

# OLD MASTER

PAINTINGS AND SCULPTURE

NEW YORK | TUESDAY 29 OCTOBER 2019



CHRISTIE'S







# OLD MASTER PAINTINGS AND SCULPTURE

TUESDAY 29 OCTOBER 2019

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Tuesday 29 October 2019

11.00 am (Lots 701-762)

2.00 pm (Lots 763-854)

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701 (actual size)

701

**ANDREA PREVITALI  
(BERBENNO, NEAR  
BERGAMO C. 1480-1528  
BERGAMO)**

*The Madonna and Child*

oil on panel  
6 $\frac{3}{8}$  x 4 $\frac{7}{8}$  in. (16.2 x 12.4 cm.)

\$20,000-30,000

**PROVENANCE:**

Anonymous sale; Veneto Arte, Solesino,  
19 November 2005, lot 215.

This diminutive panel was recognized by Professor Andrea de Marchi as a work by the celebrated Bergamese painter Andrea Previtali at the time of the sale in 2005. The painting dates to *circa* 1515, several years after the artist's return to Bergamo from Venice in 1511. It exhibits a lustre and a softness of handling evident in several of his paintings from this period: his triptych in Santa Maria del Conventino, Bergamo, of which a portion depicting Saint Sigismund survives dated 1512; the Cassotti de Mazzoleni altarpiece painted for Santo Spirito, Bergamo, dated 1515 when payment was received, though in reality completed between 1512 and 1513; and the altarpiece painted in 1517 for San Nicola, Almenno San Salvatore.

702

**FRANS FLORIS I (ANTWERP  
1519/20-1570)**

*Head of a man in a helmet (Mars?)*

oil on panel  
18 $\frac{1}{4}$  x 13 $\frac{3}{8}$  in. (46.4 x 34 cm.) with an addition of  
1 in. to the left edge  
stamped on the reverse with a panel maker's mark 'A'

\$30,000-50,000





702

**PROVENANCE:**

(Possibly) Petrus Daems (c.1590-1653), Antwerp; his sale (†), Antwerp, 16 April 1657, lot 25 (to Viejanne). Rothschild collection, London, 1929. with Sackville Gallery, London, 1936.

**LITERATURE:**

J. Denucé, *Kunsttuitvoer in de 17e eeuw te Antwerpen, de firma Forchoudt*, Antwerp, 1931, p. 43, no. 290.

J. Denucé, *De Antwerpsche "Konstkamers"; inventarissen van kunstverzamelingen te Antwerpen in de 16e en 17e eeuwen*, Antwerp, 1932, p. 219.

M.J. Friedländer, *Early Netherlandish Painting, Antonis Mor and his Contemporaries*, Leiden and Brussels, 1975, XIII, no. 157.

C. van de Velde, *Frans Floris (1519/20-1570), Leven en Werken*, Brussels, 1975, pp. 270-271, no. 128, fig. 63. E.H. Wouk, *Frans Floris (1519/20-1570): Imagining a Northern Renaissance*, Leiden and Boston, 2018, pp. XXIX, 219, 221, 602-3, no. 149, fig. 6.3.

This theatrical *Head of a man with a helmet (Mars?)* was likely painted by Frans Floris as a head study and retained in his workshop to serve as a model for future compositions, a practice that constituted one of the most enduring innovations of his studio. Together with *Head of a Woman* (fig. 1; Oberlin, Allen Memorial Art Museum, inv. no. 1972.79) and *Head of a Woman with a Diadem* (Private collection, France; see E.H. Wouk, *op. cit.*,

pp. 219 and 221), this picture is among Floris' most sensuous and arresting works, expressed with an immediacy and emotion not readily seen in his large-scale pictures.

This study was used as a model for the figure of Adam in Floris' *Adam and Eve* (Florence, Palazzo Pitti, inv. no. 1082), and the same head, with minor variations, appears in the figure of Mars in his *Mars, Venus, and Cupid Surprised by the Gods* (Sibiu, Muzeul Național Brukenthal, inv. no. 1241).

PROPERTY OF A PRIVATE COLLECTION

703

**THE MASTER OF THE MISERICORDIA  
(ACTIVE FLORENCE, SECOND HALF OF THE  
14TH CENTURY)**

*The Madonna and Child with Saints John the Baptist,  
Dominic and other saints*

tempera and gold on panel, unframed  
20 $\frac{1}{8}$  x 13 $\frac{3}{4}$  in. (51.2 x 34.9 cm.)

\$50,000-70,000

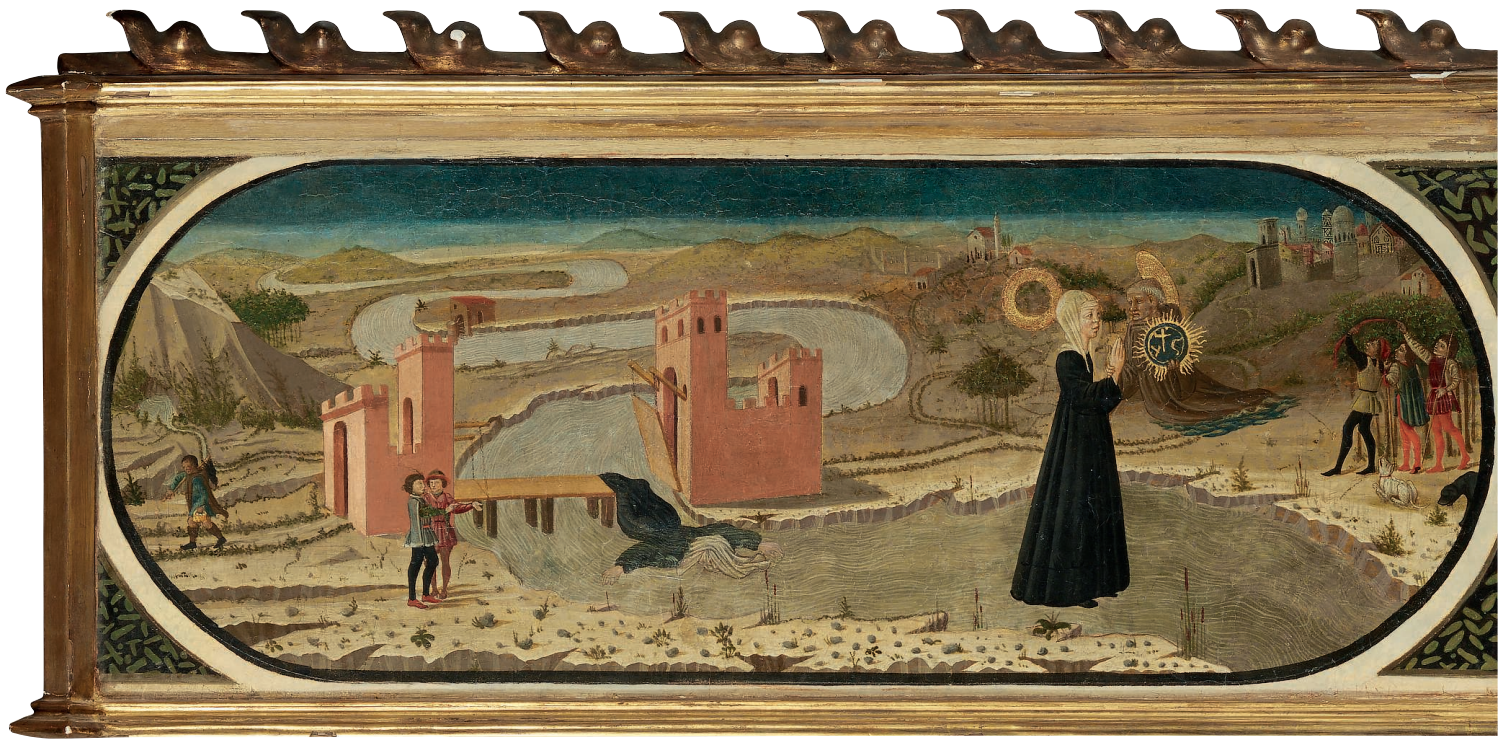
**LITERATURE:**

S. Chiodo, 'Painters in Florence after the "Black Death". The Master of the Misericordia and Matteo di Pacino', M. Boskovits (ed.), *A Critical and Historical Corpus of Florentine Painting*, section IV, IX, Florence, 2011, p. 272, illustrated (with image in reverse) pl. XLIII.

Published by Sonia Chiodo in 2011 (*loc. cit.*), this painting was first recognized as the so-called Master of the Misericordia by Miklós Boskovits on the basis of photographs, an attribution later endorsed by Everett Fahy following firsthand inspection (*loc. cit.*). The Master of the Misericordia was a key figure in later *trecento* Florentine painting. Influenced by Orcagna and Bernardo Daddi, his body of work has been steadily recovered, ever since Richard Offner identified his hand in the 1920s in two particular works: in compartments relating the *Stories of Saint Eligius*, formerly in the Cambò collection, Barcelona, and in the panel held in the Galleria dell'Accademia, Florence, the *Madonna della Misericordia with Kneeling Nuns*, the latter previously given to the circle of Agnolo Gaddi. As he began systematically to identify works around the Misericordia in Florence, it had been Offner's intention to publish a monograph on the artist as part of the monumental *Corpus of Florentine Painting*, but this never materialized. Instead, a list of attributed works was published posthumously in 1981. By that point, Federico Zeri and Miklós Boskovits had both independently expanded the catalogue, with Boskovits listing 51 works in his 1975 volume, praising the Master as worthy of a place among the truly great protagonists of Florentine painting, distinguished by his capacity to express a greater degree of naturalism. An updated catalogue, with a highly informative chronological and stylistic evaluation of his oeuvre was recently produced by Sonia Chiodo, as part of the *Corpus*. A formal identification of the artist, however, remains elusive.

According to Chiodo, the panel would originally have been surmounted by a gabled top, most likely with a bust of the blessing Christ (*loc. cit.*). The treatment of the Madonna's face is typical of the Master of Misericordia's style and the motif of the ewer, placed before the throne in the foreground recurs in his *Coronation of the Virgin*, sold Sotheby's, New York, 22 January 2004, lot 45.





PROPERTY OF A FAMILY

704

**NERI DI BICCI (FLORENCE 1418-1492)**

*The Miracle of Saint Bernardino of Siena; and The Baptism of Christ*

tempera and gold on panel, in an engaged frame  
13¾ x 55¾ in. (34.9 x 142 cm.)

\$300,000-400,000

**PROVENANCE:**

Eugen Miller von Aichholz (1835-1919), Vienna, his sale; 18-22 May 1900, Galerie Georges Petit, Paris, lot 368, as Fra Angelico, sold together with a reliquary of the same attribution. Henri Heugel (1844-1916), Paris, by 1909; by descent to his wife; by descent to their son, Jacques Heugel (1890-1979), Paris, until 1964.

**EXHIBITED:**

Paris, Galerie Charpentier, *Paysages d'Italie*, 1947, no. 3.

**LITERATURE:**

B. Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, p. 388.  
B. Berenson, *Italian Pictures of the Renaissance: Central and North Italian Schools*, London, 1968, p. 156.  
A. Brejon de Laverrière, 'La Collection de tableaux d'Henri Heugel (1844-1916),' *Bulletin de la Société de l'Histoire de l'Art Français*, 1994, p. 156.  
A. Brejon de Laverrière, 'Les tableaux italiens de la collection Heugel (1844-1916),' *Hommage à Michel Laclotte: Études sur la peinture du Moyen Age et de la Renaissance*, P. Rosenberg and C. Scaillièrez eds., Paris and Milan, 1994, p. 469.  
C. Frosinini in C.B. Strehlke and M.B. Israëls, *The Bernard and Mary Berenson Collection of European Paintings at I Tatti*, Milan, 2015, p. 487, under no. 76 as A. and B., fig. 76.1, illustrated together with the reliquary.



Fig. 1 Neri di Bicci, *Adoration of the Christ Child with the Annunciation to the Shepherds and the Stories of the Magi*, Berenson Art Collection, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence, © The President and Fellows of Harvard College.



These beautiful little panels by Neri di Bicci would originally have formed part of a *predella* to a larger altarpiece, accompanied by the *Adoration of the Christ Child with the Annunciation to the Shepherds and the Stories of the Magi* now in the Berenson collection at Villa I Tatti, Settignano, Florence (fig. 1). The Berenson scene is similarly painted within a lozenge shape, outlined with a double border of black and cream, with the same green and black faux marble effect embellishing the spandrels between. The three vignettes are also unified by the treatment of the sky, pale beneath with clouds hovering above the distant mountains and a strip of dark, midnight blue above. Each of the scenes is played out within a similar desert landscape, peppered with tiny shrubs and pebbles and with craggy cliffs framing the compositions at either side. The Berenson panel is cropped on all edges, accounting for the difference in height, measuring only 10½ in. (26.5 cm.), but the composition is elongated, with the panel overall measuring 39 in. (99.9 cm.) in length, compared to the 55½ in. (142 cm.) of the present two scenes combined.

While the present panels undoubtedly formed a *predella* with the Berenson panel, it is not known to which altarpiece they might have all belonged. The saints depicted might perhaps hold the key, as they might have been represented as larger saints in the principal panel. Saint John the Baptist is easily recognized, as is Saint Bernardino, yet the female figure is less easily identifiable. Having apparently fallen from a bridge into

the waters below, she appears to be the recipient of a posthumous miracle by Saint Bernardino who emerges floating on a cloud. The altarpiece would presumably have depicted both Saints Bernardino and John the Baptist since they appear in the *predella*, but there is no mention of an altarpiece with those subjects in Neri di Bicci's *Ricordanze* (C. Frosinini, *op. cit.*, p. 486).

In 1900, the panels were included in the sale of Eugen Miller von Aichholz (1835-1919), with an attribution to Fra Angelico (*loc. cit.*). Curiously, at that time they were affixed to a double-sided reliquary, flanking it at either side. The reliquary in question is today in the Museum of Fine Art, Boston, having entered the collection in 1960, and is attributed to the Master of Osservanza (inv. no. 65.536). The three panels acquired together by Henri Heugel in their state as a peculiar triptych and passed down in turn to his wife and his son, Jacques Heugel (*loc. cit.*). At some point, however, the reliquary was disengaged and was sold separately by Otto Wertheimer to M. Knoedler and Co. in January of 1952, while, according to Zeri, the Neri di Bicci panels instead remained in the Heugel collection until at least 1964 (Fondazione Federico Zeri archive, no. 12176, note on the reverse of a photograph of the Berenson panel). Though Berenson knew of the present panels, publishing them in 1932, he did not connect them to the *Adoration*, which had been in his own collection since 1924, suggesting he had not seen photographs of them (*loc. cit.*).

705

## MASTER OF THE DOMINICAN EFFIGIES (FLORENCE C. 1310-1350)

*A triptych: the central panel: The Madonna and Child enthroned with saints; the left wing: the Archangel Saint Michael slaying the dragon above, Saints Peter and Paul below; the right wing: The Crucifixion*

inscribed 'AVE-MARIA-GRATIA-PIENA' (lower center)  
tempera and gold on panel, shaped top, in an integral frame  
with wings open: 16 x 17 $\frac{1}{8}$  in. (40.7 x x 43.6 cm.); with wings closed: 16 x 7 $\frac{1}{8}$  in. (40.7 x 20.1 cm.)

\$50,000-70,000

### PROVENANCE:

Mrs. Samuel W. Hale, Dublin, Mass., 1950.  
Joseph Lindon Smith, New York, by 1987.  
Private collection, Europe, from whom acquired by the present owner.

### LITERATURE:

R. Offner, 'An archangel by Bernardo Daddi,' *The International Studio*, XCIII, June 1929, no. 3, as "Daddesque."  
S. De Ricci, 'Vers un Corpus des Peintures Florentines,' *Gazette des Beaux-Arts*, VI-XII, 2, 1934, p. 116, as the Biadaiolo Illuminator.  
R. Offner, *A Critical and Historical Corpus of Florentine Painting: The Fourteenth Century*, New York, 1947, III/V, p. 8, as the Biadaiolo Illuminator.  
H. Vollmer, 'Meister des Biadaiolo,' in U. Thieme and F. Becker, *Allgemeines Lexikon der Bildenden Künstler*, Leipzig, 1950, XXXVII, p. 46, as the Biadaiolo Illuminator.  
R. Offner, *A Corpus of Florentine Painting: The Fourteenth Century, Elder Contemporaries of Bernardo Daddi*, M. Boskovits ed., Florence, 1984, III/II, p. 266, illustrated plates CXVII and CVIII-CIX in detail, as the Biadaiolo Illuminator.

The so-called Master of the Dominican Effigies takes his name from panel depicting *Christ and the Virgin enthroned with seventeen Dominican saints and beati* in the Archivio di Santa Maria Novella, Florence (R. Offner, 1984, *loc. cit.*, pp. 292-297). Though his identity remains elusive, this anonymous artist working in the wake of Pacino di Bonaguida, and was one of the most important figures of Florentine manuscript illumination in the second quarter of the 14th century.

First identified by Osvald Sirén in 1926, who called him the Master of the Lord Lee Polyptych, the anonymous master acquired his current moniker a few years later from Richard Offner, who worked to distinguish his style from that of his contemporaries, the so-called Biadaiolo Illuminator and Master of the Cappella Medici Polyptych. In subsequent years, Bernard Berenson argued that all three anonymous artists were one and the same, and Miklós Boskovits later agreed in part, suggesting that the Biadaiolo Illuminator was in fact the Master of the Dominican Effigies in his early career. This explains the attribution ascribed to the present triptych in previous publications (*loc. cit.*).

The master's eponymous work in Florence can be dated to just after 1336, given the inclusion of Maurice of Hungary, who had died that year, though the artist was likely active from *circa* 1310. Angelo Tartuferi proposes a date of *circa* 1325-30 for the present painting, placing it in the artist's early career and therefore within the group of works given in the past to the Biadaiolo Illuminator.

We are grateful to Angelo Tartuferi for endorsing the attribution on the basis of photographs and proposing a date of *circa* 1325-30.



PROPERTY OF A FAMILY

706

**GIOVANNI LARCIANI, FORMERLY KNOWN AS THE MASTER OF THE KRESS LANDSCAPES (ACTIVE IN FLORENCE, 1484-1527)**

*A capriccio view of a port city with the arrival of a Medici galley*

oil on canvas  
11⅞ x 40⅞ in. (28.2 x 103.8 cm.)

\$200,000-300,000

**PROVENANCE:**

Otto Lanz (1865-1935), Amsterdam, by 1912.  
with Frederick Mont, New York.  
Walter P. Chrysler, Jr. (1909-1988).  
Anonymous sale, Christie's, London, 26 November 1971, lot 79, as Master of the Kress Landscapes.  
Anonymous sale; Sotheby's, New York, 9 January 1980, lot 46, as Master of the Kress Landscapes.

**EXHIBITED:**

Amsterdam, Stedelijk Museum, *Italiaansche Kunst in Nederlandsch Bezit*, 1 July-1 October 1934, no. 967, as 'Piero di Cosimo (?)'.  
Provincetown, Mass., The Chrysler Museum of Art, *Inaugural exhibition*, 1958, no. 23, as Granacci.  
Norfolk, V.A., Museum of Arts and Sciences, *Renaissance and Baroque Paintings from the Collection of Walter P. Chrysler Jun.*, 1967-68, as Master of the Kress Landscapes.

**LITERATURE:**

P. Schubring, *Cassoni*, Leipzig, 1923, pp. 408-09, plate XXVIII, nos. 844, 844A, as Francesco Granacci, listing the subject as *The Landing of Theseus at Crete*.  
B. Suida Manning, *Chrysler Art Museum of Provincetown, Inaugural Exhibition*, 1958, exhibition catalogue, pp. 14-15, as Francesco Granacci.  
F. Zeri, 'Eccentrici fiorentini: I', in *Bollettino d'arte*, XLVII, 1962, pp. 216-236, fig. 4, as Master of the Kress Landscapes.  
F.R. Shapely, *Paintings from the Samuel H. Kress Collection: Italian Schools XV to XVI centuries*, London, 1968, p. 124, as Master of the Kress Landscapes.  
H.W. van Os, 'Otto Lanz en het verzamelen van vroege Italiaanse kunst in Nederland,' *Bulletin van het Rijksmuseum*, XXVI, no. 4, 1978, p. 159, fig. 14, where it is included in a photograph of a room interior.



P. Wardle, 'Summaries,' *Bulletin van het Rijksmuseum*, XXVI, no. 4, 1978, p. 196, referencing the above photograph.

L.A. Waldman, 'The "Master of the Kress Landscapes" unmasked: Giovanni Larciani and the Fucecchio altar-piece', in *The Burlington Magazine*, CXL, no. 1144, July 1998, p. 465, illustrated.

Despite his vibrant, imaginative and innovative style, this painter, formerly known as the 'Master of the Kress Landscapes,' was ignored by Vasari and languished for centuries in obscurity until his oeuvre was first reconstructed by Federico Zeri in 1962 (*op. cit.*). Zeri named him after a set of three *spalliere* panels in the Kress collection at the National Gallery of Art, Washington D.C. (fig. 1) which depict scenes from an unidentified legend, unfolding within fantastical landscapes. In 1998, however, Louis Alexander Waldman published his discovery of three contracts for the artist's dated altarpiece of 1523 in the Museo Civico, Fucecchio (*op. cit.*, fig. 19), revealing his identity to be that of Giovanni di Lorenzo Larciani.



Fig. 1 Giovanni Larciani (Master of the Kress Landscapes), *Scenes from a legend*, (set of three), Samuel H. Kress Foundation, National Gallery of Art, Washington D.C.





This landscape, which Waldman describes as 'one of Larciani's most ambitious paintings' (*op. cit.*) appears to depict Florence curiously reimagined as a port city, including aspects of Florentine architecture such as the Loggia dei Lanzi and Palazzo Vecchio. The galley approaching the harbor displays a flag bearing the *palle* of the Medici, whose arms consist of six balls, five blue and one red. Some have read the inclusion of the Medici emblem as a possible reference to the family's return to Florence, thus implying a date for the painting of circa 1512-15.

The canvas had been assumed to be a pendant to the eponymous Kress *spalliere* which are of a similar height at 11 in. (27.9 cm.) but vary in width, with two measuring 16 1/2 in. (41.9 cm.) and the other measuring 35 in. (88.9 cm.). Waldman meanwhile links it to a painting described by Giovanni Cinelli in 1677, when it formed part of the Gerini collection, '*Prospettiva assai grande nella quale in una gran piazza circondata da molte fabbriche antiche contigua ad un porto, il traffico di molte gente s'esprime, sono in buon numero i gruppi, e diversi operazioni che far*

*dimostrano, come in luoghi simili accader suole*' ('Rather large view in which, in a big *piazza* surrounded by many old factories adjoining a port, the traffic of many people is depicted, the groups are in good number, and doing different tasks that demonstrate how things usually are in places like this'; F. Bocchi and G. Cinelli, *Le bellezze della città di Firenze*, Florence, 1677, p. 495). Even in 1677, Larciani had already been rendered anonymous and his work was listed by Cinelli as '*di incerto autore*' ('by an unknown author').

Larciani, or 'da Larciano,' most likely takes his name from the small mountain village of Larciano near Vinci, though he himself was born in the parish of Sant'Ambrogio, Florence. He remained in the parish his entire life, until it was cut short at the age of 42 by the rampant plague of 1527-28 which killed much of his immediate family. As Waldman suggests, like the young Rosso Fiorentino, Larciani's innovative and idiosyncratic painting style may not have been welcomed by conservative Florentine patrons, leading the artist to look to the provinces for patronage.



Fig. 1 Giovanni Larciani (Master of the Kress Landscapes), *Scenes from a legend*, (set of three), Samuel H. Kress Foundation, National Gallery of Art, Washington D.C.

PROPERTY FROM A PRIVATE COLLECTION

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## LORENZO DI CREDI (FLORENCE 1459-1567)

*The Madonna and an angel adoring the Christ Child*

tempera on panel, *tondo*  
35 in. (88.9 cm.) diameter

\$400,000-600,000

### PROVENANCE:

Prince Brancaccio, Rome.  
with Charles Sedelmeyer, Paris, 1905.  
Anonymous sale; Sotheby's, London, 14 December 1977, lot 55, as 'L. di Credi',  
where acquired by the parents of the present owners.

### LITERATURE:

*Illustrated catalogue of the series of 100 paintings by old masters [...] of the Sedelmeyer Gallery*, Paris, 1905, no. 48, illustrated, as Lorenzo di Credi.

Like Botticelli, Perugino and Leonardo da Vinci, Lorenzo di Credi worked as an assistant in the Florentine workshop of Andrea del Verrocchio. He was entrusted with control of the shop during his master's absence, eventually becoming Verrocchio's heir. Though a talented and sought-after portraitist, it is as a religious painter that Lorenzo is best known and his many surviving depictions of the *Madonna and Child* and the *Holy Family* are testament to their popularity among his patrons.

This *Madonna and an angel adoring the Christ Child* was painted late in the artist's career. The Madonna and Christ figures, with their crisp, linear features and enamel-like flesh are characteristic of Lorenzo's own hand, while the angel was most likely completed by a collaborator in his workshop. Lorenzo treated this subject, again with the accompanying angel, in a *tondo* in the Gallerie degli Uffizi, Florence (fig. 1) and it in turn relates to a composition in the Alte Pinakothek, Munich in which the angel presents the Infant Saint John the Baptist to the Christ Child and Saint Joseph rests in the background at left (G. Dall'i Regoli, *Lorenzo di Credi*, Pisa, 1966, p. 161, no. 131, fig. 166). The Pinakothek painting, which shows the figures in reverse, has since been attributed to the young Fra Bartolomeo who was an active member of Lorenzo's workshop. Though there is debate over the primacy of the various versions, Everett Fahy argued that the *tondo* now in the Metropolitan Museum of Art, New York (fig. 2), dating to the early 1490s, is in fact the prototype

from which these derive (E. Fahy, 'The Earliest Works of Fra Bartolomeo,' *Art Bulletin*, LI, June 1969, p. 144, no. 9). Indeed, the figures of the Virgin and Child in the present painting are closest in pose to their counterparts in the Metropolitan Museum *tondo* and are presumably based on the same design. They appear again in an altarpiece by Lorenzo depicting *The Adoration of the Shepherds*, removed from the church of Santa Chiara, Florence and now also in the Uffizi (*op. cit.*, p. 147, no. 95, fig. 139).

Infrared reflectography of the Metropolitan Museum *tondo* revealed the design to have been transferred from a pounced cartoon which would have been retained in the workshop for use in Lorenzo di Credi's autograph variants and in copies by his assistants, as in the case of the Pinakothek version by Fra Bartolomeo. These designs could then be adapted freehand with extra figures and background elements included in accordance with the desired composition. In the case of the present painting, Lorenzo appears to have reused the design for the Madonna and Child figures, which he executed himself, leaving angel to be completed by an assistant in the workshop. The design for the Christ Child's specific pose employed here and in the Metropolitan Museum *tondo* was known to Albrecht Dürer who made a drawing after it, now conserved in the Cabinet des Dessins, Musée du Louvre, Paris (inv. no. R.F.4662).



Fig. 1 Lorenzo di Credi, *The Madonna and an angel adoring the Christ Child*, Gallerie degli Uffizi, © Gabinetto Fotografico delle Gallerie degli Uffizi, Florence.



Fig. 2 Lorenzo di Credi, *Madonna Adoring the Child with the Infant Saint John the Baptist and an Angel*, Metropolitan Museum of Art, New York.



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

### *The Annunciation*

oil on panel

26% x 20% in. (67.9 x 52.4 cm.)

\$200,000-300,000

#### PROVENANCE:

Private collection, Heidelberg, before 1823, when acquired by Count Caspar Heinrich von Sierstorpff, Bad Driburg (1750-1842), and by descent to his son Count Ernst von Sierstorpff, Bad Driburg (1813-1855), and by descent to his son Count Bruno von Sierstorpff, Bad Driburg (1855-1870), and by inheritance to his brother Count Ernst von Sierstorpff, Bad Driburg (d. 1879), and by inheritance to his sister Baroness Hedwig von Sierstorpff, Bad Driburg (d. 1887); her sale; Rudolph Lepke, Berlin, 19 April 1887, lot 107, as Herri Bles, sold (2,700 Reichsmark). Private collection, Frankfurt. Anonymous sale; Rudolf Bangel, Frankfurt am Main, 12-13 February 1901, lot 6, as Herri met de Bles. Hermann Emden (1840-1930), Hamburg; his sale, Rudolph Lepke, Berlin, 3 May 1910, lot 88, as Herri met de Bles (4,100 Reichsmark). (Possibly) with Frieda Hinze, Berlin, by 1932. Dr. Dolly Marx, Bielefeld. Anonymous sale; Lempertz, Cologne, 28-30 April 1954, lot 846 (13,399 DM), where acquired by Dr. Paul Ludowigs (1884-1968, Wülfrath, and by descent in the family until Anonymous sale; Sotheby's, Amsterdam, 15 November 2005, lot 42. with Alexander Gallery, New York, from whom acquired by the present owner.

#### EXHIBITED:

Boston, Museum of Fine Arts, 9 December 2014-10 May 2018, on loan.

#### LITERATURE:

C.H. von Sierstorpff, *Für die Kunstfreunde, welche meine kleine Gemälde-Sammlung besuchen wollen*, Braunschweig, 1817, pp. 300-304, no. 115, as Hugo van der Goes.  
G. Parthey, *Deutscher Bildersaal*, Berlin, 1863-1864, I, p. 362.  
'Vom Kunstmarkt', *Kunstchronik*, XXII, 28 April 1887, p. 478, as Herri met de Bles.  
M.J. Friedländer, 'Die Antwerpener Manieristen von 1520', *Jahrbuch der Königlich Preussischen Kunstsammlungen*, XXXVI, 1915, p. 72, no. 22.  
Sir M. Conway, *The Van Eycks and their followers*, London, 1921, pp. 387, 388, pl. XX, fig. 1.  
M.J. Friedländer, *Die altniederländische Malerei. Die Antwerpener Manieristen - Adriaen Ysenbrant*, XI, Berlin, 1933, p. 118, no. 24.  
H. Gerson, J.W. Goodison, D. Sutton, *Fitzwilliam Museum Cambridge. Catalogue of paintings. Volume I: Dutch and Flemish, French, German and Spanish*, Cambridge, 1960, p. 39 note 3.  
M.J. Friedländer, *Early Netherlandish painting. The Antwerp Mannerists - Adriaen Ysenbrant*, XI, Leiden and Brussels, 1974, p. 69, no. 24, pl. 19, no. 24.  
D. Ewing, *The Paintings and Drawings of Jan de Beer*, Ph. D. dissertation, 1978, I, pp. 139-140, 151, II, pp. 269-275, 340, no. 16, fig. 54.

Peter Eikemeier *et al.*, *Bayerische Staatsgemäldesammlungen. Alte Pinakothek München. Erläuterungen zu den ausgestellten Gemälden*, Munich, 1983, p. 66.

M.D. Orth, 'Antwerp Mannerist Model Drawings in French Renaissance Books of Hours: A Case Study of the 1520s Hours Workshop', *J. Walters A.G.*, XLVII, 1989, p. 74, 84-85, fig. 20.

A. Arnould and J.M. Massing, *Splendours of Flanders*, exhibition catalogue, Cambridge 1993, p. 50.

P. van den Brink, 'Friedländer list. Updated overview of all Antwerp Mannerist paintings published by Max J. Friedländer in part XI of his Early Netherlandish Painting', in K. Belkin, M. Martens, P. van den Brink, eds., *Jaarboek Koninklijk Museum voor Schone Kunsten Antwerpen 2004-2005/Antwerp Royal Museum Annual 2004-2005*, 2006, p. 359, no. 24.

D. Ewing, *Jan de Beer: Gothic Renewal in Renaissance Antwerp*, Turnhout, 2016, pp. 34-37, 152-161, 293-294, no. 5, fig. 104.

P. van den Brink and D. Ewing, 'Two "new" paintings by Jan de Beer: technical studies, connoisseurship and provenance research', in *Technical Studies of Paintings: Problems of Attribution (15th-17th Centuries): Papers Presented at the Nineteenth Symposium for the Study of Underdrawing and Technology in Painting*, A. Dubois, J. Couvert and T.-H. Borchert, eds., Paris, Leuven and Bristol, CT, 2018, pp. 254-256, fig. 18.5.

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. He is one of a select few early Antwerp painters whose fame extended beyond his death, receiving praise from writers such as Lodovico Guicciardini (1567) and Karel van Mander (1604). Works by de Beer are exceptionally rare, with only around two dozen paintings ascribed to him (just two are signed). Like the present lot, all of De Beer's paintings depict religious subjects. His oeuvre is celebrated for his sophisticated and refined use of saturated colors as well as the psychological depth of his figures. Like his fellow Antwerp Mannerists, De Beer's paintings combine traditional Flemish naturalism with exuberant decorative details - especially in the form of fantastic costumes and capricious, often Italianate, architectural inventions - all of which feature prominently in this astonishing representation of *The Annunciation*.

Dan Ewing and Peter van den Brink convincingly argue that Jan de Beer painted the present *Annunciation* circa 1515, when the artist was at the height of his career (2018, *loc. cit.*). This dating is supported by Dr. Peter Klein's dendrochronological examination of the panel, which indicates an earliest felling date of 1503 for the panel, and a likely execution date of 1511 upward. To create this composition, De Beer appears to have drawn inspiration from





Fig. 1 Jan van Eyck, *The Annunciation*, Andrew W. Mellon Collection, National Gallery of Art, Washington, D.C.

Jan van Eyck's seminal circa 1434-36 *Annunciation* (National Gallery of Art, Washington DC; fig. 1), in which an extremely elegant Archangel Gabriel greets a regal Virgin Mary in a soaring, Gothic church. Particularly influential were Van Eyck's elongated figures and focus on verticality. Yet here, De Beer modifies Van Eyck's ecclesiastical setting by blending it with the more traditional iconography of *Annunciation* scenes in Early Netherlandish art, in which the Virgin kneels at a *prie-dieu* in a domestic setting. Such images frequently include a marriage bed, such as Rogier van der Weyden's *Annunciation* from the left wing of his circa 1455 *Columba Altarpiece* (Alte Pinakothek, Munich). In the present composition, with its multiple rooms and staggeringly high ceilings, De Beer radicalized the scene to the point that, when compared to Rogier's work - which was revolutionary for the mid-1450's - the latter appears subdued. As Ewing notes, "...De Beer's emphatic rejection of restraint and balance exemplifies the new century's commitment to jettisoning decorous boundaries and pushing hyperbole to the point of fantasy. [...] The flamboyant descent of the archangel Gabriel, his flight suspended in mid-air, is the picture's defining motif. The stress upon his heaven-sent mission is reinforced by the extreme verticality of the interior spaces, and especially by the seemingly endless columns framing the rear of the front room, whose upward elongation is represented without capitals or any other form of upper termination' (*op. cit.*, 2016, pp. 34-36).

The present *Annunciation*, as Ewing has pointed out, was incredibly successful - it is the third most imitated of all of De Beer's compositions (*ibid.*, p. 152). At least 14 copies and variants exist, of which the most well-known is the *Annunciation* in the Alte Pinakothek, Munich. It is a reflection of De Beer's genius that in the case of nearly all of these imitations, his followers were either unable or unwilling to commit fully to the original's extravagance (for a detailed discussion of these responses, see D. Ewing and P. van den Brink, *op. cit.*, p. 254-259). The numerous copyists who took up this composition often found De Beer's invention too daring, so that they frequently reduced the spacious rooms in the background, capped the soaring columns, and even grounded the floating archangel.

The primacy of this panel is further confirmed by study of its underdrawing, visible with infrared-reflectography (fig. 2). De Beer's underdrawing is loose and sketchy, executed in a dry medium, probably black chalk, with, as Ewing observes, "nervous but powerful, often broken contour lines. These lines are typically short and discontinuous, with characteristic hoots as their terminations, or sometimes T-endings. The draftsmanship is virtuosic -bold, quickly drawn, filled with energy and verve' (*op. cit.*, 2016, p. 154). De Beer worked out his architectural setting using perspectival lines that recede to a vanishing point at right in the framed text on the column. The IRR also reveals that De Beer made changes to his composition as he painted. Certain details that do not appear in the underdrawing were added at the painting stage, including the white cat who sits on the threshold (likely a reference to the medieval saying that the devil was trapped by Christ's incarnation in the way that a mouse is trapped by a cat) and the basket behind the Virgin, as well as the two red porphyry columns. Furthermore, the pair of lancet windows visible at left in the rear room were originally conceived as four smaller, Gothic-arched windows (*ibid.*, p. 154).

The early history of this important painting has recently been worked out by Peter van den Brink, to whom we are grateful for generously sharing his research. In the 19th century, this painting was in the collection of the Counts of Sierstorff at Driburg Castle, near Paderborn, who had assembled a significant and well-known Old Masters collection. When it sold in 1887 under an attribution to Herri met de Bles, it entered another significant collection, probably in Frankfurt, that included Bernard van Orley's *Virgin and Child with singing angels* (Metropolitan Museum of Art, New York) and an *Adoration* triptych from Joos van Cleve's workshop (Detroit Institute of Art, Detroit). It next entered the collection of the Hamburg collector Hermann Emden, a successful textile merchant. In 1910, it sold again to an unknown collector, at which point it disappeared for nearly a half a century, resurfacing at a 1954 auction in Cologne and finally correctly attributed to Jan de Beer in accordance with Max J. Friedländer's 1915 and 1933 publications (*loc. cit.*). The vendor at that sale was Dr. Dolly Marx, from Bielefeld, and the *Annunciation* was acquired by Paul Ludowigs, a German industrialist from Cologne who lived in Wülfrath. It remained in his family until the 2005 sale at Sotheby's Amsterdam, where it was acquired by Alexander Gallery, New York, from whom it was ultimately acquired by the present owner.

