis Art Museum, St. Louis, and the Musée des Beaux-Arts, Rouen – display a spirited brushwork, taste for chiaroscuro and dramatic lighting effects, and freedom of technique similar to that found in this copy of Solimena. Nevertheless, the attribution to Fragonard has not found wide acceptance, and the search for the author of this fine painting should broaden to include other French painters whose training took them to Italy and whose manner, at least in the 1760s, displays comparable characteristics, notably Gabriel-François Doyen, Jean-Baptiste Deshays, Louis-Jacques Durameau, Hubert Robert and, somewhat later, François-André Vincent. Indeed, in a vein very similar to the present picture, Robert is known to have made an energetic painting (in the Gemäldegalerie, Berlin), of identical size to the present work (but executed on canvas, rather than paper mounted on canvas as here), copying a fresco of *Christ Driving the Money-Lenders from the Temple* by Luca Giordano in the Chiesa dei Girolamini, Naples.



Fig. 1 Francesco Solimena, *Scene de Supplice*, Musée du Louvre, Paris
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PROPERTY OF A GENTLEMAN

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ANDREA LOCATELLI (ROME 1695-1741)

A capriccio Roman landscape with the Colosseum; and A capriccio Roman landscape with The Forum, the Arch of Septimus Severus and the Temple of Saturn, the Campidoglio beyond

oil on canvas
 30 $\frac{7}{8}$ x 40 $\frac{3}{8}$ in. (78.4 x 102.6 cm.)
 a pair (2)
 \$30,000–50,000

£23,000–38,000
 €26,000–43,000

PROVENANCE:

Sir William Lowther, 2nd Bt., and 2nd Viscount Lowther, later 1st Earl of Lonsdale (2nd creation, 1807), Lowther Castle, Penrith, Cumberland, where recorded in Lord Lonsdale's bedroom, in two inventories of 1879 (*A Catalogue of Pictures at Lowther Castle* [Lowther Manuscript], nos. 117 and 118, as 'Landscape & Ruins (Coliseum) by Orizonte [sic]' and 'Landscape & Ruins of Rome'; and *Revised Catalogue of Pictures, Sculpture, Curiosities* [working copy], nos. 15 and 20, where the spelling has been corrected to 'Orrizzonte'). with Colnaghi, London.

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ATTRIBUTED TO CLAUDE-JOSEPH VERNET (AVIGNON 1714-1789 PARIS)

A Mediterranean inlet with fisherfolk by a cliff and natural arch, a tower beyond

signed[?] 'Vernet.' (lower left, on the rock)
 oil on canvas

16 $\frac{1}{4}$ x 20 in. (41.1 x 50.8 cm.)

\$15,000–20,000

£12,000–15,000

€13,000–17,000

PROVENANCE:

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

Andrea Locatelli was among the foremost exponents of Roman landscape painting in the first half of the 18th century. His idyllic views of the *campagna* were highly sought after in his own lifetime, not only by distinguished Roman patrons, among them Cardinal Alessandro Albani and Cardinal Pietro Ottoboni, but also by an international clientele. During his artistic career, Locatelli experimented with a variety of styles and genres. He initially concentrated on river and coastal landscapes, influenced by the maritime pictures of Salvator Rosa. Later, he turned to Gaspar Dughet and Jan Frans van Bloemen, from whose works he drew inspiration for his own idealized views of the Roman countryside and mythological, Arcadian landscapes.

We are grateful to Prof. Giancarlo Sestieri for proposing the attribution on the basis of photographs.

NICOLAS-PIERRE LOIR (PARIS 1624-1679)*The Triumph of Bacchus*

oil on canvas

44½ x 60½ in. (112.9 x 153.5 cm.)

\$80,000–120,000

£62,000–92,000

€69,000–100,000

PROVENANCE:

Sir John Denison Pender (1855-1929), G.B.E., K.C.M.G.; Christie's, London, 10 May 1929, lot 56, as 'Poussin' (22 gns. to Belisi).

Mendoza collection; Galleria Pesaro, Milan, December 1936, lot 258, as Nicolas Poussin.

Anonymous sale; Sotheby's, Milan, 1 June 2004, lot 192, as Circle of Nicolas Poussin, where acquired by the present owner.

This graceful and beautifully composed mythological scene had, like many of the works of Nicolas Loir, long sheltered under an attribution to Nicolas Poussin (1594-1665), the classical master for whom Loir had a lifelong reverence. Indeed, Loir's debt to Poussin's own bacchanalian scenes – the *Bacchanal Before a Herm* in the National Gallery, London, for example – is obvious, but his close study of other mythologies by Poussin, such as the great *Kingdom of Flora* in the Gemäldegalerie, Dresden, is also readily apparent in the composition of this *Triumph of Bacchus*.

Bacchus, a fertility god, is popularly remembered as the God of Wine, and his rites were accompanied by frenzied and drunken orgies. In Loir's rendering, Bacchus is a beautiful, naked youth who wears a crown of vine leaves and grapes and holds a thyrsus, a wand tipped with a pine cone, an ancient fertility symbol. He rises from his triumphal chariot and pauses to observe his drunken attendants, some collapsed on the ground following a night of revelry; a beautiful dawn rises behind his head, breaking through a great sky of clouds. A putto with a mask wrestles to the ground the leopards that pulled Bacchus' car; to the left, Silenus is supported by a satyr; to the right, a Maenad dances to the music of her tambourine, her drapery swirling around her; behind Bacchus another Maenad festoons a herm of Pan with a crown of leaves; everywhere, clay wine pitchers are overturned and empty. By choosing to depict 'the morning after', Loir creates a scene of remarkable quiet and classical calm, notably different from the frenzy of movement and noise that Poussin evoked in his famous *Triumph of Pan* in the National Gallery, London.

Born into a family of goldsmiths and engravers, Loir was a pupil of Sébastien Bourdon. He was in Rome from 1647 to 1649, where he met André Félibien and Poussin, destined to be the greatest influences on him and his work. Back in Paris, he was commissioned to paint the *May for Notre Dame* in 1650, *Saint Paul Blinding the False Prophet* (still in situ), a massive work inspired by both Poussin and Raphael. In 1663, he was received into the Academy but did not present his diploma piece for another three years, the large allegory, *Progress of the Arts of Drawing under the Reign of Louis XIV* in Compiègne. He received numerous Crown commissions for the decorations of the royal châteaux, including the Tuileries, Fontainebleau and Versailles, most of which have not survived.

Although its earliest history is yet to be discovered, Moana Weil-Curiel has noted that the present *Triumph of Bacchus* is 'une oeuvre incontestable de cet artiste'. She cites various details that, she observes, are as characteristic of Loir 'as to be signatures': the elegant treatment of Bacchus's body and smooth musculature, similar to his depiction of Apollo in the large *Allegory of the Arts* in the Atkinson Art Gallery, Southport; the manner of depicting vegetation, with the bark of the tree trunks pitted and spotted and imperfect, as in *Nature*; a blanket of flowers in the foreground, seen as well in Loir's painting of *Moses Saved from the Waters* in the Musée des Beaux-Arts, Quimper; his mastery of the successive, receding planes of space in the landscape, all characteristic of Loir's finest works. Weil-Curiel dates the present painting to the 1660s.





PROPERTY FROM THE COLLECTION OF ELIZABETH STAFFORD

Elizabeth “Mimi” Stafford was a true connoisseur and scholar of the world—a woman whose lifelong passion for ideas served as the cornerstone of a remarkable private collection. “The art of collecting is a thing that comes very naturally,” she once observed. “Each person will reach out and find that aspect of art which appeals to him...” Together with her husband, the financier Frederick M. Stafford, Mimi Stafford embarked on a decades-long journey in collecting—an inspiring pursuit of knowledge and beauty.

Born in New Orleans in 1928, Mimi Stafford epitomized the elegance and charm of a bygone era. After graduating from Tulane University’s Newcomb College, the ambitious young woman assisted U.S. High Commissioner for Germany John J. McCloy in the rebuilding efforts that followed the Second World War. It was during her travels with the State Department that she met the European-born banker Frederick M. Stafford, whom she married in Paris in 1952. In the years to come, the couple would welcome three children, John, Alex, and Alexandra Stafford. The Staffords first settled in New York City, and relocated to Paris in 1961. In Paris, Mimi Stafford focused much of her energies on civic engagement and Franco-American relations, serving as a board member of the U.S.O., the American Cathedral in Paris, and France-Amérique. Just as Mimi Stafford’s own life extended from New Orleans to New York, Paris, Palm Beach, and beyond, her collecting also reflected a diversity of experience across time and geography. Like many, her interest in art was fueled in its early stages by the joy of intellectual discovery and a curiosity toward the relics of the past.

Through personal erudition and in collaboration with curators, scholars, and artists, Mimi Stafford assembled a fine art collection that perfectly mirrored her fascination with history and beauty. It was an all-encompassing vision: in Paris, she transformed her family’s residence into an elegant recreation of an eighteenth-century French home—a strikingly authentic *mise en scène* she graciously opened to academics and fellow cultural patrons. In the same way that art so greatly enriched her own life, so was Mimi Stafford keen to share the wonders of her collection in the public sphere. In 1966, the Staffords lent over two hundred works to the Delgado Museum of Art—now the New Orleans Museum of Art—for the monumental exhibition *Odyssey of an Art Collector*. The exhibition not only sought to encourage private and institutional

collecting in New Orleans, but also to introduce new audiences to art in its many forms. As Mimi Stafford noted of the works in her collection, “there is something for every taste.” James B. Byrne, then director of the Delgado Museum, wrote in the exhibition’s catalogue that, “One might view the Stafford Collection as a *petit musée*, which brings together enough of the richness and variety of man’s artistic endeavor, as to cause wonder and delight at his almost endless inventiveness.” In collecting, Byrne added, one “creates a self-portrait; an autobiographical statement which is unique and distinct.” For Mimi Stafford, that statement was one in which a stone Cycladic figure could instill the same sense of awe as Constantin Brancusi’s masterful *La jeune fille sophistiquée (Portrait de Nancy Cunard)*, the latter of which her husband bought as a birthday present for her directly from the artist in 1955.

Throughout her life, Mimi Stafford provided significant financial support, bequests of fine art, and personal leadership to institutions including the New Orleans Museum of Art; the Museum of Fine Arts, Boston; the Metropolitan Museum of Art; the National Gallery of Art; the Frick Collection; the Morgan Library & Museum; the Metropolitan Opera; and Memorial Sloan Kettering Cancer Center. Even into her later years, she exuded a sense of insatiable curiosity and élan, as comfortable at a black-tie Manhattan dinner as she was traveling through the Middle East and Africa. With each new day, Mimi Stafford saw new possibilities for intellectual, spiritual, and artistic discovery—a joyous celebration of life at its fullest. In her collection of fine art, this inspiring generosity of spirit continues to resonate.

Additional Old Master Paintings, fine French furniture, Sèvres porcelain, and Old Master Drawings will be offered in *A Love Affair with France: The Elizabeth Stafford Collection* on November 1 at Christie’s, New York.

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ÉTIENNE AUBRY (VERSAILLES 1745-1781 PARIS)

'*La Turque*', presumed portrait of Mademoiselle Duthé (1748-1830), mistress of the Comte d'Artois, full-length, reclining on an 'ottomane'

indistinctly signed and dated 'E. aubry 1779' (center right, above the pillow)
oil on canvas

25 $\frac{5}{8}$ x 32 in. (64.3 x 81.3 cm.)

\$300,000–500,000

£230,000–380,000

€260,000–430,000

PROVENANCE:

Comte de Ribes, Paris.

with Galerie Heim, Paris, where acquired by the present owner in 1971.

EXHIBITED:

Bordeaux, Musée des Beaux-Arts, *La femme et l'artiste de Bellini à Picasso*, 22 May-20 September 1964, no. 74.

London, Heim Gallery, *French Paintings and Sculptures of the 18th Century*, 10 January-15 March 1968, no. 30, illustrated.

New York, Wildenstein, *The Odyssey Continues: Masterworks from the New Orleans Museum of Art and from Private New Orleans Collections*, 17 November 2006-9 February 2007, no. 34, illustrated.

LITERATURE:

A. Ribeiro, *Dress in Eighteenth-Century Europe 1715-1789*, New Haven & London, 2002, p. 270, pl. 187.



Fig. 1 Jacques-André-Joseph-Camelot Aved, *The Marquise de Saint-Maure d'Origny*, full-length, as a Sultana, private collection

'*Turquerie*' – or the imaginative, whimsical and sometimes fantastical interpretation of Ottoman Turkish subjects, motifs, architecture and costumes in Western art – was a European-wide phenomenon in the 18th century, and nowhere more widely and enthusiastically explored than in France. The arrival in Paris in 1715 of the Persian ambassador Mehemet Riza Bey, intendant of the province of Erivan, and his exotically attired entourage, caused a sensation in the capital city. Their six-month stay, culminating in an audience with the aged Louis XIV, was chronicled in every daily newspaper; members of the embassy were drawn by Watteau, etched by Boucher and painted by Antoine Coypel; plays about them were written for the stage and satiric sketches performed by the *commedia dell'arte* at the popular fairgrounds; and the embassy provided the inspiration for one the most enduring works of French literature, Montesquieu's *Lettres persanes* (1721). Henceforth, 'Turkish' style and subject matter – in ever more luxurious and fanciful iterations – became a staple of ballet and opera, literature, furniture-making and the decorative arts, couture, and painting.

Following the 1721 visit of the Ottoman ambassador, Mehmet Efendi, whose magnificent entry into Paris was recorded by Charles Parrocel in paintings at Versailles, a fashion arose for portraying European sitters in Turkish dress or amid Turkish surroundings. Nattier painted *Mlle de Clermont at her Bath* in 1733 (Wallace Collection, London); when the portrait was exhibited at the Salon of 1742, following the sitter's death, the opulent fantasy of Clermont draped in strings of pearls, swathed in ermine and surrounded by Turkish carpets was described in the *livret* as of 'the late Mlle de Clermont...represented as a Sultana at her bath, served by slaves.' Soon after, in 1743, Aved portrayed *The Marquise de Saint-Maure as a Sultana* (fig. 1; Private collection), and Carle Vanloo painted an



image of Madame de Pompadour, mistress of Louis XV, as *A Sultana Taking Coffee* (1755; State Hermitage, St. Petersburg) for her bedroom at Bellevue. It was a tradition that would continue unabated until the Revolution.

Étienne Aubry's delightful representation of a European woman dressed à la turque and reclining on an 'ottomane' sofa, follows directly in this line. Signed by Aubry and dated 1779, the painting is traditionally said to depict Catherine Rosalie Gérard Duthé (1748-1830), known as Rosalie Duthé, the celebrated dancer and courtesan. After quitting a French convent at the first opportunity, the young Rosalie became the mistress of the English financier George Wyndham, 3rd Earl of Egremont. Following the end of their affair, she joined the Paris Opéra as a singer and dancer, and exhibited, by contemporary accounts, considerable talent. She became the companion of a succession of noblemen, culminating in a long liaison with the Comte d'Artois, the future Charles X of France. Duthé sat for many portraits and was renowned for her charm and luxuriant hair. François-Hubert Drouais made a fine, conventional portrait of her, today in the Rothschild collections, but L-L Périn-Salbreux (David-Weill Collection, Paris) and Antoine Vestier, more unconventionally, painted her nude. She was a favorite model of Henri-Pierre Danloux (1753-1809), whom she met in London in 1792, when both were living in exile. She commissioned the artist to paint her portrait as a gift to a lover, the banker Jean-Frédéric Perregaux, who remained in France (fig. 2). The finished portrait



Fig. 2 Henri Pierre Danloux, *Mademoiselle Rosalie Duthé*, 1792, bpk Bildagentur / Karlsruhe Museum/Annette Fischer/ Art Resource, NY

(today in the museum in Karlsruhe) depicts Duthé in a full-length, small-scale format, shown lifting a framed painting against a wall, as if about to hang it; the subject of the small painting she holds came at her suggestion: it represents a figure of Hope looking out to sea at a departing ship, signally her heartfelt desire to return home. Danloux describes the making of the portrait – one of his finest – in his *Journal*, noting how much he liked Duthé, despite the fact that she regularly failed to show up for sittings.

Comparisons between Aubry's image and Duthé's features in the Danloux painting and other securely attributed portraits are, to this writer, inconclusive, but do not exclude the possibility that '*La Turque*' could depict the great courtesan, as the tradition states. Furthermore, a suggestive piece of circumstantial evidence might well serve to support the identification: when Claude Godard d'Aucour's satirical – and lubricious – novel *Mémoires turcs, ou, Histoire galante de deux turcs pendant leur séjour en France*, first published in 1743, was republished in 1776, the new edition was dedicated to none other than Rosalie Duthé.

If the identity of the sitter is yet to be documented, the overwhelming charm and opulence of the painting is indisputable. Every inch of its surface is surrendered to a dazzling display of Aubry's virtuosity in rendering materials of every sort: from silk damask to cut velvet, satin, embroidered flowers, pearls, feathers, roses, porcelain, gilt bronze, smoke, and translucent flesh, Aubry's mastery of the brush is a delightful tour de force. Posed like an odalisque on her sofa, '*La Turque*' wears a costume that is a compromise between East and West, as the fashion historian Aileen Ribeiro has observed. Her high-piled hair is a characteristic Parisian style of the 1770s and the white feathers in it are à la mode, but with the inclusion of a small black feather aigrette in the Turkish style and a striped 'Oriental' scarf. A similar, transparent silk covers her satin skirt, but the embroidered gown with short over-sleeves – possibly a Circassian dress, notes Ribeiro – is worn over a firmly structured, boned bodice of European origin. Clearly, no-one was ever meant to mistake the sitter for an actual Turkish woman.

'*La Turque*' is an exceptional work for Étienne Aubry, who is best known as a painter of sentimental genre scenes in the manner of Greuze, but who was accepted into the Académie Royale in 1771 as a portraitist; the reception pieces he presented four years later were three-quarter lengths of fellow artists Louis-Claude Vassé and Noël Hallé (Versailles) that display his considerable gifts in rendering a vivid likeness. He exhibited four portraits at his first Salon in 1771 and sent a final portrait to the annual exhibition in 1775; apart from the Stafford '*Turque*', almost all of his other known portraits seem to date from this brief, four-year period. After that, he turned his attention, seemingly full-time, to painting genre scenes, before ending his short career in a failed attempt to become a history painter.

Unlike '*La Turque*', few of Aubry's other portraits are signed but, in fact, even if the present portrait did not bear his signature, Aubry's authorship could be immediately recognized, as the idiosyncrasies of his style are readily identified: the ruddy or tanned skin and mottled complexion; pronounced use of heavy white highlights; and strong, rather dramatic lighting are characteristics found in all of Aubry's known portraits. Indeed, these traits reappear in the figures that enact his genre scenes of the later 1770s, such as *The Shepherdess of the Alps* (1775; Detroit Institute of Arts), and *Farewell to the Wet Nurse* (1777; Sterling and Francine Clark Art Institute, Williamstown).



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JEAN-BAPTISTE LE PRINCE (METZ 1734-1781 SAINT-DENIS-DU-PORT)*The See-Saw; and The Russian Dance*

the first, signed and dated 'Le Prince 1768.' (lower left); the second, signed and dated 'Le Prince 1768.' (lower right)

oil on canvas

16 $\frac{7}{8}$ x 14 in. (42.9 x 35.6 cm.)

a pair

(2)

\$300,000–500,000

£230,000–380,000

€260,000–430,000

PROVENANCE:

Comte du Barry; his sale, Remy Lebrun, Paris, 21 November 1774, lot 99 (600 livres).

Hortense Marmont, Duchesse de Raguse (1779-1855); (†) her sale, Drouot, Paris, 14-15 December 1857, lots 35 and 36.

Gustave Rothan (1822-1890); his sale (†), Georges Petit, Paris, 29-31 May 1890, lots 168 and 169 (3000 and 3900 francs, respectively).

Private collection, Paris.

with Galerie Heim, Paris, where acquired by the present owner in 1971.

EXHIBITED:

Paris, Salon, 1769, nos. 77 and 78, as 'Une Danse Russe' and 'Une Balançoire à la manière des Russes'.

Atlanta, High Museum of Art, *The Rococo Age: French Masterpieces of the 18th Century*, 5 October-31 December 1983, nos. 52a-b.

Philadelphia, The Rosenbach Museum and Library; Pittsburgh, The Frick Art Museum; New York, The Frick Collection, *Drawings by Jean-Baptiste Le Prince for 'Le Voyage en Sibérie'*, 17 October 1986-14 June 1987, no. 37 and 38.

Milwaukee, Milwaukee Art Museum, *Escape to Eden: The Pastoral Vision in Eighteenth-Century France*, 19 March-30 May 1999.

LITERATURE:

J.J. Guiffrey, 'Salon de 1769', in *Reimpression des Livrets des anciennes expositions depuis 1673 jusqu'en 1800*, XXV, Paris, 1870, p. 20, nos. 77 and 78.

J. Hédou, *Jean Le Prince et son oeuvre*, Paris, 1879, pp. 46, 318.

E. Bellier de la Chavignerie, *Dictionnaire général des des artistes de l'École française*, Paris, 1885, I, p. 1016.

E. Dacier, *Catalogues des Ventes et Livrets de Salons illustrés par Gabriel de Saint-Aubin*, Paris, 1909-1921, I, p. 78, II, p. 127, III, p. 27 ff.

D. Diderot, *Salons*, ed. J. Seznec, Oxford, 1967, IV, p. 32.

J.W. Ittmann in *Regency to Empire: French Printmaking 1715-1814*, Baltimore & Indianapolis, 1984, under no. 61.

M.-E. Hellyer, 'New York: Drawings by Jean-Baptiste Le Prince', *Burlington Magazine*, CXXIX, 1987, p. 349.

K. Rorschach, 'Jean-Baptiste Le Prince: An Eighteenth-Century French Artist in Russia', *The Smart Museum of Art Bulletin*, V, 1993-1994, pp. 5-6, fig. 3.

P. Grate, *French Paintings II, Eighteenth Century*, *Swedish National Art Museums*, Stockholm, 1994, p. 194, under no. 174, note 5.

M. Pinault Sørensen, *Jean-Baptiste Le Prince, Le Voyage en Russie*, Rouen, 2004, pp. 55, 58, note 12.

Innovative painter, draftsman and printmaker, Jean Baptiste Le Prince made two consequential contributions to the artistic culture of his time. He was one of the earliest practitioners – if not the actual inventor – of an aquatint printing process that revolutionized printmaking in the late 1760s. And he popularized a type of genre painting known as 'russeries' – picturesque renderings of Russian subjects, settings and costumes – that was comparable to the better-known genres of 'chinoiserie' and 'turquerie', and appealed to the widespread French interest in 'exotic' foreign cultures.

Le Prince was born in Metz, a city in northeast France near Nancy, in 1734; his father was an ornamental sculptor and at least one brother was a musician. After studying art briefly in his hometown, Le Prince was taken to Paris around 1750 by the maréchal de Belle-Isle, the military commander of Metz, to enter the studio of François Boucher, the most successful and celebrated painter in France. Boucher's influence on Le Prince was profound, and during his brief apprenticeship with the master, the young artist would form the foundations of the painting style – bright coloring, cheerful subject matter, fluid and creamy brushwork – that he maintained throughout his career.

In 1752, aged 18, Le Prince married Marie Guiton, a rich woman twice his age. It was an unhappy union and after two years together, he left his wife for study in Rome, a trip presumably paid for with her support. He was, by all accounts, little affected by what he saw in the Eternal City, and few traces of Italian influences are discernable in any of his subsequent works. Le Prince's only known paintings from this period are a few small landscapes which were engraved in 1756 by the Abbé de Saint-Non.

Back in Paris by 1758, Le Prince decided to escape his failed marriage permanently and seek his fortune in Russia, a country whose recent emergence as one of the great powers of Europe made it a site of increasing fascination to the French. During the 20-year reign of the Empress Elizabeth (1709-1761), daughter of Peter the Great, a rapid program of westernization was undertaken in Russia's capital city, as Elizabeth imported French art, music, dance and food to St. Petersburg. By imperial decree, state theatres opened in Moscow and the capital, and an Academy of Fine Arts was founded in St. Petersburg; Russia was France's ally in the Seven Years War; and Elizabeth adopted French as the language of her court. The success of other French artists who had travelled to Russia may also have encouraged Le Prince to make the trip. The painter Louis-Joseph Le Lorrain (1715-1759) had been invited in 1758 to become the Director of the newly established Academy, and took with him the young draftsman Jean Michel Moreau le Jeune (1741-1814), as Professor of Drawing. Le Prince would almost certainly have known Nicolas Gillet (1709-1791), a minor sculptor from Metz who had taken up a professorship there, too, and the celebrated portraitist Louis Tocqué (1696-1772), was also working in Russia in 1757-1758, to considerable acclaim. Perhaps even more appealing, Le Prince had relatives who had already made the move. His brother Marie François Le Prince, a musician, had received commissions from the Imperial court and seems to have resided in St. Petersburg, and his sister and brother-in-law were also in Russia, the latter serving as a professor of Languages at the Russian Academy of Sciences.



Fig. 1 Jean-Baptiste Le Prince, *Russian Baptism*, 1765 Louvre, Paris / De Agostini Picture Library / G. Dagli Orti / Bridgeman Images









Figs. 2 and 3 Jean- Baptiste Le Prince, *Russian Genre Scenes: The Russian Dance*; and *The Seesaw*, private collection



Fig. 4 Jean-Baptiste Le Prince, *Scene russe*, Gallery Cailleux, Paris

Carrying an introduction from his old protector, the maréchal de Belle-Isle to the Marquis de l'Hôpital, French Ambassador in Russia, Le Prince soon received a commission for forty ceiling paintings in the newly constructed Winter Palace. Although Le Prince remained in Russia for at least four years, little is known of his movements there. He seems to have travelled widely, perhaps as far as Siberia, and made the large body of drawings and sketches of contemporary Russian life, its customs, rituals and costumes that he used as the basis for much of his later work. The inventory of his estate included '12 small notebooks containing sketches made from life in Russia', as well as Russian costumes, some full-sized, some made in miniature to fit diminutive mannequins. Bachaumont recorded that Le Prince also kept miniature models of Russian buildings, wagons, sleighs and tools to use as guides in his work.

Le Prince returned to Paris in late 1763. According to Mariette, he had left France a mediocre artist and come home a master. In February 1764, the artist presented himself to the Académie Royale, where he was received as a member on 23 August 1765, upon the presentation of his painting *The Russian Baptism* (fig. 1), perhaps his first – and certainly his best-known – painting of Russian subject matter. Depicting four Orthodox priests performing the traditional ritual baptism of a newborn in an elaborate silver font, it was exhibited to acclaim in the annual Paris Salon that year, the first in which the artist participated. Denis Diderot praised it with characteristic wit: '...a beautiful ceremony and a beautiful painting. It's the artist's reception piece. How many names do you think we'd read in the [Salon] catalogue, if everyone had to produce a painting this good to gain admission to the Académie?'

The Russian Baptism was one of 15 paintings of Russian subjects that Le Prince included in the Salon of 1765 – indeed, all of the pictures he exhibited that year would be *russeries*, as would most of those he showed in each of the subsequent two Salon exhibitions, a clear indication of the popularity of the genre with collectors and the public, and the degree to which his rising reputation was associated with it. In addition to the great '*The Cabak*', a *Tavern outside Moscow* (Nationalmuseum, Stockholm) – one of Le Prince's largest (97 x 146 cm.) and most complete, multifigural Russian compositions – the highlights of the Salon of 1769 were the present pair of oval paintings depicting *The Russian Dance* and *The Seesaw*. Although Diderot found them 'too sketchy' for his taste, to contemporary eyes, their fresh palette and delicate, rapid brushwork imbue the paintings with an immediacy and vivacity that continue to exert irresistible charm.

No sketches made in Russia have been identified in connection with the Stafford paintings, but *The Russian Dance* is closely associated with a finished drawing of the same subject that was made as an illustration for the *Voyage en Sibérie* (*Voyage in Siberia*) by the Abbé Jean Chappede d'Auteroche (1722-

1769), published in 1768, the same year as the Stafford paintings. The book was an account of Russia written by Chappe, an astronomer and member of the French Academy of Sciences, who had established his reputation in 1752 with the translation into French of Edmund Halley's astronomical tables. In November 1760, Chappe travelled from Paris to Tobolsk, capital of Siberia, to observe the Transit of Venus that took place on 6 June 1761. He reported his findings to the Russian Academy of Sciences in St. Petersburg on 8 January 1762, and returned to Paris in August of that year. Chappe published his astronomical observations, together with a general account of his travels, in the *Voyage en Sibérie* in 1768. (He departed soon after the publication date for California to observe another Transit of Venus, due to occur on 3 June 1769, and died shortly thereafter in San Jose of a contagion that killed several other members of his expedition.) The abbé engaged Le Prince in 1764 to illustrate his book; many of Le Prince's 32 drawings for the project bear that date. (The original sheets, executed in pen, ink and wash, are all in the Rosenbach Museum & Library in Philadelphia.) Chappe and Le Prince were in Russia at the same time, both under the protection of the French ambassador and moving in the same court circles, and it seems likely they met there in 1761 and 1762; in any event, as a talented draftsman who knew printmaking and had observed Russia at first hand himself, Le Prince was the obvious choice to engage on the project.

Le Prince's finished illustrations included scenes that were minutely described by Chappe in his text, and the artist relied on his own detailed sketch books to compose the images. One of the finest illustrations is of *The Russian Dance*, which faithfully reflects Chappe's evocation of the event: 'A Russian dance is sometimes a kind of pantomime, which demands much agility and grace. Only young people can dance, and they do it with singular skill: they turn on one foot, almost sitting down, and get up again in an instant to assume a bizarre and grotesque position, which they change from moment to moment, advancing, retreating, or turning around the room. They often dance alone, or with a woman who stands almost still...'

The Stafford *Russian Dance* closely follows Le Prince's drawing for the *Voyage en Sibérie*, but with significant compositional variations. The setting is now the rustic countryside, rather than a village, and the dance occurs under the stripped awning of a tent, not in front of a building. But Chappe's enthusiasm for Russian dancing is amply conveyed and the image is full of 'exotic' touches that French viewers would have found picturesque, such as the elaborate and luxurious Tartar costumes and the balalaika-playing musicians. Significantly, while maintaining the flavor of the Russian setting and many of its distinctive accoutrements, Le Prince subtly adapts the image to prevailing French taste and the conventions of rococo image-making: in the 1764 drawing, the male dancer bends his legs deep to the ground, while his partner stands

upright and almost still, as Chappe observed of actual Russian dancers; in the painting, however, the couple dances together in a manner that accords with contemporary French conventions. Indeed, the couple is remarkably reminiscent of Watteau's dancers in his celebrated *Fêtes Vénitiennes* (c.1719; National Gallery of Scotland, Edinburgh), right down to the male dancer's turban and open frock coat.

The delightful pendant to *The Russian Dance* depicts playing on a seesaw, and while no image of seesaws appears in the *Voyage*, Chappe does note that this amusement was a favorite summer pastime for Russian girls. Here again, Le Prince has rendered carefully observed depictions of Russian costumes and architecture, no doubt based on his original sketchbooks, but the depiction itself hews closely to popular rococo imagery found in the works of French painters of an earlier generation, such as Nicolas Lancret (c. 1723; Cleveland Museum of Art), and contemporaries of Le Prince such as Fragonard (c. 1755, Thyssen-Bornemisza Collection, Madrid). Whereas other painters – Fragonard, in particular – had employed the theme of the seesaw, with its rhythmic rise and fall, as a metaphor for the act of lovemaking, Le Prince disregarded any erotic interpretation and reintroduced an air of social conviviality and playful childhood innocence to the subject. Both *The Russian Dance* and *The Seesaw* display a liveliness of touch and handling, a sparkling, clear, jewel-like palette, and an infectious joie de vivre which make them among Le Prince's most captivating paintings.

The success of his 'russeries' inspired Le Prince to reproduce the most popular subjects in different media for a variety of audiences (figs. 2 and 3). An earlier pair of paintings, signed and dated 1764 and 1765, treats subjects similar to



Fig. 6 Jean-Baptiste Le Prince, *La Danse Russe*, The Metropolitan Museum of Art

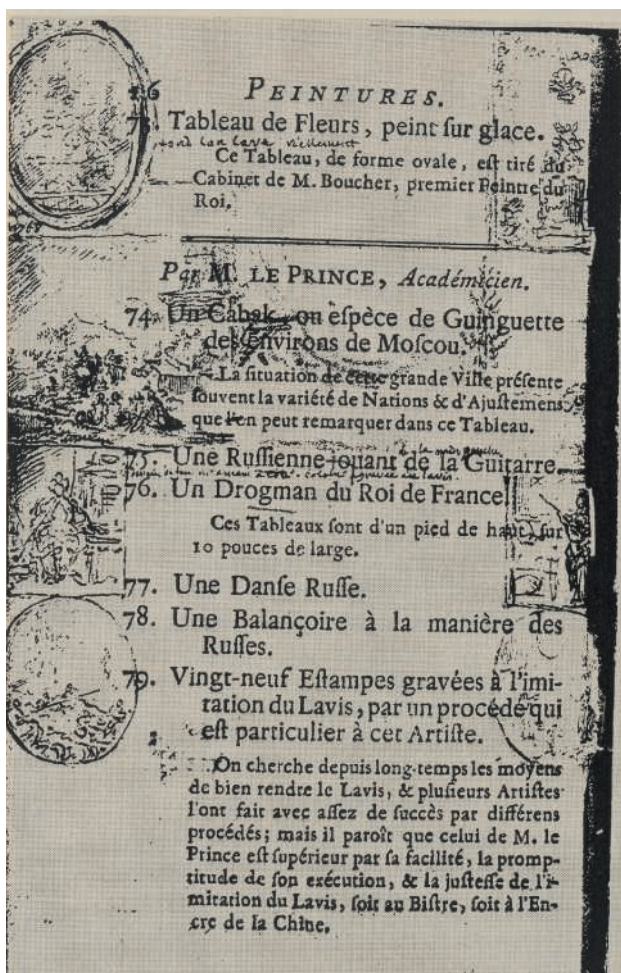


Fig. 5 Gabriel Jacques de Saint-Aubin, *Page from Comte du Barry sale catalogue*, Petit Palais, Musée des Beaux-arts de la Ville de Paris

the Stafford paintings with slight differences (sold, Paris, Galerie Georges Petit, 29-31 May 1890, lots 168 & 169). In another pair, sold at Christie's (London, 26 November 1971), the motif of the seesaw is treated in comparable fashion but paired with a scene of fortune-telling. An oval pen and wash drawing of *The Russian Dancers* depicts the dancers in postures nearly identical to those in the Stafford paintings (fig. 4). And in the Salon of 1769, where it was exhibited with the Stafford paintings, Le Prince included what would become a famous and widely distributed print of *The Russian Dance*, with variations and in rectangular format, that was one of 20 prints exhibited and made in his new aquatint process, which allowed him to reproduce the effects and qualities of a pen and wash drawing with remarkable fidelity (fig. 5).

