

# OLD MASTERS

NEW YORK | WEDNESDAY 1 MAY 2019



CHRISTIE'S







# OLD MASTERS

WEDNESDAY 1 MAY 2019

## PROPERTIES FROM

SELECTED WORKS FROM FRANK  
STELLA'S PERSONAL COLLECTION

PROPERTY FROM THE COLLECTION  
OF RICHARD L. FEIGEN: LOTS 10, 17,  
20, 26 & 32

TWO IMPORTANT BUSTS FROM A  
PRIVATE COLLECTION

PROPERTY OF STANLEY MOSS,  
NEW YORK

PROPERTY FROM AN IMPORTANT  
PRIVATE COLLECTION

## AUCTION

Wednesday 1 May 2019  
at 10.00 am (Lots 1-45)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Thursday	25 April	10.00 am - 5.00 pm
Friday	26 April	10.00 am - 5.00 pm
Saturday	27 April	10.00 am - 5.00 pm
Sunday	28 April	1.00 pm - 5.00 pm
Monday	29 April	10.00 am - 5.00 pm
Tuesday	30 April	10.00 am - 5.00 pm

## AUCTIONEER

Henry Pettifer (#2081906)

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.

9/10/18

## 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 such bids at or above the reserve.**

## AUCTION LICENSE

Christie's (#1213717)

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **LAUREN-17147**

## CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

These auctions feature

**CHRISTIE'S LIVE**  
*Bid live in Christie's salerooms worldwide*  
**register at [www.christies.com](http://www.christies.com)**



**Browse this auction and view real-time results on the Christie's App for iPhone and iPad**

View catalogues and leave bids online at **[christies.com](http://christies.com)**

# CHRISTIE'S

20/03/19



## CONTENTS

<b>3</b>	Auction Information
<b>6</b>	Calendar of Auctions
<b>6</b>	Christie's International Old Master & British Paintings Department
<b>7</b>	Specialists and Services for this Auction
<b>8</b>	Property for Sale
<b>182</b>	Conditions of Sale • Buying at Christie's
<b>185</b>	Symbols used in this Catalog • Important Notices and Explanation of Cataloguing Practice
<b>193</b>	Written Bids Form
<b>IBC</b>	Index

OPPOSITE:  
Lot 19

OPPOSITE SALE PAGE:  
Lot 28

FRONT COVER:  
Lot 7

BACK COVER:  
Lot 10

INSIDE FRONT COVER:  
Lot 20

OPPOSITE DIRECTOR PAGE:  
Lot 14

INSIDE BACK COVER:  
Lot 43

[christies.com](http://christies.com)

# OLD MASTER AND BRITISH PAINTINGS DEPARTMENT

## **CHAIRMAN, AMERICAS**

Ben Hall  
Tel: +1 212 636 2121

## **CHAIRMAN, EMERI**

Paul Raison  
Tel: +44 (0)20 7389 2086

## **DEPUTY CHAIRMAN, EMERI**

John Stainton  
Tel: +44 (0)20 7389 2945

## **HEAD OF DEPARTMENT, NEW YORK**

François de Poortere  
Tel: +1 212 636 2469

## **HEAD OF DEPARTMENT, LONDON**

Henry Pettifer  
Tel: +44 (0)20 7389 2084

## **DEPUTY CHAIRMAN, UK**

Francis Russell  
Tel: +44 (0)20 7389 2075

## **INTERNATIONAL DIRECTOR**

Nicholas White  
Tel: +44 (0)20 7389 2565

## **HONORARY CHAIRMAN, UK**

Noël Annesley  
Tel: +44 (0)20 7389 2405

## **WORLDWIDE SPECIALISTS**

### **AMSTERDAM**

Manja Rottink  
Tel: +31 (0)20 575 59 66

### **BRUSSELS**

Roland de Lathuy  
Anke Charlotte Held  
Tel: +32 (0)2 289 13 36

### **HONG KONG**

CC Wang  
Tel: +85 29 44 89 918

### **LONDON**

Clementine Sinclair  
Freddie de Rougemont  
Eugene Pooley  
Sandra Romito (Consultant)  
Alexis Ashot (Consultant)  
Flavia Lefebvre D'Ovidio  
Maja Markovic  
Olivia Ghosh  
Tel: +44 (0)20 7389 2407

### **NEW YORK**

Alan Wintermute  
Joshua Glazer  
Jonquil O'Reilly  
John Hawley  
Louisa Howard  
Tel: +1 212 636 2120

### **MADRID**

Adriana Marin  
Tel: +34 91 532 6627

### **PARIS**

Pierre Etienne  
Astrid Centner  
Bérénice Verdier  
Elvire de Maintenant (Consultant)  
Tel: +33 (0)1 40 76 86 15

### **GLOBAL MANAGING DIRECTOR**

Karl Hermanns  
Tel: +44 (0)20 7389 2425

### **REGIONAL MANAGING DIRECTOR, EMERI**

Armelle de Laubier-Rhally  
Tel: +44 (0)20 7389 2447

### **PRIVATE SALES**

Alexandra Baker,  
International Business Director  
Tel: +44 (0)20 7389 2521

## INTERNATIONAL OLD MASTER AUCTIONS

### **AUCTION CALENDAR 2019**

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.  
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

#### **25 JUNE**

TABLEAUX ANCIENS ET DU  
XIXÈME SIÈCLE  
PARIS

#### **4 JULY**

OLD MASTERS EVENING SALE  
LONDON

#### **5 JULY**

OLD MASTERS DAY SALE  
LONDON



## OLD MASTER & BRITISH PAINTINGS



François de Poortere  
International Director, Head of Department



Ben Hall  
Chairman, Americas



Alan Wintermute  
Senior Specialist



Joshua Glazer  
Specialist



Jonquil O'Reilly  
Specialist, Head of Part I Sale



John Hawley  
Specialist



Louisa Howard  
Associate Specialist, Head of Part II Sale

## EUROPEAN SCULPTURE & WORKS OF ART



Will Russell  
Specialist Head of Department



Annsley McKinney  
Junior Specialist



Donald Johnston  
International Head of Sculpture



Milo Dickinson  
Associate Director, Sculpture,  
London



Isabelle D'amécourt  
Head of Sculpture, Paris

## SERVICES FOR THIS AUCTION

### SALE COORDINATOR

Kristina Weston  
KWeston@christies.com  
Tel: +1 212 636 2108

### DEPARTMENT COORDINATOR

Emily Evrard  
EEvrard@christies.com  
Tel: +1 212 641 7561

### HEAD OF SALE MANAGEMENT

Lauren Carlucci  
LCarlucci@christies.com  
Tel: +1 212 641 7535

### EMAIL

First initial followed by  
lastname@christies.com  
(e.g. Kristina Weston =  
KWeston@christies.com)  
For general enquiries about this  
auction, emails should be addressed  
to the Sale Coordinator.

### ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437  
Fax: +1 636 4938

### AUCTION RESULTS

christies.com

### CATALOGUES ONLINE

Lotfinder®  
Internet: christies.com

### INSURANCE

Tel: +1 212 484 4879  
Fax: +1 212 636 4957

### POST-SALE SERVICES

Grace Rago  
Post-Sale Coordinator  
Payment, Shipping and Collection  
Tel: +1 212 636 2650  
Fax: +1 212 636 4939  
Email: PostSaleUS@christies.com

1

## THE MASTER OF THE OSSERVANZA

(ACTIVE IN SIENA C. 1440–80)

### *The Dream of Saint Joseph*

tempera and gold on panel

6⅞ x 5 in. (16.3 x 12.7 cm.)

\$100,000-150,000

£76,000-110,000

€88,000-130,000

#### PROVENANCE:

Félix Ravaisson-Mollien (1813–1900), Paris; his sale (†), Hôtel Drouot, Paris, 23 November 1903, lot 2, as Baldovinetti.

(Possibly) M. Cheramey, Paris, 1904, as Sassetta.

Mrs. Edwin S. Bayer, later Countess Sala, Paris; Galerie Charpentier, Paris, 19 May 1933, lot 20, as Sassetta and listing the subject as *Saint Peter and the Angel*.

Samuel Henry Kress (1863–1955), New York.

Jack Linsky, New York (1897–1982), 1956–1957.

Anonymous sale; Sotheby's, New York, 21 May 1985, lot 136, as Sano di Pietro, where acquired by the present owner.

#### EXHIBITED:

Flushing, NY, Queens College, *The world as a symbol: an exhibition of medieval art*, 15 April–22 May 1959, no. 97.

New York, The Metropolitan Museum of Art, *Painting in Renaissance Siena: 1420–1500*, 19 December 1988–19 March 1989, no. 11.

#### LITERATURE:

B. Berenson, 'Altre opere del Sassetta,' *Rassegna d'arte*, IV, 1904, p. 142, as Sassetta.

J. Pope-Hennessy, *Sassetta*, London, 1939, pp. 180 and 201, as Sassetta.

B. Berenson, *Italian Pictures of the Renaissance: Central Italian and North Italian Schools*, London, 1968, p. 386, as Sassetta with the subject listed as *Joachim and the Angel*.

K. Christiansen in K. Christiansen, L.B. Kanter and C.B. Strehlke, *Painting in Renaissance Siena 1420–1500*, exhibition catalogue, New York, 1998, pp. 123–26, no. 11, illustrated.

The Master of the Osservanza's *Dream of Saint Joseph* may originally have belonged to the *predella* of an altarpiece, depicting the *Birth of the Virgin* in the Museo d'Arte Sacra, Asciano (fig. 1). Publishing the panel with an attribution to Sassetta in 1904, Bernard Berenson linked the *Dream of Saint Joseph* with the *Virgin taking leave of the Apostles* in his own collection, now the Harvard University Center for Italian Renaissance Studies at Villa I Tatti, Florence. The Harvard panel was correctly associated with the Asciano altarpiece, though both were at that time attributed by Berenson to Sassetta.

The three central panels of the Asciano altarpiece depict the *Birth of the Virgin*, surmounted by scenes of the *Death of the Virgin*, the *Madonna of Humility* and the *Funerale of the Virgin*. As Keith Christiansen suggests, the central *Madonna of Humility* would have in turn have been surmounted by a further pinnacle, perhaps the *Assumption of the Virgin* sold at Christie's London, 5 December 1969, lot 126 (*loc. cit.*). Christiansen asserts that the altarpiece was not originally conceived as a triptych. Rather, its central narrative scene would have been flanked by two full-length saints, as evidenced by dowel holes along its vertical edges to which they would have attached (*ibid.*). The altarpiece was already in its current reduced state by 1865 when it was described by Francesco Brogi who again considered it to be a work by Sassetta (F. Brogi, *Inventario generale degli oggetti d'arte della provincial di Siena (1862–1865)*, Siena, 1897, p. 12). The Harvard picture's original format (before its upper corners were made up) matched that of the remaining pinnacles and likewise represents a scene from the Virgin's death. It follows then that it would have surmounted one of the missing lateral saints, with a *Burial of the Virgin* atop the other.

While the association of this *Dream of Saint Joseph* with the Asciano altarpiece remains conjectural, its stylistic accordance with that work makes it a compelling hypothesis. The scenes associated with the Virgin's death in the upper register of the altarpiece would indeed have been balanced well by a *predella* depicting episodes from her life. Given the width of the altarpiece with the inclusion of the flanking saints, its *predella* must have comprised at least five scenes. Christiansen proposes one likely candidate might be the *Pietà* in the Musée des Beaux-Arts, Dijon. The *Dream of Saint Joseph* is an unusual choice of subject matter. On the rare occasions the episode is depicted, it is usually as a minor addition to scenes of the *Flight into Egypt*. The latter would, however, make perfect sense within a cycle depicting the *Life of the Virgin*. Unlike most *predella* elements, the present panel has a vertical rather than a horizontal woodgrain, suggesting it may have constituted a projecting component, beneath a colonnette or pilaster.

This as yet anonymous master takes his name from a *triptych* formerly in the church of the Osservanza, outside Siena, and now in the city's Pinacoteca. The appealing double-square punch tooling in the background and border of the present scene, in fact, similarly appears in his eponymous altarpiece. Many of the master's works had previously been assumed to be by Sassetta, but were recognized as a separate hand by Roberto Longhi in 1940, who grouped together an initial body of work (R. Longhi, 'Fatti di Masolino e di Masaccio,' *La Critica d'Arte*, 5, nos. 3–4, 1940, pp. 188–89). The Master of Osservanza was clearly influenced by Sassetta, with whom he probably worked in the 1420s (Christiansen, *op. cit.*, p. 99). Scholars remain divided, however, on the matter of the artist's identity, with him being associated variously with Sassetta, Francesco di Bartolomeo Alfei, Ludovico (Vico) di Luca and with the young Sano di Pietro. Contemporary documents relating to the Asciano *Birth of the Virgin*, published in 2011 by Maria Falcone, prove that Sano di Pietro in fact received payment for altarpiece (M. Falcone, 'La giovinezza dorata di Sano di Pietro: un nuovo documento per la Natività della Vergine di Asciano,' *Prospettiva*, 138.2010, 2011, pp. 28–48). While the discovery lends credence to the hypothesis identifying the Master of Osservanza as the young Sano di Pietro, it is possible that the anonymous master shared a workshop with the latter, who may have received payment without necessarily having executed the altarpiece himself.

We are grateful to Laurence B. Kanter who has proposed an alternate attribution to Sano di Pietro.



Fig. 1 Master of the Osservanza, *The Birth of the Virgin*, Museo di Palazzo Corboli, Asciano / Bridgeman Images.



Actual size.

## 2

## JAN DE BEER AND WORKSHOP (?ANTWERP C. 1475-1528 OR EARLIER)

### *The Lamentation*

oil on panel, arched top  
21½ x 15½ in. (54.3 x 39.7 cm.)

\$60,000-80,000

£46,000-60,000

€53,000-70,000

#### PROVENANCE:

Anonymous sale; Rosen, Berlin, 18 November 1957, lot 19.  
Anonymous sale; Christie's, Amsterdam, 9 May 2001, lot 106, as Master of the Martyrdom of Saint John, where acquired by the present owner.

#### EXHIBITED:

Maastricht, Bonnefantenmuseum, 2005, on loan.  
Antwerp, Koninklijk Museum voor Schone Kunsten and Maastricht, Bonnefantenmuseum, *Extravagant!: een kwarteeuw Antwerpse Schilderkunst herontdekt 1500-1530*, 15 October 2005-9 April 2006, no. 23 (catalogue note by D. Ewing).  
Aachen, Suermondt-Ludwig Museum, 2006-2013, on loan.  
Florence, Palazzo Pitti, *Firenze e gli antichi Paesi Bassi 1430-1530: dialoghi tra artisti: da Jan van Eyck a Ghirlandaio, da Memling a Raffaello...*, 20 June-26 October 2008, no. 62.

#### LITERATURE:

D. Ewing, *The Paintings and Drawings of Jan de Beer*, Ph. D. dissertation, 1978, I, p. 141, II, p. 308, no. 27, fig. 74.  
P. van den Brink, 'The Artist at Work: the crucial role of drawings in early sixteenth-century Antwerp workshops', *Jaarboek Koninklijk Museum voor schone Kunsten Antwerpen*, 2004-2005, p. 168.  
D. van Wegen, *Het Vlaamse schilderkunstboek*, Zwolle, 2005, pp. 68-69, illustrated.  
L. Campbell, *The Sixteenth Century Netherlandish Paintings with French Paintings before 1600*, New Haven, 2014, pp. 664 and 666, note 11.  
D. Ewing, 'Meister A.M. und Jan de Beer: Die Beweinung Christi im Suermondt-Ludwig-Museum', *Aachener Kunstblätter*, LXVI, 2014-2017, p. 105, fig. 6, as Workshop of Jan de Beer.  
D. Ewing, *Jan de Beer Gothic Renewal in Renaissance Antwerp*, Belgium, 2016, pp. 239-241, 328-329, fig. 218, illustrated, as Workshop of Jan de Beer.

Jan de Beer was one of the greatest and most talented painters associated with a group of largely anonymous artists active in the early 16th century who today are collectively known as the Antwerp Mannerists. Works by de Beer are exceptionally rare, with only around two dozen paintings, all of which, like the present lot, depict religious subjects. De Beer's paintings are celebrated for his sophisticated and refined use of saturated colors as well as the psychological depth of his figures. Like his fellow Antwerp Mannerists, his paintings combine traditional Flemish naturalism with exuberant decorative details - especially in the form of fantastic costumes - and capricious, often Italianate, architectural inventions.

Executed in a rich palette of deep blues and greens, this small devotional panel representing the moment of grief and reflection after Christ has been taken down from the cross, was first linked to De Beer by Friedrich Winkler in 1973 (according to a certificate in the archives of Gallery P. de Boer, Amsterdam). Dan Ewing dates the panel on stylistic grounds to late in the artist's career, proposing that it was painted between the mid-1520s and the artist's death in 1528 (*op. cit.*, exhibition catalogue, 2005, p. 70). The painting of one of three intimately-scaled panels by de Beer, each measuring under 55 x 40 cm., that all represent the Lamentation with strikingly similar compositions. In addition to the present lot, this group includes a painting in the Galleria Sabauda and the central panel of a triptych in the Gemäldegalerie, Berlin. Ewing notes that all three of these paintings 'have a freer style, more delicate figures, and a more emotive expressionism than others in the artist's oeuvre or associated with his workshop, and they stand in striking contrast to the formality and imposing figures of his larger works during these years' (*ibid.*).

As Ewing has observed, the present lot combines passages from both the Turin and Berlin panels. As in the Turin panel, here the figures are organized into a tight group in the foreground: Joseph of Arimathea supports the body of Christ at right while a standing figure of Saint John the Evangelist, with windswept robes fluttering behind him, provides comfort to the Virgin at center. Between them in the present panel stands a grieving young woman dressed in an exotic costume, perhaps Mary Salome or Mary Cleophas, who looks directly out at the viewer. The mourning figure by her side is likely Anne, the mother of the Virgin Mary. Mary Magdalene kneels at Christ's feet, identifiable by her jar of ointment, while Nicodemus stands at left, holding the Crown of Thorns and hammer, symbols of Christ's Passion. The background landscape at right, with its rocky outcroppings and Italianate, crenellated towers, as well as the single tree that rises up before it, exactly duplicates that of the Berlin painting, so much so in fact that Ewing posits that both were based on a drawing that was kept in de Beer's workshop expressly for this purpose (*ibid.*). A contemporary Italian drawing, alternately attributed to Jacopo Sansovino or Puligo (Uffizi, Florence) also records this landscape, and seems to have been used for three versions of the *Sacrifice of Isaac* painted by Andrea del Sarto and his studio, the primary of which was painted for Francis I of France and is dated to circa 1527 (fig. 1; Gemäldegalerie, Dresden; the two other versions are in The Cleveland Museum of Art and the Museo del Prado, Madrid; *ibid.*, pp. 70, 72 note 8).

While noting that this painting 'forcefully registers de Beer's aesthetic character and appeal, and projects a tender delicacy and affect', based on comparison with the Berlin and Turin panels Ewing concludes that it was probably executed by de Beer together with a skilled assistant well-versed in his style (*ibid.*). As a possible candidate for this second hand, the scholar suggests Aert de Beer, Jan's son. Aert was born around 1509 and became an Antwerp master in 1529. Following his father's death, Aert likely inherited his father's workshop, in which he is thought to have taken on a young Lambert Lombard as an apprentice.



Fig. 1 Andrea del Sarto, *The Sacrifice of Abraham*, c.1527-28 / Staatliche Kunstsammlungen, Dresden / Bridgeman Images.



3

## PIETER COECKE VAN AELST I AND WORKSHOP

(AELST 1502-1550 BRUSSELS)

*The Penitent Saint Jerome*

oil on panel, unframed  
30¼ x 21⅞ in. (76.8 x 55.8 cm.)

\$60,000-80,000

£46,000-60,000

€53,000-70,000

**PROVENANCE:**

Private collection, Rome, since the 19th century, and from whom acquired by the present owner.

This unpublished and recently discovered panel represents Saint Jerome, the fourth-century saint and doctor of the Church, as a hermit in the Syrian desert. A man of great learning, he famously translated the Bible into the Latin Vulgate, later in his life he moved to the wilderness to study Hebrew, leading an ascetic life. *The Golden Legend* records Jerome's personal description of his ordeal, as written in a letter to his friend, Eustochium: 'All the company I had was scorpions and wild beasts, yet at times I felt myself surrounded by pretty girls, and the fires of lust were lighted in my frozen body and moribund flesh. So it was that I wept continually and starved the rebellious flesh for weeks at a time. Often I joined day to night and did not stop beating my breast until the Lord restored my peace of mind' (J. de Voragine, *The Golden Legend*, translated by W.G. Ryan, Princeton, 1993, II, p. 213). Following a tradition that appears to have been initiated in the Netherlands by Hans Memling (see his painting in the Öffentliche Kunstsammlung, Kunstmuseum, Basle; D. De Vos, *Hans Memling*, Ghent, 1994, p. 250, no. 66), Coecke portrays the saint as a muscular, bearded man, kneeling in a landscape, staring at a crucifix as he prepares to strike himself again with a stone. He has cast off his cardinal's hat and ermine-lined scarlet robes, which are draped on a tree-branch at left. His blue undergarment is open, revealing a bruised chest with droplets of blood. As with Memling's painting, Jerome's lion companion may be seen sleeping behind him. The foreshortened skull in the foreground just below the crucifix is a further reference to Christ's sacrifice on Golgotha (the name literally translates to 'the place of the skull').

The Southern Netherlandish artist Pieter Coecke van Aelst excelled as a painter, sculptor, architect, designer of stained glass, prints and tapestries, and enjoyed a stellar reputation during his lifetime as well as throughout the 16th and 17th centuries. He served as court painter to both Holy Roman Emperor Charles V and Mary of Hungary, and his designs were avidly collected by the most important patrons of his day, including King Henry VIII of England and King François I of France. Coecke's extensive travels helped shape his artistic identity; in 1533-1534 he went to Constantinople, possibly to persuade the Turkish sultan to give him tapestry commissions, a project that never came to fruition. On his return, Coecke is thought to have visited Rome, where he would have studied the ancient monuments and sculptures. A skilled linguist, the artist translated Vitruvius' *De architectura* into Flemish (Antwerp, 1539), and the multi-volume architectural treatise of Sebastiano Serlio into High German, Flemish and French (Antwerp, 1539-1553).

A related painting of equal scale to the present lot sold at the Dorotheum, Vienna, 23 October 2018, lot 3, as Attributed to Pieter Coecke van Aelst. That painting repeats the composition of the Saint, crucifix, skull and robes resting on the tree branch. The Saint's physiognomy is somewhat fleshier than that of the present lot, however, and the landscape is entirely different. Jerome's lion companion also appears to be absent, and though the condition of the Dorotheum painting makes that passage difficult to read, overall it appears to be inferior in quality to the present work.



4

**FOLLOWER OF ROGIER VAN DER WEYDEN,**

C. 1490

*The Virgin and Child*

inscribed 'NOEVZRNAOMV / SNORA RNDIEU / ORNEO / ROAN'

oil on panel

17 $\frac{1}{8}$  x 12 $\frac{3}{4}$  in. (43.4 x 32.3 cm.)

\$80,000-120,000

£61,000-91,000

€71,000-110,000

**PROVENANCE:**

Jacques-Ernest Osterrieth (1826-1893), Huis Osterrieth, Antwerp, and by descent to his daughter

Florence-Félicie Osterrieth (1873-1958), Zillebeke, and by descent to her daughter

Marguerite de Vinck (1895-1964), Rhode-Sainte-Agathe, and by descent in the family to the present owner.

This elegant depiction of the Virgin nursing the Christ Child was likely painted in Brussels toward the end of the 15th century. The solemn Virgin Mary, who tenderly cradles her son against her breast, is a paragon of beauty, possessing features that were considered most desirable at the time this private devotional panel was painted: golden, wavy hair, a long neck, dark eyebrows and a high forehead. Her tapering, angular fingers, as well as the characteristic tilt of her head, recall the designs of Rogier van der Weyden, and indeed, the composition can be linked with a group of paintings, all of which are presumably modeled after a design the Brussels master. Though Rogier's prototype is lost, most scholars agree that a painting formerly in the Van Gelder Collection, Brussels, and sold at the Dorotheum, Vienna, 27 March 2003, lot 159, most faithfully reproduces the master's composition, setting the mother and child against a gold brocade background (see C. Stroo and P. Syfer-d'Olne, *Flemish Primitives II. Catalogue of Early Netherlandish Painting in the Royal Museums of Fine Arts, Brussels*, Brussels, 1999, p. 176, fig. 89). The finest of the roughly 30 paintings belonging to this Rogierian *Virgo lactans* group is the *Virgin and Child* by Hans Memling in the Royal Museums of Fine Arts of Belgium, Brussels, which presents the figures before an arched window, flanked by two marble columns, overlooking a landscape (*ibid.*, pp. 170-79, no. 5, pl. 6). Infrared reflectography of the Brussels panel reveals that Memling devoted significant attention to the placing of the window's architecture, relative to the more summary treatment of the figures, the latter of which were likely derived directly from the Rogierian model. This suggests that the architectural details and landscape were Memling's own invention, and it is this modified composition that was likely the source of the present work. Rogier's design must have enjoyed wide circulation through the Netherlands in the 15th centuries, as variants were produced by several identifiable hands, including the Master of the St. Ursula Legend and the Master of the Magdalene Legend.

Of these variants, the present painting most closely resembles the *Virgin and Child* that was formerly in the Metropolitan Museum of Art and sold at Christie's, New York, 5 November 1982, lot 122. In both paintings, the Virgin and Child are portrayed beneath a flamboyant gothic vault adorned with water-gilt tracery and supported by four red columns. A green cloth of honor with red fringes hangs behind the Virgin's head,

serving as a pseudo-throne. A similar textile rests on the parapet in the foreground, resembling an altar cloth, thereby alluding to the Eucharist and Christ's future sacrifice for mankind. Though the basic design of the two paintings are the same, they are not replicas. The details of their landscapes are different (e.g., the two figures before the castle gate at right are absent in the ex-Met painting), and comparison of the handling of the Virgin's face in each suggests that they were done by different hands. Infrared reflectography does not reveal significant underdrawing, with the exception of some pouncing visible in the proper right eye of the Virgin, the right arm of the Christ Child and the contour of his face, indicating that a preparatory cartoon was used to create the composition. Minor adjustments to the underdrawing are visible with infrared-reflectography, including the positioning of Christ's left eye, which was raised slightly, and the counter of his left arm.

Most of the surviving variants of this composition are weaker than the present version, and often carry questionable attributions to artist such as the Master of the Embroidered Foliage and the Master of the Gold Brocade. These include those in the Musée de Picardie, Amiens; Pedralbes monasterio, Barcelona; Musée de Beaux-Arts, Douai; formerly with Jacques Bacri, Paris; formerly Guy Stein collection, Paris; formerly Paul Bottenwieser collection, Berlin; and private collection, exhibited at the Altona Museum, Hamburg, 1914, ; as well as a panel that recently sold at Hermitage, Monaco, on 24 November 2018.

Although it is missing its original frame, the painting's small scale suggests that it was intended for private devotion. Most likely, it would have formed a diptych with a panel representing a donor figure who would meet the Christ Child's gaze, much in the same way that a variant of this group, by the Master of the Legend of Saint Ursula in the Fogg Art Museum, Harvard University Art Museums, Cambridge, likely formed a diptych with the *Portrait of a Praying Man* thought to represent Ludovico Portinari in the Johnson Collection (Philadelphia Museum of Art, Philadelphia; *ibid.*, p. 174), although a configuration as a triptych, with the *Virgo lactans* in the center, and two donor portraits in the wings, is also plausible.





5

**JOSEPH WERNER II**

(BERN C. 1637-1710)

*A bacchanale*

bodycolor on vellum, laid down on vellum  
6 $\frac{7}{8}$  x 8 in. (17.3 x 20.3 cm.)

\$40,000-60,000

£31,000-45,000

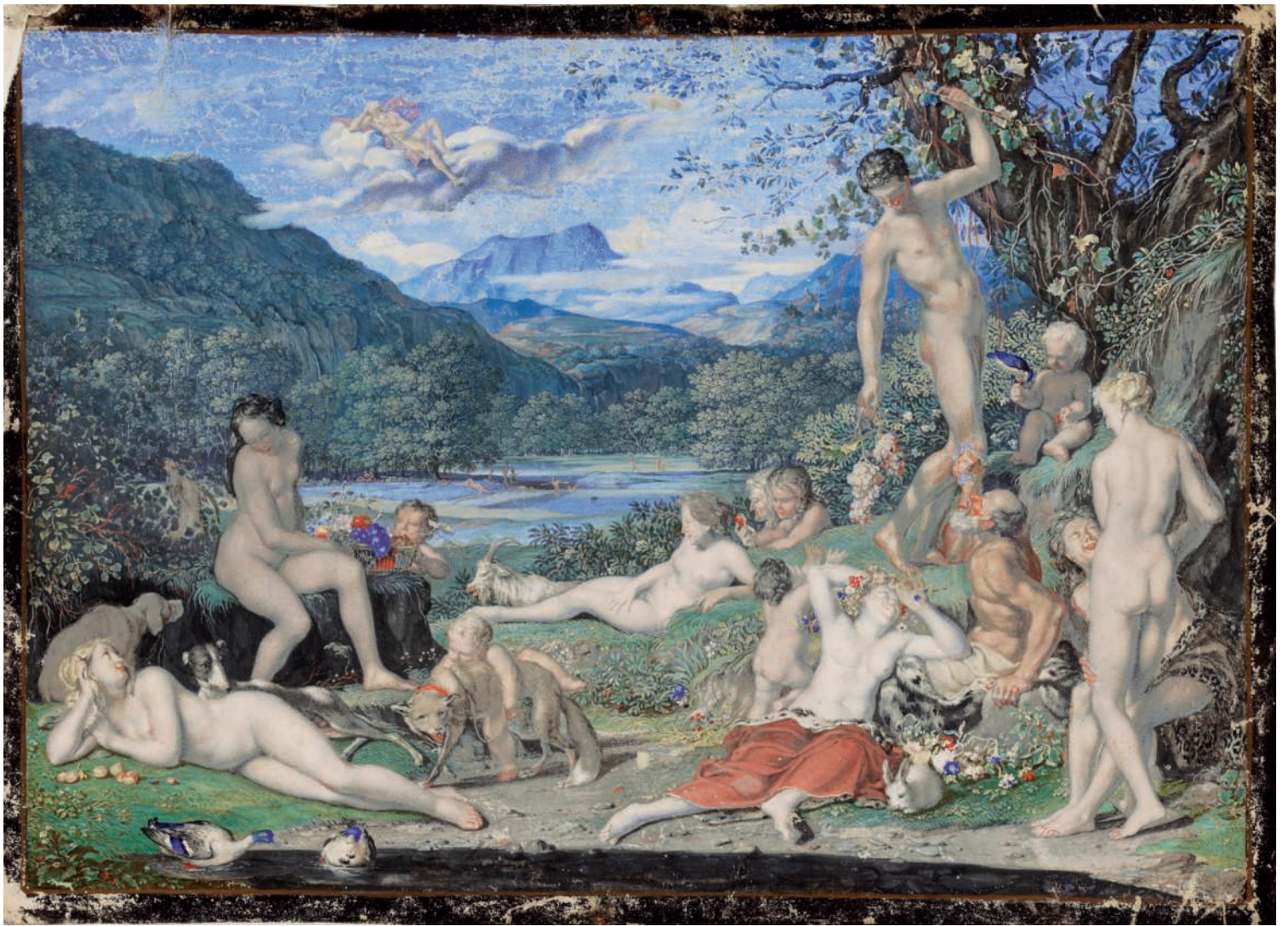
€36,000-53,000

**PROVENANCE:**

Private collection, Switzerland, where acquired by the present owner.

Joseph Werner, a remarkably versatile artist who produced paintings, miniatures, drawings and etchings, was born in the Swiss city of Bern but traveled widely, working for periods in Frankfurt, Rome, Paris, Augsburg and Berlin before returning to his place of birth in 1707. In Frankfurt, he met Matthäus Merian, who taught him to paint in oils, and in Rome, he came into contact with such luminaries as Nicolas Poussin, Carlo Maratta and Andrea Sacchi. Having been called by Louis XIV to Paris in 1662, Werner established himself as the preeminent miniaturist at court. On account of its exceptional quality, the present miniature may well date to the period he spent in the French capital.

The complex compositional arrangement of figures in this miniature testifies to the rigorous academic training Werner received in Italy, while the highly detailed background landscape executed in cool tones with minutely rendered figures lounging on the banks of the river points to a more Germanic element in his work, notably that of Adam Elsheimer. As with other miniatures that can be dated to the mid-1660s, including the exceptional *Apollo and Daphne* of 1665 in the collection of Jean Bonna (see S. Alsteens, et al., *Raphael to Renoir: Drawings from the Collection of Jean Bonna*, exhibition catalogue, New York and Edinburgh, 2009, pp. 142-144, no. 64), Werner staged the main narrative in a shallow foreground space in which the protagonists are placed parallel to the picture plane. The lively, playful atmosphere of the youthful cavorting figures is emphatically conveyed by Father Time, who slumbers the day away from his perch in the clouds.



6

## GIOVANNI DI NICCOLÒ MANSUETI

(ACTIVE VENICE 1485-1526/7)

*The Madonna and Child with Saints Jerome and Francis*

oil on panel

21¼ x 26¾ in. (53.9 x 67.1 cm.)

\$80,000-120,000

£61,000-90,000

€71,000-110,000

**PROVENANCE:**

Private collection, Verona.

(Possibly) Rota collection, Bergamo.

Art market, Milan, as Bartolomeo Montagna.

Private collection, United Kingdom, where acquired by the present owner.

This composition is almost identical to that formerly in the Böhler collection, published by Fritz Heinemann in 1962 (F. Heinemann, *Giovanni Bellini e i Belliniani*, Venice, 1963, I, p. 249, no. V.210.). The ex-Böhler painting is unillustrated but an image can be found in the catalogue of its 1930 sale (whose date Heinemann erroneously lists as 23 July, instead of August, 1930). The dimensions of the two versions are close, with the ex-Böhler panel listed as 21 1/16 x 26 ¾ in. (53.5 x 26 ¾ cm.). Heinemann rejected that painting's attribution to Mansueti, however, suggesting instead that it was most likely by the same unidentified hand as the *Madonna and Child with hand outstretched, a landscape beyond*, formerly in the collection of Dr. Benedikt, Berlin (*op. cit.*, no. V.209).

The present version is of considerably finer quality, however, and its composition is comparable to Mansueti's *Madonna and Child with Saints and Donors* in the Galleria dell'Accademia, Venice. The figures, particularly that of the gesturing Saint Francis, are likewise reminiscent of those in his signed and dated *Saint Sebastian with four Saints* of 1500, formerly in the church of San Francesco, Treviso, and now also in the Accademia. In the face of the Madonna *pentimenti* are visible in her nose and lips, evidence of the artist rethinking their position and making a minute changes in order to perfect her features.



**CONTINUUM**  
SELECTED WORKS FROM  
**FRANK STELLA'S**  
PERSONAL COLLECTION

Frank Stella is not simply one of the great artists of the postwar period. He is an artistic polymath—a Renaissance Art scholar of the highest caliber, a teacher of architecture, a generational painting and print making talent, and an innovative sculptor. He is also a passionate collector. Continuum: Select Works from Frank Stella's Personal Collection is a group of paintings whose presence deeply influenced both Stella's life and work. They are intimate objects of his private life—gifts from other artists, major purchases celebrating occasions like a child's birth—and also powerful artistic influences. Their significance and value are twofold: they carry the weight of his curatorial prowess, and they are themselves a part of art history—the tangible objects which linked Stella to the past as a student of art and to his contemporaries during his career. These works span a wide range of genres and periods, from Northern Renaissance portraiture to important examples of his own work and that of his own contemporaries.

Stella's assertion that painting should not be based on illusionistic pretense inspired a generation of artists and still reverberates today. Speaking in 1966 he famously said of his work, "I always get into arguments with people who want to retain the 'old values' in painting—the 'humanistic' values that they always find on the canvas. If you pin them down, they always end up asserting that there is something there besides the paint on the canvas. My painting is based on the fact that

only what can be seen there is there. If the painting were lean enough, accurate enough or right enough, you would just be able to look at it. All I want anyone to get out of my paintings, and all I ever get out of them, is the fact that you can see the whole idea without any confusion. What you see is what you see" (F. Stella, quoted in W.S. Rubin, Frank Stella, New York, 1970, pp. 41-42). It is his thorough understanding of, and appreciation for, the works by artists throughout history that plays such an important role in Stella's ongoing dialogue about the nature of contemporary art.

Stella is a voracious student who is knowledgeable about many different periods and movements. From the work of the Old Master painter Jan Sanders van Hemessen, to the paintings of his Abstract Expressionist contemporaries such as Helen Frankenthaler, he has specifically sought out works by artists that excite and inspire him, acquiring many examples for his own personal collection. Beginning with his iconic Black Paintings in the late 1950s, and followed by his bold geometric canvases of the late 1960s and early 1970s, Stella challenged the accepted traditions of art history, including how to deal with the inherent contradictions of two-dimensional painting. But his work has always been rooted in a deep knowledge and appreciation of what had gone before him. His combination of scholarship and talent produced a dialogue that would come to define postwar art history and secure Frank Stella's place as one of the most influential artists working today.





7

## JAN SANDERS VAN HEMESSEN

(HEMESSEN C. 1504-1556 ANTWERP)

*Double portrait of a husband and wife, half-length, seated at a table, playing tables*

signed and dated 'IOHANNES · SANDERS · / DE · HEMESSEN · / PINGEBAT / 1532'

(lower center, at the edge of the table)

oil on panel

43 ¾ x 50 ⅝ in. (111.1 x 127.9 cm.)

\$4,000,000-6,000,000

£3,100,000-4,500,000

€3,600,000-5,300,000

### PROVENANCE:

(Probably) acquired by Alexander William Crawford Lindsay, 25th Earl of Crawford and 8th Earl of Balcarres (1812-1880), and by inheritance at Haigh Hall, Wigan, Lancashire and elsewhere to

Mary, Countess of Crawford and Balcarres (1903-1994); Christie's, London, 6 July 1984, lot 106, where acquired by the present owner.

### LITERATURE:

P. Wescher, 'Jan van Hemessen und Jan van Amstel', *Jahrbuch der Berliner Museen*, XII, 1970, p. 40.

B. Wallen, 'Portraits of Jan Sanders van Hemessen', *Oud Holland*, LXXXVI, 1971, pp. 71, 75-76, fig. 2.

L. Dresser, *European Paintings in the Collection of the Worcester Art Museum*, Worcester, 1974, p. 177, note 8.

B. Wallen, *Hemessen Style and Iconography*, Ph.D. dissertation, 1976, pp. 31, 80-82, 89, 211, 231, no. 10, fig. 38.

B. Wallen, *Jan van Hemessen: An Antwerp Painter between Reform and Counter-Reform*, Michigan, 1983, p. 288, no. 11, fig. 45.

*Christie's Review of the Season 1984*, Oxford, 1984, pg. 26, illustrated.

B.P.J. Broos, *Meesterwerken in het Mauritshuis*, The Hague, 1987, p. 201.

J-M. Lhôte, *Histoire des jeux de société: géométries du désir*, Paris, 1994, p. 281.

D. De Vos, *Hans Memling*, Ghent, 1994, p. 115, note 2.

B. Wallen, 'Hemessen family (1) Jan Sanders van Hemessen', J. Turner, ed., *The Dictionary of Art*, London, 1996, XIV, pp. 380-81.

J-R Triadó, *Carlos V y su época: arte y cultura*, Caroggio, 2000, p. 235.

P.H. Jolly, *Picturing the 'Pregnant' Magdalene in Northern Art, 1430-1550: Addressing and Undressing the Sinner-Saint*, Farnham, 2014, unpaginated.





JOHANNES SANDERS  
DE HEMESSEN  
1535





IOHANNES SANDERS  
DE HEEMSEN 1548

**CONTINUUM**  
 SELECTED WORKS FROM  
**FRANK STELLA'S**  
 PERSONAL COLLECTION



Fig. 1 Book of Hours, *The Annunciation* (detail), c. 1460, Acquired by Henry Walters, The Walters Art Museum, Maryland.



Fig. 2 Joos van Cleve, *The Holy Family*, c. 1512-13, Metropolitan Museum of Art, Bequest of Michael Friedsam, 1931, New York.

Jan Sanders van Hemessen's *Double portrait of a husband and wife* is one of the most exciting Early Netherlandish paintings to appear on the market in years. It is a masterpiece by one of the foremost painters in Antwerp during the second quarter of the 16th Century. This revolutionary double portrait, prominently signed at lower right along the edge of the table "IOHANNES[S] SANDERS/DE HEME[SSE]N PINGEBAT 1532" and executed on an ambitious scale, is the second earliest work known to be dated by Hemessen and was undoubtedly an important commission for the young artist. In a cozy interior bathed in bright sunlight, a couple enjoys a game of chance and strategy known as tables, an ancestor of backgammon. Seated in a leather chair embellished with a colorful geometric design, the woman is handsomely dressed in a black gown with fur trumpet sleeves over full undersleeves of dark rose velvet. A sheer partlet covers her décolletage, while a crisp linen hood conceals her auburn hair. The lady's waist is cinched by a gold girdle from which hangs a string of rosary beads, their bright coral hue popping against their dark background. The woman's gaming partner is equally fashionably dressed in a black overgown lined with luxurious lynx fur, a cap jauntily perched on his head. Beneath his dark doublet his pristine linen undershirt peeks through, its collar embroidered in blackwork with a pale blue lozenge pattern. Though the sitters have yet to be identified, their costly and stylish attire suggest that they are a wealthy Flemish burgher and his wife.

The couple's game board, made of two hinged wooden compartments, occupies the center of the table before them. The disposition of the black and white draughtsmen,

as well the cast dice that together number eleven, reveal that their game is underway. Nearby, several other elements, each painted with such care that it could stand as an image on its own, also grace the table's surface. These include a still-life of ripe fruit, a quince freshly cut with a knife featuring a gilded handle, a glass filled with wine, a bird resembling a blue-fronted Amazon parrot, and a cracked walnut.

There exists in western art a long tradition of representing backgammon and its early variations, the origins of which can be traced back to Mesopotamia. From the medieval period onward, the game was often used as an emblem of vice – following the Gospel of Matthew, soldiers appear in countless crucifixion scenes playing dice at the foot of the cross, and a tables board appears beneath the harlequin figure in Pieter Bruegel's *circa* 1562 *The Triumph of Death* (Museo del Prado, Madrid). A tables board is equally present in the background of the *Magdalene with a Lute* (Gemäldegalerie, Berlin), a painting nearly contemporary to the Stella portrait and formerly attributed to Hemessen himself (see B. Wallen, *op. cit.*, 1983, p. 94, fig. 38, as Brunswick Monogrammist). There, the game rests on a table in the room behind the saint, an allusion to the transience of the earthly pleasures enjoyed by Mary Magdalene in her earlier, sinful life (P.H. Jolly, *loc. cit.*). A 1529 drawing by Pieter Coecke van Aelst (Museum Boijmans-van Beuningen, Rotterdam) makes this message more explicit, showing a poor and ragged peasant handing over a chicken, his last worldly possession, as payment to the young temptress who has soundly beaten him at tables (see G. Marlier, *La Renaissance Flamande: Pierre Coecke d'Alost*, Brussels, 1966, pp. 88-90, fig. 27).

Yet during this same period, many artists portrayed the game as a courtly pastime, free from any obvious moralizing overtones. Such is the case, for example, with a circa 1450-1475 marginal illumination framing the *Annunciation* page from a Northeastern French Book of Hours (fig. 1; The Walters Art Museum, Baltimore) and a pen and brown ink drawing of a *Seated couple playing trictrac and standing woman playing checkers* attributed to Albrecht Dürer, circa 1492-93 (Bibliothèque nationale de France, Paris; see B. Butts, and L. Hendrix, *Painting on Light: Drawings and Stained Glass in the Age of Dürer and Holbein*, Los Angeles, 2000, no. 7). Scenes like these, featuring well-to-do

members of the opposite sex playing tables, typically possess an amorous connotation. Such is the case in the present painting, although it has the distinction of seemingly being the earliest to show the game being played in the context of a portrait (B. Wallen, *op. cit.*, 1971, p. 75).

Hemessen's double portrait may have been commissioned to commemorate a wedding. The painter emphasized the strong connection between the couple by portraying the wife resting her hand on her husband's shoulder as the two gaze intensely at each



Fig. 3 Infrared reflectogram mosaic of the present lot /  
Infrared reflectography by Fine Art Infrared Services, LLC.



Fig. 4 Jan van Eyck, *The Arnolfini wedding*, 1434, National Gallery, London / Bridgeman Images.

other. In his 1971 study on the portraits of Jan van Hemessen, Burr Wallen linked the present portrait, then in the Balcarras collection, to the very popular battle of the sexes that continued to rage on in sixteenth-century Europe, although the couple's affable demeanor suggests that the quarrel's playful dimension prevails here. Accordingly, Wallen interprets the composition as an expression of the *concordia* between the husband and wife. "In fact," he writes, "there may be reason to believe the couple to be united together against a common foe who lies unseen behind the peaceful domestic exterior" (*ibid.*, p. 76). For the scholar, the ominous nature of this opponent could be signaled by the dice, which have landed on five and six, whose combined sum of eleven carried portentous associations in the 16th century. A similar result of a dice roll is seen, as Wallen notes, in the hand of the gambler in Hemessen's 1536 *Parable of the Prodigal Son* (Musée Royaux des Beaux-Arts, Brussels), a painting in which life's temptations are made explicit.

Though Wallen's interpretation is compelling, one need not necessarily envisage a common foe to read the scene. Rather, it is equally plausible that just a moment ago, the husband and wife were playing opposite one another, as is standard, but he has now

come around to be closer to her to discuss a finer point of the game. Indeed, something of note has clearly occurred, as evidenced by the couple's gesturing toward the black draughtsman nearest her. Presenting his sitters in this manner, Hemessen shows his awareness of the artistic advances of his Italian contemporaries and Renaissance masters, such as Moretto da Brescia, Romanino and Savoldo, but also Raphael, Bronzino and Parmagianino, whose paintings he would have seen during his Italian sojourn, a few years earlier (*ibid.*, pp. 76-77). As Wallen observes, in this double portrait Hemessen "achieves a compromise between northern and southern aspirations that is weighted on the side of the north and its tradition of pragmatic realism in portraiture, a compromise that is in many ways similar to the contemporary works of Hans Holbein." (*ibid.*). Indeed, Hemessen may have had occasion to meet Holbein, who likely visited Antwerp on his trips between England and Basle in 1528 and 1532.

Following a pictorial tradition deeply rooted in Flemish art, Hemessen chose to tilt the table upward, and in doing so, defy the laws of perspective, to give the spectator a better view of its contents. Thoughtfully articulated and centrally positioned, the game itself is at the heart of the composition, but the still-life elements too add another layer



Fig. 5 Petrus Christus, *A goldsmith in his shop*, 1449, Metropolitan Museum of Art, Robert Lehman Collection, 1975, New York.

of meaning to the scene. Placed close to the picture plane, they recall the symbolic objects carefully arranged on foreground tables in representations of the Virgin in Child in early sixteenth-century Flemish painting. In particular, many of the items here relate closely to those found in Joos van Cleve's *Holy Family of circa 1512-13* (fig. 2; New York, Metropolitan Museum of Art), thus revealing the enduring appeal of this convention. Especially noteworthy in this respect is the pewter charger piled high with beautifully rendered fruit rich in connotations, such as the apples that signify the Fall of Man, the cherries that evoke paradise and the grapes, which, like the glass of wine on the other side of the table, denote the Eucharist. The walnut, as Saint Augustine tells us, is to be associated with Jesus: its outer hull represents Christ's flesh, its hard shell, the wood of the cross, and its kernels, his divinity.

