

# OLD MASTERS

NEW YORK | 25 JANUARY 2023



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# OLD MASTERS

WEDNESDAY 25 JANUARY 2023

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Wednesday, 25 January 2023  
4.00pm (Lots 101-153)

20 Rockefeller Plaza  
New York, NY 10020

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Friday 20 January by appointment only  
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Monday 23 January 10.00am - 5.00pm  
Tuesday 24 January 10.00am - 5.00pm  
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Jussi Pytkkanen

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Georgina Hilton  
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#### MADRID

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Joshua Glazer  
Jonquil O'Reilly  
John Hawley  
Taylor Alessio  
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François de Poortere  
fdepoortere@christies.com

#### HEAD OF SALE

John Hawley  
jhawley@christies.com

#### SPECIALIST

Jonquil O'Reilly  
joreilly@christies.com

#### CONSULTANT

Alan Wintermute  
awintermute@christiespartners.com

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jglazer@christies.com

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cqueenth@christies.com

#### CATALOGUER

Clare Smith  
csmith@christies.com

#### SALE COORDINATOR/CATALOGUER

Meredith Horan  
mhoran@christies.com  
Tel: +1 212 636 2414  
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PROPERTY FROM A PRIVATE COLLECTION IN ARLINGTON VA

101

## ATTRIBUTED TO JOHAN WILHELM BAUR

(STRASBOURG 1607-1640 VIENNA)

*The Battle of Oosterweel*

oil and gold on panel, marouflaged

10 1/8 x 15 1/2 in. (25.8 x 39.5 cm.)

**\$50,000-70,000**

**£41,000-57,000**

**€47,000-66,000**

### PROVENANCE:

Anonymous sale; Sotheby's, London, 5 July 1989, lot 91, as Flemish School, 17th Century.

with Colnaghi, New York and London, by 1990.

The German etcher and painter Johann Wilhelm Baur is celebrated for his miniatures and etchings, particularly his innovative *vedute*, which had lasting influence in German and Austria. He came from a family of goldsmiths, though he trained in the Strasbourg workshop of Friedrich Brentel I. By 1630, Baur had moved to Italy, making it down to Naples to witness the eruption of Vesuvius on 16 December 1631. In Naples, he published his first series of prints, *Battles of Divers Nations*, which show the influence of Antonio Tempesta. The theme of battles would occupy much of his output. In Rome, he began producing miniature *vedute*, and pioneered the *veduta ideate*, which combined observed details with imagined elements. As a member of the *Bentvueghels*, he assumed the nickname 'Reger' or 'Reygher' ('heron'). In 1637, he moved to Vienna, producing several harbor scenes inspired by Claude Lorraine as well as his greatest work in etching, 150 illustrations of Ovid's *Metamorphoses*.

Baur was also celebrated during his lifetime for his battle scenes, many of which were published as prints. The present painting belongs to a series of works executed in shell gold paint on panels, all of which correspond to prints by different artists. Though they were all sold under anonymous attributions in various auctions in the late 1980s and early 1990s, according to records in the archives of the RKD in The Hague, in December 2002 they were collectively attributed to Johann Wilhelm Baur by Marijke C. de Kinkelder. In addition to the present lot, these include a painting formerly in the Ian Woodner collection, sold Christie's, New York, 19 May 1993, lot 116, representing *The Battle of Nancy* after a print by Jacques Callot from *Les misères et les malheurs de la guerre*, and another painting representing a battle in a hilly landscape, which sold Christie's, London, 1 April 1990, lot 32.

For the present work, Baur relied upon his own print, a 1637 engraving depicting the Battle of Oosterweel. Generally viewed as the first battle of the Eighty Years' War, this historic event took place in a small village outside of Antwerp on 13 March 1567. On that day, an army of Calvinist rebels led by Jan van Marnix was massacred by more experienced Spanish troops led by Filips van Lannoy.





FROM A EUROPEAN PRIVATE COLLECTION

102

## HERRI MET DE BLES, CALLED CIVETTA

(BOUVINES OR DINANT C. 1510-AFTER 1550 ANTWERP)

*Saint John the Evangelist on Patmos*

signed with the artist's owl device (lower left)

oil on panel

20¼ x 33½ in. (51.5 x 85 cm.)

**\$180,000-250,000**

**£150,000-200,000**

**€170,000-230,000**

### PROVENANCE:

Nils Tellander, Lausanne (according to a note in the Max. J. Friedländer archive:

'Tellander / Lausanne / VI.58')

with Galerie Sanct Lucas, Vienna, 1986-1987.

with J.O. Leegenhoek, Paris, where (probably) acquired by the mother of the present owner in or not long after 1987, by descent.

### EXHIBITED:

Vienna, Galerie Sanct Lucas, *Gemälde alter Meister*, Winter 1986/87, no. 2.

### LITERATURE:

L. Serck, *Herri Met de Bles*, PhD Thesis, Louvain Catholic University, 1971, pp. 859-864, no. 59.

L. Serck, 'Le château de Montaigle et le peintre Henri Bles', *Demeures Historiques & Jardins*, CLXXXVIII, December 2015, pp. 21-22, figs. 11a-c.







Surprisingly little is known about the life of Herri met de Bles. He is generally identified as the 'Herry de Patinir' who was registered as a master of the Antwerp Guild of Saint Luke in 1535, and who may have been the nephew of Joachim Patinir. Unquestionably, these two artists were at the forefront of the newly-emerging genre of landscape painting in the Southern Netherlands, and following Joachim Patinir's death in 1524, Herri became the genre's leading and most prolific practitioner. While the two painters worked in similar styles, Herri met de Bles eschewed Patinir's structured, planar compositions in favor of more chaotic, spectacular constructions. Herri's mountains rise more naturally from the plains below and his background landscapes are much more atmospheric; subtle cool blues and blue-whites often veil the distant prospect, contrasting with the warm greens of the foliage in the foreground. Herri's mountains are usually painted in soft tones ranging from pinks to brownish purples, while his pictures teem with the myriad details of life.

The present panoramic landscape portrays a subject that Herri met de Bles treated on several occasions: Saint John the Evangelist's vision of the Apocalypse. Accompanied by his attribute the eagle, the young apostle sits on the shore of the island of Patmos looking toward the tumultuous sky, his arm raised to the heavens (Revelation 1:9). On his lap rests his Book of Revelation, which brings a close to the New Testament and describes his Apocalyptic visions of the struggle between Good and Evil culminating in Armageddon, which here takes the form of a fierce naval battle. In the clouds above, 'a great red dragon, having seven heads and ten horns' (Revelation 12:3) approaches a 'woman clothed with the sun, and the moon' wearing 'a crown of twelve stars' (Revelation 12:1). These two figures are frequently interpreted as Satan and the Virgin Mary, respectively. The woman and dragon appear in a related painting, formerly given to Herri met de Bles by Max J. Friedländer but now attributed to an anonymous South-Netherlandish artist from the first quarter of the sixteenth century (M.J. Friedländer, *Early Netherlandish Painting, XIII, Antonis*



above left: fig. 1 Raphael, *The Miraculous Draft of Fishes*, Royal Collection Trust, Victoria & Albert Museum, London

above: fig. 2 Château de Montaigle, Falaën, France

opposite: fig. 3 Herri met de Bles, *Christ Carrying the Cross*, Akademie der bildenden Künste, Vienna



*Mor and his Contemporaries*, H. Pauwels and G. Lemmens with M. Gierts, eds., Leiden, 1975, pl. 42, no. 84), is in the Koninklijk Museum voor Schone Kunsten, Antwerp. The shores in the foreground are littered with shells and coral branches, reflecting the third of the living creatures who will die at the sounding of the second trumpet (Revelation 8:9). The two cities, visible on either side of the estuary that divides the painting, have been read by Luc Serck as representations of Babylon (on the left; Revelation 18:16-17) and the New Jerusalem (the walled city with 12 doors on the right; Revelation 21:9-14 and 22; *op. cit.*, pp. 860-861).

In this painting Herri met de Bles wove together several compositional motifs, each drawn from other paintings from his *oeuvre*, distinguishing it from the majority of his known artistic output (L. Serck, *op. cit.*, p. 861). As Serck noted, these quotations may be identified as follows: the estuary appears in *Galleys and warships in an estuary* (Musée de l'Art wallon, Liège); some of the ships appear in *The Calling of Saint Peter* (Galleria Borghese, Rome) and *Landscape with the Preaching of Saint John the Baptist* (Cleveland Museum of Art); the New Jerusalem is drawn from Raphael's *Miraculous Draft of Fishes* (*ibid.*, fig. 1), part of the magnificent tapestry cycle commissioned by Pope Leo X for the Sistine Chapel. Herri met de Bles might have known them from Raphael's cartoon of around 1515-16, which had been sent to Brussels for weaving. Though the precise early history of Raphael's cartoons is unclear prior to their rediscovery in Genoa at the beginning of the seventeenth century, they are presumed to have remained in the Brussels workshop of Pieter Coecke van Aelst, and it is there that met de Bles may have had the opportunity to study them in person.

In a recent article, Serck also identified the building at upper left, on the highest mountain as a representation of the château de Montaigle before its destruction in 1554, rendered with meticulous attention to detail (*loc. cit.*). This fourteenth-century castle was built in the province of Namur, today part of the commune of Falaën, likely the region of the artist's birth. Early on in its history, the structure was incorporated into the area's defensive system, and functioned in that capacity until it was destroyed by the duc de Nevers, under the direction of Henry II of France. From left to right, here we see the keep, the crenelated watchtower and main tower, and the rest of the castle and garrison behind the wall, all of which may be compared to the surviving ruins (fig. 2). Bles must have felt some connection to this structure, which he would have known from his youth, as he included it other paintings, including his *Landscape with Christ on the Road to Calvary* (fig. 3; Gemäldegalerie der Akademie der bildenden Künste, Vienna). The scholar further identified, albeit tentatively, the ruined castle set on the mountain below the château de Montaigle as the château de Crèvecoeur, which was part of the defenses of the city of Bouvignes (*ibid.*).

Amongst the myriad birds who populate the shoreline in the foreground may also be seen, peeking out from a small cave, an owl. From the sixteenth century onward, this bird has always been taken as the 'hallmark' or signature of works by Herri met de Bles. Gian Paolo Lomazzo (*Trattato dell'arte de la Pittura...*, Milan, 1584, pp. 475 and 689) refers to the painter as 'Henerico Blessio Boemo, Chiamato de la Civetta [little owl] principal pittore de paesi', while Karel van Mander (*Het Schilder-boeck*, Haarlem, 1604, fol. 219v) calls him 'Den Meester van den uil' (the master of the owl), adding 'His works can often be found with the Emperor, in Italy and in other places; in Italy they are particularly sought after, for the man with the little owl is very widely famed'.



# JACOB CORNELISZ. VAN OOSTSANEN

(OOSTZAAN C. 1460/5-1533 AMSTERDAM)  
AND WORKSHOP

## *The Resurrection*

oil and gold on panel, marouflaged  
44 ¼ x 34 ½ in. (112.4 x 87.5 cm.)

\$150,000-250,000

£130,000-200,000  
€150,000-230,000

### PROVENANCE:

W. Forst, Cologne.  
Anonymous sale; Lempertz, Cologne, 13 December 1899, lot 10, as Lancelot Blondeel, where acquired by,  
Eugen Schweitzer (1845-1918), Berlin; (!) his sale, Cassirer-Helbing, Berlin, 6 June 1918, lot 52, where acquired by,  
Georg Hartmann (1870-1954), Frankfurt am Main, by descent to his grandson,  
Günther Hartmann (1935-2020), Spain, until 2021, when acquired by the present owner.

### EXHIBITED:

Frankfurt am Main, Städelsches Kunstinstitut, *Ausstellung von Meisterwerken alter Malerei aus Privatbesitz*, Summer 1925, no. 41, as Lancelot Blondeel.

### LITERATURE:

*Vorläufiges Verzeichnis der Ausstellung von Meisterwerken alter Malerei aus Privatbesitz im Städelschen Kunstinstitut*, Frankfurt am Main, 1925, p. 9, no. 15, as Lancelot Blondeel.  
K. Steinbart, 'Nachlese im Werke des Jacob Cornelisz', *Marburger Jahrbuch für Kunstwissenschaft*, V, 1929, pp. 246, 248, 258, fig. 66, as Studio of Jacob Cornelisz.  
M.J. Friedländer, *Die altniederländische Malerei*, XII, Berlin and Leiden, 1935, p. 196, no. 268.  
M.J. Friedländer, *Early Netherlandish Painting*, XII, Leiden, 1975, p. 117, no. 268.

This dramatic painting represents Christ's *Resurrection*, the climax of the Crucifixion narrative. Christ appears before his sepulcher within a golden Mandorla, startling two of the four slumbering soldiers who had been ordered to guard his tomb. Behind them, four kneeling donors piously observe the miraculous event – a Carthusian monk, an elderly woman in a black headdress



fig. 1 Jacob Cornelisz. van Oostsanen, *The Resurrection*, Rosenwald Collection, National Gallery of Art, Washington DC

and two younger women, one of whom wears a nun's habit and is thought to be a Canoness regular. Five additional scenes continue the narrative in the background. From left to right, these are Christ appearing before the Magdalene (*Noli me tangere*), Christ before the Virgin Mary, the Incredulity of Saint Thomas, Christ on the road to Emmaus and the Supper at Emmaus.

As Peter van den Brink has observed in an unpublished study of this painting, Jacob Cornelisz. drew upon several sources for his composition, all woodcuts, some of his own design and others by Albrecht Dürer, as was frequently his practice. The primary model was the artist's own woodcut of the *Resurrection* from the *Large Round Passion* series of 1511-14 (fig. 1), from which the artist adapted the central figures of Christ and the soldiers, filling out the rest of the medallion in the lower corners with still life elements. The artist made several compositional changes, likely to adapt the composition into a format that would allow the donor figures to be seen, including transforming Christ's grave from a cave, as it appears in the woodcut, to a free-standing stone grave. He also changed the halberd held by the soldier at left into a shorter axe or hammer for the same reasons. For the background scenes, Jacob Cornelisz. turned to Dürer's woodcuts from the *Small Passion* (1511), yet once again, these were used as points of departure, with several details changed in some scenes and others more faithfully reproduced.

Infrared reflectography reveals extensive underdrawing applied freehand in a dry medium, probably black chalk or charcoal. Van den Brink observes that only one draughtsman seems to have been responsible from these preliminary designs, which incorporated the four donor portraits from the start. Numerous revisions are seen throughout the painting, both in the underdrawing itself, and its relationship to the painted surface. Based on the nature of the underdrawing, van den Brink suggests that it dates to the early 1520s, around the same time the artist executed his *All Saints Altarpiece* (Gemäldegalerie Alte Meister, Museumslandschaft Hessen, Kassel). Noting a difference in quality between the highly refined principal figures and the less sophisticated background scenes, he concludes that the painting must have been produced by Jacob Cornelisz. and one or two assistants from his studio, with the master laying out the composition and painting the most important parts himself, including Christ, the foreground scene with the two soldiers, the donor portraits and the subsidiary scene of Christ appearing to Mary Magdalene in the garden. As for its original function, van den Brink proposes that the painting was likely part of an epitaph that was installed in a family chapel, with the four donors likely family members – a widow and her three children, who have yet to be identified. The missing father/husband would have appeared on a separate work of art.

The earliest painter and printmaker in Amsterdam known by name, Jacob Cornelisz. came from Oostzaan, a village north of Amsterdam. By 1500, he had moved to Amsterdam, where he bought a large workshop on Kalverstraat, enjoying the patronage of affluent burghers and clergymen from the city and across Holland. Both his sons, Cornelis Jacobsz. (c. 1490-1532) and Dirck Jacobsz. (c. 1497-1567), trained as painters with their father and worked in the family business, and it is possible that his two grandsons, Cornelis Anthonisz. and Jacob Dirksz., worked there, too. In addition to family members, Jacob trained several other artists, the most famous of whom was Jan van Scorel (1495-1562).

Jacob Cornelisz. was extremely versatile, producing large painted altarpieces, smaller panels for private devotion, portraits and ceiling paintings in churches. He also supplied designs for stained-glass windows and the embroidery on church vestments, and produced more than two hundred woodcuts. However, Karel van Mander noted that much of his religious art was destroyed during the iconoclastic riots, the so-called *Beeldenstorm*, of 1566 when churches and religious houses throughout the Netherlands were ransacked and religious images destroyed. Further works probably perished following the Alteration in 1578, when Calvinism replaced Roman Catholicism as the official religion in Amsterdam and as a result many monasteries were closed and parish churches stripped of their contents. Today, only around thirty-five of his paintings have survived. The recent rediscovery of the present painting, which for nearly a century had been sheltered within a private collection and unavailable for public study, is therefore a significant addition to his now much-depleted *oeuvre*.





PROPERTY OF A CONNECTICUT LADY

104

## WILLEM ADRIAENSZ. KEY

(BREDA 1516-1568 ANTWERP)

### *Venus and Cupid*

oil on panel  
36½ x 51 in. (92.5 x 129.5 cm.)

\$200,000-300,000

£170,000-250,000

€190,000-280,000

#### PROVENANCE:

(Probably) Anonymous sale; Park Palace, Monte Carlo, 7-8 February 1949, as School of Fontainebleau (according to Jonckheere).  
with Wildenstein Gallery, London, as School of Fontainebleau, where acquired in 1989 by,  
Private collection, New York, by whom sold,  
[Property of a Private Collector]; Sotheby's, New York, 22 January 2004, lot 34, where acquired by the present owner.

#### LITERATURE:

A. Auer, 'Aufgaben einer europäischen Kulturpolitik', *Du: Europäische Kunstzeitschrift*, May 1977, pp. 32-34, illustrated (twice), as School of Fontainebleau.

K. Jonckheere, *Willem Key (1516-1568): Portrait of a Humanist Painter*, Turnhout, 2011, pp. 174-175, no. A94, illustrated.

Willem Key was, as Max Friedländer put it, a 'harmonizer and mediator in an age marked by a lack of discipline'. Key established his artistic reputation as an eccentric cultivator of a local style but was also a great innovator who reconciled disparate yet concurrent artistic traditions in sixteenth-century Flanders: the Netherlandish and the Italian. After leaving his native Breda for Antwerp as an adolescent, Key began an apprenticeship in 1529 in the studio of Pieter Coecke van Aelst. The vibrant studio afforded the young Key



fig.1 Hieronymus Francken II, *The interior of a picture gallery with connoisseurs*, Sinebryhoff Art Museum, Helsinki

the opportunity to work with some of the greatest patrons of the period and study imperial collections with outstanding examples of works from classical antiquity as well as more modern Italian masters. He subsequently travelled to Liège, where he was a member of the workshop of Lambert Lombard, an erudite artist who helped Key understand and employ the theoretical principles of Renaissance art, from *circa* 1538-9. These experiences formed the basis of Key's unique artistic disposition and, upon his return to Antwerp in 1542, helped him become one of the leading artists in the city.

Though portraiture accounts for roughly two-thirds of Key's known output, he was also a gifted painter of multi-figure religious and historical subjects. The present painting testifies both to Key's achievements in this arena and the manner in which the artist merged his dual artistic influences. The painting's smooth, almost enamel-like modeling is distinctly Flemish, while Koenraad Jonckheere has recently proposed that the artist's use of the standing Cupid may derive from his knowledge of Michelangelo's *Bruges Madonna*, which had been in the Flemish city since 1514 (*op. cit.*, p. 174). This reflects a change in Key's manner of depicting children which took place in the 1550s and, provided the connection with Michelangelo's sculpture is accurate, suggests he may have visited Bruges around 1550. Similarly, the use of a reclining Venus would seem to be modeled on Venetian prototypes by Titian and other artists, perhaps filtered through paintings by Jan van Scorel and Maarten van Heemskerck. The strikingly diagonal bed, however, appears to have been Key's own contribution to Netherlandish painting, one that would be adopted by other artists, including Jacob de Backer, who may have spent time in Key's workshop.

Several pieces of evidence suggest this painting enjoyed considerable early fame. A workshop copy is today in the Herzog Anton Ulrich-Museum in Braunschweig, having been acquired by the Duke in or before 1710 (see Jonckheere, *op. cit.*, no. A110), while a reduced copy also recently appeared Bruun-Rasmussen, Copenhagen, 29 November 2022, lot 911/144. Moreover, it features at upper left in a painting of a collector's cabinet by Hieronymus Francken II (fig. 1; Sinebryhoff Museum, Helsinki). Finally, as Jonckheere has proposed (*loc. cit.*), Lucas de Heere may have had the painting in mind when he penned a sonnet on a painting of a naked woman by Willem Key (for the sonnet, see Jonckheere, *op. cit.*, Appendix I, p. 229). De Heere, drawing upon the themes of Pliny's account of the classical competition between the Greek painters Zeuxis and Parrhasius, relays how two friends entered a room and were startled by a nude woman whom they believed they had awakened. Filled with shame, they touched the panel and realized that they were deceived.





PROPERTY FROM A PRIVATE COLLECTION IN ARLINGTON, VA

105

## A GILT AND POLYCHROME ENAMEL COPPER PLAQUE DEPICTING MARCUS CURTIUS

LÉONARD LIMOUSIN (1505-1575/77), LIMOGES, 1544

signed and dated 'L.L. 1544' (lower left)

9 ½ x 14 ½ in. (24.3 x 37 cm.)

\$150,000-250,000

£130,000-210,000

€150,000-240,000

### PROVENANCE:

Albert Edward Harry Meyer Archibald Primrose, 6th Earl of Rosebery, (1882-1974), Mentmore Towers.

His estate sale; Sotheby's, Mentmore, Buckinghamshire, 20 May 1977, lot 1106.

Anonymous sale; Sotheby's, New York, 27 November 1981, lot 52.

### LITERATURE:

*Mentmore*, vol. II, p. 109, no. 19.

R. Pinkham, *The Mentmore Limoges enamels*, London, 1977, p. 241, fig. 1.

S. Baratte, *Leonard Limousin au musée du Louvre*, Paris, 1993, p. 72.

Leonard Limousin worked for forty years in Limoges, the heart of enamel production during the Renaissance. His technical prowess is unmatched in modeling and placing fine enamel powders with use of a brush, needle and trowel in concert with the dark base ground or even the color of the finely hammered copper plate as a background. Limousin, who took inspiration from Italian engravings, began working on secular subjects as early as 1534. The present work is derived from Jean Mignon's (active 1535-ca. 1555) etching of the subject. An enamel of exceptional size, it depicts the mythological story of Marcus Curtius saving Rome. According to legend, in 362 B.C. a flame or flaming pit opened in the Roman Forum as the result of an earthquake. The indomitable Curtius leapt into the flames, which ceased thereafter, thereby saving the city.

This enamel comes from the Rosebery collection at Mentmore Towers (fig. 1). Much of the collection, which included several important Limoges enamels, was amassed in the late nineteenth century by the 5<sup>th</sup> Earl of Rosebery (1847-1929) and his wife, Hannah Primrose, Countess of Rosebery, *née* de Rothschild (1851-1890). Her father, Baron Mayer Amschel de Rothschild (1818-1874) was also an avid collector and commissioned the design of Mentmore Towers. The present enamel came to market at the historic sale of the 6<sup>th</sup> Earl of Rosebery after his passing.



fig. 1 Mentmore Towers, Buckinghamshire, England, photo: Tom Swain









PROPERTY FROM A FAMILY COLLECTION

106

## JAN OR FRANS VERBEECK (ACTIVE MECHELEN, 16TH CENTURY)

*The Temptation of Saint Anthony*

oil on panel  
29½ x 41¼ in. (75 x 106.5 cm.)

\$500,000-700,000

£410,000-570,000  
€470,000-660,000

**PROVENANCE:**

Private collection, Belgium.

Though very little is known about the Verbeeck family, a small number of surviving paintings along with documentary evidence indicates that they were an important artistic dynasty working in Mechelen during the sixteenth and early seventeenth centuries. In his *Schilder-Boeck* (1604), Karel van Mander briefly discussed the work of one of these artists, Frans Verbeeck, 'who was clever at making works in watercolor in the manner of Jeroon Bos [Hieronymus Bosch].' Van Mander went on to describe the 'ghostly details' included by the artist in a painting of Saint Christopher in Mechelen, and the 'strange spooks' in the *Parable of the Vineyard* which hung in the city's Church of Sint-Katerijen (fol. 228r). These descriptions suggest something of the idiosyncratic visual ideas of the Verbeeck family. They seem to have largely been influenced by the example established by Bosch and modulated several generations later by Pieter Bruegel the Elder. A number of pictures and drawings have now been attributed to Frans Verbeeck, though no signed example of his work is known. The iconography of works produced by the Verbeeck family is remarkably varied, from religious scenes like the present *Temptation of Saint Anthony*; satirical subjects of vernacular peasant life, such as the *Peasant Wedding* (Museo de Bellas Artes de Bilbao); or allegorical works like the *Satire on human folly* (private collection, sold Dorotheum, Vienna, 21 October 2014, lot 33). In total there are sixteen paintings attributed to the 'Verbeeck group'.

Archival sources reveal that several artists with the surname Verbeeck were active in Mechelen during the sixteenth century, several of whom were named Jan or Frans. The 2003 exhibition *De Zote Schilders* in Mechelen distinguished two generations of the Verbeeck family, bringing together thirty-three paintings,

some by their followers and assistants. More recently, Maarten Bassens identified the Frans described by van Mander as Frans (II) Karelsz. Verbeeck (d. 1570), the father of Jan (III) and Karel (II), noting that he was related to a certain Jan (II) Verbeeck, who signed several drawings (M. Bassens, 'Between Bosch and Bruegel: the puzzling case of Jan II Verbeeck', *Master Drawings*, LIX, no. 2, 2021, pp. 148-192). Stylistically, paintings given to Jan tend to be more matte in finish, while those by Frans are more fluidly painted.

Many of the works from the Verbeeck group are painted with distemper on canvas, which seems to have been a favored technique in Mechelen. These paintings would have been seen as economic alternatives to tapestries. Regrettably, due to their fragility, many of the surviving paintings are in severely compromised states. The few extant works painted in oil, such as the present painting, are better preserved and were possibly created as prototypes, which would serve as models for numerous replicas in distemper on canvas by members of the studio.

The highly refined treatment of the figures, sophisticated palette and accomplished brushwork distinguishes the present painting from the majority of surviving works given to the Verbeeck group, suggesting that it belongs to the earlier, first generation of artists. Accordingly, it should be dated to *circa* 1550-60. Our painting possibly served as a model for another, larger version of the painting (83.5 x 120.5 cm.), executed in distemper on canvas, that was owned by Charles de Pauw until 1986 and today is in a private collection in Brussels. A lower quality, likely studio version of the composition, also on canvas but with variations, is in the Kunsthistorisches Museum, Vienna.





FRANS FRANCKEN II (ANTWERP 1581-1642),  
 AMBROSIUS FRANCKEN II (ANTWERP C. 1590-1632),  
 ABRAHAM GOVAERTS (ANTWERP 1589-1626),  
 HANS JORDAENS III (ANTWERP C. 1595-1643)  
 AND ALEXANDER KEIRINCX (ANTWERP 1600-1652 AMSTERDAM)

*A pastoral landscape with shepherds and shepherdesses  
 picnicking - Arcadia*

oil on panel  
 28¾ x 41¼ in. (73.2 x 104 cm.)

\$300,000-500,000

£250,000-410,000  
 €290,000-470,000

PROVENANCE:

Private collection, Munich, where acquired by the present owner in 2011.

This extraordinary painting is the product of collaboration by no fewer than five artists, each a specialist in his respective field. Ursula Härting, author of the catalogues raisonné on Abraham Govaerts and Frans Francken II, has proposed that the screen of foliage and light-filled landscape is the work of Govaerts, while the final soft, feathery brushstrokes in the uppermost layers of paint were added by Alexander Keirincx. She further attributes the figures to both Frans Francken II and his younger brother Ambrosius Francken II, with Frans also responsible for the still life elements. Finally, she sees in the cows, goats and sheep the hand of the figure and animal specialist Hans Jordaens III.

Such collaborations between specialists in different genres were standard practice among Flemish artists in the period. For their part, Frans Francken II and Govaerts appear to have collaborated on more than forty occasions, including in works like *Europa adorning Jupiter in the guise of a Bull* (Koninklijk Museum voor Schone Kunsten, Antwerp). Particularly prized by contemporary collectors, these collaborative efforts proved to be of higher quality than if one master had undertaken the entire project. They also offered the knowledgeable connoisseur the opportunity to display his or her erudition by teasing out the various hand at work on the painting. The contemporary poet Cornelis de Bie, for example, praised Frans Francken II for the 'endless bustle' of his staffage in works like this. But the decision to collaborate here may also have been taken in part for more prosaic reasons. Härting dates the painting to the period between 1626 and 1632, which may suggest Keirincx was called upon to complete the landscape following Govaerts' untimely death in 1626. This, coupled with Keirincx's permanent departure from Antwerp in favor of the



fig. 1 Frans Francken II, Abraham Govaerts and Hans Jordaens III, *The Meeting of Jacob and Joseph*, sold Christie's, New York, 1 May 2019, lot 11

Dutch Republic around 1627, suggests the painting probably dates to the earlier part of Härting's range.

Careful physical examination of the painting and documentary evidence broadly support the chronology proposed above. The composition was developed by means of an underdrawing, which determined the positions of the principal trees and figures and much of which is visible to the naked eye. Govaerts appears to have completed much of the landscape before the Francken brothers and Jordaens added the figures and animals, as the figures overlap the green landscape in a number of places. In other places Keirincx added finishing touches which overlap the outlines of the figures and integrate the various elements of the composition. Moreover, as Kathleen Borms has demonstrated, eleven painters, including the Francken brothers and Jordaens, were commissioned to complete pictures left unfinished in Govaerts' studio at the time of his death (see U. Härting and K. Borms, *Abraham Govaerts: Der Waldmaler (1589-1626)*, Habichtswald, 2003, pp. 22-24). One might reasonably speculate that this panel was among those completed after Govaerts' death.

Unlike the exceedingly similar but slightly earlier collaboration between Frans Francken II, Govaerts and Jordaens depicting *The Meeting of Jacob and Joseph* (fig. 1; circa 1624-26; sold Christie's, New York, 1 May 2019, lot 11), the present painting is entirely secular in subject. A group of young lovers gathers around a sumptuous spread in the clearing of a verdant landscape dotted with livestock, a pair of amorous couples, a bagpiper and shepherds dancing with nymph-like figures wearing diaphanous robes. That a number of the figures carry crooks and staves suggests they are shepherds and shepherdesses, but their beautiful features, refined gestures and brightly colored, flowing garments all suggest they are anything but typical herdsmen. They belong instead to the idyllic world of Arcadia.

As an Arcadian subject, this painting is among the earliest examples in Flemish art and may well be unique within the artistic production of Antwerp in the period. While pastoral subjects had already found widespread popularity in the Northern Netherlands, and especially among artists and patrons in Utrecht, they only came into vogue in the Southern Netherlands in the early 1630s with the pastoral landscapes of Rubens and artists in his circle. With its roots in classical literature, and particularly Virgil's *Eclogues* and *Georgics*, the idea of carefree shepherds and shepherdesses cavorting in an idyllic landscape must have had tremendous currency within a society that, following the expiration of the Twelve Years' Truce in 1621, once again found itself susceptible to the ravages of war.

A reduced copy of this painting given to an artist in the circle of Adriaen van Nieulandt appeared Stockholms Auktionsverk, Stockholm, 6-7 December 2022, lot 695.









PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

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## PIETER BRUEGHEL II (BRUSSELS 1564/5-1637/8 ANTWERP)

*The Kermesse of Saint George*

signed 'P·BREVGHEL·' (lower left)

oil on panel

28 3/4 x 40 3/4 in. (72.1 x 103.2 cm.)

\$2,500,000-3,500,000

£2,100,000-2,900,000

€2,400,000-3,300,000

### PROVENANCE:

Maliroux collection, Namur, by circa 1922.

with Robert Finck, Brussels, 1967.

Frantz L.C. Pottiez, Brussels, from 1967 until after 1980.

[The Property of a Gentleman]; Sotheby's, London, 8 April 1981, lot 80.

[The Property of a Trust]; Sotheby's, London, 7 July 2005, lot 6.

with Galerie de Jonckheere, Paris, where acquired by the present owner.

### EXHIBITED:

Brussels, Galerie Robert Finck, *Tableaux de maîtres du XVe au XIXe siècle*, 1967, no. 17.

Brussels, Galerie Robert Finck, *Trente-trois tableaux de Pierre Brueghel le Jeune dans les collections privées belges*, 1969, no. 18.

Ghent, Centrum voor Kunst en Cultuur, *Eenheid en Scheiding in de Nederlanden 1555-1585*, 9 September-8 November 1976, no. 111.

Brussels, Palais des Beaux-Arts, *Bruegel: Une dynastie de peintres*, 18 September-18 November 1980, no. 100.

### LITERATURE:

*Weltkunst*, 15 November 1967.

G. Marlier, *Pierre Brueghel le Jeune*, Brussels, 1969, pp. 381-386, figs. 234-238.

H.-J. Raupp, *Bauernsatiren, Entstehung und Entwicklung des bäuerlichen Genres in der deutschen und niederländischen Kunst ca. 1470-1570*, Niederzier, 1986, p. 228, fig. 209.

K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/38): Die Gemälde mit kritischem Oeuvrekatalog*, Il, Lingen, 1988/2000, pp. 871-872, 909, no. E1242, fig. 705.



fig. 1 Pieter Bruegel the Elder, *Kermis at Hoboken, The Courtauld*, London (Samuel Courtauld Trust) © The Courtauld / Bridgeman Images







fig. 2 Johannes or Lucas van Doetecum, after Pieter Bruegel the Elder, *The Kermesse of Saint George*, Rijksmuseum, Amsterdam

"The picture is intrinsically "Brueghelian", not only in the dramatic rhythms that pervade it, but also in the stylization of the figures and the color harmonies. Whilst maintaining the continuity of Pieter the Elder's art through these themes, his son Pieter gives free rein to his own particular vigor, his own taste for anecdote and his own mastery of his profession that equals those of the greatest artists."

Thus wrote Georges Marlier, the doyen of Pieter Bruegel studies, of this ambitious composition (*op. cit.*, p. 381). Unlike the majority of Bruegel's oeuvre, it is entirely independent of any of his father's works and more assured and accomplished than any of his other original compositions. Simply put, it ranks among his finest works. A 1559 drawing by Pieter Bruegel I depicting the *Kermis at Hoboken* (fig. 1; Courtauld Gallery, London) also depicts a *Kermesse*, yet can only be deemed a rather distant model for Pieter II, if he ever indeed encountered the sheet at all. As Jacqueline Folie pointed out, the façade of the inn to the left of the painting seems to be loosely based on an engraving of the same subject published by Hieronymus Cock after an original design by Pieter Bruegel I (fig. 2; *op. cit.*, p. 160). Yet given that it is seen in reverse in the print, it is more likely that the Younger had access to a stock drawing by his father, or that both father and son knew the same inn, and incorporated it from memory.

Only three other autograph versions of this composition are known, making the painting one of Pieter Bruegel II's rarest inventions. The prime version, larger in scale, is believed to be the one signed and dated 1628 (formerly Wittouck collection; Sotheby's, London, 8 December 2004, lot 11, £3,701,600; see Ertz, *op. cit.*, p. 909, no. E1239). Another version, of similar dimensions to the present lot, also signed but not dated, is in the Koninklijk Museum voor Schone Kunsten in Antwerp and the last, which may also be autograph, is recorded in the Oberlander collection before 1993, but is known only from a photograph (*ibid.*, no. E1244). Although all four pictures

are similar, Klaus Ertz divides the compositional type into two groups: Type A, the ex-Wittouck and the ex-Oberlander pictures, and Type B, which includes the present picture and the one in Antwerp. The most noticeable differences are that in Type B the bagpipe player no longer occupies the lower corner of the composition but has been moved to the doorway of the inn; and the seated glutton does not rest on the open basket full of produce, but on the closed bag by a wooden plank. Other differences include the omission of the cockerel on the roof, the change in posture of the onlooker below the flag and the fact that the archers have not fired their arrows yet. The composition shows the *Kermesse* at a slightly different stage of events, and the fact that it seems 'emptier' led Marlier to suggest Type B is the earlier invention of the two (*op. cit.*, p. 385). While this panel does not bear a date, the signature 'BREVGHEL' places the picture in Bruegel's output post-1616, when he changed the letters from 'EV' to 'VE'. Bearing Marlier's argumentation and the dating of the largest version to 1628 in mind, the present picture can firmly be placed within his output of the 1620s.

Pieter Bruegel II has avoided the temptation of populating the composition with a myriad of minuscule figures, but has varied their scale so that those in the foreground are unusually large and complete. He has arranged the composition around two diagonals, leading the viewer's eye from the crammed inn at left, across the figures sitting at outdoor tables, past the fool and the glutton and through the dancing couple onto the next plane, via the merry-go-round group in the center, ending in the procession into the church in the background. Like hardly any other picture of this subject, this *Kermesse of Saint George* gathers together all that one delights in seeing in Flemish depictions of this subject: richness of motifs; their pleasing, spirited arrangement; an abundance of color reflecting the liveliness of the feast, combined with honest depictions of human behavior; folkloric customs; hidden meaning; humor and moral commentary.





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## A MARBLE GROUP OF THE VIRGIN AND CHILD

ITALIAN, CIRCLE OF TINO DA CAMAINO (1280-1337),  
14TH CENTURY

40½ (102.9 cm.) high, 20¾ in. (52.7 cm.) wide

\$70,000-100,000

£58,000-82,000

€66,000-94,000

### PROVENANCE:

with Carlo di Carlo, Florence.  
Private collection.