As noted by Eric Zafran (1983), the distinguished provenance of the present pair of paintings "is witness to the spell they have cast over knowledgeable connoisseurs," from their first owner, Vicomte Adolphe du Barry, who must have acquired them immediately after their appearance in the 1769 Salon, to Mrs. Frederick Stafford, who purchased them in 1971. Adolphe du Barry (1749-1778), was the son of the Comte Jean du Barry, the war contractor and notorious rake known as 'le Roué', and nephew of Madame du Barry who, despite being the mistress of Louis XVI, had lived publicly with 'le Roué', and married his dissolute younger brother, Guillaume du Barry. Adolphe, who would die in a duel in Bath in 1778, aged 29, had amassed at a very young age a large and important collection of paintings, mostly Dutch and French, which he sold at auction in Paris in 1774, probably owing to the decline of his fortunes when his aunt fell out of favor with the royal family. *The Russian Dance* and *The Seesaw* were sold for 600 livres (a substantial price) as lot 99 in the sale, the catalogue describing them precisely: "Deux tableaux, suivant le costume Russe, composés agréablement, & peints en 1768 sur toile, de forme ovale. Hauteur 15 pouces, largeur 13 pouces, Dans l'un jeunes filles se balancent, des enfants jouent & des femmes les regardent: dans l'autre qui est composé richement, un homme & une femme dansent." Additionally, the paintings were reproduced in the famous marginal illustrations of the sale made by Gabriel de Saint-Aubin (fig. 6).

° 49

CLAUDE GELLÉE, CALLED CLAUDE LORRAIN (CHAMPAGNE 1600-1682 ROME)*A landscape with Apollo guarding the herds of Admetus and Mercury stealing them*

oil on canvas

20 x 27¹/₈ in. (50.8 x 68.8 cm.)

£600,000–800,000

£460,000–610,000

€520,000–690,000

PROVENANCE:

Welbore Ellis Agar (1735-1805), Commissioner of Customs, by whom bequeathed as part of his collection to his illegitimate sons, Welbore Felix Agar and Emmanuel Felix Agar; Christie's, London, 2-3 May 1806, lot 36, where acquired before the sale *en bloc* with the whole Agar collection, by William Seguier, on behalf of Robert, 2nd Earl Grosvenor, later 1st Marquess of Westminster (1767-1845), Eaton Hall, Cheshire, and by descent in the family to Hugh Richard Arthur, 2nd Duke of Westminster (1879-1953); (*) Sotheby's, London, 24 June 1959, lot 10, where acquired by the present owner.

EXHIBITED:

London, Royal Academy of Arts, *Exhibition of the Works of the Old Masters, Associated with Works of Deceased Masters of the British School*, 1871, no. 121.
 London, Heim Gallery, *French Paintings and Sculptures of the 17th Century*, 12 June-15 August 1968, no. 13.
 New York, Richard L. Feigen & Co., *Landscape Painting in Rome, 1595-1675*, 30 January-23 March 1985, no. 20 (entry by A. Sutherland Harris).
 Washington DC, National Gallery of Art, *Claude Lorraine - The Painter as Draftsman: Drawings from the British Museum*, 27 May-12 August 2007.
 Washington DC, National Gallery of Art, on loan, August 2007-May 2018.

LITERATURE:

J. Young, *Catalogue of the Pictures at Grosvenor House*, London, 1820, p. 10, no. 29, illustrated.
 J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, London, 1837, VIII, p. 344, no. 314.
 A. Jameson, *Companion to the Most Celebrated Private Galleries of Art in London*, London, 1844, p. 249, no. 26.
 P. Courthion, *Claude Gellée dit le Lorrain*, Paris, 1932, p. 15.
 M. Kitson, *The Art of Claude Lorraine*, exhibition catalogue, Hayward Gallery, London, 1969, p. 29, under no. 35.
 M. Röthlisberger, *Claude Lorraine: The Paintings*, New Haven, 1961 and New York, 1979, I, pp. 498-499, no. 230, II, fig. 274.
 M. Röthlisberger, *L'opera completa di Claude Lorraine*, Milan, 1975, pp. 119-120, no. 242, illustrated.

ENGRAVED:

John Young (1755-1825), 1821.

The cool, tranquil morning light that gently illuminates this harmonious composition appears perfectly suited for quiet contemplation. Indeed, the shepherd at lower center assumes a wistful pose with his chin resting on his fist; his thoughts are clearly elsewhere. Yet as with so many of Claude's works, the drama at the heart of the composition unfolds almost incidentally in the shadowy foreground. Here, the painter draws upon Ovid's *Metamorphoses* (14: 130-153), which recounts how Jupiter charged his son Apollo to serve king Admetus of Phrae in Thessaly as a shepherd for nine years as punishment for killing the Cyclopes. Yet Apollo proved to be an ineffective guardian and while he was pining for his lost love, Coronis, Mercury was able to stealthily steal his herd. In the present work, the trickster god appears just beyond the hill behind Apollo, partially concealed yet easily identifiable by his winged helmet as he drives Admetus's cattle across the stream. According the Latin poet, Jupiter later forced Mercury to return the herd, and required the gods to exchange gifts in reconciliation, with Apollo receiving his lyre and Mercury his caduceus. This mythical subject is one that Claude returned to numerous times throughout his career: six other treatments of this theme are known, including the upright canvas of 1645 in the Galleria Doria Pamphili, Rome, and the 1660 painting in the Wallace Collection, London.

Although the design of the Stafford Claude is not recorded in the *Liber Veritatis*, it corresponds with minor variations to several paintings and drawings by Claude representing a wide range of subjects. In 1961, Röthlisberger connected this work with L.V. 170 of 1666, which similarly depicts Apollo failing to protect the herds of Admetus from Mercury, and for which no corresponding painting by Claude was known (M. Röthlisberger, *op. cit.*, 1961, no. 230). Yet the scholar conceded that the present work could only tentatively be linked to the *Liber Veritatis* drawing, which records its composition in reverse. Michael Kitson definitely disproved Röthlisberger's theory a few years later, correctly linking the drawing to a painting in an English private collection (M. Kitson, *op. cit.*, no. 35; see also M. Röthlisberger, "Aggiunte a Claude", *Paragone* XX, July 1969, pp. 56-57, fig. 53). Accordingly, the present work must be seen as a variation on a theme that Claude treated frequently. Its intimate scale, as Kitson and Anne Sutherland Harris have observed, suggests that it was likely painted for one of Claude's minor patrons; an enjoyable diversion from his more important commissions for the Roman elite and his ecclesiastical patrons (M. Kitson, *op. cit.*, pp. 29-30, and A. Sutherland Harris in *Landscape Painting in Rome, op. cit.*, p. 139).





Fig. 1 Claude Lorrain, *Jacob with Laban and his Daughters*, 1654, National Trust Photo Library / Art Resource, NY

The present work is most closely related to Claude's *Jacob and Laban with his Daughters* at Petworth House and Park, West Sussex (fig. 1). Painted in 1654, this large canvas is one of the artist's mature masterpieces, and though there are minor differences between it and the Stafford *Apollo*, such as the spacing of the seven arches of each bridge and the staffage, its *Liber Veritatis* drawing is strikingly similar to the smaller work. Indeed, in each painting, the two nearly identical trees frame a river landscape that extends back to a wide valley with gently sloping mountains in the distance and a town at center right. Citing the "refinement of execution and the carefully limited palette of cool blues, greens, and creams", Sutherland Harris has suggested the present work was painted in the mid-1650s, just after Claude completed his *Jacob and Laban*, a dating first advanced by Kitson (*ibid.*). Röthlisberger, however, advocates a dating to the following decade (M. Röthlisberger, *L'Opera Completa di Claude Lorrain*, *op. cit.*, no. 242).

Born in a village near Nancy in the then independent Duchy of Lorraine, Claude moved, possibly as early as 1617, at the age of 12 or 13, to Rome, where his first biographer Joachim von Sandrart records him as continuing to practice his father's trade, working as a pastry cook (see M. Kitson, in J. Turner, ed., *The Dictionary of Art*, London, 1996, VII, p. 389). He soon moved to Naples, where he studied for two years under the landscape painter Goffredo Wals. In 1625, according to his second biographer, Filippo Baldinucci, Claude returned to Lorraine where he was employed by Claude Deruet, court painter to the Duke. The following year, he returned to Rome, where he was to remain for the rest of his life. In the Eternal City, he joined the workshop of the landscape and architectural painter Agostino Tassi, and eventually came to share a home and studio with the Dutch landscapist Herman van Swanevelt. Claude began receiving praise for his distinctive landscape paintings in the 1630s, and amassing an illustrious array of collectors for the dozen or so meticulously rendered Arcadian landscapes that he was able to produce annually. By 1650, when he moved into newer, richer quarters in the via del Babuino (then known as via Paolina), Claude was famous throughout Europe as the greatest and most lyrical living painter of landscapes, the unrivaled master of the heroic and poetic effects of light. He was, with Nicolas Poussin, the most celebrated and sought-after artist in Rome, numbering the French ambassador, members of the Medici court, more than one pope, and Philip IV, King of Spain, among his patrons.

This landscape was formerly owned by Welbore Ellis Agar (1735-1805), the younger brother of the 1st Viscount Clifden and the elder brother of the 1st Earl of Normanton. Agar assembled a prodigious collection of Old Masters, largely acquired abroad, for the most part under the aegis of Gavin Hamilton. Among the highlights of the collection, which numbered around 130 pictures, were Raphael's *Madonna of the Veil* (New Jersey, Princeton University Art Museum); Poussin's *Achilles among the Daughters of Lycomedes* (Boston Museum of Fine Arts); and Van Dyck's *Virgin and Child with St. Catherine of Alexandria* (New York, Metropolitan Museum of Art), as well as other pictures by Claude including a *Landscape with Hagar and the Angel* (Winterthur, the collection of Oskar Reinhart), the pair of masterpiece landscapes *Evening and Morning* (still in the collection of the Duke of Westminster), and the *Extensive landscape with shepherds and shepherdesses dancing* (sold Christie's, London, 7 December 2010, lot 51). On his death, having no direct heir, he bequeathed the collection to his two illegitimate sons Emmanuel Felix and Welbore Felix, who decided to put the collection up for sale at Christie's. The auction was scheduled for 2nd-3rd May 1806, with the present work appearing as lot 36 on the second day. However, before the English copies of the catalogue were printed (only a French version exists), the brothers were approached by Lord Grosvenor with a view to an *en bloc* purchase. An initial price of 40,000 guineas was suggested but was negotiated down to the final figure of 30,000 guineas, which was agreed by mid-April, marking one of the largest single purchases of a picture collection transacted in this period.

The 2nd Earl Grosvenor, who in 1831 was created 1st Marquess of Westminster, was heir to a substantial property in Cheshire and to the Grosvenor Estate in London. He had already inherited his father's picture collection, which included the forty-two Old Masters purchased for him in Italy between 1758-9 by Richard Dalton, the librarian to the Prince of Wales, as well as commissions from the likes of Stubbs, West, Gainsborough and Hogarth, when in 1805 he acquired a new town house in London on Upper Grosvenor Street. This proved the catalyst for an extraordinary campaign of acquisition of works of art, the most conspicuous being the Ellis Agar collection. Much time and effort was put into devising the decorative schemes for the new Grosvenor House, which would provide a suitable setting for Lord Grosvenor's rapidly expanding collection. The walls were covered in red damask that had been salvaged from the old Eaton Hall, and the redecoration was finally completed by 1808.



° 50

JEAN-BAPTISTE PATER (VALENCIENNES 1695-1736 PARIS)

Concert champêtre

oil on canvas

26 x 32½ in. (66.1 x 82.6 cm.)

\$200,000–300,000

£160,000–230,000

€180,000–260,000

PROVENANCE:

Étienne Le Roy (1808-1878), Brussels.

with Jacques Seligmann, Paris.

Blodgett collection, New York, 1928.

Private collection, Paris, until 1964.

with Galerie Heim, Paris, from 1964, where acquired by the late owner on 5 August 1966.

EXHIBITED:

Paris, Galerie Bernheim-Jeune, *Watteau et ses Amis à Nogent*, April 1965.

New Orleans, Isaac Delgado Museum of Art, *Odyssey of an Art Collector*, 11 November 1966–8 January 1967, no. 170.

London, Heim Gallery, *French Paintings and Sculptures of the 18th Century*, 10 January–15 March 1968, no. 7.

Bordeaux, Galerie des Beaux-Arts, *L'Art et la Musique*, 30 May–30 September 1969, no. 95.

LITERATURE:

F. Ingersoll-Smouse, *Pater*, Paris, 1928, pp. 39,104, no. 22, fig. 14.

Connoisseur, November 1965, CLX, p. 70, illustrated.

Connoisseur, January 1968, CLXVII, p. 31, illustrated.

As Watteau's only true pupil, Jean-Baptiste Pater built his career on the shoulders of his teacher, mastering the genre of the *fête galante*, and quite naturally stepping in to fill the void left in the market by Watteau's untimely death in 1721. He devoted himself almost entirely to painting *fêtes galantes*, military scenes and theatrical subjects in the manner of Watteau. His most original compositions are depictions of village fairs, such as *The Fair at Bezons* (Metropolitan Museum of Art, New York), erotic genre scenes illustrating the tales of La Fontaine, and a series of bathers.

The Stafford *Concert Champêtre* amply displays the charms of Pater's art at its most seductive. In a lushly overgrown park, with towering trees of Summer green and autumnal reds, a group of ten young men and women – several making music as two amorous couples absent themselves into the woods – play instruments, prepare to sing, and flirt with each other, while two children amuse themselves at a distance, quietly observing the adults; through the allée of trees, a small village with a church tower can be glimpsed. The airy composition fans out with an altogether pleasing rhythm and gentle grace. The figural groupings in Pater's painting unfold in a serpentine line running across the middle ground of the canvas, scattered with poses and vignettes

familiar from the paintings of Watteau: the playfully erotic garden sculpture that seems to comment on the human activities taking place below it; the seated couple fumbling and falling into an embrace; the young women flirting with the gallants who serenade them. As in Watteau's *fêtes galantes*, the lovers in the present painting wear an imaginative mixture of contemporary clothing and fancy dress, with the women in elegant street clothes and the men in theatrical costume. Pater would undoubtedly have selected from his large repertory of small, quickly observed, red-chalk studies on which to base each of the participants, but he also modelled the central figure of a seated woman leafing through a songbook on a *trois crayons* drawing by Watteau, now in the Art Institute of Chicago (c. 1717; inv. 1958.8; R/P538). Unlike Watteau, who took great pains to recreate accurately the precise fingering employed by the flutists and lute-players that he painted, Pater makes no effort to anatomize the process of music-making and renders his models' fingers schematically. He does, however, capture with force and economy a quality of intense concentration in the musicians' faces, and he shapes their figures into pleasing silhouettes. The easy humor that characterizes the art of Pater is on clear display here, as is his fine touch, feathery brushwork and unmistakable palette of pearly pinks, silvery greys, milky ivories and acid blues.



° 51

**PIERRE-JOSEPH REDOUTÉ (SAINT-HUBERT, LUXEMBOURG
1759-1840 PARIS)**

*Roses, tulips, peonies, marigolds, a carnation, an iris and other
flowers in an earthenware vase with a garden tiger moth on a stone
ledge*

indistinctly signed 'R[...]' (lower left, on the front of the ledge)

oil on canvas

25 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in. (63.6 x 51.1 cm.)

\$400,000–600,000

£310,000–460,000

€350,000–520,000

PROVENANCE:

with Le Cabinet d'Amateur, Paris, where acquired by the present owner in 1971.

EXHIBITED:

Greenwich, Connecticut, Bruce Museum and Fort Worth, Kimbell Art
Museum, *The Floral Art of Pierre-Joseph Redouté*, 20 July 2002-2 March 2003,
no. 5.

LITERATURE:

M. and F. Faré, *La vie silencieuse en France: La nature morte au XVIIIe siècle*,
Paris and Fribourg, 1976, p. 317, fig. 508.

This sumptuous bouquet of flowers arranged in a simple, terracotta vase, is a rare painting on canvas by Pierre-Joseph Redouté, the most celebrated painter of flower and plants in France in the late 18th and early 19th centuries. Having mastered the technique of color stipple engraving and working at a time when patronage for lavish botanical publications was easily attainable, Redouté would publish about 2100 botanical plates over the course of his career, despite the political turmoil that ravaged France during the Revolution and its aftermath. Meticulously detailed and often colored with a virtuosity that eclipses the work of his contemporaries, these prints illustrate over 1800 species of flowers in over 50 botanical books. Such was his fame that in the 19th century, it was common for writers to refer to him as the “Rembrandt” and the “Raphael” of flowers. Redouté’s admiration for the flower-pieces of earlier masters such as Jan van Huysum, Rachel Ruysch and his teacher, Gerard van Spaendonck, is easily recognized in the present work, which was surely intended to be a demonstration of his astonishing talent in rendering the wide range of textures, forms and colors found in Nature’s flora. Exuding pathos, the fallen peony, its leaves still fresh with dew, also serves as a poignant reminder of corporeal fragility and the brevity of human life.





Fig. 1 Louis-Léopold Boilly, *Portrait of Pierre-Joseph Redouté, painter of flowers* © RMN-Grand Palais, Lille / Art Resource, NY

Born in the Belgian Ardennes into a family of artists going back three generations, Pierre-Joseph received his early training from his father, Charles-Joseph Redouté (1715-1776), who worked primarily as a decorator for the Abbey of St. Hubert and for wealthy Luxembourg patrons. At the age of 13, Pierre-Joseph left home to study painting in Liège, and subsequently earned a living working as an itinerate portrait painter and interior decorator in Luxembourg and Flanders. In 1782, he moved to Paris to join his brother, Henri-Joseph, who was working there as an interior decorator. In Paris, Redouté began producing engravings of flowers he carefully observed in the royal botanical garden, the Jardin du Roi. He quickly came to the attention of Gerard van Spaendonck, Flower Painter to the King, who taught him how to paint in watercolor on vellum, a technique at which he excelled and, according to van Spaendonck, one in which he became more skilled than his master. He also studied with the naturalist Charles-Louis L'Héritier de Brutelle (1746-1800), who instructed him in botany, providing him with the academic foundations necessary to illustrate his subjects with the scientific precision for which his work was so admired. L'Héritier not only granted Redouté access to his personal botanical library, but also urged him to travel to England, where he encountered a host of new plants in the Royal Botanical Gardens at Kew.

Royal patronage soon followed, with a commission to produce, together with his brother, Henri-Joseph, paintings on vellum for the royal collection, the

Collection des vélins. In 1786, he was appointed draughtsman to the *cabinet* of Marie-Antoinette, who granted him access to the gardens of Trianon at Versailles. Redouté produced illustration for botanical books throughout the Revolution, and following the Restoration, he enjoyed the patronage of Empress Josephine Bonaparte, who commissioned him to produce two extraordinarily lavish books illustrating the exotic plants in her gardens at Malmaison and Navarre: *Jardin de la Malmaison* (Paris, 1803-1805), with text by E.-P. Ventenat, and *Description des plantes rare cultivées à Malmaison et à Navarre* (Paris, 1812-1823), with text by Claude-Antoine Thory. At this time, his fame was such that Louis Léopold Boilly included him in his 1798 masterpiece depicting a gathering of thirty-one prominent artists in the studio of Jean-Baptiste Isabey (Louvre, Paris), for which a preparatory life study capturing Redouté's likeness is in the Palais des Beaux Arts, Lille (fig. 1).

In his later years, Redouté served as Maître du Dessin in the Muséum National d'Histoire Naturelle in Paris and was appointed Chevalier of the Légion d'honneur in 1825. Though he continued to produce engravings and books, his income fell drastically following Josephine's death, though he refused to curb his expenditures and quickly fell into debt. On 19 June 1840, he received the devastating news that the French government would not pay for an important flower painting that he had already begun. Shocked and plunged into despair, he suffered a cerebral hemorrhage and died the following day.





52

GIUSEPPE NOGARI (VENICE 1699-1766)

An elderly bearded man, bust-length

oil on canvas

21 $\frac{1}{8}$ x 17 $\frac{1}{4}$ in. (53.8 x 43.9 cm.)

\$40,000–60,000

£31,000–46,000

€35,000–52,000

PROVENANCE:

Private collection, Italy, as Giovanni Battista Tiepolo.

Private collection, Venezuela, by 1968, as Giovanni Battista Tiepolo.

Private collection, Miami, Florida, where acquired as Giovanni Battista Tiepolo in *circa* 1968 by

A private collection, United States, until recently.

For much of the 20th century, this animated portrait of an elderly man was presumed to be by the Venetian painter and draughtsman, Giovanni Battista Tiepolo. Recent scholarship, however, has rightfully restored it to the *oeuvre* of his gifted contemporary, Giuseppe Nogari.

This canvas is a fine example of Nogari's mature work, revealing the artist's debt to the portraits of Rembrandt, whose prints and drawings he had encountered in the collections of Anton Maria Zanetti the Elder and Zaccaria Sagredo. The model for the elderly man was employed in several other of his paintings, for example, in that offered at the Dorotheum, Vienna, 7 October 1998, lot 144, where he featured as the figure holding spectacles on top of a stack of books.

We are grateful to Dr. Bernard Aikema for endorsing the attribution on the basis of photographs.



PROPERTY FROM A FLORIDA PRIVATE COLLECTION

53

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

Saint Peter in penitence

oil on canvas

18 x 14⁷/₈ in. (45.8 x 37.8 cm.)

\$60,000–80,000

£46,000–61,000

€52,000–69,000

PROVENANCE:

Anonymous sale; Christie's, London, 15 April 1992, lot 51, as by Ubaldo Gandolfi.

Private collection, 1995.

Anonymous sale; Christie's, London, 10 July 1998, lot 238, where acquired by the present owner.

LITERATURE:

D. Biagi Maino, *Gaetano Gandolfi*, Turin, 1995, p. 346, no. 8, fig. 12.

Publishing this painting in 1995, Dottorressa Donatella Biagi Maino dates it to the early 1760s (*loc. cit.*). The impact of Venice, and in particular Tiepolo, can be strongly felt in Gandolfi's works of this period, which demonstrate virtuoso brushwork and a freshness of execution quite in contrast to the polished paint surface synonymous with works of the late Bolognese Baroque.

FRANCESCO GUARDI (VENICE 1712-1793)

A mountainous river landscape with boaters, fishermen and a fortune teller; and A mountainous river landscape with a hunting party

oil on canvas

15¼ x 25¼ in. (38.7 x 64.3 cm.)

a pair

(2)

\$70,000–90,000

£54,000–69,000

€61,000–77,000

PROVENANCE:

Private collection, Lausanne, from whom acquired by the present owner in the 1990s.

It was common practice in the studios of both Francesco Guardi and his elder brother, Gianantonio, to borrow compositions from other artists. Francesco, for instance, enthusiastically copied from the etchings of his near-contemporary Michele Giovanni Marieschi, such the *Grand Canal with the Palazzo Pesaro* (London, National Gallery), as well as from works by Canaletto, frequently transforming them into something altogether more capricious, less stable, and more fragmentary in their refraction of light.

On occasion, Guardi also appropriated Northern designs, examples of which he may have had occasion to study in the celebrated collection of Marshal Johann Matthias Reichsgraf von der Schulenburg (1661-1747) at Palazzo Loredan. His brother, Gianantonio, is documented as having received a monthly salary from Schulenburg between 1730 and 1736, for whom he produced portraits of foreign royals and aristocrats, as well as copies of masterpieces by earlier Venetian artists. Antonio Morassi recorded at least six examples of Francesco's reworking of Northern designs: a late Dutch landscape in a Venetian private collection, which is loosely based on Adriaen van de Velde's *The beach at Scheveningen*, in the Staatliche Museen, Kassel (see A. Morassi, *Guardi*, Venice, I, no. 690; II, fig. 647); its pendant in the same Venetian collection, which draws

inspiration from the engraving by J. Aliamet after van de Velde's *Golfers on the Ice near Haarlem*, in the National Gallery, London (*op. cit.*, I, no. 691; II, fig. 648); a painting of a fire in a castle by the sea in the Moizzi collection, Milan, seemingly inspired by Dutch works similar to Jacob de Wet's *Troy burning* in the Herzog Anton Ulrich Museum, Braunschweig (*op. cit.*, I, no. 692; II, fig. 651); and a pair of late works by Guardi in private collections in Bergamo and Florence respectively, which show a hunting party and a deer hunt and are almost certainly drawn from a Dutch 17th-century example (*op. cit.*, I, nos. 688-689; II, figs. 649-650).

The present *Mountainous river landscape with boaters, fishermen and a fortune teller* is based on the composition by Joos de Momper and David Teniers II, today in the Kunsthau, Zurich (fig. 1). *A mountainous river landscape with a hunting party* appears to depend on an as yet unidentified prototype from the circle of Philips Wouwerman and Nicolaes Berchem.

We are grateful to Charles Beddington for endorsing the attribution following first-hand inspection of the paintings.



Fig. 1 Joos de Momper and David Teniers the Younger, *Flusslandschaft mit wahrsagenden Zigeunern*, Kunsthau Zürich, Zürich



55

LOUIS LÉOPOLD BOILLY (LA BASSÉE 1761-1845 PARIS)

A set of nine portraits

oil on canvas

each 8½ x 6½ in. (21.6 x 16.5 cm.)

a set of nine

\$50,000–70,000

(9)

£39,000–54,000

€43,000–60,000

PROVENANCE:

For full provenance on each individual portrait please see
www.christies.com

EXHIBITED:

For full exhibition history of each individual portrait please see
www.christies.com

LITERATURE:

For a full list of publications on each individual portrait please see
www.christies.com

Boilly was one of the finest and most successful portrait painters in France from the final years of the *Ancien Régime* until the middle of the 19th century. His highly finished technique rivalled the greatest Dutch masters of the 17th century and he worked at lightning speed, gifts that made him a valuable and sought-after chronicler of each political age. Boilly is believed to have painted as many as 4000 postcard-sized, completing each in a single sitting.

Born in 1761 in La Bassée, a small town southwest of Lille, Boilly is said to have begun his career as a portrait painter sometime between 1775 and 1778 in the nearby town of Douai, before moving to Paris in 1785. He first exhibited publicly at the 1788 *Exposition de la Jeunesse*. After access to the official Salon was opened to all in 1791, Boilly showed portraits and genre scenes in nearly every Paris Salon through 1833. It was at the Salon of 1795 that he first showed the public his little portraits, exhibiting two of them, each measuring 22 x 16 cm. At the Salon of 1800, under entry number 39, the *livret* announced 'Several portraits under the same number, each done in one sitting of two hours.' He worked quickly and inexpensively – we know from Stendhal that Boilly charged only 120 *francs* per portrait – executing them on prepared canvases acquired from a color merchant; he applied the brush directly, without relying on preparatory drawings, attesting to his confidence and enormous skill. Given the rapidity with which they were made, it is remarkable how vividly Boilly was able to capture a natural and sincere expression, and recreate it with disconcerting facility.

The identities of many of the sitters remain unknown, but he portrayed a unique and dazzling cross-section of French society of his era: artists, doctors, military officials, members of the nobility, the government and the bourgeoisie. An entire family might pose for him. For example, no fewer than seven portraits of the Arnault family are known: Antoine-Vincent Arnault, writer and Secretary of the French Academy; his two children, Louis and Gabrielle; his mother, Madame Nicolas-Vincent Arnault; Antoine-Vincent's brother; his sister-in-law; as well as Mr. Hubert, his cousin. It is not unusual that, to this day, many of Boilly's portraits are still in the possession of the sitter's descendants, often in the frames which the artist put on them, and still on their original stretchers.



PROPERTY OF A LADY

56

ANTOINE VESTIER (AVALLON, YONNE 1740-1824 PARIS)

Portrait of Madame Larmoyer, three-quarter-length, with a lyre-guitar

signed and dated 'Vestier / 1804' (lower right)

oil on panel

36½ x 28⅞ in. (92.7 x 73.3 cm.)

\$300,000–500,000

£230,000–380,000

€260,000–430,000

PROVENANCE:

Larmoyer collection, Paris.

Georges Sortais, Paris, by 1909.

with Wildenstein, New York and Buenos Aires, by 1931, from whom acquired in 1948 by

Carmen Oliden dea Zuberbühler, Buenos Aires, and thence by descent.

EXHIBITED:

Paris, Palais de Bagatelle, *Exposition rétrospective de portraits de femmes sous les trois Républiques organisée par la Société Nationale des Beaux-Arts*, 1909, no. 180.

New York, The Union League Club, *Exhibition of Eighteenth Century French Paintings*, 9-15 April 1931, no. 17.

Wilmington, DE, The Wilmington Society of Fine Arts, *A Collection of Old Masters*, 8-30 April 1935, no. 28.

Cincinnati, OH, Cincinnati Art Museum, *An Exhibition of French Paintings of the Eighteenth and Early Nineteenth Centuries*, 2 October-7 November 1937, no. 19.

New York, The Decorator's Picture Gallery, *Isabella Barclay, inc. presents in co-operation with Wildenstein and Company, inc. an exhibition of French, Italian and Chinese paintings, decorations and furniture of the 18th and 19th centuries*, 12 January-9 February 1938.

San Francisco, California Palace of the Legion of Honor, *Vanity fair: an exhibition of styles in women's headdress and adornment through the ages*, 16 June-16 July 1942, no. 27.

LITERATURE:

G. Brière, 'Notes sur le catalogue de l'exposition de portraits de femmes sous les trois Républiques au palais de Bagatelle', *Bulletin de la Société de l'Histoire de l'Art Français*, 1909, p. 180.

G. Mourey, 'Exposition rétrospective de portraits de femmes sous les trois Républiques', *Les Arts*, July 1909, pp. 28, 30, no. 91, illustrated.

L. Rosenthal, 'Exposition de portraits de femmes à Bagatelle', *Gazette des beaux-arts*, 1909, II, p. 53.

P. Dorbec, 'Antoine Vestier', *Revue de l'art ancien et moderne*, XXIX, 1911, p. 374, 376, illustrated.

J.-C. Sueur, *Le portraitiste Antoine Vestier*, Neuilly, 1974, p. 105.

A.-M. Passez, *Antoine Vestier: 1740-1824*, Paris, 1989, pp. 67, 228-229, no. 114, illustrated.



The present lot in its frame





Fig. 1 Possibly Joseph Pons, *Lyre Guitar*, Metropolitan Museum of Art, New York



Fig. 2 Antoine Vestier, *Mademoiselle Laymoyer*, Musée Municipal, Sens

Madame Larmoyer, the subject of this masterpiece of Antoine Vestier's late career, was the wife (or step-daughter) of a stockbroker who served as the intermediary for the prominent international bankers and Parisian currency speculators, Baroud et Depestre. Despite the generally disastrous situation in France in the early years of the Revolution, Larmoyer was able to finance the construction of three adjoining townhouses on the Boulevard Poissonnière during the period of the Terror (1793-94), and hired Nicolas Vestier, the painter's son, as the architect for the project. (Nicolas Vestier had already proved himself with the house he built on the Boulevard des Italiens for Comte Joseph Depestre, Larmoyer's business partner, whose portrait his father had painted in 1787; *Passez, op. cit.*, no. 61.)

Vestier's portrait of Madame Larmoyer is signed and dated 1804, and the artist presents his glamorous and self-confident sitter as the epitome of First Empire chic. Her hair is dressed with fashionable '*huile antique*', then popular in France, her bangs and sidelocks curled by hand into cedilla accents, the hair behind rolled up into a rose to reproduce the look of an ancient bust. She wears pearl drop earrings and strings of tiny pearls around her wrist, and a high-waisted white satin gown with short sleeves trimmed with gold braid; her style à l'*antique* is entirely – almost breathtakingly – à la mode. She sits on an Empire fauteuil whose arms end in gilded carvings that imitate classical statuary, and tossed over the back of the chair is an Indian (or Persian) cashmere shawl of

a type first popularized in England but adopted by French women of fashion as a necessary complement to their classical white gowns. Vestier's gift for creating a sense of atmosphere, for conveying the gentle fall of light across translucent skin, for recreating the shimmer of silk and satin and rich gilding is never better displayed than in this virtuoso performance.

Perhaps most striking, however, is the peculiar musical instrument that Madame Larmoyer strums. Invented, it is claimed, by Pierre Charles Mareschal, a French *luthier*, the instrument is a lyre-guitar, a type of guitar with a fretboard located between the arms and intended to recall the shape of an ancient Greek lyre (fig. 1). Originally called the *Lira Anacreontica*, the instrument enjoyed great popularity in Parisian salons between 1780 and 1820. Intended to look pretty, it was played by Marie-Antoinette and other aristocratic women who found it a useful visual accessory to the neoclassical revival in fashion and décor. Like everything else in Vestier's painting, Madame Larmoyer's instrument is designed in the most up-to-date early Empire style and decorated with motifs popularized after Napoleon's Egyptian Campaign, including eagle-headed, winged lions, its fretboard surmounted with a carved, gilded sun decoration.

Throughout his career, Vestier seemed unusually interested in music-making, and depicted his sitters with a wide variety of musical instruments, often of

visually captivating design. Among his earliest portraits, one made in pastel and dated 1758 depicts a pretty young woman at a clavichord, while the paired portraits of the Comte d'Hozier and his sister, dated 1767, present the sitters playing guitars. Later portraits depict the beautiful Comtesse d'Arjuzon (c. 1790; private collection) and Mademoiselle Rouillé (1792; private collection) playing the pianoforte, and Mademoiselle Laymoyer – daughter of our sitter – is shown at the harp in a portrait of 1805 in the Musée Municipal, Sens (fig. 2). But in addition to such portraits, Vestier also painted many professional musicians, lavishing on these portraits great attention and affection. Notable are his depictions of the composer André Grétry at his keyboard (c. 1788; location unknown); the composer François-Joseph Gossec (1791; Musée de l'Opéra, Paris); Rose Renaut (1791; Phoenix Art Museum), a singer of the Comédie-Italienne; and the celebrated guitar virtuoso, Guillaume-Pierre-Antoine Gatayes (1803; private collection). Vestier's careful and exacting rendering of unusual luxury instruments – including Madame Laymoyer's remarkable lyre-guitar – has made these portraits a precious resource for the study of the history of European music.

The present painting dates from late in Vestier's career, when he had long been an unexcelled master at imbuing his subjects with a quality of naturalness and spontaneity, and was making some of his most polished and urbane works. However, he had begun his career nearly fifty years earlier in the town of Avallon, near Troyes, where he was commissioned to paint an altarpiece for the local church while he was still in his teens. By the age of 20, he had moved to Paris and worked with a master enameler, whose daughter he wed in 1764. His talents were such that he was invited to study with Jean-Baptiste-Marie Pierre at the Academy, specializing from the start in portraiture in oil as well as miniatures and pastels. He travelled to Holland, then to England in the mid-1770s, and his art thereafter reflected the more informal manner he admired in British portraiture. After returning to France, he exhibited at the *Salon de la Correspondance*, becoming an associate member of the Academy in 1785 and a full academician the following year with the submission of two magnificent portraits of the history painters, Doyen (Louvre) and Brenet (Versailles). As Jean-Pierre Cuzin has noted, Vestier 'evolved towards an art at once more austere and lyrical,' a soberly realistic art that adheres to the features of the model and is especially attentive to the rendering of clothing and accessories. 'He may be credited,' Cuzin observes, 'with some of the most sincere portraits from the late 18th century.'

Vestier continued working in pastel and making miniatures throughout his life. His charming bust-length miniature on ivory, based on the present portrait and signed and dated 'Vestier 1804', is in the Nationalmuseum, Stockholm (Passez, *op. cit.*, no. 225).



PROPERTY FROM A FRENCH PRIVATE COLLECTOR

57

HUBERT ROBERT (PARIS 1733-1808)

Capriccio view of a church

indistinctly signed in monogram (lower left)

oil on panel

9½ in. (24.2 cm.) diameter

\$50,000-70,000

£39,000-54,000

€43,000-60,000

PROVENANCE:

Louis Renault (1877-1944), Paris.

Acquired by the father of the present owner.

This small, charming panel by Hubert Robert is a fine display of the artist's quirky sense of humor and gift for architectural *capriccio*. Figures in both contemporary costume and antique garb walk up and down a vast stone staircase leading toward an enormous church that could only have existed in Robert's imagination. First, we see a large colonnaded porch of classical order and Tuscan design, fronting a Catholic church (there is a tiny cross at its pinnacle) built in the style of a Roman basilica, but topped with a characteristically French Gothic window; behind this strange structure rise the Gothic towers of what appears to be yet another, altogether different church of another age and place.