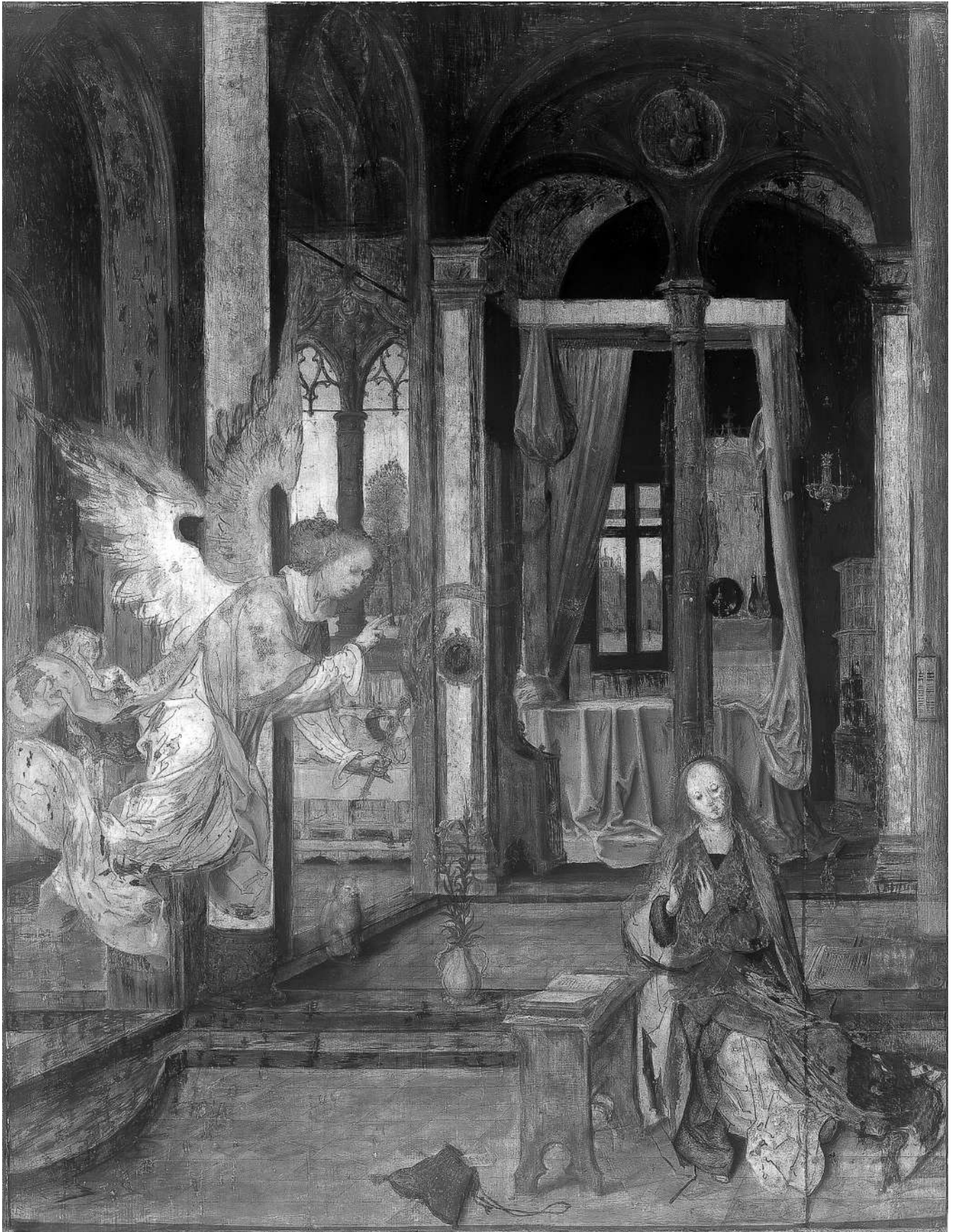


Fig. 2 Infrared reflectogram of the present lot.



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**BERNARDO STROZZI  
(GENOA 1581-1644 VENICE)**

*Saint James the Greater*

oil on canvas  
34 x 25<sup>1</sup>/<sub>8</sub> in. (86.2 x 63.8 cm.)

\$50,000-70,000

**PROVENANCE:**

Art market, Milan, 1974.  
Anonymous sale; Sotheby's, New York, 4 June 1980, lot 103, as Circle of Bernardo Strozzi.  
Private collection, Milan.

**LITERATURE:**

L. Mortari, *Bernardo Strozzi*, Rome, 1966, p. 149, fig. 277.  
L. Mortari, *Bernardo Strozzi*, Rome, 1995, p. 167, no. 382, illustrated.

Saint James the Greater was one of the twelve apostles of Jesus and the brother of the apostle John. As a fisherman on the Sea of Galilee, James was among the earliest disciples to join Jesus, and one of only three selected to bear witness to the Transfiguration. Following Christ's Ascension, James spread the gospel across Israel and the Roman kingdom, before travelling to Spain and the Iberian Peninsula to continue his mission. On his return to Jerusalem, James was martyred for his faith by King Herod Agrippa. Denied burial there, his followers took his body to Compostela, Spain, where his remains were rediscovered in the 9th century and continue to be venerated to this day. His Feast Day is 25 July and the traditional pilgrimage to the grave of the saint has been among the most famous in the Christian world from the early Middle Ages onward.

The saint is shown here in pilgrim's garb, holding his staff in one hand. The theme descends from

the early Middle Ages, when small figures of Saint James the Pilgrim carved in jet were sold to the devout, who had walked or ridden to visit the shrine of the saint. Saint James displays similar features to Strozzi's *Head of Christ* in the collection of the Morgan Library, New York, which served as a preparatory study for his painting of *Christ and the Samaritan Woman* now at Bob Jones University, Greenville, South Carolina. In all three works, the male figure is shown in profile, lips parted, and with a lock of hair extending in front of his ear.

We are grateful to Camillo Manzitti for confirming the attribution to Bernardo Strozzi on the basis of a photograph and for suggesting a date of *circa* 1630, on the cusp of the artist's Venetian period when he began to emulate the soft contours and swift, loaded brushstrokes of Paolo Veronese.





PROPERTY FROM THE ESTATE OF RAMON OSUNA

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**FRANCESCO ANTONIO  
ALTABELLO (BARLETTA  
1637-AFTER 1695)**

*The Adoration of the Shepherds*

oil on canvas

60 $\frac{7}{8}$  x 91 $\frac{1}{4}$  in. (154.7 x 233.1 cm.)

\$40,000-60,000

**PROVENANCE:**

(Possibly) Stefano Carrillo y Salcedo, in 1697, by whom (possibly) given to his brother in 1698.

Carlos Corral, Mexico City, Mexico.

Private collection, Washington, D.C., USA, by 2001, as Francesco Solimena.

**LITERATURE:**

N. Spinosa, *Pittura del seicento a Napoli: da Mattia Preti a Luca Giordano*, Naples, 2011, pp. 145-146, no. 3, illustrated.

Francesco Antonio Altobello trained under Carlo Rosa in Apulia. By 1687 he is documented in Naples, probably having moved there during the

1670s. The works from this period represent the height of his artistic development, and include the present *Adoration of the Shepherds*, which can be dated to *circa* 1680 based on its close correspondence with two canvases in the Neapolitan church of Santa Maria la Nova: the *Visitation* and the *Vision of St Francis*, both produced *circa* 1680. All three paintings display Altobello's clear knowledge and understanding of the use of color and *chiaroscuro* found in works produced by Mattia Preti and the young Luca Giordano in the second half of the 1650s. Nicola Spinosa considers the present canvas to be among the best examples of the artist's work.



711

**OTTAVIO VANNINI  
(FLORENCE 1585-C. 1643/44)**

*Saint John the Evangelist; and Saint Luke*

oil on canvas, the corners made up  
29¼ x 24 in. (74.3 x 61 cm.)  
a pair

(2)

\$40,000-60,000



Dr. Filippo Gheri places this exquisite pair of canvases within Ottavio Vannini's late output, post-1632, when his work became defined by a more liberal use of pigment and an even greater fluency of handling. The figures of both saints display a strong resemblance to those in Vannini's magnificent altarpiece of the mid-1630s in San Domenico, Pistoia, as well as in his *Last Supper* in Colle Valdelsa, completed in 1636. Furthermore, the physiognomy and countenance of Saint John is almost identical to the artist's *Saint Sebastian* in the convent of San Marco, Florence, for whom the same model must surely have been employed.

Both canvases were conceived in oval format. They would once have been part of a set of the four evangelists, of which Saint Matthew and Saint Mark have yet to be located.

The attribution was recently endorsed by Dr. Francesca Baldassari, to whom we are grateful, on the basis of photographs. Dr Baldassari stated that the paintings are 'very beautiful examples' of his work.

PROPERTY FROM THE ESTATE OF RAMON OSUNA

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## TIZIANO VECELLIO, CALLED TITIAN (PIEVE DI CADORE C. 1485/90-1576 VENICE) AND STUDIO

*The Agony in the Garden of Gethsemane*

oil on canvas

79¼ x 66½ in. (201.3 x 168.9 cm.)

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

### PROVENANCE:

(Possibly) The church of San Leonardo, Venice, by 1797.  
(Possibly) Acquired from the above in 1810 by Giacomo Concolo.  
Julius David Ichenhauser; his sale, 23 March 1911, Fifth Avenue Art Galleries, New York, lot 89, as 'V. Bombazio', where acquired by Gari Melchers (1860-1932), by whom bequeathed to his widow, Corinne Melchers, by whom donated in 1942 to The Commonwealth of Virginia, Belmont Estate, Falmouth; C.G. Sloan Co., Bethesda, MD, 19 November 1989, lot 1954, as 'Bombazio'. Private collection, U.S.A.

### LITERATURE:

G. Tagliaferro, 'A New *Agony in the Garden* by Titian and His Collaborators, and the Problem of Originality in Late Titian', in *Artibus et Historiae*, XXXVI, no. 72, 2015, pp. 107-126.

A masterly exploration of faith and uncertainty, spirituality and human frailty, this monumental representation of the *Agony in the Garden* has only recently been recognized as a work by Titian and his studio. The painting is particularly noteworthy, as it allows us to better appreciate Titian's celebrated, but poorly conserved painting of the same subject and nearly equal dimensions in the Monasterio de San Lorenzo, El Escorial, which the artist painted for Philip II of Spain (fig. 1). Titian also produced a third variation on the theme, which was formerly in the Spanish royal collection and now in the Museo Nacional del Prado, Madrid (fig. 2). In his illuminating 2015 study of the present painting, Giorgio Tagliaferro argues that the Osuna version is 'neither a later copy nor a studio replica of the Escorial picture; as its quality and size suggest, it must instead be regarded as another original, created by Titian with the aid of one or perhaps two assistants' (*loc. cit.*, p. 1). This attribution to Titian and his studio has been endorsed by Miguel Falomir, Paul Joannides, and Peter Humfrey. The following essay draws heavily on Tagliaferro's article, and the benefit of his research is gratefully acknowledged.

Extensive documentation survives detailing exchanges between Titian and Philip II and his officials in the late 1550s to early 1560s, regarding the commission of an *Agony in the Garden*. Titian first mentions a painting of this subject in a letter of 15 June 1559, in which he informs the monarch that now that the *Diana and Actaeon* and *Diana and Callisto* are finished (today jointly owned by the National Gallery, London, and the National Gallery of Scotland, Edinburgh), he will apply himself to the completion and delivery of three additional pictures. Along with a *Rape of Europa* (Isabella Stewart Gardner Museum, Boston) and a *Death of Actaeon* (National Gallery, London), Titian promises: 'mi darò il tutto a fornir il quadro del Christo nel Horto' ('I will give my all to provide the Christ in the Garden'; M. Mancini, *Tiziano e le corti d'Asburgo: Nei documenti degli archive spagnoli*, Venice, 1998, pp. 246-47, no. 129). Despite Philip II's letters entreating Titian to make haste in delivering them, on 17 August 1561 the artist confessed he was still working on the *Agony in the Garden* and the *Rape of Europa* (*ibid.*, pp. 271-271, no. 152). The king was forced

to write again on 22 October 1561 to prompt the painter, and the paintings were ultimately dispatched to Madrid on 9 April 1562, three years after they were first requested. Titian's failure to produce his paintings according to his promised schedule appears to have been returned in kind by Philip II, however, for an *Agony in the Garden* was included in a list of paintings submitted to the king by Titian and his son Orazio for which he had yet to be paid.

Perhaps for this reason, an *Agony in the Garden* is first recorded in the Spanish Royal collection only twelve years later, in the 1574 inventory of the Escorial, which in fact mentions two paintings of the same subject by Titian's hand. The first is documented as residing on the altar of the Priory's Chapter House in San Lorenzo, where it hangs to this day. The second was in the antesacristy of San Lorenzo, and was transferred to the Prado in 1837. Since Titian's letters indicate that he only sent one *Agony in the Garden* to the king, Paul Joannides has suggested that one of the paintings mentioned in the 1574 inventory might have been acquired from a source other than the artist himself (see G. Tagliaferro, *op. cit.*, pp. 6 and 18, note 14). Though it remains unclear whether the Prado or the Escorial version is the one referred to in Titian's and Philip II's correspondence, and scholars are divided on this question, it is generally assumed that Titian sent a second version to the king sometime around 1563 (*ibid.*, p. 6). At some point after this date, Giulio Bonasone engraved Titian's Escorial version. Luca Bertelli also made an engraving after that painting, in reverse, which was published by Nicolas Béatrizet and included in the 1578 Venetian edition of Jean Henten's *Bible*, setting a *terminus ante quem* for this second print.

While the pose, drapery and treatment of the figure of Christ are similar in all three versions, his scale within the compositions is different. Though slightly cropped on all four sides, the present painting is the largest of the group, measuring 201 x 168 cm., followed by the Escorial version, which is similarly trimmed and now measures 185 x 172 cm. The Prado composition is somewhat smaller, at 176 x 136 cm. Furthermore, the paintings represent





Fig. 1 Titian, *The Agony in the Garden*, Real Monasterio de San Lorenzo del Escorial.

different moments from the story. The Escorial *Agony* and present version show Christ kneeling beneath an angel, with the apostles sleeping soundly in the foreground and Roman soldiers approaching in the distance. In the Prado painting, Titian heightens the drama, bringing the soldiers directly into the foreground, where they march into the painting beneath a more diminutive Christ and angel, who appear above them. A black chalk and charcoal preparatory drawing for the figure of Christ, which is the unifying element in all three of Titian's versions, is in the Uffizi, Florence. In the present work, this passage stands out for its beauty, virtuoso brushwork and delicate application of glazes, and was clearly the part of the painting to which Titian devoted the most attention. Christ's face is conceived with deep pathos, reflecting his moment of hesitation and the inner conflict between his human and divine nature, as recounted in the Synoptic Gospels (Matthew 26: 36-46; Mark 14:32-42; Luke 22:39-46): following the Last Supper, Jesus retreated to the Mount of Olives to pray as he faced imminent suffering, 'Father, if it by thy will, take this cup away from me. Yet not my will but thine be done'. According to Luke, 'there appeared to him an angel from heaven bringing him strength, and in anguish of spirit he prayed the more urgently'. When he left the garden, he encountered Saints Peter, James and John, who had accompanied him and whom he had instructed to stand watch. Dismayed, he rebuked them, 'Couldn't you men keep watch with me for one hour?' he asked Peter. 'Watch and pray so that you will not fall into temptation. The spirit is willing, but the flesh is weak'. Returning to the Mount of Olives, he prayed once more, 'My Father, if this cannot pass away unless I drink it, Your will be done'.

As Tagliaferro has noted, Titian's *Agony in the Garden* is remarkable for its sophisticated treatment of light and light reflections, "One can now

distinguish the quality of four distinct sources of light: the transcendental glow emanating from the angel, the natural moonlight and the gleaming dawn at the opposite ends of the sky, and the artificial sparkle of the torches carried by the looming soldiers in the distant background on the right' (*op. cit.*, p. 11). Titian's brushwork is most impressive in the upper part of his canvas, particularly in loose but evocative strokes he uses to form the angel, from which light seems to quietly, yet powerful emanate; and in the figure Christ, with his subtly modeled face, and the rock behind him, upon which his divinity is reflected. The sleeping Apostles below them, who are practically illegible in the Escorial and Prado versions, are here clearly articulated with extravagant poses. The figure of Saint Peter, who reclines with hands behind his head, takes inspiration from a red chalk drawing of a *Sleeping Man* by Parmigianino (Chatsworth, Devonshire collection). It is in these three figures that the hands of Titian's studio assistants may be seen, particularly in the less assured outlining of their silhouettes. Yet even here, the master's brush is evident in places.

In the early-20th century, the present version of Titian's *Agony in the Garden* was in the collection of the banker, art critic, collector and dealer, Julius David Ichenhauser, who lived in London and New York. He sold the painting at the Fifth Avenue Art Galleries, New York, on 23 March 1911 with an attribution to 'V. Bombazio'. As Tagliaferro has suggested, this is most likely a misspelling of the 16th-century Venetian painter, Bonifacio de' Pitati, known as Bonifacio Veronese. The painting was next acquired by the American painter, Gari Melchers (1860-1932), who upon his death bequeathed it to his widow, Corinne. In 1942, she donated the painting along with the rest of her art collection to the Belmont estate, which was until then the Melcher's home



Fig. 2 Titian, *The Agony in the Garden*, 1562, Museo Nacional del Prado, Madrid. / HIP / Art Resource, NY.

and thereafter owned by the Commonwealth of Virginia. Following Corinne's death, the painting was sold by the Mary Washington College, Fredericksburg, VA, which was managing the art collection. Decades later, the painting resurfaced at an auction in Bethesda, MD, as a 17th-century work, retaining its attribution to 'Bombazio'. It remains a mystery why for nearly a century this painting, which so clearly relates to two other well-known and extensively published altarpieces by Titian, was mistakenly ascribed to this imaginary artist. Fortunately, by 1990, it was finally recognized by the art historians Terisio Pignatti and Francesco Valcanover, who viewing the canvas prior to its restoration, unreservedly gave the painting to Titian (*ibid.*, p. 11).

The painting's history prior to the 20th century remains cloudier. In 1995, the art historian Gerald Burdon suggested that this *Agony in the Garden* might be the canvas that once hung in the church of San Leonardo, Venice (*ibid.*, p. 6; private communication). A painting of this subject was first recorded there without an attribution by Antonio Maria Zanetti in the third edition of his *Della pittura veneziana* (Venice, 1797, II, pp. 107-08), alongside a *Christ Carrying the Cross* by Bonifazio de' Pitati. Notably, neither painting appears in the two earlier versions of the book (1771 and 1792), suggesting that they were acquired by the church after it was rebuilt at the end of the century. The two paintings were listed by Pietro Edwards, delegate of the Napoleonic Kingdom of Italy in charge of assessing artworks in the recently suppressed churches and ecclesiastical institutions in the Veneto, and in 1810, Edwards' collaborator Giuseppe Baldassini recorded that the works were to be sold due to their poor condition. They were acquired the following year by Giacomo Concolo. Burdon suggested that it was Baldassini who first mistakenly attributed the *Agony in the Garden* to Bonifazio due to its association with that artist's *Christ Carrying*

*the Cross*. While this theory is intriguing, it must remain conjectural since there is no concrete way to prove a link between the San Leonardo painting and the present work, particularly since its earliest history remains unknown. Moreover, neither Zanetti, nor Edwards and Baldassini record the paintings' dimension and no painting of *Christ Carrying the Cross* by Bonifazio is known today. Nevertheless, Burdon's suggestion is appealing as it would explain the otherwise perplexing attribution to 'V. Bombazio' that had affixed itself to the present painting by the 20th century.

Tagliaferro suggests that this painting was produced around the time that Titian was painting his version for Philip II in the 1560s. By the 1550s, Titian's fame was such that his was in constant demand throughout Europe, with royalty and the most powerful elite vying for his attention. In this period, Titian and his workshop began to paint numerous variations of certain of his most successful compositions, such as the *Danaë*, continually reworking them so that 'the majority of these variants were executed with originality rather than being treated as merely pedantic derivations, so much so it might be argued that at some stage of the production process nearly each painting reached the status of a new prototype, and that the distinction between originals and replicas became blurred' (*ibid.*, p. 15). Accordingly, it is possible that Titian painted the Escorial and present versions concurrently. X-rays of the Prado painting reveal that Christ's head was originally turned rightward, as it appears in the Uffizi drawing. This alteration, made in the upper layer of the Prado painting, suggests that this passage was worked out prior to the completion of the Escorial and Osuna versions (M. Falomir, *Tiziano*, Madrid, 2003, p. 270), although this does not rule out the possibility that all three paintings were created simultaneously.



713

**GIOVANNI LANFRANCO (PARMA  
1582-1647 ROME)**

*Susanna and the Elders*

oil on copper  
14 $\frac{3}{8}$  x 19 $\frac{5}{8}$  in. (36.5 x 49.9 cm.)

\$50,000-70,000

**PROVENANCE:**

Private collection, California.  
Private collection, New York.

**EXHIBITED:**

New York, Berry-Hill Galleries, *From Sacred to Sensual: Italian Paintings 1400-1750*, 20 January-14 March 1998, no. 70.

**LITERATURE:**

E. Negro in E. Negro and M. Pirondini, eds., *La Scuola dei Carracci: I seguaci di Annibale e Agostino*, Modena, 1995, p. 193.

In a letter dated 2 January 1975, Dr. Erich Schleier noted that this painting was a rare easel picture by Lanfranco (transcribed in R. Simon, *loc. cit.*). Schleier further noted that Lanfranco drew inspiration from a *circa* 1601 composition by his master, Annibale Carracci, which today is best known from a version by Domenichino, dated 1604 (Galleria Doria Pamphilj, Rome; R.E. Spear, *Domenichino*, New Haven and London, 1982, no. 8, pl. 9). The two old men beside Susanna similarly appear in a *circa* 1630 fresco, which Lanfranco painted for the Villa Varesi (now Villa Muti) at Frascati and that Schleier considers to be contemporary to the present painting (see E. Schleier, 'Un nuovo dipinto del Lanfranco e la sua attività giovanile', *Paragone*, CLXXVII, 1964, fig. 62). Bellori records that Lanfranco himself made a copy of Annibale's painting (G.P. Bellori, *The Lives of Annibale and Agostino Carracci*, translated by C. Enggass, University Park, 1968, p. 72).

Taken from the Apocrypha, the story of Susanna and the Elders relates how the eponymous heroine, the virtuous wife of a prosperous Babylonian Jew, was surprised while bathing by two elders of the community who had contrived to watch her and take advantage of her vulnerability. Threatened that unless she surrendered herself they would testify that they had witnessed her committing adultery, she refused to comply, crying out to safeguard her honor. She was subsequently convicted on their falsified evidence and condemned to death, but the prophet Daniel cross-examined the two elders separately and, finding conflicting details in their evidence, proved her innocence.





714

**VENTURA SALIMBENI (SIENA 1569-1613)**

*The three Graces with Cupid sleeping*

signed with artist's monogram 'VS' (lower right, on the rock)

oil on canvas

10% x 13% in. (27 x 34.7 cm.)

\$60,000-80,000

**PROVENANCE:**

Private collection, Italy; Pandolfini, Florence, 13 November 2018, lot 1, where acquired by the present owner.

This delightful depiction of the *Three Graces with Cupid sleeping*, is a signed autograph variant of Ventura Salimbeni's canvas in the Galleria Borghese, Rome (inv. no. 527). The Borghese version is slightly larger, measuring 13¾ x 16% in. (35 x 41.5 cm.) and includes another *putto* in the upper left corner, possibly representing Anteros, the god of unrequited love. The present version also differs in the position of Cupid's quiver, here tucked under his arm rather than resting against the rock beside him, and in the inclusion of transparent veils wrapped around the Graces' waists.

The Borghese canvas is unsigned and its attribution has oscillated between various Sieneese painters, including Francesco Vanni and Rutilio Manetti. The emergence of the present monogrammed canvas in 2018 (see Provenance), however, securely restores both paintings to Salimbeni's oeuvre.

This lot is accompanied by a letter of expertise from Roberto Cara, a copy of which is available from the department upon request.



715

715

**ALESSANDRO MAGNASCO  
(GENOA 1667-1749) AND  
CLEMENTE SPERA (ACTIVE  
LOMBARDY C. 1661-1730)**

*An architectural capriccio with Christ  
Healing the Blind Man*

oil on canvas  
36½ x 27¾ in. (92.7 x 70.8 cm.)

\$30,000-50,000

**PROVENANCE:**

The Republic of the Philippines; Christie's, New York, 11 January 1991, lot 30, as 'Attributed to Alessandro Magnasco'.

Private collection, Northern Italy, where acquired by the present owner.

This beautifully preserved canvas has been recognized by Anna Orlando as among the first collaborative works produced by Alessandro Magnasco and Clemente Spera, dating to around the end of the 17th or the very beginning of the 18th century. In this early period, Magnasco specialized as a *figurista*, creating small figures to be inserted in the landscapes and architectural settings of other artists, such as Clemente Spera, who was a celebrated painter of perspective effects. The ruinous architecture and slender figures can be compared with other early collaborative works by Magnasco and Spera, such as *Christ and the Adulteress* in the Pinacoteca Civica, Forli, which dates to the early 18th century and is executed in wider format, and *Ruins with Soldier and Musicians* at Smith College Museum of Art, Northampton, MA, which is almost identical in size to the present canvas.

PROPERTY FROM THE ESTATE OF RAMON OSUNA

716

**SALVATOR ROSA  
(ARENELLA, NAPLES 1615-  
1673 ROME)**

*A rocky wooded landscape with Jacob  
watering Laban's Flock*

oil on canvas  
52 x 74½ in. (132.1 x 189.3 cm.)  
with an old inventory number '31.' (lower right)

\$60,000-80,000

**PROVENANCE:**

Prince Aleksandr Andreevich Bezborodko (1747-1799), St. Petersburg, and by descent to Count Gregory Koucheleff Bezborodko, Paris and London; Foster, London, 7 July 1869, lot 8, 'A Wild and savage scene...The wildness of the scene and



716

the tracks of the destructive storm are painted with all the power peculiar to this great master', where acquired by Alexander Barker (d. 1873), 103 Piccadilly, London; (!), Christie's, London, 6 June 1874, lot 19, 'A Grand Rocky Landscape' (105 gns. to Lesser). I. Austin Kelley III, New York (?), 1921.

**LITERATURE:**

C. Volpi, *Salvator Rosa (1615-1673) "pittore famoso"*, Rome, 2014, pp. 346, 348, 562-563, no. 273, fig. 283.

Datable to the 1650s or 1660s, this painting numbers among those romantic, wild landscapes that were perhaps Rosa's greatest contribution to seventeenth-century painting, and for which he is best known to posterity. It was the landscapes of this period that inspired Horace Walpole's

famous comment when crossing the Alps in 1739: 'Precipices, mountains, torrents, wolves, rumblings - Salvator Rosa'. Comparable works include *The Baptism of Christ* and the *Landscape with Saint John and the Disciples* (both City Art Gallery and Museum, Glasgow), *Apollo and the Cumaean Sibyl* (Wallace Collection, London), *Jacob's Dream* (Duke of Devonshire, Chatsworth), *The Finding of Moses* (Institute of Arts, Detroit) and *Mercury and the Dishonest Woodman* (National Gallery, London).

Characteristic of the works from this period is the silver birch tree, borrowed from the early work of Gaspard Dughet (presuming that Dughet is indeed the 'Master of the Silver Birches'), providing areas of lighter tonality that contrast with the generally tenebrist tones of the landscape. Other features common to these pictures are similarly designed: rough cliff faces; angular trees, dying back at the

crown, struggling to maintain their roots in rocky crevices; dark waters reflecting the crags that overhang them. The muted tones are enlivened only by dashes of scarlet and orange, yellow - as here - and blue from the small figures taken from Biblical or classical texts.

Rosa's influence in England in the eighteenth and early-nineteenth centuries was profound; his reputation rose steadily, and his name was frequently invoked to conjure up the sublime in natural scenery. It is perhaps not surprising, therefore, that it was acquired by an Englishman in the nineteenth century. Alexander Barker - who acquired the painting from the collection founded by Aleksandr Bezbordko, Grand Chancellor of Russia under Tsar Paul I - was considered one of the most enlightened buyers of art in England in the mid-nineteenth century.



PROPERTY OF A PRIVATE COLLECTOR

**717**

**FRANCESCO ZUCCARELLI, R.A.  
(PITIGLIANO 1702-1788 FLORENCE)**

*A river landscape with bathers*

oil on canvas

38½ x 58½ in. (97.8 x 148 cm.)

\$50,000-80,000

**PROVENANCE:**

M. Newman; Christie's, London, 10 December 1954, lot 118 (1,900 gns. to R. Bellesi).  
Private collection, Milan, by 1964.

**LITERATURE:**

E. Martini, *La pittura veneziana del Settecento*, Venice, 1964, pp. 252, 651, fig. 218.  
F. Spadotto, *Francesco Zuccarelli*, Milan, 2007, pp. 149-150 and 303, no. 290.

Francesco Zuccarelli left Venice for London in 1752, possibly on the advice of his most faithful patron, Joseph Smith, the British Consul in Venice from 1744 and an enthusiastic collector of contemporary Venetian art. In England, he found a ready market for his pastoral scenes and quickly gained the favor of critics and collectors alike. He was admitted to the Dilettanti Society and received the patronage of significant collectors such as Thomas Coke, (1754-1842) 1st Earl of Leicester and Charles Wyndham, 2nd Earl of Egremont (1710-1763). The large number of engravings made after his works is proof of the extent of his success during this period.

In this bucolic *capriccio* view, Zuccarelli demonstrates his ability to absorb the idiosyncrasies of the English Arcadian landscape encountered during his English sojourn and reinterpret them in his own manner. He juxtaposes the various narrative layers, uniting vignettes of daily life in which bathers frolic playfully and countrywomen sit observing from the riverbanks and imbuing the quotidian subject matter with a dream-like quality.

We are grateful to Dottoressa Federica Spadotto for her assistance in cataloguing this lot.



718

**GIOVANNI BATTISTA CIMAROLI (SALÓ  
1687-AFTER 1753 VENICE)**

*Four river landscapes with huntsmen, sportsmen and  
elegant ladies*

oil on canvas  
10 $\frac{7}{8}$  x 16 $\frac{1}{4}$  in. (27.6 x 41.2 cm.)  
a set of four

(4)

\$50,000-70,000

719

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

*Saint Andrew*

oil on canvas  
50¼ x 39⅞ in. (127.8 x 100.7 cm.)

\$100,000-150,000

**PROVENANCE:**

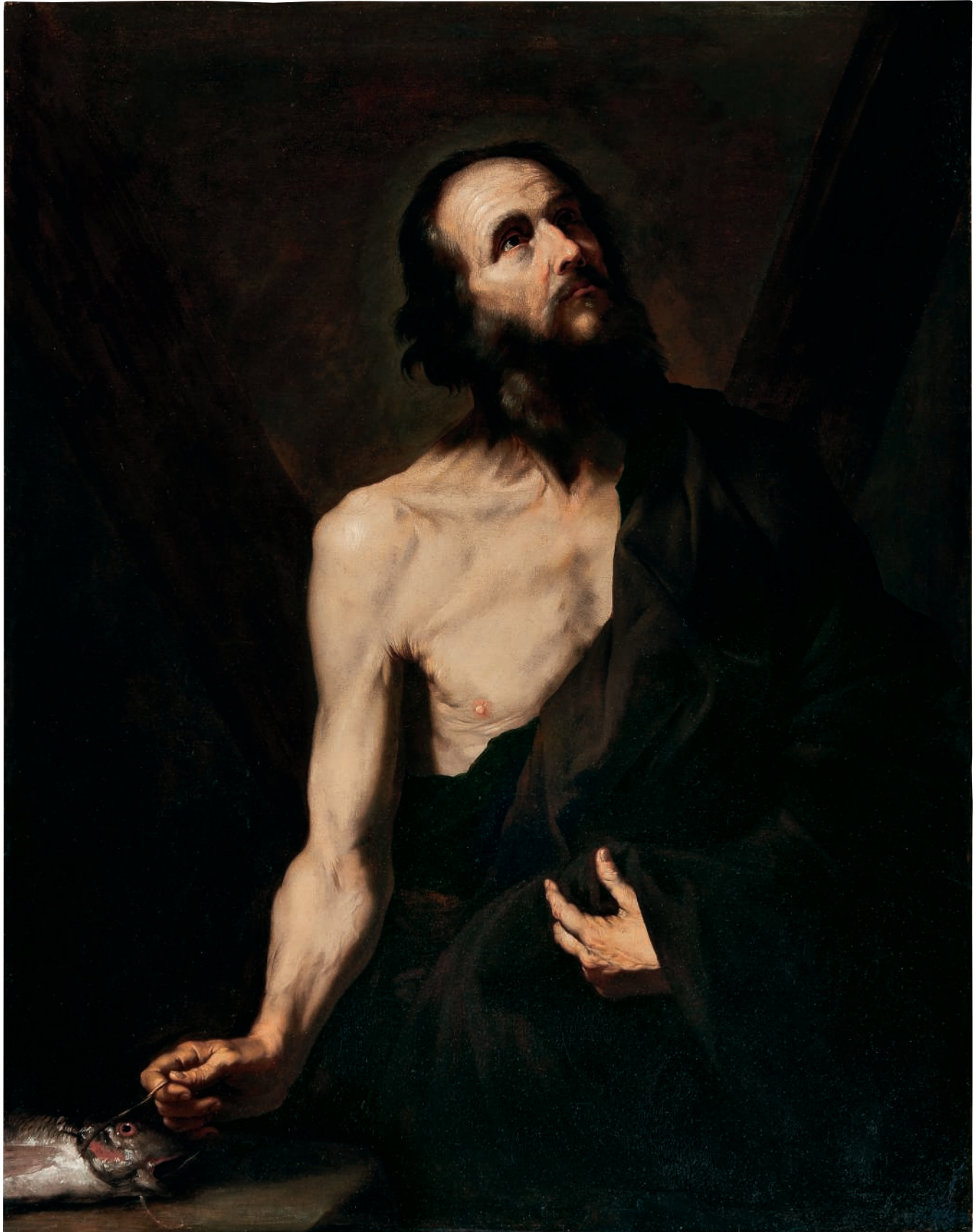
(Possibly) Prince Doria, Rome.  
(Possibly) Altemps collection, Rome.  
A. Katz, Amsterdam.  
Anonymous sale; Christie's, New York, 16 April 1986, lot 153.  
(Probably) with Thomas Harris, London, 1935.  
Anonymous sale; Sotheby's, New York, 8 June 2017, lot 38, as Studio of Ribera,  
where acquired by the present owner.

This striking picture of Saint Andrew was executed by Jusepe de Ribera when the artist was establishing his position as the leading painter in Naples. The city was then at the height of its power, the second largest urban center in Europe, alive with artistic creativity and a destination for painters from the rest of the continent. In this landscape, which was at times unsparingly competitive, Ribera dominated. He executed highly important commissions for the ruling Spanish viceroys and provided pictures for a burgeoning market of local and foreign patrons, drawn to his dramatic, magnetic naturalism.

Following the 2017 sale (*loc. cit.*) and the subsequent cleaning campaign of the present painting, which revealed the artist's characteristically vigorous handling, as well as numerous *pentimenti*, the attribution to Ribera was confirmed by Professor Nicola Spinosa after first-hand inspection of the picture. Spinosa (private communication) dates the work to around or soon after 1630 and compares it with the artist's other half-length apostles or philosophers from this period, notably the figure of *Democritus* (1630; Madrid, Prado), and the celebrated series of *Saint Andrew* and *The Apostolate*, painted between 1628-32 and now in the Prado, Madrid.

The inclusion of the fish in this picture holds important symbolic meaning: Saint Andrew and his brother Simon Peter were the first apostles called by Christ to support his ministry with the famous words, 'Follow me, and I will make you fishers of men.' Andrew went on to found churches and baptize converts until he suffered martyrdom on an X-shaped cross, which serves as the backdrop to this picture.

Versions after Ribera's original include one formerly in the Fangi collection in Milan and now in the Musée des Beaux-Arts in Narbonne; another recorded in the collection of Ernst von Schoen-Wildenegg in Berlin in 1925; and another in the Strelenhkie collection in Stockholm. A variant, in which the general pose and head of the saint remain unchanged, but in which the right arm is drawn across his breast and the left hand holds the fish, is also known in various versions, including the one sold at Sotheby's, New York, 7 June 1984, lot 43.



ALL PROCEEDS OF THIS LOT SOLD BY WILDENSTEIN & CO. WILL BENEFIT THE NOTRE-DAME FIRE RESTORATION FUND, ESTABLISHED BY FRENCH HERITAGE SOCIETY, INC.

720

**TROPHIME BIGOT (ARLES C. 1579-1650  
AVIGNON)**

*The Mocking of Christ*

oil on canvas, unlined  
29½ x 39 in. (74 x 99.1 cm.)

\$80,000-120,000

**PROVENANCE:**

Chappert collection, Montpellier, by 1971.

**LITERATURE:**

B. Nicholson, *The International Caravaggesque Movement: Lists of Pictures by Caravaggio and his Followers throughout Europe from 1590 to 1650*, Oxford, 1979, p. 21, pl. 60.

