



# OLD MASTERS

NEW YORK | 10 JUNE 2022

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# OLD MASTERS

FRIDAY 10 JUNE 2021

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Friday 10 June 2022  
10.00am (Lots 1-64)

20 Rockefeller Plaza  
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Lot 45

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OPPOSITE  
Lot 11

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Lot 13

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PROPERTY FROM A DUTCH PRIVATE COLLECTION

1

FOLLOWER OF ROGIER VAN DER WEYDEN,  
CIRCA 1470

*The Lamentation*

oil on panel  
22¾ x 19½ in. (57.3 x 49.5 cm.)

\$80,000-120,000

£62,000-92,000  
€72,000-110,000

**PROVENANCE:**

Dr. Hubert Dormagen, Cologne (1806-1886), by whom bequeathed to the following in 1928, Wallraf-Richartz-Museum, Cologne (inv. no. WRM 702), by whom deaccessioned to the following in March 1936, with P. de Boer, Amsterdam, where acquired by the great-grandfather of the present owner in 1937.

**EXHIBITED:**

Amsterdam, Rijksmuseum, *Tentoonstelling Oude Kunst uit het Bezit van den internationale Handel*, July-September 1936, no. 8, as Flemish Master, circa 1500. Delft, Stedelijk Museum Het Prinsenhof, *Oude Kunst- en Antiekbeurs*, 15 June-6 July 1950, as Circle of Dirk Bouts. Brussels, Musées Royaux des Beaux Arts; and Delft, Stedelijk Museum Het Prinsenhof, *Dieric Bouts: Tentoonstelling ter gelegenheid van de 90ste verjaardag van Max J. Friedländer*, 1957-58, no. 36, as After Dirk Bouts. Laren, Singer Museum, *Nederlandse Primitieven: uit Nederlands particulier bezit*, 1 July-10 September 1961, no. 16, as Circle of Dirk Bouts.

**LITERATURE:**

W. Schöne, *Dieric Bouts und seine Schule*, Berlin, 1938, p. 120, no. 16b, fig. 43b, as After Dirk Bouts. M.J. Friedländer, *Early Netherlandish Painting*, III, Leiden, 1968, p. 59, no. 4b, pl. 9, as After Dirk Bouts.

This dignified Lamentation with an elaborately rendered landscape background may have once formed the central panel of a triptych and is one of at least five known versions of this composition. The finest of these is the panel today given



fig. 1 Rogier van der Weyden, *Miraflores altarpiece*, Gemäldegalerie, Staatliche Museen zu Berlin

to the workshop of Dieric Bouts in the Louvre, Paris, which is strongly influenced by Rogier van der Weyden's *Lamentation* in the Miraflores altarpiece, datable to before 1445 (fig. 1; Gemäldegalerie, Staatliche Museen zu Berlin). A second panel is today in the Städel Museum, Frankfurt-am-Main, while a third attributed to the Master of the Legend of Saint Lucy forms the central panel of a triptych in the Thyssen-Bornemisza National Museum, Madrid. A fourth, considerably weaker, version was offered Sotheby's, London, 26 June 1957, lot 111 as a work by Hans Memling.

Having been out of public view for the past sixty years and in the same private collection since the mid-1930s, the recent reemergence of this panel has provided an opportunity to reassess the relationship between the various versions of this composition. The Louvre panel exhibits numerous stylistic and compositional differences from the present painting and the panel in Frankfurt, with the central panel of the Madrid triptych being yet further afield. Among the most notable differences between the Louvre painting and both the Städel picture and ours are the landscape backgrounds and the positioning of Christ's proper left arm, which is closer to his body in the Louvre painting. By contrast, Christ's positioning in this and the Städel painting is identical to that of Rogier's *Lamentation* in the Miraflores altarpiece. While the Madrid painting employed the same positioning of Christ as in this painting and the one in Frankfurt, the landscape displays considerable changes and the Magdalene also appears bareheaded.

On account of the stylistic and compositional affinities between the present painting and the one in Frankfurt, Dr. Valentine Henderiks has posited that the two works were likely produced in the same as-yet unidentified Bruges workshop. She further suggested that each of the versions was probably based on a cartoon, plausibly after a lost prototype by Rogier van der Weyden, which must have been circulating widely in the Southern Netherlands at the time.

Recent dendrochronological examination of the oak panel by Dr. Pascale Fraiture at KIK-IRPA in Brussels revealed that the wood originated in the Ardennes or middle Rhine region of western Germany and northeastern France, as opposed to the more typical Baltic region, and that the youngest tree ring dates to 1449. The earliest possible manufacturing date of the panel would therefore be 1456, with a likely usage date of circa 1470-80. This would place the painting roughly contemporaneous with the version in the Louvre, the panel of which was available for use from 1468 on.

We are grateful to Dr. Valentine Henderiks for her assistance cataloguing this lot. A copy of the full dendrochronological report is available upon request.





PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

2

## JAN PROVOOST

(BERGERN-MONS, HENEGOUWEN C. 1465-1529 BRUGES)

*The Adoration of the Magi with Tobias and the Angel*

oil on panel

10 x 11¼ in. (25.4 x 28.5 cm.)

\$120,000-180,000

£92,000-140,000

€110,000-160,000

### PROVENANCE:

with P. & D. Colnaghi and Obach, London, by 1920.

Leonard Gow (1859-1936), Camis Eskan, Dumbartonshire, (!) his sale; Christie's, London, 28 May 1937, lot 91, as 'Gantz van Haarlem' (90 gns., to A.H. Gower).

with Grete Ring, London, by 1939.

Anonymous sale; Christie's, London, 11 July 1980, lot 21.

with K.W. Edel and H.P. Klein, Cologne, by 1981.

with P. & D. Colnaghi, London.

Anonymous sale; Sotheby's, New York, 25 January 2001, lot 33A, where acquired after the sale by the present owner.

### LITERATURE:

G. Ring, 'Additions to the work of Jan Provost and Quentin Massys,' *The Burlington Magazine for Connoisseurs*, LXXIX, 1941, pp. 159-160, no. 4, pl. C.

R. Spronk, 'Unknown South-Netherlandish Master - *The Annunciation*', *Van Eyck to Brueghel 1400-1500: Dutch and Flemish Painting in the Collection of the Museum Boymans-van Beuningen*, exhibition catalogue, Rotterdam, 1994, p. 218, note 6.

Imbued with elegant, courtly touches, the present painting unites two subjects not commonly pictured together in Netherlandish art of the Renaissance: the Adoration of the Magi from the New Testament and the apocryphal story of Tobias and the Angel. The latter appears in the Book of Tobit, which recounts how the devout Jew Tobit was blinded and then asked his son, Tobias, to travel from their home in Nineveh to Media to collect a debt. Before departing, Tobias searched for a travel companion and found one who unbeknownst to him, was the Archangel Raphael. Once on their way, the two reached the River Tigris where Tobias went for a swim and encountered a fierce fish. Following Raphael's instructions, Tobias caught the creature, gutted it and set aside its gall, heart and liver, burning the last two to ward off evil. After an eventful journey, Tobias returned to his father and used the fish's gall to restore his sight, after which the Archangel revealed himself to the pair, who fell before him in prostration.

Though concealed in the biblical narrative, Raphael's identity is clearly signaled here through his brilliantly colored wings, while a fashionably attired Tobias carries the fish that will eventually save his father. Their presence alongside the

Adoration of the Magi may indicate that this was meant as a votive panel for a young man embarking on travels, possibly someone of Italian origin as the subject of Tobias and the Angel was particularly popular in the peninsula. The fact that the pair gaze intently beyond the edge of the panel suggests it may not have been conceived as a solitary painting. Grete Ring (*loc. cit.*) argued that the present picture is in fact a fragment cut on all sides that once belonged to an altarpiece that included four other panels: *The Birth of the Virgin* and *The Annunciation* (both Boymans-van Beuningen Museum, Rotterdam), *The Birth of Christ* (private collection, England) and *Christ Appearing to the Virgin* (private collection, Paris). Although the panel support of the present painting does appear to have been trimmed along its left edge, its painted composition does not appear to have been reduced beyond the loss of some of the painted column at left, which may have been painted directly over the engaged frame. In fact, Ron Spronk (*loc. cit.*) has more recently doubted the validity of including the *Birth of Christ* and our painting in the series defined by Ring due to their significantly smaller size.

Born in Mons, Jan Provoost most likely received his initial training from his father, Jan Provoost the Elder, and is believed to have continued his studies in the workshop of the celebrated manuscript illuminator, Simon Marmion, in Valenciennes. Upon Marmion's death, Provoost married his widow, Johanna de Quarube. In 1493, Provoost joined the Guild of Saint Like in Antwerp and in the following year became a citizen of Bruges. He served as president of the Bruges painters' guild in 1519 and 1525 and worked on several important projects for the city throughout his career, including directing Bruges' decorative program from the Triumphal Entry of Charles V in 1520.

At the turn of the century, Provoost appears to have travelled to Jerusalem, possibly via Italy, where, as noted above, imagery related to Tobias and the Angel was often used to provide comfort and protection to travelers. Moreover, many details in our panel, from the meticulous execution of the gilded splendors proffered by the Magi to that of the setting's lush foliage speak to Provoost's intimate knowledge of the techniques of manuscript illumination.

Dendrochronological analysis of the panel's single Baltic oak board by Prof. Dr. Peter Klein indicates a plausible felling date between 1431 and 1437 (written communication, 8 April 2010). Accounting for two years of seasoning, he therefore suggests a plausible creation date for this painting of 1435 upward.





## THE MASTER OF FRANKFURT

(ANTWERP C. 1460-1520)

*The Virgin and Child in a landscape with the Bruges 'Poortersloge'*oil on panel, in an integral frame  
16¾ x 11¾ in. (41.7 x 29.6 cm.)

\$80,000-120,000

£66,000-98,000  
€77,000-110,000

## PROVENANCE:

Amélie Constance Marie de Nassau-Corroy (1785-1852), Comtesse de Nassau-Corroy, Corroy-le-Château, near Gembloux, Belgium, and by descent to her son, Charles de Trazegnies d'Iltre, Marquis de Trazegnies d'Iltre, Comte de Corroy-le-Château (1804-1865).  
Private collection, Belgium.

## LITERATURE:

J. De Maere, 'An early "Virgin and Child with the Bruges Poorterloge" by The Master of Frankfurt and a connoisseur's reflection on the hand of the master and economical-successful Studio Practice in Antwerp 1480-1533', *Brukenenthal acta Musei*, XVII.2, 2022, Hermannstadt/Sibiu, pp. 1-48, pl. 1.

fig. 1 Infra-red reflectogram of the present painting, courtesy of UGENT Art and Science Interaction Lab

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

Here, the Master of Frankfurt has characteristically depicted the Virgin with a graceful expression. The architecture in the first phase of the underdrawing is similar to that seen the *circa* 1515-20 *Virgin and Child* in The Walters Art Museum, Baltimore. The Christ Child likewise conforms compositionally to his portrayal in other works by the artist, most notably the central panel of the *Altarpiece of the Holy Kinship* in Frankfurt. Jesus's legs are parted so that his genitals are displayed to the viewer to emphasize his Incarnation, as Leo Steinberg demonstrated in *The Sexuality of Christ in Renaissance Art and Modern Oblivion* (Chicago, 1983). The dual nature of Christ as both human and divine is similarly reflected in his face; the Master of Frankfurt's contemporary viewers would have immediately recognized Jesus's markedly adult facial features as a signifier of his divine possession of all earthly knowledge. Jesus holds a rosary made of gold and red coral, a material believed to have apotropaic properties. Reflecting the heightened importance of the cult of the Virgin, the use of rosaries had become increasingly widespread in the last quarter of the fifteenth century. The building in the background has been identified as the Bruges Poortersloge, the international trade center of Bruges and the meeting place of the Company of the White Bear, a jousting association founded in the twelfth century. The patron who commissioned this painting likely requested its inclusion here, and as such it may provide a key to discovering his identity.

As evidenced in the present painting, the Master's early style is much indebted to Hugo van der Goes. Jan de Maere (*loc. cit.*) has observed that the treatment of the Virgin Mary in our painting, in particular her prominent forehead and heavy-lidded eyes, bears striking parallels with the analogous figure in the *Portinari Altarpiece* (Uffizi, Florence; *op. cit.*). This correspondence, together with similarities seen in the Master of Frankfurt's *Nativity with Shepherds* of *circa* 1495 (Musée des Beaux Arts Valenciennes, inv. P.46.1.268) and another *Nativity* of *circa* 1500 (Kunsthalle, Hamburg), is so great that de Maere argues that the Master of Frankfurt must have actually seen the *Portinari Altarpiece* in Brabant before its arrival in Florence in May 1483.

Infra-red reflectography (IRR) reveals elaborate, spontaneous underdrawing executed in two phases (fig. 1). The first is in a dry medium, possibly black chalk, and delineates the architecture of a vast, classically-inspired throne complex similar to that seen in the Walters panel. This was ultimately abandoned in favor of a sweeping landscape. The Virgin's eyes were initially drawn in at a lower level, approximately at the height of her current cheek bones. For the second phase, the artist used a thicker, apparently more greasy black chalk, blocking out the entire composition. Many of the features are shifted and do not correspond exactly with the finished painting, providing a glimpse into the Master's creative process.

Maximiliaan P.J. Martens, following firsthand inspection of the painting, proposed the attribution to the Master of Frankfurt and dated the panel to *circa* 1495/6. Stephen H. Goddard also independently endorsed the attribution to the Master and places our panel in the same moment as the Antwerp *Self-portrait with his wife* (c. 1495/6; Koninklijk Museum voor Schone Kunsten, Antwerp).





■4

## A POLYCHROME AND GILT LIMESTONE FIGURE OF SAINT ROCH

ATTRIBUTED TO GILBERT BERTRAND, FRANCE, CIRCA 1494-1510

inscribed 'PNMO POVRBIEN ROIMRA[?]' (on hem of the cloak)

32½ in. (81.2 cm.) high

\$25,000-40,000

£21,000-32,000

€24,000-38,000



fig. 1 Attributed to Gilbert Bertrand, *The Tree of Jesse*, Musée De L'Hospice Saint Roch, Issoudun

### PROVENANCE:

The hospice or *Hôtel Dieu*, Issoudun, by commission.

Acquired directly from the above in 1906.

By descent to the present owner.

Saint Roch of Montpellier has, for centuries, been revered as a healer of the sick, especially those stricken by the plague. The present figure of *Saint Roch* has been long-attributed to the sculptor Gilbert Bertrand. Bertrand supplied a series of extraordinary limestone sculptures for the hospice, or *Hôtel Dieu*, at Issoudun in the province of Berry. This statue, as the namesake of the entire complex for which it was designed, is perhaps the single most important figure of a group of free-standing limestone statues supplied to Issoudun. The original building has now been transformed into the Musée de l'Hospice Saint-Roch, where the pair of spectacular *Trees of Jesse*, which reach from the floor to ceiling, still remain *in situ* in the original Gothic chapel. These monumental sculptures are a *tour-de-force* of late Medieval design, and the technical brilliance of the stone masons, and were probably carved between 1494 and 1510. These two groups, with their arboreal architecture and dense foliage support multiple, almost fully-carved figures, which all relate closely to the present figure. Most of the Issoudun figures also have the elaborate head wear, richly-carved costumes and luxuriant hair and beards of the present figure of Saint Roch. Amazingly, the present figure, unlike those that remain at Issoudun, appears to still retain some of its original polychromy.

In 1875, the municipality of Issoudun built a new hospital and abandoned the original buildings. Shortly afterwards, in 1906, Issoudun sold a group of these individual sculptures from the old hospital, and among them was the present sculpture of Saint Roch. Another statue by Bertrand, *Saint Catherine of Alexandria*, also originally part of this same group, was bought by J. P. Morgan and is now in the collections of the Metropolitan Museum of Art (D.2000.06.2).





PROPERTY FROM THE COLLECTION OF ELENE CANROBERT ISLES DE SAINT PHALLE

5

## CORNEILLE DE LA HAYE, CALLED CORNEILLE DE LYON

(THE HAGUE 1500/10-1575 LYON)

*Portrait of a lady, half length, traditionally identified as Marie de Lorraine (1515-1560)*

oil on panel

8½ x 6¾ in. (20.6 x 16 cm.)

\$50,000-70,000

£40,000-55,000

€47,000-65,000

### PROVENANCE:

Alexander M. Bing, New York, by 1927.

with Wildenstein & Co., New York, by 1933.

with J. B. Neumann, New York, by 1937.

with Newhouse Galleries, New York.

Philip Henry Isles, New York, *circa* 1940, and by descent to the late owner.

### EXHIBITED:

New York, Kleinberger Galleries, *Loan Exhibition of French Primitives*, October-November 1927, no. 70.

London, Royal Academy, *Loan Exhibition of French Art*, 4 Januray-5 March 1932, no. 98.

Chicago, The Art Insitute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture: Lent by American Collections*, 1 June-1 November 1933, no. 12.

### LITERATURE:

T. Cox, 'A Last View of the French Exhibition,' *The Connoisseur*, LXXXIX, 1932, p. 149, fig. III.

M. Chamot, 'Primitives at the French Exhibition,' *Apollo*, XV, 1932, p. 63, illustrated.

E.M. Benson, 'Problems of Portraiture,' *Magazine of Art*, XXX, 1937, p. 9.

Considered along with Jean and François Clouet as the father of French portraiture, Corneille de Lyon was born in The Hague to Flemish parents. He trained in the city of Antwerp before moving to Lyon, where he is first recorded in 1533, and where he swiftly rose to prominence. By 1541, Corneille was granted the prominent position of 'peintre et valet de chambre du roi' by the 'dauphin', or heir apparent, Henri, upon his accession to the throne in 1547. This elevated position brought the artist numerous commissions, which in turn translated into financial success, as testified by the various properties that he subsequently

acquired in Lyon and the surrounding countryside. As a testament to Corneille's eminent reputation, in 1544, the poet Eustorge de Beaulieu devoted a *rondeau* to the painter: 'To produce a fine likeness from life / no one in France compares to Corneille' (cited in A. Dubois de Groër, *Corneille De La Haye, dit Corneille De Lyon*, Paris, 1996, p. 19). Corneille, a Protestant, ran a prosperous workshop that produced portraits for members of the court and bourgeoisie until about 1565, the year he visited Antwerp. The reversal of his fortunes may have much to do with Lyon's transition to Catholicism in the course of the 1560s. Indeed, by 1569 Corneille and his family were compelled to recant their Protestant faith.

Though unknown to Anne Dubois de Groër, the present painting is typical of Corneille's portraits for the upwardly mobile classes of French society. Dr. Alexandra Zvereva dates the painting to *circa* 1560 in the artist's maturity. Dr. Zvereva notes that while Corneille worked almost exclusively for the bourgeois and nobles of Lyon at this time, it is also known that he was visited by Catherine de Medici during Charles IX's 'Grand Tour' in 1565. The sitter of this portrait could thus be a lady-in-waiting to the queen mother, as she is certainly of high birth.

Shown almost to the waist and as if leaning slightly forward, this format and pose appeared frequently in Corneille's work. While the form of the young woman's costume is depicted with quick, single thick brushstrokes, more delicate lines are employed for the patterns of the sleeves and collar. Turned three-quarters to her right, towards the light, her skin tone is smooth and the eye contours are fine, rose-toned and broken, with the lips blurred and the hair treated with hard to increasingly fine strokes. At some point in the painting's history, Corneille's characteristically luminescent colored background appears to have been overpainted to the present uniform black.

We are grateful to Dr. Alexandra Zvereva for endorsing the attribution following firsthand inspection and for her kind assistance cataloguing this lot.



actual size



PROPERTY FROM A PRIVATE COLLECTION

6

## AMBROSIUS BENSON

(?LOMBARDY C. 1495-1550 BRUGES)

### *The Lamentation*

oil on panel

58 x 44¼ in. (147.3 x 113.7 cm.)

\$300,000-500,000

£240,000-390,000

€280,000-470,000

#### PROVENANCE:

Private collection, Spain, and by descent to the following.

Anonymous sale; Alcalá Subastas, Madrid, 3 October 2012, lot 62, where acquired by the present owner.

This impressive, deeply moving composition was most likely commissioned by a Spaniard and aptly reflects what Max J. Friedländer termed as the 'massive grandeur and weighty three-dimensionality' of altarpieces painted for the Spanish market (M.J. Friedländer, *Early Netherlandish Painting*, XI, Leiden, 1974, p. 59). Ambrosius Benson was a South Netherlandish painter of Italian birth who, despite recent strides in scholarship, remains rather enigmatic. Originally known as 'Ambrogio Benzone', he was likely attracted by the commercial and artistic reputation of Bruges, where he acquired citizenship in 1518 and was admitted to the guild of painters the following year. He is known to have worked in the studio of Gerard David, and his emerging style showed both Netherlandish and Lombard influences, which proved to be a highly successful formula. However, Benson's posthumous reputation was soon eclipsed, and his works scattered. It was not until Friedländer made the connection between an altarpiece of *St. Anthony of Padua* (Musées Royaux des Beaux-Art, Brussels), which is signed 'AB', and a number of works in Spain that had been attributed by Carl Justi to the anonymous 'Master of Segovia' after his magisterial altarpiece of *The Deposition* in the church of Saint Michael in Segovia, that Benson's *oeuvre* could be reconstructed.

It is particularly noteworthy that so much of Benson's *oeuvre* may be found in Spain. Contacts between Bruges and Castille were strong in the first half of the sixteenth century, especially with Segovia since both cities were important centers for the trade of wool and cloth. Benson's house – bought from a Spaniard in exchange for paintings – was situated near the Exchange in Bruges, and his closest friend and patron, Sancho de Santander, was of Spanish descent. It is likely that Benson's Italian origins facilitated his dealings with Spanish clients, and the religiosity and poignant simplicity of his works were evidently well-suited to the Spanish market.

Establishing an exact chronology for Benson's *oeuvre* remains complex since only one of his altarpieces is dated. It can be assumed, however, that the artist must have already established his reputation before receiving commissions from Spain, and therefore that this work probably dates from after 1530. Two other smaller variants of this altarpiece are documented by Georges Marlier: one with a shaped top, measuring 92.5 x 67.5 cm., and dated by Marlier to around 1530-32, which was last recorded in 1951 in a London private collection, and the other a workshop version, which formed the central panel of a triptych (now dismembered), formerly with the Spanish Art Gallery, London, measuring 48.2 x 31.6 cm. (G. Marlier, *Ambrosius Benson et la peinture à Bruges au temps de Charles-Quint*, Damme, 1957, pp. 99-101, 282-283, 294, nos. 7 and 47, pl. XII). The latter was probably produced around 1537, the date that was borne by the frame when it was still a triptych. Benson's composition is indebted to Rogier van der Weyden's *Christ carried to the tomb*, now known only through a drawing at the Louvre (and which is, in turn, a variant of Rogier's *Descent from the Cross* in the Prado). Friedländer proposed that Rogier's lost painting could have been the same as the one that Albrecht Dürer admired in Bruges in the Prinsenhof chapel, and thus would have been easily accessible to Benson. The main difference from Rogier's prototype is the inclusion of the weeping figure of Mary of Clopas in a white wimple. For this striking figure, Benson appears to have drawn on the weeping figure in Gerard David's *Descent from the Cross* (The Frick Collection, New York). Equally remarkable is the figure of Mary Magdalene, a favorite subject of Benson, since it enabled him to depict beautiful young women alluringly dressed in contemporary fashions. It is typical of the artist to have individualized the faces so carefully, with each character expressing their grief in a distinct manner. Sporting a black chaperon and a robe sumptuously lined with fur, the central figure who looks solemnly at Christ while holding his shroud may be a portrait of our painting's Spanish patron in the guise of Nicodemus.





PROPERTY FROM A DISTINGUISHED FRENCH PRIVATE COLLECTION

7

## SALOMON KONINCK

(AMSTERDAM 1609-1656)

*A scholar sharpening his quill*

signed and dated 'SKoninck 1639' ('SK' in ligature, center right, on the ledge)

oil on panel

26% x 20% in. (66.8 x 51.1 cm.)

\$70,000-100,000

£54,000-76,000

€65,000-91,000

### PROVENANCE:

John Pemberton Heywood, Norris Green, Lancashire and Cloverly Hall, Shropshire; (†) his sale, Christie's, London, 10 June 1893, lot 53 (378 gns.).

Hon. Mrs. Denham collection.

with Sedelmeyer Gallery, Paris, by 1900.

Adolphe Schloss (1842-1910), Paris, and by inheritance to his wife,

Mathilde Haas (1858-1938), by whom bequeathed to her children,

Maguerite, Lucien, Henry and Juliette Schloss, by whom stored for safekeeping at Château de Chambon, Laguenne, 20 August 1939; transferred to the Banque de France, Limoges, 16 April 1943.

Seized by Vichy officials and German security agents at the Banque Jordaán, Château de Chambon, Laguenne, 16 April 1943 (Schloss 138); transferred to the Banque de France, Limoges, 24 April 1943; transferred to CCQJ headquarters, Paris, 11 August 1943, where it was earmarked for Hitler's planned museum in Linz (ERR no. Schloss 113).

Transported for storage to the Führerbau, Munich, from where stolen, April 1945.

with Walter Andreas Hofer (1893-c. 1971), Munich, from whom acquired in 1952 by a private collector, and by descent in the family.

Restituted to the heirs of Adolphe Schloss in 2019.

### LITERATURE:

*Illustrated Catalogue of the Sixth Series of 100 Paintings by Old Masters of the Dutch, Flemish, Italian, French, and English Schools, being a portion of the Sedelmeyer Gallery*, Paris, 1900, pp. 26-27, no. 20, illustrated.

U. Thieme and F. Becker, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, XXI, Leipzig, 1937, p. 275.

*Répertoire des biens spoliés en France durant la guerre 1939-1945*, II, Berlin, 1947, p. 183, no. 4085, illustrated.

H. van de Waal, 'Rembrandt's Faust etching, a Socinian document and the iconography of the inspired scholar', *Oud Holland*, LXXIX, 1964, p. 47.

W. Sumowski, *Gemälde der Rembrandt-Schüler*, III, Landau, 1983, pp. 1645, 1679, no. 1105, illustrated, with incorrect provenance.

M. Hamon-Jugnet, *Collection Schloss: Œuvres spoliées pendant la deuxième guerre mondiale non restituées (1943-1998)*, Paris, 1998, p. 99, with incorrect provenance.

Following his training with the Amsterdam artists David Colijns and Claes Cornelisz. Moeyaert, Salomon Koninck became a master in the Amsterdam Guild of Saint Luke in 1632. Though Koninck does not appear to have ever personally studied with Rembrandt, his works nevertheless confirm his familiarity with the greatest of all Dutch masters' works. Like Rembrandt, Koninck's paintings are characterized by an interest in a relatively restricted palette and strong light effects. Moreover, the lion's share of Koninck's works, including the present painting, can be described as *tronies*, a genre that likewise resonated with Rembrandt in the period. Unlike formal portraits, which were produced on commission and with the intention that the sitter be identifiable to the viewer, *tronies* were painted for the open market as studies of expression or facial types.

The elderly bearded man in this painting is probably based on a live model. His wizened face can likewise be identified in several other paintings, including Koninck's *An old man cutting his nails*, dating to circa 1640 and today in the Musée des Beaux-Arts, Rennes (see W. Sumowski, *op. cit.*, no. 1107). The man's long beard and velvet cap suggest that he is a scholar studiously at work in his *kantoor*, or office. The intensity with which he sharpens his quill is conveyed not only through his fixated gaze but, rather charmingly, the modest bowl of porridge that he allows to cool along the table's edge. Koninck similarly employed the motif of a scholar evidently too absorbed in his studies to eat in a painting dated 1641 in the collection of the Marquess of Bath at Longleat (*ibid.*, no. 1132).

When Werner Sumowski first published this painting, he erroneously associated it with a painting that featured at the second sale of works recently restituted to the heirs of Adolphe Schloss, held at Galerie Charpentier on 5 December 1951 (*loc. cit.*). In fact, the painting in the 1951 sale was another thematically similar work by Koninck, also looted from the Schloss collection and today in the Museo Nacional del Prado, Madrid. Upon the seizure of the present painting in 1943, it was earmarked for the planned Führermuseum in Linz. Having been out of public view and in the same private collection for nearly seventy years, in 2019 it was restituted to the heirs of Adolphe Schloss.





PROPERTY FROM THE COLLECTION OF J.E. SAFRA

°8

## CLARA PEETERS

(ANTWERP 1589-1657)

*Roses, lilies, an iris and other flowers in an earthenware vase, with a pot of carnations and a butterfly on a ledge*

signed and dated 'CLARA P. Ao 1612' (lower left)

oil on panel

25 $\frac{7}{8}$  x 19 $\frac{3}{4}$  in. (65.7 x 50.2 cm.)

\$1,200,000-1,800,000

£920,000-1,400,000  
€1,200,000-1,700,000

### PROVENANCE:

Emil Glükstadt, Copenhagen; (!), Winkel & Magnussen, 6 June 1924, lot 703, where acquired by the following,

V. Hansen, Denmark, and by descent to,

Mrs. Agnethe Jacobsen, Copenhagen, by 1960, from whom acquired by,

Private collection, Copenhagen, and by whom donated to,

The Christian Help Foundation; their sale, Sotheby's, London, 6 December 1995, lot 60, where acquired by the present owner.

### EXHIBITED:

Copenhagen, *Kunstforeningens udstilling af Hollandske og flamske stillben fra 1600-tallet*, 1965, no. 67.

### LITERATURE:

P. Gammelbo, *Dutch Still-life painting from the 16th to 18th Centuries in Danish collections*, Copenhagen, 1960, pp. 30-31, no. 28.

A.S. Harris and L. Nochlin, *Women Artists 1550-1950*, New York, 1978, p. 132.

M.L. Hairs, *The Flemish Flower Painters of the XVIIth Century*, Brussels, 1986, p. 352.

P.H. Decoteau, *Clara Peeters 1594-c. 1640 and the Development of Still-life painting in Northern Europe*, Lingon, 1992, p. 22-30, 179, no. 8, fig. 8.







fig. 1 Clara Peeters, *Portrait of a woman, presumably a self-portrait, seated at a table of precious objects*, private collection

Clara Peeters (fig. 1) belonged to the first generation of European artists to specialize in still life painting and was one of its most original practitioners in the seventeenth-century Lowlands. Her earliest dated painting appears within six years of the first known food and flower still life paintings in northern Europe. She was, in all likelihood, also the first artist in Europe to paint a fish still life (1611; Museo Nacional del Prado, Madrid), which would become something of a specialty for her. Similarly, it seems she inaugurated the tradition of self-advertising by discreetly including her portrait reflected in the displayed objects in a number of her works.

Despite her central position in the development of still life painting in the Lowlands, biographical details remain scarce and fewer than forty signed paintings by her are known today. Neither her place nor date of birth is documented, though it is safe to conclude that she worked chiefly in or around Antwerp. A 1635 inventory of an anonymous Amsterdam collection describes 'a sugar banquet painted in 1608 by a woman Clae Pieters from Antwerp'; at least six of her copper and panel supports bear maker's marks from the city; and at least three paintings include the same ornate silver knife inscribed with her name and the silver mark from the city (see A. Vergara, 'Reflections of Art and Culture in the Paintings of Clara Peeters', in *The Art of Clara Peeters*, exhibition catalogue, Antwerp and Madrid, 2016, p. 13).

Equally unknown is when (and whether) she joined the city's painters guild. Women were not specifically forbidden from joining Antwerp's guild, though in practice comparatively few did. Catharina van Hemessen (1527/28-1560), daughter of the renowned Antwerp painter Jan van Hemessen, is the earliest known female artist active in Antwerp. A second local painter's daughter was registered in the guild in 1575, with a third in 1602 and two more in 1605 (see A. Vergara, *op. cit.*, pp. 21, 45, note 5). That Peeters' name does not appear among the extant records should not be taken as an indication that she was not a member of the guild. As Pamela Hibbs Decoteau pointed out when addressing this issue, the guild lists in Antwerp are missing for the critical years between 1607 and 1628, a period that entirely encompasses Peeters' known activity (*op. cit.*, p. 9).

In his brief Thieme-Becker entry on Peeters, Abraham Bredius tantalizingly suggested that – much like Jan Brueghel the Elder, who traveled to Middelburg at least five times between 1596 and 1612 – Peeters was in Amsterdam in 1612 and The Hague in 1617 (see A. Bredius, 'Clara Peeters (Pieters)', in *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, U. Thieme and F. Becker, eds., XXVII, Leipzig, 1933, p. 7). While Decoteau was sensitive to this suggestion, noting that Peeters' supposed trips north occurred during a period of truce with Spain when travel was not restricted (*op. cit.*, p. 8), a number of more recent scholars have discounted this possibility. Using Bredius' own notes, Adriaan van



fig. 2 Clara Peeters, *A vase of flowers, a gilt goblet, almonds, dried fruits, sweets, biscuits, wine and a pewter flagon*, Museo Nacional del Prado, Madrid

der Willigen and Fred G. Meijer, for example, have demonstrated that the Clara Peeters referenced in these documents was a prostitute, not a painter (see A. van der Willigen and F.G. Meijer, *A Dictionary of Dutch and Flemish Still-Life Painters Working in Oils, 1525-1725*, Leiden, 2003, p. 159).

Absent any definitive documentary information about Peeters' life, the works themselves provide the clearest evidence for reconstructing her painterly activities. Just as the marks on the reverse of several panels provide strong indications about where she worked, the eleven dated paintings allow for something of a chronology to be developed. Two early, somewhat awkwardly drawn works bear dates of 1607 and 1608 (both private collection). Four further paintings (three in the Museo Nacional del Prado, Madrid and one in a private collection), including Peeters' earliest dated painting to include flowers (fig. 2), are dated 1611. A similar number of works, including the present painting, bear the date 1612, while a *Garland of flowers with the Virgin and Child* is dated 1621 (see P.H. Decoteau, *op. cit.*, p. 33, ill. 19). The singular nature of this last dated work within the context of her oeuvre throws into question whether she remained active afterward. The general tendencies that emerge in these dated works are an ever-increasing command over the drawing of the depicted objects, an ever-lower vantage point from which they are viewed and – for her floral still lifes – greater subtlety in the rendering of flowers, which lose their 'metallic' quality in favor of softer, more lifelike edges.

Given the strictures on women's activities at the time, it is perhaps not surprising that Peeters – like many of her female contemporaries – dedicated herself to the comparatively modest genre of still life painting. Unlike male artists, who from a young age learned to draw the human figure from live (male) models, Peeters and other women artists were restricted from doing so. Nevertheless, her use of reflected self-portraits in at least eight paintings unabashedly emphasizes her status as a woman painter.

The present painting, dated 1612, is quite possibly Peeters' earliest pure flower painting and the only one to include both a vase and a pot. It was painted in a year that Decoteau has rightly described as one that 'certainly seems to have been a peak year in Peeters' oeuvre; one in which she developed her own independent style, surpassing those early influences from [Osias] Beert' (*op. cit.*, p. 21). When compared with the aforementioned painting in Madrid of only a year earlier, several key improvements are evident. While Peeters retained the then-fashionable symmetrical bouquet of flowers – no fewer than twenty-nine buds of at least eight species by Decoteau's count (*op. cit.*, p. 23) – densely packed into a tall oval, her flowers have a greater naturalism in the present work than the one in Madrid. Not only do more blooms overlap one another, it is presumably the first instance of her experimenting with the depiction of flowers, including the pink rose which has fallen onto the ledge, from behind.





Peeters frequently deployed flowers and decorative objects in multiple compositions, combining them in novel ways. For example, the pewter flagon in the Madrid painting reappears in a nearly identical position in a painting in The Ashmolean Museum, Oxford, while the gilt goblet also features in Peeters' presumed self-portrait. Similarly, the iris that features at upper left in the present painting also surmounts the bouquet in a painting in the Palazzo Pitti, Florence (fig. 3). The earthenware vase impressed with medallions, including one impressed with the word 'FLORA', appears to be unique to this painting. It has been suggested that the bust of the woman seen on the front of the vase may be intended as a self-portrait. Similar vases of different proportion and decoration can be found in at least two other works, one dated 1612 in Karlsruhe (fig. 4) and another datable to that year on stylistic grounds (sold Christie's, London, 9 July 2003, lot 60). Peeters herself probably owned a number of the objects that recur in her paintings, while her insects and flowers may have been based on drawn studies or contemporary prints like Adriaen Collaert's series of twenty-four plates entitled *Florilegium*, published by Philips Galle in Antwerp at the end of the 1580s.