This architectural caprice strongly resembles the real, but almost equally fantastical, house of Jacques-Henri Bernardin de Saint-Pierre (1737-1814), author of the celebrated novel *Paul et Virginie* (1788), as it appears in a painting by Robert that was sold at Sotheby's, New York, 26 May 2016, lot 86. The house, in Essonnes, was designed by the visionary architect Claude-Nicolas Ledoux and was the site of the wedding in 1793 of Bernardin de Saint-Pierre to the daughter of the publisher, Pierre-François Didot.

The circular format of the present painting, as well as its small scale, associates it with the series of remarkable works that Robert executed in 1793-94, when he was a prisoner of the Revolution and, in the absence of available canvas, was forced to paint on the inside of the small ceramic soup bowls from which he took his meals; indeed, the rapid and liquid brushwork of the present lot is characteristic of Robert's manner of painting *circa* 1795-1800.

A drawing by Robert in red chalk of the same fantastical church that appears in the present painting was with Galerie Cailleux in Paris in the 1970s (see the exhibition catalogue *Sanguines: dessins français du dix-huitième siècle*, 1978, no. 47), and a counterproof of that sheet, reworked in pen and watercolors and signed 'Robert', was in the sale of the collection of François Coty (Paris, 30 November 1936, lot 14).

We are grateful to Joseph Baillio for endorsing the attribution to Hubert Robert following first hand inspection of the painting, and for his assistance in preparing this entry.



58

JACOPO AMIGONI (VENICE 1675-1752 MADRID)

Apollo and Daphne

oil on canvas

37 $\frac{1}{8}$ x 45 $\frac{1}{8}$ in. (94.4 x 115.3 cm.)

\$150,000–200,000

£120,000–150,000

€130,000–170,000

PROVENANCE:

Madame Louis Isurby, Constantinople, Turkey.

Madame Bonafede, Yalta, Crimea.

Private collection of a museum director for more than fifty years, and by descent.

EXHIBITED:

Malibu, J. Paul Getty Museum, 1974.

A truly international court artist, Jacopo Amigoni's career straddles four of the most important artistic centres of 18th-century Europe: starting in his native Venice, on to the Bavarian ducal court in Munich, through to London's fashionable aristocratic circles, and finally ending at the Bourbon court in Madrid. This elegant depiction of Daphne pursued by Apollo is an exceptionally fine example of the mythological works that secured the artist's reputation as a pioneer of the Venetian Rococo, and found particular favor with collectors in England in the 1730s. The soft contours and exquisite sense of color were hallmarks of the artist's refined style, which established his position as one of the most sought-after decorative painters of the 18th century. Dr. Annalisa Scarpa Sonino suggests this work dates to the artist's period in Venice, following his return from England in August 1739. She compares the canvas to Amigoni's series of pictures commissioned by Sigismund Streit, a merchant from Berlin resident in Venice, who also sat to the artist for his portrait in 1739. It was during these years that Amigoni's work continued to be influenced by Sebastiano Ricci while responding to the splendour of contemporary Venetian painting, particularly that of Tiepolo and Piazzetta.

In Ovid's *Metamorphoses* (1:452ff), the mischievous Cupid shoots Apollo with a love-inducing arrow, causing the Sun God to fall helplessly in love with Daphne, the unwilling daughter of the River God, Peneus. In a final attempt to escape him, Daphne prays to her father for help - who is shown in the lower right of the composition - and he transforms her into a laurel tree (Apollo's subsequent attribute that grows on the top of Mount Parnassus).

We are grateful to Dr. Annalisa Scarpa for endorsing the attribution on the basis of photographs and for suggesting it dates to his Venetian period after 1739.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

59

RACHEL RUYSCH (THE HAGUE 1664-1750 AMSTERDAM)

A swag of grapes, hollyhocks, irises, mallow, African marigolds, clematis, a horse chestnut and blackberries with butterflies and other insects suspended before a stone arch

signed and dated 'Rachel Ruysch / 1681' (lower right)

oil on canvas

25 $\frac{7}{8}$ x 20 in. (65.7 x 50.8 cm.)

\$80,000-120,000

£62,000-92,000

€69,000-100,000

PROVENANCE:

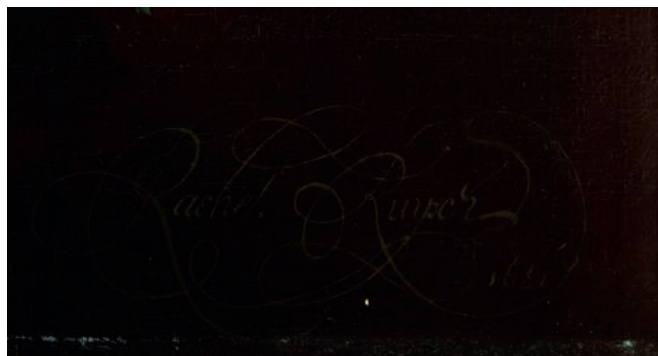
Anonymous sale; Sotheby's, London, 16 July 1958, lot 81 (£400 to Dent).
with Eugene Slatter, London, from whom acquired by a private collector on
28 October 1958, and by whom sold
[The Property of a Private Collector]; Christie's, New York, 12 January 1994,
lot 97, where acquired by the present owner.

LITERATURE:

S. Segal, *Flowers and Nature: Netherlandish Flower Painting of Four Centuries*,
exhibition catalogue, Osaka, Tokyo and Sydney, 1990, p. 235, note 1.

M. Berardi, *Science into Art: Rachel Ruysch's Early Development as a Still-life
Painter*, PhD dissertation, 1998, pp. 158-163, 166, 174, 180-184, 196, 201, 234-
235, 300, 385, 392, 420, note 306, plate 2.

Regarded as the greatest female still life painter of all time, Rachel Ruysch was destined to depict such subjects from an early age. Her father was an eminent professor of anatomy and botany and amateur painter in Amsterdam, while her mother was the daughter of the acclaimed architect Pieter Post. At fifteen, she became a pupil of the still life painter Willem van Aelst, staying with him until his death in 1683. She married the portrait painter Juriaen Pool in 1693. Unlike her illustrious predecessor, Judith Leyster, who largely gave up painting following her marriage to Jan Miense Molenaer, Ruysch's artistic production continued unabated following her marriage and the birth of the couple's ten children. Between 1708 and 1713 she and her husband served as court painters to Johann Wilhelm II, Elector Palatinate, in Düsseldorf. Following the Elector's death, the couple returned to Amsterdam, where Ruysch worked until at least 1747, the year of her last dated work.



Detail of the signature in the present lot

The present painting is the earliest dated work by Ruysch, executed when she was still in her mid- to late teens. It belongs to a group of five similar works, four of which date to the early part of the 1680s with a fifth dated 1689 (see Bernardi, *op. cit.*, p. 159). The elegant handling of paint in which Ruysch crisply defines the various compositional elements by casting light on the arrangement from the left side owes much to van Aelst, in whose studio she remained at the time of the painting's creation. The painting's florid signature (fig. 1), no doubt an indication of the young artist's pride in her creation, likewise finds parallels in van Aelst's paintings, a prime example of which is his *Group of Flowers* of 1675 in the Fitzwilliam Museum, Cambridge. However, the composition of a tightly packed arrangement of fruit and flowers suspended from a nail before a fictive stone arch finds few parallels in her master's work, suggesting instead her familiarity with the paintings of Abraham Mignon and, in particular, Jan Davidsz. de Heem. Despite its early date, the painting's sound drawing and technique allied with a sophisticated composition infused with a degree of movement anticipates the artist's mature works.

Ruysch, whose paintings fetched high prices in her lifetime, was one of the few Dutch still life painters whose paintings continued to captivate leading French and English connoisseurs in the second half of the 18th and 19th centuries. While these collectors tended to favor genre subjects, landscapes and, to a lesser extent, history paintings over still lifes, Ruysch's subtly refined works, along with those by her contemporary Jan van Huysum, brought extraordinary sums whenever they appeared at auction.



PROPERTY FROM A FRENCH PRIVATE COLLECTION

60

POMPEO BATONI (LUCCA 1708-1787 ROME)

*Portrait of a lady as Flora, half-length,
holding a wicker basket of flowers*

signed and dated 'POMPEO BATONI. 1775' (center right, on the armband)

oil on canvas, unframed

28⁷/₈ x 24¹/₈ in. (73.4 x 61.3 cm.)

\$400,000–600,000

£310,000–460,000

€350,000–520,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 18 June 1912, lot 35 (720 F).

Noël François Mutinot (1878-1965), Paris and the Loire, and by descent in the family, from whom acquired by the present owner.



Fig. 1 Pompeo Batoni, *Katherine Durnford, later Mrs. Utricj Fetherstonhaugh, as Flora*, Uppark, West Sussex, Scala / Art Resource, NY

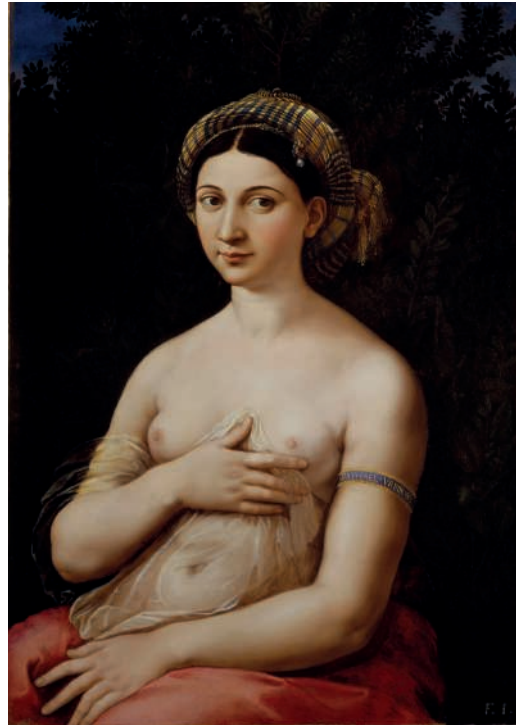


Fig. 2 Raffaello Sanzio, called Raphael, *La Fornarina*, Galleria Nazionale d'Arte Antica, Rome / Scala / Art Resource, NY





Fig. 3 Pompeo Batoni, *Portrait of a Woman as Cleopatra*, private collection



Fig. 4 Pompeo Batoni, *Painting*, 1775, private collection

Pompeo Batoni's enchanting portrait, unpublished until now, has been only recently discovered and presents an exciting new addition to the artist's *corpus* of work. The identity of Batoni's beguiling sitter remains unknown but she is presented here as the goddess Flora, holding a basket of carnations, ranunculi, roses and jasmine, with further flowers and strands of pearls braided through her tall, powdered coiffeur. Batoni had painted Katherine Durnford (born 1729) in the guise of Flora much earlier in his career, in 1751 (fig. 1), but with its mannered elegance and delicate palette, the present portrait is archetypal of the artist's late works.

In gold lettering, the artist boldly signed and dated his work, 'POMPEO BATONI. 1775', on the blue, gold-trimmed armband, holding up the sleeve on her left arm. The armband is a direct quotation from Raphael, who signed and dated his iconic semi-nude, *La Fornarina*, in the same manner, on a blue and gold armband on the sitter's left arm, pressed against her bare flesh (fig. 2). Raphael's portrait was painted in 1518-19, shortly before the artist's death and is traditionally thought to depict his lover, the baker Margarita Luti. In adopting Raphael's signature motif, it seems Batoni sought to elevate himself to the level of the exalted Renaissance painter. It is no surprise then, that Batoni chose to sign his personification of *Painting*, the artist's favorite muse, in the same way, using Raphael's signature armband (fig. 2).

Batoni's *Painting* dates to the same year, 1775, and is stylistically very close to the present portrait. Like many of his paintings from the period, the figure is similarly posed, her body shown at a three-quarter angle, head turned in the opposite direction and both arms crooked so as to be included within the picture plane. The half-length portrait format proved extremely successful for the artist, who exploited its design to produce close cropped images and play on the intimacy it provided between sitter and viewer. The firm, oval face of the muse is more idealized, with less character than the finely observed face of the present sitter. Although the costume of the latter is imagined and her

pose staged, Batoni captures her personality through the carefully observed depiction of her face, lending a certain immediacy and veracity to the portrait overall. The young lady looks off to the right but her gaze is not distant and she smiles shyly as though conscious of the artist's attention as he paints her. While her powdered hair, piled high, reflects the fashion of the period, the sitter is dressed in classical-style robes similar to those of the muse, with two ropes of pearls bordering her neckline, a scrolling gold brooch with a ruby and droplet pearls, and a voluminous shawl around her shoulders. These costume motifs appear repeatedly in Batoni's portraits (in his 1772 *Painting*, for example, and in his *Portrait of a Lady as Cleopatra* (figs. 3 and 4), both in private collections) and their recurrence suggests these garments were likely studio props.

The sitter had at one time been tentatively identified as Alexandrine-Eftkhevna Demidoff, née Safonova (1745-1778), third wife of the illustrious Russian State Councilor and industrialist, Prince Nikita Akinfiyevich Demidoff (1724-1789), who traveled on a Grand Tour to Rome with her art-patron husband in 1773. The identification is based on that of the aforementioned *Portrait of a Lady as Cleopatra* from an Eastern European Royal collection which sold at Sotheby's Monaco, 5 December 1992, lot 57. The owner was apparently a descendant of Demidoff and the portrait had long been presumed to depict their ancestor. In his 2016 catalogue raisonné, however, Edgar Peters Bowron rejected the identification to Alexandrine-Eftkhevna Demidoff. Dating the Cleopatra portrait to 1782-83 on the grounds of style, Bowron notes that the Demidoffs had traveled to Rome a decade earlier and, since Alexandrine-Eftkhevna had died in 1778, four or five years prior to its execution, it was unlikely that she could have been the sitter represented in the portrait (E.P. Bowron, *Pompeo Batoni: A Complete Catalogue of His Paintings*, New Haven, 2016, pp. 588-89, no. 460). Since the identification of the present sitter as *Flora* was based solely on her physical similarity to that of Cleopatra, the identification remains conjecture.



61

**THOMAS GAINSBOROUGH, R.A.
(SUDBURY, SUFFOLK 1727-1788 LONDON)**

Portrait of a lady, half-length, in a painted oval

oil on canvas

30¼ x 25¼ in. (76.8 x 64.2 cm.)

\$80,000–120,000

£62,000–92,000

€69,000–100,000

PROVENANCE:

Mr. Samuel S. Joseph, London, by 1894, and by descent to Mrs. Joseph, from whom acquired by the following with Agnew's, London, *circa* 1918.
Monsieur Jean Chrissoveloni; Christie's, London, 8 June 1928, lot 115 (5,800 gns. to Sampson).
Elizabeth Glendinning, New York, by 1931, and by inheritance to Helen Glendinning, New York, 1939.
Howell E. Smith and Fayrene Richardson Smith, Texas, and by descent to the present owner.

EXHIBITED:

London, Royal Academy, 1894, no. 22.
London, Whitechapel Art Gallery, *Spring Exhibition*, March–May 1906, no. 34.

LITERATURE:

Sir W. Armstrong, *Gainsborough and his place in English art*, London, 1898, p. 198.
Sir W. Armstrong, *Gainsborough*, London and New York, 1904, p. 271.
C.J. Holmes, 'The Whitechapel Exhibition', *Burlington Magazine*, IX, May 1906, pp. 117, 23, as "of perfect quality".
The Times, no. 41,286, 30 September 1916, p. 9, as "one of the finest of the portraits."
E.K. Waterhouse, 'Preliminary Check List of Portraits by Thomas Gainsborough', *Walpole Society*, XXXIII, 1953, p. 120, no. 7, under "B. Unidentified Portraits."
E. Waterhouse, *Gainsborough*, London, 1958, p. 101, no. 790, under "Unidentified portraits of 1760 and later."
H. Belsey, *Thomas Gainsborough: The Portraits, Fancy Pictures and Copies after Old Masters*, New Haven and London, 2018, II, p. 932, no. 1023.

There is no sense of a "sitter" here, simply her own special unique personality looks out at us for all ages with an almost uncanny vividness. Her dress is a miracle of colour in paint.

Whitechapel Art Gallery: Spring Exhibition, exhibition catalogue, London, 1906, p. 75, no. 34

This exquisite portrait of an unidentified woman has been dated by Hugh Belsey to *circa* 1773, based on its similarity to Gainsborough's portrait of Mrs. Clement Tudway (Philadelphia Museum of Art), for which a payment is recorded in July of that year. By that time, Gainsborough had established himself as the leading portraitist in Georgian Bath. He had moved there in 1759 after settling his affairs in Ipswich, and quickly made a name for himself as a fashionable portraitist. Soon after, in 1761, he began to exhibit in London at the recently formed Society of Artists, and later, from 1769, at the Royal Academy. In these prestigious settings, his talents could compete with the work of his contemporaries and a notorious rivalry with Sir Joshua Reynolds developed. Gainsborough's consummate technical prowess coupled with his remarkable ability to capture a sitter's likeness ensured that he encountered no shortage of wealthy and distinguished patrons in Bath, who were drawn to the spa town for its purported health benefits and bustling social scene, so much so that during the course of his fifteen years there, he was able to increase the cost of his half-length portraits from 15 gns. to 60 gns.

From his location in Somerset, Gainsborough was within easy distance of the great West-Country picture collections at Wilton, Corsham and Longford Castle. There, he encountered European masterpieces of the 16th and 17th centuries. Unlike many of his contemporaries, Gainsborough never travelled abroad, so the opportunity for such first-hand study was of critical importance and manifested itself in the emergence of a more formal elegance in his own pictures. Simultaneously, he began to employ a more experimental approach to portraiture, developing a highly instinctive and impressionistic technique, which would be praised by Sir Joshua Reynolds some years later during his valedictory *Discourse* of 10 December 1778; 'all those odd scratches and marks... which even to experienced painters appear rather the effect of

accident than design... this shapeless appearance, by a kind of magik [sic.], at a certain distance assumes form, and all the parts seem to drop into their proper places' (J. Reynolds, *Discourse on Art*, XIV, London, 1788, ed. R.R. Wark, London, 1966, p. 226).

With his palette swimming in turpentine, Gainsborough uses vigorous, sweeping brushstrokes to convey the sitter's blue, pearl-studded wrapping gown, which she wears over a chemise and tied by a scarf at the waist. The remarkable freedom and fluency of the handling is allied with moments of subtle observation, notably in the virtuoso rendering of the gold trim, which follows the scalloped line of the sleeves. Her high-dressed hair is decorated with pearls and worn with a long plait over her right shoulder in a style which reached its peak in the mid-1770s. She reciprocates the viewers gaze with an expression of implied intimacy and just the suggestion of a smile.

The extraordinary quality of this enigmatic portrait has long been documented. In the accompanying catalogue to the Whitechapel exhibition, its author described the portrait as 'vital with some tense existence of its own. We see the individual personality of the lady.' He continues, 'If one looks for a moment from this portrait to the other excellent portraits in this room, one notices a difference. The others strike one as paintings; this has some magical quality of life, the secret of which the subtle genius of Gainsborough alone knew' (*op. cit.*, p. 75). Charles Holmes, in his review of the same exhibition, lauded the portrait as 'of perfect quality' (*op. cit.*, p. 123). A little later, at the time of the sale of the Joseph collection to Agnew's in 1916, *The Times* singled out the picture as 'one of the finest of the portraits' (*loc. cit.*), and most recently, Hugh Belsey admired it as being 'a very beautiful portrait' (written communication, 2018).



PROPERTY FROM A PRIVATE COLLECTION

62

ÉLISABETH-LOUISE VIGÉE LE BRUN (PARIS 1755-1842)

Portrait of Jean Charles Sapey (1775-1857), bust-length

signed and dated 'L E Vigée / Le Brun 1819' (lower right)

oil on canvas, unlined

25½ x 21¼ in. (64.8 x 54 cm.)

\$200,000–300,000

£160,000–230,000

€180,000–260,000

PROVENANCE:

Collection of the subject, Charles Sapey and his wife, Angélique-Eulalie Boby, Paris; to their oldest daughter,

Marie-Caroline Sapey (1821-1905), wife of Henry-Pierre Flambart de La Croix (1814-1885); presumably to their daughter,

Marie-Charlotte-Jeanne Flambart de La Croix (c. 1842-1923), wife of baron Louis-Benoît-Pierre Bigot de La Touanne (1837-1887); by inheritance to

Madame Bigot de la Touanne, née Thibault, Paris and Lamotte-Beuvron; by inheritance to

Baronne André Brenier, née Renée Lahoux (or Lehoux), Paris; by inheritance or gift to a

Private collection.

Acquired in 1987 by the Galerie Maurice Segoura, Paris, from whom acquired by a private collector, Canada, thence by descent to the present owner.

LITERATURE:

Élisabeth Louise Vigée Le Brun, *Souvenirs*, Paris, 1837, III, p. 352.



The present lot viewed in its frame





Fig. 1 François-Xavier Fabre, *Portrait of Lucien Bonaparte* (1775-1840), Museo Napoleonico di Roma, Rome

Jean Charles Sapey, captured in this handsome portrait by Louise Vigée Le Brun during the Second Bourbon Restoration, served his country as a military officer, a civil administrator and a legislator. He was the youngest of eleven children born to Charles Sapey (c. 1725-after 1789), a royal notary and landholder whose ancestors probably came from the area of the Massif de la Grande Chartreuse, and Marie Anne Maingrat (1733-1776).

Having completed his studies before the outbreak of the French Revolution – he was originally destined for the priesthood – Charles Sapey entered the military academy at Tournon. He joined the 9th Battalion of Volunteers in the *département* of the Isère, a corps that was created in early April 1794 (Germinal an II) and was eventually integrated into the French armies serving under General Napoleon Bonaparte in the Alps, the kingdom of Naples and other parts of Italy. He was apparently held as prisoner for a period of two months at the time of the siege of Mantua in 1796-1797.

In 1794 Sapey was put in charge of the company that controlled shipping between Continental Europe and the island of Corsica. He was also a major supplier of ships and munitions to the Armée du Midi and for a time worked with Christophe Salicetti, the Corsican ally of Robespierre in various places, including the port city of Livorno. Over time, these assignments must have netted him considerable wealth. This activity brought him into close contact with the Bonapartes, especially Napoleon's younger brother, Lucien (fig. 1) – then such a radical *Montagnard* revolutionary allied with Robespierre and his acolytes that he styled himself 'Brutus' – and with the matriarch of the clan, Maria Laetizia Ramolino Buonaparte.

By the spring of 1799, Sapey was in Paris, where he leased the Château de Bagatelle, the beautiful little pleasure house built and embellished between 1777 and the mid-1780s near the Bois de Boulogne for Louis XVI's sybaritic younger brother, the comte d'Artois and future Charles X. In Sapey's time,



Fig. 2 F. Grenier. *Portrait of Charles Sapey [sic], député du Département de l'Isère*, c. 1820-1825, lithograph

the house and its extensive gardens had been sold by the revolutionary government to the restaurateur André Lhéritier and a consortium of investors. Later that year, Lucien, who was President of one of the two legislative bodies during the Directoire, the Council of Five Hundred, was largely instrumental in carrying out the coup d'état that took place on 9 November 1799 and gave his older brother Napoléon dictatorial powers, leading the way to the creation of the Empire. Lucien was named Minister of the Interior, and Sapey remained at his side as one of his private secretaries.

In 1800, having violently quarreled with Joseph Fouché, his brother's Minister of Police, Lucien was sent to Madrid as an ambassador with the mission of bringing the Spanish into line with France's expansionist ambitions. Sapey was posted there the following year as one of the secretaries of the French legation. By 1804 the two were in Milan, where Sapey was asked to be godfather to Lucien's daughter, Marie-Laetitia, with his second wife, Alexandrine de Bleschamp, widow of the banker Hippolyte Joubertson.

In 1805 Sapey acquired property at Beaugency near Orléans, but he sold it to purchase the 17th-century Château de La Barre at Férolles-Atilly near Melun and Brie-Comte-Robert. During the Hundred Days, while remaining faithful to the Bonapartes, Sapey played no active part and lived in seclusion on his estate. Following the fall of the Napoleonic Empire and the inauguration of Louis XVIII, Charles Sapey remained steadfastly loyal to his friend, Lucien, pursuing a political career in the Chamber of Deputies, where for many years he sat with the liberal opposition (fig. 2).

The fall of the Empire took place to the great delight of the ultra-conservative Vigée Le Brun, who was a committed royalist. This makes the commissioning of the present portrait rather perplexing. It may be explained by the fact that the artist had gotten along rather well with Lucien Bonaparte, himself an art aficionado who greatly admired her three-quarter-length *Emma Hamilton* as

the *Sybil of Cumes* of 1792, now at Ramsbury Manor, Wiltshire. In 1819, when this portrait was painted, Charles Sapey was mayor of Férolles-Atilly. It was in this year that he published a defense of his right, despite the fact that he owned property in other parts of France, to represent the department of the Isère in the *Chambre des Députés*.

Sapey remained a bachelor until 27 July 1821, when he married Angélique Eulalie Boby (1790-1867), daughter of a former magistrate in the *Parlement de Paris* and the widow of General Raymond-Pierre Penne (1770-1815), who had been killed at the Battle of Wavre. The couple had three daughters – Marie-Caroline (c. 1820-1842), Angélique-Marie (c. 1824-1844) and Eugénie-Aglaé-Adèle (fig. 3). The youngest achieved considerable notoriety, first by her marriage to Charles-Eugène, marquis Feydeau de Brou (1815-1882), the scion of a distinguished French family of public officials, and then by the very prominent role she played in Parisian society as a patroness of such celebrated French musicians as Camille Saint-Saens, Ambroise Thomas, Gabriel Fauré and Jules Massenet.

Between 1802 and 1848 Charles Sapey served twelve terms in the *Assemblée Nationale* and the *Chambre des Députés*. Under Louis-Philippe he was a permanent member of the Court of Auditors (*Cour des Comptes*). In early 1852, at the outset of the Second Empire, he was appointed by Napoléon III to the French Senate in which he sat until his death in his Paris apartment on the rue Saint-Dominique on 5 May 1857, after which he was buried in the *Cimetière Montparnasse* (for a full account of Sapey's life, see A. Albertin, *Histoire contemporaine de Grenoble de la région dauphinoise*, II, Grenoble, 1900, pp. 142-143).

Though this portrait is unpublished, the model's name is included in Vigée Le Brun's lists of individuals who sat for her following her return to France in 1802 (*loc. cit.*). It was painted in the artist's studio on the rue d'Anjou the very year she painted her portrait of the singer, Madame Lafont (fig. 4), wife of the celebrated violinist Charles-Philippe Lafont, a work that later featured in the *Salon* of 1824.

Sapey, in his mid-forties at the time this portrait was painted, has a head distinguished by its angular features. His dark hair and sideburns are swept forward onto his forehead and around his temples. His eyebrows are strongly arched above piercing blue eyes, and his gaze, seen through slightly drooping eyelids, as well as his closed mouth above an aristocratic cleft chin give him an almost haughty appearance. The points of the high collar of his white vest protrude above the velvet lapels of his dark coat, to which is pinned the red ribbon of the *Légion d'honneur*, of which he had been made an officer during the Empire. A gray scumble enlivens the pinkish ochre ground to which it has been applied. The painting's exceptionally good state of preservation allows for full appreciation of the artist's delicate glazes applied over the flesh tones, a hallmark of her technique since the 1780s.

This work will be included in the forthcoming catalogue raisonné of the works of Vigée Le Brun by Joseph Baillio.

Joseph Baillio



Fig. 3 Léon Bonnat, *Portrait de la Marquise Feydeau de Brou*, Musée d'Orsay, Paris



Fig. 4 Élisabeth Louise Vigée Le Brun, *Portrait of Madame Lafont, née Joséphine Emilie Porcher (1787-1867)*, private collection

ANTOINE WATTEAU

(VALENCIENNES 1684-1721 NOGENT-SUR-MARNE)

'Retour de Chasse', Portrait of Marie-Louise Sirois (1698-1725), full-length, with two dogs, a musket, hunting bag and game in a landscape

oil on canvas, unframed
27% x 22% in. (69.6 x 56.9 cm.)
\$60,000-80,000

£46,000-61,000
€52,000-69,000

PROVENANCE:

(Possibly) commissioned by Pierre Sirois (d. 1726), master glazier and merchant, Paris.
Edmé-François Gersaint (1694-1750), Paris, and by descent to his son-in-law Le Bouc-Santussan (d. 1777).

LITERATURE:

P. de Chennevières and A. de Montaiglon, *Abecedario de P.J. Mariette et autres notes inédites de cet amateur sur les arts et les artistes*, VI, Paris, 1859-1860, p. 109.
E. de Goncourt, *Catalogue raisonné de l'oeuvre peint, dessiné et gravé d'Antoine Watteau*, Paris, 1875, pp. 25-26, no. 18.
J. Herold and A. Vuafart, *Jean de Jullienne et les graveurs de Watteau au XVIIIe siècle*, Paris, 1922, I, p. 39, II, pp. 59, 94, III, p. 14, under no. 19.
H. Adhémar, *Watteau, sa vie-son oeuvre*, Paris, 1950, pp. 76, 120, 130, 209, no. 74, as 'lost'.
E. Camesasca, *Tout l'oeuvre peint de Watteau*, Paris, 1982, p. 99, no. 65, with the print illustrated.
M.R. Michel, *Watteau: An Artist of the Eighteenth Century*, New York, 1984, pp. 66, 155, 265, 269.
D. Posner, *Antoine Watteau*, Ithaca, 1984, pp. 200, 247, 256, as 'lost'.

ENGRAVED:

Benoît Audran the Younger (1698-1772).



Fig. 1 Benoît Audran after Antoine Watteau, *Retour de Chasse*, Musée du Louvre, Paris © Dist. RMN-Grand Palais / (Angèle Dequier) / Art Resource, NY

The publication of Benoît Audran's engraving made after Antoine Watteau's painting *Retour de Chasse* (fig. 1) was announced in the *Mercur de France* in December 1727, and the print was included in the *Recueil Jullienne* (1735), the complete compendium of engravings after Watteau's paintings published in two volumes by the artist's friend (and sometimes dealer) Jean de Jullienne. The print denotes the painting as measuring 75,6 x 59,4 cm., more or less the size of the present canvas. The painting itself has been considered lost since it was included in the 1777 inventory of the estate of Marie-Louise Gersaint, eldest daughter of Watteau's biographer, dealer and patron, Edmé-François Gersaint. Its recent rediscovery is of particular significance since it is an important example of one of the rarest and least-understood facets of Watteau's work: his endeavors in the genre of portraiture, albeit portraiture of a unique and idiosyncratic sort.

The painting represents an elegant and self-possessed young woman wearing opulent hunting dress, seated beneath a tree in a forest clearing with two hunting dogs at her side, one of whom she affectionately pets on the head. A leather hunting pouch is on the ground beside her and her rifle is propped against the trunk of the tree; the day's kill, a game bird and a hare, hangs from a branch. The figure of the huntress – whose gaze confidently engages the observer – is of a scale that is large for Watteau and considerably bigger than the tiny figures that populate most of his *fêtes galantes*. The subject itself is extremely rare, if not unique, in French painting of the first-half of the 18th century: although several of Watteau's contemporaries painted hunting parties or luncheons in which women are present – one can think of paintings by Largillierre, Nattier, De Troy and Lancret, for example – none depicts a woman with a gun or portrays a woman as having actually participated in the hunt itself. In presenting his subject with a rifle and spoils of the day's shoot, Watteau created an image that is singular, as Amy Freund recently noted (see A. Freund, 'Men and Hunting Guns in Eighteenth-Century France', in *Materializing Gender in Eighteenth-Century Europe*, ed. J.G. Germann & H.A. Strobel, London, 2016, note 25.)

It was almost certain to have been Jullienne who entitled the painting *Retour de Chasse* ('Return from the Hunt') for the purposes of Audran's engraving, and it is possible that he sought to enhance the commercial viability of the print by classifying it as a popular genre subject. The Goncourts believed the painting portrayed Jullienne's niece, Mme. De Vermanton, and an old label on the reverse of the stretcher carries that identification. However, thanks to a handwritten annotation by Mariette ('Notes manuscrites sur les peintres et graveurs', Bibliothèque Nationale, Paris; 1740-1770, vol. IX, fol.193 [43]), we know that Watteau's painting was, in fact, a portrait: 'ce portrait de femme en habit de chasse est celui d'une des filles du Sirois, chez qui Watteau vint demeurer lorsqu'il arriva pour la seconde fois à Paris, après son voyage de Flandres.' The sitter, Marie-Louise Sirois (1696-1725), was the eldest daughter of Pierre Sirois (1665-1726) and his second wife, Marie-Anne Lemoine, whom he married in 1695. Sirois, a glass merchant and print dealer, became Watteau's first client when the 25-year-old painter sold him a small picture of a military subject for 60 livres, enabling the artist to finance a return trip to his hometown of Valenciennes in 1709; so pleased was Sirois with his purchase that he immediately pressed Watteau to paint its pendant. (The first painting is lost; the second, *The Bivouac*, is in the Pushkin Museum, Moscow.) As Mariette's note alludes, Sirois put Watteau up in his home upon his return to Paris from Valenciennes, around 1710. He would house the artist again, some years later, and sell engravings after Watteau's paintings in his shop on the Quai Neuf.





Fig 2. Antoine Watteau, *Sous un habit de Mezzetin*, The Wallace Collection, London



Fig. 3 Antoine Watteau, *Jeune femme en costume de chasse*, private collection, New York

Although a number of standard portraits in conventional formats have been attributed to Watteau in the past – the *Portrait of Antoine Pater* in the Musée des Beaux-Arts, Valenciennes, or the so-called *Portrait of Sylvia* in the National Gallery of Art, Washington, for example – only the *Portrait of a Gentleman* purchased for the Louvre in 1973 makes a convincing claim to being by the master. The few portraits engraved for the *Recueil* and therefore attributable to Watteau with absolute certainty are in unconventional formats – *Antoine de La Roque* (Tokyo Fuji Museum) and the *Self Portrait of Watteau with Jean de Jullienne* (only recently rediscovered; Private collection) both depict their sitters in small-scale, full-length format in landscape settings, or present their portrait subjects in the guise of genre scenes. Invariably, these ‘disguised’ portraits depict friends of the artist or members of his small circle of dealers, agents and patrons.

It is to this latter category that the present portrait of Marie-Louise Sirois belongs. The daughter of Watteau’s first patron, Marie-Louise could hardly have been more deeply entwined in the artist’s social and professional circles: on 30 January 1718, at the age of 22, she married Watteau’s dealer, Edmé-François Gersaint (for whom he would paint his masterpiece, the celebrated *Shopsign*, today in Schloss Charlottenburg, Berlin); their daughter and only child, Marie-Louise Gersaint (d.1777), would grow up to marry Jean Le Boucq-Santussan, master goldsmith and jeweler, who had himself been depicted as a small child with his parents in Watteau’s painting, *The Family* (Ortiz Collection, Geneva), itself a group portrait in the guise of a genre scene. Indeed, it is inventories and other documents drawn up after the death of Marie-Louise Gersaint in 1777 that confirm conclusively the identities of the subjects for both *The Family* and the present painting. In the *inventaire après décès* of her estate, dated 17 May 1777, a print from her collection is catalogued as ‘under glass in a giltwood frame, engraved by Aveline after Watteau, which represents the late Sr. Le Boucq-Santussan and his family’ – a print which can only be Pierre Aveline’s engraving after the painting of *The Family* made for the *Recueil Jullienne*. In the ‘scellés après décès’ of the estate, requested by Marie-Louise Gersaint’s daughter, Marie-Françoise Le Boucq-Santussan and dated 3 May 1777, the experts who drew up the document indicate that in a bedroom of the house there was ‘a painting on canvas representing a woman wearing hunting costume that said young woman to whom we spoke identified as a portrait of the mother of her mother’ (‘un tableau peint sur toile représentant une femme en tenue de chasse que laditte Damoiselle nous a dit être le portrait de la mère de sa mère’), confirming Mariette’s identification from decades earlier of Marie-Louise Sirois – grandmother of Marie-Françoise Le Boucq-Santussan – as Watteau’s model for *Retour de Chasse*.