Tino da Camaino worked on some of the most important ecclesiastical commissions in the early fourteenth century. He almost certainly apprenticed in Giovanni Pisano's studio but by 1315 Tino had been named *capomaestro* of the Duomo at Pisa and was also commissioned to work on the monument for the Holy Roman Emperor Henry VII, who had died two years before. By 1319-20 he had been named *capomaestro* of the Duomo at Siena and in the early 1320s he was working in the Florentine Duomo. Every talented and ambitious sculptor working in North Italy in the first quarter of the fourteenth century would have been aware, and influenced by, Tino's emotive sculptural programs.

The present sculpture perhaps relates most closely to Tino's figures for the tomb of Antonio Orso, the Bishop of Florence, who died in either 1320 or 1321. Specifically, Tino's group of the *Virgin and Child*, originally part of that larger monument and now in the Museo dell'Opera del Duomo, is close to the present sculpture as it is so reminiscent of Tino's bold figures with their architectural, almost geometric anatomy (J. Pope-Hennessy, *Italian Gothic Sculpture*, London, 1972, pp. 183-185, pls. 32-33).

While this sculpture comes from the renowned Florentine collection of Carlo di Carlo, there is no earlier recorded provenance. And while a conclusive attribution may remain out of reach for now, the present group is a powerful reminder of this early and pivotal moment in Italian sculpture, the closing of the Gothic and the birth of the Renaissance.





PROPERTY FROM AN IMPORTANT NEW YORK PRIVATE COLLECTION

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## GIOVANNI DI PAOLO

(SIENA C. 1399-1482)

*The Death of Saint Catherine of Siena*

tempera and gold on panel, marouflaged

9¼ x 10¼ in. (24.8 x 26 cm.)

\$200,000-300,000

£170,000-250,000

€190,000-280,000

### PROVENANCE:

Commissioned from the artist as part of an altarpiece for the Spedale of Santa Maria della Scala, Siena, in 1447.

Acquired by Johann Anton Ramboux (1790-1866), Cologne, in Siena, probably in 1838; his deceased sale, Heberle, Cologne, 23 May 1867, lot 113, where acquired by Professor A. Müller, Düsseldorf, on behalf of,

Karl Anton, Prince of Hohenzollern-Sigmaringen (1811-1885), Sigmaringen.

Dr. Hans Wendland (b. 1880), Basel, Lugano and later Paris, by 1913; Hôtel Drouot,

Paris, 26 October 1921, lot 15, where acquired by the following,

with J. Féral, Paris, and by whom sold in 1921 to,

Adolphe Stoclet (1871-1949), Brussels.

with Robert Langdon Douglas (1864-1951), London, and from whom acquired by the following,

John Russell Vanderlip (1860-1935), Minneapolis, circa 1930, and by whom

bequeathed in 1935 to,

Minneapolis Institute of Arts, and by whom deaccessioned in 1958.

with Julius Weitzner, New York.

with E.V. Thaw & Co., Inc., New York, where acquired by the present owner in 1985.

### EXHIBITED:

Brussels, Musées Royaux des Beaux-Arts, *Primitifs italiens de la Renaissance*, 20 December 1921-?, part of no. 21.

New York, Metropolitan Museum of Art, *Painting in Renaissance Siena: 1420-1500*, 20 December 1988-19 March 1989, no. 38j.

Boston, Museum of Fine Arts, *Prized Possessions: European Paintings from Private Collections of Friends of the Museum of Fine Arts, Boston*, 17 June-16 August 1992, no. 59.

### LITERATURE:

Abate G.G. Carli, *Notizie di Belle Arti* (Siena, Biblioteca Comunale, ms., circa 1775), cod. vii-20, f. 86v (transcribed in C. Brandi, 'Giovanni di Paolo,' *Le Arti*, III, 1941, pp. 320-321).

J.A. Ramboux, *Katalog der Gemälde alter italienischer Meister (1221-1640) in der Sammlung des Conservator J.A. Ramboux*, Cologne, 1862, p. 22, no. 121.

P. Bautier, 'I primitivi italiani della collezione Stoclet a Bruxelles', *Cronache d'Arte*, V, 1927, pp. 315-318.

B. Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, p. 245.

C. Brandi, *La Regia Pinacoteca di Siena*, Rome, 1933, p. 96.

B. Berenson, *Pitture Italiane del Rinascimento*, Milan, 1936, p. 211.

J. Pope-Hennessy, *Giovanni di Paolo, 1403-1483*, New York, 1938, pp. 130-134, no. 121, pl. XXXIa.

C. Brandi, 'Giovanni di Paolo,' *Le arti*, III, no. 4, 1941, pp. 230-250; no. 5, pp. 316-341; Reprinted, Florence, 1947, pp. 36-39.

J. Pope-Hennessy, *Sienese Quattrocento Painting*, Oxford and New York, 1947, pp. 138-139, 196.

C. Brandi, *Quattrocentisti senesi*, Milan, 1949, pp. 98-100, 201-207.

G.M. Coor, 'Quattrocento-Gemälde aus der Sammlung Ramboux,' *Wallraf-Richartz Jahrbuch*, XXI, 1959, pp. 82-85.

E.O. de Fernandez-Gimenez, 'Giovanni di Paolo: The Life of St. Catherine of Siena,' *The Cleveland Museum of Art Bulletin*, LIV, 1967, pp. 103-111.

B. Berenson, *Italian Pictures of the Renaissance: Central Italian and North Italian Schools*, I, New York, 1968, p. 178.

H.J. Ziemke, 'Ramboux und die sienesische Kunst,' *Städel-Jahrbuch*, n.s. II, 1969, pp. 287-288, note 8.

H.W. van Os, 'Giovanni di Paolo's Pizzicaiuolo Altarpiece,' *The Art Bulletin*, LIII, 1971, pp. 289-302.

H.B.J. Maginnis, 'Letter,' *The Art Bulletin*, LVII, 1975, pp. 608-609, where

erroneously said to be a copy after a lost original.

F. Zeri and E.E. Gardner, *Italian Paintings: A Catalogue of the Collection of the Metropolitan Museum of Art: Sienese and Central Italian Schools*, New York, 1980, pp. 24-27.

D. Gallavotti Cavallero, *Lo Spedale di Santa Maria della Scala in Siena: Vicenda di una committenza artistica*, Pisa, 1985, p. 192.

J. Pope-Hennessy and L. Kanter, *Italian Paintings in the Robert Lehman Collection*, New York, 1987, pp. 130-131.

J. Pope-Hennessy, 'Giovanni di Paolo,' *Metropolitan Museum of Art Bulletin*, XLVI, 1988, pp. 23-24.

L. Blauwkuip, in *The Early Sienese Paintings in Holland*, ed. H.W. van Os et al., Florence, 1989, pp. 73-74.

M. Boskovits and S. Padovani, *Early Italian Painting, 1290-1470: The Thyssen Bornemisza Collection*, London and New York, 1990, p. 17, 104-113.

K. Christiansen, 'Notes on "Painting in Renaissance Siena";' *Burlington Magazine*, CXXXII, March 1990, pp. 210-211.

H. van Os, *Sienese Altarpieces, 1215-1460: Form, Content, Function*, II, 1344-1460, Groningen, 1990, pp. 122, 124-125.

G. Freuler, '*Künder der wunderbaren Ding: Frühe italienische Malerei aus Sammlungen in der Schweiz und in Liechtenstein*, exhibition catalog, Lugano, 1991, pp. 94-98, under no. 31, illustrated.

C. Merzenich, in *Lust und Verlust, I, Kölner Sammler zwischen Trikolore und Preußenadler*, exhibition catalogue, Cologne, 1995, pp. 305-311.

A. Chong and R. Krischel, in *Lust und Verlust, I, Kölner Sammler zwischen Trikolore und Preußenadler*, exhibition catalogue, Cologne, 1995, pp. 586-587, under no. 202c.

A. Ladis, 'Sources and Resources: The Lost Sketchbooks of Giovanni di Paolo,' in *The Craft of Art: Originality and Industry in the Italian Renaissance and Baroque Workshop*, ed. A. Ladis and C. Wood, Athens, GA, 1995, p. 85, note 31.

G. Damiani, in *The Dictionary of Art*, ed. J. Turner, XII, New York, 1996, pp. 715-716.

*Lust und Verlust*, II, *Corpus-Band zu Kölner Gemäldesammlungen 1800-1860*, ed. H. Kier and F. Günter Zehnder, exhibition catalogue, Cologne, 1998, pp. 537, 561, no. 121, illustrated.

M. Boskovits, *Italian Paintings of the Fifteenth Century*, Washington, 2003, p. 324.

A. De Marchi, *La pala d'altare dal politico alla pala quadra*, Florence, 2012, p. 102.







fig. 1 Giovanni di Paolo, *The Purification of the Virgin*, Pinacoteca Nazionale, Siena



fig. 2 Giovanni di Paolo, *Saint Catherine of Siena*, Harvard Art Museums, Cambridge, MA

This small painting originally formed part of a series of ten panels depicting episodes from the life of Saint Catherine which were probably intended as a predella for an altarpiece commissioned in 1447 by the guild of the Pizzicaiuoli (purveyors of dry goods) for their new chapel dedicated to the Purification of the Virgin in the church of the Spedale di Santa Maria della Scala in Siena. The central panel of this altarpiece is likely the painting today in the Pinacoteca Nazionale, Siena (fig. 1). Six oblong panels of saints, four of which survive (Aartsbischoppelijk Museum, Utrecht and The Metropolitan Museum of Art, New York, Robert Lehman Collection) as well as a *Crucifixion* (Rijksmuseum, Amsterdam) have also frequently been associated with this commission. The Pizzicaiuoli manufactured candles, which they distributed during the celebrations for the feast of the Purification (February 2). The altar played a central role in these festivities – an all-night vigil was held around it on the eve of the feast and it served as the starting point of the procession the following morning.

The contract for the commission survives and stipulates that the altarpiece was to be completed by All Saints' Day (November 1) 1449. The altarpiece was to include both 'figuris et storiis,' which suggests both full-size figures and narrative scenes like those found in a predella were intended. Despite the apparent specificity of the original contract, there has been active scholarly debate about the dating of the Saint Catherine series and whether they should be associated with the Pizzicaiuoli altarpiece or another work. Three different theories have been advanced regarding the reconstruction of the altarpiece. The earliest hypothesis, first put forward by John Pope-Hennessy in 1938, rejects the association between the Saint Catherine series and the Pizzicaiuoli altarpiece entirely, suggesting instead that these panels would have surrounded an image of Saint Catherine. This idea was equally supported by Federico Zeri and Elizabeth E Gardner (1980), who considered it possible the central painting is the one now at the Harvard Art Museums (fig. 2), Pope-Hennessy and Laurence B. Kanter (1987) and Miklós Boskovits and Serena Padovani (1990).

In 1947, Pope-Hennessy offered a second suggestion, proposing that the Saint Catherine series may have been painted for the Pizzicaiuoli altarpiece but that they were later additions due to Catherine's depiction with halos rather than rays, which was typical in Siennese painting prior to her canonization in 1461. Pope-Hennessy's suggestion was subsequently endorsed by Carl Brandon Strehlke (1988) and Andrew Ladis (1995). This theory is of particular interest because it is known that, in 1462, the guild of the Speziali ordered just such a change be made to a 1426 altarpiece by Giovanni di Paolo in San Domenico, Siena, in which one of the saints was replaced with an image of Saint Catherine, possibly the work in Cambridge (see C.B. Strehlke, in *Painting in Renaissance Siena: 1420-1500*, exhibition catalogue, New York, 1988-1989, p. 220). As Strehlke notes, it's entirely conceivable the Pizzicaiuoli equally chose to update their altarpiece's predella around this time as well. Indeed, there can be little doubt that the Pizzicaiuoli altarpiece did ultimately include a series of ten panels depicting the life of Saint Catherine. In the third quarter of the eighteenth century, the Abate Carli penned a detailed description of the then-dismembered altarpiece. In addition to the central panel, Carli describes 'Ten very small paintings [that] depict the Mystic Marriage of Saint Catherine, Saint Catherine giving her robe to a poor man, the Blessed Raymond writing her revelation, the saint speaking to the pope (with cardinals dressed in red), Christ giving her Communion, the saint curing a sick woman, her death, three saints giving her the habit, the Exchange of Hearts, the Stigmatization' as well as a 'Crucifixion of the Lord' and 'six small, oblong panels' of saints (quoted in Strehlke, *op. cit.*, p. 219).

A third group of scholars has proposed that the Saint Catherine series not only formed part of the Pizzicaiuoli altarpiece but they were part of the artist's original program. This hypothesis was first offered by Cesare Brandi (1947; 1949) and has been endorsed by Gertrude Coor (1959), Elizabeth Oroussoff de Fernandez-Gimenez (1967), H.W. van Os (1971), Keith Christiansen (1990) and, most recently, Andrea De Marchi (2012). According to a reconstruction proposed by van Os and later supported by Christiansen, the oblong panels of saints would have originally flanked the central *Purification* panel.



fig. 3 Stoclet Palace, Brussels

Catherine died in Rome on 29 April 1380. Like Christ (and Saint Francis), she was only thirty-three years of age, which logically invited comparisons with Him. In fact, her dying words are said to have been those of Christ on the cross. Even before her early death, she had prepared for the day by obtaining indulgences from Pope Gregory XI and his successor, Urban VI. Early sources relay that at the moment of her death, as seen in this painting, only her closest followers were present. However, they also emphasize that, in her final moments, she prayed before a cross and received Communion. A tonsured monk right of center can be seen holding a chalice and paten, though a cross is entirely absent. The right quarter of the painting has been made up, which Strehlke (*op. cit.*, p. 220) points to as evidence that it may originally have had another scene contiguous to it on the right. It is unfortunately not known whether the restored portion follows the painting's original composition or whether it would originally have included a figure holding a cross. The monk who raises his arms appears to be based on the one at center in Giotto's *Death of Saint Francis* in the Bardi Chapel in Santa Croce, Florence.

The present painting is the only surviving work associated with the Pizzicaiuoli altarpiece to remain in private hands. In addition to the afore-mentioned central panel in Siena, the oblong panels of saints in Utrecht and New York and the *Crucifixion* in Amsterdam, the nine other predella panels are today divided between the Cleveland Museum of Art, the Metropolitan Museum of Art, the Detroit Institute of Arts and the Thyssen-Bornemisza National Museum in Madrid. Though widely dispersed today, the majority of the predella panels remained together through the early decades of the twentieth century.

The altarpiece appears to have remained *in situ* until at least 1575, when it was described by the priest Francesco Bossio in his *Memoriale della visita pastorale* (Archivio Arcivescovile, Siena, Ms. 'Sante Visite,' no. 21). At some point in the seventeenth century, and possibly by 1639, the altarpiece was relocated to the altar of Santa Cristina in the church's cemetery. By that time Carli described

the painting, various pieces were divided between the rector's rooms and the new dormitory of the wet nurses. While the central panel was transferred from the dormitory to the Istituto di Belle Arti in the nineteenth century (and from there to the Pinacoteca), a large number of the other panels – including nine of the ten scenes from the Saint Catherine series and four of the six oblong panels of saints – were purchased in Siena by the Nazarene painter and early connoisseur of the Italian primitives, Johann Anton Ramboux (1790-1866), probably in 1838. It was in that year that Ramboux wrote to his fellow painter, Johann David Passavant (1787-1861), informing him that he had purchased a number of paintings in Siena which Ramboux was having sent to Germany. The paintings featured as separate lots in Ramboux's 1867 sale, with each of the nine panels belonging to the Saint Catherine series finding their way into the collection of Karl Anton, Prince of Hohenzollern-Sigmaringen.

At least seven of the nine panels from the Hohenzollern'sches Museum subsequently found their way into the possession of the collector/dealer Dr. Hans Wendland. It was at Wendland's 1921 sale that four of these panels, including the present painting, were acquired by Jules Féral (d. 1949), an expert at the auction house, for the renowned collection of the Belgian engineer and financier Adolphe Stoclet. Stoclet's collection of medieval metalwork, enamels, Pre-Columbian and Asian works of art, Egyptian sculpture and Byzantine and, perhaps most significantly, late-medieval Italian paintings was installed at Stoclet Palace, a Brussels villa designed in 1907 by the Viennese architect Josef Hoffman with interior decoration by Gustav Klimt and Fernand Khnopff (fig. 3). Stoclet had previously acquired at least three of the other panels directly from Wendland in 1913. The present painting was sold to the Minneapolis collector John Russell Vanderlip circa 1930, while the other six (representing the paintings in Cleveland, Detroit, Madrid and two of the works in New York) remained in the Stoclet collection until his daughter, Michèle Stoclet sold them to the New York dealer Rudolf J. Heineman in the mid-1960s. Upon his death, Vanderlip bequeathed our painting to the Minneapolis Institute of Arts, in whose collection it remained until 1958.



PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

111

## MARINUS VAN REYMERSWALE

(REYMERSWALE BEFORE 1489-AFTER 1546 GOES)

*Saint Jerome in his Study*

signed 'OPUS MARINI' (center left, on the stained glass window)

oil on panel  
25 1/4 x 32 1/4 in. (64.3 x 81.7 cm.)

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

£990,000-1,500,000

€1,200,000-1,700,000

### PROVENANCE:

Private collection, Madrid.

Anonymous sale; Fernando Durán, Madrid, 28 December 2015, lot 358, where acquired by the present owner.

### EXHIBITED:

Aachen, Suermond-Ludwig-Museum, *Dürer war hier: Eine Reise wird Legende*, 18 July-24 October 2021, no. 210.

### LITERATURE:

A. Mackor, 'On Marinus van Ramerswale's *St. Jerome in his Study*, with special attention for the Brukenthal version', *Brukenthal Acta Musei*, XII, no. 2, 2017, pp. 251 f. and 256, no. 19, figs. 8-9.

A. Hart and M.P.J. Martens, 'Albrecht Dürer's Iconic Image of Saint Jerome. Making, Meaning and Reception', in S. Foister and P. van den Brink, eds., *Dürer's Journeys: Travels of a Renaissance Artist*, exhibition catalogue, London and Aachen, 2021, pp. 264, 265 note 68.

A. Hart and M.P.J. Martens, 'Dürer's berühmtes Bildnis des Heiligen Hieronymus. Entstehung, Bedeutung und Rezeption', in P. van den Brink, ed., *Dürer war hier. Eine Reise wird Legende*, Suermond-Ludwig-Museum, Aachen 2021, pp. 429, 438, 454, fig. 287.







fig. 1 Marinus van Reymerswale, *The Tax Collector and his Wife (so-called Money Changer and his Wife)*, Museo del Prado, Madrid

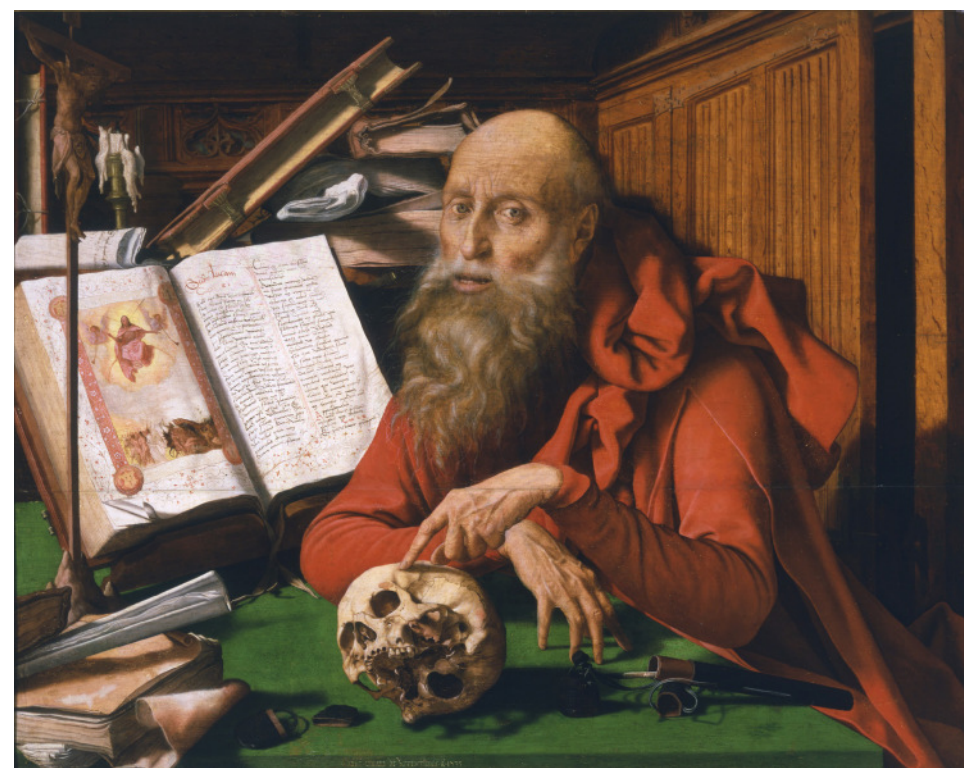


fig. 2 Marinus van Reymerswale, *Saint Jerome in his Study*, Real Academia De Bellas Artes De San Fernando, Madrid

Like so many painters of his age, Marinus van Reymerswale assumed his surname from the place of his birth in the county of Zeeland, now a province in the southwest of the Netherlands. The small, walled city of Reymerswale was situated on the island of Zuid-Beveland, located about 25 km down the Scheldt river from Amsterdam. Tragically, it was destroyed by floods during the artist's lifetime (see below), and was completely abandoned in the seventeenth century. The historian Adri Mackor has vastly added to our scant biographical knowledge about this enigmatic, highly erudite artist, using previously unrecognized documents to weave together a fuller picture of the painter's life (see A. Mackor, 'The Life and Reputation of Marinus', in *Marinus: Painter from Reymerswale*, C. Seidel, ed., exhibition catalogue, Madrid, 2021, pp. 31-41). Marinus was born in or shortly before 1489. His father may have been the painter Nicolaes van Zierikzee, who worked as a free master in Antwerp in 1475. In early 1504, he enrolled as a poor student at Leuven University, where he studied liberal arts, including Latin in the Pedagogy of the Castle, one of the three academic colleges in Leuven (*ibid.*, p. 34). It is not known how long he stayed there, but this early education manifests itself in all of his paintings, in particular in the beautifully written, elaborate inscriptions in Middle Dutch and Latin that are nearly ubiquitous in his oeuvre. These inscriptions are confidently written in ink using a quill, reflecting a strong knowledge of Latin and firm grasp of the technical legal jargon relating to several of his subjects.

He is likely the 'Moryn Claessone, Zeelander' who was registered as an apprentice in the Antwerp Guild of Saint Luke to the glass painter Symon van Dale (d. 1530/33) in 1509 (see C. Siedel, 'The Case of Marinus', in C. Siedel, ed., *op. cit.*, p. 16). Marinus did not register as a master in the Antwerp Guild of Saint Luke himself. Instead, he probably worked there as a journeyman with Quinten Massys (1466-1530), with whom he may have also trained. Regardless of whether Marinus was working under, or in concert with Quinten, the two artists appear to have formed a close friendship, as evidenced by an inscription in Marinus' *City Treasurer (or Tax Collectors)* now in the Hermitage, St. Petersburg, which reads 'bemynde vrient [beloved friend] Quinten Masy's' (see A. Mackor, *op. cit.*, p. 34; and C. Seidel and A. Mackor, in C. Seidel, ed., *op. cit.*, pp. 98-100, no. 4). Following Quinten's death, in 1531 Marinus returned to his Zeeland hometown of Reymerswale, where he worked as a painter as well as a cartographer. He is also likely the 'Marinus Janzoen, painter resident in Remmerswale' who was paid, in 1531, by the treasurer Gillis van Borre for a map of the recently flooded Zuid-Beveland. On 5 November 1530, the day of St. Felix, *quade saterdach* (evil Saturday), the dikes broke in several places along the eastern part of the island, flooding several villages. Though numerous people perished in that and subsequent floods, Reymerswale itself was saved from total

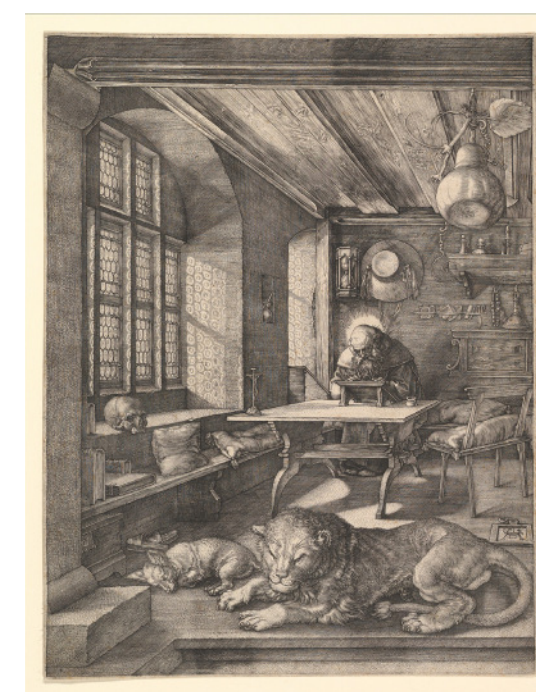


fig. 3 Albrecht Dürer, *Saint Jerome in his Study*, Metropolitan Museum of Art, New York, Fletcher Fund, 1919



fig. 4 Quinten Massys, *Saint Jerome in his Cell*, Kunsthistorisches Museum, Vienna, Austria

destruction by its town walls, which were converted into dikes that allowed the town to survive for another forty years. The town was burned down completely by the *Geuzen* on 24 June 1572, after the city council aligned itself with Phillip II of Spain. That was basically the end of Reymerswale, although some people would live in the ruins that remained until 1632, when the island was abandoned. Early in the eighteenth century, the village *de facto* became permanently submerged. It was in this now-abandoned town that Marinus likely produced the majority of the small group of autograph paintings that have survived. In fact, Karel van Mander in his *Schilder-Boeck* (1604) writes that several of Marinus' paintings were to be found in Zeeland, though he personally had never seen them, mentioning in particular his *Tax Collector*, which was at that time owned by the Zeeland mint master Melchior Wijntgis in Middelburg. Marinus spent the final years of his life in Goes, the island of Zuid-Beveland's new capital, where he moved in 1540. It was there that the artist painted this recently discovered work, shortly before his death sometime after 1546.

Marinus portrays here Saint Jerome, the fourth-century saint and doctor of the Church. Recognized as a man of great learning, Jerome translated the Bible into the Latin Vulgate before moving to the wilderness to study Hebrew and lead an ascetic life. It appears that Marinus painted Saint Jerome more frequently than any other subject, and it is certainly for this composition that the artist is best known, alongside his popular depictions of treasurers, tax collectors and merchants, collectively known under the probably erroneous title *The Money Changers* (fig. 1). In the present painting, Marinus portrays the saint as a wizened old man reading from a lectern in his study, surrounded by his books and writing instruments. The learned Church father

and the ever-prominent crucifix are caught by the light streaming in through the window at left, which also illuminates the meticulously rendered human skull in the lower right foreground. Marinus gradually developed this iconography over the course of a decade, creating several distinct compositions of which he produced multiple versions, always with slight variations to the details. The earliest of these happens to be his earliest signed and dated painting, the 1533 *Saint Jerome in his study* in the Real Academia de Bellas Artes de San Fernando, Madrid (fig. 2). In this initial version, the saint's lectern is rotated toward the viewer, displaying an illumination of the *Last Judgment* (reproducing a woodcut from Dürer's *Small Passion* series of 1511), accompanied by a related passage describing the event from the Gospel of Luke. Without a doubt, these paintings can be understood as homages to Dürer's engraving of *Saint Jerome in his study* from 1514, which similarly places great emphasis on Jerome's scholarly activities and intellectual nature (fig. 3). Yet a more important model was surely Quinten Massys' *Saint Jerome in his study*, which Larry Silver has argued was likely created around 1517 (L. Silver, *The paintings of Quinten Massys with catalogue raisonné*, Montclair, NJ, 1984, p. 219, no. 28). Though the original is lost, Massys' composition survives in the form of workshop copies, including the painting in the Kunsthistorisches Museum, Vienna, of after 1521 (fig. 4). Indeed, in Massys' painting, we find many of the elements that distinguish Marinus' composition from Dürer's print: the horizontal format, the close-up presentation of the saint, with the lectern at left and prominent skull at right, the piles of books stacked on shelves along the wall behind him and, perhaps most importantly, the very specific, almost diagonal placement of Jerome in his tiny study. A final source was Dürer's *Saint Jerome* of 1521 (Museu Nacional de Arte Antiga, Lisbon), painted for the Portuguese trader Rodrigo Fernandes de Almada, and presented to him as a gift around the middle of March 1521. Dürer's painting radically transformed the traditional





representation of Saint Jerome, which emphasized his role as translator of the Bible and doctor of the Church, in favor of a more humanistic interpretation informed by the ideas of Desiderius Erasmus, stressing the saint's ascetic piety and the importance of self-knowledge and continuous repentance. Dürer's Jerome is thus a frail, more pensive old man who points to the skull, forcing the viewer to confront his own mortality. Dürer's painting remained in Antwerp until 1548 and was copied there by Joos van Cleve in 1528 (see the versions in the Princeton University Art Museum and the Harvard Art Museums, Cambridge). Joos' translations of Dürer's original then served as models for subsequent copies and variants by Pieter Coecke van Aelst, Jan Sanders van Hemessen and Marinus van Reymerswale himself. As all evidence suggests that Marinus was a staunch Roman Catholic, he was unlikely to have agreed with the underlying humanist ideology of Dürer's *Saint Jerome*, yet he nonetheless seems to have found it acceptable to adopt some of the German artist's innovative imagery in this case.

The present lot was completely unknown to scholars prior to its sale at auction in Spain in 2015. Since then, it has been recognized as perhaps the artist's final treatment of the subject. Compositionally, it may be grouped with two other autograph versions in the Brukenthal National Museum, Sibiu (fig. 5), and the Gemäldegalerie, Berlin (see A. Mackor 2017, *loc. cit.*). Remarkably, the artist signed this painting in a completely original, delightfully self-referential way. In addition to its historiated border, the stained glass window at left includes a larger, central scene of the Virgin Mary enthroned beneath a canopy, receiving from a man a shield bearing the coat of arms of the town of Reymerswale. Running across the canopy's top are the words 'OPUS MARINI' (fig. 6). In this way, Marinus van Reymerswale was able to bring his artistic career full circle, recalling his early apprenticeship under the glass painter, Symon van Dale.

Peter van den Brink

fig. 5 Marinus van Reymerswale, *Saint Jerome in his Cell*, Muzeul National Brukenthal, Sibiu

fig. 6 Detail of the present lot showing the artist's signature on the stained glass





PROPERTY FROM A MIDWEST COLLECTION

112

## HANS BALDUNG GRIEN (?SCHWÄBISCH GMÜND 1484/5-1545 STRASBOURG) AND WORKSHOP

*The Virgin and Child in a chamber*

oil on panel

18¾ x 14¾ in. (47.8 x 37.6 cm.)

\$30,000-50,000

£25,000-41,000

€29,000-47,000

### PROVENANCE:

Postrath Beisch, Stuttgart, by 1886.

Sigmund Roeher, Unterschoendorf (Ammersee), by 1912.

Theodor Schall, Baden-Baden, by 1918/19.

Rudolph Chillingworth, Nuremberg; Galerie Fischer, Lucerne, 5 September 1922, lot 40, as Attributed to Hans Baldung.

Paravicini collection, Basel, by 1923.

Jules S. Bache (1861-1944), New York; Kende Galleries, New York, 23 April 1945, lot 19, as Hans Baldung Grien.

Cosmos Art Corporation (Frederick Stern), New York, until 1946, when acquired through William Randolph Hearst by,

The Los Angeles County Museum of Art, by whom deaccessioned,

[Property Sold by the Los Angeles County Museum of Art to Benefit Future

Acquisitions]; Sotheby's, New York, 27 January 2006, lot 264, as After Hans

Baldung, where acquired by the present owner.

### EXHIBITED:

Augsburg, *Meisterwerke Schwäbischer Kunst aus der Kunsthistorischen Abtheilung der Schwäbischen Kreisausstellung*, 1886, no. 72, as Hans Baldung Grien.

Zurich, Züricher Kunsthau, *Gemälde und Skulpturen, 1430-1530*, September-November 1921, no. 13, as Hans Baldung Grien.

Indianapolis, John Herron Art Institute, *Holbein and his Contemporaries*, 22 October-24 December 1950, no. 2, as Hans Baldung Grien.

### LITERATURE:

L. Scheibler, 'Die altdeutschen Gemälde auf der schwäbischen Kreisausstellung zu Augsburg 1886', in *Repertorium für Kunstwissenschaft*, X, 1887, p. 28, as not Baldung.

R. Stiassny, *Allgemeine Kunstchronik*, IX, 1887, p. 721, as not Baldung.

G. Térey, 'Die Roehrerische Madonna mit Kind von Hans Baldung Grien', in *Muenchner Jahrbuch der bildenden Kunst*, VII, 1912, pp. 147-150, as Hans Baldung Grien.

H. Curjel, *Hans Baldung Grien*, Munich, 1923, pp. 75, 151, as Hans Baldung Grien.

O. Fischer, *Hans Baldung Grien*, Munich, 1939, p. 32, pl. 13, as Hans Baldung Grien.

H. Perseke, *Hans Baldungs Schaffen in Freiburg*, Freiburg, 1941, pp. 56 and 88, no.13, as Hans Baldung Grien.

A.J. Schardt, *Quarterly: Los Angeles County Museum*, V, no. 4, Winter 1946, pp. 3-4, illustrated, as Hans Baldung Grien.

*Thirty-Five Paintings from the Collection of Los Angeles County Museum*, Los Angeles, 1950, pp. 1 and 8, no. 4, as Hans Baldung Grien.

C. Koch, 'Katalog der erhaltenen Gemälde, der Einblattholzschritte und illustrierten Bücher von Hans Baldung-Grien,' *Kunstchronik*, VI, November 1953, p. 298, as Hans Baldung Grien.

P. Wescher, et al., *A Catalogue of Flemish, German, Dutch and English Paintings, Los Angeles County Museum*, Los Angeles, 1954, p. 34, no. 33, illustrated, as Hans Baldung Grien.

W. Hugelshofer, 'Wiederholungen bei Hans Baldung,' *Zeitschrift für Kunstgeschichte*, XXXII, no. 1, 1969, pp. 29-43, as Hans Baldung Grien.

*Los Angeles County Museum of Art Members' Calendar 1970*, December 1970, p. 12, as Hans Baldung Grien.

G. von der Osten, *Hans Baldung Grien: Gemälde und Dokumente*, Berlin, 1983, pp. 131-134, no. 38.

S. Schaefer and P. Fusco, *European Painting and Sculpture in the Los Angeles County Museum of Art*, Los Angeles, 1987, p. 14, illustrated, as Hans Baldung Grien.

Full of movement and vibrant colors, Hans Baldung Grien's *Virgin and Child in a chamber* is a poignant study of the intimate relationship between Mary and Jesus. An angel draws aside the curtain of a red tent, revealing Mary, kneeling on a stone floor. She embraces her son, pressing her cheek to his as she looks

down sorrowfully toward a large, open book. A second angel turns its pages as the Holy Spirit descends from above in the form of a dove within a golden halo of light. A third angel peeks from beneath the back of the tent, drawing the viewer into the picture with his gaze. In the mid-twentieth century, Carl Koch linked the iconography of this composition to the *Revelations* of St. Bridget of Sweden, which enjoyed immense popularity at the time Baldung painted this panel (C. Koch, 'Baldungs klassische Periode', in *Kunstgeschichtliche Gesellschaft Berlin, Sitzungsberichte*, January 1952-May 1953, pp. 22ff.). First printed in Lübeck in 1492, her writings were translated into German and published a decade later in Augsburg. Book I, chapter X, relates how soon after the Nativity, Mary gazed upon her son and became overwhelmed by the great heartache that came with her foreknowledge of his crucifixion: 'When I gazed upon and contemplated his beauty, joy seeped through my soul like dewdrops and I knew myself to be unworthy of such a son. But when I considered the places where (as I had learned from the predictions of the prophets) nails would be pierced through his hands and feet at the crucifixion, my eyes filled with tears and my heart was almost torn apart by sorrow.' For St. Bridget, the Virgin was the saddest of all mothers because the Holy Spirit enabled her to understand the writings of the prophets more perfectly than the prophets were able to themselves, and thereby knew what her son's fate would be. Gert von der Osten notes that Baldung's unusual choice to situate this dramatic moment beneath a red tent was likely inspired by early liturgical color prints of Christmas, Passion Week and the Pentecost (*loc. cit.*). The three balls at upper right are likely an allusion to the Rosary, while the stairs might be included to indicate that the scene takes place before the case in which, following the writings of St. Bridget, the Nativity occurred (*ibid.*).

Another version of this composition, in rather poor condition, is in the Germanisches Nationalmuseum, Nuremberg. Paul Wescher (*op. cit.*, no. 33) suggested that the Nuremberg painting originally belonged to the Markgräfler Hof in Basel, though as von der Osten notes, without further documentation, this theory remains unprovable (*op. cit.*, p. 132). A related pen and ink drawing with white heightening on brown-tinted paper is in the Kupferstichkabinett of the Staatsgalerie, Stuttgart.