Evidence indicates that Peeters enjoyed a certain degree of international critical acclaim in the seventeenth and eighteenth centuries. In addition to the aforementioned Amsterdam inventory of 1635 referencing a work by her, her paintings were to be found in collections in Rotterdam (1627) and Madrid (1637) in the first half of the seventeenth century. Two paintings by Peeters similarly entered the royal collection in Madrid in or before 1666, while two more were acquired for the collection by 1746 (all Museo Nacional de Prado, Madrid; see A. Vergara, *op. cit.*, nos. 1, 2, 7 and 8). A 'Vogel stuckie' (Group of birds) likewise features in the 1685 inventory of Rudolphus Mensingh and his wife Agatha Coties in Haarlem, while 'A Curious piece of Fruit, by Clara' had made its way to London by 1702, when it appeared at a sale of the collection of the late Mr. John



ABOVE: fig. 3 Clara Peeters, *A vase of flowers, a pewter plate with fruit and a squirrel*, Palatine Gallery, Palazzo Pitti, Florence  
 BELOW: fig. 4 Clara Peeters, *A vase of flowers, gilt goblets, coins and shells*, Staatliche Kunsthalle Karlsruhe

Smith at Exeter Exchange in the Strand on 10 November of that year. On account of the rarity of her works, paintings by Peeters seldom appeared on the market in the latter eighteenth and nineteenth centuries and, like many northern still lifes in the period, generally achieved only comparatively modest sums.

In the course of the twentieth century, her reputation was resuscitated through scholarly publications, notably the pioneering catalogue raisonné by Pamela Hibbs Decoteau (1992), and key museum acquisitions. Peeters' paintings entered the collections of, among others, the Rijksmuseum, Amsterdam (1903); The Ashmolean Museum, Oxford (1939); Staatliche Kunsthalle Karlsruhe (1943); National Museum of Women in the Arts, Washington (1986) and, shortly after the dawn of the new millennium, the Los Angeles County Museum of Art (2003) through the generosity of Mr. and Mrs. Edward W. Carter.

However, Peeters' position as one of the leading still life painters in the seventeenth century has only fully come into focus in recent years with heightened awareness of the significant contributions made by women artists. In 2016, the first monographic exhibition devoted to Peeters' work was jointly staged by the Koninklijk Museum voor Schone Kunsten, Antwerp, and the Museo Nacional del Prado, Madrid. In the course of the last decade, seminal examples of her work have similarly entered the collections of the Mauritshuis, The Hague (2012); National Gallery of Art, Washington (2018) and, most recently, Metropolitan Museum of Art, New York (2020).

Please note, this painting has been requested for the upcoming exhibition *Maestras, Antiguas y Modernas*, to be held at the Museo Nacional Thyssen-Bornemisza from 31 October 2023 through 4 February 2024.





PROPERTY FROM A MIDWEST COLLECTION

9

## DIRK DE QUADE VAN RAVESTEYN

(‘S-HERTOGENBOSCH C. 1565/70-AFTER 1619 PRAGUE)

*The Mystic Marriage of Saint Catherine of Alexandria*

with an old inventory number ‘1[7]80’ (upper left)

oil on panel

17½ x 11½ in. (44.4 x 29.5 cm.)

\$70,000-100,000

£55,000-79,000

€66,000-93,000

### PROVENANCE:

Anonymous sale; Sotheby’s, New York, 25 January 2001, lot 113, where acquired by the present owner.



fig. 1 Dirk de Quade van Ravesteyn, *The Mystic Marriage of Saint Catherine of Alexandria*, Muzeum Narodowe, Warsaw

Very little is known about the life of Dirk de Quade van Ravesteyn. He is believed to have been born around 1565-70 in the city of ‘s-Hertogenbosch in the Northern Netherlands to a family of artists that included his father, Claes Quade van Ravesteyn. Dirk is first recorded in Prague in 1589, having moved there – like many of the most talented artists, scholars, scientists and philosophers of his time – to work for Holy Roman Emperor Rudolf II. Among the few surviving documents to mention his name are ones that show he owned property in the Malá Strana in 1598 and that he lent significant sums of money in 1598 and 1602, both of which suggest he enjoyed a fair amount of success in Prague. The last recorded court payments were made to Ravesteyn in 1608, which would imply he returned to the Netherlands shortly thereafter. He died in or after 1619, when he is referenced as a creditor of the deceased emperors Rudolf and Matthias.

The present painting is a version of a composition in the Muzeum Narodowe, Warsaw (fig. 1). The Warsaw painting was formerly thought to be the work of Michiel Coxie I but has in recent decades been described as Ravesteyn’s earliest surviving work, datable to the 1590s (E. Fučíková, ed., *Rudolf II and Prague: The Court and the City*, London, 1997, p. 399, no. I.51). In addition to the somewhat larger scale of the present painting, the artist has introduced a number of slight changes to the positioning of the limbs and reworked the colors of the figures’ garments from the predominant blues of the painting in Warsaw to the orange-pink-red scheme evident in the present painting. Dr. Eliška Fučíková has also recently suggested that the kneeling female figure at lower left in this painting likely represents a portrait. Her facial features differ from Ravesteyn’s typical facial types characterized by their large, protruding eyes; small nose and hint of a smile (private communication, 14 January 2022). Such features recall the works of Federico Barocci and Jan Massys, each of whom was represented in Rudolf’s collection.

The handling of paint has similarly undergone a dramatic transformation in the present painting, with the more painterly tendencies of the Warsaw painting giving way to a greater sense of courtly refinement here. Though few of Ravesteyn’s works are signed or dated, this highly accomplished painting can be characterized as a mature work dating to the artist’s period at the court of Rudolf II. Particularly close parallels can be found with paintings such as the large-scale *Allegory of the Reign of Rudolf II*, which is dated 1603 (Národní Galerie, Prague).

We are grateful to Dr. Eliška Fučíková for endorsing the attribution on the basis of photographs and for her assistance cataloguing this lot.





PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

10

## JACOB JORDAENS

(ANTWERP 1593-1678)

*Democritus and Heraclitus*

oil on canvas

44 x 49¼ in. (112 x 125 cm.)

\$250,000-350,000

£200,000-280,000

€240,000-330,000

### PROVENANCE:

Art market, Berlin, by 1927.

Anonymous sale; Drouot, Paris, 22 May 1985, lot 31.

Anonymous sale; Sotheby's, London, 2 July 1986, lot 142, where acquired by the father of the present owner.

### LITERATURE:

W. Weisbach, 'Der Sogenannte Geograph von Velasquez und die darstellungen des Demokrit und Heraklit', *Jahrbuch des Preussischen Kunstsammlungen*, XLIX, 1928, pp. 153-155, fig. 11.

H. Ost, *Einsiedler und Mönche in der deutschen Malerei des 19. Jahrhunderts*, Düsseldorf, 1971, p. 89.

A. Blankert, 'Heraclitus en Democritus: In het bijzonder in de Nederlands kunst van de zeventiende eeuw,' *Nederlands Kunsthistorisch Jaarboek*, XVIII, 1967, p. 106, no. 56, as 'Attributed to Jacob Jordaens'.



fig. 1 Jacob Jordaens, *Moses and his Ethiopian wife Sephora*, Rubenshuis, Antwerp

Following the deaths of Sir Peter Paul Rubens and Sir Anthony van Dyck in the early 1640s, Jacob Jordaens became the preeminent painter in the Southern Netherlands. As Rubens' natural successor, he was called upon by foreign princely courts to paint ensembles with mythological and allegorical subjects, and it is from these works that the present painting descends.

The pictorial history of Heraclitus and Democritus had its beginnings in the Renaissance, rooted in ancient literature that created an imaginary dialogue between the two pre-Socratic philosophers who were otherwise not contemporaries. In the seventeenth century, this legendary representation became popular among artists and religious moralizers in the North, embodying the ideological and symbolic idea of the folly and vanity of humankind through the tragedy of Heraclitus' incessant weeping and the comedy of Democritus' uncontrollable laughter. As a result of the Counter-Reformation, Democritus came to be seen as a pagan precursor symbolizing the Christian virtue of laughing at human folly, placed in the realm of heaven and thus on a higher plane than weeping at human misery. The two became especially favored subjects among the Dutch Caravaggisti returning from Rome during the second decade of the seventeenth century. Despite never having travelled south of the Alps, Caravaggesque tenebrism and use of realistic models were a source of inspiration for Jordaens in his earlier years, if mainly indirectly absorbed through Rubens, who painted a number of works that were strongly Caravaggesque after returning from Italy in 1608, such as *Boy Blowing on a Brazier* of circa 1616-17 (Gemäldegalerie, Dresden).

The present painting, dating to Jordaens' artistic maturity, was probably painted in circa 1650, at a stage in the artist's career when his Protestant sympathies increasingly drew him towards Calvinism. In a similar compositional and stylistic vein to his *Moses and his Ethiopian wife Sephora* of 1645-50 (fig. 1; Rubenshuis, Antwerp), it embodies a distinctly individual perspective on historic and allegorical figures. The composition was clearly a favorite in the artist's studio, with an inferior workshop copy held at Erasmus House in Anderlecht.

Representing a kind of visual summa of the nature of the melancholiac, Jordaens here presents Heraclitus as an ascetic through his nakedness, huddled in a pose of sorrow and despair. Democritus, in contrast, is presented in the finery of one blessed with life's good fortune, dressed in robes of lavish gold and blue with a decorative beret. As Heraclitus almost takes possession of the globe between them, staring introspectively into the distance, Democritus rests a comforting hand on his shoulder, pointing with the other in a downward gesture as an expression of his serene worldview. They confront each other as true baroque figures, devoid of any exaggeration or bombast through the pithy art of characterization.

We are grateful to Brecht Vanoppen for confirming the attribution after first-hand inspection and dating the picture to circa 1650.





PROPERTY FROM THE FERENC CHORIN COLLECTION

11

## SALOMON VAN RUYSDAEL

(NAARDEN 1600/03-1670 HAARLEM)

*A view of Beverwijk*

signed and dated 'S. VRuysdael / 1646' ('VR' linked, lower right)

oil on panel

29% x 25% in. (75.2 x 65.7 cm.)

\$500,000-700,000

€400,000-550,000

€470,000-650,000

### PROVENANCE:

Frigyes Glück (1858-1931), Budapest, by 1918.

Ferenc Chorin (1879-1964), Budapest, circa 1931, and by whom deposited in 1943 at the following,

Hungarian Commercial Bank of Pest, Co., Budapest, and from which taken in January 1945 (probably) by Soviet troops.

Private collection, Switzerland.

with Edward Speelman, Ltd., London, and by whom sold on 15 September 1982 to the following,

Museum of Fine Arts, Boston.

Restituted to the heirs of Ferenc Chorin in 2021.

### EXHIBITED:

Budapest, Hall of Exhibitions (Mücsarnok), *First Exhibition of Art Works Taken into Public Ownership*, 1919.



fig. 1 Gillis van Scheyndel, after Willem Buytewech, *Spring*, Rijksmuseum, Amsterdam

### LITERATURE:

L. Baldass, 'Glück Frigyes képgyűjteménye,' *Művészeti Szemle*, I, May-June 1924, pp. 302, 305, illustrated.

'Principales Acquisitions des Musées en 1982,' *La Chronique des Arts [Supplement to the Gazette des Beaux-Arts]*, no. 1370, March 1983, p. 34, no. 184, fig. 184.

*The One Hundred Seventh Annual Report of the Museum of Fine Arts Boston*, 1982-3, p. 33, illustrated.

A.R. Murphy, *European Paintings in the Museum of Fine Arts, Boston: An Illustrated Summary Catalogue*, Boston, 1985, p. 257, illustrated.

P.C. Sutton, *Masters of 17th-Century Dutch Landscape Painting*, exhibition catalogue, Amsterdam, Boston and Philadelphia, 1987, pp. 470-471, under no. 92, fig. 4.

P.C. Sutton, in *Art for Boston: A Decade of Acquisitions under the Directorship of Jan Fontein*, Boston, 1987, pp. 140-141, illustrated.

C. White, *Ashmolean Museum Oxford: Catalogue of the Collection of Paintings: Dutch, Flemish, and German Paintings before 1900*, Oxford, 1999, pp. 138, 207, under no. A 1065, fig. 20.

R. Baer, *The Poetry of Everyday Life: Dutch Painting in Boston*, exhibition catalogue, Boston, 2002, p. 57.

S. Juhász, 'Egy Pesti Inyenc Képei,' *Múzeumcafé*, LXXI, 2019, p. 232, no. 15.

Though unknown to Wolfgang Stechow at the time of his catalogue raisonné, this particularly well-preserved work is a prime example of Salomon van Ruysdael's approach to landscape painting after 1640. It was around this time that he moved away from the humble earthy tones of his earlier landscapes in favor a more stately classicizing idiom with a heightened sense of grandeur and refinement. Ruysdael was among the first artists to treat such ordinary scenes of the Dutch countryside and, as evidenced here, concentrate on the fleeting effects of weather, light and atmosphere in a manner that would not be rivaled until the advent of painting *en plein air* nearly a century-and-a-half later.

Below a luminous, cloud-filled sky two men drive cattle along a diagonally receding village road. A row of humble structures, divided by a pair of majestic trees, line the well-trod path. Additional figures, including a man on horseback, a man with a long pole at a well and travelers disembarking from a covered wagon are evident in the middle ground. Further still, a church tower with steeply angled roofline punctuates the painting's background.

On account of the included details, there can be little doubt as to the time of year depicted in Ruysdael's painting. The muddy road suggests a recently passed rain shower on a warm spring day, while the carefully observed foliage of the central trees has only recently leafed out. Moreover, cattle drives like that in the lower left foreground traditionally took place in the spring, as attested by prints like Gillis van Scheyndel's etching of *Spring* after a design by Willem Buytewech (fig. 1).

While described simply as a 'village street' by Ludwig Baldass in 1924 (*loc. cit.*), by the time the painting entered the collection of the Museum of Fine Arts, Boston in 1982 it was recognized as a view of Beverwijk, a town in North Holland some







fig. 2 Salomon van Ruysdael, *View of Beverwijk*, Ashmolean Museum, Oxford

20 kilometers northwest of Amsterdam. The steeple is that of the town's late-gothic Grote Kerk, erected in 1475. Seventeenth-century depictions of Beverwijk are rare, with a number of artists – Jacob van Ruysdael and Cornelis Beelt among them – preferring to turn their attention instead to the nearby picturesque village of Wijk aan Zee on the North Sea. Ruysdael, however, appears to have had a particular fascination with Beverwijk, which features in the background of a number of his paintings from the 1640s on, including works in Budapest, Berlin and one which formerly bore a date of 1661 in the Mauritshuis, The Hague.

The present painting, dated 1646, is among the earliest of Ruysdael's depictions of Beverwijk. In composition and approach it is especially close to a large-scale painting conceived in a more conventional horizontal format and dated 1657 in Oxford (fig. 2). Both paintings depict the village from the same angle with only slight changes to details, including the removal of the well and the addition of trees in the painting in Oxford. On account of their marked similarities, Christopher White rightly described the latter painting as 'a reworking of the composition of the Boston painting in a horizontal format' (*loc cit.*).

#### A NOTE ON THE PROVENANCE

When this painting was acquired by the Museum of Fine Arts, Boston, in 1982, little was known about its earlier provenance other than that it had come from a Swiss private collection. A fragmentary label on the reverse indicated it had previously been in a Hungarian collection. In 2019, the researcher Sándor Juhász contacted the museum, notifying them that the painting once belonged to the Budapest collector Frigyes Glück in the early twentieth century. The painting was later acquired around 1931 by Ferenc Chorin (fig. 3), probably from Glück's estate.

Chorin was an enormously influential figure in Hungary during the interwar years. A lawyer by training, he was a banker and member of Hungary's National Association of Industrialists with cultivated artistic interests. In addition to the present painting, Chorin collected works by Alfred Sisley, Jean-François Millet and the Hungarian master Mihály Munkácsy as well as Ushak carpets, Italian Renaissance furniture and early Central European silver.

Avowedly against the rise of Nazism in Europe, Chorin generously funded opposition movements and papers and supported Jews who fled to Hungary from Nazi-occupied territories. After Allied forces bombed Budapest in September 1942, Chorin sought safe storage for his works of art. On 22 March 1943, he deposited his four crates of paintings in a vault at the Hungarian Commercial Bank of Pest. When German troops invaded Hungary the following March, Chorin and his family went into hiding to escape persecution. However, he was soon located and deported, having survived the War because the Nazis needed his business acumen and because he traded access to the Weiss Csepel Factory for the lives of his extended family. Having escaped to Portugal, they eventually settled in New York in 1947.

On 26 December 1944, Soviet and Romanian forces succeeded in encircling Budapest and began a weeklong siege of the city. In the aftermath of the battle, the contents of Chorin's bank vault were reported missing. The painting was listed in the *'Sacco di Budapest' and depredation of Hungary 1938-1949* (Budapest, 1998), but it was included there with an incorrect image and description, thus preventing a connection with the true painting. Only in 2019 with the identification of the Frigyes Glück provenance did the research come full circle and ultimately enable restitution of the painting to Chorin's heirs.

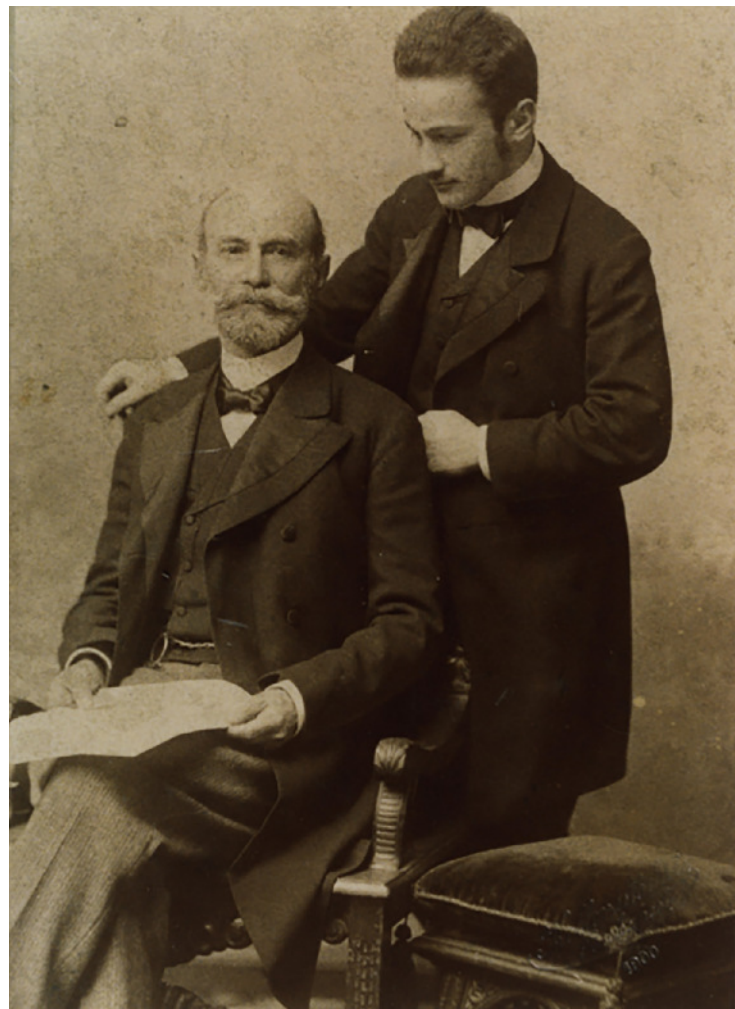


fig. 3 Ferenc Chorin with his father, circa 1900





PROPERTY FROM AN IMPORTANT NEW YORK PRIVATE COLLECTION

12

## GERRIT ADRIAENSZ. BERCKHEYDE

(HAARLEM 1638-1698)

*The courtyard of the Binnenhof with the Ridderzaal, The Hague*

signed 'G Birck Heyde' (lower left)

oil on canvas

21 x 24¼ in. (53.5 x 61.5 cm.)

\$200,000-300,000

£160,000-240,000

€190,000-280,000

### PROVENANCE:

Mr. Samuels, and by whose Assignees sold,

[By direction of the Assignees of a Bankrupt]; Messrs. Foster and Son, London,

6 February 1850, lot 134, as 'A View of the Cathedral at Haarlem'.

with Joseph Henry Carter (1862-1937), London, *circa* 1896/98 (according to a label on the reverse).

[The Property of a Gentleman]; Christie's, London, 20 February 1986, lot 158,

as 'Attributed to Gerrit Adriaensz. Berckheyde'.

with Johnny van Haeften, Ltd., London.

Linda and Gerald Guterman, New York; their sale, Sotheby's, New York,

14 January 1988, lot 3, where acquired by the present owner.

### LITERATURE:

C. Lawrence, *Gerrit Adriaensz. Berckheyde (1638-1698): Haarlem Cityscape Painter*, Doornspijk, 1991, p. 75, no. 29e.

In the final two decades of his career, Gerrit Berckheyde produced some forty views of The Hague, focusing his attention on the Hofvijver, the Buitenhof and, as here, the Binnenhof with the Ridderzaal. In 1247, Count Willem II of Holland (1227-1256) built a palace, which came to be known as the Binnenhof (Inner Court), within his ancestral hunting grounds, around which grew the city of The Hague. At the center of Berckheyde's painting is the thirteenth-century Ridderzaal, which originally served as the meeting hall of the Knights of the Golden Fleece. By the seventeenth century, it had become the seat of the States-General, a legislative body composed of representatives from each of the seven United Provinces, and a

place to receive foreign ambassadors and dignitaries. The building also contained the Rolzaal, a court of justice that held trials, while public executions took place in the busy square before it. In the painting's left background is the Binnenpoort, built in 1634 to enclose the courtyard. Above the gate was a corridor which connected to the Stadholder's quarters, built in 1640 and visible at left.

The fact that Berckheyde's views of The Hague only emerged in the last quarter of the seventeenth century, well after he had established himself as a painter of the principal sites of Amsterdam and Haarlem, may have much to do with the contemporary popularity of the House of Orange. In 1654, as part of the Treaty of Westminster the States of Holland secretly passed the Act of Exclusion, which temporarily excluded William III, Prince of Orange (1650-1702), from the office of Stadholder. However, following the disastrous invasion of the Netherlands by France and its allies, in July 1672 the States of Holland appointed William as Stadholder. His appointment restored the association between The Hague and the House of Orange, which, in turn, increased demand for depictions of the family's ancestral seat. Such images would only have become more popular toward the end of the decade, when William played a leading role in bringing peace with the French.

Lawrence (*loc. cit.*) lists six comparable views of the Binnenhof, including one of nearly identical size but with differences in the staffage which is today in the Thyssen-Bornemisza National Museum, Madrid (inv. no. 43 (1955.5)).





PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

13

## JOOS VAN CLEVE

(KLEEF 1485-1540 ANTWERP)

*Saint Francis Receiving the Stigmata*

oil on panel

50 7/8 x 27 1/2 in. (129.2 x 69.8 cm.)

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

£1,600,000-2,400,000

€2,000,000-2,900,000

### PROVENANCE:

Private collection, Spain.

Acquired by the present owner in 2018.

### LITERATURE:

P. van den Brink, 'The Stigmatization of Saint Francis by Joos van Cleve: A New Discovery', in A. Koopstra, C. Seidel and J.P. Waterman, eds., *Tributes to Maryan W. Ainsworth: Collaborative Spirit: Essays on Northern European Art, 1350-1650*, London, 2022, pp. 263-277, fig. 1 (forthcoming).

This highly-refined, masterfully-painted panel is an important addition to the corpus of Joos van Cleve. Having languished, unrecognized for generations in a private collection under layers of discolored old varnish, it came to light in a small Spanish auction at the end of 2018. The results of its subsequent cleaning were revelatory – the painting is a remarkable survival, with brilliant colors and a wonderfully intact surface. The painting was spotted in Madrid by Michael

Heidelberg and the attribution to Joos van Cleve was proposed by Peter van den Brink, who has generously shared an advanced copy of his essay dedicated to this discovery, from which this catalogue note is derived.

The painting represents a crucial episode in the life of the reformer and founder of the Franciscan order, Saint Francis of Assisi (1181/82-1226). According to his hagiographers, in 1224, Francis retreated to La Verna, a mountainside in the Apennines near Arezzo, where he fasted and meditated on the sufferings of Christ. One early morning, before daybreak on the feast of the Exultation of the Cross, Francis saw a vision of a six-winged angel, known as a seraph, on a cross. At that moment, Christ's Crucifixion wounds were transferred to Francis's hands, feet and side. Following a well-established iconographical tradition, Joos van Cleve shows the kneeling Saint Francis with his arms raised as he receives the stigmata. He is dressed in the grey habit of the Franciscan order, with a knotted cord around his waist, symbolizing the saint's vows of poverty, chastity and obedience. Oblivious to the miraculous event, Francis's companion, Brother Leo, rests against a tree stump nearby. In the distance, a large, craggy outcropping, reminiscent of the revolutionary landscapes of Joachim Patinir, rises up to break the horizon. Beyond, a town and seaport extends into the distance with increasingly blue tones.

Joos van Cleve and his workshop painted this subject on at least two other occasions. The best known version is the lunette of the large altarpiece that van Cleve produced before 1525 for the Genoese merchant Niccolò Bellogio's private chapel in the Church of Santa Maria della Pace in Genoa (fig. 1; Musée du Louvre, Paris). The second is the right inner wing of the altarpiece from the chapel of Nuestra Señora de las Nieves in Agaete, Gran Canaria (fig. 2; dismantled, but *in situ*), which was commissioned sometime before 1532 by Antón Cerezo, a sugar merchant also from Genoa (perhaps not without coincidence given Saint Francis's popularity in Italy) and his Canarian wife, Sancha Díaz de Zorita. Two related paintings of this subject were executed on a smaller scale by artists outside of Joos van Cleve's workshop and are now in the Museum für Angewandte Kunst, Cologne, and the Legion of Honor Museum, San Francisco.



fig. 1 Joos van Cleve, *Saint Francis Receiving the Stigmata*, Musée du Louvre, Paris







fig. 2 Joos van Cleve, *Saint Francis Receiving the Stigmata*, Nuestra Señora de las Nieves in Agaete, Gran Canaria

Infrared reflectography (fig. 3) of the present panel reveals extensive underdrawing made with a dark, dry material: either black chalk or charcoal. As van den Brink notes, the underdrawing of the figures and landscape is 'extremely dynamic, furious almost' (*op. cit.*, p. 266). The rapidly drawn, free sketch appears to have been applied to an intermediate paint layer (*imprimatura*) in a single session that, according to van den Brink, probably lasted no more than thirty minutes (*ibid*). The execution is full of confidence, though it is not overly descriptive. Most contours are blocked out rather than fully defined, and many details were left to the painter to work out himself, either from his own inventions or relying on workshop drawings. The quickly-drawn lines and semicircular loops that indicate the basic forms of the village and trees in the landscape, for example, only provided the most superficial indications of what was meant to go there, and these were not always precisely followed. One of the towers at left, for instance, was enlarged, and the birds, small figures and even the ships find no counterparts in the underdrawing. This is entirely consistent with Joos van Cleve's practice.

Closer attention was paid to the drawing of the book and the central tree stump, which van den Brink considers to 'show the virtuoso hand of the draughtsman at his best' (*op. cit.*, p. 269). Notably, the figures of Saint Francis and brother Leo are more worked up than the rest of the composition, using 'short, powerful strokes' and parallel hatching to delineate their facial features, and 'sweeping parallel strokes' to indicate the drapery folds in a manner consistent to that found in Joos's two other versions of the composition (*op. cit.*, pp. 272-275). Van den Brink concludes, that the 'overall impression of the underdrawing of the *Stigmatization of Saint Francis* is one of bravura, energy, and speed – the work of a confident hand (*op. cit.*, p. 275).

Given the scale of the present panel, van den Brink suggests that it was likely part of a medium-sized altarpiece. Like the Santa Maria della Pace altarpiece, it might have been commissioned by a wealthy merchant from Genoa and intended for one of the many Franciscan churches there. In this case, the conspicuous inclusion of water and seaport in the landscape background could be seen as a deliberate attempt to appeal to his Italian audience. Moreover, the fact that the reverse is unpainted lends further credence to this theory, as Italian polyptychs generally had fixed wings, in contrast to those of their counterparts in the north, which were frequently hinged and double-sided.

Comparing the treatment of the figures of Saint Francis and Brother Leo with those figures in the Louvre lunette, van den Brink concludes that 'there can hardly be any doubt that Joos van Cleve was responsible for painting them all' (*op. cit.*, p. 277). Indeed, *Saint Francis Receiving the Stigmata* is distinguished by its consistently high quality. The treatment of Brother Leo's face, for instance, is more convincingly executed in the present painting than in the Louvre panel. It was not uncommon for Joos van Cleve to employ a specialist to complete the landscape elements of his paintings, especially for important commissions. Such was the case for the *Crucifixion* triptych at the Metropolitan Museum of Art, New York, and for the *Lamentation* panel from the Santa Maria della Pace altarpiece (*op. cit.*, p. 276). Determining whether or not this was the case for the present painting is challenging, as the refined brushwork used to paint the figures is not easily distinguished from the somewhat freer technique found in the landscape. What remains clear is that the backgrounds of both the present work and the Paris lunette were painted by the same hand.

Dendrochronological analysis of the present panel by Peter Klein (21 October 2019), suggests a creation date of 1522 onward. Moreover, Professor Klein determined that the board came from the same tree that was used for a board from another painting from Joos van Cleve and his workshop, the *Rest on the Flight into Egypt* (Alte Pinakothek, Munich). The Baltic oak panel bears a maker's mark on the reverse of one of its three boards, consisting of a vertical line crossed by two short diagonals. This mark is comparable to those found on other panels that were produced in Antwerp around the first quarter of the sixteenth century, including one at the shrine of Jan Gillis Wrange's so-called 'Goldenes Wunder' altarpiece of 1521 for the Franciscan church in Dortmund (*op. cit.*, p. 265). Taking this into account, van den Brink suggests that the present painting should be dated close to 1525.

We are grateful to Peter van den Brink for sharing his research with us for this catalogue note.



fig. 3 Infra-red reflectogram of the present painting



THE ECLECTIC EYE: PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTOR

14

## PAULUS VAN HILLEGART I

(AMSTERDAM 1595/6-1640)

*The Siege of 's-Hertogenbosch, viewed from the encampment at Vught*

oil on canvas

34½ x 57 in. (87.6 x 144.8 cm.)

\$60,000-80,000

£48,000-64,000

€57,000-75,000

### PROVENANCE:

Acquired by the present owner *circa* 1985.

Born in Amsterdam in the mid-1590s to Flemish immigrants, Paulus van Hillegaert specialized in landscape paintings, a large number of which depict military engagements or other historical events. The present painting, long thought to be by the Flemish painter Pieter Snayers (1592-1667), perfectly exemplifies Hillegaert's approach to battle paintings. Hillegaert seamlessly combines an elevated foreground – populated by soldiers, cavalymen and an entourage of camp followers – with a carefully delineated topographical portrait of the battlefield in the distance. Hillegaert's paintings found particular favor among patriotic Dutchmen. By glorifying the actions of the Dutch army, and especially its leader Frederik Hendrik, Prince of Orange (1584-1647), the painter not only documented their actions for posterity but bolstered their status by visualizing their heroic and patriotic endeavors on the battlefield.

Frederik Hendrik's crowning achievement in his military campaign against Habsburg forces during the Eighty Years' War was his siege and subsequent capture of 's-Hertogenbosch in 1629. In an attempt to punish the Dutch following the Twelve Years' Truce (1612-1621), the Habsburgs tried to cut the Republic off by a land blockade. Given its strategic position and seemingly impregnable marshy surrounds – Frederik Hendrik's elder half-brother, Maurits (1567-1625), had previously failed twice when attempting to take the city – 's-Hertogenbosch became the main fortress along the Habsburg perimeter. In the spring of 1629, Frederik Hendrik led an army composed of more than 40,000 troops, roughly one-third of which were allied English and Scottish forces, from the east. Rather than employ traditional siege methods, he devised a forty-kilometer dike that diverted the Dommel and the Aa, the two main streams that fed the surrounding marshland, around the city to completely enclose the fortress. Using horse-powered mills, he then began to drain the resulting polder. Once the land had sufficiently dried out, his forces were able to more easily approach the city walls.

At the same time, allied forces ceaselessly bombarded 's-Hertogenbosch's defenses from the direction of Vught to the south. On 18 July, Protestant forces captured the large Fort Isabella and the following day the smaller Fort Anthony. Over the course of the next two months, they made their way to the bastion's Vught Gate and on 11 September succeeded in breaching its ramparts. Three days later, Anthonie Schetz, baron of Grobbendonk (1564-1640/1) and military governor of 's-Hertogenbosch, surrendered the city.

Hillegaert treated the Siege of 's-Hertogenbosch on a number of occasions. In addition to the present painting, there are today examples at Paleis Het Loo, Apeldoorn (on loan from the Geschiedkundige Vereniging Oranje-Nassau); Rijksmuseum, Amsterdam and Legermuseum, Delft. With the notable exception of one of the two paintings in the Rijksmuseum, which depicts the defeated Spanish garrison leaving 's-Hertogenbosch, each of the others is viewed from the encampment at Vught. The example on loan to Het Loo is dated 1631 and the other examples have generally been dated to the first half of the 1630s, which seems equally appropriate for this painting.

Here, Frederik Hendrik, atop a gray horse, wears an olive green hat, jerkin and riding pants as he leads a cavalcade up a hill. Several figures in his retinue wear orange, confirming their allegiance to the House of Orange. A stylized depiction of the Lambertuskerk in Vught is visible in the central middle ground, while directly beyond the church is the star-shaped fortification of Fort Isabella. Fort Anthony can be seen in the painting's background, just in front and to the left of the city of 's-Hertogenbosch, identifiable by the fifteenth-century gothic Sint-Janskathedraal which dominates its skyline. The Dommel bisects the foreground landscape as it meanders toward 's-Hertogenbosch, while the Aa can be seen in the painting's distant right background.







THE ECLECTIC EYE: PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTOR

15

## MASTER OF THE LEGEND OF SAINT CATHERINE

(ACTIVE BRUSSELS, SECOND HALF OF THE 15TH CENTURY)

### AND WORKSHOP

*A diptych: Christ Carrying the Cross; and The Crucifixion with the Virgin Mary, Saint Mary Magdalene and Saint John the Evangelist*

the second inscribed 'INRI' (center, on the cross)

oil on panel, arched tops, with engaged frames

18¾ x 13½ in. (47.6 x 33.1 cm.), each

a pair (2)

\$150,000-250,000

€120,000-200,000

€150,000-240,000

#### PROVENANCE:

Anonymous sale; Christie's, London, 8 December 1972, lot 59, as 'The Master of Saint Catherine'.

Charles de Pauw (1920-1984), Brussels; (†), Sotheby's, London, 9 April 1986, lot 35, as 'The Master of the Saint Catherine Legend', where acquired by the present owner.

Intended for use in personal devotion, the present diptych combines two key moments from the Passion, providing a visual aid for the private contemplation of Christ's suffering. In the first panel, a landscape dotted with fortified castles serves as the setting for showing Christ with his crown of thorns hunched beneath the weight of the cross he must carry to Golgotha, as his colorfully attired oppressors taunt and beat him. A similar hilly landscape featuring pronounced

atmospheric perspective appears in the second panel, where Christ's crucified body fills the sky and is flanked by the two thieves in accordance with the gospels. Upheld by Saint John the Evangelist, the Virgin Mary swoons at the sight of her son, while Mary Magdalene, velvet gown pooling at her feet and loose copper hair catching the light, clutches Jesus's cross, each holy individual providing a model of grief for the viewer.

The Master of the Legend of Saint Catherine received his name from Max J. Friedländer in 1937 after the eponymous painting now in the Royal Museums of Fine Arts of Belgium in Brussels. In light of the artist's debt to Rogierian motifs, Friedländer even suggested he might have been Rogier's son, Pieter van der Weyden, who continued to run his father's workshop after his death. However, certain compositional and landscape elements in the works ascribed to the

Master of the Legend of Saint Catherine point to a strong knowledge of the Bruges school as well. The present diptych contains many of the hallmarks of the anonymous master's style, such as the Rogierian figure typology, the predilection for stoic facial expressions and elongated eyes (note here in particular the Magdalene), and the prominence of architectural elements. It also shows some similarities to a closely related group of works, formerly attributed to Vrancke Van der Stockt (now the Master of the Prado Redemption). Both masters had productive workshops that were active in the last third of the 15th century and increasingly so in its last decade.

We are grateful to Till-Holger Borchert for endorsing the attribution to Master of the Legend of Saint Catherine and his workshop, as a late work, on the basis of photographic images.



THE ECLECTIC EYE: PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTOR

16

## PIETER BRUEGHEL THE YOUNGER

(BRUSSELS 1564-1638 ANTWERP)

*The Tower of Babel*

oil on panel

55½ x 69½ in. (141 x 176.5 cm.)