Nothing of the little we know of Marie-Louise Sirois’ life indicates any biographical reason for Watteau to portray her as a huntress; in fact, in the inventory of her estate registered on 26 April 1725, following her death at age 29, no hunting clothes, hunting gear or guns were recorded among her possessions. Rather, it seems that it might have been Watteau’s own whimsical choice to portray his patron’s daughter as a huntress. It is the case with most of his ‘disguised’ portraits of friends, that they are portrayed in guises which have no obvious associations to what we know of their everyday lives: ‘M. Bougi’ – Claude Bougy, a tax collector from Rouen – is portrayed in *Le Concert Champêtre* (art market) playing a bass viola; the painter Nicolas Vleughels, with whom Watteau shared rooms in 1718-19, appears in the *Fêtes Venitiennes* (National Galleries of Scotland, Edinburgh) as a dancer in ‘oriental’ costume; and Marie-Louise’s own father, Pierre Sirois, is depicted as the guitar-strumming, *commedia dell’arte* character Mezzetin in *Sous un Habit*

de Mezetin (The Wallace Collection, London; fig. 2). Once again, it is Mariette who provided the key to unlocking the identities in the painting: 'Mr. Sirois, Watteau's friend, shown among his family as Mezzetin playing the guitar.' While the five figures surrounding Sirois cannot be as firmly identified as he, it is likely that one of the two girls in the painting also represents Marie-Louise if, as Mariette states, Sirois is shown 'among his family'. Donald Posner (1984) was certainly correct when he observed that 'the evidence is strong that virtually all of [Watteau's] not so very numerous portraits were made for or of friends, people who surely did not dictate the form the paintings took and whose wants did not have to be satisfied in any mercantile sense. Watteau was free to vary and marry portrait and *fête galante* types as he chose, and his sitters were flattered to see themselves at the center of his elegant, fanciful imagery.'

With only Audran's print available to them, scholars have tended to associate the *Retour de Chasse* with Watteau's earliest contacts with Sirois; Pierre Rosenberg, for example, has dated it to *circa* 1710. At last able to examine the painting itself, it appears to this author to have been made later in the artist's career, although situating it precisely is complicated by its somewhat worn surface and old restorations. Certainly, the relatively large scale of the figure and the looser, somewhat summary handling of paint are characteristic of certain of Watteau's works after 1717. In fact, the gnarled tree, hounds and dead game are remarkably close in conception and handling to those found on the left side of *Rendez-vous de Chasse* (The Wallace Collection, London), a large hunting painting by Watteau that is generally dated to around 1718-20. One hypothesis might be that Watteau executed the painting in 1718 as a gift to Marie-Louise on the occasion of her marriage to Gersaint; the fact that it remained in the sitter's family and descended through several generations suggests a strong sentimental attachment to the work.

Watteau made several drawings of women in hunting costume, one of which, in a New York private collection (fig. 3), he likely turned to when composing the present painting, as Parker and Mathey observed. Although there are differences in the turn of the head and position of the sitter's right arm, the pose of the body and fall of the costume are notably similar; Rosenberg and Prat date the drawing to around 1716.

Perhaps because it remained with Gersaint's family, *Retour de Chasse* does not seem to have been often copied. Two old copies are recorded by Vauflart and Dacier: one, measuring 94 x 73 cm., was formerly in the Musée Benôit Depuydt, Bailleul, where it was examined in 1893 by Paul Mantz, who dismissed it as a mediocre copy; it was destroyed in World War I. A second copy, smaller and of better quality, belonged to Albert Cortyl, Mayor of Bailleul, but it, too, perished in the war.

The painting will appear in the forthcoming catalogue raisonné of Watteau's paintings by Alan Wintermute, currently in preparation.



64

HUBERT ROBERT (PARIS 1733-1808)

A capriccio of classical ruins with a giant urn and men conversing;
and A capriccio of an apse, pyramid and other ruins with classical
sculpture and a woman nursing

the first inscribed 'I[N] TITO' (lower left, on the stone slab)

oil on canvas

each 42 ½ x 28 in. (108 x 71.1 cm.)

a pair

\$150,000–250,000

(2)

£120,000–190,000

€130,000–210,000

PROVENANCE:

Collection of the artist; his sale (†), Paillet, Paris, 5 April 1809, lot 85, as 'Deux Tableaux, Etudes d'après Panini. Dans l'un un beau Vase et fragment d'Entablement; dans l'autre, une Pyramide' (150 to Dubus).

with Frederick Mont, New York.

Johnson O'Connor Foundation, New York; Doyle, New York, 13 May 1998, lot 66.

with Richard Feigen, New York, from whom acquired by the present owner.

LITERATURE:

C. Gabillot, *Hubert Robert et son temps*, Paris, 1892, p. 262, under Appendix of Robert's 5 April 1809 sale, no. 85.

P. de Nolhac, *Hubert Robert, 1733-1808*, Paris, 1910, p. 116, under Appendix of Robert's 5 April 1809 sale, no. 85.

Répertoire des tableaux vendus en France au XIX siècle, Los Angeles, 1998, II, p. 922.

This splendid and accomplished pair of architectural *capricci* is deeply indebted to the influence of Gian Paolo Panini (1691-1765). Hubert Robert kept these paintings in his personal collection until his death, and in the sale of the contents of his estate, held in Paris, 5 April 1809, they appeared as lot 85, where they were catalogued as 'Two Paintings, Studies after PANINI. In one, a Vase and a fragment of Entablature; in the other, a Pyramid.' Hubert Robert's association with Panini dated to the very start of his eleven-year-long stay in Italy. The young artist arrived in Rome in November 1754, aged 21, travelling under the protection of the Comte de Stainville, future Duc de Choiseul, who had recently been appointed the Ambassador to the Holy See, later French Minister for Foreign Affairs; Robert's father, Nicolas Robert, had been employed in Stainville's household. These impeccable connections attained for Robert the privilege of residing at the Académie de France, despite his not having been awarded the Prix de Rome; in return for this concession, Stainville agreed to pay the cook's wages. The Italian *vedute* painter Gian Paolo Panini was professor of perspective at the French Academy, and he befriended and mentored Hubert Robert, who was described on his arrival in Rome by the Director of the Academy, Charles Natoire, as having 'a taste for architecture'. This taste already defined one of most striking aspects of his art, which consists principally of architecture – often ruined, both real and invented – in landscape settings. In 1757, Stainville commissioned from Panini two of the artist's masterpieces, *An Imaginary Picture Gallery with Views of Ancient Rome* and *An Imaginary Picture Gallery with Views of Modern Rome* (both in The Metropolitan Museum of Art, New York); Robert may have participated in their execution, and they reappear in 1809 in his estate. As Joseph Baillio has observed, it was from Panini that 'Robert learned to experiment with the structural and spatial complexities of monumental architecture, and in response to their imagery, he learned to integrate disparate structures into

fantastical compositions.' The essential inspiration that Panini provided Robert was consistently noted by Robert's contemporaries: Natoire wrote in 1759 that the young artist worked 'with infinite enthusiasm, he is in the same genre as Giovanni Paolo Panini,' while, decades later, Madame Vigée Le Brun reminisced in her memoirs that her good friend, 'Robert, a landscape painter, excelled above all at depicting ruins; his paintings in this genre can be compared to those of Giovanni Paolo Panini.'

Robert is known to have copied works by Panini, in drawings, watercolors and paintings, some of them after works in his own collection. The dealer Alexander Paillet noted in the catalogue of Robert's estate sale that the artist owned at least 25 paintings by Panini, considering them 'the treasure of his education, and repeating daily that, after Nature, it was to them that he owed most of his success.' Indeed, the present *Capriccio with an Urn* is an almost exact copy of a known painting by Panini, the smaller-scaled *Capriccio Architettonico con Figure* in a private collection (79 x 72 cm.; formerly, Marco Grassi Collection, New York); its pendant, *Capriccio with a Pyramid*, finds no known prototype in Panini's work, although its model may have been lost. Robert's dependence on Panini was most pronounced at the start of his career and diminished as he evolved his own distinctive style – more spirited, spontaneous and loosely brushed than that of his Italian mentor, wittier and more imaginative – but Panini's inspiration never disappeared entirely, and reemerged intermittently. The fluent and confident style of the present pair of paintings indicates great artistic maturity and conforms to Robert's handling of paint in the mid-1770s, a full decade after his return to Paris.

These works will be included in the forthcoming catalogue raisonné on Hubert Robert being prepared by the Wildenstein Institute.









65

**GIUSEPPE BERNARDINO BISON
(PALMANOVA 1762-1844 MILAN)**

Venice, The Piazza San Marco; Venice, The Bacino di San Marco, looking East with the Doge's Palace and the Riva degli Schiavoni; Venice, The Riva degli Schiavoni, with the Palazzo della Zecca and the Biblioteca Marciana, the church of Santa Maria della Salute beyond; and Venice, The Grand Canal, looking North, with the Rialto Bridge

oil on canvas
10¼ x 14 in. (26.1 x 35.6 cm.)
\$100,000-150,000

a set of four (4)
£77,000-110,000
€86,000-130,000

PROVENANCE:
North Italian private collection, from whom acquired by the present owner.



A student of the Accademia di Pittura in Venice, Giuseppe Bernardino Bison was imbued with the 18th-century Venetian tradition, leading one scholar to describe his *oeuvre* as 'a last flowering of the Venetian Settecento' (G. Knox in J. Byam Shaw and G. Knox, *The Robert Lehman Collection: Italian 18th Century drawings*, New York, 1987, p. 18). The early part of Bison's career was spent working as a decorative painter, producing designs for La Fenice, as well as decorating the walls and ceilings of villas and *palazzi* in the Veneto. Around 1800 he settled in Trieste, where he decorated the Palazzo Carciotti (*circa* 1805) and the Palazzo della Vecchia Borsa (*circa* 1808). In 1831 Bison

moved to Milan, where he remained, active mainly as a scenographer making stage designs for the Teatro alla Scala among other theatres. A prolific and fluent artist, he also painted many smaller-scale works, mainly intended for sale to collectors. Like the majority of Bison's much sought-after views of Venice, this set of four canvases are based on Canaletto's first great series of Venetian *vedute*, that were engraved by Antonio Visentini between 1728-35, and published under the title *Urbis Venetiarum Prospectus Celebriores*. The attribution to Bison has been confirmed by Fabrizio Magani.

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

66

SIR JOSHUA REYNOLDS, P.R.A.

(PLYMPTON 1723-1792 LONDON)

Portrait of Theophila Palmer (1757-1848), half-length, in a cream dress and reading a copy of Clarissa Harlowe

oil on canvas

30% x 25¼ in. (77.2 x 64.2 cm.)

\$200,000-300,000

£160,000-230,000

€180,000-260,000

PROVENANCE:

By inheritance from the sitter to Messrs Palmer, 4 Trafalgar Square, London; Christie's, London, 3 June 1871, lot 60, where acquired for 750 gns. by the following with Agnew's, London, where acquired on 5 June 1871 by John Heugh, Esq., Holmewood, Kent, and Upper Brook Street, London. Charles Henry Mills, 2nd Bt. (1830-1898), later Baron Hillingdon, from 1878, and by descent to the present owners.

EXHIBITED:

London, Royal Academy, 1771, no. 158, as 'A girl reading.'
Truro, The Council Hall, *Exhibition of Pictures by Ancient and Modern Artists*, June 1861, no. 104.
London, Royal Academy, *Exhibition of the Works of the Old Masters*, 1872, no. 60.
London, Sir Philip Sassoon, 3rd Bt., 45 Park Lane, *Sir Joshua Reynolds: Loan Exhibition: In aid of the Royal Northern hospital*, 9 February-23 March 1937, no. 67.
London, Royal Academy, *Winter Exhibition: The First Hundred Years of the Royal Academy: 1769-1868*, 8 December 1951-9 March 1952, no. 79.
Montreal, Montreal Museum of Fine Arts; Ottawa, National Gallery of Canada; Toronto, Art Gallery of Toronto; Toledo, OH, Toledo Museum of Art, *British Painting in the Eighteenth Century*, 3 October 1957-30 November 1958, no. 57.
Plymouth, City Art Gallery, *Sir Joshua Reynolds P.R.A.: 250th Anniversary Exhibition*, 16 July-27 August 1973, no. 43

LITERATURE:

W. Cotton, *Sir Joshua Reynolds, and his works. Gleanings from his diary, unpublished manuscripts, and from other sources.*, London, 1856, pp. 115, 276, incorrectly listing the exhibition number of the Royal Academy exhibition in 1771 as '258'.
Catalogue of the Furniture, Porcelain, Pictures & c. at Camelford House, Park Lane, The Town Residence of Lord Hillingdon, compiled 1891, privately printed, p. 40, illustrated, incorrectly described as reading Samuel Richardson's *Sir Charles Grandison* (in the Red Drawing Room).
A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*, 1899, II, p. 724.
H. Furst, 'Sir Joshua Reynolds Loan Exhibition,' *Apollo*, XXV, No. 147, March 1937, p. 119-120, illustrated.
E.K. Waterhouse, *Reynolds*, London, 1949, pp. 16, 61, pl. 137.
D. Mannings, *Sir Joshua Reynolds: A Complete Catalogue of his Paintings*, New Haven and London, 2000, I, pp. 362-363, no. 1389; II, p. 422, fig. 1035.

ENGRAVED:

G. Scorodoumow, 1775.
S.W. Reynolds, 1834.



I never was a great friend to the efficacy of precept, nor a great professor of love and affection, and therefore I never told you how much I loved you, for fear that you should grow saucy upon it. I have got a ring and a bracelet of my own picture ...

Sir Joshua Reynolds in a letter to his niece, Theophila Palmer, 12 August 1777
(T. Taylor, *Life and Times of Sir Joshua Reynolds*, II, London, 1865, p. 317)

This intimate and affectionate portrait of Theophila Palmer was painted by Sir Joshua Reynolds *circa* 1771, during the first years of his presidency of the Royal Academy. She was the second daughter of John Palmer, Attorney of Great Torrington, Devon, and the artist's sister, Mary Reynolds. In 1770, aged thirteen, she and her elder sister, Mary, came to live with their uncle at his house in London, and Theophila, or 'Offy', quickly became his favorite. The girl was, in turn, devoted to him. In a letter of 29 March 1831, Maria Edgeworth wrote that Theophila was 'enthusiastically fond of her uncle, She was quite indignant at the doubts people have expressed about his writing his own Discourses' (M. Edgeworth, *Letters from England 1813-1844*, Oxford, 1971, p. 503). She was, by contemporary accounts, charming: Edgeworth described her in the same letter as 'very pretty and tho deaf is very agreeable and good natured...' (*loc. cit.*); and Fanny Burney, a close acquaintance of Reynolds' who had occasion to meet both sisters at the artist's house, wrote that 'The Miss Palmers added to the grace of his table and of his evening circles by the pleasingness of their manners and the beauty of their persons' (Fanny Burney, *Memoirs of Dr Burney*, London, 1832, I, pp.332-33). Excepting a period of eight months in 1773, Theophila remained at her uncle's house until her marriage in January 1781 to Robert Lovell Gwatkin (1757-1843) of Killiow, Truro, High Sheriff of Cornwall. On his death in 1792, Theophila was left a great fortune of £10,000 in her uncle's will.

Theophila was a favorite subject of Reynolds. She sat for several portraits, the earliest of which is thought to date to 1767, and she is traditionally held to have modelled for a number of his subject pictures, such as his *A Strawberry Girl* shown at the Royal Academy in 1773 (probably the version in the Wallace Collection, London). According to Reynolds' early biographer, Tom Taylor, 'Theophila sat for a great many of his fancy subjects, more particularly for those in which girlish archness is the dominant expression' (T. Taylor, *Life and Times of Sir Joshua Reynolds*, I, London, 1865, p. 369). Here, by contrast, the young sitter is shown in a pose of quiet absorption. The composition was well-received and enjoyed considerable popularity. For example, in a note in his copy for the Royal Academy exhibition catalogue, Horace Walpole, 4th

Earl of Orford (1717-1797), found the portrait to be 'charming'. For her own part, on seeing her portrait described in the catalogue as 'A girl reading' Theophila is said to have observed, 'I think they might have said a young lady reading.' (W. Cotton, *loc. cit.*)

She is depicted in a shimmering, blue and pink shot silk mantle tied at the neck with a light blue ribbon, over a white dress. Her hair is piled high and powdered in a fashion very much *en vogue* in the 1770s. This hairstyle became taller and ever more exaggerated as the decade went on, festooned with flowers, feathers and fruits and ribbons. In order to achieve this look, Theophila's hair would have been combed out and greased – using 'bear's grease', a pomade made from animal fat and perfumed to disguise its natural odor – and then curled around metal rods that had been heated over a fire. Copious amounts of powder would then be blown evenly over the *coiffeur* from a cone-shaped trumpet in order to set it in place.

Reynolds has captured his niece engrossed in a copy of Samuel Richardson's *Clarissa*. The epistolary novel was published in 1748 and tells the story of its tragic heroine, Clarissa Harlowe, whose quest for virtue is continually thwarted by her unscrupulous family. At some nine hundred and seventy thousand words in length, *Clarissa* is by far the longest novel in the English canon and was intended by Richardson to caution young women against 'preferring a Man of Pleasure to a Man of Probity.' In depicting his niece reading it, Reynolds attests to the popularity of the novel, which was a financial and critical success and is regarded by modern scholars to be among the masterpieces of 18th century European literature. Richardson himself has long been regarded as a pioneer of the modern novel. Changes to print and the printing press during the early part of the eighteenth century had led to the production of a larger number of texts, which were consequently more accessible to the general public. Literacy rates in England were on the increase and a new readership developed with new tastes for literature as entertainment as opposed to solely for the purposes of education.



Fig. 1 Sir Joshua Reynolds, *Mrs Abington as Miss Prue in Congreve's 'Love for Love,'* Yale Center for British Art, New Haven



Fig. 2 Sir Joshua Reynolds, *Miss Mary Hickey,* Yale Center for British Art, New Haven

The portrait formed part of the celebrated Hillingdon collection. It was founded by Sir Charles Mills, 1st Bt. (1792–1880), a partner in the great firm of Glyn, Mills, Currie and Company, bankers to the British royal family, and was among the greatest collections of fine and decorative arts to be constructed in England in the 19th century. Sir Charles married Emily Cox, daughter of the banker Richard Henry Cox, of Hillingdon House, and their son, Charles Henry Mills, 2nd Bt. (1830–1898), was created 1st Baron Hillingdon in 1886. Like his father, he was a voracious collector. The Hillingdon collection was housed in three substantial mansions at Camelford House, Hillingdon Court and Wildernes Park. It included the largest single accumulation of Louis XV and Louis XVI porcelain-mounted furniture ever to be assembled, the majority of which were subsequently acquired by the American businessman and philanthropist Samuel H. Kress (1863–1955) via the Duveen Brothers and now form an important part of the collection at the Metropolitan Museum, New York. However, both father and son had a particular interest in paintings, and were drawn to English works from the 18th century. As well as *Theophila Palmer*, they owned several other masterpieces by Reynolds, including *Mrs Abington as Miss Prue in 'Love for Love'* (bought privately in 1876 from the 3rd

Earl of Morley; fig. 1), and *Miss Mary Hickey* (bought in 1877; fig. 2), both now at the Yale Center for British Art, New Haven. *Theophila Palmer* hung with *Mrs Abington* in the Red Drawing Room at Camelford House, which together with the Blue Drawing Room, held the cream of the collection of English 18th-century portraits. Prior to entering the Hillingdon collection, *Theophila Palmer* and, probably, *Miss Hickey* were owned by John Heugh in the early 1770s, whose two-day sale at Christie's on 10 and 11 May 1778 included four works listed as by Reynolds, among them, *Lady Anne Dawson* (Private collection), and *John Bellenden and Henry Gawler* (City of Birmingham Museum and Art Gallery). Hillingdon also acquired Thomas Gainsborough's *Richard Tickell* from Agnew's in 1874 (see Sotheby's, London, 27 November 2003, lot 8) and George Romney's *Mrs Anne Carwardine and her eldest son* from Wertheimer in 1888 (now in a private collection). A fine view of Hampstead Heath by John Constable, signed and dated 1824, was bought in 1874, and is now on loan to the Whitworth Art Gallery. The family subsequently moved from Camelford House to Vernon House, and much of the collection was housed there and later at Messing Park in Essex.

PROPERTY OF A GENTLEMAN

67

ANTONIO JOLI (MODENNA 1700-1777 NAPLES)

Rome, a view of the gardens of Palazzo Barberini, with elegantly dressed figures watching a game of 'Palla a Bracciale'

oil on canvas

24 $\frac{7}{8}$ x 35 $\frac{3}{4}$ in. (63.2 x 90.7 cm.)

\$200,000–400,000

£160,000–310,000

€180,000–340,000

PROVENANCE:

Mr. & Mrs. H. Olmius (according to a label on the reverse).

Anonymous sale; Doyle, New York, 18 May 1994, lot 67, as 'Gaspar van Wittel'.

This depiction of the popular eighteenth-century game of *palla a bracciale* is unique in Antonio Joli's *oeuvre* in that it is the artist's only known representation of this subject to be set in Rome. Joli skillfully represents the game which consists of eight players divided into two teams who attempt to bat a ball with the forearm which is protected by a large wooden bracer (or *palla*) - giving the game its name. The teams dressed in red and blue costumes are shown in a tense moment as they wait for the high-flung ball, viewed between the treetops, to make its way back to playing level, presumably to be received by the side in blue. Two attendants are seen on the right edge of the pitch pumping air into balls in preparation for the next point. The spectators watch from the sidelines in the gardens behind the Palazzo Barberini, some standing on top of parked carriages for better viewing.

Palla a bracciale is traditionally associated with Naples and was a favorite sport of the Bourbon Court there. King Ferdinand IV's personal passion for the sport is known from an account written by his brother-in-law, Emperor Joseph II, in 1769: 'we arrived at a ground where they were playing *palla [a bracciale]*. The King took off his coat, rolled up the sleeves of his shirt and played together with eight men amongst whom were bodyguards, valets and beggars' (E. Grams-Cornides, ed., *Cortelazzara, Relazione a Maria Teresa sui Reali di Napoli*, Naples, 1992, p. 37). Joli's other composition of this subject records a historic match attended by the king, *King Ferdinand IV and Queen Caroline of Naples*

attending a game of Palla a bracciale, and was sold at Christie's, London, 17 December 1999, lot 69 (with two versions, in Naples, Museo di San Martino and Vienna, Kunsthistorisches Museum; see R. Toledano, *Antonio Joli*, Turin, 2006, p. 354, no. N.XXI.1-3). Pietro Fabris' account of that match hangs at the Marylebone Cricket Club at Lord's, London and attests to the connection between this sport and modern cricket.

The gardens of Palazzo Barberini are seen from alongside the distinctive wide staircase that serves as a tunnel from Maderno's main courtyard of the palace, built in the early seventeenth century, into the garden, which lies at higher ground behind it. The botanical gardens that were installed by Cardinal Francesco Barberini under the guidance of Cassiano dal Pozzo, and replanted by his brother Antonio in the 1630s, lie behind the high wall on the far side of the lawn seen here. In this composition Joli favors the anecdotal details of daily life in eighteenth-century Rome over the pure topographical views of his earlier career - reflecting the taste among his foreign clientele from the mid-1750s. This approach comes from a close study and appreciation of Vanvitelli's work and it is not surprising therefore that this picture bore an early attribution to that artist, as indicated on the handwritten label on the reverse.

In 2011, Ralph Toledano endorsed the attribution and proposed a date to after 1754 (written communication, 21 July 2011).



PROPERTY OF A PRIVATE COLLECTOR

68

BERNARDO BELLOTTO (VENICE 1721-1780 WARSAW)

*Venice, a view of the Molo, looking west, with the Palazzo Ducale
and the south side of the Piazzetta*

oil on canvas

24 $\frac{3}{8}$ x 38 $\frac{1}{2}$ in. (61.7 x 98 cm.)

\$500,000–700,000

£390,000–540,000

€430,000–600,000

PROVENANCE:

Property from the Estate of Giancarlo Baroni; Sotheby's, New York, 29 January 2013, lot 30, where acquired by the present owner.

Dating to 1736-7, this work demonstrates the precocious brilliance of Bernardo Bellotto, who was only 15 or 16 at the time it was painted. From a remarkably early age, Bellotto reworked compositions devised by his uncle Giovanni Antonio Canal, called Canaletto (1697-1698), to singular effect, developing a technique that was looser and therefore less time-consuming than his uncle's, and evolving a rich tonal palette that is readily distinguishable from the latter's. The small group of Venetian views accepted as by Bellotto in Stefan Kozakiewicz's monograph of 1972 has been significantly augmented in recent times by Charles Beddington and Bozena Anna Kowalczyk. It was Beddington who first recognized Bellotto's hand in this *veduta*, and it was subsequently shown to Kowalczyk, whose comprehensive entry was published in the 2013 sale catalogue.



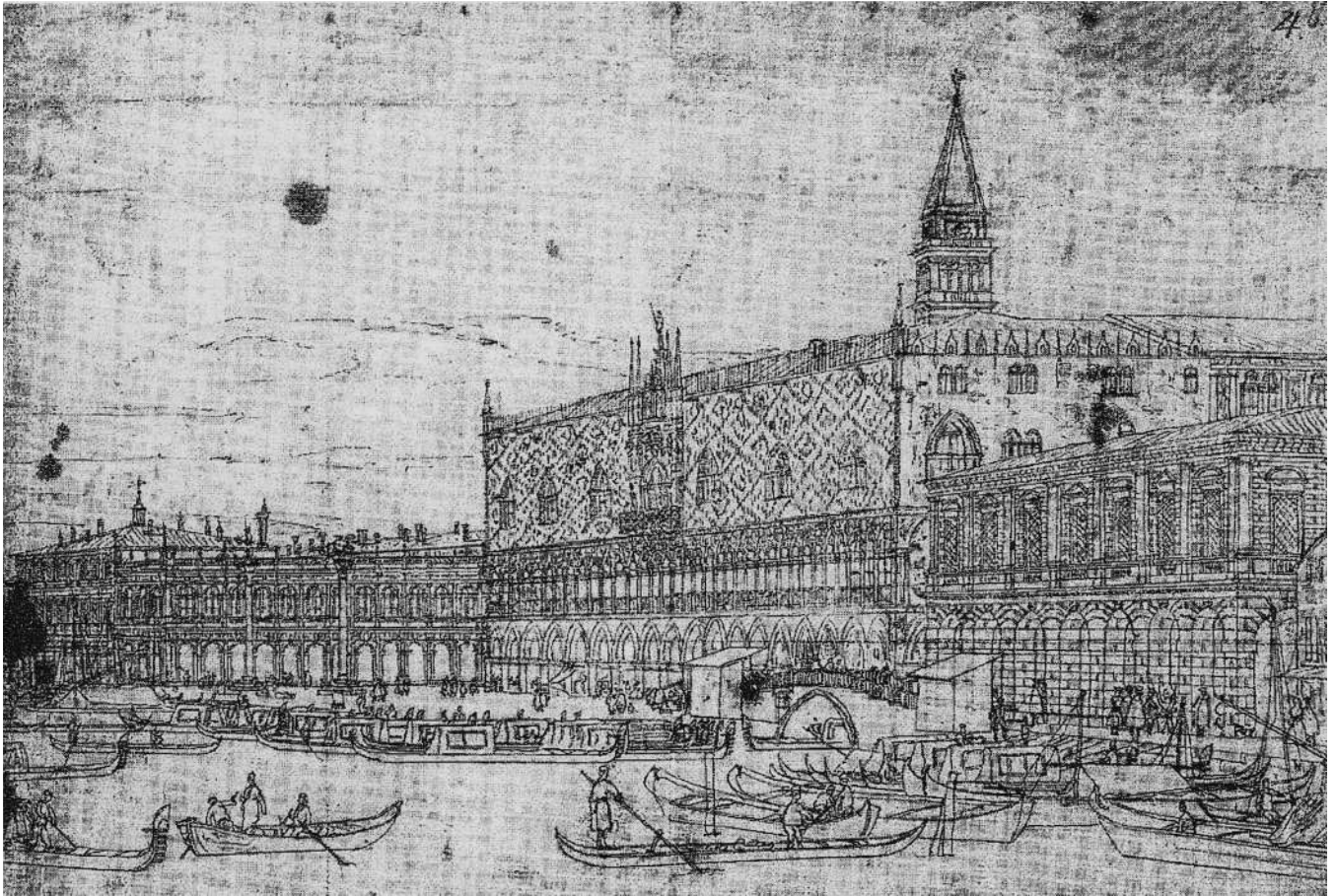


Fig. 1 Bernardo Bellotto, *View of the Molo*, formerly Darmstadt Hessisches Landesmuseum, Darmstadt

This picture is based on the prototype by Canaletto (measuring 59 x 93 cm.), which was one of a series of four *vedute* acquired in Venice by Charles Powlett, 3rd Duke of Bolton (1685-1754) (see G. Knox, 'Four Canaletti for the Duke of Bolton and two 'Aid-memoire'', *Apollo*, October 1993, pp. 245ff; J.G. Links, *A Supplement to W.G. Constable's Canaletto Giovanni Antonio Canal 1697- 1768*, pp. 9-10, no. 85).

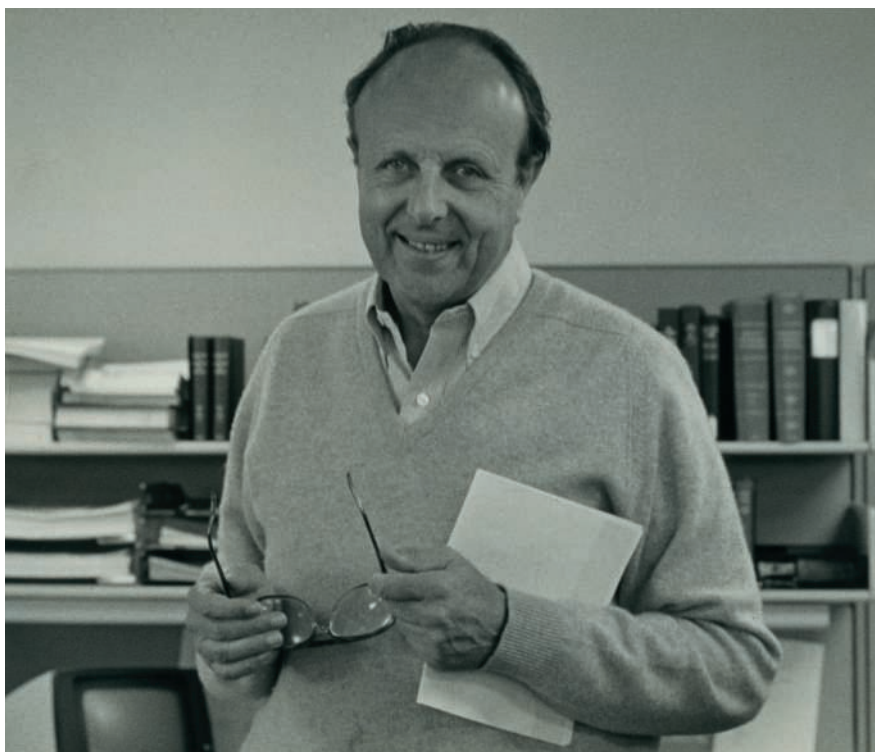
Paintings and drawings by the young Bellotto have survived that show compositions related to all four Bolton canvases. The preparatory drawing for this picture (fig. 1) was among some seventy sheets from the artist's estate and was offered as by Canaletto at Fischer, Zurich, 2 June 1945, lot 9 (measuring 256 x 365 mm).

This view of the Molo is taken from a point in the Bacino di San Marco near the Riva degli Schiavoni, showing, from the left, the Zecca and the Libreria, the Piazzetta with the Columns of Saints Mark and Theodore, the Palazzo Ducale and, in the foreground on the extreme right, the Palazzo delle Prigioni Nuove (built between 1566 and 1614); behind the Doge's Palace, the top of the Campanile is visible, with its instantly recognizable pyramidal spire.

This work will be published by Bozena Anna Kowalczyk in her forthcoming Bernardo Bellotto catalogue raisonné.



PROPERTY FROM THE ESTATE OF JOHN MICHAEL MONTIAS



Born in Paris in 1928, John Michael Montias—or Michael Montias to those who knew him—was one of the most distinguished historians of the Dutch Golden Age in the second half of the twentieth century. Though he studied economics and received his PhD with a dissertation on Soviet bloc economics from Columbia University in 1958, by the mid-1970s his research came to focus largely on the economic underpinnings of artistic production in the Netherlands during the seventeenth century. His interest in the field had been piqued many years earlier when, as a teenager, he came across a copy of Wilhelm von Bode's multi-volume study of Rembrandt.

Montias' first academic foray into Dutch art came in 1975 following a successful application for a summer grant to study the guild system in Holland, where his research focused on the Delft City Archives. This experience led to a lifelong fascination with the city and resulted in a number of publications that, for the first time, integrated statistical inquiries with a nuanced approach to cultural history, including the groundbreaking *Artists and Artisans in Delft: A Socio-Economic Study of the Seventeenth Century* (1982). The Delft archives also provided an opportunity for him to make indispensable contributions to the study of the city's most famous resident: Johannes Vermeer.

It would be difficult to overstate the impact of Montias' research on Vermeer, the culmination of which was his seminal *Vermeer and his Milieu: A Web of Social History* (1989). Through the accumulation of more than 450 archival documents drawn from some 17 Dutch and Belgian archives, Montias made numerous discoveries about the artist and his family, the most substantive of which was his identification of Pieter van Ruijven as Vermeer's principal patron for much of his career.

Never one to sit still, Montias next turned his attention to the Amsterdam City Archives, paying particular attention to the long-ignored records relating to a series of auctions held by the city's Orphan Chamber in the first half of the seventeenth century. These documents provided the basis for his final book, *Art at Auction in 17th Century Amsterdam* (2002). Having systematically analyzed the records, Montias identified patterns in which buyers clustered in groups based on their familial relations, occupation, religion and interests; analyzed the relative value of works based on subject matter and attribution; and isolated several case studies of art dealers and buyers who maintained special connections with artists, notably Rembrandt. Taken together, these studies provide a multifaceted picture of the activities of Amsterdam's elite in the seventeenth century.

This overarching interest in the mechanisms of art's production and consumption naturally led Montias to acquire works of art for himself. Despite the constraints of a comparatively modest professor's salary, he came to make a number of notable acquisitions, including in 1968 a *Penitent Magdalene with an Angel* by the great Haarlem Mannerist Hendrick Goltzius and, while attending a preview at Christie's in New York in 1979, a then-unattributed painting depicting an *Allegory of Virtuous Love*, which is included as lot 70 in this sale. Though subsequently attributed to Valentin de Boulogne by Pierre Rosenberg and included as such in his seminal exhibition *France in the Golden Age: Seventeenth-Century French Paintings in American Collections* (1982), Montias remained convinced that it was instead by Giovanni del Campo based on his knowledge of a description of a painting with this subject in an archival document he had previously found in the Delft City Archives. Such was his memory that he could recall the slightest detail at the drop of a hat.