Common to both paintings is also the elegant knife set at an angle, whose blade catches the light. In the Stella portrait, however, the knife has been used to cut a quince, which in addition to its religious significance, was associated with love, marriage and fertility. In fact, according to Plutarch, brides were encouraged to eat quince, a tradition that was revived in the Renaissance. Andrea Alciati elucidates the reasoning behind this practice

in the *Emblematum Liber* (first published in Augsburg in 1531), under the illustration for the emblem 'Cotonea' (Quince Tree), writing that the fruit should be given to the newly wed because "it is conducive to good taste and disposition, and also that their breath might be sweet / and a seductive charm might linger on their lips" (see A. Bayer et al., *Art and Love in Renaissance Italy*, New York, 2008, p. 325). The presence of the cut quince can thus be understood in relation to the painting's presumed marital theme. In addition to being a marker of wealth and status, the parrot may also be interpreted in symbolic terms, as it is an emblem of the Virgin Mary. By placing the halved walnut and Parrot close together, Hemessen thus evokes the pairing of Jesus and Mary, Adam and Eve, and a virtuous husband and wife.

Recent study of the painting with infrared reflectography did not reveal significant underdrawing. No major changes to the composition were visible, with possibly one notable exception (fig. 3). The artist appears to have expanded the length and shifted the angle of the table's left and right edges. Further study would be required to confirm that oblique lines and shifts in tonality seen in these areas are not artifacts of the ground preparation or subtle effects in the paint film itself, but if these are, in fact,

**CONTINUUM**  
SELECTED WORKS FROM  
**FRANK STELLA'S**  
PERSONAL COLLECTION

compositional changes, they could suggest that the still life and wine glass at left were not originally planned, but added at a later stage in the design process.

Though conceived according to the conventions of Early Netherlandish painting, Jan van Hemessen's double portrait is in many ways revolutionary. Independent portraits of married couples were already commonplace in the 15th century, but these were almost exclusively painted on separate panels and designed to be displayed as pendants (see M. Ainsworth, *Jan Gossart*, p. 276). While a discrete number of Early Netherlandish double portraits painted on single supports that predate Hemessen's painting are known, their sitters almost always appear to be psychologically isolated from one another. Such is the case with Jan Gossart's *Portrait of an Old Couple* (National Gallery, London), painted just a few years earlier than Hemessen's masterpiece, as well *the Double portrait of Dirck Borre van Amerongen and Maria van Snellenberg* by the Master

of the Amsterdam Death of the Virgin (Museum Boijmans Van Beuningen, Rotterdam; *ibid.*). One of the earliest examples is Hans Memling's *Portrait of an Elderly Couple*, which today is divided between the Preussischer Kulturbesitz., Gemäldegalerie, Berlin, and the Musée du Louvre, Paris, although originally the portraits of the man and woman were joined together with dowels to form a single panel. Notably, in the second half of the 15th century, double portraits on single panels began to develop as a popular format in Germany, and it has been proposed that Hans Memling's Germanic origins inspired him to bring this style to the Netherlands, but some have challenged this idea, arguing that since the genre developed late in the century, Memling's portrait should be viewed as his own invention (see de Vos, *op. cit.*, no. 10; T-H. Borchert, *Memling's Portraits*, Ghent, 2005, pp. 155-56. The German examples also often appear in architectural settings (see, for example, Thoman or Hans Burgkmair the Elder's 1498 *Double portrait of Jakob Fugger and Sybilla Artzt* (The Schroder Collection, London), rather than against landscapes.







Fig. 6 Quentin Massys, *The money lender and his wife*, 1514, Louvre, Paris / Bridgeman Images.



Fig. 7 Master of Frankfurt, *The painter and his wife*, 1496, Koninklijk Museum voor Schone Kunsten, Antwerp / © Lukas - Art in Flanders VZW / Bridgeman Images.

Strikingly original in its conception, Jan Sanders van Hemessen's double portrait is best understood as a continuation of a tradition of allegorical double portraits whose origins lie in Jan van Eyck's astonishing panel of *Giovanni Arnolfini and his Bride* (fig. 4; National Gallery, London). Painted in 1434, this small panel represents the Italian merchant and his wife, standing in a bedchamber of a Flemish townhouse. It is filled with objects that appear to have symbolic value relating to the sacrament of marriage, although the painting's precise message and even the identity of the bride have been debated for centuries. Van Eyck's invention seems not to have been immediately imitated, although there are echoes of it in the following decade, with Petrus Christus's *Goldsmith in his shop* (fig. 5; The Lehman Collection, The Metropolitan Museum of Art, New York), which is now believed by some to represent Willem van Vleuten, goldsmith to the Duke of Burgundy, visited by Mary of Gelders and James II, King of Scots, who are in the process of buying a wedding ring. Like Hemessen's double portrait, Petrus Christus's painting is filled with symbolic and moralizing imagery, in particular the convex mirror, a traditional symbol of vanity, and the worldly temptations reflected therein. An even closer potential source for Hemessen's painting is Quentin Metsys's *The Moneylender and his wife* (fig. 6; Musée du Louvre, Paris). This signed and dated work was painted in Bruges in 1514. Though not specifically a portrait and not quite life-size, the panel similarly depicts a husband and wife seated at a table in a room filled with carefully described objects. The figures' outdated attire, however, removes them from their contemporary setting, allowing the painting to be read as an allegory of Christian Virtue and the condemnation of avarice (L. Silver, *The Paintings of Quentin Massys with a Catalogue Raisonné*, Montclair, 1984, p. 212). Yet the remarkable casualness of the sitters' interaction in Hemessen's painting is nowhere to be found in Metsys's work. Instead, for a closer prototype, one can turn to the Master of Frankfurt's *Self Portrait with his Wife* (fig. 7; Koninklijk Museum voor Schone Kunsten, Antwerp), which was painted around 1496 in Antwerp. The painting measures 31.1 x 47.2 cm and presents

the artist and his wife on a single panel, seated before a non-descript background. The couple's tender interaction (the artist has his arm around his wife's waist) as well as the remarkable still life elements on the table seem to anticipate Hemessen's composition. The younger artist would likely have encountered the painting due to his membership in the Antwerp Guild of Saint Luke.

Jan Sanders was born in the village of Hemessen (Hemishem) outside Antwerp. In 1519-20, he was apprenticed to Hendrik van Cleve I. Stylistic evidence suggests that he might next have worked with the Master of the Magdalen Legend at the royal court at Mechelen. There, he could have come in contact with court painters Jan Cornelisz. Vermeyen and Jan Gossart. During the 1520s, Hemessen traveled to Italy, as confirmed by his painted copy of Andrea del Sarto's fresco of *Charity* in the Chiostrò Scalzo, Florence (untraced). In 1524, Jan became a master in the Guild of St. Luke in Antwerp, and soon thereafter established a workshop in that city. In 1545, he married Barbara de Fevere, the daughter of a successful Antwerp cloth merchant. In part due to this felicitous union, but also thanks to flourishing artistic career, he became a man of considerable wealth. In 1548, Hemessen served as dean of the Antwerp Guild of St. Luke. He fathered several children, many of whom became artists in their own right, most famously his daughter, Catharina.

The early history of Hemessen's double portrait is unknown, though it was likely commissioned by the sitters to be hung in their home. At some point, it found its way to Scotland, where it entered the collection of the Earls of Crawford and Balcarres in the East Neuk of Fife. In 1984, the painting was sold at Christie's, London, by Mary, Countess Crawford and Balcarres, where it was acquired by Frank Stella. It has hung in the artist's bedroom ever since.

PROPERTY OF A PRIVATE SOUTH AMERICAN COLLECTION

8

**ARAGONESE SCHOOL,**  
EARLY 16TH CENTURY

*Saint Michael Vanquishing the Devil*

oil and gold on panel  
75¼ x 21½ in. (191.2 x 54.6 cm.)

\$120,000-150,000

£91,000-110,000

€110,000-130,000

**PROVENANCE:**

Acquired by Ignacio Zuloaga, in Spain for  
Enrique Larreta, Buenos Aires, and by descent to  
Dr. Enrique Larreta, Buenos Aires.

**EXHIBITED:**

Buenos Aires, Museo Nacional de Bellas Artes, *Pintura Española de los Primitivos a Rosales*, 1939, no. 2, as Catalan School, 15th century.

This panel may have originally decorated the outer frame, or *guardapolvos* (dust guard), of a large altarpiece. The archangel Michael appears as a holy knight with wings of red, green and peacock feathers. Standing triumphantly over the devil, he holds a balance with two diminutive figures representing souls. Stripped bare, the kneeling man and woman clasp their hands together in supplication as they receive divine judgment: while the righteous man gazes upward toward heaven, the unfortunate woman covers her mouth in trepidation as she dips perilously close to the devil's claw. Forming a nightmarish tangle of reptilian skin, wings, fangs and horns, the devil writhes on a floor adorned with elegant geometric tiles.

The iconography is drawn from the Book of Revelation (12:7-9), in which John the Evangelist describes the ultimate conflict between good and evil: "And there was war in heaven: Michael and his angels fought against the dragon; and the dragon fought and his angels, and prevailed not; neither was their place found any more in heaven. And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him". Popular in Catholic southern Spain during the 15th century, the subject was associated with the Reconquista—the reconquering of Spanish territories lost to the Moors in the 8th century. Following tradition, Saint Michael wears a gleaming suite of armor and a red velvet-lined cope with a golden fringe. The artist has delighted in the rendering of the ornamental details that fill the pictorial surface. The halo and goldwork are embellished with gilt stucco decoration, while a pomegranate motif evoking contemporary velvets fills the background, creating a luxurious setting for the scene.

The present lot was probably painted by an artist from the Aragonese School, as the composition indicates that the painter was familiar with the work of Miguel Ximénez. Indeed, comparison with Ximénez's *Saint Michael*, painted *circa* 1475-85 for the altarpiece of the Pietà, Saint Michael and Saint Catherine from the church of Santa María in Ejea de los Caballeros, Zaragoza (Museo del Prado, Madrid), reveals striking similarities. Nevertheless, stylistic differences immediately rule out an attribution for the present lot to Ximénez himself. Rather, the as-of-yet unidentified author of the present panel likely was active in part of the Aragonese territory that was receptive to the artistic innovations of Valencia Cataluña.



9

**FOLLOWER OF LEONARDO DA VINCI,  
MID-16TH CENTURY**

*The Battle of Anghiari*

oil on panel, unframed

37¼ x 45½ in. (95.8 x 115.8 cm.)

remains of a wax seal, inscribed '...NOLE...' (lower right)

\$120,000-180,000

£91,000-140,000

€110,000-160,000

**PROVENANCE:**

The collection of the Sebright family, and by descent to,

Sir Giles Sebright (1896-1954), Beechwood Park, Herefordshire.

Anonymous sale; Thierry de Maigret, Paris, 8 December 2017, lot 38, as 'Italian School, circa 1600'.

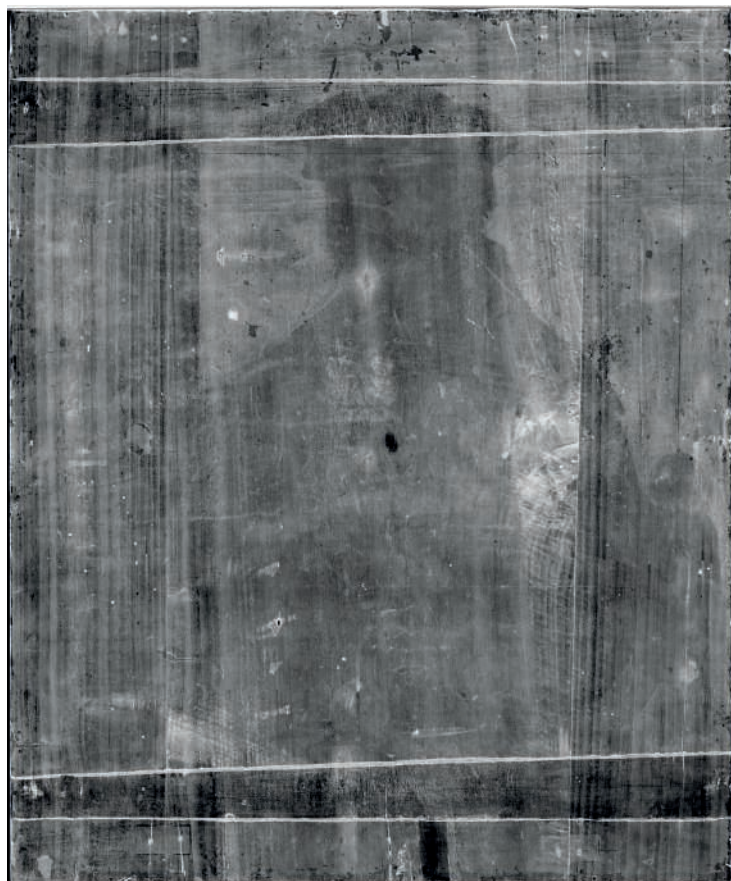


Fig. 1 X-ray of the present lot.





Fig. 2 Infrared reflectogram of the present lot.

This imposing panel is an early, 16th-century record of Leonardo's lost masterpiece, *The Battle of Anghiari*, commissioned of the artist by Gonfaloniere Piero Soderini in 1504 for the *Sala del Gran Consiglio*, the largest and most important room in the Palazzo Vecchio, Florence. Leonardo's mural, along with one by Michelangelo depicting *The Battle of Cascina*, was painted over by Giorgio Vasari and his assistants following renovations to the room undertaken at the behest of Grand Duke Cosimo I between 1555 and 1572. This dynamic work, which commemorated the Florentine victory at Anghiari in 1440 over the forces of Filippo Maria Visconti, Duke of Milan, depicts the pivotal moment in the battle when the Milanese standard was wrested by the victorious Florentines. The central scene of Leonardo's decoration, it was the only section of the commission the artist completed before he departed for Milan in 1506.

A number of copies after Leonardo's composition survive, the most celebrated of which is Rubens' drawing of circa 1612-15 (Musée du Louvre, Paris). Rubens, whose drawing postdates the mural's destruction by more than half a century, based his work on a 1558 engraving by Lorenzo Zacchia, known from a unique impression in the Albertina, Vienna. On the basis of its date, it is unclear whether Zacchia's engraving was taken from the painting itself or a cartoon by Leonardo. A further drawing, by an unidentified

16th-century Italian hand formerly in the collection of Sir Thomas Lawrence, where it was thought to be by Rubens, is also known (sold Sotheby's, New York, 30 January 2019, lot 10 [\$795,000]). The present panel is, however, an exceedingly rare early record of the composition in oil, of which further examples are today in the collections of the Galleria degli Uffizi and Museo Horne, both Florence.

There has been energetic debate among scholars as to which, or, indeed, any of the extant copies were done from the original. A recent x-radiograph of the painting confirms that it was executed on a panel in which a half-length portrait of a man turned to the right had previously been blocked in before the artist abandoned it (fig. 1). On the basis of the shape of the man's hat, the unfinished portrait would appear to date to the middle of the 16th century. Moreover, the present example includes several details unknown in any of the drawn or painted versions described above – a helmet, sword and shield resting in the foreground as well as two sparring men at upper left and riders atop rearing horses in the upper right background. Infrared reflectography indicates that each of these elements was already laid out in the painting's underdrawing (fig. 2), raising the possibility that it derives directly from Leonardo's original rather than an early copy after it.







## Richard L. Feigen

One day in the late 1960's or early 70's, I walked into Richard Feigen's office and saw a painting by Monet on the floor. I said to him, 'Richard what are you doing with that?' I knew Richard as a young, somewhat adventurous dealer who showed Dubuffet uptown and younger artists in a commercial building on Greene Street, in the Cast Iron District not yet known as SoHo. He was in fact the first dealer, followed shortly by Paula Cooper, to open a raw space of the kind that would become ubiquitous a few years later. Richard replied to me that he was going back in time and that Monet was only the beginning. I looked at him somewhat suspiciously, not yet realizing that he had had an epiphany. While his interests remained so varied as to include Joseph Cornell and Max Beckmann, he became almost overnight not only one of the most powerful dealers of Old Master paintings but also one of the finest connoisseurs whose opinion truly mattered. How he found the time and the energy to achieve that transformation will remain a mystery to me.

Richard also collected for himself, which is not something that every dealer does. At a traditional Chinese dinner given every year during January's Art Week, the large swath of the art world who are invited can admire in his dining room one of the finest groups of gold ground pictures in private hands. Upstairs, Turner and Bonington line his sitting room, along with Orazio Gentileschi (now at the Getty), Guercino and countless other masters. It is not without a certain nostalgia that some of us see in this sale his extraordinary Lorenzo Monaco or his famous Annibale Carracci. Of all the dealers I have known, only Richard would have had enough intelligence to purchase the extraordinary Guercino still life. It is a work that can perhaps be described as atypical for the artist, as atypical, surprising and wonderful as Guercino's portrait of the Aldrovandi dog at the Norton Simon Museum. In truth, each painting that Richard has bought has that something special that makes a painting stand out above the rest.

J. Patrice Marandel

# RICHARD L. FEIGEN: A TIMELINE

**1957**

*Expressionism* exhibition opened at World House Galleries, New York

Nearly 50 paintings, drawings and sculptures from Richard Feigen's personal collection were exhibited

**1958**

Richard Feigen Gallery opened in Chicago at 53 East Division

**1958**

Richard L. Feigen & Company, Inc. opened in Chicago at 1444 Astor Street



**1964**

*The Artists Collect* exhibition opened at Richard Feigen Gallery, 24 East 81st Street, New York

The exhibition featured works of art from artists' collections, including Ellsworth Kelly, Jasper Johns, Robert Rauschenberg, Lee Bontecou, James Rosenquist, Tom Wesselmann, Robert Indiana, Arman, John Willenbecher, Gary Indiana, Marisol Escobar, George Segal, Jack Youngerman, Robert Bücher, and Roy Lichtenstein

The invitation was dispatched on a brown paper bag



**1969**

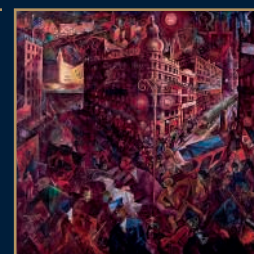
Richard Feigen Gallery opened in New York at 27 East 79th Street

Feigen commissioned architect Hans Hollein to convert an 1887 house into a modern gallery and residence. The space featured stainless steel accents, a balcony, as well as a grand staircase

**1969**

*Dubuffet and the Anti-Culture* exhibition opened at Richard Feigen Gallery, 27 East 79 Street, New York

The exhibition included not only major Dubuffets from private and public collections but also artists like Oldenburg who were influenced by Dubuffet.



**1978**

George Grosz's *Metropolis* sold to the Museo Nacional Thyssen-Bornemisza, Madrid

**1979**

George Grosz, *Der Liebeskranke* (*The Lovesick Man*), sold to the Kunstsammlung Nordrhein-Westfalen, Düsseldorf



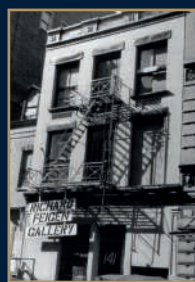
**1959**

*Francis Bacon* exhibition opened at Richard L. Feigen & Company, Inc, 1444 Astor Street, Chicago

The exhibition featured twelve paintings, including *'After Velasquez' Pope Innocent X*, *Man in the Box* and *Man in Blue Looking at You*

**1963**

Richard Feigen Gallery opened in New York at 24 East 81st Street



**1965**

Richard Feigen Gallery opened in New York at 141 Greene Street, SoHo

The gallery was devoted to exhibitions of young unknowns

**1965**

*Bridget Riley, Recent Paintings* exhibition opened at Richard Feigen Gallery, 24 East 81st Street, New York

The exhibition marked Riley's first exposure in the United States, coinciding with her inclusion of *The Responsive Eye* at MoMA



**1970**

Monet's *The Artist's Garden* in Argenteuil sold to a private collection. It was subsequently gifted to the National Gallery of Art, Washington, D.C. in 1991

**1973**

Constantin Brancusi's *Birds in Space* sold to The National Gallery of Australia



**1987**

Richard Parkes Bonington, *The Grand Canal, Venice, Looking Toward the Rialto*, sold to a private collection. It was subsequently acquired by the Kimbell Art Museum, Fort Worth in 2009.

**1990**

Richard L. Feigen & Co. opened by 1990 in London at 6 Ryder Street, St. James's

**1990**

*Italian Paintings* exhibition opened at Richard L. Feigen & Co., 6 Ryder Street, St. James's, London

**1996-1997**

*Max Beckmann in Exile* exhibition opened at the Guggenheim Museum SoHo, New York

**2004**

Feigen Aaron opened in London at 21 Ryder Street, St. James's

**2004**

*Beckmann-Picasso/Picasso-Beckmann* exhibition opened at Richard L. Feigen & Co., 34 East 69th Street, New York  
A collaborative exhibition with the Jan Krugier Gallery



**2011**

Jean Le Clerc's *The Raising of Lazarus* sold to The Louvre, Paris

**2016**

Orazio Gentileschi's *Danae and the Shower of Gold* sold to the J. Paul Getty Museum, Los Angeles



**1991**

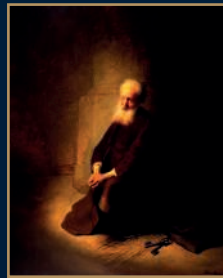
Richard L. Feigen & Co. opened in New York at 34 East 69th Street

**1992**

*Richard Smith, the Green Gallery Years: 1960-1963* exhibition opened at Richard L. Feigen & Company, 49 East 68th Street, New York

**1994**

Eugene Delacroix's *Botzaris Surprises the Turkish camp at First Light and Falls Fatally Wounded* sold to the Toledo Museum of Art, Toledo, OH



**2005**

Rembrandt's *St. Peter in Prison*, acquired from Richard Feigen by Michael and Judy Steinhardt, was gifted to AFIM, The Israel Museum Collection

**2007**

*Sublime Convergence: Gothic and the Abstract* exhibition opened at Richard L. Feigen & Co., 34 East 69th Street, New York in collaboration with Moretti Fine Art

It included work by Bernardo Daddi and Lorenzo Monaco alongside Post-War American masters Agnes Martin and Mark Rothko

**2017**

Richard L. Feigen & Co. opened in New York at 16 East 77th Street

**2018**

*Max Beckmann: From Private Collections* exhibition opened at Richard L. Feigen & Co., 16 East 77th Street, New York

**2018**

*Richard Parkes Bonington* exhibition opened at Richard L. Feigen & Co., 16 East 77th Street, New York

10

## LORENZO MONACO

(FLORENCE 1370/75-C.1425/30)

### *The Prophet Isaiah*

inscribed 'ECCE VIGO COCIP' (center right, on the scroll)  
tempera and gold on panel  
7¾ in. diameter (19.7 cm. diameter)

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

£1,200,000-1,900,000

€1,400,000-2,200,000

#### PROVENANCE:

Probably the Church of San Procolo, Florence, for the altar endowed by Antonio di Andrea del Pannocchia (died 1412/13), until the church was suppressed in 1778 (thought to be the original location of the Accademia *Annunciation* altarpiece to which this *tondo* belonged).

(Possibly) the Badia Fiorentina, Florence, by 1795 and before 1810 (where, according to a label on the reverse, the *Annunciation* altarpiece was found).

Alexis-François Artaud de Montor (1772-1849), Paris; (\*) his sale, Schroth, Paris, 17 January 1851, lot 51.

Anonymous sale; Sotheby's, London, 8 July 1987, lot 20, where acquired by the present owner.

#### EXHIBITED:

New Haven, Yale University Art Gallery, *Italian Paintings from the Richard L. Feigen Collection*, 28 May-12 September 2010, no. 20.

#### LITERATURE:

(Possibly) F. Bocchi and G. Cinelli, *Le bellezze della città di Firenze*, Florence, 1677, p. 389, as by an unknown artist (referencing the *Annunciation* altarpiece).

(Possibly) L. Lanzi, *Storia pittorica della Italia dal risorgimento delle belle arti fin presso alla fine del XVIII secolo*, Bassano, 1795-96, I, p. 19, as Giotto (referencing the *Annunciation* altarpiece).

A.-F. Artaud de Montor, *Peintres primitifs: Collection de tableaux rapportée d'Italie et publiée par M. le chevalier Artaud de Montor*, 3rd ed., Paris, 1843, no. 51, pl. 17, as Cimabue.

A. Schmarsow, 'Maîtres italiens à la galerie d'Altenburg,' *Gazette des beaux-arts*, ser. 2, no. 20, 1898, p. 502, as Antonio Veneziano.

O. Sirén, *Don Lorenzo Monaco*, Strasbourg, 1905, p. 44.

G. Pudelko, 'The Stylistic development of Lorenzo Monaco, I,' *Burlington Magazine*, LXXIII, 1938, p. 248, note 33.

W. and E. Paatz, *Die Kirchen von Florenz*, Frankfurt-am-Main, 1940-54, I, pp. 292, 315, no. 144, p. 316, no. 151; IV, pp. 694, 700, no. 31 (referencing the altarpiece).

M. Eisenburg, *The Origins and Development of the Early Style of Lorenzo Monaco*, Ph.D. dissertation, Princeton University, 1954, pp. 283-88, 310-11.

M. Eisenberg, 'Un frammento smarrito dell'Annunciazione di Lorenzo Monaco nell'Accademia de Firenze,' *Bolletino d'arte*, ser. 4, no. 41, 1956, pp. 333-35.

G. Previtali, *La fortuna dei primitivi: Dal Vasari ai Neoclassici*, Rome, 1964, p. 232.

M. Boskovits, *Pittura fiorentina alla vigilia del Rinascimento, 1370-1400*, Florence, 1975, p. 352.

M. Eisenberg, *Lorenzo Monaco*, Princeton, N.J., 1989, I, pp. 149-50, illustrated p. 150.

L. Kanter, *Painting and Illumination in Early Renaissance Florence, 1300-1450*, exhibition catalogue, New York, 1994, pp. 270-71, illustrated p. 271.

D. Gordon, *The Fifteenth Century: Italian Paintings, National Gallery Catalogues*, London, 2003, I, pp. 177, 186, note 64, fig. 20.

D. Parenti, in *Lorenzo Monaco: A Bridge from Giotto's Heritage to the Renaissance*, A. Tartuferi and D. Parenti, ed., exhibition catalogue, Florence, 2006, pp. 179-85, no. 27b, illustrated pp. 179 and 181.

D. Parenti, 'Qualche approfondimento su Lorenzo Monaco e sulla Chiesa di San Procolo a Firenze,' *Intorno a Lorenzo Monaco: Nuovi studi sulla pittura tardogotica*, D. Parenti and A. Tartuferi ed., Florence, 2007, pp. 20-31.

L. Kanter, *Italian Paintings from the Richard L. Feigen Collection*, New Haven, 2010, pp. 69-73, no. 20, illustrated.

S. Rossi, *I pittori fiorentini del quattrocento e le loro botteghe: da Lorenzo Monaco a Paolo Uccello*, Todi, 2012, p. 48.



The present lot in its frame.



Actual size



Fig. 1 Lorenzo Monaco, *The Annunciation*, Galleria dell'Accademia, Florence.

One of the leading painters in 15th century Florence, Lorenzo Monaco was born Piero di Giovanni and took the name Lorenzo Monaco, meaning 'Lorenzo the Monk', in 1390 when he joined the Camaldolese monastery of Santa Maria degli Angeli, Florence. He is known not only for his exquisite devotional paintings on panel but also for frescoes and illuminated manuscripts. The rhythmic, flowing lines that characterize his style lend his figures a sense of graceful movement, enhanced by a delicate and harmonious use of color.

This beautiful bust depicts the Prophet Isaiah, identifiable by the inscription on his scroll *ECCE VI[R]GO CO[N]CIP[IT] ET PARIET FILIUM* ("Behold, a virgin shall conceive, and bear a son," [Isaiah 7:14]). The *tondo* was recognized by Marvin Eisenberg in 1956 as one of the missing pinnacles from Lorenzo's magnificent *Annunciation* altarpiece in the Galleria dell'Accademia, Florence (fig. 1, inv. no. 1890 n. 8458). The *triptych's* central scene is flanked by *Saints Catherine of Alexandria and Anthony Abbot* at left and *Saints Proculus and Francis* at right. The *polyptych's* exquisite figures are painted with remarkable grace, appearing almost to sway in front of the viewer, unrestricted by the gabled framing device that contains them. The throne is draped in cloth-of-gold shot with crimson which, combined with the gilt background, surrounds the Virgin in a celestial light. The Angel of the Annunciation hovers serenely on a series of clouds,

yet the gold lines radiating from his legs and feet and the undulating drapery gives the impression of his being surrounded by swirling air. This sense of drama and movement justifies the pose of the Virgin who flinches, shrinking into her seat.

The pinnacle surmounting the central panel remains intact, with a *tondo* of the *Eternal Father* looking down and right, toward the Virgin, his left hand raised in a blessing and holding in his right a gilded globe. The decorative upper sections of the two lateral panels as they appear today, however, are reconstructions; their original *troisfoils* were sawn off just above the heads of the saints. It is within one of those two missing pinnacles that this *Prophet Isaiah* would have been placed. That this roundel belongs to the *Accademia triptych* is universally accepted by scholars, but the matter of reconstructing its original placement, whether above the left- or right-hand wing, is less easily resolved. Eisenberg initially proposed that the *Prophet Isaiah* would have surmounted the right-hand panel, an assertion contradicted by Daniela Parenti. Based on the direction of the prophet's gesturing hand and gaze, Parenti places him above the left-hand wing, looking inward, toward the scene of the *Annunciation* (*loc. cit.*, p. 179). Though, as Laurence Kanter notes, Isaiah points to his scroll, rather than to the scene beneath, and, even if he were within the left pinnacle facing right, his gaze would not rest on the central figures (*loc. cit.*, p. 70). The light source, illuminating the prophet's



Fig. 2 Lorenzo Monaco, *The Annunciation*, Bartolini Salimbeni chapel, Santa Trinità, Florence.

hooded cloak from left, corresponds with that in the right-hand panel, in which Saints Proculus and Francis are similarly lit from left (*ibid.*). But even this correlation cannot be relied upon as conclusive, since the left-hand panel is lit inconsistently, with Saint Catherine illuminated from right and Saint Francis from the front and slightly left (*ibid.*). Until the missing third *tondo* resurfaces Isaiah's original intended position remains conjectural.

The matter of reconstructing the altarpiece's *predella* is similarly unresolved. As the basis of his proposed reconstruction, Oswald Sirén used the *predella* of an *Annunciation* executed late in Lorenzo's career (circa 1420-24), for the Bartolini-Salimbeni chapel in Santa Trinità, Florence (fig. 2; *loc. cit.*). Matching the scenes represented in the lower section of that *polyptych*, Sirén united the *Nativity* from the Lehman Collection at the Metropolitan Museum of Art, New York (fig. 3); the *Visitation* and the *Adoration of the Magi* from the Courtauld Gallery, London; and the *Flight into Egypt* from the Lindenau-Museum, Altenburg. While these panels may indeed relate to one another, their relation to the *Accademia Annunciation* and to this *Prophet Isaiah* have since been rejected. Kanter subsequently proposed that the *Funeral of an Unidentified Bishop Saint* in the Musée des Beaux-Arts, Nice (fig. 4) may have belonged to the *Accademia* altarpiece. Kanter believes that the *Funeral* scene was likely painted by the young Fra

Angelico, working in Lorenzo Monaco's workshop (Kanter 2010, *op. cit.*). He argues that the unusual iconography implies the saint in question was not regularly depicted. The bishop Saint Proculus would fit just this description and his being the eponymous saint of the Florentine church which initially housed the *Accademia Annunciation* "may be more than a tantalizing coincidence" (*ibid.*). The mourners wear the habits of Camaldolese monks, a reformed Benedictine order, an illusion, Kanter suggests, to the fact that Saint Proculus' remains were interred in a Benedictine monastery (*ibid.*).

The first mention of this *Prophet Isaiah* as an object independent from the altarpiece came in 1843 when it was published in the catalogue of Alex-François Artaud de Montor (*loc. cit.*). The author had included an engraving of the work which, along with eight other paintings from his collection, he attributed to Cimabue. A pioneer in collecting Early Italian paintings, prior to the Leopoldine and Napoleonic suppressions, Artaud de Montor had amassed a collection of some 108 works by 1810, dating from the thirteenth to fifteenth centuries (Kanter *op. cit.*). Publishing the painting in 1898, August Schmarsow proposed an attribution to Paolo Veneziano (*loc. cit.*) but it was Oswald Sirén in 1905 who, on the basis of that same catalogue engraving, recognized the prophet as the work of Lorenzo Monaco. Misreading the last letters of the prophet's scroll as [S]CO CIP[RIANO], Georg Pudelko identified the subject as *Saint Cyprianus*



Fig. 3 (above) Lorenzo Monaco, *The Nativity*, circa 1406-10, Robert Lehman Collection, Metropolitan Museum of Art, New York.

Fig. 4 (below) Lorenzo Monaco or Fra Angelico, *The Funeral of an Unidentified Bishop Saint (possibly Saint Proculus)*, Musée des Beaux Arts Jules Cheret, Nice.



(*loc. cit.*). He suggested it may have belonged to Lorenzo's *Coronation of the Virgin*, painted for the Camaldolese monastery of San Benedetto fuori della Porta Pinti, Florence circa 1407-09 and now in the National Gallery, London (inv. no. NG1897). Pudelko's theory was later disproved following Eisenberg's reconstruction in 1954.

While it is not known when the two lateral pinnacles were removed, we do know that by 1812 the altarpiece entered the Accademia without them. A label on its reverse reveals that, at the time of the Napoleonic suppression the altarpiece was housed in the Badia Fiorentina, a Benedictine abbey and church in the center of Florence. The triptych is plausibly the "Nunziata" (*Annunciation*) described in the Badia in 1795-96 by Luigi Lanzi (*loc. cit.*), who mistook it for an early work by Giotto and thought it to be "una delle sue prime opera" ("one of his first works"). When the monastery was suppressed, many of the artworks housed there were removed and the abbey complex itself was separated out into houses, offices and shops. It was two years later that the altarpiece entered the collection of the Galleria dell'Accademia.

The question remains, however, as to where the altarpiece was located prior to the Badia. Walter and Elizabeth Paatz suggested the inclusion of Saint Proculus (the blond-haired warrior with a sword in the right-hand wing) might align it with an altarpiece mentioned by Francesco Bocchi and Giovanni Cellini in 1677 (*loc. cit.*). Bocchi and Cellini described "una Nunziata dipinta da incerto sul legno nel 1409" ("an *Annunciation* painted by an unknown on panel in 1409") in the church of San Procolo, Florence. The inclusion of the church's eponymous saint certainly gives weight to the Paatz's argument and their hypothesis for the San Procolo provenance is widely accepted by scholars, with the exception of Eisenberg, whose doubts (based on the saint's hagiography) have since been convincingly disproven by Kanter and Parenti. (Eisenberg 1989, *op. cit.*; Kanter 1994, *op. cit.*; Parenti 2007, *op. cit.*).

The exact date of this *Prophet Isaiah* (and of the *Annunciation* altarpiece as a whole) remains the subject of scholarly debate. Paatz and Kanter date it to 1409 (Paatz and Kanter 1994, *op. cit.*), while Mirella Levi d'Ancona and Miklòs Boskovits placed it a little later between 1410 and 1415 (M. Levi d'Ancona, 'Bartolomeo di Fruosino,' *Art Bulletin*, 1961, 43, p. 93; Boskovitz, *op. cit.*). Luciano Bellosi and Eisenberg, meanwhile, had initially considered it to have been painted earlier, settled on a date between 1415 and 1420 (*loc. cit.*). Parenti tentatively hypothesizes that the original inscription as described in 1677 may have been misread as *MCCCCVIII* (1409) rather than *MCCCXVIII* (1414) (Parenti 2006 and 2007, *op. cit.*). If such an error did indeed occur - whether during the transcription or due to damage obscuring an accurate reading - then this dating would align the *Annunciation* altarpiece with Lorenzo's *Coronation of the Virgin* altarpiece of 1413 for the church of Santa Maria degli Angeli.



Lorenzo Monaco, *The Annunciation* (detail of fig. 1), Galleria dell'Accademia, Florence.

11

**FRANS FRANCKEN II (ANTWERP 1581-1642),  
ABRAHAM GOVAERTS (ANTWERP 1589-1626)  
AND HANS JORDAENS III (ANTWERP C. 1595-1643)**

*The meeting of Jacob and Joseph*

signed 'D.o. FFRANCK•IN•et f.' ('FF' in ligature, lower right, on the shield)

oil on panel, with the original gessoed reverse

36¾ x 48¼ in. (93.4 x 122.5 cm.)

with an unidentified early collector's monogram, 'PSL' (in ligature, verso, center) and the inventory number 'Ao A / 269' (verso, center right)

\$400,000-600,000

£310,000-450,000

€360,000-530,000

**PROVENANCE:**

Mary Charlotte Hunter; Christie's, London, 29 April 1949, lot 27, as Frans Francken (35 gns. to Legatt).

Dr. E.I. Schapiro, London, by 1953; (!) Christie's, London, 30 March 1979, lot 15, as Frans Francken the Younger.

with Noortman, London, by 1979.

Private collection, Essen, by 1983.

with Colnaghi-Bernheimer, London, by 2008, from whom acquired by the present owner in 2011.

**EXHIBITED:**

London, Noortman, *A Selection of Important Paintings by Old and Modern Masters from Our 1980 Collection*, 1980, no. 4, as Frans Francken II and Abraham Govaerts.

**LITERATURE:**

K. Müllenmeister, *Meer und Land im Licht des 17. Jahrhunderts*, Bremen, 1981, III, p. 117, fig. 599, as Frans Francken II and 'Jacob and Laban'.

U. Härting, *Studien zur Kabinettbildmalerei des Frans Francken II 1581-1642*, Zürich, 1983, no. A9, fig. T.IV, n.p., illustrated on front cover.

K. Borms, *Abraham Govaerts (1589-1626): Zijn leven en artistieke bedrijvigheid*, Leuven, 1988, p. 103.

U. Härting, *Frans Francken der Jüngere: die Gemälde mit kritischem Oeuvrekatalog*, Lingen, 1989, pp. 133-134, 141, 155 and 229, no. 9, pl. 33.

F. Huygens, 'Alexander Keirincx (1600-1652): Een Antwerps landschapschilder te Amsterdam', MA Thesis, Leuven, 1989, no. 42.

U. Härting and K. Borms, *Abraham Govaerts: Der Waldmaler (1589-1626)*, Wommelgem, 2003, p. 124, no. 104.

Drawn from the book of Genesis, this magnificent painting is a masterpiece by Frans Francken II executed in collaboration with Abraham Govaerts, who furnished the landscape, and Hans Jordaens III, who depicted the figures in the left background. Francken, the only artist to sign this painting, painted the central group of figures in the foreground. Praised by the contemporary poet Cornelis de Bie (1627-circa 1715) for the 'endless bustle' of his staffage, Francken's figures brilliantly convey the richly elaborated costumes and variety of postures, gestures and facial expressions for which the artist was so acclaimed. The distant vista at left, screen of foliage at right and brilliant coloring with gentle shading are characteristic of Govaerts' work and suggest the influence of Jan Breughel I, while the cows with bony hips are characteristic of Jordaens' approach to these animals. Such collaborations between specialists in different genres were standard practice among Flemish artists in the period. Particularly prized by contemporary collectors, they not only produced a product of higher quality than if one master had undertaken the entire project but offered the knowledgeable connoisseur an opportunity to display his erudition by teasing out the various hands at work on the painting.

The Biblical episode recounts the moment that Jacob is reunited in the Land of Goshen with his son, Joseph, who had previously been sold into slavery by his brothers. Jacob, portrayed with a long white beard, and Joseph, identified by his coat of many colors, heartily embrace each other in the middle foreground. As a means of signifying no lingering ill will, Joseph had sent a carriage from Egypt to Canaan to retrieve his 130-year-old father, sixty-six family members and their flocks. This procession of Israelites, some of whom wear exotic broad-brimmed hats that were associated with Egypt in Francken's time, arrives from the left background, while Joseph's entourage — including two pages who lift the train of his ermine-trimmed coat to keep it from dragging on the ground — enter from lower right. Among this central group of figures are three of Joseph's eleven brothers, who kneel at far left, as well as a figure in a turban directly to the right of the standard bearer who derives from a painting of circa 1609 depicting the sultan Mulay Ahmad by Sir Peter Paul Rubens after a lost portrait by Jan Cornelisz. Vermeyen (fig. 1; Museum of Fine Arts, Boston). This convergence of figures from the upper left background and lower right foreground culminating in the reuniting of father and son at center lends the composition its sense of dynamic movement.

Such a subject would likely have appealed to Francken's contemporaries because Joseph was understood to be an exemplar of virtue whose unflappable faith and generosity served as a model for one's own behavior. Indeed, Francken and his collaborators no doubt intended their audience to draw precisely such a parallel by staging it in a largely contemporary environment. The forest landscape is typical of the local topography and the carriages and much of the clothing would have been equally familiar to a seventeenth-century Flemish viewer.

Though the painting is not dated, Ursula Härting has convincingly proposed a date of circa 1624-1626. Francken and Govaerts appear to have collaborated on more than forty occasions, including the *Europa adorning Jupiter in the guise of a Bull* (Koninklijk Museum voor Schone Kunsten, Antwerp) and *The Israelites crossing the Red Sea* (Kunsthalle, Hamburg), both dated 1621, and *A pastoral landscape with shepherds and shepherdesses picnicking* (Art market, Vienna) dating to circa 1626 (for a complete listing of their collaborations, see Härting and Borms, *op. cit.*, p. 61). In the first two paintings, the figures are less prominent and well-integrated in the landscape than the present work, while the pastoral subject matter of the third is seldom found in Antwerp until the 1630s, suggesting that it was unlikely to have been produced much before the mid-1620s. These factors, combined with Govaert's death in 1626 which provides a *terminus ante quem* for the painting's production, argue strongly in favor of Härting's proposed dating.



Fig. 1 Sir Peter Paul Rubens, *Mulay Ahmad*, c. 1609, Museum of Fine Art, Boston / Bridgeman Images.



12

## LOUIS FINSON

(BRUGES C. 1580-1617 AMSTERDAM)

### *The Annunciation*

signed and dated 'LODOVICVS. / FINSONIVS. / FECIT.IN.NEAPOLI / ANº. 1.6.1.2[?]'  
(lower center)  
oil on canvas  
46¾ x 58½ in. (118.8 x 148.6 cm.)

\$100,000-150,000

£76,000-110,000

€89,000-130,000

#### PROVENANCE:

(Possibly) Parliament of Aix-en-Provence, where described on 23 August 1613 as 'une annonciade pour la chapelle de la Chambre' (Archives départementales des Bouches-du-Rhône, Marseille, B. 1453, fol. 364v).  
Pavillon de Lenfant at Les Pinchinats, Bouches-du-Rhône, by 1847, and from thence in the early twentieth century to  
Vermond family, Aix-en-Provence, and by descent.  
Guaspin collection, Aix-en-Provence, 1947.  
Art market, France, from which acquired *circa* 1962-1963 by  
Laurent Aubanel, Avignon; his sale, Christie's, Monaco, 12 December 1998, lot 183, where acquired by the present owner.

#### LITERATURE:

P. de Chennevières-Pointel, *Recherches sur la vie et les ouvrages de quelques peintres provinciaux de l'ancienne France*, Paris, 1847, I, p. 12.  
A. Bredius, 'Ludovicus Finsonius', in U. Thieme et F. Becker, *Allgemeines Lexicon der bildenden Künstler*, Leipzig, 1915, p. 589.  
G. Isarlo, *Caravage et le Caravagisme Européen*, exhibition catalogue, Aix-en-Provence, 1941, pp. 126-168.  
J.-L. Vaudoyer, *Les Peintres provenaux de Nicolas Froment à Paul Cézanne*, Paris, 1947, pp. 43-44.  
A.M. Alauzen, *La Peinture en Provence du XIVème siècle à nos jours*, Marseille, 1962, p. 58, fig. 24.  
D. Bodart, *Catalogue Raisonné de l'oeuvre de Louis Finson*, Brussels, 1970, XII, pp. 79-82.  
H. Wytenhove, in *La Peinture en Provence au XVIIème siècle*, exhibition catalogue, Marseille, 1978, pp. 68-69.  
B. Nicholson, *Caravaggism in Europe*, Oxford, 1979, I, p. 106, no. 934.  
A.E. Perez Sanchez, in *La Pittura Napolitana. De Caravaggio a Giordano*, Madrid, 1985, p. 140, under no. 43.  
B. Nicholson, *Caravaggism in Europe*, Turin, 1989, 2nd ed., revised and enlarged by L. Vertova, I, p. 106, fig. 934.

Born in Bruges, where he trained in the studio of his father Jacques Fynson, Louis Finson traveled to Italy at some point in the first decade of the seventeenth century. He is documented in Naples in 1608, where he was residing with the painter Abraham Vinck. He probably previously spent time in Rome, where he may have been a pupil of Caravaggio, whose works he frequently copied. In 1612, he visited Spain and from 1613 to 1615 lived in France, residing successively in Marseille, Aix-en-Provence, Montpellier and Paris before moving to Amsterdam.

This composition of the *Annunciation* must have been a popular one for Finson, as at least three other autograph examples are known. The prime version appears to be the large-scale, upright example dated 1612 in the Museo di Capodimonte, Naples (see B. Nicholson, 1989, *op. cit.*, I, p. 106, III, fig. 936), for which a slightly reduced posthumous copy is in the collection of the Museo Nazionale Abruzzese, L'Aquila. Our example, which likely dates to the same year, appears to be the smallest and earliest of at least three horizontal versions in which Finson has removed the figure of God the Father and the angels and altered the expression of the Virgin, giving her a more contemplative appearance. A second, undated example is in the collection of the Museo del Prado, Madrid, while a third version, signed and dated 1614, is at Saint-Trophime, Arles. If the upper register of the vertical composition in Naples strongly recalls Caravaggio's *Seven Acts of Mercy*, painted for the church of Pio Monte della Misericordia in Naples around 1607 and still *in situ*, the present painting confirms Finson's inherently Flemish sensibilities, for the artist pays particular attention to the crisp folds of drapery enveloping the figures and the precise rendering of the various still life elements.

The inscription on the *cartellino* at lower center indicates that the painting was executed while Finson was resident in Naples, perhaps for the family whose coat-of-arms is woven into the carpet draped over the table. Didier Bodart has plausibly suggested that this may be one of the two paintings for which Finson received 300 livres from the Parliament of Aix-en-Provence to decorate their chapel room (*loc. cit.*). Bodart's suggestion is given added weight by the fact that in 1847 the painting was yet in Provence in the Pavillon de Lenfant at Les Pinchinats in Bouches-du-Rhône (see de Chennevières-Pointel, *loc. cit.*).



13

**ATTRIBUTED TO ANDRIES BEECKMAN**  
(HASSELT 1628-1664 AMSTERDAM)

*A market stall in Batavia*

oil on canvas  
59% x 86 in. (151.4 x 218.5 cm.)

\$150,000-250,000

£120,000-190,000

€140,000-220,000

**PROVENANCE:**

Private collection, France, where acquired by the present owner.



Fig. 1 Andries Beeckman, *Exotic fruit with a white cockatoo perched on a swing*, location unknown.