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

£1,200,000-2,000,000

€1,500,000-2,400,000

### PROVENANCE:

with Gallery Nicholson, New York, by 1951.

E. Z. Richards; Sotheby's, London, 6 July 1966, where acquired by the following, with Julius Weitzner, London.

with Hallsborough Gallery, London, by 1969.

Giuseppe Nehmad, Milan, by 1969.

Charles de Pauw (1920-1984), Brussels; (\*), Sotheby's, London, 9 April 1986, lot 23, as 'Follower of Peter Bruegel I', where acquired by the present owner.

### EXHIBITED:

Taichung, Taiwan Museum of Art, *The Golden Age of Flemish Painting*, 25 June-30 September 1988.

Brussels, Place Royale, *A l'ombre de Babel: L'art du Proche-Orient Ancien dans les collections belges*, 3 February-26 March 1995.

Graz, Eggenberg Palace, *Der Turmbau zu Babel. Ursprung und Vielfalt von Sprache und Schrift*, 5 April-5 October 2003, no. 19.

### LITERATURE:

C. de Tolnay, 'La Seconde Tour de Babel de Pierre Bruegel l'Ancien,' *Annuaire des Musées Royaux des Beaux-Arts de Belgique*, I, 1938, p. 114.

H. Minkowski, *Das Turm zu Babel*, Freren, 1960, p. 55, fig. 158.

G. Marlier, *Pierre Brueghel le Jeune*, Brussels, 1969, pp. 95-97, fig. 39.

K. Demus, *Katalog der Gemäldegalerie Wien: Flämische Malerie von van Eyck bis Pieter Bruegel d. Ä.*, Vienna, 1981, p. 80.

S. Grieten, 'De iconografie van de Toren van Babel bij Pieter Bruegel: traditie, vernieuwing en navolging', *Jaarboek van het Koninklijk Museum voor Schone Kunsten Antwerpen*, 1988, p. 130, fig. 18.

H. Minkowski, *Vermutungen über den Turm zu Babel*, Freren, 1991, p. 175, no. 214.

P. Roberts-Jones and F. Roberts-Jones, *Pierre Bruegel l'Ancien*, Paris, 1998, p. 250, fig. 282.

K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/38). Die Gemälde mit kritischem Oeuvrekatalog*, I, Lingen, 2000, pp. 231, 275-278, and 281, no. E 204.

Pieter Bruegel the Elder's *The Tower of Babel* is arguably the most iconic treatment of the theme in the history of art, and clearly had a decisive impact on his artistic contemporaries and his son Pieter the Younger, who painted this ambitious, monumental panel as one of his earliest works. Bruegel's original composition must have been greeted with immediate popularity – with a version painted by Lucas van Valckenborch as early as 1568 (Alte Pinakothek, Munich, inv. 1642) – yet the greatest contribution to its dissemination was made by Pieter the Younger. Only two versions by the son are known, with the present considered by Klaus Ertz to be the prime (*loc. cit.*). Another painting of similar dimensions was formerly on the Viennese art market. Pieter the Younger's independent success as an artist in his own lifetime also ensured the survival and spread of his father's reputation, with the majority of Bruegel the Elder's original paintings disappearing into noble private collections, like *The Tower of Babel* (fig. 1), which eventually entered the collection of the Hapsburg Emperor Rudolf II (1552-1612) in Prague. The Younger's reprisals of his father's compositions fed, in turn, contemporary market demand for these subjects.

Representations of the Tower of Babel can be traced to manuscript illuminations from as early as the twelfth century, yet it is from the sixteenth century onwards that they would dramatically increase in number, variety and inventiveness. Bruegel himself painted three versions of the theme: two surviving on panel, with



fig. 1 Pieter Bruegel the Elder, *The Tower of Babel*, 1563, Kunsthistorisches Museum Wien, Gemäldegalerie





a larger prime of 1563 (Kunsthistorisches Museum, Vienna), a smaller modified variant dated a few years later to *circa* 1568 (Museum Boijmans Van Beuningen, Rotterdam) and a miniature painted on ivory, now lost. The present picture takes the Vienna painting as its model, which Pieter the Younger would have likely studied from life in Antwerp – a rare case among his copies of the Elder’s popular designs – before it was recorded in Rudolf II’s collection in 1604 (K. van Mander, *Het Schilder-Boeck*, Haarlem, 1604). Ertz dates the present panel to between 1585 and 1595, noting the faithfully reproduced colors in many of the motifs, which only could have been achieved through direct observation (*op. cit.*). This dating is supported by dendrochronological analysis of five of the six panel boards, which indicate a felling date after *circa* 1557, with likely usage before 1600, giving it pride of place among the earliest works in Pieter the Younger’s oeuvre (Ian Tyers, Dendrochronological Consultancy Report 509, April 2012, report available upon request).

Bruegel the Elder took his subject from Genesis 11:1-9, which recounts how God confounded the people who settled in a plain in Shinar after the Flood, seeking to build ‘a tower that reaches to the heavens’ so as to escape another such fate and ‘be scattered over the face of the whole earth’. At the lower left, Bruegel includes the Assyrian king Nimrod— ‘the mighty warrior before the Lord’ appointed to oversee the tower’s construction – and his retinue atop a plateau before whom workmen genuflect. To the right is a bustling harbor scene, balanced by a crowded cityscape to the left, with the huge spiralling tower in the center on which ant-like laborers engage in the construction. Yet unlike most representations of this subject at the time, Bruegel modified the composition and iconography to suit his purpose, including in the scene Nimrod, who did not appear in the Biblical account but was rather described in Flavius Josephus’ historiographical late first-century text *Antiquities of the Jews* (Book I, Chapter IV: 2-3). Josephus identified the place where Nimrod chose to build the tower as Babylon, derived from the Hebrew word *babel* (‘confusion’), after the confusion of languages that God caused as punishment for Nimrod’s hubris.

The ‘plateau’ composition of the landscape, in which the foreground figures are abruptly separated from the panoramic vista by a precipitous drop, represented an important development in the tradition of the *Weltlandschaft* (world landscape), a technique pioneered by artists like Joachim Patinir and Herri met de Bles. Drawing the eye deeper into the composition, Bruegel created an illusion of depth and distance in the two-dimensional plane through modulations of color and an orthogonal perspective.

There has been much art historical debate as to the extent of Bruegel’s allusions to contemporary events in the scene. Like his *Massacre of the Innocents* of *circa* 1565-67, the political subtext is often interpreted as an indictment of King Philip II’s intense suppression of the growing minority of Calvinists and their defenders in the war-torn Low Countries of the second half of the sixteenth century. Philip’s authoritarian control of the political and commercial aspects of Flemish life through the 1560s must have appeared to Antwerp’s Reformist intellectuals as evidence of imperial haughtiness and oppression, with their deep longing for an ideal liberal community. Such tyrannical authority might have been recognized by Bruegel as a modern manifestation of the Tower of Babel and Nimrod’s

extreme kingly hubris. Indeed, Bruegel appears to have set the narrative within the context of his lifetime, imagining Babylon as a contemporary Netherlandish city near a harbor of bustling activity resembling that of Antwerp itself. Bruegel’s unfinished, spiralling tower with Babylonian and Roman architectural elements ultimately derives from the superimposed arcades of the Colosseum in Rome. The artist visited the Eternal City around 1553 and equally would have known the Roman monument through prints, including a series of seven views published by Hieronymus Cock in Antwerp *circa* 1550 (fig. 2).

In both the Younger and Elder’s paintings, the rocky outcropping in the foreground quickly gives way to the flat, panoramic landscape. Pieter the Younger extended the distance between the foot of the tower and the surrounding woodland, which partially accounts for the considerably larger dimensions of the present painting. Despite his youth and general reliance on his father’s models, in this painting Pieter the Younger reveals himself through a variety of slight deviations from the prime composition, all having been thoroughly described by Ertz (*op. cit.*, p. 278). Infrared reflectography sheds additional light into the artist’s thought process. Typical of the young Brueghel is the detailed underdrawing, especially evident in the tower and foreground figures, which is composed of assertive, spontaneous and expressive freehand lines (fig. 3).

The present painting’s previous owner, Charles de Pauw (1920-1984), possessed one of the largest collections of paintings by the Brueghel family ever assembled, in particular those by Pieter Brueghel the Younger. After acquiring a painting by Pieter the Younger almost by accident in 1974, in the space of only ten years de Pauw went on to build a collection of forty works attributed to the artist (see V. Prat, ‘L’homme aux quarante Brueghel: Les chefs-d’oeuvre secrets des grandes collections privées’, *Figaro Magazine*, Supplement, no. 11, 1985). Sixteen of these paintings, including the present work, featured in the 1986 sale of his collection.



fig. 2 Hieronymus Cock, *View of the Colosseum*, Ailsa Mellon Bruce Fund, National Gallery of Art, Washington



fig. 3 Infra-red reflectogram of the present painting



PROPERTY OF A LADY

17

## THE NATIVITY

AFTER DONATELLO (1386-1466) OR LORENZO Ghiberti (1378-1455),  
ITALIAN, PROBABLY FIRST HALF 15TH CENTURY, THE FRAME PROBABLY  
THE SAME DATE

gilt and polychrome terracotta, gilt and polychrome wood frame

18¼ x 14 in. (46.4 x 35.6 cm.) the relief

40 x 22 in. (101.6 x 55.9 cm.) the frame

\$30,000-50,000

£25,000-41,000

€29,000-48,000

### PROVENANCE:

Private collection, Italy, by 2007.

Anonymous sale; Sotheby's, New York, 2 February 2018, lot 260.

Acquired by the present owner at the above sale.

### LITERATURE:

*Masterpieces of Art: Five Centuries of Painting and Sculpture*, Salander O'Reilly Galleries in association with Whitfield Fine Art, New York, 17 October 2007-1 February 2008, no. 1.

### COMPARATIVE LITERATURE:

*Il museo Bardini a Firenze*, Milan, 1984-6, vol. 2, p. 244, fig. 207.

A. Darr, *Donatello e i suoi: Scultura fiorentina del primo Rinascimento*, Detroit, 1986, pp. 128-130.

A. Moskowitz, *Nicola & Giovanni Pisano: The Pulpits*, London, 2005, p. 81, 105.

The present work depicts the Nativity, the Adoration of the Shepherds and the Annunciation to the Shepherds in a naturalistic landscape with classically inspired figures. There are three known versions of this composition- highly indicative of Ghiberti's stylistic approach to the Baptistry Doors in Florence- this is the only one remaining in private hands. The polychromy of the present version is astonishingly intact, far more so than the other two versions, shedding light on the intended visual impact of all the known versions.

The *Ford Nativity* at the Detroit Institute of Arts (acc. F76.92) is thought to be the oldest of the three and is rendered in terracotta like the present version. The composition of the *Nativity* at the Museo Stefano Bardini in Florence (*Il Museo Bardini a Firenze*, pl. 207), varies slightly from the *Ford Nativity* and is rendered in stucco instead of terracotta. The Bardini version, in stucco instead of terracotta, varies only from the present composition in the modeling on the halos, which are here painted instead of modeled as part of the relief.

These three versions offer pivotal insight on the workings of early Renaissance workshops and the art market of the time. Scholars have debated the authorship of the *Ford Nativity* between Ghiberti and Donatello, in no small part subsequent to Donatello's apprenticeship to Ghiberti between 1404 and 1407 as Ghiberti began to shift in to this style. Both artists were widely copied by their contemporaries and produced copies within their workshops. Either artist would have been inspired by the widely-known works by Giovanni Pisano already on public display which featured architectural elements around the manger scene (Moskowitz). The present version and Bardini example are thought to date within the same decade as the *Ford Nativity*. The present relief adds a much needed example of the art market for private devotional images burgeoning from Florence, driven largely by the pivotal work of Ghiberti and Donatello.





Δ18

**A MARBLE GROUP OF THE VIRGIN AND CHILD**  
ATTRIBUTED TO GIOVANNI DALMATA (CROATIAN, CIRCA 1440- AFTER 1509),  
PROBABLY ROME, EARLY 16TH CENTURY

With remnants of gilt tesserae.

25 in. (63.5 cm.) high

\$50,000-80,000

£40,000-63,000  
€47,000-75,000

**COMPARATIVE LITERATURE:**

J. Röhl, *Giovanni Dalmata*, Worms am Rhein, 1994, pp. 9-50, 122-139, 146-156.

G. Benazzi, *Giovanni Dalmata a Norcia*, Norcia, 1991, pp. 17-26, 80, no. 32.



fig. 1 Giovanni Dalmata and Workshop, *Madonna and Child Altar Relief*,  
Church of St. John the Evangelist, La Castellina, Norcia

The training and early stylistic development of Giovanni Dalmata or Ioannes Stephani Duknović of Trogir remains a mystery. When he arrived in Rome around in the 1460's, his dramatic and sophisticated style was fully developed, leaving us to assume that he trained locally as a mason near Trogir, where he kept close ties throughout his life.

Dalmata's popularity was fueled by collaborations with the foremost sculptors. For the *Tomb of Pope Paul II*, the largest and most elaborate papal tomb of the late fifteenth century, attribution of the overall lead sculptor is debated- while Mino de Fiesole and Giovanni Dalmata contributed roughly the same amount of elements, Dalmata supplied more of the key elements. Remnants of the ambitious tomb, now found in the Louvre and Vatican museums, show Dalmata's dynamic treatment of various subjects, supreme finesse with drapery in stone and his signature portrayal figures seeming to rise out and over the plane of the relief. His inventive compositions combined with a flourish for detail set Dalmata apart from his contemporaries and contributed to the aesthetic developments of his day and continued to influence future sculptors such as the sculptor of the south entrance at the Church of Saint Augustine.

Giovanni Dalmata is also credited with propagating the Italian Renaissance style into the Danubian countries. In 1481, he returned to his native Croatia, then part of the Hungarian Empire, where he received several royal commissions from King Matthias Corvinus. The king also awarded him a title and estate in what is now Croatia. Notably, Dalmata's work at Trogir Cathedral, his *Hercules and the Hydra* in Visegrád, and his relief altarpiece of the *Madonna and Saints* at the church of Diósgyőr still exist today, though several of his works in the region have not survived as well due to later invasions in the area. Following the passing of King Corvinus in 1490, Dalmata returned to Italy and was active in Venice among other cities.

In an era of restraint and repeated forms, Giovanni Dalmata produced high-relief figural compositions in non-formulaic configurations with a startlingly energetic movement and three-dimensionality. Nonetheless, these dynamic compositions of his known oeuvre boast resplendent drapery, dazzling decorative details and fluid gestures.

In the present example, note the exquisite, and wildly inventive, attention to drapery that spills over the ledge, the gathered closures on the underside of her sleeves, the knots in her clothes and folds of her veil, the lattice and tasseled cushion under the baby and integrated gold mosaic work. In the *Madonna and Child and cherub in the tympanum* from Chiesa di S. Giovanni in Norcia by Giovanni Dalmata and Workshop (fig. 1) the Madonna and Child share similarly tender and fluid gestures, modeling of the veil, and dynamic drapery and even the charmingly-eccentric details such as the splayed toes of Christ.

In contrast to these securing gestures, the Madonna's head and shoulders in the present relief boldly project off the wall, accentuating the delicate modeling of the Madonna's facial features. This tilt forward and the abundance of detail in the lower half indicate that this relief would have been placed well above eye height. While the original placement of the piece is unknown, the forward tilt and included mosaic details suggest an elaborate display.







PROPERTY OF A PRIVATE COLLECTOR, PENNSYLVANIA

19

**A BRONZE FIGURE OF ST. JOHN THE BAPTIST  
ATTRIBUTED TO FERDINANDO TACCA (ITALIAN, 1619-1686), ITALIAN,  
17TH CENTURY**

Depicted standing on a naturalistic base with a punched ground, holding a cross

9¼ in. (23.5 cm.) high, the figure; 15½ in. (39 cm.) high, including base and cross

\$20,000-30,000

£17,000-24,000  
€19,000-28,000

**PROVENANCE:**

Anonymous sale, sold, Christie's, New York, 7 June 2013, lot 165 (\$99,750, including premium).

Acquired by the present owner at the above sale.

**COMPARATIVE LITERATURE:**

Y. Hackenbroch, ed., *Bronzes, Other Metalwork and Sculpture in the Irwin Untermyer Collection*, London, 1962, fig. 80, pl. 77.

A. Radcliffe, 'Ferdinando Tacca, The Missing Link in Florentine Baroque Bronzes,' *Kunst des Barock in der Toskana*, Munich, 1976, pp. 14-23, note 21.

There is remarkably little documented bronze sculpture by Ferdinando Tacca, perhaps due to the reduced patronage provided by the Medici Grand Dukes in the mid-17th century. After Giambologna's death in 1608, his assistant Pietro Tacca took over as court sculptor to the Grand Dukes until his own passing in 1640 when the role went to his son Ferdinando. Ferdinando inherited Giambologna's workshop and foundry in the Borgo Pinti and he can be considered Giambologna's artistic heir, carrying on the elegant mannerist style of late 16th century Florence well into the mid-17th century. Today, there are relatively few documented works by Ferdinando from which to construct a reliable *oeuvre*, however one of his most important commissions was for the bronze relief of the *Martyrdom of St. Stephen* in Santo Stefano al Ponte, Florence.

A. Radcliffe, in his paper 'Ferdinando Tacca, the missing link in Florentine Baroque bronzes' (in *Kunst des Barock in der Toskana*, Munich, 1976), attributes a number of small bronze groups to Tacca based on their similarity to the *Martyrdom* relief. In looking at Radcliffe's assessment of both these bronzes and the relief, we can attribute the present bronze to Tacca as well. The first notable similarity is in the finishing of the rockwork base. The artist's signature manner of finishing his bases with a series of swirling patterns of punched trails is evident on the present example.

Another model of *St. John the Baptist* was part of the Untermyer Collection and is now in the Metropolitan Museum of Art (no. 64.101.1467). It is missing its cross and the punching on the base is slightly more vigorous, and these differences would be expected in any hand-finished work, but it is nearly identical in all other respects.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

20

NORTHERN FOLLOWER OF TIZIANO VECELLIO,  
CALLED TITIAN, 16TH CENTURY

*A lady with a mirror*

oil on panel  
42 $\frac{7}{8}$  x 31 $\frac{1}{8}$  in. (109 x 79 cm.)

\$200,000-300,000

£170,000-240,000  
€190,000-280,000

PROVENANCE:

(Possibly) De Juge collection (according to an old, since-removed inscription). Jehanno collection, Maison Boissière (Seine-et-Oise), probably by the mid-19th century, by descent in the family to, Madeleine Jehanno, Maison Boissière (Seine-et-Oise), from whom acquired on 24 March 1944 by, Jeanne Raton, Versailles, from whom acquired by, G. Masson, Poissy, by descent to his daughter circa 1978, Madame Simone Boizard, Poissy.



fig. 1 Titian, *Lady with a mirror*, Louvre, Paris

Titian is unquestionably one of the most celebrated of Venetian Renaissance artists. Immensely successful during his lifetime, he produced major commissions for royal and noble patrons throughout Italy and abroad, including works for Pope Paul III and King Philip II of Spain. His transformative artistic influence would have a profound effect on future artistic titans from Peter Paul Rubens and Diego Velazquez through Edouard Manet and Jeff Koons. The present painting, by a yet-identified artist from Northern Europe, relates to a series of paintings by Titian in which beautiful women accompanied by mirrors are presented to the viewer. It is virtually identical in its composition to Titian's *Lady with a mirror* in the Louvre, Paris, of circa 1515 (fig. 1), with the critical difference that here the woman is nude, whereas in the Paris painting she is dressed.

Although the commission and earliest provenance of the Louvre *Lady with a mirror* is unknown, the painting likely entered the Gonzaga collection in Mantua shortly after 1523, when the artist started working with the Mantuan dukes (A. Ballarin, *Le siècle de Titien: L'âge d'or de la peinture à Venise*, Paris, 1993, p. 363). In 1627, the Gonzagas sold the painting to Charles I of England. The king may have given the painting to Anthony van Dyck since a version of the composition was recorded in the 1644 inventory of the artist's estate. If van Dyck did own the painting, Charles I presumably reacquired the painting following the artist's death, since it was sold out of the royal collection following Charles I's execution (H.E. Wethey, *The Paintings of Titian, Complete Edition*, III, *The Mythological and Historical Paintings*, London, 1975, p. 163). The painting was then acquired by the Cologne-born banker and merchant Everhard Jabach, who was forced to sell it to Louis XIV of France in 1671. By the mid-nineteenth century, the Louvre painting was understood to represent a number of fanciful and romantic subjects, with the figures variously identified as Titian with his lover Violante; Alfonso-d'Este, Duke of Ferrara, with his mistress and future wife, Laura Dianti; and Federico Gonzaga and his lover, Isabella Boschetti.

Painted on a panel of slightly larger dimensions than that of the Louvre picture, our painting is of considerable quality and likely records a lost composition by the master himself. The painting depicts an alluring nude woman who gathers her wavy, gold-tinged hair in one hand while using the other to touch a glass perfume bottle resting on a table. A handsome, bearded man dressed in red velvet appears behind her, dynamically posed. He gazes at her with admiration, resting his left hand on a large convex mirror that allows the viewer to see the lady's back, while presenting her with a smaller, flat mirror with his right hand. Elise Goodman-Soellner has convincingly argued that, while by the Middle Ages and into the Renaissance the mirror was often associated with Vanity and Luxury, in this case Titian drew inspiration from poetic ideals of love and beauty as expressed in the works of Petarch, Ariosto, Bembo and others. In such literature, suitors are often







fig. 2 Barthel Behem, *Lady with a mirror*, Kunstsammlungen und Museen, Augsburg



ABOVE: fig. 4 Studio of Titian, *Allegory of Love*, National Gallery of Art, Washington  
 OPPOSITE: fig. 3 Infra-red reflectogram of the present painting

described as holding up a mirror to their lady's face so that she might admire her beauty (E. Goodman-Soellner, 'Poetic Interpretations of the "Lady at Her Toilette" Theme in Sixteenth-Century Painting', *The Sixteenth Century Journal*, XIV, no. 4, Winter 1983, p. 436). The walnut support may indicate that our painting was produced somewhere north of the alps, since that species of wood was seldomly employed by Italian painters. Indeed, several stylistic elements in the present work suggest that it was painted by an artist who had trained outside of Italy, including the overall sculptural handling of the figure's anatomy. At the same time, other aspects point to an awareness of artistic techniques favored on the peninsula, such as the brushwork, which is quite free in places, as well as the distinctive palette, which employs pinks, purples and oranges.

The theory that our painting was made in Italy by a northerner, whether from Germany, France or the Netherlands, is supported by the existence of another highly-refined variant of the Louvre picture which was painted by the Nuremberg artist Barthel Behem (fig. 2; Kunstsammlungen und Museen, Augsburg). Signed with the artist's initials 'B.B.' and dated 1534, Beham's version portrays the lady attired in the same clothes she wears in the Paris painting, but replaces her male suitor with a female attendant. Beham appears to have traveled to Italy and his early biographers recount that he died there in 1540, so it is possible that he saw Titian's original version while it was in Mantua. At the same time, the existence of other contemporary copies, most notably those in the Museu Nacional d'Art de Catalunya, Barcelona, and Prague Castle, Prague (which includes a female attendant), combined with the fact that Titian's paintings were highly prized throughout Europe, opens the possibility that versions of Titian's compositions would have been available to the author of the present painting outside of Italy.

Infra-red reflectography (IRR) of the present painting reveals delicately-rendered underdrawing (fig. 3; see facing page). The artist drew in the outlines of the hands, arms and shoulders as well as the facial features of the two figures with

great confidence. The details of the hair and drapery folds were added with more vigorous and agitated lines. Though few changes are visible to the composition, the artist clearly shifted the position of the torso and breasts. It is perhaps not surprising that the artist made adjustments to his composition in precisely this area, since it is the figure's nudity that most distinguishes our painting from Titian's version in Paris. Other nude versions and variants of Titian's composition are known, however, including the *Allegory of Love* from the Workshop of Titian in the National Gallery (fig. 4), whose underdrawing corresponds in composition to the present painting; a panel that sold at Christie's, London, 14 May 1971, no. 24 as 'Flemish School' (formerly in the collections of Prince Ourasoff, Prince Menschikoff and Pierre Bezine (sold Fievez, Brussels, 14 June 1928, lot 124, as Paris Bordone)); a panel that was offered at Christie's, South Kensington, 9 July 2010, lot 45, as 'After Titian'; and a painting that sold at the Dorotheum, Vienna, 18-19 May 1992, lot 65, as 'Attributed to Michiel Coxie'.

Future research may be able to clarify Titian's role in the development of the variants of his composition. For now, the existence of so many paintings in which the lady appears nude, combined with the underdrawing of the studio variant in Washington, suggests that they may correspond to an autograph painting by Titian that remains untraced.

The recent cleaning revealed the existence of an old inscription in the upper left blank background which read 'FRANCOISE DE LAVAL / MARIEE AVEC ENNEMOND / DE JUGE IANNEE 1532'. Ennemond de Juge (1481-1529) did indeed marry Françoise de Laval, though evidently some years earlier than indicated by the inscription (de Juge had been dead for three years by 1532). The couple may have been resident in Lyon, where they gave birth to one child, Claude (1529-1600), who would become Conseiller du Roi and Trésorier près les Ligues Suisses.





PROPERTY FROM A MIDWEST COLLECTION

21

## ADRIAEN ISENBRANT

(?ANTWERP C. 1500-1551 BRUGES)

### *The Crucifixion*

oil on panel, the upper right and left corners made up  
16¾ x 12 in. (42.5 x 30.7 cm.)

\$150,000-250,000

£120,000-200,000  
€150,000-240,000

#### PROVENANCE:

Gräfin Plater, Graz.  
with Galerie Sanct Lucas, Vienna.  
with F. Stern-Drey, Brussels.  
with Seligmann, Rey & Co., New York.  
with F.A. Drey, London, by 1937.  
Anonymous sale; Christie's, New York, 29 January 1998, lot 15, where acquired by  
the present owner.

A flourish of activity fills this intimately-scaled representation of the Crucifixion, set against a sweeping northern landscape. In keeping with the Gospel's account, the sky has darkened in anticipation of Christ's death. A host of angels, each portrayed in varying attitudes ranging from quiet contemplation to extreme anguish, hovers around the crucified Christ. Below, at left John the Evangelist supports the Virgin Mary as she gazes at her son, while Mary Magdalene kneels before them at the foot of the Cross. Other companions of the Virgin Mary, including Mary Cleophas and Mary Salome appear behind them. At lower right, four exotically-attired gamblers roll dice for Christ's clothes. In the middle-distance, children race alongside a procession of men on horseback and soldiers who lead Christ bearing the Cross through Jerusalem's gates along the path to Calvary before a throng of spectators. The depiction of the sun and moon on either side of the Cross ultimately derives from pagan imagery. Over the centuries, theologians assigned them a range of Christian meanings so that by the Renaissance their presence in representations of the Crucifixion not only visually signified the darkening of the sky during the day, but also functioned as allegorical symbols of the Old and New Testaments and reflections of God's anger.

The details of Isenbrant's life remain obscure. He became a master in the Bruges Guild of St. Luke in 1510, and must have enjoyed a successful career, as he held various offices through the 1530s. He is thought to have worked in Gerard David's studio, either as an apprentice or a highly-skilled journeyman. Isenbrant's

oeuvre was the subject of a critical essay by Jean C. Wilson (J.C. Wilson, 'Adriaen Isenbrant and the problem of his oeuvre', *Oud Holland*, CIX, 1995, pp. 1-17). In it, Wilson observed that the entire body of paintings identified as being by Isenbrant (over 500 works) is, in fact, a conglomeration of different artists' works that reflect the homogeneity of compositional forms in Bruges in the first half of the sixteenth century, as well as the considerable influence of Gerard David on his contemporaries. This problem had been raised as early as 1934, in Max J. Friedländer's criticism of Bodenhausen's 1905 list of fifty-three pictures as by Isenbrant and his workshop (see M.J. Friedländer, *Die altniederländische Malerei*, XI, Leiden, 1934). Friedländer later grouped these together, and expanded the list to 150 panels, using Isenbrant as an umbrella name and noting that future scholars would need to 'disentangle this large store into several groups.' Accordingly, attributions to Isenbrant, including for the present work, should now be regarded as representing a picture's belonging within what might be called the 'Isenbrant group'.

The present painting's warm palette of orange and yellows, together with the distinctive treatment of the background, in which the architecture and mountains are arranged in horizontal bands, suggest a relatively late date for the work. On the basis of photographs, Till-Holger Borchert, to whom we are grateful, proposes that the panel may have been executed sometime after 1540, reflecting an awareness of artistic developments in Antwerp at that time.





PROPERTY OF A GENTLEMAN

22

## WORKSHOP OF JOOS VAN CLEVE

(KLEEF 1485-1540 ANTWERP)

*Portrait of a gentleman, bust-length, wearing a slashed black doublet, a black cloak lined with brown fur and a black cap*

oil on panel, arched top  
15¼ x 12 in. (38.8 x 30.5 cm.)

\$100,000-150,000

£81,000-120,000  
€95,000-140,000

### PROVENANCE:

James Brydges, 1st Duke of Chandos (1673-1744) (according to a seal on the reverse).

Morris I. Kaplan, Chicago; (†) his sale, Sotheby's, London, 12 June 1968, lot 25, as 'J. van Cleve'.

[The Property of a Private Collector]; Christie's, New York, 11 January 1991, lot 62, as 'Circle of Joos van Cleve', where acquired by the present owner.

### LITERATURE:

J.O. Hand, *Joos van Cleve: The Complete Paintings*, New Haven and London, 2004, p. 131, no. 31.2, as 'copy of Joos'.

The identity of this portrait's sitter has yet to be recognized, although he must have been a man of considerable wealth and importance, as at least four examples of this composition are known. The gentleman's slashed, black and gold doublet, his fur-lined robe and aiglet-studded beret reflect his prominent status, as does his dignified expression. Joos van Cleve painted the prime, autograph version of this composition around 1520/21 (Staatliche Kunstsammlungen, Gemäldegalerie Alte Meister, Kassel). It shows the sitter half-length, holding a rosary, similarly



fig. 1 Wax seal on the reverse of the present painting

set against a pale blue background. Here, the artist has reduced his composition to a bust-length format with an arched top. Working from black-and-white photographs, John Hand initially published the present portrait as a copy in his 2004 catalogue raisonné (*loc. cit.*). Dr. Hand has since viewed the painting in person, and after studying high resolution images, now considers the picture to be a product of Joos van Cleve's workshop with the possible participation of the artist himself (written communication, 8 June 2021). Dendrochronological analysis by Prof. Dr. Peter Klein lends further support to Dr. Hand's attribution, as it suggests an earliest felling date for the Baltic/Polish oak panel of 1525 (written communication, 16 December 2011). Accounting for a minimum two years for seasoning, Klein proposes the earliest creation date for the painting to be 1527 upward, with a more plausible creation date from 1533 upward.

Joos van Cleve registered as a master painter at the Guild of Saint Luke in Antwerp in 1511 and later served as co-dean in 1519, 1520 and 1525, marking the beginning of a distinguished career in that city, producing large-scale triptychs, small devotional panels as well as numerous portraits, both devotional and secular. His abundant skill in this area saw him garnering commissions from across Europe. Between 1528/29 and 1535, no mention of the painter is known in Antwerp and it is typically assumed, following the assertion of the historian Francesco Guicciardini (1483-1540), that he was for some part of this period called to the court of François I of France to paint the King (Philadelphia Museum of Art) and his queen, Eleanor of Austria (Royal Collection, Hampton Court). He also painted a portrait of Henry VIII in around 1535 (Royal Collection). Van Cleve appears to have been especially active as a portraitist during the final decade of his life, with over twenty portraits attributed to him by Max J. Friedländer during this period.

Two further examples of this portrait are in the Niedersächsisches Landesmuseum Hannover (see M. Wolfson, *Die deutschen und niederländischen Gemälde bis 1550*, Hannover, Hannover, 1992, p. 216, no. 85) and a later, inferior copy sold at the Dorotheum, Vienna, 24 June 2014, lot 5, as Follower of Joos van Cleve.

A wax seal on the reverse of the panel (fig. 1) depicts the arms of Brydges impaling van Hatten quartering others, for James Brydges, 9th Baron Chandos, 1st Earl of Carnarvon and 1st Duke of Chandos (1673-1744) and his third wife Lydia Catherine Van Hatten (1693-1750), the daughter of the Dutch-born merchant John Van Hatten (d. 1713) and Lydia Davall, whom he married on 18 April 1736. The seal's design therefore must date from between 1736 and 1744. The same arms are displayed within a lozenge-shaped shield on the dowager duchess's tombstone in Shaw St. Mary's Church, Newbury, Berkshire.





## JAN SANDERS VAN HEMESSEN

(HEMESSEN C. 1504-1556 ANTWERP)

*The Bagpiper and Merry Wife*

signed(?) 'IOËS DE HEMESSEN PINXIT' (lower right, on the tankard)

oil on panel

18 x 23 $\frac{1}{2}$  in. (45.7 x 60 cm.)

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

£810,000-1,200,000

€950,000-1,400,000

## PROVENANCE:

Sir Henry Ibbetson, 1st Bt. (1706-1761), Denton Park, Yorkshire, and by descent to his son,

Sir James Ibbetson, 2nd Bt. (1746-1795), Denton Park, Yorkshire, and by descent to his son,

Sir Charles Ibbetson, 4th Bt. (1779-1839), Denton Park, Yorkshire, and by inheritance with Denton Park through his daughter Laura (after 1812-1859) to her husband,

Marmaduke Wyvill, M.P. (1815-1896), Constable Burton, Yorkshire, to where the contents of Denton Park were moved in 1902 after its dispersal.

Anonymous Sale; Hollis & Webb, Leeds, 16 April 1957, lot 259, as 'Q. Matsys', where acquired for £720 by the following, with Thos. Agnew & Sons, London.

fig. 1 Jan Sanders van Hemessen, *Tearful bride*, National Gallery Prague

## LITERATURE:

'Notable Works of Art now on the Market', *The Burlington Magazine*, Supplement, XCIX, no. 57, December 1957, pl. V, as 'Jan van Hemessen'.

B. Wallen, *Jan van Hemessen: An Antwerp Painter Between Reform and Counter-Reform*, Ann Arbor, 1983, p. 297, under no. 21, as 'probably a workshop replica'.

By the second half of the 1530s, Jan Sanders van Hemessen had become one of the most exciting and revolutionary painters working in Antwerp. Drawing inspiration from the diverse, everchanging population of merchants, sailors, tavern workers and entertainers who passed through this port city, which had established itself as one of Europe's leading economic capitals, the artist produced a series of paintings showing scenes of daily life. Brimming with humor and sexual innuendo, these compositions feature flamboyantly dressed men and women with often exaggerated facial expressions and gestures, who gather in taverns and domestic interiors, as in the earliest work from this series, the *Prodigal Son at the Inn* from 1536 (Royal Museums of Fine Arts of Belgium, Brussels). The present painting belongs to this fundamental moment in Hemessen's career. It depicts a *Bagpiper and Merry Wife*, seen bust-length against a dark, monochromatic background. The man appears to be singing, his face contorted and mouth open, as he clutches his pipes, the folds of which echo those of his chaperon. The woman gazes at him intently, toting a piece of buttered bread and a flagon in her raised hands, revealing that she is indulging both her sense of hearing and taste. While this remarkable painting has been known to scholars since at least the early twentieth century, it has only recently been made available for in-depth study.

Burr Wallen discusses the composition of the *Bagpiper and Merry Wife*, specifically the version in the Royal Museums of Fine Art of Belgium, in relation to Hemessen's celebrated *Tearful Bride* (fig. 1; National Gallery Prague), citing this as evidence of the artist's investigation into 'the realm of moralized genre' (B. Wallen, *Jan van Hemessen: An Antwerp Painter between Reform and Counter-Reform*, Michigan, 1983, p. 64). The scholar proposes that the paintings were intended as pendants, with the latter capturing the moment when the reluctant bride was being led to her nuptial bed, and the *Bagpiper and Merry Wife* reflecting







ABOVE: fig. 2 Pieter Baltens, *The night of the wedding*, Rijksmuseum, Amsterdam  
 OPPOSITE: fig. 3 Infra-red reflectogram of the present painting (detail)

the bawdy merrymaking typical of wedding celebrations at the time. Hemessen's *Tearful Bride* is the earliest surviving painting of this subject, though precedents clearly existed, since Francis I of France is documented as having purchased a painting of that subject for the royal collection in 1529 from the Antwerp art dealer Jehan Duboys (K. Renger, 'Tränen in der Hochzeitsnacht,' in *Festschrift für Otto von Simson zum 65. Geburtstag*, Berlin, 1977, p. 311).