70

**JEAN DUCAMPS, CALLED GIOVANNI DI FILIPPO DEL CAMPO
(CAMBRAI C. 1600-AFTER 1638 MADRID)**

Allegory of Virtuous Love

oil on canvas
45% x 29¼ in. (115.8 x 74.2 cm.)
\$400,000–600,000

£310,000–460,000
€350,000–520,000

PROVENANCE:

(Probably) Leonaert Bramer (1596-1674), Rome and Delft, by whom sold in the 1630s to Dr. Johan Hogenhouck (1609-1647), Delft; his sale (!), Orphan Chamber, Delft, 1647 (*boedel* no. 810 I). (Probably) Cornelis Boogaert (1640-1679), Commissioner of Enlistments, Delft, by 1672. Private collection, France, between 1930 and 1960. with Frederick Mont and Newhouse Galleries, New York, by 1974. Anonymous sale; Christie's, New York, 11 January 1979, lot 202, as 'Circle of Salomon de Bray'. with S. Nystad, The Hague, from whom acquired by the present owner.

EXHIBITED:

Paris, Grand Palais; New York, Metropolitan Museum of Art; and Chicago, The Art Institute of Chicago, *France in the Golden Age: Seventeenth-Century French Paintings in American Collections*, 29 January-28 November 1982, no. 107, as 'Valentin de Boulogne'. New Haven, Yale University Art Gallery, on loan, 2016-2018.

LITERATURE:

J.M. Montias, *Artists and Artisans in Delft: A Socio-Economic Study of the Seventeenth Century*, Princeton, 1982, pp. 203, 205, 233.
J.P. Cuzin, 'New York. French Seventeenth-Century Paintings from American Collections', *The Burlington Magazine*, CXXIV, 1982, p. 529, as a very late work dating to after 1627 by Valentin de Boulogne.
P. Rosenberg, K. Baetjer, M. Laing and G. Wold, "'France in the Golden Age': A Postscript", *Metropolitan Museum Journal*, XVII, 1982, pp. 35, 37, as Valentin de Boulogne.
J.M. Montias, 'A Bramer Document about Jean Ducamps, Alias Giovanni del Campo', in *Essays in Northern European Art Presented to Egbert Haverkamp-Begemann on His Sixtieth Birthday*, 1983, pp. 178-181.
M. Mojana, *Valentin de Boulogne*, Milan, 1989, p. 198, no. 73, under 'Opere di dubbia attribuzione'.
G. Papi, 'Sul Attivita di Antonio Circignani, Pittore Caravaggesco', *Paragone*, XLI, 1990, pp. 98, 110, note 10, as Valentin de Boulogne.
A.G. De Marchi, 'L'Asino d'oro—Jean Ducamps, detto Giovanni del Campo: congetture e ipotesi', *Gazette des Beaux-arts*, CXXXV, 2000, p. 159, fig. 2, as Giovanni del Campo.
C. Terzaghi, 'Giusto Fiammingo', in *Giusto Fiammingo: La fuga del giovane nudo*, Geneva, 2009, p. 19, as plausibly by Giovanni del Campo.
F. Cappelletti, 'Giusto Fiammingo e Giovanni del Campo', in *I Caravaggeschi: Percorsi e protagonisti*, ed. Alessandro Zuccari, Milan, 2010, II, pp. 437, 439, as by Giovanni del Campo.
G. Papi, 'Ancora su Jean Ducamps e su Giusto Fiammingo', *ArtItaies*, XX, 2014, pp. 62-63, fig. 7, as by an artist close to Valentin de Boulogne.
P. Cavazzini, 'Success and Failure in a Violent City: Bartolomeo Manfredi, Nicolas Tournier, and Valentin de Boulogne', in *Valentin de Boulogne: Beyond Caravaggio*, exhibition catalogue, New York, 2016, p. 20, note 33, fig. 8.

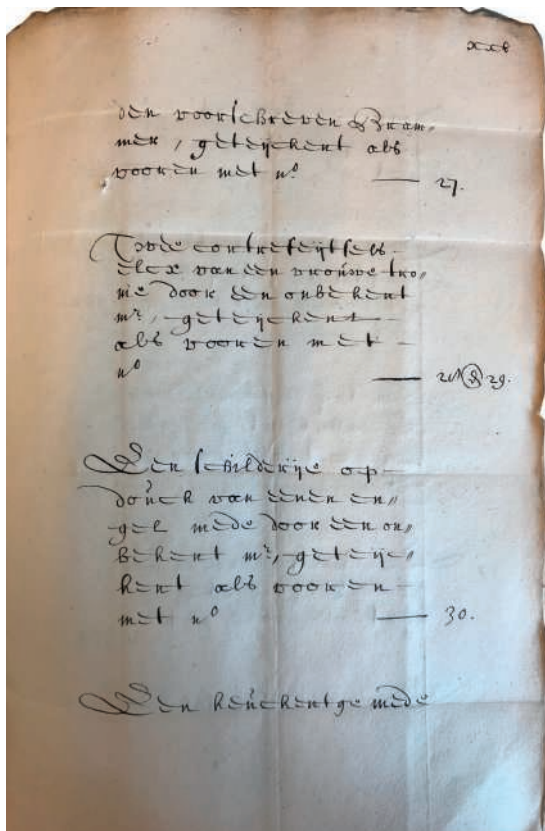


Fig. 1 Deposition of Leonaert Bramer, Delft Municipal Archives, NA, not. T. Van Hasselt, no. 2157



Fig. 2 Inventory of Dr. Jan Hoogenhouck, Delft Municipal Archives, Orphan Chamber, Boedel, no. 810 I





Fig. 3 Neapolitan school, *Allegory of Virtuous Love (Amor di Virtù)*, Latvian Museum of Foreign Art, Riga

Pierre Rosenberg first attributed this majestically rendered life-size allegorical figure to Valentin de Boulogne in 1982, citing the painting's 'fine gray tonality in harmony with the gold and olive green tunic and laurel wreath worn by the angel; the delicate and rapid execution; the luminous accents on the forehead, the nose, the chin of the young model, with his virile features and short, thick hands; and above all the poignant melancholy, the pensive sadness in his face' in support of his contention (P. Rosenberg, *France in the Golden Age: Seventeenth-Century French Paintings in American Collections*, exhibition catalogue, Paris, New York and Chicago, 1982, p. 326, under no. 107). The clearly defined forms and firm modeling further led Rosenberg to suggest that the painting is an early work dating to the early 1620s. However, in her 1989 catalogue raisonné on Valentin, Marina Mojana questioned the attribution to the artist, noting in particular the painting's overt sensuality and direct lighting, a characteristic more associated with Flemish painters. Lacking a viable alternative attribution, she nevertheless accepted it with reservations (*loc. cit.*).

In the course of his research in the Delft City Archives in the 1970s, John Michael Montias discovered a remarkable document, a 1672 deposition in



Fig. 4 Emblem from Cesare Ripa, *Iconologia*, 1603

which the painter Leonaert Bramer recalled having sold some forty years previous a painting by Giovanni di Filippo del Campo depicting a 'standing angel, seen to the hips, with two wings and a sheep's skin around his body and a small laurel crown in his hand' that he had brought with him from Italy (fig. 1; see Montias 1982, p. 205). After retaining the painting for some time, Bramer sold it to Dr. Johan Hoogenhouck. The painting is probably the work described in a 1647 inventory drawn up in preparation for the sale of his estate at auction as 'een schilderye op douck van eenen engel mede door onbekent mr.' ('a painting on canvas of an angel also by an unknown master') (fig. 2). The painting brought 30 guilders, the second highest price in the sale. Bramer's 1672 deposition further indicates that the painting was then in the collection of Cornelis Boogaert, whose rich collection was admired by the wealthy collector and journalist Pieter Teding van Berckhout. Teding van Berckhout mentions in an entry dated 21 June 1669 that he paid his 'cousin' Boogaert a visit to see his paintings. The visit to Boogaert evidently occurred shortly after Teding van Berckhout departed the studio of 'the famous painter' Johannes Vermeer, where the author notes that he encountered 'the most extraordinary and most curious' paintings.

Bramer's painting has at times been associated with a work given to an anonymous Neapolitan artist working in Caravaggio's orbit in the Latvian Museum of Foreign Art, Riga (fig. 3). Described in Bramer's deposition as a *tela d'Imperatore* (roughly 130 x 97 cm.), Patrizia Cavazzini has convincingly argued that the present work must instead have been the referenced work because the Riga painting is too small to correspond to the size given by Bramer (P. Cavazzini, 'Success and Failure in a Violent City: Bartolomeo Manfredi, Nicolas Tournier, and Valentin de Boulogne', in *Valentin de Boulogne: Beyond Caravaggio*, exhibition catalogue, New York, 2016, p. 20, note 33). Indeed, the present painting is known through a copy that includes an open book inscribed with the letters VTCO / PRE / HEN / DAM and topped with a crown, an indication that the original format of our painting must also have once been somewhat wider than it is today. Moreover, as Mojana first suggested in 1989, the handling of paint in the present painting is entirely consistent with that of a Flemish Caravaggesque painter, while the striking light effects and intense chiaroscuro of the Riga painting strongly suggest a Neapolitan hand.

The painting's subject, which Montias first correctly identified, is an allegorical representation of Virtuous Love (*Amor di virtù*). The subject derives from Cesare Ripa's *Iconologia*, an influential emblem book first published unillustrated in 1593, followed by a second edition of 1603 that included 151 woodcuts illustrating a number of the 684 concepts that make up his text. Ripa describes Virtuous Love as a crowned youth clothed in drapery holding two crowns in the right hand and one in the left that symbolize Justice, Fortitude, and Temperance, as illustrated in the accompanying woodcut (fig. 4).



Fig. 5 Michelangelo Merisi da Caravaggio, *Bacchus*, circa 1595, Gallerie degli Uffizi, Florence



Fig. 6 View of the Via Margutta, Rome

Despite its allegorical subject matter, the specificity of the young man's physiognomy, including his long nose and deeply set, almond shaped eyes, confirms del Campo's indebtedness to Caravaggio's method of painting *dal naturale*, or directly from the posed model. Moreover, the inherent sensuality of the young man's partially exposed chest, supple skin and slender physique suggests the prevailing influence of paintings like Caravaggio's *Bacchus* of circa 1595 in the Gallerie degli Uffizi, Florence (fig. 5), which del Campo may have known while the painting was in the collection of Caravaggio's patron, Cardinal Francesco Maria del Monte.

Comparatively little is known about Giovanni di Filippo del Campo, who was born Jean Ducamps in Cambrai around 1600 and became one of the most important Flemish painters in Rome in the second quarter of the 17th century. He is believed to have received his training in the Antwerp studio of Abraham Janssens before moving to Rome in the early or mid-1620s. There, he became a founding member of the association of largely Dutch and Flemish painters working in Rome known as the Bentvueghels, taking the nickname 'The Brave'. He is said to have lived with the painter Gerrit van Kuyl between 1629 and 1631, later residing with Pieter van Laer on the Via Margutta (fig. 6; see B. Nicholson, *The International Caravaggesque Movement*, Oxford, 1979, p. 46). Around 1637 he departed Rome for Madrid, where he worked for King Philip IV. While no signed paintings by del Campo are known today, this painting stands as one of only a handful of securely attributed works, making it a touchstone for all subsequent attributions.



71

BENJAMIN GERRITSZ. CUYP (DORDRECHT 1612-1652)

Fisherfolk and horsemen on a beach

signed 'cuyp' (lower left)
oil on canvas, unframed
36 $\frac{3}{8}$ x 56 $\frac{7}{8}$ in. (92.3 x 144.3 cm.)
\$30,000–50,000

£23,000–38,000
€26,000–43,000

PROVENANCE:

Eric Alexander Akers-Douglas, 3rd Viscount Chilston (1910-1982), Chilston Park, Boughton Malherbe, Kent; Christie's, London, 28 October 1966, lot 88, where acquired for 700 gns. by the present owner.

EXHIBITED:

Worcester, Worcester Art Museum, *17th Century Dutch Painting: Raising the Curtain on New England Private Collections*, 15 September-11 November 1979, no. 7.

This largescale beach scene is among the most impressive of approximately twenty such paintings by Benjamin Gerritsz. Cuyp, an artist whose work predominantly consists of biblical subjects and scenes of military and peasant life (see I. Ember, 'Benjamin Cuyp, der Genremaler', *Acta Historiae Artium*, XXVI, 1980, pp. 72-73). Cuyp, the stepbrother and pupil of Jacob Gerritsz. Cuyp and uncle of the famed landscape painter Aelbert Cuyp, joined the Dordrecht painters guild in 1631 but moved to The Hague in 1643. It was probably around this time that he first began to paint beach scenes, as indicated by a singular view near Egmond aan Zee dated 1643 that sold Sotheby's, London, 23 June 1937, lot 42. Indeed, the tower atop elevated dunes at right in this painting recalls contemporary views of Scheveningen, a beach town not far from The Hague.



72

CIRCLE OF GERRIT DOU (LEIDEN 1613-1675)*An artist in his studio, possibly a portrait of the artist*

with signature 'GD[ov]' ('GD' linked, upper left, on the back wall)
oil on panel, arched top, with the lower corners made up and an approximately
¾ in. addition along the lower edge, unframed

20 x 14⁵/₁₆ in. (50.7 x 37.1 cm.)

\$7,000–10,000

£5,400–7,700

€6,100–8,600

PROVENANCE:

with Kunsthandel J. Smits, Rotterdam, circa 1914.

Miss Hawkins, London; Christie's, London, 14 June 1935, lot 101, as 'Dou'
(withdrawn before sale).

with Dr. Fritz Rothman, London.

Anonymous sale; Christie's, Amsterdam, 11 November 1996, lot 137, as
'Follower of Gerard Dou', where acquired after the sale by the present owner.

LITERATURE:

H. van Hall, *Portretten van nederlandse beeldende kunstenaars*, Amsterdam,
1963, p. 82, under no. 28, as a portrait of Gerrit Dou.

H.J. Raupp, *Untersuchungen zu Künstlerbildnis und Künstlerdarstellung in den
Niederlanden im 17. Jahrhundert*, Hildesheim, 1984, pp. 349, 501, fig. 225, as
Gerrit Dou and with erroneous provenance.

R. Baer, *The Paintings of Gerrit Dou (1613-1675)*, PhD dissertation, Institute of
Fine Arts, New York University, 1990, I, pp. 21-22, note 58, II, no. C11, as not by
Gerrit Dou.

K. Kleinert, *Ateliederstellungen in der niederländischen Genremalerei des 17.
Jahrhunderts*, Petersberg, 2006, pp. 216-217, no. 18, illustrated, as by a follower
of Dou.

Though previously attributed to Gerrit Dou by Hans-Joachim Raupp (*loc. cit.*), this painting is instead by an as-yet unidentified artist in his circle. Images of painters sitting before their easel constitute a particular specialty of Leiden artists, a tradition inaugurated by Rembrandt's *Artist in his studio* of about 1628 in the Museum of Fine Arts, Boston (Kleinert, *op. cit.*, p. 169). Several elements in this painting suggest the artist's intimate familiarity with early works by Rembrandt and Dou: the drawn head affixed to the column in the background recalls Dou's *Bust of a Negro* (Niedersächsische Landesgalerie, Hannover); the drawing of the standing man in the open book in the background similarly derives either from Rembrandt's *Self-Portrait in Oriental Clothing* (Petit Palais, Paris) or, likelier, a copy by Rembrandt's pupil, Isaac de Jouderville (The Leiden Collection, New York); and the still life including a shield and helmet at lower right is based on works such as Dou's early *Man writing at an easel* (private collection).

A variant of this image, also portraying the artist seated before a painting depicting *The Good Samaritan* but in horizontal format, was formerly on the London art market (Baer, *op. cit.*, no. C11, fig. iv).



73

**CIRCLE OF GERARD TER BORCH
(ZWOLLE 1617-1681 DEVENTER)**

Portrait of a lady, half-length

oil on panel

8 $\frac{1}{8}$ x 6 $\frac{3}{4}$ in. (20.6 x 17.1 cm.)

\$6,000–8,000

£4,600–6,100

€5,200–6,900

PROVENANCE:

with J. Böhler, Munich.

Dr. and Mrs. Leon Lilienfeld, Vienna and
Winchester, MA; Sotheby's, New York, 17-18 May
1972, lot 55, as Attributed to Gerard ter Borch,
where acquired by the present owner.

LITERATURE:

G. Glück, *Niederländische Gemälde aus der
Sammlung des Herrn Dr. Leon Lilienfeld in Wien*,
Vienna, 1917, p. 68, no. 74, illustrated, as Gerard
ter Borch.

S. J. Gudlaugsson, *Gerard ter Borch*, The Hague,
1960, II, p. 243, no. A 3, as probably the work of an
English artist in ter Borch's circle circa 1635/6.



74

**DANIËL DE BONDT
(ACTIVE 1659-1672 OR AFTER)**

*An Italianate landscape with three goats, a
ram, a shepherd and a dog*

oil on canvas, unframed

19 $\frac{3}{4}$ x 26 $\frac{1}{4}$ in. (50.1 x 66.5 cm.)

\$3,000–5,000

£2,300–3,800

€2,600–4,300



75

MONOGRAMMIST IS (ACTIVE 1632-1658)

Bust of an elderly woman

oil on panel

16 $\frac{1}{8}$ x 13 $\frac{1}{4}$ in. (40.8 x 33.5 cm.), with painted additions of $\frac{1}{2}$ in. along the bottom and right sides

\$20,000–30,000

£16,000–23,000

€18,000–26,000

PROVENANCE:

Baron Constant von Dirckinck-Holmfeld (1799-1880), Denmark, and by descent in the family, from whom acquired by the present owner.

LITERATURE:

W. Sumowski, *Gemälde der Rembrandt-Schüler*, VI, Landau, 1983, pp. 3734, 4005, illustrated.

The unidentified painter known as the Monogrammist IS was long believed to be synonymous with the Leiden-born genre and history painter, Jacob van Spreeuwen (1609/10-after 1650). More recently, Werner Sumowski (*op. cit.*, IV, p. 2549) and others have suggested that his style instead argues in favor of a Germanic or Baltic origin. Though it is difficult to formulate a precise chronology of his artistic development owing to the small number of dated works, his extant *oeuvre* suggests that he only began to introduce exceptionally naturalistic *tronies* (head studies) with rich, liquid brushwork like this painting – works that have now come to define his painterly reputation – in the mid-1640s.



THE PROPERTY OF A LADY

76

**ATTRIBUTED TO GIOVANNI STANCHI AND WORKSHOP
(ROME C. 1645-1672 ?)**

*A boy holding a bunch of grapes, with a melon, squash, figs
and other fruit and a vase of tulips, morning glory and other flowers
in a walled garden*

oil on canvas

38 x 50% in. (96.6 x 128.7 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

Private collection; Sotheby's, London, 4 April 1984, lot 96, as Michelangelo Cerquozzi.

While the flowers in this canvas are attributed to Giovanni Stanchi, the fruit appears to be by a second hand, and the figure a third.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

77

**PIETRO PAOLO BONZI, IL GOBBO DEI CARRACCI
(CORTONA C. 1576-1636 ROME)**

*Red, green and black grapes and vines with pomegranates
on a stone table*

oil on canvas

38 x 52½ in. (96.5 x 132.4 cm.)

\$30,000–50,000

£23,000–38,000

€26,000–43,000

PROVENANCE:

with Paolo Brisigotti, London, 1993.

EXHIBITED:

Turin, Lingotto Fiere, *Arte Antica '93: Biennale di Antiquariato*, 1993, as 'Scuola Romana'.







81

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

80

GIUSEPPE ZAIS (FORNO DI CANALE 1709-1781 TREVISO)

Cow-herds resting by a river in an Italianate landscape; and Cow-herds resting on a path in an Italianate landscape

oil on canvas

21¾ x 28¼ in. (55.3 x 71.8 cm.)

a pair

\$30,000–50,000

(2)

£23,000–38,000

€26,000–43,000

81

**ENGLISH FOLLOWER OF GIOVANNI ANTONIO CANAL,
IL CANALETTO**

Venice, the entrance to the Arsenale

oil on canvas, unframed

27½ x 45½ in. (68.9 x 114.8 cm.)

\$40,000–60,000

£31,000–46,000

€35,000–52,000

PROVENANCE:

The Right Honourable George Augustus Frederick Cavendish-Bentinck (1821-1891), 3 Grafton Street, London, and Brownsea Island, Dorset; his sale (*), Christie's, London, 8-13 July 1891, lot 749, as 'CANALETTO' (27 gns. to Davis), with Colnaghi, New York, 1983.

This canvas reproduces Canaletto's view of the entrance to the Arsenale, of smaller dimensions, in the collection of the Duke of Bedford at Woburn Abbey (see W.G. Constable, *Canaletto: Giovanni Antonio Canal: 1697-1768*, Oxford, 1962, I, pl. 53, fig. 271; II, pp. 324-325, no. 271). Related drawings are at Windsor and in the Lugt collection (see *op. cit.*, II, p. 324, under no. 271).



actual size

PROPERTY FROM A PRIVATE COLLECTION

82

NORTH ITALIAN SCHOOL, MID-16TH CENTURY

Portrait of a lady, bust-length

oil on panel, *tondo*, unframed

4½ in. (11.5 cm.)

\$10,000–15,000

£7,700–11,000

€8,600–13,000

PROVENANCE:

Acquired by the grandfather of the present owner in 1952, as Franco-Flemish School.

This diminutive portrait of a lady is painted on a circular panel and designed to fit easily into the palm of a hand. The reverse of the panel is elegantly carved to form patterns of concentric circles, suggesting the painting was originally conceived as a type of portable portrait, protected by a matching lid. Though not unheard-of in Italy, these objects were more frequently produced in the north, where they were known as 'kapsel' portraits (see for example Hans Holbein's *Portrait of Philip Melancthon*, circa 1529/32 in the Niedersächsische Landesgalerie, Hannover, which still retains its lid; C. Gardner von Teuffel, 'Raphael's Portrait of Valerio Belli: Some New Evidence', *The Burlington Magazine*, CXXIX, no. 1015, October 1987, pp. 663-666, no. 7, illustrated).



Fig. 1 The reverse of the present lot



83

**THE MASTER OF THE LANGMATT FOUNDATION VIEWS
(ACTIVE VENICE C. 1740-1770), OFTEN IDENTIFIED AS
APOLLONIO FACCHINETTI, CALLED DOMENICHINI**

Venice, San Michele in Isola

oil on canvas

12¼ x 18 in. (36.2 x 45.7 cm.)

\$15,000–20,000

£12,000–15,000

€13,000–17,000

We are grateful to Charles Beddington for endorsing the attribution on the basis of photographs.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

84

**CIRCLE OF MARCUS GHEERAERTS II
(BRUGES 1561-1635/6 LONDON)**

Portrait of a gentleman, traditionally identified as Sir Martin Frobisher (c. 1535-1594), bust-length, wearing a breastplate

oil on canvas

20 $\frac{1}{8}$ x 13 $\frac{5}{8}$ in. (50.8 x 34.4 cm.)

\$12,000-18,000

£9,200-14,000

€11,000-15,000

PROVENANCE:

The Hon. Geoffrey Howard (1877-1935), Castle Howard, with Spink & Co., London, 1934, where acquired by, The National Maritime Museum, Greenwich, London; Christie's, London, 15 December 1993, lot 4, as 'Circle of Paul van Somer' (£16,100), where acquired by the present owner.

LITERATURE:

E.H.H. Archibald, ed., *Portraits at the National Maritime Museum-Series I: 1570-1748*, London, 1954, plate II, unpaginated, as depicting Sir Martin Frobisher.

E.H.H. Archibald, ed., *A Preliminary Descriptive Catalogue of Portraits in Oils*, London, 1961, unpaginated, as depicting Sir Martin Frobisher.

The present sitter has traditionally been identified as the naval commander and explorer, Sir Martin Frobisher, who made three journeys to the New World between 1560 and 1578 in search of the Northwest Passage (a route to America, travelling over Canada through the Arctic Ocean). Frobisher was knighted in 1588 in recognition of his services in repelling the Spanish Armada.



PROPERTY FROM THE ESTATE OF HARVEY M. SPEAR

85

**CIRCLE OF FRANCISCO DE ZURBARÁN
(FUENTE DE CANTOS, BADAJOZ 1598-1664 MADRID)**

Portrait of two girls, traditionally identified as the daughters of Juan de las Roelas (1558/60-1625), full-length, with a spaniel

oil on canvas

55 $\frac{3}{4}$ x 38 $\frac{7}{8}$ in. (141.6 x 98.8 cm.)

\$15,000–20,000

£12,000–15,000

€13,000–17,000

PROVENANCE:

with Ehrlich Galleries, New York, in 1916, as Zurbarán.
Elizabeth Mills Reid (1858-1931), widow of Whitelaw Reid (1837-1912),
publisher of the New York Herald Tribune, 451 Madison Avenue, New York,
1928.

EXHIBITED:

New York, Metropolitan Museum, *Catalogue of an exhibition of Spanish paintings: from El Greco to Goya*, 17 February-1 April 1928, no. 65, as Zurbarán.
Worcester Art Museum (according to a label on the reverse).

LITERATURE:

'Exhibitions at New York Galleries', *Fine Arts Journal*, XXXIV, no. 3, March 1916,
p. 145, as Zurbarán.
J. Cáscales y Muñoz, *Francisco de Zurbarán: His Epoch, His Life and His Works*,
translated by N.S. Evans, New York, 1918, p. 87, as Zurbarán.
'Spanish Paintings from El Greco to Goya', *Bulletin of the Metropolitan Museum
of Art*, XXIII, 2, February 1928, section 1, p. 39, as Zurbarán.

The two girls depicted in this portrait were traditionally held to be the daughters of Juan de las Roelas, one of the foremost Spanish painters of the early Baroque into painting in Seville and his works were highly sought-after in his own time.



86

**ATTRIBUTED TO THE MASTER OF THE CELLINI MADONNA
(ACTIVE NAPLES C. 1725-C. 1745)**

The Madonna and Child

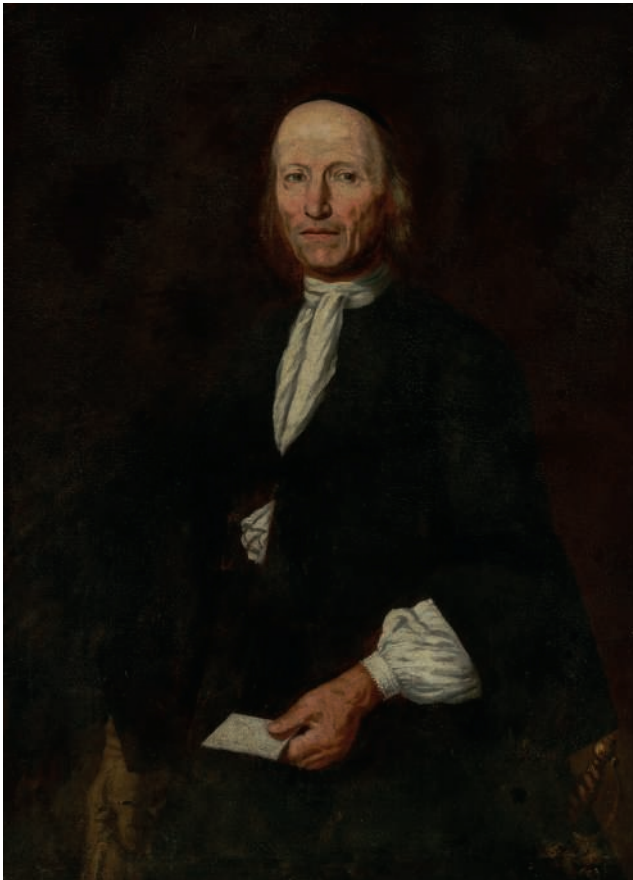
oil on canvas
39 $\frac{5}{8}$ x 29 $\frac{1}{2}$ in. (100.7 x 74.9 cm.)
\$10,000–12,000

£7,700–9,200
€8,600–10,000

PROVENANCE:

Giancarlo Gallino (d. 2011), Turin; his sale(†), Wannenes, Genoa, 1 June 2016, lot 756.

This *Madonna and Child* is a variant of the picture, of larger dimensions (127 x 101 cm.), formerly in the collection of Pico Cellini, Rome. The Cellini painting was included in the exhibition dedicated to Battistello Caracciolo, Naples, 1991, with an attribution to the so-called Master of the Cellini Madonna and dated to the end of the 1620s (see F. Bologna, *Battistello Caracciolo e il primo naturalismo a Napoli*, exhibition catalogue, Naples, 1991, p. 322, no. 2.91).



87

PAOLO MARIA BONOMINI (BERGAMO 1703-AFTER 1779 ?)

Portrait of a gentleman, three-quarter-length, with a letter

inscribed 'Al sig Prospero[?] Rect[?]ini[?] / 17...' (lower center, on the letter)
oil on canvas

43 x 31 in. (109.3 x 78.8 cm.)
\$12,000–15,000

£9,200–11,000
€11,000–13,000

We are grateful to Marco Tanzi and Simone Facchinetti for suggesting an attribution to Paolo Maria Bonomini on the basis of photographs.



88

NORTH ITALIAN SCHOOL, CIRCA 1610

Portrait of an elderly lady with a boy holding cherries

oil on canvas, unlined
32 x 28¾ in. (81.3 x 73.1 cm.)
\$15,000–20,000

£12,000–15,000
€13,000–17,000

PROVENANCE:

Acquired by the present owner in 2013.

The studied naturalism and sophisticated understanding of light and shadow suggest that the author of this painting was active in Northern Italy shortly after the turn of the 17th century. The subtle modeling of the sitter's features has drawn comparisons to the Carracci and their Emilian followers, while others have suggested that the author of this intriguing double portrait was Cremonese. The key to the identity of the elderly woman portrayed here may be her signet ring, which unfortunately is currently illegible.



actual size

PROPERTY FROM A PRIVATE COLLECTION

89

**CIRCLE OF ROELANDT SAVERY
(KORTRIJK 1576-1639 UTRECHT)**

A battle between a dragon and an elephant, a griffin and a unicorn and a lion and another animal, with a snake, a turtle, a monkey and various birds in an exotic landscape

oil on copper

5¼ x 6½ in. (13.3 x 16.5 cm.)

\$15,000–20,000

£12,000–15,000

€13,000–17,000

PROVENANCE:

Private collection, Vienna.

Anonymous sale; Kende, Vienna, 11 April 1921, lot 150, as 'Roeland Savery' with P. Rosenthal, Berlin, by 1928.

Anonymous sale; Palais des Beaux-Arts, Brussels, 16 December 1952, lot 386, as 'Roeland Savery' and signed and dated 1623, where acquired by the uncle of the present owner.

EXHIBITED:

Ghent, Museum voor Schone Kunsten, *Roelandt Savery: 1576-1639*, 10 April-13 June 1954, no. 49, as Roelandt Savery and signed and dated 'SAVERY, 1623' at lower left.

LITERATURE:

Y. Thiéry, *Le Paysage flamand au XVIIe siècle*, Paris and New York, 1953, p. 190, as 'Roland Savery' and signed and dated 1623.

K.J. Müllenmeister, *Roelant Savery: Die Gemälde mit kritischem Oeuvrekatalog*, Freren, 1988, p. 394, as signed 'Savery', under 'Vorerst ausgeschiedene Werke'.



PROPERTY FROM A PRIVATE COLLECTION

90

HERMAN VAN SWANEVELT (WOERDEN C. 1600-1655 PARIS)

An Italianate landscape with figures and cattle by a pool

oil on copper

8 $\frac{3}{8}$ x 12 $\frac{7}{8}$ in. (21.1 x 32.7 cm.)

\$25,000–35,000

£20,000–27,000

€22,000–30,000

PROVENANCE:

with Gooden and Fox, London, from whom acquired by the grandfather of the present owner in 1968.

EXHIBITED:

Saint Louis, Saint Louis Art Museum, *A Gentleman Collects*, 25 October 2002–5 January 2003.



PROPERTY FROM THE ESTATE OF DR. GEORGE S. HEYER, JR. (1930-2015)

91

MANNER OF SIMONE MARTINI

A diptych: left wing: The Madonna and Child; and right wing: Christ as the Man of Sorrows

the left wing inscribed 'Ego su via ver...' (center, on the banderole)

tempera and gold on panel
8½ x 12½ in. (21.6 x 30.8 cm.)

\$6,000–8,000

£4,600–6,100
€5,200–6,900

PROVENANCE:

Duke Pignatelli, Montedbalvo, Naples.
Enrico Frascione, Naples, where acquired in 1935 by the following
with Knoedler, New York, where acquired in 1957 by
George Stuart Heyer, Jr., Austin, TX.

EXHIBITED:

Siena, Palazzo Pubblico, *La mostra d'antica arte senese*, 1904 (according to a label on the reverse).
Denver, Denver Art Museum, *Italian Renaissance and Baroque Art*, 17 December 1947-10 January 1948, no. 1.
Winnipeg, Winnipeg Art Gallery; Vancouver, Vancouver Art Gallery, *Great Masters of the Italian renaissance*, 4 October-13 December vember 1943, no. 3

It appears that passages of this painting have been reworked in the last century.



The reverse of the present lot

92

FLEMISH SCHOOL, 16TH CENTURY

The Crucifixion

oil on panel, arched top, unframed

14 1/8 x 9 3/4 in. (35.8 x 24.7 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

John Rushout, 2nd Baron Northwick (1770-1859), Thirlestaine House, Cheltenham, Gloucestershire; his sale (†), Phillips, on the premises, 26 July 1859, as 'Albert Durer' and hanging in The Giotto Room (£44.2). Private collection, United Kingdom, until recently.

The composition is based on Albrecht Dürer's woodcut of *circa* 1503-1504. The artist has, however, introduced several changes, including inverting the position of Mary Magdalene at the foot of the cross and altering the background landscape as well as the breed and position of the dog at center. It has been suggested that the painted coat-of-arms on the reverse of the panel is that of the Holy Roman Emperor Maximilian II (1527-1576).

93

FOLLOWER OF HANS HOLBEIN II, 16TH CENTURY

*Portrait of a gentleman with a rolled sheet of paper in his hand,
half-length*

oil on panel

4¾ x 4¾ in. (12 x 10.8 cm.)

\$10,000–15,000

£7,700–11,000

€8,600–13,000

PROVENANCE:

Baron Philipp von Stosch (1691-1757), Rome and Florence.

Van der Straelen-Moons-Van Lerius collection; their sale, Mme. A. van Dael, Antwerp, 19 February 1885, lot 265, as a portrait of Helius Eobanus Hessus by Hans Holbein II.

Anonymous sale; Hampel, Munich, 5 July 2017, lot 402, where acquired by the present owner.

This intriguing painting constitutes an important visual document of a lost painting by Hans Holbein II, also known through a drawing by Federico Zuccaro sold Sotheby's, London, 3 July 2013, lot 17 (fig. 1). A painting with this composition but, as with the Zuccaro drawing, depicting the sitter with a martyr's palm also appears in a painted collector's cabinet of 1617 by Frans Francken II in the collection of the Duke of Northumberland. The figure appears again seated at a table in another of Francken's painting of a collector's cabinet with the celebrated scholar Justus Lipsius from a few years earlier (see U. Härting, *Frans Francken der Jüngere (1581-1642): die Gemälde mit kritischem Œuvre-katalog*, Freren, 1989, p. 369, no. 445, illustrated). The

palm branch formerly held by the sitter in the present portrait may indicate that the gentleman was a member of the Brotherhood of Jerusalem Pilgrims.

Dendrochronological testing by Professor Dr. Peter Klein suggests the tree used to make this panel was felled around 1513, with the earliest usage date for the panel being around 1515. Infrared reflectography of the present lot (fig. 2) reveals underdrawing for a coat-of-arms at upper left and writing at upper right as well as evidence of a palm branch which was subsequently painted out.