This composition relates to that of a painting traditionally attributed to Albert Eckhout in the Rijksmuseum, Amsterdam, which has more recently been associated with Andries Beeckman (see *Travellers and Traders in the Indian Ocean World*, Welshpool DC, exhibition catalogue, 2016). Comparison with the work in Amsterdam suggests that our painting is in all probability the model on which the Rijksmuseum version is based. The present painting is not only executed on a somewhat larger scale, but the still life elements are rendered with greater sophistication and detail. Among other details, the patterns of the pineapple and other fruit skins in this work are more nuanced, as are both the drawing of the melons at lower right (conceived as simple globes in the Rijksmuseum version) and the rendering of the salmon-crested cockatoo's plumage.

While the charming naiveté of the figures and still life elements likely accounts for the traditional association with Eckhout, the painting's subject matter all but precludes such an attribution. Between 1637 and 1640 Eckhout accompanied Frans Post on an expedition funded by the Dutch West India Company and led by Prince Johan Maurits, Prince of Nassau-Siegen and Dutch governor of Brazil. Much like Post, Eckhout's early experiences in South America provided him a seemingly endless array of motifs upon his return to the Dutch Republic. That the subject of this painting derives from the East – rather than West – Indies lends additional credence to its association with Beeckman. Little is known of Beeckman, a soldier from Zutphen who traveled to Batavia (Jakarta) as a soldier in 1655, living there until he arrived back in Amsterdam in July 1658. Documents indicate that in April 1662 the Amsterdam Chamber of the Dutch East India Company paid him the hefty sum of 240 guilders to produce two paintings, which he delivered the following year. He was buried in Amsterdam on 9 August 1664. Only one signed still life by Beeckman is known today, a work that displays a similar treatment of fruit to the present work (fig. 1).

Each of the fruits displayed in this market stall – ramboutan, durian, pineapple, bananas, coconuts and guava – is native to Indonesia. Unlike contemporary views of Dutch market scenes, which tend to include a topographical view of the market place, the artist here has zoomed in on the market stall itself as a means of emphasizing the exoticism of both the people and goods depicted. As was typical of such stalls, a Chinese man, shown counting money, is the proprietor here. The Javanese woman to his right lifts betel leaves, a local plant chewed communally as a gesture of peace and friendship, from a lacquered Japanese sirih box. This local practice was derided by Dutch visitors, who did not appreciate that it stained the chewer's teeth red.



14

**MICHAELINA WAUTIER**

(MONS 1604-C. 1689 BRUSSELS)

*A young man smoking a pipe*

signed and dated 'mich...lina W... f...t' (upper left, strengthened)  
oil on canvas  
27 x 23½ in. (68.6 x 58.6 cm.)

\$300,000-500,000

£230,000-380,000

€270,000-440,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 21 April 1993, lot 168, as 'School of Haarlem, 17th Century'.

Private collection, Switzerland, where acquired by the present owner on 20 September 2013.

**EXHIBITED:**

Sint-Niklaas, Tentoonstellingszaal Zwijgershoek, *Over het genot van de zintuigen in de schilderkunst*, 30 September 2012-31 January 2013, as dated 1656.

Antwerp, Museum aan de Stroom, *Michaelina Wautier 1604-1689: Glorifying a Forgotten Talent*, 1 June-2 September 2018, no. 20, as signed and dated 'Michaelina Wautiers fecit 16[5]6'.

Formerly attributed to Judith Leyster, *A young man smoking a pipe* testifies instead to the consummate skill of another exceptional female painter of the seventeenth century—Michaelina Wautier—an artist whose *oeuvre* has only recently begun to receive the attention it so rightly deserves. Though Wautier turned her brush to all

genres, including history painting and still life, it is in her portraits and genre scenes that the artist's lively freshness and observational accuracy find their fullest expression. Her charming depictions of children, in particular, invite comparisons with some of the most outstanding seventeenth-century painters, including Michael Sweerts and Jacob van Oost, to whom Wautier's works have frequently been misattributed. Indeed, the infrequent references to Michaelina in subsequent centuries note her particular talent as a portrait painter. The nineteenth-century German art historian Georg Kasper Nagler, for example, wrote that she 'made herself known...through portraits' (*Neues Allgemeines Künstler-Lexikon*, XXII, Munich, 1852, p. 101). As far as can be discerned from the historical record, the production of portraits formed an integral part of Wautier's activity as an artist from the beginning of her career. Her earliest identifiable work is the *Portrait of Andrea Cantelmo* known today exclusively through a 1643 engraving by Paulus Pontius. Likewise, her first extant signed and dated painting is the *Portrait of a Commander in the Spanish Army* from 1646 (Les Musées royaux des Beaux-Arts, Brussels).

The present painting showcases Wautier's remarkable talent for capturing the personality of her sitters. Though not a portrait, this smoking young boy portrayed in three-quarter profile was no doubt painted from a live model. The thin wisp of smoke emanating from the boy's slightly open lips, the fleeting ember of his pipe and his transfixed, somewhat melancholic expression all suggest that the painting might have been intended as an allegory of the transience and vanity of human existence. Alternatively, the painting may once have formed part of an allegorical series of the Five Senses. Indeed, a pair of sales held in Valenciennes in 1883 and 1898 indicate that Michaelina depicted precisely such a series on canvases of identical dimensions. That this painting cannot have been part of this cycle is confirmed by the fact that none of the paintings described in the sale catalogues depicted a boy holding a pipe. A further image depicting a boy inhaling tobacco may formerly have belonged to yet another series of the senses (see exhibition catalogue, Antwerp 2018, pp. 250-253, no. 21).

Of particular note is the attention Wautier lavished on the rendering of fabrics. The skilfully executed doublet; the wide silk sleeves, slashed to reveal flashes of red lining; and the gilt buttons gleaming at the boy's wrists are all typical of fashions worn by the wealthy urban elite in the middle of the seventeenth century. However, the cylindrical form of his wool or fur hat adorned with a feather is more evocative of styles that prevailed in Bohemia at the end of the sixteenth century. The hat's exotic quality was evidently popular among a broad spectrum of artists from Michaelina's generation. A similar hat appears in Adriaen Brouwer's *Youth making a face* from the early 1630s, now in the National Gallery of Art, Washington (fig. 1), and Michaelina's elder brother, Charles, likewise employed it in his own depiction of a boy smoking a pipe a few years later (private collection, Hamburg).

The versatile handling of paint in *Young man smoking a pipe* speaks to a wide range of influences on Wautier's practice. Nothing specific is known about her training. Newly discovered archival documents show that she was born and baptised in Mons in 1604; as an unmarried woman, it is likely that she remained there to care for her parents, at least until her mother's death in 1638. There is evidence of her being active as a painter in Brussels from circa 1640 onwards, an opportunity that was open to her thanks to her brother, who was then living and working in the town. However, given the lack of contemporary documentary sources, Wautier's works provide the only clues regarding her artistic training. While she may well have obtained some degree of tutoring training from her brother, it is clear that she equally drew eclectically from sources as disparate as sixteenth- and seventeenth-century Italian paintings and Sweerts, who had set up a drawing academy in Brussels in 1656 following his return from Rome. By this time, Michaelina must have already established herself as one of Brussels' leading painters: the 1659 inventory of the collection of Archduke Leopold Wilhelm, who, as Governor of the Spanish Netherlands, was resident in Brussels between 1647 and 1656, includes four paintings by the artist (Vienna, Kunsthistorisches Museum), the only works by a female painter included in this illustrious collection.



Fig. 1 Adriaen Brouwer, *Youth making a face*, c. 1632/35, National Gallery of Art, Washington, D.C.





PROPERTY FROM A PRIVATE COLLECTION

15

## HENDRIK VAN STREEK

(AMSTERDAM 1659-AFTER 1719)

*A view of the interior of the Oude Kerk, Amsterdam*

signed 'H:v:Stree[k] f' (lower left, on the stone slab)

oil on canvas

34¼ x 29 in. (87 x 73.7 cm.)

\$100,000-150,000

£76,000-110,000

€88,000-130,000

### PROVENANCE:

(Possibly) Galerie K, Petrograd (Saint Petersburg), and possibly by whom sold  
Anonymous sale; Konstauktionshuset Hoving & Winborg, Stockholm, 23-25  
September 1918, lot 116, as Hendrick Cornelisz. van Vliet, where acquired by a private  
collector, and by descent, until sold  
[The Property of a Nobleman]; Sotheby's, London, 3 December 2008, lot 20, as  
Hendrick Cornelisz. van Vliet, where acquired by the present owner.

### LITERATURE:

B.G. Maillet, *Intérieurs d'Églises, 1580-1720: La Peinture Architecturale des Écoles du Nord*, Wijnegem, 2012, p. 414, no. M - 1419, illustrated.



Fig. 1 Emanuel de Witte, *Interior of a Protestant gothic church*, Rijksmuseum, Amsterdam.

The son of the still life painter Juriaan van Streek and brother of Jacob, a sculptor, Hendrik van Streek first studied with his father before completing his training with the great Amsterdam architectural painter, Emanuel de Witte. A handful of still lifes by Hendrik are known, but he predominantly produced church interiors in the style of his master, de Witte, and the painter Hendrick van Vliet. An exceedingly rare artist, Bernard G. Maillet has recently identified only twenty-four church interiors by van Streek, of which thirteen depict the Oude Kerk in Amsterdam (*op. cit.*, pp. 410-414, nos. M - 1397-M - 1420). Only one other identifiable interior is known, a view of the Oude Kerk in Delft (Culture and Sport Museum, Glasgow). Like the present work, which, until a recently cleaning, bore a false van Vliet signature, the Glasgow painting had long erroneously been attributed to the Delft master.

The same view, with differences in detail, appears in a painting by Emanuel de Witte in the Rijksmuseum, Amsterdam (fig. 1). A nearly identical composition by van Streek in the Hermitage Museum, Saint Petersburg (*op. cit.*, p. 411, no. M - 1399, illustrated) is signed and dated 1681 and includes the gravedigger in conversation with the frontally viewed man in black in the central foreground. On account of its similarity with the works in Amsterdam and Saint Petersburg, this painting likely dates to the early 1680s, a period when de Witte's influence on van Streek was at its peak.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

16

## PIER FRANCESCO MOLA

(COLDRERIO, NEAR LUGANO 1612-1666)

*The Madonna and Child with the Infant Saint John the Baptist:*

Madonna del Latte

oil on canvas

29 $\frac{3}{4}$  x 24 in. (75.3 x 61 cm.)

\$100,000-150,000

£76,000-110,000

€89,000-130,000

### PROVENANCE:

John Crewe (1742-1829), 1st Baron Crewe, Crewe Hall, Cheshire, by whom acquired during his Grand Tour, and by descent to

Robert Crewe-Milnes (1858-1945), 1st Marquess of Crewe, and by descent to his grandsons, James Colin Crewe (1922-2015) and Quentin Hugh Crewe (1926-1998); Christie's, London, 9 July 1976, lot 162.

with Matthiesen, London, from 1981 to 1986.

Anonymous sale; Finarte, Lugano, 16 May 1992, lot 21.

with Bruno Scardeoni, Lugano, from whom acquired by the present owner.

### EXHIBITED:

London, Matthiesen Fine Art, *Important Italian Baroque Paintings 1600-1700: An exhibition in aid of restoration of the Guarino paintings at Solofra and the Giottesque frescoes in Sta. Chiara, Naples*, 1981, no. 30.

London, Matthiesen Fine Art, *Baroque III 1620-1700*, 13 June-15 August 1986, no. 13

### LITERATURE:

D. Ekserdjian, *Correggio*, Cinisello Balsamo, 1997, pp. 144, 307, note 18.

L. de Frutos, *El tempo de la fama: Alegoría del Marqués del Carpio*, Madrid, 2009, p. 379.

F. Petrucci, *Pier Francesco Mola (1612-1666): Materia e colore nella pittura del '600*, Rome, 2012, pp. 304-305, no. B45.



Fig. 1 Antonio Allegri da Correggio, *The Madonna del Latte*, Szépművészeti Múzeum, Budapest / Bridgeman Images.

Pier Francesco Mola's *Madonna and Child with the Infant Saint John the Baptist* is inspired by Correggio's celebrated *Madonna del Latte*, painted over a century earlier in 1520, and now in the Szépművészeti Múzeum, Budapest (fig. 1). Correggio's prototype was evidently much admired and once belonged to Cardinal Pietro Aldobrandini (1571-1621), noted in the inventory of his collection as early as 1603 (Petrucci, *loc. cit.*). Mola is not the only painter to have been inspired by Correggio's superb representation: the painting was captured by Sir Anthony van Dyck in a pen and ink drawing, while in the Aldobrandini collection (sold Sotheby's, London, 9 April 1981, lot 23) and was similarly emulated by Annibale Carracci, Anton Domenico Gabbiani and Baciccio (Petrucci, *op. cit.*).

Correggio's *Madonna* was inherited by Olimpia Aldobrandini, Princess of Rossana – who would go on to marry Camillo Francesco Maria Pamphilj (1622-1666) – and gifted to Cinzio Aldobrandini, before passing to one Gottifredo Periberti by 1652 and was later sold by Mutio Orsini in 1682 to Gaspar Méndez de Haro (1629-1687), 7th Marchese del Carpio. It is most likely that Mola saw Correggio's original when it was in the Periberti collection, though he may equally have seen a copy of the painting, perhaps that belonging to Olimpia Aldobrandini's husband, Camillo Pamphilj, and listed in his inventory of 1652 (F. Cappelletti and G. Capitelli, *I capolavori della collezione Doria Pamphilj da Tiziano a Velázquez*, Milan, 1996, p. 71, no. 5). In fact, Mola painted a further version of the present painting, of smaller proportions and on panel, also in the collection of Camillo Pamphilj (Galleria Doria Pamphilj, Rome). The Pamphilj version is mentioned in his inventory of the villa at Belrespiro of 6 September 1666, 'Un quadro in tavola con una Madonna, et un Bambino in braccia alto palmi 1 in circa palmi largo 1 con sua Cornice intagliata, che vi sono due gigli, e due Palombe tutta dorata fondo granito mano del Mola' ('A picture on panel with a Madonna, and a Child in her arms, around 1 palm high and 1 palm wide, with its carved frame, which has two lilies, and two Doves, all gilded, granite background, hand of Mola'; J. Garms, *Quellen aus dem Archiv Doria-Pamphilj zur Kunsttätigkeit in Rom unter Innocenz X*, Rome and Vienna, 1972, p. 348).



17

**GIOVANNI FRANCESCO BARBIERI, CALLED GUERCINO**

(CENTO 1591-1666 BOLOGNA)

*Saint John the Baptist in the Wilderness*

oil on canvas

69 $\frac{7}{8}$  x 91 $\frac{1}{4}$  in. (177.7 x 231.8 cm.)

\$500,000-700,000

£380,000-530,000

€450,000-620,000

**PROVENANCE:**

The artist's collection, Casa Gennari, Bologna, and by inheritance to his nephew Benedetto Gennari (1633-1715), Casa Gennari, Bologna.  
John Cust, 2nd Baron Brownlow (d. 1853); Christie's, London, 17 April 1812, lot 15 (50 gns. to Phillips).  
Barons Farnham, County Cavan, Ireland, by whom probably acquired in the early 19th century, and by descent to  
Barry Maxwell, 12th Baron Farnham (1931-2001); Christie's, London, 26 November 1971, lot 34.  
Private collection, England, 1972.  
David B. and Edward C. Goodstein, Los Angeles, by 1980 until at least 1983.  
Anonymous sale; Sotheby's, London, 27 February 1987, lot 3, where acquired by the present owner.

**EXHIBITED:**

Belfast, Belfast Museum and Art Gallery, *Pictures from Ulster Houses*, 10 May-15 July 1961, no. 155.  
Bologna, Palazzo dell'Archiginnasio, *Il Guercino*, 1 September-18 November 1968, no. 95.  
Dublin, National Gallery of Ireland, 1972-1978 (on loan).  
Chestnut Hill, MA, McMullen Museum of Art, Boston College, *Saints and Sinners: Caravaggio and the Baroque Image*, 1 February-24 May 1999.  
Milan, Palazzo Reale, *Guercino: Poesia e Sentimento nella Pittura del '600*, 27 September 2003-19 January 2004, no. 93.  
New Haven, Yale University Art Gallery, October 2006-July 2010 (on loan).

**LITERATURE:**

C.C. Malvasia, *Felsina pittrice: vite de pittori bolognesi*, Bologna, 1678, II, pp. 379, 384.  
C.C. Malvasia, *Felsina pittrice: vite de pittori bolognesi*, 2nd edition, Bologna, 1842, II, pp. 269, 273.  
MS. Inventory, *Casa Gennari*, 31 October 1719 (relevant sections cited below in D. Mahon, 1968, p. 204).  
D. Posner, 'The Guercino Exhibition at Bologna,' *The Burlington Magazine*, CX, 1968, p. 599.  
E.C. Goodstein, *The David D. Goodstein and Edward C. Goodstein Collection*, Menio Park, CA, 1983, no. 12, illustrated.  
L. Salerno, *I dipinti del Guercino*, Rome, 1988, p. 361, no. 292, pl. 30.  
D. Mahon and N. Turner, *The Drawings of Guercino in the Collection of her Majesty the Queen at Windsor Castle*, Cambridge, 1989, p. 96.  
S. Loire, *Le Guercin en France*, exhibition catalogue, Paris, 1990, p. 83, under no. 18.  
D. Mahon, et. al., *Giovanni Francesco Barbieri: Il Guercino 1591-1666*, exhibition catalogue, Bologna, 1991, p. 364, under nos. 140-141.  
D. Stone, *Guercino: catalogo completo dei dipinti*, Florence, 1991, p. 288, no. 280, illustrated.  
C. van Tuyl van Serooskerken, *Guercino (1591-1666): Drawings from Dutch Collections*, exhibition catalogue, Haarlem, 1990, p. 170, under no. 75.  
E. Negro and N. Roio, *L'eredità del Guercino*, Modena, 2008, p. 16, no. 9, illustrated.  
C. Giardini, 'Osservazioni, riferimenti e commenti al San Giovanni Battista alla Fonte dipinto dal Guercino per Fano el 1661 e 'enlevé le 3 ventôse, 5eme année de la République [20 Febbraio 1797]'; in *Guercino a Fano, tra presenza e assenza*, exhibition catalogue, Fano, 2011, pp. 84-86, illustrated.  
N. Turner, *The Paintings of Guercino: A Revised and Expanded Catalogue raisonné*, Rome, 2017, pp. 218-219, no. 414.





Fig. 1 (above) Guercino, *Saint Paul the Hermit*, Pinacoteca Nazionale, Bologna / Art Resource.

Fig. 2 (below) Guercino, *Saint Mary Magdalen in the Desert*, Pinacoteca Nazionale, Bologna / Art Resource.





Fig. 3 Guercino, *Head of a bearded young man, looking upwards*, Teylers Museum, Haarlem.



Detail of the present painting.

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, Saint 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). Baptism was central to his messianic movement; the prominent inclusion of the spout of water spilling from the rock into his raised bowl was almost certainly intended to allude to his future participation in the Baptism of Christ, an event relayed in the gospels of Matthew, Mark and Luke, as well as to the Gospel tradition that he drank only water during his period in the wilderness.

This monumental canvas of Saint John the Baptist is recorded by Guercino's earliest biographer, Carlo Malvasia, as having been painted in 1652 as one of a series to decorate the artist's own home in Bologna (*Fece ancora altre pitture per casa propria, come si vedrà à suo luogo*); He also made other pictures for his own house, as one will see in his house'; C.C. Malvasia, *Felsina Pittrice: vite de pittori bolognesi*, Bologna, 1678, II, p. 379; C.C. Malvasia, *Felsina Pittrice: vite de pittori bolognesi*, Bologna, 1842, II, p. 269). Guercino had moved to the city from his native Cento following the death of Guido Reni in 1642 and had quickly established himself as Bologna's leading artist. Two years later, in 1644, he purchased the house at the intersection of the via Albioli and the via Albari, which came to be known as the Casa Gennari after being inherited by the artist's nephews and heirs, the painters Cesare and Benedetto Gennari. It was there, in 1652, that he painted the group of four penitent saints referred to by Malvasia as '*Quattro quadri grandi di Santi penitenti Madalena, Paolo Eremita, Gio. Battista, e Girolamo, d'estrema bellezza*' ('Four paintings of penitent saints Magdalen, Paul the Hermit, Saint John, and Jerome, of extreme beauty') in a '*Nota delle Pitture restate in Casa dipinte in diversi tempi*' ('Note on the Pictures remaining in the House, painted at various times'; *op. cit.*, 1678, II, p. 384; *op. cit.*, 1842, II, p. 273). In an entry only two lines below, Malvasia recorded a seemingly unrelated '*S. Gio Battista nel deserto figura intiera*' ('Saint John the Baptist in the desert, full-length'; *op. cit.*, 1678, II, p. 384; *op. cit.* 1841, II, p. 273). However, it is now believed that the reference was made in error and that the two pictures of Saint John are one and the same (D. Mahon, M. Pulini and V. Sgarbi, eds., *Guercino: Poesia e Sentimento nella Pittura del '600*, Milan, 2003, p. 266, no. 93).

Following the artist's death in 1666, *Saint John the Baptist* remained in the house until at least the early 18th century. It was recorded along with the *Saint Mary Magdalen in*

*the Desert* and the *Saint Paul the Hermit* in the 1719 inventory of the contents of Casa Gennari made four years after the death of Guercino's nephew and heir, Benedetto Gennari. The present painting was listed as no. 4 and described as being prominently hung in what was probably the most important room in the house, the '*Sala Grande che guarda nella Piazzola di S. Nicolo*' ('Great Hall that looks onto the Piazzola di San Nicolo'; MS. Inventory, *Casa Gennari*, 31 October 1719). By the beginning of the 19th century the painting was in England. It appeared at Christie's, London, on 17 April 1812, consigned by a 'Lord Brownlow', who must surely be identified as John Cust, 2nd Baron Brownlow, who died in 1853. By 1968 the painting was part of the collection of Barry Maxwell, 12th Baron Farnham, who had inherited it from his predecessors. The first Lord Farnham to have owned the painting was likely John James Farnham, 4th Baron Farnham, who died in 1823.

Two of the three other saints in the series are located: the *Saint Paul* (fig. 1) and the *Magdalen* (fig. 2) are both in the collection of the Pinacoteca Nazionale, Bologna (D. Mahon, M. Pulini and V. Sgarbi, eds., *Guercino: poesia e sentimento nella pittura del '600*, Milan, 2003, nos. 95 and 94 respectively; inv. nos. 6604 and 6605). The fourth picture in the series, *The Vision of Saint Jerome*, is known today only through copies. One of these is part of a set of smaller-scale reproductions of the whole series, also in the Pinacoteca Nazionale, Bologna (81.5 x 130 cm.; inv. no. 1000; L. Salerno, *I dipinti del Guercino*, Rome, 1988, p. 364, no. 295); another is in the Museo Diocesano, Imola together with a copy of *Saint Paul the Hermit* (inv. no. 52). The original painting of *The Vision of Saint Jerome* must have been separated from the group early on, probably in the period between the death of Guercino and that of his nephew, since it is the only picture from the set not included in the 1719 inventory of the house.

The head of Saint John is reminiscent of a small, fragmentary, red-chalk drawing of a *Head of a bearded young man, looking upwards* at in the Tylers Museum, Haarlem (fig. 3) and a double-sided sheet showing the same figure at Windsor Castle (C. van Tuyl van Serooskerken, *Guercino (1591-1666): Drawings from Dutch Collections*, The Hague, 1990, p. 170, no. 75; and D. Mahon and N. Turner, *The drawings of Guercino in the collection of Her Majesty the Queen at Windsor Castle*, Cambridge and New York, 1989, p. 99, no. 229).

18

## DENYS CALVAERT

(ANTWERP C. 1540-1619 BOLOGNA)

### *The Wedding at Cana*

oil on copper  
17½ x 12¾ in. (43.4 x 32.6 cm.)

\$80,000-120,000

£61,000-90,000

€71,000-110,000

#### PROVENANCE:

Private collection, Switzerland, where acquired by the present owner.



Fig. 1 Denys Calvaert, *The Wedding at Cana*, 1598, red chalk, red wash, heightened with white, National Galleries Scotland, Edinburgh.

Denys Calvaert was born in Antwerp around 1540 and, following a period of training with the landscape painter Kerstiaen van Queboorn, settled in Bologna around 1560. Having secured the protection of the local Bolognini family, he first studied under Prospero Fontana before leaving to work with Lorenzo Sabatini. When Pope Gregory XIII called Sabatini to Rome in 1572, Calvaert accompanied him, producing copies after Michelangelo, Sebastiano del Piombi and Raphael that were so successful that they were at times mistaken for the originals. He permanently returned to Bologna in 1575, where he established a painting school that emphasized his deep knowledge and interest in the works of earlier 16th-century Italian painters. Among his distinguished pupils were Guido Reni, Francesco Albani and Domenichino.

Calvaert's clear preference for religious subjects was relatively unique among Flemish painters of his generation, many of whom drew widely from Classical mythology. His remarkable range enabled him to produce everything from largescale altarpieces to finely wrought devotional paintings with distinctive coloration and minute detail that seamlessly blend Northern and Italian tendencies. The figures in this painting emphasize the continued influence of prints by Albrecht Dürer and Lucas van Leyden, while the architectural setting is based on Italian prototypes.

This composition appears to have been a particularly successful one for Calvaert in the final decade of the 16th century. No fewer than three drawings are known, including one dated 1591 in red chalk (British Museum, London), which was subsequently engraved by Philippe Thomassin; a second signed and dated 1598 in red chalk, red wash and white heightening (fig. 1; National Galleries of Scotland, Edinburgh); and a third in black chalk also signed and dated 1598 (private collection). A further painting on copper, signed and dated 1592, of somewhat smaller dimensions and with differences has also recently come to light (art market, Paris). The present painting more closely approximates the drawings of 1598 than the drawn and painted versions executed at the beginning of the decade and probably dates to the final years of the sixteenth century.

We are grateful to Michele Danieli for endorsing the attribution on the basis of photographs.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

19

## JUSEPE DE RIBERA (XÀTIVA 1591-1652 NAPLES)

*The Executioner with the head of Saint John the Baptist*

signed and dated 'Jusepe de Ribera español / F. 1639'

oil on canvas

49% x 39% in. (126.8 X 100.6 cm.)

\$300,000-500,000

£230,000-380,000

€270,000-440,000

### PROVENANCE:

Private collection, Milan.

### EXHIBITED:

Turin, Palazzina di Caccia di Stupinigi, *Il Male: Esercizi di Pittura Crudele*, 19 February-26 June 2005, no. 61.

Naples, Museo di Capodimonte, *Salvator Rosa tra mito e magia*, 18 April-29 June 2008, no. 96.

Cesena, Galleria Comunale d'Arte - Biblioteca Malatestiana, *La Croce, la testa e il piatto: Storie di San Giovanni Battista*, 12 June-24 October 2010, no. 29.

### LITERATURE:

N. Spinosa, *Ribera*, Naples, 2006, p. 348, no. A247.

N. Spinosa, *Ribera: La Obra Completa*, Madrid, 2008, p. 436, no. A268.

A. Orlando, *Pietro Bellotti e Dintorni: Dipinti Veneti e Lombardi tra Realtà e "Genere" dalla Collezione Koelliker*, exhibition catalogue, Brescia, 2007, pp. 6-7, fig. 3.

P. Zelenková, 'Princ Ruprecht, Jusepe de Ribera a Kat', *Ars Linearis*, VIII, 2018, pp. 109 and 112, note 4.



Fig. 1 Prince Rupert of the Rhine, *The Great Executioner with the head of Saint John the Baptist*, Metropolitan Museum of Art, New York.

Jusepe de Ribera's signed *Executioner with the Head of Saint John the Baptist* showcases his expert command of light. A somewhat unusual treatment of this subject, his composition was widely known through copies, including one in the Alte Pinakothek, Munich, and the mezzotint made after the latter, this compelling composition has been celebrated for centuries.

Executioners appear frequently throughout Ribera's oeuvre in various scenes of martyrdom; in *The Martyrdom of Saint Bartholomew* of 1644 (Museu Nacional d'Art de Catalunya, Barcelona), the bare-shouldered executioner is shown carrying out the act itself, marked out by the white kerchief around his head, his coarse features contorted into a grotesque laugh as he flays the skin from the saint. But in the case of Saint John the Baptist's martyrdom, iconographical tradition often casts Salome as the protagonist of the scene; the beautiful temptress who danced for Herod and was granted the head of Saint John as her reward. On some occasions, the role of the executioner is reduced to a simple arm, grasping the saint's severed head and reaching into the frame to place it upon Salome's platter, or in an example by Ribera, removed entirely, the head depicted simply lying on the plate, as in that sold in 2006 (Christie's, London, 6 July 2006, lot 48).

The present work, by contrast, throws intense focus on to the executioner himself, with his sword alluded to with a mere glint of metal, its blade mostly hidden by shadow. His simple, earth-coloured clothes are held together with beautifully rendered, ragged stitching, and he turns away from from the viewer, his gaze averted from the saint's head. Rather than the grotesque stock character Ribera so often cast as his executioner, he is depicted as a young man, his pink and red flesh tones contrasting with the gaunt grey of Saint John's lifeless head, half-cloaked in deep shadow. The saint's staff leans against the upper right corner of the picture plane, its banderole revealing fragments of the phrase that heralds Christ as the Lamb of God, but also prefigures his death: *ecce agnus dei, ecce qui tollit peccata mundi*.

Seventeenth-century painting in Naples, along with many of Italy's other artistic capitals, had been markedly influenced by the Caravaggesque aesthetic. By 1639, when the present work was painted, Ribera was well-established in Naples and had a thriving, successful workshop. He had broadened his colour palette somewhat, but remained loyal to his tenebrist roots, creating works of drama and violence using dramatic chiaroscuro. Like many of the artists who had seen Caravaggio's work while passing through Rome and Naples, Ribera was struck by his technique, and experimented with the effects of raking light and radical contrast, even persuading his landlord to let him install a roof window in his house in Rome. Never a slavish follower however, he expanded on Caravaggio's theatrical naturalism to develop his own brand of visceral, often brutal realism, which was discernibly Spanish in essence, perhaps influenced by polychrome sculpture.

The Pinakothek painting is a faithful copy after the present work, executed by one of Ribera's many followers. Its provenance can be traced back to 1780, where it appears in an inventory of the Mannheim Collection, owned by the Electors Palatinate of the Rhine, where it is listed as by Giorgione. In the first half of the nineteenth century, the work was given to Ribera, then reattributed to a follower in the 1880s, a view still supported to the present day. That copy was the subject of a masterwork in mezzotint from 1658 by Prince Rupert of the Rhine (Prague 1619-1682 London), a founding figure in the development of the medium, once known as the "black art". Entitled *The Great Executioner*, this large-scale, ambitious print was celebrated as the Prince's masterpiece; rare and important, only a handful have survived. Only one has appeared on the market in the last thirty-five years, which is now preserved in the Metropolitan Museum of Art (sold Christie's, London, 3 December 2014, lot 81). While the present work was at that time unknown to Prince Rupert, its composition was widely reproduced, disseminated and celebrated across Europe fewer than twenty years after its creation.



SKYLINE / A Pulitzer Newspaper

### Seen on the scene



Artist James Rosenquist (left) listens to gallery owner Richard L. Feigen.



### Ex-Stock

By Grace Glueck

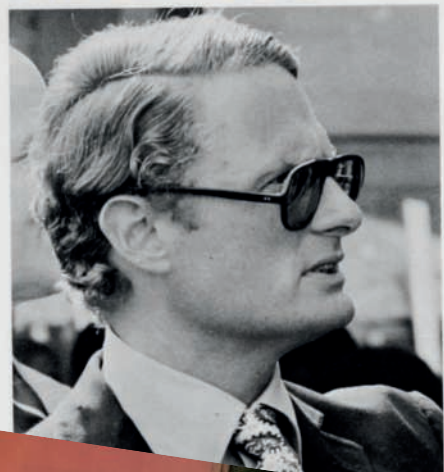
NEW YORK — When the British government withdrew its export license for a \$1 million work he had bought at a London auction last December, Richard L. Feigen, a high-profile New York art dealer, acted quickly. The work, a previously untraced canvas by the 16th-century Italian painter Annibale Carracci, was in the collection of the British government and the British government wanted to have a shot at it. Mr. Feigen got a temporary license to buy the work, then reframed it and will now sell it in December at his new London gallery. But the price of the Carracci painting, the Madonna and Child with St. John the Baptist — \$2 million. "If a foreign buyer of a British institution will have it," says Mr. Feigen. Mr. Feigen revels in such publicity; he also enjoys the publicity they bring. He is also glad for the chance they give him to show his willingness to take a risk. "There is no legal provision for the British government to put up their hands," he says. "It took them 2 1/2 years to get the license because they saw the painting because they saw the painting."

# Wilt-edged:

Old Masters, new money

Connections and cultivated charm make Richard Feigen the ever-present force to the seriously rich. NANCY MITCHELL puts the brash buccannier in context.

## RICHARD FEIGEN: On Art, Government, the Cities



Owner of the Richard Feigen Galleries Chicago and New York

aesthetic controls. Artists should be vital in the planning of our cities and the total environment in which man lives. Our present cities have been allowed to develop haphazardly which does not give us the environmental quality which man is entitled. It isn't enough to save Louis Livan's Garrick Theatre as an isolated gesture when the buildings around it are ugly. Our urban environment is the product of economic pragmatism - the Garrick Theatre doesn't bring in rentals so economics dictate it be torn down, while aesthetic considerations demand it be retained. In that case, it is obvious who won: theater is gone. We must think of our cities in context, including the areas surrounding them.

"The only works of value that man can create for the future are aesthetic. Take a city like Venice where finery fumes are destroying the sculptures and the city is sinking into the sea, just so Italy can get money from their oil. For what? Looking ahead, what value can that money have against the city like Venice? In Italy there are several million who may live to 65 or so with a little more money, they die, more people come along - nothing in terms of what man can contribute to the world as evidence of his existence. We build built-in obsolescence of 3 years, build bombs that blow us all up - for what? It all passes through that endures is the beauty man is uniquely creating, and yet this fact is hardly given credit in society.

### Government Ignores Artists

"The artist cannot presently have a voice with government. He has no voice, he's like a parent ignores him. The Arts need to survive, yet the Congressmen from the votes \$2,000,000 to build a missile sit down \$200,000 in support of the Arts is to his constituency. It shows he is frugal with saving the taxpayer's money. Many nations have a Cabinet post which is co-terminus with the Arts—France, Russia, only a sub-Cabinet post in the States has no leverage at all. Monies for given obliquely through private and via the tax shelter, rather than being ment as essential to the preservation of our Arts as a national heritage. That as far as the Federal Government is concerned.

"In the past year a group of us went to London at my suggestion - Lichtenstein in contemporary art - to have a meeting with the Arts Committee, consisting of Al Pell, Jake Javits and George I. Brown. Pell was selected because by current standards a former tap dancer is an artist. Only Javits doesn't have a theater, had

for more than \$1 million each. "To have an inventory worth \$20 million, which is expensive to carry—well, it isn't a big inventory, any more," notes Warren Alderson, who recently left New York's Coe Kerr Gallery to start his own shop. The inventory problem has been building since the mid-1980s, when art prices began their steep climb (chart). For a while, though, dealers ignored it. Only three years ago, Feigen—probably the most outspoken critic of the auctioneers' financial firepower—said he had no trouble financing his operations, available than paintings to buy," he stated then. Two events this spring changed the picture. In late April, dealer William R. Acquavella made a pact with Sotheby's to acquire the Pierre Matisse Gallery for \$142.8 million. The Matisse inventory—some 2,300 works—played to a dealer's strengths: It contained multiple works of many artists, which must be meted out slowly, rather than put on the market. Yet Acquavella, one of the world's biggest dealers, needed Sotheby's financial muscle to fund the purchase. Then, Sotheby's auctioned Renier's *As Moulins de la Gilette* for \$78.1 million.



FEIGEN AND DI COSIMO'S MADONNA AND CHILD WITH ST. JOHN THE BAPTIST. FEIGEN HAS TURNED ART INTO A FINANCIAL INSTRUMENT.

for example, financier Asher B. Edelman has funded the startup of two antiquities dealers. Larry Gagosian, a big New York contemporary art dealer, is a millionaire who is backed by media magnate Hearst. And Shearson Lehman Shearson will "wield it down as soon as possible." Blame internal politics: The venerable Shearson firm was established by even dealers who have shunned outside investors now talk about soliciting financial partners on occasion. "We'd never give up a stake in the company," says Abbot W. Vose, president of Eos.

"No dealer can write a check for \$100 million," complains one. But Sotheby's and Christie's can

Annual International Antique Dealers

back from

ton's Vose Gallery, which calls itself the oldest family-owned gallery in the U.S. "But we might go in with a financial partner to buy art as inventory because of prices [today]. We're investing, possibly."

Richard Feigen being taken to the Art...

New Generation

Broker Brings an Aggressive Style to Dealing



Richard L. Feigen

He got more money available than... "I've got more money available than..."

Art merchants are trying to develop a new clientele.

century fields. "I feel that the paintings I buy have an historical imperative that makes them not vulnerable to the vagaries of the financial market," he says.

increasingly, Britain — laying down stringent laws as to what may be exported. Yet, the major houses of the English aristocracy, stocked with art brought back from grand tours of the continent by a generation of fortune hunters, are even now a lot that can be profitably tapped by a well-connected persuader — provided he gets there before the very aggressive auction houses.

Mr. Feigen's carefully nurtured relationships with families of noble lineage are helpful in this regard. It is no accident that the two directors of his London company are young Old Etonians: Lawrence and David Ogilvy, son of the Earl of Airlie. There is — or should be — a difference, he feels, between the reaction of a collector toward a great work of art and that of a dealer. He cites the example of his own auction bidding — as a collector — on a small roundel by the 15th-century Italian painter Lorenzo Monaco, which he desperately wanted for himself. He wound up paying \$444,700.

"I was behaving like a collector, not a dealer," he said. "I wanted the painting for myself and it was getting expensive and crazy. But when I have this visceral feeling about something, I'm determined to get it, no matter what the price. Luck to get it, no matter what the price. Luckily, I don't get the feeling very often. It's not a professional attitude."

Bidding on behalf of clients for major pictures, he keeps more of a rein on his feelings. "It's my job to get things for as little as possible," he says. One way of doing that, Mr. Feigen notes, is to keep clients out of the auction room since they often get carried away. They don't "know they're bidding against, and



Richard L. Feigen

MODERN ART TO BE EXPLAINED AT GALLERY IN MIDST OF SOHO

Are you confused by what's happening in modern art? Would you like to understand contemporary art but don't know how to begin — where to look — how to choose from among the vast selection available?

Come to a fabulous evening on November 16 with Richard L. Feigen at his gallery, 141 Greene Street, in the heart of the SOHO district. The SOHO (South of Houston Street) is now the world center for avant-garde artists. Artists from all over the world have come to live in the SOHO similar to the influx into Paris in the early 1900's. SOHO is one of those strangely unknown, outwardly grubby neighborhoods of Manhattan into which few outsiders venture.

Will the district produce a Picasso, Matisse, Braque of the 1980's? Many in the critical art world think so. Richard L. Feigen has opened a gallery to be close to the sources.

He and his staff will host a fascinating evening for members of the Club and their guests. He will explain what's happening in this world — what types of art are likely to be successful — and why. He and his associates, as diviners of art talent, are trying to pick the leading artists for the generation ahead.

Have an opportunity to see representative works of many artists and meet artists in person. Who are they? What do they look like? The evening will begin at 6:30 p.m. with a supper served in the gallery at which time you can browse comfortably. At 8:00 p.m. Mr. Feigen, an articulate and controversial exponent of the current art scene, will speak to the group. Make reservations early. Charge for members: \$5.00; guests: \$6.00.

More Art Programs Planned Coming in February as part of the Fabulous New York Programs will be a private viewing for HSBC members of the Van Gogh collection at the Brooklyn Museum.

make connoisseur present art dealer MARX BETTER peer in the frame



INTERNATIONAL EDITION THE ART NEWSPAPER... EMANDI & CO. PUBLISHING, LONDON... EST. 1983, VOL. XI, NO. 104, JUNE 2000 \$7.50 / Can \$8.95

Lives of the dealers Feigen fulminates... the New York dealer sums up a lifetime's experience and lays bare his love-hate relationship with the Windy City... "I've got more money available than..."

al swagger Renowned international art dealer Richard Feigen isn't shrink from his role, or his bad-boy image



20

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

A vanitas still life with a skull atop a book, an hourglass and two glass vases of flowers

inscribed 'QVI QVA[...]' (center left, on the book) and 'Contra v[...]' (center right, on the *cartellino*)  
oil on canvas  
12½ x 15½ in. (30.8 x 38.5 cm.)

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

£1,600,000-2,300,000

€1,800,000-2,600,000

**PROVENANCE:**

Church of the Santissima Trinità dei Cappuccini, Cento, Italy.  
(Possibly) Bolognini-Amorini collection, Bologna, 19th century.  
Private collection, Zurich, where acquired by the present owner.

**EXHIBITED:**

New Haven, Yale University Art Gallery, *Italian Paintings from the Richard L. Feigen Collection*, 28 May-12 September 2010, no. 46.

**LITERATURE:**

Francesco Algarotti, *Opere del conte Algarotti*, VIII, Livorno, 1764-65, p. 132.  
P.C. Righetti, manuscript continuation of his *Pitture di Cento e le vite in compendio di vari incisori e pittori della stessa città*, Ferrara, Italy, 1768, Archivio Comunale, Cento, MS164, fol. 148.  
A. Chiusole, *Itinerario delle pitture, sculture, ed architetture più rare di molte città d'Italia*, Vincenza, 1782, pp. 146-47.  
C.C. Malvasia, *Felsina pittrice: Vite de' pittori Bolognesi*, Giampietro Zanotti et al., eds., Bologna, 1841, p. 279.  
G. Atti, *Intorno alla vita e alle opere di Gianfrancesco Barbieri*, Rome, 1861, p. 142.  
L. Salerno, *I dipinti del Guercino*, Rome, 1988, p. 127, no. 49.  
S. Loire, 'Études récentes sur le Guerchin,' *Storia dell'arte*, LXVII, 1989, p. 269.  
L. Salerno, *Nuovi studi su la natura morta italiana/New Studies on Italian still Life Painting*, Rome, 1989, p. 138.  
D.M. Stone, *Guercino: Catalogo completo*, Florence, 1991, p. 80, no. 58.  
N. Turner, *The paintings of Guercino: a revised and expanded catalogue raisonné*, 2017, p. 330, no. 72.

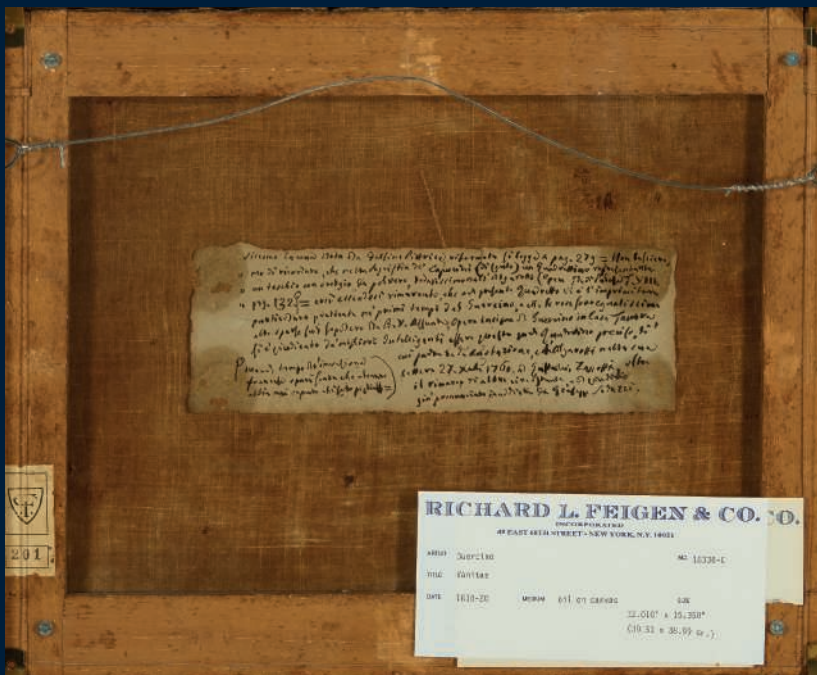


Fig. 1 The reverse of the present lot, showing its 19th-century label.







Fig. 2 Guercino, *Saint Mary Magdalene*, c. 1624, Blanton Museum of Art, The University of Texas at Austin, Suida-Manning Collection.

In this moving contemplation on the passage of time and transitory nature of life, Guercino painted his only known still life: a decaying skull sits atop the Book of Life; beside it, the sands of time slip through an hourglass; to the left, a vase of French roses, traditional symbols of *vita brevis*; on the right, a vase of wallflowers, marigolds, pansies and daisies, all Christian symbols of humility.

The origins of this remarkable still life are unknown and the painting itself disappeared from sight around 1796, but since 1988, when Luigi Salerno published it, it has been universally accepted as the picture by Guercino that was recorded in the 18th century in the Church of the Santissima Trinita dei Cappuccini in Cento. A long inscription written in a 19th-century hand is attached to the reverse of the canvas and records much of what is known about the painting (fig. 1); it reads (in translation):

"As one reads in a note in the new edition of the *Felsina pittrice* on page 279, we must not omit mention of a small painting in the sacristy of the Capuchin church (at Cento) representing a skull with an hour-glass, much praised by Algarotti (*Opere*, ed. Palese, . VIII, p. 132), but in the time of the French invasion lost without anyone having known who took it - thus being remarked that in the present little painting there is the particular practical imprimatur of Guercino's early works, and that the roses are very much the same as those scattered beside the sepulcher of the Blessed Virgin Assumed into Heaven, a famous work by Guercino in Casa Tanara. It is thus judged by

the most intelligent critics that this little picture is that of which the note in Malvasia speaks, as does Algarotti in his letter of 27 September 1760 to Giampietro Zanotti, in addition to the remark under other circumstances and judgment already pronounced by Giuseppe Sedazzi."

The inscription almost certainly dates to shortly after 1841, when the new edition of Carlo Cesare Malvasia's *Felsina pittrice* (first published in 1678) appeared, as much of it paraphrases a footnote in that edition. As noted there, the painting is described in a number of 18th-century sources, and bears close comparison in handling and palette to other early works by Guercino. The canvas was first recorded in the sacristy of the Capuchin church in Cento, but that was already more than a century after Guercino's death. Its style indicates a dating to around 1620, before the period covered by the artist's surviving account book. According to Salerno, the painting may in the 19th century have been in the collection of the Bolognini-Amorini family of Bologna, one of whose ancestors was the art historian Marchese Antonio Bolognini -Amorini (1767-1845).

The present *Vanitas* is the only independent still life that is generally accepted as by Guercino, though highly naturalistic still life elements are often found in Guercino's larger figural compositions: as noted in the inscription, the roses beside the skull are very similar to those included in the *Casa Tanari Assunta* of 1623 (State Hermitage, St.



Fig. 3 (above) Guercino, *Et in Arcadia Ego*, c. 1618, Galleria Nazionale d'Arte, Rome.  
Fig. 4 (below) Pieter Claesz, *Vanitas still life*, Mauritshuis, The Hague.