Numerous painted and printed representations of this theme were produced in the Netherlands in the latter half of the sixteenth century, all of which essentially follow the same scheme, although with younger participants, in which the new bride is guided by her mother and bridegroom with a bagpiper typically accompanying the party. These later images tend to assign two attributes to the bride – a candle to light her way, and an earthenware jug for her nuptial ablutions. Hemessen's contemporaries would have immediately recognized in these everyday objects the sexual symbolism of male and female genitalia. Both items appear in Pieter Baltens's engraving of 1598 (fig. 2), which unites in a single composition Hemessen's imagery of the *Tearful Bride* and the *Bagpiper and Merry Wife* and bears the inscription: 'Maintenant plorer icy voyez l'Espousee, / Qui de rire au lict se tient bien assuree' ('Now weeps the bride, and yet I wager, / She shall laugh again, once she is in bed'; quoted in B. Wallen, *op. cit.*, p. 65).

Hemessen's version of the *Tearful Bride* is more nuanced than most. The bride and groom are both advanced in age and relatively unattractive. The balding man is gaunt-cheeked with a head that resembles a skull. He grasps and caresses the arm of his bride, not without coincidence tucking a finger beneath her torn dress. The bride's wrinkled face is contorted with grief, her tears echoed by the stream of snot that runs from her nose. The elderly couple is contrasted by the young man who hands the bride her nuptial pot. The candle is absent. Rather than a crown, she wears a garland of cherries, a mocking reflection of her lack of fecundity. As Wallen observes, in addition to their connections with weddings, cherries also were emblems of *luxuria*. Indeed, there is nothing virginal about this bride, who appears to lament her fate, unwilling to tear herself away from the much younger man who holds her pot, tapping into the longstanding tradition of unequal lovers imagery.

The version of the *Bagpiper and Merry Wife* now in the Royal Museums of Fine Arts of Belgium was taken as spoils from the imperial collection of Rudolf II in Prague by Queen Christina of Sweden before entering the museum at the beginning of the twentieth century. The Brussels panel measures 45 x 65.5 cm., but notably was cut down somewhat along the top and bottom edges. The *Tearful Bride* measures 51.8 x 63 cm. and was also cut down a few centimeters along the right edge. Accordingly, the Brussels and Prague panels would appear to have originally been of equal size, lending support to the theory that they were conceived of and painted as pendants. It is worth noting, however, that the earliest history of the Prague painting is uncharted. Our first notice of the panel is when it was sold in the Mallet sale at Sotheby's, London, on 19 June 1935, as Pieter Aertsen. Its potential link with Rudolf II was surely the impetus for its acquisition by a Prague private collector and eventually the National Gallery Prague, but there is no concrete evidence to explicitly link them together, particularly when one takes into account the existence of the present autograph version of the *Bagpiper and Merry Wife*.

The possibility that the present panel, rather than the Brussels version, is the pendant to the Prague *Tearful Bride* therefore merits consideration, though ultimately this seems unlikely. The earliest history of the present *Bagpiper and Merry Wife* is similarly unclear at this point. By the eighteenth century, it was in the collection of Sir Henry Ibbetson, Bt., of Denton Park, Yorkshire. The Ibbetson's art collection passed into the possession of the Wyvill family of Constable Burton, Yorkshire, following the marriage of Laura, the daughter and heiress of Sir Charles Ibbetson, Bt., in 1845 to Marmaduke Wyvill, the celebrated chess master and politician. Today, the present *Bagpiper and Merry Wife* measures 45.9 x 60.1 cm., following the recent removal of a later 6.2 cm. addition along its upper edge. Assuming that its current state properly reflects the painting's original dimensions, it would accordingly be both too short and too narrow to serve as a pair to the *Tearful Bride* in Prague.

What then are we to make of the present *Bagpiper and Merry Wife*? Dendrochronological analysis performed by Ian Tyers in December 2021 on the two Baltic oak boards that comprise the panel suggests that it was made from trees that were felled after *circa* 1530 and indicates a usage date of the late 1530s or 1540s. Analysis of the infra-red reflectography mosaic (IRR) reveals that the artist developed his underdrawing using a dry medium (fig. 3). According to his typical practice, Hemessen defined the contours of his composition with thin, precise lines. Only a few minor pentimenti may be observed, and these mostly relate to minute adjustments to the positions of the fingers. Wallen dates the Brussels and Prague panels to around 1540 based on the existence of an inferior copy of the *Tearful Bride* which sold at Christie's, London, in 1935 and 1936 and more recently at Sotheby's, London (7 April 1982, lot 76), bearing the inscription, 'JOHANNES/DE HEM/ESSEN/PINGEB/AT/1540' (*op. cit.*, pp. 298-299, 353 note 79, no. 22a). The scholar further suggests that the existence of this mediocre copy, which he considers to be a studio production, indicates that there may have been an earlier, autograph version of the composition by Hemessen himself. Given the highly refined execution of the present *Bagpiper and Merry Wife*, which is arguably superior to the poorly-preserved version in Brussels, and bearing in mind that the ex-Sotheby's copy measures 48 x 60 cm. and is practically the same size as the painting under consideration here, it therefore seems likely that Hemessen's original *Tearful Bride* is not the Prague picture – which may well be the Brussels pendant – but another, now lost, prototype of the same size of the 1982 auctioned copy. Presumably, this original signed and dated 1540 version of the *Tearful Bride* was painted as the companion to the present *Bagpiper and Merry Wife*, which may accordingly now be recognized as a welcome addition to the small group of autograph works by Hemessen.

Peter van den Brink





PROPERTY OF A GENTLEMAN

24

## LUCAS CRANACH THE YOUNGER

(WITTENBERG 1515-1586 WEIMAR)

*Portrait of Caspar Cruciger (1504-1548), bust-length, holding a book*

signed with the artist's serpent device above the artist's monogram 'L' (center left)

oil on panel, marouflaged

14 x 9 in. (35.7 x 22.8 cm.)

\$300,000-500,000

£250,000-400,000

€290,000-470,000

### PROVENANCE:

(Possibly) The Danish Royal Collection, *circa* 1740.

Cornelis Hoogendijk (1866-1911), The Hague; (†), Frederik Muller & Cie., Amsterdam, 14 May 1912, lot 17.

Albert Keller, Esq., New York, by 1928.

(Possibly) Birnbaum collection, Berlin, *circa* 1930.

(Possibly) with Rosenberg & Steibel, New York, *circa* 1945.

with Nicholas M. Acquavella, New York, by 1968, as 'Portrait of a Man' (according to a label on the reverse).

Anonymous sale; Sotheby's, New York, 15 January 1987, lot 12, as 'Portrait of a bearded man holding a book'.

with Joseph B. Guttman Galleries, Beverly Hills, by 1987.

Anonymous sale; Christie's, New York, 11 January 1991, lot 36, where acquired by the present owner.

### EXHIBITED:

Amsterdam, The Rijksmuseum, on loan 1907-1911.

New York, Kleinberger Galleries, Inc., *Catalogue of a Loan Exhibition of German Primitives for the benefit of the American Red Cross*, November 1928, no. 37.

### LITERATURE:

*Catalogues der Schilderijen, Miniaturen, Pastels, Omlijste Teekeningen, Enz. in het Rijks-museum te Amsterdam met drie supplementen*, Amsterdam, 1908, p. 392, no. 735c.

*Catalogue of the Pictures, Miniatures, Pastels, Framed Drawings, Etc. in the Rijks-museum at Amsterdam with supplement*, Amsterdam, 1910, p. 427, no. 735c.

*Catalogue des tableaux, miniatures, pastels, dessins encadrés, etc. du Musée de L'État à Amsterdam avec supplément*, Amsterdam, 1911, p. 108, no. 735c.

'Notes D'Art', *La Gazette de Hollande*, XC, O. van Beresteyn, ed., Amsterdam, 1912, p. 3.

'Cronique des ventes', *Le Bulletin de l'Art*, DXLIV., Paris, 1912, p. 150.







The present painting



fig. 1 Lucas Cranach the Younger, *Portrait of Philipp Melanchthon*, Mauritshuis, The Hague, on long-term loan from the Rijksmuseum, Amsterdam, since 1951



fig. 2 Workshop of Lucas Cranach the Younger, *Caspar Cruciger(?) on his deathbed*, Landesmuseum für Kunst und Kulturgeschichte, Oldenburg



fig. 3 Balthasar Jenichen, *Portrait of Caspar Cruciger the Elder*

The present work is the earliest known portrait of Caspar Cruciger, the distinguished scholar and professor of theology at the University of Wittenberg who is perhaps best known for his close friendship with Philip Melanchthon (1497-1560). Born in Leipzig, Cruciger studied under the humanist scholar Peter Mosellanus. He attended the famed Leipzig Disputation between Martin Luther (1483-1546) and Johann Eck (1486-1543) in 1519 and became inspired by the Reformer. In 1521, to escape the plague he moved to Wittenberg, where he continued his studies. In 1524, he married Elizabeth von Merseburg, a former nun who, like Luther's wife Katharina von Bora, had escaped her convent and freed herself from monastic life. Elizabeth herself would play an important role in the Reformation, as she was a poet and would become the first woman Protestant hymn writer. After a short stay in Magdeburg, where he served as rector of the newly founded Latin school and assisted Nikolaus von Amsdorf (1483-1565) in spreading the Protestant ideology, Cruciger returned to Wittenberg in 1528, where he received one of the first three doctorates in theology under the revised statutes of the theology faculty. Cruciger's understanding of Hebrew made him an invaluable contributor to Luther's translation of the Bible into German, and in this way he became a central member of the Reformer's inner circle. In the last decade of his life, Cruciger published numerous essays, including significant commentaries on 1 Timothy, the Gospel of John, part of the Nicene Creed and several Psalms. The importance of Cruciger's early contributions to the Protestant Reformation, though reflected in the writings of his contemporaries, was quickly forgotten due to 'a series of errors, half-truths, and mistaken assumptions', but

were recognized again in the late twentieth century by Timothy J. Wengert ('Caspar Cruciger (1504-1548): The Case of the Disappearing Reformer', *The Sixteenth Century Journal*, Autumn 1989, XX, no. 3, p. 441). Indeed, Luther himself called Cruciger his 'Elisha', and reportedly said that 'if after his death one person would courageously do something for the preservation of true Christian doctrine and would, for the sake of pure doctrine, have to oppose forcefully the papists and other adversaries, he expected it to be this man [Caspar Cruciger]' (*ibid.*, p. 439). The close bond between Luther and the Crucigers was strengthened through their children. Cruciger's son, Caspar the Younger, succeeded Melanchthon as professor at the University of Wittenberg, and his daughter, Elisabeth, would eventually marry Luther's son, Johannes (Hans) Luther.

Though the identity of the sitter had been forgotten by the time the present work was handled by Nicolas Acquavella in 1969, the painting was recognized and celebrated as a portrait of Caspar Cruciger in the early twentieth century, when it formed part of a substantial loan of nearly 100 pictures from the collection of Cornelis Hoogendijk (1866-1911) to the Rijksmuseum, Amsterdam. Notably, also included in that loan was Cranach's portrait of Cruciger's close friend Philip Melanchthon (fig. 1), which was bequeathed to the Rijksmuseum in 1912 and subsequently placed on long-term loan to the Mauritshuis in The Hague since 1951. As the two paintings share identical dimensions and each portrays its theologian against the same robin egg blue background, with Cruciger looking to his left and Melanchthon to his right, the two paintings almost certainly were

created as pendants. Further support that the portraits of these close friends and collaborators were created together is given by the fact that each painting is signed in the same unusual fashion: the serpent insignia with an 'L' below it. Such pairings were commonplace in the Cranach workshop, which produced numerous paired portraits of key Protestant figures such as Luther and Katharina von Bora (1499-1552), the Electors of Saxony Frederick the Wise (1463-1525) and Johann I the Constant (1468-1532) and Luther and Melanchthon.

As Joshua Waterman has observed (written communication, 29 April 2021), the distinctive serpent insignia with an 'L' below it appears in at least two other portraits, also of the same size and generally of comparable quality with the present portrait and its companion in the Mauritshuis: the 1549 portrait of Erasmus and the undated deathbed portrait, said to be of Veit Dietrich (fig. 2; both Landesmuseum für Kunst und Kulturgeschichte, Oldenburg). In fact, Michael Hofbauer (in his online Corpus Cranach database) has suggested that the latter of these portraits actually depicts Cruciger rather than Dietrich, an argument that seems particularly valid, considering the close resemblance of the sitter to Cruciger as he appears in our portrait and the fact that the other known likeness of Dietrich in Nuremberg looks entirely different.

Caspar Cruciger appears in several other works that originated in the Cranach workshop, all of which were painted after Cruciger's and Lucas Cranach the

Elder's death. These include the destroyed Meyenburg Epitaph (formerly in the Evangelische Kirchengemeinde St. Blasii, Nordhausen), where he appears at upper left; the epitaph for Prince Joachim von Anhalt (Ev. Kirchengemeinde St. Johannis und St. Marien, Dessau), where he appears at left; the epitaph for Paul Eber and his family (Evangelische Stadtkirche St. Marien, Wittenberg), where he appears at right in the vineyard; and the *Christ Blessing the Children* (Schloss Gottorf, Landesmuseum für Kunst- und Kulturgeschichte, Schleswig), where he appears in the background. Cruciger's likeness was also disseminated across Europe in the form of prints, including a 1571 etching by Balthasar Jenichen (fig. 3) which follows the same basic model as the present portrait, showing Cruciger's hands in more or less the same position relative to the book.

The 1928 catalogue accompanying the *Loan Exhibition of German Primitives* held at F. Kleinberger Galleries in New York noted that the present portrait was accompanied by a certificate from Max J. Friedländer suggesting the attribution to Lucas Cranach the Younger (*loc. cit.*). We are grateful to Dieter Koeplin for endorsing the attribution to Lucas Cranach the Younger on the basis of a photograph (written communication, 13 August 2021). We are also grateful to Joshua Waterman for generously providing information about this painting and for, on the basis of a photograph, suggesting that the portrait was produced during the lifetime of Lucas Cranach the Elder in his workshop, perhaps with the master's participation (written communication, 29 April 2021).



25

## AN ALLEGORICAL MARBLE FIGURE OF A PUTTO REPRESENTING THE ARTS

CIRCLE OF GERMAIN PILON (C.1525-1590), LATE 16TH/EARLY 17TH CENTURY, THE BASE, 19TH CENTURY

on a polychrome marble rectangular base, inscribed in gilt 'GERMAIN PILON/1537-1590'

12½ in. (31.8 cm) high, 12¾ in. (32.4 cm) wide, 5 in. (12.7 cm.) deep

\$20,000-30,000

£17,000-24,000  
€19,000-28,000

Germain Pilon (*circa* 1525-1590), the celebrated French Renaissance sculptor was known for his tomb carvings, although he was able to imbue some of these serious and somber sculptural programs with a sense of liveliness, youthfulness and even humor. The most well-known and well-documented examples of this, perhaps, are the eight *génies funéraires* or *figures de fortune*, ordered for the tomb of François 1er in 1558. Under the direction of Primaticcio, both Pilon and Ponce Jacquot, provided these figures of young boys, three of which were later incorporated into the tomb of François II at Saint Denis and a fourth is now at Écouen (Cl. 19259). These have all been discussed in a 1990 colloquium: *Germain Pilon et les sculpteurs français de la Renaissance*, which was later edited by G. Bresc-Bautier and published Paris, 1993 (plates I and II and figs. 20-24).

Other strikingly similar reclining figures of children were provided by Pilon or his studio and followers for the tombs of Valentine Balbiani, now in the Louvre (N 15128-15129), and a pair of figures seen in Mariette's engraving for the tomb of Claude-Catherine de Clermont, duchesse de Retz (*ibid.* plates XXIX and XXX).

The present sculpture, with its multiple attributes, is clearly secular in nature but it exhibits the charm and irreverence of the above sculptures and also, with its characteristically deeply-carved curls and Mannerist physical characteristics, represents this highly original moment of the Northern Renaissance of which Pilon was one of the champions.







26

**AN ALABASTER FIGURE OF SAINT ROCH, HIS DOG AND AN ANGEL**  
FRENCH, CIRCA 1520-1540

18¼ in. (46.4 cm.) high

\$6,000-9,000

£4,900-7,200  
€5,700-8,500

**PROVENANCE:**

Anonymous sale, Nouveau Drouot, Paris, 27 February 1987, unnumbered, as *Groupe en marbre: Saint Roch, son chien et l'ange*. Acquired by the present owner at the above sale.

27

**A WHITE MARBLE BUST OF A CHILD WEARING A MEDALLION**

WORKSHOP OF JAN CLAUDIUS DE COCK (1667-1735), FLEMISH, EARLY 18TH CENTURY

on a later marble socle, marked '14944' in black ink on the underside of the base

14¼ in. (36.2 cm.) high with socle, 11¼ in. (29 cm.) the figure

\$6,000-9,000

£4,900-7,300  
€5,800-8,600

**COMPARATIVE LITERATURE:**

H. Bussers, 'Enkele gegevens over de Antwerpse beeldhouwer Joannes Claudius de Cock (1667-1735)', *Bulletin de Musées Royaux des Beaux-Arts de Belgique: 1989-1991*, Brussels, 1992, pp. 331-42.

J. Leeuwenberg and W. Halsema-Kubes, *Beeldhouwkunst in het Rijksmuseum*, Amsterdam, 1973, pp. 253-4.

N. Noel, *V&A Africans in Europe*, no. 8, <https://www.vam.ac.uk/articles/va-trail-africans-in-europe/>.

In Antwerp, where Jan Claudius de Cock's workshop was based, the Black community was growing as a result of the transatlantic slave trade, making access to African models and/or first-hand observation possible. While the model may have been based on an individual, evidence suggests these renderings portray a 'type.' Enslaved or sometimes emancipated African men and boys worked in European port cities as seamen and could be seen arriving at the busy sea docks or working as domestic servants or in other roles in day to day life. A young child, either from Africa or of African descent, such as the inspiration for this bust would have lived a restricted life, though possibly afforded some degree of affluency as an 'exotic' member of society. Nkechi Noel writes on the model in the *V&A African Heritage Guide*, 'The sculpture is a stark reminder of the loss of innocence and inhumane bondage of the slave trade, and the importance of including all of our voices in retelling collective historical narratives.'

De Cock and his workshop are thought to have produced several versions of this expressive model in various media including bronze, plaster, and marble. Versions can be found in the Victoria & Albert Museum (no. A18-1913) and The Walters Art Museum (no. 2053), among other collections. Of the known versions, none are identical, varying principally in the decoration on the medallion. These busts may have been carved in the workshop and then completed with a medallion decoration customized to the purchaser—the present version showing a crown on the face of the medallion. A similar, full-length version of a young boy by Jan de Cock is in the Rijksmuseum (no. R.B.K. 1972-134), showing the figure with a headdress and band of feathers hanging on the chest with the medallion. The full length figure could perhaps personify a particular unidentified colony as opposed to an individual (J. Leeuwenberg and W. Halsema-Kubes).



PROPERTY OF A WEST COAST COLLECTOR

28

**A MARBLE GROUP OF A PUTTO ON A DOLPHIN**

FRENCH OR FLEMISH, FIRST HALF 18TH CENTURY

22¾ in. (57.8 cm.) high

\$20,000-30,000

£17,000-24,000  
€19,000-28,000

**PROVENANCE:**

William Randolph Hearst (1863-1951), San Simeon, [by repute].

Fine Arts Gallery of San Diego (now the San Diego Museum of Art), San Diego.

Peggy Kellner, San Diego, acquired directly from the above circa 1920-1950.

Private collection, San Diego, acquired directly from the above in 1968.

By descent to the present owner.





THE PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

29

## ATTRIBUTED TO JUSEPE DE RIBERA, CALLED LO SPAGNOLETTO

(JÁTIVA, VALENCIA 1591-1652 NAPLES)

*A philosopher, half-length, in a torn white shirt and brown jacket, holding books and a wicker flask*

oil on canvas

50¾ x 39⅞ in. (127.6 x 99.3 cm.)

\$200,000-300,000

£170,000-240,000  
€200,000-290,000

### PROVENANCE:

Duse Collection, Brescia, 1983.

G. Scarampella, Brescia; (!), Christie's, London, 9 July 2015, lot 161, where acquired by the present owner.

### EXHIBITED:

Salamanca, Sala de Exposiciones de San Eloy, *José de Ribera, bajo el signo de Caravaggio (1613-1633)*, April-June 2005, no. 26; and Seville, Museo de Bellas Artes, September-October 2005, no. 27, as 'Jusepe de Ribera'.

### LITERATURE:

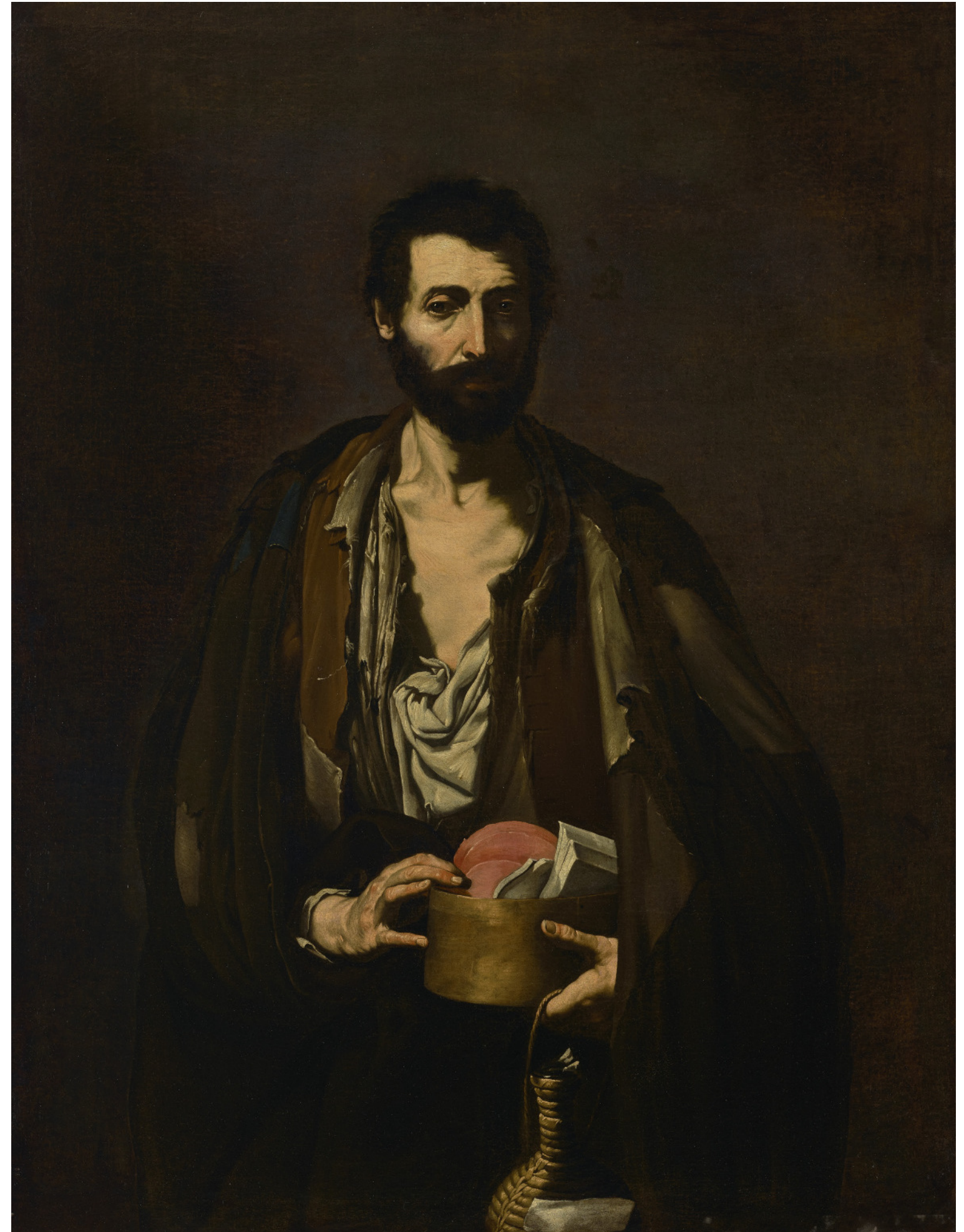
N. Spinosa, *Ribera*, Naples, 2003, p. 360, under no. C19, as 'Jusepe de Ribera'.

N. Spinosa, *Ribera*, Naples, 2006, 2nd. ed., p. 399, under no. C25, as 'Jusepe de Ribera'.

When exhibited at the 2005 show in Salamanca and Seville, *José de Ribera Bajo el signo de Caravaggio (1613-1633)*, Nicola Spinosa noted that this picture may have been one of the works that formed part of the renowned series of philosophers painted for Don Fernando Enriquez Afán de Ribera, 3rd Duke of Alcalá, Viceroy of Naples from 1629 until 1631. The reconstruction of the original Alcalá series, which was listed in the inventory of the contents of his house following his death in 1637, remains highly problematic. The precise number of pictures that formed that series is still contested, and the distinguishing of prime versions from autograph replicas is not straightforward. The existence, though, of multiple versions and studio replicas acknowledges the remarkable popularity of Ribera's inventions, and the artist himself is known to have returned to the theme of depicting philosophers on other occasions, and for different patrons, including

a set for the Prince of Liechtenstein (see C. Felton, 'Ribera's "Philosophers" for the Prince of Liechtenstein', *The Burlington Magazine*, CXXVIII, no. 1004, November 1986, pp. 785-789).

The identity of the figure represented here is still not clear, but he is presumably a philosopher. As much can be assumed given that the composition is repeated in a mezzotint by Bernard Vaillant, amongst a series of other philosophers, all after Ribera, some of whom belong to the Alcalá group. Vaillant's series is dated 1672, which is significant insofar as it indicates that he executed the prints when he was in Amsterdam, so must have had access to replicas or copies after Ribera's originals. Further clues to the subject, and the history of its invention, may lie in inscriptions on the flask that appear on three other known replicas of the work. One is listed by Spinosa in a Spanish collection, as being of workshop quality with fractionally reduced dimensions, bearing an inscription reading 'FINISSIMO EN CHO / TRO' (see Spinosa, *op. cit.*, 2006, p. 399, no. C25). Another was executed by Luca Giordano, probably in the 1650s, now in the Kunsthistorisches Museum, Vienna (O. Ferrari and G. Scavizzi, *Luca Giordano. L'opera completa*, I, Naples, 1992, p. 477, fig. 101; II, pp. 255-256, no. A32). Giordano is known to have produced copies after Ribera and imitated his style so closely that their hands have frequently been confused. In the Vienna picture, the inscription appears as 'DAL P[?] AIOSTROSI'. Ferrari and Scavizzi (*op. cit.*) note that there is a photograph of another old copy of this picture, in the Kunsthistorisches Institut in Florence, where the inscription reads 'non si dever aber...'; a handwritten annotation on that photograph suggests it may be Aristides.





THE PROPERTY OF A EUROPEAN COLLECTOR

30

## FRANS POURBUS II

(ANTWERP 1569-1622 PARIS)

*A head study of Queen Henriette-Maria of France (1609-1669)*

oil on canvas

12 x 9¾ in. (30.5 x 25 cm.)

\$40,000-60,000

£32,000-48,000

€38,000-57,000

### PROVENANCE:

with Victor Spark, New York, by 1964.

Anonymous sale; Christie's, New York, 9-10 February 2009, lot 119, as 'Circle of Frans Pourbus II', where acquired by the present owner.

### EXHIBITED:

Poughkeepsie, Vassar College Art Gallery, *Seventeenth Century Paintings from American Collections*, 16 October-15 November 1964, no. 9, as 'School of Antonio Moro'.

### LITERATURE:

B. Ducos, *Frans Pourbus le Jeune (1569-1622)*, Dijon, 2011, p. 278, no. P.A.105, illustrated.

The Antwerp-born artist Frans Pourbus II established himself as a leading portraitist at the Habsburg court in Brussels and, later, the Gonzaga court in Mantua before ultimately settling in Paris in 1609 at the behest of the French queen, Marie de' Medici (1575-1642). As court painter to the queen, he produced a significant number of portraits of the royal family, including the young Henrietta-Maria, the future Queen of England, and their entourage. This recently rediscovered painting offers a rare glimpse into Pourbus' working process in the period.

Though previously attributed to artists in the circle of Anthonis Mor and Pourbus, in recent years Blaise Ducos has identified this small painting as a late autograph work by Pourbus, datable to *circa* 1621 (*loc. cit.*). Only one similar study by the artist is known today, a rapidly worked up sketch of three men's heads datable to 1614 and preparatory for a series of portraits installed in the *grand salle* of the Hôtel de Ville, Paris (Fondation Bemberg, Toulouse; see B. Ducos, *op. cit.*, no. P.A.75). Like the sketch in Toulouse, here the young girl's head is set against an undefined gray background. A handful of summary strokes of white in her hair serve to indicate what is probably a headdress set with pearls, while her face is rendered with the porcelain precision of Pourbus' finished paintings. Indeed, her head comes particularly close to a fully realized portrait which is datable to *circa* 1620 and is today in the Museo Nacional del Prado, Madrid (see B. Ducos, *op. cit.*, no. P.A.104). Ducos, however, suggests the present study may have served as a preparatory work for a lost portrait intended to be sent to Henrietta-Maria's future husband, Charles (1600-1649), then Duke of York and the future King of England (*loc. cit.*).





THE PROPERTY OF A EUROPEAN COLLECTOR

31

## SIR PETER PAUL RUBENS

(SIEGEN 1577-1640 ANTWERP)

*A wooded landscape at sunset*

oil on canvas

19¾ x 25½ in. (49.3 x 64.8 cm.)

\$250,000-300,000

£200,000-240,000

€240,000-280,000

### PROVENANCE:

Charleston Wallace.

Art market, Holland, where acquired by,

August Neuerburg (d. 1944), Hamburg, probably in the late 1920s, and most probably in or shortly before 1928, and by descent.

[The Property of a Family]; Sotheby's, London, 7 July 2010, lot 10, where acquired by the present owner.

### LITERATURE:

G. Glück, *Die Landschaften des Peter Paul Rubens*, Vienna, 1945, pp. 45-47, 72, no. 39.

J. Müller Hofstede, 'Zwei Hirtenidyllen des späten Rubens,' *Pantheon*, XXIV, 1966, pp. 38, 41, notes 29, 20, fig. 7.

W. Stechow, *Dutch Landscape Painting*, London, 1966, p. 221, note 27.

W. Adler, *Corpus Rubenianum Ludwig Burchard, XVIII, Landscapes and Hunting Scenes*, Oxford, 1982, I, pp. 158-159, no. 51, plate 134, as datable to circa 1635.

D. Bodart, M. de Battisti and A. Biffi, *Peter Paul Rubens*, Milan, 1985, p. 199, no. 890.

M. Jaffé, *Rubens. Catalogo Completo*, Milan, 1990, p. 350, no. 1217, as datable to circa 1635-38.

D. Jaffé, 'Rubens back and front. The case of the National Gallery *Samson and Delilah*,' *Apollo*, August 2000, p. 25, as datable to circa 1638.

Sir Peter Paul Rubens was arguably the most cultured, versatile and influential artist active in northern Europe in the seventeenth century. In addition to historical, religious, mythological and allegorical subjects; portraiture, hunting scenes and genre paintings, Rubens painted some sixty landscapes, roughly half of which he produced in the final decade of his life. Unlike his other works, Rubens' activity as a landscape painter appears to have been an intensely personal pursuit, one that saw him retain much of his output for the remainder of his life. Indeed, the

*Specificatie*, or inventory of paintings in Rubens' house following his death, lists no fewer than seventeen landscapes by the artist that were still in his possession (see J. Muller, *Rubens: The Artist as Collector*, Princeton, 1989, nos. 84, 104-106, 108, 112, 132-137, 150, 171-173 and 294).

Traditionally dated to between circa 1635 and 1638, this late landscape has been published by all modern commentators – Wilhelm von Bode (1928), Ludwig Burchard (undated certificate), Gustav Glück (1945), Wolfgang Stechow (1966), Wolfgang Adler in the *Corpus Rubenianum* (1982) and Michael Jaffé (1990, 2000) – as an autograph work. The late Julius Held was more nuanced, suggesting in private correspondence in 1985 that 'Rubens's authorship is possible, though not completely compelling.' He did, however, continue by noting that it was 'evidently of some importance that no-one seems to have ever seriously doubted the attribution to Rubens.'

Rubens' late landscape paintings were all of the same idiosyncratic nature, and most probably painted at his castle Elewyt for his personal delight. The tree trunks at left are strongly illuminated by the setting sun. A long vertical strip of light runs down the base of the trees, curving around to run laterally along the ground and ultimately illuminating a diagonal passage extending into the painting's right background. Rubens had previously used a highly comparable compositional schema in his largescale *Summer: Peasants Going to Market* of circa 1618, today in the Royal Collection Trust (inv. RCIN401416). As in the Royal Collection painting, which still recalls the landscapes of Pieter Bruegel the Elder in its elevated, bird's-eye view, the present landscape depicts early morning. Rubens frequently used the time of day to set the mood of his landscapes. Here, dawn is suggested by the contrast between the dark foreground at left and the bright light that pours in above the trees. The overall effect is that of a *plein air* experience, one that challenges Titian in its bravura brushwork.





THE PROPERTY OF A EUROPEAN COLLECTOR

32

## JACOB JORDAENS

(ANTWERP 1593-1678)

*Diogenes Searching for an Honest Man*

oil on paper, laid on panel  
20¼ x 24¾ in. (51.5 x 62.5 cm.)

\$40,000-60,000

£32,000-48,000  
€38,000-57,000

### PROVENANCE:

(Possibly) John Crichton-Stuart, 2nd Marquess of Bute (1793-1848), Luton Park, Bedfordshire; his sale, Christie's, London, 7 June 1822, lot 28, as 'Diogenes with his Lantern, and a numerous Group; a Sketch', sold for 6 gns. to, John Boykett Jarman (1782-1864), London.

Eugène Broerman (1861-1932), Saint-Gilles; his sale, Giroux, Brussels, 21 March 1927, lot 13.

Anonymous sale; Christie's, London, 8 July 2009, lot 172, where acquired by the present owner.

### LITERATURE:

(Possibly) 'The Marquis of Bute's Mansion at Luton Hoo: Collection of Pictures at Luton', *The Gentleman's Magazine*, LXXXVII, part II, London, July 1817, p. 7, no. 73, as 'Diogenes searching for an honestman. Jordaens, as Diogenes, finds Rubens'.

(Possibly) J. P. Neale, 'List of Pictures at Luton Hoo', *The Mansions of England Or, Picturesque Delineations of the Seats of Noblemen and Gentlemen*, I, 1847, p. PP4.

R.A. d'Hulst, *The Drawings of Jacob Jordaens*, I, London and New York, 1974, p. 270, under no. A182.

The theme of Diogenes Searching for an Honest Man was a favorite among Netherlandish artists in the seventeenth century, not in the least for the

philosopher's abandonment of worldly goods and adoption of an ascetic life. Sir Peter Paul Rubens was probably the first northerner to treat the theme in a lost painting of *circa* 1618-20.

With theatricality bordering on the High Baroque, Jordaens embarked on the subject in one of the most ambitious and imposing canvases of his mature period, painting his *Diogenes Seeking a Man* in 1642 (Gemäldegalerie Alte Meister, Dresden). According to the antique historiographer Diogenes Lakrtius (VI:46), the celebrated Cynic philosopher Diogenes (c. 412-323 BC) went to the market of Athens with his lamp in broad daylight, and when questioned by bystanders replied that he was searching for an honest man among the people. The poet Joost van den Vondel included the story among four episodes from the life of the Greek eccentric in his widely acclaimed publication *Den Gulden Winckel der Konstlievende Nederlanders* of 1613.

While ultimately deriving from the Dresden picture, the present sketch was likely painted by Jordaens as a preparatory work for a variation on the theme, and served as the model for a studio version sold at Sothbey's, London, 28 October 2010, lot 40. Brecht Vanoppen, to whom we are grateful, dates this autograph sketch to *circa* 1650 (on the basis of a photograph), noting its slight differences to the studio variant, including the hand of the elderly woman to the left of Diogenes, who here raises only one finger instead of two.





PROPERTY FROM THE COLLECTION OF J.E. SAFRA

33

## ARY DE VOIS

(UTRECHT 1630/35-1680 LEIDEN)

*Portrait of an ensign of the Leiden civic guard, three-quarter-length, with militiamen in the background*

signed and dated 'ADVois F. / Ao 1664' ('ADV' linked, lower left)

oil on panel

15½ x 12⅞ in. (38.5 x 32.7 cm.)