B. Nicholson, *Caravaggism in Europe*, second edition revised by L. Vertova, Milan, 1989, I, p. 61; II, fig. 832.

R. Morselli, 'Bigot, Trophime (Théophile, Théophisme, Trofamone, Truffamond, Frufamondo, Trufemondi, Teofilo),' in K.G. Saur, ed., *Allgemeines Künstler-Lexikon: Die Bildenden Künstler aller Zeiten und Völker*, Munich and Leipzig, 1995, X, p. 631.

This dramatic and very moving composition is the work of the Provençal painter Trophime Bigot, who is also sometimes called or merely confused with the Candlelight Master, was a native of Arles, where he received his initial artistic training. However it is not known in which master's studio he served an apprenticeship. He traveled to Italy around 1620 and resided in Rome, where he fully absorbed the influence of the works of Caravaggio and his followers. He may well have been the Teofilo Bigotti documented in the archives of the Accademia di San Luca in the 1620s. Writers such as the historian Joachim von Sandrart make reference to a painter from Languedoc whom he calls Trufemondi who made a speciality of half-length nocturnal pictures in the manner of Caravaggio. Trophime Bigot returned to Arles only in 1634, and there he painted a number of altarpieces for local churches. He lived in Aix-en-Provence between 1638 and 1642. He resumed his career in Arles, but died in Avignon. He was the author of such pictures as *Christ in the Carpenter's Shop* in the British Royal Collection at Hampton Court, *St. Sebastien Attended by Irene* in the Musée des Beaux-Arts at Bordeaux and the *Supper at Emmaus* in the Musée Condé at Chantilly.

The subject of this painting was taken from passages in the New Testament that recount the stages of Christ's Passion, the most relevant being the Gospel according to St. Matthew.

'Then the soldiers of the governor took Jesus into the common hall, and gathered unto him the whole band of soldiers.  
And they stripped him, and put on him a scarlet robe.  
And then they had platted a crown of thorns, they put it upon his head, and a reed in his right hand: and they bowed the knee before him, and mocked him, saying, Hail, King of the Jews!  
And they spit upon him, and took the reed, and smote him on the head.  
And after that they had mocked him, they took the robe off from him, and put his own raiment on him, and led him away to crucify him.

(Matthew: XXVII, 27-31; see also Mark: XV, 65 and Luke: XXII, 63-65).

Lot 721: NO LOT







722

**722**

**A WHITE MARBLE RELIEF DEPICTING  
EVENING**

BY WILLIAM HENRY RINEHART (1825-1874),  
ROME, CIRCA 1855

25¼ in. (64 cm.) high, 22 in. (56 cm.) wide

\$4,000-6,000

**PROVENANCE:**

Private Collection, Baltimore, Maryland.

William Rinehart was a successful Maryland-based sculptor who had many important public and private commissions in America in the mid-19th century, including contributions to Washington, DC's Main Post Office and the U.S. Capitol building. Two of his most celebrated works were the reliefs *Morning* and *Evening* which were done during a sojourn in Rome in 1855, and in 1858 Rinehart moved to Rome permanently and worked there until his death.



723

PROPERTY FROM THE ESTATE OF RAMON OSUNA

**723**

**A WHITE MARBLE OVAL RELIEF  
PORTRAIT OF A GENTLEMAN**

BY THOMAS BALL (1819-1911), 1864

Signed T. BALL. 1864

22 in. (59 cm.) high, 18 in. (45.7 cm.) wide

\$4,000-6,000

Thomas Ball, a well-known sculptor, painter and musician from Boston, spent most of his working life based in Florence, part of the sophisticated group of expatriates that included Robert and Elizabeth Barrett Browning and Hiram Powers. However, for the years 1857-1865, he returned to Boston and so the present relief of this elegant gentleman, dated 1864, probably depicts a Bostonian.

PROPERTY FROM THE ESTATE OF RAMON OSUNA

**724**

**A PAIR OF WHITE MARBLE RELIEFS OF A ROMAN  
EMPEROR AND EMPRESS**

ITALIAN, EARLY 19TH CENTURY

On a contemporary grey veined white marble backing, possibly depicting Lucius Verus and Lucilla, in later wooden frames  
27¼ in. (69.2 cm.) high, 24 in. (61 cm.) wide, including frames

\$8,000-12,000

**LITERATURE:**

D. Lewis (unpublished)



As Douglas Lewis has noted, this imperial pair seems very likely to represent the mid-second-century consorts, Lucius Verus and his wife Lucilla. When the emperor Hadrian (AD 76-117-138) at the end of his life appointed Antoninus Pius as his successor, one of the stipulations was that he adopt this subject, Lucius Aelius Aurelius Commodus (AD 130-161-169), as "Lucius Verus." He in fact did succeed Antoninus (AD 86-138-161), albeit in association with the famous Marcus Aurelius, who outlived him (AD 121-161-180). Lucius married Marcus' daughter Lucilla (AD c. 148-c. 182) in 164; her bust portrait on a bronze sestertius looks remarkably like her present marble relief, while a three-dimensional bust of Lucius, at Rome, seems almost identical with

this relief profile, especially in its prominent nose, moustache, and full beard. A conspicuous feature here is his victorious wreath of laurel or oak, which Lucius would have earned through his campaigns against the Parthians in 164-165. Edward Gibbon characterized the age of the Antonines as perhaps the happiest chapter in human history, and indeed Lucius was one of its most appealing protagonists: fond of belles-lettres, sports, and good living, he expired from a premature stroke in the province of Venetia, en route to the empire's northern frontier. Lucilla remarried the senator Claudius Pompeianus in 169, but was implicated in a conspiracy against the emperor Commodus in 182, whereupon she was exiled to Capri and eventually executed.

PROPERTY FROM THE ESTATE OF RAMON OSUNA

**725**

**A WHITE MARBLE BUST OF GEORGE WATSON TAYLOR**

BY JOHN GIBSON (1790-1866), 1819

Signed / *GIBSON Ft ROMA / 1819*

32 in. (81.3 cm.) high, 24¼ in. (61.6 cm.) wide

\$10,000-20,000

**PROVENANCE:**

George Watson Taylor Esq., M.P. (1771-1841), Erlestoke Park, near Devizes, Wiltshire, 1820-1832 and sold by George Robins & Co., 25 July, 1832, lot 172.

Leigh Underhill Gallery, London, c. 1980s (as unidentified).

Private Collection, Texas, c. 1980s-2005 (as unidentified).

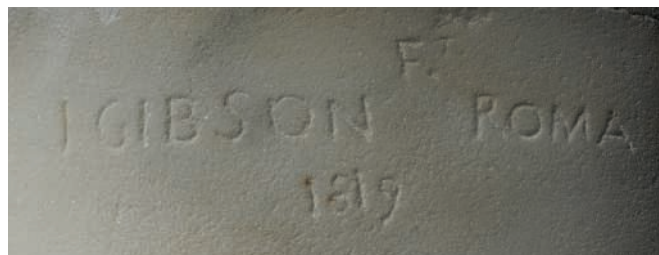
**LITERATURE:**

D. Lewis, 2006, (unpublished)

Unpublished and the sitter long-anonymous, this handsome bust can now be identified, thanks to the research of Douglas Lewis, as George Watson Taylor, 'one of the most spectacularly prominent of all European art patrons of the Revolutionary and Romantic generations'. And, in a neat twist, also illuminated by Lewis, it was in fact the auctioneer James Christie who introduced Gibson to Watson Taylor: '...to Mr. Christie I was indebted for an introduction to Mr. Watson Taylor then one of the most liberal patrons of art. After looking at my drawings Mr. Watson Taylor expressed his desire I should model a bust of himself.' Watson Taylor, who would become Gibson's most important patron, eventually commissioned five further busts from Gibson of his wife and children. Thanks to inherited plantations in the West Indies, Watson Taylor was able to pursue a political career and was one of the leading English art patrons and collectors of the first quarter of the 19th century. However, easy come, easy go. As Lewis also notes, with the slump in sugar prices in the 1820's, Watson Taylor was ruined and by 1832 totally bankrupt. Mr. James Christie then was able to help again, though now playing a slightly different

role, with a series of spectacular auctions of the contents of the Watson Taylor house on Cavendish Square and Erlestoke Park. King George IV even attended and bought 31 lots, some of which are among the most important pieces of royal French furniture still in the English Royal Collections.

Gibson's first training was, almost certainly provided by the elder statesman of British sculpture, Joseph Nollekens (1737-1823) and Lewis provides many clues as to what was probably a close working relationship. However, it was after Gibson's arrival in Rome, that his education and eye were truly formed. Gibson worked for years in the studio of Europe's most celebrated sculptor, Antonia Canova (1757-1822) and also closely observed the other titan of neoclassical sculpture working contemporaneously in Rome, Bertel Thorvaldsen (1770-1844). As Lewis has suggested, Gibson remained so faithful to the styles and aspirations of Canova and Thorvaldsen, that he is in some degree considered as a third in the international triumvirate of masters espousing pure Neo-Classicism in Sculpture.





726

**A PAIR OF PLASTER BUSTS OF PARIS AND HELEN**

THE MODELS BY ANTONIO CANOVA (1757-1822) AND CAST BY VINCENZO MALPIERI

Paris inscribed ANT. CANOVA . F. A. 1812

28 ¼ in. (72 cm.) high (Paris)

26 ¼ in. (67 cm.) high (Helen)

(2)

\$100,000-150,000

**PROVENANCE:**

Francesco Barisan, Castelfranco Veneto, Treviso, purchased from Canova, 1814 (probably).

Private Collection, Veneto.

***In this beloved marble view  
Above the works and thoughts of Man  
What Nature could but would not, do,  
And Beauty and Canova can!  
Beyond Imagination's power  
Beyond the Bard's defeated art,  
With Immortality her dower,  
Behold the Helen of the heart.***

(Lord Byron, 1816, after seeing Canova's marble Helen.)

Canova's cool, cerebral compositions, combined with his dazzling technical skills as a carver, made him the most celebrated sculptor of the 19th century. The effect of his sculptures, which were almost always pure white, immediately evokes ideal images of Ancient Greece and Rome. The late 18th and early 19th century was a time of extreme turbulence and political and social chaos. Ruling dynasty's and empires vanished and new ones appeared, as if overnight, and yet these calm and controlled gods and goddesses, warriors and heroines of the Ancient world, remain above the fray and must have been aesthetically calming to collectors and looking to the past for reassurance.

Canova was searching for ideal beauty – something we see again and again in his sculpture, especially his busts – and in *Paris* and *Helen* he achieved it. They remain as perfectly beautiful today as they were when they were created in 1812.

Canova's first version of *Paris* – a full-length plaster – was created in 1808 and it was an instant success. Canova, who was then at the height of his fame, decided to do an abbreviated bust of Paris, of which there were probably five versions. The first marble (location unknown) was also probably created in

1808 and was in the collection of the French Ambassador to Rome, Charles-Jean-Marie Alquier (1752-1826). A second, from 1809-10, was done for Quatremère de Quincy (Art Institute of Chicago). The third was commissioned for the Crown Prince of Bavaria in 1812 (Neue Pinakothek). And the fourth, formerly in the collection of Count Pac is now in the Hermitage, St. Petersburg. There must have been a fifth version owned by the Marquise de Grollier, a painter living in Venice, as Canova describes it in a letter of 1816 that he was sending her a version 'because it...craves accompanying the Paris' (H. Honor and P. Mariuz, eds., *The Letters by Antonio Canova (1816-1817)*, vol. 1, Rome, 2002, pp. 359-60).

Canova's *Helen* was even more popular as there are at least eight plaster and marble versions. The original idea to pair *Paris* with *Helen* seems to be confirmed by Canova's sketch of circa 1806 preserved at Possagno (A. Mariuz and G. Pavanello, *Antonio Canova: The Notebook Drawings of Possagno*, Cittadella, 1999, p. 49). And the earliest known marble version of Helen dates from 1811, executed for Canova's friend and patron Isabella Albrizzi (1763-1836), is signed ANT. CANOVA F. 1811 and remains in the Palazzo Albrizzi, Venice. The next marble Helen was only documented in 1816-17, and was the version destined for the Marquise de Grollier which was intended to be paired with her *Paris*.

The present casts display no pointing marks which indicate they were not used for reproducing other versions and were taken after finished marbles. The bust of *Paris*, as the inscription clearly states, was almost certainly cast from the marble version of 1812 which was commissioned by the Crown Prince Ludwig of Bavaria, which has the same inscription. The bust of *Helen* was almost certainly after the Albrizzi version given by Canova to Albrizzi in 1812. It is unlikely to have been after any other version, as the next marble version of *Helen* appears only in 1816-17 and close comparison of these two versions further bolsters this connection. And, lastly, both marbles were in Canova's studio in 1812. They were most likely cast by Vincenzo Malpieri, Canova's trusted assistant, as studio records link him to plaster casting. In 1813, Malpieri was paid for a series of plasters, including a *Paris* and *Helen*, which were acquired by Francesco Barisan, of Castelfranco Veneto. By the end of the 19th century Barisan's collection was recorded in Venice, but by then it no longer included *Paris* and *Helen*. While the provenance of the present Paris and Helen is not documented, it has been suggested that, because of the present lot's Veneto provenance, they might be the missing pair from Barisan's collection.

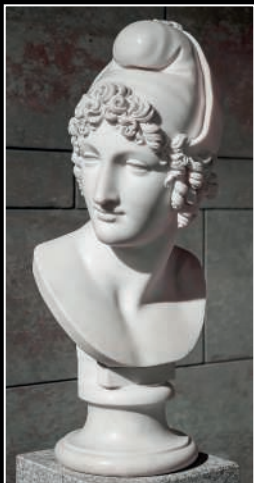






Canova's original marble bust of Helen, 1811, Palazzo Albrizzi, Venice.





Canova's original marble bust of *Paris*,  
1812, Neue Pinakothek, Munich  
(Alamy Stock Photo)



727

PROPERTY FROM THE ESTATE OF RAMON OSUNA

**727**

**A WHITE MARBLE OVAL RELIEF OF A  
WOMAN WITH A MASK**  
ITALIAN, FIRST HALF 19TH CENTURY

Inscribed *LB* in lower right  
22 in. (56 cm.) high, 17 in. (43 cm.) wide

\$2,500-3,500



SOLD BY THE ART INSTITUTE OF CHICAGO

**728**

**A WHITE MARBLE RELIEF PORTRAIT OF  
A NOBLEMAN**  
DUTCH, CIRCA 1710

The yellow marble backing and grey marble  
frame later  
29¾ in. (75.6 cm.) high, 23¾ in. (60.6 cm.) wide

\$7,000-10,000

728



SOLD BY THE ART INSTITUTE OF CHICAGO

■729

**A STONE HEAD OF MINERVA**  
PROBABLY ITALIAN, CIRCA 1700

On a later faux marble base  
27 in. high (68.6 cm. high) overall

\$5,000-7,000

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

730

## CIRCLE OF HIERONYMUS BOSCH (‘S-HERTOGENBOSCH C. 1450-1516)

*The Adoration of the Magi*

oil on panel

27% x 21% (70.8 x 55.6 cm.)

\$150,000-250,000

### PROVENANCE:

(Probably) Johann Baptist Ciolina-Zanoli (1759-1837), Cologne, before 1850.  
with Johann Peter Weyer (1794-1864), Cologne, before 1859; his sale, Heberle-Lempertz, Cologne, 25 August 1862, lot 219, as ‘Johann van Eyck’, where acquired by the following  
with Moreau Wolsey; his sale, Hôtel Drouot, Paris, 23-24 March 1869, lot 12, as ‘Gérome Bos’, where acquired by  
Mr. Dronsart; his sale, Hôtel Drouot, Paris, 2 February 1874, lot 41, as ‘Jérôme Bosch’, where acquired by  
Marquis Biron de la Brade.  
with Hans Adolf Wendland, Alfred Weinberger and Kleinberger Galleries, before 1929 until circa 1948, where acquired by  
Gabriel Fodor, Paris, and by descent in 1973 to his daughter  
Marianne Texier-Fodor (d. 2015), and by descent to the present owner in 2007.

### EXHIBITED:

Worcester, MA, Worcester Art Museum, and Philadelphia, Philadelphia Museum of Art, *The Worcester-Philadelphia Exhibition of Flemish Painting*, February-March 1939, no. 36.  
‘s-Hertogenbosch, Het Noordbrabants Museum, *From Bosch’s Stable*, 1 December 2018 - 10 March 2019, no. 80, as ‘follower of Hieronymus Bosch’.

### LITERATURE:

(Probably) A.D. Suret, *Journal des beaux-arts et de la littérature*, 25 July 1862, addenda to issue no.13, p. 112, no. 219, as ‘Johann Van Eyck’.  
(Probably) G. Parthey, *Deutscher Bildersaal Verzeichniss der in Deutschland Vorhandenen*, Berlin, 1863, p. 417, no. 10, as ‘Follower and school of Van Eyck’.  
W.M.J. Weale, *Sur la collection Tableaux Anciens: Faisant partie de la galerie de Mr J.P. Weyer*, Bruges, 1863, pp. 30-31, no. 219, as ‘Jérôme Agnen, alias Bosch’.  
R. Balze, *Collection précieuse de quarante-sept tableaux de maîtres anciens*, Paris, 1873, pp. 22-23, no. 41, as ‘Jérôme Bosch’.  
(Probably) Dr. H. Mireur, *Dictionnaire des ventes d’art faites en France et à l’étranger*, 1901, I, p. 362, as ‘Bosch, Agnen, said Jérôme’.  
L. van Puyvelde, H. Marceau and F.H. Taylor, eds., *The Worcester-Philadelphia exhibition of Flemish Painting*, Worcester Art Museum, 23 February-12 March 1939, Philadelphia Museum of Art, John G. Johnson Collection, 25 March - 26 April 1939, no. 36, as ‘Jerome Bosch’.  
J. Lavalleye, ed., *Les Primitifs Flamands*, II (Répertoire des peintures flamandes des quinzième et seizième siècles, Collections d’Espagne), Antwerp, 1953, p.13, under no. 7, as ‘Hieronymus Bosch’.  
Max J. Friedländer and M. Cinotti, *Toute l’œuvre peint de Jérôme Bosch*, 1967, p. 114, no. 65B, illustrated, as ‘workshop of Hieronymus Bosch’.  
D. Buzzati and M. Cinotti, *L’opera completa di Bosch*, 1968, p.114, no. 65B, illustrated, as ‘workshop of Hieronymus Bosch’.  
(Probably) I. Hiller and H. Vey, *Katalog der deutschen und niederländischer Gemälde bis 1550*, Cologne, 1969, pp. 31-32, as ‘Bosch’.  
(Probably) G. Unverfehrt, *Hieronymus Bosch die Rezeption seiner Kunst im frühen 16. Jahrhundert*, Berlin, 1980, p. 260.  
H. Kier and F.G. Zehnder, *Lust und Verlust II, Corpus-Band zu Kölner Gemäldesammlungen 1800-1860*, Cologne, 1998, p. 516, no. 294, as ‘Johann van Eyck’.

F. Elsig, ‘Hieronymus Bosch’s Workshop and the Issue of Chronology’, *Hieronymus Bosch. New Insights Into His Life and Work*, Rotterdam, 2001, p. 99, as ‘workshop of Hieronymus Bosch’.

F. Elsig, *Jheronimus Bosch: la question de la chronologie*, Genève, 2004, p.117, as ‘workshop of Hieronymus Bosch’.

L. Silver, ‘Chapter One, A New Bosch Epiphany? – Adoration of the Magi Reassembled’, *The sides of the North, An Anthology in Honor of Professor Yona Pinson*, 2015, pp.1-19, as ‘Hieronymus Bosch and workshop’.

Bosch Research and Conservation Project, *Catalogue raisonné, Hieronymus Bosch, Painter and Draughtsman*, New Haven and London, *Catalogue raisonné, Jérôme Bosch, Peintre et dessinateur*, Arles, 2016, I, pp. 422-431, no. 26c, as ‘follower of Hieronymus Bosch’.

Bosch Research and Conservation Project, *Technical Studies, Hieronymus Bosch, Painter and Draughtsman*, New Haven and London, pp. 374-377, no. 26c, as ‘follower of Hieronymus Bosch’.

M. IJssink, J. Koldewijand, R. Spronk, eds., *From Bosch’s Stable, Hieronymus Bosch and the Adoration of the Magi*, exhibition catalogue, ‘s-Hertogenbosch, 2018, p. 71, illustrated, p. 68, no. 80, as ‘follower of Hieronymus Bosch’.

The historian Max J. Friedländer was the first to identify this *Adoration of the Magi* as a work by the great Netherlandish painter Hieronymus Bosch. Friedländer had encountered the painting when it was on the European art market, and quickly associated it with two smaller panel fragments that he had previously attributed to Bosch in a 1914 lecture in Berlin, where he described them as ‘two small altarpiece wings...with princely horsemen on one side and shepherds on the other, which belong to a so far unidentified Adoration’ (quoted in BRCP, p. 422). On the advice of Bernard Berenson, the American lawyer John G. Johnson bought the two wing fragments from the art dealer Julius Böhrer in Munich in 1915, and two years later donated them along with the rest of his collection to the city of Philadelphia, where they remain and are exhibited today as ‘Attributed to Hieronymus Bosch’ (Philadelphia Museum of Art; fig. 1). Friedländer published all three panels as ‘probably original’ in his *Die Altniederländische Malerei (loc. cit.)*, and they were subsequently temporarily reunited in a 1939 exhibition in Worcester and Philadelphia with an unqualified attribution to the master (*loc. cit.*). Soon after, the present panel entered a private collection and while the triptych’s wings have been extensively published with attributions ranging from autograph, to works by followers of Bosch (see BRCP, p. 424), the *Adoration of the Magi* has fell out of the literature and was seldom seen until its recent emergence.

This panel represents the critical moment in the *Epiphany*, when three Magi arrive with gifts of frankincense, myrrh and gold, which they present to the newborn Christ Child, thus recognizing his divinity. In Bosch’s time, these mystical figures were associated both with the three ages of mankind and the three continents of the Christian world, with Europe in the guise of the elder Magus, Asia as the mature king, and Africa as the youth. This last figure





Fig. 1 Reconstruction of the present lot with its original wings: attributed to Hieronymus Bosch, *Two Shepherds and Retinue of the Magi*, cut down on all sides, companion to John G. Johnson Collection, Philadelphia Museum of Art, Pennsylvania.

wears a robe that is decorated with one of the most intriguing elements of the composition. Two Old Testament scenes are embroidered into the fabric of his sleeve, showing Moses presenting the Tablets of the Law, below which the Dance around the Golden Calf (Exodus 32), contrasting faith and idolatry in the fantastical, monstrous imagery that one associates with Bosch's Hell scenes. Ultimately, as Larry Silver has noted, 'this subject forces an attentive, pious viewer to reflect on the very act of seeing and believing, just as the three Magi had to perceive divinity even when hidden within the form of the humble flesh of the infant Christ Child' (*op. cit.*, p. 5).

An idea of what the triptych would have originally looked like before its wings were removed and cut down to their present, fragmentary state, can be gleaned by a later copy, that was produced by a follower of Bosch sometime after 1550 and is now in the Het Noordbrabants Museum, 's-Hertogenbosch (BRCP, p. 425, fig. 26.2). In the 's-Hertogenbosch triptych, a continuous background unites the three panels. Its central *Adoration* panel largely replicates the composition of the present work, with the exception of a small detail visible in the background beneath its central arch, where Saint Joseph sits in a deeply recessed, darkened room, drying Christ's swaddling before a fireplace. The present version includes a stable on the opposite side of the hearth, in which an ox and ass are just visible next to a sarcophagus-shaped trough. This compositional element is completely absent in the 's-Hertogenbosch painting. This omission is only logical, since the animals appear in the triptych's left wing, beneath the arcade behind the two shepherds. Critically, in the present work, the ox and ass were left in reserve and likely never painted, suggesting that the artist changed the composition as he created it, shifting them from the crowded central panel to the left wing instead. Indeed, these animals were painted directly over the finished background in the Philadelphia panel, further suggesting that they were not originally planned. The ox and ass similarly appear in a third, cut-down version of the *Adoration of the Magi* in the Wallraf-Richartz Museum in Cologne (BRCP, p. 424), which accordingly may be excluded as a possible companion to the Philadelphia wings, but raises the possibility that the painter of the present *Adoration* began with an existing model and adapted it during the painting process into a triptych, which was then copied either by Bosch's workshop or later followers.

Bosch's most celebrated treatment of the *Epiphany* is his *Adoration of the Magi* triptych (Prado, Madrid), which was commissioned by the Antwerp couple Peeter Scheyve and Agnes de Gramme around 1495-97. The composition was reproduced on several occasions by his workshop and later followers, included variations in the Erasmushuis, Anderlecht and one belonging to the National Trust, Upton House, Warwickshire (see figs. 26.3 and 26.14-15). Larry Silver proposes that the present panel and its associated wings in Philadelphia should be dated earlier than the Madrid triptych, due to the numerous pentiments and changes in their underdrawings (*op. cit.*, p. 6). At the very least, these changes prove their primacy over the slavish copy in 's-Hertogenbosch. As infrared-reflectography clearly reveals (fig. 2), the painter of the present panel originally planned to portray the kneeling Magus with a beard, which was eventually omitted and does not appear in any of the subsequent versions. Extensive underdrawing is also visible for the red curtain and the cape of the kneeling Magus, as well as the standing Magus at right, who was initially planned to be in profile view with a beard, but was then changed to three-quarter view without facial hair. Silver notes that '[s]uch preparatory composition could, of course, also indicate detailed instructions for workshop execution by skilled assistants, but at the very least it suggests a direct involvement by Bosch himself in the production process' (*op. cit.*, p. 10). Further alterations to the composition are visible: the dog in the Philadelphia panel was painted over the legs of the two shepherds and the horses in the retinue of the Magi panel were changed from the underdrawing and preliminary paint layers, changes that once again are later copied in the 's-Hertogenbosch version. In 2016, the Bosch Research and Conservation Project noted that dendrochronological analysis reveals that the present panel could have been painted from 1501 onwards and more likely from 1503 (*loc. cit.*). Based on the Renaissance-style ornamentation on the ruined classical arch, they concluded that it would be unlikely to have been painted earlier than 1515-20. It is opinion of the BRCP that present panel and the Philadelphia fragments originally belonged to the same triptych, datable to c. 1515-35, but that neither the paintings nor their underdrawings are by the same hand (p. 427). Silver, however, concludes 'All of the under-drawing and shifts of original composition point to the originality of this newly-discovered version, and the underdrawings at least suggest the work of Bosch himself, even if some surface elements indicate workshop execution (not to mention weaker restoration)' (*op. cit.*, p. 10).



Infrared reflectogram of the present lot.

731

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

*Christ crowned with thorns*

oil on gold ground panel, octagonal  
14¾ x 10½ in. (36.5 x 26.7 cm.)

\$120,000-180,000

**PROVENANCE:**

with Larry Steigrad, New York, from whom acquired by the present owner.

This poignant depiction of *Christ crowned with thorns* is one of the finest and earliest versions of what was certainly one of Dieric Bouts' most successful compositions. Bouts' moving, frontal depiction of the Savior is a spiritually provocative image that was intended for personal contemplation. In the 14th and 15th centuries, the Netherlands experienced a rise in devotional piety associated with the mystical movement known as the *Devotio Moderna*. Accordingly, images of Christ such as this became increasingly popular, designed to create an intensely empathetic bond between the devout and the divine. Writing on Christ's torment from the Crown of Thorns, the early-15th century theologian Thomas à Kemis instructs the reader to contemplate the 'most grievous suffering which, in the thorny coronation of Your sacred head, You endured for us...' (see L. Campbell, *National Gallery Catalogues. The Fifteenth Century Netherlandish Paintings*, London, 1998, p. 63).

Erwin Panofsky was the first to attribute the present composition to Dieric Bouts (E. Panofsky, 'Jean Hey's "Ecce Homo": Speculations about its Author, its Donor, and its Iconography', *Musées Royaux des Beaux-arts Bulletin*, Brussels, V, 1956, pp. 95-138). Over the course of their careers, Dieric and later his son, Albrecht, produced numerous versions, most of which originally would have been paired with a representation of the *Mater dolorosa* as in the best-known example in the National Gallery, London, which is generally dated to around 1457 and considered to be a refined workshop copy after a lost original by Dieric. To create his composition, Dieric drew upon the well-established imagery the Vera Icon or Holy Face, often small-scale depictions of Christ - head and shoulders - staring out with unflinching directness at the viewer, often against a dark background embellished with gilt foliate designs.

Bouts combined this devotional iconography with a type commonly found in representations of *Christ as Man of Sorrows*, in which he appears with his hands crossed in prayer and with a tearful, tormented expression.

Valentine Henderiks, Peter van den Brink and Till-Holger Borchert, all of whom have seen the painting firsthand, consider this to be one of the finest surviving versions from Dieric Bouts' workshop. They note that the distinctive, sfumato-like treatment of the present work is most comparable to the two finest surviving examples of this composition, namely those in the National Gallery, London (fig. 1) and in a private collection, Luxembourg. Moreover, the high-quality of its execution, combined with its early dendrochronological dating - Peter Klein examined the Baltic oak panel in 2012, and based on dendrochronological evidence, established a plausible creation date for the painting from 1470 upward - suggest that it was created during Dieric's lifetime, likely under his supervision (private communication).

Henderiks draws attention, in particular, to the treatment of the flesh tones, which are rendered with thin layers of translucent glazes according to Bouts' practice, allowing the white preparation ground to shine through. Details such as the sensitive treatment of highlights on the crown of thorns and Christ's irises, enhanced with two touches of lead white, leap out against his reddened eyes. The painting's elegant underdrawing, visible in places where the paint surface is particularly thin, was executed in a liquid medium and defines the figure's contours according to the Bouts's workshop practice, and it is likely that the artist used a pounced preparatory drawing to assist with blocking in the face.







732

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

*Horatius Cocles defending the Sublician Bridge*

tempera and gold on panel  
15 $\frac{7}{8}$  x 49 $\frac{7}{8}$  in. (40.3 x 126.7 cm.)

\$150,000-250,000

**PROVENANCE:**  
Philip de László, and by descent to the present owner.

**EXHIBITED:**  
Allentown, Allentown Art Museum, *Beyond Nobility: art for the private citizen in the early Renaissance*, 28 September 1980-4 January 1981, no. 3 (catalogue by E. Callmann).

**LITERATURE:**  
C.M. Kauffman, *The Victoria and Albert Museum: Catalogue of Foreign Paintings, I: Before 1800*, London, 1973, pp. 107-108, under no. 122.

The story of Horatius Cocles defending the city of Rome against Lars Porsena's invading army of Etruscans is one of heroic, civic virtue. Recounted by ancient writers such as Livy, Valerius Maximus and Virgil, the narrative takes place toward the end of the sixth century, B.C. Lars Porsena, the king of Clusium, had led his army to the bank of the Tiber river, just outside Rome. Realizing that the Eternal City would be lost unless drastic measures were taken, the city consuls decided to destroy the Sublician bridge, which at the time was the only one spanning the river. Soldiers quickly set about dismantling the structure, but it was solidly built, and with the great Etruscan army advancing, it quickly became apparent its demolition would not be completed before they arrived. Just as the Romans began to lose hope, the brave Horatius called for two men to join him to take a stand at the foot of the bridge in order to buy time. This *cassone* panel illustrates the climax of this story: on the far left, Roman soldiers anxiously watch as workers furiously hack into the stone bridge. As large cracks begin to form, Horatius is seen astride his horse with his sword raised, lunging forward to meet a sea of Etruscan soldiers spreading across the entire center of the panel. Horatius successfully defended the bridge, and in the foreground, he appears once again, triumphantly riding his horse into the river to be joyously received by his fellow citizens on the opposite bank.



On the panel's far right, Lars Porsena sits beneath a golden tent, surrounded by exotically dressed soldiers. A messenger kneels before the king, recounting the news of Horatius's bold defense. Several iconic monuments – including the Pantheon, the column of Marcus Aurelius, the Castel Sant'Angelo, the column of Trajan and the pyramid of either Caius Cestius or Meta Romulus – appear in the background identifying the city as Rome.

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

This composition must have been taken from the same cartoon as the panel in the Victoria and Albert Museum, London (inv. 7897-1863), which

was previously attributed to a follower of Pesellino and later to Master of the Tournament of Santa Croce but is currently attributed to an anonymous Florentine (*loc. cit.*). The present panel is distinguished from its London counterpart by the inclusion of the collared leopard in the foreground at the far right, a signifier of exoticism, nobility and courage. A third *cassone* panel following this composition, with more substantial variations, is in the Rijksmuseum, Amsterdam (inv. A-3302).

This composition proved highly influential, and certain figural groups appear in other panels of slightly later date, such as the *spalliera* by Jacopo del Sellaio that is now set above the *cassone* painted for the 1472 wedding of Lorenzo di Morelli and Donna Vaggia di Nerli, known as the Morelli Chest (Courtauld Institute of Art, London). In the early twentieth century, the present panel was in the collection of the Hungarian painter Philip de László, who included it in the background of a portrait of his wife (now in the collection of the artist's grandson). A great connoisseur of Old Masters, de László assembled an important collection that also included two other Florentine *cassoni* panels decorated with scenes from antiquity, which were sold at Sotheby's, London, 15 June 1938, lots 119 and 120.



733

**733**  
**DUTCH SCHOOL,**  
**17TH CENTURY**

*Roses, tulips, poppies and other flowers  
in a glass vase with cherries and a  
butterfly on a stone ledge*

oil on canvas  
24½ x 18¼ in. (62.2 x 46.4 cm.)

\$60,000-80,000

**PROVENANCE:**

Anonymous sale; Thierry de Maigret, Paris, 11 June 2004, lot 43, as Attributed to Cornelis Kick, where acquired by the present owner (80,000 EUR).

Despite the evident quality of this still life, it has not yet proven possible to identify the hand responsible for its production. The arrangement of flowers in a glass vase with two swooning pink roses imbues the painting with a dramatic sense of movement and calls to mind the still lifes of Cornelis Kick, to whom the painting was formerly attributed.

PROPERTY FROM THE ESTATE OF NANCY ANN CHANDLER

**734**  
**JAN BREUGHEL II**  
**(ANTWERP 1601-1678)**

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

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

\$80,000-120,000

**PROVENANCE:**

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



734

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

The present composition must have enjoyed tremendous appeal in its day, for a number of autograph variants are known, including one on the Paris art market in 2007 as well as those in the collections of the Museum of Fine Arts, Budapest, and the Henle collection, Duisburg. Ertz has suggested that the present painting is among the earliest by Jan II, dating it to the early 1620s before the artist travelled to Italy. Given the painting's early date and exceptional quality, Ertz believes Jan I may have participated in the painting's production, as is known for other still lifes from this period, including the *Flowers in a glass vase with shells and butterfly of circa 1620* in a private collection (*ibid.*, pp. 906, 908, no. 430, illustrated). This example most closely resembles the version recently on the Paris art market, which Ertz has previously dated to the 1630s (see K. Ertz, *Jan Brueghel der Jüngere (1601-1678): Die Gemälde mit kritischem Oeuvrekatalog*, Freren, 1984, pp. 450-451, no. 287). The principal differences between the two paintings are the number and types of insects depicted on the table and the inclusion of

a Red Admiral butterfly perched atop the flower at upper left in the present painting, a detail that appears to be unique to this example and may indicate its primacy among the known versions. Indeed, Dr. Fred Meijer has described this painting as the finest version known to him, noting in particular the *pentimenti* visible in the base of the *tazza*. A recent dendrochronological analysis of the panel by Dr. Ian Tyers similarly suggests it is composed of boards from the Eastern Baltic dating from after *circa* 1607 and probably before *circa* 1639.

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

735

**DAVID TENIERS I (ANTWERP 1582-1649)**

*The Preaching of John the Baptist*

with inscription 'Del Dugue de ALba n. 170.' (on the reverse)

oil on copper

15 $\frac{7}{8}$  x 21 $\frac{1}{2}$  in. (40.3 x 54.6 cm.)

\$50,000-70,000

**PROVENANCE:**

(Possibly) Commissioned from the artist by Frans Soetens, before 5 July 1625.  
Dukes of Alba, Spain (according to an inscription on the reverse).

**LITERATURE:**

(Possibly) E. Duverger and H. Vlieghe, *David Teniers der Ältere: Ein vergessener flämischer Nachfolger Adam Elsheimers*, Utrecht, 1971, pp. 62, 77, under doc. III.

David Teniers I trained in Italy from *circa* 1597 to 1605, where he came under the influence of the artists Adam Elsheimer, Hans Rottenhammer and Orazio Gentileschi. The three large figures at the lower left and right corners – an elderly man wearing eastern costume, a younger man in a finely embroidered suit adorned with a double-headed eagle, two seated young men and a man wearing a turban – may be allegorical representations of the five known continents – Asia, Europe, the Americas and Africa – thus signaling the spread of Christianity throughout the world.

This painting may be identical with a work of this subject commissioned of David Teniers I by Frans Soetens that is mentioned in a notarial record published by Duverger and Vlieghe detailing the resolution of a lawsuit between Jakob Marischael and the artist on 5 July 1625 (*loc. cit.*).

We are grateful to Dr. Christian Tico Seifert for endorsing the attribution following firsthand inspection of the painting.





PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

736

**KAREL VAN DER PLUYM  
(LEIDEN 1625-1672)**

*A scholar in his study*

indistinctly signed 'CdPluym' ('CdP' in ligature,  
upper right)  
oil on panel  
16 x 13½ in. (40.5 x 34.3 cm.)