Fig. 1 Federico Zuccaro, *A Man Seated at a Table, Holding a Palm*, sold Sotheby's, London, 3 July 2013, lot 17



Fig. 2 Infrared-reflectograph of the present lot



actual size



PROPERTY FROM A PRIVATE COLLECTION

94

**EGBERT VAN HEEMSKERCK II
(?LONDON C. 1676-1744)**

The Temptation of Saint Anthony

signed 'E Hee[...]ck' (center left, on the stone)

oil on canvas

11¼ x 13⅞ in. (29.7 x 35.2 cm.)

\$8,000–12,000

£6,200–9,200

€6,900–10,000

PROVENANCE:

Sir C. Lambe, 1860.

Anonymous sale; Palais des Beaux-Arts, Brussels,
9 October 1952, lot 429, where acquired by the
uncle of the present owner.

PROPERTY FROM THE ESTATE OF A DISTINGUISHED
GENTLEMAN

95

**JAN BAPTIST VAN FORNENBURGH
(ANTWERP 1585/95-1648/49 THE
HAGUE)**

*Tulips, lilies, anemones, roses, a lily of the
valley and other flowers in a glass vase on a
stone plinth with a butterfly, a bee, a lizard
and a snail*

signed with initials 'iB. F.' ('iB' linked, lower center,
on the front of the plinth)

oil on panel

28⅞ x 23 in. (73.3 x 58.4 cm.)

\$50,000–70,000

£39,000–54,000

€43,000–60,000

PROVENANCE:

Private collection, Europe, until *circa* 1950.

Private collection, United States, *circa* 1950 until
1995.

with Johnny van Haefden, London, from whom
acquired by the present owner in 1997.

Little is known about Jan Baptist van Fornenburgh,
who belongs to the group of still life painters
who came under the influence of Ambrosius

Bosschaert I. Indeed, Fornenburgh's paintings are
of such a high quality and grow so directly out of
Bosschaert's works that his favored signature—'iB.
F.'—had, until the first half of the 20th century,
been interpreted as 'Johannes Bosschaert Fecit'
(see L.J. Bol, *The Bosschaert Dynasty: Painters of
Flowers and Fruits*, Leigh-on-Sea, 1980, p. 42).
Likely born in Antwerp between 1585 and 1595,
he had moved to The Hague by 1629, the year in
which he is first recorded as a member of the city's
painters' guild.

Fornenburgh's works are extremely rare, with only
about twenty paintings known today. Judging from
his extant oeuvre, he appears to have particularly
favored dramatically lit floral bouquets placed in
bulbous glass vases and set atop stone plinths or
ledges. It is likely that the artist made extensive
use of preparatory drawings when developing his
compositions, a working method that afforded
Fornenburgh the opportunity to create fanciful
bouquets composed of flowers that otherwise
bloomed at different times of year. The open lily,
the lizard and the snail in this painting all reappear
in a painting offered Koller, Zurich, 30 March 2012,
lot 3044.





PROPERTY FROM WEILL CORNELL MEDICINE, SOLD TO BENEFIT THE DEPARTMENT OF OPHTHALMOLOGY

96

STUDIO OF DAVID TENIERS II (ANTWERP 1610-1690 BRUSSELS)

A prisoner brought before an officer, a fortress beyond

signed 'D. TENIERS. F.' (lower right)

oil on panel

26¼ x 36¼ in. (66.7 x 92.1 cm.)

\$12,000-18,000

£9,200-14,000

€11,000-15,000

PROVENANCE:

Baron Léon de Pitteurs Hugaerts d'Orange, Brussels; (†), Galerie Fievez, Brussels, 14-17 December 1927, lot 104.

Anonymous sale; Internationales Kunst- und Auktionshaus, Berlin, 15 May 1935, lot 364.

Irene Bergman (1915-2016), New York, by whom bequeathed to Weill Cornell Medicine in 2016.

In the 1640s David Teniers produced numerous scenes with soldiers, subjects that no doubt owed their popularity to the Thirty Years' War (1618-1648) then enveloping Europe. The Southern Netherlands, and Teniers's native city of Antwerp in particular, were especially vulnerable, pressed by the Dutch to the north and the French to the south. Unlike the early satirical 'monkey pictures' that lampooned the perceived excesses of soldiers, the present painting pays

tribute to the important role played by the military in contemporary life. The gravity of the scene is evident in the image of a prisoner, perhaps a deserter or an enemy combatant, who has been brought, hands bound, before an officer who pronounces the prisoner's sentence.

The present painting is a contemporary copy of a fully autograph painting on copper and of slightly smaller size (Christie's, London, 7 July 2000, lot 31). Though largely the same, the two paintings nevertheless exhibit a handful of differences in detail. Among the most notable changes are the distinct cloud formations that appear in each and the lack of a sword slung from the waist of the figure at left in the present painting. Three further versions of this subject are known (Lange, Berlin, 7-8 February 1939, lot 55, as Teniers; Sotheby's, London, 24 November 1971, lot 7; Fischer, Lucerne, 27 July 1926, lot 55, as Teniers).

Irene Bergman settled as a refugee in New York in 1942, having fled Nazi persecution in her native Berlin. Shortly after her arrival she obtained a position as a secretary to a banker, eventually working her way up to senior vice president at the asset management firm Stralem & Co. At her death, she was the longest-working woman on Wall Street.



PROPERTY OF A PRIVATE COLLECTOR

97

MICHEL SIMONS (ACTIVE IN UTRECHT BY 1648-1673)

Red and green grapes, chestnuts, a bread roll, peaches and a knife on a pewter plate and a peeled lemon in a roemer on a partially draped table

signed and dated 'M. Simons f. 1652' (lower left, on the front of the table)
oil on panel

18¼ x 29¼ in. (46.3 x 74.1 cm.)

\$30,000–40,000

£23,000–31,000

€26,000–34,000

PROVENANCE:

Anonymous sale; Paul Brandt, Amsterdam, 25-28 November 1970, lot 147.

Hans Mosch, Wiesbaden.

[Property from a German Private Collection]; Sotheby's, Amsterdam, 11 November 2008, lot 23, where acquired by the present owner.

EXHIBITED:

Wiesbaden, Museum Wiesbaden, *5 Sammler - 5 Meinungen*, 8 April-27 May 1973.

Michiel Simons, about whom comparatively little is known, appears to have lived and worked in Utrecht for the entirety of his career. His paintings, which include depictions of dead game and fowl as well as flower and fruit pieces, are indebted to those by his fellow townsmen Jan Davidsz. de Heem and Ambrosius Bosschaert II but are characterized by a heightened sense of drama achieved through striking contrasts between light and shadow.



PROPERTY FROM A FLORIDA PRIVATE COLLECTION

98

JOHANNES LEEMANS (THE HAGUE 1633-1688)

A trompe l'oeil still life with a bird in a cage, a hunting horn, a bird whistle and other hunting instruments hanging on a wall

signed and dated 'I Leemans / Ao. 1686.' (center, on the bottom of the birdcage)

oil on canvas

29 $\frac{5}{8}$ x 24 $\frac{7}{8}$ in. (75.1 x 63.2 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

Anonymous sale; Christie's, London, 16 December 1998, lot 136, where acquired by the present owner.

The Hague painter Johannes Leemans specialized in still lifes with hunting instruments, works that became especially popular among local connoisseurs in the middle of the 17th century due to the fact that the city was surrounded by a number of fertile hunting grounds (see E. Buijsen, 'Tussen "Konsthemel" en Aarde: Panorama van de schilderkunst in Den Haag tussen 1600 en 1700', in *Haagse Schilders in de Gouden Eeuw*, Zwolle, 1998, p. 37). A very similar composition, signed and dated 1678, is in the Rijksmuseum, Amsterdam.

99

ATTRIBUTED TO JAN VERMEER VAN HAARLEM I (HAARLEM 1628-1691)

A view of Haarlem with the St. Bavokerk in the distance

indistinctly signed and dated 'JvM[eer] / 1662' (lower left)

oil on canvas

12 $\frac{1}{8}$ x 16 $\frac{3}{4}$ in. (30.8 x 42.5 cm.)

\$6,000–8,000

£4,600–6,100

€5,200–6,900

PROVENANCE:

Earl of Stair, as Jacob van Ruisdael (according to an inscription on the reverse).

Anonymous sale; Kende, Vienna, 17 December 1920, lot 39, as Philips Koninck.

Private collection, Switzerland, as Jacob van Ruisdael, by 1991.

Anonymous sale; Stuker, Bern, 15-24 May 2016, lot 2026, as Circle of Jan Vermeer van Haarlem I and erroneously said to be dated '168[...]', where acquired by the present owner.

LITERATURE:

H. Gerson, *Philips Koninck: Ein Beitrag zur Erforschung der holländischen Malerei des XVII. Jahrhunderts*, Berlin, 1989, p. 129, no. IV, as Manner of Jan Vermeer van Haarlem I.



99

PROPERTY FROM A PRIVATE COLLECTION

100

THÉOBALD MICHAU (TOURNAI 1676-1765 ANTWERP)

An extensive landscape with peasants, cattle and a train of mules by a lake

oil on panel

12 $\frac{3}{4}$ x 18 $\frac{1}{4}$ in. (32.4 x 46.2 cm.)

\$8,000–12,000

£6,200–9,200

€6,900–10,000

PROVENANCE:

Acquired by the uncle of the present owner circa 1950.

We are grateful to Luuk Pijl for endorsing the attribution to Théobald Michau on the basis of photographs. He notes that the painting is closely related to a fully signed pair by Michau sold Sotheby's, London, 8 December 2016, lot 185.



100



101

PROPERTY OF A GENTLEMAN

101

PAUL DE VOS (HULST 1591/2-1678 ANTWERP)

Hounds attacking a bull in a landscape

oil on canvas, unframed
82 x 134⁷/₈ in. (208.3 x 342.6 cm.)
\$30,000–50,000

£23,000–38,000
€26,000–43,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 17 December 1998, lot 134, where acquired by the present owner.

A similar arrangement of the bull and dog in the left foreground appears in a painting by Paul de Vos in the Museo del Prado, Madrid (see M. Diaz Padrón, *El Siglo de Rubens en el Museo del Prado, Catálogo Razonado de Pintura Flamenca del Siglo XVII*, Barcelona, 1997, pp. 1552-1553, no. 1872, illustrated).

PROPERTY FROM THE COLLECTION OF JACQUES GOUDSTIKKER

102

PIETER MOLIJN (LONDON 1595-1661 HAARLEM)

A landscape with villagers by a farmstead

oil on canvas
55 x 78¹/₂ in. (139.7 x 199.4 cm.)
\$60,000–80,000

£46,000–61,000
€52,000–69,000

PROVENANCE:

Henrich XXIV, Prince Reuss zu Greiz (1878-1927), Schloß Trebschen, Poland, until his death, thence held in trust by his estate.
Estate of Heinrich XXIV, Prince Reuss zu Greiz; (†), Leo Grünpeter, Berlin, 3-4 March 1928, lot 105 as Jan van Goyen.
with Gebroeders Douwes, Amsterdam, 1928.
with a private dealer, London, 1928.
M.M.G.; (†), Galerie Fievez, Brussels, 8 May 1929, lot 53 (90,000 BFRs to Goudstikker).
with J. Goudstikker, Amsterdam, June 1929 as Jan van Goyen.
Looted by the Nazi authorities, July 1940. Anonymous sale; Dorotheum, Vienna, 17 November 1942, lot 37 as Jan van Goyen (65,000 marks). (Probably) with Galerie Sanct Lucas, Vienna, as 'Molyn'.
Anonymous sale; Sotheby's, London, 6 December 1972, lot 95, as Jan van Goyen (£6,000 to J. Paul Getty Museum).
J. Paul Getty Museum, Los Angeles.
Restituted to Marei von Saher, the heir of Jacques Goudstikker, March 2011.



102

LITERATURE:

H. Beck, *Jan van Goyen, 1596-1656: ein oeuvreverzeichnis*, Amsterdam, 1972, I, p. 56, note 3c, as 'characteristic of Molyn'.

E.J. Allen, 'The Life and Art of Pieter Molyn,' Ph.D. dissertation, University of Maryland, College Park, 1987, no. 235.

H. Beck, *Künstler um Jan van Goyen: Maler und Zeichner*, Doornspijk, 1991, pp. 286, 291, no. 809, pl. 44.

D. Jaffé, *Summary Catalogue of European Paintings in the J. Paul Getty Museum*, Los Angeles, 1997, p. 87.

Born in London, Pieter Molijn joined Haarlem's Guild of Saint Luke in 1616 and served as its dean several times in the 1630s and 1640s. He played a crucial role in seventeenth-century Dutch landscape painting, creating innovative naturalistic landscapes that ushered in the ground-breaking 'tonal' landscapes of Jan van Goyen, to whom the present work was formerly attributed, and Salomon van Ruysdael. Unlike his predecessors who depicted dramatic, fantastical landscapes using bright areas of color, Molijn captured indigenous dune landscapes from around Haarlem using a restricted palette of browns, tans, and grays.

This painting depicts figures in a landscape, a theme to which Molijn returned time and again. He constructed the composition through bands of light and shade, which include his signature strong diagonal emphasis, adding depth to the composition. Given its spacious composition and the dense appearance of the foliage, this painting most likely dates from the middle phase of Molijn's career. Eva Jeney Allen posits that it dates to the 1640s, as it bears a similar play of shadows, as well as a view to the flat landscape in the distance, as does Molijn's *Landscape with Travellers* dated 1647, now in the Frans Hals Museum, Haarlem (Allen, *op. cit.*, p. 174).

Molijn's work was integral to that of his peers as well as later artists. He was a teacher to Gerard ter Borch and collaborated with other artists such as Frans Hals. Moreover, landscapes like this one impressed later masters such as Thomas Gainsborough. Working in the eighteenth century, Gainsborough had three works by Molijn in his personal art collection and made copies based on his works, such as his *Landscape with Country Carts*, now in The Fine Arts Museum of San Francisco.



103

103

**M. MOL
(ACTIVE FLANDERS, 17TH CENTURY)**

Homer dictating to a scribe

signed 'M. Mol fecit.' (lower center, on the table)
oil on panel

32 x 42 in. (81.3 x 106.7 cm.)

\$6,000–8,000

£4,600–6,100

€5,200–6,900

PROVENANCE:

H.P. Harris.

Private collection, Belgium, until recently.

A similar treatment of this subject is found in a painting by Pier Francesco Mola in the Palazzo Corsini, Rome (see R. Cocke, *Pier Francesco Mola*, Oxford, 1972, pp. 55-56, fig. 138).



104

PROPERTY FROM A PRIVATE COLLECTION

THIS LOT IS OFFERED WITH NO RESERVE

• 104

**CIRCLE OF ADRIAEN VAN OSTADE
(HAARLEM 1610-1685)**

A peasant cooking with a child, a dog and a cat in a kitchen

with signature and date 'AV. OSTAD[E] / 1636'
(upper right, on the fireplace)

oil on panel

13¾ x 16¾ in. (34.9 x 42.5 cm.)

\$5,000–7,000

£3,900–5,400

€4,300–6,000

PROVENANCE:

Anonymous sale; Palais des Beaux-Arts, Brussels, 6 May 1952, lot 197, as Adriaen van Ostade and dated 1660, where acquired by the uncle of the present owner.



PROPERTY FROM A PRIVATE COLLECTION

105

ABRAHAM VAN DIJCK (AMSTERDAM 1635/6-1672)

An old woman reading at a table

oil on canvas

36¼ x 30⅞ in. (92 x 78.4 cm.)

\$30,000–50,000

£23,000–38,000

€26,000–43,000

PROVENANCE:

Acquired by the uncle of the present owner *circa* 1930.

LITERATURE:

W. Sumowski, *Gemälde der Rembrandt-Schüler*, V, Landau, 1983, pp. 3093, 3181, no. 2050, illustrated.

Abraham van Dijck is believed to have studied with Rembrandt in Amsterdam around 1650, though no documentary evidence confirming this is known. Van Dijck's most celebrated paintings are those depicting aged women praying or reading at a table, subjects he may well have derived from the works of his Dordrecht contemporary and fellow Rembrandt pupil Nicolaes Maes. Werner Sumowski dated this painting to *circa* 1655–60, comparing it to works such as the artist's masterful *Old prophetess* (Leipzig, Museum der Bildenden Künste) and emphasizing its 'excellent quality' (*loc. cit.*).



PROPERTY FROM THE COLLECTION OF JACQUES
GOUDSTIKKER

106

**MAARTEN VAN HEEMSKERCK
(HEEMSKERCK 1498-1574 HAARLEM)**

Portrait of a gentleman, half-length

oil on panel

29¾ x 21½ in. (74.6 x 54.6 cm.)

\$40,000–60,000

£31,000–46,000

€35,000–52,000

PROVENANCE:

with P. de Boer, Amsterdam.

with Jacques Goudstikker, Amsterdam, 1928.

Looted by the Nazi authorities, July 1940.

Recovered by the Allies, 1945.

In the custody of the Dutch Government.

Restituted in February 2006 to the heir of Jacques
Goudstikker.

EXHIBITED:

Arti & Amicitiae, Amsterdam, 1934, no. 31.

Rotterdam, Rotterdamsche Kunstkringand

Amsterdam, Galerie Goudstikker, *Catalogue de la*

Collection Goudstikker, 1928/29 and 1929, no. 33.

Amsterdam, Rijksmuseum, *Oude kunst*, 1939, no.

65.

LITERATURE:

W. Cohen, *Pantheon*, October II, 1929, p. 481.

C.H. de Jong, "Portretten van Jan van Scorel en

Agatha van Schoonhoven", *Oud-Holland*, XLIV,

1929, pp. 267ff., esp. 278, fig. 15.

M.J. Friedländer, *Die Altniederländische Malerei*,
Leiden, 1936, XIII, p. 160, no. 230.

L. Baldass, "Bildnisse des niederländischen

Romanismus", *Städte-Jahrbuch*, VI, 1930, p. 85.

G.J. Hoogewerff, *De Noord-Nederlandsche*
Schilderkunst, The Hague, 1936-47, IV, p. 332, fig.

154; V, p. 158, no. 55.

M.J. Friedländer, *Early Netherlandish Painting*, New

York and Washington, 1975, XIII, p. 92, no. 230,

pl. 117.

R. Groshans, *Maerten van Heemskerck: Die*

Gemälde, Berlin, 1980, p. 132, no. 27, fig. 30.

Old Master paintings. An illustrated summary

catalogue, Rijksdienst Beeldende Kunst/The

Netherlandish Office for the Fine Arts, Zwolle and

The Hague, 1992, p. 134, no. 1086.

Though the identity of the sitter in the present portrait is unknown, his black doublet with a fur-lined collar and his simple, flat hat indicate that he was a man of means, perhaps a successful merchant. Maarten excelled at portraiture, capturing his sitters' likenesses with a robust vitality and inventing a variety of seemingly spontaneous poses. Here, the gentleman appears to address someone who would be standing just to the viewer's right. To this end, he has removed his glove from his right hand, presenting a folded piece of paper. Groshans compares this expressive portrait to Heemskerck's *Portrait of John Colmannus*, dated 1538, and his *Portrait of a man* in Windesheim, concluding that the present work should be dated around 1540 (*loc. cit.*).



PROPERTY OF THE VIRGINIA MUSEUM OF FINE ARTS,
SOLD TO BENEFIT FUTURE ACQUISITIONS

107

**ATTRIBUTED TO FRANCESCO SALVIATI
(FLORENCE 1510-1563 ROME)**

Portrait of a gentleman, bust-length

oil on canvas

18¾ x 15 in. (47.7 x 38.1 cm.)

\$30,000–50,000

£23,000–38,000

€26,000–43,000

PROVENANCE:

Sir Francis Cook, 1st Bt. (1817-1901), in the Octagon Room, no. 58, Doughty House, Richmond, and by descent through Sir Frederick [Lucas] Cook, 2nd Bt. (1844-1920), Doughty House, Richmond, and Sir Herbert [Frederick] Cook, 3rd Bt. (1868-1939), Doughty House, Richmond, to Sir Francis [Ferdinand Maurice] Cook, 4th Bt. (1907-1978), with Newhouse Galleries, New York, by 1959, where acquired by The Virginia Museum of Fine Arts, Richmond, VA.

EXHIBITED:

Martinsville, VA, Piedmont Art Association and Roanoke, VA, Roanoke Fine Arts Museum, *Late Italian Paintings*, 13 April-26 June 1983. Newport News, VA, Peninsula Fine Arts Center and Lexington, VA, Washington and Lee University, *Portraits: the inner and outer self: a special loan exhibition from the Virginia Museum, Richmond*, 1 May-29 June 1984.

LITERATURE:

T. Borenius and H. Cook, *A Catalogue of the Paintings at Doughty House*, Richmond, 1913, I, p. 48, no. 43, as Salviati.
G. Frizzoni, 'Rivelazioni della Galleria Cook a Richmond', *Rassegna d'Arte*, I, 1914, p. 124, as Salviati.
T. Borenius and H. Cook, *Abridged Catalogue of the Paintings at Doughty House*, London, 1932, p. 45, no. 43, as Salviati.

J. Alazard, 1924, p. 197, as being analogous in spirit to works by Salviati, but not certainly by him.

I.H. Cheney, *Francesco Salviati (1510-1563)*, unpublished dissertation, New York University, 1963, p. 431, fig. 376, as Salviati, c. 1555-1556. *European Art in the Virginia Museum of Fine Arts: A Catalogue*, Richmond, VA., 1966, pp. 16-17, no. 15, as Salviati.

A. Venturi, *Storia dell'arte italiana*, New York, 1967, IX, part VI, p. 213, as Salviati.

L. Mortari, *Francesco Salviati*, Rome, 1992, p. 164, no. 206, illustrated, quoting Alazard as being analogous in spirit to works by Salviati, but not certainly by him.

E. Danziger and J. Somerville, 'Concordance of Cook Collection paintings', no. 43, online supplement to E. Danziger, 'The Cook collection, its founder and its inheritors', *The Burlington Magazine*, CXLVI, July 2004, pp. 444-58.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

108

FOLLOWER OF RAFFAELLO SANZIO, CALLED RAPHAEL

Venus extracting a thorn from her foot

oil on panel, *tondo*

9 in. (22.9 cm.) diameter

\$10,000-15,000

£7,700-11,000

€8,600-13,000

PROVENANCE:

Sir Denis Mahon (1910-2011), London.

with Colnaghi, London.

Merenda collection, Forli.

The composition of this roundel follows that of an engraving of *circa* 1515-1527 by Marco Dente (fig. 1). The design derives from a series of frescos by Raphael, produced for Cardinal Bibbiena's *Stufetta* in the Vatican, although the related fresco no longer survives. The engraving's rich and varied landscape was not part of Raphael's original composition but instead draws inspiration from the landscapes of Albrecht Dürer. By contrast, however, the landscape of the present painting is more Italianate and restrained.



Fig. 1 Marco Dente after Raphael, *Venus Removing a Thorn From Her Left Foot*, c. 1515-27, Bequest of Grace M. Pugh, 1985, The Metropolitan Museum of Art, New York



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

109

BENVENUTO TISI, IL GAROFALO (FERRARA 1481-1559)

The Madonna and Child

oil on panel

11¼ x 9⅞ in. (29.8 x 23.3 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

PROVENANCE:

The Electorate of Bavaria (according to a seal on the reverse).

Art Market, Switzerland, c. 1995, where acquired by the present owner.

We are grateful to Anna Maria Fioravanti Baraldi for endorsing the attribution to Garofalo, based on comparisons to works from the artist's early career.



THIS LOT IS OFFERED WITH NO RESERVE

• 110

VENETIAN SCHOOL, 16TH CENTURY

Portrait of a gentleman, half length

oil on canvas

24 $\frac{5}{8}$ x 20 $\frac{1}{2}$ in. (62.6 x 52.1 cm.)

\$4,000–6,000

£3,100–4,600

€3,500–5,200



THIS LOT IS OFFERED WITH NO RESERVE

• 111

CIRCLE OF ANDREA PICCINELLI,
IL BRESCIANINO (SIENNA C. 1487-AFTER 1525)

The Madonna

oil on panel, circular, set into a square panel of 8 $\frac{1}{2}$ x 8 $\frac{3}{8}$ in.
7 $\frac{3}{4}$ in. (19.7 cm.) diameter

\$6,000–8,000

£4,600–6,100

€5,200–6,900



112

**STUDIO OF BERNARDINO LICINIO
(VENICE C. 1490-AFTER 1549)**

Madonna and Child with Saint John the Baptist

oil on canvas

43¼ x 36⅞ in. (109.9 x 92.4 cm.)

\$15,000–20,000

£12,000–15,000

€13,000–17,000

PROVENANCE:

with Galerie Crespi, Milan; Galerie Georges Petit, Paris, 4 June 1914, lot 51, where (probably) acquired by María Antonia Netto de Mendilaharsu (1863–1949), Nice and Montevideo, and by descent to the present owner.

LITERATURE:

A. Venturi, *La Galleria Crespi in Milano*, Milan, 1900, p. 156, illustrated.

A. Venturi, *La galleria Sterbini in Roma: saggio illustrativo*, Rome, 1906, pp. 174, 177, under no. 44, fig. 73.

G.B. Cavalcaselle-T. Borenius, *A history of painting in north Italy, Venice, Padua, Vicenza, Verona, Ferrara, Milan, Friuli, Brescia from the fourteenth to the sixteenth century*, New York, 1912, III, p. 190.

A. Venturi, *Storia dell'arte italiana*, IX, part 3, Milan, 1928, p. 475, fig. 311.

L. Vertova, 'Bernardino Licinio: La vita,' in *I Pittori Bergamaschi dal XIII al XIX secolo: Il Cinquecento*, I, Bergamo, 1975, pp. 380, 425, 462, fig. 2.

This is a studio variant of Bernardino Licinio's *Madonna and Child with Saint John the Baptist* in the Pinacoteca di Brera, Milan (see L. Vertova, 'Bernardino Licinio: La vita,' in *I Pittori Bergamaschi dal XIII al XIX secolo: Il Cinquecento*, I, Bergamo, 1975, pp. 425, 462, fig. 1).



113

THIS LOT IS OFFERED WITH NO RESERVE

• 113

LUCA GIORDANO, CALLED FA PRESTO (NAPLES 1634-1705)

Abraham and the Angels

oil on canvas

39¼ x 49½ in. (99.7 x 126.2 cm.)

\$7,000-10,000

£5,400-7,700

€6,100-8,600

PROVENANCE:

Private collection, Europe.

We are grateful to Giuseppe Scavizzi for confirming the attribution to Luca Giordano and for dating the work to the outset of his career, shortly after 1650.

114

CESARE DANDINI (FLORENCE 1596-1657)

The Penitent Magdalene

oil on canvas

34¾ x 29½ in. (88.6 x 74.9 cm.)

\$6,000-8,000

£4,600-6,100

€5,200-6,900

We are grateful to Francesca Baldassari for endorsing the attribution on the basis of photographs and for proposing that the young Alessandro Rosi may have assisted with the face of the Magdalene.





115

STUDIO OF JACOPO DEL SELLAIO (FLORENCE 1441-1493)

The Madonna adoring the Christ Child, with Saint John the Baptist beyond

oil on panel, arched top
32 x 19¼ in. (81.3 x 48.9 cm.)
\$20,000–30,000

£16,000–23,000
€18,000–26,000

PROVENANCE:

Baron Michele Lazzaroni (d. 1937), Rome.
Booth Tarkington (1869-1946), Indianapolis.
with Ehrich Gallery, New York, by 1919.
James E. Roberts, Indianapolis, by whom gifted to the John Herron Art
Institute, now the Indianapolis Museum of Art at Newfields, Indiana in 1924.

EXHIBITED:

Muskegon, MI, Hackley Art Gallery, 1919.

Chicago, University of Chicago, *Exhibition of Italian Primitives*, 8-20 March
1920, no. 11.
Boston, MA. Vose Galleries, *Paintings by old masters from the Ehrich Galleries*,
13-25 February 1922.

LITERATURE:

'Catalogue of Ten Primitives from the James E. Roberts Collection', *The
Bulletin of the Art Association of Indianapolis Indiana*, XI, nos. 5-6, May-June
1924, pp. 34-35, illustrated.
'A Survey of the Collection', *The Bulletin of the Art Association of Indianapolis
Indiana*, XXIII, no. 1, January 1936, no. 1.
R. Tschaegle, 'Italian Paintings of the Permanent Collection,' *The Bulletin of the
Art Association of Indianapolis Indiana*, XXVII, no. 1, March 1940, pp. 8,10, 18, n.
3, illustrated on the cover.
D.C. Miller, *Catalogue of European Paintings*, Indianapolis, 1970, p. 11, as Studio
of Jacopo del Sellaio.
B.B. Fredericksen and F. Zeri, *Census of Pre-Nineteenth-Century Italian
Paintings in North American Public Collections*, Cambridge, Mass., 1972, p. 186.



116

THIS LOT IS OFFERED WITH NO RESERVE

• 116

NICOLAES MAES (DORDRECHT 1634-1693 AMSTERDAM)

Portrait of a woman seated at a table holding a garland of flowers, three-quarter-length, a view into a landscape beyond

signed and dated 'MAES / 16[7/9?]'3' (center left, on the table)

oil on canvas

27 $\frac{7}{8}$ x 23 $\frac{1}{8}$ in. (70.7 x 58.6 cm.)

\$6,000–8,000

£4,600–6,100

€5,200–6,900

PROVENANCE:

(Possibly) John Wanamaker (1838-1922), Lindenhurst (Lyndenhurst), Jenkintown, Pennsylvania.

(Possibly) with Sedelmeyer, Paris.

Mrs. Joseph E. Cain, by whom gifted to the John Herron Art Institute, Indianapolis, Indiana, now the Indianapolis Museum of Art at Newfields, Indiana in 1968.

LITERATURE:

A Catalogue of European Paintings: Indianapolis Museum of Art, Indianapolis, 1970, p. 105, with incorrect dimensions and credit line.

We are grateful to Dr. William W. Robinson for endorsing the attribution to Maes on the basis of photographs. Dr. Robinson has suggested that, on the basis of the painting's style and the woman's dress and hair style, the date should be read as 1693 rather than 1673 as traditionally published.



117

117

ATTRIBUTED TO WILLEM VAN HERP I (ANTWERP ?1614-1677)

The revelers

oil on panel

24 $\frac{3}{8}$ x 19 $\frac{1}{4}$ in. (62.6 x 48.9 cm.)

\$7,000–10,000

£5,400–7,700

€6,100–8,600

PROVENANCE:

Mrs. Marshall Field (1840-1896), Washington, D.C.

Mrs. Albert J. Beveridge (1881-1970), Indianapolis, by whom gifted to the John Herron Art Institute, Indianapolis, Indiana, now the Indianapolis Museum of Art at Newfields, Indiana in 1938.

LITERATURE:

W.D. Peat, 'Two Early Dutch Paintings', *The Bulletin of the Art Association of Indianapolis, Indiana, John Herron Art Institute*, XXV, 1938, pp. 34-38, illustrated, as 'Justus van den Nypoort'.

The Art News, XXXVII, 12 November 1938, p. 18, illustrated.

A Catalogue of European Paintings: Indianapolis Museum of Art, Indianapolis, 1970, pp. 95-96, illustrated, as 'Willem van Herp (?)'.



118
CIRCLE OF WILLIAM HOGARTH
(LONDON 1697-1764)

The assizes of Westminster Hall

oil on canvas
39¾ x 49¾ in. (100.9 x 126.4 cm.)
\$12,000–18,000

£9,200–14,000
€11,000–15,000

PROVENANCE:

Hugh Andrew Johnstone Munro of Novar (1794–1865), London and Novar, Highland, Scotland; his sale (†), Christie's, London, 11 May 1867, lot 4, as 'W. Hogarth' (32 gns. to King).
The Earl of Lonsdale (1867–1953), Lowther, Penrith; Christie's, London, 7 March 1952, lot 32, as 'W. Hogarth' (270 gns. to Leggatt Brothers).
(Probably) Hirschl & Adler, New York, by 1956.
Max Safron, New York.
Mr. Joseph Irwin Miller, Columbus, Indiana in 1956, by whom given to the Indianapolis Museum of Art, now the Indianapolis Museum of Art at Newfields, Indiana in 1987.

LITERATURE:

W. Frost and H. Reeve, *Catalogue of the Paintings, Water-colour Drawings, and Prints, in the collection of the late Hugh Andrew Johnstone Munro, Esq. of Novar*, London[?], 1865, p. 113, no. 158, as 'W. HOGARTH. (?)'.

This canvas shows a trial in process at the courts of assize, which were held periodically around England and Wales until 1772, when together with the quarter sessions they were abolished and replaced by a single permanent Crown Court.

An attribution to John Laguerre (1688–1748) can be considered for this ambitious composition. John Laguerre was the son of the history painter Louis Laguerre and was regarded by the contemporary diarist, George Vertue, as a gifted artist.

119
ATTRIBUTED TO SIR NATHANIEL DANCE-
HOLLAND, 1ST BARONET, R.A.
(LONDON 1735-1811 WINCHESTER)

Portrait of a Lord Mayor of London,
traditionally identified as Sir Brook Watson,
1st Bt. (1735-1807), three-quarter-length

oil on canvas, laid down on board, unframed
49½ x 39¾ in. (125.8 x 100.9 cm.)
\$10,000–15,000

£7,700–11,000
€8,600–13,000

PROVENANCE:

Grosvenor Blaine Clarkson (1882–1937), New York, with The Norton Galleries, New York, by 1933, where acquired by the following with Robert C. Vose Galleries, Boston, in 1933, where (possibly) acquired by Booth Tarkington (1869–1946), Kennebunkport, ME, by 1935.
with Robert C. Vose Galleries, Boston, by 1944, where acquired by The John Herron Art Institute, now the Indianapolis Museum of Art at Newfields, Indiana in 1944.



EXHIBITED:

Portland, ME, L.D.M. Sweat Memorial Museum, January-May 1935.
Boston, Museum of Fine Arts, January-June 1936.
Brunswick, ME, Walker Gallery, Bowdoin College, January-May 1937.
Montreal, Montreal Museum of Fine Arts, *The Painter and the New World*, 9 June-30 July 1967, no. 122, as by John Singleton Copley of Sir Brook Watson.
Omaha, NE, Joslyn Art Museum, *The Growing Spectrum of American Art*, 20 September-9 November 1975, no. 19, as by John Singleton Copley of Sir Brook Watson.

LITERATURE:

F.W. Bayley, *The life and works of John Singleton Copley, founded on the work of Augustus Thorndike Perkins*, Boston, 1915, p. 254, as a portrait of Sir Brooke Watson said to be by John Singleton Copley, and erroneously stating that the portrait had belonged to Mr. Pulitzer of New York.

Boston Sunday Post, 24 February 1935, illustrated.
Boston Sunday Post, 19 January 1936, illustrated.
Boston Sunday Post, 2 February 1936.
Milwaukee Art Institute, Bulletin of the Milwaukee Art Institute 12, no. 7, March 1938, illustrated on the cover.
Atlanta Art Association High Museum of Art, Museum News 1, no. 1, March 1941.
D.E.W. Gibb, *Lloyd's of London: A Study of Individualism*, London, 1957, illustrated, as by John Singleton Copley of Sir Brook Watson.
E. Spaeth, *American Art Museums and Galleries*, New York, 1960, 108-109, illustrated, as by John Singleton Copley of Sir Brook Watson.
The Vincent Price Treasury of American Art: Country Beautiful Corporation, Milwaukee Waukesha, WI, 1972, p. 22, illustrated, as by John Singleton Copley of Sir Brook Watson.