Though upon its discovery in the late nineteenth century, the present version was dismissed by Robert Stiassny (1887) and Ludwig Scheibler (1887) as not by Baldung. In 1912, Gábor Térey argued that it was a better-preserved, superior version of the Nuremberg picture. In the mid-twentieth century, Carl Koch (1953) similarly recognized it as an autograph replica, though the attribution was again doubted in the 1959 Baldung exhibition. Burton Frederickson (before 1976) considered it to be the earlier of the two. Hans Curjel (1923), Helmut Perseke (1941) and Walter Hugelshofer (1969) viewed them as contemporary to one another. In his catalogue raisonné (1983), von der Osten wrote that he did not doubt Baldung's artistic responsibility for the present version, which he presumed was painted subsequently to the Nuremberg panel. Concluding that it was painted in Freiburg or Strasbourg in 1516 or shortly thereafter, he proposed that it should be catalogued as Hans Baldung and Workshop. Working from photographs, Bodo Brinkman, to whom we are grateful, considers von der Osten's opinion very plausible and valid (private communication, 13 September 2022), noting that the softer, more painterly handling of the Nuremberg painting relative to the strong black contours and crisper execution of the present painting, suggest two different hands within the Baldung workshop, each guided by the master.







PROPERTY FROM A BELGIAN PRIVATE COLLECTION  
113

## LUCAS CRANACH II (WITTENBERG 1515-1586)

*Portrait of Prince Christian I of Saxony (1560-1591), full-length; and Portrait of Princess Marie of Saxony (1562-1566), full-length*

signed with the artist's serpent device and dated '1564' (the first: lower left; the second: lower right)  
oil on panel  
49 1/4 x 24 1/4 in. (125 x 61.5 cm.), each a pair (2)  
**\$3,000,000-5,000,000**

**£2,500,000-4,100,000**  
**€2,900,000-4,700,000**

### PROVENANCE:

(Probably) commissioned by Augustus (1526-1586), Elector of Saxony, circa 1564, and hung at the Dresden Court, and by descent in the House of Saxony to, Christian I (1560-1591), Elector of Saxony (1586-1591), Schloss Moritzburg, and by descent to, John George I (1585-1656), Elector of Saxony (1611-1656), and by descent to, John George II (1613-1680), Elector of Saxony (1656-1680), and by descent to, John George III (1647-1691), Elector of Saxony (1680-1691), and by descent to, John George IV (1668-1694), Elector of Saxony 1691-1694), and by descent to, Frederick Augustus (1670-1733), Elector of Saxony (1670-1733) and King of Poland (1697-1733). Staatliche Kunstsammlungen, Dresden, and by whom gifted in 1924 to, Prince Ernst Heinrich (1896-1971), Duke of Saxony, Moritzburg (in the 1928 inventory of the Haus Wettin Albertinischer Linie). Private collection, Switzerland, by 1974. with Edward Speelman Ltd., London, by 1987, where acquired by the present owner.

### EXHIBITED:

Staatliche Museen zu Berlin, Berlin, *Lucas Cranach d.ä. und Lucas Cranach d.j.: Ausstellung im Deutschen Museum Berlin*, April-June 1937, no. 147.  
Antwerp, DIVA Museum for Diamonds, Jewellery and Silver, *Wonderkamer I: Axel Vervoordt*, 19 October 2018-28 April 2019, no. 88.

### LITERATURE:

E. Flechsig, *Cranachstudien*, Leipzig, 1900, p. 288, no. 162.  
J.L. Sponzel, *Fürsten-Bildnisse aus dem Hause Wettin*, Dresden, 1906, p. 42, no. 87, illustrated.  
H. Lilienfein, *Lucas Cranach und seine Zeit*, Bielefeld & Leipzig, 1942, pp. 97 and 102, illustrated in color, pl. 29 (Portrait of Princess Marie).  
W. Schade, *Die Malerfamilie Cranach*, Vienna, 1974, pp. 102 and 391, no. 763.  
H. Marx and I. Mössinger, eds., *Cranach: mit einem Bestandskatalog der Gemälde in den Staatlichen Kunstsammlungen Dresden*, exhibition catalogue, Chemnitz, 2005, pp. 516-518, figs. 217 and 218.  
Y.C. Croizat, "Living Dolls": François Ier Dresses His Women', *Renaissance Quarterly*, LX, 2007, pp. 103-104.  
M. Hofbauer, *Corpus Cranach: Lucas Cranach I und Lucas Cranach II: Verzeichnis der Gemälde unter Berücksichtigung von Werkstattumfeld und Epigonen*, Heidelberg, 2022, p. 367, nos. CC-POR-420-014 and CC-POR-420-015, as works that cannot be evaluated due to a lack of information.







fig.1 Lucas Cranach II, *Portrait of Elector Augustus of Saxony*, Staatliche Kunstsammlungen, Dresden



fig.2 Lucas Cranach II, *Portrait of Duchess Anna of Saxony*, Staatliche Kunstsammlungen, Dresden



fig.3 Lucas Cranach II, *Portrait of Duke Alexander of Saxony*, Staatliche Kunstsammlungen, Dresden



fig.4 Lucas Cranach II, *Portrait of Duchess Elisabeth of Saxony*, Staatliche Kunstsammlungen, Dresden

Lucas Cranach II's full-length imperial portraits of Prince Christian I of Saxony and his younger sister, Princess Marie of Saxony, are two of the most remarkable and historically significant paintings by the artist remaining in private hands. Strikingly modern in their aesthetic, the portraits were almost certainly commissioned directly from Cranach by the sitters' father, Elector Augustus of Saxony (1526-1586), together with two additional pairs of full-length portraits, each completed between 1563 and 1565 and depicting, respectively, the Elector Augustus (fig. 1) and his wife, Princess Anna of Denmark (1532-1585; fig. 2), and the children's two elder siblings, Prince Alexander of Saxony (1554-1565; fig. 3) and Princess Elisabeth of Saxony (1552-1590; fig. 4). All six portraits present their sitters full-length, standing on a bright marble floor against a two-toned neutral background. They are signed and dated 1564, with the exception of the portrait of Augustus, which is dated

a year later. Presumably all six were painted for and retained by the House of Wettin, and, outside of the present pair, today they are all preserved in the Staatliche Kunstsammlungen, Dresden.

As court painters to the Electors at Wittenberg and later in Dresden, Lucas Cranach I and his son, Lucas Cranach II, were charged with portraying the Saxon princes as well as their friends and allies. These images not only documented likenesses for ancestral records, as in the present works, but also carried a powerful political function as they were frequently exchanged as gifts, a custom that served to strengthen ties between courts by providing a physical presence of the sitter from afar. Such was surely the function of the sixty portrait pairs of Frederick the Wise and John the Steadfast that John Frederick famously commissioned from Cranach in 1532. When Lucas the Elder left

Wittenberg for Augsburg and eventually Weimar to join the deposed elector John Frederick, his son remained and assumed full control of their thriving workshop. As power had shifted from the Ernestine to the Albertine line, following the 1547 Battle of Mühlberg, Lucas the Younger shifted his attention to this important family, providing paintings and portraits for Augustus' older brother and predecessor, the elector Maurice of Saxony (1521-1553), and subsequently for Augustus himself.

Christian I of Saxony was only four years old when Lucas the Younger captured his likeness. He is depicted as a boy with extraordinary composure, meeting the viewer's gaze with intelligent eyes and a confidence that runs contrary to his youth. Like his siblings and parents in their respective portraits, he is fashionably dressed in clothes made from costly materials. Christian wears a

doublet of red velvet with gold braid trimmings and a pair of puffed trunk hose over red stockings. His white ruffed shirt is visible at the neck, framing his face, and his cylindrical velvet hat is decorated with gold embroidery and a large red feather. His outfit is complemented by two large linked, gold chains and a filigreed dagger, upon which he rests his right hand. He stands with his right foot forward on a marble floor, whose golden veins create a vivid contrast with the neutral grey and green tones of the background.

After the premature death of Alexander, Christian succeeded him as heir to the Elector's throne. As Elector of Saxony, Christian I would become a sympathizer and even an advocate for the Calvinist cause, surrounding himself with Calvinist advisors, in particular Nikolaus Krell, and opening up Saxon universities to Calvinist faculty. This, combined with his declaration that of the



rite of exorcism should be removed from baptism, placed him firmly at odds with Lutheran clergy. This crypto-Calvinist movement was quickly quelled following Christian's death in 1591 by his widow, Dorothea of Brandenburg, and the staunchly Lutheran Frederick William, Duke of Saxe-Altenburg, who served as co-regents until Christian I's eldest son and heir, Christian II, reached his maturity.

Christian I is paired with his younger sister, Marie, who in 1564 was merely two years old. She wears a red velvet gown with puffed sleeves featuring an alternating chevron damask pattern as well as applied gold braid. A pair of gold chain-link necklaces stands out against the bib of her white apron, adorned with a foliate design. Marie's pale blonde hairline peeks out below her pleated linen cap. Her gaze is directed slightly to her right, as decorum dictated for courtly representations of women at this time. She clutches an elegantly dressed doll, which, as Yassana Croizat-Glazer has observed, shares certain facial features with Marie and presents a mature version of her owner's outfit (Y. Croizat, *op. cit.*, pp. 103-104). Noting that this sophisticated toy clad in luxurious Saxon garb was likely the product of a local doll-maker, rather than a gift from a foreign court, Dr. Croizat-Glazer concludes that 'While in reality the doll must have served as a model of sartorial elegance for Marie to aspire to, within the context of the painting it may have been intended to provide the viewer with a glimpse into what Marie of Saxony would have looked like upon reaching maturity' (*ibid.*, p. 104, note 24).

The two siblings mirror each other, each casting a shadow on opposite walls, suggesting a common light source emanating from the viewer. Indeed, the portraits of the children's parents and siblings are lit and composed in similar fashion, so that when viewed together, the six paintings would have functioned as a cohesive group, representing the entire living family, with the exception of Augustus' youngest daughter, Dorothea (1563-1587). Her absence here may be due to a number of factors. Her birth in October 1563 may have post-dated the commission. It is also possible that she had already been born but was deemed too young to be painted. In this latter case, the Elector's decision not to include his daughter would likely have been motivated by practical concerns: all together the couple had fifteen children, but only five of them lived past the age of four. In fact, Alexander and Marie both died within two years of their portraits being painted by Cranach. Dorothea ultimately died during childbirth when she was just twenty-three years old.

Three portrait studies by Cranach on paper survive for this important commission: a head study on paper for Prince Alexander (Staatliche Graphische Sammlung Albertina, Vienna), a preparatory portrait for Princess Elisabeth (Kupferstichkabinett, Staatliche Museen zu Berlin) and a model for Elector Augustus (Staatliche Kunstsammlungen, Dresden). Around 1570, Cranach

painted two copies of his portraits of Augustus and Anna of Denmark, which are now in the Stadt-und Bergbaumuseum, Freiberg, and the Kunsthistorisches Museum, Vienna. Neither is signed nor dated, and both pairs are on canvas, rather than panel, which is the medium for all six Dresden paintings. The Freiberg pair is thought to have been painted by Lucas the Younger in 1572 and presented to the council of Freiberg as a gift from the Elector Augustus (H. Marx and I. Mössinger, *op. cit.*, p. 521). The pair in Vienna was also likely commissioned as a gift.

#### A NOTE ON THE PROVENANCE

Lucas the Younger's portraits of the Elector Augustus and Anna of Denmark, along with his portraits of Alexander and Elisabeth, are recorded in the Dresden Kunstkammer inventories as early as 1595, and the four are again listed in subsequent inventories from 1610 and 1619 (see H. Marx and I. Mössinger, *op. cit.*, p. 516). When a new inventory of the Dresden Kunstkammer was made in 1640, however, only the portrait of Augustus was mentioned – perhaps indicating that the other three had been moved off-site (*ibid.*). All four portraits once again appear in various inventories from 1700 to 1714. Notably, in those documents the portraits of the children are described as unattributed paintings, unlike those of their parents, which were always recognized as by Cranach. In the final inventory of 1741, however, the four portraits are once again identified with their correct attribution. When the Kunstkammer was dissolved in 1832-3, the four portraits were earmarked to be sold, but ultimately wound up, along with the other Cranachs from the collection, in the Königliches Historisches Museum (*ibid.*).

The portraits of Christian I and Marie were presumably also kept at the Dresden court, but for some unknown reason appear not to have been stored with those of their parents and siblings. Our first notice of them is in 1806, when they were put on permanent exhibition in the Picture Gallery (*ibid.*). They were removed from the Gallery sometime before 1817, and transferred first to the Doubletten-Saal, and later to storage (*ibid.*, p. 517). By the mid-nineteenth century, their association with the portraits of the rest of their family had been somehow forgotten. The paintings were listed in the 1858 inventory erroneously as portraits of princely children 'reminiscent of Cranach's School, but from a later period' ('[a]n Cranachs Schule erinnernd, aber aus späterer Zeit'). Subsequently, in 1860 the paintings were declared to be decorative and given to the Oberhofmarschallamt, who hung them in the museum's offices. In 1924, they were returned to the Wettin family collection as part of the treaty between the state of Saxony and the Albertine branch of the Wettin family following World War I. Until at least 1942, the paintings were located in the Schloss Moritzburg. Thereafter, they passed to the art trade, and had settled in a private collection by 1974.





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## AMBROSIUS BENSON

(?LOMBARDY C. 1495-1550 BRUGES)

*The Virgin and Child*

oil on panel  
5¼ x 5¾ in. (14.6 x 14.6 cm.)

\$350,000-550,000

£290,000-450,000

€330,000-520,000

### PROVENANCE:

[The Property of a Gentleman]; Sotheby's, London, 6 May 1925, lot 15 (to Vick). with Thos. Agnew and Sons Ltd., London, from whom acquired by, Edith Stanton Newberry (1870-1956), Detroit, by descent to, John S. Newberry, Detroit, by whom donated in 1957 to, Grosse Pointe Memorial Church; Sotheby's, New York, January 29, 2015, lot 4, where acquired by, A. Alfred Taubman (1924-2015); (\*) his sale, Sotheby's, New York. 27 January 2016, lot 16, where acquired by the present owner.

### EXHIBITED:

London, Thos. Agnew and Sons Ltd., 1926.

### LITERATURE:

*The Burlington Magazine for Connoisseurs*, XLVII, April 1925, p. XVII.  
G. Marlier, *Ambrosius Benson, et la Peinture à Bruges au temps de Charles-Quint*, Damme, 1957, pp. 116, 297, no. 60.  
M.J. Friedländer, *Early Netherlandish Painting: The Antwerp Mannerists*, XI, Leiden, 1974, p. 97, no. 260, fig. 170.

Ambrosius Benson is recorded living in Bruges by 1518, when he entered the workshop of Gerard David, under whose influence he remained for the majority of his career. Benson's combination of David's successful pictorial style with a bolder color palette and more solid forms saw him establish his own successful workshop in the city that catered to a wide range of local and international patrons. Two works, an *Altarpiece of Saint Anthony of Padua* (Musées Royaux des Beaux Arts, Brussels) and a *Holy Family* (formerly Groeningemuseum, Bruges), are signed with an 'AB' monogram and form the basis of his *oeuvre*. The composition of the present work, dated by Peter van den Brink at the time of its sale in 2016 to *circa* 1531, relates closely to a complex group of works attributed to Benson, Gerard David, Adriaen Isenbrandt and the manuscript illuminator Simon Bening. This group of paintings emphasizes the rich artistic environment of Bruges in the early sixteenth century and the fascinating means by which pattern drawings and designs were circulated between workshops. The ultimate source for Benson's *Virgin and Child* appears to be the hugely successful *Rest on the Flight into Egypt* by Gerard David (National Gallery of Art, Washington), a highly successful design and one which was copied and varied several times by David himself and by his workshop which set a model for contemporaries to follow. Here, the gentle tilt of the Virgin's softly modelled head echoes David's example.

The circulation of drawings through different workshops in Bruges allowed painters to repeat successful compositions, catering to an increasing demand for paintings of specific types and images. The use of model drawings had, of course, been established practice in Netherlandish painting for a long time, but in the early years of the sixteenth century, with the increasing creation of objects for the open market, painters relied more directly on established, popular models in their work. The composition of the present *Virgin*, for example, appears in several works by Benson, including his *Crowned Virgin and Child* (present location unknown, see Friedländer, *op. cit.*, p. 97, fig. 260a), and other painters, like Adriaen Isenbrandt's *Virgin and Child* roundel (Museu Nacional de Machade de Castro, Coimbra). Given the proximity of much of Benson's work to David's compositions and, indeed, the almost ubiquitous

influence that master had on Bruges painting in the late fifteenth and early sixteenth centuries, developments in the scientific study of paintings have allowed scholars to begin separating and analyzing the style of underdrawings and gain a better understanding of how Benson approached his craft alongside his contemporaries. An infra-red reflectogram of the present panel made at the time of its sale in 2016 showed two distinct approaches in the underdrawing of the work. While the handling of the landscape displayed a much freer, more rapid drawing, that of the figures was more carefully articulated. This would suggest that the figures may well have been copied or transferred from an existing drawing. No visible pouncing or tracing lines are found in the underdrawing, though Till-Holger Borchert suggested that the artist may have used a non-carbon based medium for this process, which would not appear under IRR, before going over these lines in a carbon-based ink.

The painting's small scale indicates that it would have been an object for private devotion. As a picture the viewer would have returned to time and again, the devotional import of the imagery is carefully designed to allow for multiple levels of interpretation, providing an ongoing source for meditation and prayer. Thus, for example, the tender gesture of the Christ Child, reaching up to cup His mother's chin can be read in a variety of ways. Not only does this gesture serve as a means of emphasizing His humanity and the closeness between mother and son, but it might also be read as possessing deeper meaning, suggestive of the Virgin as the bride of Christ in Heaven through reference to the famous passage in the Song of Songs: 'His left arm under my head, his right arm will embrace'. This idea was frequently illustrated from early in the Middle Ages by a gesture similar to that seen in this painting (see, for example, a historiated letter accompanying the passage in an illuminated Bible made around 1200; Paris, Bibliothèque nationale de France, MS. Lat. 16745, fol. 112v). Christ, too, holds a small apple in his other hand, a familiar reference to Him as the new Adam and, by implication, the Virgin as the new Eve. The extensive landscape background might also have served to invite and sustain a viewer's contemplation. As Maryan Ainsworth has discussed in relation to Gerard David, such landscapes can be linked to 'the concept of naturalism, already developed on medieval though, and to contemporary devotional treatises' (*Gerard David: Purity of Vision in an Age of Transition*, New York, 1998, p. 209). The beauty of nature had from early in the Middle Ages been cited as a source of wonder at God's creation, artistry and power. These vistas also allowed the viewer to imagine themselves in the scene before them. An exercise widely promoted by popular devotional literature like the *Meditations on the Life of Christ* by the Pseudo-Bonaventure or Ludolph of Saxony's *Vita Christi* was for readers to implicate themselves into scenes of Christ's life in order that they might better experience, identify and empathize with the protagonists. A prominent element of these texts was the idea of the need to follow in the footsteps of Christ in order to live a good life. As such, as Reindert Falkenburg argues, paintings like the present can be seen as 'visual aids for meditation on the pilgrimage of life' (*Joachim Patinir: Landscape as an Image of the Pilgrimage of Life*, Amsterdam and Philadelphia 1988, p. 9). These ideas are prominently reflected in Benson's small panel, with the winding road and the diminutive pilgrim traversing it, serving as a means for the viewer to enter the scene before them and follow the same path to reach the Virgin and Child and salvation.





PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

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## MARCO D'OGGIONO

(MILAN 1465/70-1524)

*Christ Crowned with Thorns*

oil on panel

17¼ x 13½ in. (45 x 34.5 cm.)

\$150,000-250,000

£130,000-200,000

€150,000-230,000

### PROVENANCE:

Private collection, until acquired by the present owner in 2011.

This newly discovered, finely detailed panel is a significant addition to the corpus of Marco d'Oggiono, one of Leonardo's key followers in Milan in the early sixteenth century. He was recognized in his lifetime as a singular talent, his work

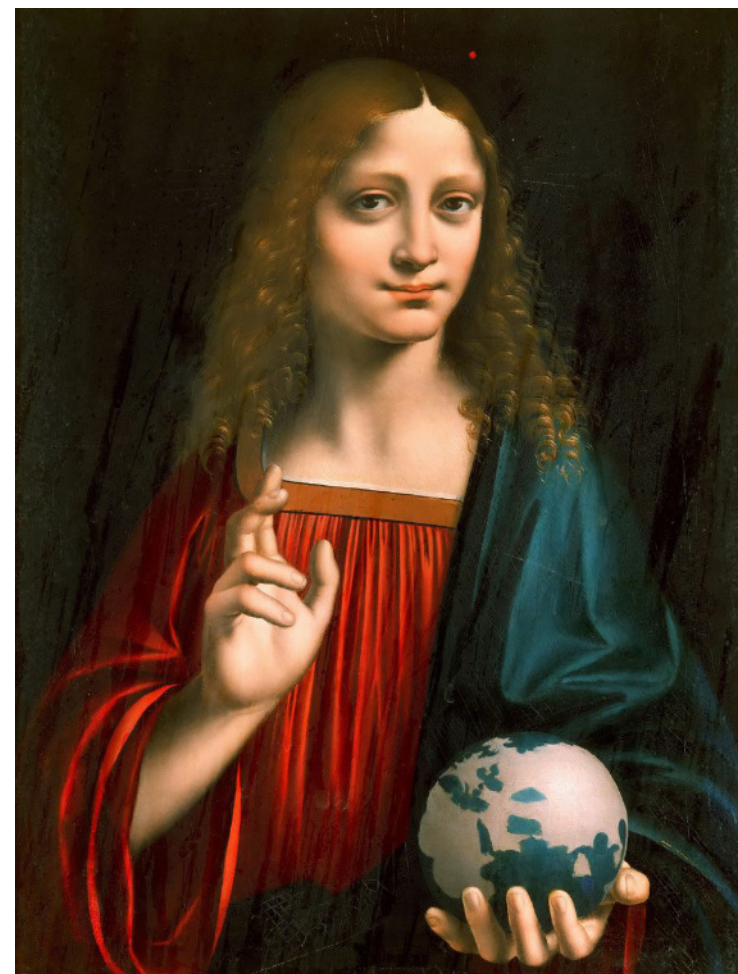


fig. 1 Marco d'Oggiono, *Salvator Mundi*, Galleria Borghese, Rome

praised by Cesare Cesariano for its 'maxima et diligente pratica universale' (C. Cesariano, *Vitruvius. De Architectura*, Como, 1521). He was mentioned in Leonardo's notebooks in an annotation of 7 September 1490, the latter writing that Gian Giacomo Caprotti, known as Salai, had stolen 'uno graffio di valuta di 22 soldi a Marco, che stava con meco'; this brief note confirmed what had long been assumed, that d'Oggiono was indeed in the Leonardo workshop. From there he would go on to become a significant figure in Lombard painting, and a leading exponent of his master's style, receiving commissions from important figures of the time, none more so than Giuliano della Rovere, later Pope Julius II, the renowned patron of Raphael and Michelangelo. He asked d'Oggiono to execute a series of works for the cathedral, Santa Maria del Castello, in Savona in 1500-02, which are now lost, and also commissioned a version of Leonardo's *Virgin of the Rocks* (now Castello Sforzesco, Milan), which bears the inscription 'Marco dipinse per Giulio'. He collaborated closely with other artists from Leonardo's studio, including Giovanni Antonio Boltraffio, working with him on the altarpiece for the Griffi Chapel in the church of San Giovanni sul Muro in Milan; only the middle panel of the work survives, the *Resurrection with Saints Leonard and Lucy*, now in the Staatliche Museen, Berlin.

This particular representation of Christ, shown frontally, wearing the Crown of Thorns and a look of pathos and sorrow, was not without precedent, though it is the only known treatment of this subject by d'Oggiono. The slight inclination of Christ's head and the downward gaze appear to take their lead from the invention of Dieric Bouts, whose studio produced numerous replicas of his *Ecce Homo*, including a panel in the Pinacoteca di Varallo, which came from the church of Sacro Monte. It is possible that d'Oggiono may have known Bouts' version of the subject. An even closer parallel can be made with the fresco of Christ crowned with thorns by Ambrogio da Fossano, il Bergognone, in the Certosa di Pavia, made circa 1493-94: the facial features are strikingly similar in both works. The inclination of Christ's head in the present lot, which shows a compelling level of realism and detail, may indicate, too, that there was once a pendant showing a *Mater Dolorosa*. Whilst little is known of the work's provenance, a half-length 'Salvatore' is mentioned in 1844 by Cesare Cantù in the Trivulzio collection in Milan. In terms of physiognomy the Christ here can be compared to the half-length *Salvator mundi* in the Galleria Borghese (fig. 1), one of the most renowned works by the artist. The fine modelling of the features and the faceted folds of the red tunic are notably similar in both pictures, and it is possible that the panel here dates to around the same time, circa 1500-05.

We are grateful to Dr Cristina Geddo for attributing the picture to d'Oggiono and for her assistance in cataloguing this lot. Dr Geddo will publish the work in a forthcoming article, *Un inedito "Volto di Cristo" di Marco d'Oggiono*.





## PROPERTY RETURNED TO THE HEIRS OF **FRITZ GUTMANN**

More than a century ago, the following maiolica lots were part of the famed Gutmann collection, formed by the German banker Eugen Gutmann (1840 - 1925). Apart from maiolica, the collection included Old Master paintings, Renaissance jewelry, gold-mounted hardstone objects, bronzes, watches, miniatures and 18th century gold boxes. After his passing, son Fritz Gutmann (1886 - 1944), was chosen to administer the Eugen Gutmann collection trust on behalf of himself and his six siblings.

Eugen solidified the Gutmann family legacy when, at age 32, he co-founded the Dresdner Bank which became one of the leading financial institutions in Germany. Fritz, in his turn, founded a private bank in Amsterdam after the First World War, and settled his family nearby in 'Bosbeek', a beautiful historic home with doors and ceilings decorated by the celebrated 18th-century painter Jacob de Wit. In the 1920s Gutmann's art collection grew considerably, with a special focus on Renaissance works of art, such as the present six maiolica lots, as well as paintings by the likes of Lucas Cranach the Elder and Sandro Botticelli. As political tensions grew in the 1930s, Fritz and his wife Louise, who were Jewish, insisted that their children remain safely in England and Italy, but they unfortunately did not leave the Netherlands themselves. Following the Occupation in 1940 and after a prolonged period of house arrest during which Nazi agents gradually stripped 'Bosbeek' of its possessions, the Gutmanns were arrested in 1943 and tragically did not survive in concentration camps, dying the following year.

A detailed account of the family history and the history of the Gutmann collection is given by Simon Goodman in *The Orpheus Clock: The Search for my Family's Art Treasures Stolen by the Nazis*, Simon and Schuster, 2015.

How the present group of restituted maiolica wares came to enter the collection of Johan Willem Frederiks (1889-1962) is unclear, but Frederik's daughter loaned, then donated, the works to the Museum Boijmans Van Beuningen in Rotterdam, where they sat for decades, their connection to the Gutmann family unknown for much of their time there. These maiolica artworks were restituted to the heirs of Fritz Gutmann in 2022.

These six maiolica lots from the Gutmann collection represent an opportunity to acquire important renaissance artworks which have not been on the open market for well over half a century. The group focuses on four of the principal maiolica centres of 16<sup>th</sup> century Italy; Urbino, Gubbio, Faenza and Deruta. 1530s Urbino maiolica was dominated by two extremely influential painters, Nicola da Urbino, who was both a painter and workshop owner, and Francesco Xanto Avelli. The dish painted with *The Banquet of the Gods* is very probably painted by Nicola, and the signed and dated plate painted by Xanto with *The Sword of Damocles* is one of six known pieces painted with this subject, and it has the addition of lustre. The Urbino plate painted with the birth of Castor and Pollux is from a slightly later period and is most probably by the accomplished but anonymous painter who created the famous '*Punic War Series*'. Only a few pottery centres had the special technology of applying iridescent lustred decoration to their wares, and this is admirably represented by the Gubbio *coppa* painted with a flag bearer, which is probably by Francesco Urbini, and the Deruta '*bella donna*' dish, a charming and fine example of its type.





PROPERTY RETURNED TO THE HEIRS OF FRITZ GUTMANN  
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## AN URBINO MAIOLICA LUSTRED ISTORIATO PLATE

1539, BY FRANCESCO XANTO AVELLI, THE LUSTRE  
APPLIED IN GUBBIO, PROBABLY IN THE WORKSHOP  
OF MAESTRO GIORGIO ANDREOLI

Painted with the story of *The Sword of Damocles*, with Damocles seated on a throne at a table, waited on by servants, the sword above him, King Dionysus on the right, the reverse inscribed in blue with .1539. / *L'inquieta vita del / tira[n] Dionisi. / -X-* within lustred scrolls

10 7/8 in. (27.5 cm.) diameter

\$100,000-150,000

£82,000-120,000  
€94,000-140,000

### PROVENANCE:

Henry G. Bohn Collection, Twickenham, United Kingdom, circa 1857.  
Eugen Gutmann (1840-1925), Berlin, by 1912 and by descent.  
On consignment with The Bachstitz Gallery, The Hague, circa 1921-10 September 1925 (Inv. No. Ru 155), returned to Fritz Gutmann (1886-1944), Amsterdam.  
Acquired by Johan Willem Frederiks (1889-1962), The Hague, by 21 September 1954 and by descent,  
Lent to the Museum Boijmans Van Beuningen, Rotterdam, from 1968,  
Gifted to the Museum Boijmans Van Beuningen, Rotterdam, (Inv. No. T9) in 1994.  
Restituted to the heirs of Fritz Gutmann, 2022.

### EXHIBITED:

Manchester, United Kingdom, *Art Treasures of Great Britain*, 5 May to 17 October 1857.

### LITERATURE:

Henry G. Bohn, *A Guide to the Knowledge of Pottery, Porcelain, and Other Objects of Vertu, Comprising an Illustrated Catalogue of the Bernal Collection of Works of Art*, London, 1857, p. XII in 'An Illustrated Lecture' and p. 441.  
William Chaffers, F.S.A. *Marks and Monograms on Pottery and Porcelain*, London, 1863, p. 49 (the mark).  
Otto von Falke, *Die Kunstsammlung Eugen Gutmann*, Berlin, 1912, p. 71, no. 221.  
Otto von Falke and G. Gronau (eds.), *The Bachstitz Gallery Collection*, The Hague, not dated, Vol. 3, pl. 43.  
H. Vreeken, *Kunstnijverheid Middeleeuwen en Renaissance: Museum Boijmans-Van Beuningen*, Rotterdam, 1994, p. 207.  
Elisa Paola Sani, 'List of works by or attributable to Francesco Xanto Avelli' in J.V.C. Mallet, *Xanto, Pottery-Painter, Poet, Man of the Italian Renaissance*, Wallace Collection January-April 2007 Exhibition Catalogue, London, 2007, p. 200, no. 373.

The decoration of this plate illustrates the story of Damocles, an obsequious courtier in the court of Dionysius II, the tyrannical ruler of Syracuse in 4th century B.C. Sicily. Damocles declared the king to be very fortunate to have such power and magnificence, and in response, the king suggested that they should exchange places for one day. Once seated on the throne, Damocles realized that the king had arranged for a sword to be suspended from a single hair from a horse's tail above it, demonstrating the precarious nature of a ruler's position. Damocles finally begged Dionysius to be allowed to depart because he no longer wanted to be in the 'fortunate' position of being king.

Including the present lot, five plates painted by Xanto with the Sword of Damocles story are known to have survived; a plate dated 1534 in a private collection (Timothy Wilson, *The Golden Age of Italian Maiolica-Painting*, Turin, 2018, pp. 246-247, no. 107, and E.P. Sani, *ibid.*, 2007, no. 233; sold at Christie's, London, 24 May 2011, lot 24, and Sotheby's, London, 16 March 1976, lot 25), a currently unpublished lustred plate dated 1535 in a private collection, a plate dated 1536 in Lyon (Carola Fiocco, *et al.*, *Majoliques Italiennes du Musée des Arts Décoratifs de Lyon, Collection Gillet*, Dijon, 2001, pp. 232-233, no. 156, and E.P. Sani, *ibid.*, 2007, no. 310), the present lot painted in 1539 and a plate dated 1540 in Prague (Umeleckoprůmyslové Museum (11.571). Petr Přebyl (ed.), *Terra [cotta]. Plastika a majolika italské renesance / Sculpture and Majolica of Italian Renaissance*, Národní Galerie, Prague 2006, no. 16; Jirina Vydrová, *Italská Majolika, Umeleckoprůmyslové Muzeum v Praze*, Prague, 1973, no. 50, and E.P. Sani, *ibid.*, 2007, no. 379). The 1534 and 1536 plates are comparable, and the figures of Dionysius and the two servants are derived from the same prints and reversed. The treatment of the subject in the present lot is more elaborate, and Xanto has inserted two other additional figures.

Xanto used the figures from two prints as inspiration for the present plate. The figure of Dionysius on the right, the figure behind him on the right-hand edge of the plate, the servant boy in front of the table and the figure of Damocles are all taken from Marcantonio Raimondi's engraving *Christ in the House of Simon the Pharisee*, and reversed. Although it has previously been suggested that the figure of Dionysius is the same on all the plates, this is not the case. It has been suggested that the print source used for the figure of Dionysius may be the engraving *The Father of Psyche Consulting the Oracle* by Agostino Veneziano after Michiel Coxie, Bartsch XIV, p. 190, no. 235, although the transposition is not exact, cf. Timothy Wilson, *ibid.*, 2018, p. 246, note 4. On the present lot, Dionysius is unmistakably taken from Marcantonio Raimondi's engraving *Christ in the House of Simon the Pharisee*. The figures of the two servants behind the table are adapted from one of the scenes in *Quos Ego*, engraved by Marcantonio Raimondi in 1516 after designs by Raphael depicting scenes from Virgil. The portion Xanto used was the bottom right-hand corner, which depicts *Dido Entertaining Aeneas*, and these figures have not been reversed.

In his *A Guide to the Knowledge of Pottery, Porcelain, and Other Objects of Vertu, Comprising an Illustrated Catalogue of the Bernal Collection of Works of Art* (*op. cit.*, p. XII), Henry Bohn describes the present work in the most glowing of terms, "It is very fine and very perfect... The costume, the furniture of the table, and other incidentals of the tableau, give the plate an interest independent of its technical merits."



(reverse)



PROPERTY RETURNED TO THE HEIRS OF FRITZ GUTMANN

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## AN URBINO MAIOLICA ISTORIATO DISH

CIRCA 1530-31, WORKSHOP OF NICOLA DA URBINO,  
PROBABLY BY NICOLA DA URBINO

Painted with the Banquet of the Gods at Mount Olympus, with Hebe  
serving Zeus, Mercury behind them and Zeus's eagle at the center,  
the sky behind them darkened, the scene surrounded by clouds

10 7/8 in. (27.6 cm.) diameter

\$80,000-120,000

£66,000-98,000  
€76,000-110,000

### PROVENANCE:

Frédéric Spitzer Collection, sale Chevallier, Paris, 17 April – 16 June 1893, lot 1067.  
Eugen Gutmann (1840-1925), Berlin, by 1912 and by descent.

On consignment with The Bachstitz Gallery, The Hague, circa 1921-10 September  
1925 (Inv. No. Ru 154), returned to Fritz Gutmann (1886-1944), Amsterdam.

Acquired by Johan Willem Frederiks (1889-1962), The Hague, by 21 September 1954  
and by descent.

Lent to the Museum Boijmans Van Beuningen, Rotterdam, from 1968.

Gifted to the Museum Boijmans Van Beuningen, Rotterdam, (Inv. No. T7) in 1994.

Restituted to the heirs of Fritz Gutmann, 2022.

### EXHIBITED:

Rotterdam, Museum Boymans, *Kunstschaten uit Nederlandse Verzamelingen*, 19  
June to 25 September 1955, no. 348.

### LITERATURE:

Emile Molinier, 'Les faïences italiennes, hispano-moresques et orientales' in *La  
Collection Spitzer: Antiquité, Moyen Age, Renaissance*, Paris, 1890-92, Vol. IV, no.  
125.

Otto von Falke, *Die Kunstsammlung Eugen Gutmann*, Berlin, 1912, p. 71, no. 219, pl.  
57.

Otto von Falke and G. Gronau (eds.), *The Bachstitz Gallery Collection*, The Hague,  
not dated, Vol. 3, pl. 41.

H. Vreeken, *Kunstnijverheid Middeleeuwen en Renaissance: Museum Boijmans-  
Van Beuningen*, Rotterdam, 1994, p. 210.

The scene depicts the gathering of the gods for the marriage of Peleus and  
Thetis (the parents of the Greek military hero Achilles). The style of decoration  
bears a very close resemblance to the work of Nicola da Urbino, the extremely  
influential Urbino painter and workshop owner who is widely regarded as one

of the greatest *istoriato* painters of 16<sup>th</sup> century Italy. At the time this piece was  
painted, probably in the early 1530s, his style was evolving and influenced by  
the other great personality of Urbino *istoriato* painting of the time, Francesco  
Xanto Avelli.

In his article about the influence of Xanto's ideas on Nicola da Urbino, the  
maiolica scholar Timothy Wilson discusses a piece decorated with *Astolfo and  
the Harpies* which he convincingly argues owes a debt to Xanto's compositions  
(Cf. Timothy Wilson, 'A personality to be reckoned with: some aspects of the  
impact of Xanto on the work of Nicola da Urbino', *Faenza*, XCIII, IV-VI, 2007,  
pp. 253-258, which he dates to circa 1532-33; this piece was formerly in the  
collection of Professor René Küss and sold by Christie's, Paris, on 13 December  
2006, lot 100). Wilson notes that 'the idea of a ring of rounded clouds  
populated by figures was one that Xanto had used earlier' (Wilson, *ibid.*, p. 255,  
and p. 262, note 35, citing a dated 1531 piece in the Wernher Collection and a Φ  
marked piece in the Castello Sforzesco, Milan, which can be dated to the 1528-  
30 period). He also notes that an *istoriato* maiolica plaque in the Musei Civici,  
Pavia, painted by Nicola da Urbino with *The Last Supper* (with the background  
darkened in a way very similar to the present lot), is further evidence of the  
influence of Xanto on Nicola as the drapery of the figures is colored and  
shaded in a dramatic way, which is typical of Xanto's work-- in particular his  
work of the 1520s-- but is not typical of Nicola's work (Wilson, *ibid.*, p. 261, Fig.  
10). The drapery of the figures on the present lot is also dramatically shaded,  
particularly Hebe in the foreground on the right, and the seated god to her left.  
Although the Pavia plaque almost certainly pre-dates 1530, the present lot is  
very slightly later.