\$30,000-50,000

**PROVENANCE:**

Dr. G.A. Rademaker, The Hague, by 1931, and by  
descent in the family to the present owner.

**LITERATURE:**

A. Bredius, 'Karel van der Pluym: Neef en Leerling  
van Rembrandt,' *Oud Holland*, XLVIII, 1931, pp. 242,  
255, fig. 2.

Karel van der Pluym was Rembrandt's great-nephew and, though no documentary evidence exists, probably studied with him in Amsterdam circa 1645-1648, perhaps living with his uncle Willem van der Pluym, of whom a portrait drawing by Rembrandt is known (private collection). By 1648, van der Pluym was again resident in Leiden, the year he became a member of the city's painters guild. He served as the guild's head man in 1652 and 1653 and was appointed its dean in 1654, resigning the following year. In his will of 1662, van der Pluym left Rembrandt's son, Titus, a large sum of money and was made his legal guardian in 1665, an indication of the warm relations that persisted between van der Pluym and his master and kinsman.

Works by van der Pluym are exceedingly rare, with Werner Sumowski having catalogued only seventeen surviving paintings by the artist (see W. Sumowski, *Gemälde der Rembrandt-Schüler*, IV, Landau, 1983, pp. 2363-2367, nos. 1588-1601). Sumowski was evidently unaware of the present painting at the time of his publication, though it had previously been published by Abraham Bredius (*loc. cit.*). Subsequent to the publication of his volumes on Rembrandt's pupils, Sumowski wrote to the painting's owner endorsing the attribution to van der Pluym and dating it to the second half of the 1640s. An alternative date in the mid-1650s can also be considered, as the same elderly man appears in the artist's *Scholar in his study* dated 1655 (Museum de Lakenhal, Leiden).





PROPERTY FROM A MID-ATLANTIC PRIVATE COLLECTION

737

**WILLEM VAN MIERIS  
(LEIDEN 1662-1747)**

*Portrait of a young lady with a spaniel,  
possibly Dina Margareta de Bye (1680-  
1740), a landscape beyond*

oil on panel  
11 x 9 1/8 in. (27.9 x 23 cm.)

\$30,000-50,000

**PROVENANCE:**

(Possibly) Willem Six (1662-1733), burgomaster of Amsterdam; (†) his sale, Schoemaker and ten Brink, Amsterdam, 12 May 1734, lot 55 (f 182). Johan Adriaen Versijden van Varick (1713-1791), Lord of Zyll; (†) his sale, Leiden, 29 October 1791, lot 44 (f 155 to Schalje?).

Abraham Dijkman, Amsterdam; (†) his sale, de Bosch and Yver, Amsterdam, 17 July 1794, lot 24. Anonymous sale; van der Schley, Roos a.o., Amsterdam, 21 June 1797, lot 133 (f 120 to Stevens). A.P. Vischer-Boelger, Basel, by 1928. Anonymous sale; Pierre Bergé & Associates, Paris, 13 December 2002, lot 62. Private collection, France; Prunier, Louviers, 20 May 2018, lot 57, where acquired by the present owner.

**LITERATURE:**

(Possibly) G. Hoet, *Catalogus of naamlyst van schilderyen met derzelver pryzen*, I, The Hague, 1752, p. 413, no. 55.  
C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten Holländischen Maler des XVII. Jahrhunderts*, X, Stuttgart and Paris, 1928, pp. 186-187, nos. 308, 312.

Willem van Mieris, son of the Leiden *fijnschilder* (fine painter) Frans van Mieris, probably executed this engaging portrait of a well-dressed woman standing behind a balustrade around the turn of the eighteenth century. The sitter may well be Dina Margareta de Bye, the second daughter of the Leiden lawyer Johan Paeuw de Bye and his wife Anna van Oorthoorn, based on similarities in her facial features with those found in a securely identified portrait of her dated 1705 and today in The Leiden Collection, New York. Indeed, an estate inventory drawn up following de Bye's death lists three portraits by van Mieris – one of her deceased husband, Peter van der Dussen, and two of de Bye herself – decorating a large room in her fashionable house on the Rapenburg in Leiden. The relief at lower center depicting Diana and Callisto is based on a work by Francis van Bossuit known today through a drawn copy by van Mieris (sold Hôtel Drouot, Paris, 24 April 1997, lot 109).

738

**JACOB VAN HULSDONCK  
(ANTWERP 1582-1647)**

*Peaches, plums and grapes in a wicker basket, with fruit and a butterfly on a wooden table*

signed 'IVHVLSDONCK-FE' ('IVH' linked, lower left)  
oil on panel, with the original gessoed reverse  
19 x 25¼ in. (48.3 x 64.1 cm.)

\$150,000-250,000

**PROVENANCE:**

Lawes-Wittewronge collection, Rothamsted, and by descent in the family to Lady Lawes; Sotheby's, London, 8 July 1981, lot 110.  
with Richard Green, London, 1982, where acquired by a private collector, and by whom sold  
Anonymous sale; Sotheby's, London, 11 April 1990, lot 24.  
with Richard Green, London, by 1991, where acquired by the present owner.

**EXHIBITED:**

London, Richard Green, *Exhibition of Old Master Paintings*, 1982, no. 7.  
London, Richard Green, *Exhibition of Fine Old Master Paintings*, 1991, no. 4.

**LITERATURE:**

*Apollo*, CXXXII, no. 343, September 1990, p. 22, illustrated.

Born in Antwerp, Jacob van Hulsdonck probably spent his youth in Middelburg, a city in the southwestern Netherlands where Ambrosius Bosschaert the Elder had been producing fruit and floral still lifes from the early 1590s. Hulsdonck's seemingly haphazard but highly refined arrangements of fruit placed in porcelain bowls or wicker baskets on a wooden ledge suggests his familiarity with the works of the elder, more established artist and his studio. By 1608, Hulsdonck was again residing in Antwerp, where he became a master in the city's painter's guild. Though a precise chronology of Hulsdonck's development is difficult to establish owing to the fact that only one dated painting out of approximately 100 surviving works is known, paintings such as this show striking similarities with those of his Antwerp contemporaries Osias Beert the Elder, Clara Peeters and Isaac Soreau, whose works have at times been confused with those of Hulsdonck.

Hulsdonck appears to have been less preoccupied with vanitas symbolism than many of his contemporaries. While other artists frequently depicted worm-eaten or otherwise blemished fruits as a means of conveying the passage of time, Hulsdonck tended to prefer produce picked at the peak of ripeness, evidently intending to activate the viewer's senses through offerings like the fleshy half peach prominently depicted at front center or the subtle reflection of light as it catches the meticulously rendered water droplets dotting the ledge. Only the fly and butterfly – both symbols of the transience and fragility of life – tucked discretely into the composition at lower left call any attention to these themes.





(actual size)

739

### GONZALES COQUES (ANTWERP 1614-1684)

*Portrait of a man, bust-length, in a doublet with slashed sleeves and a lace falling band*

oil on copper, oval  
6 $\frac{3}{8}$  x 4 $\frac{7}{8}$  in. (16.2 x 12.6 cm.)

\$40,000-60,000

Gonzales Coques was born in Antwerp and registered as a pupil of Pieter Brueghel II in the city's Guild of Saint Luke in 1627-1628. Only in 1640-1641 did he first appear as an independent master, suggesting that he may have spent the intervening years traveling. One likely destination was

England, for Coques came to be known as the 'Little van Dyck' on account of the perceived influence of Sir Anthony van Dyck, who arrived in England in 1632, on Coques' works.

This beautifully rendered portrait is characteristic of the elegantly refined style of Coques' portraits for Antwerp's sophisticated sitters. Coques revels in the detailed depiction of the linen falling band with bobbin lace and tassels and the man's slashed sleeves. A nearly identical collar appears in van Dyck's portrait of Frederik Hendrik, Prince of Orange (The Baltimore Museum of Art). On account of the style of the stadholder's collar in that painting, Marieke Tiethoff-Spliethoff proposed a date of *circa* 1632 (M. Tiethoff-Spliethoff, 'De portrethukst aan het hof van Frederik Hendrik en Amalia', in *Vorstelijk Vertoon*, exhibition catalogue, The Hague, 1997, pp. 176-179). A comparable date for this painting seems appropriate as well.



740

**CIRCLE OF DIEGO RODRÍGUEZ DE SILVA Y  
VELÁZQUEZ (SEVILLE 1599-1660 MADRID)**

*Portrait of a Spanish officer, bust-length*

oil on canvas

23 x 18<sup>7</sup>/<sub>8</sub> in. (58.4 x 48 cm.)

\$18,000-25,000

**PROVENANCE:**

Anonymous sale; Kunsthaus Lempertz, Cologne, 24-26 May 1982, lot 197, as Flemish School.

Anonymous sale; Kunsthaus Lempertz, Cologne, 17 May 2008, lot 1053, as Flemish School, where acquired by the present owner.



741

PROPERTY OF A PRIVATE COLLECTOR

**741**

**JOHANN HEISS (MEMMINGEN 1640-1704  
AUGSBURG)**

*Jupiter and Mercury in the house of Philemon and Baucis*

oil on canvas  
44¾ x 74¾ in. (112.8 x 189.9 cm.)

\$20,000-30,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 6 July 2007, lot 199 (£42,000), where acquired by the present owner.

The moralizing fable of Baucis and Philemon is recounted in Ovid's *Metamorphoses* (VIII). When Zeus and Hermes arrived in a town in Tyana disguised as peasants and asking for hospitality, all but an elderly married couple, Baucis and Philemon, turned them away. In revenge, the two gods flooded the town, destroying everything except the cottage belonging to the husband and wife, which was transformed into a temple. The couple were made guardians of the temple and granted one request: that when the time would come for one of them to die, the other would die at the same moment. Zeus kept his promise and, when they reached the end of their lives, transformed Baucis and Philemon into two intertwining trees, one an oak and the other a linden tree.

Professor Ugo Ruggeri endorsed the attribution on the basis of photographs at the time of the sale in 2007 (*loc. cit.*).

PROPERTY FROM A PRIVATE COLLECTION

**742**

**ERASMUS QUELLINUS II (ANTWERP  
1607-1678)**

*The Triumph of Hope*

oil on panel  
29 x 28¾ in. (73.7 x 73.4 cm.)

\$50,000-70,000

**PROVENANCE:**

Sir M.W. Duff-Gordon, London.  
with Central Picture Galleries, New York, 1945, from whom acquired by Walter P. Chrysler, Jr. (1909-1988), Norfolk, Virginia; his sale (†), Sotheby's, New York, 1 June 1989, lot 32.  
[The Property of a Gentleman]; Christie's, London, 13 December 1991, lot 31.  
Anonymous sale; Mac-Arthur Kohn, Cannes, 7-12 August 1997, lot 21.  
with Michel Lefebvre, Monaco, from whom acquired by the present owner in 1998.

**EXHIBITED:**

Portland, Portland Art Museum; Seattle, Seattle Art Museum; San Francisco, Legion of Honor; Los Angeles, Los Angeles County Museum, Minneapolis, Institute of Art; St. Louis, Saint Louis Art Museum; Kansas City, Nelson Gallery of Art; Detroit, Institute of Arts; Boston, Museum of Fine Arts, *Paintings from the Collection of Walter P. Chrysler, Jr.*, 2 March 1956-April 1957, no. 5, as Sir Peter Paul Rubens.  
Norfolk, Virginia, Chrysler Museum of Art, *Rubens and His School*, 1975, as Sir Peter Paul Rubens.



742

**LITERATURE:**

D.R. Anderson, 'Rubens and His School,' *The Chrysler Museum Bulletin*, August 1975, pp. 1-3, illustrated, as Sir Peter Paul Rubens.

J.-P. de Bruyn, *Erasmus II Quellinus (1607-1678)*, Freren, 1988, p. 116, no. 16, illustrated.

This painting was formerly attributed to Sir Peter Paul Rubens by both Wilhelm Reinhold Valentiner and Justus Müller-Hofstede, the former of whom considered it a sketch for the artist's decorations for the triumphal entry of the Cardinal-Infante Ferdinand into Antwerp in 1635. Julius Held and Jacques Foucart subsequently identified it as a work by an artist in Rubens' studio, suggesting an attribution to Quellinus. Jean-Pierre de Bruyn later endorsed the attribution to Quellinus (*loc. cit.*), dating the work to circa 1636-1637 on

the basis of its stylistic affinities with the artist's *Rape of Europa* and *Death of Eurydice* (both Museo del Prado, Madrid). Quellinus was at the time working alongside Rubens on the execution of several canvases for the Torre de la Parada, Philip IV of Spain's hunting lodge outside Madrid.

Held described the painting as an allegory of Faith and Hope, identifying the standing figures as personifications of these theological virtues. De Bruyn argued the painting should instead be seen as a Triumph of Hope, noting the prominent inclusion of the two anchors and heart, a traditional symbol of charity (*loc. cit.*). Various Christian Fathers connected the idea of hope with the anchor's constancy, among them Saint Paul, who wrote in his Epistle to the Hebrews that Hope is set before us 'as an anchor of the soul, sure and firm' (Hebrews 6:19).

PROPERTY OF A FAMILY

**743**

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

*Sheldrake ducks and ducklings with a magpie in a garden,  
a village beyond*

signed 'M.d.hondecoeter' (center left)  
oil on canvas, in an 18th-century English frame  
46 $\frac{7}{8}$  x 38 $\frac{3}{4}$  in. (119.1 x 98.4 cm.)

\$70,000-100,000

**PROVENANCE:**

with Paula de Koenigsberg, Buenos Aires, from whom acquired in 1945 by the family of the present owners.

**EXHIBITED:**

Buenos Aires, Museo Nacional de Bellas Artes, *Exposición de Obras Maestras: Colección Paola de Koenigsberg*, October 1945, no. 38.

Prominently signed by the artist on the stone ledge at center, this dynamic painting is a superlative example of Melchior's work from the early 1660s, just after his relocation to Amsterdam. The starkly realistic rendering of animals in the foreground, Italianate landscape, and emphasis on maternal tenderness are hallmarks of the artist's mature style. The painting also has an appealing and harmonious balance to the composition typical of Melchior's late works. High energy vignettes – such as the duck at the moment of takeoff at upper left – are offset by images of quiet repose, as seen in the mother duck devotedly watching over the ducklings swimming in the foreground. Commenting on these characteristics in 1945, William R. Valentiner, wrote that the present picture is 'an excellent work of Melchior de Hondecoeter, the best Dutch painter of birds and farmyards in the seventeenth century. The painting is fully signed, rich in color and in a fine state of preservation'(written communication, 6 August 1945).

Though Melchior is not known to have produced preparatory sketches for his paintings, he did make oil sketches of animals from life, and often used the poses from these for several subsequent paintings. A figure identical to that of the duckling lying on the rocks at right can be found in a charming oil sketch, also datable to the artist's Amsterdam period, which was on the art market in the 1990s (Lempertz, Cologne, 20 May 1995, lot 864 and Zurich, Galerie Koller, 19-21 March 1997, lot 29. RKD illustration no. 0000013053).





PROPERTY FROM A MID-ATLANTIC COLLECTION

744

**ALEXANDRE-FRANÇOIS DESPORTES  
(CHAMPIGNEULE 1661-1743 PARIS)**

*Game birds, apricots and plums, with a silver-gilt ewer and a silver tureen, on a ledge in a stone niche*

signed and dated 'Desportes. / 1730' (lower left)

oil on canvas

36½ x 29⅞ in. (92.7 x 74.7 cm.)

\$200,000-300,000

**PROVENANCE:**

(Probably) Martha Frick Stewart, and by descent to  
Claude Stewart, and by inheritance to the present owner.

This opulent still life, signed by Desportes and dated '1730', seems not to have been previously published. It is very closely related to a later still life in the Musée des Arts Décoratifs, Paris, that has been dated to around 1736 by Pierre Jacky in his catalogue raisonné of Desportes' paintings. The two compositions are almost identical in all their elements, apart from the placement of the hanging partridge, which appears to the right of the stone niche in the Paris painting. Although exact prototypes have yet to be identified for the vermeil ewer and the silver tureen filled with apricots, they closely relate to designs by, respectively, Nicolas Delaunay (d. 1727), the director of the Monnaie des Médailles, and Thomas Germain (1674-1748), the foremost French silversmith of the first-half of the 18th century, who lived close to Desportes in the lodgings in the Louvre granted him by the royal fine arts administration.

By the time that Desportes made the present painting, he had been the leading court painter in France of animals, hunts and luxurious tabletop still lifes for more than thirty years. Received into the Académie Royale in 1699 as an *animalier*, he quickly became a favorite painter to Louis XIV and Louis XV, admired and depended upon for his diverse abilities and technical proficiency. Within a few years, his many hunt scenes, trompe-l'oeil trophies, portraits of the king's hounds and studies of the exotic animals in the royal Ménagerie, were decorating the walls of the royal châteaux of Versailles, Marly, Meudon and Fontainebleau, as well as the *hôtels particulier* of the Parisian *beau monde*. Trained in the Flemish and Dutch tradition of still life, he inspired a renaissance of still-life painting that would continue in France to the end of the 18th century.

The critic P-J Mariette wrote of Desportes that 'the secret of his success was that he made it an inviolable rule to work only from nature.' In the present still life, Desportes' gift for close observation enabled him to recreate the surfaces and textures of a rich array of materials. He lovingly depicts the shimmering, intricately cut vermeiled bronze of the ewer and sparkling silver of the tureen, the soft, downy plumage of grey partridges, the fuzzy skins of apricots, moist blue-black flesh of the plums, and the polished surface of a marble sideboard, creating an image of dazzling sumptuousness and sensuality.





THE PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

745

**JAKOB BOGDÁNY (EPERJES C. 1660-1724  
LONDON)**

*Domestic fowl with guinea pigs in a wooded landscape, with  
buildings beyond*

signed 'J. Bogdani' (lower left)  
oil on canvas  
38¼ x 60½ in. (97.2 x 153.7 cm.)

\$25,000-35,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 22 February 1974, lot 136, as  
'STRANOVER' and with incorrect dimensions (1,200 gns.).  
with Arthur Ackermann and Son, London.  
Jeremy Cotton Esq., Tythrop Park, Buckinghamshire; his sale, Christie's,  
London, 27 April 1995, lot 112 (£188,500).  
Anonymous sale; Christie's, London, 26 November 2003, lot 5.  
Anonymous sale; Sotheby's, London, 4 July 2007, lot 44.

Jakob Bogdani studied live specimens in aviaries such as that of his patron, the Admiral George Churchill. He also painted from stuffed models, a small collection of which he had in his own studio, which he left to his son-in-law Tobias Stranover after his death. The fine cockerel in this picture is repeated in several other works by Bogdani. Guinea pigs, originating from Peru, were introduced into Europe in the mid-1500s and occasionally feature in still-life and bird pictures. Bogdani's description of his working practices in 1691, suggest that he usually divided his subjects rigorously, '[I] paint in the Spring flowers & in the Somer flowers & Fruits wene they are out of Lobsters and oyster pieces, in the Winter pieces of Fowell & plate' (MS, Chatsworth, Derbyshire).



PROPERTY FROM A PRIVATE COLLECTION

746

## JEAN-BAPTISTE OUDRY (PARIS 1686-1755 BEAUVAIS)

*A marble vase, a hare and pomegranates on a stone ledge*

signed and dated 'J.B. Oudry 1736' (lower center)

oil on canvas

25¾ x 32½ in. (65.3 x 81.5 cm.)

in its original carved and giltwood frame

\$60,000-80,000

### PROVENANCE:

(Probably) Anonymous sale; Delaroche and Detouches, Paris, 1-4 December 1810, lot 107, as 'Un lièvre mort, un vase et des fruits' (to Guerin).  
with Galerie Moatti, Paris, where acquired in 2002 by the present owner.

Oudry trained under his father, a master painter in the Académie de Saint-Luc, but it was his five years of study with the Franco-Flemish portraitist and still life painter Nicolas de Largillier which ended in 1712 that determined his early career. Though Oudry worked principally as a portrait painter in Largillier's manner early on, around the time his studies ended he began to undertake a number of small-scale still lifes that included living and dead animals and signaled the genre through which he would achieve his greatest and most enduring fame.

The present painting was executed at the height of Oudry's artistic success. Having been made an assistant professor at the Académie de Saint-Luc in 1714, professor in 1717 and a member of the Académie Royale de Peinture et de Sculpture in 1719 (where he would become a professor in 1743), Oudry was appointed Painter-in-Ordinary of the Royal Hunt by Louis XV and, in 1734, was named director of the Beauvais tapestry manufactory. His success at Beauvais led to an additional appointment as inspector at the Gobelins tapestry manufactory in 1736. Oudry's success enabled him to command especially high prices. Writing in the year Oudry executed this work, Carl Harleman (1700-1753), Intendant des Batiments of the Swedish Crown, wrote to Count Carl Gustaf Tessin (1695-1770) complaining about the prices Oudry charged: 'Oudry overwhelms me with letters...I preach to him to keep lowering his prices and perhaps one day he will meet us where we await him' (quoted in H. Opperman, *Jean-Baptiste Oudry*, I, New York, 1977, pp. 83-84).

Oudry's close contact with the French crown is intimated here through the carved satyr's head on the side of the urn. The motif derives from a series of urns commissioned by Louis XIV for the gardens at Versailles based on designs by the likes of the painter Charles le Brun (1619-1690) and the landscape architect and principal gardener to the King, André Le Nôtre (1613-1700). A similar motif recurs in a number of Oudry's works, including the artist's *Still life with dead game and a silver tureen on a Turkish carpet* of 1738 (Nationalmuseum, Stockholm).

PROPERTY OF A PRIVATE COLLECTOR

747

## NICOLAS RÉGNIER (MAUBEUGE C. 1588-1667 VENICE)

*An allegory of autumn*

oil on canvas

54 x 38 in. (137.2 x 96.5 cm.)

\$100,000-150,000

**PROVENANCE:**

Anonymous sale [The Property of a Lady]; Sotheby's, London, 8 December 2010, lot 29, where acquired by the present owner.

Faithful to the lessons of Caravaggio, the *Allegory of Autumn* is a harmonious marriage of virtuosity and simplicity. With its fluid handling, creamy textures and elegant balance of figural and still-life elements, this painting is a delightful example Régnier's work dating from his Roman or early Venetian period.

Of Flemish origins, Nicolas Régnier travelled to Rome in *circa* 1617, where he was one of the founding members of the 'Bentvueghels', the society of Dutch and Flemish artists then active in the city. Stylistically, his work is closely associated with the French followers of Caravaggio working in Rome in the first quarter of the 17th century, including Nicolas Tournier, Valentin de Boulogne, Claude Vignon and Simon Vouet.

Just as Caravaggio before him in works such as *Bacchus* (Uffizi Gallery, Florence, Inv. 1890 no. 5312), Régnier here gives equal prominence to the animate and inanimate elements of his composition. Indeed, the choice of the *kylix*-style glass could be a direct reference on Régnier's part to *Bacchus*, who holds up an almost identical vessel. Not only does this serve as homage to his illustrious predecessor, but it further emphasises the Flemish artist's knowledge of the antique world; the *kylix* was an ancient Greek shallow stemmed cup that was used at *symposia*, the male drinking parties.

Similar still-life elements to those seen here - vines, grapes and shells - are incorporated into Régnier's *Allegory of Autumn*, one of a set of seasonal allegories, now in the Princeton Art Museum and likely originally executed as over-doors in a Roman home. In this earlier example the figure of Bacchus squeezes grapes causing wine to flow, an action echoed here in the wine streaming from the jug.

Régnier's masterly manipulation of the play of light across the different surfaces within the composition serves both to reinforce the realism of the various elements and, paradoxically, their illusionistic power. The figure of Autumn, with the pallor of her skin and rigidly vertical position is redolent of antique statues, such as the *Callipygian Venus* (Museo Nazionale, Naples). The glancing light on her décolletage heightens the sense of being made from marble and yet acts as a foil to the very human flush of her cheeks. In the same way, the shine of the grapes, the waxy gleam of the pear or the lustre of the oyster shell demonstrate the painter's expert handling of paint and yet enhance their realistic appearance.



748

## EUSTACHE LE SUEUR (PARIS 1616-1655)

### *The Madonna and Child*

oil on canvas, unframed  
32 $\frac{1}{2}$  x 24 $\frac{1}{2}$  in. (83.5 x 62.6 cm.)

\$50,000-70,000

**PROVENANCE:**

Anonymous sale; Pandolfini Casa d'Aste, Florence, 13 February 2018, lot 136, as 'French School, 17th century'.



Fig. 1 Pierre Daret, d'après Le Sueur, *La Vierge a l'Enfant*, Private Collection, Paris, ©ARTHENA, Association pour la diffusion de l'Histoire de l'Art, 1987.

This graceful, newly discovered painting, relates to a smaller, now lost panel painting by Le Sueur that was engraved in reverse by Pierre Daret in 1643 (fig. 1; A. Mérot, *Eustache Le Sueur 1616-1655*, Paris, 2000, p. 177, no. 27). The lost painting was in the collection of the Duc de Saint-Aignan and sold in Paris, 17 June 1776, lot 31 ('Le Sueur. La Vierge et l'Enfant Jésus. Ce tableau, quoique du temps de Vouet, mérite attention'). A tiny marginal illustration by Gabriel de Saint-Aubin in the Saint-Aignan sale catalogue illustrates the painting, which measured 10 x 7 *pouces* (27 x 18.9 cm.).

The present painting is of larger scale, on canvas, and crops the image somewhat from the small panel engraved by Daret. It is clearly a very early work, perhaps from the mid-1630s, shortly after he joined Simon Vouet's studio. It is consciously made in the style of the many sensitive renderings of the Madonna and Child by his teacher, but with an elegance and grace, a freshness of tone and clear color, that is all his own. Le Sueur never travelled outside France and worked in Vouet's shop for a decade – from roughly 1633 to 1643/4. Early works, such as the present canvas, show such a dependence on the manner of his master that, until recently, many of them carried an attribution to Vouet. In recent years, a clearer picture of Le Sueur's style has emerged, allowing us to recognize the fine drawing, extreme refinement of palette and suave handling that distinguish his works from his those of his master.





749

## ANNE-LOUIS GIRODET DE ROUCY-TRIOSON (MONTARGIS, LOIRET 1767-1824 PARIS)

*Les Adieux de Coriolan à sa famille* ('Coriolanus Taking Leave of his Family')

oil on canvas, unlined  
44 $\frac{7}{8}$  x 57 $\frac{1}{2}$  in. (114 x 146.1 cm.)

\$120,000-150,000

**PROVENANCE:**

Private collection, France, since at least the early 20th century, until recently.

**EXHIBITED:**

Paris, Académie Royale de Peinture et de Sculpture, 1786.

**LITERATURE:**

S. Bellenger, et al., *Girodet 1767-1824*, exhibition catalogue (English edition), Paris, 2006, pp. 191, 200, notes 40-43, as lost.

Consigned to virtual oblivion soon after his death in 1824, for most of the last two centuries Girodet was overshadowed by his teacher, Jacques-Louis David. It was only with the advent of a comprehensive exhibition of his varied and visionary works in his hometown of Montargis in 1967 that Girodet was introduced to a modern public and the restoration of his reputation began in earnest. Among a brilliant 'team of rivals' working in David's studio in the 1780s, Girodet is today recognized as 'one of the greatest painters of his generation' (Jean Lacambre, 1974). His position as the most important and original French neoclassical history painter after David was definitively established with a vast and revelatory international retrospective held in Paris, New York, Chicago and Montreal in 2005-07.

The present painting is the most significant rediscovery in Girodet's oeuvre since that exhibition, and among the most important history paintings from the years immediately preceding the French Revolution to reappear in decades. Its rarity is greatly increased by its nearly perfect, unlined, and untouched state of preservation. Published and reproduced here for the first time, *Coriolanus Taking Leave of his Family* was Girodet's first submission to the competition for the prestigious Prix de Rome, executed in the spring and summer of 1786. The genesis of the painting is well-known and thoroughly documented.

Anne-Louis Girodet de Roussy was born on 5 January 1767 in the provincial town of Montargis, one hundred miles south of Paris. His father was a well-to-do *directeur des domaines* of the Duc d'Orléans and his mother the daughter of a member of the Papal Court. Orphaned at an early age, Girodet was taken into the Paris home of a close family friend, Benois-François Trioison, physician to Louis XVI's aunts and a person of standing in the capital, who ensured the boy's education and artistic training. Dr. Trioison became a second father to Girodet, adopting him in 1809 and leaving him his fortune upon his death, thus establishing the artist's lifelong financial security.

In March 1783, the sixteen-year-old Girodet enrolled at the Académie Royale de Peinture as a pupil of Nicolas René Jollain, a history painter and friend of Trioison. The following year he entered the studio of David, the most celebrated young painter in Paris, who was already revitalizing and redirecting the French school toward a new and morally rigorous classicism. An early biographer recorded that Girodet, awestruck with David's genius, 'was so full of respect for the master that, every day, before going to his own room, he would prepare his palette in front of the *Horatii*.' At the time that Girodet arrived at the studio, David's favorite pupil, Jean Germain Drouais, had just won the Prix de Rome, and the remarkable *équipe* of young painters in the workshop who vied for the master's favor – François Xavier Fabre, François Gerard, Antoine Jean Gros, Jean Baptiste Wicar, Jean Baptiste Isabey among them – were all poised to be the next prize-winner. Despite being the newest – and one of the youngest – members of David's workshop, Girodet advanced quickly and threw himself headlong into the competition.



Fig. 2 Anne Louis de Roussy Girodet, *The Oath of the Horatii*, 1786, Toledo Museum of Art, Toledo, © 2006 Éditions Gallimard / Musée Louvre Éditions.









Fig. 1 Anne Louis de Roussy Girodet, *The Death of Camilla*, 1785, Musée Girodet, Montargis, ©2006 Éditions Gallimard / Musée Louvre Éditions.



Fig. 3 Anne Louis de Roussy Girodet, *Nebuchadnezzar Ordering the Death of Zedekiah's Children in the Presence of Their Father*, 1787, Musée des Beaux Arts, Angers, © 2006 Éditions Gallimard / Musée Louvre Éditions.

Established by Colbert with the founding of the Académie Royale in 1663, the Prix de Rome was the crowning achievement of academic training, a coveted prize won through a cut-throat elimination contest open only to the handful of surviving finalists. The winner received a stipend and a three to five-year stay at the Palazzo Mancini in Rome. Although not officially entered into the 1785 Prix de Rome, Girodet executed his first history painting, *The Death of Camilla* (Musée Girodet, Montargis; fig. 1) on the sidelines of the contest as something of a practice test, incorporating the lessons of his teachers, evident in both an expressive (if somewhat clumsy) sense of dramatic confrontation that he acquired from the study of David's paintings, and a roseate, rococo palette adopted from Jollain.

The present, newly rediscovered painting dates from the next year, when Girodet first secured a place as an official finalist for the 1786 Prix de Rome. The competition involved a series of tests in which the apprentice artists competed anonymously, which included a 'sketching contest', held in one day, drawing the nude male figure, and finally the execution of a history painting to a specified size and format. On 24 March 1786, the Academy announced the finalists admitted to the contest: Fabre, Wicar, Duvivier, Vanderberghe, Messier, Guillon-Lethière and Girodet. On 1 April, the assembled Academicians announced the subject of the Grand Prix that each contestant would be required to render as a finished, large-scale history picture: 'le moment ou Coriolan, banni, quitte, avec fermeté, sa mère, sa femme, ses enfants et ses amis en pleurs' (the moment that the banished Coriolanus, in tears, takes final leave of his mother, his wife, his children and his friends in tears).

To complete the final paintings, students were isolated in separate rooms at the Academy for 72 days and worked every day except Sundays and holidays. As soon as the subject was assigned, each executed a sketch for his composition. The same day, they transferred the sketches to counterproofs which were examined by the professors. While permitted to retain these counterproofs, the original sketches were relinquished, and kept under seal until judging occurred. A fundamental criterion was the fidelity of the final painting to the original sketch, and a contestant could be eliminated if he changed the composition significantly.

The subject of Girodet's painting is the dramatic exile of the 5th-century B.C. Roman general Gaius Marcius Coriolanus, first recounted by Plutarch and Livy, but perhaps best known today from Shakespeare's late tragedy. The hero of the Roman siege of the Volscian city of Corioli, Coriolanus is later turned against by the Romans because of his unmovable resistance to popular rule. He is brought to trial by the Senate, convicted and banished from the city. Neither the ancient accounts of Coriolanus nor Shakespeare's dramatization spend much time on the episode of the hero's painful separation from his family. While the artist closely follows the program for the subject as laid out by the Academy in the *Procès-verbaux*, he was left to embellish its otherwise spare directives. In an austere and decaying interior with an arched opening through which can be glimpsed the Roman campagna, Girodet arranges seven principal actors in the drama. At center is a tightly choreographed quartet, consisting of a stoic Coriolanus, cloaked in a red mantle, who is beseeched by his eldest son; his grief-stricken wife, Volumnia, and their youngest son who clings to her lap, overwhelmed by sorrow. To the right sits the general's formidable mother, Veturia, who fights back tears. On the left stand two of Coriolanus's discreetly woeful friends. The general's helmet and armor can be seen abandoned on the far right of the composition, and a statue of Romulus and Remus being suckled by the she-wolf – ancient symbol of the city of Rome – presides over the scene.

The painting represents a significant advance over the artist's *Death of Camilla* from just the previous year, and is a testament to the 19-year-old Girodet's prodigious artistic development under David's tutelage. His composition is sophisticated in its elegant, rhythmic ribbon of figures, each linked, one to the next, by a series of powerful glances and meaningful gestures. Solemn and graceful, his figures are exquisitely drawn, their flesh luminously realized, their draperies meticulously rendered. His composition has an amplitude and dignity previously absent from his works, clearly inspired by his close study and profound understanding of David's masterpiece of 1784, *The Oath of the Horatii* (Louvre).

None of the submissions to the 1786 Prix de Rome by Girodet's competitors is known today, but contemporary observers assessed Girodet's painting as



Fig. 4 Anne Louis de Roussy Girodet, *The Death of Tattius*, 1788, Musée des Beaux Arts, Angers, ©2006 Éditions Gallimard / Musée Louvre Éditions.



Fig. 5 Anne Louis de Roussy Girodet, *Joseph Recognized by His Brothers*, 1789, Ecole des Beaux Arts, Paris.

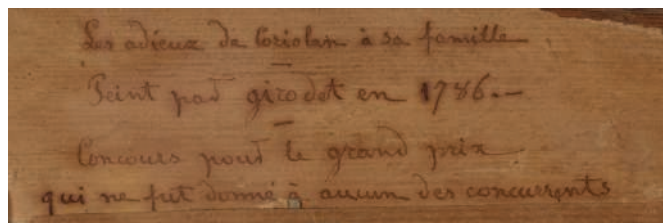
the outstanding entry to the competition. At this point, an unexpected turn of events derailed his likely victory. In late August 1786, Jean-Baptiste-Marie Pierre, First Painter to the King and Director of the Academy in Perpetuity, announced that the competition was annulled and no Prix de Rome laureate would be designated that year. No clear reason for Pierre's decision was offered, but it was rumored that he had cancelled the competition because there was too great a similarity in style among the entries – most of which came from students of David. Bachaumont, in the *Mémoires secrets*, suggested that the conservative Pierre, whose own work retained a decidedly *retardataire*, late rococo manner, resented the ascendancy of David and his school. The critic claimed that the august academicians were 'humiliated and irritated at seeing all the prizes won by David's students'. In a letter to Jean-Baptiste Descamps on 3 September 1786, Charles-Nicolas Cochin noted this injustice with outrage. Referring to Girodet, he remarked that the School of David had 'risen, by I don't know what miracle, to such a height that students of the age of 19 are already men.' He went on to praise the entry by Guillon-Lethière, but opined that there was at least one other painting in the competition, 'by a young man named Giraudet [sic], which would have assuredly been the winning piece.' Girodet was deeply disheartened by the annulment, but was rewarded by David, who now felt sufficiently assured of his pupil's skills to confer upon him the prestigious task of making a reduced replica of *The Oath of the Horatii* (1786; Toledo Museum of Art; fig. 2), commissioned by the Comte de Vaudreuil. (The replica is signed by David and finished by him, certainly, but substantially executed by Girodet.) It is likely that Girodet is also responsible for the beautiful, unfinished replica of David's *Death of Socrates* in the Princeton Museum of Art, Princeton University.

Girodet's road to the Prix de Rome continued to be not without challenges, although eventually he would triumph. The following year he was again a finalist in the *concours*: the chosen subject in 1787 the bloody Old Testament tale of Nebuchadnezzar having the children of Zedekiah killed before their father's eyes. Girodet was almost immediately embroiled in a scandal when it was discovered that he had received advice from David and smuggled drawings made elsewhere into his cell. Students complained, David's reputation was compromised, and Girodet withdrew from the competition, accusing Fabre,

another entrant, of betraying him. Humiliated, Girodet challenged Fabre to a duel – his ailing mother made him withdraw the threat – and Fabre went on to win the grand prize. Girodet took back his painting (now in the Musée Tessé, Le Mans; fig. 3), finishing it in David's studio, likely guided by the master's advice. In 1788, he competed for a third time with the violent Roman history subject, *The Death of Tattius* (Musée des Beaux-Arts, Angers; fig. 4), receiving second prize to Étienne Barthélemy Garnier's first. Finally, in 1789, he took the Grand Prix with the Biblical subject, *Joseph Recognized by His Brothers* (Ecole des Beaux-Arts, Paris; fig. 5), a masterly exercise in fluidly choreographed design and uninhibited emotional expression.