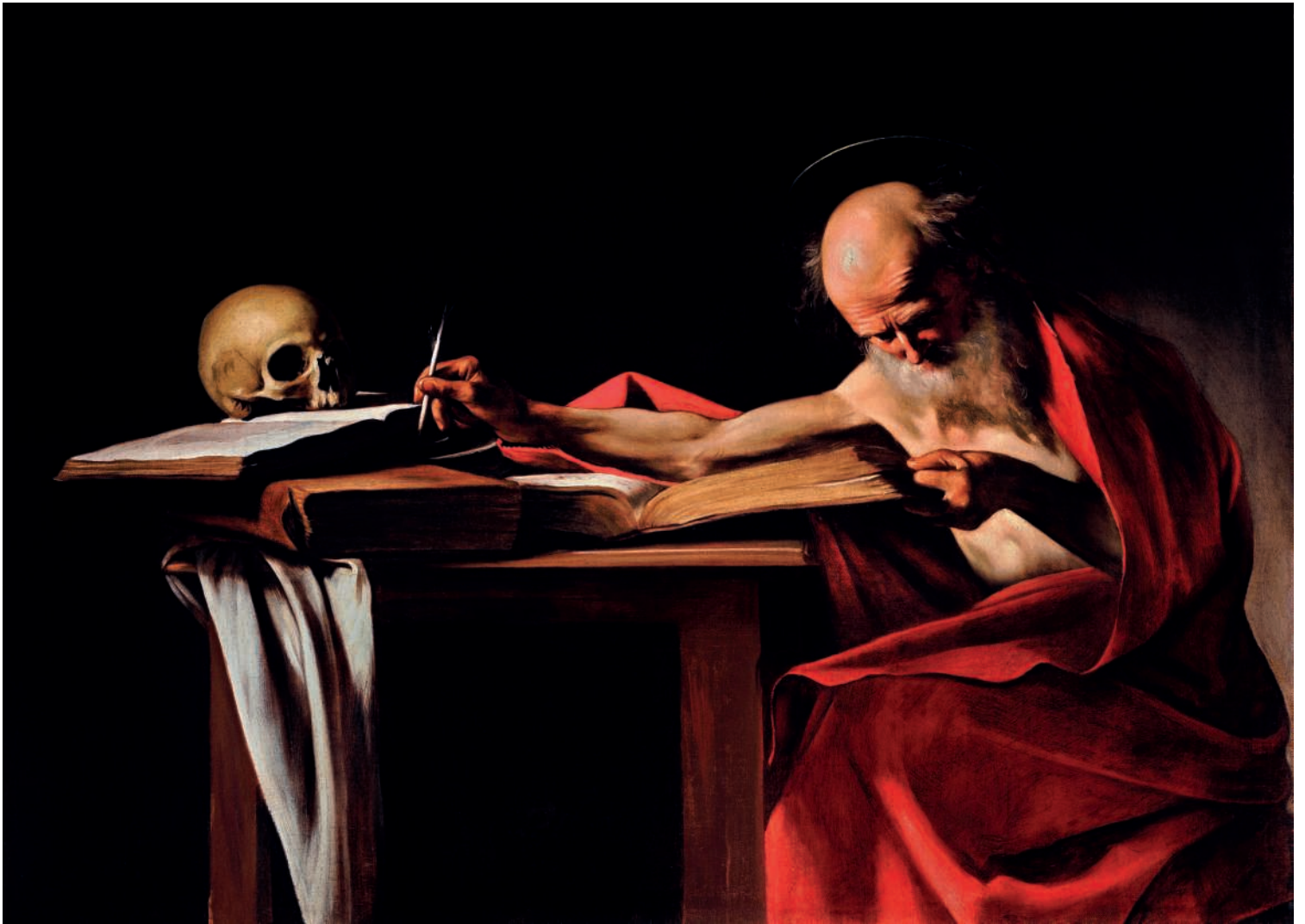


Fig. 5 Caravaggio, *Saint Jerome Writing*, (1605-6), Galleria Borghese, Rome.

Petersburg); the skull itself recalls that in the foreground of Guercino's *Magdalene* of circa 1624 (fig. 2; Suida-Manning Collection at the Blanton Museum of Art, University of Texas, Austin) and his *Et in Arcadia Ego* of circa 1618 (fig. 3; Galleria Nazionale d'Arte Antica, Rome). Several religious compositions by Guercino dating from around 1620 similarly juxtapose a skull with a book, including the versions of the *Vision of St. Jerome* in the Louvre, Paris and the Pushkin Museum, Moscow. As Guercino had moved to Rome in 1621 at the invitation of the Ludovisi Pope, Gregory XV – right around the moment this unusual still life was painted – it is also possible that Guercino's *Vanitas* could have been inspired by Caravaggio's famous depiction of *Saint Jerome in his Study* (c. 1605) in the Borghese collection, which includes a similarly haunting union of a skull and book (fig. 5). Perhaps because of its unique status in Guercino's oeuvre, some scholars have suggested that the *Vanitas* began life as a sketch of a skull and book perhaps made as a study in preparation for a larger composition, and that the flowers were added later. However, this theory can be discounted – as Salerno and John Marciaro have noted – because the flowers are clearly integral to the overall composition and Guercino is not known to have produced other, comparable oil studies. The present *Vanitas* should be considered a finished work in its own right.

Guercino was probably aware of the developing genre of still life through the works of local painters of the previous generation, including Vincenzo Campi and Bartolomeo

Passarotti, as well as Caravaggio and his followers, especially Tommaso Saline and Pietro Paolo Bonzi (il Gobbo dei Carracci), who experimented with still-life painting in the decades after 1600. However, there are few obvious sources for the *Vanitas*, and independent *Vanitas* still lifes are far more common in Northern European art than in Italian painting before and during Guercino's time. Yet even Pieter Claesz's celebrated *Vanitas Still Life* in the Mauritshus, The Hague (fig. 4), dated 1630, was not executed until over a decade later than Guercino's skull. Likewise Philippe de Champaigne's *Vanitas* in the Musée de Tessé, Le Mans and his composition engraved by Jean Morin (fig. 6) date much later, to 1671. The most obvious precedent would be the *Memento Mori* depictions including skulls and books by Jacopo Ligozzi, several of which were executed on small copper plates. Nevertheless, as the constituent motifs appear regularly in Italian depictions of Saint Jerome and Saint Francis, and in Guercino's own *Et in Arcadia Ego* and his other early meditations on the theme of death, it may be unnecessary to seek any further visual sources for his innovation. It is interesting to observe that Guercino's younger brother, Paolo Antonio Barbieri, became a still-life specialist; it has been suggested that he might have added the roses to Guercino's painting but, as he was only a teenager at the time and his known works are broader and flatter in style than found here, it is unlikely. Rather, it is the present painting – among the very first still lifes of its sort in the history of Italian painting – that likely inspired Paolo Antonio to himself pursue this as yet under-explored genre.



*Quid terra cinisque Superbis,  
Hora fugit, marcescit Honor, Mors imminet atra.*

*P. Champaigne Pin.*

*A Paris, chez Basan.*

*Morin scul. Cum Privilegio.*

Fig. 6 Jean Morin after Philippe de Champaigne, Still Life with Skull, Pocket Watch, and Roses (Memento Mori), Fine Arts Museums of San Francisco.

21

**ROMAN SCHOOL,**  
17TH CENTURY

*A melon on a plate, with gourds, plums and apples on a stone table*

oil on canvas  
31 $\frac{1}{2}$  x 37 $\frac{3}{4}$  in. (80.4 x 95.8 cm.)

\$100,000-150,000

£76,000-110,000

€88,000-130,000

**PROVENANCE:**

Private collection, Europe.

This beautifully composed painting is a striking example of the type of works produced by the first generation of Roman still life painters and shows the profound influence of the dynamic visual vocabulary inaugurated by Caravaggio. Though the hand responsible for its creation remains an open question, attributions to Cecco del Caravaggio and the anonymous Pensionante del Saraceni have both been proposed. Moreover, several scholars have noted that the weathered stone table, the arrangement of gourds and melons and the central shaft of light that illuminates the composition are all exceedingly close to the *Still life with fruit on a stone ledge* offered Sotheby's, New York, 31 January 2013, lot 29, proposing that the two works may be by the same hand.

As with Caravaggio's *Basket of fruit* of 1599 (Pinacoteca Ambrosiana, Milan), arguably the most strikingly original Italian still life painting of the period, the composition of the present painting has been stripped to its essential elements as a means of heightening its visual power and immediacy. Here, however, the relatively subdued worm-eaten fruit of Caravaggio's composition has given way to what can only be described as an overtly vulgar composition of a rather phallic gourd suggestively placed between two melons. This arrangement plays on the popular contemporary belief that the shapes of certain plants were inherently anthropomorphic and that, by extension, particular fruits and vegetables could be associated with specific human organs. This idea had been most forcefully presented in Giambattista della Porta's *Phytognomica* of 1588, a volume that grounded the metaphorical play between food and sex within a semi-scientific framework.



TWO IMPORTANT BUSTS  
FROM A PRIVATE COLLECTION





**ATTRIBUTED TO ERCOLE FERRATA**

(1619-1686)

*A WHITE MARBLE BUST OF A YOUNG GENTLEMAN, POSSIBLY THE MARCHESE CENTURIONI, CIRCA 1660's*

30 in. (76 cm.) high, including integral socle

\$120,000-180,000

£91,000-140,000

€110,000-160,000

**LITERATURE:**A. Angelini, *La scultura del Seicento a Roma*, Milan, 2005, p. 64, no. 42.

This bust, both grand and hyper-refined appears, at the same time, intensely personal and gloriously unrestrained. Animated, original and technically accomplished, it represents the best of Italian Baroque sculpture. The carving is a tour-de-force and, clearly, Ferrata excelled in extremes. The tousled and wildly curly hair contrasts with a smooth, barely-lined brow and youthful face with the, again, contrasting swirling highlights of his marvelous sideburns and mustache. And then the dizzyingly complex lace, tassels and buttons, with their staccato of light and dark, are set against the smooth, larger planes of the crumpled cloak, with their long, deep shadows.

Attributed to Ferrata by both Bacchi (private correspondence) and Angelini (*Ibid.*) this bust, and Ferrata, can be closely linked to the two titans of the Italian Baroque sculpture: Gianlorenzo Bernini and Alessandro Algardi. Ferrata was a pupil of Tommaso Orsolini in Genoa and by 1637 was working with Cosimo Fanzago in Naples and had moved definitively to Rome by 1647. There, Ferrata collaborated with both Bernini and Algardi and was influenced equally by these two masters as his sculptures display both Bernini's confidence, even audacity, and Algardi's elegance and classicism. Ferrata, after having established his own workshop, trained many pupils, such as Melchiorre Caffà, Francesco Aprile, Giuseppe Mazzuoli and Camillo Rusconi, who all went on to become successful, and even celebrated, sculptors (Bacchi, *op. cit.*).

This gentleman has been tentatively identified by Bacchi and Angelini as a member of the Centurioni family, from the ancient and celebrated Genoese clan, as there was a 'ritratto del Marchese Centurioni' mentioned in the inventory of the sculptor's workshop at the time of his death in 1686. That he was young, handsome, sophisticated, aristocratic, rich and confident is obvious. And that will have to be enough to satisfy us for now as his actual identity remains a tantalizing mystery.





23

**CHRISTOPHER HEWETSON**

(1739-1798), CIRCA 1771-1782

*A WHITE MARBLE BUST OF GIOVANNI VINCENZO ANTONIO GANGANELLI, POPE CLEMENT XIV, (1705-1774, Pope from 1769)*

Inscribed *CLEMENS. XIV. P. M.* and signed *Chris.r. Hewetson Fect.*  
26 in. (66 cm.) high; 31 in. (79 cm.) high on socle

\$120,000-180,000

£91,000-140,000

€110,000-160,000

**PROVENANCE:**

Private Collection, Buenos Aires.  
With Altomani & Sons, TEFAF, Maastricht, 2002

**EXHIBITED:**

F. Petrucci, ed., *The John Paul II Cultural Center, Washington, I Papi in Posa: 500 anni di ritrattistica papale*, 16 October 2005 - 30 March 2006, p. 150.

**LITERATURE:**

A. Ciaroni, *Altomani & Sons, TEFAF, Maastricht, 2002*, no. 15.

**COMPARATIVE LITERATURE**

T. Hodgkinson, 'Christopher Hewetson, An Irish Sculptor in Rome,' *The Volume of the Walpole Society*, vol. 34 (1952-1954) pp. 42-54.

E. P. Bowron and J. J. Rishel, *Art in Rome in the Eighteenth Century*, exh. cat., The Philadelphia Museum of Art, 16 March - 28 May, 2000 and the Museum of Fine Arts, Houston, 25 June - 17 September, 2000, no. 130.

D. Bilbey, *British Sculpture 1470-2000: A Concise Catalogue of the Collection in the Victoria and Albert Museum*, New York, 2002, no. 123.

V. Coltman, *Classical Sculpture and the Culture of Collecting in Britain since 1760*, Oxford, 2009, p. 148 and pl. 17.

Christopher Hewetson was an extraordinary sculptor living at an extraordinary time. How did perhaps Ireland's greatest 18th century sculptor end up spending most of his life in Rome and how did he manage to win such a spectacularly important commission of Pope Clement XIV?





Late 18th century Rome was the high-point of the Grand Tour and Hewetson was at its epicenter. The Grand Tour was an education in the glorious landscape, history, architecture and art of Italy. And in the late 17th and 18th centuries, young men of fortune and education traveled to Italy to be exposed to the cultural feast that country, and its Antique past, had to offer.

The English were, by far, the most enthusiastic of the Grand Tourists and, in Rome, these English collectors and artists were often clustered around Thomas Jenkins. Jenkins was an important dealer in Antiquities, a banker to his visiting countrymen and also acted as an unofficial English ambassador to the Vatican. By the mid-1760's, it was clear to English visitors that Jenkins and Hewetson were already close friends – and they were to remain friends until both men died in the same year of 1798 (Hodgkinson, *op. cit.*, pp. 43-44 and 53). Jenkins was particularly close to Pope Clement XIV and would have undoubtedly provided the introduction to the Pope that Hewetson needed. Hewetson was already supplying busts, closely based on the Antique prototypes so favored by the Grand Tourists, to such well-known collectors as Charles Towneley (1769), Sir Watkyn Williams Wynn (1769) and William Henry, Duke of Gloucester (1772) (*Ibid.*, pp. 42-43). Pope Clement XIV was a well-known collector of Antiquities – and client of Thomas Jenkins – and he had founded the Museo Pio Clementino in 1771 originally to display Antique and Renaissance sculpture, and many late 18th century sculptors were hired to 'restore' these pieces. Hewetson, with his deep knowledge of Ancient Greek and Roman busts, combined with his talent for humanizing his sitters, would have been an appealing choice for Clement XIV. Hewetson's extraordinary talent to carve stone was also surely appealing -- and part of the charm of this bust is the delightful and luxuriously-carved details of the Pope's fur-lined camauro and robe, one 'forgotten' button and the splendid embroidery and bravura detail of the tied cord at the center of his chest.

Hewetson's bust of Pope Clement XIV was his most celebrated commission. It was so famous that Hewetson sculpted at least five other marble versions as well as one plaster one. The Yale and the Musei Capitolini versions are probably both either from Hewetson's workshop or after Hewetson (Petrucci, *op. cit.*). The first documented bust is dated 1781 and the final is dated 1782, eight years after Pope Clement XIV had died.

Listed below are the known versions:

- Beningbrough Hall, Yorkshire, inscribed *CLEMENS / XIV PON. M. / MDCCLXXI* [1771] and illustrated in *Country Life*, LXII (1927), p. 775.
- Ammerdown House, Kilmersdon, Somerset, signed *Christophorus Hewetson Fecit. 1772.*
- Gorhambury House, St. Albans, Hertfordshire, signed *Christo.us Hewetson Fecit. 1772.*
- Sold Christie's, Margam Castle, 29 October, 1941, lot 461 (wrongly described as *Pope Leo X*) and now at the Victoria and Albert Museum, London, inscribed *CLEMENS . XIV . PONT . MAX* and signed *Christof. Hewetson Romae 1776* (A.22-1948).
- Vatican Museums, Rome and inscribed *CLEMENS . XIV . P . M .* and signed *Christf. Hewetson fec.it, circa 1782.*
- Yale Center for British Art, New Haven, not signed or dated (B1977.14.14).
- Musei Capitolini, Museo di Roma (MR5702), apparently not signed or dated [with circular pedestal].
- [plaster version] Museo Civico, Bassano and is illustrated in E. Bassi, *Canova*, 1943, p. 16 and pl. 22 (wrongly attributed to Canova) and also G. Pavanello, *L'opera completa del Canova*, 1976, p. 135 (wrongly attributed to Canova).

This present version appears to be unrecorded and is -- besides the Ammerdown and Gorhambury versions -- the only bust outside of a museum collection. This offers a rare opportunity for a modern-day collector to acquire a sophisticated example of Grand Tour sculpture -- as dazzlingly beautiful today as it was when a young sculptor from County Kilkenny was ushered into the Vatican and introduced to Pope Clement XIV.



24

## BARTOLOMEO PASSAROTTI

(BOLOGNA 1529-1592)

*Portrait of a scribe in a red doublet and white ruff*

oil on canvas

45¼ x 37¾ in. (116.2 x 95.6 cm.)

\$200,000-300,000

£160,000-230,000

€180,000-260,000

**PROVENANCE:**

with Dover Street Gallery, London, by 1999.

**EXHIBITED:**

New York, Dickinson Roundell, *Bologna and Ferrara: two centuries of Emilian painting*, 1999.

**LITERATURE:**

H. Bodmer, 'Bartolomeo Passarotti: un ritrattista bolognese del Cinquecento', // *Comune di Bologna*, XXI, 1934, p. 22, fig. 15, as Workshop of Passarotti.

C. Höper, *Bartolomeo Passarotti*, Worms, 1987, p. 236.

By the early 1570s, Bartolomeo Passarotti had established himself as one of the preeminent artists working in his native city of Bologna. He produced a number of celebrated genre scenes – which had a decided influence on the work of later painters like Annibale Carracci, whose brother Agostino, trained in Passarotti's workshop – but it was as a portraitist that he gained significant success. Undertaking commissions for the city's nobility, and indeed for Pope Pious V in *circa* 1566 (now lost, formerly Sacchetti collection, Rome), Passarotti's activity in this field also garnered numerous commissions from the Bologna's wealthy bourgeoisie. Urban craftsmen, merchants and artisans sat for portraits as a means of bolstering and promoting their increasing wealth and status. This engaging portrait of a scribe serves as an excellent demonstration of this broadening network of patronage which had begun to rapidly emerge during the sixteenth century.

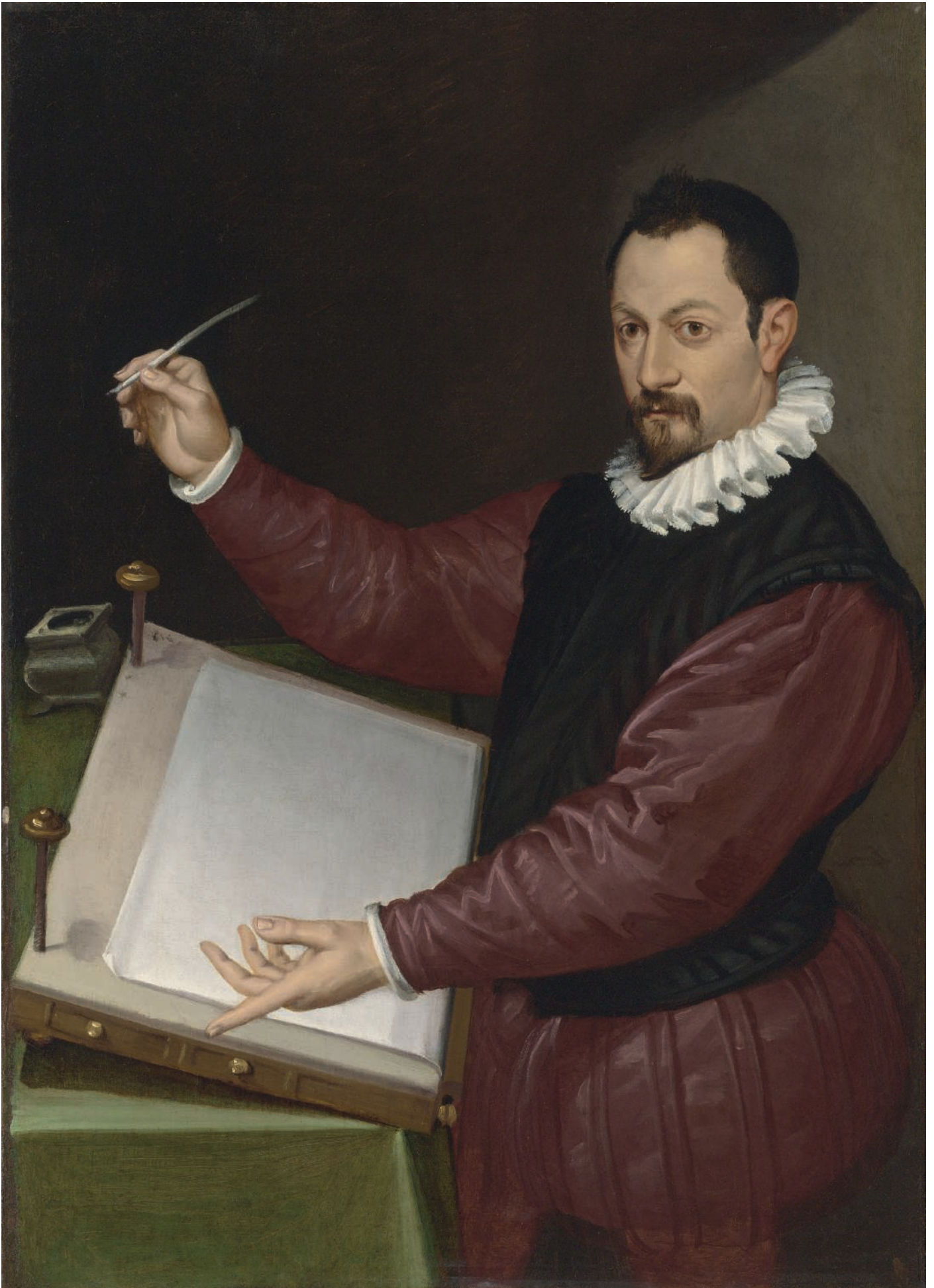
Passarotti's *Scribe* is a striking example of the painter's so-called 'rhetorical' portraits, a type described by his biographer Carlo Cesare Malvasia (1616–1693) in his *Felsina pittrice* (1678) as '*non figurandoli fermi e insensati, ma in azione e in moto*' ('not figured still and senseless, but in action and in movement'; G.P. Zanotti, *Felsina Pittrice vite De Pittori Bolognesi*, Bologna, 1841, I, p, 191). This dynamism is clear in the attentive gaze of the sitter and through his upraised hand, holding a pen poised to be begin writing on the sheet of paper laid before him on the writing-stand. The scribe's other hand, posed in an elegant, pointing gesture was a device which Passarotti employed frequently in

his portraits and which further imbued them with a sense of character, vitality and life. His *Portrait of a Botanist (circa 1570)*, *Portrait of an Old Man (circa 1570-75)*, both Galleria Spada, Rome) and *Portrait of Sertorio Sertori* (1577, Galleria Estense, Modena), for example, all show sitters gesturing in similar ways. The present *Portrait of a Scribe* likely dates to around the same period as the aforementioned other works, probably to the mid-1570s, when the artist's style began to exhibit a more mannered style, emphasising gesture, utilising clear, enamel-like surfaces and depicting sitters with 'a conspicuous dry elegance...attenuated and sharp in silhouette' (S.J. Freedberg, *Painting in Italy, 1500-1600*, New Haven and London, 1971, p. 573). The scribe's black jerkin worn, over a red doublet, with a short ruff at the neck, and matching red hose is likewise typical of fashions popular amongst the urban middle-classes of the later 1560s and 1570s.

The painting was first published by Heinrich Bodmer in 1934 (*loc. cit.*), when it was included in the scholar's momentous article, signaling the modern renewal of interest in Passarotti's work. Though Bodmer described the portrait as being close to the master's hand and attributed it to the workshop, the quality of the paint surface, especially in the fine treatment of the highlights on the red of the sitter's sleeves and the subtly modelled features of the sitter's face, have led to subsequent reappraisals of the work, allowing it to be recognised as the work of the master himself.

This lot is accompanied by an expertise by Daniele Benati.





25

## BARTOLOMEO BETTERA

(BERGAMO 1639-C. 1688)

*Musical instruments, sheet music, apples and pears on a pewter platter, a book, a globe and a sculpture on a table draped with a carpet*

signed and inscribed 'Bartolomeo Bettera / f. in Bergamo.' (center right)

oil on canvas

48% x 61% in. (122.9 x 155.8 cm.)

\$100,000-150,000

£76,000-110,000

€88,000-130,000

### PROVENANCE:

Anonymous sale; Sotheby's, Milan, 1 June 2005, lot 157.

Anonymous sale; Hampel, Munich, 28 March 2014, lot 1069, where acquired by the present owner.

This extravagant and highly theatrical still life is the most recent addition to only a small group of signed paintings by Bartolomeo Bettera (see M. Rosci, 'Bartolomeo e Bonaventura Bettera', *I pittori Bergamaschi: Il seicento*, Bergamo, 1985, III, pp. 163-167). Bettera's hand had long been confused with that of the so-called Monogrammist B.B., a rather pedestrian copyist of the celebrated still life painter, Evaristo Baschenis, to whose workshop he may have belonged. This reputation was entirely undeserved, however, as Bettera was as gifted as Baschenis and operated entirely independently from his workshop. Born in 1639, Bettera was undoubtedly influenced by Baschenis, who was twenty-two years his senior, but he seems to have been equally inspired by the work of the Northern masters whose paintings he may have seen during his stays in Milan and Rome.

Bettera skillfully balanced the composition this painting; crowded with musical instruments, each is expertly depicted and foreshortened. The artist evidently delighted in representing the assorted surface textures, from the cool brass of the bell-recorder to the various polished wood types of the string instruments. The rug and curtain are built up with a stucco preparation, creating a relief, that he then covered in a thick layer of paint, mimicking the three-dimensionality of their weave as it appears in life. Aside from their decorative quality and general aesthetic appeal, to a contemporary viewer, still lifes of this kind would have conveyed allegorical undertones. With the theatrical curtain raised as if onto a stage scene, the Michelangelesque sculpture and the array of musical instruments, this painting may have been an allusion to the arts. Alternatively, the presence of the fruits might have been intended as a *vanitas*, or, when coupled with the music and the tactility of the rug, may have evoked the five senses.



*'But the fact is I really prefer to buy, not to sell. My real interest is in collecting, I am only a Collector in Dealer's clothes, not the other way around.'*

Richard Feigen, Art Archives of American Art, January 2009

Richard Feigen has been a fixture in the art community for over 60 years. An urbane and cultured professional, his interest in art has always been rich in its variety, spanning many periods and artistic movements. As a dealer, his stock reflected his personal tastes: not always the most fashionable or, indeed, the most obvious but revealing a true connoisseur, who has an innate understanding of works of art from the early Renaissance through to Contemporary. Along the way he forged friendships with both artists and a rich and powerful clientele, gained a reputation for radical chic, became the darling of the press and campaigned for urban preservation. Above all, he is famed for denouncing mediocrity in all its forms.

Born and raised in Chicago, Feigen has always felt a great loyalty to his native city, to its artists and institutions. It was in Chicago that he opened his first gallery in 1957, using the proceeds from the sale of his seat on the New York Stock Exchange as seed money for this new venture. In its early days the gallery's program was focused primarily on German Expressionism and Surrealism, and for his first exhibition in this new gallery space, entitled Masterpieces of Twentieth Century German Art, Feigen exhibited works from his own burgeoning collection because he could not yet afford the purchase of stock for the new gallery. Many of the works

featured in this show now grace the walls of important museums. His passion for German Expressionism has been a constant throughout his career, and his name and collection are inexorably linked with the work of Max Beckmann.

Feigen was also a key player in the avant-garde scene both in Chicago and in Europe. At his Chicago gallery, he organized the first ever retrospective of Victor Brauner's work after he was introduced to the Romanian artist by Roberto Matta while on a buying trip in Paris. He was also an early champion of such artists as Francis Bacon, Jean Dubuffet, Joseph Cornell, Claes Oldenburg, and James Rosenquist, many of whom were his friends. 'What excites me,' Feigen said in an interview in 2009, 'is ... the of passion of innovation, the cutting edge, the risk-taking by the artist.'

Feigen opened his first New York gallery on the Upper East Side in 1963, both to offer exposure in New York for the Chicago artists he represented and to counter what he perceived as the domination of New York based Abstract Expressionism. In 1965, he opened a downtown branch on Greene Street, the first art gallery to operate in SoHo, the neighborhood he would be instrumental in saving from a planned Cross-Manhattan Expressway only a few years later. While the uptown gallery's focus was more toward 19th and 20th century European masters, the SoHo branch



showed trailblazing Contemporary Art, including the first American exhibition of Joseph Beuys in 1966, and John Baldessari's first exhibition in New York in 1970. In 1969, the uptown branch of the gallery moved to 79th street, into a building Feigen had commissioned from the great Austrian architect, Hans Hollein, inaugurating the purpose-built space with a major Claude Monet exhibition.

It was during the same period that Feigen began to expand both his collecting and dealing interest into the Old Masters, and he began building the important collection of Italian Baroque and Gold Ground paintings for which he is so well-known today - the subject of an extraordinary exhibition at his alma mater, Yale, in 2010. He reveled in the opportunities afforded by the salerooms and by the great country houses of Europe to a connoisseur such as himself, both to find and place major paintings into public collections and to seek out new discoveries which had been miscatalogued or overlooked by others. A man of insatiable curiosity, Feigen has always placed a huge emphasis on research. As he himself said in a 1985 interview, 'I was born with a certain taste, a certain quality, you just can't learn it, this particular flair. I see a work of art and have a visceral reaction, it consumes me and then I start doing homework.'

In this he has followed the footsteps of other great, influential dealers, such as Joseph Duveen, supplying

pictures to major museums in America and abroad, and to his contemporaries in the collecting field. These have included Ronald Lauder, Henry Kravis and of course Saul Steinberg whose collection was formed and then sold by Feigen.

Working with major museums for almost his entire career, Feigen gained a reputation for his almost infallible eye. His discoveries have been plentiful but not all were destined for immediate sale. Like all great dealers, Richard Feigen has always been a collector at heart. Some of his discoveries, such as the exceptional Annibale Carracci Madonna and Child, were retained for his own personal collection where they have remained until now. The sale of these paintings allows access to a small portion Feigen's impressive private collection, those treasured objects that he chose to live with rather than to sell.

These paintings from Richard Feigen's collection, spanning the early 15th to the early 19th centuries in date, present clear examples of his passion for collecting, combining an 'eye' for quality with a deep quest for learning. These pictures have lived together, in conversation with one another, on the walls of Richard Feigen's home. Now they will go out into the world for new collectors to enjoy and his name will be added to their already illustrious provenance.

26

**ANNIBALE CARRACCI**

(BOLOGNA C. 1560-1609 ROME)

*The Madonna and Child with Saint Lucy and the Young Saint John the Baptist*

oil on panel  
31 x 24¾ in. (78.8 x 62.7 cm.)

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

£2,300,000-3,800,000

€2,700,000-4,400,000

**PROVENANCE:**

Sampieri collection, Bologna, possibly by the 1760s, from where acquired by Gavin Hamilton (1723-1798). Francis Basset (1757-1835), 1st Baron de Dunstanville and Basset, Tehidy, near Cambourne, Cornwall; Christie's, London, 8 May 1824, lot 41, as Ludovico Carracci (bought in), and by descent to his daughter, Frances Basset (1751-1855), 2nd Baroness Basset, by descent to the son of her cousin, John Francis Basset (1831-1869), by descent to Arthur Francis Basset (b. 1873), Tehidy near Cambourne, Cornwall; Christie's, London, 9 January 1920, lot 88, as Ludovico Carracci (12 gns. to Everitt). Anonymous sale; Phillips, London, 8 December 1987, lot 69, as Sisto Badalocchio, where acquired by the present owner.

**EXHIBITED:**

New Haven, Yale University Art Gallery, *Italian Paintings from the Richard L. Feigen Collection*, 28 May-12 September 2010, no. 39.

**LITERATURE:**

(Possibly) M. Oretti, *Marcello Oretti e il patrimonio artistico private bolognese: Bologna Biblioteca Comunale, MS. B.104*, E. Calbi and D. Scaglietti Kelescian, eds., Bologna, 1984, p. 66, as Ludovico Carracci.  
(Possibly) *Descrizione italiana e francese di tutto ciò che si contiene nella Galleria del Sig. Marchese Senatore Luigi Sampieri*, Bologna, 1795, as Ludovico Carracci.  
(Possibly) G. Gatti, *Descrizione delle più rare cose di bologna, e suoi subborghi*, Bologna, 1803, p. 169, as Ludovico Carracci.  
R. L. Feigen & Co., *Seven Highly Important Pictures*, New York, 1988, no. 3.  
D. Benati, 'Dipinti sugli altari,' A. Benati and D. Benati, eds., *La Parrocchia di Sassomolare, Quaderni del Circolo Culturale Castel d'Aiano*, XIII, Castel d'Aiano, 1998, pp. 76-77.  
D. Benati, 'L'oratorio di San Rocco: Il ruolo di Reggio nella prima attività di Annibale Carracci', *Il seicento a Reggio: La storia, la città, gli artisti*, P. Ceschi Lavagetto, ed., Reggio, 1999, p. 54.  
D. Benati, D. DeGrazia and G. Feigenbaum, eds., *The Drawings of Annibale Carracci*, exhibition catalogue, Washington, D.C., 1999, p. 46.  
D. Benati and C. Bernardini, *I dipinti della Pinacoteca Civica di Budrio*, Bologna, 2005, p. 192.  
D. Benati and E. Riccòmini, eds., *Annibale Carracci*, exhibition catalogue, Milan, 2006, p. 186, no. 4.1 (cat. by A. Brogi).  
A. Weston-Lewis, 'The Annibale Carracci Exhibition in Bologna and Rome', *Burlington Magazine*, CXLIX, 2007, p. 259.



The present lot in its frame.





Fig. 1 Annibale Carracci, *Pietà*, Galleria Nazionale, Parma.





Fig. 2 Antonio Allegri, called Correggio, *The Mystic Marriage of Saint Catherine*, Musée du Louvre, Paris. © Bridgeman Images.

Until 1585 Annibale Carracci had diligently worked in the family workshop, adhering to the style dictated by his cousin, Ludovico, who was head of the workshop, and by his elder brother, Agostino. From that date on, however, Annibale became ever more independent, accepting commissions beyond his native city of Bologna and experimenting with his own style, to great success. It was precisely within this early moment of experimentation and rapid ascendance, around 1587-88, that Annibale painted this extraordinary *Madonna and Child with Saint Lucy and the Young Saint John the Baptist*, his earliest work on panel.

The beautiful Saint Lucy kneels before the Virgin and Child, holding in her left hand a martyr's palm and in her right the eyes that are her identifying attribute. Having promised to consecrate her virginity to God, Saint Lucy is said have been tortured and

her eyes gouged when she refused a suitor. When her family came to prepare her body for burial, the saint's eyes are said to have been miraculously restored. With a steady and determined gaze, Saint Lucy here presents her eyes on a golden platter to the Virgin and Child. With an encouraging hand on her shoulder, the angel points toward the platter, as does Saint John, who looks directly toward the viewer, as if affirming her sacrifice and asking us to bear witness.

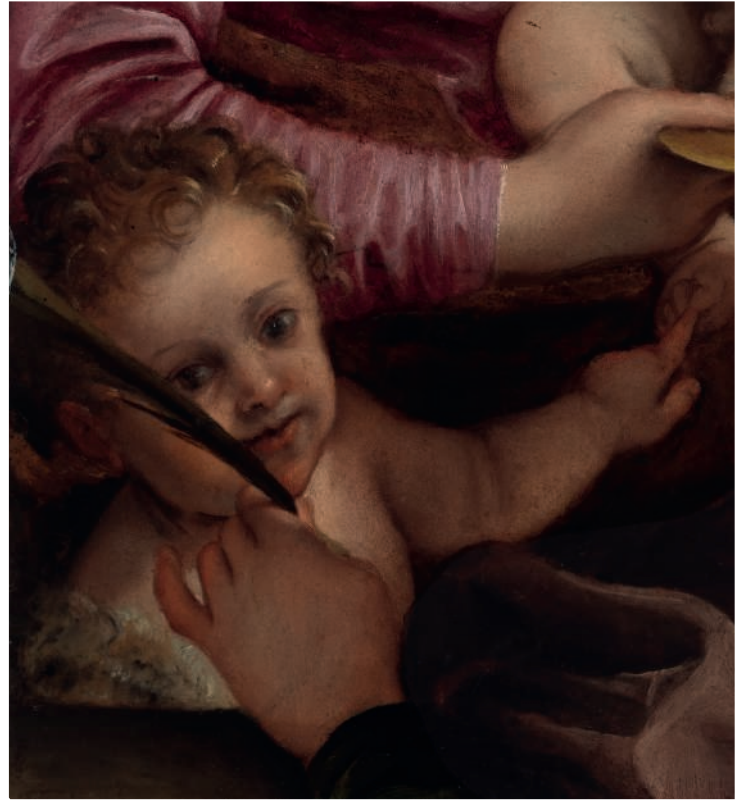
In 1585, Annibale produced his superb *Pietà* for the Capuchin church in Parma (fig. 1). It was perhaps during this stay in the city, while completing that commission, that the young artist immersed himself in the work of Correggio, whose style would markedly inform his own in the following years. The serene figures in the Feigen *Madonna* and the tenderness of their interaction is reminiscent of Correggio's *Mystic Marriage of*



Fig. 3 Annibale Carracci, *Madonna Enthroned with St. Matthew*, Gemaeldegalerie Alte Meister, Dresden.



Detail of fig.3.



Detail of the present lot.

*Saint Catherine* in the Musée du Louvre, Paris (fig. 2). Yet Annibale's composition is more intimate and the figures are arranged closely within the picture plain. Treated by a lesser artist, this tangle of hands and limbs at the center of the composition might have become busy and confused, but Annibale's design is effortlessly and gracefully resolved. Correggio's influence is plainly visible in Annibale's own *Mystic Marriage of Saint Catherine*, painted around 1586 for Ranuccio Farnese and now in the Museo di Capodimonte, Naples, and equally so in his *Madonna of Saint Matthew* of 1587-88 in the Gemäldegalerie, Dresden (fig. 3). So evident, in fact, is the Parmese influence on Annibale's work during this period, that when the Feigen *Madonna* last appeared on the art market in 1987, it was offered with an attribution to Sisto Badalocchio, a native of Parma (see Provenance). Richard Feigen was not alone in recognizing the painting as the work of the youthful Annibale; Donald Posner, Denis Mahon, Mina Gregori, Charles Dempsey and Erich Schleier all attested to its authorship (Brogi 2007, *op. cit.*).

Initially, the Feigen *Madonna* was thought to date slightly earlier in his career, around 1584-85, but its marked relationship to the aforementioned pictures from later in the decade has led to scholarly consensus on a dating of 1587-88 (Marciari 2010, *op. cit.*). As John Marciari notes, the infant Saint John at lower left, his head tilted and blond hair curling back from his forehead and temples, instantly recalls the angel in the

foreground of the *Madonna of Saint Matthew* (*loc. cit.*). While the angel seems to hover between adult- and childhood, with his combination of muscular physicality and supple flesh, those same soft features – the rounded cheeks, pointed chin, and wide, dark eyes – in the Saint John signify his infancy. There are similarities, too, between the features of the Christ Child here and the faces of the *putti* in the Dresden picture.

Paintings on panel are rare in Annibale's *oeuvre*, and this *Madonna* is the earliest known among them. The choice of support may again have been inspired by the works of Parmigiano and Correggio that Annibale had the opportunity to study in Parma and other Emilian cities (*ibid.*). Correggio's *Mystic Marriage*, for example, was in Modena until the end of the 16th century (*ibid.*). Since examples for comparison on this medium are so few, the brushwork employed in the present painting is perhaps best compared to that in his *Venus with a Satyr and two Putti* in the Galleria degli Uffizi, Florence (fig. 4), and the *Madonna and Child in Glory with Saints*, known as the *San Ludovico Altarpiece* in the Pinacoteca Nazionale, Bologna (fig. 5), both of *circa* 1589.

Despite its strong stylistic connection to Parmese and Reggian painting, this *Madonna* was most likely produced for a Bolognese patron. At least four early copies are known today, suggesting the painting must have hung in a location sufficiently prominent for



Fig. 4 Annibale Carracci, *Venus and Satyr with two Putti*, Galleria Degli Uffizi, Florence © Luisa Ricciarini / Leemage / Bridgeman Images.

it to be admired and desired by multiple patrons. According to the 1824 catalogue, where it was offered as by Ludovico Carracci, the painting was said to have been acquired from the 'Zampieri' (Sampieri) collection by the Scottish painter and dealer, Gavin Hamilton (see Provenance). Many of the Sampieri paintings were acquired by the French Viceroy, Eugène de Beauharnais, in 1811 and are now in the Pinacoteca di Brera. While it is not known when the painting entered the Sampieri collection, Marciari asserts it is 'hardly implausible to suggest' that it was commissioned by the Carracci's great Bolognese patron, Abbate Astorre di Vincenzo Sampieri (*ibid.*). This painting's presence within Bologna's most celebrated and enviable collection at Palazzo Sampieri would explain the existence of numerous copies. Annibale's *Burial of Christ*, now in the Metropolitan Museum, New York, and Ludovico Carracci's *Saint Jerome*, formerly in the Feigen collection, both formed part of the Sampieri collection and similarly exist in multiple copies.

The painting was acquired by Francis Basset, 1st Baron de Dunstanville and Basset who began amassing his collection while on his Grand Tour in 1777-78. The artworks

acquired on that trip were sent home on the ship *Westmorland*, which was infamously seized by privateers en route and sold to Spain (Marciari, *op. cit.*). He bought more pictures on his return to Italy a decade later and acquired more from dealers in London. The misattribution to Ludovico in the 1824 sale was presumably adopted by Hamilton when he acquired the painting from the Sampieri collection. If this is indeed the case, the Feigen panel could well be the half-length *Madonna and Child with figures* by Ludovico recorded in Palazzo Sampieri in the 1760s or '70s by Marcello Oretti (*loc. cit.*; Marciari, *op. cit.*). Ludovico's *Madonna* is likewise listed in a 1795 inventory of Palazzo Sampieri and again in a guide by Giacomo Gatti in 1803, but has long been considered lost (*loc. cit.*). Gatti's guide was published after Hamilton's death in 1798, when the painting would long since have left the Sampieri collection, so it is possible he was merely citing earlier listings of the collection. Hamilton was known, however, to commission copies of paintings he planned to buy as replacements for their owners. It is possible, then, that the painting Gatti described was a copy of the 'Ludovico' (Marciari, *op. cit.*).



Fig. 5 Annibale Carracci, *The Madonna and Child in Glory with saints*, © Luisa Ricciarini / Leemage / Bridgeman Images.

27

**GIOVANNI BELLINI**

(? 1431/6-1516 VENICE)

*The Marriage of the Virgin; and The Adoration of the Magi*

tempera on linen

46 $\frac{7}{8}$  x 62 $\frac{3}{4}$  in. (119.1 x 158.4 cm.)

a pair

(2)

\$800,000-1,200,000

£610,000-910,000

€710,000-1,100,000

**PROVENANCE:**

Scuola di San Giovanni Evangelista, Venice, until the early 19th century.

Natale Schiavone (1777-1858), Venice, and by descent to his daughter

Elisa Schiavoni (after 1800-1881), and her husband, Francesco Canella (b. 1822).

Ferdinando Ongania (1842-1911), from whom acquired on 20 November 1902 by

Roger Fry, London, by whom sold in 1904, with the assistance of Bernard Berenson, to

John Jay Chapman Collection, Barrytown-on-Hudson, New York, from whom acquired by Stanley Moss.

**LITERATURE:**G. Vasari, *Le vite de' più eccellenti pittori scultori e architettori nelle redazioni del 1550 e 1568*, ed. R. Bettarini and P. Barocchi, Florence, 1971, III, p. 428, as Jacopo Bellini and his sons.G. Vasari, *Le vite de' più eccellenti architetti, pittori, et scultori italiani, da Cimabue insino a' tempi nostri nell'edizione per i tipi di Lorenzo Torrentino, Firenze 1550*, ed. L. Bellosi and A. Rossi, Turin, 1986, p. 432, as Jacopo Bellini and his sons.F. Sansovino, *Venetia città nobilissima*, Venice, 1581, p. 100v, as Jacopo Bellini.C. Ridolfi, *Le maraviglie dell'arte*, ed. D. von Hadeln, Rome 1914-24, I, pp. 53-54, as Jacopo Bellini.P.A. Pacifico, *Cronica Veneta*, Venice, 1697, p. 483, as Jacopo Bellini.G.M. Urbani de Gheltof, *Guida storico-artistica della Scuola di S. Giovanni Evangelista*, Venice, 1895, p. 10, as Jacopo Bellini.F. Ludwig and P. Molmenti, *Vittore Carpaccio, la vita e le opere*, Milan, 1906, pp. 11, 222, as Attributed to Jacopo Bellini and Workshop.C. Ricci, *Jacopo Bellini e i suoi libri di disegni*, Florence, 1908, p. 24.J.A. Crowe and G.B. Cavalcaselle, *History of Painting in Northern Italy*, T. Borenius, ed., London, 1912, I, pp. 113-14, note 1, as Follower of Jacopo Bellini.L. Testi, *La Storia della pittura veneziana*, Bergamo, 1915, II, p. 282, as Follower of Jacopo Bellini.B. Berenson, *Venetian Painting in America*, New York, 1916, pp. 144-48, as close follower of Giovanni Bellini, c. 1475.P. Molmenti, *La Storia di venezia nella vita privata dalle origini alla caduta della repubblica*, Bergamo, 1927, I, p. 438.R. van Marle, *The Development of the Italian Schools of Paintings*, The Hague, 1935, XVII, p. 126, as School of Jacopo Bellini.R. Longhi, *Viatico per cinque secoli di Pittura Veneziana*, Florence, 1946, pp. 53-54, as Jacopo Bellini and his sons.B. Berenson, *Italian Pictures of the Renaissance*, London, 1957, I, p. 29, as Close follower of Gentile Bellini.S. Bottari, *Giovanni Bellini*, Milan, 1963.D. Sutton, ed., *Letters of Roger Fry*, London, 1972, I, p. 198-99.F. Zeri, 'Recensioni: N. Gabrielli, Catalogo dei dipinti italiani nella Galleria Sabauda', *Quaderni di emblema*, II, 1973, p. 106, as Giovanni and Gentile Bellini.F. Zeri, *Mai di Traverso*, Milan, 1982, p. 227, as Giovanni and Gentile Bellini.H. Collins, 'Major Narrative Paintings by Jacopo Bellini', *The Art Bulletin*, LXIV, no. 3, September 1982, pp. 466-72.J. Meyer zur Capellen, *Gentile Bellini*, Stuttgart, 1985, p. 156.G. Schizzerotto, 'Iter postumo del ciclo belliniano di S. Giovanni Evangelista', *Labyrinthos*, 13/16, 1988, pp. 83-84, as Jacopo Bellini and his sons.C. Eisler, *The Genius of Jacopo Bellini: The Complete Paintings and Drawings*, New York, 1989, pp. 521-523, as Studio of Jacopo Bellini (incorrectly located as in the Museo Nacional del Prado, Madrid).J. Hammond, 'Five Jacopo Bellinis: the lives of Christ and the Virgin at the Scuola Grande di S. Giovanni Evangelista, Venice', *The Art Bulletin*, CLVI, 2016, pp. 601-09, figs. 5 and 8, as Jacopo Bellini and assistants (illustrated in reverse).A. Mazzotta, 'In his father's workshop: Giovanni Bellini's paintings for the Scuola di S. Giovanni Evangelista, Venice', *The Burlington Magazine*, April 2018, CLX, no. 1381, pp. 283-290, fig. 14, as Attributed to Giovanni Bellini, circa 1452-53.