Maiolica scholars do not agree on the authorship of the present dish. Timothy  
Wilson feels that it is 'very probably painted by Nicola himself', whereas the  
maiolica scholar John Mallet feels that it is by one of his gifted followers,  
the 'Decollation Painter', or the 'Aeneas in Italy Painter'. As such, the piece  
has been omitted from the *corpus* of Nicola da Urbino's work published by  
J.V.G. Mallet, 'Nicola da Urbino and Francesco Xanto Avelli' in *Faenza*, XCIII,  
IV-VI, 2007, pp. 216-236. Since its publication in 2007, further pieces have  
emerged. For the 'Decollation Painter' or 'Aeneas in Italy Painter', see J.V.G.  
Mallet, 'Majoliques italiennes de la Renaissance dans la Collection Hamburger'  
in Anne-Claire Schuhmacher (ed.), *La Donation van Beusekom-Hamburger,  
Faïences et Porcelaines des XVIe-XVIIIe Siècles*, Musée Ariana, Geneva, 2010,  
pp. 12-27. Also see Timothy Wilson, *The Golden Age of Italian Maiolica-Painting*,  
Turin, 2018, nos. 87, 174 and 175, and Wilson, *Italian Maiolica and Europe*,  
Oxford, 2017, no. 111, where he states the reasoning for calling this painter the  
'Decollation Painter', rather than the 'Aeneas in Italy Painter'.

If the present piece is by Nicola da Urbino, it appears to pre-date his armorial  
pieces painted with the impaled arms of Paleologo and Gonzaga which are  
thought to date from circa 1533 (Timothy Wilson, *ibid.*, 2018, pp. 192-195; the  
set cannot pre-date 1533 as the decoration of one of the pieces is derived from  
a print which was first published in 1533). By this time Nicola's draftsmanship  
displayed a marked decline from his earlier work, causing debate among  
scholars as to the authorship of some of the works from this later period.  
Timothy Wilson has speculated that this may have been caused by ill-health,  
whereas Mallet (who refutes this) has speculated that Nicola's work suffered  
due to the pressures of running a workshop (Cf. Wilson, *loc. cit.*, 2007, p. 253,  
and Mallet, *loc. cit.*, 2007, p. 211).



(reverse)



PROPERTY RETURNED TO THE HEIRS OF FRITZ GUTMANN  
TO BE SOLD IN OLD MASTER PAINTINGS AND SCULPTURE ONLINE,  
23-31 JANUARY 2023



PROPERTY RETURNED TO THE HEIRS OF FRITZ GUTMANN

**A GUBBIO MAIOLICA GOLD AND RUBY LUSTRED DATED ISTORIATO FOOTED SHALLOW BOWL (COPPA)**

1536, MAESTRO GIORGIO ANDREOLI WORKSHOP, ALMOST CERTAINLY PAINTED BY FRANCESCO 'URBINI'

Painted with a warrior wearing a slashed doublet, holding a fluttering standard and standing in a mountainous landscape, the sky richly lustred, the reverse inscribed 1536 in ruby lustre within the footrim, the border with four lustre spiral flourishes

8 in. (20.3 cm.) diameter

**\$30,000-50,000**

**£25,000-41,000**  
**€29,000-47,000**

**PROVENANCE:**

Eugen Gutmann (1840-1925), Berlin, by 1912 and by descent. On consignment with The Bachstitz Gallery, The Hague, circa 1921-10 September 1925 (Inv. No. Ru 118), returned to Fritz Gutmann (1886-1944), Amsterdam. Acquired by Johan Willem Frederiks (1889-1962), The Hague, by 21 September 1954 and by descent, Lent to the Museum Boijmans Van Beuningen, Rotterdam, from 1968, Gifted to the Museum Boijmans Van Beuningen, Rotterdam, (Inv. No. T4) in 1994. Restituted to the heirs of Fritz Gutmann, 2022.

**EXHIBITED:**

Rotterdam, Museum Boymans, *Kunstschaten uit Nederlandse Verzamelingen*, 19 June to 25 September 1955, no. 345.

**LITERATURE:**

Otto von Falke, *Die Kunstsammlung Eugen Gutmann*, Berlin, 1912, p. 69, no. 209, pl. 55.  
Otto von Falke and G. Gronau (eds.), *The Bachstitz Gallery Collection*, The Hague, not dated, Vol. 3, pl. 50.  
H. Vreeken, *Kunstnijverheid Middeleeuwen en Renaissance: Museum Boijmans-Van Beuningen*, Rotterdam, 1994, p. 208.



PROPERTY RETURNED TO THE HEIRS OF FRITZ GUTMANN

**A DERUTA MAIOLICA GOLD LUSTRED 'BELLA DONNA' CHARGER**

CIRCA 1520-50

Painted in blue and enriched with gold lustre, with a scantily clad young woman, her robe drawn to one side over her shoulder, wearing a necklace and flanked by flowers, the *a quartieri* border with two large panels of scale ornament and two panels of scrolling acanthus divided by radiating bands

16½ in. (41.9 cm.) diameter

**\$25,000-40,000**

**£21,000-33,000**  
**€24,000-38,000**

**PROVENANCE:**

Eugen Gutmann (1840-1925), Berlin, by 1912 and by descent, On consignment with The Bachstitz Gallery, The Hague, circa 1921-29 July 1924 (Inv. No. Ru 123), returned to Fritz Gutmann (1886-1944), Amsterdam. Acquired by Johan Willem Frederiks (1889-1962), The Hague, by 21 September 1954 and by descent, Lent to the Museum Boijmans Van Beuningen, Rotterdam, from 1968, Gifted to the Museum Boijmans Van Beuningen, Rotterdam, (Inv. No. T1) in 1994. Restituted to the heirs of Fritz Gutmann, 2022.

**EXHIBITED:**

Rotterdam, Museum Boymans, *Kunstschaten uit Nederlandse Verzamelingen*, 19 June to 25 September 1955, no. 338.

**LITERATURE:**

Otto von Falke, *Die Kunstsammlung Eugen Gutmann*, Berlin, 1912, p. 68, no. 205, pl. 55.  
H. Vreeken, *Kunstnijverheid Middeleeuwen en Renaissance: Museum Boijmans-Van Beuningen*, Rotterdam, p. 201.



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23-31 JANUARY 2023



PROPERTY RETURNED TO THE HEIRS OF FRITZ GUTMANN

## AN URBINO MAIOLICA ISTORIATO PLATE

CIRCA 1540-60, PROBABLY GUIDO DURANTINO  
(FONTANA) WORKSHOP

Painted with Castor and Pollux emerging from large eggs, Leda on the left and Zeus on the right, Cupid poised with one foot on a tree-stump between them, before an island with buildings, the sea and distant mountains, the reverse inscribed *Giove e leda* in blue

9¼ in. (23.5 cm.) diameter

**\$15,000-25,000**

**£13,000-20,000**  
**€15,000-23,000**

### PROVENANCE:

Eugen Gutmann (1840-1925), Berlin, by 1912 and by descent.  
On consignment with The Bachstitz Gallery, The Hague, circa 1921-1 August 1931 (Inv. No. Ru 121, K10), returned to Fritz Gutmann (1886-1944), Amsterdam.  
Acquired by Johan Willem Frederiks (1889-1962), The Hague, by 21 September 1954 and by descent,  
Lent to the Museum Boijmans Van Beuningen, Rotterdam, from 1968,  
Gifted to the Museum Boijmans Van Beuningen, Rotterdam, (Inv. No. T11) in 1994.  
Restituted to the heirs of Fritz Gutmann, 2022.

### LITERATURE:

Otto von Falke, *Die Kunstsammlung Eugen Gutmann*, Berlin, 1912, p. 72, no. 225.  
Otto von Falke and G. Gronau (eds.), *The Bachstitz Gallery Collection*, The Hague, not dated, Vol. 3, pl. 39.  
H. Vreeken, *Kunstnijverheid Middeleeuwen en Renaissance: Museum Boijmans-Van Beuningen*, Rotterdam, 1994, p. 209.

While he was in the form of a swan, Zeus had lain with Leda, and the scene depicted on this plate shows the birth of her children, Castor and Pollux, the *Dioscuri* (sons of Zeus), who became great warriors and were inseparable.

This plate is almost certainly painted by the same hand as the famous 'Punic War Series'; or 'Hannibal Service'. The identity of the painter is not known, but it thought that he was working in the Durantino (Fontana) workshop at this time (See Cf. Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics, A catalogue of the British Museum collection*, London, 2009, pp. 326-328, no. 192 for a discussion of the service and a plate from the service, and pp. 331-332, no. 195, for a plate with *Latona and the Lycians*).

A plate of similar description, "with *Jupiter and Leda*; on the back a description and yellow lines-- presumed date around 1540-- 10 1/4 in." was in the Ralph Bernal, Esq. Collection, sold Christie's, London, 23 March 1855, lot 1931.



PROPERTY RETURNED TO THE HEIRS OF FRITZ GUTMANN

## A FAENZA MAIOLICA ARMORIAL DATED BERETTINO-GROUND DISH

1537, POSSIBLY BERGANTINI WORKSHOP

The center with a soldier standing in a landscape and holding a winged cannon ball, the pale-blue ground well with fruit and scrolls within a *robbiana*, the border reserved with grotesques centered by a circular panel with an armorial shield

15¾ in. (40.4 cm.) diameter

**\$30,000-50,000**

**£25,000-41,000**  
**€29,000-47,000**

### PROVENANCE:

Eugen Gutmann (1840-1925), Berlin, by 1912 and by descent.  
On consignment with The Bachstitz Gallery, The Hague, circa 1921-29 July 1924 (Inv. No. Ru 126), returned to Fritz Gutmann (1886-1944), Amsterdam.  
Acquired by Johan Willem Frederiks (1889-1962), The Hague, by 21 September 1954 and by descent,  
Lent to the Museum Boijmans Van Beuningen, Rotterdam, from 1968,  
Gifted to the Museum Boijmans Van Beuningen, Rotterdam, (Inv. No. T6) in 1994.  
Restituted to the heirs of Fritz Gutmann, 2022.

### LITERATURE:

Otto von Falke, *Die Kunstsammlung Eugen Gutmann*, Berlin, 1912, p. 70, no. 216, pl. 57.  
Otto von Falke and G. Gronau (eds.), *The Bachstitz Gallery Collection*, The Hague, not dated, Vol. 3, pl. 46.  
H. Vreeken, *Kunstnijverheid Middeleeuwen en Renaissance: Museum Boijmans-Van Beuningen*, Rotterdam, 1994, p. 214.

When Otto von Falke published this piece in 1912, he attributed it to the Casa Pirota workshop, as it was thought that blue or *berettino* ground borders with grotesques were made there, but this has subsequently been disputed, and this type of decoration is now associated with the workshop of Piero (or Pietro) and Paolo Bergantini, one of the principal maiolica workshops in Faenza in the first half of the 16th century (A.V.B. Norman, 'A note on the So-called Casa Pirota Mark', *Burlington Magazine*, III, 1969, pp. 447-448, and J.V.G. Mallet, 'Maiolica at Polesden Lacey', Part 1, *Apollo Magazine*, No. 92, 1970, p. 264). The only piece marked as being made in the Bergantini workshop which is known to have survived also has a *berettino*-ground border with grotesques (A bowl decorated with Marcus Curtius, which bears the inscription 'made in Faenza in the workshop of Maestro Piero Bergantini, 17 June 1529', see Carmen Ravanelli Guidotti, *Thesaurus di opera della tradizione di Faenza*, Faenza, 1998, pp. 351-355).

Armorial shields are usually painted at the center of Faenza dishes of this period, and it is unusual for the arms to be incorporated into the border, with a pictorial scene at the center. A Faenza armorial plate made two years earlier in 1535 for Niklas Praun of Nuremberg also incorporates a central *istoriato* scene with his arms on the border (In the Museum für Kunst und Kulturgeschichte, Dortmund (C6069), illustrated by Timothy Wilson, *Italian Maiolica and Europe*, Oxford, 2017, p. 18, Fig. 9). A large armorial dish with a *robbiana* around the well and the impaled arms of Strozzi and Ridolfi families is in the Metropolitan Museum of Art, New York (See Timothy Wilson, *Maiolica: Italian Renaissance Ceramics*, New York, 2016, pp. 148-149, no. 44).



PROPERTY OF A GENTLEMAN

118

## GIOVANNI FRANCESCO DI NICCOLÒ DI LUTERI, CALLED DOSSO DOSSI

(TRAMUSCHIO, MIRANDOLA C. 1486-1541/2 FERRARA)

*A river landscape with figures on a road and a village in the distance*

oil on canvas  
34¾ x 51½ in. (88.5 x 131.2 cm.)

\$100,000-150,000

£82,000-120,000  
€94,000-140,000

### PROVENANCE:

(Probably) Cesare Ignazio d'Este (1653-1713), Via Coperta, Modena.  
Baroness Sophie von Bayrstorff (1827-1912), created Countess von Bayrstorff in 1840, wife of Paulo Martins, Visconde de Almeida (1806-1874), by descent to her daughter-in-law,  
Princess Hélène von Wrede (1859-1935).  
Anonymous sale; New York, Sotheby's, 15 January 1993, lot 70, where acquired by the present owner.

### LITERATURE:

(Probably) G. Campori, *Raccolta di cataloghi ed inventarii inediti di quadri, statue, disegni, bronzi, dorerie, smalti, medaglie, avori, ecc., dal secolo XV al secolo XIX*, Modena, 1870, reprinted Bologna, 1975, p. 323.  
A. Ballarin, *Dosso Dossi, La pittura a Ferrara negli anni del ducato di Alfonso I*, I, Padua, 1995, pp. 321-322, no. 401; II, fig. 486, as 'Battista Dossi'.



fig. 1 Dosso Dossi, *The Three Ages of Man*, Metropolitan Museum of Art, New York

The rider in the foreground here, dressed in black and atop a humble mule, is the distinguishing feature that led Alessandro Ballarin to link this work with a painting in the inventory of Cesare Ignazio d'Este (*loc. cit.*). The unnumbered inventory, compiled in 1685, records 'Un paese de' Dossi con un uomo vestito a nero sopra di una mula senza cornice, alto on. 20 largo on. 28' ('a landscape by Dossi with a man dressed in black upon a mule with no frame, 20 oncie tall 28 oncie wide'). The description is a compelling match for the present subject and the dimensions, which translate to roughly 86 x 120 cm., are not dissimilar.

Cesare Ignazio d'Este (1653-1713) was a descendent of Alfonso I d'Este (1474-1534), Duke of Ferrara, by whom Dosso was employed from 1514, having moved to Ferrara the previous year. Though he never worked exclusively for Alfonso, Dosso executed significant commissions for the duke, including a frieze and other canvases for his much celebrated *studiolo* within the *camerini del alabastro* linking Castello Estense to the Palazzo Ducale (see A. Ballarin, *Il camerino delle pitture di Alfonso I*, Padua, 2002). This painting presumably belonged to Alfonso and remained in the Este collection passed down to Cesare Ignazio.

Knowing this painting only from black and white photographs, Ballarin published it in 1995 as by the artist's brother, Battista Dossi, but amended the attribution, restoring it to Dosso Dossi's *oeuvre* in a private communication in 2016 (offered Sotheby's, New York, 29 January 2016, lot 450). Ballarin dates this canvas to 1518-19 and notes its stylistic affinity with the artist's Georgionesque *The Three Ages of Man*, of 1517-18 (fig. 1; Metropolitan Museum of Art, New York), particularly in the figure types, palate and handling of the lush foliage. The rider in the present canvas is also reminiscent of the figure group in *The Walk in the Woods* of a similar date, now in the Musée des Beaux-Arts, Besançon (see A. Ballarin, *op. cit.*, I, p. 311, no. 369; II, fig. 485). In a private communication at the time of the 2016 Sotheby's sale, Ballarin noted the ranging landscape in the present painting, extending to a cityscape in the far distance, which was an unusual inclusion for the artist.





119

## JAN VERMEULEN

(ACTIVE HAARLEM C. 1638-1674)

*A vanitas still life with musical instruments*

signed 'J. Vermeulen II' (upper center, on the base of the column)

oil on panel

12¾ x 16¼ in. (31.5 x 41.4 cm.)

\$40,000-60,000

£33,000-49,000

€38,000-56,000

### PROVENANCE:

Private collection, Belgium, where acquired by the present owner in 2006.

Details about Jan Vermeulen's life remain obscure. He is probably synonymous with the 'Johannes van der Moolen' who joined the Haarlem painters' guild in 1651. He was certainly registered in 1652 and was fined in 1655 for not paying his membership dues. A specialist in *vanitas* still lifes, he was active in Haarlem, where local inventories begin to record paintings by him by 1652. Owing to the rarity of his paintings, Vermeulen's works have often been confused with those of Haarlem contemporaries like Vincent Laurensz. van der Vinne I. This seemingly haphazard arrangement of books, portfolios, musical instruments, hourglass, globe and drawing atop a blue draped table before a column, flag and spear is characteristic of the artist's approach to the genre. He has here added a degree of theatricality by including a curtain which is pulled away to reveal the overflowing table.

The instruments in this painting allude to the fleeting, temporal strains of music – and, by extension, life itself – while the dog-eared texts and papers imply the limitations of earthly knowledge, a point that is made explicit by the inclusion of the terrestrial globe. The spear and Dutch flag, while conveying a degree of national pride, likewise suggest the precariousness of military victory. The red chalk drawing of a man in a turban at lower right is probably the work of a fellow Haarlem artist like Dirck Helmbreeker. Van der Vinne similarly placed drawings by artists like Leendert van der Cooghen in his own still lifes (see, for example, his painting in the Frans Hals Museum, Haarlem; inv. no. OSI-342).

This notably well-preserved painting is arguably the finest of at least seven versions of this composition, all of which appear to relate to a 1656 painting by van der Vinne sold Christie's, London, 10 December 2003, lot 34, which has traditionally been given to Vermeulen. Further variants of this composition by Vermeulen tend to substitute a furled book in place of the red chalk drawing, often with additional slight changes in detail like the inclusion of flowers, a skull or instruments with which to blow bubbles. These include a painting in the Mauritshuis, The Hague (dated 1660; inv. no. 662); one in a private collection (see E. Buijsen, *The Hoogsteder Exhibition of Music & Painting in the Golden Age*, exhibition catalogue, The Hague, 1994, pp. 312-314, no. 44) and a small, broadly handled panel sold Christie's, Amsterdam, 1 November 2011, lot 2.





THIS LOT IS OFFERED WITHOUT RESERVE

•120

## DANIEL SEGHERS

(ANTWERP 1590-1661)

*A festoon of flowers surrounding an image of the Annunciation*

oil on copper

39¼ x 29¼ in. (101.2 x 73 cm.)

with the original backing board incised with the monogram 'IHS' and cross of the Society of Jesus

\$60,000-80,000

£50,000-66,000

€57,000-75,000

### PROVENANCE:

Private collection, Madrid, where acquired by the present owner in 2017.



fig. 1 Original backing board for the present lot'

Daniel Seghers was born in Antwerp in 1590. After his father's death, he moved with his mother to Holland where he was brought up in the Protestant faith. He returned to Antwerp in 1610 and became a pupil of Jan Brueghel the Elder, who is thought to have converted him to Catholicism. Seghers enrolled in the Antwerp guild in 1611 and in 1614 was admitted to the Jesuit order as a novice. He took his final vows as a lay brother in 1625 and was sent to the Order in Rome until 1627. After his return, he remained in Antwerp until his death in 1661.

His *oeuvre* consists entirely of flower pieces made up, according to his own checklist, of *bloempottekens* (flower still lifes), *festons* (festoons), *kransens* (wreaths) and *cartelles* (cartouches). Seghers regularly collaborated with several artists, including Cornelis Schut, Sir Peter Paul Rubens, Simon de Vos and Erasmus Quellinus, who painted the central narrative scenes but seldom signed their work. The handling of the Annunciation scene in the present painting is close to that of Schut, to whom it may plausibly be attributed. The present painting, executed on a large sheet of copper, is particularly interesting because it retains its original backing board incised with the monogram 'IHS' and cross of the Society of Jesus (fig. 1).

We are grateful to Fred Meijer for endorsing the attribution of the flowers on the basis of photographs and for dating the painting to *circa* 1640.











PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

121

## SEBASTIAN VRANCX

(ANTWERP 1573-1647)

*The Four Seasons*

oil on canvas

28 3/4 x 46 1/4 in. (71.7 x 117.2 cm.), each

a set of four (4)

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

£830,000-1,200,000

€950,000-1,400,000

**PROVENANCE:**

Private collection, December 1932, by descent until,  
 [The Property of a Noble Family]; Sotheby's, Amsterdam, 7 May 2008, lot 19  
 (€1,208,250; \$1,875,000).  
 with Richard Green, London, where acquired by the present owner.



This series is one of a select few sets of autograph canvases by Sebastian Vrancx that remain intact today. When the artist painted these canvases in the 1630s, his work was in particularly high demand in Antwerp. Indeed, *the Four Seasons* exemplify not only the painter's technical skill but also his facility for translating established pictorial traditions into his own distinct artistic language, characterised by a wealth of narrative and incidental detail.

Depictions of seasonal change in easel paintings had been inaugurated in the Lowlands by Pieter Bruegel the Elder. His series of six paintings of the Twelve Months of the Year, two in each panel, for the Antwerp merchant and collector Nicolaes Jongelincx of circa 1565 set the benchmark for subsequent artists (now Kunsthistorisches Museum, Vienna; Metropolitan Museum of Art, New York and Lobkowitz Palace, Prague). Unlike most painters of the period, including Bruegel's son Pieter Brueghel the Younger, Vrancx's depictions of the Twelve Months of the Year and Four Seasons were entirely of his own design.

Each of the four canvases that comprise this series depicts a broad spectrum of human activity. The cycle begins with *Spring*, focused on a group of elegant figures in fashionable dress in the foreground of the scene outside a large palatial villa. These figures – accompanied by liveried servants – play music, converse and dance around a maypole. Vrancx hints at Spring as the season of fertility, through the amorous behavior of his figures. Further in the background more quotidian vignettes can be seen: a shepherd drives his flocks down the road, a man prunes a tree outside his house and, in the far distance, a second maypole has been erected for the inhabitants of the village beyond. *Summer* moves the focus of the composition more fully into the countryside, depicting the harvest of hay and wheat in the fields. In the central foreground, a laborer and his wife walk toward the field with their young child, a scythe and a rake slung over their shoulders. The man's wife turns back to look at the viewer, inviting them to participate in the scene. At the left, shepherds shear their flocks in an open stable. Other figures engage in leisure pursuits. In the lower right foreground, a falconer sets out on a hunt, while several figures discard their clothes to bathe in the river. The atmosphere of the paintings shifts as the sequence moves into *Autumn*, where Vrancx ingeniously depicts gathering storm clouds in the distance. Peasants gather apples and herd cattle along the peripheries, while the central part of the image is given over to the various tasks involved in wine production – the cooper in the foreground, the pressing of grapes in a dilapidated building in the central middle ground and the transportation of filled wine barrels to customers in the area. In medieval Books of Hours, wine-making was an activity usually associated with the month of September. The series culminates with *Winter*, the landscape wreathed in snow and the verdant and lush trees seen in the other pictures reduced to bare, icy branches. The moat surrounding the city has frozen over and people emerge from the gates to skate on the icy river and drive along its frozen banks in ornate horse-drawn sleighs. As with others in the group, these scenes of leisure are offset against the more prosaic events of life. In the painting's foreground, a pig has been slaughtered and is being broken down and preserved for the winter months.

Vrancx's skill as a narrative painter is abundantly clear throughout each painting in this series, each of which is filled with light-hearted, often comic, details. This predilection for humorous elements in his paintings has been linked with the painter's membership in the 'de Violeren', a chamber of rhetoric in Antwerp which he joined in 1607. Vrancx appears to have been an active member of the group, writing numerous farces, comedies and tragedies for performance, and it is tempting to see something of this fondness for performance and theater reflected in works like this series of the Four Seasons.

While Vrancx's subjects can be seen to have been informed by the traditions of Netherlandish painters and print makers like Bruegel, his refined, courtly style of painting can, in part, be attributed to the period he spent in Rome around 1597 and his subsequent membership in the exclusive and erudite Society of Romanists, based in Antwerp. This Society provided important contacts for the painter, and it was likely here that he became familiar with both Jan Brueghel I and Hendrick van Balen, both of whom would influence the development of Vrancx's style and technique. Typical of Vrancx's work, for example, are the colorfully-dressed courtly figures juxtaposed with more drably-attired peasants, the use of perspectival avenues and paths to define the landscape and the palatial architecture, which is particularly evident in *Spring* and *Winter* and may be inspired by the work of Hans Vredeman de Vries.

*The Four Seasons* was a subject to which Vrancx returned throughout his career. Around 1622, he produced four drawings to be engraved by the printmaker Matthäus Merian. The compositions of Vrancx's drawings generally comport well with the present compositions, though the elements are less tightly packed and the landscape is viewed from a more elevated position. The building containing the wine press in Autumn also appears in a drawing Vrancx made for Merian depicting the same season, and was adapted from a study made by the artist during his time in Italy (Duke of Devonshire collection, Chatsworth; see M. Jaffé, *The Devonshire collection of Northern European drawings*, II, Turin, 2002, p. 266, no. 1289). Likewise, the palace architecture in *Spring* and the walled city in *Winter* appear in numerous other compositions, both as part of a series and as stand-alone works.

Given the high demand for Vrancx's paintings in the 1620s and 1630s, they were frequently copied or imitated to meet market demand. The degree to which he had a studio remains an open question, in part due to the frequently cited 1634 letter from Jan Brueghel II to a business partner in Seville. Brueghel claimed, 'Vrancx has plenty to do but refuses to employ studio assistants, which means that work takes a long time. He does not allow copies to be put into circulation' (see H. Gerson and E.H. ter Kuile, *Art and Architecture in Belgium, 1600-1800*, Harmondsworth, 1960, p. 63, note 33). Despite this, a large number of 'workshop' variants of the Four Seasons have been associated with Vrancx. The survival of this complete, and completely autograph, set is therefore of greatest rarity. A similar set sold Christie's, London, 9 July 2015, lot 29.





ANTHONIE DE LORME  
(DOORNIK C. 1610-1673 ROTTERDAM)  
AND ANTHONIE PALAMEDESZ.  
(LEITH, SCOTLAND 1602-1673 AMSTERDAM)

*An imaginary church interior illuminated by candlelight*

signed and dated 'A. DE. LORME. 1648' (lower left, on the base of a column)

oil on panel  
36¼ x 48¾ in. (92 x 124.2 cm.)

\$70,000-100,000

£58,000-82,000

€66,000-94,000

**PROVENANCE:**

John Savile Lumley-Savile (1854-1931), 2nd Baron Savile, Rufford Abbey, Nottinghamshire and West Riding of Yorkshire.  
Otlet collection; their sale, Galerie Fievez, Brussels, 19-20 December 1902, lot 42, as Pieter Neeffs and David Teniers II.  
Anonymous sale; Palais Galliera, Paris, 20 June 1966, lot 47.  
José Serratos Nadal (1893-1983), Valencia.  
Compañía Valenciana de Cementos Portland, S.A., Spain.  
Cemex Corporation, Madrid, where acquired by the present owner in 2021.

**LITERATURE:**

H. Jantzen, *Das Niederländische Architekturbild*, Brunswick, 1979, pp. 75, 226, no. 219.  
B.G. Mailet, *Intérieurs d'églises, 1580-1720: La Peinture Architectural des Écoles du Nord*, Paris, 2012, p. 268, no. M-0543.

Born in Doornik (Tournai) in the Southern Netherlands, Anthonie de Lorme moved with his family as a young boy to Rotterdam, where he probably also received his artistic training. He specialized in architectural paintings, and his career can be divided into two periods. In his early career until about 1652, de Lorme produced imaginary, often candlelit, interiors of a type that were



fig. 1 Anthonie de Lorme, *An imaginary church interior*, formerly Hessisches Landesmuseum, Darmstadt (destroyed)

inspired by his presumed teacher, Jan van Vucht, and the architectural painter Bartholomeus van Bassen. In that year, he changed directions and began to paint architecturally accurate renderings of the interior of the Laurenskerk in Rotterdam, no doubt inspired by Gerard Houckgeest's pioneering depictions of the interiors of the Oude and Nieuwe Kerks in Delft from 1650 on. De Lorme's depictions of the Laurenskerk were so successful that the French traveler Balthasar de Monconys noted following a visit to his studio in 1663 that 'he makes only diverse views of the church in Rotterdam, but does so with great skill' (B. de Monconys, *Journal des voyages de Monsieur de Monconys*, II, Lyon, 1666, p. 131).

This impressive panel is a particularly successful example of de Lorme's first period, where his virtuoso abilities depicting the effects of artificial light across complex architectural forms can be seen to full effect. Giant columns support a cavernous space covered by a barrel-vaulted ceiling. On either side of the nave, dimly lit spaces open up, affording the viewer a glimpse into its seemingly limitless space that converges at a single vanishing point. The relatively sparse interior, save several tombs, a pulpit and an organ, suggests this is a Protestant place of worship. Several groups of figures by the Delft painter Anthonie Palamedesz. converse or stroll across the checkered tile floor. Among the group is one of the main sources of the painting's illumination – a Black man dressed in a light purple mantle holding a long candle in his right hand. Africans arrived in the Netherlands in the late sixteenth century and, while not enslaved, frequently served as domestic servants (for further commentary of the depiction of Black people in Dutch art, see E. Kolfin, 'Black Models in Dutch Art between 1580 and 1800: Fact and Fiction', in *Black Is Beautiful: Rubens to Dumas*, exhibition catalogue, Amsterdam, 2008, pp. 71-87).

De Lorme followed the usual practice of architectural painters of his day when working out the composition of this panel. He first drove a small pin into the panel at the vanishing point, visible in a small dent in the paint surface. He then attached a string to the pin to assist with drawing the orthogonal lines of his composition. That he followed this practice can be seen in parts of the painting where the underdrawing has become evident in places where the paint layers have become slightly transparent over time.

As Hans Jantzen has observed, this painting may plausibly be the pendant to a lost church interior dated 1649 by de Lorme which was formerly in the Hessisches Landesmuseum, Darmstadt (fig. 1; *op. cit.*, p. 79). Not only are the dimensions of the two panels nearly identical, but they function well as a pair, with the two sets of stairs bookending the compositions.









THE ARTISTIC JOURNEY - A DISTINGUISHED WEST COAST COLLECTION

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## JAN BRUEGHEL I (BRUSSELS 1568-1625 ANTWERP)

*Summer landscape with tilt-carts*

signed and dated 'BRUEGHEL 1612' (lower right)  
oil on copper  
9¼ x 14¼ in. (24.8 x 37.5 cm.)

**\$2,500,000-3,500,000**

**£2,100,000-2,900,000**  
**€2,400,000-3,300,000**

### PROVENANCE:

(Probably) Johann Wilhelm, Elector Palatine and Count Palatine of Neuberg (1658-1716), Düsseldorf, by inheritance to his brother,  
(Probably) Karl Philipp III, Elector Palatine and Count Palatine of Neuberg (1661-1742), Mannheim, inv. no. 49, as 'Eine Landschaft, von F. Bruegel', by inheritance to his nephew,  
Karl Theodor, Elector Palatine and later Elector of Bavaria (1724-1799), Munich, by inheritance to,  
Maximilian IV Joseph, Elector of the Palatinate-Bavaria, later Maximilian I Joseph, King of Bavaria (1756-1825), Mannheim and Schleissheim, and by descent to his son, Ludwig I, King of Bavaria (1786-1868), Schleissheim, by whom transferred in 1836 to, Alte Pinakothek, Munich, inv. no. 836 (in Augsburg), by whom exchanged on 11 December 1937 with four other works to the following,  
with Eduard Plietzsch, Berlin.  
with P. de Boer, Amsterdam.  
Brenninkmeyer collection, Hilversum, Netherlands, by 1960.  
with Otto Naumann, New York, from whom acquired by,  
Private collection, New York.  
with Sotheby's Private Sales, where acquired by the present owner in 2014.

### EXHIBITED:

Augsburg, Gemäldegalerie, 1912, no. 695.  
Breda, Cultureel Centrum de Beyerd and Ghent, Museum voor Schone Kunsten, *Le paysage aux Pays-Bas de Bruegel à Rubens (1550-1630)*, 16 December 1960-27 March 1961, no. 18.  
Laren, Singer Museum, *Modernen van Toen, 1570-1630: Vlaamse schilderkunst en haar invloed*, 5 June-1 September 1963, no. 38.

### LITERATURE:

(Possibly) J. van Gool, 'Catalogus en uitvoerige Beschryvinge der voortrefflyke onschatbaere Schilderkunst', in *De nieuwe Schouburg der nederlantsche kunstschilders en Schilderessen*, II, The Hague, 1751, p. 559, as 'Een Koets en twee Wagens, met een menigte afbeeltsels, zo van Menschen als Beesten, in een schoon Landscap'.  
*Verzeichnis der in den Churfürstlichen Cabinetten zu Mannheim befindlichen Malereyen*, 1756, no. 146, 'Eine Landschaft, von F. Bruegel'.  
(Probably) J.C. von Mannlich, *Beschreibung der Churpfalzbaierischen Gemälde-Sammlungen zu München und zu Schleißheim*, III, Munich, 1810, p. 180, no. 2225, as one of a pair 'Zwen landschaften mit figuren, Wagen und land;ichen Gabauden... Das andere mit der Audlicht auf eine schone Ferne'.  
(Probably) J.G. von Dillis, *Verzeichnis der Gemaelde in der königlichen Pinakothek zu München*, Munich 1838, p. 210, no. 222, as 'Ein mit vielen bespannten Wagen belebter Weg furhrt durch einen Wald. Rechts die Aussicht in ein fruchtbares von einem Flusse bewassertes Thal mit eine Dofkirche'.  
*Katalog der Gemälde-Sammlung der Kgl. Älteren Pinakothek in München: Mit einer historischen Einleitung von Dr. Franz von Reber*, Munich, 1886, p. 143, no. 701.  
A. von Wurzbach, *Niederländisches Künstler-Lexicon*, I, Vienna and Leipzig, 1906, p. 205.  
*Katalog der Königl. filial-Gemäldegalerie zu Augsburg*, Augsburg, 1912, p. 7, no. 695.  
K. Ertz, *Jan Brueghel der Ältere (1568-1625): Die Gemälde mit kritischem Oeuvrekatalog*, Cologne, 1979, pp. 47, 49, 80, 89 and 601, no. 261, fig. 19.  
E. Korthals Altes, 'The Collections of the Palatine Electors: New Information, Documents and Drawings', *The Burlington Magazine*, CXLV, 2003, p. 215, no. 49.  
K. Ertz and C. Nitze-Ertz, *Jan Brueghel der Ältere (1568- 1625): Kritischer Katalog der Gemälde*, I, Lingen, 2008, p. 111, no. 22.







Fig. 1 Jan Brueghel I, *River landscape with travellers*, Gemäldegalerie Alte Meister, Dresden

Between 1600 and 1619, Brueghel refined a distinct type of landscape painting, combining a close-up view of staffage on country roads in the foreground with wide, panoramic vistas beyond. These compositions represent a significant development in the genre of landscape painting, merging the older traditions of the so-called *Weltlandschaft* ('world landscape'), which was pioneered in the Netherlands by painters like Joachim Patinir in the sixteenth century, and genre subjects which focused more closely on detailed views of daily life. The use of this split perspective may itself have been a device inherited from his father, Pieter Bruegel the Elder, seen in paintings like his *Fall of Icarus* of circa 1560 (Koninklijke Musea voor Schone Kunsten van België, Brussels).

The distinct elements of the present copper are subtly brought together in the present work through Brueghel's careful gradations of color. The browns of the earth and soil in the foreground give way to the more vibrant greens of the middle ground before resolving in the rich blue-green of the distant mountains. These, in turn, yield to the luminously painted clear skies above. The brilliance of these colors and the careful modulations of tone and effect, combined with Brueghel's delicacy of execution, amply demonstrate why the painter earned the sobriquet 'Velvet Brueghel' (*Fluwelen Brueghel*) during his lifetime. The format of panoramic landscapes like this painting in Brueghel's *oeuvre* seem to have developed from his earlier depictions of roads leading to urban markets, of which the earliest known example, *The road to market*, is dated 1601 (formerly with Kaplan, London, 1956). Towards the end of the first decade of the seventeenth century, Brueghel began to abandon the elevated perspective which typified these earlier landscapes in favor of a more natural, lower vantage point. The greater emphasis on horizontality is something which can be seen developing in the present work.