\$300,000-500,000

£240,000-400,000

€290,000-470,000

***'I have seen in the collection of Mr. Jakob Hiskia Machado in The Hague, a small piece by him [Ary de Vois], showing a soldier, so naturally, artfully and finely painted, that it may be considered under the art of the most worthy Dutch masters of that time.'***

*-Arnold Houbraken, De groote schouburgh der Nederlantsche konstschilders en schilderessen (1721)*

### PROVENANCE:

Anonymous sale; Lebrun, Paris, 14-16 April 1784, lot 29 (510 livres, to Antoine-Charles Dulac).

Charles-Alexandre de Calonne, comte d'Hannonville (1734-1802), Paris; Lebrun, Paris, 21-30 April 1788, lot 89 (881 livres, to Louis-Bernard Coclers).

Didier-Michel de Saint-Martin; (!) his sale, Paillet, Paris, 7-8 May 1806, lot 20 (FF 835).

(Possibly) E.A. Leatham, Esq., by 1868, and by descent in the family to,

(Possibly) Col. R.E.K. Leatham, by 1930.

[De la Collection d'Un Amateur]; Christie's, Monaco, 30 June 1995, lot 29, where acquired by the present owner.

### EXHIBITED:

(Possibly) Leeds, *National Exhibition of Works of Art*, 1868, no. 632.

### ENGRAVED:

Théodore Géricault, 1817(?)

Arnold Houbraken's laudatory description of a small painting of a soldier by Ary de Vois in the collection of the wealthy Jewish businessman Jacob Hiskia Machado (1686-1751) speaks to the high esteem in which such paintings by de Vois were held in the period. A contemporary of Frans van Mieris – with whom de Vois' works have often been confused – de Vois was among a group of artists active in Leiden who collectively came to be known as the *fijnschilders* ('fine painters') on account of their exquisite technique and careful attention to the minutest of details.

De Vois was probably born in Utrecht in the first half of the 1630s, the son of Alewijn de Vois who was appointed organist of the Sint Pieterskerk in Leiden in 1635. Though no documentary records are known, he probably first trained in Utrecht with Nicolaus Knüpfer and then in Leiden with Abraham van den Tempel before joining the Leiden Guild of St. Luke on 16 October 1653, where he served as headman in 1664-65 and dean in 1662-64 and 1667-68. While Houbraken claimed that de Vois' marriage to Maria van der Vecht on 5 February 1656 caused him to become idle, his surviving works and those mentioned in inventories belie this suggestion. Indeed, he continued to pay dues to the painters guild until 1677.

Like other Dutch cities, in the final decades of the sixteenth century the Leiden *schutterij* ('civic guard') had developed into a citizen militia which protected the

city from both external attack and internal revolt. Since the late middle ages, Leiden hosted a Guild of Saint George for archers (founded 1386) and, later, a Guild of Saint Sebastian for both archers and those who carried firearms (founded 1477). Like other guilds, those for archers and riflemen held communal feasts and buried their deceased colleagues. On account of the ongoing threat of war, militia members also kept a rotational night watch to maintain public order once the city's watchmen were relieved of their duties. While, in theory, all citizens and residents of the city were required to participate, in practice large segments of the population were ineligible, either because they could not afford the costs of purchasing their own uniforms and equipment, held particular offices or professions or belonged to certain faiths.

In 1578, Leiden codified the organization of its militia by combining the two guilds into a civic guard, replete with a more militaristic organizational structure. The militia was divided into *vendels* ('companies'), which were then subdivided into quarters or corporalships with further subdivisions called *rotten* ('squads'), each with corresponding officers. The militia was led by the *deken* ('dean'), always one of the city's four burgomasters. Below him were the captains, generally drawn from the city's most affluent residents, who were assisted by additional officers, including the ensign, or standard bearer. Unlike other officers, who were generally elected by members of the militia, the ensign was appointed directly by the city's burgomaster. Given their high mortality rate in times of war, militia regulations stipulated that ensigns be unmarried.

As Leiden's population grew in the course of the seventeenth century, so, too, did its citizen militia. At the time of de Vois' painting, Leiden had eight *vendels*, each consisting of eight corporalships, which were subdivided into three squads. While in 1599 there were roughly nine hundred militiamen in Leiden, by the middle of the seventeenth century the number swelled to nearly twice that figure, equating to roughly one out of every eight adult males in the city (see P. Knevel, *Burgers in het geweer: de schutterijen in Holland, 1550-1700*, Hilversum, 1994, p. 190).

With the notable exception of a handful of paintings commissioned from Joris van Schooten between 1626 and 1650 (Museum De Lakenhal, Leiden; Stadhuis Leiden), large-scale group civic guard portraits of the type favored in cities like Amsterdam and Haarlem did not gain a foothold in the artistic milieu of Leiden. The city's painters instead frequently portrayed their sitters in individual, often







fig. 1 Rembrandt Harmensz. van Rijn, *The Standard Bearer*, Rijksmuseum, Amsterdam



fig. 2 Théodore Géricault, *The Standard Bearer*, © The Trustees of the British Museum

small-scale and meticulously rendered portraits in military dress. Like de Vois, the Leiden painters Gerrit Dou (The Leiden Collection, New York, inv. no. GD-113; The State Hermitage Museum, St. Petersburg, inv. no. GE-891), Dominicus van Tol (Rijksmuseum, Amsterdam, inv. no. SK-C-21) and Frans van Mieris (Statens Museum for Kunst, Copenhagen, inv. no. KMSsp565) are known to have portrayed militia members and other military figures in this fashion. A life-size, full-length portrait of Gerrit Leendertsz. van Grootveld, captain of the city's Blauwe Vendel, by Jacob Fransz. van der Merck is also known (Museum De Lakenhal, Leiden).

When this painting last appeared on the market in 1995, Dr. Karen Schaffers-Bodenhausen of the Stichting Iconographisch Bureau in The Hague identified the arms on the ensign's flag as those of Leiden. Much like the most iconic painting of its type – Rembrandt's *Standard Bearer* of 1636 (fig. 1) – de Vois' portrait testifies to the municipal pride and civic mindedness of the Republic's elite as well as its military prowess. In both paintings, the man is dashing dressed, his right arm akimbo as if to convey an air of unbridled confidence as he firmly, if effortlessly, grasps the flagpole with his left hand. In the painting's lower right, several militiamen can be seen discharging their firearms. Unlike the paintings by van Tol and van der Merck, the building in the background here does not appear to correspond with the appearance of the gate or meeting halls of either the Saint George or Saint Sebastian guilds on the city's Doelengracht (demolished 1821).

The municipal archives in Leiden preserve documents relating to the militia companies going back to the end of the sixteenth century. Unfortunately, the membership lists for the years 1664-68 are missing, which prevents a positive identification of the sitter. Nevertheless, on account of the color of the standard

he holds, it can reasonably be assumed that he served as the ensign for the 'Witte Vendel' and likely commissioned de Vois to paint his portrait upon his promotion to the post.

The painting must have enjoyed a certain degree of fame in the eighteenth and nineteenth centuries, its early provenance only recently having come to light. In the final decades of the eighteenth century, the painting belonged to the lawyer, statesman and connoisseur Charles-Alexandre de Calonne, comte d'Hannonville, in whose 1788 sale it featured. The price the painting achieved at de Calonne's sale was exceeded by only two other works by de Vois sold at auction in France in the whole of the eighteenth century – the *Self-Portrait at an easel* of 1673 (Musée du Louvre, Paris) and the *Hunter holding a partridge and game basket* (Petit Palais, Paris).

The painting remained in France in the early nineteenth century, as indicated both by its 1806 sale from the estate of Didier-Michel de Saint-Martin and, perhaps more intriguingly, by the fact that Théodore Géricault produced a lithograph after it in or around 1817 (fig. 2). Géricault's lithograph is extremely rare, having only been printed in a handful of posthumous impressions, and provides no further clues about the painting's whereabouts after it left Saint-Martin's possession. Nothing further can be said definitively of the painting's provenance until its reemergence nearly thirty years ago. A 'Standard Bearer' by de Vois was exhibited at Leeds in 1868 from the collection of E.A. Leatham, Esq., which may plausibly be associated with the present painting; however, the existence of a second, larger (34 x 26 1/2 in.) painting depicting a standard bearer given to de Vois at a sale held Christie's, London, 24 February 1933, lot 34, throws into question exactly which work was exhibited.





PROPERTY FROM AN IMPORTANT NEW YORK PRIVATE COLLECTION

**34**

## SIMON DE VLIENER

(ROTTERDAM 1600/01-1653 WEESP)

*A beach scene with fishermen displaying their catch*

signed and indistinctly dated 'S DE VLIENER / f 16[4]6' (lower left, on the barrel)  
oil on canvas

28¼ x 43¼ in. (71.7 x 119.8 cm.)

\$120,000-180,000

£96,000-140,000

€120,000-170,000

### PROVENANCE:

Henry J. Pfungst, F.S.A. (1844-1917), London; (!) his sale, Christie's, London, 15 June 1917, lot 167 (178 gns. to Durlacher).  
with Jacques Goudstikker, Amsterdam, by 1918.  
Private collection, The Netherlands, by 1929.  
Private collection, Southern Netherlands, by 1938.  
B.H.M. Lips, Dordrecht, by 1948, and by descent to,  
A.J.M. Lips, Dordrecht, 1950.  
H.A. Wetzlar, Amsterdam; Lempertz, Cologne, 18-21 November 1954, lot 15 (unsold).  
with Eduard Plietzsch, Cologne, and by whom sold for 17,500 DM on 27 February 1956 to,  
Emil G. Bührle (1890-1956), Zurich, and from whose estate sold in 1965 to the following,  
with Arthur Kauffmann, London.  
with Böhler, Munich, 1965-6, where acquired by a private collector and by whose son sold,  
[The Property of a Gentleman]; Sotheby's, London, 6 December 2006, lot 19, where acquired by the present owner.

### EXHIBITED:

The Hague, Pulchri Studio, *Collectie Goudstikker / Catalogue de la Collection Goudstikker d'Amsterdam*, October 1918, no. 56.  
Amsterdam, Rijksmuseum, *Tentoonstelling van Oude Kunst*, 1929, no. 159.  
Rotterdam, Boymans Museum, *Meesterwerken uit vier Eeuwen 1400-1800*, 25 June-15 October 1938, no. 161.  
Eindhoven, Stedelijk Museum Van Abbe, *Nederlandse landschapskunst in de 17e eeuw*, 10 August-10 October 1948, no. 75.  
Rotterdam, Museum Boymans, *Kunstschaten uit Nederlandse verzamelingen*, 19 June-25 September 1955, no. 133.

### LITERATURE:

L. Gloor, *The Emil Bührle Collection: History, Full Catalogue and 70 Masterpieces*, Zurich, 2021, pp. 280-281, no. 498.

Simon de Vliener's earliest coastal scenes, which date to the 1630s, were conceived in warm blonde tones in the style of his master, Jan Porcellis. By the early 1640s, his palette increasingly changed to the characteristic silvery gray tonalities of the present work. Such paintings proved decisively influential for a younger generation of marine painters, among them Willem van de Velde II.

De Vliener frequently composed his beach scenes with a watch tower above dunes, figures selling fish at the high tide mark and various small watercraft beached on the undulating shore or wading in the shallows. Here, he has added further visual interest by including the large abandoned anchor with a peasant in a red cap trudging up the dunes toward a barrel in the painting's foreground and a horse and carriage in the painting's middle ground.

Though exhibited as a view of the beach of Scheveningen at the Rijksmuseum in 1929, the identification of the location as such can no longer be substantiated. The high hill at left surmounted by a tower does, however, closely recall the topography of the small beach village and its Oude Kerk, which is likewise situated close to the shore. The figures beside a makeshift tent in the lower left foreground appear to have served as a model for several subsequent works by or attributed to Hendrick Verschuring (formerly Alte Pinakothek, Munich), Cornelis de Bie (Dorotheum, Vienna, 20 October 2015, lot 219) and an anonymous Dutch artist active around 1650 (Hampel Kunstauktionen, Munich, 5 December 2008, lot 308).

The attribution to de Vliener was endorsed at the time of the 2006 sale by the late Professor Jan Kelch, who believed it to be painted *circa* 1648.





PROPERTY FROM AN IMPORTANT NEW YORK PRIVATE COLLECTION

35

## SIMON KICK

(DELFT 1603-1652 AMSTERDAM)

*A company of soldiers in a guardroom*

oil on panel

48 x 47½ in. (122 x 120.5 cm.)

\$400,000-600,000

£320,000-480,000

€380,000-570,000

*'Simon Kick's superb skills peaked in a guardroom scene that should be considered his masterpiece.'*

–Jochai Rosen, *Simon Kick (1603-1652): Catalogue Raisonné* (2021)

### PROVENANCE:

(Probably) Johannes van Bergen van der Grip; (!) his sale, Delfos, Soeterwoude, 26 June 1784, lot 95.

Galerie Emile and Isaac Pereire, Paris; their sale, Pillet, Paris, 6 March 1872, lot 154, as Godfried Schalcken (FF 4000).

Johann Moritz Oppenheim (1801-1864), Paris; (!) his sale, Pillet, Paris, 23 April 1877, lot 84, as Godfried Schalcken.

Marquis de Foz, late 1800s, and from whom passed to,

José Guedes de Queiroz; Christie's, London, 11 June 1892, lot 79, as Godfried Schalcken (179 gns. to Duveen).

with Kleinberger, Paris, and by whom sold to the following,

with Forbes & Patterson, London, and from whom acquired circa 1894-5 by,

Sir Joseph Robinson (1840-1929), Dudley House, London; Christie's, London,

6 June 1923, lot 71 (unsold), and by descent to his daughter,

Princess Labia, by 1958-9.

Anonymous sale; Christie's, London, 10 April 1981, lot 22.

with P. de Boer, Amsterdam, by 1982.

with David Koetser, Zurich, by 1996.

[The Property of a Private Collector]; Christie's, New York, 29 January 1999, lot 181, where acquired by the present owner.

### EXHIBITED:

London, Royal Academy, *The Robinson Collection*, 2 July-14 September 1958, no. 13.

Cape Town, National Gallery of South Africa, *The Sir Joseph Robinson Collection*, 1959, no. 46.

Philadelphia, Philadelphia Museum of Art; Berlin, Gemäldegalerie and London, Royal Academy, *Masters of Seventeenth Century Genre Painting*, 18 March-18 November 1984, no. 58.

### LITERATURE:

A. Bredius, *Amsterdam in de Zeventiende eeuw*, III, The Hague, 1904, pp. 184, 189, 191-193, 227, illustrated.

C. Hofstede de Groot, 'Simon Kick,' in *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, U. Thieme and F. Becker, eds., XX, Leipzig, 1927, p. 254, where it is stated that Kick's signature was transformed at an unknown date into that of Schalcken. Both signatures were removed during cleaning, circa 1895.

C.B. Playter, *Willem Duyster and Pieter Codde: The 'Duyster Wereldt' of Dutch Genre Painting, c. 1625-1635*, Ph.D. dissertation, 1972, p. 149, fig. 241.

O. Haex, 'Een soldatenstuk van de 17de-eeuwse Amsterdamse genreschilder Simon Kick / A Soldier's Piece by the 17th Century Genre Painter Simon Kick,' *Tableau*, IV, 1981-1982, pp. 294-298, illustrated.

B. Haak, *The Golden Age: Dutch Painters of the Seventeenth Century*, New York, 1984, p. 301, fig. 640.

E. Borger, *De Hollandse kortegaard: geschilderde wachtklokken uit de Gouden Eeuw*, exhibition catalogue, Naarden, 1996, p. 60, fig. 6.1.

M.C.C. Kersten, 'Interieurstukken met soldaten tussen circa 1625 en 1660. Een verkenning,' in *Beelden van een Strijd: Oorlog en Kunst voor de Vrede van Munster, 1621-1648*, exhibition catalogue, Delft, 1998, p. 195, note 37.

J. Rosen, *Jacob Duck and the "Guardroom" Painters: Minor Masters as Inventors in Dutch 17th Century Genre Painting*, Ph.D. dissertation, 2003, pp. 152, 194, fig. 169.

J. Rosen, 'The Dutch Guardroom Scene of the Golden Age: A Definition,' *Artibus et Historiae*, LIII, 2006, pp. 154-155, fig. 3.

J. Rosen, 'A Great Minor Master: The Robbery by Simon Kick in the Berlin Gemäldegalerie: With an Appendix including a complete catalogue of paintings by Simon Kick (1603-1652),' *Jahrbuch der Berliner Museen*, XLIX, 2007, pp. 92-93, 95, no. 125, fig. 11.

J. Rosen, *Soldiers at Leisure: The Guardroom Scene in Dutch Genre Painting of the Golden Age*, Amsterdam, 2010, p. 12, fig. 107.

J. Rosen, *Simon Kick (1603-1652): catalogue raisonné*, Newcastle upon Tyne, 2021, pp. 56-57, 108-110, no. 29, illustrated.

Though little-known today, Simon Kick was an artist of prodigious abilities with an equally remarkable capacity for invention. So successful were his compositions that in the eighteenth and nineteenth centuries his finest paintings bore erroneous attributions to a number of heralded artists of the Dutch Golden Age, including Bartholomeus van der Helst (*The Robbery*; Gemäldegalerie, Berlin) and, in the case of the present painting, Godfried Schalcken.

Kick was born in Delft in 1603 but was recorded as resident in Amsterdam before 1624. On 5 September 1631, he married Stijntje Duyster, the youngest sister of the genre painter Willem Duyster, in a double wedding ceremony that also united Kick's elder sister, Margrieta, with Duyster. After their marriages, the two couples moved into the Duyster family house 'De Duystere Werelt' ('The Dark World') on the Koningsstraat, just up the street from the Sint Antoniesbreestraat, where Rembrandt would purchase a home in 1639. In June 1635, Kick travelled to Fort Orange (present-day Albany, New York), the first permanent Dutch settlement in New Netherland, to collect a debt on behalf of Dirck Cornelisz., Duyster's brother. His visit to the Americas took place a year before Frans Post's famed trip to Brazil and would suggest Kick had income from ventures other than painting.

Kick's close, familial relationship with the slightly older Duyster no doubt introduced him to the works of other guardroom painters, including Pieter Codde, and may have given rise to his own artistic interests. While Kick painted a few portraits and historical subjects, his output consisted mainly of genre paintings, half of which were military in theme. In this painting – which Jochai Rosen has described as nothing less than the artist's masterpiece – eleven figures are grouped into a tall, shadowed space. Among them can be seen two standing officers, drably dressed soldiers, two women, young boys and a pair of sappers in the right foreground who converse over a map spread out on a drum.







fig. 1 Rembrandt Harmensz. van Rijn, *The Night Watch*, Rijksmuseum, Amsterdam

The group is assembled within a spacious hall, the conception of which was probably influenced by Rembrandt's *Night Watch* of 1642 (fig. 1; Rijksmuseum, Amsterdam).

A frequent feature of Kick's guardroom scenes is his preference for a relatively unusual square or upright format. As here, he typically included an elegant officer accompanied by a page or female companion in the painting's foreground. However, what most sets Kick's guardroom scenes apart from those of his contemporaries is what Rosen has described as 'the introduction of civic elegance into rough military themes' (*op. cit.*, 2007, p. 93). Such a high-minded approach to an otherwise humble subject would no doubt have proved appealing to patriotic Dutchmen. Rosen has dated this painting to between 1647 and 1650 (*op. cit.*, 2021, p. 108); that is to say, concurrently with the conclusion of the Eighty Years' War following the Peace of Münster (1648), which formally recognized the Dutch Republic's independence from Spanish rule.

Despite the Republic's military strength, many Dutchmen shied away from military service. In opposition to most European armies of the period, which largely or exclusively recruited their own citizens, the Dutch relied heavily on foreign mercenaries to fill the ranks of ordinary soldiers. Only the officer class, led by the Stadholder as commander-in-chief, was staffed in greater measure by Dutchmen, generally of noble descent. At its peak in the decade or so before Kick

produced this painting, the Dutch army numbered roughly sixty thousand men, about half of whom belonged to regiments recruited from elsewhere in Europe.

This painting has tentatively been associated with the work described simply as 'Een Corps de Garde met Soldaten en Krysgereedschap, uitvoerig op panel, door Z. Kick' in the 1784 sale of the collection of Johannes van Bergen van der Grip, though the lack of dimensions or further detail preclude a definitive identification. According to Cornelis Hofstede de Groot (*loc. cit.*), Kick's painted signature was altered to that of Godfried Schalcken at some point in its history, and it is no surprise that when the painting appeared in sales in Paris in 1872 and 1877 and again in London in 1892 it was sold as a work by that artist. When the painting was cleaned around the time it entered the collection of the South African gold and diamond mining magnate Sir Joseph Robinson, both signatures were removed. As evidence of its quality and importance within the artist's oeuvre, the painting was the only work by Kick to be selected for inclusion in the seminal exhibition *Masters of Seventeenth Century Genre Painting* staged by the Philadelphia Museum of Art, Gemäldegalerie in Berlin and London's Royal Academy in 1984.

A smaller copy after this painting bearing an indistinct Kick signature was sold Christie's, London, 10 December 1993, lot 249. A second copy showing only the four figures at right given to Anthonie Palamedes is in the Lindgens collection, Cologne (see J. Rosen, *op. cit.*, 2021, nos. 29A and 29B).





36

## ABEL GRIMMER

(ANTWERP 1570-1618/19)

*September - The Parable of the Barren Fig Tree; and October - The Parable of the Vineyard*

the first signed and dated 'ABEL GRIMMER / FECIT 1611' (lower center); the second signed 'ABEL / GRIMMER FECIT' (lower center, 'ABEL GRIMMER' strengthened)

oil on panel

10¾ x 14 in. (25.8 x 35.4 cm.)

the first inscribed 'LVC.13.' (lower right); the second inscribed 'MATT. Z1' (lower left) a pair (2)

\$200,000-300,000

£160,000-240,000

€190,000-280,000

### PROVENANCE:

The First:

Anonymous sale; Hôtel Drouot, Paris, 13 October 1972.

with Galerie Fenzl, Paris.

with Galerie Silverman, Paris.

with Galerie J.O. Leegenhoek, Paris, 1978.

The Second:

Anonymous sale; Alcala Subastas, Madrid, 10 March 2016, lot 736, where acquired by the present owner.

### LITERATURE:

R. de Bertier de Sauvigny, *Jacob et Abel Grimmer: Catalogue Raisonné*, Brussels, 1991, p. 235, no. LXVIII (only September).

Abel Grimmer is chiefly celebrated today for his lively depictions of the *Months* and *Seasons*. On account of their similar dimensions, this assembled pair may plausibly belong to the same now-dispersed set of the *Months*, only one of which was known to Reine de Bertier de Sauvigny at the time of her catalogue raisonné (*loc. cit.*). Trained in the workshop of his father, Jacob, Abel perpetuated the family's prestigious legacy in the landscape tradition. Jacob made a significant contribution to the Netherlandish landscape tradition and is credited with being one of the first painters to break with the panoramic format that had been pioneered by his predecessor, Joachim Patinir. Abel ran one of the most prosperous and acclaimed studios in Antwerp at the turn of the seventeenth century, producing hundreds of works inspired by the example of his father, Bruegel the Elder and Hans Bol, whose popular compositions he modified and revitalized. Indeed, Abel's source here is probably a series of engraved roundels by Adriaen Collaert after drawings by Hans Bol (Hollstein 66-77). Collaert's engraved depictions of September and October likewise feature figures engaged in the harvest with similar compositions.

The present paintings are variations on Abel's *September* and *October* from an intact series of somewhat larger paintings dated 1592 (Church of Notre-Dame, Montfaucon; see R. de Bertier de Sauvigny, *op. cit.*, pp. 190-197, no. III). As with this pair, the works in the Montfaucon series are inscribed with references to the Biblical scenes they reproduce.





PROPERTY FROM THE WUNSCH COLLECTION

37

## JAN JOSEPHSZ. VAN GOYEN

(LEIDEN 1596-1656 THE HAGUE)

*A river landscape with a manor house, rowing boats and other vessels*

signed and dated 'VGOYEN 164[5]' ('VG linked' lower left, on the row boat)

oil on panel

27¼ x 36 in. (69.5 x 91.6 cm.)

\$100,000-200,000

£80,000-160,000

€96,000-190,000

### PROVENANCE:

C.H.T. Hawkins, London, and by descent to,

Mrs. J.E. Hawkins, London; (!), Christie's, London, 30 October 1936, lot 104 (800 gns. to Ellis and Smith).

Stephenson Robert Clarke (1862-1948), Marylebone, London; (!), Christie's, London, 11 December 1992, lot 98.

with Otto Naumann, New York, where acquired by the present owner.

### LITERATURE:

H.-U. Beck, *Jan van Goyen*, II, Amsterdam, 1973, pp. 300-301, no. 658, illustrated, as dated 1643; III, *Doornspijk*, 1987, p. 222, no. 658; and IV, *Künstler um Jan van Goyen*, *Doornspijk*, 1991, p. 245, under no. 665, as dated 1643.

This painting of a stone building surmounted by a cupola was executed at the height of van Goyen's career in the 1640s. Van Goyen was astonishingly productive in this decade, with more than 450 dated works known. As is typical of his paintings from the period, this painting features a low horizon line with more than four-fifths of the composition devoted to the cloud-filled sky which, in turn, enlivens the landscape and figures with carefully modulated hues of yellow, orange and brown. The painting's luminous effects are furthered by van Goyen's use of a highly efficient method of painting that skillfully employs the reddish-brown ground layer to full effect.

In the updated third volume of his catalogue raisonné, Hans-Ulrich Beck perceptively noted that the composition may, in fact, represent a topographically accurate view (*loc. cit.*). The same structure viewed from a nearly identical perspective recurs in a painting by Wouter Knijff which was formerly on the European art market (see H.-U. Beck, *op. cit.*, IV, p. 245, under no. 665).





PROPERTY FROM THE WUNSCH COLLECTION

38

## JACOB VAN HULSDONCK

(ANTWERP 1582-1647)

*A basket of grapes and a pomegranate on a table*

signed 'HVLSDONCK . FE . ' ('H' linked, lower right)

oil on panel, with the original gessoed and painted reverse

18 $\frac{7}{8}$  x 24 $\frac{3}{8}$  in. (48 x 62.7 cm.)

\$100,000-200,000

£80,000-160,000

€96,000-190,000

### PROVENANCE:

Anonymous sale; Galerie Charpentier, Paris, 12 May 1950, lot 73.

with The Shickman Gallery, New York, where acquired by the present owner.

Although born in Antwerp, Jacob van Hulsdonck likely spent much of his youth in the southern Dutch port town of Middelburg, where he received his artistic training. Middelburg's leading still life studio at the time was that of Ambrosius Bosschaert the Elder (1573-1621), with whom the young Hulsdonck certainly would have been familiar, although he is unlikely to have trained directly under him. In fact, the majority of his *oeuvre* displays a keen affinity with the work of Osias Beert (c. 1580-1624), the preeminent still life painter active in Antwerp upon Hulsdonck's return in 1608; he may even have trained with an artist in Beert's circle.

After joining Antwerp's Guild of St. Luke, Hulsdonck established a prosperous workshop specializing in the depiction of fruit in bowls or baskets, most commonly placed on a wooden tabletop which is occasionally draped with a tablecloth. The present painting is a finely executed example of this format, with particular attention paid to the textures of the grapes, the jewel-like pomegranate seeds at right and the droplets of water on the exposed edge of the table, on which the artist has signed his name in full at lower left.





THE PROPERTY OF A DISTINGUISHED COLLECTOR

39

## FOLLOWER OF PIETER BRUEGEL THE ELDER, LATE 16TH/EARLY 17TH CENTURY

*Ten months of the year*

oil on panel

8⅞ x 12⅞ in. (22.6 x 30.7 cm.), each

a group of 10

\$250,000-500,000

£210,000-410,000

€240,000-480,000

### PROVENANCE:

G. Wilbraham, Northwick, Cheshire; his sale, Christie's, London, 18 July 1930, lot 5, as 'Jan Brueghel', where acquired as a complete set of twelve months for 520 gns. by the following,

with Jacques Goudstikker, Amsterdam (inv. no. 2631).

Sold by A. Miedl to W. Lüps (1906-1942), Düsseldorf via E.J. Ostermann (1884-1975), May 1940.

Hermann Göring, Berlin, 24 December 1942, to whom gifted by the widow of W. Lüps via Dr Erich Gritzbach (inv. no. RM 1341).

Recovered by the Monuments, Fine Arts and Archives Section, and transferred to the Munich Central Collecting Point, 29 July 1945 (nos. 6002-5, 6008-13), when missing the months of January and February.

Transferred to Amsterdam on 5 November and 2 December 1946.

Transferred to the Stichting Nederlands Kunstbezit (inv. nos. 1850-1855 and 1884-1889), 1948, on long-term loan to the Noordbrabants Museum, 's-Hertogenbosch, 1953-2006.

Restituted to the heir of Jacques Goudstikker in 2006, and by whom sold, [Property from the Collection of Jacques Goudstikker]; Christie's, London, 5 July 2007, lot 2, as 'Flemish School, early 17th Century'.

with Galerie Florence de Voldère, Paris, as 'Lodewyck Rem', where acquired by the present owner.

### EXHIBITED:

Breukelen, Kasteel Nijenrode, 1936, no. 153.

's-Hertogenbosch, Noordbrabants Museum, 1953-2006, on loan.

's-Hertogenbosch, Noordbrabants Museum and Haarlem, Frans Hals Museum, *Aardse paradijzen*, 16 May-24 November 1996, nos. 109 (March) and 113 (May).

Aranjuez, Palacio del Real Sitio de Aranjuez, *Filipe II, El rey intimo, Jardin y Naturalez en el siglo XVI*, 23 September-23 November 1998, nos. 216 (March) and 217 (May).

Ghent, Museum voor Industriële Archeologie en Textiel, *Tuinen van Eden, van keizer Karel tot heden*, 20 April-25 June 2000, nos. 40 (March) and 43 (May).

's-Hertogenbosch, Noordbrandts Museum and Leuven, Stedelijk Museum Vander Kelen-Mertens, *De vier jaargetijden in de kunst van de Nederlanden 1500-1750*, 21 December 2002-3 August 2003, nos. 19-28.

### LITERATURE:

E. van Stratten, *Koud tot op het bot. De verbeelding van de winter in de zestiende en zeventiende eeuw in de Nederland*, 's-Gravenhage, 1977, pp. 14-19, figs. 14-24, as 'Probably Southern Netherlandish, 16th century'.

Rijksdienst Beeldende Kunst, *Den Haag, Old Master Paintings. An illustrated Summary Catalogue*, The Hague and Zwolle, 1992, p. 58, nos. 340-349.

N.H. Yeide, *Beyond the Dreams of Avarice: The Herman Goering Collection*, Dallas, 2009, pp. 189-190, 401-403, nos. A1354-A1365, illustrated.

J.-M. Dreyfus, *Le Catalogue Goering*, Paris, 2015, p. 570, illustrated.

The artistic representation of the months of the year derives from the early Middle Ages when it was customary to decorate calendars in illustrated manuscripts with the signs of the Zodiac and the Labors of the Months, to indicate Man's toil on earth and the passing of terrestrial time. These became a commonplace feature of Romanesque and Gothic church decoration, often forming part of the iconographic program on the portal sculpture of their west façades, as well as appearing on capitals. In the later Middle Ages the decoration of Books of Hours afforded artists the space and freedom to develop the theme of the Months, placing a variety of figures performing everyday activities in evocative landscapes.

Perhaps the most famous treatment of this theme is the celebrated series of The Seasons painted by Pieter Bruegel the Elder for Nicolaas Jonghelinck in 1565-66. Bruegel executed a total of six works, each representing two months at a time: Hunters in the Snow (January/February), The Gloomy Day (March/April) and The Return of the Herd (November/December) are all in the Kunsthistorisches Museum, Vienna; The Corn Harvest (September/October) is in The Metropolitan Museum of Art, New York; and Hay Making (July/August) is in the National Gallery, Prague. The location of the sixth painting (May/June) is currently unknown. Bruegel's masterpieces formed the basis for many subsequent versions of the Months, and the present series is clearly inspired by these works. When Jacques Goudstikker purchased them at Christie's, London on 18 July 1930 they were a set of twelve; however, when they were recovered by the Allies in 1945, the panels representing the months of January and February – shown here in black-and-white images – were missing, and they are offered here as a set of ten.

An attribution to Lodewyck Rem (d. 1603), a largely unknown painter active in Antwerp and Kampen, has recently been proposed. Comparison with a work by Rem that is signed and dated 1602 (offered Dorotheum, Vienna, 6 October 1999, lot 244) suggests the paintings are unlikely to be by the same hand.





## ASSOCIATE OF GIOVANNI ANTONIO BOLTRAFFIO

(MILAN 1466/67-1516)

*The Madonna and Child*

oil on panel

21 x 15¼ in. (53.3 x 38.7 cm.)

\$150,000-250,000

£120,000-200,000

€150,000-240,000

**PROVENANCE:**

Giuseppe Colbacchini, Venice; his sale, A. Genolini, Milan, 16 April 1888, lot 76, as 'Leonardo da Vinci', illustrated.

(Cristoforo) Benigno Crespi (1833-1920), Milan; his sale, Galerie Georges Petit, Paris, 4 June 1914, lot 9, as 'Giovanni Antonio Boltraffio' (10,000 francs).

Anguillara Collection.

with Bellini, Florence.

Achillito Chiesa; his sale, American Art Association, New York, 27 November 1925, lot 55 (\$9,000).

Ercole Canessa (1868-1929), New York, by 1926.

Palma Collection, Rome.

**LITERATURE:**

G. Colbacchini, *Quattro dipinti di sommi maestri : illustrati con note critiche*, Bassano, 1887, pp. 130-133 and 159-172, illustrated, as 'Leonardo da Vinci'.

G. Carotti, 'G.A. Boltraffio', *Gallerie nazionali italiane*, Rome, 1899, IV, pp. 305-307 and 329, as 'Giovanni Antonio Boltraffio'.

A. Venturi, *La Galleria Crespi in Milano*, Milan, 1900, pp. 237-240, as 'Giovanni Antonio Boltraffio'.

B. Berenson, *North Italian Painters of the Renaissance*, New York and London, 1907, p. 171, as 'Giovanni Antonio Boltraffio'.

F. Malaguzzi Valeri, *Catalogo della R. Pinacoteca di Brera*, Bergamo, 1908, p. 165, as 'Giovanni Antonio Boltraffio'.

W. von Seidlitz, *Leonardo da Vinci der Wendepunkt der Renaissance*, Berlin, 1909, I, p. 275, as 'Giovanni Antonio Boltraffio'.

G. Pauli, 'Boltraffio', *Allgemeines Lexicon*, ed. U. Thieme and F. Becker, Leipzig, 1910, IV, p. 256, as 'Giovanni Antonio Boltraffio'.

'Appunti, La Madonna Crespi venduta a Parigi', *Raccolta Vinciana*, IX, 1914, p. 169, as 'Giovanni Antonio Boltraffio'.

A. Venturi, *Storia dell'arte italiana*, Milan, 1915, VII, part 4, pp. 1024-1025, as 'Giovanni Antonio Boltraffio'.

F. Bock, 'Leonardofragen', *Repertorium für Kunstwissenschaft*, 1916, XXXIX, p. 162, as 'Giovanni Antonio Boltraffio'.

F. Malaguzzi Valeri, *La Corte di Ludovico il Moro. Gli artisti lombardi*, Milan, 1917, III, p. 78, as 'Giovanni Antonio Boltraffio'.

G. Teall, 'Giovanni Antonio Boltraffio', *The International Studio*, 1926, LXXXV, no. 353, p. 24

A. Venturi, *La pittura del Quattrocento nell'Alta Italia*, Bologna, 1930, p. 47, as 'Giovanni Antonio Boltraffio'.

W. von Seidlitz, *Leonardo da Vinci der Wendepunkt der Renaissance*, Vienna, 1935, 2nd edition, p. 203, as 'Giovanni Antonio Boltraffio'.

A. Bellani, *Giovanni Antonio Boltraffio*, doctoral dissertation, University of Milan, 1936, pp. 72-73.

A. Venturi, *Leonardo et la sua scuola*, Novara, 1941, p. XXXIX, as 'Giovanni Antonio Boltraffio'.

F. Mazzini, *La pittura del primo Cinquecento: Storia di Milano*, 1957, VIII, part 9, p. 580, as 'Giovanni Antonio Boltraffio'.

T. Brachert, 'Ein unvollendetes Madonnagemälde von Leonardo da Vinci?', *Schweizerisches Institut für Kunstwissenschaft*, 1967, pp. 67-68, as 'Giovanni Antonio Boltraffio'.

B. Berenson, *Italian Pictures of the Renaissance: Central Italian and North Italian Schools*, 1968, p. 92, as 'Giovanni Antonio Boltraffio'.

*Studio su l'opera Madonna e Bambino di Gian Antonio Boltraffio*, private publication, undated.