These two paintings belong to a pictorial cycle depicting *The Lives of Christ and the Virgin Mary*, which was installed in the Scuola di San Giovanni Evangelista, in Venice circa 1453. They were commissioned from the founding figure of Venetian Renaissance art, Jacopo Bellini, although as Antonio Mazzotta has recently argued (*loc. cit.*), stylistic evidence indicates that they were, in fact, painted by a young Giovanni Bellini, who at that time was a leading member of his father's workshop. The cycle is mentioned by Giorgio Vasari in his *Lives of the Artists*, although the passage in the 1568 edition is somewhat muddled (*ibid.*, p. 283). As Giancarlo Schizzerotto has observed (*loc. cit.*), Vasari's first version of his *Lives*, published in 1550, provides a clearer and more faithful description of the paintings' history: '*Furono le prime cose che diedono più fama a Iacopo per gli aiuti de' figliuoli una storia che alcuni dicono che è nella Scuola di S. Giovanni Vangelista, dove sono le storie della Croce. Le quali furono dipinte da loro in tela, per avere del continuo costumato quella città di far lavorare in quella maniera.*' ('The first works that gave greater fame to Jacopo Bellini due to the assistance of his sons was a story that some people say is in the Scuola di S. Giovanni Evangelista, the place where the Stories of the Cross are. These works were painted by them on canvas, because in that city it was common practice to work that way'; quoted and translated in A. Mazzotta, *op. cit.*, p. 283). Vasari thus not only identifies Giovanni and Gentile Bellini as participants in the creation of this cycle, but states that it was due to their assistance that their elderly father became even more well-known. In this passage, the Aretine historian mentions *The Stories of the Cross*, which were painted in the late 1490s and early 1500s and are today housed in the Gallerie dell'Accademia, Venice, to help the reader properly identify the Scuola and not, as some historians have mistakenly interpreted it, as an indication that it was the subject of Bellini's cycle (*ibid.*).

Thus, as Mazzotta has shown, about a century after they were painted, Bellini's cycle of paintings for the Scuola was largely held to be painted by his sons. The paintings were celebrated in the 20th century by numerous scholars, including Bernard Berenson, who noted that 'they retain something of the simplicity and charm which so especially characterize Venetian narrative painting when nothing in the subject, the place, or the artist's ambition stands in the way' (*op. cit.*, 1916, p. 145, although he questioned the attribution to Giovanni) and Roberto Longhi (*loc. cit.*), who only knew of four surviving canvases – the present two works (which appear to have been painted on linen), and the two in the Galleria Sabauda, Turin, representing *The Birth of the Virgin* and *The Annunciation* (figs. 1 and 2). In the second half of the 20th century, in part due to their condition, which made them difficult to read (the surviving paintings were all heavily overpainted in the 19th century), the works gradually fell out of the scholarly literature.





Fig. 1 Giovanni Bellini, *The Birth of the Virgin*, Galleria Sabauda, Turin / Bridgeman Images.

It was Federico Zeri who became their greatest champion, not only advocating Giovanni and Gentile Bellini as their authors, but also eventually identifying five additional canvases from the group. In his diaries, *Mai di Treviso*, Zeri provides the following colorful description of their discovery:

'Just last year, when I was in a small English town, I was informed that a family living in the nearby countryside was selling an art history library. When I got there, the books had already been alienated, but then my visit, all of a sudden, took a positive turn.

Passing through the now empty library, I recognized, at a glance, hanging resplendently in an adjacent room, five other paintings of the Turin-New York series, like them quite extraordinary... [I]ndeed, the paintings display the characteristic traits of Jacopo Bellini, who conceived the compositions; while the actual execution reveals the hands of his two sons, Gentile and Giovanni, who were still quite young at the time. There is no need to point out just how important paintings of this sort are; indeed every passage of the work deserves careful, detailed attention' (*loc. cit.*).

These five paintings, which remain in the private collection in the United Kingdom, represent *The Visitation*, *The Presentation of Christ in the Temple*, *Christ among the doctors*, *The Meeting at the Golden Gate*, and *The Wedding at Cana* (for an extended discussion of this group, see J. Hammond, *op. cit.*, figs. 1, 7, 9-11).

In addition to the previously mentioned passage from Vasari, additional documentary evidence establishes that Bellini's cycle of the *Life of Christ and the Virgin* was commissioned by the Scuola di San Giovanni Evangelista in the mid-15th century. Originally, the Venetian Scuole were associated with the flagellant movement that started in mid-13th century Perugia. In fact, many of the Venetian confraternities still practiced self-flagellation in public spectacles in the 16th century and were commonly referred to as 'Scuole dei Battuti' throughout the Renaissance. Early on, however, they assumed a secondary role as a sort of network of 'mini-republics' for the disenfranchised laity, which had been excluded from the governmental and, often ecclesiastical institutions of Venice. As such, the Scuole became a venue where groups of lay-citizens with similar interests, vocations, national identities, or spiritual

convictions could gather to pursue religious and social endeavors as a community. Competition between the Scuole was fierce, and this intense rivalry manifested itself most prominently in public ceremonies and artistic patronage. Ironically, despite the fact that the confraternities were dedicated to philanthropic deeds, on average, the yearly expenditures on alms and charity were only slightly higher than those set aside for processions and public display. Moreover, at times, arguments between *confratelli* from rival scuole could become so heated that they would escalate to outright physical violence. The most notorious occasions for these incidents were the yearly processions and exhibitions of holy relics during Holy Week, such as the one depicted by Gentile Bellini in 1496 (Gallerie dell'Accademia, Venice), where skirmishes often erupted concerning who would precede whom in the parade before the Doge in the Piazza San Marco (B. Pullen, *Rich and Poor in Renaissance Venice: The Social Institutions of a Catholic State, to 1620*, Cambridge, 1971, p. 52. It was in this context of fierce artistic one-upmanship that the Bellini's cycle was commissioned.

The Scuola di San Giovanni Evangelista was founded in 1261 as a flagellant confraternity, which met in the Church of San Aponal in the *sestiere* of San Polo (it was granted the designation 'grande' in 1467). In 1301, it moved to a building near the neighboring church of San Giovanni Evangelista, where members met until 1340, when they moved to the *piano nobile* of a hospice for the aged next door to the church. In July 1414, they took over the entire building, and quickly began a campaign of construction and pictorial decoration, which included the aforementioned cycle of paintings representing *The Miracles of the True Cross*. In 1421, the Scuola voted to continue a campaign of renovations and decorations for their building, commissioning among other things a narrative cycle of the Old and New Testaments to be installed '*atorno atorno*' (all the way around) the *Sala Capitolare*, the assembly room for the Chapter General meetings (see P.F. Brown, *Venetian Narrative Paintings in the Age of Carpaccio*, New Haven and London, 1988, pp. 266-68, no VII; A. Mazzotta, *op. cit.*, pp. 287-88 provides a slightly different chronology). Bellini's cycle of paintings do not date, however, to this initial campaign, but rather to decades later.

In March 1437, Jacopo Bellini was registered as a member (*confratello*) of the Scuola, and in March 1441 he was elected to the Scuola's office of *degano* (A. Mazzotta, *op.*





Fig. 2 Giovanni Bellini, *The Annunciation*, Galleria Sabauda, Turin / Art Resource, NY.

cit., p. 288). On 25 February 1453 (1552 on the Venetian calendar), Jacopo was paid 20 ducats by the Scuola to be used as dowry for his daughter Nicolosia's marriage to Andrea Mantegna. As the confraternity typically provided dowries only to families in need, and 20 ducats was a considerable sum of money, it has been proposed that this sum was in fact intended as payment for Jacopo and his workshop's creation of the *Lives of Christ and the Virgin Mary* cycle (*ibid.*; see also H. Collins, *op. cit.*, p. 468. The purpose of a final payment of 8 ducats to Jacopo on 31 January 1465 has been debated, and it was not necessarily linked to this commission). Further evidence that the 1453 payment was for the completion of the cycle is found on an inscription that was set up on the Scuola's exterior, celebrating the completion of work on the building's 'albergo' and Jacopo's reelection as *degano*, an honor which would likely not have been given to him if he had not delivered his paintings in a timely fashion (*ibid.*).

Antonio Mazzotta has therefore dated the cycle *circa* 1446-52, noting stylistic and iconographic similarities between several of the paintings and contemporary works, such as the figure of Christ from the *Wedding at Cana*, which parallels that of the enthroned Herod Agrippa in Mantegna's *St. James before Herod Agrippa* from the frescos in the Ovetari Chapel, usually dated to *circa* 1451-52. He further compares the horses in the present *Adoration of the Magi* to Donatello's equestrian statue of *Gattamelata*, which was well underway at that time and was, in turn, inspired by the four bronze horses at San Marco. Mazzotta concludes that in contrast to Jacopo's Late Gothic style, the unmistakable genius of Giovanni Bellini is visible in myriad details throughout all of the nine the surviving works from the cycle, which reveal 'the mind and personality' of the young artist 'at the point when he was emerging from his father's workshop as the new star of Venetian painting' (*ibid.*, p. 289). In his earlier analysis of the paintings, Howard Collins was more explicit about the attribution to Giovanni, citing the 'consistent morphology that seems to characterize the heads, particularly the physiognomy, in the earlier works of Giovanni', which is immediately seen in *The Marriage of the Virgin*: 'Besides being sensitively and richly painted, the four attendants to the right, as well as the Virgin, possess a common facial conformation. It is a type that appears repeated in Giovanni's early *Madonnas*, of between 1450 and 1470; it is characterized by a bulbous forehead – often partly concealed by a hood – a relatively long, straight nose, and an uncommonly short space between the nose and the mouth.

The latter is often narrow, and appears compressed. The chin is usually firm and well-formed but unobtrusive' (*op. cit.*, p. 472). As comparisons, he cites Giovanni's *Davis Madonna* in the Metropolitan Museum of Art, New York, and his *Madonna and Child* in the Civico Museo Malaspina, Pavia, both early works that share this distinct aesthetic.

As noted previously, the cycle of *The Lives of Christ and the Virgin Mary* was first documented by Vasari in 1550 as a work by Jacopo and his sons. The paintings are next mentioned a generation later, by Francesco Sansovino in his *Venetia città nobilissima* (1581; *loc. cit.*), who specified that the cycle included scenes from the Old and New Testaments and the Passion of Christ, and that Jacopo painted the second half of it. The works are next described in 1648 by Carlo Ridolfi, who noted that "By [Jacopo Bellini's] hand were to be seen at the Confraternity of San Giovanni Evangelista the figure of the Saviour and two angels who compassionately support Him, and in the first room in many medium-sized pictures he had distributed the acts of Christ and the Virgin, that being devoured by time were with various inventions and in other ways renovated by other authors, as they are now seen, thus as they were related [to us] by old painters, we shall describe them" (*op. cit.*; see also J. Hammond, *op. cit.*, p. 604). It is unclear precisely when the present two paintings left the possession of the Scuola. In the late 19th century, they belonged to Natale Schiavoni and his grandson, Francesco Canella, who apparently also owned the other surviving paintings from the series. Hammond has speculated that since Natale Schiavoni was old enough to have seen the paintings *in situ*, he likely was able to acquire them directly from the Scuola, when it was suppressed in 1806 (*op. cit.*, p. 609). Schiavoni and Canella sold two canvases to Turin in 1873, and the five UK paintings were first recorded in the London home of the Scottish collector William Graham, who likely bought them from Schiavoni's heirs in the 1870s (see J. Hammond, *op. cit.*, p. 601).

*The Adoration of the Magi* and *The Marriage of the Virgin* passed from the Schiavoni-Canella collection to Ferdinando Ongania, a publisher of the art and architecture of Venice who often displayed paintings owned by the Canella family in his shop window. On 20 November 1902, Ongania sold the paintings to the art historian and painter, Roger Fry. 15 months later, with the assistance of Bernard Berenson, Fry sold them to John J. Chapman, who brought them to America, where they were ultimately acquired by Stanley Moss.

28

**BACCIO DELLA PORTA, CALLED FRA BARTOLOMEO**  
(FLORENCE 1472-1517)

*The Madonna and Child*

oil on panel, transferred to canvas  
34¾ x 26⅞ in. (88.3 x 68.3 cm.)

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

£1,200,000-1,900,000

€1,400,000-2,200,000

**PROVENANCE:**

(Possibly) Salamanca collection, Madrid, before 1885.  
Otto D. Droop, Havana, 1885, from whom acquired by  
Edmond Huybrechts (1834-1901), Antwerp; his sale (\*), Antwerp, 12-15 May 1902, lot  
155, as Italian School.  
with Galerie Sedelmeyer, Paris, by 1905, as Albertinelli.  
Anonymous sale; Palais Galliera, Paris, 5 December 1961, lot A, as Albertinelli.  
Anonymous sale; Hôtel Drouot, Paris, 1962, as Albertinelli.  
Anonymous sale; Sotheby's, London, 8 December 1993, lot 53, as Albertinelli, where  
acquired by the present owner.

**EXHIBITED:**

Paris, Galerie Sedelmeyer, 1905, no. 45, as Albertinelli.  
Florence, Palazzo Pitti and Museo di San Marco, *L'Eta di Savonarola. Fra' Bartolomeo e  
la scuola di San Marco*, 25 April-28 July 1996, no. 8, as Fra Bartolomeo and illustrated in  
the reverse (entry by E. Fahy).

**LITERATURE:**

A. Venturi, *Storia dell'Arte Italiana*, Milan, 1925, IX, pp. 354-355, fig. 254, as Albertinelli.  
*Realités*, December 1962, p. 23.  
L. Borgo, *The Works of Mariotto Albertinelli*, unpublished thesis, Harvard University,  
1968, pp. 82-83, 203, no. I.5, fig. 6, as Albertinelli.



Detail of the present lot.





Fig. 1 Baccio della Porta, called Fra Bartolomeo, *The Holy Family*, Los Angeles County Museum of Art, Los Angeles.

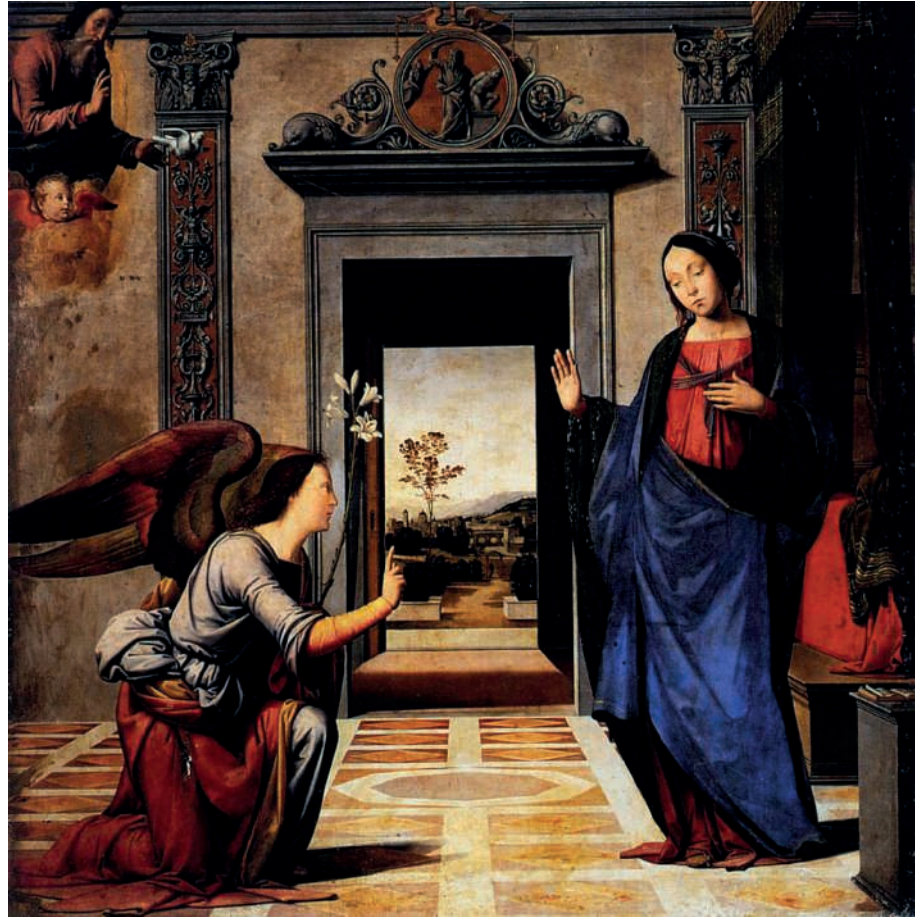


Fig. 2 Baccio della Porta, called Fra Bartolomeo, *The Annunciation*, Volterra Cathedral, Volterra.

Long mistaken for the work of the artist's frequent collaborator, Mariotto Albertinelli, this tender depiction of the *Madonna and Child* was recognized by Everett Fahy as by Fra Bartolomeo, one of the most celebrated artists of the Florentine High Renaissance. Fra Bartolomeo's style had a profound impact on the following generation of painters in Italy, influencing the work of such great Renaissance masters as Raphael, Titian, Correggio, Andrea del Sarto, Rosso Fiorentino, Beccafumi and Pontormo.

The artist positioned his serene Madonna in a pristine and typically Tuscan landscape, with the animated Christ Child bouncing in her lap. She holds a pomegranate, whose copious seeds bear connotations of regeneration and rebirth, while its red juice evokes Christ's blood and his eventual sacrifice. In the distance, minute figures go about daily tasks: a man walks with a child and a dog towards a bakery, a wisp of smoke emanating from its chimney, where a baker can be seen sliding bread into his oven with his peel, his colleague bent over a work bench beside him, perhaps preparing loaves.

The painting's correct attribution was sealed following its sale in 1993 (*loc. cit.*), when Fahy wrote to the painting's new owners, saying 'from the photographs, I have never been persuaded by the attribution to Albertinelli. I think it might be an early work by Fra Bartolomeo' (letter dated 22 July 1994). When Fahy was finally able to examine the *Madonna* firsthand, it confirmed what he 'had long suspected' and the painting's attribution was thus secured as an autograph work by Fra Bartolomeo. Fahy immediately requested, and was granted, the loan of the painting for the monographic exhibition curated by Serena Padovani at Palazzo Pitti, Florence (*loc. cit.*).

Initially executed on panel, the painting had already been transferred to canvas by the time of Edmond Huybrechts' deceased sale in 1902 (*loc. cit.*), when it was sold as by an anonymous Italian master. By the time of its exhibition at Galerie Sedelmeyer in 1905, however, it was given to Albertinelli, an attribution proposed again – apparently independently – by Adolfo Venturi in 1925 and repeated by Ludovico Borgo in 1976

(*loc. cit.*). Disputing the involvement of Albertinelli, noting that 'As to the attribution to Albertinelli, it can be refuted simply on the basis of the superb quality of the painting,' Fahy related this *Madonna* to the processional banner depicting the *Holy Family* of circa 1497 in the Los Angeles County Museum of Art (fig. 1; *loc. cit.*), concluding, therefore that our painting must date to circa 1500. The Christ Child is represented in a similar, lively pose, his right leg outstretched and left knee raised, though rather than holding up his right hand in a blessing, in the present painting he grasps a segment of the pomegranate held by his mother. The faces of the two Madonnas are likewise comparable. As Fahy noted, the painter appears to have made use of the same cartoon for the LACMA Madonna as for the figure in his *Annunciation*, also of 1497, at the cathedral in Volterra (fig. 2). While in the LACMA panel the Madonna's mantle is worn over her head, in the Volterra altarpiece, like in the present painting, it falls on her shoulders and, similarly, the loosened strands of hair falling from her *chignon* to her shoulders in the Volterra picture reappear here (*ibid.*). According to Fahy '*L'abbondanza del mantello della Madonna dalle ampie pieghe semplificate indica che questa composizione e a uno stadio piu avanzata di qualsiasi altro prototipo precedente*,' ('The amplitude of the Madonna's mantle, with its broad, simplified folds, indicates that the composition is more advanced than either of its prototypes'; *ibid.*).

Born and baptized in Florence on 28 March 1472, Baccio della Porta was the son of a muleteer and carter. His name, 'Baccio', was an informal and affectionate Tuscan diminutive for Bartolomeo while 'della Porta' is a reference to his childhood home, outside the Porta San Pier Gattolini. He took the name Fra (or 'Brother') Bartolomeo only in 1500 when he entered the convent of San Domenico di Prato and took the vows of the Dominican Order. The young Bartolomeo probably began his apprenticeship in the workshop of the Florentine artist Cosimo Rosselli soon after 1482, when Rosselli returned to Florence after working in Rome on the Sistine Chapel. By 1485, Bartolomeo was a well-established member of the workshop. He developed a close friendship with Albertinelli during this time, and after leaving Rosselli's studio around 1491 established a joint workshop with Albertinelli, probably around 1493. In the years that followed, the two drifted apart for a time, taking divergent paths at what would become a pivotal moment in Florence's artistic history. Albertinelli entered the service of the Medici, the cities granducal family, while Fra Bartolomeo became an ardent follower of Savonarola, the fiery Dominican preacher who gained prominence for his blistering sermons, condemning the moral decay of the Church. In 1494, as support for Savonarola grew, the Medici fled Florence and Albertinelli, recognizing the force of the political tide, renewed his old friendship with Fra Bartolomeo, collaborating extensively with him thereafter. The close working relationship and frequent collaboration between the two led to later confusion in identifying their styles and perhaps accounts for this *Madonna and Child* having been mistaken for Albertinelli's hand.

In 1497, Savonarola orchestrated the now-infamous Bonfires of the Vanities, the largest of which took place on 7 February. Objects condemned as sinful, including books, artworks, cosmetics, mirrors and luxurious clothing, were burned in Florence's Piazza della Signoria. Fra Bartolomeo, along with other well-known artists, participated in this public event, throwing works of his own onto the fire. Given his intense religious fervor, Fra Bartolomeo must have experienced emotional turmoil when the tide subsequently turned against Savonarola in 1498. The controversial preacher was excommunicated, tortured and finally burned at the stake in the very same public square in which he had held his public bonfires. This event may have been the catalyst for Fra Bartolomeo's decision to become a formal member of the Dominican Order, whose vows he took in 1500, around the time of this painting's execution. So strong was his commitment to Savonarola's teachings that he even gave up painting for a time. He never stopped drawing, however, and eventually resumed painting once again, if only selectively, in 1504 and continued until his death in 1517.



29

## JOOS VAN CLEVE

(?CLEVE C. 1485-1540/1541 ANTWERP)

*Portrait of a bearded man, bust length, wearing a black beret, a fur lined surcoat and crimson undersleeves, holding a dagger*

oil on panel

9¾ x 7¾ in. (24.7 x 19.6 cm.) including later additions of ¾ in. (0.9 cm.) to the lateral sides

\$500,000-700,000

£380,000-530,000

€450,000-620,000

**PROVENANCE:**

Schwarz Collection, Berlin; Hugo Helbing, Munich, 21 May 1935, lot 45, as 'Meister der Statthalterin Maria von Ungarn', where acquired by the family of the following [Property of Two Sisters]; Sotheby's, London, 5 December 2012, lot 1, as 'South Netherlandish School, circa 1530', where acquired by the present owner.

**EXHIBITED:**

Brussels, Paleis voor Schone Kunsten, *Renaissance portretten uit de Lage Landen*, 6 February 2015-17 May 2015, no. 10.



The present lot in its frame.





Fig. 1 Joos van Cleve, *Portrait of an unknown man*, Rijksmuseum Twente, Enschede.

Exuding determination and gravity, the sitter captured in this remarkable portrait gazes sternly beyond the picture plane, causing deep furrows in his brow. Just like the strength of his character, his physical person seems barely contained by the narrow space afforded to him by the composition he occupies. Although unknown to us (at least for now), the man's identity was perhaps once revealed through armories on the painting's frame. The fineness of his dress, along with his deportment, strongly suggests that this was an individual of noble birth. He sports a black beret adorned with a gold badge and aiglets, a sartorial trend appearing in several portraits of members of the nobility and royalty from the first decades of the sixteenth century, including Bernard van Orley's *Portrait of Charles V* (Museum of Fine Arts, Budapest), Michel Sittow's *Portrait of Christian II of Denmark* (Statens Museum for Kunst, Copenhagen), and Joos van Cleve's *Portrait of Francis I* (Philadelphia Museum of Art, Philadelphia), as both Peter van den Brink and Till-Holger Borchert have observed (see T.-H. Borchert and K. Jonckheere, *loc. cit.*). Plush, dark brown fur lines the sitter's black overgown as well the collar of his doublet, the darkness of which effectively highlights the gold of his buttons, his chain with pendant and the beautifully

worked hilt of his dagger. The intensity of the man's stare, as well as the general impression of supreme confidence conveyed by this painting call to mind Hans Holbein's *Portrait of Charles de Solier, comte de Morette* of c. 1534-1535 (Gemäldegalerie Alte Meister, Dresden). In fact, one need only compare both sitters' distinctive noses, deeply creased cheeks and penetrating blue eyes beneath elegantly arched brows to note a strong resemblance, which opens up an interesting avenue of investigation, particularly since Joos van Cleve arrived in France around 1525.

At the time of the 1935 sale, Max J. Friedländer suggested an attribution to the Master of Mary of Hungary, an anonymous master who scholars later associated with William Scrots. The painting more recently sold at Sotheby's, New York, as South Netherlandish School, circa 1530. It was only after a recent cleaning, in which the dirty varnish and years of surface dirt were removed, that the remarkably intact paint surface was revealed, allowing scholars to reconsider the attribution. Following this conservation, Borchert suggested an attribution to Joos van Cleve, which was endorsed by van den Brink. In an unpublished study on the painting, van den Brink compares the notably large proportions of the sitter's





Fig. 2 Infrared reflectogram mosaic of the present lot.

head in relation to his body to Joos's *Portrait of an unknown man* (fig. 1; Rijksmuseum Twenthe, Enschede), which similarly represents a man, half-length, against a green background. Cécile Scaillièrez dates the Enschede portrait, along with the pendant portrait of the man's wife, to *circa* 1515 (C. Scaillièrez, 'Die Porträtkunst Joos van Cleves', in P. van den Brink, ed., *Joos van Cleve. Leonardo des Nordens*, exhibition catalogue, Suermondt-Ludwig-Museum, Aachen, 2011, pp. 94-95, figs. 68-69, nos. 44-45), while John Hand considers them to be about five years later (J.O. Hand, *Joos van Cleve. The Complete Paintings*, New Haven and London, 2004, pp. 64-67, figs. 67A-B, no. 30). Van den Brink and Borchert favor the earlier dating, and suggest that the present portrait likely dates from the same period, that is *circa* 1515, or one or two years later. Van den Brink also notes that the present work exhibits the same fluid and painterly brushwork as that of Joos's *Portrait of a man with a rosary* in Kassel, which Scaillièrez places *circa* 1518 (*op. cit.*, note 9, pp. 93-94, fig. 66) and Hand dates to two years later (*op. cit.*, note 9, pp. 130-131, no. 31).

Infrared reflectography provides further support of Joos's authorship (fig. 2). As van den Brink has noted, very few portraits by the artist have been

examined in this manner, but those that have been studied reveal that he used only a minimal amount of underdrawing for his sitter's faces. Joos tended to block out the features with a few lines, which would guide him as he freely worked up the paint surface, most likely working from an elaborate drawing, taken from life. Looking at donor portraits in his altarpieces, one finds the exact same technique. In the so-called 'large' *Adoration of the Magi* in Dresden from *circa* 1517-18, for instance, van den Brink observes that the donor portrait of the Genoese merchant Oberto de Lazzari is prepared with cursory lines that quickly define the contours of the face, chin, nose and eyes, in nearly the exact same manner as seen in the present work. Notably, infrared reflectography also shows large brushstrokes across the entire surface, known as 'streaking', indicating that small amounts of black paint, applied with a thick brush, were used to prepare the support. The use of this type of colored ground is very rare in Joos's oeuvre, but as van den Brink notes, can be compared to Joos's *Saint Reinhold Altarpiece* from before 1516 (National Museum, Warsaw), where streaking is seen in the *Baptism of Christ*.

**HANS BALDUNG GRIEN**

(?SCHWÄBISCH GMÜND 1484/1485-1545  
STRASBOURG)

*Lot and his daughters*

oil on panel, in three parts  
37% x 63% in. (95.6 x 158.4 cm.) overall  
inscribed 'LOTT' (upper left)

\$700,000-900,000

£530,000-680,000

€620,000-790,000

**PROVENANCE:***Lot drinking the wine:*

Count Karol Lanckoroński (1848-1933), acquired in Italy before 1912, Palais Lanckoroński, Vienna, and by descent to his son,  
Count Antoni Lanckoroński (1893-1965), Palais Lanckoroński, Vienna, and after 1947, Schloss Hohenems, Voralberg, and by inheritance to his wife,  
Countess Karolina Lanckorońska (1898-2002), Switzerland.  
with Julius Böhler, Munich.  
Anonymous sale; Laurin Guilloux Buffetaud Tailleur, Paris, 7 December 1973, lot 21, where acquired by  
Gabriel Malmenayde (1929-2015), Neuilly-sur-Seine, France.  
Art market, Paris, where acquired by the present owner.

*Lot's daughter lying naked on a bed; and The burning city of Sodom:*

Léon-François Comerre (1850-1916), Le Vésinet, near Paris, and by descent to  
Maxime Comerre (1884-1970), Trélon, and by descent to  
Madame Denise Lion-Comerre; sale, Paris, Hôtel Drouot (Maître Giafféri), 3 February 2003, lot 304, as 'École allemande du XVIème siècle - Femme nue allongé'.  
Art market, London, where acquired by the present owner.

**LITERATURE:***Lot drinking the wine:*

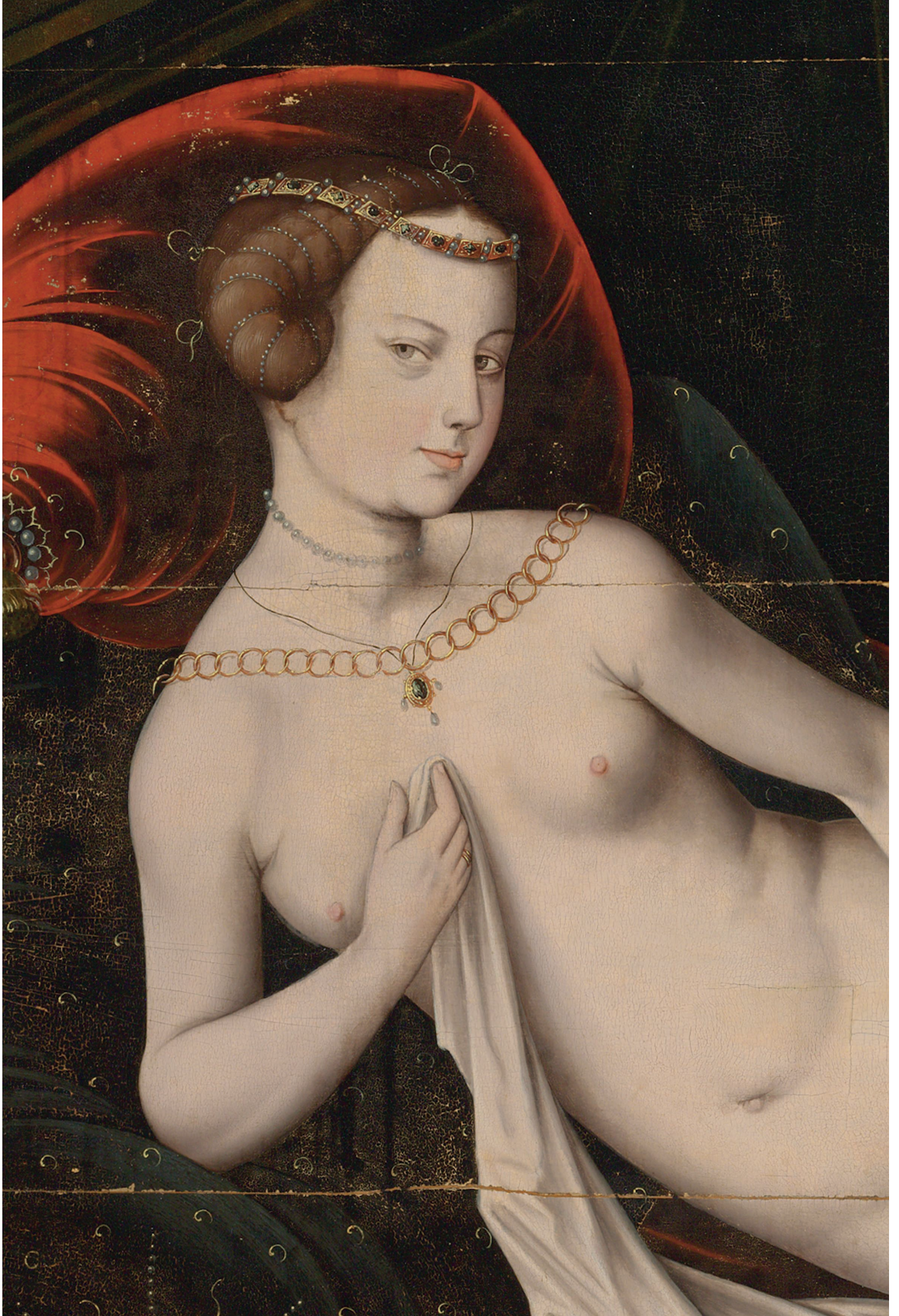
*Sammlung Anton Graf Lanckoroński*, 1939, Wien III., Jacquingasse 16-18, BDA-A, ref. n., Rest. 26/1, file 6, pp. 1-104 (BDA 4869).  
*Inventar der Sammlung Lanckoroński aufgenommen vom 1.-3. Juni 1950 nach dem Brand*, BDA-A, Reservatsakten, ref. no. 108/Res/50, pp. 49-71.  
W. Hugelshofer, 'Wiederholungen bei Hans Baldung Grien', *Zeitschrift für Kunstgeschichte*, XXXII, 1969, p. 39, fig. 6.  
*Weltkunst*, 15 November 1973, p. 1999.  
Gemäldegalerie, Staatliche Museen Preussischer Kulturbesitz, *Katalog der ausgestellten Gemälde des 13.-18. Jahrhunderts*, Berlin, 1975, p. 39.  
G. von der Osten, 'Ein Altar des Hans Baldung Grien aus dem Jahre 1511, und eine Frage nach verschollenen Werke des malers', *Zeitschrift des deutschen Verein für Kunstwissenschaft*, XXXI, 1977, p. 51.  
G. Pariset, 'Réflexions à propos de Hans Baldung Grien', *Gazette des Beaux-Arts*, Paris, July-August 1979, pp. 1-8.  
J. Winiewicz-Wolska, 'Wiedeńskie zbiory Karola Lanckorońskiego przed stu laty', *Folia Historiae Artium*, Seria Nowa, 8-9, 2002/2003, pp. 119-120, fig. 41.  
G. von der Osten, *Hans balding Grien. Gemälde und Dokumente*, Berlin, 1983, n. V110, pl. 200.  
J. Winiewicz-Wolska, *Karol Lanckoroński and His Viennese Collection*, Cracow, 2014, I, p. 323; II, p. 108, no. 313.

This lot has been requested for inclusion in the forthcoming exhibition, *Hans Baldung Grien*, organized by the Staatliche Kunsthalle, Karlsruhe, under the patronage of the State of Baden-Württemberg, to be held from 30 November 2019 to 8 March 2020.

The history of Hans Baldung Grien's *Lot and his daughters* is one of the most remarkable tales of rediscovery in modern art history. Since the early 20th century, scholars have recognized that Baldung produced two versions of this composition and that both had, at some point in their history, been cut down into fragments. Up until recently, only two of these fragments were known, both representing *Lot drinking the wine*. The better known of these is today in the collection of the Gemäldegalerie, Berlin (fig. 1), and was discovered around 1930 by Edmund Schilling (1888-1974) in the Heinemann Gallery, Wiesbaden. Schilling, who at the time was a curator in the department of prints and drawings at the Städtisches Kunstinstitut, Frankfurt, tried to buy it for his institution, but the acquisition was rejected. The painting was later purchased by the painter Hans Purrmann (1880-1966), who in 1937 donated to the museum in Berlin.

The present version of *Lot drinking the wine* was acquired by Count Karol Lanckoroński (1848-1933) in Italy before 1912, thereby becoming part of one of the most celebrated collections in Europe. The painting is mentioned in a letter from the Czech art historian Max Dvořák (1874- 1921) to Karol Lanckoroński dated 30 July 1912 (ÖNB, Sammlung von Handschriften und alten Drucken, ref. no. Autogr. 611/55-22; see J. Winiewicz-Wolska, *op. cit.*, II, p. 108), securely placing it in the Count's collection at that time. The nucleus of the Polish Lanckoroński family's art collection was formed by Count Karol's great-grandfather, Count Kazimierz Rzewuski, who on 7 October 1815 purchased a considerable part of the collection of Stanislaw August Poniatowski, last King of Poland (1732-1798). In the 1870s and early 1880s Count Lanckoroński added to this, acquiring in particular Italian Gothic and early Renaissance pictures. Between 1892 and 1894, the Count built a magnificent neo-baroque palace in Vienna to house his collection, which was the second largest in private hands in the city. Baldung's *Lot drinking the wine* was installed in a small room known as the Old-German Study, where it hung alongside works by Lucas Cranach, Hans Holbein, and Hans Burghkmaier as well as Early Netherlandish and French masters such as the Brunswick Monogrammist and Corneille de Lyon (J. Winiewicz-Wolska, *op. cit.*, II, p. 321). Elsewhere in the palace could be seen works by Rembrandt, including *The Girl in the Picture Frame* (Royal Castle, Warsaw), as well as Italian masterpieces such as Masaccio's *Saint Andrew* (J. Paul Getty Museum, Los Angeles), Paolo Uccello's *Saint George and the Dragon* (The National Gallery, London), and Dosso Dossi's *Jupiter with Mercury and Iris* (Kunsthistorisches Museum, Vienna).

In 1939, Antoni Lanckoroński, Count Karol's son, obtained permission to transport the collection to Poland. These plans were thwarted, however, by the outbreak of the World War II, during which time the collection was confiscated by the Gestapo. After the war, the restituted collection returned for a short time to Vienna; part of it was subsequently sold, while most of the remainder was moved to Schloss Hohenems in Voralberg, near the Swiss frontier. The most valuable works were fortunately transferred to a bank in Switzerland, as over 100 pieces were tragically destroyed soon thereafter in a fire. A substantial portion of the surviving works, comprising more than eighty Italian Old Masters, was gifted to Poland in 1994 by the descendants of Count Lanckoroński, where it is divided between the Wawel, Cracow, and the Royal Castle, Warsaw.





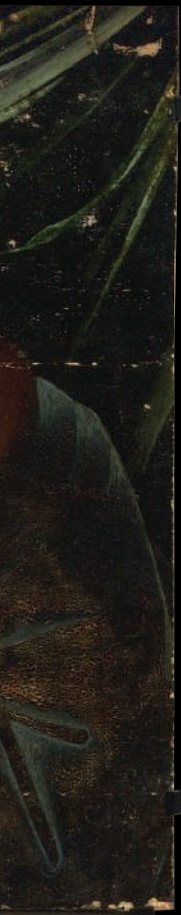




Fig. 1 Hans Baldung Grien, *Head of Lot, fragment*, Gemäldegalerie, Berlin / Alamy Stock Photo.

*Lot drinking the wine* is listed in the Lanckoroński inventory as AL 181, HTO 178, neg. BDA 4869. The "H" indicates that the picture was one of the objects listed in the 1950 inventory that was drawn up to record the works that had survived the Hohenems fire (see Literature). Moreover, the inventory indicates that the painting had remained in the Lanckoroński's possession during the war and was not looted by the Nazi regime. Rather, it was sent by Count Antoni Lanckoroński to Hohenems Castle in 1947. The painting remained in the family's collection in Switzerland until it was eventually sold by Julius Böhler in Munich. In 1973, the painting was acquired by Gabriel Malmenayde of Neuilly-sur-Seine, France, in whose collection it remained for years.

The sliver of the shockingly-white flesh of Lot's recumbent daughter's arm and hip, as well as her dress, visible along the lower edge of the Berlin panel, was, up until recently, the only evidence what Hans Baldung Grien's original composition of *Lot and his daughters* might have looked like. The path to the mystery's resolution began in February 2003; the missing fragment depicting Lot's daughter (now reincorporated into the present painting) appeared at auction in Paris, with an attribution as German school, 16th century and entitled 'Femme nue allongé' (reclining nude woman; fig. 2). The superior quality of the painting was only revealed, however, when it was subsequently cleaned in London by Shepherd Conservation. The entire upper right quadrant of the rectangular panel had been overpainted, and when this was

removed, *The burning city of Sodom* was revealed (fig. 3). One can immediately see why whomever cut down the original composition chose to preserve this fragment. It is a spectacular vision of the sinful city's fiery demise, made all the more chilling with the inclusion of the haunting figure of Lot's wife turned into a pillar of salt. The illusionistic treatment of the wine cask that rests on the table not only highlights Baldung's mastery of line and perspective, but also further develops the narrative most satisfactorily.

The reclining figure had been obscured by years of dirty varnish and overpaint, and once freed from these, it became clear that it was a work of exceptional quality. Soon after, an attribution to Hals Baldung Grien was suggested, and after looking through Gert von der Osten's 1983 catalogue raisonné, it was quickly linked with the ex-Lanckoroński fragment. With the subject matter properly identified, the history of the painting became clear. Evidently, at some point in the past, *Lot and his daughters* was cut into several independent compositions: namely *Lot drinking the wine*, *Lot's daughter lying naked on a bed*, *Lot's second daughter* (see below), and *The burning city of Sodom*. In order to make the newly 'L'-shaped panel representing *Lot's daughter lying naked on a bed* once again rectangular, the latter vertical panel was turned on its side and placed into the vacant space, thus happily preserving the composition. At that point, the burning city was painted out, transforming the seductive, but challenging (due to her incestuous story) figure of Lot's daughter, into a less threatening figure who could be read as a Venus or Judith. Armed with this knowledge, the new owner of *Lot's daughter lying naked on a bed* and *The burning city of Sodom* put every effort into tracking down the ex-Lanckoroński *Lot drinking the wine*, which after a lengthy hunt, he was able to acquire through a Paris-based dealer.

With the recovery of the lost *Burning city of Sodom* and the reunion of *Lot drinking the wine* and *Lot's daughter lying naked on a bed*, the majority of Baldung's original composition may now be admired. Most tantalizing is the fact that by reassembling these three fragments, it is now possible to identify a final missing piece of Baldung's *Lot and his daughters*, hiding in plain sight in Gert von der Osten's 1983 catalogue raisonné under no. V115 (*op. cit.*, p. 275, pl. 202), where it is identified simply as a female half-length figure. This alluring young woman, whose nakedness is only made more explicit by the strands of pearls draped around her neck and the gold chain that runs across her chest, is painted on a panel whose dimensions and scale align perfectly with the present composition. Removing any doubt about the connection, the back of Lot's belted coat is visible along the right edge of the panel. The fabric held by the woman can accordingly be understood to be part of the tent's green curtain, which she is in the process of drawing shut in preparation for the Biblical



Fig. 2 Two panels of the present lot before conservation.

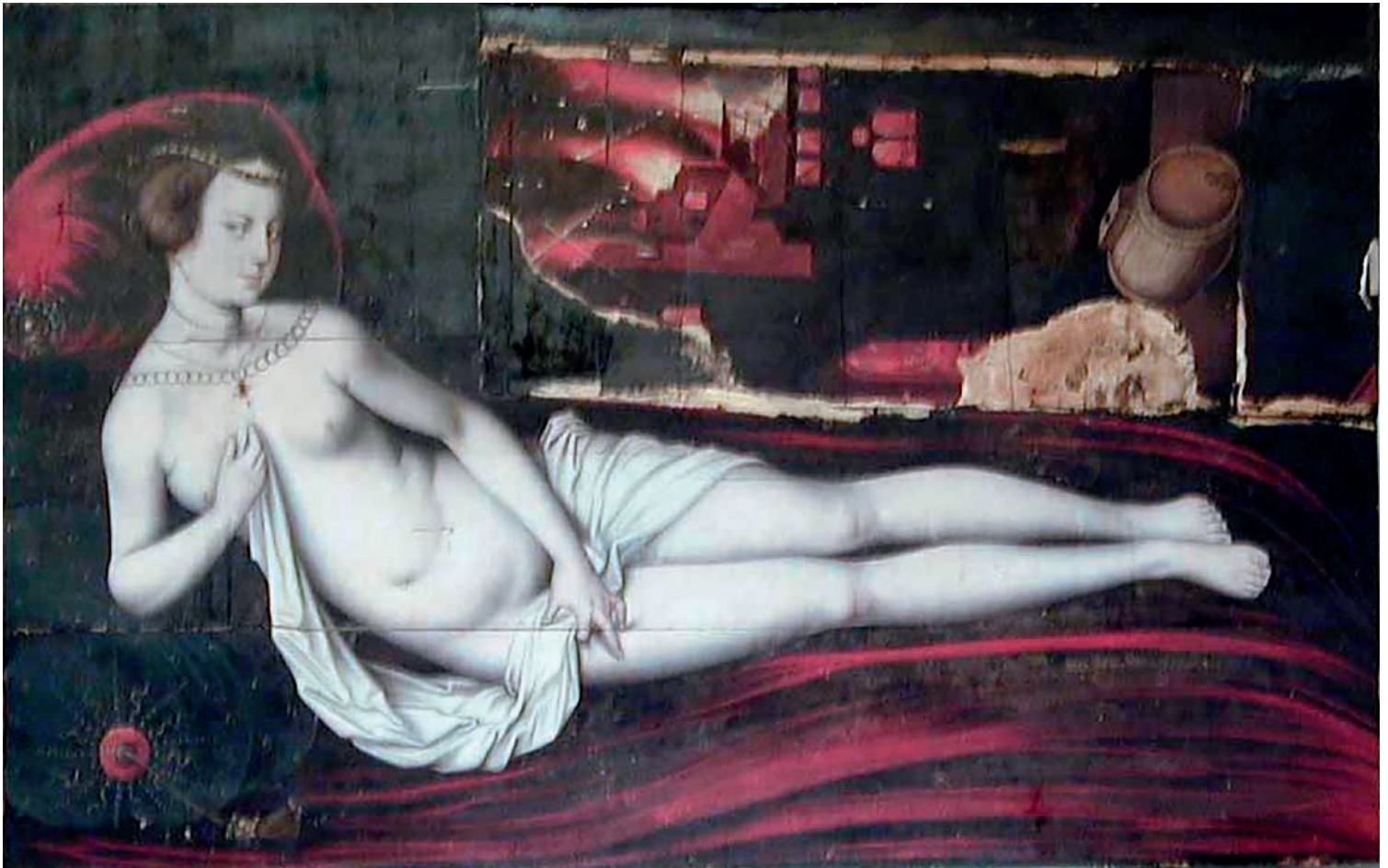


Fig. 3 Two panels of the present lot during conservation.

story's critical event. Most importantly, the horizontal joint between the two boards that make up the fragment lines up perfectly with the edge of *Lot's daughter lying naked on a bed* (fig. 4). The exciting conclusion is that this panel must be the fourth fragment of Baldung's *Lot and his daughters*, and should therefore be renamed *Lot's second daughter*. The current whereabouts of *Lot's second daughter* are unknown. According to von der Osten, the panel was last seen in 1972, when it was with the Galerie S. Koti, located at 17, avenue de Messine in Paris. Notably, this provenance was provided to the scholar in 1981 by Jan Lauts, the former director of the Karlsruhe Kunsthalle, and it has not yet been possible to establish when and to whom the painting was sold. With the public exhibition and auction of these three newly reunited panels in These Rooms, it is hoped that the missing fragment representing *Lot's second daughter* will reappear.