In 1606, a few years before this copper was painted, Brueghel was appointed court painter to the Governors of the Southern Netherlands, the Archduke Albert and his wife, Isabella, a position Brueghel retained until his death. This introduced him to the very highest circles of patrons and collectors of Flemish society. The refinement and quality of the painting here may suggest the work was made for a member of this circle. Indeed, the format and subject of the painting were evidently amongst the artist's more popular compositions during the early 1600s. Klaus Ertz has noted that Brueghel's *River landscape with travellers* in Dresden, which dates to 1608, shares several motifs with the present picture, including the dense group of trees at the left of the composition and the atmospheric rendering of the distant vista at right (fig. 1). Other elements seem to derive from other compositions, and Brueghel frequently repeated successful designs in his landscapes. The central carriage here was often employed by the painter though habitually varied, according to the overall organization of the work. Here, for example, the carriage closely resembles in reverse that seen in the *Road in the environs of a town* in The State Hermitage Museum, Saint Petersburg of circa 1611.

The distant church at the end of the road makes a distinct and important focal point, drawing the viewer's eye along the path and into the painting's background. Such compositional devices appear in many of Jan Brueghel's landscapes. While serving to enhance and augment the spatial effect and depth of the painting, this prominent spire also reflects may also have been understood in terms of contemporary culture. Positioned at the end of the road, the church can, for example, be understood to refer to the old Flemish proverb: 'the journey is not over if you can discern the church and the steeple',

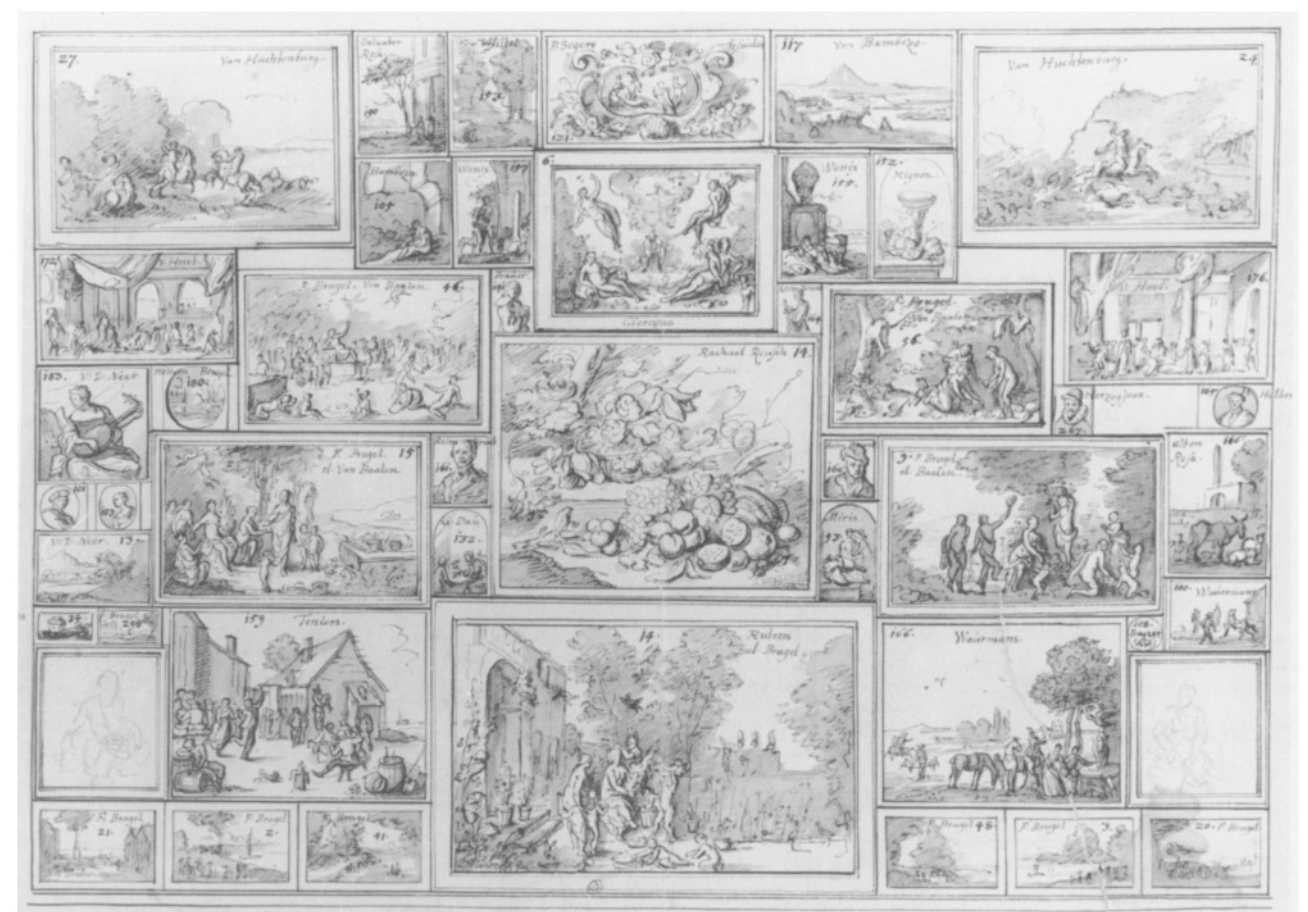


fig. 2 Unknown artist, *Wall of the cabinets in Mannheim*, Bibliothèque d'Art et d'Archéologie, Paris, MS. 409

an admonition not to give up until the task is finished. It may also be read as a visual metaphor for the 'journey of life', reminding the viewer of the importance of leading a moral life. In this vein, the horse's skull and leg bone in the painting's central foreground might serve to further this message, serving as a kind of *memento mori*, both for the painting's viewer and the travellers along the path.

The harmony of the landscape, bathed in warm light and filled with verdant lush foliage and trees, might similarly be understood in the context of contemporary history. Brueghel's painting was made at a moment of renewed stability in the Low Countries, following the introduction of the Twelve Years' Truce in 1609, which created a temporary detente between the Habsburg Netherlands and the Dutch United Provinces. With the announcement of the truce, areas of land which had been ravaged in the conflict and abandoned began to be repopulated and recultivated, ushering in a period of relative economic and agricultural growth. The bucolic, flourishing countryside was, therefore, emblematic of the moment's political harmony.

#### A NOTE ON THE PROVENANCE

This painting once formed part of the illustrious collections of the Palatine Electors of the Rhine and later of Bavaria. The earliest mention of the painting appears to be in an inventory, compiled shortly after the death of Johann Wilhelm, Elector Palatine and Count Palatine of Neuberg in 1716 and published in 1750. Here, the painting is listed alongside numerous other pictures by Jan Brueghel as 'A Coach and two Wagons, with a multitude of images, of Men

and Beasts, in a beautiful Landscape'. On his death, the Elector's collection and titles passed to his brother, Karl Philipp III, who transferred it from Düsseldorf to Mannheim in 1730. In 1731, an anonymous artist made four drawings of the Mannheim picture galleries. The present work appears to be identifiable as the painting, labelled as by Brueghel, in the lower register third from right in one of these views (fig. 2). In 1777, the Palatine Elector inherited the Electorate of Bavaria, including the estates and goods of the House of Wittelsbach. The Mannheim gallery was subsequently merged with the Wittelsbach collections. Following the Elector's death in 1799, both titles were inherited by his nephew, Maximilian Joseph. Seven years after his accession to the titles, Maximilian was made King of Bavaria and transferred his inherited collections to Munich. His son, Ludwig I, opened the Pinakothek in 1836 as a means of displaying the royal collection to the public. The present painting remained part of the collection until the late 1930s, when the then director of the Bavarian State Paintings Collection, Ernst Buchner, deaccessioned at least seventy-four paintings in order to raise funds to buy other works of art. The present painting was exchanged with four other works to acquire Jacob Jordaens' early, large-scale *Nymphs and Fauns* (inv. no. 10411) from the dealer Eduard Plietzsch. Several other works by Brueghel, including the *Edge of a village with figures dancing on the bank of a river* and a *fish-seller* and a *self-portrait of the artist in the foreground*, which subsequently set a world auction record for the artist when it sold in 2008, were deaccessioned by the museum in the first decades of the twentieth century.



## JOACHIM ANTHONISZ. WTEWAEEL

(UTRECHT 1566-1638)

### *Maternal Charity*

signed and dated 'Jo-wte-wael-fecit Anno 1623' (lower center)

oil on panel

22% x 31¼ in. (57.5 x 79.2 cm.)

**\$300,000-500,000**

**£250,000-410,000**

**€290,000-470,000**

#### PROVENANCE:

(Possibly) Johan Pater and Antoinetta Pater-Wtewael, the artist's daughter, Utrecht, until 1655, by descent to, (Possibly) Johan van Nellesteyn and Hillegonda van Nellesteyn-Pater, Utrecht, from 1655.

Private collection.

Anonymous sale; Christie's, London, 4 December 2012, lot 17, where acquired by the present owner.

#### EXHIBITED:

Utrecht, Centraal Museum; Washington, National Gallery of Art and Houston, Museum of Fine Arts, *Pleasure and Piety: The Art of Joachim Wtewael*, 21 February 2015-31 January 2016, no. 38.

Of the three theological virtues, it is Charity, Saint Paul tells us, that is the foremost: 'And now abideth faith, hope, charity, these three: but the greatest of these is charity' (I Corinthians 13:13). The term 'charity' was widely understood as virtually synonymous with 'love', and to the Church, charity was both the love of God – *amor dei* – and the love of family or neighbors – *amor proximi*; by the beginning of the fourteenth century there appeared in Italian art an image of Charity as a woman suckling two infants, deriving perhaps from the tradition of the Virgin Mary as the *Virgo Lactans*. This became the standard representation of the subject throughout European art, evolving over the course of the Renaissance into an image of three or four infants surrounding a mother, who exposes one breast to feed them.

What is probably Wtewael's first version of the subject adheres closely to this iconographic model: a tiny *Caritas* on copper, dated by Anne Lowenthal to *circa* 1601-08, is a bust-length oval with a young woman hugged close by a lively cluster of three children, one of whom suckles at her breast (Private collection, Milan; see A.W. Lowenthal, *Joachim Wtewael and Dutch Mannerism*, Doornspijk, 1986, no. A-32). Conceived as a traditional – even conservative – composition, this early *Caritas* by Wtewael is closely comparable to a nearly contemporary depiction of the subject by the Bolognese master, Guido Reni (dated by Malvasia to *circa* 1604; possibly the painting in Palazzo Pitti, Florence).

The present, newly discovered depiction of *Charity* is the earliest signed and dated rendition known of the subject by Joachim Wtewael, but its much more sophisticated and novel representation of the subject nevertheless indicates that it dates from a later phase in the artist's career than the more conventional Milanese copper. In the present painting, Wtewael has set his interpretation of Charity at a further remove from its specifically religious origins, creating an almost wholly secular vision of the subject, placing it in an identifiably contemporary Dutch interior and dressing it with charming, richly observed genre details. A robust, smiling and beatific young woman in a red skirt sits on the floor, perhaps in a *bakermat* (a low wicker chaise in which to tend infants). Her blouse is opened to reveal her left breast, which Wtewael has knowingly placed at the exact center of his composition. A naked infant sitting in her lap has stopped nursing to reach around to where his older brother stands, teasing the family dog by rolling an apple on its head; a third child – also naked and female to judge from her long, braided hair – pets the dog's back affectionately. A large wicker basket overflowing with ripe fruit, a bowl of porridge with a silver spoon in it and an overstuffed pillow of embroidered silk and velvet surround the group and add to a general sense of well-being, comfort and satisfaction. In the background, an older girl, sitting in a ladder-back chair beside a silent spinning wheel, holds her bowl and spoon, pausing

while eating to glance fondly at her loving mother and happy family. The happiness of this group contrasts with the misery of the boy at the lower left. He grimaces while a cat scratches his leg and steals from his bowl of porridge. He sits on a *stoof*, a low open box warmed by a *pipkin*, and the family dog looks with beady-eyed intensity at the feeding cat. If the entire scene is pervaded with an overwhelming sense of bourgeois contentment, more subversive ideas nonetheless intrude, at least on the peripheries. While the animals might serve symbolic functions – the cat alluding to bodily appetites, the dog to fidelity and devotion and the prominent apple and abundant grapes to the Tree of Knowledge and the Eucharist – the overriding effect of Wtewael's *Charity*, and its principal innovation, is in embodying its time-honored allegorical theme in a resolutely and convincingly contemporary genre setting.

Although it is relatively small in scale and modest in its setting, *Charity* is conceived with a sense of figural monumentality that characterizes many of Wtewael's final works (the latest of his dated paintings is from 1628). The serene expressive quality in a number of the artist's paintings from the 1620s is here conveyed by a warm, glowing palette of reds, brown, ochre and pale gold; a meticulously finished drawing; polished application of paint and dramatic lighting effects that imbue his figures with an almost sculptural presence. His highly recognizable and idiosyncratic technique is in abundant display in *Charity*, an exquisite work executed on panel and whose surface is notably well-preserved.

The early history of the present painting is unknown, but it could be the *Caritas* retained in the Wtewael family that appears in inventories of the effects of Antoinetta Pater-Wtewael, Joachim's daughter, and her husband, Johan Pater, drawn up in 1655 (see Lowenthal 1986, p. 192), and again in the inventory of property inherited by their daughter, Hillegonda van Nellesteyn-Pater (see Lowenthal 1986, p. 198). Since the inventories give no dimensions, there is no way of ascertaining which of several versions of the subject stayed with the family.

Although Wtewael frequently returned to favorite themes as the subjects for his paintings, he rarely repeated himself, and generally reconceived his subject, with new and differently posed figures, reoriented compositions and remodeled furnishings. In addition to the early, bust-length copper *Caritas* in Milan, and the present panel, there are three other versions of the theme by Wtewael that Lowenthal has identified, each different in composition from our picture and from each other. A second signed and dated *Charity* is in a private collection (formerly on the art market with Bob Haboldt and Eric Turquin) and is dated 1627, four years later than the present lot. A vertical panel with the figure of Charity surrounded by five children is neither signed nor dated and its attribution was questioned by Lowenthal (also private collection; 1986, no. B-9), who subsequently revised her view and now accepts it as autograph. Finally, there is an unsigned and undated panel in a private collection of smaller dimensions than the present lot (38.4 x 59 cm.) that is closest to it in composition (Lowenthal 1986, no. A-89, pl. XXIII). While quite similar in conception, the two paintings differ not only in their general arrangement, in the number of children included (the older girl at the spinning wheel is absent from the undated work) and their disposition in the composition, but also in many of the smaller details (the faithful dog is replaced with an apple-eating monkey, for example).

The subject of Charity also had a later life in the works of Joachim Wtewael's eldest son, Peter (1596-1660), who had a brief career as a painter of some distinction whose style closely emulated that of his father. Lowenthal has identified at least five original paintings of *Caritas* that she gives to Peter Wtewael (see 1986, nos. D-8 and D-9), including one in a Danish private collection that is signed and dated 'P wte wael fecit A 1628'.

The attribution of this painting has been endorsed by Dr. Anne W. Lowenthal on the basis of a color transparency. She plans to include the painting in any future update of her *Joachim Wtewael and Dutch Mannerism* (1986).





PROPERTY FROM A PRIVATE COLLECTION, CONNECTICUT

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## ELISABETTA SIRANI

(BOLOGNA 1638-1665)

*The Infant Saint John the Baptist*

oil on canvas  
22¾ x 17½ in. (57.8 x 43.5 cm.)

\$60,000-80,000

£50,000-66,000

€57,000-75,000

### PROVENANCE:

Private collection, Bologna, by 1873 (according to label on the reverse).  
Sir John Pope-Hennessy (1913-1994), London, by circa 1950, by whom gifted to the present owner in 1980.

### LITERATURE:

(Possibly) A. Manaresi, *Elisabetta Sirani*, Bologna, 1898, p. 117, under 1660.  
A. Modesti, *Elisabetta Sirani: Una virtuosa del Seicento bolognese*, Bologna, 2004, pp. 60-61, illustrated.



fig. 1 Elisabetta Sirani, *The Infant Saint John the Baptist in the Wilderness*, National Galleries of Scotland, Edinburgh

First published by Adelina Modesti in 2004, Babette Bohn has recently suggested that Elisabetta Sirani's *Infant Saint John the Baptist* is likely datable between 1658 and 1660 (private communication, 29 October 2022). Sirani returned to this subject on numerous occasions, each time varying the composition and often including a lamb to accompany Saint John in the wilderness (fig 1). The present painting depicts the saint in full profile, his head turned to face the viewer and his right arm raised towards heaven, the elegant *contrapposto* lending a graceful sense of movement to the tranquil scene. The painting once formed part of the personal collection of celebrated connoisseur Sir John Pope-Hennessy, whose illustrious career included positions as Director of the Victoria and Albert and British Museums in London, and New York's Metropolitan Museum of Art. Though himself a scholar of Italian Renaissance art, Pope-Hennessy's personal collection was broad in scope and genre, including Chinese ceramics and jades, sculpture and furniture.

Elisabetta Sirani displayed extraordinary talent at a young age, and was lauded in her own lifetime; at her death she was interred next to Bologna's most celebrated painter, Guido Reni, in the Basilica of San Domenico. Seicento Bologna was a city teeming with artistic innovation and freedom. Against the intellectual backdrop of the University of Bologna, the oldest university in Europe, a vibrant artistic community emerged. Relaxed inheritance laws enabled women to inherit property, which allowed the vibrant community of women painters, musicians, and writers to thrive. The artist's father, Giovanni Andrea Sirani, worked as an assistant in Guido Reni's workshop and likely taught Elisabetta and her two sisters his craft at home. Elisabetta is recognized as the first Bolognese woman to have been principally active as a history painter, specializing in religious works, during a period in which women were restricted to painting still life scenes or portraiture (B. Bohn, *Women Artists, Their Patrons, and Their Publics, in Early Modern Bologna*, University Park, PA, 2021, p. 61). Many of her religious pictures were private devotional paintings – in her inventories she recorded fifty paintings of the Infant Christ, either depicted with his mother, the young Saint John the Baptist or Saint Joseph (*ibid.*). Sirani's smaller scale religious paintings were much sought after by her patrons. Intended to focus the viewer during private devotion, this work displays Sirani's characteristic charm and tenderness in her treatment of these subjects.

We are grateful to Babette Bohn for endorsing the attribution and for suggesting the dating of this painting on the basis of photographs.





PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

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## ARTEMISIA GENTILESCHI

(ROME 1593-AFTER 1654 NAPLES)

*Portrait of a gentleman, probably Antoine de Ville (1596-1656), full-length*

signed with monogram 'AG' (in the linen tassels)

oil on canvas

80 x 43 in. (203.2 x 109.2 cm.)

**\$600,000-800,000**

**£500,000-660,000**

**€570,000-750,000**

### PROVENANCE:

Anonymous sale; New York, Sotheby's, 26 January 2007, lot 378, as Genoese School 17th Century, where acquired by the following, with Old and Modern Masters, Ltd., London.

Koelliker collection, Milan.

with Robilant + Voena / Sperone Westwater, by 2010, where acquired by the present owner in 2011.

### EXHIBITED:

New York, Sperone Westwater, *Italian Paintings from the 17th & 18th Centuries*, 7 January-9 February 2011, unnumbered.

Milan, Palazzo Reale, *Artemisia Gentileschi: The Story of a Passion*, 22 September 2011-29 January 2012, no. 24.

Rome, Palazzo Braschi, *Artemisia Gentileschi e il suo tempo*, 30 November 2016-7 May 2017, no. 61.

### LITERATURE:

A. Grassi, *Artemisia Gentileschi*, Pisa, 2017, pp. 167, 169-172, illustrated.

This commanding, full-length portrait of a swaggering gentleman was first recognized by Judith Mann for the 2011 exhibition as the work of Artemisia Gentileschi, dating to around 1626-7 (*loc. cit.*). Artemisia included her initials woven into the knotted lace tassels of the sitter's linen falling band collar, a detail that went unnoticed until the painting's publication in 2011 (*loc. cit.*).

At the time of its reattribution, this canvas was only the second portrait to be given to the artist. Yet in her own lifetime, Artemisia was celebrated as a portraitist, as is evidenced in primary sources, including during the trial against Agostino Tassi in 1612, when reference was made to one of her portraits. Accounts written by Filippo Baldinucci (published between 1681 and 1728) described how she 'dedicated herself to making portraits, of which she made very many in Rome' and, similarly, the historiographer Bernardo de Dominici, writing in 1742, ascribed her fame to the 'portraits of important personages that she had so excellently painted.' (see K. Christiansen and J.W. Mann, *Orazio and Artemisia Gentileschi*, exhibition catalogue, New Haven, 2001, p. 360). The assertion of her mastery in portraiture persisted into the eighteenth century when the British critic Horace Walpole declared that, while in England, she proved to be more gifted in the genre than her father, Orazio, court painter to King Charles I (see M.D. Garrard, *Artemisia Gentileschi: The Image of the Female Hero in Italian Baroque Art*, Princeton, 1989, p. 62). With only one portrait previously known, however, art historians assumed the assertions that Artemisia specialized in portraiture were the projection of male writers who presumed a woman to be incapable of success in the sphere of history painting. As more portraits gradually come to light, it seems Artemisia's prowess in both genres may yet prove to have been true.

The dashing sitter depicted here was identified thanks to an engraving by Jerome David - inscribed with Artemisia Gentileschi's name and the date 1627







fig. 1 Jerome David, after Artemisia Gentileschi, *Antoine de Ville*, engraved frontispiece for *Les fortifications du chevalier Antoine de Ville*



fig. 2 Artemisia Gentileschi, *Portrait of a Papal Gonfaloniere*, Collezioni Comunali d'Arte, Bologna

– depicting the French military engineer Antoine de Ville (fig. 1). The engraving graced the frontispiece of de Ville's 1628 engineering treatise, *Les fortifications du chevalier Antoine de Ville* (Lyon, 1628). The date inscribed on the print was presumably the year Artemisia painted de Ville, or perhaps the year David executed his engraving after her portrait. Artemisia was in Rome between 1622 and 1627, and it would therefore have been in the Eternal City that she encountered the French engineer. The two presumably met through the city's Accademia dei Desiosi, a cultural institution founded by Cardinal Maurizio of Savoy in 1626, with which they were both involved. Having overseen the construction of military fortifications in campaigns against the Huguenots, by 1626 de Ville was employed by Duke Carlo Emmanuelle I of Savoy and his son, Prince Thomas of Carignano, who was at that time ambassador to Paris. De Ville had been sent to Rome to further his scientific education, hence his relationship with the illustrious members of the Accademia and its patron, Cardinal Maurizio, who was Carlo Emmanuelle's son.

De Ville's patrons made him a *condottiero* of the Savoy Order of Saints Maurice and Lazarus. The identity of the sitter in Artemisia's first securely attributed portrait, that of a Papal Gonfaloniere (fig. 2), now in the Collezioni Comunale d'Arte, Bologna, remains unknown. Like de Ville, he was a member of the Savoy

Order and proudly wears the Order's cross emblazoned on his breastplate and its green sash, decadently trimmed in gold lace, across his torso. While the *gonfaloniere's* military credentials are explicitly trumpeted through his choice to be depicted in armor, his hand resting on his sword hilt and with a standard and feather-festooned helmet in the background, de Ville's are more subtle. Artemisia expertly conveys his military status through his pose and gestures: his confidence is arresting, while the low viewpoint and full-length format assert his high position. His sword is visible but tucked behind his hip and largely concealed by the black cloak pulled around his waist. His clothing, meanwhile, is 'civilian' and unmistakably French. He wears a paned doublet, a fashion proliferated by the *landsknecht* mercenary soldiers and supposedly derived from clothing slashed in sword skirmishes and stripped as spoils from the battlefield. His undershirt has corresponding strips of lace, aligned with the open panes, and the linen and lace of his cuffs and falling band collar are so fine they are completely translucent. Artemisia's decision to include her initials in the very fabric of her sitter's clothing – conspicuously placed on his person, yet so discreet it went unnoticed for centuries – is remarkable and suggests a certain affinity between artist and sitter.





PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

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## STUDIO OF DOMÉNIKOS THEOTOKÓPOULOS, CALLED EL GRECO

(CRETE 1541-1614 TOLEDO)

*The Tears of Saint Peter*

signed 'doménikos theotokópoulos / e'poíei' (in cursive Greek,

center right)

oil on canvas

40½ x 33¾ in. (102.8 x 86.2 cm.)

**\$300,000-500,000**

**£250,000-410,000**

**€290,000-470,000**

### PROVENANCE:

Marqués de Casa Torres, Madrid, until 1954.

Alejandro de Mora y Aragón, Madrid, by 1962.

with Colnaghi, London.

Private collection, Germany.

Private collection, Switzerland, by 1982.

with Antigüedades Linares, Madrid, where acquired by the present owner.

### LITERATURE:

A.L. Mayer, *El Greco*, Munich, 1926, no. 203, as Workshop of El Greco.

M. Legendre and A. Hartman, *Domenico Theotokopoulos dit El Greco*, Paris, 1937, pp. 299, 489, 507, illustrated.

J. Camón Aznar, *Domenico Greco*, Madrid, 1950, pp. 602, 604, 1378, no. 434, fig. 456.

H. Soehner, 'Greco in Spanien: Teil III: Katalog der Gemälde Grecos, seines Ateliers und seiner Nachfolge in Spanischem Besitz', *Münchner Jahrbuch der Bildenden Kunst*, IX-X, 1958-1959, no. 145, as a workshop replica, possibly by Preboste.

K. Ipsier, *El Greco der Maler des christlichen Weltbildes*, Braunschweig and Berlin, 1960, p. 360.

H.A. Wethey, *El Greco and His School*, II, Princeton, 1962, pp. 254-255, no. X-436, as School of El Greco, early XVII Century.

J. Camón Aznar, *Domenico Greco*, Madrid, 1970, p. 618, fig. 498.

One of El Greco's most recognizable compositions, *The Tears of Saint Peter* relates to a passage from the Gospel of Mark (14: 66-72). Following his arrest, Christ was taken to the house of the high priest Caiaphas to be questioned. Peter, who was waiting outside in the courtyard, was recognized by a serving maid, who confronted him, saying 'You also were with that Nazarene, Jesus'. Peter repeatedly denied this, fulfilling Christ's prophecy, made at the Last Supper: 'Before the rooster crows twice, you will deny three times that you even know me'. Overwhelmed by his betrayal, Peter broke down and wept. El Greco portrays the Apostle half-length in the Garden of Gethsemane, with his hands clasped together, tearfully looking up toward the heavens. Behind

him at left, Mary Magdalene appears before Christ's empty tomb – having learned from an angel of Christ's Resurrection, she rushes to share the news with Saint Peter. Full of pathos, this expressive painting is executed with El Greco's characteristically bold, energetic brushwork, which invigorates and adds tension to this dramatic moment of intense inner reflection. El Greco painted Saint Peter more frequently than any other subject over the course of his career, and the theme of the Tears of Saint Peter, in particular, must have been particularly significant to him. The subject was immensely popular in Counter-Reformation Spain due to its association with Penance, one of the Seven Sacraments.

In his 1962 catalogue raisonné, Harold Wethey singled out just five of the numerous examples of *The Tears of Saint Peter* as being by El Greco's own hand (*op. cit.*, pp. 254-255). He further recorded the existence of twelve 'variants in the form of replicas and copies', including the present work. It corresponds most closely in composition to the earliest of the known autograph treatments of this subject, namely the painting in the Bowes Museum at Barnard Castle, County Durham. The other four autograph paintings, as identified by Wethey, are in the San Diego Museum of Art; Phillips Collection, Washington; National Museum of Art, Architecture and Design, Oslo; and the El Greco Museum, Toledo. Guillaume Kientz, who inspected the painting in July 2022, is considering a possible intervention of El Greco himself, with the assistance of his workshop, sometime around 1605. Dr. Kientz further notes that the consistent wet-in-wet application of paint suggests that the painting may even have been executed quite rapidly. As such, it would be roughly contemporary to the treatment of the same subject in the Nationalmuseum, Stockholm, and the *Mary Magdalene* in the Nelson-Atkins Museum of Art, Kansas City. By this period, he notes, El Greco had resolved the numerous challenges posed by this composition through the completion of numerous earlier versions.







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## BARTOLOMÉ ESTEBAN MURILLO

(SEVILLE 1617-1682)

*Saint Justa; and Saint Rufina*

oil on canvas, laid down on panel  
11½ x 6¼ in. (29.2 x 16.1 cm)

**\$250,000-350,000**

a pair (2)

**£210,000-290,000**  
**€240,000-330,000**



**PROVENANCE:**

Alejandro María Aguado y Remírez de Estenoz, 1st Marquess of Marismas del Guadalquivir (1784-1842), by 1841.  
Dr Alfred Scharf, London.  
Art market, Lucerne, 1980.

**LITERATURE:**

*Catalogue des Tableaux des Écoles Espagnoles, Italiennes, Flamande, Hollandaise, Allemande, exposés dans la galerie du Marquis de las Marismas*, Paris, 1841, p. 41, nos. 117 and 118.  
D. Angulo Iñiguez, *Murillo: su vida, su arte, su obra*, Madrid, II, 1981, p. 278, nos. 349 and 350; III, pls. 228 and 229.  
E. Valdivieso, *Murillo: Catálogo Razonado de Pinturas*, Madrid, 2010, pp. 106 and 381, nos. 167 and 168.





fig.1 Bartolomé Esteban Murillo, *Saints Justa and Rufina*, Museo de Bellas Artes, Seville

Bartolomé Esteban Murillo was the leading artist in Seville in the seventeenth century. Born and trained in the city, where he initially worked under Juan del Castillo, he received his first significant commission in 1645, for scenes illustrating the miracles of saints for the convent of San Francisco. In those works he blended the influence of Francisco de Herrera with the naturalism and tenebrism of the work of Zurbarán. In April 1658, he is recorded as being in Madrid for several months, where he befriended Diego Velázquez. As court painter to Philip IV, Velázquez was the key to the city's most important collections, which included works by Titian, Rubens and van Dyck. These artists were to have a strong influence on his subsequent development: his monumental *Birth of the Virgin*, painted in 1660 for the Capilla de la Concepción in Seville Cathedral (now Musée du Louvre, Paris) shows how Murillo had absorbed the compositional grandeur and rich coloring of Venetian art, whilst maintaining a great sensitivity in his characterization.

Such influences can be seen in these two beautifully painted sketches of Saints Justa and Rufina, the patrons saints of Seville. They were sisters and potters by trade, working during the Roman Empire in the late third century. They declined to sell their wares for pagan worship, and were persecuted by locals as a result. In response, they smashed pagan statues and were promptly arrested and imprisoned on the order of the local prefect, Diogenianus. They refused to renounce their faith, and Justa died on the rack and Rufina was beheaded. The popularity of their cult meant they were frequently depicted by Spanish artists, often shown, as here, holding clay pots, or *alcarrazas*, and palms of martyrdom. Murillo painted the saints for the major commission for the convent of Capuchins in Seville, where they are shown holding the bell tower of the city's cathedral, the Giralda (fig. 1; Museo de Bellas Artes, Seville), which escaped the earthquake of 1504 thanks, it was said, to the intervention of Justa and Rufina. That canvas, one of the artist's celebrated masterpieces, was painted *circa* 1665-6 at the height of his career, at around the same time indeed as these *bocetos* were made. They were once part of the collection of the 1<sup>st</sup> Marquess of Marismas, a banker from Seville, who would go on to enter the French army and be exiled to Paris in 1815. He owned the renowned Château Margaux, and formed a significant collection of pictures, some of which were acquired by the French state after his death. The earlier provenance of the pair is not certain but a wax seal on the reverse of one panel bears the coat of arms of Jasper Scowles (1562-1619) of Wantage, Berkshire; it is possible that the pictures belonged to his descendants.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

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## SIR PETER PAUL RUBENS

(SIEGEN 1577-1640 ANTWERP)

*Portrait of a lady, probably Isabella Brant (1591-1626), as a shepherdess*

oil on panel  
26¼ x 20½ in. (66.6 x 52.4 cm.)

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

£990,000-1,500,000  
€1,200,000-1,700,000

### PROVENANCE:

(Probably) with the Antwerp picture dealers Pilaer and Beeckmans in 1785 (a letter dated 5 August 1785 describes the work as 'Nous venons de faire la plus belle acquisition possible d'un beau Rubens, c'est le portrait de Helena Froment (sic)... elle est vêtue en bergère avec un chapeau de paille, on voit le corps en profil et elle a la tête tournée aux spectateurs...et paraît être peinte à l'âge de 16 à 18 ans...') [mss. in the Rembrandt-Huis, Amsterdam]], by whom sold on 23 October 1785 to, (Probably) M. Dulac (probably the dealer Daignez-Dulac), Paris. Jean Gilles Marie Joseph Schamp d'Aveschoot (1765-1839), Ghent, by 1830; his sale ('), van Regemorter, Ghent, 14 September 1840, lot C (unsold), by descent in the Schamp d'Aveschoot family. Acquired from the above by the present owner in 2009.



fig. 1 Sir Peter Paul Rubens, *Portrait of the artist and his wife, Isabella Brant, known as 'The Honeysuckle Bower'*, Alte Pinakothek, Munich

### EXHIBITED:

Antwerp, Koninklijk Museum voor Schone Kunsten, *PP. Rubens, Schilderijen, olieverfschetsen, tekeningen*, 29 June-30 September 1977, no. 59, as depicting Susanna Fourment.  
Mexico City, Museo Nacional de San Carlos and Ferrara, Palazzo dei Diamanti, *Rubens e il Suo Secolo*, 5 November 1998-27 June 1999, no. 14, as depicting Susanna Fourment.  
Brussels, Musée des Beaux-Arts, *Rubens et l'atelier du Génie*, 14 September 2007-27 January 2008, no. 30.  
Antwerp, Rubenshuis, *Rubens in Private: The Master Portrays his Family*, 28 March-28 June 2015, no. 20, where dated 1615(?).

### LITERATURE:

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, II, London, 1830, p. 261, no. 882, as depicting Helena Fourment; *Supplement*, IX, 1842, p. 272, no. 103, as a copy.  
M. Rooses, *L'Oeuvre de P.P. Rubens: Histoire et description de ses tableaux et dessins*, IV, Antwerp, 1890, p. 182, under no. 953, as a copy depicting Susanna Fourment.  
L. Burchard, *Nachtrage*, in G. Glück, *Rubens, van Dyck und ihr Kreis*, Vienna, 1933, p. 389, as depicting Susanna Fourment.  
H. Vlieghe, 'Une grande collection anversoise du dix-septième siècle: le cabinet d'Arnold Lunden, beau-frère de Rubens', *Jahrbuch der Berliner Museen*, XIX, 1977, pp. 190-191, fig. 13, as depicting Susanna Fourment.  
W. Sauerlander, 'Review of the Antwerp exhibition of 1977', *Pantheon*, XXXV, 1977, p. 340, as depicting Susanna Fourment(?) and possibly by Rubens.  
M. Jaffé, 'Exhibitions for the Rubens Year-I', *The Burlington Magazine*, CXIX, 1977, p. 625, as depicting Susanna Fourment.  
K. Renger, 'Review of Rubens Drawings and Sketches (The British Museum, London) and Peter Paul Rubens (Kunsthalle, Cologne)', *Kunstchronik*, XXXI, 1978, p. 5, as depicting Susanna Fourment.  
J. Foucart, 'Rubens: l'année du quadricentenaire', in *Encyclopedia Universalis*, 1978, p. 512, as possibly a copy.  
H. Vlieghe, 'Some Remarks on the Identification of the Sitters in Rubens Portraits', *The Ringling Museum of Art Journal*, 1983, pp. 107-108, as depicting Susanna Fourment.  
H. Vlieghe, *Corpus Rubenianum Ludwig Burchard: XIX(2): Portraits of Identified Sitters Painted in Antwerp*, London, 1987, pp. 105-107, no. 101, as depicting Susanna Fourment.  
K. Van der Stighelen and H. Vlieghe, *Corpus Rubenianum Ludwig Burchard: XIX(3): Portraits of Unidentified and Newly Identified Sitters Painted in Antwerp*, Turnhout, 2021, pp. 54, 64-65, note 141, as Susanna Fourment.

### ENGRAVED:

Georges Maile, 1817; see C.G. Voorhelm Schneevooft, *Catalogue des Estampes Gravées d'Après P.P. Rubens*, Haarlem, 1873, p. 160, no. 39.







fig. 2 Sir Peter Paul Rubens, *Portrait of Helena Fourment in her wedding dress*, Alte Pinakothek, Munich



fig. 3 Sir Peter Paul Rubens, *Portrait of Helena Fourment with a glove*, Alte Pinakothek, Munich



fig. 4 Sir Peter Paul Rubens, *Portrait of Susanna Lunden(?)*, known as 'Le Chapeau de Paille', The National Gallery, London

This portrait of a young woman dressed as a shepherdess is a striking and intimate example of an early portrait by Sir Peter Paul Rubens, the greatest Flemish painter of the seventeenth century. Identification of the sitter, and thus the date of the work, have long been the subject of debate amongst scholars. Following a recent detailed study of the work, including technical analysis, it is likely that the sitter is Isabella Brant, the artist's first wife, and that the painting was executed by Rubens toward the end of the first decade of the seventeenth century or the first half of the second. It therefore dates to roughly the same period as the artist's celebrated double marriage portrait, *The Honeysuckle Bower* (fig. 1; Alte Pinakothek, Munich).