For much to the 20th century, the sitter was held to be Sir Brook Watson, 1st Bt., Lord Mayor

of London (1796-1797). This identification may have been perpetuated because of the manner in which the drapery covers the sitter's proper left leg; Watson lost his leg to a shark in Havana while at sea in 1749, but it was his right leg rather than his left. Furthermore, there is sufficient volume in the area of the left leg to suggest that the artist intended it to be perceived as present, albeit covered.

The authorship of this portrait was traditionally given to the Anglo-American painter, John Singleton Copley. However, the painting can be more convincingly ascribed to Sir Nathaniel Dance-Holland, to whose portrait of Frederick North, 2nd Earl of Guilford (c. 1773; National Portrait Gallery, London) the present picture bears a striking resemblance, above all in the treatment of the hands and costume.



PROPERTY OF AN AMERICAN COLLECTOR

120

SAMUEL SCOTT (LONDON 1703-1772 BATH)

A large First Rate, thought to be the Royal William (formerly the Prince), lying at her anchorage, surrounded by other vessels and preparing to receive a distinguished - possibly Royal - visitor

oil on canvas

48 $\frac{3}{8}$ x 73 $\frac{3}{8}$ in. (122.9 x 187.6 cm.)

\$30,000–50,000

£23,000–38,000

€26,000–43,000

PROVENANCE:

Sir Walter George Stirling, Bt. (1802-1888), 36 Portman Square, London; Christie's, London, 29 June 1878, lot 66, as 'W. van de Velde, A calm, with a fleet at anchor' (15 ½ gns. to Rudd).
with M. Bernard, London, by 1954.

Anonymous sale; Sotheby's, London, 13 November 1996, lot 3A.

Anonymous sale; Christie's, London, 7 July 2016, lot 191, where acquired by the present owner.

LITERATURE:

The Connoisseur, CXXXIII, no. 535, February 1954, p. XIII.

This imposing First-Rate at anchor is believed to be the *Royal William*. Dating from 1670, the ship, formerly known as *Prince*, was designed and built at Chatham under the direction of Sir Phineas Pett. She weighed 1,395 tons, mounted 100 guns, and was 167 feet in length with a 44½ foot beam. Her Lieutenant - later her Captain - Sir John Narbrough called her "a great and brave-contrived ship", observing that she "wrought very well in staying and bearing up, and steereth mighty well."

The *Prince* was one of three First-Rates which were laid down in 1670 to replace the capital ships destroyed or captured by the Dutch during their infamous raid on the Medway in June 1667. Throughout the Third Dutch War (1672-1674), she acted as flagship for several high-ranking officers, including the Duke of York, the King's brother and the future James II. In so doing, she attracted the enemy's special attention. At the battle of the Texel on 11 August 1673, she was subjected to a particularly determined assault by a group of Dutch ships and narrowly avoided destruction in what proved an epic defense that became the stuff of legend within the Royal Navy.

The *Prince* was extensively rebuilt at Chatham between 1691 and 1692, and was renamed *Royal William*. She saw her first action under her new name at Barfleur on 19 May 1692, followed by even more decisive action at La Hogue a few days later, which effectively ended French naval superiority in the Channel. This would prove key to the successful outcome of the so-called *War of the English Succession* (1689-1697).



PROPERTY OF A GENTLEMAN

121

JOSEPH HIGHMORE (LONDON 1692-1780 CANTERBURY)

Portrait of a Noah Tittner (d. 1771), three-quarter-length, holding a letter, before a map of Italy

indistinctly signed 'Jos Highm... / pinx...' (center right) and inscribed 'Al Sig. Noah Tittner / Londra.' (center, on the letter)

oil on canvas

50½ x 40½ in. (128.3 x 102.9 cm.)

\$15,000–25,000

£12,000–19,000

€13,000–21,000

This elegant, confidently executed portrait by Joseph Highmore is a superb example of the artist's work. The rich palette and the graceful pose of the sitter indicate a strong inclination towards contemporary Roman portraiture and probably show Highmore responding to the young Allan Ramsay, recently returned from Italy.

Highmore had established himself as a portrait painter in the City of London in 1715, following a stint as an attorney. He received commissions from the royal family; however, his patrons were more often middle-class sitters, who were attracted by his ability to capture a likeness in one sitting and to create an informal composition. The inscription on the letter identifies the sitter as Noah Tittner (d. 1771), who was recorded as a master on 13 Nov 1742 in the *UK Register of Duties Paid for Apprentices' Indentures: 1710-1811*. Tittner's will, held at the National Archives, Kew, and dated 27 March 1771, lists him as a merchant of Chiswick, Middlesex, and the Italian inscription on the letter, as well as the map of the Mediterranean behind the sitter, could indicate mercantile connections on the Continent.

We are grateful to Brian Allen for endorsing the attribution on the basis of photographs.



PROPERTY OF A GENTLEMAN

122

**JOHN WOOTTON
(SNITTERFIELD, WARWICKSHIRE C. 1682-1764 LONDON)**

*A chestnut mare, traditionally identified as Mr. Charles Pelham's
Brocklesby Betty, led by a jockey at Newmarket*

signed 'JWootton' (lower left)
oil on canvas
40 $\frac{1}{8}$ x 49 $\frac{5}{8}$ in. (102 x 126.1 cm.)
\$50,000–100,000

£39,000–77,000
€43,000–86,000

The celebrated race mare, Brocklesby Betty, was bred in 1711 by Charles Pelham of Brocklesby Park in Lincolnshire. She was by the Curwen Bay Barb, which had been presented to King Louis XIV by Muli Ishmael, King of Morocco, but was by then the property of Mr. Curwen of Workington in Cumberland, out of Hobby, a mare bred by Mr. Leeds of North Milford in Yorkshire; her sire was by the Lister Turk who was brought over by the Duke of Berwick after the Siege of Buda in the reign of James II.

Brocklesby Betty had an illustrious career and was never defeated. In 1716 she beat a mare belonging to the Duke of Devonshire for 100 gns. at Newmarket. She went on to win three King's Plates, two Gold Cups and a Silver Tea Board at Lincoln, before what must have been her last race for Pelham in May 1718, when she beat the Duke of Wharton's *Snail* for 200 gns. at Newmarket. That

historic match is commemorated in the background of the present painting, where the loser is shown carrying Wharton's silks. Doubtless impressed by her performance against Snail, the Duke of Wharton acquired her after the match and her final win was for him when she beat the Duke of Bridgewater's Astridge Ball in a match for 500 gns. at Newmarket. Astridge Ball had until then been considered the best horse in the Kingdom, and Brocklesby Betty's remarkable victory is recorded in John Wootton's portrait of the mare, formerly in the collection of James Dutton, 6th Baron Sherborne, before it's sale at Christie's, London, 28 June 1929, lot 66.

Varying depictions of Brocklesby Betty are known: the ex-Dutton portrait shows her with a white star, as well as a small white sock and foot on the off hind, missing in the present picture; yet between 1741 and 1754, John Cheney and Thomas Butler illustrated her with a star and without a sock or foot in an engraving said to be derived from a painting owned by Thomas Panton, the 18th-century Keeper of The Running Horses at Newmarket (J. Cheney and T. Butler, *Horses with pedigrees*], London, 1741-1754); and in circa 1760, James Roberts also published engravings of her without star, sock or foot, adding, 'She was thought by many people to be the best mare that ever was in this Kingdom' (J. Roberts, *The Sportsman's pocket companion: being a striking likeness or portraiture of the most eminent race horses and stallions*, London, circa 1760).

PROPERTY FROM A PRIVATE COLLECTION

123

JOHN COOK (ACTIVE C. 1730-1750)

A Royal Navy two-decker entering the harbor at Alexandria

signed: 'I Cook. Fecit' (lower right)

oil on canvas

31¾ x 44¼ in. (80.6 x 112.1 cm.)

\$12,000-18,000

£9,200-14,000

€11,000-15,000

PROVENANCE:

with Arthur Tooth & Sons, London; Christie's, London, 26 January 1951, lot 4, as 'I.COOK' (35 gns. to Jeremy?).

Private collection, New York, and by descent to the present owners.

This rare canvas numbers among the few works in existence by the English maritime painter, John Cook. He is best known for his sweeping views of the Mediterranean, frequently taken off Alexandria. By the 18th century, the Egyptian port city had taken on a new importance as the first stopping place for travelers taking the overland route to the sub-continent, following the establishment of European trading posts in India a century earlier. The journey through Egypt was far quicker than the alternative by sea, which involved a lengthy voyage across two oceans via the Cape of Good Hope. A version of this painting, dating to *circa* 1720 and with minor differences, is in the collection of the National Maritime Museum, Greenwich. Another version of elongated proportions was offered at Sotheby's, London, 6 December 2012, lot 215.



PROPERTY FROM A PRIVATE COLLECTION

124

**THOMAS LUNY (ST EWE, CORNWALL
1759-1837 TEIGNMOUTH, DEVON)**

Unloading the catch

signed and dated 'Luny 1821' (lower left)

oil on canvas

12½ x 16 in. (30.8 x 40.7 cm.)

\$4,000-6,000

£3,100-4,600

€3,500-5,200

PROVENANCE:

Private collection, New York, and by descent to the present owners.





125

**SIR JOSHUA REYNOLDS, P.R.A.
(PLYMPTON 1723-1792 LONDON)**

Girl with a bird

oil on canvas

29 $\frac{5}{8}$ x 24 $\frac{7}{8}$ in. (75.3 x 63.3 cm.)

\$15,000–20,000

£12,000–15,000

€13,000–17,000

PROVENANCE:

Samuel Rogers, Esq. (1763-1855), London; his sale (†), Christie's, London, 2 May 1856, lot 588, as 'A GIRL WITH A BIRD, the celebrated engraved work', where acquired for 230 gns. by Sir Robert Strange, London; Christie's, London, 2 May 1874, lot 64 (bought in) and by inheritance to Mrs. Strange, 20 Gordon House Road, Highgate; Christie's, London, 29 June 1889, lot 43. Lawrence Kimbull, M.P., Barleythorpe, Oakham, Rutland; Christie's, London, 12 July 1935, lot 12 (220 gns. to Nicholson). Private collection, USA, where acquired by the following with Kenneth Hutter, New York, where acquired by the present owner.

LITERATURE:

(Probably) *The Morning Herald*, 8 April 1785 ('... a girl fondling a bird. These subjects are fancy studies of Sir Joshua's and do him honour').
A. Jameson, *Companion to the Most Celebrated Private Galleries of Art in London*, London, 1844, p. 410.
G.F. Waagen, *Treasures of Art in Great Britain*, London, 1854, II, p. 75, no. 3.
E. Hamilton, *A Catalogue Raisonné of the Engraved Works of Sir Joshua Reynolds, P.R.A. from 1755 to 1822*, London, 1884, p. 142.
F. G. Stephens, *English Children as Painted by Sir Joshua Reynolds*, London, 1884, pp. 74, 78.
A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.*, London, 1899, III, p. 1136, with incorrect provenance.
Sir W. Armstrong, *Sir Joshua Reynolds*, London, 1900, p. 238.
D. Mannings and M. Postle, *Sir Joshua Reynolds: A complete catalogue of his paintings*, New Haven and London, 2000, I, pp. 533-34, no. 2080, as untraced and with incorrect provenance.

ENGRAVED:

Engraved by J. Dean, 1 December 1786, and S.W. Reynolds.

Last recorded in 1935, this recently rediscovered character study of a young girl is a superb example of Sir Joshua Reynolds's fancy pictures painted in the last quarter of the 18th century. The large number of extant replicas of the present composition attests to its popularity in the 18th and 19th centuries. Mrs. Jameson, for example, wrote of her admiration for the picture and considered the "cunning exultation in her laugh is most true to nature" (A. Jameson, *Companion to the Most Celebrated Private Galleries of Art in London*, London, 1844, p. 410). Dr. Postle, however, records two autograph versions of *Girl with a bird* (*op. cit.*). One is unfinished and in a private collection; the other, formerly untraced, has been confirmed by Dr. Postle to be the present picture (written communication, 18 September 2017).

The companion to it is a girl fondling a bird. These subjects are fancy studies of Sir Joshua's and do him honour". The "Infant Girl" is very probably identifiable with Reynolds's celebrated *Age of Innocence* in the collection of the Tate, London. It is also probable that the companion picture mentioned is the present work.



PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

126

EDWARD BIRD (WOLVERHAMPTON 1772-1819 BRISTOL)

*The reception in the kitchen of the news of
master Bobby Shandy's Death*

oil on canvas

28¼ x 36½ in. (71.8 x 92.8 cm.)

\$10,000–15,000

£7,700–11,000

€8,600–13,000

PROVENANCE:

John Poyntz Spencer, 5th Earl Spencer (1835–1910).

Anonymous sale; Sotheby's, London, 17 July 1985, lot 575, where acquired by the following

with Agnew's, London, where acquired in 1985 by the father of the present owner.

EXHIBITED:

Leeds, *National Exhibition of Works of Art*, 1868, no. 1109.

Philadelphia, Philadelphia Museum of Art, 1991 (on loan).

Laurence Sterne's vivid novel, *The Life and Opinions of Tristram Shandy, Gentleman*, was published in nine volumes between 1759 and 1767. It became a bestseller and the subject of fierce literary argument almost overnight. The novel purports to be a biography of the eponymous character but much of the narrative is taken up by Uncle Toby, a veteran of the wars against Louis XIV, and his obsession with siegecraft. The comic *tour de force* brought Sterne fortune, and satisfied his desire for celebrity. 'I wrote, not to be fed but to be famous,' he once said. This canvas shows the scene in which Tristram announces the early death of his elder brother, Bobby Shandy, at Shandy Hall (volume V).



PROPERTY OF A PRIVATE COLLECTOR

127

**ATTRIBUTED TO SIR WILLIAM BEECHEY, R.A.
(BURFORD, OXFORDSHIRE 1753-1839 LONDON)**

*Portrait of a lady, three-quarter-length, in a white gown
and gloves, a landscape beyond*

oil on canvas

50% x 39% in. (128 x 100.1 cm.)

\$4,000-6,000

£3,100-4,600

€3,500-5,200

PROVENANCE:

B.R. Laughton Esq., Laughton Hall, Lincolnshire (according to a label on the reverse).



PROPERTY FROM A PRIVATE COLLECTION

THIS LOT IS OFFERED WITH NO RESERVE

• 128

**JOHN HOPPNER, R.A.
(WHITECHAPEL 1758-1810 LONDON)**

*Portrait of Miss Sally Isabella Ward (1783-1868),
half-length*

oil on canvas

27 1/8 x 23 1/8 in. (68.6 x 58.6 cm.)

\$3,000-5,000

£2,300-3,800

€2,600-4,300

PROVENANCE:

By descent in the family of the sitter to Reverend J. Sharp. with Arthur Tooth and Sons, London, from whom acquired in 1914 for \$12,500 by Mr. Robins. with Mellors Fine Arts Limited, Toronto, from whom acquired in 1938 for \$1,300 by Mr. A.F. Zimmerman, Hamilton, Canada, and by descent to the present owner.

LITERATURE:

W. McKay and W. Roberts, *John Hoppner, R.A.: New Edition with Supplement and Index*, London, 1914, p. 50.

ENGRAVED:

Herbert Sedcole (1864-1920), 1912.

Sally Isabella Ward married T.B. Sharp, an eminent engineer and founder of the Union Club, Manchester, in 1807. A pendant portrait of her sister, Miss Fanny Ward, was sold Sotheby's, London, 24 November 1965, lot 110.



129

RUSSIAN SCHOOL, CIRCA 1750

A view of Saint Petersburg from the River Neva

oil on canvas

32% x 54% in. (82.1 x 138.1 cm.)

\$20,000–30,000

£16,000–23,000

€18,000–26,000

This painting is a contemporary copy of a large-scale engraving by Ivan Eliakov after a drawing by Mikhail Ivanovich Makhaev. The print is one of a series of twelve views of Saint Petersburg published in 1753 by Ivan Sokolov to commemorate the fiftieth anniversary of the founding of Saint Petersburg. The artist responsible for this painting, which is nearly identical in width to the print, has increased its height in order to create a more dramatic recession into depth, a point that he further emphasized through subtle changes to the arrangement of the vessels on the river.

A second painting by this artist after another print in the series is in the collection of the Hermitage Museum, Saint Petersburg, suggesting that this painting may once have formed part of a larger cycle consisting of all twelve views. Among the monuments that can be identified in this painting are the palaces lining the banks of the River Neva and, in the background at left, the spire of the Cathedral of Saints Peter and Paul.



130

**MARTIN MIJTENS I
(THE HAGUE 1648-1736 STOCKHOLM)**

*Portrait of a boy in military dress with his hand
on a sword, three-quarter-length*

signed and dated 'M[ar?] Mytens: f: / Ao. 1667' (lower left, on
the stone ledge)

oil on panel
15 $\frac{3}{8}$ x 12 $\frac{3}{4}$ in. (39 x 32.3 cm.)

\$8,000-10,000

£6,200-7,700

€6,900-8,600

Martin Mijtens I was the nephew of the fashionable Hague portrait painter, Daniel Mijtens I. This is an early work by the artist painted before he moved to Sweden in 1677.

PROPERTY OF A GENTLEMAN

131

**GEORGE WEBSTER
(BRITISH, ACTIVE 1797-1864)**

*A thirty-gun frigate of the blue squadron off
Dover castle in choppy seas*

oil on canvas

28 x 36 in. (71 x 91.4 cm.)

\$15,000-20,000

£12,000-15,000

€13,000-17,000

PROVENANCE:

with Frost & Reed, Ltd., London.

Anonymous sale; Christie's, New York, 27 July

2006, lot 259, where acquired by the present

owner.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

132

**JOHN WESTBROOKE CHANDLER
(? 1764-1804/1805 EDINBURGH)**

*Portrait of the artist, half-length,
holding a portfolio*

signed 'I CHAND...' (center right, on the portfolio)

oil on canvas

29¾ x 24¾ in. (75.6 x 62.6 cm.)

\$10,000-15,000

£7,700-11,000

€8,600-13,000

PROVENANCE:

Anonymous sale; Phillips, London, 3 November

1981, lot 71.

Anonymous sale; Sotheby's, London, 21 November

1984, lot 43.

The natural son of George Greville, 2nd Earl of Warwick (1746-1816), John Westbrooke Chandler entered the Royal Academy Schools in 1784 and subsequently exhibited at the Academy between 1787 and 1791.





133

**OTTMAR ELLIGER II
(HAMBURG 1666-1735 SAINT PETERSBURG)**

'Sine Baccho et Cerere friget Venus' (Without Ceres and Bacchus, Venus would freeze), an Allegory of Summer(?)

indistinctly signed 'O[...]m[...] / Ellig[er]' (lower right)
oil on canvas

19 $\frac{5}{8}$ x 16 $\frac{3}{8}$ in. (49.8 x 41.5 cm.)

\$6,000–8,000

£4,600–6,100
€5,200–6,900

PROVENANCE:

Christian Arnold von Zesterfleth (1750-1820), Celle; his sale, Noodt, Celle, 20 July 1818, lot 103, where sold with a pendant depicting Bacchus and Ariadne (15.24 to Barth).

Anonymous sale; Hôtel Drouot, Paris, 23 June 1997, lot 93, where acquired by the present owner.

The painting is almost certainly the pendant to the *Bacchus and Ariadne* sold at Van Ham, Cologne, 16 May 2008, lot 389 (€23,500). Both paintings probably once formed an allegorical cycle of the Four Seasons.

An unsigned version of this composition attributed to Elliger was offered at Van Ham, Cologne, 7 July 2007, lot 1345.



THIS LOT IS OFFERED WITH NO RESERVE

• 134

HENDRICK BLOEMAERT (UTRECHT 1601/2-1672)

Bathsheba

signed 'H. Bloemaert fe.' (center right, on the fountain)

oil on canvas

27 x 34¼ in. (68.6 x 87 cm.)

\$4,000–6,000

£3,100–4,600
€3,500–5,200

PROVENANCE:

H.S. Walker; Christie's, London, 30 July 1928, lot 59, as 'Venetian School, Vertumnus and Pomona' (3 gns. to B. Moore).

Anonymous sale; Brussels, Fievez, 23 December 1929, lot 26.

Anonymous sale; Brussels, Palais des Beaux-Arts, 18 December 1946, lot 261, as signed Abraham Bloemaert.

Anonymous sale; Brussels, Galerie Giroux, 19 March 1949, lot 107, as Abraham Bloemaert.

Anonymous sale; Antwerp, Campo, 1 December 1981, lot 306, as Manner of Abraham Bloemaert.

Private collection, Belgium, until recently.

LITERATURE:

M. Roethlisberger, *Abraham Bloemaert and His Sons*, Doornspijk, 1993, I, p. 476, no. H74, II, fig. H76, as 'Almost certainly a copy after a lost original'.

We are grateful to Marcel Roethlisberger, who only knew the painting from black-and-white photographs at the time of his publication, for endorsing the attribution on the basis of photographs.



THIS LOT IS OFFERED WITH NO RESERVE

• 135

MANNER OF BARTHOLOMEUS VAN DER HELST

Portrait of a man holding a pair of gloves, half-length, before a curtain

inscribed 'Æ · S 38 / Ano 1649' (center right)

oil on panel

29¼ x 21⅞ in. (74.3 x 55.6 cm.)

\$4,000–6,000

£3,100–4,600

€3,500–5,200



136

FLEMISH SCHOOL, 17TH CENTURY

A winter landscape with skaters on the ice

oil on panel

10½ x 14⅞ in. (26.7 x 37.2 cm.)

\$6,000–8,000

£4,600–6,100

€5,200–6,900

THIS LOT IS OFFERED WITH NO RESERVE

• 137

ITALIAN SCHOOL, 18TH CENTURY

Portrait of a man, bust-length, with a turban

oil on canvas

26¾ x 22½ in. (67.9 x 56.3 cm.)

\$4,000–6,000

£3,100–4,600

€3,500–5,200



THIS LOT IS OFFERED WITH NO RESERVE

• 138

FOLLOWER OF SÉBASTIEN BOURDON

Washerwomen in a stream with classical architecture and ruins

oil on canvas

24½ x 34 in. (62.3 x 86.4 cm.)

\$4,000–6,000

£3,100–4,600

€3,500–5,200





THIS LOT IS OFFERED WITH NO RESERVE

• 139

FLEMISH SCHOOL, 18TH CENTURY

The Ecstasy of Saint Mary Magdalene

oil on panel

12¾ x 17 in. (32.4 x 43.2 cm.)

\$4,000–6,000

£3,100–4,600

€3,500–5,200



140

FLEMISH SCHOOL, 17TH CENTURY

The Mocking of Christ

oil on canvas

21⅞ x 18 in. (54.9 x 45.5 cm.)

\$4,000–6,000

£3,100–4,600

€3,500–5,200

141

AFTER ADRIAEN BROUWER

'A fat man'

with monogram 'AB' (lower left)

oil on panel

9¼ x 6⅝ in. (23.5 x 16.1 cm.)

\$8,000–12,000

£6,200–9,200

€6,900–10,000

The prime version of this composition is in the Mauritshuis, The Hague.



142

FLEMISH SCHOOL, 17TH CENTURY

Saint Peter

oil on canvas

31⅞ x 26½ in. (80.8 x 67.3 cm.)

\$8,000–12,000

£6,200–9,200

€6,900–10,000

PROVENANCE:

Private collection, Belgium.





143

FLEMISH SCHOOL, CIRCA 1600

An allegory of Folly

inscribed 'SI CREDEREFASEST' (lower center)

oil on panel

11½ x 8¾ in. (29.1 x 21.1 cm.)

\$4,000–6,000

£3,100–4,600
€3,500–5,200

This painting derives from a 1588 print engraved by Matthias Quad after a design by Hendrick Goltzius. The Latin inscription along the bottom translates to 'If you believe it', implying foolishness on behalf of the painting's viewer.

144

**MAXIMILIAN JOSEPH SCHINNAGEL
(BURGHAUSEN 1697-1762 VIENNA)**

*A mountainous landscape with figures, a
horse-drawn carriage and a dog on a path*

signed and dated 'M. Shinnagl.fe. / 1732.' (lower
left)

oil on panel

14¾ x 19½ in. (37.5 x 48.6 cm.)

\$5,000-7,000

£3,900-5,400

€4,300-6,000



PROPERTY FROM A PRIVATE COLLECTION

THIS LOT IS OFFERED WITH NO RESERVE

• 145

FLEMISH SCHOOL, 17TH CENTURY

A view of a town square in Flanders

oil on panel

8 x 10⅞ in. (20.3 x 27.6 cm.)

\$7,000-10,000

£5,400-7,700

€6,100-8,600

PROVENANCE:

with A. Finck et Fils, Brussels, as Abel Grimmer,
from whom acquired by the uncle of the present
owner in 1952.





THIS LOT IS OFFERED WITH NO RESERVE

• 146

FOLLOWER OF ANTHONY VAN DYCK

Study of a bearded man resting his head on his hand

oil on canvas

15 $\frac{1}{8}$ x 12 $\frac{1}{2}$ in. (39.7 x 31.4 cm.)

\$4,000–6,000

£3,100–4,600

€3,500–5,200

This painting is after a study by Anthony van Dyck dating to *circa* 1615-1617 in the Alte Pinakothek, Munich. The study was subsequently used for the apostle sitting to the right of Christ in Sir Peter Paul Rubens' *Christ in the House of Simon the Pharisee* in the State Hermitage Museum, St. Petersburg.



PROPERTY FROM A PRIVATE COLLECTION

THIS LOT IS OFFERED WITH NO RESERVE

• 147

**EGBERT VAN HEEMSKERCK I
(HAARLEM 1634/5-1704 LONDON)**

A group of figures carousing in an inn

oil on canvas

14 $\frac{3}{8}$ x 17 $\frac{3}{8}$ in. (36.5 x 44 cm.)

\$4,000–6,000

£3,100–4,600

€3,500–5,200

PROVENANCE:

with William Rivett, London.

Acquired by the uncle of the present owner *circa* 1950.



PROPERTY FROM A PRIVATE COLLECTION

148

FLEMISH SCHOOL, 17TH CENTURY

A wooded landscape with Christ on the Road to Emmaus

oil on panel

20 $\frac{1}{8}$ x 33 $\frac{3}{4}$ in. (51.1 x 85.7 cm.)

\$15,000–20,000

£12,000–15,000

€13,000–17,000

PROVENANCE:

De la Forest collection, as Paul or Matthijs Bril, from which acquired by the great-aunt of the present owner on 17 July 1914.



149

FLEMISH SCHOOL, 16TH CENTURY

An allegory of America(?)

oil on panel

10 $\frac{3}{8}$ x 14 $\frac{3}{4}$ in. (26.2 x 37.3 cm.)

\$2,000–4,000

£1,600–3,100

€1,800–3,400



150

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

'Sine Baccho et Cerere friget Venus'
(Without Ceres and Bacchus, Venus would freeze)

oil on panel

14 $\frac{3}{8}$ x 17 $\frac{1}{8}$ in. (36.5 x 43.5 cm.)

\$12,000–18,000

£9,200–14,000

€11,000–15,000

PROVENANCE:

General Dancelot, as Sir Peter Paul Rubens
(according to an inscription on the reverse of the
frame).

Earl Cowley.

Anonymous sale; Galerie Fischer, Lucerne, 21 June
1960, lot 2349, as Peter Paul Rubens.

Anonymous sale; Koller, Zürich, 30 March 2011,
lot 6474, as After Sir Peter Paul Rubens, where
acquired by the present owner.

EXHIBITED:

Belgrade, Cvijeta Zuzoric Art Pavilion, *Exposition
de cent tableaux maîtres anciens de cinq siècles*,
16 December 1931-5 January 1932, no. 101a, as Sir
Peter Paul Rubens.

This painting reproduces in its original form
a large composition by Sir Peter Paul Rubens
dating to *circa* 1616-1618. In the 18th century,
Rubens' painting was divided by an enterprising
Antwerp art dealer. The left portion is today in the
Staatliche Kunstsammlungen Dresden. The right
part, which is today in the Museum voor Schone
Kunsten, Brussels, was reworked, potentially in
the 18th century, and transformed into a depiction
of Venus and Cupid at Vulcan's forge.

A large-scale version of this composition from
Rubens' circle is on long-term loan to Paleis Het
Loo, Apeldoorn from the Mauritshuis, The Hague.



PROPERTY FROM A PRIVATE COLLECTION

THIS LOT IS OFFERED WITH NO RESERVE

• 151

**MASTER OF THE BROCCOLI LANDSCAPES
(ACTIVE ANTWERP, FIRST QUARTER 17TH CENTURY)**

*An extensive wooded river landscape, with a hunter on a path
and a milkmaid*

oil on panel, with the Antwerp hands on the reverse

20 x 29⁷/₈ in. (50.8 x 74.6 cm.)

\$5,000–7,000

£3,900–5,400

€4,300–6,000

PROVENANCE:

Acquired by the uncle of the present owner *circa* 1950.

Marijke de Kinkelder has identified two further paintings by this anonymous artist (Sotheby's, London, 30 October 2003, lot 33 and Sotheby's, London, 11 July 1979, lot 340).



152

**CIRCLE OF JACOB FERDINAND VOET
(ANTWERP 1639-1689 PARIS)**

*Portrait of a lady, three-quarter-length,
holding a sheet of music*

oil on canvas
46 x 34½ in. (116.8 x 87.7 cm.)
\$8,000-12,000

£6,200-9,200
€6,900-10,000



THIS LOT IS OFFERED WITH NO RESERVE

• 153

**THE MASTER OF THE VANITAS TEXTS
(ACTIVE ?MADRID C. 1650)**

Peonies and other flowers in a gilt jardiniere, books, an ink well and pen, a cheese box, an hourglass and a candle on a table

inscribed ' QVASI FLOS CONTER[...] ' (upper right, on the cartellino) and 'Vita' (lower center, on the spine); indistinctly inscribed '[...]soro del[...] ' (lower left, on the spine)

oil on canvas, laid on board
36 1/8 x 30 1/8 in. (91.6 x 76.5 cm.)
\$6,000–8,000

£4,600–6,100
€5,200–6,900

PROVENANCE:

Private collection, California.

The text on the cartellino is from Job 14:2, which reads 'They spring up like flowers and wither away; like fleeting shadows, they do not endure.'



PROPERTY FROM A FLORIDA PRIVATE COLLECTION

154

DUTCH SCHOOL, 17TH CENTURY

Portrait of a girl with a plumed cap and goldfinch, full-length, a landscape beyond

oil on canvas
45 1/8 x 35 3/4 in. (115.7 x 90.8 cm.)
\$6,000–8,000

£4,600–6,100
€5,200–6,900

PROVENANCE:

Anonymous sale; Christie's, London, 4 May 1956, lot 92, as Van Noordt (34 gns. to Woods Wilson).
with Hammer Galleries, New York.
Anonymous sale; Doyle, New York, 27 January 1999, lot 110, where acquired by the present owner.



PROPERTY FROM A PRIVATE COLLECTION

THIS LOT IS OFFERED WITH NO RESERVE

• 155

**ATTRIBUTED TO ADRIAEN DE GRYEFF
(ANTWERP C. 1670-1715 BRUSSELS)**

*Dogs fighting over dead game in a
landscape*

oil on panel

9¼ x 14¼ in. (24.8 x 36.2 cm.)

\$4,000–6,000

£3,100–4,600

€3,500–5,200

PROVENANCE:

Acquired by the uncle of the present owner *circa*
1950.



PROPERTY FROM A PRIVATE COLLECTION

THIS LOT IS OFFERED WITH NO RESERVE

• 156

FOLLOWER OF ADRIAEN BROUWER

*A man in a red hat holding a roemer,
a landscape beyond*

with monogram 'AB' (center right, on the fence)

oil on panel, oval

7½ x 5¼ in. (18.1 x 13.3 cm.)

\$4,000–6,000

£3,100–4,600

€3,500–5,200

PROVENANCE:

Baron de Vos van Steenwyck, Windesheim.

Dr. I.R. de Wild, The Hague.

Anonymous sale; Palais des Beaux-Arts, Brussels,
5 November 1952, lot 141, as Adriaen Brouwer,
where acquired by the uncle of the present owner.

EXHIBITED:

Zutphen, Gemeentelijk Museum,
*Kunsttentoonstelling van de 17de eeuwse
schilderijen*, 12 July–3 August 1933, as Adriaen
Brouwer.

LITERATURE:

Connaissance des Arts, 15 January 1953, p. 42,
illustrated, as Adriaen Brouwer.

This painting probably repeats the composition
of a lost work described as 'Een Manneken met
Roomerken in de Hand, op paneel, van Brouwer'
(‘a man with a *roemer* in the hand, on panel, by
Brouwer’), one of 20 paintings by the artist in
the Anthonie collection in 1691 (see G. Knuttel,
Adriaen Brouwer: The Master and His Work, The
Hague, 1962, p. 181).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

157

EGBERT LIEVENSZ. VAN DER POEL
(DELFT 1621-1664 ROTTERDAM)

A winter landscape with townsfolk on the ice

signed 'e vander poel' (lower right, on the beam)

oil on panel

14 x 18 $\frac{5}{8}$ in. (35.6 x 47.3 cm.)

\$30,000–50,000

£23,000–38,000

€26,000–43,000

This is a rare winter landscape by Egbert Lievensz. van der Poel, an artist who more frequently painted nocturnal landscapes with burning buildings and images of the 1654 gunpowder explosion in Delft.

PROVENANCE:

Julio Dormal (1846-1924), Paris and Buenos Aires, and by descent to his son Carlos Dormal, Buenos Aires; Ungaro & Barará, Buenos Aires, 27 November 1941, lot 1, where repurchased by the Dormal family, and by descent to the present owners.



PROPERTY FROM A PRIVATE COLLECTION
THIS LOT IS OFFERED WITH NO RESERVE

• 158

FOLLOWER OF DAVID TENIERS II

The Temptation of Saint Anthony

with signature 'D. TENIERS fecit.' (lower left, on the rock)

oil on panel

21 $\frac{1}{8}$ x 26 $\frac{1}{4}$ in. (53.6 x 66.6 cm.)

\$7,000–10,000

£5,400–7,700

€6,100–8,600

PROVENANCE:

Anonymous sale; Galerie Giroux, Brussels, 16-17 April 1948, lot 195, as David Teniers, where acquired by the uncle of the present owner.

This painting is after an engraving by Jacques-Philippe Le Bas that in turn reproduces a David Teniers II composition formerly in the collection of Honoré III, Prince of Monaco and Duc de Valentinois.



159

**ATTRIBUTED TO FRANS DE HULST
 (HAARLEM C. 1606-1661)**

A fortified town by a river with a fisherman in the foreground

indistinctly signed and dated '[...] 16[3...]' (lower left)

oil on panel

10 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in. (27.6 x 45.3 cm.)

\$4,000–6,000

£3,100–4,600

€3,500–5,200

Like many of his contemporaries, Frans de Hulst was influenced by Jan van Goyen. The church tower in this painting recalls that of the Cunerakerk in Rhenen, which van Goyen painted on numerous occasions. The earliest example of this subject is a painting dated 1636, formerly in the collection of the Metropolitan Museum of Art, New York.



160

CIRCLE OF FRANS VERBEECK I (ACTIVE IN MECHELEN, 16TH CENTURY AND FIRST QUARTER OF THE 17TH CENTURY)

The Egg Dance

oil on panel

18 $\frac{5}{8}$ x 27 $\frac{7}{8}$ in. (47.3 x 70.8 cm.)

\$6,000–8,000

£4,600–6,100

€5,200–6,900

The Egg Dance was a traditional game played in the Netherlands in the 16th and 17th centuries as a part of the springtime folk festivities. A chalk circle would be drawn on the ground, and players would take turns using their feet to roll an egg out of a bowl, keeping it within the circle, finally turning the bowl upside down back on top of the egg without cracking it. The first to do so would win a prize, usually a basket of eggs.