The three panels that have now been reunited to form the present painting have never been available for study by modern scholars, despite their appearance in recent decades at public auction. This lack of accessibility helps to explain von der Osten's hesitation to fully attribute the Lanckoroński *Lot drinking the wine* to Baldung, despite the fact that the artist is known to have painted replicas of his compositions (see W. Hugelshorfer, *op. cit.*). With the recovery and the reunion of these fragments, it is now possible to confirm the work's autograph status. Like the Berlin *Lot drinking the wine*,

the present work is on an oak board. Infrared reflectography of the Berlin *Lot drinking the wine* reveals the presence of pouncing, which indicates that the design for the painting was laid out using a cartoon (fig. 5). The infrared reflectograms of both *Lot drinking the wine* (fig. 6) and *Lot's daughter lying naked on a bed* (fig. 7) from the present painting similarly reveal pouncing, which has been elaborated with freely-drawn lines. Notably, these do not always follow the cartoon, for instance, Baldung changed the positions of Lot's ring and the daughter's necklace, indicating that the artist continued to revise his composition as he painted it. This evidence suggests that the present version may predate the Berlin panel. This idea was already advanced by Alfred Stange in an unpublished letter from 19 September 1967, in which the scholar drew particular attention to what he judged as a superior treatment of the play of light on the drapery, the lively handling of the fur, and little differences in the hair, beard, the ring, hands and Lot's attire, all of which compare favorably to those features in the Berlin panel (*loc. cit.*). Dendrochronological analysis performed by Dr. Ian Tyers in May 2003 suggests an original usage date for the panel between 1530 and 1560, for all of the panels that compose the present lot. This dating corresponds to paintings themselves, which are executed with a luminous, cool palette evocative of precious materials such as ivory and garnets as well as a calligraphic use of line that characterizes Baldung's late work of around 1530.



Fig. 4 Reconstruction of the present lot with the second daughter.

Hans Baldung Grien was a gifted painter and graphic artist, and was considered to be one of the most important painters of his time. Unlike most of his contemporaries, who continued the artisanal practices of their fathers, Baldung was born into a prosperous family of lawyers and doctors. An indication of his family's erudition and elevated social position is seen in the life of his relative Hieronymus Baldung, who was the personal physician of the Holy Roman Emperor Maximilian I. In the 1490s, Baldung's family moved from Schwäbisch Gmünd, Swabia to Strassburg, where the artist lived for most of his career. The young artist must have received his early training in that city, though the identity of his first teacher is unknown. Baldung was a precocious talent, whose mastery of the graphic arts is already evident in the incredible *circa* 1502 pen and brush on blue-green prepared paper *Self-Portrait* (fig. 8; Kunstmuseum, Basel), in which he appears in a stylish hat, confidently looking out at the viewer. In 1503, at the age of 18, Baldung moved to Nuremberg, where he entered the workshop of Albrecht Dürer. There, he appears to have earned his nickname 'Grien' (green), probably inspired by his love for the color and assigned to him in the shop to distinguish him from the numerous other assistants named Hans. During Dürer's second trip to Venice in 1505-07, the master left Baldung in charge of his workshop, and they seemingly enjoyed a close friendship, as when Dürer died, the younger artist was sent a lock of his hair, which was found amongst Baldung's effects after his own death in 1545. Baldung left the workshop shortly after Dürer's return in 1507, and two years later settled in Strassburg. Though Baldung's art was informed by that of his master, he quickly developed his own, eccentric style. While Dürer's art tended to be dignified and often concerned with theory, measurement and formal perfection, Baldung's was impetuous and often intentionally informal. His paintings and compositions are almost universally spirited, with mischievous overtones.

Baldung's *Lot and his daughters* is best understood in the greater context of the artist's erotically-charged compositions of witches and seductresses. These were not intended to be moralizing, but rather enjoyed for their beauty and comic overtones (G. von der Osten, *op. cit.*, p. 162), such as his 1514 pen and ink drawing of witches that bears the inscription 'DER COR CAPEN EIN GUT JAR' (to the cleric a good year; fig. 9; Graphische Sammlung Albertina, Vienna), yet they also reflected a real fear of witchcraft and uneasiness with female sexuality that swept across Europe in this period and grew to a fervor toward the end of the 16th century. A book called the *Malleus Maleficarum* (*Hammer of Witches*) had recently been published by a pair of Dominican Inquisitors in 1486. This was a manual for affirming the existence of witches, describing their practices and asserting the fact that they were most often women. The book ascribed to them the power of flight, and recorded how they engaged in sexual orgies and even cannibalistic behavior, specifying that 'all witchcraft comes from carnal lust, which is in women insatiable.' (H. Kramer and J. Sprenger, *The Malleus Maleficarum*, translation by M. Summers, New York, 2007, p. 47).



Fig. 8 Hans Baldung Grien, *Youthful self-portrait*, 1502, Kunstmuseum Basel.





Fig. 5 Infrared reflectogram showing pouncing in the Berlin painting.



Fig. 6 Infrared reflectogram of the present lot, detail / InGaAs Imaging © Art Analysis & Research, Inc. 2019.

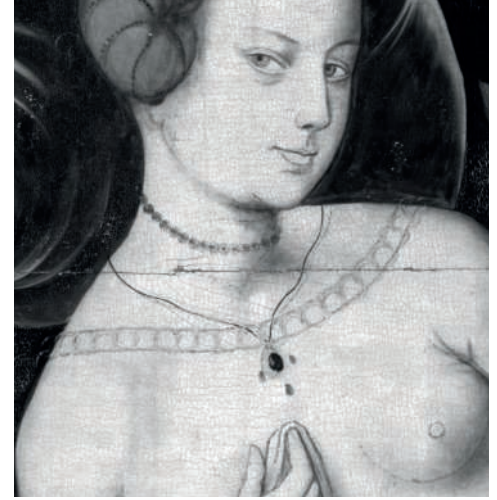


Fig. 7 Infrared reflectogram of the present lot, detail / InGaAs Imaging © Art Analysis & Research, Inc. 2019.

Hans Baldung Grien's *Lot's daughter lying naked on a bed*, with her marmoreal white flesh – made all the more striking set against the vibrant red of her velvet sheets and the deep green of the curtain in the background – and intensely direct, seductive gaze, is the epitome of this lustful type of woman. The story of Lot and his Daughters is recounted in the Old Testament, Genesis XIX: 30–38. Urged by two angels to flee the immoral city of Sodom before its imminent destruction, Lot and his family left their home. However, Lot's wife disregarded the angels' command to not look back upon Sodom's burning ruins and was thus transformed into a pillar of salt for her disobedience. Lot escaped to the desolate mountain town of Zoar with his two chaste daughters who, fearing that following the destruction of Sodom and Gomorrah they would remain on earth without the hope of progeny, conspired to make their father drunk and trick him into impregnating them. Indeed, it is easy to draw parallels between this biblical account and the popular stories of witches and enchantresses seducing innocent young (and old) men with magic potions.

Baldung's *Lot and his daughters* must have been well-received, so much so in fact that the artist created a replica of it. It is important to remember that despite their morally ambiguous actions, Lot's daughters were viewed in the Renaissance as virtuous figures, who, through their actions were able to save mankind by repopulating the earth. In fact, subjects such as this, like paintings of Mary Magdalene and Salome, were immensely popular in this period, as they allowed artists and humanist collectors to indulge in images of eroticized women, whose biblical roots endowed these representations with moral legitimacy.

The creation of the second version of Baldung's *Lot and his daughters* was likely due to a specific request from one of the artist's clients. Although the earliest provenance of each version is unknown, it seems likely that both panels were together when they were cut down, since it is otherwise difficult to account for why both versions received the same treatment. Evidently, after *Lot drinking the wine* was removed from the first panel, the results were deemed satisfactory and the second version was similarly dismantled (see W. Hugelschofer, "Wiederholungen bei Baldung", *Zeitschrift für Kunstgeschichte*, XXXII, 1, 1969, pp. 37-39).

This lot has been requested for inclusion in the forthcoming exhibition, *Hans Baldung Grien*, organized by the Staatliche Kunsthalle, Karlsruhe, under the patronage of the State of Baden-Württemberg, to be held from 30 November 2019 to 8 March 2020.



Fig. 9 Hans Baldung Grien, *Der Cor Capen Ein Gut Jar*, Graphische Sammlung Albertina, Vienna.

**SIR THOMAS LAWRENCE, P.R.A.**

(BRISTOL 1769-1830 LONDON)

*Portrait of Mrs John Bradburne, half-length*

oil on canvas

30½ x 25½ in. (76.5 x 63.9 cm.)

\$50,000-80,000

£38,000-60,000

€44,000-70,000

**PROVENANCE:**

By descent to J.E. Bradburne, Elm Grove, Wimburne, Hampshire; Christie's, London, 5 July 1907, lot 101 (2,450 gns.) to the following with Agnew's, London.  
with Duveen, 20 Place Vendôme, Paris from whom acquired on 14 May 1910 for FF 162,500 by the following Private collection, France, and by descent; their sale, Christie's, Paris, 15 September 2016, lot 149.

**EXHIBITED:**

Paris, Galerie Charpentier, *Exposition de maîtres anglais du XVIII<sup>e</sup> siècle*, April-May 1934, no. 59.

**LITERATURE:**

Sir W. Armstrong, *Lawrence*, London, 1913, p. 116.  
G. Grappe, 'Une exposition de Maîtres anglais du XVIII<sup>e</sup> siècle', in *L'illustration*, 5 May 1934, p. 27, no. 4757, illustrated.  
K. Garlick, *Sir Thomas Lawrence*, London, 1954, p. 29.  
K. Garlick, 'Catalogue of the paintings, drawings and pastels of Sir Thomas Lawrence', *Walpole Society*, XXXIX, 1964, p. 41.  
K. Garlick, *Sir Thomas Lawrence: a Complete Catalogue of the Oil Paintings*, Oxford, 1989, p. 157, no. 125, illustrated.

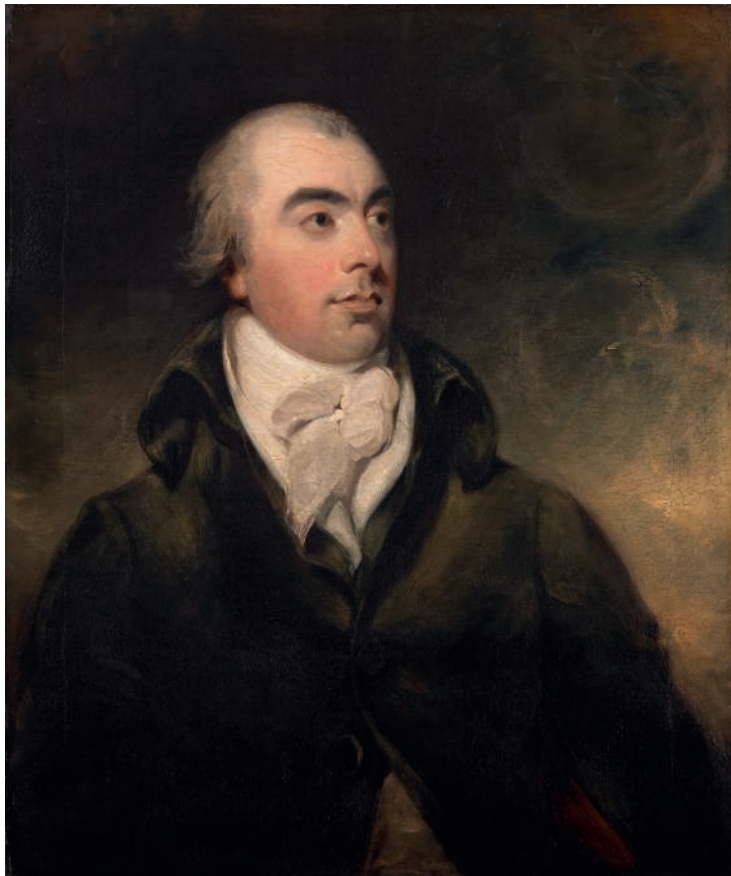


Fig. 1 Sir Thomas Lawrence, *Portrait of John Bradburne*, Walker Art Gallery, Liverpool.

Depicting Mrs John Bradburn, Sir Thomas Lawrence's portrait dates to the latter half of the 1790s, when he was already established as the leading portraitist in Georgian London. He had moved there in 1787, aged 18, and his precocious talent was soon recognized. Until then, Lawrence had worked predominantly as a portraitist in pastel, but from the moment of his arrival in London, he turned his attention almost exclusively to painting in oil, which he mastered with extraordinary speed. In a letter to his mother dated 1788 he displayed full confidence in his abilities in the medium, commenting that 'excepting Sir Joshua, for the painting of a head, I would risk my reputation with any painter in London'. Lawrence first exhibited at the Royal Academy in 1788. Soon after, in September 1789, he received a summons to paint Queen Charlotte at Windsor Castle: an unprecedented commission for a twenty-year-old. The Royal Academy exhibition of 1790, in which he exhibited not only his remarkable full-length portrait of the queen (National Gallery, London), but also his celebrated full-length portrait of Elizabeth Farren (Metropolitan Museum of Art, New York), was to seal his reputation, and cement his position as the natural heir to Sir Joshua Reynolds. Lawrence was elected an Associate of the Royal Academy in 1791 and, on Reynolds' death a year later, he succeeded him as Painter to the Dilettanti Society, and was also appointed Painter-in-Ordinary to the King. His prodigious artistic ability was fully recognized with his election as a full member of the Royal Academy in 1794, at the youngest permitted age of twenty-five.

The fluent, vivid handling of paint, with rich impasto and strong contrasts of light and shade, is characteristic of Lawrence's portraits of the 1790s. Lawrence depicts Mrs Bradburne in a 'round gown' of white muslin, held in place with a pink silk sash. White cotton had first been popularized as informal wear by Queen Marie-Antoinette in the 1780s and became all the more widespread in England and France in the following decade. The fashion reflected a contemporary admiration for the classical and a reaction against the convoluted costume of the *ancien régime*. In keeping with the French aesthetic, many Regency women abandoned elaborate hairstyles and hats in favor of simpler coiffures and plain head coverings. Hair was lightly curled and allowed to fall over the shoulders, as worn by Mrs Bradburne. Her white muslin headdress might suggest a neo-classical veil or the French fashion for scarves à la paysanne or à la citoyenne.

During this period, Lawrence also produced a portrait of her husband, John Bradburne (d. 1809), now in the Walker Art Gallery, Liverpool (fig. 1). Bradburne came from a distinguished Derbyshire family that had resided in Bradburn, near Ashbourne, since the 16th century. From 1799, he was a freeholder of Windlesham, Surrey and it is possible that the purchase of their home, Woodlands, inspired the commissions from Lawrence. Woodlands was inherited by the Bradburne's eldest son, Harry (d. 1837), a Captain in the Queen's Bays (2nd Dragoon Guards); he sold the estate a few years after to James Fyler, Esq.



32

**JOHN CONSTABLE, R.A.**

(EAST BERGHOLT, SUFFOLK 1776-1837 HAMPSTEAD)

*The Skylark, Dedham (recto); Study of a cow standing in a stream (verso)*

oil on board

9 $\frac{1}{8}$  x 8 in. (23.9 x 20.3 cm.)

\$800,000-1,200,000

£610,000-910,000

€710,000-1,100,000

**PROVENANCE:**

Patrick O'Connor, Dublin, 1973.

with David Carritt, Ltd., London.

with Eugene Victor Thaw Gallery, New York.

Robert Pirie.

Anonymous sale; Christie's London, November 10, 1999, lot 10, where acquired by the present owner.

**LITERATURE:**

G. Reynolds, *The Later Paintings and Drawings of John Constable*, London, 1984, no. 30.24, pl. 791.

G. Reynolds, *The Early Paintings and Drawings of John Constable*, New Haven and London, 1996, no. 10.20, p. 148, pl. 849.



The reverse of the present lot.



Actual size.



Fig. 1 (above) John Constable, *The Vale of Dedham from Langham*, Ashmolean Museum, Oxford © Bridgeman Images.

Fig. 2 (below) John Constable, *Summer Morning: Dedham from Langham*, Victoria and Albert Museum, London © Bridgeman Images.

*The beauty of the surrounding scenery, its gentle declivities, its luxuriant meadow flats sprinkled with flocks and herds, its well cultivated uplands, its woods and rivers, with numerous scattered villages and churches, farms and picturesque cottages, all impart to this particular spot an amenity and elegance hardly elsewhere to be found; and which has always caused it to be admired by all persons of taste, who have been lovers of painting, and who can feel a pleasure in its pursuit when united with contemplation of Nature.*

John Constable on his native Stour Valley (*Handbook for Essex, Suffolk, Norfolk, and Cambridgeshire*, London, 1875, p. 108)

This extraordinarily free and confidently executed work was painted by John Constable in circa 1830. It shows his beloved Stour Valley on the border between Suffolk and Essex, bounded on the west by the village of Nayland, and on the east by the sea. The view is taken looking eastward down the valley towards Dedham from more elevated ground at Langham. From this vantage point, the panorama is extensive; the tower of Dedham church can be seen from most positions and provides a distant landmark in many of Constable's Suffolk landscapes. Here, the tower has been exploited as a focal point by the artist, leading the eye across the undulating landscape and providing a valuable vertical axis in the far distance.

The upright format of the composition gives preeminence to the sky, which determines the remarkably expressive mood of the landscape. As Constable observed to his close friend, John Fisher, in 1821, 'It will be difficult to name a class of Landscape in which the sky is not the "key note", the standard of "Scale", and the chief "Organ of Sentiment"'. The sky is the "source of light" in nature - and governs everything' (R.B. Beckett, *John Constable's Correspondence VI: The Fishers*, Ipswich, 1968, p. 77). Billowing cumulus clouds dominate the scene, hanging low on the horizon. Further, dark rain clouds encroach from the upper right corner on the blue sky and brighter clouds below, hinting at a coming rain shower and demonstrating the artist's peerless gift for recreating atmospheric effects. His paintwork is dynamic and expressive. The integrity of the surface, with its thick impasto, is well-preserved and enables a full appreciation of Constable's technique: he has worked swiftly and instinctively across the surface, laying paint thickly and directly onto the canvas with a palette knife in broad and vigorous strokes, heeding the early advice given to him by Benjamin West 'that light and shadow never stand still.' (C.R. Leslie, *Memoirs of the Life of John Constable*, Jonathan Mayne, ed., Oxford, 1980, p. 14)

Constable had begun to paint and draw views of his native Stour Valley at the beginning of his career in the late 1790s. By 1802, his efforts had redoubled with his resolve to focus his artistic labors on a naturalistic style of landscape painting, based more closely on direct observation than on the emulation of the works of the past masters of landscape. His practice was to make small pencil drawings or rapidly painted oil sketches of the local landscape in the open air. This new 'truth to nature' could, in his view, only be captured in landscapes with which he felt a profound personal attachment. Some years later in 1821, he would write to John Fischer: '...the sound of water escaping from Mill dams,... Willows, Old rotten Banks, slimy posts, & brickwork. I love such things ... As long as I do paint I shall never cease to paint such Places. They have always been my delight... But I should paint my own places best - Painting is but another word for feeling. I associate my "careless boyhood" to all that lies on the banks of the *Stour*. They made me a painter (& I am grateful)' (R.B. Beckett, *John Constable's Correspondence VI: The Fishers*, Ipswich, 1968, pp. 77-8.)

Preoccupied with *Various Subjects of Landscape*, and his duties as a newly elected Academician serving on the Council of the Royal Academy, Constable abandoned outdoor sketching in oils in 1830. However, by the time he came to paint the present landscape in the studio, circa 1830, he had already produced several variants of this particular view from Langham to Dedham *en plein air* and in horizontal format. His earliest recorded endeavor is his *The valley of the Stour, with Dedham in the distance*, dating to circa 1808-1809 in the Victoria and Albert Museum, London (see G. Reynolds, *The Early Paintings and Drawings of John Constable*, New Haven, 1996, I, pp. 127-128, no. 08.57; II, pl. 738). In circa 1810-1815 he made two oils of Dedham from near Gun Hill, Langham (London, Tate Gallery; see G. Reynolds, *op. cit.*, I, p. 149, no. 10.33; II, pl. 858; and New York, Salander-O'Reilly Galleries; see G. Reynolds, *op. cit.*, I, pp. 149-150, no. 10.34; II, pl. 865). The first dated sketch of the view was made on 13 July 1812 and (fig. 1; Oxford, Ashmolean Museum; see G. Reynolds, *op. cit.*, I, p. 170, no. 12.27; II, pl. 955). Probably in the same year, Constable made an oil sketch (fig. 2) and a pencil sketch of the view (London, Victoria and Albert Museum and Copenhagen, The Royal Museum of Fine Arts, Department of Prints and Drawings respectively; see G. Reynolds, *op. cit.*, I, pp. 173-174, nos. 12.49-12.50; II, pls. 976-977). The oil sketch formed the basis for the mezzotint *Summer Morning* in his series of prints known as *English Landscape*, published in the 1830s (fig. 3). In a draft for the text to accompany the series, Constable described the view as follows: 'This view of the beautiful valley of the Stour ... is taken from Langham an elevated spot to the NW of Dedham, where the elegance of the tower



Fig. 3 David Lucas after John Constable, *Summer Morning*, from *Various Subjects of Landscape Characteristic of English Scenery*, mezzotint. © Bridgeman Images.

of Dedham church is seen to much advantage, being opposed to a branch of the sea at Harwich where this meandering river loses itself. This tower from all points forms a characteristic feature of the Vale.' Another oil sketch of *Dedham from Langham* bears the inscription '24. Au[g].' and was believed by Reynolds to date to 1813 (London, Tate Gallery; see G. Reynolds, *op. cit.*, I, p. 182, no. 13.15; II, pl. 1003). He took up the view again in 1815, producing two pencil sketches from gun hill, both in private collections (see G. Reynolds, *op. cit.*, I, p. 212, nos. 15.44-15.44A; II, pls. 1246 and 1249A).

The title of the present painting derives from an inscription on a pencil sketch in vertical format, dating to 1813, which reads 'Dedham The Sky Lark' (fig. 4; London, Victoria and Albert Museum). The spontaneously executed drawing is part of a tiny sketchbook, measuring 3 x 4 in. (8.9 x 12 cm.), which the artist's daughter, Isabel Constable, gave in 1888 to the South Kensington Museum (later the Victoria and Albert Museum). In this sketchbook, which the artist completed between July and October of 1813, Constable recorded 'a succession of vividly seen images of the countryside and its life, the fruit of an intense communion with Nature at the period when he was separated from Maria Bicknell and could see no prospect of a successful outcome of the love he had felt for so long' (G. Reynolds, *Catalogue of the Constable Collection in the Victoria and Albert Museum*, London, 1960, p. 16). The inclusion of a title under the drawing may indicate that the artist intended to work it up into a large oil painting. However, the present oil sketch is the only evidence that he returned to the composition.

This dashing piece of painting is a bravura transcript of the earlier drawing. In returning to the subject he has replaced detail with form and mood, the only readily identifiable objects being the song-bird itself, the clump of trees on the right and the tower of Dedham Church looming in the distance. The device of a bird, hovering above a wood in a similar position to the skylark in the drawing at the Victoria and Albert Museum, was also used by Constable in *Landscape: Ploughing Scene in Suffolk, 'A Summerland'*, of circa 1824-5 (fig. 5; New Haven, Yale Center for British Art, Paul Mellon Collection). The study of the standing cow on the reverse of the present work has been dated to circa 1820 and it is evident that, as was his occasional practice, Constable reused the back of an earlier exercise as his support.



Fig. 4 John Constable, *Dedham The Sky Lark*, from his sketchbook, Victoria and Albert Museum, London.



Fig. 5 John Constable, *Landscape: Ploughing Scene in Suffolk, 'A Summerland'*, Yale University Art Gallery, New Haven.





33

## ÉLISABETH-LOUISE VIGÉE LE BRUN

(PARIS 1755-1842)

*Portrait of Madame du Barry (1743-1793), three-quarter-length, seated in a landscape*

oil on canvas  
51½ x 38½ in. (130.4 x 97.8 cm.)

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

£760,000-1,500,000

€890,000-1,800,000

### PROVENANCE:

The sitter, by whom commissioned at the old Château de Louveciennes in summer 1789, but left unfinished and presumably entrusted to

Louis Hercule Timoléon de Cossé (1734-1792), Duc de Brissac, and perhaps retrieved at his residence with other portraits of Madame Du Barry in September 1793 by

Louis Antoine Auguste de Rohan-Chabot (1733-1807), later 6th Duc de Rohan, and by whom passed to

Louis Marie Jacques Amalric, comte de Narbonne-Lara (1755-1813), and by whom restored in 1802 to

The artist, Élisabeth-Louise Vigée Le Brun (1755-1842), Hôtel Le Brun, rue du Gros-Chenet, Paris, where described in her estate inventory as 'Un Portrait de Made. Dubarri à mi jambe en costume de fete & tenant une fleur assise au milieu d'un Parterre dans son cadre de Bois doré', and by inheritance to her niece

Caroline Vigée (1791-1864) and her husband Jean-Nicolas-Louis de Rivière (1778-1861), Paris and Versailles, and by whom presumably sold *circa* 1845 to

Charles Maurice de Talleyrand-Périgord (1754-1838), Prince de Bénévent (1754-1838), Château de Valençay, Valençay; (\*) his sale, Hôtel des Ventes Mobilières, Paris, 9-10

March 1847, lot 69, where presumably acquired by

Justin Tripier Le Franc (1805-1883) and his wife Françoise-Élisabeth ('Eugénie') Le Brun (1797-1872), Paris and Passy; (\*) his sale, Paris, Hôtel Drouot, 5-7 June 1883, lot 5.

A Prince of Hohenlohe, possibly Chlodwig Carl Viktor (1819-1901), Prince of Hohenlohe-Schillingsfürst, Prince of Ratibor and Corvey.

with Eugène Kraemer, Paris, from whom acquired for 150,000 francs on 18 January 1911 by Eugène-Charles-Joachim Fould (1876-1929), Baron Fould-Springer and his wife Maria

Cécilia von Springer (1886-1978), Paris, and by descent to their daughter

Baroness Elie de Rothschild (née Liliane Fould-Springer; 1916-2003), Paris, and by descent to the present owners.

### EXHIBITED:

Paris, Galerie Charpentier, *Célébrités Françaises*, 1953-1954, no. 185.

London, Royal Academy of Arts, *European Masters of the Eighteenth Century*, 27 November 1954-27 February 1955, no. 342.

Louveciennes, Musée-Promenade de Marly-le-Roi-Louveciennes, *Madam du Barry: De Versailles à Louveciennes*, 21 March-29 June 1992.

### LITERATURE:

É.-L. Vigée Le Brun, *Souvenirs*, Paris, 1835, I, pp. 168-169.

É.-L. Vigée Le Brun, 'Extrait des souvenirs autobiographique de Mme Vigée-Le Brun', F.A. Kourakine, *Souvenirs des voyages de la princesse Natalie Kourakine*, Mosco, 1903, p. 474.

P. de Nolhac, *Madame Vigée-Le Brun: Peintre de la reine Marie-Antoinette, 1755-1842*, Paris, 1908, p. 81, 82, 85, 97, and 139.

P. de Nolhac, *Madame Vigée-Le Brun: Peintre de la reine Marie-Antoinette*, Paris, 1912, pp. 141-142.

W.H. Helm, *Vigée Le Brun, 1755-1842: Her Life, Works, and Friendships*, Boston, 1915, p. 188. Douglas Cooper, ed., *Great Private Collections*, Paris, 1963, p. 177, illustrated.

J. Baillio, 'Identification de quelques portraits d'anonymes de Vigée Le Brun aux États-Unis', *Gazette des Beaux-Arts*, 6, XCVI, November 1980, pp. 159-160, 167-168, fig. 6.

Musée-promenade de Marly-le-Roi-Louveciennes, *Madame du Barry: De Versailles à Louveciennes*, Paris, March-June 1992, pp. 155, 186, and 189, no. 1 and no. 88.

S. Moehring, *L'original était fait pour les Dieux! Die Comtesse Dubarry in der Bildkunst*, Ph.D. dissertation, 1995, pp. 100-105, fig. 81.

É.L. Vigée Le Brun, *Souvenirs*, Paris, 2015, I, p. 113, illustrated.

J. Baillo and X. Salmon, *Élisabeth Louise Vigée Le Brun*, Paris, 2015-2016, pp. pp. 72, 86, 169, 334, and 347, no. 54.

C. Devauxtreis, 'La beauté est toujours reine?: bildliche Legitimationsstrategien königlicher Mätressen Ludwigs XIV. und Ludwigs XV', *Wissenschaftliche Beiträge aus dem Tectum Verlag: Reige Kunstgeschichte*, Baden-Baden, 2017, VII, p. 186, fig. 120.





Fig. 1 Élisabeth-Louise Vigée Le Brun. *Portrait of the comtesse Du Barry Wearing a White Chemise à la reine and a Straw Hat*, c. 1782-1782, Private Collection, Paris.



Fig. 2 Élisabeth-Louise Vigée Le Brun. *Portrait of the comtesse Du Barry Wearing a White Chemise à la reine and a Straw Hat*, 1781-1782 or 1787, Philadelphia Museum of Art.

The subject of this elegant portrait, Jeanne Du Barry (1743-1793), was one of the courtesans of the eighteenth century that Élisabeth-Louise Vigée Le Brun painted in the course of her long career. What is known of her life reads like a cautionary tale. Jeanne Bécu was born out of wedlock into the servant class of Vaucouleurs, a town on the Meuse river in the province of Champagne near the frontier separating France from the Duchy of Lorraine. The child's mother, Anne Bécu-Cantigny (1713-1788), was a seamstress, while her father is usually presumed to be Jean Jacques Gomard de Vaubernier (1715-1804), called *père* or *frère Ange*, a monk of the tertiary order of St. Francis (Picpus) in whose institution Anne was occasionally employed. With her young daughter, Anne Bécu, travelled to Paris in the company of a financier and supplier to the royal army who had interests in the area, a certain Billard du Monceaux, entrusting them to the care of his mistress, "Mademoiselle Frédéric," with whom they lived both in the city and in a country house at Courbevoie.

When Jeanne was six, her mother married a servant, Nicolas Rançon, who was given employment in a warehouse on the island of Corsica that had recently become a French possession. Over a period of eight years, Jeanne received a sound education in a convent school for indigent or wayward girls run by the nuns of Sainte-Aure not far from the church of Saint Étienne du Mont. She then served for a time as a companion to the widow of a tax concessioner, Madame de Delley de La Garde, one of whose sons became infatuated with her, causing her to be dismissed. She had a brief dalliance with a hairdresser named Lametz, the result of which may have been the birth of a young girl called Betzi. For a time Jeanne apparently made her living as a shop girl under the signboard *À la Toilette* on the rue Neuve-des-Petits-Champs.

Eventually the lovely "Mademoiselle Lange" or "Mademoiselle de Beauvernier," as she was then alternately calling herself, worked as a prostitute and may even have been employed for a brief spell in the brothel kept by the *maquerelle*, Marguerite Gourdan or in the gambling den of the so-called "marquise" Dufresnoy. She was ultimately taken up by a notorious sharpster belonging to the minor aristocracy of Gascony, comte Jean Du Barry de Cères (1723-1794), who was known to the Paris police as *le Roué* (the Rake). He quickly turned his lodgings into a place where he could hire out his "protégée" to men who could pay the exorbitant prices she could garner, among them the Duc de Richelieu and the Treasurer of the royal navy, Maximilien Radix de Sainte-Foix.

By the spring of 1768 Jean Du Barry had contrived to present the young woman to Louis XV's *premier valet de chambre*, Dominique Lebel, who for years had served his master as a procurer of girls lodged in a house in the town of Versailles, the *Parc-aux-Cerfs*. Through the intrigues of Richelieu and Lebel, Jeanne was introduced to the monarch, who was immediately smitten with her charm. These famously included an exquisite complexion, a beautiful bosom — as can be seen from the marble bust of her carved by Augustin Pajou, Musée du Louvre—, a profusion of ash-blond hair, blue eyes that were often half closed and a pronounced lisp, which gave her speech a childlike innocence.

Until this time, Louis's official mistresses had been either of the highest aristocracy or, in the case of Madame de Pompadour — who had recently died at the age of forty-three of physical exhaustion and tuberculosis — of the highest ranks of the moneyed class. Once she had been stealthily married off to Du Barry's younger brother Guillaume — who was quickly dispensed with — and titled "comtesse Du Barry," Jeanne

was formally presented at Court in the third week of April 1769. She was assigned luxuriously appointed apartments in Versailles and other royal residences and was immediately surrounded by a coterie of courtiers, male and female alike, military officers and state officials.

The Comtesse du Barry soon incurred the intense loathing of the royal family (the king's spinster daughters, his grandson and heir, the Dauphin, and especially the latter's wife, Marie Antoinette) and the Minister of Foreign Affairs, the duc de Choiseul. Madame Du Barry found herself in the crosshairs of much of the Court and the representatives of the underground press, for whom she was easy prey.

The comtesse, who was clever beyond her years and quickly assimilated the tastes, manners and conventions of the aristocracy, was installed in great opulence at Versailles, and her official presentation to the royal family took place on 22 April 1769.

Considerably less grasping and meddlesome than the Pompadour, she did exercise some influence in the realms of fashion and the arts. The painters Joseph Vernet, Jean Baptiste Greuze, Jean Honoré Fragonard and François Hubert Drouais, the sculptor Augustin Pajou and the architect Claude Nicolas Ledoux all derived considerable benefit from her largesse. Undeniably, the finest work of art she ever owned was Sir Anthony van Dyck's full-length *Portrait of King Charles I of England at the Hunt* (Musée du Louvre, Paris), a painting she sold to Louis XVI after her fall from grace. In the area of politics, she finally brought about the banishment from Court of her nemesis, the powerful Choiseul, who was unrelenting in his hostility to her. Through some of her allies — notably Choiseul's replacement, the duc d'Aiguillon (old Richelieu's kinsman), the Comptroller General of Finance and head of the fine arts administration, the abbé Terray, and the Chancellor of France and Keeper of the Seals, René Nicolas Maupeou — she may have had an impact on the conduct of affairs of state, but less than her higher-born predecessors had had.



Fig. 3 Élisabeth-Louise Vigée Le Brun. *Portrait of the comtesse Du Barry in Spanish Costume*, National Gallery of Art, Washington, D.C.

That being said, she was profligate and lavished great sums of money provided to her by the royal bankers on herself, her Du Barry relations and the favorites who paid court to her. The king purchased for her the Château de Luciennes (the eighteenth-century spelling of Louveciennes), and she commissioned Ledoux to design and construct an exquisite little neo-classical pavilion for which Jean Honoré Fragonard painted the four-panelled *Progress of Love in the Hearts of Young Girls* (The Frick Collection, New York). She foolishly rejected these masterpieces and replaced them with a set of more fashionable but rather insipid neo-Greek compositions by Joseph Marie Vien.

The four years of her tenure as official mistress of the king were the highpoint of Madame Du Barry's life. After Louis XV died of smallpox in 1774, Jeanne Du Barry was disgraced and banished from Court. After a period of confinement in a convent, she lived in retirement at Luciennes, where she was visited by new lovers, most prominent among them Hyacinthe Hugues Timoléon de Cossé, duc de Brissac, the governor of Paris.

As the Revolution approached, Madame Du Barry remained unswervingly loyal to the monarchy. She eventually came under the scrutiny of agents of the local revolutionary clubs. The reported theft of her jewels in 1791 was the pretext she used to make several crossings to England where French spies noted her close contacts with exiled supporters of the old regime. She even wore mourning in London when Louis XVI was guillotined. In early September of 1792, Brissac, whom Louis XVI had appointed commander of his Swiss Guards, was killed by a mob as he and other prisoners were crossing through Versailles; it is said that his head was carried to the château at Louveciennes.

Denounced for crimes of aristocracy and treason, the comtesse Du Barry was arrested on September 22, 1793. At first incarcerated in the prison of Sainte-Pélagie, she was later transferred to the Conciergerie. At her trial some of her servants, notably her cook Salanave and her Bengali groom Zamor, betrayed her (J. Baillio, 'Un portrait de Zamor, page bengalais de Madame Du Barry,' *Gazette des Beaux-Arts*, vol. CXLIV, no. 1065, October 2002, pp. 233-242). On receiving the death sentence, the distraught woman revealed the location of many of the valuables she had hidden on her estate. On 8 December 1793—18 Frimaire an II of the revolutionary calendar—Jeanne Du Barry and her Flemish bankers, the Vandenyvers father and two sons, were executed.

How Vigée Le Brun originally became acquainted with Madame Du Barry is unknown. It could have been through her brother-in-law, Jean du Barry, whose portrait she had executed when she was only eighteen. Or, more likely, it could have been upon the recommendation of the duc de Brissac, whose portrait "*en costume de cérémonie*" she had executed in pastel in the early 1780s, a work exhibited at Pahin de la Blancherie's Salon de la Correspondance in 1781 and 1782. In the dated list of portraits and subject pictures done between 1768 and 1789 that she appended to vol. I of her memoirs, the painter accounts for a number of likenesses of Du Barry: a copy of a portrait of her by another artist done in 1778 (unlocated or unidentified); a portrait done from life in 1781, which is either the half-length in which she is shown wearing a white muslin *chemise* or *peignoir* and a straw hat, a work that exists in two more or less well preserved autograph versions (figs. 1 and 2), or the almost knee-length portrait showing the comtesse wearing a creamy white satin dress à l'*espagnole* holding a wreath of flowers and leaning on a porphyry column, a work completed and signed and dated the following year (fig. 3); and a full-length portrait (1787), which either never existed or has not survived, and one of the aforementioned portraits of her wearing a *peignoir*.

There is no mention however in the lists of the present portrait, which she began at the Château de Louveciennes during at the end of September 1789, leaving it unfinished only weeks before she felt obliged to leave France. She does however refer to it in the text of the *Souvenirs*:

"The third portrait that I did of Mme Dubarri is in my house. I began it around the middle of September 1789. From Louveciennes, we heard incessant cannonades, and I remember the poor woman telling me. 'If Louis XV were still alive, certainly none of this would be happening.' I painted the head and sketched out the body and the arms, then I was obliged to make a trip to Paris. I hoped to be able to return to Louveciennes to finish my work, but Berthier and Foulon had just been assassinated [22 July 1789]. I was out of my mind with fear, and I could only think of leaving France. I therefore left this painting half finished. I know not how by chance comte Louis de Narbonne came into possession of it during my absence. Upon my return to France, he returned it and I have just finished it."

Madame Le Brun left Paris with her daughter in October of 1789, the same night that the royal family was forcibly removed by a mob from the Versailles and made to take up residence in Paris at the Palais des Tuileries, a major step in the eradication of the centuries-old monarchs. She settled in Rome and on July 2, 1790, after a financially profitable stay in Naples, she wrote to Madame Du Barry that she was hoping to return to Louveciennes to complete the portrait in October of that year. "I was hoping to stay

here only six weeks, but I have so many paintings to do that I am staying six months. That postpones my beloved project for Louveciennes, that of finishing your portrait, but I will come back with pleasure, because there everything is lovely, everything is fine..."

This is undoubtedly the unfinished portrait of the comtesse Du Barry which the duc de Rohan Chabot found in the Paris townhouse on the rue de Grenelle, of the murdered duc de Brissac, reporting in a letter to her, "I picked up the three portraits of you which were at his house. I kept one of the smaller ones. It's the original of the one which shows you wearing a white *chemise* or a *peignoir* and a hat with a plume, the second is a copy of the one in which the head is finished, but the clothing is only sketched in. Neither of them is framed" (C. Vatel, *Histoire de Madame du Barry d'après ses papiers personnels et les documents des archives publiques*, Versailles, 1883, III, pp. 201-202).

Here Madame du Barry is shown seated on a bench in a garden next to a tree with an ivy-covered trunk. The skin tones of her face are florid, and there is a beauty spot under her left eye. Her left hand fondles a thick braid of the unpowdered tresses, but the rest of her hair is arranged in curls around her face or falls to her shoulders. The artist has woven a gold bordered transparent veil into this coiffure in the manner of a turban knotted at the top and falling onto her back. Over a filmy long-sleeved shift attached with gold buttons running down the arms to the wrists, she wears a golden ochre gown shot with green reflections which is caught up under her ample bosom with a sash of pink silk tied at the rear into a large bow. In her right hand she holds a nosegay composed of a white lily—a symbol of Madame Du Barry's royalist convictions—and a pink rose she has just picked from the flowering bush at the lower right of the portrait.

Vigée Le Brun returned to Paris after her twelve-year exile from France during the period of the Émigration and took up once again residence in the Hôtel Le Brun on the rue du Gros-Chenet. Sometime after this event, the portrait was restored to her by the comte de Narbonne-Lara, the son of a lady-in-waiting to Louis XV's daughters, Louise Elisabeth de France, Duchess of Parma and Piacenza (1727-1759) and Madame Adélaïde de France (1732-1801).

On December 15, 1802, eleven months after her return from exile, the Prussian composer Johann Friedrich Reichardt (1752-1814) visited with a group of friends the French artist's studio. Among the many works he noticed were unfinished portraits of Marie Antoinette (possibly a bust-length picture) and the Comtesse Du Barry, the work under discussion. It inspired him with melancholic thoughts: "Melancholic reflections in which I did not expect to indulge myself in the cheerful studio of the genial artist were inspired by the view of two unfinished portraits placed near each other: that of Mme du Barry and that of the unfortunate queen of France. How many thoughts does a similar, rather strange, juxtaposition by Mme Lebrun, not elicit, it seems to me." (J.F. Reichardt, *Vertraute Briefe aus Paris Geschrieben in den Jahren 1802 und 1803* [...], A. Laquiente, ed., Paris, 1896, pp. 148-151.)

Details of why or precisely when Vigée Le Brun returned to the present portrait and finished it are few. She refers to its completion in her *Souvenirs* only briefly: "I know not how by chance comte Louis de Narbonne came in possession of it during my absence. Upon my return to France [in 1801], he returned it and I have just finished it." As Vigée Le Brun began writing her celebrated memoirs in the early 1820s—they were published in 1835—one may presume that she resumed work on the painting and completed it in the early to mid-1820s, a dating that accords with the style of much of the drapery and landscape setting.

The finished portrait was hung in the second of Vigée Le Brun's two *salons* that contained the most important of the paintings she had retained, rooms overlooking the garden of the townhouse she occupied at the end of her long life, the Hôtel du Coq, which was located at 99 rue Saint-Lazare across from the construction site of the locomotive station that later became the Gare Saint-Lazare.

A red-chalk copy of the bust by the engraver Alexandre-Vincent Sixdeniers (1795-1846) is today preserved in a private Swiss collection. A patiche of the painting showing Madame Du Barry wearing a green silk dress over a short-sleeved undergarment, which is usually attributed to Vigée Le Brun's niece by marriage, Eugénie Tripiet Le Franc, formerly in the collection of the subject's biographer Charles Vatel, is today in the Musée Lambinet, Versailles.

Joseph Baillio

We are grateful to Alexis Merle Du Bourg for his additional research. This work will be included in the catalogue raisonné of the works of Vigée Le Brun being prepared by Joseph Baillio.



34

## CLAUDE-JOSEPH VERNET

(AVIGNON 1714-1789 PARIS)

*A Mediterranean port with an archipelago beyond*

oil on canvas

28½ x 38¾ in. (72.4 x 98.4 cm.)

\$250,000-350,000

£190,000-260,000

€230,000-310,000

This view of a Mediterranean port at sunset with fishermen hauling in their catch was painted by Claude-Joseph Vernet during the latter half of his career, following his return to France in 1753 after almost two decades in Rome.

The artist was born in Avignon in 1714. However, following stints in the studios of Philippe Sauvan and Jacques Viali, he travelled to Italy in 1734 under the sponsorship of Joseph de Seytres, Marquis de Caumont. Vernet settled in Rome, where he came into contact with the landscapes of Claude Lorrain, Salvator Rosa and Andrea Locatelli and quickly built a reputation as one of the city's leading landscape and marine painters. His commissions came from both an Italian and an international clientele, among them, the Duke of Saint-Aignan, French Ambassador in Rome, Isabella Farnese, wife of Philip V of Spain, and numerous British aristocrats making their Grand Tour. He was elected to the Accademia di San Luca in 1743 and was admitted to the Académie Royale in 1746, after which time he exhibited at the Salon with regularity.

Vernet was recalled to France by Louis XV at the suggestion of Abel-François Poisson de Vandières, later the Marquis de Marigny, who had visited the artist's studio in Rome in 1750. He returned in 1753 and began work on his most important commission, a series of fifteen, large topographical paintings of major French commercial and military seaports for the King, called *The Ports of France*. The ambitious project lasted over ten years and required him to travel extensively throughout France until it was abandoned unfinished in 1765.

The present canvas is an autograph replica of a slightly larger painting (74.5 x 102 cm.) produced during this time. That version is signed and dated 1758, and was in the collection of the celebrated salonnière, Marie Thérèse Rodet Geoffrin and later the Hermitage Museum, Saint Petersburg until 1929 (F. Ingersoll Smouse, *Joseph Vernet*, Paris, 1926, I, p. 89, no. 702, pl. LXXI).









PROPERTY OF A DUTCH PRIVATE COLLECTOR

35

## SALOMON VAN RUYSDAEL

(NAARDEN ?1600/3-1670 HAARLEM)

*A river landscape with cattle watering and sailing boats beyond*

signed in monogram and dated 'S.VR 1653' ('VR' linked, lower left)

oil on panel

15 $\frac{1}{2}$  x 23 $\frac{3}{4}$  in. (39.7 x 60.3 cm.)

\$500,000-700,000

£380,000-530,000

€450,000-620,000

### PROVENANCE:

Etienne-Edmund-Martin, baron de Beurnonville (1825-1906), 3 rue Chaptal, Paris; Pillot, Paris, 9-16 May 1881, lot 462, as dated '1651' (FF 5,900, to Rambourg).

with F. Kleinberger, Paris, from whom acquired by 1910 by

August de Ridder (1837-1911), Villa Schönberg, Kronberg, and by descent to

André de Ridder (1868-1921), Paris; (!) his sale, Georges Petit, Paris, 2 June 1924, lot 65,

as dated '1657', where acquired for FF 53,000 by or on behalf of

Anton Philips (1874-1951), De Laak, Eindhoven, and by descent; Christie's, London, 6

December 2007, lot 12, where acquired after the sale by the following

with Salomon Lilian, Amsterdam and Geneva, from whom acquired by the present owner.

### LITERATURE:

W. von Bode, *Die Gemäldegalerie des Herrn A. de Ridder*, Berlin, 1910, p. 16, no. 52, illustrated.

W. Stechow, *Salomon van Ruysdael*, Berlin, 1975, p. 150, no. 525.

One of Salomon van Ruysdael's most poetic river landscapes, this well-preserved panel brilliantly displays the artist's mastery of atmospheric effects. The cataloguer of the 1881 Beurnonville sale praised it for its charm — '...d'une légèreté et d'une facilité d'exécution des plus remarquables', and its lucid evocation of a summer's day (*loc. cit.*).