The confusion surrounding the identification of the sitter and date of execution can be traced back to the earliest known provenance for the work, when, in 1785, it appears to have been purchased by the Antwerp picture dealers Pilaer and Beeckmans. In a letter dated 5 August of that year, written to the prospective buyer Thomas Harvey of Norwich, the dealers lauded the portrait's beauty and appeal, but misidentified the sitter as Rubens' second wife, Helena Fourment (1614-1673): 'We have just made the most attractive possible acquisition of a beautiful Rubens, it is the portrait of Helena Froment (sic)...

she is dressed as a shepherdess with a straw hat, we see the body in profile and her head is turned to the viewers... and seems to be painted at the age of 16 to 18 years old' ('*Nous venons de faire la plus belle acquisition possible d'un beau Rubens, c'est le portrait de Helena Froment (sic)...elle est vêtue en bergère avec un chapeau de paille, on voit le corps en profil et elle a la tête tournée aux spectateurs...et paraît être peinte à l'âge de 16 à 18 ans*'; quoted in Vlieghe, *op.cit.*, 1987, p. 103)

This misidentification seems surprising for a number of reasons. Foremost of these is that the young woman depicted in the present work bears little resemblance to Helena Fourment, whose likeness is familiar from numerous portraits (both proper and disguised) painted by Rubens following their marriage in 1630 (see figs. 2 and 3). Indeed, the fair-haired, blue-eyed Helena bears hardly any resemblance to the woman in the guise of a shepherdess here. Similarly, by the time of Rubens' marriage to Helena Fourment his style of painting, exemplified in the Munich portraits of his second wife, had developed and changed from that which had typified his earlier career. Rubens' late style, which followed his diplomatic trips to the courts of Philip IV in Madrid and Charles I in London in 1628-30, is characterised by a much freer, more

energetic handling of paint, in part influenced by the artist's time studying the work of Italian masters, including important late works by Titian, in the Spanish and English Royal Collections.

In 1830, the dealer and writer John Smith saw the present painting in the collection of Jean Gilles Marie Joseph Schamp d'Aveschoot in Ghent. He accurately described the composition, noting how the woman's 'countenance, denoting her to have been about twenty-five years of age, is seen in a three-quarter view; her auburn hair is formed into two plaits, and falls on each side of the neck; a straw hat, lined with purple silk and turned up on the left side, is placed negligently on the head: the body, which is viewed in a side position, is clothed in white, with a broad crimson band round the shoulders, and a muslin kerchief partly covers the bosom; the right hand, only half of which is visible, holds a crook, the other is not seen'. He persisted, however, in identifying the portrait as one of 'Helena Forman' (see Smith, *op.cit.*, II, p. 261).

Confusion over the identity of the sitter was compounded in 1933, when Ludwig Burchard, following an earlier suggestion by Max Rooses (*loc. cit.*) identified the young woman as Susanna Fourment (1599-1628), Helena's sister.

Burchard's identification of the sitter as Susanna Fourment was followed by, among others, Hans Vlieghe (*op. cit.*, 1977, 1983, 1987 and 2021), Michael Jaffé (*op. cit.*, 1977), Konrad Renger (*op. cit.*, 1978) and Katlijne Van der Stighelen (*op. cit.*, 2021). The basis for Burchard's identification was his mistaken association of the present work with a picture in the collection of Susanna Fourment's husband, Arnold Lunden, shortly after 1640 and recorded in a 1692 inventory of objects belonging to their son-in-law, Willem Lunden, which described a portrait of Susanna as 'en bergère'. It is now widely accepted that this painting from Lunden's collection was not the present work, as Burchard believed, but instead Rubens' famous portrait of Susanna Fourment, known as *La Chapeau de Paille*, in The National Gallery, London (fig. 4). That it was the National Gallery picture, and not the present work, that was recorded in the 1692 inventory can be confirmed by a description of the painting made in 1771 by Jean François Michel, which makes explicit reference to the feather in the sitter's hat (rather than the sprig of flowers in the present picture). This, combined with the similarities with the woman in the double portrait in Munich, has more recently led both Nora de Poorter and Betsy Wiesemann to argue that the woman is, in fact, Rubens' first wife, Isabella Brant, in their entries accompanying the 2007-08 and 2015 Antwerp and Brussels exhibitions (*loc. cit.*). The suggestion





fig. 5 Detail of fig. 1

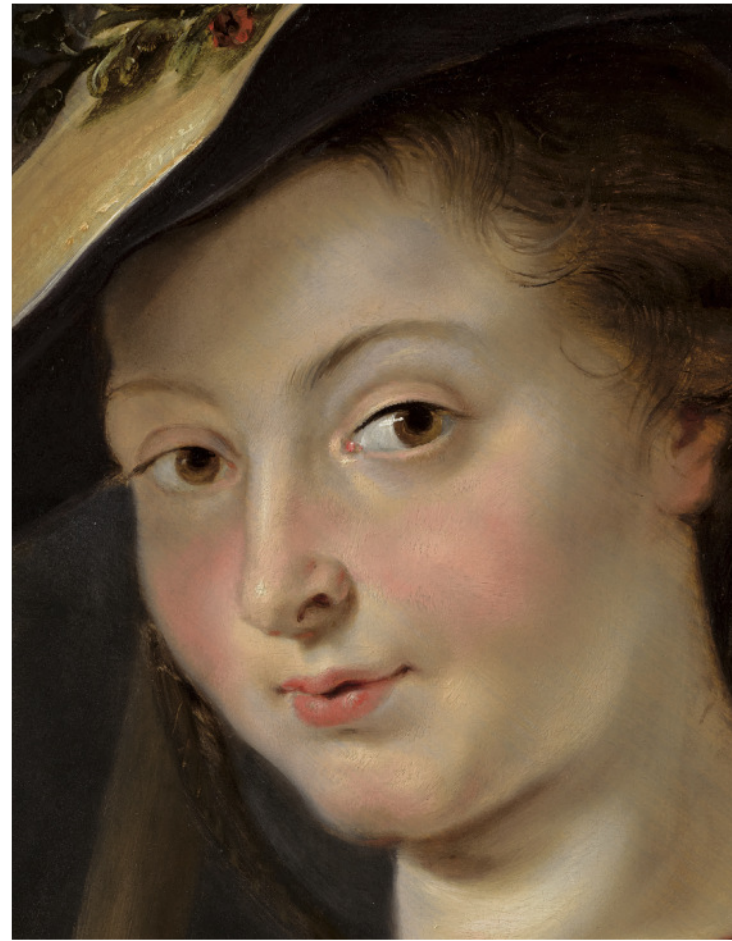


fig. 6 Detail of the present work

that the woman portrayed is Rubens' first wife had first been made by Gustav Glück in a handwritten report dated 16 May 1938 preserved in the archives of the Rubenianum, Antwerp. Rubens and Isabella married on 13 October 1609, and it is believed the artist produced the double portrait at around this moment or a few years later. Comparison of the head in the Munich portrait with the one seen here reveals closely comparable features, including Isabella's distinctive oval eyes; straight, pointed nose with a slightly protruding end; slightly dimpled chin and full lips (see figs. 5 and 6).

One notable difference, however, can be identified between the Munich portrait and the present painting. In the present work, the shepherdess is shown with brown eyes, whereas Rubens' first wife clearly had grey eyes, as seen in both the Munich portrait and one depicting her slightly later in life in the Cleveland Museum of Art (fig. 7). This, however, might be explained by the nature of the present painting itself. Less a formal portrait than Rubens' vision of a pastoral shepherdess, the artist may have felt greater freedom to operate beyond the formal strictures of portraiture. By their very nature, pastoral portraits had a tendency to obscure the identity of those depicted. But as images of love and implied fecundity, the pastoral portrait would have been an eminently suitable

way for Rubens to depict his wife, with whom he would have three children beginning in 1611 with the birth of their daughter, Clara Serena (1611-1623).

Pastoral portraiture emerged in the Low Countries in the first half of the seventeenth century in response to an increased interest in Arcadian and bucolic subjects in the literary and visual arts. Popularized by painters like Gerrit van Honthorst and Paulus Moreelse, whose work Rubens would surely have known, these images became increasingly popular as people began to look beyond the city's walls to the countryside, which was regarded as a source of innocent escape. It was there, in the words of the Dutch theorist and artist Karel van Mander, that people would be able to 'while away the time together and enlighten our minds by going to see the beauty outside' (*Grondt der Edel Vry Schilder-Const*, Haarlem, 1604, Chapter VIII, verse 3).

An identification of the sitter as Isabella Brant also has bearing on the dating of the portrait. The earlier suggestion that the painting depicted Susanna Fourment placed it around the time of her marriage to Arnold Lunden in 1622 at the age of twenty-three. This, however, raised the problem of the style of the portrait, which is at odds with the freer and more vigorous style Rubens employed during the 1620s. The close correlation between the shepherdess

and the portrait of Isabella Brant in the Munich painting suggests that both works were painted around the same time, though Wiesemann (*loc. cit.*) has tentatively proposed a slightly later dating of *circa* 1615. This earlier dating also comports with Rubens' style at the end of the first decade of the seventeenth century. The painting's fluid brushwork, no doubt learned from the artist's recent trip to Italy, is entirely consistent with his painterly approach in the years around and immediately following 1610.

Dendrochronological analysis of the panel undertaken by Dr. Ian Tyers in November 2015 provides further support for this earlier dating of the painting. The panel's two oak boards derive from trees which were still growing in 1584. Given the absence of sapwood on either board, and allowing for the standard minimum of eight years of growth this would represent, a felling date of sometime after 1592 is most probable. Given the period oak panels were left to season before use, a date for the panel's use toward the end of the first decade or early part of the second decade of the seventeenth century is entirely in keeping with standard artistic practices in the period.



fig. 7 Sir Peter Paul Rubens, *Portrait of Isabella Brant*, Cleveland Museum of Art

#### A NOTE ON THE PROVENANCE

The early history of the picture, unfortunately, remains elusive. In his will, written on 27 May 1640, Rubens stipulated that the portraits of his two wives which were in his possession should go to his children. The document, however, does not specify the number or format of these pictures, making it impossible to say with certitude whether this painting was among those that passed into the possession of either Albert or Nicolaas Rubens.

The earliest known reference to this painting is probably the description of it while in the possession of the Antwerp dealers Pilaer and Beeckmans in 1785. According to the dealers, Sir Joshua Reynolds had apparently attempted to purchase the painting, but his offer of one hundred guineas was insufficient to secure it for his collection. The portrait was subsequently sold to one M. Dulac of Paris, probably the perfumer and art dealer Daignez-Dulac. It subsequently entered the collection of the Schamp d'Aveschoot family in Ghent, through which it descended until recently.



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## CHRISTOFFEL VAN DEN BERGHE

(?SINT-MAARTENSDIJK 1588/92-1628 OR AFTER  
?MIDDELBURG)

*Tulips, roses, narcissi, daffodils, crocuses, an iris, a poppy and other flowers in a gilt mounted porcelain vase on a ledge, with a queen of spain fritillary, a white ermine and a magpie butterfly*

oil on copper  
12 3/4 x 8 3/4 in. (32.2 x 22 cm.)

\$400,000-600,000

£330,000-490,000  
€380,000-560,000

### PROVENANCE:

[The Property of a Lady of Title]; Christie's, London, 17 December 1999, lot 9, as Circle of Ambrosius Bosschaert the Elder, with Richard Green, London, where acquired by a private collector, by whom sold, [Property of a Private Collector]; Sotheby's, New York, 23 January 2003, lot 39, where acquired by a private collector, by descent until sold, [Property from an Important Private Collection]; Sotheby's, London, 3 July 2013, lot 7, where acquired by the present owner.



fig.1 Ambrosius Bosschaert, *Tulips, roses, fritillaries and other flowers in a vase*, sold Sotheby's, London, 11 December 1985, lot 43

Comparatively few biographical details are known about Christoffel van den Berghe, whose small corpus of no more than a handful of highly refined still lifes and a dozen or so landscapes constitute high points within painting in Middelburg in the first third of the seventeenth century. While no records are extant, he was probably born in Sint-Maartensdijk in Zeeland and later settled in the regional artistic center of Middelburg, probably in or around 1617. In 1619, he was recorded as a leader ('beleeder') of the city's painter's guild and two years later was appointed dean. That same year he acquired a house on the Korte Breestraat near the beguinage and was still living there in 1628.

Van den Berghe's residence in Middelburg had a profound impact on his artistic production. As his few surviving still lifes attest, he became intimately familiar with the still lifes of Ambrosius Bosschaert the Elder, who was resident in the city until 1613. The present painting includes several details that recall Bosschaert's paintings of around 1605-10. The globular porcelain vase with a gilded foot recalls a type Bosschaert favored in a number of his early flower paintings, including examples today in the Thyssen-Bornemisza National Museum (inv. no. 21 (1958.5)); Kunsthistorisches Museum, Vienna (inv. no. 547) and Ashmolean Museum, Oxford (inv. no. WA1940.2.15), while the yellow and red striated tulip at upper right appears to be a direct quotation of a flower that appears in a Bosschaert bouquet of 1608 (fig. 1).

Only two paintings by van den Berghe are dated, a floral bouquet dated 1617 in the John G. Johnson Collection at the Philadelphia Museum of Art, which is traditionally regarded as the artist's masterpiece, and a still life of dead game birds dated 1624 in The J. Paul Getty Museum, Los Angeles. Like this painting, the Philadelphia painting depicts a compact arrangement of flowers on a copper support, albeit of slightly larger dimensions. However, in 2000, Fred Meijer perceptively suggested that the present painting probably predates the Philadelphia painting by a bit on account of its somewhat less smooth and refined execution as well as its closer proximity to the work of Bosschaert (private communication).

That flower painting flourished in Middelburg in the early decades of the seventeenth century has much to do with the fact that Zeeland was one of the richest provinces in the fledgling Dutch Republic on account of its strategic position for trade and shipping. Its capital, Middelburg, also contained one of the most important Chambers of the Dutch East India Company (VOC), second only to the one in Amsterdam. In addition to its central position in trade, Middelburg was renowned for its botanical gardens, full of exotic species. There can be little doubt that the city's plant enthusiasts equally drove the burgeoning local market for floral still lifes.





PROPERTY OF THE DESCENDENTS OF THE BLOCH-BAUER FAMILY

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## PIETER BRUEGHEL II (BRUSSELS 1564/5-1637/8 ANTWERP)

### *The Birdtrap*

oil on panel  
16 x 22¼ in. (41 x 56.5 cm.)

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

**£990,000-1,500,000**

**€1,200,000-1,700,000**

#### PROVENANCE:

Aloys Thomas Raimund, Count Harrach (1669-1742), Palais Harrach, Vienna, by descent.

with Galerie Sanct Lucas, Vienna, after 1952.

with Xavier Scheidwimmer, Munich, by 1977, where acquired by the present owner.

#### LITERATURE:

*Catalog der Erlaucht Graf von Harrach'schen Bildergalerie*, Vienna, 1897, no. 101, as After Pieter Brueghel II.

R. van Bastelaer, *Peter Bruegel I'Ancien: Son œuvre et son temps: Catalogue raisonné de son œuvre peint par G.H[ulin] de Loo*, Brussels, 1907, p. 345, under no. B 35.

G. Glück, *Das Grosse Bruegel-Werk*, Vienna and Munich, 1963, p. 74, under no. 31.

G. Marlier, *Pierre Brueghel, Le Jeune*, Brussels, 1969, p. 247, no. 48.

*Die Weltkunst*, XLVII, 1977, p. 1951.

'Notable works of art now on the market: supplement', *Burlington Magazine*, CXIX, 1977, n.p., pl. XII.

K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/38): Die Gemälde mit kritischem Oeuvrekatalog*, II, Lingen, 1988/2000, p. 607, no. E694, illustrated.

As Klaus Ertz noted (*loc. cit.*), this picture 'belongs to one of the best versions' of what is arguably the Brueghel dynasty's most iconic invention and one of the most enduringly popular compositions of the Netherlandish landscape tradition. Although no fewer than 127 versions from the family's studio and followers have survived, fewer than fifty are now believed to be autograph works by Pieter Brueghel II himself, with the remainder being largely workshop copies of varying degrees of quality (K. Ertz, *op. cit.*, pp. 605-30, nos. E682 to A805a).

Debate remains as to which member of the Brueghel family devised the prototype for this successful composition. Traditionally, the prototype has been thought to be a painting attributed to Pieter Bruegel I, signed and dated 1565, now in the Musées Royaux des Beaux-Arts, Brussels. That view is not, however, beyond dispute: although Friedländer considered it to be an autograph work by the Elder, authors as early as Groomann and Glück were doubtful of the attribution, and the question remains open. Another signed version, dated by Shipp to 1564, formerly in the A. Hassid collection in London, has also been considered to be the original by the Elder. Moreover, the invention of this popular composition could be entirely Pieter the Younger's or alternatively that of his younger sibling Jan (for a summary of the debate, see Ertz in *Breughel-Brueghel*, exhibition catalogue, Essen, Antwerp and Vienna, 1997-1998, pp. 169-171). Beyond doubt is that the design of the *Birdtrap* was inspired, to a great degree, by Pieter the Elder's celebrated masterpiece *Hunters in the Snow* of 1565, belonging to the artist's famous cycle of the Seasons (fig. 1; Kunsthistorisches Museum, Vienna; the others: Lobkowitz Palace, Prague; and Metropolitan Museum of Art, New York).

Whatever the prototype, the distinctive beauty of the composition remains unchallenged. After the Vienna picture, the view is one of the earliest pure







fig. 1 Pieter Bruegel I, *Hunters in the Snow*, Kunsthistorisches Museum, Vienna



fig. 2 Gustav Klimt, *Portrait of Adele Bloch-Bauer I*, Neue Galerie, New York

representations of the Netherlandish landscape (in the catalogue of the exhibition *Le siècle de Brueghel*, Brussels, Musées Royaux des Beaux-Arts, 27 September-24 November 1963, p. 69, George Marlier identified the village depicted as Pede-Ste-Anne in Brabant, the silhouette in the background being that of Antwerp) and one of the seminal examples of the theme of the winter landscape. In contrast to the Elder's *Hunters in the Snow*, where the figures walk through a rather somber, still countryside, where the air is clear and biting cold, in Pieter the Younger's *Birdtrap*, the figures are enjoying the pleasures of winter in a more welcoming atmosphere.

The painting indeed offers a vivid evocation of the various delights of wintertime: in the landscape blanketed in snow, a merry band of country folk are skating, curling, playing skittles and hockey on a frozen river. The cold winter air, conveyed with remarkable accuracy by the artist's muted palette, mainly made up of blues and earthy tonalities, is intelligently broken up through the bright red frocks worn by some of the figures, enlivening the whole picture. This painting includes two figures which add a degree of lewdness which is lacking in most of the other versions: the bare-bottomed woman who has fallen on the ice and the defecating man by the side of the cottage at right. Yet the most characteristic feature of the composition is the almost graphic, intricate network of entwined bare branches set against the snow or the light winter sky. It creates a lace-like, almost abstract pattern of the utmost decorative effect.

But beneath the seemingly anecdotal, light-hearted subject lies a moral commentary on the precariousness of life: below one of Pieter Bruegel I's engravings, *Winter - Ice skating before St. George's Gate, Antwerp*, is the inscription *Lubricitas Vitae Humanae. La Lubricité de la vie humaine. Die Slibberachtigheit van's Menschen Leven*, that is the 'Slipperiness [or fragility] of human life' was added. This label invests the *Birdtrap* with new meaning: the picture emphasizes the obliviousness of the birds towards the threat of the trap, which, in turn, is mirrored by the carefree play of the skaters upon the flimsy ice. Likewise, the fishing hole in the center of the frozen river, waiting for the unwary skater, and the figures of the two children running heedlessly towards their parents across the ice despite the latter's warning cries, function as a reminder of the dangers that lurk beneath the innocent pleasures of the

Flemish winter countryside. Brueghel delivers with this fine work a message of lasting poignancy about the uncertainty and fickleness of existence.

#### A NOTE ON THE PROVENANCE

The earliest recorded owner of this painting is Aloys Thomas Raimund, Count Harrach, who assembled an important private collection of Old Master paintings in the early decades of the eighteenth century. Aloys von Harrach served as envoy of the Austrian Emperor in Dresden (1694; 1711) and Spain (1697-1700), held diplomatic positions in Berlin and Hanover and was 'Landmarschall' in Lower Austria (1715-1742) and Viceroy of Naples (1728-1733), positions that afforded him opportunities to acquire exceptional works of art. The collection was displayed at Palais Harrach, a Baroque palace in Vienna designed by Domenico Martinelli in the final years of the seventeenth century, and much of it can now be seen at Schloss Rohrau in Lower Austria. This painting was among a number of works which left the collection in the second half of the twentieth century.

After departing the Harrach'sche Sammlung, the painting has in recent decades formed part of the choice collection assembled by the Bentley family, whose collecting lineage finds its roots in the esteemed Bloch-Bauer family. Ferdinand Bloch-Bauer (1864-1945) and his wife, Adele (1881-1925), were leading patrons of the arts in Vienna at the turn of the twentieth century. The couple formed close relationships with the composers and conductors Gustav Mahler (1860-1911) and Richard Strauss (1864-1949) and, most famously, the painter Gustav Klimt (1862-1918), for whom Adele sat for two full-length portraits. In 2006, *Portrait of Adele Bloch-Bauer I*, completed between 1903 and 1907 (fig. 2; Neue Galerie, New York), achieved a then world record price for a work of art when, following its restitution, the painting was sold by Ferdinand's niece, Maria Altmann, for \$135 million. Later that year, a then world auction record for the artist was established when the *Portrait of Adele Bloch-Bauer II* (1912) was sold in these Rooms on 8 November 2006 for nearly \$88 million.









PROPERTY FROM A BELGIAN PRIVATE COLLECTION

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## FRANS SNYDERS

(ANTWERP 1597-1657)

*A boy in a pantry holding a boar's head, with pheasant, peacocks, quail, rabbits, a doe, other game, cauliflowers, and artichokes displayed on a table*

signed 'F. Snyders Fecit' (lower left, on the table); inscribed '+ 30 +' (lower center)  
oil on canvas  
57 x 84¼ in. (144.7 x 213.5 cm.)

\$400,000-600,000

£330,000-490,000

€380,000-560,000

### PROVENANCE:

Comte de Renesse, Brussels; his sale [The Property of the Comte de Renesse], Sotheby's, London, 27 May 1938, lot 18.

### LITERATURE:

E. Greindl, *Les Peintres Flamands de Nature Morte au XVIIe Siècle*, Brussels, 1983, pp. 75, 374, no. 51.

H. Robels, *Frans Snyders: Stilleben-und Tiermaler, 1579-1657*, Munich, 1989, pp. 216-217, no. 54, illustrated.

Frans Snyders grew up in his father's inn, the *Geschildert Huis* (the Painted House) in Antwerp, a favorite gathering place of artists. At the age of fourteen, he was formally apprenticed to Pieter Brueghel II and later studied

under Hendrick van Balen I. Neither of these masters' styles made a lasting impression on Snyders' own activities as a painter. It was instead his contemporary and close collaborator, Sir Peter Paul Rubens, who had the greatest influence on Snyders' compositional strategies and palette. A few years after completing his training and joining the Guild of Saint Luke in 1602, Snyders spent a year in Italy, passing time in both Rome and Milan between 1608 and 1609. Thanks to a letter of recommendation from his friend, the slightly older artist Jan Brueghel I, Snyders obtained the patronage of Cardinal Federico Borromeo (who had likewise supported Brueghel during his own Italian sojourn some fifteen years earlier) and studied works by Italian artists in the Cardinal's collection. Following his return to Antwerp, Snyders enjoyed a long and fruitful collaborative relationship with Rubens, often providing the animals, fruits and flowers in the artist's paintings, while simultaneously painting his own independent compositions.

Over the course of a career that spanned nearly a half-century, Snyders transformed the genre of still life painting with innovative spatial constructions, verisimilitude and a previously unseen vitality in his handling of paint. Quick and confident strokes beautifully render fur and feathers, while thickly applied mounds of paint delineate crisp linens and hearty stalks of cauliflower and artichokes. Hella Robels dates the present work to the 1640s (*loc.cit.*), a period when his reputation as an animal painter was securely established and his mature style was fully developed. This period is characterized by a greater economy in the selection of objects displayed, a tonal unity in his color palette and gracefully curving compositions. Here, the warm browns of the fur and feathers are punctuated by pops of complementary reds and greens, and the composition follows the swerving diagonal formed by the peacock's feathers, a motif Snyders employed in a number of his pantry scenes. As is typical of Snyders' working practice, key parts of the composition – including the sweeping curve of the peacock's feathers – were worked out in one or more preparatory drawings (fig. 1). The peafowl and hare are reproduced in paint quite faithfully, with only minor edits in the placement of the cat and the basket of game. The boar's head and deer may also derive from similar drawings, as examples of Snyders' pen studies for these animals can be found in the Kupferstichkabinett, Berlin, and the Institut Néerlandais, Paris, respectively.



fig. 1 Frans Snyders, *Still life with dead game and cat*, sold Sotheby Mak van Waay, Amsterdam, 25 April 1983, lot 98





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## LOUIS VALLÉE

(?-1653 AMSTERDAM)

*Portrait of a gentleman before a draped table, three-quarter-length, a landscape beyond*

signed and dated 'Louis Vallée / 1651' (center right, on the ledge)  
oil on canvas  
48 3/4 x 43 3/4 in. (124.1 x 111.2 cm.)

**\$60,000-80,000**

**£50,000-66,000**

**€57,000-75,000**

### PROVENANCE:

with Boussod Valadin et Cie, Paris, where acquired in 1911 by the following, with Eugene Glaenger & Co., Paris and New York, by whom sold, [Property of Eugene Glaenger & Co., of Paris and New York in liquidation]; American Art Association, New York, 16 February 1922, lot 79, where acquired for \$3,300 by, Emma Rockefeller McAlpin (1868-1934), New York; (!), American Art Association, New York, 1 November 1935, lot 50 (\$1,100). with Spink & Sons, London, 1959. with Duits, London, 1964. Eustace Gibbs, 3rd Baron Wraxall, KCVO, CMG (1929-2017), Oakley House, Suffolk; (!) his sale, Dreweatts, Berkshire, 1 May 2019, lot 9, where acquired by the present owner.

### LITERATURE:

A. Marguillier, 'Un artiste ignoré (Louis Vallé)', *Les Arts*, CXII, April 1911, pp. 16-17, no. 112, illustrated.  
'Der Kunstmarkt: Vom amerikanischen Kunstmarkt', *Der Cicerone*, XIV, 1922, pp. 313-314.  
'Coming Auctions: American-Anderson Galleries, McAlpin et al. Paintings, Now on exhibition sale, November 1', *The Art News*, XXXIV, 1935, p. 15, illustrated.  
C. Duits, 'Louis Vallée: The man with only three paintings to his credit', *Duits Quarterly*, I, Summer 1964, pp. 14-16, illustrated.

When this portrait emerged on the market in 1911, the art critic Auguste Marguillier proclaimed it 'in every way worthy of our richest museums' and asked 'Who is this new-comer?...Who is Louis Vallée?' More than a century on, Vallée remains as enigmatic an artist as he was then. Only one document, the registration of his burial in the Oude Kerk in Amsterdam on 28 May 1653, has come to light. He was evidently living on the Warmoesstraat at the time of his death, and it seems likely he died young – possibly from an outbreak of the plague in Amsterdam in 1653 – as dated portraits and history paintings by him are known only from 1646 to 1653. A familial connection with Simon de la Vallée, a French architect who worked for Prince Frederik Hendrik at Honselaarsdijk Palace outside The Hague between 1633 and 1637, cannot be ruled out. Indeed, Vallée's *Silvio with the Wounded Dorinda* of 1651 (National Gallery of Art, Washington) largely depends for its composition on Herman Saffleven's 1635 depiction of the same subject for the famed Pastor Fido cycle at Honselaarsdijk, suggesting the artist may have had access to the palace.

Vallée's slick portraits, of which this is a particularly fine example, exhibit a penchant for detailed, tactile depictions of dress that approaches the work of Bartholomeus van der Helst, Amsterdam's most fashionable portraitist in the middle of the seventeenth century. Similarly, his history paintings were influenced by Jacob Adriaensz. Backer, with whom Vallée may have studied in Amsterdam. Despite his close association with Amsterdam and comparatively brief career, Vallée's reputation was sufficiently high in his lifetime that his clientele extended beyond the metropolis' walls to cities like Leiden and Haarlem.





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## JAN DAVIDSZ. DE HEEM

(UTRECHT 1606-1684 ANTWERP)

*Cantaloupe, peaches, grapes, plums and other fruit and vegetables with insects on a forest floor*

oil on canvas  
34¾ x 28 in. (88.3 x 71.2 cm.)  
with signature 'AB Mignon' (lower center, on the stone slab)

\$180,000-220,000

£150,000-180,000

€170,000-210,000

### PROVENANCE:

(Probably) Jacob van Helsdingen (1736-1812), Amsterdam; van der Schley, Amsterdam, 26 August 1807, lot 95 (f 23 to Josi).

H.R. Fricker; Christies, London 13 July 1951, lot 138, as A. Mignon (125 gns. to Posnansky).

### LITERATURE:

F.G. Meijer, 'Jan Davidsz. de Heem 1606-1684', Ph.D. dissertation, 2016, pp. 234, 278-279, 282, 290, 390, 423, note 604, no. A259, illustrated.

This still life is closely comparable to another by Jan Davidsz. de Heem in the Alte Pinakothek, Munich (see Meijer, *op.cit.*, p. 278). Both works are unsigned, long bore spurious attributions to Abraham Mignon on account of their compositions and are datable to the final decade of de Heem's career. In contrast to the Munich picture, however, which depicts an array of flowers, the present picture is instead brimming with fruits and vegetables. An intriguing addition are two ears of corn, which had been introduced to Europe in the late fifteenth century after the Spanish returned from the New World. The tree trunk at right, its bark peeling away, is used to frame the arrangement and appears as a similar device in de Heem's *Flowers by a stream* in Liechtenstein/Vienna. This motif proved influential on later artists. Rachel Ruysch, for example, employed it on several occasions (see, for example, her early *Tree trunk surrounded by flowers, butterflies and animals* in the Museum Boijmans Van Beuningen, Rotterdam of 1685 and the *Flowers on a tree stump* of the following year in the Memorial Art Gallery of the University of Rochester).

The so-called *sottobosco*, or forest floor, still life was popularized by Otto Marseus van Schrieck. Having spent almost a decade in Rome and Florence, van Schrieck developed a characteristic style, typified by compositions filled with reptiles, amphibians, thistles and mushrooms painted with muted, dark colors. Van Schrieck returned to Holland in 1657, settling in Amsterdam, and it is likely that de Heem became familiar with his work there. De Heem himself produced several forest floor still lifes, including the present example, imbuing them with his own characteristically complex arrangements of fruit and flowers and using a more vibrant and varied palette than van Schrieck had. Indeed, as Fred Meijer has discussed, these paintings represent an "interesting amalgam of his [de Heem's] own out-door fruit still lifes and "forest-floor" paintings...They are good examples of how Jan Davidsz. de Heem picked up subjects and trends he came across, giving his own twist to them' (*op.cit.*, p. 233).

The present painting was inscribed, probably in the nineteenth century, with a false Abraham Mignon signature. As evidenced by the similar confusion over the attribution of the Munich painting, Mignon's style and compositions often closely resemble de Heem's later work. The present painting was subsequently copied, probably twice, by the German still life painter Ernst Stuken (one signed, sold Sotheby's, London, 6 December, 1995, lot 170; the other, sold Sotheby's, London, 18 October, 1967, lot 3, as by Mignon), who settled in Amsterdam in the second half of the 1670s. Though painted in Antwerp, Stuken's early copies suggest this painting likely arrived in Amsterdam shortly after its production.





## ABRAHAM BLOEMAERT

(GORINCHEM 1566-1651 UTRECHT)

*A mythological scene, possibly Cupid and Psyche*

oil on canvas  
31 x 43½ in. (78.7 x 110.5 cm.)

\$140,000-180,000

£120,000-150,000

€140,000-170,000

### PROVENANCE:

Anonymous sale; Sotheby's, 29 October 1986, lot 31, as Prague School, *circa* 1600. [Property of a Private Collector]; Christie's, New York, 29 January 2013, lot 16, where acquired by the present owner.

In this seductive picture, a female nude reclines in luxurious surroundings that include a brocade curtain and richly adorned pillow with a large tassel and decorative gold leaves. Her supple body is presented fully to the viewer, a diaphanous cloth her only covering as light and shadow emphasize the curves of her form. The presence of the winged boy suggests that the subject could potentially represent either Venus and Cupid or Cupid and Psyche, but the composition in fact corresponds closest to a drawing by Bloemaert depicting Danaë, the daughter of the King of Acrisius of Argo. The drawing, in a private collection (fig. 1), is in the same direction as the present work, as opposed to the subsequent print, which was engraved and published in 1610 by Jacob Matham, stepson of Hendrick Goltzius (see Roethlisberger, *Abraham Bloemaert and his sons: paintings and prints*, Doornspijk, 1993, p. 148, no. 106). In contrast to the present painting, the works on paper portray the nude resting her head on her hand and she is accompanied by an older woman, catching coins that fall from the sky, identifying the subject unmistakably as Danaë.



fig. 1 Abraham Bloemaert, *Danaë*, private collection

Titian's seminal full-length nudes were a key precedent for Bloemaert in creating the present work. In his multiple versions of Danaë, he depicted her both with Cupid and an older woman, who represented a rapacious maid (see versions in the Museo di Capodimonte, Naples, dated 1544, and Kunsthistorisches Museum, Vienna, dated 1564). The similarities between Bloemaert's composition and those of Titian suggest he likely saw a print or workshop copy after the artist (see E.J. Sluijter, 'Emulating Sensual Beauty: Representations of Danaë from Gossaert to Rembrandt,' *Simiolus*, XXVII, nos. 1/2, 1999, p. 39). Yet artists far closer to Bloemaert produced similar reclining nudes, such as a *Jupiter and Danaë* by Bloemaert's contemporary in Utrecht, Joachim Wtewael (Musée du Louvre, inv. RF 1979-23) or the *Sleeping Venus* in the Musée des Beaux Arts, Dijon (inv. 135) by Dirck van Ravesteyn. Most closely related to the present work is a monumental *Danaë* of 1603 now in the Los Angeles County Museum of Art (inv. M.84 191) by Hendrick Goltzius, which Bloemaert may have known through his friend Aernout van Buchell (see Sluijter 1999, *loc. cit.*). As noted by Sluijter, this was among the first subjects Goltzius painted after turning from printmaking to painting around 1600. With pictures like these, Goltzius harnessed the painted nude as a powerful conduit between the sense of sight and the arousal of lust (see E.J. Sluijter, 'Venus, Visus en Pictura,' in R. Falkenburg et al., *Goltzius-studies: Hendrick Goltzius (1558-1617), Nederlands Kunsthistorisch Jaarboek*, XLII-XLIII, 1991-2, pp. 338-339). For Bloemaert, this subject is somewhat unusual: the present picture is one of his few full-length nudes, another being a print of 1607, also engraved by Matham, of *Cupid and Psyche* (Roethlisberger, *op. cit.*, no. 102, fig. 177).

Though the painting was thought to depict Venus and Cupid at the time of its reemergence and subsequent sale in these Rooms in 2013, it has more recently and persuasively been suggested that Bloemaert deliberately calibrated the painting's subject to create a degree of ambiguity for the knowledgeable viewer to tease out whether the nude woman represents the goddess of the soul or amorous love and beauty. However, on balance, such an informed connoisseur would likely have deduced that its true subject was Cupid and Psyche, for the painting represents a learned reworking of a print by Jan Muller after a design by Bartholomeus Spranger (New Hollstein II.189.70). Bloemaert had turned to this print on several previous occasions, including by adopting the figure of Cupid for the *repoussoir* figure at lower right in his *Wedding of Peleus and Thetis* of *circa* 1590-95 (Alte Pinakothek, Munich). While the position of the nude figure's torso and legs in Bloemaert's painting conform closely to Muller's print after Spranger's design, Bloemaert changed the position of her head and arms and removed all extraneous narrative elements, including the figure of Cupid himself. By focusing simply on the sleeping putto who lifts the curtain to reveal the nude figure of Psyche, the artist cleverly encourages his viewer to play the role of Cupid about to enter Psyche's bed.





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## ADRIAEN CORNELISZ. VAN SALM

(DELFSHAVEN 1660/5-1720)

*A Dutch convoy in the herring fleet – a penschilderij*

signed 'A.S.' (lower right, on the piece of driftwood)

oil on panel

7¼ x 9¾ in. (18.2 x 25 cm.)

**\$50,000-70,000**

**£41,000-57,000**

**€47,000-66,000**

### PROVENANCE:

Private collection, California.

with Kunsthandel P. de Boer, Amsterdam, where acquired by the present owner.

Adriaen van Salm spent his entire career in Delfshaven, a borough of the port city of Rotterdam. He was active as a schoolmaster and in 1706 became a master draftsman in the city's guild. He specialized in *penschilderen* – a method of painting or drawing in ink with a pen and wash on a prepared panel or canvas – which produced highly refined monochromatic images. The technique became especially popular with marine painters like Willem van de Velde the Elder beginning in the 1640s, but it had been employed to great effect earlier in the century in works like Hendrick Goltzius' learned *Sine Cerere et Libero friget Venus* (*Without Ceres and Bacchus, Venus Would Freeze*) (c. 1600-03; Philadelphia Museum of Art).

This small-scale panel depicts a fleet of herring busses accompanied by a large man-of-war at the center of the composition. The herring industry was a staple for the Dutch economy on account of the Republic's advantageous position along the North Sea. Small investors pooled their funds to outfit a ship and could then profit from the catch proportionally to their investment. The development of the herring buss enabled fisherman to stay out for longer periods of time because the fish could be gutted, salted and stored onboard, thus reducing the need for returning to port. These relatively small boats and their valuable haul were susceptible to pirates and enemy warships and, for this reason, were often protected by larger armed vessels.

A somewhat larger variant of this composition last appeared Christie's, New York, 31 January 1997, lot 68. A second variant of similar scale to the present painting sold Dorotheum, Vienna, 9 November 2022, lot 81.