161

161

AFTER ANTHONY VAN DYCK

Portrait of a man, bust-length

oil on canvas
 14 x 10¼ in. (35.6 x 26 cm.)
 \$4,000–6,000

£3,100–4,600
 €3,500–5,200

This painting copies the head of Sir Anthony van Dyck's *Portrait of Jan van den Wouwer*, now in the State Pushkin Museum, Moscow.



162

162

FOLLOWER OF SIR PETER PAUL RUBENS

The Crucifixion

oil on canvas, laid down to board
 42⅞ x 29 in. (108.9 x 73.7 cm.)
 \$5,000–7,000

£3,900–5,400
 €4,300–6,000

The composition, with differences in the background, derives from autograph versions in the collection of Rose-Marie and Eijk van Otterloo and the Koninklijke Museum voor Schone Kunsten, Antwerp (see J.R. Judson, *The Corpus Rubenianum Ludwig Burchard: The Passion of Christ*, VI, pp. 123-129, nos. 30-31, figs. 93, 96).

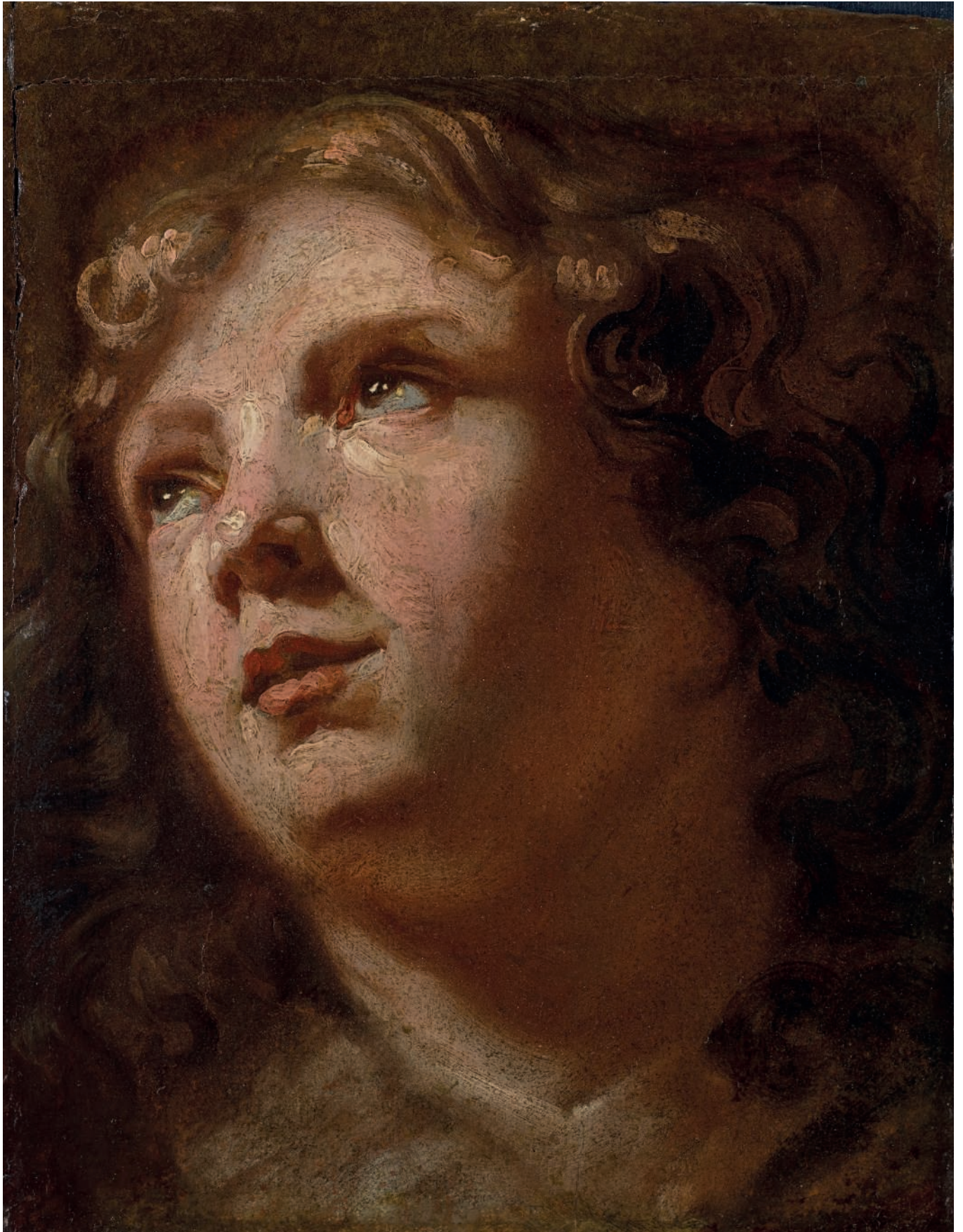
163

FLEMISH SCHOOL, 17TH CENTURY

Study of a woman's head

oil on paper, laid down to panel
 11 x 8⅞ in. (28 x 22.5 cm.), with painted additions of approximately ¼ and ⅞ in.
 along the left and right edges
 \$4,000–6,000

£3,100–4,600
 €3,500–5,200





164



165



166

THIS LOT IS OFFERED WITH NO RESERVE

• 164

ROMAN SCHOOL, 17TH CENTURY

An Italianate landscape with the Rest on the Flight into Egypt

oil on canvas

32 $\frac{3}{8}$ x 40 $\frac{1}{8}$ in. (82.3 x 101.9 cm.)

\$4,000–6,000

£3,100–4,600

€3,500–5,200

165

PAOLO ANESI (ROME 1697-1773)

An Italianate landscape with a figure on a path, a walled city beyond

oil on canvas

9 $\frac{3}{4}$ x 16 $\frac{3}{8}$ in. (24.8 x 41.6 cm.)

\$3,000–5,000

£2,300–3,800

€2,600–4,300

166

VENETIAN SCHOOL, 18TH CENTURY

Capriccio of a palace interior

oil on canvas

36 $\frac{3}{4}$ x 25 $\frac{1}{8}$ in. (93.4 x 64.7 cm.)

\$4,000–6,000

£3,100–4,600

€3,500–5,200

We are grateful to Giancarlo Sestieri for endorsing the attribution to Paolo Anesi on the basis of photographs.



PROPERTY FROM A PRIVATE COLLECTION

THIS LOT IS OFFERED WITH NO RESERVE

• 167

**CIRCLE OF ALEXANDER KEIRINCX
(ANTWERP 1600-1652 AMSTERDAM)**

The Vision of Saint Hubert

oil on copper

19½ x 25¾ in. (49.5 x 64.5 cm.)

\$6,000–8,000

£4,600–6,100

€5,200–6,900

PROVENANCE:

Acquired by the uncle of the present owner *circa* 1950.

A version of this composition by Keirincx, also on copper but with slight changes to the staffage and of somewhat smaller size, was offered Kunsthaus Lempertz, Cologne, 16 May 2015, lot 1082.



PROPERTY FROM A PRIVATE COLLECTION
THIS LOT IS OFFERED WITH NO RESERVE

• 168

**CIRCLE OF THÉOBALD MICHAU
(DOORNIK 1676-1765 ANTWERP)**

Peasants carousing before an inn

with initials 'T. M.' (lower right)

oil on panel

8 $\frac{1}{8}$ x 10 $\frac{3}{8}$ in. (20.6 x 26.4 cm.)

\$4,000–6,000

£3,100–4,600

€3,500–5,200

PROVENANCE:

Acquired by the uncle of the present owner circa 1950.



169

**STUDIO OF GIOVANNI BATTISTA
GAULLI, IL BACCICCO
(GENOA 1639-1709 ROME)**

Putto with the emblem of Giulio Gaulli

inscribed 'INCVLTA RVBENT' (center, on the
banderole)

oil on canvas

38¼ x 28¾ in. (96.9 x 73.1 cm.)

\$6,000–8,000

£4,600–6,100

€5,200–6,900

This picture relates closely to the canvas of almost identical dimensions formerly in the collection of Count Luigi Primoli and now in the Pinacoteca Capitolina, Rome (inv. Primoli no. 1).



170

**CIRCLE OF JEAN-BAPTISTE MARIE
PIERRE (PARIS 1713-1789)**

The Conversion of Saint Paul

oil on canvas

14¾ x 18¾ in. (37.5 x 46.6 cm.)

\$8,000–12,000

£6,200–9,200

€6,900–10,000

171

FRENCH SCHOOL, 17TH CENTURY

Saint Catherine of Alexandria

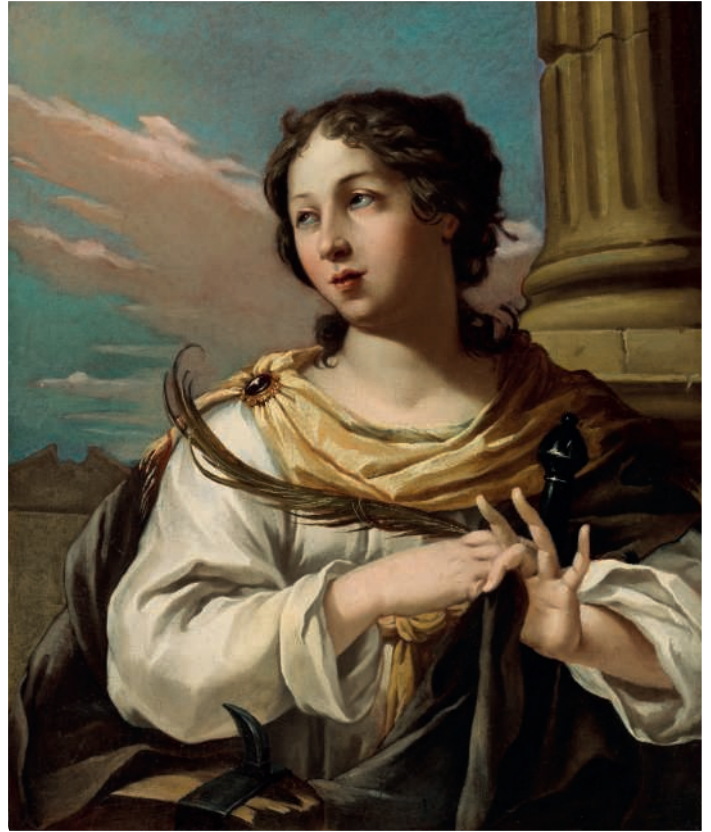
oil on canvas

25½ x 21¼ in. (64.8 x 54 cm.)

\$4,000–6,000

£3,100–4,600

€3,500–5,200



172

**NORTH ITALIAN SCHOOL,
FIRST HALF OF THE 17TH CENTURY**

Portrait of a lady, three-quarter length, beside a table, wearing a black embroidered gown with a white ruff and a pearl necklace, beside a table

with a coat-of-arms

oil on canvas

44½ x 33¾ in. (113 x 85.7 cm.)

\$12,000–18,000

£9,200–14,000

€11,000–15,000





THIS LOT IS OFFERED WITH NO RESERVE

• 173

ATTRIBUTED TO ALEXIS GRIMOU
(ARGENTEUIL 1678-1733 PARIS)

*Portrait of a man in a red fur-trimmed coat and cap,
half-length*

oil on canvas
36½ x 29 in. (91.6 x 73.7 cm.)
\$8,000–12,000

£6,200–9,200
€6,900–10,000

PROVENANCE:

Private collection, Florida, from whom acquired in 2014 by the present owner.



174

SPANISH SCHOOL, CIRCA 1820

Portrait of a gentleman, half-length

oil on canvas
29½ x 23¼ in. (74 x 59 cm.)
\$15,000–20,000

£12,000–15,000
€13,000–17,000

The sitter appears to be wearing a theatrical costume and may be an actor or opera singer.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

175

PIERRE LOUIS CRETEY (LYON C. 1645-AFTER 1690)

A landscape with Carthusian monks

oil on canvas, unframed
24¼ x 30¾ in. (61.5 x 77.2 cm.)
\$15,000–25,000

£12,000–19,000
€13,000–21,000

PROVENANCE:

Busini Vici, from whom acquired by the present owner.

Formerly attributed to Pier Francesco Mola (1612-1666), this dramatic landscape is now recognized as the work of the French painter, Pierre-Louis Cretey. Cretey is documented in Rome between 1672 and 1679, as well as in Modena in 1677. He is believed to also have worked in Florence at some point, before returning to Lyon, where in the 1680s he was celebrated as a history painter.



176

**ATTRIBUTED TO SIR PETER PAUL RUBENS
(SIEGEN, WESTPHALIA 1577-1640 ANTWERP)**

*The Holy Family with Saint Elizabeth and
the infant Saint John the Baptist, a sketch*

oil on panel

8¾ x 10⅞ in. (22.1 x 27.6 cm.)

\$15,000–20,000

£12,000–15,000

€13,000–17,000

PROVENANCE:

Anonymous sale; Christie's, London, 20 December 1973, lot 91, as 'Rubens'
(withdrawn before sale).

Anonymous sale; Museumsbygningen Kunstauktioner, Copenhagen, 30
November 2000, lot 14, as After Sir Peter Paul Rubens, where acquired by the
present owner.

The present composition must have enjoyed considerable success, as it is known in two slightly different versions. The earlier version, represented by this painting and a somewhat larger sketch in the Musée des Beaux-Arts, Strasbourg, includes a landscape at left and has been dated by Julius Held to circa 1630-1632 (see J. Held, *The Oil Sketches of Peter Paul Rubens: A Critical Catalogue*, Princeton, 1980, I, pp. 507-508, no. 372, II, fig. 363). A slightly later example, lacking the landscape and with an arch added behind Saint Elizabeth, was formerly on the New York art market (see Held, I, p. 508, no. 373, II, fig. 364). This composition subsequently informed several large canvases, including examples in the North Carolina Museum of Art, Raleigh; Bennington Museum, Bennington, VT; Musée des Beaux-Arts, Troyes; and formerly the Cook collection (sold at Sotheby's, London, 25 July 1958, lot 117), none of which can be given to Rubens in full.

THIS LOT IS OFFERED WITH NO RESERVE

• 177

FRENCH SCHOOL, CIRCA 1820

The Deluge, unfinished

oil, brown ink and graphite on board

16 x 12 $\frac{1}{2}$ in. (40.5 x 31.9 cm.)

\$4,000–6,000

£3,100–4,600

€3,500–5,200



177

PROPERTY OF A PRIVATE COLLECTOR

178

GASPARD GRESLY (L'ISLE-SUR-LE-DOUBS 1712-BESANÇON 1756)

A kitchen interior with figures preparing food

oil on canvas

29 $\frac{1}{8}$ x 36 $\frac{1}{8}$ in. (74 x 92.4 cm.)

\$8,000–12,000

£6,200–9,200

€6,900–10,000



178



179

FRENCH SCHOOL, LATE 18TH CENTURY

An artist in his studio; and An artist in her studio

oil on canvas

12 $\frac{7}{8}$ x 9 $\frac{3}{4}$ in. (32.7 x 24.7 cm.)

a pair

\$6,000–8,000

(2)

£4,600–6,100

€5,200–6,900



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

180

**CIRCLE OF FRANZ KARL PALKO
(BRESLAU 1724-1767 MUNICH)**

Christ in the House of Simon the Pharisee; and Christ and the Children of Zebedee

oil on canvas
23 x 18¼ in. (58.3 x 46.4 cm.)
a pair
\$8,000–12,000

(2)
£6,200–9,200
€6,900–10,000

PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 2 November 1976, lots 113 and 114, as Ascribed to Franz Sigris.
[The Property of a Private Collector]; Christie's, New York, 10 January 1990, lot 20, as Franz-Xaver-Karl-Palko, where acquired by the partner of the present owner.

LITERATURE:

E. Baum, *Katalog des Österreichischen Barockmuseums im Unteren Belvedere in Wien*, Vienna and Munich, 1980, p. 547, under no. 391, as probably autograph replicas.
B. Bushart, 'Der lyrische Maulbertsch', *Festschrift Kurt Roassacher Imagination und Imago. Zum 65. Geburtstag von Kurt Rossacher und zum zehnjährigen Bestandsjubiläum des Salzburger Barockmuseums*, Salzburg, 1983, p. 39, note 9, as probably not by the artist.
M. Meine-Schawe and M. Schawe, *Die Sammlung Reuschel: Ölskizzen des Spätbarock*, Munich, 1995, p. 116, under no. 15, note 4, as a replica.
P. Preiss, *František Karel Palko: život a dílo malíře sklonku středoevropského baroka a jeho bratra Františka Antonína Palka*, Prague, 1999, p. 288, nos. OK - 5 and OK - 6, as after Franz Karl Palko.

A version on copper of *Christ and the Children of Zebedee* is in the collection of the Belvedere Museum, Vienna. According to Bruno Bushart (*loc. cit.*), the pendant to the Vienna painting, also on copper, was sold at Sotheby's, London, some years before the present pair appeared at Dorotheum.



PROPERTY FROM A FLORIDA COLLECTION

182

**CIRCLE OF CLAUDE JOSEPH VERNET
(PARIS 1714-1789)**

A Mediterranean port

oil on canvas

33 $\frac{1}{8}$ x 50 $\frac{3}{4}$ in. (84.2 x 218.8 cm.)

\$7,000–10,000

£5,400–7,700

€6,100–8,600

PROVENANCE:

Alessandro Morandotti (1909-1979), Rome, by whom consigned in 1952 to the following with Knoedler, New York, where acquired in 1969 by Thomas Cole, 50 Paris Street, Newark, NJ. with Norbert Antiques, Houston, as Lacroix de Marseille, where acquired by the present owner in 1983.



183

FOLLOWER OF JACOPO LIGOZZI

*A memento mori of a decapitated head
on a book*

inscribed 'QUÆ PRIUS ANIMA MEA TANGERE
NOLEBAT / NUNC CIBI MEI SUNT. Job: C. VI. V:
7.' (lower center, on the cartellino)

oil on canvas

14.1/2 x 11.7/8 in. (36.8 x 30.2 cm.), with painted
additions of approximately 1.3/4 in. along the top
edge and 1 in. along the left, right and bottom
edges

\$6,000–8,000

£4,600–6,100

€5,200–6,900

This painting reproduces, with changes, a painting by Ligozzi on the reverse of a portrait of a young boy dated 1604 in the collection of Lord Aberconway, Bodnant, Wales (see L. Salerno, *La Natura Morta Italiana*, Rome, 1984, p. 30, fig. 9.2).

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

184

**CIRCLE OF JACOB VAN RUISDAEL
(HAARLEM 1628/9-1682 AMSTERDAM)**

*A landscape with travelers on a path
by a stream*

with indistinct signature and date 'Ruy[...] [1]669'
(lower right)

oil on panel

20½ x 26¾ in. (51.9 x 67.8 cm.)

\$5,000-7,000

£3,900-5,400

€4,300-6,000

Julio Dormal (1846-1924), Paris and Buenos Aires,
and by descent to his son

Carlos Dormal, Buenos Aires, and by descent to
the present owners.



PROPERTY FROM THE ESTATE OF MR. GERARD ARNHOLD

185

**ATTRIBUTED TO HANS
ROTTENHAMMER I (MUNICH 1564/5-
1625 AUGSBURG) AND JAN BREUGHEL I
(BRUSSELS 1568-1625 ANTWERP)**

The Judgment of Midas

oil on copper

10.3/8 x 13.5/8 in. (26.2 x 34.5 cm.)

\$10,000-15,000

£7,700-11,000

€8,600-13,000

PROVENANCE:

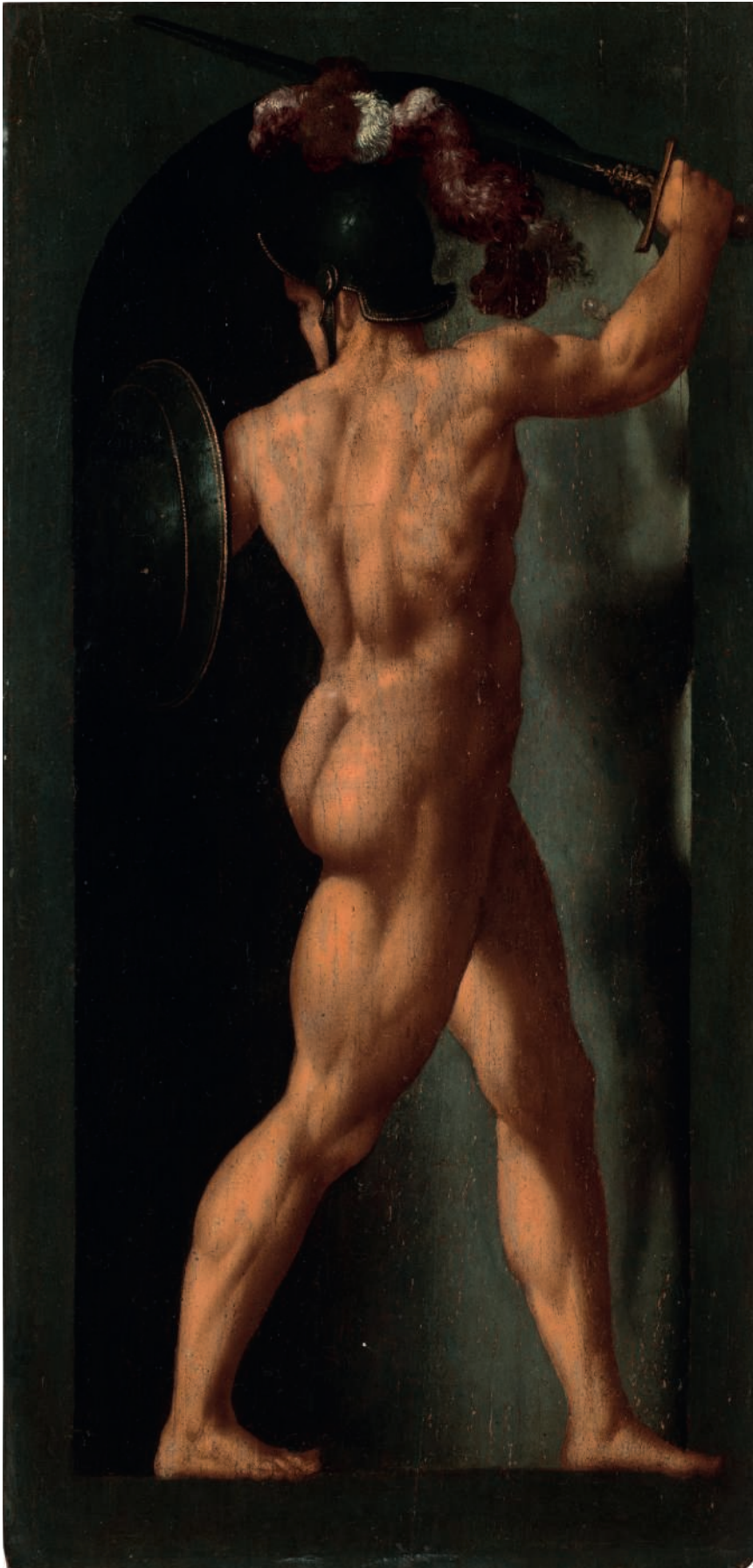
(Possibly) Anonymous sale; Anton Creutzer vorm.
Lempertz, Aachen, 19-20 October 1933, lot 137, as
Johann Rottenhammer.

Fernand Stuyck (1887-1960), Antwerp; (†) his sale,
Brussels, Palais des Beaux-Arts, 7-8 December
1960, lot 15.

with P. de Boer, Amsterdam, as Apollo and Pan.
Private collection, New York; Christie's, New York,
8 April 1988, lot 49, as Hans Rottenhammer, where
acquired by the present owner.

The prime version of this composition is dated
1599 and is today in the Fitzwilliam Museum,
Cambridge (see H. Borggreve, et al., *Hans
Rottenhammer: begehrt - vergessen - neu entdeckt*,
Munich, 2008, pp. 136-137, no. 40, illustrated).





186

**FOLLOWER OF GIOVANNI BATTISTA
DI JACOPO ROSSO, CALLED ROSSO
FIORENTINO**

Mars

oil on panel
22 x 10 $\frac{5}{8}$ in. (56 x 27 cm.)
\$8,000–12,000

£6,200–9,200
€6,900–10,000

PROVENANCE:

Private collection, France.

This painting of Mars is inspired by a drawing of the same subject by Florentine Mannerist artist, Rosso Fiorentino, which survives in the Louvre, Paris. The red chalk drawing with reddish wash over traces of black chalk was produced for Jacopo Caraglio's series of twenty engravings of full-length gods in niches executed in 1526. Rosso was captured soon after during the Sack of Rome (1527) and fled the city, spending the last years of his life at the court of Francis I (1494–1547), King of France, where, along with Francesco Primaticcio, he established the First School of Fontainebleau.

187

**PIAT-JOSEPH SAUVAGE
(TOURNAI 1744–1818)**

*A trompe l'oeil bas-relief of putti with a
basket and garlands of flowers*

signed 'Sauvage' (lower centre)
oil on canvas, laid down on board
9 $\frac{5}{8}$ x 37 $\frac{1}{2}$ in. (24.4 x 95.3 cm.)
\$6,000–8,000

£4,600–6,100
€5,200–6,900

PROVENANCE:

Private collection, Switzerland, where acquired by the present owner.

Regarded as a master of *trompe l'oeil* painting, Piat-Joseph Sauvage painted imitations of the *bas-relief* sculptures of great French masters, such as François Duquesnoy, Clodion, Jean-Baptiste Pigalle and Jacques Sarazin. The present canvas is particularly reminiscent of the carved reliefs of Duquesnoy, such as his *Bacchanale of Children and Victory of Divine Love* in the Galleria Doria-Pamphilj, Rome.

Sauvage trained in his native Belgium before settling in Paris in 1774, and was received into the Académies of Toulouse and Lille, the Académie de Saint-Luc in Paris, and finally the Académie Royale in 1783. He was made painter to the Prince de Condé from whom he received commissions to decorate the royal residences at Versailles, Fontainebleau and Compiègne with overdoors of faux marble, bronze, cameo and terracotta.



187

THIS LOT IS OFFERED WITH NO RESERVE

• 188

AFTER OF JACOPO CARUCCI, CALLED PONTORMO

Portrait of Alessandro de' Medici, Duke of Florence (1510-1537)

inscribed 'DVCA ALESSANDRO.' (upper centre)

oil on panel

22⁷/₈ x 17¹/₄ in. (58.2 x 43.8 cm.)

\$4,000-6,000

£3,100-4,600

€3,500-5,200

In his *Life of Pontormo*, Giorgio Vasari notes a small painting - '*un quadretto grande quanto un foglio di carta mezzana*' ('a picture as large as a half-size standard sheet of paper') - made in preparation for the three-quarter-length portrait of Alessandro de' Medici, Duke of Florence, now in the Philadelphia Museum of Art, Philadelphia (G. Vasari, *Le vite de' più eccellenti pittori, scultori, et architettori*, Florence, 1568, part 3, II, p. 490). The present painting relates to a group of portraits, which feature the same face as the Philadelphia painting, albeit bareheaded and dressed in a coat of mail, and are presumed for the most part to have been made by the workshop of Bronzino after Pontormo's lost *quadretto* (see K. Langedijk, *The Portraits of the Medici: 15th-18th Centuries*, I, Florence, 1981, p. 222, no. 6).



188



189

VENETIAN SCHOOL, 18TH CENTURY

A carnival scene

oil on canvas

17¼ x 13¾ in. (43.8 x 34.8 cm.)

\$4,000-6,000

£3,100-4,600

€3,500-5,200



PROPERTY OF A GENTLEMAN

190

**ATTRIBUTED TO JACQUES-ANTOINE VALLIN
(PARIS C. 1760-AFTER 1831)**

Reclining Venus with a mirror

oil on canvas

7½ x 8½ in. (19,1 x 21.5 cm.)

\$8,000-10,000

£6,200-7,700

€6,900-8,600

PROVENANCE:

Claudius Mathias de Jonge (1932-1993), Metz and Paris
(according to an inscription on the reverse).

Anonymous sale; Christie's, New York, 4 April 1990, lot
209, where acquired by

M. Roy Fisher, New York, from whom acquired by the
present owner.

191

FRENCH SCHOOL, 19TH CENTURY

An academy study of a man, half-length

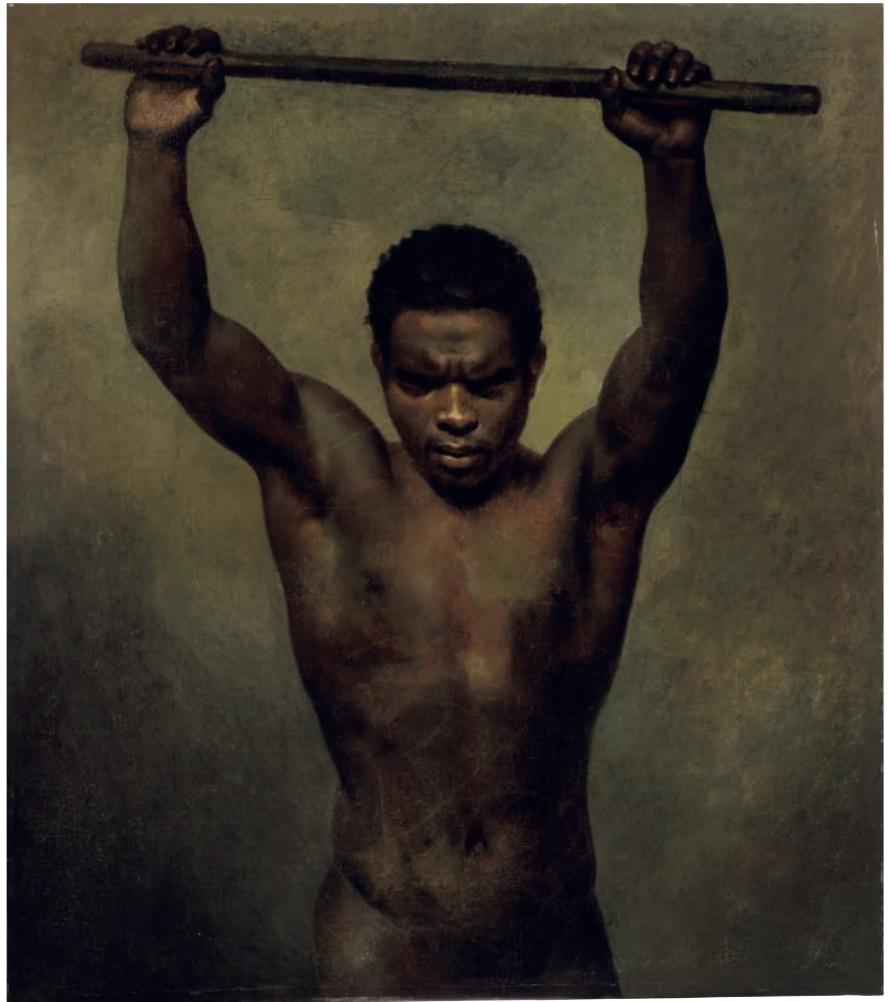
oil on canvas

26¼ x 23¼ in. (66.5 x 58.9 cm.)

\$10,000–15,000

£7,700–11,000

€8,600–13,000



PROPERTY FROM A PRIVATE COLLECTION

192

**ATTRIBUTED TO MORITZ RETZSCH
(DRESDEN 1779-1857 RADEBEUL)**

The game of life

oil on canvas

33 x 38½ in. (83.8 x 98.1 cm.)

\$12,000–18,000

£9,200–14,000

€11,000–15,000

PROVENANCE:

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

A smaller version of this composition on panel was
sold Christie's, London, 7 October 1999, lot 6. The
composition is also known through an etching of
1831 published by Ernst Fleischer.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

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

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

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards nor advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

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

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

JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

- (ii) Credit Card.

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

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) Cash

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

- (iv) Bank Checks

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

- (v) Checks

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

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

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect **purchase lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option:
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

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

originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

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

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

I OUR LIABILITY TO YOU

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

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

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5:00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

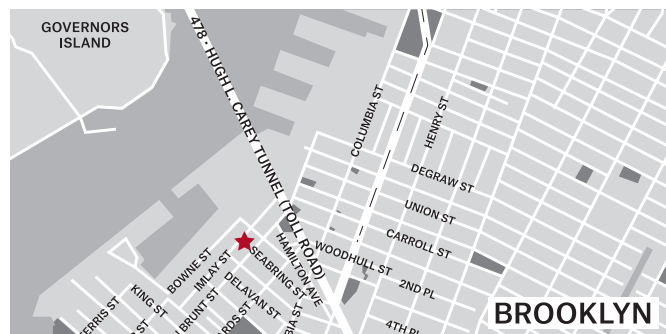
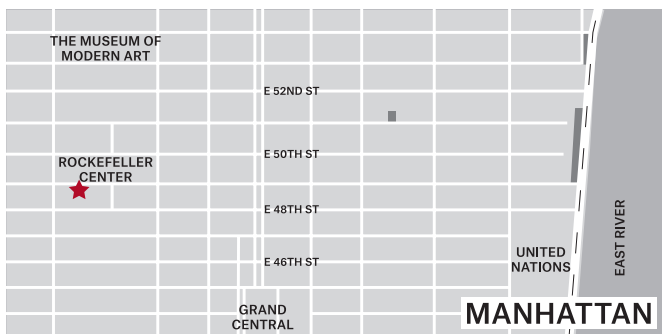
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



Nicolás Enríquez (1704 – c. 1790)
The Assumption of the Virgin
Oil on copper
Signed and dated
41 5/16 x 33 1/16 in. (105 x 84 cm.)
Painted in 1744
\$200,000-\$300,000

LATIN AMERICAN ART

New York, 20 November 2018

VIEWING

17-20 November 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Virgilio Garza
vgarza@christies.com
+1 212 636 2150

CHRISTIE'S



EDGAR DEGAS (1834-1917)

Petites filles spartiates provoquant des garçons (Jeunes spartiates s'exerçant à la lutte)
stamped with signature 'Degas' (Lugt 658; lower left)

oil on canvas laid down on board

19 5/8 x 12 5/8 in. (50 x 32 cm.)

Painted in 1860

\$400,000-600,000

IMPRESSIONIST & MODERN ART DAY SALE

New York, 12 November 2018

VIEWING

November 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Vanessa Fusco
v fusco@christies.com
+1 212 636 2050

CHRISTIE'S



ANNE VALLAYER-COSTER (PARIS 1744-1818)
Bouquet of flowers in a blue vase with gilt-bronze mounts on a Louis XVI console table
signed 'Mlle Vallayer' (lower right, on the front of the table)
oil on canvas, oval
25 ⁷/₈ x 21 ³/₄ in. (65.7 x 55.2 cm.)
\$70,000-100,000

**A LOVE AFFAIR WITH FRANCE:
THE ELIZABETH STAFFORD COLLECTION**

New York, 1 November 2018

VIEWING

27-31 October 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Elizabeth Seigel
eseigel@christies.com
+1 212 636 2229

Joshua Glazer
JGlazer@christies.com
+1 212 636 2125

CHRISTIE'S



A Selection of Grand Tour Objects from the Collection of Piraneseum

**THE COLLECTOR: ENGLISH AND
EUROPEAN 18TH AND 19TH CENTURY
FURNITURE, CERAMICS, SILVER &
WORKS OF ART**

New York, 23 October 2018

VIEWING

19-22 October 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Casey Rogers
crogers@christies.com
+1 212 636 5912

CONTACT

Bliss Summers
bsummers@christies.com
+1 212 636 2207

CHRISTIE'S



EUROPEAN ART PART I
New York, 31 October 2018

VIEWING
25-30 October 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Deborah Coy
dcoy@christies.com
+1 212 636 2120

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La Zingara
signed 'COROT' (upper right)
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