Salomon specialized in the depiction of river landscapes, a subject that came to define his artistic output. He first treated the theme around 1630, and, in a picture in the National Gallery, London, of the following year had already established the basic compositional formula — a water-filled foreground with a diagonally receding river bank and prominent trees — that was to characterize his subsequent treatments of the subject. In this example, the diagonal recession into space is heightened by the cattle, given unusual prominence in the central fore- and middle grounds. The river continues at left, its course indicated by a sailing boat seen in the distance between the trees. The main vertical accent provided by the trees is counterbalanced on the right by the four boats sailing toward the town visible on the horizon at right. This was a device much favored by Ruysdael, one that Peter Sutton has suggested may have been inspired by the similar treatment of boats in earlier river views by Jan Breughel I (P. Sutton, *Masters of Seventeenth Century Dutch Landscape Painting*, exhibition catalogue, Boston, 1988, p. 473).

Ruysdael's landscapes of the later 1640s and 1650s are characterized by greater attention to detail and sharper tonal contrasts. In this picture, the trees, boats and

surface of the water are observed with remarkable precision, as are the reeds in the river bank in the left foreground, shown silhouetted against the water. A charming sense of spontaneity is achieved in the observation of the cow rubbing its neck against the hind quarters of the black cow in the center foreground. Overhead, the luminous, cloud-filled sky provides a harmonious echo of the landscape below.

The collection of the baron de Beurnonville was among the most distinguished formed in France in the second half of the nineteenth century. Dispersed in sales between 1872 and 1906, it comprised more than 1,000 paintings as well as drawings and works of art. The majority were by or attributed to Northern artists active in the fifteenth, sixteenth and seventeenth centuries, including works given to such luminaries as Jan van Eyck, Hugo van der Goes, Rogier van der Weyden, Hans Memling, Jan Gossaert, Hendrick Goltzius, Sir Peter Paul Rubens and Jacob van Ruisdael, as well as Rembrandt's *Landscape with an Obelisk* of 1638 (Isabella Stewart Gardner Museum, Boston). French painting was represented by works like Drouais' *Portrait of Madame de Pompadour* (National Gallery, London) as well as paintings by Chardin, Fragonard, Ingres and Delacroix, whilst works by Italian artists included Tiepolo's *Apotheosis of Aeneas* (possibly Harvard Art Museums, Cambridge, MA) and *Triumph of Flora* (Fine Arts Museums of San Francisco, M.H. de Young Memorial Museum). In the twentieth century, the painting came into the possession of Anton Philips, co-founder of Royal Philips Electronics, and was prominently displayed in the hall of his villa *De Laak* in Eindhoven.



36

## JACOB JORDAENS

(ANTWERP 1593-1678)

### *The Satyr and the Peasant*

signed 'JOR' (lower left, on the foot warmer)

oil on canvas

53¼ x 54¼ in. (135.2 x 137.7 cm.)

\$250,000-350,000

£190,000-260,000

€230,000-310,000

#### PROVENANCE:

Ridder Fernand de Wouters d'Oplinter (1868-1942), Brussels, and by descent in the family to

[The Property of a Lady]; Sotheby's, London, 8 December 2005, lot 228, as 'Workshop of Jacob Jordaens', where acquired by a private collector, and by whom sold

[The Property of a Private Collector]; Sotheby's, London, 10 December 2015, lot 119, as 'Workshop of Jacob Jordaens', where acquired by the present owner.

#### EXHIBITED:

Antwerp, Koninklijk Museum voor Schone Kunsten, *Tentoonstelling Jacob Jordaens*, 27 July-15 October 1905, no. 57, with incorrect dimensions.

Brussels, Musée Royaux des Beaux-Arts, *Exposition d'œuvres de Jordaens et de son atelier*, 27 October-12 November 1928, no. 75.

#### LITERATURE:

M. Rooses, *Jacob Jordaens: His Life and Work*, London and New York, 1908, pp. 22-23, as jointly by the artist and his studio.

L. van Puyvelde, *Jordaens*, Paris and Brussels 1953, p. 96, as a replica of the Kassel painting.

Jacob Jordaens depicted this subject on a number of occasions throughout his career. Recounted in Aesop's *Fables*, the story describes a satyr or faun who came across a traveler making his way through the forest in winter and invited him home. In an effort to warm himself, the man blew on his fingers. When the satyr asked why he did so, the man responded that it was a means of warming his hands because of the cold. The two then sat down for a meal and the satyr watched as the man raised small portions to his mouth, blowing on them. Again, the satyr asked him why he did so, and the man replied that it cooled the meal. Astounded, the satyr replied 'I give up on your friendship, because you blow hot and cold with the same mouth' – the source for the popular expression 'to blow hot and cold'.

There has been some debate as to which of Jordaens' depictions of this theme is the earliest. In his seminal 1968-1969 exhibition on Jordaens, Michael Jaffé suggested that the small upright version in Glasgow, which he dated to *circa* 1616, was 'apparently the earliest treatment in painting of a favourite theme of Jordaens' (see M. Jaffé, *Jacob Jordaens, 1593-1678*, exhibition catalogue, Ottawa, 1968-1969, p. 72, no. 6). More recently, Roger-Adolf d'Hulst proposed that the painting in the Staatliche Gemäldegalerie, Kassel, which he dated to *circa* 1620, was perhaps the first, with the examples in Göteborg and Brussels coming shortly thereafter (see R-A d'Hulst, *Jacob*

*Jordaens*, Ithaca, 1982, p. 97). The present example, which was probably painted *circa* 1650, comes closest to the exceptional, early version in Kassel, the notable differences being the indoor setting of our painting and slight changes to the number and distribution of figures and objects.

Max Rooses was the first scholar to publish this work, describing it as 'too good to be made by a pupil alone...which most likely came into existence through collaboration of master and pupil' (*loc. cit.*). Subsequent commentators in the first half of the twentieth century slightly revised Rooses opinion, suggesting instead that the painting was an entirely autograph work, and included it as such in important monographic exhibitions on Jordaens in Antwerp (1905) and Brussels (1928). While Leo van Puyvelde again downgraded it at mid-century, citing it as a replica of the Kassel painting (*loc. cit.*), a recent cleaning has confirmed the painting's autograph status. Not only did it reveal the remarkable freedom of Jordaens' brush, no fewer than nineteen *pentimenti* – including a notable adjustment to the satyr's leg – and the artist's signature also came to light. A similar signature is found on a number of other paintings, including Jordaens' masterful *The Meeting of Odysseus and Nausicaa* of the mid-1630s (sold Christie's, London, 4 December 2012, lot 18).



PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

37

**MELCHIOR D'HONDECOETER**  
(UTRECHT 1636-1695 AMSTERDAM)

*A blue-and-yellow macaw on a perch, a dog and a monkey with fruit  
in a garden landscape*

signed 'M D Hond[e]coeter f[ecit]' (lower right, on the step)

oil on canvas

47 $\frac{7}{8}$  x 48 $\frac{1}{2}$  in. (121.6 x 123.2 cm.)

\$100,000-150,000

£76,000-110,000

€88,000-130,000

**PROVENANCE:**

with The Brod Gallery, London.

with Noortman and Brod, New York, from whom acquired by the present owner.

Melchior d'Hondecoeter was the preeminent bird painter active in the Dutch Golden Age. The present painting is a characteristic example of his work, in which exotic birds and other animals are staged within lush courtyards and garden settings. Such subjects had previously been treated by both Melchior's father, Gijsbert Gillisz. de Hondecoeter, and his uncle, Jan Baptist Weenix, with whom Melchior successively trained. Melchior's works, however, are imbued with a heightened courtly sensibility that betrays the further influence of the Flemish painter Frans Snyders. Hondecoeter's paintings were avidly acquired by Amsterdam's patrician elite – often to be installed within the spacious interiors of their country estates, some of which had actual menageries – and were so prized by subsequent collectors that in the 19th century the artist famously was given the moniker 'Raphael of bird painters'.

The large blue-and-yellow macaw that appears on a perch at upper right seems to have been a favored motif in Hondecoeter's works of the 1680s. The same bird features in several additional paintings, including works that are today in the Rijksmuseum, Amsterdam (fig. 1); Akademie der bildenden Künste, Vienna (see R. Trnek, *Die holländischen Gemälde des 17. Jahrhunderts in der Gemäldegalerie der Akademie der bildenden Künste in Wien*, Vienna, 1992, no. 78, illustrated); and another sold Christie's, London, 6 July 2010, lot 17 (£121,250).



Fig. 1 Melchior d'Hondecoeter, *Birds on a balustrade*, c. 1680-1690, Rijksmuseum, Amsterdam.





**ÉLISABETH-LOUISE VIGÉE LE BRUN**

(PARIS 1755-1842)

*A young woman, bust-length, in a white blouse*oil on canvas, oval  
16½ x 12¾ in. (41 x 32.4 cm.)

\$60,000-80,000

£46,000-60,000

€53,000-70,000

**PROVENANCE:**

Madame Caus, 19 avenue Franklin Roosevelt, Paris, 1983, where acquired by the present owner.

This small bust-length depiction of a blue-eyed, young girl, with her head lifted and turned to her left, might properly qualify as a *figure d'expression*, a *genre* that had been popularized in the 1760s by Jean Baptiste Greuze and was later much imitated by his contemporaries and followers. Among them was the young Élisabeth Louise Vigée, who as a very young girl, in order to improve her skills, had copied "heads" by Greuze.

After her father's death in 1767, she was accompanied by her mother on visits to the most important art collections of the time, such as those of the Duc d'Orléans, the Duc de Choiseul Praslin, the tax collector Pierre Louis Paul Randon de Boisset and the banker François Michel Harenc de Presle:

"As soon as I entered into one of these splendid galleries, I could have been perfectly compared to a bee because I was storing in my mind knowledge and memories useful to my art as I became inebriated with the enjoyment of contemplating the Old Masters. Moreover, to fortify myself I would copy a numbers of paintings by Rubens, Rembrandt,

Van Dyck, and several head of young girls by Greuze because these taught me so much about half-tones that are found in delicate complexions." (É.L. Vigée Le Brun, *Souvenirs*, Paris, 1835, I, p. 19 [translated by the author].)

At one time, the present painting was incomprehensibly ascribed to Jean Honoré Fragonard. However, it can only be the work of Vigée Le Brun, who painted similar images of youthful girls both in oils and in pastel and on various scales, most of them oval in shape. One such earlier work is an image of a young woman with her head veiled (fig. 1) and the likeness of a little girl leaning on a grassy embankment (fig. 2).

Joseph Baillio

This painting will be included in the catalogue raisonné of the works of Élisabeth-Louise Vigée Le Brun by Joseph Baillio.



Fig. 1 Élisabeth-Louise Vigée Le Brun (formerly attributed to Fragonard). *Unfinished Expressive Figure of a Young Woman*, Musée du Louvre, Paris.



Fig. 2 Élisabeth-Louise Vigée Le Brun. *Portrait of a Girl Leaning on a Grassy Embankment, possible Mademoiselle Dorion*, c. 1789, Private collection.



39

**JOHN CONSTABLE, R.A.**  
(EAST BERGHOLT, SUFFOLK 1776-1837  
HAMPSTEAD)

*Willy Lott's cottage with a rainbow*

dated 'Oct. 1<sup>st</sup>. 1812' (upper right)  
oil on paper, laid down on canvas  
10⅞ x 9¼ in. (25.7 x 23.5 cm.)

\$300,000-500,000

€230,000-380,000

€270,000-440,000

**PROVENANCE:**

Isabel Constable, the artist's daughter, by whom given to the following,  
Alice Fenwick, née Ashby, and by inheritance to her daughter,  
Dora Harriet Maffett, and by inheritance to her son,  
Major C.W. Maffett, and by inheritance to his daughter,  
Mrs. D.H. Maffett; (+), Christie's, London, 19 November 1982, lot 46.  
with Leger Galleries, London, from whom acquired by the present owner.

**EXHIBITED:**

London, Tate Gallery, *Constable*, 13 June-15 September 1991, no. 60.

**LITERATURE:**

L. Parris, 'Some recently discovered oil sketches by John Constable',  
*The Burlington Magazine*, CXXV, no. 961, 1983, p. 220, fig. 35.  
G. Reynolds, *The Early Paintings and Drawings of John Constable*, New Haven  
and London, 1996, I, pp. 172-3, no. 12:42; II, fig. 970.

Dated 1 October 1812, this small, wonderfully freely painted *en plein air* sketch shows the tenant farmer Willy Lott's whitewashed cottage on the banks of the River Stour, a key subject that would later feature in two of Constable's most iconic works, *The White Horse* (The Frick Collection, New York) and *The Hay-Wain* (fig. 1; The National Gallery, London). Constable executed a small number of studies of the cottage from different vantage points during sketching tours in Suffolk in 1811 and 1812, of which this is the only example to remain in private hands. It is also one of the earliest instances of a rainbow featuring in Constable's work, a motif that he would use to great effect in his later paintings.

Constable's devotion to his native Suffolk landscape never waned and it provided the most consistent and potent source of artistic inspiration throughout his career. Writing to his great friend and mentor John Fisher, Bishop of Salisbury, on 23 October 1821, Constable declared: 'I should paint my own places best – Painting is but another word for feeling. I associate my careless boyhood to all that lies on the banks of the Stour. They made me a painter' (cited in R.B. Beckett ed., *John Constable's Correspondence*, Suffolk, 1968, VI, p. 78). The subject of this sketch was certainly close to Constable's heart, since Willy Lott's cottage could be viewed from Flatford Mill, which was his father's first home and where his oldest sister and brother were born. Constable executed a painting of Willy Lott's cottage from across the river as early as 1802 (Private Collection), however, he only began to really explore the subject in 1811 and 1812, from which point it became one of the definitive motifs in his art, as the subject of, or setting for, two important early works, *The Mill Stream* (circa 1814; Ipswich Museums and Galleries, Ipswich) and *The Ferry* (1814; Private Collection), and his two later masterpieces, *The White Horse* (1819) and *The Hay-Wain* (1821).

The other surviving oil sketches from 1811 and 1812 showing Willy Lott's cottage from various different angles are all preserved in museums: a similarly small (24.1 x 18.1 cm.), double-sided oil sketch on paper in vertical format, corresponding fairly closely with the left-hand side of *The Hay-Wain*, is in the Victoria and Albert Museum, London (the reverse capturing the same view from slightly further back); a slightly larger (20.8 x 29.2 cm.), horizontal format oil study on board, showing Willy Lott's cottage from the forecourt of Flatford mill, incorporating the south bank of the river, which probably provided the inspiration for the Ipswich *The Mill Stream*, is in Tate Britain, London (fig. 2); and a second vertical format oil sketch (24.5 x 21.1 cm.) of circa 1812-13 with Willy Lott's cottage viewed from the south bank of the Stour, which Leslie Parris and Ian Fleming-Williams considered to be the immediate forerunner to Constable's *The Ferry* (Constable, exhibition catalogue, London, 1991, p. 141, no. 64), is also in the Victoria and Albert Museum. Constable returned to the subject again in 1816, executing a horizontal format sketch in which he expanded the scene to the left to include most of the cottage (Ipswich Museums and Galleries).

In the present sketch, the cottage is viewed from the parapet on the mill stream side of Flatford Mill, from an angle not precisely repeated in any other known work. This is also the only image that shows the building anchored on the right rather than the left of the composition. It is the only sketch of the cottage from the years 1811 to 1812 that is dated (upper right) and is the second earliest known depiction in oil of a rainbow, the first being the sketch *Landscape with a double rainbow* dated 28 July 1812 (Victoria and Albert Museum, London). The inclusion of the bull, so brilliantly rendered with a few expert strokes, shows Constable experimenting with different foreground motifs; other sketches incorporate horses and dogs.

Anne Lyles describes Constable's *en plein air* sketches from this period as private works: 'on one level simply emotional responses in paint to the beauty he saw around him in the natural world, a beauty which sometimes elicited from him a powerful sense of reverence and divine wonder', however, she also points out that they had a practical function in educating and instructing the eye, and serving as a potential repertoire of motifs for further consultation or elaboration in the studio (*Constable's Oil Sketches 1809-1829: The Maria Bicknell Years*, exhibition catalogue, New York, 2007, p. 45).

Constable does not appear to have worked this exact composition up into a finished painting, however he retained the sketch in his studio and on his death in 1837 it was inherited by his daughter Isabel Constable. Isabel bequeathed a large part of the family collection of oil sketches to the Victoria and Albert Museum, but she chose to gift this particular sketch to her friend Alice Fenwick, née Ashby. Alice's father, Harry Pollard Ashby, was himself a landscape painter, exhibiting at the Royal Academy between 1835 and 1865, and had known Constable in the latter's final years. Hugh Constable, John's grandson, remembered Ashby telling him in 1884 that he had painted with Constable on occasion. Alice Fenwick was probably given the sketch by Isabel in the 1880s, and it remained unknown outside the family, descending to her daughter Dora Harriet Maffett and to the latter's son, Major C.W. Maffett, who died in 1982, when it was offered for sale at Christie's, London.



Fig. 1 (above) John Constable, *The Mill Stream*. Verso: Night Scene with Bridge, c.1810.

Fig. 2 (below) John Constable, *The Hay Wain*, 1821, The National Gallery, London.

Oct 1. 1912



40

**ALLAN RAMSAY, R.A.**

(EDINBURGH 1713-1784 DOVER)

*Portrait of Lieutenant John Abercrombie (d. 1758) of the 1st Foot, the Royal Regiment, half-length, in a feigned oval*

signed and dated 'A. Ramsay 1754' (lower right)

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

\$40,000-60,000

£31,000-45,000

€36,000-53,000

**PROVENANCE:**

with John Yates and Son, 52 ½ Spittal Street, Stirling; Christie's, London, 26 July 1935, lot 117, as 'Portrait of a Gentleman, of the Abercromby Family'.

L.C. Wallach; Sotheby's, London, 25 May 1955, lot 123.

J.R. Lang, The White House of Milliken, Brookfield, Renfrewshire and by descent.

**LITERATURE:**

Alastair Smart, *Allan Ramsay: A Complete Catalogue of his Paintings*, John Ingamells, ed., New Haven and London, 1999, pp. 203, 337, no. 593; p. 337, fig. 467.

Allan Ramsay painted this dashing portrait of Abercrombie during a brief trip back to his native Scotland during the first six months of 1754. Born in Edinburgh, Ramsay had travelled south where he had enjoyed a highly successful career since 1738 as the leading British portrait painter in London, while continuing to maintain his connections in Scotland. This portrait exhibits the artist's characteristic 'strong likeness firm in drawing' so admired by George Vertue but also a 'new and lively naturalism', which he was developing in the early 1750s (A. Smart, *op. cit.*, p. 8). Ramsay's portrait makes a splendid feature of the handsome uniform of the 1st Foot, the scarlet coat with dark blue facings and gold lace, displaying the colors of the Royal Livery. A bright, exquisite Scottish light permeates the portrait, providing a solid three-dimensionality to the sitter and illuminating his gaze, which appears keen and intelligent. The format of the painted or feigned oval for half-length portraits was a favorite of artist, who used it again for his portraits of the philosopher, David Hume, and the Royal-Navy officer, Sir Peter Halkett, 2nd Baronet, painted that same year (A. Smart, *op. cit.*, nos. 278 and 234, respectively).

John Abercrombie was an officer in the 1st Regiment of Foot, the oldest and one of the most distinguished regiments of the British Army, today known as the Royal Scots. He had begun his career in 1741 as an Ensign in another Lowland regiment, the 25th Foot, later the King's Own Scottish Borderers, and a year later he was promoted to Second Lieutenant. In 1743 Abercrombie transferred to Hope's 60th Foot and by 1744 he had been promoted to Lieutenant. He exchanged out of the 60th Foot in 1746 before it was disbanded at the end of the War of the Austrian Succession and into the 1st Battalion of the 1st Foot. In February 1757, he was promoted Captain-Lieutenant of the 1st Battalion before being made Captain of his own company in the 2nd Battalion of the 1st Foot a mere three months later in May 1757. The following year, Captain Abercrombie died in North America, where the 2nd Battalion was stationed during the Seven Year's War (1757-1763).









CAES. DIVI F.  
AVGVSTVS  
PONTIFEX MAX  
IMPERII COS XI TRIB  
POT XIV  
AEGIPTO IN PO  
TESTATEM POPV  
LI ROM. REDACTA  
SOLI DONVM DEOH

PAUL WALKER  
1815-1816

## GIOVANNI PAOLO PANINI (PIACENZA 1691-1765 ROME)

*A capriccio view of the Forum, Rome, with the Arch of Constantine, the Arch of Titus, the Palazzo Senatorio, the Meta Sudans, the Temple of Venus and Roma, the Colosseum and an obelisk*

signed and dated 'I. PAVL PANINI / ROMÆ 1744' (lower right)

oil on canvas

41¾ x 38¾ in. (105.2 x 98.2 cm.)

\$250,000-350,000

£190,000-260,000

€220,000-310,000

### PROVENANCE:

Private collection, Florence.

David Gordon of Haddo (circa 1764-1791), Haddo House, Aberdeen.

Anonymous sale; Hampel, Munich, 26 June 2014, lot 198, where acquired by the present owner.

### LITERATURE:

E. Brunetti, 'Il Panini e la monografia di F. Arisi', *Arte antica e moderna*, 1964, pp. 179, 195.

F. Arisi, *Gian Paolo Panini e i fasti della Roma del '700*, Rome, 1986, p. 403, no. 345.

Painted at the height of Giovanni Paolo Panini's career, this signed and dated canvas displays the careful observation and classicizing invention that typifies the artist's mature work. The painting shows not only his skill in rendering the minute details of Rome's architectural heritage, but also in harmoniously composing these elements into a unified pictorial space, populated by classicized, Arcadian figures.

The picture presents a near topographic view of the Forum Romana, looking past the Arch of Constantine, on the left, towards the Arch of Titus. In the distance, the prominent bell tower of the Palazzo Senatorio, designed by Martino Longhi the Elder (1534-1591), can be seen. To the right, beyond the Colosseum, is the Temple of Venus and Roma, with its distinctive coffered half-dome ceiling. In the central middle distance is the ruin of the Meta Sudans (destroyed in 1936), a monumental conical fountain, marking the turning point for triumphal processions from the via Triumphalis, along the east side of the Palatine Hill, onto the via Sacra and then into the Forum itself. Panini depicted a comparable vista on several occasions, with examples in the Národní Muzeum, Prague, the Devonshire Collection at Chatsworth House, Derbyshire, and in a private collection, as well as in a drawing, now in the Courtauld Institute of Art, London

(fig. 1). While these other examples present topographically similar views, this *View of the forum* is unique amongst them in presenting a wider vista, expanded to include the Colosseum to the right.

The figures of the woman and child in the left foreground of the canvas are a device recurring, typically with small variations, in several of Panini's paintings of the mid 1740s, and can be recognised, for example, in his *Parable of the Fish*, now in the Nelson Atkins Museum, Kansas, dated to the same year. Similarly, the man with his back to the viewer, resting in the partial shade of the obelisk, is recognisable from a pattern drawing by the artist now in the Kupferstichkabinett in Berlin.

Given its later provenance at Haddo Hall, it is possible that the painting was acquired in Rome by George Gordon, Lord Haddo, during his Grand Tour on the Continent in the mid-1770s. Haddo was painted by Batoni in 1775 (National Trust for Scotland, Haddo Hall, Aberdeenshire) and may have purchased Panini's *View of the Forum* at around the same time. The painter's work was extremely popular among the Grand Tourists seeking souvenir views and *capricci* by which to remember their journeys.



Fig. 1 Giovanni Paolo Panini, *Arches of Constantine and Titus, Rome*, © The Samuel Courtauld Trust, The Courtauld Gallery, London.



**GEORGE ROMNEY, R.A.**

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

*Portrait of Mrs Mary Moody (c. 1767-1820), wife of Samuel Moody,  
three-quarter-length, in a landscape*

oil on canvas  
50¼ x 40¼ in. (127.5 x 102.2 cm.)

\$60,000-80,000

£46,000-60,000

€53,000-70,000

**PROVENANCE:**

Commissioned from the artist by the sitter's husband, Samuel Moody (1733-1808).  
J.L. Rutley; Christie's, London, 3 July 1875, lot 71 (180 gns. to Graves).  
W.S. Stirling Crawford (d. 1874) and by inheritance to his wife,  
Caroline, Duchess of Montrose (1818-1894); (†), Christie's, London, 14 July 1894, lot 37  
(400 gns. to Mrs. John Gardner).  
George R. Balch.  
Anonymous sale; Sotheby's, London, 17 November 1976, lot 122.  
Anonymous sale; Christie's, London, 22 November 1985, lot 130 (£32,000).  
Lex Aiken and Alfredo Bouret Gonzalez, Sydney, Australia; Christie's, London, 4 June  
2014, lot 88 (£100,900).

**EXHIBITED:**

London, Burlington House, *Old Masters Exhibition*, 1882, no. 38 (lent by W.S. Stirling  
Crawford).  
London, Grafton Gallery, *Fair Women*, 1894, no. 195a.

**LITERATURE:**

H. Gamlin, *George Romney and His Art*, London, 1894, pp. 203-4.  
Sir H. Maxwell, *George Romney*, London, 1902, p. 184, no. 276.  
G. Paston, *George Romney*, London, 1903, p. 196.  
H. Ward and W. Roberts, *Romney: A Biographical and Critical Essay with a Catalogue  
Raisonné of his Works*, New York, 1904, II, p. 108.  
A. Kidson, *George Romney: A Complete Catalogue of His Paintings*, New Haven and  
London, 2015, II, pp. 415-416, no. 911, illustrated.

This portrait of the young Mary Moody, née Paterson, was commissioned from George Romney on the occasion of her marriage to Samuel Moody (1733-1808) in 1786. Romney was by then much in demand. His sitter books from March 1776 to December 1795 record some 1,500 sitters, many of whom commissioned more than one portrait. Pupils and assistants kept a daily record of activities in the studio between October 1786 and April 1796 and the number of sittings per day ranged from three to six or even seven at the height of the season, with one or even two on a Sunday. Romney's many sitters were doubtless attracted not only by his refined pictorial style but also by his prices, which were consistently lower than those charged by his chief rivals, Sir Joshua Reynolds and Thomas Gainsborough. In the year that this portrait was painted, he is documented as charging 20 gns. per three-quarter-length, as opposed to the 30 gns. charged by Gainsborough and the 50 gns. charged by Reynolds. John Romney stated that in 1786 his father painted portraits to the value of 3,504 gns.

Mary Moody was 18 years old when she became the second wife of Samuel Moody, who was some 35 years her senior. His first wife had been painted with their two sons four years earlier by Thomas Gainsborough and Samuel no doubt turned to Romney to produce a likeness of his new wife, which would be an exercise in contrast. Mary's portrait was painted over the course of eleven sittings between April and December 1786, though the majority of the picture must have been complete by 14 July and the final two appointments on 22 November and 6 December were probably for finishing. Her husband paid Romney's fee in two installments, the first in May and the second in December, following completion of the work. The resulting portrait is fresh and rapidly handled, the inclusion of the little lap dog reminiscent of the artist's portrait of Emma Hart (1765-1815), later Lady Hamilton, as Nature, painted four years earlier for the Honourable Charles Greville (1749-1809), now in the Frick Collection, New York.







Museo di  
Capodimonte

**MARCO RICCI**

(BELLUNO 1676-1730 VENICE)

*Capriccio of a classical arcade with Saint Paul's Cathedral*

signed 'Marco Ri(...) / (...) le(?) [fi]gure' (lower right)

oil on canvas, unframed  
49¼ x 67 in. (126.4 x 170.2 cm.)

\$200,000-300,000

£160,000-230,000

€180,000-260,000

**PROVENANCE:**

Purchased by Thomas Herbert, 8th Earl of Pembroke (1656-1733), Wilton House, and by descent to his son Henry Herbert, 9th Earl of Pembroke (1693-1749), and by descent to his son Henry Herbert, 10th Earl of Pembroke (1734-1794), and by descent to his son George Augustus Herbert, 11th Earl of Pembroke (1759-1827), and by descent to his son Sidney, Baron Herbert of Lea (1810-1861), and by descent to his fourth son Sir Michael Herbert (1857-1903), and by descent to his son Captain Sir Sidney Herbert, Bt. (1890-1939), London; Christie's, London, 26 June 1936, lot 115 (56 gns. to Roland).  
Private collection, UK, acquired *circa* 2014.

**LITERATURE:**

C. Gambarini, *A description of the Earl of Pembroke's pictures*, London, 1731, p. 16, listed in the Cube room, as 'Sebastiano and Mario Ricci'.  
R. Cowdry, *A description of the pictures statues, busto's, basso-relievo's, and other curiosities at the Earl of Pembroke's house at Wilton*, London, 1751, p. 68, listed in the Lobby, as 'Sebastiano and Mario Ricci'.  
R. Cowdry and A. Pillori, *Descrizione delle pitture, statue, busti, ed altre curiosità esistenti in Inghilterra à Wilton nella villa di Mylord conte di Pembroke, e di Montgomery*, Florence, 1754, p. 61, as 'Sebastiano and Mario Ricci'.  
J. Kennedy, *A New Description of the Pictures, Statues, Bustos, Basso-Relievs, and other Curiosities at the Earl of Pembroke's House at Wilton*, 1758, p. 12, listed in the Drawing Room, as 'Sebastiano and Mario Ricci'.  
G. Richardson, *Aedes Pembrochianae : a new account and description of the statues, bustos, relievs, paintings, medals, and other antiquities and curiosities in Wilton-House*, Salisbury, 1774, p. 67, as 'Sebastiano and Mario Ricci'.  
N. Wilkinson, *Wilton House Pictures*, London, 1908, p. 391, no. 1, appendix IV, listed at Herbert House, as 'Sebastiano Ricci, possibly the same as that listed by Cowdry as Sebastiano and Mario Ricci'.

Outstanding in quality and scale, this landscape was almost certainly painted by Marco Ricci during his time in England, where he was based from 1708-1710 and again from the winter of 1711/12-1715. The building in the background appears to be a *capriccio*, but its dome is reminiscent of a number of cupolas that were constructed in England at this time, including Wren's domes of the Naval Hospital, Greenwich (completed in 1708), Vanburgh's at Castle Howard (*circa* 1710/11) and, most notable of all, Saint Paul's Cathedral (completed in 1710).

Marco was the nephew of the painter Sebastiano Ricci; it is possible he began his career in Milan as his uncle's pupil, and certainly followed him to Venice, but was forced to flee after murdering a gondolier. He later traveled to Florence, where he collaborated with his uncle in 1706/7 on the decoration of the Sala d'Ercole in the Palazzo Marucelli, and Rome.

Marco first arrived in London accompanied by Gian Antonio Pellegrini in the autumn of 1708, invited by Charles Montagu, 4th Duke of Manchester, to produce stage sets for Italian operas at the Queen's Theatre, Haymarket. The ensuing eighteen months were extremely successful for the pair, not only establishing Marco as one of the most sought-after set designers of the age, but also resulting in major commissions from Lord Burlington, Lord Carlisle and Lord Manchester himself. Marco Ricci's first English period eventually ended with bitterness between him and Pellegrini, probably resulting in his brief sojourn in Venice. He would return to England shortly thereafter alongside his uncle, Sebastiano. Whether due to Sebastiano's talent, or Marco's connections, the two enjoyed a successful period of collaboration, producing work for many of England's leading patrons in the period, including the Duke of Buckingham, Lord Burlington and the Duke of Portland.

It is little surprise that this picture entered the collection of the Earls of Pembroke at Wilton, celebrated for its works by the most sought-after Italian painters as well as masterpieces by Sir Anthony van Dyck. Thomas Herbert, 8th Earl of Pembroke (fig. 1), was born into a great architectural and artistic heritage, and became, by any standard, a remarkable collector of paintings, sculpture and books. During his long tenure at Wilton (1683 - 1733), the 8th Earl must be credited with a revival of the house's fortunes. The Earl's intention was to have all schools of painting represented, including as many different artists as possible, at Wilton. By the time of Gamberini's catalogue (*loc. cit.*), no fewer than 347 artists were represented. His collection remains largely intact at the family seat of Wilton, though the collection's eponymous diptych (National Gallery, London), was sold in 1929.









**PIETRO ANTONIANI**

(MILAN 1740-1805)

*The Riviera di Chiaia, Naples, from the Convento di Sant Antonio, with Vesuvius beyond; Posillipo, Naples, from the Riviera di Chiaia; The Strada Nuova, Naples, looking towards the Castello del Ovo; Naples; and The Strada di Santa Lucia, Naples, from Pizzofalcone to the Ponte della Maddalena*

the first signed, inscribed and dated 'Veduta di Chiaja / fino al Vesuvio / P.A. Napoli 1774' (on the reverse); the second signed, inscribed and dated 'Veduta di Chiaja / e tutto Posillipo / P.A. Napoli / 1774' (on the reverse); the third indistinctly signed, inscribed and dated 'Veduta della strada nuova / fino ...[Cast]ello del'ovo / F. Pietro Antoniani / Napoli 1774' (on the reverse); and the fourth signed, inscribed and dated 'Strada d...a Lucia / P.A. Napoli / 1774' (on the reverse)

oil on canvas, unlined

12¼ x 18½ in. (31.2 x 47.2 cm.)

a set of four

\$150,000-250,000

£120,000-190,000

€140,000-220,000

**PROVENANCE:**

Private collection, Switzerland, where acquired by the present owner.

The little we know about the life of Pietro Antoniani is based on a text by the Abbot Pietro Zani: *'pittor di vedute pittor di marine: Patria, Milanese: Merito, bravissimo: operava 1775'* ('Painter of views, marine painter. Homeland: Milanese. Merit: Very good. Worked: 1775'; P. Zani, *Enciclopedia metodica critico-ragionata delle belle arti*, Parma, 1817-1824, cited in N. Spinosa and L. Di Mauro, *Vedute napoletane del Settecento*, Naples, 1993, p. 204). Of Milanese origins, it is not clear when Antoniani moved to Naples, where he probably trained in the circle of Antonio Joli. His Neapolitan views were popular among British Grand Tourists visiting southern Italy, who sought view paintings by which to remember their trips. He often painted pairs or series for these tourists, such as the four pictures signed and dated 1776, formerly in the collection of Sir Joseph Weld at Lulworth Manor (Christie's, London, 12 December 1980, lot 99), which includes a similar view of Naples taken from the Carmine.



The reverse of one of the present lot.



45

## JACQUES-LOUIS DAVID

(PARIS 1748-1825 BRUSSELS)

### *The Distribution of the Eagle Standards*

oil on paper, laid down on canvas

21¼ x 33½ in. (54 x 85.2 cm.)

in a French gilded fluted composition cove frame, 1st half of the 19th century

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

£1,200,000-1,900,000

€1,400,000-2,200,000

#### PROVENANCE:

Private collection, France.

Anonymous sale; Millon, Hôtel Drouot, 22 March 2017, lot 53.

Art market, Paris, where acquired by a private collector, London, 2017, from whom acquired by the present owner.

This lot has been requested as a loan for the forthcoming exhibition devoted to the drawings of Jacques-Louis David to be held at The Metropolitan Museum of Art, New York, in the autumn of 2021.



Fig. 1 Jacques-Louis David, *The Distribution of the Eagles*, 1810, Chateaux de Versailles, Versailles, © RMN-Grand Palais / Art Resource, NY.









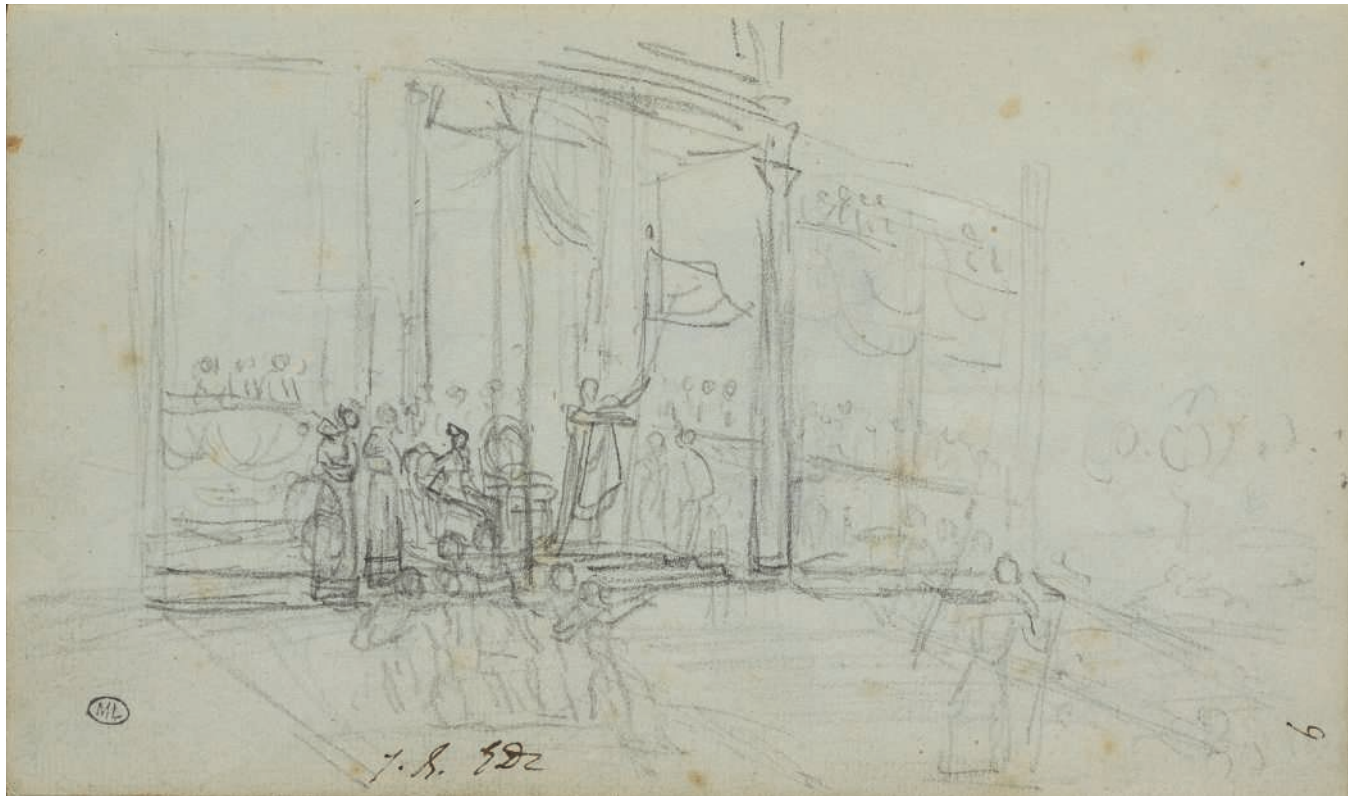


Fig. 3 Jacques Louis David, *Drawing of Victory for the Distribution*, © RMN-Grand Palais / Art Resource, NY.

This newly discovered, previously unpublished oil sketch is the most important addition to the corpus of Jacques-Louis David's oeuvre in many decades. It is the final compositional design and only oil study for *La Distribution des Aigles* ("The Distribution of the Eagles"), a vast painting completed in 1810 and housed today in Versailles that was one of the most prestigious and ambitious compositions of David's career and the last great commission that the artist completed for the Emperor Napoleon (fig. 1). Its emergence allows us a fuller appreciation of the genesis of one of David's most celebrated and important achievements and provides new insights into the artist's working practice in the later part of his career.

The history of the commission of *The Distribution of the Eagles* and its subsequent creation and exhibition is exhaustively documented. Napoleon Bonaparte, heretofore 'Consul for Life', was declared 'Emperor of the French'



Fig. 2 Jacques-Louis David, *First sketch for The Distribution of the Eagles*, Musée du Louvre, Paris, © Musée du Louvre, Dist. RMN-Grand Palais / Art Resource, NY.

by the Senate and Tribune on 16 May 1804 and was crowned in the Cathedral of Notre Dame on 2 December 1804. David -- by then the most celebrated and influential painter in Europe -- was appointed his *Premier Peintre*. Already, by autumn of that year, Napoleon and David had had private conversations in which an ambitious plan was initiated for the artist to commemorate the coronation in a series of four enormous canvases to be exhibited at the annual salons and placed on permanent public display; the commission was confirmed on 18 December with David's official appointment. The exact subjects were not specified and it was not until 19 June 1806 that David submitted a detailed description of the four planned paintings (although he had begun preparatory studies already). The subjects were the 'Coronation of Napoleon in Notre-Dame', 'The Enthronement', the ceremony of 'The Distribution of the Eagles' and the reception of 'The Emperor and Empress at the Hôtel de Ville'. Of these, only *The Coronation* (Louvre) and *The Distribution of the Eagles* (Versailles) were completed; the 'Reception at the Hôtel de Ville' progressed no further than a detailed compositional study (Louvre) and 'The Enthronement' seems never to have been started.

The planning and execution of *The Coronation* (also known as *Le Sacre*) occupied the artist from 1805 to November 1807 (with small alterations made at Napoleon's insistence in January 1808). Measuring over 20 x 30 feet in scale and consisting of more than 80 nearly life-sized figures -- almost all of them identified members of the court and based on meticulous portrait studies -- the painting is an epic masterpiece to rival the *Life of Marie de Medicis* cycle by Rubens and the *Wedding at Cana* by Veronese, and consciously intended to do so. Exhibited at the Musée Napoléon in February and March 1808, and again at the annual Salon in October of that year, it was an unprecedented critical and popular triumph.

Following the grand success of *The Coronation*, David intended to turn his attention to 'The Reception of the Emperor and Empress at the Hôtel de Ville', but on an Imperial viewing of the Salon on 22 October, Napoleon met with David and ordered him to change the priorities of the Coronation suite and begin work immediately on *The Distribution of the Eagles*. The battle for control of the Iberian Peninsula escalated in 1808 and Napoleon departed

for Spain several days after his conversation with David in order to survey the war's progress. It is probable that Napoleon hoped that in expediting David's *Distribution of the Eagles* – a painting whose subject depicted the oath of allegiance by the French military to the emperor – its public exhibition would help to mobilize public opinion in support of the army and his aggressive military campaigns. In a letter of 22 October to Pierre Daru, Intendant général de la Maison de l'Empereur, David wrote: "His Majesty the Emperor, who has suspended the painting already begun of the Hôtel de Ville, urges me to set to work immediately on the one he prefers, the distribution of the Imperial flags on the Champ-de-Mars.... I shall not take on any other works. My time and talent are entirely devoted to my sovereign." True to his word, by December 1808, the date inscribed on the complete compositional drawing in the Louvre, the design of the picture was in its essence composed, although it would be nearly two more years before the vast canvas was finished and exhibited.

The painting commemorates a ceremony held on the Champ-de-Mar on 5 December 1804, three days after the coronation, designed to revive the military ethos of the Roman Empire. On an enormous, tented portico set up in front of the École Militaire, the newly crowned emperor "presented flags to the corps of all branches of the army and to the national guards of the 108 departments and heard all their oaths." Napoleon distributed 'eagles' – emblems that were based on the Roman Aquila of the legions of Rome. The standards represented each of the regiments raised by the various departments of France, and they were intended to instill pride among the troops, and loyalty to the emperor. Each 'eagle' was a bronze figure of an eagle that topped the regimental flagpoles. The prototype was sculpted by Antoine-Denis Chaudet, then cast and replicated in the workshop of Pierre-Philippe Thomire; each weighed approximately 4 pounds. *Le Moniteur* of 4 December 1804 presented the program for the next day's ceremony to its readers, concluding: "The emperor will say, 'Soldiers, here are your flags; these eagles will always be your rallying point; they will be wherever your Emperor deems them necessary to protect his throne and his people. You will swear

to guard them with your life and to uphold them constantly by your courage on the road to victory,' at which point the colonels holding the Eagles are to raise them in the air and say 'We swear!' The oath will be repeated by all the military and departmental deputations to the sound of artillery salvos. The soldiers will present arms and put their caps on the points of their bayonets, and stay in that position until the flags have gone back to their regiments."

The portico where the event took place was designed by architects Percier and Fontaine, the central forepart hung with heavy draperies and reached by colossal steps. It was surmounted by gilded Victories, with galleries on either side that were each divided into eight sections representing the sixteen cohorts of the Legion of Honor, each bearing the emblem and eagle of one of them. Observing the ceremony from behind the emperor's throne, in an area of the structure which was partially sheltered from the sleet that fell all day, were, *Le Moniteur* informs us, "princes, dignitaries, princesses, ministers, marshals, and the high civil and military officers of the Emperor's household, placed around the throne according to custom. The Emperor's officers and the Empress's ladies-in-waiting will be behind their Majesties.' To the right and left stood the diplomatic corps, foreign princes, the senate, the Council of State, the Legislature, the Tribunate and the Supreme Court of Appeal. The eagles were set out on the steps of the throne; each was carried by the colonel of the regiment, and the departmental ones by the presidents of the electoral bodies. The army and national guard formed into three columns and maneuvered in formation up the stairs to the throne, preceded by drums and music.

As with *The Coronation*, David worked out his composition in several compositional studies, in which his ideas for the basic layout for his complex design evolved toward their final resolution. The first, formerly in the Saunier Collection and now in the collection of P-J Chalengeon, Paris (fig. 2), is a rapid and loose rendering in black chalk that may date from as early as 1805, when David first began to contemplate the project.



Fig. 4 Jacques-Louis David, December 1808 sketch for *The Distribution of the Eagles*, Musée du Louvre, Paris, © Musée du Louvre, Dist. RMN-Grand Palais / Art Resource, NY.



Fig. 6 X-ray of the present lot.

It, and a subsequent study in a carnet in the Louvre (fig. 3), which may date from only shortly thereafter, place Napoleon at the exact center of the composition and reproduce a setting that closely replicates the colonnaded dais of Percier and Fontaine's actual structure. However, in both, the large columns intrude on the central event in a somewhat distracting way, and marginalize the Empress Josephine by separating her from the main action. In the finished preparatory drawing dated 'December 1808' and completed as the artist readied himself to begin the actual painting, the architecture is diminished in scale and the columns relegated to a backdrop (fig. 4).

Presumably after he completed the finished compositional drawing in the Louvre, David made most of the large number of individual figure studies for the painting, including both the sketches for the identifiable participants -- notably Napoleon himself, Josephine, members of the Bonaparte family, and important ministers and members of the court -- as well as many studies of the anonymous officers climbing the stairs. Of the latter, a number are depicted completely nude, an academic practice that David followed throughout his career which enabled him to understand the precise underlying anatomy and movement of the figures that would eventually populate the painting fully clothed. Far too numerous to mention in detail, these many studies are scattered throughout the world in private collections and museums, notably the museums in Lille (inv. 1208-1209; 1228-1229); Versailles (inv. MV 7689, 7690, 7692); Marseilles (inv. L.74.2.3) and Besançon (inv. D1995, D1996). However, the largest groupings of studies for *The Distribution* are contained in three albums or carnets: one, in the Louvre (inv. RF 6071), consists of sixty-three pages, many devoted to the composition; another, probably dated to 1808, and also in the Louvre (inv. RF 23 007), contains many sheets with annotations in David's hand; and a third, in the Art Institute of Chicago (The Helen Regenstien Collection, inv. 1961.393), is principally dedicated to studies for the painting, a number of which include annotations by David and squaring for transfer.