M.T. Fiorio, *Giovanni Antonio Boltraffio, un pittore milanese nel lume di Leonardo*, Milan, 2000, pp. 180, 184, 203 and 213, no. E.7 and under nos. D3, D10 and D46.

This panel, depicting a beautifully serene Madonna and Child, was painted by a close but, as yet, unidentified associate of Giovanni Antonio Boltraffio, arguably the most gifted of Leonardo da Vinci's Milanese pupils. The first known owner of the painting, Giuseppe Colbacchini, even believed it to be a work by Leonardo himself. In his 1887 publication, he went so far as to describe it as a portrait of Cecilia Gallerani, famously the *Lady with an Ermine*, in the guise of the Madonna (*op. cit.*, p. 130). Subsequent art historians, writing in the first half of the twentieth century, tended to ascribe the painting to Boltraffio, though the nature of scholarship concerning the artist's *oeuvre* as a whole is complex and subject to longstanding debate.

A second version of the *Madonna and Child* is in the National Gallery, London, where it is described as a 'Follower of Boltraffio'. The National Gallery panel, also known as the *Löser Madonna*, was given by William Suida to the Pseudo-Boltraffio (*Leonardo und sein Kreis*, Munich, 1929, pp. 128, no. 223), the anonymous artist responsible for a distinct and heterogeneous group of over twenty pictures, including the present work, painted in Milan in the early sixteenth century. The group had previously been regarded by some scholars as representing the early *oeuvre* of Boltraffio, before he entered the workshop of Leonardo in *circa* 1491, and displaying the influence of Vincenzo Foppa and Bernardo Zenale. Suida instead proposed that they were by a separate hand, strongly influenced by Boltraffio himself, a solution that was rejected by Maria Teresa Fiorio in her 2000 monograph on the artist (*op. cit.*, pp. 71-74), but subsequently supported by Cristina Geddo, who argued for the Pseudo-Boltraffio's reinstatement to 'the ambit of Milanese leonardeschi' ('Un trittico ricomposto e il problema dello Pseudo-Boltraffio', *Arte Cristiana*, XCI, 818, September-October 2003, pp. 345-355).

The clear-cut profile of the Madonna set against the dark wall pierced by bright windows is clearly influenced by Leonardo da Vinci's celebrated *Madonna Litta* (The State Hermitage Museum, St. Petersburg), a picture that has also been the subject of energetic debate, with some scholars, including Fiorio, believing it to be by Boltraffio (*op. cit.*, pp. 81-83, no. A3). Interestingly, the choice of colors in the present painting follows that of the *Madonna Litta* almost exactly, while the National Gallery version more closely resembles Marco d'Oggiono's *Madonna of the Violets* (Collection De Navarro) of *circa* 1498-1500, with the inclusion of the green rather than gold edging in the Madonna's cloak. The London panel also copies d'Oggiono's choice of flower, a variety of violet, symbolic of innocence. However, here the Madonna carries a sprig of jasmine, a flower that symbolized motherhood. Considered alongside the book in the Madonna's left hand, which is to be understood as the 'word made flesh' and the apple held by the Christ Child, a reference to the Fall of Man, this change in flower marks a small but important iconographical shift between the two versions. Where the National Gallery painting places symbolic emphasis solely on Jesus, the present panel encourages greater consideration of Mary's role. This is further underlined by the inclusion of the inscription 'Ave Gratia Plena,' the opening of the *Hail Mary*, on the white collar of the Madonna's robe, which is absent from the *Löser Madonna*.

A study for the Madonna's head is in the Royal Collection, Windsor Castle (inv. no. 12509), where it is currently catalogued as 'Circle of Leonardo da Vinci'. It is also possible that the *Body of a child turning to the left*, also described simply as 'School of Leonardo' and now in the Louvre, Paris (inv. no. 5635) is a preliminary drawing for the Child's body.





41

## JACOPINO DEL CONTE

(FLORENCE C. 1515-1598 ROME)

*Portrait of Niccolo Gaddi (1537-1591), in cardinal's robes, holding gloves*

oil on panel

46¾ x 37¼ in. (117.8 x 94.6 cm.)

\$150,000-250,000

£120,000-200,000

€150,000-240,000

Born in Florence, and trained in the workshop of Andrea del Sarto, Jacopino del Conte gained fame as one of the leading portrait painters of the mid-sixteenth century. He moved to Rome in 1536, working extensively on the decorative cycle of San Giovanni Decollato, and quickly demonstrated his excellence in portraiture: Vasari referenced his talent, explaining he was 'molto inclinato a ritrarre di naturale' (G. Vasari, *Le vite de' piu eccellenti pittori, scultori et architetti*, III, 2, Bologna, 1647, p. 266), while Baglione recorded a remarkable list of sitters, including 'all the Popes of his time [...], all the Cardinals, Roman Princes, Ambassadors and nobility' (G. Baglione, *Le vite de' pittori, scultori et architetti*, Rome, 1649, p. 75).

This panel, newly discovered and finely preserved, shows one such key sitter, a significant cardinal of Jacopino's lifetime, Niccolò Gaddi. Numerous documents attest that Jacopino was close to the family of Pope Paul III and those in his immediate circle, and he became the de facto portraitist to this powerful Roman elite, taking over from Sebastiano del Piombo. Niccolò's family held key positions of influence: one brother, Luigi, was head of one of the city's wealthiest banks, which had supported the Curia since the papacy of Leo X, while the other, Giovanni, was a collector of refined taste. Niccolò himself became cardinal on 3 May 1527, days before the infamous Sack of Rome; his rise to such a position was undoubtedly aided by the remarkable strength that his family held in the city during the 1520s. After the assassination of Alessandro de' Medici in 1537, Niccolò, together with fellow cardinals Giovanni Salviati and Niccolò Ridolfi, moved back to Florence in the hope of regaining power but it was a

hope extinguished by Cosimo I de' Medici, forcing them back to Rome. They nonetheless continued to maintain strong links to Florence, welcoming numerous Tuscan artists and cultural figures who made the trip to the papal city.

The discovery of a letter from 4 September 1545, from Paolo Giovio to Alessandro Farnese, confirmed that Gaddi and Jacopino knew each other ('Gaddi è ito a Fermo e ha menato via Iacopino pittore') and the present portrait can be dated to around this time, 1545-50, coinciding with a possible visit by Jacopino to Fermo, or in Rome shortly thereafter. In line with other portraits from the same period, such as the *Portrait of Paul III with a cardinal* in the church of Santa Francesca Romana in Rome, Jacopino paints the drapery with assured, faceted folds, and shows the sitter's features with typical sculptural modelling. The panel also offers an insight into working practices of the time: on the reverse a preliminary idea of the portrait was sketched out, with traces still visible of the drawing of the outline of the cloak as it falls over the sitter's shoulder. A similar date is likely for the highly comparable portrait that Jacopino painted of Gaddi, which is however on canvas, now in the Kunsthistorisches Museum, Vienna. The latter was attributed to the artist by Iris Cheney in 1954, whilst the identity of the sitter was determined by William Suida in 1958. Although on different supports the two portraits are very similar, the main difference being the intricate carving of the arms of the chair that appears in the Vienna picture. The emergence of the present panel, whose attribution has been confirmed by Carlo Falciani (in a private communication to the current owner), confirms Jacopino's standing in Rome at the time, adding to the rich iconography of portraiture in the sixteenth century.





## ORSOLA MADDALENA CACCIA

(MONCALVO 1596-1676)

*Three pears and a bird on a ledge*

oil on panel

5½ x 8¾ in. (13 x 23 cm.)

\$20,000-30,000

£16,000-24,000  
€20,000-29,000

fig. 1 Orsola Maddalena Caccia, *Three pears, cherries and a bird on a ledge*, Museo Civico Ala Ponzone, Cremona

On account of the rarity of her works, scholarly attention has only recently begun to focus on Orsola Maddalena Caccia's activities as a painter. Orsola was one of eight children, including six daughters, born to the Mannerist painter Guglielmo Caccia and his wife Laura Olivia. Born Theodora Orsola in 1596, in 1620 she entered the Ursuline convent in Bianzè, which was strategically positioned between Mantua and the Duchy of Savoy, and changed her name to Orsola Maddalena. Due to ongoing warfare in the region, Guglielmo sought to move his daughters to a safer location and in 1625 founded a monastery in Moncalvo. There, Orsola and her short-lived sister, Francesca, trained the other nuns in the art of painting, with Orsola ultimately becoming abbess of the convent.

Orsola's activities as a painter include both religious subjects and still lifes. It has even been suggested that she was the earliest Italian artist to paint a pure floral still life (several decades earlier the Flemish artist Jan Brueghel the Elder had produced a number of flower paintings while in the service of Cardinal Federico Borromeo). Her religious paintings, often altarpieces produced for churches in the Monferrat region, display figural types composed of geometric forms and a striking use of sfumato closely allied to her father's style. By contrast, her still lifes are entirely her own. These paintings exhibit meticulously individuated and slightly idiosyncratic flowers, fruit and birds like those seen in the present painting. Typically placed on a simple ledge and set against a monochrome background, her compositions equally exhibit a captivating effect of surface pattern that suggests an awareness of northern European botanical prints.

The treatment of the bird and fruit in this painting is particularly close to a painting by Caccia in the Museo Civico Ala Ponzone, Cremona (fig. 1). We are grateful to Paola Caretta, curator of a 2012 exhibition on the artist held at the Castello di Miradolo, San Secondo di Pinerolo, for endorsing the attribution on the basis of a photograph (private correspondence, 25 February 2022).





43

## ARTEMISIA GENTILESCHI

(ROME 1597-C. 1652 NAPLES)

*Saint Cecilia*

oil on canvas

29% x 24% (76 x 63 cm.)

\$300,000-500,000

£250,000-410,000

€290,000-480,000

### PROVENANCE:

Acquired by the present owner *circa* 2010.

### LITERATURE:

G. Porzio, 'Artemisia a Napoli. Nuovi dipinti, vecchie questioni', *Ricerche sull'arte a Napoli in età moderna, saggi e documenti 2020-2021*, Naples, 2021, p. 114, fig. 8.

This vibrant *Saint Cecilia*, a recent rediscovery, dates from Artemisia Gentileschi's first Neapolitan period, which lasted from 1630 until 1638. Prior to this, she had been in Venice, where she had held a central place in the cultural life of the city as a member of Accademia dei Desiosi, an informal literary academy. Artemisia was forced to leave Venice abruptly in 1630, almost certainly to escape the plague then devastating northern Italy. It is likely that she moved to Naples at the invitation of Fernando Afán de Ribera, 3rd Duke of Alcalá (1583-1637), then Viceroy of the city, with whom she had forged close ties whilst in Rome.

Artemisia's paintings had begun to show a greater sense of dramatic passion and movement during her Venetian period. This carried through into her Neapolitan works, as seen in *Saint Cecilia* with the gauzy swirl around the Saint's shoulders and strong intersecting diagonals created by the bold colors within the composition. The comparison with Artemisia's painting of the same subject that dates to *circa* 1620 (Galleria Spada, Rome), a solid and very vertically conceived depiction of the subject, is striking in this regard, highlighting the artist's ever growing freedom of expression. Her paintings at this date also began to display a more pronounced realism, the trait that had come to be so highly prized by Neapolitan and Spanish patrons in the work of Jusepe de Ribera and Diego Velázquez. As Giuseppe Porzio notes (*op. cit.* p. 114), the present painting, in its composition, precocious coloration and theatricality, closely resembles Ribera's *Saint Lucy* of 1637 (Private collection, Madrid), though we cannot know which of the two was painted first.

Early in her career, Artemisia had established a reputation for portraying strong female protagonists, such as Judith, Lucretia, Bathsheba and Susannah. Saint

Cecilia, for all her apparent gentleness, was no less firm-willed than these Old Testament heroines. According to the late fifth-century legend, she was the daughter of a Roman nobleman, who at a young age had made a vow of virginity to God. Against her will, she was married to Valerian, who, when she told him of her promise of chastity, promised to respect this vow if he were able to see the angel to whom she had made it. Cecilia instructed him to go and be baptized, and on Valerian's return he found her conversing with the angel. Cecilia was condemned to be burned to death for her beliefs by the prefect Almachius, but the flames did her no harm and her captors were forced to behead her.

Cecilia later became the patron saint of music and musicians because, according to tradition, she sang in her heart to the Lord throughout her pagan wedding feast. For this reason she is often pictured with, or playing an instrument, most commonly an organ as in the present painting. In her *Saint Cecilia of circa* 1620, Artemisia had depicted the Saint in a bold yellow dress playing a lute; there the instrument was the only attribute of the Saint that the artist chose to include. However, in this Neapolitan conception of the subject, the highlighted attribute is the crown of flowers held aloft by the Saint. The inclusion of a crown of roses and lilies is common in depictions of Cecilia; she and Valerian were supposedly each presented with one by the angel on Valerian's return from his baptism, yet here Artemisia plays with the trope in an unusual manner by having Cecilia hold rather than wear the flowers. In the legend, the flower crowns were only visible to the faithful, and so it is likely that the artist, by manipulating the common placement of the roses and giving them such prominence within her composition, was highlighting the piety of the patron who had commissioned the work.





## CRISTO VIVO

GASPARO MOLA (ACTIVE FLORENCE 1571-1640 ROME), FLORENCE, CIRCA 1597-1606, THE CROSS AND BASE PROBABLY MID-TWENTIETH CENTURY

gold figure; on a later rock crystal cross and base

10½ (26.7 cm.) high, gold corpus; 19¾ in. (50.2 cm.) high, overall

\$150,000-200,000

£130,000-160,000

€150,000-190,000

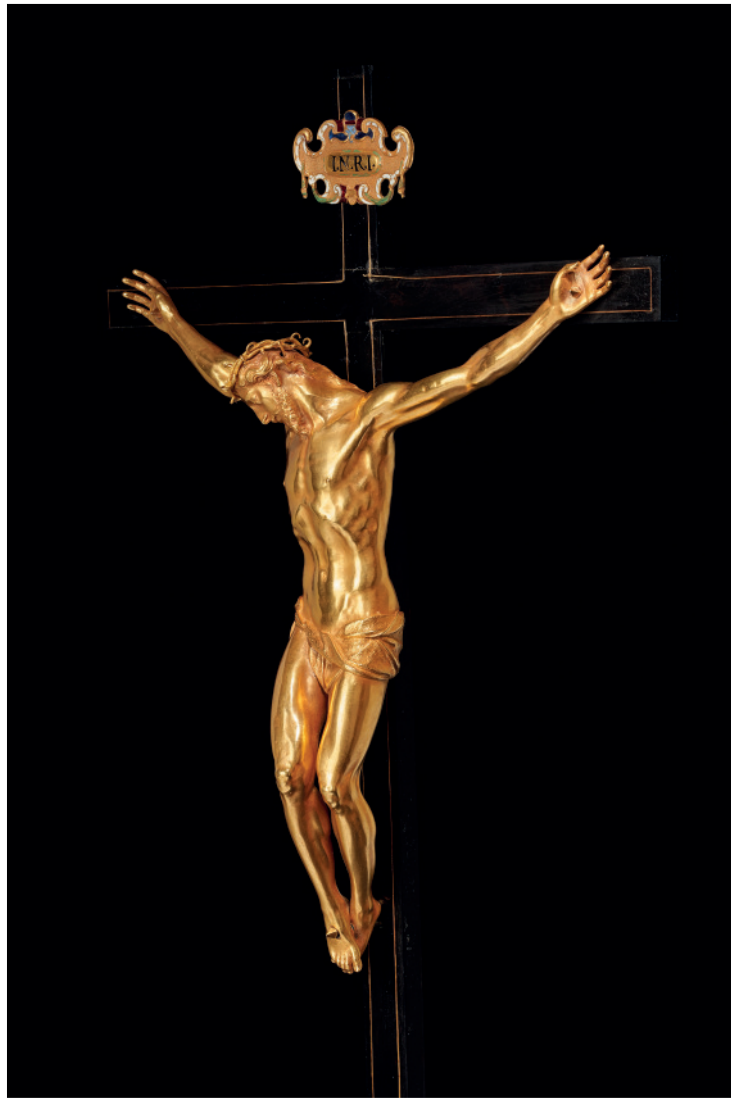


fig. 1 Gasparo Mola, *Cristo Morto* (Michael Hall example), Christie's, London, 2 December 2019, £671,250

## COMPARATIVE LITERATURE:

C. Avery, *Giambologna: Sculpture by the Master and His Followers*, New York, 1998, pp. 68-91.

A. Di Lorenzo (ed.), 'Il Crocifisso d'oro del Museo Poldi Pezzoli, Giambologna e Gasparo Mola', *Quaderni di Studi e Restauri del Museo Poldi Pezzoli*, IX, Milan, 2011.

E. Heller, *Icons or Portraits? Images of Jesus and Mary from the Collection of Michael Hall*, New York, 2002, no. 79, pp. 198-201.

The present crucifix is an incredibly fine and rare survival of a statuette in gold from the Renaissance. Gold has long had a mythical quality, and during the Renaissance it was considered the finest and most luxurious material, only available to the richest royal and ecclesiastical authorities. The ability to make statues in gold was one of the hardest challenges for an artist, and accordingly only specialized goldsmiths were allowed to work with such a precious commodity. The present crucifix can now be added to the oeuvre of the Medici goldsmith Gasparo Mola, who gained fame across Europe for his unsurpassed ability to work with gold. Unpublished and unknown until now, and as a *Cristo Vivo*, rather than a *Cristo Morto* as are the other three examples, the present crucifix is an exciting addition to a tiny, but important and prestigious, group of gold sculptures by Gasparo Mola.





### The Crucifix in the Renaissance

During the Italian Renaissance the carving of a Crucifix became an occasion for a sculptor to demonstrate his mastery in his field. The Crucifix was no longer just an object of devotion but at the same time a manifesto of a sculptor's understanding of anatomy and their ability to create a work of art of extreme sanctity. Vasari recorded how Brunelleschi criticized the exaggerated naturalism of a wooden crucifix by Donatello, calling it a 'peasant on the cross' instead of the body of Jesus Christ. Challenged by Donatello to do better, Brunelleschi carved such a sublime work that at the sight of it Donatello dropped to the ground and smashed the eggs in his lap that he had brought for dinner (G. Vasari, *Lives of the Painters, Sculptors and Architects*, vol. 1, translated by Gaston du C. de Vere, republished Everyman's Library, 1996, pp. 328-9). By the end of the sixteenth century, the desire amongst leading artists to tackle this subject and the precepts of the counter-Reformation created a vogue for small Crucifixes amongst the ecclesiastical and aristocratic classes.

### Four Gold Crucifixes

The present gold and crucifix is one of four known examples; the other versions are in the Museo della Città, Rimini, in the Museo Poldi Pezzoli, Milan, and the third example was in the collection of Michael Hall and sold December 2, 2019 at Christie's, London (fig. 1; £671,250). The Rimini example was donated to the city of Rimini on the 27th March 1612 by Cardinal Michelangelo Tonti (1566-1622). Tonti was a favorite of Camillo Borghese, who elevated Tonti to Cardinal after he became Pope Paul V in 1605. Tonti was the Pope's most influential advisor, and through this was able to provide his hometown of Rimini with substantial funding. Tonti's influence eventually led to his downfall, and he was forced out of Rome in 1612 to settle in Cesena. It was during this journey he visited Rimini and donated the golden crucifix to his citizens. The Poldi Pezzoli example also has an early provenance; it was part of the Riccardi collection, mentioned in the household goods of the Marchesses Gabbriello and Francesco Riccardi in 1671, recorded in several subsequent inventories and almost certainly the same one that was eventually donated to the museum in 1987, due in part to the description of the base in those inventories, which do not correspond to the Rimini or Michael Hall examples (di Lorenzo, *loc. cit.*).

The Rimini and Pezzoli crucifixes were analyzed closely in a study undertaken by Andrea Di Lorenzo, Davide Gasparotto and Lorenzo Morigi in 2011 (*ibid.*). This study also identified the Michael Hall example as being entirely original and intact. As the most complete example it was used as a point of comparison for the two other crucifixes. The Hall example preserves the crown of thorns in gold on the head of Christ and is still fixed with three gold nails on its original ebony cross, in which a thin gold thread is inlaid along the entire perimeter. The cross is grafted onto a base made of the same technique, of ebony inlaid with a gold thread. On the cross is a cartouche with the legend 'INRI' in gold and polychrome enamels, analogous to the Rimini cross, while at the center of the base is a gold plaque depicting the Lamentation, which is almost identical to the Rimini plaque, except for some additional details. All four crucifixes have the same trapezoidal hole at the reverse, which allowed the sculptor to remove the stucco core from the inside. In contrast to the Michael Hall example, the Rimini cross is a later replacement, as is the base of the Poldi Pezzoli version and the present version has a 20th century cross and base of rock crystal.

The present version, as mentioned above, differs from Mola's three other gold figures in a major way as it depicts *Cristo Vivo*, rather than the *Cristo Morto*. The three other versions present Christ as having already expired, with his head hanging down and with his mouth and eyes closed, at rest at last. In the present version, however, Christ is still very much alive and presents either a more inspiration and hopeful image, or a more anguished one, depending on how one interprets it. In this present version, Christ's eyes are wide open and look heavenward, and his mouth is also wide open, teeth bared, and is, painfully, still very much a part of this world. This present more animated version also has a more solid, living musculature, with straighter, stronger legs, while the other three

versions show Christ's skeletal structure more clearly and the corpses seem to hang more heavily on the cross with collapsed legs and bent knees. And, like the Hall version, the present version also retains its crown of thorns.

### Gasparo Mola: Goldsmith to the Medici

Gasparo Mola first worked in Milan as a goldsmith; his earliest extant work is an engraved silver crucifix, signed and dated 1592 (Church of Tavernerio, near Como). He was then lured to Florence to work for the Grand Duke of Tuscany Ferdinando I de' Medici. For Ferdinando he is known to have made some richly decorated weapons in gold and enamel, and two bronze panels for the door of the Cathedral of Pisa. In 1597 Mola was given the role of die-cutter at the Florentine Mint.

Mola is documented as having produced crucifixes from gold for the Grand Duke of Tuscany. In 1600 he was asked to produce crucifixes and other items in addition to his job at the Mint. The lack of a salary increase resulted in Mola leaving Florence for Turin, but he was back in Florence by 1609, and created two crucifixes in gold for Cosimo de Medici in 1611-12. Such gold crucifixes realized by Mola for the Medici are listed in several inventories throughout the 17th century (di Lorenzo, *op. cit.*, pp. 29-30). However, these crucifixes measured 3/5 of a *braccio fiorentino*, approximately 35-40 cm., and therefore do not correspond to the crucifixes mentioned above.

Mola gained great celebrity in his day for his ability to make such sculptures in gold foil. The Hall, Rimini, Poldi Pezzoli and present corpus figures are not cast but have been carefully beaten into form using the repoussé method. The hands and the feet were cast and welded onto the body (*ibid*, pp. 59-63). This was a difficult and much admired technique, which very few goldsmiths mastered.

### Gasparo Mola and Guglielmo della Porta

The source for the model of the present corpus figure has traditionally been attributed to Giambologna, due to his erroneous association with a silver crucifix in the Palazzo Apostolico in Loreto. More recently, Rosario Coppel has attributed the model to the Roman sculptor Guglielmo della Porta (R. Coppel *et. al.*, *Guglielmo della Porta: A Counter-Reformation Sculptor*, Coll & Cortes, Madrid, 2012, pp. 62-73). Neither della Porta nor Giambologna were goldsmiths themselves, and it is very likely that Mola used and modified a model that della Porta had created by at least 1570.

Further evidence in favor of the attribution to Mola is the inclusion in the bases of the Hall and Rimini crucifixes of a plaque depicting the Lamentation of Christ that derives from a painting by Gaudenzio Ferrari (c.1471-1546), in the Szépművészeti Museum, Budapest (inv. no. 3540). It is unusual that a much earlier painting, which dates from between 1527 and 1529, was used as a source for these plaques. However, Gasparo Mola was both a collector and dealer in works of art, and in 1606 he sold this painting to the Duke of Mantua. Before 1606 he presumably owned the painting himself, and thus was able to use it as a model for his plaques. 1606 is therefore a likely *terminus ante quem* for the creation of the Hall crucifix. While the present version is no longer connected to its original cross and base, as are the Rimini and Hall versions, it does have a very elegant, beautifully constructed and finely worked cross and base of rock crystal which contain almost no flaws or inclusions in the stone.

The presence of fleur-de-lis decoration on the perizonium of the present crucifix, like those on the Rimini and the Michael Hall versions, a motif associated with the city of Florence, together with Mola's occupation working for both Ferdinando II and Cosimo de Medici, suggests that the present crucifix may also have been a Medici commission, possibly intended as a gift to royal and noble dignitaries abroad.

Gold testing carried out on 17/02/2022 showed a gold purity at approximately 22 karats.





PROPERTY FROM THE COLLECTION OF J.E. SAFRA

45

## ORAZIO BORGIANNI

(ROME 1576/8-1616)

*The Death of Lucretia*

oil on canvas

55½ x 38½ in. (141 x 96.8 cm.)

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

£1,200,000-2,000,000

€1,500,000-2,400,000

### PROVENANCE:

Anonymous sale; Sotheby's, New York, 6 June 1985, lot 86, as 'Lionello Spada'.

Witten Harris, San José.

Anonymous sale; Sotheby's, New York, 11 January 1990, lot 78, as 'Lionello Spada'.

Anonymous sale; Christie's, New York, 27 January 2000, lot 121, where acquired by the present owner.

### EXHIBITED:

Berry-Hill Gallery, New York, *From Sacred to Sensual: Italian Paintings 1400-1750*, 20 January-14 March 1998, p. 68, illustrated.



fig. 1 Caravaggio, *The Calling of Saint Matthew*, San Luigi dei Francesi, Rome

### LITERATURE:

B. Nicolson, *The International Caravaggesque Movement*, Oxford, 1979, p. 39, under 'Unknown French Caravaggesque'.

B. Nicolson and L. Vertova, *Caravaggism in Europe*, Turin, 1990, I, p. 91; II, pl. 743, as 'Caravaggesque, unknown French'.

G. Papi, *Orazio Borgianni*, Soncino, 1993, p. 123, no. 34, pl. XLIVIII.

This imposing canvas depicting the Death of Lucretia is an outstanding work by Orazio Borgianni, one of the most idiosyncratic and original Baroque painters in Rome during the first two decades of the seventeenth century. Dated to the 1610s, Gianni Papi considers this work to be a highly important response to the Caravaggist movement in Rome during the artist's final years. The picture is a superb example of the work that led Harold Wethey to praise the artist for his 'fine sensibilities and superior pictorial imagination' ('Orazio Borgianni in Italy and Spain', *The Burlington Magazine*, CVI, April 1964, p. 159).

The drama of the unfolding tragedy, contained within a characteristically tight composition and strikingly restricted pictorial plane, is heightened by the strong chiaroscuro and extravagant gestures of the protagonists. Papi convincingly argues that the soldier attempting to restrain Lucretia is Brutus, while the figure with his arms raised in dismay can be identified as Lucretia's husband, Collatinus, and that of the bearded old man in the upper left of the composition as her father, Lucretius Spurius (*op. cit.*, p. 123). As Papi observes (*ibid.*), the present work betrays a very clear debt to Caravaggio, not only in the forceful gesture of the intervening soldier, but also in the shaft of light above the figure on the right, a clear quotation from Caravaggio's celebrated masterpiece, *The Calling of Saint Matthew* (fig. 1), painted in 1599-1600 for the church of San Luigi dei Francesi in Rome.

The attribution of this remarkable picture evaded scholars, including Benedict Nicholson who gave it to an unidentified French follower of Caravaggio operating in Rome in the second half of the 1620s (*op. cit.*). Following the picture's appearance on the market in 1985 and 1990, where on both occasions it was given to the Bolognese Caravaggesque painter Lionello Spada, the attribution to Borgianni was convincingly advanced by Papi in 1990 (*op. cit.*). In his monograph of the artist's work, Papi points to the stylistic affinities with other key works from Borgianni's final period in Rome, such as *Saint Christopher carrying the Infant Christ* in Gelves and *The Holy Family with Saint Anne*, of which three versions are documented. In particular, he notes the striking similarity in the treatment of the head of Brutus with that of Saint Christopher, and the stirred handling of Lucretia's sleeves, which corresponds closely to the Madonna's in the *Holy Family with Saint Anne* compositions.







fig. 2 Orazio Borgianni, *Christ among the doctors*, Amsterdam, Rijksmuseum, on loan from the Broere Charitable Foundation

An elusive artistic figure, Borgianni's reputation as one of the leading painters in seventeenth-century Rome has only recently been restored, a position that was confirmed with the 2020 exhibition *Orazio Borgianni, un genio inquieto nella Roma di Caravaggio*, allied with the appearance on the art market of such exceptional works as *Christ amongst the doctors*, sold at Sotheby's, London, 4 July 2012, for £3,401,250, and now on loan to the Rijksmuseum, Amsterdam (fig. 2).

The son of a Florentine carpenter, Borgianni was born on 16 April 1574 in Rome. He was trained by his stepbrother Giulio Lasso (d. 1617), the sculptor and architect, with whom he travelled to Sicily around 1591. The young painter's first documented work, a picture of *Saint Gregory in his study* (1593; private collection, Catania), was executed for the church of San Domenico in Taormina. In late 1597 he travelled to Spain where he found success, receiving commissions from those within the circle of King Philip III's favorite, the Duke of Lerma (1552/3-1625). There the artist travelled extensively, stopping in Zaragoza in 1600, Pamplona in March of the following year, and Valladolid by February 1603, the city in which he

executed an important series of pictures for the Convento dei Portacoeli. By June 1603 he was in Madrid, where he became a founding member of the Academia de San Lucas before settling in Toledo from October 1603 to March 1604. According to the artist and biographer Giovanni Baglione (1566-1643), Borgianni married in Spain and only returned to his native country following the death of his wife.

By 1606 Borgianni was back in Rome where he seems to have been embroiled in a number of feuds with rival artists. Indeed, contemporary anecdotes paint a picture of a somewhat volatile character. Baglione recounts an episode in which Borgianni, while out riding in his carriage, was laughed at by a group of artists, among them Caravaggio, prompting him to launch a bottle of varnish at the heads of his deriders. In June of 1606 – the same year in which Caravaggio was forced to flee Rome following his infamous duel in the Campo Marzio – Borgianni wounded a man named Antonio Pellegrini with his sword. On 2 November of that year, Borgianni found himself in court, alongside the artist Carlo Saraceni, accused of orchestrating an assault on the aforementioned Baglione.



fig. 3 Orazio Borgianni, *The three-hundred Christian Martyrs*, Pinacoteca Ambrosiana, Milan

Despite these tribulations, the ensuing period in Rome before his early death in 1616 was unquestionably the artist's most successful, from which survives a number of startlingly original works, including *The Holy Family with Saint Elizabeth*, *Saint John the Baptist and an angel* (Palazzo Barberini, Galleria Nazionale d'Arte Antica, Rome) and the remarkable *Three-hundred Christian Martyrs* (fig. 3; Pinacoteca Ambrosiana, Milan). In October 1606 he joined the Accademia di San Luca, in which he occupied the position of bookkeeper and then rector alongside Guido Reni. In 1608 he joined the Accademia degli Humoristi and two years later was elected to the congregation of the Virtuosi al Pantheon.

The story of Lucretia takes place in the late sixth Century B.C., a time of growing discontent over the rule of Tarquinius Superbus, known as 'Tarquin the Proud', the tyrannical final king of Rome. Livy (*Ad urbe condita* 1, 57-59) recounts how Lucretia, a beautiful and virtuous woman, was married to Collatinus, a relative of the king. During a feast outside the city, Collatinus and the king's sons began to debate the relative merits of their wives, none of whom were present. To settle

the matter, they agreed to observe the women at their respective homes. While the princes' wives were discovered revelling in the absence of their husbands, Lucretia was found to be still spinning wool. This event resulted in one of the princes, Sextus Tarquinius, developing an infatuation with Lucretia. One night, when Collatinus was away from home, the prince visited Lucretia but when she rejected his advances, he raped her at knifepoint. Afterwards, the anguished Lucretia revealed the crime to her family and demanded vengeance. Then, wishing to expunge her dishonor, she drew a dagger and plunged it into her heart. Brutus, one of the witnesses to her suicide and a nephew of the king, vowed revenge against the Tarquins. Along with Collatinus, he led an uprising that forced the king into exile, thus ending the monarchy, and established the Roman republic. From the Middle Ages onwards, Lucretia was seen as an exemplar of virtue because of her chastity, loyalty and self-sacrifice.



■46

A MARBLE BUST OF A YOUNG GENTLEMAN  
OF THE CHIGI FAMILY, POSSIBLY FRANCESCO  
PICCOLOMINI

ATTRIBUTED TO GIUSEPPE MAZZUOLI (ITALIAN, 1644-1725), ITALY, CIRCA  
1690-1700

on a later *sarrancolin* marble socle

31½ in. (79.7 cm.) high

\$70,000-100,000

£57,000-80,000  
€67,000-95,000

LITERATURE:

T. Montanari, 'Pittura e scultura nella Roma di fine Seicento: un busto di G. M. da un dipinto di Jacob Ferdinand Voet,' *Prospettiva*, Jan-April 2005, CXVII-CXVIII, pp. 183-88.

COMPARATIVE LITERATURE:

K. Lankheit, *Florentinische Barockplastik: Die Kunst am Hofe der letzten Medici 1670-1743*, Munich, 1962, pp. 89-91.

U. Schlegel, *Die italienischen Bildwerke des 17. und 18. Jahrhunderts: In Stein, Holz, Ton, Wachs und Bronze mit Ausnahme der Plaketten und Medaillen*, Berlin, 1978, pp. 70-77.

A. Nava Cellini, *La Scultura del Seicento*, Turin, 1982, pp. 106-8.

A. Nava Cellini, *La Scultura del Settecento*, Turin, 1982, pp. 7-8, 139-40.



fig. 1 Jacob Ferdinand Voet, *Portrait of a young man from the Chigi family*, Musée des Beaux-Arts et de la dentelle d'Alençon, Alençon

Born into a family of sculptors, painters and architects, Giuseppe Mazzuoli's early training began in Siena learning from his father Dionisio and brother Giovanni Antonio. His education continued when he left for Rome, joining the workshop of Ercole Ferrata where he became the student of Melchiorre Caffà. In 1670-71 Mazzuoli sculpted a *Dead Christ* relief for the antependium of Santa Maria della Scala, Siena which impressed Cardinal Flavio Chigi who would become an important patron of the artist. Whilst in Rome, Mazzuoli also assisted Gian Lorenzo Bernini, who's late Baroque style would greatly influence his own. He assisted Bernini with the *Tomb of Alexander VII* in Saint Peter's Basilica (1671-8) carving the figure of *Charity* working from Bernini's model. As Mazzuoli's career progressed, he began to secure important independent commissions, travelling between Siena and Rome to carry out works for prominent families. In 1677, he was employed by Cardinal Chigi to oversee the sculptural decoration of his residence Villa Cetinale near Siena. The artists and his assistants sculpted eighteen busts for the property alongside a large statue of Hercules.

The present lot depicts a well-dressed young man wearing an elaborate lace collar, a French style fashionable in Italy at the time. His identification as a member or close relative of the Chigi family is drawn from the near identical painted portrait by Jacob Ferdinand Voet (1639-1689) currently housed in the *Musée des Beaux-Arts et de la dentelle d'Alençon*, France [fig. 1]. The painting dates to circa 1670 and likely served as the model for Mazzuoli's piece. The Chigis were one of the most important and influential families in Siena during the late 17th century in part thanks to the papacy of Alexander VII, Cardinal Chigi's uncle, from 1655-67. It has been suggested, on the basis of the identities of Voet's other Chigi portraits, that a possible candidate for the sitter is Francesco Piccolomini (1650-1720), son of Virginia Chigi (see Montanari *op. cit.* p. 186).





47

## NICCOLÒ TORNIOLI

(SIENA 1606-1651 ROME)

*A concert*

oil on canvas

54½ x 73½ in. (138.4 x 185.8 cm.)

\$80,000-120,000

£64,000-96,000

€76,000-110,000

### LITERATURE:

G. Papi, *Un misto di grano e di pula: Scritti su Caravaggio e l'ambiente caravaggesco*, Naples, 2020, pp. 201, 204-207, fig. 10.