Although the origins of *Coriolanus Taking Leave of His Family* are incontestably established, its subsequent history has yet to be documented, with nothing known of its whereabouts until the canvas reappeared in a private collection in France last year. No drawings or sketches for it have yet been identified, but an old label (fig. 6) affixed to the reverse of the original stretcher, written in an 18th-century hand, clearly identifies its author and subject: '*Les adieux de Coriolan à sa famille. Peint par Girodet en 1786. – Concours pour le grand prix qui ne fut donné à aucun des concurrents.*' ('The farewell of Coriolanus to his family. Painted by Girodet in 1786. Competition for the grand prix which was not given to any of the competitors.')

Our thanks to Sylvain Bellenger for endorsing the attribution on the basis of photographs.



Label on the reverse of the present lot.



PROPERTY OF A PRIVATE COLLECTOR

**750**

**CHARLES FRANÇOIS DELACROIX, CALLED  
LACROIX DE MARSEILLE (ACTIVE 18TH  
CENTURY)**

*An Italianate landscape with a thunderstorm*

oil on canvas

37½ x 44½ in. (95.3 x 112 cm.)

\$40,000-60,000

**PROVENANCE:**

Anonymous sale; Chapelle, Perrin, Fromentin, Palais des Congrès, Versailles, 11 May 1980, lot 39.

We are grateful to Jean-Luc Riaux for confirming the attribution and for dating the picture to between 1765 and 1780, following the artist's return to France in 1761.





THE PROPERTY OF A PRIVATE COLLECTOR, CHICAGO

751

**MARGUERITE GÉRARD (GRASSE  
1761-1837 PARIS)**

*Portrait of a lady and a gentleman in an interior*

signed 'M<sup>re</sup> gerard' (lower left) and inscribed 'commencé le 28 juillet terminé le 11 août 1818 M<sup>re</sup> gerard' (on the reverse)  
oil on canvas  
27 $\frac{1}{8}$  x 22 $\frac{1}{2}$  in. (68.9 x 56.3 cm.)

\$30,000-50,000

**PROVENANCE:**

Acquired by the present owner in May 1998.

**LITERATURE:**

C. Blumenfeld, *Marguerite Gérard: 1761-1837*, Montreuil, 2019, p. 242, no. 245 P, illustrated.

Although Marguerite Gérard, Fragonard's talented sister-in-law, was a prolific portraitist as well as an admired genre painter, the present painting is of unusual format for the artist. Gérard specialized in very small-scale, full-length portraits on postcard-sized wooden panels, whereas this beautiful painting of an elegant and fashionable couple (yet to be identified), lounging in their drawing room, is comparatively large for her portraits of full-length format. Characteristically, it is signed 'Mte Gerard' (on the lower left) but, unusually, the painting bears a very specific inscription detailing its creation on the bottom of the original stretcher, noting that Marguerite Gérard began the painting on 28 July 1818 and completely it in less than two weeks, on 11 August. A work from the final years of the artist's career, its refined and luminous handling is nevertheless characteristic of Gérard's finest earlier works.

PROPERTY OF JONATHAN KAGAN, NEW YORK

752

**GUILLAUME GUILLON LETHIÈRE  
(SAINTE-ANNE DE LA GUADELOUPE  
1760-1832 PARIS)**

*Lucien Bonaparte, in antique dress, contemplating his  
mistress, Alexandrine de Bleschamp Jouberton*

signed and dated 'G.G. LETHIERE / 1802' (lower left); inscribed 'ΑΛΕΞΑΝΔΡΑ—  
ΛΟΥΚΙΑΝΟ' ('ALEXANDRA - LOUKIANO'; on the bed frame)

oil on canvas

41½ x 53½ in. (105.7 x 135.9 cm.)

\$350,000-500,000

**PROVENANCE:**

Lucien Bonaparte (1775-1840), 1st Prince of Canino and Musignano.  
with Heim Gallery, London, where acquired by  
Peter S. Walch (1940-2014), Portland, ME; Barridoff Galleries, Portland, ME, 5  
August 2005, lot 18, where acquired by the present owner.

**EXHIBITED:**

Ajaccio, Palais Fesch-Musée des Beaux-Arts, 1775-1840 *Lucien Bonaparte un  
homme libre*, 26 June-27 September 2010, no. 71.

**LITERATURE:**

M. Simonetta & N. Arikha, *Napoleon and the Rebel*, New York, 2011, pp. vii, x-xii,  
119-120, fig. 3, p. 107, illustrated on book jacket.

Recently rediscovered after two centuries of obscurity, but now widely studied, the present painting is startling for its candor and eroticism. In a darkened bedchamber, fitted out in a fantasy of ancient Roman décor, a handsome, dark-haired man in antique dress gravely contemplates the body of a voluptuous woman who languidly reclines asleep on a daybed. Enticingly curvaceous and fleshy, and entirely nude, except for a transparent shawl of gauze that barely conceals a dark thatch of pubic hair, she appears lost in a dream. A single, dramatic shaft of light illuminates the scene.

Permeated as it is by the high Greco-Roman style that was modish in Napoleonic France at the turn of the nineteenth century, the painting could easily be mistaken for a fashionable neoclassical illustration of a licentious tale by Ovid or Anacreon, albeit one executed to the most rigorous standards demanded by the Académie Royale. Its true subject, however, is more subversive of accepted decorum than it would even appear, as it was conceived as a loosely disguised, private portrait of Lucian Bonaparte, younger brother of Napoleon, future Emperor of France, and his mistress, Alexandrine de Bleschamp, who had been widowed only months earlier. Its author was Lucien Bonaparte's close friend and confidante, Guillaume Guillon Lethière, a mixed-race artist who was one of the most brilliant and successful history painters working in France in the years immediately following the Revolution.

Lucien Bonaparte (1775-1840; fig. 1), third surviving son of Carlo Bonaparte and Letizia Ramolino - later known as Madame Mère - and Napoleon's junior by six years, was born in Corsica in 1775 and educated at a seminary in Aix-en-Provence. 14-years-old when the Revolution erupted in 1789, Lucien returned to Corsica and became an outspoken Corsican separatist, much to the dismay of Napoleon, who was then rising rapidly through the military ranks in mainland France. An ardent ally of Robespierre, Lucien removed himself hastily to France when the Terror ended in 1794 in a coup that brought down his idol and threatened his security. With his older brother's extraordinary



Fig. 2 Francisco Goya, *Nude Maja*, © Museo Nacional del Prado, Madrid.





Fig. 1 François Xavier Fabre, *Portrait of Lucien Bonaparte at Villa Rufinella*, 1808, Museo Napoleonico, Rome.

military triumphs on behalf of the new French Republic, Lucien's political stature rose. In June 1798, he was elected deputy to the ruling Council of the 500; on 23 October 1799, he became its president. Less than three weeks later, in his new role as Council president, Lucien deflected a potentially disastrous attack on Napoleon into a vote of confidence, opening the way for the *coup d'état* that overthrew the Directory and installed his brother as First Consul on 10 November 1799. Whether Napoleon would have survived the day and continued his rise to absolute power without Lucien's crucial intervention is uncertain. However, Lucien – a true Republican – had long harbored concerns about his brother's ruthless quest for power, noting as early as 1792 that Napoleon seemed 'inclined to become a despot, and I think he would become one, were he a king'.

Napoleon rewarded his 25-year-old brother by appointing him Minister of the Interior, a role of immense power which came with a country house in Neuilly and an opulent *hôtel particulier* in Paris. Notwithstanding this honor, Lucien's faithfulness to maintaining the purity of the Revolution and his natural independence undermined Napoleon's trust in him. Napoleon soon after removed him from office, appointing him instead ambassador to Spain, effectively neutralizing any potential threat from his brother by getting him out of Paris and out of his way. In fact, the demotion would prove liberating for Lucien, whose wife, Christine, had just died, leaving him grieving and bereft, with two young daughters to care for. In Madrid, he established himself as a skilled diplomat, negotiating a much-desired treaty between Spain and Portugal, and persuading Charles IV to hand over the Louisiana territories to Napoleon (who promptly sold them to the United States).

Lucien had travelled to Spain with an entourage that included the painters Jacques Sablet and Guillaume Guillon Lethière. He had met Lethière in Paris early in his tenure as Minister of the Interior, and the two had formed a fast and enduring friendship. Lucien described Lethière as an 'enthusiastic pupil of David – like him, all Greek, or all Roman'. Inviting Lethière to come with him to Spain, Lucien charged the artist to find important works of art for his growing



Fig. 3 François Xavier Fabre, *Portrait of Alexandrine de Bleschamp Bonaparte*, 1808-1809, Palais Fesch, Ajaccio © RMN - Grand Palais / Art Resource, NY.

collection. While in Madrid, Lucien developed a close relationship with Manuel Godoy, the Spanish Prime Minister, whose fabulous art collection he visited – perhaps in the company of Lethière – early in 1801. There he had the rare privilege of seeing Godoy's greatest, and most private, treasure: Goya's magnificent, life-sized portrait of Godoy's mistress, Pepita Tudo, reclining, entirely nude, on a chaise, known today as the *Nude Maja* (c.1797; Prado; fig. 2). Goya's masterpiece would become the inspiration for the present painting.

Guillaume Lethière (1760-1832) led a life every bit as remarkable as that of Lucien Bonaparte. He was born on the island of Guadeloupe, the illegitimate son of a white government official and a freed black slave. Although his real name was Guillon, as the third child of the family he called himself 'Le Tiers', 'Lethiers', and finally, from 1799, when officially recognized by his father, Lethière. While accompanying his father to France in 1774, he entered the studio of Jean Baptiste Descamps at the Academy in Rouen, where he won a prize for drawing in 1776. The following year he moved to Paris and enrolled at the Académie Royale, studying under Gabriel François Doyen and winning a first-class medal in July 1782. He competed for the Prix de Rome in 1784 and again the following year, by which time the influence of Jacques Louis David had superseded that of his teachers, and he embraced a full-throated neoclassicism. He lost the Grand Prix again in 1786 (competing against Girodet; see lot 749), but gained the attention of the Comte de Montmorin, a diplomat and friend of Louis XVI, who persuaded the Académie that Lethière was worthy of a Roman pension; he arrived in Rome shortly thereafter.

Having completed his training at the Palazzo Mancini, Lethière returned Paris in 1791 and started a successful teaching studio in competition to that of David. Interrupted by his year-long Spanish sojourn with Lucien, he reopened the workshop following his return to France in November 1801. Responding to a racist insult directed at him by an officer at the Café Militaire in Paris, the artist became embroiled in a fight with a group of soldiers, one of whom he killed, prompting the government to close his studio. Driven out of Paris, Lethière and his family roamed Europe until 1807, when, through the influence

of Lucien Bonaparte, the artist was appointed Director of the French Academy in Rome. Ingres would be one of his *pensionnaires*, and the young artist produced a series of splendidly sympathetic portrait drawings of Lethière and all the members of his family. Removed from his post with the Restoration, Lethière reopened his studio in Paris. He was elected to the Institut in 1818 and was awarded the Légion d'Honneur. Like Lucien, Lethière remained a life-long, committed Republican and in 1822 he made his last important painting, an allegory to celebrate the independence of Haiti, *The Oath of the Ancestors* (Cathedral, Port-au-Prince, Haiti), in which the generals Alexandre Pétion and Jean Jacques Dessalines are depicted swearing the oath of the union that led to the nation's freedom.

In the spring of 1802, Lucien made his final appearances as a public figure, delivering two important speeches in Paris on religious freedom and on the creation of the Legion of Honor. The speeches were well-received, but already, aged 27 and distressed at the authoritarian regime that Napoleon was creating, Lucien sought to withdraw from public life and end his political and diplomatic career. He retreated to the estate of his friend, Alexandre de Laborde, in Méréville; on the night of his arrival, at a lively supper given by his host, he was introduced to Alexandrine Jouberton, née de Bleschamp (1778-1855; fig. 3), a young woman whose wealthy, older husband, Hippolyte Jouberton, was at the time working in Santo Domingo. Previously unknown notebooks written by Lucien and intended as chapters in his 1820 *Mémoires* (published in an expurgated and highly condensed form in 1833) – only recently discovered by the authors Marcello Simonetta and Noga Arikha in the family archives of Alexandrine's descendants near Perugia – reveal with great candor this love-at-first-sight encounter.

Although Alexandrine was married, Lucien fell deeply and lastingly in love with her, and launched a clandestine courtship, made suddenly easier when the only obstacle in his path – her husband – died suddenly in Santo Domingo of yellow fever. Lucien and Alexandrine were thereafter inseparable. Napoleon, alerted by his spies to his brother's affair, was outraged that Lucien had not sought his permission for the liaison and had thwarted the more politically advantageous matches he had intended for him. To keep the affair as discreet as possible, Lucien installed Alexandrine in a house next to his, and had a secret interconnecting passageway built between them, to which only he, Alexandrine, and his supportive mother had keys. It would have been in the autumn of 1802 that Lethière painted the present painting, certainly at Lucien's request.

The painting is signed and dated on the lower left: "G.G. Le Thieres/ 1802". On the frame of the daybed, the names of the lovers are inscribed in Greek letters: "ΑΛΕΞΑΝΔΡΑ" ("Alexandra") and "ΛΟΥΚΙΑΝΟ" ("Loukiano"), their entwined initials emblazoned together inside the far-right laurel embroidered on the wall. Within a cameo, painted on the bedframe between Alexandrine and Lucien, is a profile portrait of Napoleon beside a trident, a private joke referring to an episode several months earlier, when Napoleon railed violently against

his brother from his bathtub, inadvertently splashing water and prompting Lucien to mockingly quote Virgil's lines from the Aeneid about Neptune unleashing the fury of the ocean's waters against the wind. The mischievous marble bust smiling down upon the scene from a high shelf upon which it sits is believed by Simonetta and Arikha to depict Lethière himself, recognizable by his frizzy hair. The pose of Alexandrine derives directly from one of the most famous surviving sculptures from Antiquity, the Sleeping Ariadne in the Vatican (fig. 4), a work that Lethière would have known from his years in Rome. However, her languorous carnality and unashamed nudity pay clear tribute to Goya's *Nude Maja* which had made such a deep impression on both patron and painter a year earlier in Godoy's private chambers.

Lucien is recorded as having owned another painting by Lethière depicting *The Sleep of Venus*, which was displayed in his picture gallery. It is today lost, but known from an engraving by Normand. In it, a sleeping Venus, in a pose close to that of Alexandrine in the present painting, reclines on a *chaise longue*, surrounded by flying cupids, nymphs and doves; the figure of Lucien is nowhere to be seen. Given that the present painting is a work of the greatest intimacy, immortalizing an illicit romance with potentially grave repercussions, it is perhaps not surprising that nothing documents its creation or presence in Lucien's collection. Godoy, we know, kept the portrait of his nude mistress sequestered in a separate cabinet for his private pleasure, commissioning Goya to make an identical, clothed version of the painting – the *Clothed Maja* (c.1797; Prado) – for his gallery. We might speculate that Lucien followed suit, commissioning the more decorous *Sleep of Venus* for public admiration that the present canvas could never be permitted.

As Simonetta and Arikha note, the autumn of 1802 provides a *terminus post quem* for the painting, as Alexandrine gave birth to the couple's first child, Charles, only months later, in May 1803. Lucien and Alexandrine married in secret in Le Plessis the following day, 25 May 1803, to the fury of Napoleon, who never relinquished attempts to annul the union. The birth of Charles (in adulthood, a celebrated ornithologist), followed by nine other children, no doubt forced the permanent sequestration of the painting, which appears to have been rolled up and hidden, not to reappear for two centuries, when it was acquired in 2005 by the present owner at a small auction in Maine, its true identity long forgotten.

Permanently retired from public life and relentlessly hounded by his brother to divorce, Lucien, with Alexandrine and their children, eventually fled to Rome in 1804, placing themselves under the protection of Pope Pius VII. From that time onward, they led a peripatetic existence – although one cushioned by great wealth – first in a 17th-century palazzo near the Spanish Steps, where Lucien installed his art collection, which included paintings by Velazquez, Titian and Rubens; then to the 16th-century Villa Rufinella in Frascati; and, finally, to a villa at Canino. Lucien took up the study of archaeology and history, Alexandrine wrote poetry and raised their many children (fig. 5). Lucien died in 1840, at the age of 65, and was buried at Canino; Alexandrine survived him another fifteen years.



Fig. 4 Roman Antiquity, anonymous, *Sleeping Ariadne*, Vatican Museums, Rome.



Fig. 5 Jean Auguste Dominique Ingres, *Portrait of the Family of Lucien Bonaparte* © President and Fellows of Harvard College, Boston.

753

**JEAN-BAPTISTE GREUZE (TOURNUS 1725-1805 PARIS)**

*A girl looking over her shoulder*

oil on canvas  
15¾ x 12½ in. (40 x 30.6 cm.)

\$60,000-80,000

**PROVENANCE:**

Theodore Patureau, inventory no. 56; Hôtel Drouot, Paris, 20-21 April 1857, lot 55, where acquired by Isaac Pereire; Hôtel Drouot, Paris, 8-9 March 1872, lot 63. Private collection, Geneva, by 1954. Anonymous sale; Sotheby's, London, 19 April 1967, lot 65.

**EXHIBITED:**

Geneva, Musée Rath, *Trésors de Collections Romandes*, 26 June-3 October, 1954, no. 40

A superb portraitist and unexcelled draftsman, Greuze is most celebrated for a series of moral genre scenes, which, commencing in the mid-1750s, combined a topical *sensibilité* with the domesticity of the 17th-century Dutch masters. Exhibited at successive Salons, they elicited the praise of the influential critic Denis Diderot, who recognized in his paintings a 'dramatic poetry to touch us, teach us, to correct us and to incite us to virtue!' Following rejection by the Salon of his ambitious classical history painting, *Septimius Severus Reprimanding his Son Caracalla* (1769; Louvre), and the refusal of the Academy to accept him as a history painter, he withdrew from the public exhibitions to work and exhibit privately at his studio. Despite his success and the constant patronage of an international clientele, Greuze was always in need of money and turned increasingly from the 1770s onward to painting sentimental – and sometimes salacious – images of young women and small-scale expressive heads, such as the present painting.

Executed with lively brushwork, thick impasto and a robust, Rubensian palette, *A Girl Looking Over Her Shoulder*, is a fine example of the seductive charms of the paintings that Greuze produced for the market in the later years of his career, effectively evoking what Paul Mantz (1865) described as 'the precocious coquetry of woman with the naivety of childhood.' This composition was, understandably, widely admired and is known to exist in several copies, one of which was acquired by Queen Victoria in 1843 (Royal Collection).

The present painting was sold in Paris in 1857 in the sale of the distinguished collector Theodore Patureau, where it was acquired by Isaac Perière. The 4th Marquess of Hertford, whose unrivalled collection of paintings by Greuze are among the foundational treasures of The Wallace Collection, London, purchased his famous *Psyche* (1786) at the same sale, later remarking, 'I never saw or even heard of anything so enormous as the prices some of the pictures fetched.'

Our thanks to Alastair Laing for endorsing the attribution to Greuze of the present lot, in correspondence with the owner, 9 October 2018.





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**754**  
**NOËL HALLÉ (PARIS 1711-1781)**

*The nymph Io recognized by her father, Inachus, and sisters*

oil on canvas  
 40½ x 62 in. (101.9 x 157.4 cm.)

\$50,000-70,000

**PROVENANCE:**

Anonymous sale; Marseille, 17 December 1960, lot 62, as attributed to Noël Hallé.  
 Anonymous sale; Le Mans, 23 April 1989, without lot number, where acquired by the present owner.

**LITERATURE:**

*Gazette de l'Hôtel Drouot*, 7 April 1989, p. 120, illustrated.  
*Gazette de l'Hôtel Drouot*, 28 April 1989, p. 111, illustrated.  
*Gazette de l'Hôtel Drouot*, 26 October 1990, p. XLVIII, illustrated.  
*Gazette de l'Hôtel Drouot*, 7 December 1990, illustrated.  
 N. Willk-Brocard, *Une dynastie Les Hallé: Daniel (1614-1675), Claude-Guy (1652-1736), Noël (1711-1781)*, Paris, 1995, p. 391, no. N 65a.

This painting is an autograph replica of another work, signed and dated 1756 (private collection), acquired by the financier and art patron Ange-Laurent de La Live de Jully (1725-1779) at the Salon of 1757 and engraved in reverse in 1779 by Simon-Charles Miger (1736-1828). It depicts the priestess Io, daughter of Inachus, a river god and the first king of Argos, with whom Zeus fell madly in love. Zeus disguised himself as a cloud, surrounded her and made love to her. Having learned of their relationship, Zeus' wife, Hera, transformed Io into a cow as a means of keeping Zeus away from her. After many years of suffering the constant stinging of a gadfly whom Hera had sent to punish her, Io eventually reached Egypt, where Zeus returned her to human form.

**755**  
**SIR JOSHUA REYNOLDS. P.R.A. (PLYMPTON 1723-1792 LONDON)**

*Portrait of Lady Mary Leslie (1753-1799), full-length, kneeling in a pink dress*

oil on paper, laid on canvas  
 17½ x 12¾ in. (44.3 x 31.5 cm.)

\$20,000-30,000

**PROVENANCE:**

Alphonse Kann, Saint-Germain-en-Laye; Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg, November 1940 (ERR No. Ka 61); Recovered by the Monuments, Fine Art and Archives Section at Alt Aussee, Austria (No. 204/5); Transferred to the Munich Central Collecting Point, 20 June 1945 (MCCP No. 210/5); Repatriated to France, 31 July 1946, and restituted to Alphonse Kann, 11 July 1947.

Lady Mary Leslie (1753-1799) was the youngest daughter of John, 10th Earl of Rothes and his first wife, Hannah. She married William Charles Colyear, 3rd Earl of Portmore (1745-1823) on 5 November 1770. This oil sketch dates to some





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six or seven years before her marriage, circa 1763 or 1764, and relates closely to Sir Joshua Reynolds's sublime full-length portrait of Lady Mary at Kenwood. In both the finished portrait and the present sketch she wears the same pink flowing dress and blue embroidered, fringed sash, and is accompanied by lambs, which allude to her innocence and piety, through their association with Christ. Five appointments with 'Lady Mary Lesly' are documented by Reynolds between 5-23 January 1764. Work may have begun on the picture the previous year when the first payment of 20 gns. is recorded some time between 10 March and 4 November 1763; a second payment of the same sum was made between 2 March and 22 August 1764.

Surprisingly little is known about the role of preliminary oil sketches in Reynolds' working procedure. Edward Edwards, writing less than a decade after Reynolds' death, advised that the artist 'scarcely ever made any drawings... When he found it necessary to make any sketches for his pictures, they were always executed in oil colours in a slight manner, merely to determine the general effect' (E. Edwards, *Anecdotes of Painters who have resided or been born in England*, London, 1808, p. 208). Some 30 years earlier, Reynolds himself had written during his annotations to Dufresnoy's *Art of Painting*: 'The Painter's operation may be divided into three parts; the planning, which implies the sketch of the general composition; the transferring that design on the canvas; and the

finishing, or retouching the whole' (C.A. Dufresnoy, *The Art of Painting, translated into English verse by William Mason, M.A., with annotations by Sir Joshua Reynolds*, York, 1783, p. 74.) He felt that the preliminary scheme should be sketched in color, not merely drawn in black and white on paper. However, it is not certain how often he followed his own instructions and the present oil sketch belongs to only a small group of authentic examples, of which the *Sketch for 'The 4th Duke of Marlborough and his Family'* is perhaps the best known (Tate Gallery, London).

We are grateful to Dr. Martin Postle for endorsing the attribution on the basis of first-hand inspection.

PROPERTY OF A LADY

**756**

**BENJAMIN WEST, P.R.A. (SPRINGFIELD  
1738-1820 LONDON)**

*Portrait of Mrs. William Abercromby (b. 1743), half-length*

inscribed 'Mrs. William Abercromby of Glassaugh' (on the reverse)

oil on canvas

30½ x 25 in. (76.5 x 63.5 cm.)

\$60,000-80,000

**PROVENANCE:**

By descent in the family of the sitter to

R.W. Duff, Fetteresso Castle, Stonehaven, Scotland; Christie's, London, 12 June 1931, lot 66, as by Gilbert Stuart (to Wyatt).

Mr. and Mrs. Marvin D. Frankel; Christie's, London, 23 March 1979, lot 140.

with Hirschl & Adler, New York, by at least 1980 until at least 1982, where acquired by the present owner.

**LITERATURE:**

W.T. Whitley, *Gilbert Stuart*, Cambridge, Mass., 1932, p. 39, as by Gilbert Stuart.

H. von Erffa and A. Staley, *The Paintings of Benjamin West*, New Haven and London, 1986, pp. 484-485, no. 580, illustrated.

Benjamin West arrived in England in 1763 and quickly made a name for himself as one of the most sought-after painters in Georgian London. West was dubbed the 'American Raphael' by his contemporaries and his portrayal of *The Death of General Wolfe* in 1770 marked a landmark moment in his career, becoming one of the most reproduced images of the late 18th century. His success as a portraitist and history painter soon gained him the attention of significant patrons, not least George III, who appointed him historical painter to the King in 1772, and commissioned from him a series of eight large canvases of the life of Edward III and a proposed cycle of thirty-six paintings, representing 'the progress of revealed religion' for a chapel at Windsor Castle (though only twenty-eight were actually completed).

This portrait of Mary Abercromby was painted at the height of the West's powers in *circa* 1773-1778. It is the companion to the artist's portrait of the sitter's husband, William Abercromby, Esq., of Glassaugh, Banffshire (b. 1739), which dates to the same period (see H. von Erffa and A. Staley, *op. cit.*, p. 484, no. 579).



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**CHARLES LANDSEER, R.A. (LONDON 1799-1879) AND SIR EDWIN HENRY LANDSEER, R.A. (LONDON 1802-1873)**

*Portrait of the children of the Rev. Edward Coleridge (1800-1883) of Eton College*

oil on canvas  
39¾ x 49¼ in. (101 x 125.1 cm.)  
in its original composition gilded frame

\$70,000-100,000

**PROVENANCE:**

Commissioned by Reverend Edward Coleridge (1800-1883), and by descent in the family to Lord Coleridge (b. 1937), The Chanter's House, Ottery St Mary, Devon; his sale, Sotheby's, on the premises, 24 October 2006, lot 68, where acquired by the present owner.

**EXHIBITED:**

London, Royal Academy, *The Sixty-Sixth Exhibition of the Royal Academy*, 1834, no. 334.

This tender family portrait is a rare collaboration between Charles Landseer and his younger brother, Sir Edwin Henry Landseer, the most celebrated animal painter of the Victorian era. This work was one of the few group portraits exhibited by Charles Landseer at the Royal Academy between 1828-1879, when special emphasis was placed on the contribution of 'E. Landseer, R.A.' in the form of the magnificent Saint Bernard at the center of the composition. The picture is at once a celebration of the freedom of childhood and a foretoken of the responsibilities of adult life to come: the eldest child, already in miniature adult attire, gently holds his youngest sibling in place, while the middle child carefully holds the lead of the dog and surveys the proceedings.

The sitters are the eldest of the five children of the Reverend Edward Coleridge (1800-1873), then Assistant Master at Eton, and Mary Keate (d. 1859), one of the daughters of Eton's Headmaster John Keate (1778-1852). Edward Coleridge came from a long line of clergymen and teachers originating from Ottery St Mary, Devon, and his uncle was the poet Samuel Taylor Coleridge (1772-1834), the family's sole rebel. The picture hung in the family's seat, The Chanter's House at Ottery St Mary, for over a hundred years until its sale in 2006.





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**BENJAMIN MARSHALL (LEICESTER 1768-1835 LONDON)**

*Mr Henry Vansittart's chestnut colt Burleigh with Sam Chifney up, by the Rubbing-Down House at Newmarket*

signed, inscribed and dated 'BURLEIGH / B Marshall / 1812' (center left)  
34¼ x 39¼ in. (87 x 99.6 cm.)

\$60,000-80,000

**PROVENANCE:**

S.E. Kennedy Esq., by 1917.  
Sir Mortimer Singer (1863-1929); (†), Christie's, London, 21 February 1930, lot 130 (945 gns.) to the following with M. Knoedler & Co., New York, from whom purchased by Mrs Helen Hay Whitney (1875-1944), and by descent to her son John Hay Whitney (1904-1982), and by descent to Anonymous sale; Sotheby's, New York, 27 May 2004, lot 263.

**LITERATURE:**

A. Noakes, *Benjamin Marshall 1768-1835*, Leigh-on-Sea, 1978, p. 41, under no. 107.

*Burleigh* was a chestnut colt foaled by *Stamford* out of *Mercury*. He was bred and owned by Henry Vansittart (d. 1848), JP, DL. *Burleigh* won two matches in 1808 and a further five in 1809. 1810 saw further wins but he showed the best form of his career in 1811 winning the Jockey Club Plate. During the same year, he was beaten by the Duke of Grafton's *Whalebone* in the King's Plate at Newmarket. A year later, in 1812, Vansittart married Teresa, the daughter of Sir William Gleadowe-Newcomen and the widow of Sir Charles Turner of Kirkleatham Hall, North Yorkshire, who had inherited the estate from her first husband. During the same year, Ben Marshall moved to Newmarket and made this portrait of *Burleigh*. He shows the colt by the Rubbing-Down House with Sam Chifney Jr. (1786-1854), one of the most celebrated jockeys of the 19th century, though not one of the most scrupulous.

An earlier version of this picture, signed and dated 1811, remained at Kirkleatham until 1994, when it was acquired by General Lord Norrie. It was subsequently sold at Christie's, London, 14 April 2011, lot 64. A third version, dated 1811, is at Audley End, Saffron Walden.



759

**JOHN FERNELEY, SEN. (THRUSSINGTON  
1782-1860 MELTON MOWBRAY)**

*Master John Marriott on a grey horse, with his sister Annis  
and their dogs outside the Elms, Cropwell Butler*

signed, inscribed and dated 'J.Ferneley / Melton Mowbray / 1832' (lower right)  
30½ x 37½ in. (77.5 x 95.3 cm.)

\$50,000-70,000

**PROVENANCE:**

John Marriott, and by descent to his grandson; Sotheby's, London, 16  
November 1988, lot 135.  
with Richard Green, London.  
Private collection, UK.

**LITERATURE:**

Major G. Paget, *The Melton Mowbray of John Ferneley (1782-1860)*, Leicester,  
1931, p. 140, no. 343.

The sitters are the children of George Marriott (1774-1848), the 'Sporting  
Draper' of John Ferneley's native Melton Mowbray and a popular figure in  
the Quorn Hunt (Major G. Paget and L. Irving, *The Flying Parson*, Leicester,  
1934, p. 21). Yet, despite being a 'very heavy weight', George was described by  
legendary huntsman Dick Christian as one of the 'Blue Coats': 'such crashers,  
they'd hardly wait for hounds to get on the scent' (*op. cit.*, pp. 21, 207). Ferneley  
knew the Marriotts well and made several paintings of Marriott and his family  
between 1815 and 1849, including one painted in 1844 of 'Old George' leaping  
a fence, now in the collection of the Earl of Kintore, another of Mrs Marriott  
and a third of Mrs Marriott's horse (see Major G. Paget, *The Melton Mowbray  
of John Ferneley (1782-1860)*, Leicester, 1931, pp. 149, 151, nos. 549, 640 and  
604, respectively).



THE PROPERTY OF A PRIVATE COLLECTOR, CHICAGO

**760**

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

*The Grenville Sisters; and Venus and Adonis*

oil on panel

11 $\frac{1}{8}$  (30.2 cm.) diameter

a pair

(2)

\$20,000-30,000

**PROVENANCE:**

with Thomas Williams Fine Art, Ltd., London, where acquired in June 2000 by  
the present owner.





These exquisite, circular oil sketches are exceedingly rare examples of works on panel by George Romney, whose only other known painting on wood, *Hand Holding a Letter*, was made at the outset of his career in Kendal in 1757.

*The Grenville Sisters* is a diminutive version of the portrait of Hester (1760-1847) and Catherine (1761-1796), the daughters of George Grenville of Wotton, Buckinghamshire (1712-1770), painted by Romney in rectangular format in 1780-81, though it remained in the artist's hands until the late 1790s (Private collection, Cornwall; A. Kidson, *George Romney: A Complete Catalogue of his Paintings*, New Haven and London, 2015, II, p. 839, no. 1815, illustrated). The marriage of the younger sister, Catherine, took place in June 1780 and it is likely that the large-scale portrait was commissioned to celebrate the occasion. The bride is depicted at left and extends her proper right hand to catch a nuptial refreshment poured by her sister.

*Venus and Adonis* explores a composition distinct from the version of the subject on canvas sold by Puttick & Simpson on 18 June 1924, now untraced (*op. cit.*, III, p. 839, no. 1815, illustrated): while in both sketches, the figure of Venus curves from left to right over her seated lover, in the canvas, the arms of both figures are extended and two *putti* bend their heads over a mirror at left, by contrast, in the present panel, Adonis draws up his knees and is enveloped in Venus' arms in a shape both more mournful and more suited to the format of a roundel. They are not dissimilar in technique and sensibility.

We are grateful to Alex Kidson for endorsing the attribution on the basis of a photograph.

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

*Portrait of Emma, Lady Hamilton (1765-1815), as the  
Magdalene*

oil on canvas

40% x 33½ in. (102.6 x 85.3 cm.)

\$80,000-120,000

### PROVENANCE:

Commissioned in 1791 by George, Prince of Wales (1762-1830), by whom given in 1810 to the following,  
Francis, 2nd Marquess of Hertford (1743-1822), and by descent; Christie's, London, 1 May 1875, lot 92, as 'Lady Hamilton as the Tragic Muse' (240 gns. to Colnaghi).  
W. Stirling Crawford (1819-1883), and by inheritance to his wife,  
Caroline, Duchess of Montrose; Christie's, London, 14 July 1894, lot 38 (where acquired for 400 gns. by the following).  
H.L. Bischoffsheim; Christie's, London, 7 May 1926, lot 87 (220 gns. to Casseres).  
Kenneth Mackay, 2nd Earl of Inchape (1887-1939), London; Christie's, London, 28 July 1939, lot 97 (to Cherky [?]).  
with French and Company, New York.  
with Hartmann Galleries, New York, 1968, from whom acquired by the following,  
Dr. Lois G. Marcus.  
Private collection, New York; Sotheby's, New York, 25 January 2007, lot 71, where acquired by the present owner.

### LITERATURE:

R. Cumberland, 'Memoires of Mr. George Romney', in *European Magazine and London Review*, XLIII, Jan-June 1803, p. 422.  
W. Hayley, *The Life of George Romney, Esq.*, London, 1809, pp. 120, 158-159, 172.  
J. Romney, *Memoirs of the Life and Works of George Romney ... also, some particulars of the life of Peter Romney, his brother*, London, 1830, p. 182.  
A. Cunningham, 'Romney', in *The Lives of the Most Eminent British Painters, Sculptors and Architects*, London, 1832, V, pp. 116, 120, 142.  
R. and S. Redgrave, *A century of Painters of the English School [...]*, London, 1866, I, p. 250.  
Lord R.S. Gower, *Romney and Lawrence*, London, 1882, p. 19.  
H. Gamlin, *Emma, Lady Hamilton An Old Story Re-told*, Liverpool and London, 1891, p. 15.  
A. Morrison, *The Collection of Autograph Letters and Historical Documents Formed by Alfred Morrison (second series, 1882-93): The Hamilton and Nelson Papers, Volume I, 1756-1797*, privately printed, 1893, p. 169.  
H. Gamlin, *George Romney and His Art*, London, 1894, pp. 177-78, 223, 226.  
J.C. Jeaffreson, *Lady Hamilton and Lord Nelson: an historical biography based on letters and other documents in the Morrison collection*, London, 1897, p. 164.  
Sir H. Maxwell, *George Romney*, London, 1902, pp. 100, 127.  
G. Paston, *George Romney*, London, 1903, pp. 120, 195.  
T.H. Ward and W. Roberts, *Romney: A Biographical and Critical Essay with a Catalogue Raisonné of his Works*, London and New York, 1904, I, pp. 62, 70; II, p. 183, no. 15, version a.  
Lord R.S. Gower, *George Romney*, London, 1904, pp. 39, 58-59, 86.  
J.T.H. Baily, *Emma, Lady Hamilton: A Biographical Essay with a Catalogue of her Published Portraits*, London, 1905, pp. 32, 65.  
W. Sichel, *Emma, Lady Hamilton, from new and original sources and documents*, London, 1905, pp. 18, 134.  
A.B. Chamberlain, *George Romney*, London, 1910, pp. 4, 115, 163-164.  
J. Frankau, *The Story of Emma, Lady Hamilton*, London, 1911, II, p. 99.  
R. Davies, *Romney*, London, 1914, pp. 44-45.  
B.L.K. Henderson, *Romney*, London, 1922, p. 24.  
W.T. Whitley, *Artists and their Friends in England*, London and Boston, 1928, II, p. 145.  
M. Bishop, *Blake's Hayley: The Life, Works and Friendships of William Hayley*, London, 1951, p. 97.  
E. Waterhouse, *Painting in Britain 1530-1790*, Harmondsworth, 1953, p. 224.  
E. Waterhouse, *The James A. Rothschild Collection at Waddesdon Manor. Paintings*, Paris, 1967, p. 97.  
O. Millar, *The Later Georgian Pictures of the Collection of Her Majesty the Queen*, London, 1969, I, p. xxv, note 66.