After two years of labor, David finished *The Distribution of the Eagles* and was readying it for exhibition at the Salon, scheduled to open on 1 November 1810. On 8 October, Dominique-Vivant Denon, Director-General of Museums, visited David's studio in Cluny to see the progress on the painting and observed two crucial problems that required alteration before it could be exhibited. One was the presence in the sky of a winged figure of the Allegory of Victory dropping laurel from the heavens, a prominent feature of the completed composition (as evident in the 1808 Louvre drawing), which had to be

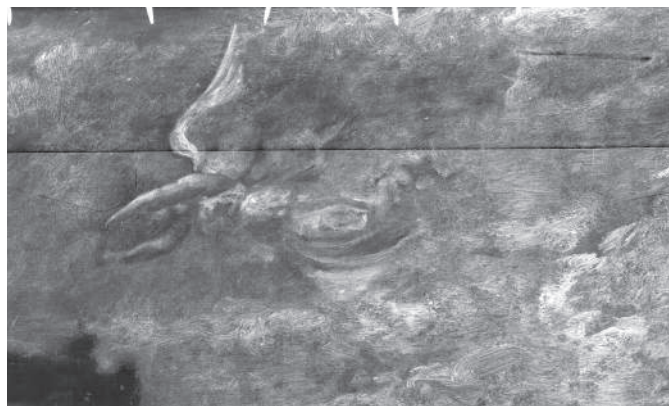


Fig. 5 (above) Detail of x-ray; (below) Jacques Louis David, *Drawing of Victory for the Distribution*, © RMN-Grand Palais / Art Resource, NY.

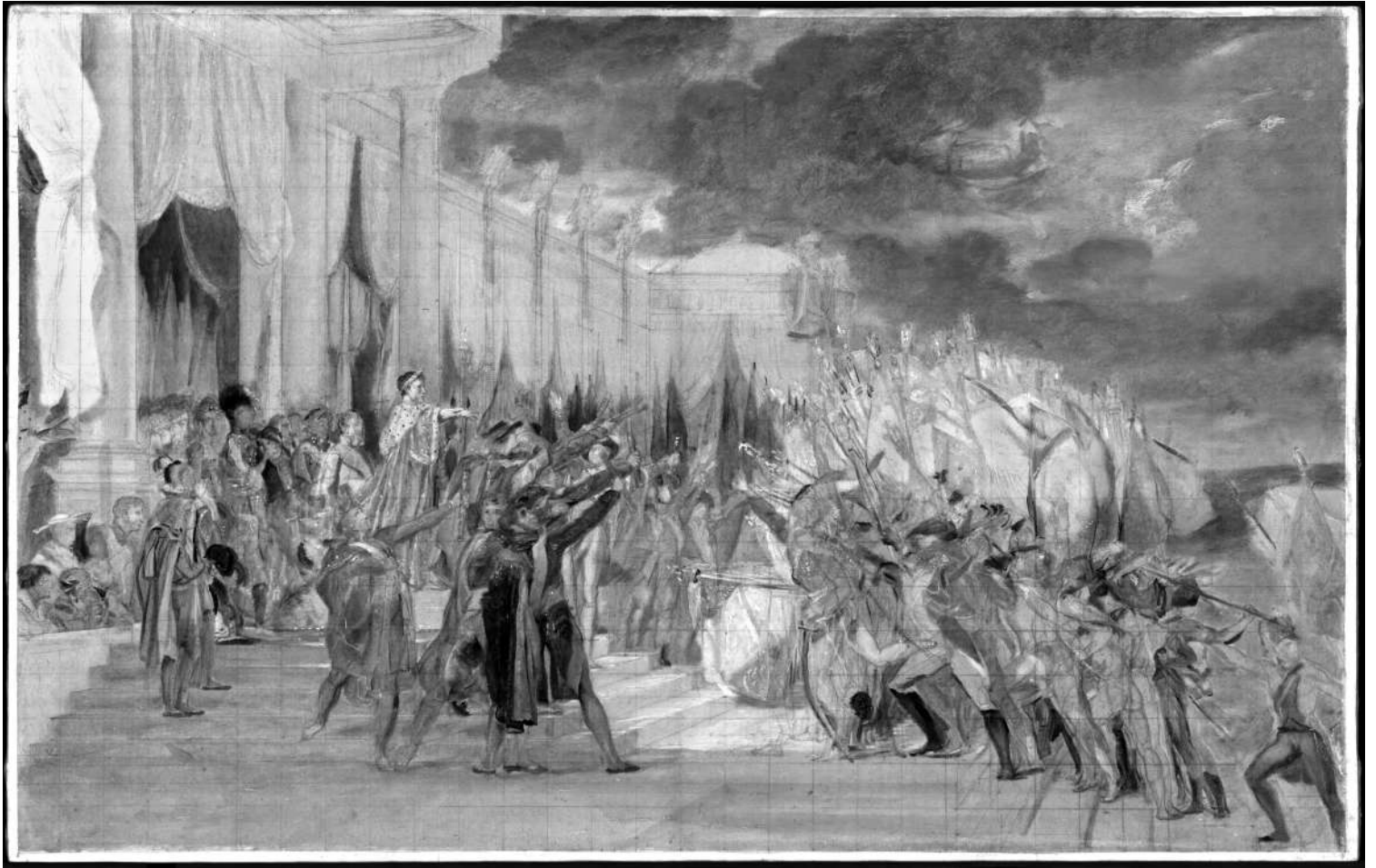


Fig. 7 Infrared reflectogram of the present lot.

removed at the Emperor's request because Napoleon disliked allegory and wanted the painting to be modern and realistic. A small study for the Winged Victory in the Louvre carnet (fig. 5) carries a hand-written note from David complaining that the emperor's insistence on its removal from the composition was disfiguring, because without it, the group of marshals and courtiers look up and gesture toward an empty sky.

A second, far more problematic demand required that the Empress Josephine be excised from the painting altogether. After failing to produce an heir, Napoleon had divorced her on 10 January 1810; he subsequently married Marie-Louise of Austria that April. As former wife and former empress, Josephine could no longer be represented in the official image, so David was forced to remove her seated figure, as well as her entire retinue from the group on the left. Doing so left an awkward compositional void next to Napoleon which the painter eventually filled -- rather unconvincingly -- by extending the right leg of Eugène de Beauharnais into the space formerly occupied by Josephine. We know from various sources that David locked himself in his studio to complete these enormous changes in less than one month.

The present *modello*, executed in oil on sheets of paper mounted on canvas and only discovered in 2017, provides the vital evidence for how, in October 1810, David reconceived his painting to accord with the demands of his patrons, while in fact improving it and injecting into it a new energy and verve. Most obviously, the offending presence of the winged Victory and the former empress and her entourage are now gone, replaced with a cloud-rolled sky and a repositioned Eugène de Beauharnais holding a great, golden sabre in his left hand. However, these changes exist only in the upper-most painted layer. As x-rays (fig. 6) and infrared reflectography (fig. 7) make fully legible, beneath the paint is David's earlier underdrawing, which still includes the flying Victory and Josephine. (The now-hidden figure of Josephine closely follows David's two highly sympathetic studies of her seated figure in the Chicago album (fig. 8).) Infrared reflectography reveals beneath the paint the nude figure drawing of the soldiers as they charge their way up the steps, including several excluded in the paint layer; for many of these figures, their clothing exists only in the uppermost layer of paint. Additionally, squaring is evident throughout for the transfer of the drawn studies, much of it apparent to the naked eye, as is much of the drawing of the architecture, and several hand-written (though obscure) notations.

The *modello* reconceives the group of soldiers racing up the steps with a new energy and a balletic, almost acrobatic, forward movement absent in David's earlier, more static renderings of the composition, notably the Louvre drawing of December 1808, an effect of dynamic movement heightened further in the final application of paint. David applies the pigment broadly and thickly, but with finesse and undisputed mastery, leaving many areas of exposed, brick-colored ground and capturing with effortless skill the unifying atmospheric effects of sunlight and shadow.

The present work would have set out not just the design but also the color palette as a guide for David and his assistants in executing the enormous final painting, and was presumably made late in 1808 or early in 1809. However, following his 8 October 1810 meeting with Denon, David must have taken his brush once again to this sketch and quickly painted out the Victory and obscured Josephine with the standing Eugène de Beauharnais, using it to work out the revised composition and perhaps to present the revisions to Denon for his approval before incorporating them into the final painting. Nevertheless, the final painting differs in a number of respects from the *modello*, most notably in the figure of Eugène de Beauharnais, Josephine's son from her previous marriage to the Viscomte Alexander de Beauharnais, who was repositioned yet again, with his right leg awkwardly extended onto the spot where the Empress had been placed.

The existence of the *modello* also challenges our accepted understanding of David's artistic practice in the later decades of his career. Although he often made complete compositional oil sketches in preparation for his history paintings in the 1770s and 1780s -- including fine oil sketches for *Antiochus and Stratonice* (1774; private collection), *Andromache Mourning Hector* (1783; Pushkin Museum, Moscow), the *Oath of the Horatii* (1784; Musée du Louvre, Paris), *Paris and Helen* (1788; private collection, New York), and the *Brutus* (1789; Nationalmuseum, Stockholm) -- none were known to exist until now for his works after the Revolution, and it has been widely assumed among scholars that it is a practice he abandoned. The emergence of the present sketch, its high quality and impressive size (it is the largest of the surviving oil sketches), inevitably raises the question of whether it is a unique exception or whether other oil sketches, lost or yet to be discovered, existed for ambitious history subjects in the Napoleonic period and beyond.



Fig. 8 Jacques-Louis David, sketch of Josephine for *The Distribution of the Eagles*, Art Institute of Chicago.

Remarkably, the opening of the 1810 Salon had to be postponed for only five days to accommodate David and his immense, quickly revised *Distribution of the Eagles*, which was unveiled to the public on 5 November. After the closing of the Salon, the question of where to put the 30-foot-wide painting became pressing; by May 1811, it was decided to hang it in Salle des Gardes of the Tuileries Palace. Installing it required significant architectural modifications and, once in place, the huge canvas was constantly in jeopardy of being damaged by its location. Within a month, it was removed and sent back to David's studio in Cluny, before eventually finding its permanent home in Versailles.

With *The Distribution of the Eagles*, David's official work for Napoleon ended. Over the previous six years there had been constant haggling over prices and tense dealings with Vivant Denon and officials of the imperial household. The artist demanded



Detail of the x-ray (fig. 6).

100,000 francs for each of his four huge pictures, a fee considered exorbitant by the authorities; he was eventually paid 65,000 francs for *The Coronation* and 52,000 francs for *The Distribution of the Eagles*. However, as the political winds shifted in France the continuation of the Coronation suite was abandoned and the remaining two paintings never realized.

The present work has been requested as a loan for the forthcoming exhibition devoted to the drawings of Jacques-Louis David to be held at The Metropolitan Museum of Art, New York, in the autumn of 2021.

This entry relies extensively on numerous publications on David and *The Distribution of the Eagles* by Perrin Stein, Antoine Schnapper, Philippe Bordes, Valérie Bajou and Simon Lee. Thanks also to Benjamin Peronnet for examining the painting in person and sharing their insights with the author.







## MASTERWORKS FROM THE ESTATE OF LILA AND HERMAN SHICKMAN: AN APPRECIATION

Born in Germany in 1917, Herman Shickman was one of a number of eminent Jewish scholars, dealers and collectors—among them Jakob Rosenberg, Erwin Panofsky and Alfred Bader—to flee Nazi persecution in the late 1930s, settling in the United States in 1938. Following a successful career in the steel industry, in 1960 he opened the Shickman Gallery, running it from New York's Upper East Side until November 2003. From relatively humble beginnings dealing predominantly in Old Master and Modern works on paper, Herman rapidly rose to become one of the leading American dealers of the second half of the 20th century. Throughout its history, the Gallery had the opportunity to handle many of the greatest masterpieces that came to market. Among the unquestioned highlights was Rembrandt's magnificent *Man in a gorget and cap*, one of the artist's earliest masterpieces. The painting subsequently made its way into the famed collection of Pieter and Olga Dreesmann and, in 2012, achieved the world auction record for a work from the artist's Leiden period when it sold at Christie's, London, for £8,441,250 (\$13,255,732). Herman's tremendous faith in Christie's is borne out by the strong relationships he forged over the years with our specialist team, notably Noël Annesley, Senior Consultant, Old Master Drawings, and, toward the end of his life, his entrusting our company with consignments valuing nearly \$3 million.

His greatest and most lasting legacy, however, is the manner in which he enriched the collections of American, European and Israeli Museums. Herman maintained especially strong relationships with the J. Paul Getty Museum, to which he sold, among other works, Jan Lievens' exceptional *Prince Charles Louis of the Palatinate with his Tutor Wolrad von Plessen in Historical Dress* in 1971 and, in conjunction with another dealer, Titian's *Venus and Adonis* in 1992. The Gallery also handled important sales to a number of further public collections, including the Norton Simon Museum (1969; Jacob Ochtervelt, *Family Portrait*) and the Minneapolis Institute of Arts (1976; David Teniers II, *The Temptation of Saint Anthony*).

In addition to sales, Herman and his wife, Lila, made a number of generous donations to museums across the globe. The couple were longtime benefactors and lenders to the Metropolitan Museum of Art, to whom they donated several paintings, including Michiel Sweerts' *Man Holding a Jug* (2001) and Jean Auguste Dominique Ingres' *The Virgin Adoring the Host* (2005). In 1997, through partial purchase and partial gift, they assisted the Museum with its acquisition of Caravaggio's late masterpiece, *The Denial of Saint Peter*. Herman also served as a founder and long-time board member of the American Friends of the Israel Museum, to whom he and his wife donated sixteen works, including paintings by artists as varied as Karel van Mander, Adriaen van de Venne, Jusepe de Ribera, Matthias Stomer and Benjamin West. His early experience as a refugee fleeing Nazi Germany served as a catalyst for further gifts to the National Gallery of Art in Washington, D.C., which he once described as 'paying an immigrant's debt to this country'. Similarly, Herman reciprocated Anglo-American generosity toward his family following the outbreak of the Second World War by donating Gerbrand van den Eeckhout's *Rebekah and Eliezer at the Well* to London's National Gallery as a display of gratitude to the country for the hospitality it showed his mother during the War.

While Herman's taste tended toward the Old Masters, with particular emphasis on the works of Dutch and Flemish painters, his keen business acumen also enabled him to identify new trends in the market and to promote artists whose work had been largely ignored but would come to be seen as important. In the early 1970s, for example, he published several catalogues that were aptly titled *The Neglected 19th Century* and featured works by artists like William-Adolphe Bouguereau, Jean-León Gérôme and James Jacques Joseph Tissot, interest in whom has, as Herman predicted, been ascendant in recent decades. The sale of the Shickman Estate provides a remarkable opportunity to look afresh at Herman's pioneering taste and exceptional eye through his early acquisition of masterpieces by the likes of Juan van der Hamen y León, Luis Meléndez and Willem Kalf.

## MASTERWORKS FROM THE ESTATE OF LILA AND HERMAN SHICKMAN: SELECTED SALE HIGHLIGHTS



MASTERWORKS FROM THE ESTATE OF LILA AND HERMAN SHICKMAN

**101**

### **ANTOINE DE MARCENAY DE GHUY** (ARNAY-LE-DUC 1724-1811 PARIS)

*A silver-gilt ewer with other vessels, a gun, a basket of strawberries and a bouquet of flowers in a glass vase on a ledge with a pheasant above*

inscribed and dated on the reverse 'Ant. De Marcenay pinxebat. / Paris 1761.' (possibly copying a signature on the reverse of the canvas)  
oil on canvas, laid down on panel  
31½ x 39½ in. (80.3 x 100.2 cm.)

\$20,000-30,000

£16,000-23,000

€18,000-26,000



MASTERWORKS FROM THE ESTATE OF LILA AND HERMAN SHICKMAN

**102**

### **LOUIS-JEAN-FRANÇOIS LAGRENÉE I** (PARIS 1725-1805)

*The Robe; and The Third Estate*

the first signed and dated 'L Lagrenée / 1766.' (lower left); the second signed and dated 'L Lagrenée / 1766.' (lower center, on the stone)  
oil on canvas  
10 x 13½ in. (25.2 x 33.3 cm.)  
a pair

\$30,000-50,000

£23,000-38,000

€27,000-44,000



See *Masterworks from the Estate of Lila and Herman Shickman* catalogue for details on these lots or visit [christies.com](http://christies.com).

MASTERWORKS FROM THE ESTATE OF LILA AND HERMAN SHICKMAN

103

**ISAAC VAN OSTADE**  
(HAARLEM 1621-1649)

*A woman selling fruit by a cottage*

signed and dated 'I[sack] van Ostad[e] / 16[47]' (lower center)  
oil on panel  
24 x 18 $\frac{5}{8}$  in. (61 x 47.3 cm.)

\$250,000-350,000

£190,000-260,000

€230,000-310,000



MASTERWORKS FROM THE ESTATE OF LILA AND HERMAN SHICKMAN

104

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

*Two studies of the head of a young man*

oil on panel  
18 $\frac{1}{4}$  x 25 in. (46.2 x 63.5 cm.)

\$500,000-800,000

£380,000-600,000

€450,000-700,000



MASTERWORKS FROM THE ESTATE OF LILA AND HERMAN SHICKMAN

105

**GERRIT ADRIAENSZ. BERCKHEYDE**  
(HAARLEM 1638-1698)

*A capriccio view of Cologne with the Basilica of the Holy Apostles viewed from the northeast, the Stapelhaus and the Klein St. Martin in the distance*

signed and dated 'G Berck Heyde 1671' (lower right, on the stone)  
oil on panel  
16 $\frac{1}{2}$  x 24 $\frac{3}{8}$  in. (41.9 x 62.5 cm.)

\$300,000-500,000

£230,000-380,000

€270,000-440,000



See *Masterworks from the Estate of Lila and Herman Shickman* catalogue for details on these lots or visit [christies.com](http://christies.com).

## MASTERWORKS FROM THE ESTATE OF LILA AND HERMAN SHICKMAN: SELECTED SALE HIGHLIGHTS



MASTERWORKS FROM THE ESTATE OF LILA AND HERMAN SHICKMAN

**106**

**LUIS MELÉNDEZ**  
(NAPLES 1716-1780 MADRID)

*Artichokes and tomatoes in a landscape*

signed 'L.M.F.' (center right, on a stone)  
oil on canvas  
24½ x 32½ in. (62.3 x 82.6 cm.)

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

£1,600,000-3,000,000

€1,800,000-3,500,000



MASTERWORKS FROM THE ESTATE OF LILA AND HERMAN SHICKMAN

**107**

**WILLEM KALF**  
(ROTTERDAM 1619-1693 AMSTERDAM)

*A chafing dish, two pilgrims' canteens, a silver-gilt ewer,  
a plate and other tableware on a partially draped table*

signed 'w. KALF.' (lower right, on the front edge of the table)  
oil on canvas  
39¾ x 31¾ in. (101 x 80.5 cm.)

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

£1,600,000-3,000,000

€1,800,000-3,500,000

MASTERWORKS FROM THE ESTATE OF LILA AND HERMAN SHICKMAN

108

**ABRAHAM MIGNON**

(FRANKFURT AM MAIN 1640-1679  
UTRECHT)

*A fringed red poppy, a tulip, an iris, roses, poppies and other flowers with insects in a glass vase on a stone ledge*

signed 'A. Mignon fec.' (lower right, on the ledge)

oil on canvas

29 x 23½ in. (73.7 x 59.7 cm.)

\$600,000-1,000,000

£460,000-750,000

€530,000-880,000



MASTERWORKS FROM THE ESTATE OF LILA AND HERMAN SHICKMAN

109

**JUAN VAN DER HAMEN Y LEÓN**

(MADRID 1596-1632)

*Peaches, pears, plums, peas and cherries in wicker baskets, figs, plums and cherries on pewter plates, a bouquet of tulips, blue and yellow irises, roses and other flowers in a Venetian crystal vase with terracotta and glass vessels and stone fruit on a stone ledge*

signed and dated 'Ju° vander hamen fat. 1629' (lower right)

oil on canvas

34 x 51½ in. (86.4 x 131.8 cm.)

\$6,000,000-9,000,000

£4,600,000-6,800,000

€5,300,000-7,900,000





THE DESMARAIS COLLECTION:  
A PIED-À-TERRE IN NEW YORK



**THE DESMARAIS COLLECTION:  
A PIED-À-TERRE IN NEW YORK**

*New York, 30 April 2019*

**VIEWING**

25 - 29 April 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Carleigh Queenth  
cqueenth@christies.com  
212-636-2212

**CHRISTIE'S**

# THE DESMARAIS COLLECTION: A PIED-À-TERRE IN NEW YORK

## SELECTED SALE HIGHLIGHTS

65

### HUBERT ROBERT

(PARIS 1733-1808)

*A shepherd and shepherdess with a dog in a landscape*

oil on canvas, circular  
33 in. (83.6 cm.) diameter

\$150,000-200,000

**PROVENANCE:**

Esmond collection.  
Billotte collection.  
with Didier Aaron, Paris, from whom acquired by the present owner on 21 October 1986.

In this sparkling pastoral landscape, Hubert Robert employs a characteristic bright, pleasing palette; fluent, sketchy paint handling; and ingenious sense of design that are the hallmarks of his work, to create an inviting river scene set somewhere in the countryside around the Ile-de-France. Seated on a rocky riverbank, a barefoot shepherd in a red coat, blue vest and beribboned hat serenades the pretty shepherdess standing beside him. The young woman's coy gaze suggests her ready receptivity to the boy's charms, as do the spindle and distaff which she holds, household tools that bore decidedly provocative associations for 18th-century viewers. Used for spinning wool, the spindle and distaff appear in other genre paintings of the era – notably in several by Watteau – where both the shape and use of the tools have phallic connotations, and the act of transforming wool into yarn an analogy of sexual reproduction. In Robert's painting, however, this salacious symbolism is tempered by the presence of an attentive hound, whose collar indicates domestication and attests to the young lovers' romantic fidelity.

Robert develops his composition deftly within the confines of a round format, providing a great arching tree that follows the shape of the painting and encloses the figures beneath a gracefully enveloping bower. The effortless

mastery with which Robert handles the unconventional format belies how unusual it is in the artist's oeuvre. Indeed, it seems likely that the present painting was originally *en suite* with two other paintings by Hubert Robert, formerly in the collections of the Metropolitan Museum of Art, New York, that were sold in these rooms in 2012 (Christie's New York, 6 June 2012, lot 81). Those paintings, entitled *The Ruins* (fig. 1) and *The Old Bridge* (fig. 2), share the identical round format with the Desmarais painting and are the exact same size (between 82 and 83 cm. in diameter); they have complementary pastoral settings and subject matter and, indeed, carry identical frames. Nothing is known of the commission of any of these paintings or their intended destination, or how many paintings might have originally been included in the complete decorative scheme. Nor is there any indication of when the larger series might have been split up, but the two paintings formerly in the Met have been paired since at least 1926.

Like *The Ruins* and *The Old Bridge*, the figures in the present painting were almost certainly based on prototypes by François Boucher. Unlike *The Ruins*, in which the central figural group was lifted, more or less wholesale, from Boucher's painting *The Journey to Market*, the sources for our shepherd and shepherdess in Boucher's oeuvre have yet to be identified, but the types clearly derive from his work. Since Robert's first Salon appearance in 1767, the celebrated critic Denis Diderot had been critical of the artist's figure drawing, and Robert, apparently stung by the attacks, had tried to improve this particular skill by studying Boucher's figures, variations of which appear with some frequency in Robert's paintings after that date. Boucher and Robert collaborated in 1770 on a set of four decorative landscapes for the collector Bergeret de Frouville (the pictures are lost), and the older artist is known to have helped Robert improve his skills by giving him some of his own figure drawings to copy.

Although the Desmarais painting is not dated, the sophistication of its design and execution indicate that it is a mature work made well after Robert's return to Paris from Rome in 1765. The lightness of palette, sparkling evocation of sunlight, and thin and fluent rendering of the river landscape are highly comparable to the aforementioned *Old Bridge*. As the companion of that picture, *The Ruins*, is signed and dated 1777, it seems reasonable to assign the same approximate date to the Desmarais *pastorale*.



Fig. 1 Hubert Robert, *The Ruins*, 1717, oil on canvas, private collection



Fig. 2 Hubert Robert, *The Old Bridge*, oil on canvas, private collection



The Desmarais example





# THE DESMARAIS COLLECTION: A PIED-À-TERRE IN NEW YORK SELECTED SALE HIGHLIGHTS

112

## FRANÇOIS BOUCHER (PARIS 1703-1770)

### *Vénus et les Amours*

signed and dated 'f. Boucher / 1767' (lower center, on the rock)  
oil on canvas  
24 x 20 in. (60.8 x 50.6 cm.)

\$150,000-200,000

#### PROVENANCE:

M. de Bourgogne de Menneville, Paris.  
Comte de Caten-Sacken, Russian Ambassador to Berlin.  
George Harland Peck, Esq., London, by 1902.  
Joseph Bardac, Paris.  
with Wildenstein & Co., Paris and New York.  
Mr. and Mrs. Thomas Cole, Harrison, New York.  
with Wildenstein & Co., London, from whom acquired by the present owner on 21 May 1987.

#### EXHIBITED:

London, Guildhall Art Gallery, *A Selection of Works by French and English Painters of the Eighteenth Century*, 22 April-26 July 1902, no. 104.  
New York, Wildenstein & Co., March-April 1929, no. 4.  
Buffalo, Albright Art Gallery, *Trends in Painting, 1600-1800*, 2 October-3 November 1957.  
New York, Wildenstein, *François Boucher: A Loan Exhibition For the Benefit of The New York Botanical Garden*, 12 November-19 December 1980, no. 34.  
Tokyo, Metropolitan Art Museum, *François Boucher (1703-1770)*, 3 July-22 August 1982, no. 65.

#### LITERATURE:

E. and J. de Goncourt, *L'art du dix-huitième siècle*, I, Paris, 1880, p. 191.  
A. Michel, *Boucher*, Paris, 1906, pp. 47, note 1.  
H. Macfall, 'Boucher: The Man, His Times, His Art, and His Significance', *The Connoisseur*, 1908, p. 141, illustrated.  
*New York Times*, 17 March 1929.  
A. Ananoff, *François Boucher*, Lausanne and Paris, 1976, II, pp. 275-276, no. 646, fig. 1692.  
P. Jean-Richard, *L'Œuvre gravé de François Boucher dans la Collection Edmond de Rothschild*, Paris, 1978, p. 264, under no. 1046.  
A. Ananoff, *L'opera completa di Boucher*, Milan, 1980, pp. 139-140, no. 684, fig. 684.

#### ENGRAVED:

R. Gaillard (c. 1719-1790).



Fig. 1 François Boucher, *Le Messager Discret*, oil on canvas, 1767, Herzog Anton Ulrich-Museum, Braunschweig.



Fig. 2 Réne Gaillard after Boucher, *Venus et les Amours*, engraving, Musée des Louvre, Paris.

This charming mythological subject is one of the best documented cabinet paintings from the final years of François Boucher's career. In a beautifully preserved work, deftly executed in thick strokes of creamy brushwork, Venus, the goddess of Love, emerges from a placid woodland pool, drying the water from her voluptuous body. Kneeling on pillowing drapery of pink silk beneath a sheltering tree, the blonde goddess outstretches her hand toward a basket of flowers that have been gathered for her by the winged putti at her side, who hold the flaming torch and golden arrow that signal her identity. A pair of snow-white doves fly beside her, almost appearing to kiss one another in mid-air.

The painting is signed and dated 1767. In the 1760s, Boucher came to employ a broader technique which helped compensate for his failing eyesight. Although less spirited in handling than his youthful works, his late masterpieces display an acuity and inventiveness undiminished by age and unmatched by the works of any of his contemporaries. In the present work, the delicate, roseate and golden tones of the palette; the dexterous versatility of touch in the various textures of flesh, fabric and bloom; and the lively balance of innocence and sensuality which avoids any hint of vulgarity, distinguish it as one of the master's finest late works.

In December 1775, five years after Boucher's death, an engraving of the painting by René Gaillard was announced in the *Mercur de France* under the title *Vénus et les Amours* ("Venus and Cupids" (fig. 2)), paired with an engraving of its pendant, *Le Messager discret* ("The Discreet Messenger"). A dedication on the engravings identifies the painter and printmaker, as well as the owner of Boucher's original canvases, a 'Monsieur de Bourgogne de Menneville, Chevalier de l'Ordre Royal et Militaire de St. Louis, Lieutenant-Colonel de Cavalerie', about whom nothing else is known. The present painting and its former pendant remained together until 1981, when *Le Messager discret* was acquired from Wildenstein, New York, by the Herzog Anton Ulrich-Museum, Braunschweig (fig. 1); *Vénus et les Amours* was purchased from the same gallery by Paul Desmarais in May 1987.

The Braunschweig painting depicts a pretty young shepherdess sitting under a tree as she reads a love letter. This contemporary pastoral subject would have provided a somewhat unexpected companion for a rendering of Venus and her *amorini*; however, the unconventional pairing permitted Boucher to explore the underlying associations between his two favored artistic genres: erotic mythology and the gallant *pastorale*. In his final decade, Boucher worked in the two genres almost to the exclusion of every other, alternating between increasingly suave variations on rustic scenes of the loves of shepherds and shepherdesses, and graceful depictions of the female nude founded in the sensual tales of the ancient poets, Ovid and Anacreon. In the present painting, the goddess of fertility is at the center of a verdant landscape which seems to emanate from her own fecundity. Boucher tellingly recasts the same elements in his modern-dress companion piece: indeed, his shepherdess seems herself a contemporary Venus, only in more chaste attire, seated as she is in a nearly identical landscape, surrounded by an abundance of blossoms and a single dove that attends closely to her reading of the letter from her absent lover; even the cupids reappear, now in the form of a sculpted garden relief. By pairing *Vénus et les Amours* with its former pendant, Boucher could suggest more clearly than ever before – and with considerable poetic effect – that the eternal forces of love and passion create a continuous thread throughout human history, from the ancient to the modern world.



# THE DESMARAIS COLLECTION: A PIED-À-TERRE IN NEW YORK SELECTED SALE HIGHLIGHTS



Fig. 2 Elisabeth Louise Vigée Le Brun, *Mademoiselle Sophie d'Artois*, oil on canvas, private collection.



Fig. 1 Elisabeth Louise Vigée Le Brun, *The Children of the Baronne d'Esthal*, oil on canvas, private collection.

123

## ÉLISABETH-LOUISE VIGÉE LE BRUN

(PARIS 1755-1842)

*Portrait of a young girl, half-length*

oil on canvas, circular  
22¼ in. (56.5 cm.) diameter

\$50,000-70,000

This charming portrait of a child is one of the earliest oil paintings that the artist executed, soon after she lost her father, the pastellist Louis Vigée, in May of 1767, when she was barely twelve years old.

"I was so prostrate with grief that I waited a great length of time before picking up my chalks again. Doyen [the history painter Gabriel François Doyen] came to see us from time to time, and as he had been my father's best friend, his visits were greatly consoling for us. It was he who convinced me to take up once again my beloved occupation in which, as a matter of fact, I found the only distraction that could soothe my sorrows and take me away from my sad reflections. It was at this point that I began to paint from nature. I made in succession a number of portraits in pastel and in oils." (Élisabeth Louise Vigée Le Brun, *Souvenirs*, Paris, Librairie Hippolyte Fournier, vol. I, p. 14.)

The painting represents a blue-eyed girl barely out of babyhood seated on a chair upholstered in bluish-green velvet. The child is fitted out like a diminutive adult woman in a pink frock with a low décolletage trimmed with ribbons of the same color. Covering her hair is a bonnet known as a *baigneuse* (or a *dormouse*) adorned with pink ribbons, which in turn is covered with a transparent veil tied in a bow at the neck with white strips of satin or silk. Beside her is a small table bearing a glass or crystal vase of flowers, at the base of which is a white blossom on which a butterfly has alighted. The brushwork is uninhibited and rather rudimentary. The neutral background is painted with a *frottis* or scumble of gray paint over a very light-colored ground, a technique used by the artist from the outset of the sitter's career. This immature technique marks one of the first of the young artist's oil paintings and her name may be featured on the "*Liste des tableaux et des portraits que j'ai fait avant de quitter la France en 1789*" under the early years: "De 1768 à 1772".

A few years later Vigée Le Brun painted two other charming likenesses of children. One of these is the double-portrait of two children building a House of Cards (the so-called *Children of the Baronne d'Esthal* (fig. 1), an identity taken from the artist's first list of her sitters where the Alsatian name 'Eichthall' is misspelled, which was last recorded in the collection of an heir of the Parisian art dealer Paul Cailleux, called 'Cayeux de Senarpont (1884-1964),' and his widow, née Judith-Marguerite Serf (1882-1973). A second, the little daughter of the younger of the two brothers of Louis XVI, Charles Philippe de Bourbon, Comte d'Artois, and his Sardinian wife, née Maria Teresa di Savoia, the brown-eyed infant "Mademoiselle" Sophie d'Artois (fig. 2), a signed and dated oval canvas formerly in the Irma N. Straus collection and with the Galerie Maurice Segoura.

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

Joseph Baillio











## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’

◦  
Christie’s has a direct financial interest in the **lot**.  
See Important Notices and Explanation of Cataloguing Practice.

Δ  
Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆  
Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•  
**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

#### Δ **Property Owned in part or in full by Christie’s**

From time to time, Christie’s may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

#### ◦ **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



French private Collection  
CLAUDE-JOSEPH VERNET (AVIGNON 1714 - PARIS 1789)  
*A seaport by moonlight*  
signed and dated 'J. Vernet F. 1774'  
oil on canvas  
45½ x 64⅞ in.  
€ 300,000-500,000

## TABLEAUX ANCIENS ET DU XIX<sup>e</sup> SIÈCLE

*Paris, 25 June 2019*

### VIEWING

22, 24-25 June 2019  
9, Avenue Matignon  
75008 Paris

### CONTACTS

Pierre Etienne  
petienne@christies.com  
+33 1 40 76 72 72  
Astrid Centner  
ACentner@christies.com  
+33 1 40 76 74 46

CHRISTIE'S

# 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.

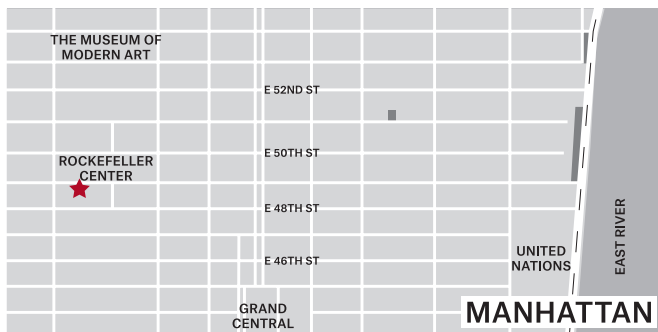
Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

## SHIPPING AND DELIVERY

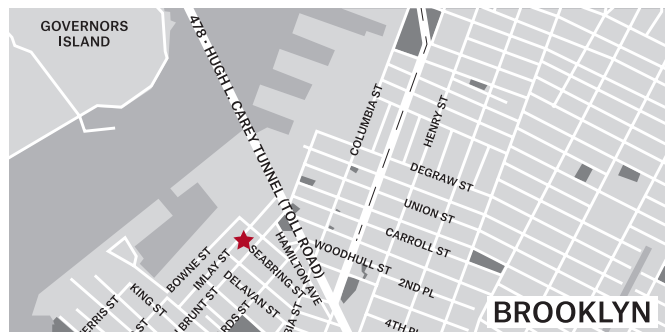
Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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**



**SCULPTURE ET OBJETS D'ART EUROPÉENS**

*Paris, 26 June 2019*

**VIEWING**

22, 24-26 June 2019  
9, Avenue Matignon  
75008 Paris

**CONTACT**

Isabelle d'Amécourt  
idamecourt@christies.com  
+33 1 40 76 84 19

Jean-Antoine Houdon (1741-1828), France, Circa 1791  
A White Marble Bust Representing Countess  
Jean-Isaac De Thellusson De Sorcy (1770-1846?)  
57 cm. and height including socle 75 cm.  
€200,000-300,000

**CHRISTIE'S**



**The Peninsula Estate – Porto Cervo, Sardinia, Italy**

This contemporary four-hectare estate situated on a private peninsula includes a 1,300-square-meter residence with breathtaking sea views over the Archipelago de La Maddalena Islands, a private dock, two moorings, 3 beaches, pool, helicopter landing, a guest house, parkland, and 1 km of private coastline. Listed by ImmobiliSarda Srl.  
Price upon request

*Art. Beauty. Provenance.*

**Charlotte Delaney**  
+44 (0) 20 7389 2551  
cdelaney@christies.com

**Julia Bracco**  
+39 0789 909000  
juliabracco@immobilsarda.com

**immobilsarda.com**  
**christiesrealestate.com**



**MAGNIFICENT JEWELS**

*Geneva, 15 May 2019*

**VIEWING**

10-15 May 2019  
Four Seasons Hotel des Bergues  
Quai des Bergues 33  
1201 Geneva

**CONTACT**

Rahul Kadakia  
rkadakia@christies.com  
+41 (0)22 319 1730

AN IMPRESSIVE 118.05 CARAT FANCY YELLOW DIAMOND  
CHF 2,500,000–3,500,000  
US \$2,500,000–3,500,000

**CHRISTIE'S**



A Family Vision: The Collection of H.S.H Princess 'Titi' von Furstenberg

PABLO PICASSO (1881-1973)

*La Lettre*

signed and dated 'Picasso 23' (lower right)

oil on canvas

39½ x 32 in. (100.5 x 81.1 cm.)

Painted in Paris, 16 April 1923

Estimate on Request

**IMPRESSIONIST AND MODERN ART  
EVENING SALE**

*New York, 13 May 2019*

**VIEWING**

4-13 May 2019

20 Rockefeller Plaza

New York, NY 10020

**CONTACT**

Max Carter

[mcarter@christies.com](mailto:mcarter@christies.com)

+1 212 636 2050

Jessica Fertig

[jfertig@christies.com](mailto:jfertig@christies.com)

+1 212 636 2050

**CHRISTIE'S**

LEARN  
THE  
WAY  
YOU  
WANT  
TO

CHRISTIE'S  
EDUCATION

[LEARN MORE AT CHRISTIES.EDU](http://CHRISTIES.EDU)

DEGREE PROGRAMMES · CONTINUING EDUCATION · ONLINE COURSES

LONDON · NEW YORK · HONG KONG



# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

### OLD MASTERS

WEDNESDAY 1 MAY 2019  
AT 10.00 AM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: LAUREN  
SALE NUMBER: 17147

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

#### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)

US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)

US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**AUCTION RESULTS: CHRISTIES.COM**

08/01/19

**Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com**

**17147**

Client Number (if applicable) \_\_\_\_\_ Sale Number \_\_\_\_\_

Billing Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zone \_\_\_\_\_

Daytime Telephone \_\_\_\_\_ Evening Telephone \_\_\_\_\_

Fax (Important) \_\_\_\_\_ Email \_\_\_\_\_

Please tick if you prefer not to receive information about our upcoming sales by e-mail  
I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature \_\_\_\_\_

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

#### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

\_\_\_\_\_



# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman  
Guillaume Cerutti, Chief Executive Officer  
Stephen Brooks, Deputy Chief Executive Officer  
Jussi Pylkkänen, Global President  
François Curiel, Chairman, Europe  
Jean-François Palus  
Stéphanie Renault  
Héloïse Temple-Boyer  
Sophie Carter, Company Secretary

## INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li, Deputy Chairwoman, Christie's Int.

## CHRISTIE'S AMERICAS

Marc Porter, Chairman  
Jennifer Zatorski, President

## CHAIRMAN'S OFFICE

Ben Hall, Chairman  
Alexander Rotter, Chairman  
Bonnie Brennan, Deputy Chairman  
Cyanne Chutkow, Deputy Chairman  
Sheri Farber, Deputy Chairman  
John Hays, Deputy Chairman  
Conor Jordan, Deputy Chairman  
Richard Lloyd, Deputy Chairman  
Maria C. Los, Deputy Chairman  
Andrew Massad, Deputy Chairman  
Adrien Meyer, Co-Chairman  
Ellanor Notides, Deputy Chairman  
Jonathan Rendell, Deputy Chairman  
Capera Ryan, Deputy Chairman  
Barrett White, Deputy Chairman  
Eric Widing, Deputy Chairman  
Athena Zonars, Co-Chairman

## CHRISTIE'S ADVISORY BOARD, AMERICAS

John L. Vogelstein, Chairman  
Herb Allen, Elizabeth Ballantine, Charlie Blaquier,  
Stephen Bronfman, Christina Chandris,  
Bruno Eberli, Lynn Forester de Rothschild,  
Ambassador Stuart E. Eizenstat,  
Ashton Hawkins, Esq., J Tomilson Hill III,  
Barbara Jakobson, Nancy M. Kissinger,  
George Klein, Ambassador William H. Luers,  
Hon. Nicholas Platt, Li Chung Pei,  
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,  
Andrew N. Schiff, M.D., Clifford M. Sobel,  
Michael Steinhardt, Archbold D. van Beuren

## CHRISTIE'S AMERICAS SENIOR VICE PRESIDENTS

Rachel Adey, Kelly Ayers, Martha Baer,  
Diane Baldwin, Heather Barnhart, Alyson Barnes,  
Michael Bass, G. Max Bernheimer,  
Rita Boyle, Catherine Busch, Max Carter,  
Veronique Chagnon-Burke, Angelina Chen,  
Sandra Cobden, Dan Conn, Kathy Coumou,  
Deborah Coy, Francois de Poortere,  
Carrie Dillon, Yasaman Djunic, Monica Dugot,  
Richard Entrup, Lydia Fenet, Jessica Fertig,  
Dani Finkel, Johanna Flaum, Marcus Fox,  
Sara Friedlander, Sayuri Ganepola, Virgilio Garza,  
Benjamin Gore, Karen Gray, Jennifer K. Hall,  
Bill Hamm, William Haydock, Darius Himes,  
Margaret Hoag, Erik Jansson, Rahul Kadakia,  
Kathy Kaplan, Julie Kim, Sharon Kim, Stefan Kist,  
Deepanjana Klein, David Kleiweg de Zwaan,  
Susan Kloman, Timothy Kompanchenko,  
Samantha Koslow, James Leitch, Daphne Lingon,  
Gabriela Lobo, Rebecca MacGuire, Erin McAndrew,  
Rick Moeser, Richard Nelson, Illysa Ortsman,  
Tash Perrin, Jason Pollack, Denise Ratinoff,  
John Reardon, Margot Rosenberg, Sonya Roth,  
Emily Sarokin, Caroline Sayan, Will Strafford,  
Sarah Vandeweerd, Cara Walsh, Hartley Waltman,  
Amy Wexler, Allison Whiting, Marissa Wilcox,  
Jody Wilkie, Zackary Wright, Steven J. Zick

## VICE PRESIDENTS

Tylee Abbott, Christine Layng Aschwald,  
Danielle Austin, Victoria Ayers, Marina Bertoldi,  
Diana Bramham, Eileen Brankovic,  
Meghan Bunting, Maryum Busby, Cristina Carlisle,  
John Caruso, Elisa Catenazzi, Ana Maria Celis,  
Michelle Cheng, Margaret Conklin,  
Kristen de Bruyn, Elise de la Selle, Aubrey Daval,  
Cathy Delany, Jacqueline Dennis Subhash,  
Ashish Desai, Christine Donahue, Caitlin Donovan,  
Abby Farha, Lauren Frank, Vanessa Fusco,  
Christina Geiger, Joshua Glazer, Lisa Gluck,  
Peggy Gottlieb, Lindsay Griffith, Margaret Gristina,  
Izabela Grocholski, Helena Grubestic,  
James Hamilton, Elizabeth Hammer-Munemura,  
Natalie Hamrick, Minna Hanninen, Anne Hargrave,  
Val Hoyt, Sima Jalili, Emily Kaplan,  
Jessica Katz, Sumako Kawai, Marisa Kayyem,  
Caroline Kelly, Jerome Kerr-Jarrett, Peter Klarinet,  
Alexis Klein, Kristin Kolich, Noah Kupferman,  
Alexandra Lenobel, Richard Lopez,  
Ryan Ludgate, Adam McCoy, Michael Moore,  
Danielle Mosse, Christopher Munro, Libia Nahas,  
Laura Nagle, Marysol Nieves, Remi Nouailles,  
Jonquil O'Reilly, Rachel Orkin-Ramey,  
Joanna Ostrem, Sam Pedder-Smith,  
Carleigh Queenth, Joseph Quigley, Shlomi Rabi,  
Prakash Ramdas, Jeremy Rhodes, Daphne Riou,  
Casey Rogers, Thomas Root, William Russell,  
Arianna Savage, Stacey Sayer, Morris Scardigno,  
Morgan Schoonhoven, Jogendra Somarouthu,  
Edwina Stitt, Gemma Sudlow, Bliss Summers,  
Joanna Szymkowiak, Bo Tan, Scott Torrence,  
Arianna Tosto, Beth Vilinsky, Jill Waddell,  
Michal Ward, Alan Wintermute, Ben Whine,  
Jennifer Wright, Kristen Yraola, Timothy Yule,  
Cara Zimmerman

## ASSOCIATE VICE PRESIDENTS

Tyron Armstrong, Nicole Arnot, Nishad Avari,  
Kristin Bisagna, Bernadine Boisson, Vanessa Booher,  
Anne Bracegirdle, Elaine Brens, Christiana Bromberg,  
Natalie Brown, Tristan Bruck, Ally Butler,  
Michelle Cha, Patrick Conte, Alessandro Diotallevi,  
Julie Drennan, Sarah El-Tamer, William Fischer,  
Emily Fisher, Sara Fox, Kristen France,  
Juarez Francis, Russell Gautsch, Emily Gladstone,  
Douglas Goldberg, Robert Gordy, Julia Gray,  
Emily Grimbald, Olivia Hamilton, Amy Indyke,  
Bennett Jackson, Stephen Jones, Paige Kestenman,  
Paula Kowalczyk, Sibil Lafontant, Madeline Lazaris,  
Andrew Lick, David Lieu, Alexander Locke,  
Samantha Margolis, Laura Mathis, Nina Milbank,  
Leo Montan, Melissa Morris, Takaaki Murakami,  
Margaret O'Connor, Daniel Peros, Jessica Phifer,  
Nell Plumfield, Rebecca Roundtree, Sara Rutter,  
Reed Ryan, Nicole Sales, Emily Salzberg, Jill Sieffert,  
Jason Simonds, Alexa Shitanishi, Alexa Smith,  
Hilary Smith, Victoria Solivan, Hannah Fox Solomon,  
Natalie Stagnitti-White, Joey Steigelman,  
Victoria Tudor, Lillian Vasquez, Mike Wang,  
Izzie Wang, Seth Watsky, Candace Wetmore,  
Elizabeth Wight, Gretchen Yagielski

## AMERICAN BOARD INTERNATIONAL REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Mary Libby,  
Juanita Madrinan, David G. Ober, Nancy Rome,  
Brett Sherlock



## INDEX

### A

Antoniani, 44  
Aragonese School, 8

### B

Balgung Grien, 30  
Barbieri  
Guercino, 20  
Beeckman, 13  
Bellini, 27  
Bettera, 25

### C

Calvaert, 18  
Coecke van Aelst, 3  
Constable, 32, 39

### D

d'Hondecoeter, 37  
David, 45  
de Beer, 2  
de Ribera, 19

### F

Finson, 12  
Fra Bartolommeo, 28  
Francken, 11

### G

Govaerts, 11  
Guercino, 17

### J

Jordaens, 11, 36

### L

Lawrence, 31  
Leonardo, 9

### M

Mansueti, 6  
Master of the Osservanza, 1  
Mola, 16  
Monaco, 10

### P

Panini, 41  
Passarotti, 24

### R

Ramsay, 40  
Ricci, 43  
Roman School, 21  
Romney, 42

### V

van Cleve, 29  
van der Weyden, 4  
van Hemessen, 7  
van Ruysdael, 35  
van Streek, 15  
Vernet, 34  
Vigée Le Brun, 33, 38

### W

Wautier, 14  
Werner, 5





CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020