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## SIR PETER PAUL RUBENS

(SIEGEN 1577-1640 ANTWERP)

*The Mystic Marriage of Saint Catherine*

oil on canvas  
30¼ x 45½ in. (78.1 x 115.6 cm.)

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

**£1,300,000-1,600,000**

**€1,500,000-1,900,000**

### PROVENANCE:

Sir John Charles Robinson (1824-1913), London, in the late 19th Century.  
with Galerie Sedelmeyer, Paris, 1894.  
Rodman Wanamaker (1863-1928), Philadelphia, by 1904.  
Anonymous sale; American Art Association-Anderson Galleries, New York, 5  
February 1931, lot 171.  
Carlberg, New York, circa 1933.  
Mrs. William Fox; her sale, Kende Galleries at Gimbel Brothers, New York, 1  
December 1942, lot 40, where acquired by (to L. Keesing).  
Mrs. Ira Spanierman, New York, 1968.  
Anonymous sale; Christie's, London, 28 June 1974, lot 58.  
with Siegfried Adler, Montagnola, from whom acquired in 1978 by,  
The Sarah Campbell Blaffer Foundation, Houston, from whom acquired by the  
present owner.

### EXHIBITED:

Paris, Galerie Sedelmeyer, *Illustrated Catalogue of 100 Paintings of Old Masters...  
belonging to the Sedelmeyer Gallery*, 1894, no. 38.  
Houston, Rice University, *Antwerp's Golden Age*, 8 February-23 March 1975.

### LITERATURE:

M. Rooses, 'L'oeuvre de Rubens (Addenda)', *Bulletin-Rubens*, V, 1897, pp. 70-71, no.  
401.  
E.C. Siter, *Catalogue of the Collection of Pictures by the Old Masters*, Philadelphia,  
1904, no. 33, pl. 7.  
A. Rosenberg, ed., *P.P. Rubens. Des Meisters Gemälde (Klassiker der Kunst V)*,  
Stuttgart and Leipzig, 1905, pp. 2, 463, 488, with incorrect provenance.  
W.R. Valentiner, 'Gemälde des Rubens in Amerika', *Zeitschrift für bildende Kunst*,  
XXIII, 1912, p. 182, no. 1.  
W. von Bode, 'Kritik und Chronologie der Gemälde von Peter Paul Rubens',  
*Zeitschrift für bildende Kunst*, XVI, 1905, p. 201.  
R. Oldenbourg, ed., *P.P. Rubens. Des Meisters Gemälde (Klassiker der Kunst V)*,  
4th ed., Berlin and Leipzig, 1921, pp. 440, 472, as 'it cannot be assumed that Rubens  
himself executed or even designed this picture, which, according to the type, must  
be thought to have been created around 1615' ('Es ist nicht anzunehmen, daß Rubens  
dieses Bild, das nach den Typen immerhin schon gegen 1615 entstanden zu denken  
ist, selber ausgeführt oder auch nur entworfen habe.')

G. Glück, *Rubens, van Dyck und ihr Kreis*, Vienna, 1933, p. 156, no. 2.  
L. Burchard, 'Nachträge', in *Rubens, van Dyck und ihr Kreis*, G. Glück, ed., Vienna,  
1933, pp. 376, 391, citing Oldenbourg's opinion.  
H. Vlieghe, *Corpus Rubenianum Ludwig Burchard*. Part VIII: *Saints*, I, London  
and New York, 1973, pp. 118-119, no. 76, fig. 131, as 'for the most part executed by  
Rubens's studio'; II, under Addenda and Corrigenda to Part VIII, I, p. 179, no. 76, as  
'entirely by Rubens's own hand'.  
J.S. Held, *The Oil Sketches of Peter Paul Rubens: A Critical Catalogue*, I, Princeton,  
1980, pp. 505-506, under no. 369, citing Oldenbourg's opinion.  
C. Wright, *A Golden Age of Painting: Dutch, Flemish, German Paintings,  
Sixteenth-Seventeenth Centuries, from the Collection of the Sarah Campbell  
Blaffer Foundation*, San Antonio, 1981, pp. 64-65.  
M. Jaffé, *Rubens: Catalogo Completo*, Milan, 1989, p. 181, no. 177.







fig. 1 Sir Peter Paul Rubens, *The Mystic Marriage of St. Catherine*, F. F. Prentiss Fund, Allen Memorial Art Museum, Oberlin College, Oberlin, OH

Inspired by the great *Sacre Conversazione* of the Venetian school that he had studied on his trip to Italy from 1600-08, this tender depiction of the Mystic Marriage of Saint Catherine likely dates from the years 1615-20 and is a beautiful example of how the Italian influence remained with Rubens long after his return to Antwerp. While the classical, triangular composition harks back to Titian and his followers, the rich coloring and fluid brushwork are typical of the years up to 1620. It is a *tour-de-force* of painterliness, color, modelling and compositional balance typical of Rubens at this critical date in his career.

Rubens' first attempt at the composition is recorded in a preparatory drawing kept today at the Allen Memorial Museum, Oberlin, Ohio (fig. 1). As in the finished painting, the figures exist on two planes, with the Virgin and Saint Peter occupying the backward plane and Saint Catherine and the Christ Child the frontal plane. However, where in the drawing the action takes place to the right of center, here Rubens has shifted the two frontal figures to the left to enable the ring-giving to occupy the central part of the composition, with the movement and eye-line of all four figures directed at this tender moment that is the subject of the painting. This central passage, in which five hands collide, is exceptional for the brilliance and confidence of its soft brushwork.

Previous writers had considered a shape behind the head of Saint Peter in the drawing to denote the presence of an additional figure, possibly identifiable with Saint Cecilia given the appearance of the organ in the painting but, as first mooted in December 2022 by a group of scholars from the Rubenianum, this shape seems more likely to be a first effort for the head of Saint Peter, which Rubens then moved to the right. The presence of the organ in the painting remains unexplained. Hans Vlieghe, in his commentary on the work in 1973 (see literature), proposed that an x-ray might be needed to determine whether a figure of Saint Cecilia once occupied, or was once intended to occupy, the space between the organ and Saint Peter's head, but an x-ray carried out recently does not clearly show any such figure under the paint surface. Much like the figure of Saint Peter, whose presence at this scene is also unexplained, the organ remains a mystery and one can only surmise that its inclusion, along with that of Saint Peter, were at the request of the patron or somehow connected to the circumstances around the commission. As pointed out by Prof. Dr. Nils Buettner, Saint Peter does however preside (along with Saint Paul) at the subsequent Mystic Marriage of Rubens' masterpiece, the *Madonna and Child Enthroned with Saints* in the Koninklijk Museum voor Schone Kunsten in Antwerp.



fig. 2 Titian, *The Virgin and Child with Saints Dorothy and George*, Museo del Prado, Madrid

Beyond the preparatory drawing in Ohio, Rubens' creative thinking is laid bare throughout the composition. Pentimenti abound, most obviously above the proper left shoulder of Saint Peter, where Rubens has lowered the profile by over an inch, and variously through the hands, fingers and feet of the central section, where Rubens has made small adjustments in multiple areas, all of which add to the sense of movement in this dynamic passage of painting.

As noted above, the composition harks back to the half-length schemes of Titian and other artists, whose work Rubens studied closely in Venice. Vlieghe draws particular comparison with Titian's *Madonna and Child with Saints Dorothy and George* in the Prado (fig. 2) and the *Madonna and Child with Saints Stephen, Jerome and Maurice* in the Louvre (see H. Wethey, *The Paintings of Titian*, I, London, 1969, pl. 15). No other artist had a more profound effect on Rubens, and Titian's influence remained with him throughout the rest of his career.

Beyond the stylistic qualities mentioned above, other links to Rubens' paintings from the 1610s have been noted, perhaps most obviously the figure of Christ, who appears in the same form in several of Rubens' paintings of the period, notably in the 1609-10 *Education of the Virgin* in the collection of the Princes of Liechtenstein in Vaduz (see M. Jaffe, *op. cit.*, p. 169, no. 111, illustrated) and *Romulus and Remus* in the Pinacoteca Capitolina, Rome (*ibid.*, p. 214, no. 347), which is datable 1615-16 and shows the child's proper right leg in the same position as here. Clearly a now lost painted or drawn model of the child existed in the workshop and was used widely by Rubens and his assistants throughout the 1610s, as several drawn and painted workshop copies of the lost prototype also exist.

Rubens' paintings from the 1610s bore an extraordinary influence on artists throughout Europe, and particularly on those around him in Antwerp, amongst whom the young Anthony van Dyck was preeminent. In particular passages, such as the head of Saint Peter, it is easy to see where van Dyck found the source for his own youthful style. Finished paintings by Rubens of this stature come only very rarely to the market today, and the appearance of this beautiful Mystic Marriage at auction for the first time in over fifty years marks an exceptional opportunity for the study of an important work from perhaps the most influential decade of the artist's career.









PROPERTY FROM AN IMPORTANT FAMILY COLLECTION

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## FRANCISCO JOSÉ DE GOYA Y LUCIENTES

(FUENDETODOS 1746-1828 BORDEAUX)

*Portrait of Doña María Vicenta Barruso Valdés, seated on a sofa with a lap-dog; and Portrait of her mother Doña Leonora Antonia Valdés de Barruso, seated on a chair holding a fan*

the first: signed, dated and inscribed 'D.ª María Vizenta / Baruso Valdes. / P.º F.º Goya año 1805' (lower left, on the sofa's armrest); the second: signed, dated and inscribed 'D.ª Leonor Valdes / de Barruso / Por F.º Goya año / 1805' (lower right)

oil on canvas

41½ x 33¼ in. (105.4 x 84.4 cm.), each

a pair (2)

\$15,000,000-20,000,000

£13,000,000-16,000,000

€15,000,000-19,000,000

### PROVENANCE:

Both commissioned in 1805 by Don Salvador Anselmo Barruso de Ybaretta, husband of Doña Leonora and father of María Vicenta Barruso Valdés, and by descent to his grandson, Don Salvador Valdés y Barruso (1807-1868), Madrid, son of María Vicenta Barruso Valdés, by whom probably left to his widow, Carmen Corcuera y Vega (d. 1905). Pierre Orossen, called Stanislas O' Rossen (1864-1933), Madrid, Paris and Biarritz, by whom probably acquired in Madrid, c. 1905, and by descent until, 'Azoulay' (almost certainly on behalf of O' Rossen's widow, Eugénie Creuzot (d. 1961), or his son Paul Orossen), Paris; Galerie Charpentier, Paris, 23 May 1951, lots 24 and 25, where acquired by the following, with Agnew's, London, from whom acquired on 24 May 1951 (the first) and 4 June 1951 (the second) by, Private collection.

### EXHIBITED:

Madrid, Museo Nacional del Prado, *Goya en tiempos de Guerra*, 14 April-13 July 2008, nos. 39 and 40.

### LITERATURE:

M. Moreno, *Catálogo de Fotografías. Museo del Prado, Academia de San Fernando, Museo de Arte Moderno, Escorial, Toledo, Sevilla, etc., etc.*, Madrid, undated, pp. 22-23, nos. 228 and 229.  
A.F. Calvert, *Goya: An Account of his Life and Works*, London and New York, 1908, p. xvi, pls. 167 (the first), 151 (the second).  
A. de Beruete y Moret, *Goya, pintor de retratos*, Madrid, 1915, p. 100.  
A. de Beruete y Moret, *Goya as Portrait Painter*, London and Sydney, 1922, pp. 122, 211, nos. 195, 196.

Calleja ed., *Colección de cuatrocientos cuarenta y nueve reproducciones de cuadros, dibujos y aguafuertes de Don Francisco de Goya*, Madrid, 1924, plates 115 (first) and 116 (second), both as 'Señor Orossen, Madrid, Biarritz, Paris' and 'Fot. Moreno'.

F.J. Sánchez Cantón ed., *Goya por A. de Beruete y Moret. Goya, pintor de retratos; Goya, composiciones y figuras y Goya grabador*, Madrid, 1928, p. 65.  
A.L. Mayer, *Francisco de Goya*, Munich, 1928, p. 188, nos. 209, 210.

F.J. Sánchez Cantón, *Goya*, Paris, 1930, (French translation by Georges Pillement), p. 58, note 56, referencing portraits dated 1805 and citing 'Doña Leonor Valdés de Barruso (Coll. d'O'rossen)'.

X. Desparmet-Fitz-Gerald, *L'oeuvre peint de Goya*, Paris, 1928-1950, II, pp. 155-156, nos. 442-443, pls. 362, 363.

J. Gudiol, *Goya 1746-1828: Biographie, Analyse critique et Catalogue des Peintures*, I, Paris, 1970, p. 298, nos. 498-499; III, figs. 796, 797.

P. Gassier and J. Wilson, *Goya: His Life and Work with a catalogue raisonné of the paintings, drawings and engravings*, London, 1971, p. 199, nos. 830, 831, illustrated.  
R. de Angelis, *L'opera pittorica completa di Goya*, Milan, 1974, p. 118, nos. 434, 435, illustrated.

X. de Salas, *Goya*, Milan, 1978, pp. 190-191, nos. 394, 395, illustrated.

J. Camón Aznar, *Francisco de Goya*, Zaragoza, III, 1980-1982, p. 150.

M.T.M. Bourgon, ed., *Goya en las Colecciones Madrileñas*, exhibition catalogue, Madrid, 1983, p. 67.

J.L. Morales y Marín, *Goya: A Catalogue of his Paintings*, Zaragoza, 1997, p. 287, nos. 354, 355.

J. Wilson-Bareau, *Goya in the Norton Simon Museum*, Pasadena, 2016, p. 162, illustrated (the first).







opposite left: fig. 1 Francisco Goya, *Bartolomé Sureda y Miserol*, National Gallery of Art, Washington

opposite right: fig. 2 Francisco Goya, *Therese Louise de Sureda*, National Gallery of Art, Washington

right: fig. 3 Francisco Goya, *Doña Antonia Zárate*, National Gallery of Ireland, Dublin



These masterpieces of portraiture by Francisco Goya, the greatest Spanish artist of the late eighteenth and early nineteenth centuries, were painted in 1805, when he was at the height of his artistic powers and at a moment when he produced some of his most celebrated works. The portraits can be counted among only a handful of pairs of portraits by the artist remaining in private hands (above all outside of Spain), and are the only such pair to depict two women. Both canvases remain in startlingly beautiful condition, demonstrating the painter's uncompromisingly bold handling of paint that was to anticipate so forcibly the work of the Impressionists and secure Goya's reputation as one of the most revolutionary figures in the history of Western art. Their emergence on the market for the first time for over seventy years represents a highly rare opportunity for museums and collectors alike.

#### **The Portraits and their position in Goya's oeuvre**

Goya's portraits of María Vicenta Barruso Valdés and her mother Leonora Antonia Valdés de Barruso mark a pivotal moment in his career and represent the beginning of a period of increasing artistic freedom. Since his appointment as First Court Painter to King Carlos IV (1748-1819) in April 1789, a position that brought him widespread fame and reputation, Goya had been employed almost exclusively with commissions from the King's court and the Spanish nobility. However, during the first decade of the nineteenth century, the painter's practice increasingly turned away from the court to encompass a more diverse group of patrons. Significantly, his pendant portraits of María Vicenta Barruso and her mother are amongst the earliest by the artist to depict women from

the bourgeoisie. The emergence of the *burguesía* during the late eighteenth and early nineteenth centuries marked a significant sea-change for both the country and, more specifically, for Goya. The great social and economic ruptures occurring across Europe from the late 1780s onwards saw the gradual decline of the nobility and a rapid growth in the power and prosperity of the bourgeoisie. As these middle-classes gained greater economic positions and influence, their newly acquired status was quickly affirmed in their desire to have their likenesses painted.

The Barruso portraits, therefore, represent a crucial turning point in Goya's expanding patronage in the early 1800s, displaying the increasing desire from Spain's wealthy middle classes for portraits by the painter heralded as the 'Apelles of Spain'. In their choice of artist and in the manner in which they are depicted, the Barrusos evidently wished to align themselves with the aristocracy. Both sitters here are dressed in the height of contemporary fashion in high-waisted Empire-line dresses, a style that was popularized in France during the late 1780s and 1790s and, by the early years of the nineteenth century, had been adopted across Europe. Furthermore, with their attributes of leisured gentlewomen (the fashionably groomed dog and the ornately decorated fan), the mother and daughter are deliberately situated within a visual tradition of portraits of the nobility.

On her lap, María Vicenta holds a small lap-dog wearing a large collar, embellished with large gilt studs. This is probably a bichon frisé, a popular breed amongst the higher echelons of Spanish society during the period. In fact, a number of very similar dogs appear in several other portraits by Goya,

perhaps most famously in the artist's masterpiece: *The Duchess of Alba*, *The White Duchess* (1795, Duke of Alba Collection, Madrid). Like the sitter's dress, the gloriously painted animal can be seen as a statement affirming her status. It may also have been intended as a further reference to María's marriageable state; traditionally seen as a symbol of fidelity, her little bichon frisé, calmly seated in her lap, may be intended to advertise the sitter's own future faithfulness to a prospective husband.

The presentation of Goya's portraits of the mother and daughter is highly unusual. While pictures of parents and their children portrayed together abound throughout the history of Western art, Goya's use of a pendant format appears to be almost unprecedented. Even more striking is the fact that María Vicenta is placed on the left (and thus on her mother's right hand side), traditionally the position assumed by the more important figure of a pairing. The placement of the sitters in this way provides, perhaps, some insight into their function. Placing emphasis on the exquisitely dressed, elegant daughter, the pendants may have been intended to promote her as an eligible bride for prospective suitors. In a sense, therefore, the subtle smile on the face of her mother, who serves as a decorous chaperone to this encounter, can be seen as an invitation to the viewer to participate in this conceit, encouraged to look back at the thoughtful, gentle features of the young María.

Perhaps the only true portraits of bourgeois sitters which preceded the Barruso pictures were those of Bartolomé Sureda and his French-born wife Teresa Sureda (figs. 1 and 2; both National Gallery of Art, Washington), painted *circa*

1804. Sureda, a talented young industrialist, had travelled to England and France between 1793 and 1803 to study a variety of new industrial processes, as well as to investigate innovations in printing techniques. Goya was probably well acquainted with the couple, and his glamorous portraits of them perfectly encapsulate the nuanced changes which can be observed in his depictions of wealthy merchants and the industrial classes at the turn of the century, combining personal familiarity with elegant formality. The upright pose of Teresa Sureda, seated in a chair and turning towards the viewer with a calm but focused gaze certainly anticipates the portraits of both María Vicenta Barruso and of her mother.

The Barruso pictures mark the beginning of what can be regarded as a series of key portraits, painted between *circa* 1805 and 1806, which all depict bourgeois women. Similarly posed, with straight backs and gazing confidently out at the viewer, the *Young Lady wearing a mantilla and basquiña* (National Gallery of Art, Washington), *Portrait of Antonia Zárate* (fig. 3; National Gallery of Ireland, Dublin), *Young Woman with a fan* (Musée du Louvre, Paris), and *Portrait of Señora Sabasa García* (fig. 4; National Gallery of Art, Washington) can all be seen to owe their conception and treatment to the Barruso pictures. The direct, painterly style and the palpable presence of each sitter show Goya's pioneering and 'freshly modern' approach in these works, where he catered for newly wealthy patrons, whose recently raised position and influence in society served to define the progress and change of their new century (Wilson-Bareau, 2016, *op. cit.*).





left: fig. 4 Francisco Goya, *Señora Sabasa García*, National Gallery of Art, Washington

right: fig. 5 Francisco Goya, *Self-portrait in the Studio*, Real Academia de Bellas Artes de San Fernando, Madrid

opposite: Detail of the present lot.

By 1805 Goya was undoubtedly at the height of his artistic powers. Indeed, it was in this year that Manuel José Quintana paid tribute to Goya's greatness in a poem, declaring the artist 'had already surpassed Raphael and assuring him that his fame would endure for all time' (G. Maurer, 'First Court Painter, Biography', in *Goya*, exhibition catalogue, Basel, 2022, p. 178). This period resulted in some of the artist's most celebrated works, including the startlingly original portrait of *The Marchioness of Villafranca painting her husband* (1804; Museo del Prado, Madrid), the first Spanish portrait to show a woman in the act of painting, and the sublime portrait of *The Marchioness of Santa Cruz* (1805; Museo del Prado, Madrid). Such was the high regard reserved for the Barruso portraits among early scholars of the artist's work, that both Aureliano de Beruete y Moret (1915) and Francisco Javier Sánchez Cantón (1928) placed the pendants alongside the latter of these two great masterpieces and the portrait of Antonia Zárate at Dublin.

### The Sitters

Leonora Antonia Valdés de Barruso was born on 20 July 1760 in Linares, in the province of Asturias in northern Spain. Through her mother, María García Noriega, she was probably related to the royal councillor Don Antonio Noriega, whose portrait Goya had painted in 1801 (National Gallery of Art, Washington). Noriega was an important figure at Court and it seems likely that it was he who introduced the Valdés y Barruso family to the painter.

In 1789, Leonora Valdés married Salvador Anselmo Barruso de Ybaretta, from Pedroso in the province of La Rioja. Barruso was a textile merchant and involved with the works at the Royal Factories of Silks, Gold and Silver Fabrics. These had been established in Talavera de la Reina, near Toledo, under the auspices of Fernando VI (1713-1759) in the mid-eighteenth century, as part of Spain's economic policy to bolster exports from the country, negating dependence on



French or English trade following the War of the Spanish Succession (1701-1714). Shortly after their marriage, the couple settled in the city where, on 27 December 1790, they celebrated the birth of a daughter, their only child.

Little is known about the early life of María Vicenta Barruso Valdés until her marriage in 1807 (two years after this portrait) to Francisco Javier Valdés Andayo, a guard in the *Compañía Española*. As a gift for their wedding, María's father gave the couple two houses on the Calle del Carmen in Talavera de la Reina, situated near the home he shared with Leonora. María and her husband appear to have divided their time between these residences and a house in Madrid, since it was there on 6 August 1810 that she gave birth to a son, Salvador Valdés y Barruso. In the same year María died in the city while her husband was in Cádiz, fighting against the French in the field corps of Pedro de Alcántara Álvarez de Toledo, 13th Duke of Infantado (1768-1841).

### Goya's Barruso portraits - an outline of technique and creation by Marie Louise Sauerberg

As a conservator it is an unsurpassed privilege to see old master paintings with pristine surfaces and unadulterated brushwork, as untouched as possible by the ravages of time. This mother and her daughter afford one such extraordinary experience. These are canvasses covered with a bright, brick-colored ground, onto which the paint layers are deftly, directly and economically applied with astounding variation and swiftness. Unsurprisingly, the paintings have been treated over the course of the past 200 years. They are lined, they have a thin, relatively new varnish and a little retouching, all of which is sensitively and skillfully done.

The painting technique on display is one of superb mastery. Goya was nearing sixty when he painted the Barruso portraits, and they exude the confidence of an experienced master's hand. There is not a brush stroke too many, nor any hesitation. This is particularly visible in passages such as the bold rendering of the brocade fabric on the back of the mother's chair. The pattern was set with a broad brush loaded with rich, translucent red paint which was then deposited on the surface in short, squiggly lashes and dashes.

The immediacy in the paint handling could suggest that each portrait was painted in a single sitting – yet we can be quite sure this was not the case. A close look at the surface reveals periods during the creation when the paint was left to dry before the next layers were applied. This is the realm of early nineteenth-century academic tradition, and the exploration of the limits of it. There is as much care and precision in the making of these portraits as there is boldness.

Both portraits are executed on a tightly woven, medium-weight, plain-weave canvas, now tacked on to a Spanish strainer. They are at or close to their original size, as evidenced by slight cusping of the canvas weave along the edges. As mentioned, they were primed with a characteristic bright brick-colored ground, a color often favored by Goya, especially in his later years. The main pigment in the ground is presumably a high-quality earth pigment, like those originating in the area around Murcia or Seville, one of only few pigments to be produced in Spain at the time (most others were imported from elsewhere on the continent). The function of the ground is to reduce the canvas texture to a smoother surface on which to paint, without eliminating it. The ground further provided the canvas a more even absorbency, which ultimately controlled the final sheen of the painting, even when varnished. In this case the









fig. 6 Francisco Goya, *Infanta María Josefa*, Museo Nacional del Prado, Madrid  
opposite: fig. 7 Francisco Goya, *Infante Carlos María Isidro*, Museo Nacional del Prado, Madrid



brick-colored ground is a protagonist. It is visible right across both portraits; in places shining through the thinly applied paint, such as the hair of the mother. Elsewhere the ground is barely covered, for instance at the shadow of her dress and on the back of her chair. Orange-red flashes of ground left by Goya in the daughter's yellow silk dress are especially prominent, and it is astonishing how little paint is used to cover the ground on the shadows of the mother's dress.

On this bright ground, Goya set out his sitters in bold, summary strokes of black. Infrared reflectography (IRR) does not reveal an earlier, lighter drawing, although that is not to say it did not exist, just that it is not or no longer detectable. However, its apparent absence speaks of total prowess, especially coupled with the exceedingly freely applied paint layers. The preliminary sketch is visible to the naked eye across both paintings as it peeks through the final paint layers, nowhere more clearly than in the gathering of the mother's dress under her bosom. This sketch was allowed to dry before the paint of the dress was applied.

The mother is placed a little higher in the picture field than her nearly fifteen-year-old daughter in her portrait. The *Self-Portrait in the Studio* (fig. 5; Real Academia de Bellas Artes de San Fernando, Madrid) shows Goya in front of a canvas a little bigger than the Barrusos, propped up on an adjustable easel. Standing like this, he would be eye-height with his sitters as he worked up the faces and flesh tones. He would have been using a variety of smaller brushes, not unlike those which he is holding in the *Self-Portrait*, blending and feathering the paint. In the Barruso pair he finishes off with a few wet-in-wet dots, denoting small but surely distinguishing beauty spots on both mother and daughter. Once again, the brick-colored ground and the black sketch shines through in many places, for instance on María's temple, creating shadows and

life in a lock of hair. The highlight on Leonora's proper left breast is created with thick paint which catches the light to indicate a certain fullness. A similar bold stroke is found rendering the daughter's collarbone, although that is now hidden beneath more refined brushwork. The palette in Goya's hand on the *Self-Portrait* is similar to that used in the present portraits; the vermilion and Prussian blue placed either end of a graded row of more muted color paints, starting with lead white.

The background has been brushed in around the figures, and in places it overlaps them. The unfinished portraits of *Infanta María Josefa* and *Infante Carlos María Isidro* (figs. 6 and 7; both Museo del Prado, Madrid) show the earlier stages of working up the background well. Only late in the process would the corners have been filled in. The present varnish on the Barruso pair is so thin that the texture of the brushstrokes can be readily appreciated through it, for example in the upper left quadrant of the daughter's portrait. Goya used a large brush that produced strokes several centimeters wide for the background, sometimes crisscrossing them. He did this with one aim: as quickly and efficiently as possible to block in and later finish off the grey background. Nearer the sitters' heads, the final strokes are narrower, as he changed brushes, adjusting and tightening the contours as he went. He even used his fingers, leaving an imprint at the nape of the mother's neck. He was clearly not bothered by the rugged edges created where he pulled off his brush from the surface, such as the edge of the mother's dress on her right leg and knee. Later, he softened down this junction with pinkish white blended washes, effectively veiling her leg with a tulle top dress.

Several changes are visible to the naked eye relating to the application and reshaping of outlines using the background paint. For instance, the back of the

mother's neck was reshaped, making it thinner and thereby her posture more upright.

On María's portrait a sizable area of a paler grey stands out to the naked eye in the background, just above the armrest. This grey paint is applied over the darker grey background. Nearby, an appreciably warmer colored reserve can be seen to the left of the dog on her lap. These two areas seem to relate to one another, suggesting a possible change in the posture of the sitter and her lapdog. Early in the painting process, María may have had her left arm around the dog, which sat closer to her, perhaps even intended to turn towards her. This version does not seem to have progressed beyond the initial stage. In the final version, María's arm is brought in by her side in a more contained, perhaps more decorous pose. A telling ridge of paint evidences a change to the contour on the right, a puff sleeve or perhaps an appreciable reduction of her bosom. One can't help but wonder by whom the change may have been instigated. Further changes in layout are visible in María's chair in the lower left. As for the lapdog, there is an area of her dress that is lighter and warmer than the rest of the chair. It seems that at an earlier stage the daughter's dress extended unbroken down to the edge of the painting, in a chair without the armrest. The contrast between these areas may be somewhat enhanced due to changes in the paints and pigments, that is increased transparency of the paint and the possible fading of the red glaze; both are common phenomena. Similarly, the reserve for her arm probably wasn't as marked at first as it is now.

Comparing the two chairs, the daughter's is darker and greyer than that which her mother is seated on. This is a result of a reserve of the brick-colored ground being left for the back of the mother's chair, and that of the daughter having been painted on the grey background.

The final dashes are the most precise, such as the crisply raised paint of the flowers and foliage in their hair. Similarly, a single dash of yellow, denoting the gold ring in María's ear, is set with a fine, pointed brush that starts with a dot and finishes as if set with a single hair.

The Barruso portraits provide a superb opportunity to study Goya's singular technique by the simple fact of their exceptional state of preservation.

#### The History of the Pictures

Goya's portraits were probably commissioned by Salvador Anselmo Barruso de Ybaretta, the husband and father of the sitters, and eventually descended to his grandson, Salvador Valdés y Barruso. Following in the footsteps of his father, Salvador entered the army, gradually gaining numerous military honors during an illustrious career, culminating in his being awarded the Grand Cross of the Order of Isabella the Catholic in 1860. On his death the portraits passed to his widow Carmen Corcuera y Vega.

It was very probably soon after her death in 1905 that the pictures were acquired in Madrid by the French couturier Pierre Stanislas O'Rossen (1864-1933). O'Rossen lived for a short time in Madrid, where he married his first wife, Gracieuse Pennes, in 1899, and he would certainly, in this way, have become familiar with Goya's work. Indeed, his collection of paintings included several pictures by the artist, notably the haunting *Still life with a sheep's head* (fig. 8; Musée du Louvre, Paris) and the *Still life with woodcocks*, now in the Meadows Museum, Dallas, as well as other celebrated Spanish pictures, none more so than El Greco's masterpiece, *The Holy Family with Mary Magdalene* (c. 1590-95; Cleveland Museum of Art). The Barruso portraits were then sold at auction in









Paris, where they were acquired by Agnew's and subsequently by the present owners.

#### Goya's Legacy

'Francisco de Goya y Lucientes was the first modern artist and the last old master. He died 175 years ago and yet his work speaks with an urgency that no other painter of his time can muster'

-Robert Hughes, 2003

The genius of Goya's art has remained enduringly significant for later painters. Indeed, the technique exemplified by the rich quality of paint in the Barroso portraits, combined with the speed and economy used by the artist to create form in only a few strokes of his brush, can be seen to have directly informed some of the most important movements and artists of the later nineteenth and twentieth centuries.

The painter most aware of Goya's talents was arguably Édouard Manet, often considered the father of modernism. Many of the French artist's most celebrated compositions were painted in direct response to works by Goya, including *The Balcony* (fig. 9; 1868; Musée d'Orsay, Paris), a work clearly indebted to the Spaniard's *Majas on a Balcony* (1808-12; private collection, France); the series of paintings made between 1867 and 1869 of the *Execution of the Emperor Maximilian*, which were inspired by Goya's *The Third of May 1808* (Museo del Prado, Madrid); and, perhaps most famously, in Manet's revolutionary painting of *Olympia* (1863-5; Musée d'Orsay, Paris), which owed much to Goya's equally provocative *Maja desnuda* (1795-1800; Museo del Prado, Madrid). However, it was not exclusively in compositional motifs and themes that Goya exerted such a powerful influence on Manet's work. Goya's technical brio also made a profound impact on the French artist. His dazzling handling of paint, rapidly yet economically applied to create convincing form, texture and weight, would inform Manet's own pioneering approach to painting.

above: fig. 8 Francisco Goya, *Still life with a sheep's head*, Musée du Louvre, Paris

opposite left: fig. 9 Édouard Manet, *The Balcony*, Musée d'Orsay, Paris

opposite right: fig. 10 Paul Cézanne, *Madame Cézanne in the Conservatory*, Metropolitan Museum of Art, New York



Goya continued to influence painters working in the Post-Impressionist tradition. Paul Cézanne turned repeatedly to the Spanish master's violent depictions of crime and murder during the late 1860s, producing a series of oil sketches and watercolors which demonstrate his close study of engravings by Goya, produced as part of his *Los Desastres de la Guerra* series between 1810 and 1820. During the 1880s, Cézanne likewise drew a great deal of inspiration from Goya's *Self-Portrait* which had been included at the beginning of his famed *Los Caprichos* series and disseminated through the revival of written interest in Spanish painting in France during the mid-nineteenth century. Cézanne's own *Self-Portrait* of 1866 (private collection) shows his very personal response to this engraving. As with Manet, Goya's free brushwork and use of broad strokes to describe form, texture and light, can also be recognized in Cézanne's work, such as in the portrait of *Madame Cézanne in the Conservatory* (fig. 10; 1891; Metropolitan Museum of Art, New York).



Painters of the nineteenth-century avant-garde were not alone in their admiration of Goya. Pablo Picasso, for example, was dubbed 'el pequeño Goya' in Paris in 1901. Early works by the artist were evidently inspired by the time he had spent looking at pictures in the Prado and paintings like his *Mujer en azul* (*Woman in Blue*), painted in 1901 (Museo Nacional Centro de Arte Reina Sofía, Madrid), clearly show Goya's influence, referencing portraits like that of *Queen María Luisa in a dress with hooped skirt* (c. 1789) in the Museo del Prado.

'Titian, Rembrandt and Goya were the great painters. I am only a public clown'  
- Pablo Picasso

We are very grateful to Juliet Wilson-Bareau and Véronique Gerard Powell for their assistance with the cataloguing of this lot.





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**GASPARE TRAVERSI**  
(NAPLES 1722-1770 ROME)

*Two servants in their master's clothing*

oil on canvas  
18¾ x 14¼ in. (47.7 x 36.4 cm.), oval, each

a pair(2)

**\$40,000-60,000**

**£33,000-49,000**  
**€38,000-57,000**

A masterful storyteller who devoted his considerable talents – and often his acerbic wit – to scenes from everyday life, Gaspare Traversi was one of most original painters in eighteenth-century Italy. Born in Naples, the young Traversi was apprenticed to the elderly Francesco Solimena. He also carefully studied the seventeenth-century naturalist painters of his native city, from Preti and Ribera to Caracciolo and Francanzano. From 1752, Traversi spent a great deal of time in Rome, residing alternately there and in Naples.

Although Traversi undertook religious commissions throughout his career, his signature works are his genre scenes. Many of these were populated by the urban elite and emerging middle classes, while others turned an eye instead to the socially marginalized, offering an incomparable window into the quotidian realities of the impoverished neighborhoods of eighteenth-century Naples and Rome. While Traversi generally treated the poor with great sympathy, he typically portrayed the bourgeoisie wearing the costumes and aping the manners of the aristocracy, presenting their aspirations with satirical, humorous, and often moralizing intent.

The attribution of this newly-discovered pair of pendant paintings is endorsed by Nicola Spinosa, who attributes the works to the early career of the artist, around 1749-50, when he was still in Naples (private communication, 25 October 2022). In the pendants, two male sitters are shown with their rather unattractive faces contorted in uproarious laughter; both gesticulate towards their viewers. One sports a powdered wig, which barely covers his brown locks, as well as a sleeveless green garment over a white *camicia*; his companion, meanwhile, wears a lady's bonnet, beribboned and festooned with lace, and a similar pink garment over a white *camicia*. Both the pink and green garments bear distinctive silver embellishments, closer in form to bells than to standard buttons. It is possible that the pair are servants who have surreptitiously donned the costumes of their employers, enjoying a moment of riotously unflattering mimicry. At the same time, and especially given their distinctive (and distinctively noisy) costumes, it might also be possible to hypothesize that the two figures represent actors in a comedy; further investigation of popular theatricals of the relevant period in Naples could prove a fruitful exercise in this regard.



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## JEAN-BAPTISTE SIMÉON CHARDIN

(PARIS 1699-1779)

*Le petit dessinateur*

oil on panel

7½ x 6½ in. (19 x 16.5 cm.)

\$500,000-800,000

£410,000-660,000

€470,000-750,000

### PROVENANCE:

Baron Adolphe Carl von Rothschild (1823-1900), Naples, by whom gifted to, Maurice de Rothschild (1881-1957), Paris, by whom gifted to, Comte Robert de Montesquieu-Fezensac (1855-1921); (!) his sale, Chateau de Saint-Eusice, Selles-sur-Cher (Loir-sir-Cher), 27-28 May 1928, lot 12. Acquired by the present owner in 2020.

### LITERATURE:

P. Rosenberg, *Chardin 1699-1779*, exhibition catalogue, Paris, Cleveland and Boston, 1979, under no. 68, Related Works' (as known only through a photograph). P. Rosenberg, 'The Rothschild Chardins, Part II', in *Taking Time. Chardin's 'Boy building a House of Cards' and other paintings*, J. Carey, ed., exhibition catalogue, Waddesdon Manor, 2012, p. 35, note 22 (known from a photograph).