In 1635, the Sienese Niccolò Tornioli moved to Rome, and a dozen years later, was dubbed one of the city's greatest painters of his time by Cardinal Virgilio Spada. The latter counted among Tornioli's numerous distinguished patrons in Rome, though their relationship reached an abrupt end in 1649, due to the artist's tumultuous personality and his scandalous dismissal from one of the most important commissions of her career. Together with Giovanni Antonio Galli, called Spadarino, Tornioli was hired by Pope Innocent X to create cartoons in oil and mosaics for the Chapel of the Holy Sacrament in Saint Peter's. However, rather than selecting and arranging colored marble tesserae to form their composition, the two artists simply painted directly on the marble pieces and were accused of trying to pass off their work as genuine mosaic (see G.M. Weston, 'Invention, Ambition and Failure: Niccolò Tornioli (1606-51) and "Il Segreto di Colorire il Marmo"', in P. Baker-Bates and E.M. Calvillo, eds., *Almost Eternal: Painting on Stone and Material Innovation in Early Modern Europe*, Boston, 2018, pp. 299-327).

In a recent unpublished essay, Gianni Papi has argued that the present painting, which depicts a group of men of different ages playing music and engaging in merrymaking around a table, may date to Tornioli's Roman period when he was in close contact with Cardinal Spada, as it departs from his earlier Sienese style while incorporating an Emilian sensibility. The painting's tenebrous atmosphere allied to passages of brilliant light also reflect Tornioli's renewed fascination with

the Caravaggesque following his rapprochement with Spadarino, whose own interest in the genre manifests itself clearly in such works as his *Banquet of the Gods* (Uffizi, Florence).

At the same time, as Papi has equally remarked, Tornioli's Sienese roots emerge in the flute player sporting a slashed blue jerkin and the elderly bearded figure in the center. Through their more painterly handling, both recall the figures in Tornioli's *Crucifixion* of 1631-32 in San Niccolò in Sasso in Siena. The scholar observes that these elements, together with the fact that scenes of merrymaking were quite popular in Siena thanks to artists such as Astolfo Petrazzi and Rutilio Manetti, prevent us from excluding the possibility that our painting dates earlier, to Tornioli's Sienese period.

The gossamer texture of the flute players' plumes, the way the light reflects on the sword's pommel, and the play of exchanged glances are but some of this painting's most notable features. Particularly typical of Tornioli's style, as Papi points out, is how the artist illuminates the network of wrinkles defining the profile of the balding man holding the jug and wine glass at center, which brings to mind the elderly man at left in *The Astronomers* (Galleria Spada, Rome). The flautist at left in the present painting is also of a facial type for which many parallels in Tornioli's work may be found, such as the screaming young man with a feather hat in his *Christ chasing the money-lenders from the Temple* (Galleria Spada, Rome).





48

## GAETANO GANDOLFI

(BOLOGNA 1734-1802)

*Saint Lawrence*

oil on canvas

15¾ x 11¼ in. (40 x 28.5 cm.)

\$80,000-120,000

£64,000-96,000

€77,000-110,000

### PROVENANCE:

Anonymous sale; Dorotheum, Vienna, 17 October 2012, lot 585.

Gaetano Gandolfi, along with his elder brother, Ubaldo, have long been recognized as the pre-eminent painters in Bologna in the second half of the eighteenth century. As versatile as they were talented, they executed large-scale fresco cycles and altarpieces, as well as etchings, drawings and paintings of both Biblical and mythological subjects, genre scenes and portraits, and even sculptures in terracotta. Gaetano enrolled at the Accademia Clementina at the age of 17, where he excelled as a student, and by the mid-1750s he was already charged with several private commissions. His artistic horizons were broadened by a year of study in Venice in 1760, made possible by the generous financial support of the Bolognese merchant Antonio Buratti (1736-1806). This marked a key turning point in Gaetano's career, and the impact of contemporary Venetian masters was seen immediately in his work. His mature style, evidenced in this fine depiction of Saint Lawrence, combined the rigors of Bolognese academic training with the lustrous color and lively, fluid brushstrokes that he would have encountered in the work of Tiepolo, Ricci and Pittoni.

Professor Donatella Biagi Maino, who confirmed the attribution at the time of the sale in 2012, dates the picture to *circa* 1764-65, when Gaetano's career was truly flourishing. He would produce a number of head studies and portraits during the same period, a genre that allowed him to demonstrate his virtuosity. Painted with typical verve, confidence and fluidity, it can be closely compared to the modelling of the figures in his *Saint Lawrence and Young Woman Depicted as Flora* (see D. Biagi Maino, *Gaetano Gandolfi*, Turin, 1995, no. 15, fig. 16). Such 'heads' were made for a number of purposes: as standalone portraits of individuals, as preparatory studies for larger compositions or as vibrant *teste di carattere*. In this instance, Gaetano uses the format to show Saint Lawrence, one of the seven deacons of the Roman Church, who was martyred in 258 AD, here with part of a gridiron, the symbol of his martyrdom, visible lower left and partially covered by a palm frond.





■49

## A MARBLE BUST REPRESENTING THE AMERICAS RENÉ FRÉMIN (1672-1744), FIRST QUARTER 18TH CENTURY

34 in. (86.4 cm.) high

\$60,000-90,000

£49,000-73,000

€57,000-85,000

### PROVENANCE:

Nicolas Beaujon (1718-1786), hôtel d'Évreux [now the palais de l'Élysée], Paris and sold Paris, 25 April, 1787, lot 162 (1,730 *livres*) and sold to Lambellin[?].

Adrien Fauchier-Magnon (1873-1963), 135 rue Perronet, Neuilly-sur-Seine.

### EXHIBITED:

*L'Amérique vue par l'Europe*, exh. cat., National Gallery of Art, Washington, 7 December 1975–15 February 1976; Cleveland Museum of Art, Cleveland, 6 May 1976–8 August 1976; Grand Palais, Paris, 17 September 1976–3 January 1977, 1976, p. 134, no. 132.

### LITERATURE:

A. Masson, 'La galerie Beaujon', *Gazette des Beaux Arts*, 6e, XVIII, 1937, p. 55.

A. Masson, *Un mécène bordelais : Nicolas Beaujon*, Paris, 1937, p. 105.

F. Souchal, *French Sculptors of the 17th and 18th centuries: The reign of Louis XIV*, vol. 1, A-F, London, 1977, p. 310, no. 36.

F. Fravolo, Conservatrice collection arts décoratifs, Fondation Gandur pour l'Art, Geneva, December 2019, (<https://www.fg-art.org/en/artwork-of-the-month-archives/allegorie-de-lafrique>).

Frémin was a student of two of the super-star artists who largely defined sculpture at the court of Louis XIV, François Girardon and Antoine Coysevox. Frémin won the *Académie* prize in 1694 and spent the four following years at the French Academy in Rome. After returning to Paris, he was appointed to the *Académie Royale* in 1700 and for the next 20 years supplied a large group of impressive, late-Baroque sculpture, mostly for the gardens of the châteaux of Versailles, Chantilly and Marly. From 1721-1738, Frémin worked for the Spanish, King Philip V, with his most important commissions specifically for the gardens of the palace of La Granja.

This bust representing *America*, along with three other busts representing *Europe*, *Africa* and *Asia*, was first recorded in the collection of the financier Nicolas Beaujon. Beaujon's collection was legendary, surely one of the most sophisticated collections in pre-revolutionary Paris and all housed in splendor at his palace, now known as the palais de l'Élysées, the storied residence of the President of the French Republic. While Beaujon's paintings have received the most attention – the collection of Dutch Golden paintings was nearly encyclopedic -- his library and the sculpture and decorative arts were of an equally high level. Masson, in his 1937 article in the *Gazette des Beaux Arts*, describes just a fraction of the

staggering collections (*op. cit.*, pp. 47-59). While Souchal (*op. cit.*) noted the other three *Continents* were not located, the bust of *Africa* surfaced at auction in 2010 and is now in the collection of the Fondation Gandur pour l'Art, Geneva (sold Marc Arthur Kohn, Cannes, 4 August 2010, lot 223 for €68,000).

This bust has been long-attributed to Frémin. As early as 1787, in the Beaujon sale catalogue, and only 37 years after Frémin's death, all four of the busts representing the *Continents* were identified as being by Frémin. And as late as 1977, François Souchal, the titanic scholar of French 17th and 18th century sculpture, published the present bust of *America* as by Frémin. However, as Dr. Fabienne Fravolo notes in her cataloguing of the bust of *Africa* for the Fondation Gandur, there is no archival or illustrated documentation to prove this conclusively. Fravolo also notes that both *America* and *Africa* appear to differ slightly from Frémin's *oeuvre* and could relate more closely to other French sculptors active at the Spanish court, and in particular, for the palace of La Granja, such as Jacques Bousseau (1681-1740), Pierre Pitué or Hubert Dumandré (1701-1781), who all made use of the models left behind in Spain by Frémin after he returned to France. And, therefore, the busts of *American* and *Africa* could be slightly later in date and possibly by a French or Spanish sculpture working in Frémin's style.





PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

50

## JEAN-BAPTISTE-SIMÉON CHARDIN

(PARIS 1699-1779)

*A genre scene, possibly La boîte du prestidigitateur ('The Conjurer's Box')*

indistinctly signed and dated 'J Chardin / 1730' (lower center)

oil on canvas

14⅞ x 17¾ in. (37.3 x 45 cm.)

\$50,000-70,000

£40,000-56,000

€48,000-67,000

### PROVENANCE:

Private collection, England.

Gösta Stenman(1888-1947), by 1938, and by descent to,

Bertha Stenman (1890-1969), Stockholm, by 1958.

Anonymous sale; Norden Auktioner AB, Stockholm, 29 May 1997, lot 61.

Anonymous sale; Christie's, London, 8 December 2004, lot 48, where acquired by the present owner.

### EXHIBITED:

Stockholm, Nationalmuseum, *Stenmans 1913-1938*, 1938, no. 9.

Stockholm, Nationalmuseum, *Frankrike genom konstnärsögon*, 9 May-2 June 1941, no. 299.

Stockholm, Nationalmuseum, *100 sekel Fransk konst*, 15 August-9 November 1958, no. 77, as 'unknown artist'.

Paris, Grand Palais; Cleveland, Cleveland Museum of Art and Boston, Museum of Fine Arts, *Chardin*, 29 January-19 November 1979, no. 141, as 'Chardin (?)' (this painting only exhibited in Paris).

### LITERATURE:

E. Goldschmidt, *Jean-Baptiste Siméon Chardin*, Stockholm, 1945, pp. 66-71, fig. 16.

E. Goldschmidt, *Jean-Baptiste Siméon Chardin*, Copenhagen, 1947, unpaginated, fig. 17.

P. Rosenberg, *Chardin: New Thoughts. The Franklin Murphy Lectures I*, Kansas, 1983, pp. 78-83.

P. Rosenberg, *Tout l'oeuvre peint de Chardin*, Paris, 1983, p. 79, no. 50.

E. Launay, *Les frères Goncourt, collectionneurs de dessins*, Paris, 1991, p. 253, under no. 46.

First published as a work by Chardin in 1938 in the catalogue accompanying an exhibition of the collection of Gösta Stenman in Stockholm, and then more extensively by E. Goldschmidt in 1945 in his monograph on the artist, the present painting is signed and dated 1730. Despite this, until recently, its attribution to Chardin had been questioned, and it was largely excluded from the scholarly literature on the painter. It returned to broader consideration with its inclusion in the landmark retrospective of Chardin's art organized for Paris, Cleveland and Boston in 1979 by Pierre Rosenberg. Even then, Rosenberg hesitated to endorse the attribution unreservedly, cataloguing the picture as 'CHARDIN (?)', while nevertheless acknowledging the numerous reasons supporting Chardin as its author. The exhibition itself seems to have substantiated the painting's authenticity for Rosenberg, and shortly thereafter he published it without hesitation in *Chardin: New Thoughts* (1983) and subsequently in his catalogue raisonné of the artist's works, co-authored with Renaud Temperini (1999).

Misplaced doubts about the picture were founded, in part, on its date – 1730 – which, if you believed it, necessitated a reconsideration of the well-established narrative of Chardin's artistic development. Having aspired to become a history painter, Chardin began his career painting ambitious, if somewhat clumsy, multi-figural genre scenes, such as *The Game of Billiards* (c. 1725; Musée Carnavalet, Paris), which served as signboards for local businesses. Insufficiently trained and awkward in his mastery of figure drawing, Chardin abandoned such figural genre scenes around 1725-26 and turned his attention to painting small kitchen still lifes and depictions of dead game. According to his earliest biographers, the artist did not take up figure painting again until around 1733, when he began to produce genre paintings in the taste of the seventeenth-century Dutch masters, the first of which was *'La Fontaine'* (sold Christie's, Paris, 22 November 2022, lot 7). The present painting proves that the artist did not abandon genre painting in this seven or eight year interval, and his output remained more varied than long-standing orthodoxies had admitted.

Despite small weaknesses in the picture's execution, notably in the landscape setting – landscape being a genre the artist rarely undertook and never mastered – the evidence of Chardin's hand was always in plain sight. The signature and date on the painting are authentic and have withstood technical analysis. The curious spaniel at the lower left is identical to the dog in Chardin's large canvas, *The Water Spaniel* (private collection; formerly the Roberto Polo collection), a highly accomplished hunt painting that is also dated 1730. A preliminary study for the smiling boy in a tricorne hat was in the collection of the Goncourt brothers, where it was attributed to Chardin, an identification dating to at least 1791. (Although the drawing itself is lost, we know it through an etching by Edmond de Goncourt.) The still life arrayed on the ground in the lower right includes a ceramic pitcher, bowl and a woven basket that the artist owned and included in many of his paintings of the period. Finally, as Rosenberg notes, it displays the 'savoureux empâtéments' ('juicy impasto') that is a defining characteristic of Chardin's inimitable technique.

What remains uncertain is the picture's subject matter. Commonly called the *'Boîte du prestidigitateur'* ('*The Conjurer's Box*'), it depicts a young woman carrying a long wooden box under her arm, arriving at the door of a rustic house. She appears startled and surprised at seeing a man in the house smoking, whose presence is revealed by the cheerful boy who swings open the door. Another figure and a spaniel observe the encounter from the sidelines. Rosenberg proposes that it might represent an illustration of an episode in a popular novel, or a colloquial saying or proverb of the eighteenth century that was once commonplace but now forgotten. Whatever the intent of its subject, however, the painting represents an important inflection point in the artist's work between the 'scènes populaires' with which he began his career, and the celebrated genre scenes he would introduce three years later and which are today recognized as among the masterpieces of French art.





A MARBLE FIGURE OF CUPID WITH  
MILITARY ATTRIBUTES

FLEMISH, SECOND HALF 17TH CENTURY/EARLY 18TH CENTURY

on a integral base

38¾ in. (98.5 cm.) high

\$30,000-50,000

£25,000-41,000  
€29,000-47,000

For every European country during the 17th and 18th centuries war was an inescapable fact of life. For the Low Countries, in particular, it was impossible to ignore as the Spanish occupation lasted from the late 16th century until 1714 with brutal and lengthy eruptions such as the Thirty Years War and the Eighty Years War. Therefore, no one in Northern Europe was inured from, or immune to, the horrors of these conflicts. However, perhaps since war was so present in everyday life, in order to make sense of and treat this dreadful subject somewhat humorously, sculptures such as the present one were commissioned. A similar example by the well-known Flemish sculptor Jan de Cock (1667-1735) was exhibited in *La sculpture au siècle de Rubens dans les Pays-Bas méridionaux et la principauté de Liège*, Brussels, 5 July-2 October 1977, no. 6. The de Cock group, representing two children who are allegories for *War Crowning Peace* and dated 1710, is therefore the same date and stylistically very close to the present example.



Detail of the present lot







■52

**A GROUP OF FOUR COMPOSITE FIGURES  
OF CERES, VENUS, APOLLO AND MERCURY  
IN THE MANNER OF JOSEPH CHINARD (FRENCH, 1756-1813),  
FRENCH, 19TH CENTURY**

Venus, inscribed 'CHINARD 1790' (on the base of the grass); Apollo,  
inscribed 'CHINARD/1790' (on the trunk of the tree); Ceres, inscribed  
'CHINARD 178?' (on the base of the wheat); Mercury, inscribed  
'CHINARD/1791' (on the reverse of the trunk)

Venus, 65 in. (165.1 cm.) high; Apollo 65 in. (165.1 cm.) high; Ceres, 66 in.  
(167.6 cm) high; Mercury, 69 in. (175.3 cm.) high (4)

\$70,000-100,000

£57,000-81,000  
€67,000-94,000





■ 53

**A WHITE MARBLE FIGURE OF FLORA**

AFTER RENÉ FRÉMIN (FRENCH, 1672-1744), FRENCH, PROBABLY 19TH CENTURY

on an integral base

65½ in. (169 cm.) high

\$15,000-25,000

£12,000-20,000  
€15,000-24,000

**COMPARATIVE LITERATURE:**

F. Souchal, *French Sculptors of the 17th and 18th centuries*, London, 1981, vol. 1, pp. 305-6, no. 14.

B. Roscaco, 'Les sculptures de Marly sous Louis XIV : influence vénitienne et destinée sous Louis XV,' *Bulletin du Centre de recherche du château de Versailles*, 2012, fig. 14, (<http://crcv.revues.org/11904>).

René Frémin came to France under the tutelage of François Girardon (1628-1715) and Charles Antoine Coysevox (1640-1720), the two titans who defined French Baroque sculpture during King Louis XIV's long reign. In 1694, Frémin won the *Prix de Rome* for sculpture and the prize came with winnings that supported four years of study in Rome. Afterward, Frémin returned to Paris and entered the *Académie royale de peinture et de sculpture*, subsequently exhibiting for the first time at the *Salon* in 1704. With a grandiose style influenced by Roman Baroque art, Frémin was recruited to work on the ambitious sculpture programming underway at royal residences in Versailles, Marly, Paris, and Rambouillet. However, Frémin left France in 1721 at the invitation of King Philip V (1683-1746) for large scale Spanish royal commissions with sculptor Jean Thierry (1669-1739) at the Royal Palace and Gardens at La Granja de San Ildefonso. With these complete, Frémin returned to France 17 years later and eventually became the Director of the *Académie*.

Frémin's masterpiece *Flore*, was sculpted for the *Cascade Champêtre* in the Royal Park at Marly as part of a program of six figural groups on the *Seasons* and *Elements*, each one conceived by a different leading sculptor of the day. *Flore* was preserved during the Revolution, housed at the Palais Bourbon, then at Malmaison, and finally placed in the Louvre (inv. RF 265, Salle 102) in 1877 along with two of the other six figures from the set of six. The *Cascade Champêtre* embodied the classical landscape designs conceived by Jules Hardouin-Mansart (1646-1708) to glorify the reign of Louis XIV, albeit with a slightly freer approach than those at Versailles.

Like Frémin's *Flore* at the Louvre, the present version asserts nearly the same impressive size and abundance of delicately rendered details. Her graceful stance shifts, emphasized by the gently folding sheath, clinging and falling like water. Her ennobling crown of flowers and ivy covered support, adorned with fully flowering blossoms create a sense of refinement and femininity. These qualities, reinforced with the serene expression of her smile, quintessential for Frémin, marked a shift from late Baroque to the more intimate Rococo style.

54

**A WHITE MARBLE GROUP OF YOUNG GIRL, PROBABLY MISS DAMES EMBRACING A MALTESE DOG**

JOSEPH GOTT, R.A. (BRITISH, 1786-1860), CIRCA 1840

29¼ in. (74.3 cm.) high

Inscribed 'J. GOTT. F<sup>1</sup>' on the left side of the base.

\$20,000-30,000

£17,000-24,000  
€19,000-28,000

**PROVENANCE:**

Anonymous sale, Sotheby's, London, 8 December 1988, lot 275.

Anonymous sale, Doyle, New York, 28 October 2020, lot 374, as *Marble Group of a Seated Young Girl Embracing a Maltese Dog*.

**EXHIBITED:**

Leeds, Stable Court Exhibition Galleries; Liverpool, Walker Art Gallery, *Joseph Gott, 1786-1860, sculptor*, 23 August-3 December 1972, p. 54, 69, no. G122a, as *Miss Dames Embracing a Maltese Dog*.

Correspondence from Joseph Gott (1786-1860) to his daughter in Rome, dated 16 September 1839, almost certainly referring to the plaster model for this grouping demonstrates the artist's pains taken in the conception process: '... see that the plaster Model of Mrs Dames little girl embracing a Maltese dog is put into the farthest room... & locked up for no one to enter for I have to work at the Dog before it is seen...' (*Joseph Gott, 1786-1860, sculptor*, p. 69, letter 40).





55

## ATTRIBUTED TO JACQUES-LOUIS DAVID

(PARIS 1748-1825 BRUSSELS)

*Study of a woman*

oil on canvas

21¾ x 17¾ in. (55.3 x 45 cm.)

\$60,000-80,000

£48,000-64,000

€58,000-76,000

This fine painting is unpublished and cannot be identified in the list of his paintings compiled by David himself in 1817. However, its superb and confident draftsmanship, rich and subtle handling and characteristic execution in scumbled glazes of varying density make an attribution to Jacques-Louis David convincing.

Although the model's face is characterized with the specificity of a portrait, her pose, expression, gesture and revealing costume suggest that the painting was intended as a kind of 'tête d'expression' rather than an example of traditional portraiture. David produced a number of such expression studies over his career – the *Young Woman in a Turban* (c. 1780; Cleveland Museum of Art), the *Bust of a Young Woman, called 'La Folle'* (c. 1780; Musée des Beaux-Arts, Grenoble), the *Head of a Young Man in a Diadem* (c. 1780; Musée Fabre, Montpellier) and the *Bust of a Man, called 'Le Géôlier'* (c. 1794; Musée des Beaux-Arts, Rouen) are but several examples. Occasionally, he seems to have elaborated such expression studies into half-length 'history pictures', in which a single figure personified a classical or mythological character, or a virtue – notably the unusual pendants representing 'A Vestal' and 'Psyche Abandoned' (c. 1787; both in private collections).

The picture is almost certainly unfinished, the likely reason that it is not recorded in the list of paintings drawn up by the artist. Indeed, most of David's unfinished works are not included in the listing, including celebrated masterpieces such as *The Death of Bara* (1793; Musée Calvet, Avignon) and *Madame Recamier* (1800; Louvre, Paris), the many portrait studies for *The Oath of the 'Jeu de Paume'*, the great portraits of *Louise Trudaine* (1791; Louvre, Paris) and *Philippe-Laurent de Joubert* (1792; Musée Fabre, Montpellier), all begun in the early years of the Revolution, and the beautiful, late-career portraits of the artist's daughters (c. 1810; Fine Arts Museums of San Francisco and Fondation Oscar Reinhart, Winterthur).

Why David left so many pictures uncompleted – their deftly sketched, richly scumbled surfaces absent finishing glazes – is unknown. As Antoine Schnapper has noted, David was a notoriously slow painter, prompting some commissions to be withdrawn in exasperation (famously, that of Recamier), and the unsettled years of the Revolution saw governments change and patrons emigrate or perish before David completed his work. Nonetheless, long after political stability returned, the artist continued the practice; it seems probable that with sketches and studies, like the present work, and uncommissioned portraits of family and friends (for which he was uncompensated), David was unable to devote the time required to bring them to the state of finish that characterizes his commissioned works.

Judging from the model's loose chemise in the Antique taste and fashionable hairstyle, with its intricately arranged finger-curls shaped into cedilla accents, the present painting probably dates to *circa* 1800-10.





THE KAGAN COLLECTION

■56

## A WHITE MARBLE BUST OF THE EMPEROR COMMODUS

ATTRIBUTED TO BARTOLOMEO CAVACEPPI (C. 1716-1799), AFTER THE  
ANTIQUÉ, LATE 18TH CENTURY

27¾ in. (70.5 cm.) high, overall

\$60,000-90,000

£48,000-72,000

€58,000-86,000

### PROVENANCE:

Tomasso Brothers, Leeds and London.

Working by reproducing antique prototypes for the prestigious collections of the great sovereigns of the period - including Catherine the Great of Russia and Gustave III of Sweden - Bartolomeo Cavaceppi was renowned for his extensive work in the study, reproduction and restoration of antique sculpture. To understand the extent of this creative output one has to consider the growing interest in the acquisition of ancient sculptures coupled with the increasing Papal restrictions on the exportation of antiquities from Italy. The latter resulted in fewer of the finest ancient sculptures leaving Italy and a growth in the market for copies and casts that, ultimately, ended up being more desirable than many restored antiquities. Through his 'modern' busts of the Roman emperors, Cavaceppi was essentially recreating the ancient idea of a *Hall of Fame* where busts of emperors, their wives and children, athletes and generals, created an environment of imperial magnificence.

Aurelius Commodus Antoninus Augustus - more commonly known simply as Commodus, was the son of Marcus Aurelius and the last member of the Antonine dynasty of Roman emperors. He assumed the imperial throne at the age of eighteen on the death of his father and quickly developed a reputation for megalomania and sexual depravity. He re-founded Rome and named it '*Colonia Commodiana*', and had the months re-named after his various titles. Despite his reputation, Commodus was often re-created in the 18th century for members of the European aristocracy who visited Italy on the Grand Tour. Though slightly older, the Roman marble bust of 180-185AD housed at the J. Paul Getty Museum in Los Angeles, represents exactly the type of ancient works that Cavaceppi was closely studying. These close studies then in turn become virtuosic examples of his artistic prowess.





PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

57

## FRANCESCO GUARDI

(VENICE 1712-1793)

*An architectural capriccio with a campiello*

oil on panel

8 x 6½ in. (20.4 x 16.5 cm.)

\$200,000-300,000

£160,000-240,000

€200,000-290,000

### PROVENANCE:

E. Foss, London, *circa* 1825, by descent to,

J.R. Foss; Christie's, London, 10 April 1970, lot 90.

with Leonard Koetser Gallery, London, where acquired on 12 October 1970 by,

H. Dormand.

[Property from a Swiss Private Collection]; Christie's, New York, 4 October 2007,

lot 138, where acquired by the present owner.

### EXHIBITED:

London, Leonard Koetser Gallery, *Autumn Exhibition of Flemish, Dutch and Italian Old Masters*, 12 October-30 November 1970, no. 18.

### LITERATURE:

A. Morassi, *Guardi, L'opera completa de Antonio e Francesco Guardi*, I, Venice, 1973, pp. 452-453, no. 767; II, pl. 698.

Antonio Morassi described this small painting as one of Francesco Guardi's most successful *capriccios*, describing it as 'Capriccio del tutto originale nel repertorio franceschiano. Opera squisita, della maturità.' ('A completely original capriccio in his French repertoire. An exquisite mature work.')

He points particularly to the ephemeral aspects of light, contrasting the dramatic, dark shadow cast by the looming edifice at the far right with the sparkling, sunlit, Venetian palazzo just beyond. The lively figures as well as the architectural details have been rendered with a freedom and vibrancy of brushwork that was one of Guardi's most admired qualities. Given its small scale and *capriccio* subject matter, it is likely that this painting was intended for a domestic, rather than foreign, audience.

The present work is comparable in the use of light effects and strong diagonals to Guardi's *Capriccio con Campiello e figure varie* in the Pushkin Museum, Moscow (see A. Morassi, *op. cit.*, no. 766, fig. 699).



actual size



PROPERTY FROM A WEST COAST COLLECTION

58

## FRANCESCO GUARDI

(VENICE 1712-1793)

*Venice: The Molo with the Libreria, the Punta della Dogana and Santa Maria della Salute*

oil on panel

9½ x 14¾ in. (24.2 x 35.8 cm.)

\$250,000-350,000

£200,000-280,000

€240,000-330,000

### PROVENANCE:

Etienne-Edmund-Martin, baron de Beurnonville (1825-1906), 3 rue Chaptal, Paris; Pillet, Paris, 9-16 May 1881, lot 651.

M.A. Marmontel (1816-1898), Paris; (!) his sale, Hotel Drouot, Paris, 28-29 March 1898, lot 4.

P. Müller, Paris; his sale, Hôtel Drouot, Paris, 25 May 1910, lot 28.

Eugène Fischhof, Paris; his sale, Galerie Georges Petit, Paris, 14 June 1913, lot 74 (to Paul Roun).

Ann Marie Dubernet Douine (1857-1945), Paris; (!) her sale, Galerie Charpentier, Paris, 11-12 April 1946, lot 17.

with Heriot, Paris.

Anonymous sale; Christie's, London, 10 December 1982, lot 78, where acquired by, Private collection, Europe.

Anonymous sale; Sotheby's, New York, 17 January 1986, lot 124, where acquired by the father of the present owner.

### EXHIBITED:

Paris, Sedelmeyer, *One hundred Paintings*, 1901, no. 75.

New York and Paris, Kleinberger, *Old Masters*, 1911, no. 136

### LITERATURE:

A. Morassi, *Guardi, Venice*, 1973, I, pp. 388-389, no. 416; II, fig. 436.

L. Rossi Bortolatto, *L'opera completa di Francesco Guardi*, Milan, 1974, no. 264.

Antonio Morassi dates the present painting to Guardi's mature period, around 1760-70 (*loc. cit.*). It is one from a group of three Venetian views all of similar size and all formerly in the Beurnonville and Marmontel Collections: *The Piazza San Marco with the Basilica and Campanile* now in the Schäffer Collection, Zurich (Morassi no. 33) and *The Molo looking East*, formerly on the London art market (not listed in Morassi). All three were illustrated in the Marmontel sale catalogue.

Conceived on an intimate scale and executed with the utmost refinement, this view painting portrays one of the most celebrated sites in Venice – the Molo, the wharf just west of the Doge's Palace. The column of St. Theodore appears

at right against the Libreria Sansoviniana. This magnificent flowering of High Renaissance architecture was Jacopo Sansovino's finest achievement, and was deemed by Palladio to be the most beautiful building since antiquity. Across the water at left appear the Punta della Dogana and the church of Santa Maria della Salute, the masterpiece of Baldassare Longhena that was built between 1631 and 1687 to commemorate the Virgin's deliverance of the city from the plague of 1630. Along the Riva degli Schiavoni, from left to right, are the Republican Granaries (pulled down around 1814 to make way for public gardens) and the rusticated Doric façade of the Zecca (Mint), finished in 1547 by Sansovino on the site of the original thirteenth-century building.

While Guardi customarily worked on canvas, he occasionally employed relatively pale soft-wood panels for works on a small scale, possibly influenced by the practice of Dutch painters of the previous century for whose work there was a significant market in Venice. The use of such supports meant that it was possible to achieve sharp detail of the kind evidenced in both the architecture and the figures in these works.

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





PROPERTY FROM THE COLLECTION OF J.E. SAFRA

59

## THOMAS DANIELL, R.A.

(KINGSTON-UPON-THAMES 1749-1840 KENSINGTON)

*The European Factories and Dutch Folly Fort, Canton, from the southwest side of the Canton River*

oil on canvas

28 x 36 in. (71.2 x 91.4 cm.)

\$300,000-500,000

£240,000-400,000

€290,000-480,000

### PROVENANCE:

with The Parker Gallery, London, circa 1961, from whom acquired by the following, Guardian Assurance, to commemorate the purchase of the Union Insurance Society of Canton.

Anonymous sale; Christie's, London, 16 November 1999, lot 266, where acquired by the present owner.

### EXHIBITED:

Brighton, The Royal Pavilion, *The China Trade, 1600-1860: The Royal Pavilion, Art Gallery and Museums*, 1986, no. 24, as 'William Daniell'.

### LITERATURE:

M. Shellim, *India and the Daniells: Additional Oil Paintings*, London, 1988, p.21, no. TD62B, illustrated.

### ENGRAVED:

Colored aquatint in T. Daniell, R.A. and W. Daniell, A.R.A., *A Picturesque Voyage to India by Way of China*, London, 1810, pl. 32 ('South West View of Canton').

Thomas and William Daniells' Chinese pictures, worked up from their many sketches taken on the China coast in the 1780s and 1790s, form the earliest major Western pictorial record of China. Thomas and his young nephew William visited China twice: on their way to India in 1785, and on their return to England from India in 1793. The first leg of their passage to Calcutta in 1785 was made on the Indiaman *Atlas*, which left them at Whampoa in August 1785. They remained in China, visiting Macao and Canton, before taking a coasting vessel to Calcutta in the spring of 1786. Returning to China after their famous tour of India in 1793, they sought safe passage home to England during the war with France and were recorded in Canton from September 1793 until March the following year, joining the convoy of Lord Macartney and returning to England with his embassy in 1794.



fig. 1 Thomas Daniell, R.A., *South West View of Canton* © Christie's Images Limited, 2020

Thomas and William both worked up Chinese subjects in the years following their return. William produced four large pictures of Canton to add to the two works by his uncle (Hong Kong Museum of Art; Yale Center for British Art, New Haven; Victoria Memorial, Calcutta; and in a private collection). Both artists also produced similar views of Whampoa. The present picture is the smaller version of Thomas Daniell's two views of Canton, with the larger canvas, originally in the collection of Warren Hastings at Daylesford House (Christie's, London, 6 April 1998, lot 265), showing the European Factories, or *Hongs*, from the southeast. A pencil and grey wash drawing of the present view by Thomas Daniell was also sold at Christie's, London (online), 5 November 2020, lot 71 (fig. 1).

Western trading with China began in the early sixteenth century, with the Portuguese establishing trading posts or 'factories' at Ningpo, Foochow, Amoy, Canton and Macao. Other European nations followed, British trading beginning with the charter granted to the Hon. East India Company in 1600. The Company first established a site on the riverside at Canton in 1684, and by the time of the Daniells' visit in the mid-1780s, dominated the trade.

The Chinese had maintained tight controls over the foreigners at Canton, limiting them to the waterfront where their factories were built outside the city walls. They had to deal exclusively with the small group of merchants sanctioned by the Imperial Government – the thirteen members of the Co-Hong – and were not permitted to stay in Canton in the business season: 'In 1771, the company succeed in purchasing permission to reside at Canton during the winter months (the business season) instead of coming and going with their ships. After the business season the supercargoes (agents of the Company or ships), now established in separate factories allotted to the several nationalities, were annually compelled to return to Macao or home. The ships arrived towards the end of the S.W. monsoon (April to September) and left during the N.E. monsoon (October to March). In 1771, the Co-Hong system was abolished and replaced, in 1782, by the 'Hong Merchants' who had the monopoly of foreign trade and were responsible for the payments due by, and for the personal conduct of, all foreigners' (J. Orange, *The Charter Collection, Pictures relating to China, Hong Kong, Macao, 1655-1860*, London, 1924, p. 39).

The Daniells' views of Canton show the waterfront, the focus of trade between China and the West, as it was in 1785, just one year after the Americans ('second-chop Englishmen', as distinguished by the Chinese) were granted an independent concession. The Western community were then attempting to negotiate with the Imperial Government over punitive tariff charges, a situation that prompted the arrival of Lord Macartney's embassy to Ch'ien Lung in 1792 and with it, the artist William Alexander, who would go on to produce the first Western views of the Chinese interior.





PROPERTY FROM THE COLLECTION OF MIMI ADLER

60

## GEORGE ROMNEY, R.A.

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

*Portrait of a lady, seated, three-quarter-length, in a landscape, traditionally identified as Anne, Countess of Clare (1766-1844)*

oil on canvas

50 x 39¾ in (127 x 100.9 cm.)

\$80,000-120,000

£64,000-96,000

€77,000-110,000

### PROVENANCE:

Richard Hobart FitzGibbon, 3rd Earl of Clare (1793-1864).

with Thomas Agnew & Sons, London, and from whom acquired in February 1889 by, Frank Shuttleworth (1845-1913), Bedfordshire and London.

with Thomas Agnew & Sons, London.

with Lawrie & Co., London.

with Dowdeswell Galleries, London, 1899, from whom acquired by,

Sir John Blundell Maple, 1st Bt. (1845-1903), Dulwich.

James Orrock (1829-1913), London and Shepperton-on-Thames, Middlesex, and from whom acquired in 1901 by,

Senator William A. Clark (1839-1925), New York; his sale (!), American Art Association, New York, 11-12 January 1926, lot 98, where acquired by the following, with Lewis & Simmons, London.

Leigh McMaster Battson (1891-1977), Beverly Hills; Sotheby's, London, 27 June 1962, lot 99, where acquired by the following,

with Newhouse Galleries, New York.

Reginald N. Webster (1898-1983), Waltham, MA, and Palm Beach, FL; Sotheby Parke-Bernet, New York, 17 June 1982, lot 89, where acquired by the following, with Newhouse Galleries, New York, where acquired by the late owner.

### EXHIBITED:

London, Grafton Galleries, *Exhibition of a Second Selection from the Works by George Romney*, 1900, no. 31.

### LITERATURE:

G. Paston, *George Romney*, London, 1903, p. 192.

H. Ward and W. Roberts, *Romney: Catalogue Raisonné of his Works*, II, London, 1904, p. 30.

J. Watson, *The Paintings of Emma Hart (Lady Hamilton) by George Romney: A Study of their Significance in Relation to his Historical Works*, M.A. Thesis, 1974, p. 31.