J. Watson, *The Paintings of Emma Hart (Lady Hamilton) by George Romney: A Study of their Significance in Relation to his Historical Works*, MA thesis, 1974, pp. 14, 15, 25, 35, 46, 48-49, 75, 95-96, 97 (appendix no. 25).

J.C. Watson, 'Romney's Paintings of Emma Hamilton', *Country Life*, 7 October 1976, p. 974.

Y.R. Dixon, *The Drawings of George Romney in the Folger Shakespeare Library*, Ph.D dissertation, 1977, p. 442.

O. Millar, 'George IV when Prince of Wales: His Debts to Artists and Craftsmen', *Burlington Magazine*, August 1986, p. 592.

M. Pointon, *Strategies for Showing*, Oxford, 1997, p. 232.

U. Ittershagen, *Lady Hamilton's Attituden*, Darmstadt, 1999, pp. 152-58.

D.A. Cross, *A Striking Likeness: The Life of George Romney*, Aldershot, 2000, pp. 177-78.

A. Kidson, *George Romney 1734-1802*, exhibition catalogue, Princeton, 2002, p. 34.

S.E. May, 'Sublime and Infernal Reveries': *George Romney and the Creation of an eighteenth-century History Painter*, Ph.D dissertation, 2007, I, p. 13.

A. Kidson, 'Romney and Emma: Reciprocal Muses', in *Dunkelman, Arthur: The Enchantress: Emma, Lady Hamilton. The Jean Kislak Collection*, exhibition catalogue, Grolier Club New York, 2011, p. 20.

A. Kidson, *George Romney: A Complete Catalogue of His Paintings*, New Haven and London, 2015, III, pp. 683-4, no. 1494, illustrated.

The life of Emma Hart (1765-1815), whose beauty and vivacious character took her from humble origins as the daughter of an illiterate Welsh blacksmith to become the mistress and later wife of the diplomat, antiquarian, collector and vulcanologist Sir William Hamilton (1730-1803), the king's Minister Plenipotentiary at the Bourbon Court in Naples, and later mistress of the celebrated naval hero, Lord Horatio Nelson (1758-1805), was both extraordinary and, in the end, tragic. The beauty that captured the hearts of both Hamilton and Nelson exerted a similarly magnetic attraction on the imagination of several of the leading artists of the day and none more so than Romney. He first met Emma when she was still the mistress of his friend, the Hon. Charles Greville (1749-1809), who was later responsible for introducing her to his widowed uncle, Sir William Hamilton. Greville brought Emma to Romney's studio in 1782 to sit for a portrait and soon became his muse. Romney was deeply affected by Emma's departure for Naples with Hamilton in 1786 and slumped into an artistic decline. When they returned to London in 1791 in order to marry, Romney wrote excitedly to his future biographer, William Hayley: 'at present, and for the greater part of this summer, I shall be engaged in painting pictures from the divine lady. I cannot give her any other epithet, for I think her superior to all womenkind' (W. Hayley, *The Life of George Romney*, London, 1809, p. 158).

This painting of *Emma as a Magdalene* was one of two works commissioned from Romney, together with a *Bacchante*, by George, Prince of Wales (1762-1830), future George IV of England, during the summer of 1791. Taken together, the paintings can be seen as an exercise in thematic contrast: personifications of religious emotion against secular, or sorrow against joy (Kidson, *op. cit.*, 2015, p. 684). The two paintings were still unfinished when Emma left London for Naples in September 1791. On her arrival in Naples, she wrote to the artist enquiring whether the Prince had been to the studio to see the paintings, which suggests that they were near to completion and may also imply that Emma had been somehow instrumental in procuring the commission (*op. cit.*, p. 683). Romney replied in early 1792 that the Prince had sent Benjamin West, newly elected President of the Royal Academy, to inspect the two paintings and that 'they were near finished'. Romney eventually received payment for the works in 1796. In 1810, the paintings were gifted to Francis, 2nd Marquess of Hertford (1743-1822), who served as Lord Chamberlain between 1812 and 1822. The works passed by descent in his family until 1875, when they were sold at Christie's, catalogued as *The Tragic Muse* and *The Comic Muse*. Originally of larger dimensions (120.5 x 154.4 cm.), this painting was reduced at some point after the 1939 sale at Christie's. Kidson recorded three smaller versions after this composition (all untraced; *op. cit.*, pp. 684-5, nos. 1494a-c), attesting to the image's appeal amongst contemporaries.



PROPERTY OF A PRIVATE COLLECTOR

**762**

**IPPOLITO CAFFI (BELLUNO 1809-1866 LISSA)**

*A view of the Tiber with the Castello San Angelo and St Peter's; and A view of the Forum with the Arch of Constantine and the Temple of Venus and Rome*

the second signed 'Caffi a Roma' (lower left)

oil on paper, laid down on canvas

10½ x 16¼ in. (26.7 x 41.2 cm.)

a pair

(2)

\$100,000-150,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 26 January 2012, lot 85.

Private collection, Rome.

**LITERATURE:**

F. Peretti, *Ippolito Caffi*, Rome, 2016, pp. 106 and 136, nos. 89 and 150.

Following in the footsteps of the great 18th century view painters Canaletto, Guardi and Bellotto, Ippolito Caffi is considered one of the most accomplished *vedutisti* of the early 19th century. Born in the Veneto, he studied at the Accademia di Belle Arti in Venice from 1827-31, before moving to Rome in 1832. There he quickly found fame for his evocative depictions of the city's ancient monuments and piazzas. His skill in spatial construction led him to publish a treatise on perspective, *Lezioni di prospettiva pratica* but he was also known for his studies of Roman archaeology.

Caffi's paintings introduced a new way of thinking to the *vedutismo* tradition, and displayed his interest in capturing the effects of light and atmosphere at various times of day. He returned several times to the *View of the Tiber with the Castel Sant'Angelo*, one painting captured from this viewpoint is now in the collection of Ca'Pesaro, Venice (inv. no. 1839), and a variant of the *View of the Roman Forum* can be found in the Avon Caffi collection, Venice (M. Pittaluga, *Il pittore Ippolito Caffi*, Vicenza, 1971, no. 16, illustrated).





**SESSION II: LOTS 763-854**

TUESDAY 29 OCTOBER 2019 | 2.00PM

SOLD BY ORDER OF THE BOARD OF TRUSTEES OF THE MINNEAPOLIS INSTITUTE OF ART  
TO BENEFIT THE ACQUISITIONS FUND



763

**THE MASTER OF MESSKIRCH  
(ACTIVE SWABIA CIRCA 1515-CIRCA  
1543)**

*The Elevation of the Magdalene*

tempera on gold on panel, laid down to foam  
61 $\frac{1}{8}$  x 25 $\frac{1}{4}$  in. (155.3 x 64 cm.)

\$30,000-50,000

**PROVENANCE:**

Princes of Liechtenstein, Schloss Seebenstein, Vienna.

with P. de Boer, Amsterdam, by 1964.

Dr. H. Becker, Dortmund, by 1967.

with H. Cramer, The Hague, by 1975, from whom acquired by the  
Minneapolis Institute of Arts in 1982.

**EXHIBITED:**

The Hague, H. Cramer, *Paintings by Old Masters*, 1979, no. 18, as  
Swabian School, circa 1520.

**LITERATURE:**

R. Fritz, *Sammlung Becker*, I, Dortmund, 1967, no. 10, illustrated.

S. Lipshultz, *Selected Works: The Minneapolis Institute of Arts*,  
Minneapolis, 1988, p. 77, illustrated.

The identity of the Master of Messkirch has been debated for nearly a century. The name for this anonymous painter derives from his most important commission, a series of altarpieces painted between 1535 and 1540, under the patronage of the Barons and Earls von Zimmern, for the collegiate church of St. Martin in Messkirch, Germany. Based on the style of his paintings, it appears that he trained in a workshop of an Ulm School painter, after which he likely worked as a journeyman. He must have been familiar with the art of Albrecht Dürer, which at the very least he would have known through prints, as some of his more idiosyncratic imagery appears to derive from the Nuremberg master's work, yet his closest stylistic affinities are to that of Dürer's students, particularly Hans Schaufelein, Hans von Kulmbach and Hans Baldung Grien. In fact, it has been suggested that the Master of Messkirch trained with the latter of these artists in Freiburg (see J. von Ahn et al., *Der Meister von Messkirch: Katholische Pracht in der Reformationszeit*, exhibition catalogue, Munich, 2017). Indeed, the Minneapolis *Elevation of the Magdalene*, with its bright palette of pale blues and greens, sensitively rendered, luminous landscape details, along with the characteristically foreshortened heads of the angels, is particularly reminiscent of Baldung's aesthetic. The Master of Messkirch later appears to have worked as a muralist and panel painter in Sigmaringen from around 1520-1540, during which time he executed a portrait of Eitel Friedrich III of Hohenzollern (after 1525, Pinacoteca Vaticana). The arguments in favor of linking a number of artists with this enigmatic master, including Peter Strüb the Younger, Joseph Weiss, Marx Weiss the Younger of Balingen, and Jerg Ziegler, have failed to find scholarly consensus. In 1964, Alfred Stange proposed that the present painting was an early work by the Master of Messkirch (R. Fritz, *loc. cit.*) and that it might have been painted for the 1530 Falkenstein Altar Retable in Donaueschingen.





764

**ATTRIBUTED TO GEROLAMO IMPARATO  
(ACTIVE NAPLES 1571-1607)**

*The Nativity*

inscribed 'GLORIA IN ECCELSIS DEO ET IN TE... PAX' (upper center, on the banderole)

oil on panel, marouflaged  
55½ x 40 in. (140.7 x 101.6 cm.)

\$10,000-15,000

**PROVENANCE:**

Mr. and Mrs. Patrick Butler, St. Paul, Minnesota, from 1960, by whom gifted in 1969 to the Minneapolis Institute of Art.

**LITERATURE:**

'Catalogue of Accessions: Catalogue of Accessions for the Year 1969,' *The Minneapolis Institute of Arts Bulletin*, LVIII, 1969, p. 93, as Attributed to Niccolò Circignani.

*Catalogue of European Paintings in The Minneapolis Institute of Arts*, Minneapolis, 1970, pp. 402-403, no. 214, illustrated, as Attributed to Niccolò Circignani.

'La Chronique des Arts,' Supplement to *Gazette des Beaux-Arts*, MCCXIII, February 1970, p. 56, no. 268, illustrated, as by an unknown artist.

A.M. Bureau, 'First Five of Nine Keys to Sanctity,' in *St. Paul: God's Army*, I, 1986, p. 45, illustrated, as Niccolò Circignani.

In 1969, Philip Pouncey suggested that this picture was close to - if not by - Niccolò Circignani; however, Pierluigi Leone de Castris believes this to be a characteristic work by the Neapolitan painter, Gerolamo Imparato, dating to the early 1590s (written communication, 1969 and 1991 respectively).

SOLD BY ORDER OF THE BOARD OF TRUSTEES OF THE MINNEAPOLIS INSTITUTE OF ART  
TO BENEFIT THE ACQUISITIONS FUND



765

**ANTONIO BUTAFOGO (ACTIVE  
PADUA 1772 -1817)**

*The Holy Family with the Infant Saint John the Baptist*

inscribed and dated 'Ant. Butafogo Pinxit An 1783'  
(lower left)  
oil on canvas  
114¼ x 54¼ in. (289.9 x 137.8 cm.)

\$10,000-15,000

**PROVENANCE:**

(Possibly) Chiesa di Santa Giuliana, Padua.  
with Goodman & Fox, London; Christie's, London, 27 June  
1958, lot 87, as 'M. Cignaroli' (160 gns. to Fox & Reed).  
with Castano Galleries, Boston, MA, as Cignaroli.  
Reverend Harold F. McDermott, Saint Michael's Church,  
New Bedford, MA, as Cignaroli, from whom acquired in  
1969 by the Minneapolis Institute of Arts.

**EXHIBITED:**

Chicago, The Art Institute of Chicago, 1970; Minneapolis,  
Minneapolis Institute of Arts, 1970; Toledo, Ohio, The  
Toledo Museum of Art, 1971, *Painting in Italy in the  
Eighteenth Century: Rococo to Romanticism*, no. 15.

**LITERATURE:**

'Catalogue of Accessions', *The Minneapolis Institute of Arts  
Bulletin*, LVIII, 1969, pp. 93, 96, illustrated.  
R. Pallucchini, 'La Pittura Veneta del Settecento alla  
Mostra Itinerante di Chicago-Minneapolis-Toledo,' *Arte  
Veneta*, XXIV, 1970, p. 287, fig. 416.  
I. Faldi, 'Painting in Italy in the Eighteenth Century: Rococo  
to Romanticism,' *Burlington Magazine*, CXIII, no. 822,  
September, 1971, p. 564.  
*Dizionario enciclopedico dei pittori e degli incisori italiani  
dall' XI al XX secolo*, Milan, 1990, II, pp. 351-2, fig. 346.

Born in Verona, Antonio Butafogo worked for most of his  
life in Padua after training in the studio of the Rococo and  
early Neoclassical painter, Giambettino Cignaroli. This  
*Holy Family with the Infant Saint John the Baptist* exhibits  
the enduring influence of his master in both the sweet  
faces of the figures and in the darkening of the colors  
towards the canvas edges, which creates a spot-lit effect.  
It is possibly the altarpiece commissioned for the Chiesa di  
Santa Giuliana in Padua, now destroyed, although another  
work, which bears an inscription 'Antonius Butafogo pinxit'  
and is now in the Museo Civico, Padua, has also been  
proposed as the product of the same commission.



•766

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

*Portrait of an officer, traditionally identified as Colonel Colin  
MacKenzie (1754–1821), half-length, in a scarlet military coat*

oil on canvas  
28 x 22 $\frac{1}{8}$  in. (71.1 x 56.3 cm.)

\$3,000-5,000

**THIS LOT IS OFFERED WITHOUT RESERVE.**

**PROVENANCE:**

with Percy Moore Turner, Gerrards Cross, Buckinghamshire; Christie's, London, 23 May 1924, lot 106, as 'G. Romney', where acquired for 160 gns. by the following  
with Agnew's, London.  
with John Levy, New York.  
Harold O. Hunt, Minneapolis, Minnesota, and by descent to his widow, Margaret Washburn Hunt, Wayzata, Minnesota, by whom bequeathed in 1961 to the Minneapolis Institute of Arts.

**EXHIBITED:**

Minneapolis, The Minneapolis Institute of Arts, 1935.  
Minneapolis, The Minneapolis Institute of Arts, *Paintings from Private Collections in the Twin Cities*, 1941, no. 9.

**LITERATURE:**

H. Ward and W. Roberts, *Romney*, London, 1904, II, p. 98, as George Romney.  
'Romney Portraits Lent for Exhibition,' *Bulletin of The Minneapolis Institute of Art*, XXIV, 23 March 1935, p. 59, as George Romney.  
*Catalogue of European Paintings in The Minneapolis Institute of Art*, Minneapolis, 1970, pp. 60-61, no. 26, illustrated, as George Romney.  
B. Maclean-Eltham, *Romney Paintings in Public Collections*, Kendal, 1996, p. 41, as George Romney.  
A. Kidson, *George Romney: A Complete Catalogue of His Paintings*, London, 2015, III, p. 722, no. 1580, as 'uncharacteristic' and possibly 'a copy of a lost painting by [Romney]'.

This dashing portrait of an officer was incorrectly identified in 1904 by Ward and Roberts (*loc. cit.*) as the three-quarter-length portrait of Colin MacKenzie (1754–1821) recorded in Romney's records as having been painted in 1777, now untraced.



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767

**SIR HENRY RAEBURN, R.A. (STOCKBRIDGE  
1756-1823 EDINBURGH)**

*Portrait of a lady, possibly Mrs. George Bell, née Isabella Ross  
(1782-1867), three-quarter-length*

oil on canvas  
39 $\frac{3}{8}$  x 49 $\frac{7}{8}$  in. (100.1 x 126.7 cm.)

\$20,000-30,000

**PROVENANCE:**

T. Jeffrey Bell, London.  
Mrs. Stewart, by 1906, from whom acquired by the following on 13 March 1906  
with Agnew's, London, where acquired on 4 May 1906 by  
John Pierpont Morgan Sr. (1837-1913) New York, and by descent to  
John Pierpont Morgan Jr. (1867-1943), New York, from whom acquired in 1945  
by the Minneapolis Institute of Arts.

**EXHIBITED:**

London, Grosvenor Gallery, 1888, no. 92.  
London, Agnew's, *The Annual Exhibition on Behalf of the Artists' General  
Benevolent Institution*, November-December 1906, no. 16.

New York, Metropolitan Museum of Art, *Paintings Lent by J. Pierpont Morgan*,  
1913-1914, as 'Miss Rose (Mrs. Bell)'.  
Moorhead, Minnesota, Red River Art Center, *Portrait Masterpieces from the*

*Minneapolis Institute of Arts*, 12-18 September 1971, no. 5.

**LITERATURE:**

H. Ward and W. Roberts, *Pictures in the Collection of J. Pierpont Morgan at  
Prince's Gate and Dover House*, London, 1907.

J. Greig, *Sir Henry Raeburn, R.A.*, London, 1911, p. 38, as 'Mrs Bell (née Eleanore  
Jane Ross).

B. Burroughs, 'A Loan Exhibition of Mr. Morgan's Paintings,' *The Bulletin of the  
Metropolitan Museum of Art*, VIII, January 1913, p. 13, as 'Miss Rose (Mrs. Bell)'.  
'A Portrait by Sir Henry Raeburn,' *The Minneapolis Institute of Arts Bulletin*,

XXXV, 2 March 1946, pp. 42-45, illustrated on the cover.  
*Catalogue of European Paintings in The Minneapolis Institute of Arts*,

Minneapolis, 1970, pp. 48-49, no. 20, illustrated.

R. Hurrell, 'Raeburn's Scotland,' *Arts*, XI, November 1988, pp. 9-11, no. 11,  
illustrated.

D. Mackie, *Raeburn Life and Art, The Complete Catalogue of the Artist's  
Work*, unpublished PhD thesis, 6 vols., Edinburgh and Yale, Mackie no. 41.

**ENGRAVED:**

Joseph Bishop Pratt (1854-1910).



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Isabella Ross was the daughter of Colonel Andrew Ross and Isabella MacDonnell. In 1801, she married George Bell, son of Benjamin Bell of Blackethouse and Grizel Hamilton. This painting was likely commissioned on the occasion of her marriage and dates to *circa* 1801-2. Raeburn's handling of the paint is bold, drawing directly onto the canvas with his brush and reworking the resultant likeness as little as possible in order to retain the vigour and vitality of his elegant sitter.

We are grateful to David Mackie for endorsing the attribution on the basis of photographs. Dr. Mackie considers this unusually fine portrait to have been painted sometime before 1808 and no earlier than 1801. The confusion in identities and biographies of Bell and Ross sitters to Raeburn cannot as yet be resolved. It is his opinion that by the time the painting first appeared in public, certain information seems to have been lost. One must therefore view with caution the biographical material now associated with this painting. The portrait will be included in the forthcoming complete catalogue of Raeburn, the manuscript of which has been submitted to the Paul Mellon Centre, London.

•768

**ATTRIBUTED TO FRANCIS ALLEYNE  
(? 1750-1815 ?)**

*Portrait of a lady, traditionally identified as Frederica Augusta Locke (1750-1832), three-quarter-length, in a painted oval*

oil on canvas, unlined  
14½ x 12½ in. (36 x 30.8 cm.)

\$2,000-3,000

**THIS LOT IS OFFERED WITHOUT RESERVE.**

**PROVENANCE:**

Richard M. Elliott and Mathilde R. Elliott, by whom gifted in 1989 to the Minneapolis Institute of Arts.

**LITERATURE:**

*Catalogue of European Paintings in The Minneapolis Institute of Arts*, Minneapolis, 1970, pp. 64-65, no. 28, illustrated, as Benjamin Wilson.



769

**ANTONIO MARIA VASSALLO (GENOA  
1617/18-1660 MILAN)**

*Pan and Syrinx*

oil on copper, tondo  
9 $\frac{7}{8}$  in. (25.2 cm.), diameter

\$20,000-30,000

**PROVENANCE:**

Carlotta Cattaneo Adorno Fasciotti Giustiniani (1923-1989), Geneva; her sale, Wannenes, Genoa, 19 September 2018, lot 16, where acquired by the present owner.

Born into a wealthy Genoese family, Antonio Maria Vassallo trained under the Flemish-born painter Vincent Maló and later pursued a short, but prolific, career painting mythological and pastoral scenes. On the basis of firsthand examination, Anna Orlando considers this refined little copper to be a work from Vassallo's maturity, comparable to the paintings on canvas representing *The Rape of Proserpina*, *Juno and Argus*, and *The Judgment of Paris* (see A. Orlando, 'Anton Maria Vassallo pittore universale tra committenza pubblica, collezionismo privato e mercato dell'arte', in G. Zanelli, ed., *Anton Maria Vassallo. Un dipinto per la Galleria Nazionale della Liguria*, exhibition catalogue, Genoa, 2018, pp. 26-63, figs. 9-11). Here, the artist has chosen as his subject another myth taken from Ovid's *Metamorphoses* (I: 698-712): the son of Mercury and the nymph Dryope, Pan was born half man and half goat, and his bestial features were mocked by the nymphs who resisted his advances. He fell in love with Syrinx, one of Diana's chaste attendants, and pursued her one day as she returned from the hunt. Stopped by the water's edge and unable to run farther, Syrinx begged her father, the river god Ladon, to rescue her, and she was miraculously transformed into a marsh reed at the very instant of Pan's touch. The sweet sound made by the wind whistling through the reeds that Pan now forelorenly embraced so charmed the god that he joined them together to make an instrument of seven pipes, the panpipes which to this day bear his name.

PROPERTY FROM THE ESTATE OF RAMON OSUNA

**770**

**FRANCESCO ALBANI (BOLOGNA  
1578-1660)**

*The Holy Family with Saints Elizabeth and John  
the Baptist*

oil on copper, unframed  
22¾ x 18½ in. (57.8 x 47 cm.)

\$30,000-50,000

In addition to his important fresco commissions for Roman *palazzi* and churches, Albani was celebrated for cabinet pictures, often painted on copper such as the present painting, which reprises the composition of a small painting on copper of *circa* 1645-50 now in the Musée des Beaux-Arts et d'Archéologie, Besançon. Here, however, Albani has expanded the composition somewhat to the right so that the tree is now fully seen and the table in front of Saint Joseph is longer. The composition must have been a successful one for the artist, as he returned to it on at least one other occasion (Gemäldegalerie, Dresden). We are grateful to Dr. Catherine Puglisi for endorsing the attribution to Albani on the basis of firsthand examination.



770

**771**

**GIOVANNI MONTINI (FLORENCE  
1613-1673)**

*Salome with the Head of John the Baptist*

oil on canvas  
34½ x 27¾ in. (87.6 x 70.2 cm.)

\$12,000-18,000

**PROVENANCE:**

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

We are grateful to Francesca Baldassari for proposing the attribution on the basis of photographs.



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773

**772**

**STUDIO OF TIZIANO VECELLIO, CALLED TITIAN (PIEVE DI CADORE C. 1485/90-1576 VENICE)**

*Christ as the Man of Sorrows*

oil on canvas  
32½ x 27 in. (82.6 x 68.6 cm.)

\$40,000-60,000

**PROVENANCE:**

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

The figure's pose echoes that of Christ in Titian's *Ecce Homo* in the Museo Nacional del Prado, Madrid and in a painting of the same subject in the St. Louis Art Museum (P. Humfrey, *Titian, The Complete Paintings*, New York, 2007, nos. 278 and 279 respectively).

PROPERTY OF A PRIVATE COLLECTOR

**773**

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

*The Penitent Magdalen*

oil on canvas  
33¾ x 41 in. (85.8 x 104.2 cm.)  
with old inventory numbers '72.', 'c818' and '69...' (lower left and lower right)

\$20,000-30,000

**PROVENANCE:**

Art market, Italy, where acquired by the present owner.

We are grateful to Professor David Stone for endorsing the attribution on the basis of first-hand inspection. Dr. Stone suggests a possible date of around 1670.



774

**774**  
**STUDIO OF JACOPO ROBUSTI, CALLED**  
**JACOPO TINTORETTO (VENICE 1519-1594)**

*Venus and Mars*

oil on canvas  
46¼ x 55¼ in. (117.5 x 140.4 cm.)

\$40,000-60,000

**PROVENANCE:**

Mr. Lesser Lesser; Christie's, London, 10 February 1912, lot 55, as Veronese School (5 gns. to Maynard).  
Anonymous sale; Sotheby's, New York, 29 January 2009, lot 140.

**775**  
**CIRCLE OF PAOLO CALIARI, CALLED**  
**VERONESE (VERONA 1528-1588 VENICE)**

*Saint Cecilia*

oil on canvas, unframed  
81¾ x 41¼ in. (207.9 x 104.8 cm.)

\$30,000-50,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 18 May 2006, lot 74, where acquired by the present owner.







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PROPERTY OF A PRIVATE COLLECTOR

**776**

**NICCOLÒ CODAZZI  
(NAPLES 1642-1693 GENOA)  
AND JACOB DE HEUSCH  
(UTRECHT 1656-1701  
AMSTERDAM)**

*A cowherd, goats and other figures  
within classical ruins; and Muleteers  
and other figures before the ruins of a  
Roman basilica*

oil on canvas  
29 x 38½ in. (73.5 x 90.5 cm.) each  
a pair

\$30,000-50,000

**PROVENANCE:**

with Galleria antiquaria Lampronti, Rome, by 1966.

**EXHIBITED:**

Rome, Galleria antiquaria Lampronti, *Mostra del  
1966*, no. 28.

**LITERATURE:**

G. Sestieri, *Il capriccio architettonico in Italia nel  
XVII e XVIII secolo*, Rome, 2015, pp. 270-71, nos.  
25a and b.

Giancarlo Sestieri (*loc. cit.*) notes that while the  
architecture's rosy palette is typical of that favored  
by Niccolò Codazzi, the assured rendering of  
the structures, along with their monumentality,  
indicates that these are early works, likely painted  
under the direction of his father, Viviano. The  
scholar also compares Jacob de Heusch's staffage  
to the figures he supplied for the *View of the  
Campo Vaccino* in the Galleria dell'Accademia di  
San Luca, Rome (NC36), another work by Niccolò  
that adheres closely to his father's style.

(2)

**777**

**MAURO GANDOLFI  
(BOLOGNA 1764-1834)**

*A study of three male heads*

oil on canvas  
14% x 18¼ in. (37.2 x 46.5 cm.)

\$30,000-50,000

**PROVENANCE:**

Anonymous sale; Cambi, Milan, 26 May 2015, lot  
75, as Gaetano Gandolfi.

We are grateful to Dottoressa Donatella Biagi  
Maino for suggesting the attribution on the basis  
of photographs. Dottoressa Biagi Maino will  
include the work in her forthcoming monograph  
on the artist.



778

**ANTONIO ARRIGONI (ACTIVE VENICE  
LATE 17TH CENTURY-C. 1730)**

*Rinaldo and Armida*

oil on canvas  
63¾ x 61½ in. (161.9 x 155.3 cm.)

\$30,000-50,000

**PROVENANCE:**  
Private collection, Faenza.

We are grateful to Professor Giorgio Fossaluzza for proposing the attribution to the Venetian painter, Antonio Arrigoni, on the basis of photographs. Professor Fossaluzza believes this to be a late and highly significant work by Arrigoni and will be including it in his forthcoming catalogue raisonné on the artist.

The subject is taken from Torquato Tasso's popular Renaissance epic poem, *Gerusalemme Liberata*, 1580, a largely fictionalized account of the First Crusade. Armida, Queen of Damascus, is a sorceress and the mistress of Argante, the Saracen king of Jerusalem. She enters the Christian camp bent on killing their most celebrated knight, Rinaldo, son of Bertoldo and reputed founder of the House of Este. However, on encountering the knight, she falls in love with him and, instead, lures him back to her palace, gaining his affections by adopting the guise of his lover, Almirena. Here, Goffredo and Eustazio, the two knights who will ultimately free Rinaldo from Armida's clutches, are just visible hiding from the lovers amongst the foliage.



779

**MICHELE ROCCA, CALLED PARMIGIANINO  
(PARMA ?1666-IN OR AFTER 1751 ?VENICE)**

*The Temptation of Adam and Eve; and The Expulsion from Paradise*

oil on canvas  
18¾ x 13½ in. (46.7 x 34.3 cm.)  
a pair

(2)

\$15,000-20,000

**PROVENANCE:**

Ludwig and Charlotte Flörsheim, Munich, probably acquired in Vienna between 1925 and 1927;  
Confiscated from the above by the Gestapo, 24 November 1938;  
recovered by the Monuments Fine Arts and Archives Section from the Beuerberg Monastery (Beuerberg Nos. 30, 35) and transferred to the Munich

Central Collection Point, 23 July 1946 (Mu. Nos. 36021, 36026);  
transferred to the Wiesbaden Central Collection Point, 29 June 1949;  
restituted to Ludwig and Charlotte Flörsheim, New York, 19 December 1950;  
thence by descent to Robert Flörsheim, Dover, Massachusetts, from whom  
acquired in 2016 by the present owner.

**EXHIBITED:**

Boston, Museum of Fine Arts, *Prized Possessions*, 7 June-16 August 1992, nos. 122-123 (entry by P. Stein).

As Perrin Stein notes (*loc. cit.*), Michele Rocca sometimes repeated his more successful compositions. A variant of *The Expulsion from Paradise*, in which Rocca added garlands of leaves to cover his figures' nudity, is in the Wadsworth Atheneum, Hartford. A *bozzetto* for that painting might be the work formerly in the Rossacher collection (see G. Sestieri, *Michele Rocca e la pittura rococò a Roma*, Rome, 2004, p. 238, no. 47B). A second version of *The Temptation of Adam and Eve* was formerly in the collection of Julius Held and sold in These Rooms, 27 January 2009, lot 26.



PROPERTY FROM A PRIVATE COLLECTION, USA

**780**

**CARLO GIUSEPPE RATTI (SAVONA 1737-1795 GENOA)**

*The Calling of Saint Peter*

oil on canvas

63½ x 41⅞ in. (161.3 x 106.4 cm.)

\$20,000-30,000

**PROVENANCE:**

John Franklin Dimon, Lima, Peru and Riverhead, New York, circa 1860, and by descent to his nephew

Frederic D. Philips, New York, and by whom given to

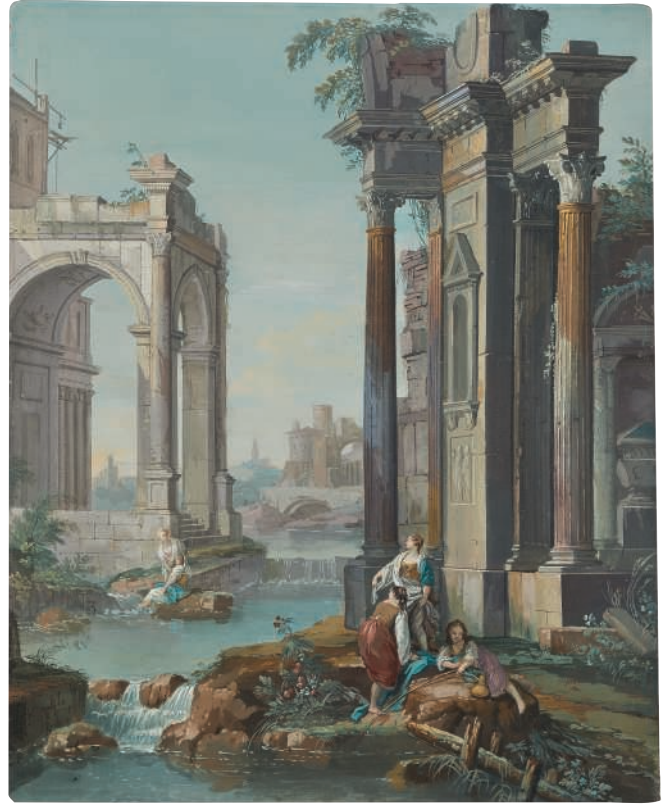
The Cathedral Church of Saint John the Divine, New York; Sotheby's, New York, 14 October 1999, lot 122, where acquired by the present owner.

**LITERATURE:**

BB. Fredericksen and F. Zeri, *Census of Pre-Nineteenth-Century Italian Paintings in North American Public Collections*, Cambridge, MA, 1972, pp.239, 611, as Roman, 18th century.

At the time of its sale from the collection the Cathedral of Saint John the Divine, New York, in 1999, this painting was offered alongside two other works by Giuseppe Carlo Ratti of the same dimensions: *Christ giving the keys to Saint Peter*; and *The Angel Liberating Saint Peter* (Sotheby's, New York, 14 October 1999, lots 123 and 124). The three canvases relate to compositions from Ratti's monumental cycle of *Scenes from the Life of Saint Peter*, commissioned for the Oratory of Saints Peter and Catherine, Savona and completed in 1782. In her 1983 monograph, Rosalina Collu notes the existence of several smaller replicas and *bozzetti* for the finished Oratory canvases which measure 153 ½ x 93 ¾ in.; 390 x 238 cm. (R. Collu, *Carlo Giuseppe Ratti*, Genoa, 1983, pp. 64-65).





THE PROPERTY OF A PRIVATE COLLECTOR, CHICAGO

781

**FRANCESCO ZUCCARELLI, R.A.  
(PITIGLIANO 1702-1788 FLORENCE) AND  
ANTONIO VISENTINI (VENICE 1688-1788)**

*An Italianate river landscape with classical ruins, bathers and laundresses; and An Italianate river landscape with classical ruins and laundresses*

gouache on canvas, unlined  
25¼ x 20% in. (64.2 x 52.4 cm.)  
a pair

(2)

\$20,000-30,000

**PROVENANCE:**

with Emmanuel Moatti, Paris, where acquired in May 1999 by the present owner.

This recently rediscovered pair of architectural *capricci* in gouache constitute a significant addition to Francesco Zuccarelli's mature oeuvre. They were created in collaboration with Antonio Visentini, a draftsman and engraver perhaps best-known for his *Prospectus Magni Cananil Venetiarum* (1735), and

can be compared to a series of overdoor *capricci* of English neo-Palladian buildings - termed the 'English cycle' - commissioned from both artists by Joseph Smith in 1746 (F. Spadotto, *Francesco Zuccarelli*, Milan, 2007, nos. 111-118). That set of eleven paintings displays a singular architectural style, designed by Visentini to emulate the Palladian structures of Inigo Jones and Colin Campbell that were much in vogue in England. To Visentini's architectural elements, Zuccarelli added the fanciful landscape settings and many of the characteristically sinuous, classicizing figures. The present works exhibit a similar union of elaborate architecture and pastoral fancy. Here, however, Visentini populated Zuccarelli's generalized Arcadian settings with *capriccio* renderings of antique ruins. At the feet of the structures, young women have been arranged in elegant groups, in a manner typical of the younger artist.

These exquisite paintings are all the more remarkable for their use of gouache, a medium rarely employed by Zuccarelli and never before documented in the work of Visentini. Yet, the canvases display a quality equal to that of the artists' best collaborative works in oil and are testament to the deftness and versatility of both painters.

We are grateful to Dottressa Federica Spadotto for her assistance in cataloguing this lot.



782

**GIUSEPPE CANELLA (VERONA 1788-1847 FLORENCE)**

*Rio della Panada, Venice*

signed and dated 'Canella 1842' (lower left)

oil on canvas

18 $\frac{3}{4}$  x 15 in. (46.7 x 38.1 cm.)

\$20,000-30,000

**PROVENANCE:**

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

Giuseppe Canella was the son of an architect, fresco painter and set designer. Under the guidance of his father, he began his artistic career engaged in the production of stage sets, as well the development of decorative schemes for the stately homes of Verona and Mantua. It may have been under the influence of Pietro Ronzoni that he turned to landscape painting in 1815, following a short stay in Venice. Three years later, he made his debut at the Esposizione di Belle Arti di Brera of 1818.



783

**GIUSEPPE CANELLA (VERONA 1788-1847  
FLORENCE)**

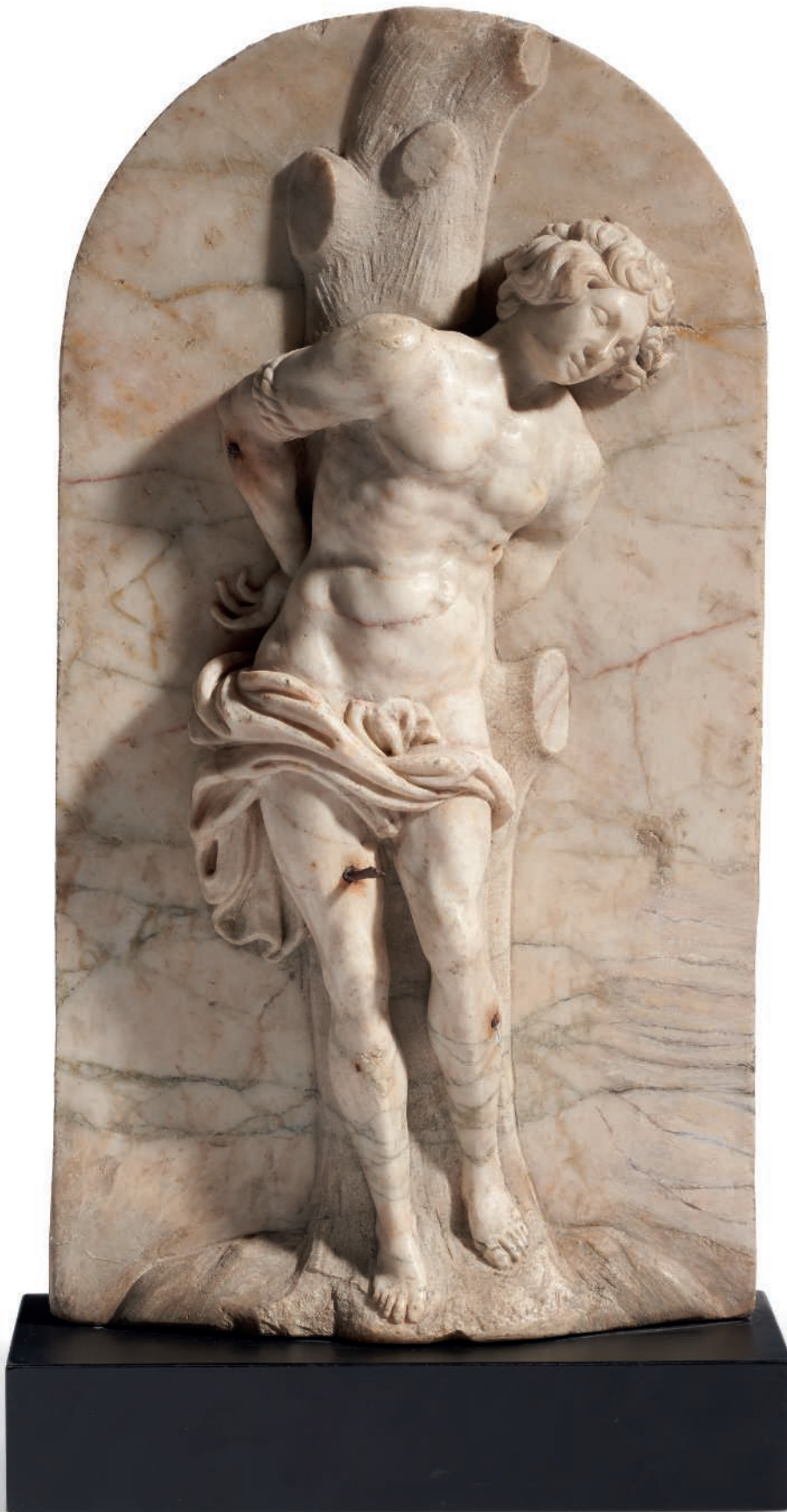
*A pleasant company in a boat on the lagoon*

signed and dated 'G. Canella 1840' (lower right)

oil on canvas, unlined

14¼ x 18½ in. (36.3 x 47.3 cm.)

\$25,000-35,000



PROPERTY FROM THE ESTATE OF RAMON OSUNA

**784**

**A WHITE MARBLE RELIEF OF  
ST. SEBASTIAN**

ITALIAN, LATE 16TH / EARLY 17TH  
CENTURY

On a modern stand  
20 in. (50.8 cm.) high, including stand

\$7,000-10,000

This lovely relief is emblematic of the high-quality and original sculpture being produced in Venice, and Northern Italy in general, in the 16th and early 17th century. It clearly owes a debt to Gimmarrina Mosca, even though the details are softer than some of the best-preserved Mosca reliefs, such as the many figures in the *Miracle of the Goblet*, in the Capella del Santo, Sant'Antonio, Padua (A. Markham Schulz, *The History of Venetian Renaissance Sculpture, ca. 1400-1530*, 2017, London, vol. II, nos. 688-89). St. Sebastian's compact and slightly truncated body, and the rippling and dense musculature of his torso, also all relate to Mosca's figure of *Philoctetes*, in the Museo di Palazzo Ducale, Mantua (*Ibid.*, no. 696). But St. Sebastian's elegant contortions and forward projection, as well as the loose, tousled hair and swirling drapery show some Baroque flair and probably indicate a later 16th or early 17th century date.



PROPERTY FROM THE ESTATE OF RAMON OSUNA

**785**

**A WHITE MARBLE BUST OF A GENTLEMAN IN ARMOR**

SPANISH, LATE 16TH CENTURY

On a modern white marble pedestal

30¼ in. (76.8 cm.) high, 19½ in. (50 cm.) wide

\$40,000-60,000

This is a man who clearly has everything: an aristocrat, depicted in robust health, with all the signs of power, wealth and sophisticated taste. Or at least that is how he wanted to be commemorated and remembered. His stern expression and direct, almost challenging, gaze, combined with the large shoulders, accentuated by the lion-mask epaulettes, create an imposing impression. How could he still be anonymous?

The strength, confidence and sobriety of this gentleman all recall the severe atmosphere of the Spanish court under the rule of King Philip II. The aesthetics of this period were equally restrained as is demonstrated by his short, rather flat hair, small pointed beard and the relatively plain decoration of his armor, especially when compared with contemporary Italian metalwork with was typically more highly-worked and flamboyant. The artist was clearly heavily influenced by Leone Leoni (1509-1590) and his son, Pompeo Leoni (1533-1608), among the most celebrated and high-profile sculptors working in the second half of the 16th century, and for the Holy Roman Emperor Charles V and his son King Philip II, in particular.

The connection to the Leoni's is particularly pronounced when comparing the armor of the present bust to the armor of the full-length figure of Charles V and another bust of Charles V, both in Prado (*Los Leoni (1509-1608): Escultores del Renacimiento italiano al servicio de la corte de España*, exh. cat., Madrid, 1994, no. 4 and figs. 7-9). Both the full-length figure and the bust have armor with pronounced lion-mask epaulettes, like the present bust, and, additionally, the full-length figure even has the protruding teeth that are so prominent in the present bust. The bust's epaulettes have smaller, but still distinctive, teeth as well. Another comparison is a marble bust of Charles V in the Prado, by Montorsoli and dated 1541, whose armor is incised in a manner similar to the present bust (E-288). Both Montorsoli's bust and the present bust have incisions that are thin, shallow and appear slightly uncertain, when compared to the most accomplished chiseling of the period. A final comparison is the bust of Philip II, again in the Prado's collection, this one in bronze and attributed to the sculptor Jacques de Jonghelinck, which depicts Philip II in armor also with pronounced lion-mask epaulettes, this time of an even more exaggerated size than the present bust, but slightly more naturalistic in manner than in the present bust (*Ibid.*, no. 20). So it would appear that both the artist and his patron were well-aware of the busts being created for the Spanish court and both would have wanted any viewers to note the aesthetic connection as well.

Due to the political chaos of the Italian peninsula in the second half of the 16th century, and Spain's near-constant state of war in Italy and France, there were no shortages of Spanish military heroes. So there are no shortage of plausible candidates for this bust. But, while both this gentleman and the artist remain unknown, this is still a powerful and psychologically penetrating moment in late-Renaissance sculpture – just before the high-Baroque innovations of Bernini and Algardi changed sculptural portraiture forever.





786

**786**

**A WHITE MARBLE VANITAS BUST**  
ITALIAN, BAROQUE STYLE

22 in. (56 cm.) high

\$5,000-7,000

PROPERTY FROM THE ESTATE OF RAMON OSUNA

**787**

**A LIMESTONE TERM FIGURE,  
POSSIBLY DEPICTING BACCHUS**  
FRENCH OR FLEMISH, 16TH CENTURY,  
FORMERLY AN ARCHITECTURAL  
ELEMENT

On a modern stand  
32¾ in. (83.2 cm.) high, on stand

\$5,000-8,000



787



788

PROPERTY FROM THE ESTATE OF RAMON OSUNA

**788**

**A WHITE AND VARIEGATED PINK  
MARBLE BUST OF AN EMPEROR**  
ITALIAN, 17TH CENTURY

The head possibly associated  
21 in. (53.4 cm.) high

\$3,000-5,000





■789

**A BRONZE AND MARBLE BUST OF THE YOUNG  
MARCUS AURELIUS**

BY BENEDETTO BOSCHETTI, ITALIAN, SECOND  
QUARTER 19TH CENTURY

Signed *B. BOSCHETTI ROMA*

28½in. (72 cm.) high, including socle, 18½in. (47 cm.) wide

\$15,000-25,000

B. BOSCHETTI ROMA



■790

**A WHITE MARBLE BUST OF THE VENUS DE CAPUA**  
BY CARLO ALBACINI (C. 1760-1807), ROME, 1785

Signed *CARLO ALBACINI. FECIT. 1785*, on a later grey veined white marble pedestal socle  
25 in. (63.5 cm.) high, including socle

\$20,000-30,000

The *Venus de Capua* is based on a sculpture from the empire of Hadrian (117 to 138 AD). It is thought the present model and the *Venus de Milo* are originally copies of a lost sculpture of Aphrodite attributed to the sculptor Lysippus, regarded as one of the greatest sculptors of his time.

CARLO · ALBACINI · FECIT · 1785



PROPERTY OF A PRIVATE COLLECTOR

■791

**AN ALABASTER FIORITO, VERDE ANTICO, SICILIAN  
JASPER, AND GREY MARBLE BUST OF AN EMPEROR**  
ITALIAN, NEO-CLASSICAL STYLE

On a solid yellow marble columnar pedestal  
38¼ in. (97 cm.) high, overall

\$8,000-12,000

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

■792

**A MONUMENTAL ITALIAN CARRARA MARBLE OVER-LIFE-SIZE GROUP OF THE RAPE OF A SABINE WOMAN, ON PEDESTAL**

AFTER GIAMBOLOGNA, BY BRUNO NERI, DATED 1929-1930

The solid marble square paneled pedestal with bronze relief-cast plaque to the front depicting the Rape of the Sabine Women, the left side carved 'MIT FLEISS UND LIEBE/AUS EINEM BLOCK/CARRARA MARMOR GEMEISSELT/FUER J.A. ROGENMOSE/OKTOBER 1929 - JULI 1930/MAESTRO BRUNO NERI, SCULTORE', the right side carved 'AUS LIEBE ZUR SCHOENHEIT/UND UM FREUDE AN KUNST/MIT VIELEN MENSCHEN ZU TEILEN/BESTELLT IM SOMMER 1929 BEI/MAESTRO BRUNO NERI, SCULTORE/J.A. ROGENMOSE, ZURICH'

154½ in. or 12 feet 10½ in. (392.5 cm.) high overall

\$50,000-80,000

**PROVENANCE:**

The inscription states that this marble was commissioned by J. A. Rogenmoser, Zürich.

Anonymous sale; Christie's, London, 23 September 2010, lot 80.

This colossal marble group of 'The Rape of a Sabine Woman' is an over-life-size copy of Giambologna's original created between 1581 and 1583 and today preserved in the Loggia dei Lanzi, Florence. The group was universally celebrated and as a result copies and reductions have been created ever since. To Giambologna it was a group which allowed him to demonstrate his skills of composition, a group that could be viewed from virtually every angle and was astonishing in its use of complex spiraling forms.

The rape of the Sabine women was a popular subject in art, particularly in the Renaissance period, because it gave artists the opportunity to depict complex scenes with numerous figures in action. It recalls the story, recounted by Livy and Plutarch, of the early days of Rome when, to ensure the survival of the community, Romulus organized a festival to which he invited inhabitants of neighboring settlements including the Sabines. At a pre-arranged signal the Roman soldiers carried off the unmarried Sabine women. Although the Sabine men were later to attack Rome for this treachery, the Sabine women themselves came running to the scene of battle, many holding their new-born children, begging the two sides to call a truce and thus establishing peace.

The skill of an accomplished sculptor is clearly evident in the scale and quality of this group. However little is known of Bruno Neri other than that he exhibited at the Societa della Bella Arti in Florence in 1912 and at the Venice Biennale in 1920 (A. Panzetta, *Dizionario Degli Scultori Italiani Dell'Ottocento*, Turin, 2003, vol. II, p. 650).





**793**

**A WHITE MARBLE FIGURE OF AN ODALISQUE**  
FRENCH OR ITALIAN, SECOND QUARTER 19TH  
CENTURY

Marble, facing sinister, seated on a draped rock wearing a headress and partially robed, inscribed *Pajou*  
28¼ (71.7 cm.) high, 23 in. (58.5 cm.) wide

\$40,000-60,000

The present lot draws inspiration from the model of the same name by James Pradier (1790-1852, France). Pradier exhibited a version of this work at the Paris Salon in 1841, and another example is in the Musée des Beaux-arts de Lyon. Pradier was influenced by Jean August Dominique Ingres' work *La Grande Odalisque*, executed in 1814 and now in the Louvre. The painting marked the transition of taste from Neoclassicism towards exotic Romanticism, resulting in the distinctly orientalist flare of the present work.





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**JACQUES-LAURENT AGASSE  
(GENEVA 1767-1849 LONDON)**

*An Arab stallion in a field*

oil on board  
11¾ x 14 in. (29.8 x 35.6 cm.)

\$8,000-12,000

**THIS LOT IS OFFERED WITHOUT RESERVE.**

We are grateful to Renée Loche for endorsing the attribution to Jacques-Laurent Agasse on the basis of photographs, and for suggesting a date of execution of around 1806/7. Agasse's *Livre de Vérité* indicates that the artist frequently made copies after his own works. The present work appears to be an autograph copy of an almost identical composition of very similar dimensions sold at Christie's, London, 20 November 2008, lot 529.



795

•795

**GIOVANNI BATTISTA CROSATO  
(TREVISO C. 1697-1756 VENICE)**

*Allegorical figures amongst clouds - a bozzetto for a ceiling decoration, in a painted oval*

oil on canvas  
15¾ x 13 in. (40.1 x 33.1 cm.)

\$6,000-8,000

**THIS LOT IS OFFERED WITHOUT RESERVE.**

**PROVENANCE:**

with Frederick Mont, New York, 1965.

This sketch for a ceiling decoration is characteristic of the light-filled, painterly style employed by Giovanni Battista Crosato in his finished canvases and frecoes. The reputation of the Venetian painter and stage designer has grown in recent times, following the reattribution to Crosato of his most important commission, the decoration of the ballroom in the Ca' Rezzonico, which had for years been wrongly attributed to Jacopo Guarana.





•796

**GIOVANNI ANTONIO PELLEGRINI (VENICE  
1675-1741)**

*Saint Peter; and Saint Paul*

oil on canvas

10 $\frac{7}{8}$  x 9 in. (27.6 x 22.8 cm.)

a pair

(2)

\$8,000-12,000

**THIS LOT IS OFFERED WITHOUT RESERVE.**

**PROVENANCE:**

The Honourable William Morrison.  
Cyril Humphries, London.  
with Roy Fisher, New York, 1995.

**LITERATURE:**

G. Knox, *Antonio Pellegrini 1675-1741*, Oxford and New York, 1995, p. 248,  
nos. P.305 and P.306.



797

•797

**DIRCK VAN BABUREN (WIJK  
BIJ DUURSTEDÉ, NEAR  
UTRECHT C. 1594/5-1624  
UTRECHT)**

*Dorelia*

oil on canvas, laid down to board, a fragment,  
unframed  
24 $\frac{7}{8}$  x 17 $\frac{1}{2}$  in. (63.2 x 44.4 cm.)

\$7,000-10,000

**THIS LOT IS OFFERED WITHOUT RESERVE.**

**PROVENANCE:**

Acquired by the present owner before 1973.

**LITERATURE:**

L.J. Slatkes, 'Additions to Dirck van Baburen', in *Album Amicorum J.G. van Gelder*, ed. J. Bruyn et al., The Hague, 1973, pp. 268, 272, note 11.

B. Nicolson, *The International Caravaggesque Movement: Lists of Pictures by Caravaggio and His Followers throughout Europe from 1590 to 1650*, Oxford, 1979, p. 17, pl. 117.

A.M. Kettering, *The Dutch Arcadia: Pastoral Art and Its Audience in the Golden Age*, Montclair, NJ, 1983, p. 189, where erroneously said to represent only Dorelia's head.

A. Blankert et al., *Nieuw licht op de Gouden Eeuw: Hendrick ter Bruggen en tijdgenoten*, exhibition catalogue, Utrecht and Braunschweig, 1986, p. 188, under no. 37.

B. Nicolson, *Caravaggism in Europe*, ed. Luisa Vertova, Turin, 1989, I, p. 54, III, fig. 1068.

P. van den Brink et al., *Het Gedroomde Land: Pastorale schilderkunst in de Gouden Eeuw*, exhibition catalogue, Utrecht, Frankfurt and Luxembourg, 1993, p. 89, under no. 4 (cat. by P. van den Brink).

E. de Wilde et al., *Le Musée caché: À la découverte des réserves*, exhibition catalogue, Brussels, 1994, pp. 65-66, under no. 20 (cat. by H. Bussers).

D. Weller et al., *Sinners & Saints: Darkness and Light: Caravaggio and His Dutch and Flemish Followers*, exhibition catalogue, Raleigh, Milwaukee and Dayton, 1998, p. 76, under no. 5.

W. Franits, *The Paintings of Dirck van Baburen, ca. 1592/93-1624: Catalogue Raisonné*, Philadelphia, 2013, p. 156, no. A31A1, pl. 31a.



798

•798

**GASPARD DUGHET, CALLED  
GASPARD POUSSIN (ROME  
1615-1675)**

*A pastoral landscape with a shepherd  
reclining, a fortified city beyond*

oil on canvas  
25½ x 30½ in. (63.8 x 76.5 cm.)

\$15,000-20,000

**THIS LOT IS OFFERED WITHOUT RESERVE.**

**PROVENANCE:**  
with Bob Haboltd, New York.

One of the most renowned and highly sought-after landscape painters working in Rome in the 17th century, Gaspard Dughet's paintings continued to enjoy significant fame in Britain long into the 18th century.

This painting is one of two surviving fragments, the other of which is in an Irish private collection, from an autograph replica of van Baburen's *Granida and Daifilo* of 1623, now in a private collection. A further workshop version is also known (Koninklijke Museum voor Schone Kunsten, Brussels). The subject derives from the third scene of Act 1 in the acclaimed pastoral play, *Granida*, published in 1615 by the prolific Dutch playwright P.C. Hooft. The scene relays how Granida, the daughter of the King of Persia, comes upon Daifilo, a shepherd, and Dorelia, a shepherdess, asking where she can find water to quench her thirst. While the play ultimately climaxes in the marriage of Granida and Daifilo, artists—including Gerrit van Honthorst, Jacob Backer and Nicolaes Berchem—tended to depict their initial encounter, as van Baburen did here.

This pastoral landscape reveals a significant debt to the artists' brother-in-law, Nicholas Poussin, to whom he was apprenticed between 1631 and 1635. The older artist encouraged him to paint views of the Roman *Campagna*, often including classical ruins and small-scale figures in classical costume. Dughet's assemblage of buildings by a lake with a reclining figure recalls Poussin's celebrated, *Landscape with three men*, of around 1651, in the Prado, Madrid. While he drew on his natural surroundings for this painting, Dughet carefully structured the composition, using intersecting diagonals to suggest shifting patterns of light and shade across the terrain, and moving away from the more static, horizontal planes of his master.

We are grateful to Professor Giancarlo Sestieri for proposing the attribution to Gaspard Dughet on the basis of photographs.



**.799**

**CIRCLE OF ANTHONIS MOR VAN  
DASHORST (UTRECHT C. 1517-C. 1575/6  
ANTWERP)**

*Portrait of a young man, bust-length, in a white ruff*

oil on panel

15½ x 12¾ in. (38.2 x 32.2 cm.)

\$10,000-15,000

**THIS LOT IS OFFERED WITHOUT RESERVE.**

**PROVENANCE:**

with The Barclay Art Gallery, Chester (according to a label on the reverse).



800

**JAN MIJTENS (THE HAGUE 1614-1670)**

*Portrait of Albertine Agnes van Oranje-Nassau-Diez (1634-1696), three-quarter-length, as Diana*

oil on canvas  
40 $\frac{7}{8}$  x 34 $\frac{3}{4}$  in. (103.8 x 88.2 cm.)

\$20,000-30,000

**PROVENANCE:**

Private collection, England, from whom acquired by the present owner in 2017.

**LITERATURE:**

A.N. Bauer, *Jan Mijtens (1613/14-1670): Leben und Werk*, Petersberg, 2006, p. 380, fig. A54.

Albertine Agnes was the sixth of nine children born to the stadholder Frederik Hendrik and his wife, Amalia van Solms. In 1652 she married her second cousin, Willem Frederik, Prince of Nassau-Dietz. Upon the death of her husband in 1664, she served as regent of the provinces of Friesland, Groningen and Drenthe until her son, Hendrik Casimir II, reached the age of majority.

We are grateful to Dr. Alexandra Nina Bauer for endorsing the attribution on the basis of photographs.



801

**ANTONIO DI MASO (ACTIVE  
TUSCANY C. 1450)**

*The Madonna and Child in a mandorla with angels  
and cherubim*

tempera and gold on panel, arched top  
47¾ x 25½ in. (121.3 x 64.8 cm.)

\$30,000-50,000

**PROVENANCE:**

Jeffrey Whitehead, Mayes, East Grinstead, Sussex; Christie's, London, 13 March 1905, lot 43, as Italian School (1 gn. to Mrs. Wheeler).

The Rev. Vernon Busbridge, Baddesly Manor, Romsey, Hampshire; Christie's, London, 2 May 1932, lot 119, as Italian School (1 gn. to S).

Mrs. J. Metzmakers, Margrietlaan 10, Best, Holland; Christie's, London, 23 July 1965, lot 56, as Alvaro Portoghese.

Art market, Amsterdam, 1971.

Anonymous sale; Van Zadelhoff Veilingen, Hilversum, 14 April 2019, lot 187.

This painting was attributed to the Maestro di Signa by Federico Zeri in a letter dated 27 November 1971. More recently, this master was identified as Antonio di Maso, a pupil of the celebrated Florentine painter, Bicci di Lorenzo (see C. Frosinini, 'Alcune proposte e riconsiderazioni sul Maestro di Signa', in M.M. Simari, ed., *Il Maestro di Signa*, Florence, 1995, pp. 18-26).



802

**NETHERLANDISH SCHOOL, CIRCA 1500**

*The Virgin and Child crowned by angels*

oil on panel

21¼ x 13¾ in. (54 x 34 cm.)

\$20,000-30,000

Areas of this painting appear to have been reworked at a later date.



PROPERTY OF A PRIVATE COLLECTOR

803

**CIRCLE OF JAN DE BEER (ANTWERP C. 1475-1528 OR EARLIER)**

*A triptych: the central panel: The Adoration of the Magi; the left wing: The Nativity; the right wing: The Rest on the Flight to Egypt*

oil on panel, shaped top, with a wing-angled pedestal  
 central panel: 30½ x 23½ in. (76.5 x 59.7 cm.); wings: 30½ x 10½ in. (76.5 x 26.4 cm.)

\$20,000-30,000

**PROVENANCE:**

By descent to Antonio Kilp (1885-1959) and Carola Kilp (1895-1967), Weisbaden, Germany and by descent to their daughter, Carmelita Kilp Blackburn (1923-2017), Sugar Land, Texas.

*The Adoration of the Magi* was the single most popular subject for triptychs produced in Antwerp in the period 1505-1530. Dan Ewing has convincingly argued that the Three Magi - travelers bearing dazzling gifts from distant lands - held a deep resonance for the prosperous merchant traders of

Antwerp, the mainstay of its economic ascendancy and perhaps the most important group of art patrons in the city (see D. Ewing, 'Magi and Merchants: The Force Behind the Antwerp Mannerists' Adoration Pictures', *Jaarboek Koninklijk Museum voor Schone Kunsten, Antwerpen*, 2004-05, pp. 274-99). The composition of the present triptych's central panel conforms to one that Ewing has suggested is based on a lost prototype by Jan de Beer (see D. Ewing, *Jan de Beer. Gothic Renewal in Renaissance Antwerp*, Turnhout, 2016). Max J. Friedländer regarded the present type as being by the hand of the Master of the von Groote Adoration, an anonymous artist whom he named for an altarpiece formerly in the von Groote collection, Kitzburg (see M.J. Friedländer, *Early Netherlandish Painting*, XI, Leiden, 1974, p. 70, no. 27, pls. 36-7), although subsequent scholars have questioned whether they all derive from the same workshop. De Beer's *Adoration of the Magi* composition enjoyed tremendous popularity in the early 16th century and numerous copies were produced by diverse artists, often to be sold on Antwerp's open market known as the Pand. Ewing catalogued 55 copies/variations of de Beer's lost triptych in his 2016 catalogue, and several more have surfaced since then. The present work, which was previously unknown to Ewing, may be placed within a group of *Adoration* triptychs with daylight *Nativities* as their left wing (night *Nativities* were the norm). It appears to be unique, however, as its right wing is a *Rest on the Flight to Egypt* rather than the otherwise standard *Flight to Egypt* (D. Ewing, *ibid.*, nos. 10.23-10.30).

We are grateful to Dan Ewing for his assistance in cataloguing this lot on the basis of photographs.





recto



verso

804

## FOLLOWER OF HIERONYMUS BOSCH

*The wing of a polyptych: The Flagellation (recto); A magus (verso)*

oil on panel, in an integral frame  
44 $\frac{1}{8}$  x 20 $\frac{5}{8}$  in. (112 x 52.4 cm.)

\$4,000-6,000

### PROVENANCE:

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

Another wing from the same polyptych was sold Christie's, New York on 1 May 2019, lot 299.



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PROPERTY FROM A NOTABLE PRIVATE COLLECTION

805

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

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

oil on panel  
5 $\frac{7}{8}$  x 5 $\frac{1}{2}$  in. (14.9 x 13 cm.)

\$20,000-30,000

**PROVENANCE:**

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

This small portrait represents one of Lucas Cranach's greatest patrons, John Frederick the Magnanimous, the fourth and last Elector of Saxony in the Ernestine Saxon line. An ardent supporter and close friend of Martin Luther, John Frederick helped to promote Luther's teachings throughout his. With his accession to the Electorate upon his father's death in 1532, John Frederick became the leader of the Schmalkaldic League, an alliance of Lutheran territories designed to defend against military threats from Emperor Charles V. John Frederick's strong Lutheran beliefs led him into frequent clashes with Imperial and Papal policies, which came to a head in 1546, when his cousin, Duke Maurice of Albertine, betrayed his Protestant allies and led an attack on the Saxon territories that he had always coveted. On April 24, 1547, John Frederick was wounded on the battlefield and taken prisoner. The Emperor condemned John Frederick to death but ultimately compelled the elector to agree to the Capitulation of Wittenberg, under which the prince ceded the government of his country and his ancestral lands to Maurice, in exchange for his sentence being commuted to imprisonment for life. During his incarceration, John Frederick's support of the Reformation never wavered, and



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he refused to compromise his beliefs, even when offered his freedom upon the renunciation of his Lutheran faith. His graceful conduct during this period of his life ultimately earned him his honorific title, 'the Magnanimous'.

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

806

### CIRCLE OF NIKLAUS MANUEL DEUTSCH I (BERNE 1484-1530)

*Portrait of a gentleman, half-length, wearing a red cap*

oil on panel  
16¾ x 11½ in. (42.6 x 29.2 cm.)

\$20,000-30,000

We are grateful to Dr. Bodo Brinkmann for placing this portrait in the orbit of the painter, graphic artist and stained-glass designer, Niklaus Manuel Deutsch on the basis of a photograph. Brinkmann notes that idiosyncratic details such as the proportion of the torso relative to his head, the thick neck, the slightly awkward gaze, treatment of the garment and the delicate coloring all suggest an artist who was familiar with his work, circa 1520. Infrared reflectography reveals a confident underdrawing that is, however, stylistically distinct from Deutsch's work, which tends to be looser and eschews hatching.



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## AFTER LUCAS CRANACH I

*The Virgin and Child with two angels*

with the artist's serpent device (upper left)

oil on panel, unframed

22 $\frac{3}{8}$  x 16 $\frac{1}{8}$  in. (56.8 x 41 cm.)

\$7,000-10,000

**THIS LOT IS OFFERED WITHOUT RESERVE.**

### PROVENANCE:

Baron Fred Gutmann, New York.

Private collection, New York, acquired from the above.

Dr. Dieter Koeplin viewed the present painting on 15 April 2002, judging it to be an old copy from the early 17th century (written correspondence, 2 May 2002). Several versions of this composition are known, including a workshop painting in the Kunsthistorisches Museum, Vienna, a panel by a Follower of Cranach in the Staatsgalerie im Schloss Johannisburg, Aschaffenburg, and a copy after Lucas Cranach the Younger formerly at the Metropolitan Museum of Art, New York (sold Parke-Bernet Galleries, New York, 27 March 1956, lot 10; see M.J. Friedländer and J. Rosenberg, *The Paintings of Lucas Cranach*, Ithaca, 1978, nos. 388 J-N). We are grateful to Joshua Waterman for his assistance in cataloguing this lot.



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## FOLLOWER OF FRANS HALS

*A smiling boy*

oil on panel

10 $\frac{1}{2}$  x 8 $\frac{3}{8}$  in. (26.4 x 21.7 cm.)

\$8,000-12,000

Another version of this composition, described by Seymour Slive as a nineteenth-century copy, is in the collection of the Baltimore Museum of Art, while a further version of low quality is or was in the École Municipale de Dessin de Saint-Nazaire-sur-Loire (see S. Slive, *Frans Hals*, III, New York and London, 1974, p. 128, fig. 103, under no. D2).

809

**ABRAHAM BLOMMAERT  
(?MIDDELBURG C. 1626-1693  
AMSTERDAM)**

*A mountainous landscape with shepherds by a river*

signed and dated 'Blom[m]aert / 16[5]2.' (lower right)

oil on canvas

21½ x 34¾ in. (53.7 x 88.3 cm.)

\$5,000-7,000

**PROVENANCE:**

Art market, Paris, where acquired by the brother of the present owner in 1967.

This painting constitutes a new addition to a group of nearly eighty homogeneous landscapes that had previously been attributed to Adriaen Bloemaert (1610/13-1666), the son of the Utrecht painter Abraham Bloemaert, but which Marten Jan Bok and Marcel Roethlisberger definitively gave to the Middelburg painter Abraham Blommaert (see M.J. Bok and M. Roethlisberger, 'Not Adriaen Bloemaert but Abraham Blommaert (of Middelburg), Landscape Painter,' *Oud Holland*, CX, 1996, pp. 12-34). In addition to his activities as a painter, Blommaert is documented as a school teacher, perhaps the only Dutch painter to also serve in this capacity. The present painting, which appears to be dated 1652, is among the earliest dated works by the artist.

810

**ATTRIBUTED TO PIETER THIJS  
(ANTWERP 1624?-1677)**

*Portrait of a huntsman with his dog*

oil on canvas

69 x 46¾ in. (175.3 x 117.8 cm.)

\$15,000-20,000

**PROVENANCE:**

Anonymous sale; Blake & Cunningham, Boston, 2 June 1821, lot 125, as Murillo, where acquired by a private collector, thence by descent to a private collection, Boston, until 2018.

**EXHIBITED:**

Boston, Museum of Fine Arts, 1932-1936, on loan from Frederick S. Whitwell (no. 307.32).

The principal figure in this painting bears similarities with the Flemish portraitist Pieter Thijs, while the dog and landscape were painted in collaboration with other artists. The dog may well have been painted by Jan Fyt or a member of his workshop, while the landscape bears similarities to the work of Lucas van Uden.

Thijs, one of the earliest followers of Sir Anthony van Dyck, was a successful painter of religious pictures and portraits. He frequently collaborated with local animal painters, including Jan Fyt, with whom he produced the *Atalanta and Meleager Hunt the Calydonian Boar* in the John and Mable Ringling Museum of Art, Sarasota. While the identity of the handsome sitter in this portrait is unknown, his fashionable dress suggests that he was of person of some status. Additionally, the thorny vines that invade the composition from the right side of the painting may possibly contain a reference to the sitter's surname – van Doorn. The disposition of the figure in the landscape bears similarities with Thijs' *Hunstman with his dogs and game* of about 1660, executed in collaboration with Pieter Boel, in the Cummer Museum in Jacksonville.

This painting provides a fascinating window into early American interest in Old Master paintings, having appeared in a Boston sale in 1821, where it was attributed to Murillo. We are grateful to Dr. Arthur K. Wheelock, Jr., for his observations on this painting.



809



810

PROPERTY OF THE BASS MUSEUM OF ART  
SOLD TO BENEFIT THE ACQUISITIONS FUND



•811

**FOLLOWER OF DOMENIKOS  
THEOTOKOPOULOS, EL GRECO**

*Saint Francis in meditation*

oil on canvas

26 $\frac{3}{8}$  x 20 $\frac{1}{2}$  in. (67.7 x 52.1 cm.)

\$7,000-10,000

**THIS LOT IS OFFERED WITHOUT RESERVE.**

**PROVENANCE:**

Franz von Segesser, Luzern.

Acquired by John and Johanna Bass, by whom donated to the Bass Museum of Art, Miami Beach, in 1964.

**LITERATURE:**

*The John and Johanna Bass Collection at Miami Beach, Florida*, 1963, no. 5, as Attributed to El Greco.

M.A. Russell et al., *Paintings and Textiles of the Bass Museum of Art. Selections from the Collection*, Miami Beach, 1990, pp. 40-41, as Studio of El Greco.

Of the ten different instances in which El Greco depicted Saint Francis, only three autograph examples in which Saint Francis stands in meditation are known (see H.E. Wethey, *El Greco and his School*, 1962, II, pp. 122-3), two of which are in the Joselyn Art Museum, Omaha, Nebraska, and the Federico Torello Collection, Barcelona and the third sold at Christie's, New York, 15 October 1998, lot 103.



812

•812  
**MANNER OF REMBRANDT HARMENSZ.  
VAN RIJN**

*A portrait of the artist*

oil on canvas, circular, laid down onto a square canvas of 12¾ x 12¾ in.  
11½ in. (29.2 cm.) diameter

\$15,000-20,000

**THIS LOT IS OFFERED WITHOUT RESERVE.**

**PROVENANCE:**

Acquired by John and Johanna Bass, by whom donated to the Bass Museum of Art, Miami Beach, in 1964.

This composition derives from two self-portraits by Rembrandt dating to *circa* 1628 (Rijksmuseum, Amsterdam) and 1629 (Alte Pinakothek, Munich). In each of those paintings, Rembrandt's face is cast in deeper shadow than here.



813

•813  
**FOLLOWER OF PIETER BRUEGHEL II**

*The Battle between Carnival and Lent*

oil on panel, circular  
10¾ in. (26.8 cm.) diameter

\$5,000-7,000

**THIS LOT IS OFFERED WITHOUT RESERVE.**

**PROVENANCE:**

La Borderie collection; Galerie Fischer, Lucerne, 19 July 1927, lot 21, as attributed to Pieter Bruegel I.

Anonymous sale; Galerie Fievez, Brussels, 8 April 1930, lot 22, as School of Pieter Bruegel II.

Acquired by John and Johanna Bass, by whom donated to the Bass Museum of Art, Miami Beach, in 1964.

**LITERATURE:**

J. de Coo, *Catalogus: Museum Mayer van den Bergh*, Antwerp, 1966, I, p. 41, as a copy of the panel in Antwerp.

G. Marlier, *Pieter Bruegel le Jeune*, Brussels, 1969, p. 312, note 12.

K. Ertz, *Pieter Bruegel der Jüngere (1564-1637/38)*, Lingel, 1988/2000, I, pp. 249, 256, no. A 198, fig. 186, as a copy of the painting in Antwerp and with incorrect location given.

The composition of this painting ultimately derives from an oil sketch by Pieter Bruegel the Elder in the Statens Museum for Kunst, Copenhagen. A very similar painting attributed by Klaus Ertz to Hieronymus Francken the Younger is in the collection of the Museum Mayer van den Bergh, Antwerp (*loc. cit.*, pp. 249, 256, no. 197, fig. 187).

PROPERTY OF THE BASS MUSEUM OF ART  
SOLD TO BENEFIT THE ACQUISITIONS FUND



•814

## FOLLOWER OF LEONARDO DA VINCI

*Mona Lisa*

oil on canvas, laid down on panel  
26¼ x 21⅞ in. (66.7 x 53.6 cm.)

\$30,000-50,000

**THIS LOT IS OFFERED WITHOUT RESERVE.**

### PROVENANCE:

(Possibly) Royal collection, France, from whom acquired by Maximo Scioletti, Brazilian Minister in Paris. Acquired by John and Johanna Bass by 1962, by whom donated to the Bass Museum of Art, Miami Beach, in 1964.

### LITERATURE:

B.B. Fredericksen and F. Zeri, *Census of Pre-Nineteenth-Century Italian Paintings in North American Public Collections*, Cambridge, MA, 1972, pp. 104, 595.  
P. Lee Roberts, *Corpus of Early Italian Paintings in North American Public Collections: The South*, Athens, GA, 2009, II, pp. 510-11, illustrated.





815

**815**  
**GIUSEPPE PASSERI (ROME 1654-1714)**

*Portrait of the artist, bust-length*

oil on canvas, unlined  
25 $\frac{7}{8}$  x 19 $\frac{1}{2}$  in. (65.8 x 49.6 cm.)

\$10,000-15,000

**PROVENANCE:**

Anonymous sale; Pandolfini, Florence, 16 April 2014, lot 48.

**LITERATURE:**

F. Petrucci, *Pittura di ritratto a Roma. Il Seicento*, Rome, 2008, I, p. 706, fig. 576; II, p. 372, no. 1.

Francesco Petrucci dates this self-portrait to *circa* 1685, when the artist was 30 years old (*loc. cit.*). In doing so, he places it chronologically between the first likeness captured by the artist of himself in 1675 (Florence, Uffizi Gallery) and his portrait as an older man, attributed to Pier Leone Ghezzi (Rome, Accademia di San Luca), both of which exhibit a strikingly similar physiognomy in the size and shape of the eyes and mouth, the cleft of the chin and the upward turn of the nose. Passeri has portrayed himself in the black coat and white collar of the artist at work.