N. Tscherny, 'Persons and Property: Romney's Society Portraiture,' in *Those Delightful Regions of Imagination: Essays on George Romney*, A. Kidson, ed., New Haven and London, 2002, p. 53.

A. Kidson, *George Romney: A Complete Catalogue of his Paintings*, III, New Haven and London, 2015, pp. 738-739, no. 1632, illustrated.

The sitter in this painting has traditionally been identified as Anne, Countess of Clare, on account of the painting's early ownership by the younger of her two sons, Richard Hobart FitzGibbon, who inherited the Earldom of Clare upon the death of his elder brother, John FitzGibbon, 2nd Earl of Clare (1792-1851). In his recent catalogue raisonné, Alex Kidson (*loc. cit.*) notes that such an identification is anachronistic, since the painting is datable to the mid- to late 1780s, while Anne Whaley of Whaley Abbey, Co. Wicklow, Ireland, only became Countess of Clare upon the promotion of her husband, John FitzGibbon (1748-1802), to the Earldom of Clare in 1795. Provided the sitter is indeed Anne Whaley – who married FitzGibbon on 1 July 1786 at St. Stephen's Green, Dublin, County Dublin, Ireland – its correct title would be either *Miss Whaley* or *Mrs FitzGibbon*.

Several factors inhibit definitive identification of the sitter. Romney's sitter books and ledgers do not contain a reference to either a *Miss Whaley* or *Mrs FitzGibbon*. However, as Kidson notes (*loc. cit.*), Romney's sitter book for 1785 is entirely missing, and it is possible that the portrait could have been carried out and entirely paid for in that year given its stylistic consistencies with such a dating. More problematic for the identification of the woman as Miss Whaley is the fact that the sitter wears black and it is unclear whether she was at that time in mourning. For these reasons, Kidson leaves open the possibility that the portrait depicts another woman altogether – possibly a mistress of John FitzGibbon – and that it was only subsequently misidentified as a portrait of the Countess.





PROPERTY OF A NEW YORK COLLECTOR

61

## SIR EDWIN HENRY LANDSEER, R.A.

(LONDON 1802-1873)

*A Sussex Spaniel and a pheasant*

oil on canvas

26<sup>7</sup>/<sub>8</sub> x 18<sup>7</sup>/<sub>8</sub> in. (68.3 x 48 cm.)

\$80,000-120,000

£64,000-96,000

€77,000-110,000

### PROVENANCE:

Commissioned from the artist by William Wells of Redleaf (1818-1889); (†) his sale, Christie's, London, 10 May 1890, lot 54 (1500 gns., to Agnew).

with Leggatt Brothers, London, by 1930.

(Probably) with Scott and Fowles, New York, from whom acquired by the following,

John Mortimer Schiff, by descent to the present owner.

### EXHIBITED:

London, British Institution, 1845, no. 190.

London, Royal Academy, *The Works of the Late Sir Edwin Landseer, R.A.*, Winter 1874, no. 357.

### LITERATURE:

A. Graves, *Catalogue of the Works of the Late Sir Edwin Landseer, R.A.*, London, 1875, p. 27, no. 338.

### ENGRAVED:

Thomas Landseer, 1850

C.G. Lewis

Landseer was the most celebrated British artist of his generation and, along with George Stubbs, the greatest animal painter from the Golden Age of British Art. He combined a knowledge of anatomy and a fluency of technique with an ability to capture an animal's expression and character, as exemplified in this painting, which was executed in the 1840s, when the artist was at the height of his career. It was commissioned by William Wells of Redleaf, one of Landseer's closest friends and staunchest patrons, as the pendant to Landseer's *Retriever and Woodcock* (Christie's, New York, 3 December 1998, lot 109, \$140,000).

Trained by his father, Landseer was regarded as a child prodigy. Formally admitted to the Royal Academy schools at the age of thirteen in 1816, by the following year he was exhibiting both at the Royal Academy and the Society of Painters in oil and watercolors. His first royal commission came in 1836 when he painted Princess Victoria's pet spaniel, Dash, as a birthday present commissioned by her mother, the Duchess of Kent. He would become the young queen's favorite artist, and give her drawing lessons. Landseer's success and popularity was partly attained through the engravings of his work, which spread his fame throughout the world. The artist's prints had been widely circulated in France from the 1830s onwards, and at the Exposition Universelle in Paris in 1855, his pictures greatly impressed French critics and the public. The art critic Théophile Gautier reflected that 'Landseer gives his beloved animals soul, thought, poetry, and passion. What worries him is [...] the very spirit of the beast, and in this respect there is no painter to match him' (*Les Beaux-Arts en Europe*, Paris, 1855, I, pp. 72-77). He was one of the very few foreigners awarded a gold medal in the exhibition.

A shipbuilder by profession, William Wells built up a magnificent collection of paintings, which included at least twenty by Landseer. He owned some of the artist's finest dog paintings including *Decoyman's Dog and Duck* (R. Ormond, *Sir Edwin Landseer*, Philadelphia, 1981, p. 194, no. 142, illustrated) and *The Shepherd's Grave* (*ibid.*, p. 104, no. 61), as well as other important paintings such as *Highland Interior* (*ibid.*, p. 169, no. 120), and *The Sanctuary*, now in the Royal Collection. The artist was a frequent visitor to Redleaf, Wells's estate in Kent, regarding it as something of a second home.

We are grateful to Richard Ormond for his kind assistance in the preparation of this catalogue entry.





PROPERTY FROM THE COLLECTION OF J.E. SAFRA

62

## JOSEPH WRIGHT OF DERBY, A.R.A.

(DERBY 1734-1797)

*A moonlit landscape*

indistinctly signed with initials and dated 'I. W. Pin / 1793' (lower left)

oil on canvas

25½ x 33 in. (64.5 x 83.8 cm.)

\$250,000-350,000

£200,000-280,000

€240,000-330,000

### PROVENANCE:

Anonymous sale; Sotheby's, London, 13 July 1988, lot 64, where acquired by the present owner.

Joseph Wright was unorthodox among his fellow English artists, as while he established his reputation in London, where he trained, he left the capital to spend the greater part of his life in the Midlands. Following spells in Liverpool (1768-71), Italy (1773-75), and Bath (1775-77), where he spent two years attempting to assume Gainsborough's vacated position as a portraitist to fashionable society, Wright returned to his native Derby in 1778, where he was increasingly moved to paint landscapes, both British and Italian. He was the first English artist to explore the scientific interests of the Industrial Revolution, studying the varying effects of changing light and weather to truthfully observe natural phenomena in his views, without sacrificing aesthetic values like poetry, drama and beauty.

Betraying the influence of such Dutch landscape painters as Aert van der Neer, Wright first treated this view in moonlight in 1792, punctuating the center of the composition with staffage by the water (The University of Liverpool, on loan to Walker Art Gallery; see B. Nicolson, *Joseph Wright of Derby: Painter of Light*, I, London and New York, 1968, pp. 92-93, 272, no. 342; II, p. 216, plate 344). In the following year, he painted the present canvas, eliminating all unnecessary figural interruptions to focus entirely on atmosphere, with carefully balanced hills to the right emerging from deep shadow, illuminated by the light of the full moon and its reflection on the water to evoke the sublimity and omniscience of the natural world.

Like all of his paintings, Wright created his landscapes indoors, developing the compositions from preliminary sketches made in oils directly on the canvas and incorporating imagery from drawings sketched from life, or from the prints and sketches of others. While he enforced structural coherence and carefully balanced tones in his topographical inventions, his night scenes required even greater leaps of the imagination, as Wright observed in 1787: 'Moon lights ... are but a sort of guess work w.th me for I cant w.th impunity go out at night to study [them]' (Letter 77, dated 22 April 1787, in E.E. Barker, 'Documents Relating to Joseph Wright 'Of Derby' (1734-97)', *The Volume of the Walpole Society*, LXXI, 2009, p. 124).





## JOHANN ZOFFANY, R.A.

(FRANKFURT 1733-1810 LONDON)

### *The Sayer Family of Richmond*

oil on canvas

40 x 50 in. (101.5 x 127 cm.)

in a contemporary Maratta frame

\$80,000-120,000

£64,000-96,000

€77,000-110,000

#### PROVENANCE:

Commissioned from the artist by Robert Sayer (1725-1794) or his son, James Sayer (born c. 1757), and by descent in the family to,

Miss Sayer, and by whom sold; Sotheby's, London, 31 July 1934, lot 119 (£980 to Permain).

William Randolph Hearst (1863-1951).

M. Adams-Acton, London; Sotheby's, London, 15 July 1964, lot 57, as 'John Zoffany' (£1,400 to Agnew).

with Newhouse Galleries, New York, and from whom acquired in 1969 by,

The Kimbell Art Foundation, Fort Worth, Texas and by whom sold; Sotheby's, New York, 4 June 1987, lot 126, as 'Manner of Johann Zoffany'.

with Leger Galleries, London, as 'Johann Zofany', where acquired by,

Private collection, London, and by whom sold; Sotheby's, New York, 27 May 2004, lot 242, as 'Circle of Johann Zoffany.'

Anonymous sale; Sotheby's, London, 27 October 2011, lot 138, as 'Circle of Johann Zoffany', where acquired by the present owner.

#### LITERATURE:

Lady V. Manners, 'John Zoffany, R.A.', *The Connoisseur*, XLVIII, 1917, p. 78.

Lady V. Manners and G.C. Williamson, *Johan Zoffany, R.A., His Life and Works*, privately published, 1920, pp. 37 and 231.

S. Fisher, *The makers of the blueback charts: a history of Imray Laurie Norie & Wilson Ltd*, Cambridge, 2001.

S. Fisher, 'Sayer, Robert (1724/5-1794), print, map, and chart publisher', *Oxford Dictionary of National Biography*, XLIX, Oxford, 2004, pp. 161-163.

P. Treadwell, *Johan Zoffany: Artist and adventurer*, London, 2009, pp. 203-205, illustrated.

M. Postle, ed. *Johann Zoffany RA: Society Observed*, exhibition catalogue, New Haven and London, 2011-2012, p. 254.

D. Wilson, *Johann Zoffany RA and The Sayer Family of Richard: A Masterpiece of Conversation*, London, 2014.

Johann Zoffany depicted his printseller, the successful businessman Robert Sayer, with his family in front of their Richmond home overlooking the river Thames, in this conversation piece that scholars have recently recognized as an important late work in the artist's *oeuvre*. Sayer, seated on the right of the painting, likely commissioned it. He enjoyed a long business, as well as a personal, association with Zoffany. Sayer was one of London's premier printsellers and published the influential charts produced by the circumnavigator Captain Cook, with whom Zoffany had planned to sail on a South Seas expedition in 1772. Zoffany's relationship with Sayer was crucial for his international acclaim as an artist and whilst Zoffany was absent from London in Italy and India, Sayer continued to publish and distribute prints of Zoffany's work, the last of which being Zoffany's great picture, *Colonel Mordaunt's Cock Match* (1784-86, Tate Britain, London). Sayer became a major patron of Zoffany's and he owned one of the artists' best-known 'fancy' pictures, *A Porter with a Hare*, painted in 1768. In 1770, Zoffany painted Sayer's son, James, depicted as an angler at the age of thirteen (see M. Webster, *Johann Zoffany 1733-1810*, New Haven and London, 2011, p. 103, fig. 100).

*The Sayer Family at Richmond* is typical of Zoffany's subtle ability to extract humor and character from what at first seems like a straightforward family portrait. In addition to Sayer, one sees his new wife, Alice (née Longfield), and his son James from his first marriage. The portrait was commissioned soon after the marriage and implicit in the painting are messages about inheritance and dynastic arrangements. Alice has temporarily put aside a book to engage in conversation with her stepson, as Robert leans forward listening attentively, the expression on his face displaying his undoubted eagerness that there should be no note of discord between his son and new wife. In that regard the painting epitomizes the essential requirement of a conversation piece, showing a group in a state of dramatic and psychological relation to one another.

James Sayer, then a young man of around twenty-four, occupies the central foreground of the painting. Towering over the other figures, he represents the successor in whom all of his father's hopes for posterity and continuation of the Sayer dynasty are embodied. The mature tree on the right is a symbol of this desirable permanency. Zoffany may also have been injecting humor into the scene by depicting the older man in the relatively simple attire of a country gentleman, in contrast to his son who wears more fashionable and extravagant dress, more suited to Town than Country (Wilson, *op. cit.*, pp. 21-22). He is a son born into wealth and the superior social status that it brings. Zoffany may also be making a private joke into Sayer's frugality. Despite the family's wealth, the mansion behind them has many of its windows bricked up, probably the result of the window tax (introduced in 1696 and repealed in 1851) which encouraged Sayer to brick-up many of his windows.

The setting for the painting is Sayer's house in Richmond overlooking the River Thames and Richmond Bridge. The house behind the family was previously thought to be Bridge House, Richmond, although this cannot be, as the size, architectural style and location do not accord with the records of Bridge House. Instead, it has been proposed that the house depicted is Sayer's mansion Cardigan House (demolished in 1970), and this hypothesis is almost certain to be correct (Wilson, *op. cit.*, pp. 29-46). Cardigan House may have been built by Sayer as an inducement for Alice to marry him. It likely remained unfinished at the time of Zoffany's portrait, suggesting his depiction of it involved a certain degree of artistic license. *The Sayer Family of Richmond* is also of topographical interest since it is one of the earliest, if not the earliest, depiction by a major artist of Richmond Bridge over the River Thames, considered one of the most beautiful views in England.

*The Sayer Family at Richmond* remained in the family's possession until 1934, when it was acquired at Sotheby's by London dealer William Permain on behalf of the American newspaper tycoon William Randolph Hearst. Later acquired by the Kimbell Museum of Art as an autograph work by the artist, it was de-accessioned in 1987 and was not published again as an autograph work by Zoffany until 2011, when it was included by Martin Postle in a note in the Royal Academy's exhibition on Zoffany (*loc. cit.*). Since then the painting has been studied in-person by Martin Postle and Mary Webster (Wilson, *op. cit.*, p. 86, note 3), both of whom reaffirmed its status as an autograph work.





64

**AGOSTINO BRUNIAS**

(ROME C. 1730-1796 ROSEAU)

*Free women of Dominica bathing in a stream; Free women of Dominica; A young couple and child promenading, Dominica; Flower girls of Dominica; Free women of Dominica with child; and A native family of St. Vincent*

oil on canvas

11¼ x 9½ in. (29.9 x 23 cm.), each

a set of six (6)

\$200,000-300,000

£160,000-240,000

€200,000-290,000

**PROVENANCE:**

Le Comte [de] Dillon (according to inscriptions on the frames).

Anonymous sale; Christie's, London, 27 September 2006, lots 52-57, where acquired by the present owner.



fig. 1 Joseph-Marie Vien, *Agostino Brunias as 'The White Eunuch'*, Petit Palais, Paris

Agostino Brunias holds a singular and much-discussed role in the ongoing reconsideration of European depictions of Black and mixed-race subjects in painting. His paintings raise questions about the intended and real-world effects that works of art had on the dominant attitudes that a White majority – especially in Britain – held toward slavery, colonialism and plantation culture in the Caribbean in the final decades of the eighteenth century. The Italian-born and trained artist moved to England while in his twenties to paint decorative canvases in the workshop of the fashionable Scottish architect Robert Adam (1728-1792), before moving to the British West Indies in 1764. Living principally on the island of Dominica, Brunias was commissioned by plantation owners to paint group portraits of their families and bucolic depictions of their lands, but he also created several important series of genre scenes featuring free people of color engaging in daily life in the West Indies, images that provide invaluable – sometimes unique – insights into indigenous Caribbean culture during the colonial period.

Although Brunias's paintings of West Indian subjects are widely represented in major museums around the world – including fine examples in the Tate, Museo Thyssen-Bornemisza, Art Institute of Chicago, Peabody Essex Museum, Harvard Art Museums, Yale Center for British Art (Paul Mellon was an active collector of Brunias's pictures) and the Brooklyn Museum – until recently, relatively little was known of Brunias's biography, including his correct name and country of origin. (Mistaken early accounts differ in giving his first name as Augustine, Auguste, Alexander and Abraham; his surname as 'Brunais' and 'Brunyas'; his nationality as French.) In fact, Brunias was born in Rome around 1730 and reared and trained in the city. He attended the Accademia di San Luca, where he won third prize in a painting competition for his canvas of *Tobias and the Angel* (lost). As an Italian, Brunias was not a *pensionnaire* of the French Academy in Rome, but he had friendships with many of the French students and participated in the famous 'Turkish Mascarade' that they organized in 1748. Dressed in 'Turkish' costumes, the students marched in a celebratory procession through the streets of the city; the only known portrait of the artist is a drawing by the history painter Joseph-Marie Vien (1716-1809), memorializing Brunias in his costume as 'The White Eunuch' (fig. 1; Petit Palais, Paris).

Soon thereafter, Brunias was making his living as a journeyman painter supplying souvenir pictures for wealthy Europeans stopping in Rome on the Grand Tour, when his talents as a figure painter were discovered by Robert Adam, himself on an Italian sojourn. Adam, who is recognized as one of Britain's most original architects and principal innovator of British neoclassical design, hired Brunias





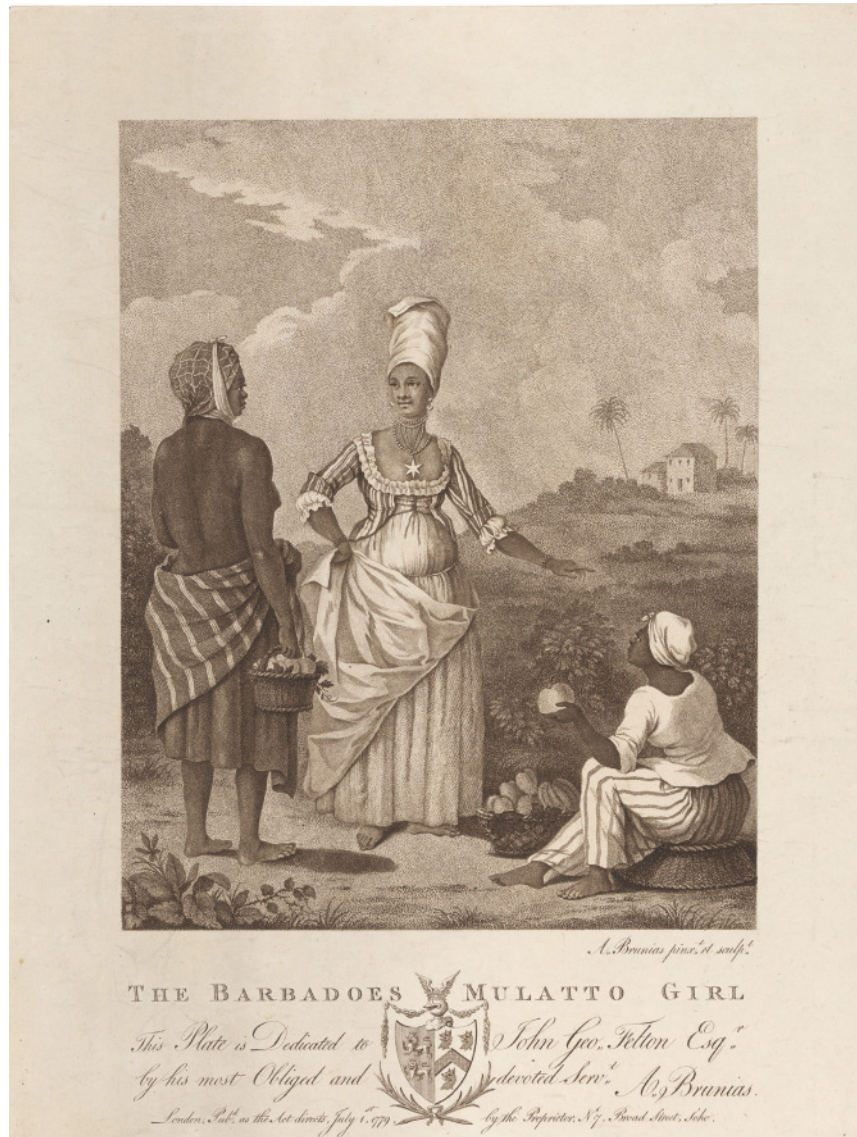


fig. 2 Agostino Brunias, *The Barbadoes Mulatto Girl*, Yale Center for British Art, New Haven

to accompany him on his travels throughout Italy in 1756-57 to make drawings of the antique ruins, classical decorative motifs and architectural details that he would later incorporate into his own architectural designs when he returned to London. Adam initially employed Brunias in his workshop in Rome, but the artist accompanied Adam on his return to Britain in 1758, where he collaborated closely with the architect on many of Adam's domestic building projects, including painting the decorations for the breakfast room at Kedleston Hall (five paintings, today in the Victoria & Albert Museum, London). Acknowledged as a brilliant and distinctive draftsman and colorist, Brunias would import the highly saturated hues that he developed for his work at Kedleston – vivid blues, citrus yellows, coral reds – into the color palette of his Caribbean compositions.

Adam was a demanding employer who placed his foreign-born assistants under long-term contracts that severely restricted their ability to work on any projects outside the Adam workshop, terms that another assistant in the shop claimed (hyperbolically) 'made him a slave'. Chafing under these limitations, Brunias left

Adam's employ when his contract ended and departed London at the end of 1764 for the West Indies, under the employ of Sir William Young (1724-1788). Young was the newly-appointed 'President for the Commission for the Sale of Ceded Lands in Dominica, Saint Vincent, Grenada and Tobago', following the conclusion of the Seven Years War. With the Treaty of Paris, which formally ended hostilities, a defeated France ceded control of the territories of the Lesser Antilles to the victorious British crown. Young was subsequently appointed Lieutenant Governor of Dominica, then Governor of the island. The two men established themselves in residences in Roseau, Dominica's capital, and Young remained Brunias's principal patron until 1773, when the diplomat returned home to England.

Young's position afforded Brunias the opportunity to travel widely throughout the West Indies, and introduced him to indigenous Carib life and evolving Creole cultures, which would become the subject matter of his paintings for the rest of his career. These travels inspired his 1765 painting *The Barbadoes Mulatto Girl* (lost), which proved a popular success when he reproduced it in 1779 in a

widely disseminated color engraving (fig. 2). That picture also seems to have established the model which Brunias would follow, successfully, for many of his compositions henceforth: small-scale, vertical paintings produced in sets of six or eight identically sized canvases, depicting indigenous Caribbeans of color wearing elegantly rendered, traditional local costume. These small paintings generally include three or four graceful figures engaged in conversation, or in enjoyable or mundane daily activities such as shopping, bathing or promenading, and their settings are most often tropical landscapes or village markets. The compositions reflect popular European genre paintings of the era, such as the British 'Conversation Piece' or 'Fashion Plate', or the French 'Tableau de Mode' and 'Fete Galante', and differ little from their European counterparts except in the figures Brunias depicts, almost all of whom are Black or mixed-race. His paintings are notable for their appealing depictions of free men and women of color, many prosperous and privileged, in communities markedly free of the restraints of rigid racial hierarchies.

The present paintings form what appears to be a rare, complete set of Brunias's West Indies genre scenes to have come down to us intact and in their original frames. Three of the six pictures depict groups of local women of color in Dominica – some with their children, some with servants – strolling in the afternoon sun or selling fruit and flowers; in each, Brunias places great emphasis on the warm, bright landscape settings and colorful, meticulously rendered regional costumes. Another painting includes five women, in various states of undress, bathing in a stream. A fifth picture seems to depict an imposingly self-possessed woman promenading with her fashionable young husband and their elegantly attired son. A final canvas – anomalous in the series – shows a native family of the island of St. Vincent, distinguishable by their darker skin and distinctive dress. Each painting is notable for its brilliant palette and precise rendering of local costume. But each is equally striking in its keen observations of the fine-drawn colonial class distinctions evident in the subjects' social relations and interactions, and the rendering – with great nuance – of the subtle gradations of skin color among his models, all of whom are people of color.

The principle buyers for Brunias's paintings were White European planters, often absentee landlords living in Britain. In addition to Young, Brunias dedicated prints that he made to other owners of large sugar plantations, including Sir Ralph Payne (1739-1807) and Sir Patrick Blake (c. 1742-1784), suggesting that these men were also among his patrons. His works have been criticized for romanticizing plantation life and obscuring – or ignoring – the harsh realities of slavery in the West Indies, in favor of happy scenes of free people of color thriving in a world of social harmony, and for serving to alleviate the consciences of colonial patrons and justify the practices of those who built their fortunes on plantation slavery. Other, more sympathetic writers have observed that Brunias's pictures may have played a more subversive role in undermining British resistance to the abolition of slavery at the very moment the Abolitionist Movement was gaining support in Britain in the 1770s. Paintings such as the present series expose the artificiality of traditional prohibitions on interracial sexual relationships and long-established racial hierarchies as observed by British society in the West Indies – Mia L. Bagneris has noted that 'a flimsy and perhaps vacillating frontier between black and white informed anxieties about the potential impeachability of white identity among Britons in the Caribbean colonies...'. Others have read Brunias's paintings as envisioning and endorsing a free West Indian society absent of slavery, with David Bindman observing that Brunias's works 'show racial mixture as natural and positive.'

On this point, it is telling to note that a contemporary enthusiast of Brunias's works was Toussaint Louverture (1743-1803), father of the Haitian slave rebellion and leader of the Haitian Revolution of 1791-94. During the Revolution, Louverture wore eighteen buttons on his waistcoat which were each decorated with different hand-painted miniatures of Brunias's West Indian scenes, which survive today in



fig. 3 Attributed to Agostino Brunias, *Button*, Cooper Hewitt, Smithsonian Design Museum, New York

the Cooper Hewitt, Smithsonian Design Museum, New York (fig. 3). The buttons, which are executed in gouache on tin, are based on known engravings by Brunias; it is not known if Brunias painted them himself.

Brunias started a family in Roseau in the mid-1770s with a free woman of color. Baptismal records document the christening of 'Edward and Augustin two illegitimate children born on 1st October 1774 of Louis Bruneas and a free mulatto woman.' (Once again, misunderstandings abound in the recording of his name.) Dominican tax records from 1827 document the existence of a small plantation owned by a mulatto woman named Elizabeth Brunias, either the artist's widow or a daughter. The numerous members of the Bruney family, living in Dominica to this day, trace their origins to the artist.

Shortly after the birth of his children, Brunias returned to England around 1775-76, apparently to promote and sell his work there. In 1777 and 1779, three of his West Indian paintings were exhibited at the Royal Academy in London. He also published a series of stipple engravings 'by his own hand' reproducing his Caribbean pictures for popular consumption, and created wall paintings of Caribbean subjects for the library at Stowe House, Buckinghamshire. With a commission in hand for botanical drawings for the St. Vincent Botanical Gardens, Brunias returned in 1784 to his family in the West Indies and remained there until his death in 1796. He died at home in Roseau, Dominica, at the age of 66, his wife and children at his side. He is buried in the Catholic Cemetery at the present-day Roseau Cathedral.



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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

- (a) The **condition of lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold “as is,” in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie’s or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as “associated” are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors’ watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver’s licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

### 2 RETURNING BIDDERS

As described in paragraph B(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 at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

#### (c) Written Bids

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

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • 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:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and

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

### 4 BIDDING

The **auctioneer** accepts bids from:

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

### 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.

### 6 CURRENCY CONVERTER

The saleroom video screens (and Christie’s LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 7 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer**’s hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

### 8 LOCAL BIDDING LAWS

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

## D THE BUYER’S PREMIUM AND TAXES

### 1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

### 2 TAXES

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

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

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

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

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

## E WARRANTIES

### 1 SELLER’S WARRANTIES

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

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

### 2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the “**Heading**”). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot**’s **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO...” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot**’s full **catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any Saleroom notice.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

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

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

- (a) This additional **warranty** does not apply to:
  - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - (iii) books not identified by title;
  - (iv) **lots** sold without a printed **estimate**;
  - (v) books which are described in the catalogue as sold not subject to return; or
  - (vi) defects stated in any **condition** report or announced at the time of sale.

- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the **purchase price** in accordance with the terms of Christie’s **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within

twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(i) above and the property must be returned to us in accordance with E2h(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- (l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the “**Subheading**”). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the Subheading.

### 3 NO IMPLIED WARRANTIES EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE’S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

### 4 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding on behalf of another person, you warrant that:
  - (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
  - (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## F PAYMENT

### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
  - (i) the **hammer price**; and
  - (ii) the **buyer’s premium**; and
  - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer’s name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie’s in the United States in the currency stated on the invoice in one of the following ways:
  - (i) **Wire transfer**  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie’s Inc.;  
Account # 957-107978,  
for international transfers, SWIFT:  
CHASUS33.
  - (ii) **Credit Card**  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie’s will not accept credit card payments for purchases in any other sale site.
  - (iii) **Cash**  
We accept cash payments (including money orders and traveller’s checks) subject to a maximum global aggregate of US\$7,500 per buyer.

- (v) **Bank Checks**

You must make these payable to Christie’s Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

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

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie’s Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

### 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed “Storage and Collection”, unless we have agreed otherwise with you.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller’s commission on the resale;
  - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie’s will have all of the rights of the seller to pursue you for such amounts;
  - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - (v) we can take what you owe us from any amounts which



in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

#### G COLLECTION AND STORAGE

- (a) You must collect 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).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie’s Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
- charge you storage costs at the rates set out at **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.

- (d) The Storage conditions which can be found at **www.christies.com/storage** will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

#### H TRANSPORT AND SHIPPING

##### 1 SHIPPING

We 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. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

##### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie’s Post-Sale Services Department at +1 212 636 2650 and 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.

- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie’s exports or imports the **lot** on your behalf, and if Christie’s pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie’s.

- (c) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol – in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you

to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

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

- (e) **Lots of Iranian origin**  
Some countries prohibit or restrict the purchase, 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 ♁ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie’s will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie’s may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

#### I OUR LIABILITY TO YOU

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

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

- (c) In particular, please be aware that our written and telephone bidding services, Christie’s LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

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

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

#### J OTHER TERMS

##### 1 OUR ABILITY TO CANCEL

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

##### 2 RECORDINGS

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

##### 3 COPYRIGHT

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

##### 4 ENFORCING THIS AGREEMENT

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

##### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors 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** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at **https://www.christies.com/about-us/contact/ccpa**.

##### 8 WAIVER

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

##### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** 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.CHRTISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer’s premium** and do not reflect costs, financing fees, or application of buyer’s or seller’s credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

##### K GLOSSARY

**auctioneer**: the individual **auctioneer** and/or Christie’s.

**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**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**subheading**: has the meaning given to it in paragraph E2.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

#### IMPORTANT NOTICES

##### Δ Property Owned in part or in full by Christie’s

From time to time, Christie’s may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number. 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, which can be significant, if the **lot** fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦♦.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid. 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 we 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 made loans or advanced money to consignors or prospective purchasers or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the **Conditions** of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under ‘**Qualified Headings**’ is a **qualified** 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 consignor 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.

#### PICTURES, DRAWINGS, PRINTS AND MINIATURES

**Name(s) or Recognised Designation of an artist without any qualification**: in Christie’s opinion a work by the artist.

##### QUALIFIED HEADINGS

**“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.

#### CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie’s opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie’s opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie’s opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

##### QUALIFIED HEADINGS

When a piece is, in Christie’s opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or

The Ming-style bowl is decorated with lotus scrolls...

In Christie’s **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

In Christie’s **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

##### FABERGÉ

##### QUALIFIED HEADINGS

**“Marked Fabergé, Workmaster …”**: in Christie’s **qualified** opinion a work of the master’s workshop inscribed with his name or initials and his workmaster’s initials.

**“By Fabergé …”**: in Christie’s **qualified** opinion, a work of the master’s workshop, but without his mark.

**“In the style of …”**: in Christie’s **qualified** opinion a work of the period of the master and closely related to his style.

**“Bearing marks …”**: in Christie’s **qualified** opinion not a work of the master’s workshop and bearing later marks.

#### JEWELLERY

**“Boucheron”**: when maker’s name appears in the title, in Christie’s opinion it is by that maker.

**“Mount by Boucheron”**: in Christie’s opinion the setting has been created by the jeweller using stones originally supplied by the jeweller’s client.

##### QUALIFIED HEADINGS

**“Signed Boucheron / Signature Boucheron”**: in Christie’s **qualified** opinion has a signature by the jeweller.

**“With maker’s mark for Boucheron”**: in Christie’s **qualified** opinion has a mark denoting the maker.

##### Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

#### HANDBAGS

##### Condition Reports

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. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold “as is,” in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie’s or by the seller.

##### Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

**Grade 1**: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

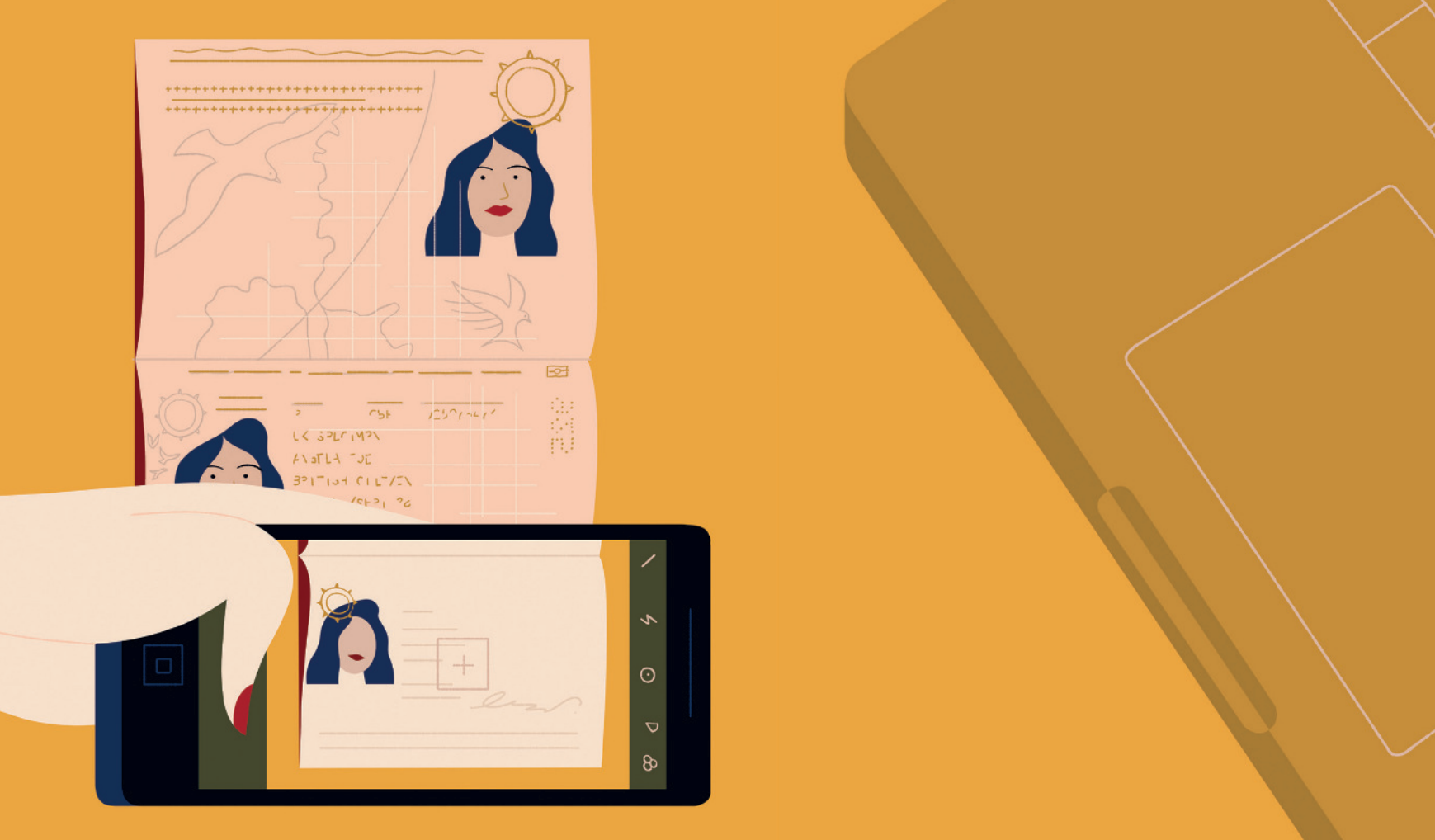
**Grade 2**: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

**Grade 3**: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

**Grade 4**: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

**Grade 5**: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does





## IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your [christies.com](https://christies.com) account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.

### Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.

CHRISTIE'S

## 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 parties with an interest.
- **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 this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the **estimated** amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section 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.

3/02/2022

## 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](mailto:PostSaleUS@christies.com)

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

### COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650  
Email: [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com)

### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com).

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or [storage@cfass.com](mailto: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  
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Main Entrance on 49th Street  
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