816

**816**  
**SCHOOL OF BERGAMO, 16TH CENTURY**

*Portrait of a gentleman, traditionally identified as Alvisi Priuli (1553-after 1605), three-quarter-length*

oil on canvas  
44 $\frac{5}{8}$  x 34 $\frac{3}{8}$  in. (113.3 x 87.4 cm.)

\$15,000-20,000

**PROVENANCE:**

Private collection, Paris; Artemisia auctions, Paris, 28 May 2014, lot 107, as Alessandra Maganza.



817

**817**

**FLORENTINE SCHOOL, 16TH CENTURY**

*Madonna and Child*

oil on panel  
24½ x 18 in. (62.2 x 45.7 cm.)

\$10,000-15,000

**PROVENANCE:**

Anonymous sale; Dorotheum, Vienna, 20 March 1995, lot 4, as Domenico Puligo.



818

**818**

**CIRCLE OF LUCA CAMBIASO (MONEGLIA, GENOA 1527-1585 MADRID)**

*The Madonna and Child*

oil on canvas, unlined  
28¾ x 22½ in. (73.3 x 57.2 cm.)

\$7,000-9,000

**PROVENANCE:**

Anonymous sale; Koller Auktionen, Zürich, 22 September 2006, lot 6473, as Luca Cambiaso.

We are grateful to Professor Lauro G. Magnani for his assistance in cataloguing this work. Professor Magnani notes that the prototype for this composition, known in several versions, dates to *circa* 1570.



PROPERTY FROM THE ESTATE OF RAMON OSUNA

819

**ATTRIBUTED TO PAOLO GUIDOTTI, CALLED  
IL CAVALIERE BORGHESE (LUCCA 1560-  
ROME 1629)**

*Cain and Abel*

oil on panel  
28 $\frac{7}{8}$  x 42 in. (73.4 x 106.7 cm.)

\$15,000-20,000

**PROVENANCE:**

Private collection, South of France.  
Anonymous sale; Monte Carlo, 1986, as by a Dutch painter, *circa* 1600.

**LITERATURE:**

J.A. Lewis, 'Old masters at Osuna', *The Washington Post*, 7 March 1987.  
*The Washington Post*, 28 May 2016.

M. Nicolaci, 'Aggiornamenti e nuove proposte per Paolo Borghese Guidotti tra Roma e Lucca', in *Artisti e committenti lucchesi del Seicento a Roma*, Milan, 2018, pp. 44-45, fig. 25, as 'Paolo Giudotti (?)'.

Previously given to Annibale Carracci by Dr. Stephen Pepper (J. A. Lewis, *loc. cit.*), this dynamic composition showing the murder of Abel by his brother, Cain, has been tentatively reattributed to the Caravaggesque artist, Paolo Guidotti by Dr. Michele Nicolaci (*loc. cit.*). Guidotti was an accomplished painter, architect, poet and sculptor. He received the title of *cavaliere* and the appellation 'Borghese' from Pope Paul V Borghese, soon after completing an ambitious six-figure sculptural group for Cardinal Scipione Borghese. Scant records survive documenting his paintings and today very few are given to the artist in full. The present work exhibits stylistic and compositional parallels with *Jacob's Dream*, previously in a private collection, Rome, which was given to Guidotti by Federico Zeri in 1987.





821

PROPERTY FROM THE ESTATE OF RAMON OSUNA

820

**ANNIBALE CARRACCI  
(BOLOGNA 1560-1609 ROME)**

*The Ecstasy of Saint Francis*

oil on copper, unframed  
18½ x 13¼ in. (47.3 x 33.6 cm.)

\$30,000-50,000

**PROVENANCE:**

Claudio Scotti (c. 1563 -1616) before 1600.  
Odoardo Farnese, Palazzo Farnese.  
Palazzo del Giardino, Parma, by 1680 until at least 1708.

**LITERATURE:**

C.C. Malvasia, *Felsina pittrice: vite de pittori bolognesi*, G. Zanotti, ed., Bologna, 1841, I, p. 359 ('In Parma al [Palazzo del] Giardino [...] Un bellissimo rame con S. Francesco tramortito e sostenuto da un Angelo, con tre Angeletti in aria che lo mirano.').  
G. Campori, *Raccolta di cataloghi ed inventarii inedita*, Modena, 1870, p. 221.  
D. Posner, *Annibale Carracci: A Study in the Reform of Italian Painting around 1590*, London, 1971, II, p. 44, under no. 101[A].  
G. Bertini, *La Galleria del Duca di Parma: Storia di una Collezione*, Parma, 1987, pp. 101, 241, nos. 49, 151.

L. Sickel, Pordenone, 'Annibale Carracci and the last will of Claudio Scotti', in *The Burlington Magazine*, CXLVII, no. 1232, 2005, p. 744-745.

This arresting painting was first recorded in 1615 in the testamentary will of Claudio Scotti, *maggiordomo* to Cardinal Odoardo Farnese, in which Scotti bequeathed the painting upon his death to his patron. The will clearly describes it as a small copper of Saint Francis in Ecstasy by Annibale Carracci. After passing to Odoardo Farnese following Scotti's death in 1616, the painting descended in the Farnese family, appearing in the inventories of Palazzo del Giardino, the ducal residence in Parma, in 1680 and again in 1708. Malvasia described it as 'Un bellissimo rame con S. Francesco tramortito e sostenuto da un Angelo, con tre Angeletti in aria che lo mirano,' ('a beautiful copper with Saint Francis swooning and supported by an angel, with three little angels in the air who look down on him') noting that it measured 45.5 x 34.1 cm. Thereafter, the picture remained undocumented.

Prior to the recent rediscovery of the present painting, the composition was known through four early copies (in Sheffield; Oxford; Dresden; and one sold at Christie's London, 15 December 1989, lot 21); the present painting is Annibale's original and the only version executed on copper.

821

**NORTH ITALIAN SCHOOL,  
18TH CENTURY**

*Trompe l'oeil with an engraving on Pope Alexander VIII, a watch, letters, and other items; and Trompe l'oeil with a sheet of music, a drawing, a lunar calendar, and other items*

oil on canvas, unlined, unframed  
32½ x 24½ in. (82.3 x 62.3 cm.)  
a pair

\$10,000-15,000

**PROVENANCE:**

Private collection, Italy.

(2)



•822

**BOLOGNESE SCHOOL, 17TH CENTURY**

*A Franciscan friar, bust-length, in prayer*

oil on canvas

22¾ x 18½ in. (56.8 x 47 cm.)

\$6,000-8,000

**THIS LOT IS OFFERED WITHOUT RESERVE.**



823

**•823  
STUDIO OF GIOVANNI BATTISTA GAULLI,  
CALLED IL BACCICCO (GENOA 1639-1709  
ROME)**

*Putto with the emblem of Giulio Gaulli*

inscribed 'INCVLTA RVBENT' (center, on the banderole)

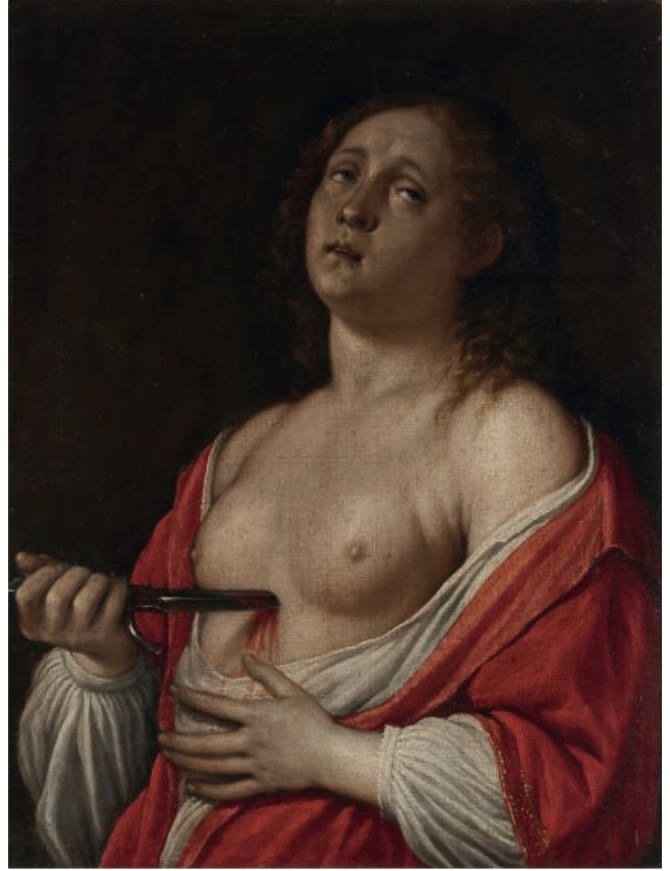
oil on canvas

38 $\frac{1}{8}$  x 28 $\frac{3}{4}$  in. (96.9 x 73.1 cm.)

\$3,000-5,000

**THIS LOT IS OFFERED WITHOUT RESERVE.**

This picture relates closely to the canvas of almost identical dimensions formerly in the collection of Count Luigi Primoli and now in the Pinacoteca Capitolina, Rome (inv. Primoli no. 1).



824

**•824  
CIRCLE OF DOMENICO FIASSELLA  
(SARZANA 1589-1669 GENOA)**

*Lucrezia*

oil on canvas, unlined

32 $\frac{3}{4}$  x 25 in. (83.2 x 63.5 cm.)

\$6,000-8,000

**THIS LOT IS OFFERED WITHOUT RESERVE.**

**PROVENANCE:**

Anonymous sale; Pandolfini Casa d'Aste, Florence, 13 February 2018, lot 115, as 'Tuscan School, 17th Century'.

PROPERTY FROM THE ESTATE OF RAMON OSUNA

**825**

**A STAINED-PINE GROUP OF GANYMEDE AND JUPITER**  
NORTH ITALIAN, PROBABLY VENETIAN, AFTER THE  
ANTIQUUE, EARLY 19TH CENTURY

36 in. (91.5 cm.) high, 43 in. (109.2 cm.) wide

\$10,000-15,000

The present lot is identical in composition to a mid-16th century marble that hangs in the Palazzo Grimani, Venice. The marble replicates a model from the Hellenistic period. Though the subject matter was often reproduced in antiquity, the Vatican Museum houses two examples dating from the second century AD of a similar composition; Ganymede outstretched, the eagle's wings spread and his talons embracing Ganymede's torso.

The Grimani family were great benefactors and purveyors of Venetian art in the 15th and 16th century. Giovanni Grimani (1506-1593), a bishop, concerned with the future of his collection of Roman sculpture after his death, approached the Venetian Senate in 1587 and bestowed the collection to the state as a symbol of devotion to his fatherland. (Perry, *The Statuario Pubblico of the Venetian Republic*, 1972, p. 79) According to an inventory of the Grimani collection in 1659, the figure group of Ganymede and the eagle were always meant to hang from the ceiling, soaring above viewers below. (Perry, pp. 97-98) Presumably, this is the manner in which Anton Maria Zanetti viewed the work when he created the well preserved engraving, now in the Archaeological Museum of Venice. His etchings and engravings served as valuable tools for artists, including Andrea Fantoni (1659-1734), arguably the most industrious and prolific woodcarver in Northern Italy during the late-Baroque period. The present lot, characteristic of Fantoni's sculptural quality, could likely be created by a follower of Fantoni.









PROPERTY OF THE BELTRÁN-KROPP FOUNDATION

**826**

**A SILVER REPOUSSE RELIEF DEPICTING  
THE SACRIFICE OF ISAAC**

PERUVIAN, 18TH OR FIRST HALF 19TH  
CENTURY, PROBABLY AFTER ANNIBALE  
FONTANA (1540-1587)

In a contemporary silver repousse frame and  
mounted on wooden backing  
12½ in. (30.7) high, 10¼ in. (25.6 cm.) wide

\$2,500-3,500

826



PROPERTY FROM THE ESTATE OF RAMON OSUNA

**827**

**A TERRACOTTA GROUP OF THE  
FARNESE BULL**

ITALIAN, AFTER THE ANTIQUE, FIRST  
QUARTER 19TH CENTURY

23 in. (58.5 cm.) high, 17½ (44.5 cm.) square

\$7,000-10,000

827



PROPERTY FROM THE MICHAEL HALL COLLECTIONS

■ 828

**A LARGE BRONZE MASK OF A FAUN**

ITALIAN, PROBABLY ROMAN, 17TH / 18TH CENTURY

18¾ in. (47.6 cm.) high, 13 in. (33 cm.) wide

\$12,000-18,000

This monumental bronze mask was almost certainly part of a larger sculptural group that, given its secular and rather irreverent and Bacchic nature, would probably have formed part of a larger garden sculpture or garden architecture.



829



830

PROPERTY FROM THE ESTATE OF RAMON OSUNA

**829**

**AN EBONIZED AND GILT-DECORATED FIGURE  
OF AN AFRICAN**

VENETIAN, LATE 17TH / EARLY 18TH CENTURY

54½ in. (138.5 cm.) high

\$8,000-12,000

It is very rare to find such an early example of a Venetian *moretto*, especially one carved in wood. The present lot, miraculously preserved, has many of the traditional characteristics of *moretti*, but retains stylistic elements of the late Baroque period, as evidenced in the figure's dress and embellishments.

PROPERTY FROM THE ESTATE OF RAMON OSUNA

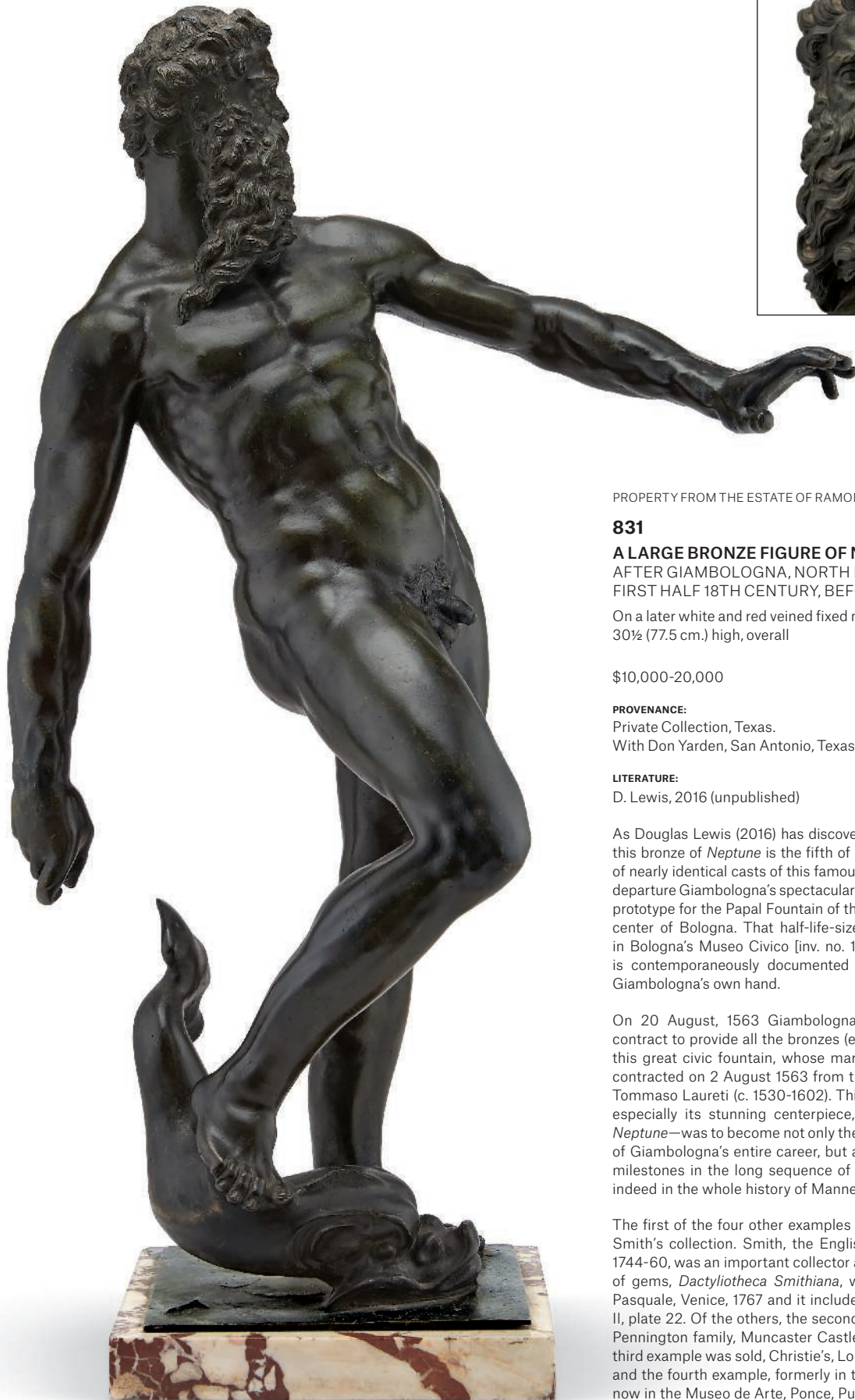
**830**

**AN EBONIZED, GILT-DECORATED AND MOTHER-  
OF-PEARL INLAID FIGURE OF AN AFRICAN**

VENETIAN, SECOND HALF 19TH CENTURY

56 in. (142 cm.) high

\$4,000-6,000



PROPERTY FROM THE ESTATE OF RAMON OSUNA

**831**

**A LARGE BRONZE FIGURE OF NEPTUNE**

AFTER GIAMBOLGNA, NORTH ITALIAN, LATE 17TH OR FIRST HALF 18TH CENTURY, BEFORE 1767

On a later white and red veined fixed marble base  
30½ (77.5 cm.) high, overall

\$10,000-20,000

**PROVENANCE:**

Private Collection, Texas.  
With Don Yarden, San Antonio, Texas, 2008.

**LITERATURE:**

D. Lewis, 2016 (unpublished)

As Douglas Lewis (2016) has discovered and extensively researched, this bronze of *Neptune* is the fifth of a mid-eighteenth century group of nearly identical casts of this famous design, taking as their point of departure Giambologna's spectacular bronze model of the next-to-last prototype for the Papal Fountain of the Piazza del Nettuno, in the city center of Bologna. That half-life-size figural model, now preserved in Bologna's Museo Civico [inv. no. 1503; 78.6 cm (31 inches) high], is contemporaneously documented as being unquestionably from Giambologna's own hand.

On 20 August, 1563 Giambologna and Portigiani signed Cesi's contract to provide all the bronzes (eventually totaling nearly 60) for this great civic fountain, whose marble elements Cesi had already contracted on 2 August 1563 from the Palermitan painter/architect Tommaso Laureti (c. 1530-1602). This precocious commission—and especially its stunning centerpiece, the colossal bronze figure of *Neptune*—was to become not only the first monumental achievement of Giambologna's entire career, but also one of the most significant milestones in the long sequence of European fountain design, and indeed in the whole history of Mannerist sculpture.

The first of the four other examples is a version originally in Joseph Smith's collection. Smith, the English Vice Consul of Venice from 1744-60, was an important collector and the catalogue of his cabinet of gems, *Dactylitheca Smithiana*, was published by Giambattista Pasquale, Venice, 1767 and it included his version of *Neptune* in vol. II, plate 22. Of the others, the second is owned by the Duff-Gordon-Pennington family, Muncaster Castle, Ravenglass, Cumberland, the third example was sold, Christie's, London, 13 December 1985, lot 141 and the fourth example, formerly in the Trivulzio Collection, Milan is now in the Museo de Arte, Ponce, Puerto Rico.



832

PROPERTY FROM THE ESTATE OF RAMON OSUNA

**832**

**A POLYCHROME AND GILT-DECORATED  
LIMEWOOD FIGURE OF ST. JOHN**  
GERMAN, LATE 17TH / EARLY 18TH  
CENTURY

With a paper label on reverse printed ...550  
51¼ in. (131.5 cm.) high

\$6,000-9,000



833

PROPERTY FROM THE ESTATE OF RAMON OSUNA

**833**

**A MONUMENTAL LIMEWOOD BUST  
OF A ST. AUGUSTINE**  
GERMAN, 18TH CENTURY

41½ in. (105.4 cm.) high

\$5,000-8,000



835



834

PROPERTY FROM THE ESTATE OF RAMON OSUNA

**834**

**A POLYCHROME AND GILT-DECORATED FIGURE OF A RECLINING SAINT**

PROBABLY SPANISH, VALLADOLID, 18TH CENTURY

23¼ in. (59 cm.) high

\$3,000-5,000

PROPERTY FROM THE ESTATE OF RAMON OSUNA

**835**

**A PAIR OF POLYCHROME AND GILT-DECORATED FIGURES OF SAINTS**

PROBABLY SPANISH, VALLADOLID, 18TH CENTURY

21 in. (53.3 cm.) high, the taller figure

\$5,000-8,000



836

**836**  
**FOLLOWER OF SIR PETER PAUL RUBENS**

*Christ Carried to the Tomb*

oil on panel, laid down on panel  
13¾ x 10¼ in. (34.7 x 26 cm.)

\$4,000-6,000

**PROVENANCE:**

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

This composition repeats the central group of six figures found in Hans Witdoeck's engraving after a lost, late Rubens composition. Jay Richard Judson identified no fewer than seven further painted variants, none of which he accepted as Rubens' original (see J.R. Judson, *Corpus Rubenianum Ludwig Burchard, Part VI: The Passion of Christ*, Turnhout, 2000, pp. 234-236, nos. 71.1-71.7).



837

**837**  
**CIRCLE OF SIR PETER PAUL RUBENS**  
**(SIEGEN, WESTPHALIA 1577-1640**  
**ANTWERP)**

*Portrait of a man, bust-length, traditionally identified as*  
*Cardinal Granvelle*

oil on panel, composed of five boards  
15 x 11¼ in. (38.1 x 29.9 cm.)

\$8,000-12,000

**PROVENANCE:**

Schamp d'Aveschoot; his sale, van Regemorter, Ghent, 14 September 1840, lot 132, as Sir Peter Paul Rubens.





838

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

*The Lamentation*

oil on panel, with the Antwerp hands and the panel maker's mark of Lambrecht Steens (active c. 1608-1638)  
22 $\frac{5}{8}$  x 33 $\frac{3}{8}$  in. (57.2 x 84 cm.)

\$20,000-30,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 11 November 1978, lot 152, as 'School of Rubens'.

**LITERATURE:**

J.R. Judson, *Corpus Rubenianum Ludwig Burchard, Part VI: The Passion of Christ*, Turnhout, 2000, p. 218, no. 62.3.

This painting is one of at least three painted versions of a Rubens composition dated 1614 in the collection of the Kunsthistorisches Museum, Vienna. As with the other known variants, the artist here has depicted a deeply receding landscape in the left side of the composition, a detail that is lacking in Rubens' original. The present painting was assuredly executed during Rubens' lifetime on the basis of the panel maker's mark of Lambrecht Steens on the reverse of the panel. In contrast to the prime version, this work includes additional still life elements at lower left, which likewise appear in the version sold at Christie's, New York, 4 October 1996, lot 134, as well as the figure of Saint John the Evangelist found in the version in the Koninklijk Museum voor Schone Kunsten, Antwerp, which was painted out in the example sold in 1996.



839

PROPERTY FROM A PRIVATE NEW YORK ESTATE

•839

**QUIRINGH VAN  
BREKELENKAM  
(?ZWAMMERDAM, NEAR  
LEIDEN, AFTER 1622-?1669  
LEIDEN)**

*An interior with figures eating and drinking*

signed with initials 'QB' (upper left)

oil on panel

17¾ x 19⅞ in. (45 x 49.2 cm.)

\$7,000-10,000

**THIS LOT IS OFFERED WITHOUT RESERVE.**

**PROVENANCE:**

(Possibly) J.K. Richardson; Christie's, London, 7 October 1949, lot 109.

Anonymous sale; Frederik Muller, Amsterdam, 14-21 October 1952, lot 513.

Anonymous sale; Palais des Beaux-Arts, Brussels, 3-4 June 1953, lot 113.

with Brod Gallery, London, by 1957, where acquired by the following

[The Property of a Gentleman]; Sotheby's, London, 6 July 1983, lot 83.

Anonymous sale; Christie's, New York, 10 January 1990, lot 155, where acquired by the present owners.

**LITERATURE:**

A. Lasius, *Quiringh van Brekeleken*, Doornspijk, 1992, p. 128, no. 169.



840

PROPERTY FROM A PRIVATE COLLECTION

•840

**JAN MIENSE MOLENAER  
(HAARLEM C. 1610-1668)**

*Peasants brawling before an inn*

oil on panel

12¼ x 15⅞ in. (31 x 40.2 cm.)

\$8,000-12,000

**THIS LOT IS OFFERED WITHOUT RESERVE.**

**PROVENANCE:**

with Galerie Jan de Maere, Brussels, from whom acquired by the present owner in 1999.

We are grateful to Dr. Dennis Weller for endorsing the attribution on the basis of photographs and suggesting a date in the early 1630s.

841

## DUTCH SCHOOL, 17TH CENTURY

*A naval battle between Dutch and English ships*

oil on panel  
21 $\frac{1}{8}$  x 25 in. (53.5 x 63.5 cm.)

\$8,000-12,000

**PROVENANCE:**

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



841

842

## FOLLOWER OF AERT VAN DER NEER

*A winter landscape with figures before a town*

with indistinct monogram 'AV [...]' ('AV' linked, lower left)  
oil on panel  
14 $\frac{7}{8}$  x 20 $\frac{5}{8}$  in. (37.6 x 52.4 cm.)

\$10,000-15,000

**PROVENANCE:**

(Possibly) Jan Willem van Arp (d. 1799), Utrecht; his sale (†), van der Schley a.o., Amsterdam, 19 June 1800, lot 122, as Aert van der Neer (f 130 to Roos).

**LITERATURE:**

(Possibly) C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, VII, London, 1923, p. 454, no. 549a, as Aert van der Neer.

This painting reproduces, with changes and on a somewhat smaller scale, a work by Aert van der Neer today in the collection of Rose-Marie and Eijk van Otterloo.



842



843

PROPERTY FROM THE ESTATE OF RAMON OSUNA

**843**

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

*Moses Cast into the Nile*

oil on canvas  
29½ x 36¾ in. (74.1 x 93.7 cm.)

\$8,000-12,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Monte Carlo, 17 June 1988, lot 882.

with Eric Turquin, Paris.

Private collection, France.

Anonymous sale; Tajan, Paris, 27 October 2000, lot 112, where acquired by

Arthur and W. Séverine Frankel, New York, and by descent.

**LITERATURE:**

C. Lérubault, *Jean-François de Troy 1679-1752*, Paris, 2002, pp. 254-255, no. P.92, illustrated.



844

PROPERTY FROM THE ESTATE OF RAMON OSUNA

**844**

**CLAUDE VIGNON (TOURS  
1593-1670 PARIS)**

*The Triumph of David*

oil on silvered copper  
23½ x 28½ in. (58.7 x 72.4 cm.)

\$15,000-20,000

**PROVENANCE:**

with Kleine Galerie, Berlin.

Paola Bassani Pacht endorsed the attribution to Claude Vignon in a letter dated 25 November 2012.

THE PROPERTY OF A PRIVATE COLLECTOR, CHICAGO

**845**

**JEAN-SIMON BERTHÉLEMY  
(LAON 1743-1811 PARIS)**

*Aurora*

oil on canvas  
21¾ x 19½ in. (54.3 x 49.5 cm.)

\$8,000-12,000

**PROVENANCE:**

Polovtsoff collection; Hôtel Drouot, Paris, 27 May 1910, lot 30, as Fragonard, where acquired by Marius Paulme.  
Anonymous sale; Sotheby's, New York, 21 May 1998, lot 296, as Attributed to Jean Simon Berthélemy.  
with Agnew's, London, where acquired in January 2000 by the present owners.

**LITERATURE:**

N. Volle, *Jean-Simon Berthélemy (1743-1811): peintre d'histoire*, Paris, 1979, p. 87, no. 65, fig. 52.



845

**846**

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

*An Italianate landscape with fishermen,  
cattle and goat herders, a village beyond*

oil on canvas  
12¾ x 17½ in. (32.4 x 44.5 cm.)

\$8,000-12,000

**PROVENANCE:**

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



846



847

847

**ATTRIBUTED TO JEAN-BAPTISTE HUET I  
(PARIS 1745-1811)**

*A pastoral landscape with a shepherd and shepherdess shearing sheep; and A pastoral landscape with a shepherd proffering a bird's nest to a shepherdess*

oil on canvas  
the first 30 $\frac{7}{8}$  x 32 $\frac{3}{8}$  in. (78.5 x 82.3 cm.); the second 31 $\frac{1}{2}$  x 32 in. (79 x 81.3 cm.)  
a pair (2)

\$40,000-60,000

848

**JACQUES SABLET (MORGES 1749-1803 PARIS)**

*Quarrel in the Trastevere, Rome*

with initials 'L.O.' (lower left, below the woman's foot)  
oil on canvas, unlined  
39 $\frac{1}{2}$  x 26 $\frac{3}{4}$  in. (100.3 x 67.9 cm.)

\$40,000-60,000

**PROVENANCE:**  
Jean Zanchi, Lausanne.

**LITERATURE:**  
D. Bodart, *The Zanchi Collection*, Rome, 1985, pp. 173-174, no. 175, illustrated, as 'Levinus Petrus van Oppen'.





849

849

**ENGLISH SCHOOL,  
FIRST HALF OF THE 19TH  
CENTURY**

*A man reading by lamplight*

indistinctly dated '1839[?]' (lower center, on the book)

oil on canvas, unlined

25 $\frac{7}{8}$  x 29 $\frac{3}{4}$  in. (65.7 x 75.5 cm.)

\$20,000-30,000



850

850

**PHILIPPE ROUSSEAU (PARIS  
1816-1887 ACQUIGNY)**

*A telescope, globe and other  
navigational instruments*

signed 'Ph. R.' (lower left)

oil on panel

23 $\frac{7}{8}$  x 29 in. (60.7 x 73.6 cm.)

\$8,000-12,000





851

**NICOLAS-ANDRÉ MONSIAU  
(PARIS 1754/5-1837)**

*Portrait of a lady, three-quarter-length, reading  
a book*

signed and dated 'Monsiau / 1816.' (lower left)

oil on canvas

29 x 23½ in. (73.7 x 59.7 cm.)

\$25,000-35,000

**PROVENANCE:**

Anonymous sale; Hôtel Drouot, Paris, 17 June 1994, lot 51.  
with Wildenstein, Paris.

Anonymous sale; Boisgirard-Antonini, Paris, 6 December  
2017, lot 13, where acquired by the present owner.

This is a rare example of Nicolas-André Monsiau's work as a portraitist during the last two decades of his career. Though the identity of the sitter remains unknown, her modest garb, elegant chair and book indicate that she likely belonged to the French bourgeoisie. Following the Revolution, the assertion of the newly designated bourgeoisie had a considerable impact on the art of the time and played a defining role in French portraiture. Once the preserve of French nobility, during the 1790s it started to become affordable to a wider socioeconomic stratum. Most portraits from this time show women in their roles of wife and mother. However, the present work portrays the sitter as intellectually active, drawing on an iconography that had traditionally been reserved for noblewomen but began to be extended to women of the upper middle class at the very end of the 18th century.



852

**STUDIO OF FRANÇOIS-PASCAL-SIMON GÉRARD, CALLED BARON GÉRARD (ROME 1770-1837 PARIS)**

*Portrait of a young lady, seated, bust-length, possibly Hortense Eugénie Cécile Bonaparte (1783-1837)*

oil on canvas  
19¾ x 16¼ in. (50.2 x 41.2 cm.)

\$15,000-20,000

**PROVENANCE:**

Anonymous sale; Sotheby's Arcade, New York, 19 January 1994, lot 327, as Follower of François-Pascal-Simon Gérard.

We are grateful to Mr. Alain Latreille for suggesting an attribution to an artist in Baron Gérard's studio and dating the painting to circa 1805-1808. He further notes that no prototype for this painting is known and that the sitter might be identified as Hortense Eugénie Cécile Bonaparte, stepdaughter of Napoleon Bonaparte and Queen Consort of Holland.

853

**FRENCH SCHOOL, THIRD QUARTER  
OF THE 18TH CENTURY**

*Portrait of a young man, bust-length, with a green  
waistcoat*

oil on canvas  
18 x 15 in. (45.7 x 38.2 cm.)

\$8,000-12,000



853

854

**GILLES FRANÇOIS JOSEPH  
CLOSSON (LIÈGE 1796-1852)**

*The interior arcades of the Colosseum with two figures*

indistinctly signed (lower left)  
oil on canvas, laid down on board  
18 7/8 x 16 in. (48 x 40.6 cm.)

\$15,000-20,000

Born in Liège, Closson travelled to Paris at the age of nineteen where he studied with Antoine-Jean Gros, a key figure of the Romantic movement in France. After returning to Liège in 1824, he was awarded the Pension Darchis, which enabled him to travel to Rome, where he spent four years honing his skills, painting classical ruins, views of the Italian countryside and the Gulf of Naples. It is probable that the present work dates from this period in his life. Once back in Liège, he focused on landscape painting, exhibiting at the Salon de l'Emulation and in the Salons of Brussels, Ghent, and Liège. The sober tones of his works hover between the Romanticism of his youth and a later-acquired realism.



854

END OF SALE

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie's LIVE™

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

#### (c) Written Bids

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

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

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

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

### 4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B(6)); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

## 2 TAXES

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

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

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

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
  - Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
    - This additional **warranty** does not apply to:
      - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
      - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
      - books not identified by title;
      - lots** sold without a printed **estimate**;
      - books which are described in the catalogue as sold not subject to return; or
      - defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## 3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
  - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
  - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
  - Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
  - Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
  - Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
  - charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com).
- Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  $\Psi$  in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

### (c) Lots containing Ivory or materials resembling ivory

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

### (d) Lots of Iranian origin

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

### (f) Gold

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

### (g) Watches

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

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

## I OUR LIABILITY TO YOU

- We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
  - give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

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

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

### 8 WAIVER

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

### 9 LAW AND DISPUTES

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

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

## 10 REPORTING ON WWW.CHIRSTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual **auctioneer** and/or Christie's.

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

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

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

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

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

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

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

**due date**: has the meaning given to it paragraph F1(a).

**estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type**: means having all capital letters.  
**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◊

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

**Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

### IMPORTANT NOTICES

#### △ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

#### ◊ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◊ next to the lot number.

#### ◊ ◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊ ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot

#### □ **Bidding by interested parties**

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

29/03/19

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

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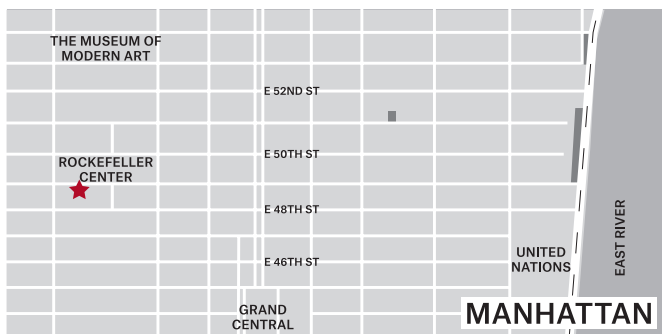
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## SHIPPING AND DELIVERY

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Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**

### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**



# THE COLLECTOR



**ENGLISH & EUROPEAN 18TH & 19TH CENTURY  
FURNITURE, CERAMICS, SILVER & WORKS OF ART**

*New York, 15 October 2019*

**VIEWING**

11-14 October 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

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+1 212 636 2250

Carleigh Queenth  
cqueenth@christies.com  
+1 212 636 2215

**CHRISTIE'S**



**OLD MASTERS EVENING SALE**

*London, 3 December 2019*

**VIEWING**

29 November–3 December 2019

8 King Street

London SW1Y 6QT

**CONTACT**

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[hpettifer@christies.com](mailto:hpettifer@christies.com)

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GIOVANNI DI PAOLO (CIRCA 1399–1482)

*Saint Clare rescuing the shipwrecked*

tempera and gold on panel

7 7/8 x 11 7/8 in. (19.7 x 29.3 cm.)

£1,500,000–2,000,000

**CHRISTIE'S**



**UN OEIL À PART :  
COLLECTIONS D'UN ESPRIT LIBRE**  
*Paris, 10-11 December 2019*

**VIEWING**  
7-10 December 2019  
9, Avenue Matignon  
75008 Paris

**CONTACT**  
Lionel Gosset  
Lgosset@christies.com  
+33 1 40 76 85 98

CHRISTIE'S



EUGÈNE DELACROIX  
(French, 1798-1863)

*Seated Figure in Turkish Costume (Monsieur J.B. Pierret)*  
oil on canvas

12 $\frac{5}{8}$  x 9 $\frac{1}{2}$  in. (32 x 24.2 cm.)

Painted circa 1825.

\$800,000-1,200,000

**EUROPEAN ART PART I**

*New York, 28 October 2019*

**VIEWING**

23-28 October 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

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**CHRISTIE'S**

# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

### OLD MASTER PAINTINGS AND SCULPTURE

TUESDAY 29 OCTOBER 2019  
(LOT 701-762) AT 11.00 AM  
(LOT 763-854) AT 2.00 PM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: ANCHOR  
SALE NUMBER: 17655

(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

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**17655**

Client Number (if applicable) Sale Number

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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 <b>US\$</b> (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid <b>US\$</b> (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

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This contemporary four-hectare estate situated on a private peninsula includes a 1,200-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.*

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