Chardin's *The Young Draftsman* ('Un jeune écolier qui dessine') and its original pendant, *The Embroiderer* ('L'ouvrière en tapisserie') seem to be among the artist's earliest genre scenes, datable to around 1733-35. Only one pair of these compositions remains together, in the Nationalmuseum, Stockholm. That pair was commissioned from Chardin by Antoine de La Roque and was purchased at his estate sale by the dealer Edmé Gersaint for Count Tessin acting on behalf of the heir to the Swedish throne, Prince Adolphus Frederick (1710-1771). Chardin's genre paintings have remained in Stockholm since their arrival in the city in August 1745. The Swedish paintings are almost certainly the versions of the composition exhibited by Chardin at the Paris Salon of 1738.







fig. 1 Jean-Baptiste Siméon Chardin, *The Embroiderer*, sold Christie's, New York, 30 January 2013, lot 38

The two compositions were among the most popular the artist ever devised, and he is known to have replicated them often. The present, recently rediscovered, version of *The Young Draftsman* joins six other nearly identical autograph versions of the subject. At least four versions of *The Embroiderer* can be accounted for, although several of them are known from photographs only. Surviving examples of *The Embroiderer* are in Stockholm and in a private collection (fig. 1; sold Christie's, New York, 30 January 2013, lot 38 for \$4,002,500). Extant autograph versions of *The Young Draftsman* are in Stockholm; the Kimbell Art Museum, Fort Worth and a private collection, to which the present painting can now be added. Chardin later revised the compositions in a larger format (32.5 x 19 cm.) that he exhibited in the Salon of 1759 and that were reproduced in prints by Flipart; those paintings have been untraced since the eighteenth century.

Both subjects represent tightly focused images of absorption, and Chardin crafted them with a degree of intensity and concentration to match his subjects. The embroiderer is a domestic servant who sits on a rough, unpainted chair, her embroidery stretched across her lap. She has just reached into her workbasket to select a ball of blue wool, as her eyes close and she loses herself in her thoughts. The young draftsman, on the other hand, hunches over his portfolio, wielding his *porte-crayon* to copy in red chalk a male *académie* that the drawing master has pinned to the wall in front of him. At right, two canvases – the taller seen from behind, its stretcher visible – are placed against the wall; in the foreground to the left is the knife used to sharpen the student's red crayon. Wearing a tricorne hat and an overcoat with an evident tear at the shoulder, the boy has his back to the viewer, his face turned away; nevertheless, every aspect of his pose indicates his total engagement in the task at hand, one of the fundamental exercises of academic training. Chardin's pendants contrast 'male' and 'female' activities, of course, art versus craft, the studio versus the home. They also contrast engaged absorption in one's actions with distracted absorption – the interruption of work for a deep but momentary immersion in one's own inner world.

The subject of *The Young Draftsman* had personal resonance for the artist. As a young man, Chardin had won prizes in the Academy's quarterly drawing

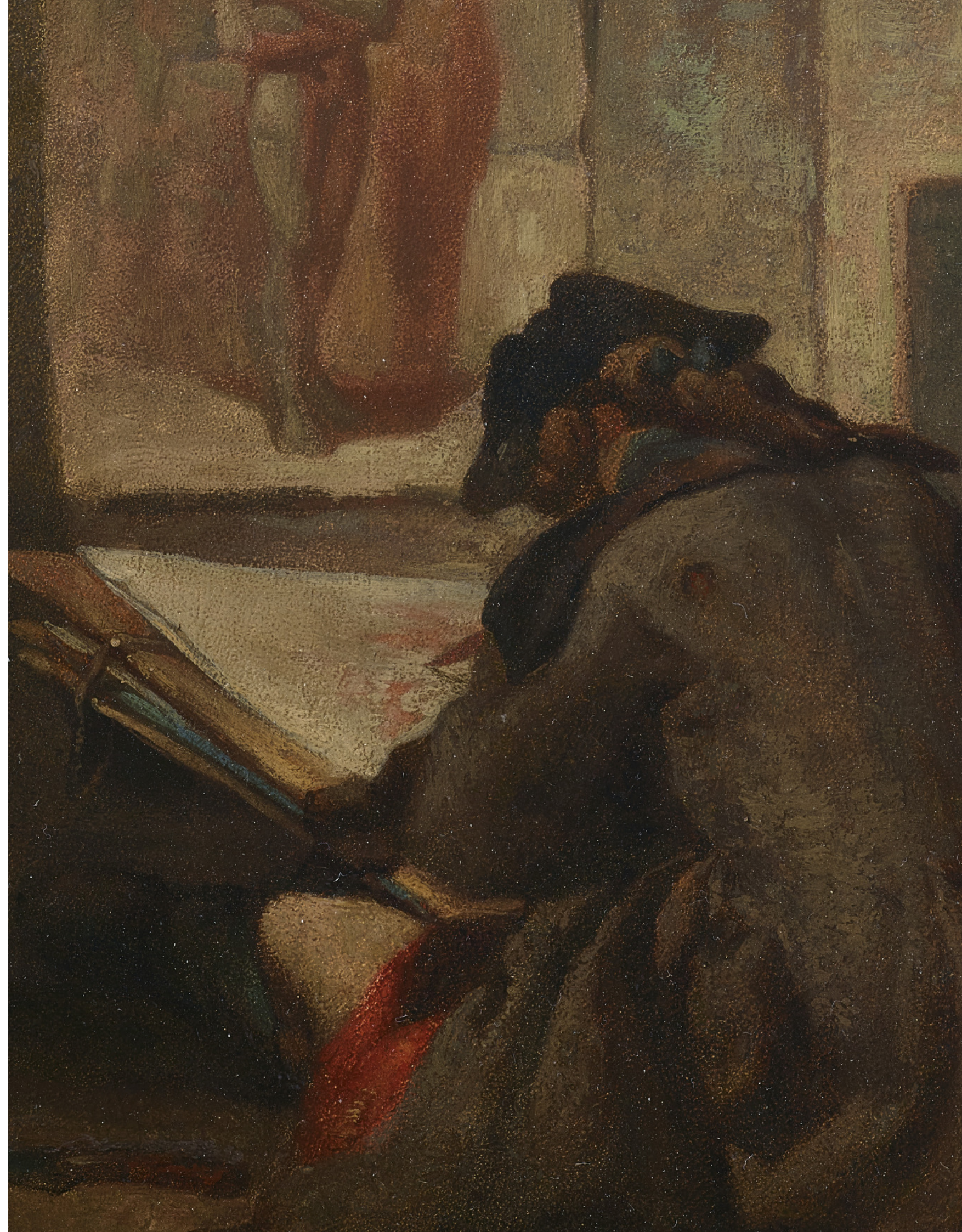
competitions and, years later, he confided his frustration with the demanding apprenticeship required of all students trained at the Academy. In 1765, Denis Diderot recounted hearing Chardin remember the difficult years spent in mastering his art, when 'the chalk holder is placed in our hands at the age of seven or eight years. We begin to draw eyes, mouths, noses, and ears after patterns, then feet and hands. After having crouched over our portfolios for a long time, we're placed in front of the *Hercules* or the *Torso*, and you've never seen such tears as those shed over the *Satyr*, the *Gladiator*, the *Medici Venus* and the *Antinous*.'

Like all of Chardin's autograph versions of the subject, the present *Young Draftsman* is executed with the idiosyncratic, chalky and rough paint handling that characterizes his finest works and envelopes his subjects in a mood both atmospheric and poetic. It was a style that dazzled his contemporaries, one of whom observed in 1738 that Chardin's 'manner of painting is all his own. It is not a case of finished outlines, nor of a fluid touch; on the contrary, it is brutal and rugged.... His figures are of a striking realism, and the singularity of his manner only makes them more natural and spirited.'

As with so many paintings by Chardin, the present lot belonged to successive generations of the Rothschild family. From the mid-nineteenth century to the present day, members of the celebrated banking dynasty have been among the most avid collectors of the artist's works. Henri de Rothschild (1872-1947) alone owned three versions of *The Young Draftsman* and two of *The Embroiderer*, all of which were destroyed in 1942 in the flood that followed the German bombing of his house in Bath, England; ironically, he had evacuated the pictures from France to England six years earlier for their safekeeping. (For a thorough account of the family's remarkable collection of Chardin's paintings, see the essay 'The Rothschild Chardins' by Pauline Prévost-Marcilhacy and Pierre Rosenberg in the 2012 catalogue *Taking Time* (op. cit.).)

The present painting seems to have entered the Rothschild collections through Baron Adolphe Carl de Rothschild (1823-1900), at an unknown date. General Consul of the Duchy of Parma in Naples, Adolphe was to head the family bank in the city, CM von Rothschild & figli Naples, but was bought out of the partnership in 1865, two years after the closure of the Naples House. Together with his wife, Julie von Rothschild (married 1850), Adolphe commissioned the building of a spectacular château at Pregny, on the shores of Lake Geneva, and dedicated himself to collecting the art he would house there. Childless at his death in Paris in 1900, his vast fortune and properties – including the present painting – went to his wife and, upon her death at Pregny seven years later, to Baron Maurice de Rothschild (1881-1957), Julie's nephew and the second child of Edmond James de Rothschild and Adelheid von Rothschild. Maurice, an elected politician who led the Swiss branch of the family's firm, seems to have kept Chardin's painting for only a short time: at an unknown date he made it a gift to the Comte Robert de Montesquiou-Fézensac, who had been a close friend of Adolphe de Rothschild and Julie and frequent visitor to their Paris residence. The gift was accompanied with a note from Maurice: 'My dear friend, I am sending you, in addition to these lines, this small painting by Chardin which you know so well and which shows the painter himself in his studio. This souvenir will also remind you of the hosts who were dear to you in this house in rue de Monceau which you will, I hope always regard as your own. Affectionately yours, Maurice de R.' (see P. Rosenberg, op. cit., 2012, p. 35, note 22.)

Comte Robert de Montesquiou-Fézensac (1855-1921) kept the painting for the remainder of his life and it appeared as lot 12 in his estate sale. A legendary aesthete, Symbolist poet, art collector and dandy, the homosexual Montesquiou was the inspiration for three of the greatest (and most notorious) characters of *Fin-de-Siècle* literature: Jean des Esseintes in J-K Huysmans' *À Rebours* (1884); Lord Henry Wotton in Oscar Wilde's *The Picture of Dorian Gray* (1890-91); and, most famously, the Baron de Charlus in Marcel Proust's *À la recherche du temps perdu* (1913-1927). He sat for glamorous portraits by James Whistler (*Arrangement in Black and Gold: Comte Robert de Montesquiou-Fézensac*, 1891-92; The Frick Collection, New York), and Giovanni Boldini (1897; Musée d'Orsay, Paris), was friends with Edmond de Goncourt, Sarah Bernhardt and Eleanora Duse, and competed in the 1900 Summer Olympics (finishing third in the Hacks and Hunters Combined Event). Born into fabulous wealth, Montesquiou died almost penniless at the age of 66; he is buried beside his Argentine lover, Gabriel Yturri (died 1905) in the cemetery at Versailles. Montesquiou's last secretary and companion, Henri Pinard, inherited the remains of his estate and arranged its sale in 1928.









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## ANTOINE WATTEAU

(VALENCIENNES 1684-1721 NOGENTE-SUR-MARNE)

*Le Pèlerinage a l'Île de Cythère*

oil on canvas  
38 3/4 x 45 1/2 in. (97 x 116 cm.)

\$2,500,000-3,500,000

£2,100,000-2,900,000  
€2,400,000-3,300,000

### PROVENANCE:

Anonymous sale; Paris, 13 May 1765, lot 177, as 'Un Tableau représentant le départ pour l'Isle de Cythère, peint par Vateau' (unsold).

Anonymous sales; Paris, 2 December 1765, lot 247, as 'Un Tableau représentant le départ des Pèlerins pour l'Isle de Cythère, peint par Watteau, sur toile, de 4 pieds de large, sur 3 pieds de haut, dans sa bordure dorée'.

Antoine Joseph d'Esclacs du Bouquet, marquis d'Arcambal (1727-1789), Paris; his sale, Paillet, Paris, 22 February 1776, lot 83, as 'Un Paysage chaud de couleur, & saisi à l'effet du Soleil couchant: sur un terrain élevé se voient les ruines d'un Temple, & plus loin, dans le fond, un Village entouré de montagnes, & bordé d'une rivière; & sur le devant, quelques Figures de Pèlerins se tenant sous les bras, & prêts à passer un chemins de roches : hauteur trente-six pouces, largeur quarante-huit. T[oile]' (364 *livres*).

Charles Jean Goury, marquis de Champgrand (1732-1799), Paris; his sale, Paillet, Paris, 21 March 1787, lot 203, as 'PAR LE MEME [Antoine Watteau]. Grand paysage de fête champêtre terminé dans le fonds par une vue de rivière; sur le devant sont différents personnages sous des costumes de pèlerins; le ton de l'ensemble en est chaud, & annonce une soirée d'été. Hauteur 36 pouces, largeur 42 pouces T[oile]' (605 *livres*).

(Possibly) Anonymous sale; Paris, 28 March 1831, lot 94 as 'Esquisse Voyage à Cythère, ... considérée comme la première pensée du maître'.

(Possibly), Leullier sale; Paris, 20 January 1834, lot 111, as 'esquisse'.

(Possibly) Baronosky sale; 28 August 1855, lot 78 as 'jolie composition entièrement différente de celle du musée de Paris'.

Ernest Gimpel (1858-1907), and his wife Adele Vuitton, by whom sold before 1905 to, Ernest Cronier, Paris; his sale, Galerie Georges Petit, Paris, 5 December 1905, lot 5, as, 'Ecole Française - 'La Promenade galante', Dans le soir qui descend, des personnages en costumes de mezzetins, et des femmes en bergères Louis XV, achèvent une journée de plaisir passée dans un paysage d'imaginaire enchantement', where acquired by, François Kleinberger (c. 1858-1936) and Edouard Warneck (1834-1924), by whom sold on 3 December 1921 for 25,000 FF to, Georges Wildenstein (1892-1963), Paris.

Confiscated from the above when stored in vault 6, Banque de France, Paris, by the Devisenschutzkommandos. Custody transferred to the Einsatzstab Reichsleiter Rosenberg at the Jeu de Paume, ERR no. W126, 30 October 1940.

Recovered by the Monuments, Fine Art and Archives Section from the 'Large Peter' salt mines, Alt Aussee, Austria, no. 220/6.

Transferred to the Central Collecting Point, Munich, no. 220/6, 20 June 1945.

Repatriated to France, 31 July 1946.

Restituted to the Wildenstein collection, Paris.

(Possibly) sold by Wildenstein, with the assistance of J.L. Souffrice (Galerie Voltaire) in 1973.

Private collection, France.

Anonymous sale; Hôtel Drouot, Paris, 6 June 2018, lot 243, as 'Ecole Française du XVIIIe siècle, entourage d'Antoine WATTEAU', where acquired by the following, Art market, London, where acquired by the present owner.

### EXHIBITED:

Baltimore, Baltimore Museum of Art, *An Exhibition of French Art of the XVIII Century*, 4 January-3 February 1924, no. 22.

### LITERATURE:

E. de Goncourt, *Catalogue raisonné de l'oeuvre peint, dessiné et gravé d'Antoine Watteau*, Paris, 1875, pp. 158-159, 286, 315, no. 746, note 593.

*American Art News*, December 1905, IV, no. 11, p. 5.

*The Collector and Art Critic*, New York, February 1906, IV, no. 4, p. 122.

E. Dacier, A. Vuafflard and J. Hérol, *Jean de Jullienne et les graveurs de Watteau*, III, Paris, 1922, pp. 61 and 76-77, notes 110 and 155 (citing the 1765 and 1776 sales in which the painting appeared).

P. Rosenberg and M. Morgan Grasselli, *Watteau 1684-1721*, exhibition catalogue, Washington, Paris and Berlin in 1984-1985, under cat. P61, p. 401, 'Related Paintings' (citing 13 May 1765 auction sale).

M. Eidelberg, *A Watteau Abecedario*, an online website, as 'Le Départ des pèlerins pour l'Isle de Cythère', (entered May 2021; revised October 2021), listed under 'Rejected and Doubtful Attributions'.





In the waning light of a late afternoon, three couples walk arm-in-arm down a grassy knoll in the direction of the distant banks of a shimmering lake. They follow a winding, overgrown path, passing along the way an evocative garden sculpture that shelters beneath towering plane trees, heading toward a crumbling Temple of Love. A shepherd leads his flock along the water's edge; a peninsula fortified with fairytale architecture juts into the water; a golden sun sets over distant, snow-topped mountains. A mood of enchantment and gentle romance pervades Watteau's sparkling vision of a modern Arcadian paradise.

Of the handful of major paintings by Watteau that have reemerged in the last few decades – *The Island of Cythera* (Städelsches Kunstinstitut und Städtische Galerie, Frankfurt am Main), *The Italian Comedians* and *'La Surprise'* (both J. Paul Getty Museum, Los Angeles), among them – few are more unexpected or important than the present, recently rediscovered work. Larger in scale than most of Watteau's paintings, audacious in its sweeping and panoramic conception of landscape, and bold in its quick and fluent brushwork, it provides a crucial, previously unknown stage in the creation of the artist's most celebrated masterpiece, *The Embarkation to Cythera* (fig. 1; Louvre, Paris), the reception piece that Watteau delivered to the Académie Royale in August 1717.

Like his famous reception piece, the present painting is not included in the *Recueil Jullienne*, the compendium of engravings after 300 of Watteau's paintings published between 1735 and 1737 in two volumes by the artist's friend (and sometimes dealer), Jean de Jullienne. Although the *Recueil* is crucial in identifying Watteau's oeuvre, a number of important, universally recognized works by the artist are absent from it, including *Gilles (Pierrot)*, *The Faux-Pas* and *Assembly in a Park*, all among his most celebrated works in the Louvre. It is not known why certain paintings by Watteau were not engraved for the *Recueil*, although it is likely that some were unavailable or unknown to Jullienne at the time he was commissioning his printmakers, and that several of the compositions were seen as too similar to other, previously engraved works to justify the expense of reproducing them. The inclusion of the second, Berlin version of *The Embarkation to Cythera* (fig. 2; c. 1718), which belonged to Jullienne himself, would have obviated the need to reproduce the very similar Paris version of the composition, and that consideration might have applied to the present, closely related composition, as well.

Despite its absence from the *Recueil* there can be no doubt about the attribution of the present work. Even a superficial glance at the painting would dispel any question as to the identity of its author: the bold modernity of its scenic design, the exquisite play of light across both figures and foliage, the effortless mastery of its quick and feathery brushwork could be achieved by no other painter of the era apart from Watteau. Unknown to modern scholars, the painting nevertheless appeared in a number of eighteenth-century collections and sales, where it was clearly identified as a work by Watteau and described in detail. The painting can be first recognized in two anonymous auctions in Paris in 1765, where the expert J-B-P Lebrun described it as depicting 'the departure of pilgrims for the island of Cythera, painted by Watteau' with the dimensions '3 feet high, by 4 feet wide.' It reappeared in 1776 in the sale of the collection of Antoine-Joseph de Lacs, the Marquis d'Arcambal (1728-1790), where it is more fully and precisely catalogued by A-J Paillet: 'Lot 83. Watteau. A warm and colorful landscape, depicting a sunset: on an elevated plane are seen the ruins of a Temple, a village surrounded by mountains and bordered by a river; and in the foreground, some figures of Pilgrims standing arm-in-arm and ready to pass along a rocky path. On canvas, 36 pouces high, 48 pouces wide.' By 1787, when it appeared in the sale of Charles-Jean Goury, the Marquis de Champgrand (1732-1799), who owned three other paintings by Watteau, it had been reduced in width by 6 pouces, precisely matching the dimensions it retains today. (Technical examination of the canvas confirms that the bottom and right edges of the original canvas have been slightly trimmed.) Paillet's catalogue of the Champgrand sale describes lot 203 as 'A large landscape of a fête champêtre ending in the background with a view of a river; at the front are different people in the costumes of pilgrims; the tone of the whole speaks

of a summer fair; 36 pouces high, 42 pouces wide, canvas.' Comparatively few of Watteau's paintings can be identified in sales of the period with such specificity, and no other known or recorded painting by the artist matches these descriptions. (This entry confines itself to period references that indisputably cite this painting; however, there are other mentions in eighteenth-century sales and inventories, without dimensions or descriptions, which might refer to the present lot that we have not included. Martin Eidelberg (*op. cit.*) cites several of these.)

As compelling as the eighteenth-century evidence for the attribution is the extensive technical documentation that has been supplied by recent scientific examination. Art Analysis & Research, Inc., London & New York, undertook paint sampling, infrared imaging, x-radiography and hyperspectral imaging of the painting in February 2019 (report available on request). These tests revealed that Watteau commenced the painting with a double layer of ground, the first in violet-gray, on top of which is a second ground layer of orange-brown earth pigments. The pigments detected throughout the painting are all consistent with those found in other paintings by Watteau and commonly used in France in the first decades of the eighteenth century.

More surprising are the results of the x-rays and infrared imaging. It is well-known that Watteau painted in an improvisational manner, laying down a landscape background for his *fêtes galantes*, then working out his composition on the canvas itself, often painting complete figures that he subsequently scraped away, or simply painted over, adding new and different figures as he worked out his final design. Technical examination of many of his paintings have been undertaken in museum laboratories in recent years and several of them reveal extensive changes hidden beneath the artist's final layers of paint; sometimes these 'ghost' figures – originally included by the artist, then rejected and painted over – can be detected with the naked eye as they peak out of from beneath top layers of paint that have become increasingly transparent over time.

In the present painting, several figures that Watteau eventually painted out can be easily seen with close observation, as can a number of other smaller shifts in his design, such as the repositioning of figures' legs and the pilgrim's staffs that they hold. What remained undetectable before it was examined with high-powered x-radiography, however, is that Watteau had first used his canvas for an entirely different composition, which is now revealed under multiple layers of paint. X-rays indicate that Watteau first positioned his canvas vertically and painted a seated Madonna with the Christ Child wriggling on her lap and playing with a dove (fig. 3). While x-rays can often be muddy and difficult to interpret, in this instance the figure of the Virgin is clearly laid in, her affectionate, downward gaze readily recognizable in the x-ray; likewise, the dove is distinctly defined with a few confident brushstrokes, while the denser, more confused underpainting of the Christ Child reveals that Watteau struggled to find a satisfying solution to the figure's precise positioning. Perhaps for this reason, Watteau abandoned this version of the composition and later turned the canvas on its side to begin the first iteration of *Le Départ pour l'île de Cythère*. Rather than applying a new layer of ground over the initial painting of the Madonna and Child, Watteau appears to have started his new composition directly on top of the previous one, a method of working that was strikingly at odds with academic practice, but not uncharacteristic of Watteau's unconventional painting techniques. In fact, recent technical studies have shown that the artist likewise executed *'La Surprise'* (J. Paul Getty Museum, Los Angeles) directly over an unfinished but almost complete version of the composition *'La Sérénade Italienne'*. As with the present lot, he abandoned his initial idea and executed *'La Surprise'* directly over his previous work. (He took up *'La Sérénade Italienne'* again in a finished version today in the Nationalmuseum, Stockholm.) In both the present picture and the Getty painting, the absence of a new layer of ground has permitted numerous pentimenti from the underlying compositions to emerge over the years as the paint layers have become more transparent.



fig. 1 Antoine Watteau, *The Embarkation to Cythera*, Musée du Louvre, Paris



fig. 2 Antoine Watteau, *The Embarkation to Cythera*, Staatliche Schlösser und Gärten, Berlin





fig. 3 X-ray of the present painting, *Madonna with the Christ Child wriggling on her lap and playing with a dove*



fig. 4 Antoine Watteau, *The Holy Family*, State Hermitage, St. Petersburg



fig. 5 Infrared reflectogram (IRR) of the present painting

Watteau's first, abandoned composition – discovered through x-ray analysis – is, in fact, an initial, unfinished version of his well-known painting, *The Holy Family* (fig. 4; State Hermitage, St. Petersburg). *The Holy Family* was engraved for the *Recueil Jullienne*, and was first recorded in 1724 in the collection of Nicolas Hénin – one of Watteau's closest friends, an heir to the artist's estate and first owner of the painting 'La Surprise.' It was acquired in 1769 by Empress Catherine the Great. The Russian painting is executed on a canvas of the same dimensions as the present work and repeats the Virgin, Child and dove exactly as Watteau conceived of them in the abandoned first iteration, and on the same, relatively large scale. In the painting in Saint Petersburg, the artist clarified the pose of the Christ Child, who now sprawls across the Virgin's lap, and completed the picture by developing its rocky, landscape setting, and adding the standing figure of Joseph on the right-hand side of the composition, with winged angel heads floating above. This rhythmic and dynamic composition, earthy palette and exceptionally free execution reflect Watteau's lifelong admiration for the paintings of his fellow Flemings, Rubens and van Dyck.

Although the present painting is very different in subject matter from *The Holy Family*, it too is notably Rubensian in character. Few works of art had as profound an impact on Watteau's artistic vision as Rubens' vast cycle of paintings dedicated to the life of Marie de' Medici (Louvre, Paris), then housed in the Luxembourg Palace. But the present painting – intimate, pastoral, deeply romantic in conception – owes a greater debt to two other paintings by Rubens that Watteau saw in Paris. Its chalky, brushy application of paint and luminous palette is reminiscent of Rubens' famous *Kermesse* (c. 1635; Louvre, Paris), which Watteau had studied in the French Royal Collection. And its joyous but elegiac mood, Arcadian setting, fecund garden sculpture and merry company of affectionate lovers could hardly have been imagined without the

precedent of Rubens' *The Garden of Love* (c. 1633; Prado, Madrid), a celebration of conjugal love which Watteau knew from a version in the collection of the Comtesse de Verrue.

Nothing is known of the genesis of the present painting; however, there is ample reason to propose that it represents Watteau's first effort in creating his *morceau de réception*. The painting is unusually large in scale for a work by Watteau and ambitious in conception; the earliest mentions of it in eighteenth-century sales catalogues refer to it, not as a generic *fête galante* or *fête champêtre*, but specifically as 'le Départ pour l'Isle de Cythère'; and five of the six principal figures that are worked out in it reappear almost identically in Watteau's celebrated masterpiece. Watteau's long odyssey to the rank of Royal Academician has often been recounted. The artist was received as an associate member of the Académie Royale on 30 June 1712 and was ordered, according to standard practice, to furnish a reception piece to attain full membership; unusually, the subject of his submission was not assigned by the Academy but left to his discretion. Despite this, Watteau failed to submit the painting for five full years, and was officially reprimanded for having missed the often-extended deadline on four occasions (5 January 1714, 5 January 1715, 25 January 1716 and 9 January 1717), each time to no effect. It was only on 28 August 1717 that Watteau was finally accepted as a full member of the Academy upon the receipt of his painting; in the register of the Academy, the subject of the painting is inscribed as 'le pèlerinage a Lisle de Citere', an inscription that is crossed out and replaced by 'une feste galante'.

Watteau's celebrated reception piece is almost twice the size of the present painting (129 x 194 cm.), peopled with many more figures (sixteen adult pilgrims, two boatmen, a child, a dog and innumerable flying and frolicking putti), and designed with an undulating composition that 'unfolds as if on a fan'

(Rosenberg 1984/5). With the inclusion of flying cupids and ethereal boatmen, Watteau introduced a happy synthesis of reality, allegory and mythology into the final painting – in much the way Rubens had in *The Garden of Love* – that is largely absent from the preliminary version. In the larger and more ambitious Louvre painting, Watteau approaches the status of History Painter as he expands the earlier composition, transforming his masterpiece into a grand Allegory of Love and Desire, embellishing it with symbols from ancient mythology, where a rose-garlanded herm of Venus presides over what is now clearly the island of Cythera, the mythical birthplace of the Goddess of Love, and romantic couples dedicate themselves to worshipping her.

Watteau took up the theme of lovers journeying to Cythera on several occasions, starting early in his career with a small canvas datable to around 1709-10 that is now in the museum in Frankfurt; it was engraved in 1730 for the *Recueil* with the title 'L'isle de Cithère'. With the discovery of the present painting, as well as the large and ambitious versions of the theme in Paris and Berlin, it can be shown that this was a subject to which the artist turned repeatedly throughout much of his short career. Possible literary or theatrical sources for his inspiration have long been sought. In fact, any number of comic plays brought the genre of the amorous pastoral to the stage in the later part of Louis XIV's reign, but the most likely candidate to have inspired Watteau was *Les Trois Cousines* (1700), a comedy in three acts by Florent Carton Dancourt (1661-1725), that was revived at the Comédie-Française in 1709. In this play, La Meunière, widow of a miller and mother of two country girls, is eager to remarry but realizes that she has neglected to find husbands for her daughters. Her niece, Colette, and Colette's suitor, Blaise, have the idea of organizing a pilgrimage to the island of Cythera for the young villagers who are tired of their elders interfering in their affairs. In Cythera, boys and girls dressed as pilgrims arrive separately, but return to their village as couples: 'Come to the Isle of

Cythera / In pilgrimage with us... / Hardly a girl returns from there / Without a lover or a spouse.' By the end of the play, the miller's daughters, Louison and Marotte, and their cousin, Colette, all return home having found love. If Watteau in fact took inspiration from *Les Trois Cousines*, the most prominent couple in the painting would surely represent Colette and Blaise, her two cousins and their swains embodied by the foursome further down the path.

Despite its significant differences from the Louvre *Embarkation to Cythera*, many of the seeds of Watteau's final conception can be found in the present, more earthbound composition. The serpentine descent down a winding path to the water's edge; the gentle communion of happy lovers; the panoramic expanse of enchanted landscape inspired by memories of paintings by Veronese and the Venetian drawings in Pierre Crozat's cabinet; and the icy blue mountain ranges of Leonardo: each of these are to be found here first. Imaging and technical examination makes clear that Watteau struggled in developing the composition, particularly in the choices he made in the scale, positioning and disposition of the figures (fig. 5). Having abandoned the painting of *The Holy Family* and turned the canvas by 90 degrees, Watteau first toned in his landscape setting. He appears to have worked quickly and confidently, painting it largely as it appears today, with broad and rapid strokes and with dazzling freedom. He then finished the foreground with broken tree trunks and branches applied in thick and confident paint strokes. The largest area of Watteau's concentrated reworking is evident in the sky where the sun is setting over the mountaintops; evidently the artist was initially dissatisfied with it and scraped it down and repainted the area several times.

Numerous small changes of mind are evident in pentimenti around most of the figures and are especially obvious around the legs of the principal male figure





opposite: detail of present lot

right: fig. 6 Antoine Watteau, *Femme debout*, Musée Bonnat, Bayonne

in the foreground and in the repositioning of his staff. Of greater significance, x-rays reveal two figures that Watteau had originally experimented with including before painting them out. One, a male figure in a tricorne hat extending his arm toward the sea, was positioned near the center of the composition, just above where the group of four lovers now stand. A second, standing female figure who turns to face the viewer, was positioned below where the main male figure is now placed. This female figure was conceived on a much larger scale than the figures in the final composition, suggesting that Watteau had at one stage envisioned his protagonists on an altogether different scale than the one ultimately settled on.

The six figures that he retained for his final composition seem to have satisfied him greatly, however, as he reproduced five of them – the band of four pilgrims descending the path, and the gallant lover at the top of it – with almost no variation in his reception piece, arranging them in identical fashion at the very center of his large canvas. The beautiful and hesitant young woman about to be coaxed down the path by her companion is the most exquisitely finished element of the painting, a classic Watteau beauty in lost profile, bathed in the last, gilded rays of the setting sun. She appears in no other painting by Watteau, but is found in a refined *trois crayons* study by the artist in the Musée Bonnat, Bayonne (fig. 6) that can now, for the first time, be associated with the present composition. (A small autograph reduction of the Bayonne drawing, in reverse, and executed in red chalk alone is in the Louvre (Rosenberg-Prat no. 279) and served as the basis for Thomassin's etching in the *Figures Françaises et Comiques*.)

Like the incomplete version of *The Holy Family* that lay beneath its surface, the present painting was probably left unfinished, albeit quite close to a state of completion. Various areas of the picture were brought to different levels of finish: compare, for example, the very highly polished principal couple, with that of the intertwined group of four pilgrims that are only lightly, if deftly, sketched in, their finely detailed underpainting still clearly visible. Likewise, the shepherd and his flock and the foliage in the left foreground of the painting – rendered with a spontaneous brushwork so eloquent and lively that it all but presages Impressionism – would, nevertheless, likely have received further development.



The execution of the picture was likely begun in response to one of the annual admonitions from the Academy to Watteau to ready his reception piece, most probably that of January 1716. There are several reasons to suppose that *Le Départ pour l'Île de Cythère* was executed during 1715-16. Arguing for that dating is the precedent of *The Holy Family* in St. Petersburg, which has been plausibly dated to 1715 by Pierre Rosenberg, its creation inspired by a van Dyck drawing that Watteau is known to have seen and admired in that year. Since, as has been noted, an unfinished version of that composition lays beneath the surface of the present painting, the same year can be reasonably posited as a *terminus post quem* for our painting. The very free handling and luminous coloring of the Russian picture offer close parallels to that of *Le Départ pour l'Île de Cythère*, likewise suggesting a similar date for both. Furthermore, the chalk drawing in Bayonne, which is the single study by Watteau that can be connected exclusively to the execution of the present painting, has been dated on stylistic grounds by Rosenberg and Prat to 1714-15. Finally, the painting would, for obvious reasons, have had to have been made before Watteau began work on the final version that he eventually submitted to the Academy, a painting which documentary evidence suggests would have been started by early in 1717.

The rediscovery of *Le Départ pour l'Île de Cythère* is an important and unexpected event. In and of itself, it represents a major, hitherto unknown, addition to Watteau's small canon of paintings, and an exceptionally beautiful, poignant and luminous one at that. Moreover, it now provides a crucial link – an essential and illuminating stage – between the original genre of the *fête galante*, which Watteau had been developing for several years, and the creation of that glorious hybrid of genre, allegory and history painting that is *The Embarkation to Cythera*, Watteau's undisputed masterpiece and one of the signal achievements in the history of European art.

The present painting will be included in the forthcoming catalogue raisonné of Watteau's paintings by Alan Wintermute.



PROPERTY FROM A PRIVATE COLLECTION

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## GIAMBATTISTA TIEPOLO

(VENICE 1696-1770 MADRID)

*The Blessed Laduina*

oil on canvas  
25½ x 19¾ in. (64.8 x 49.2 cm.)

\$200,000-300,000

£170,000-250,000  
€190,000-280,000

### PROVENANCE:

Christoforo Benigno Crespi, Milan; his sale, Galerie Georges Petit, Paris, 4 June 1914, lot 86, where acquired by the following, with F. Kleinberger Galleries, New York; their sale, American Art Association, New York, 23 January 1918, lot 37, where acquired by, Francis Ralston Welsh, Devon, PA; (\*) his sale, Parke Bernet Galleries, New York, 27 May 1938, lot 526. Kelley collection, New York. William J. Calhoun, New York, his sale, Parke-Bernet, New York, 17 February 1944, lot 73. Anonymous sale; Christie's, London, 24 February 1967, lot 124. Anonymous sale [Property of a Gentleman]; Christie's, London, 27 November 1970, lot 23. Private collection, Stamford, CT, until circa 1980. with Stanley Moss & Company, Inc., New York, where acquired by the late owner.

### EXHIBITED:

Venice, Ca' Rezzonico and New York, Metropolitan Museum of Art, *Giovanni Battista Tiepolo, 1696-1770*, 5 September 1996-27 April 1997, no. 42.

### LITERATURE:

A. Venturi, *La Galleria Crespi*, Milan, 1900, p. 186, illustrated.  
P. Molmenti, *G.B. Tiepolo*, Milan, 1909, pl. 47.  
E. Sack, *Giambattista und Domenico Tiepolo: Ihr Leben und Ihre Werke*, Hamburg, 1910, pp. 99, 172, no. 187.  
P. Molmenti, *Tiepolo: La Vie et L'oeuvre du Peintre*, Paris, 1911, p. 113.  
K. Baedeker, *Northern Italy*, Leipzig, 1913, p. 171.  
A. Morassi, *A Complete Catalogue of the Paintings of G.B. Tiepolo*, London, 1962, p. 27, fig. 425.  
M. Gemin, F. Pedrocchio, *Giambattista Tiepolo: I dipinti. Opera completa*, Venice, 1993, p. 340, no. 250, illustrated.  
C. Whistler, 'Reviewed Work: *Giambattista Tiepolo. I dipinti. Opera completa* by Massimo Gemin, Filippo Pedrocchio', *The Burlington Magazine*, CXXXVII, September 1995, p. 626.  
D. De Grazia, in *Giovanni Battista Tiepolo, 1696-1770*, K. Christiansen, ed., exhibition catalogue, New York, 1997, pp. 262-263, illustrated.

Ever since its first publication in 1900, the subject of Tiepolo's canvas traditionally has been identified as *La Beata Laduina*, thanks to an inscription on the reverse. Yet none of the authors tackled the question of precisely who Laduina might have been until the question was posed by Catherine Whistler in 1995 in a review in response to Massimo Gemin and Filippo Pedrocchio's entry on the painting in their catalogue raisonné (*loc. cit.*). Whistler suggested the subject was likely the venerated Dutch mystic, Blessed Lydwina of Schiedam (1380-1433), a proposition confirmed by Keith Christiansen two years later at the time of the painting's exhibition in Venice and New York (*loc. cit.*). Lydwina acquired a cult following during her own lifetime due to her stoicism in the face of extraordinary pain. As a girl of sixteen, she was incapacitated in an ice-skating accident, but her injuries developed into an agonizing and debilitating illness, distorting her body. Upon her death in 1433, her body, which had been riddled with illness, was miraculously rejuvenated. Laduina's cult was eventually recognized by the Catholic Church in 1890 (A. Butler, *Butler's Lives of the Saints*, II, London, 1956, pp. 95-98).

Laduina was rarely represented in Italian art, and the young woman here has no attributes to associate her with the venerated cult figure. Though Laduina was a somewhat esoteric choice, as Christiansen notes, 'the depiction of a saintly person accepting the example of the suffering of Christ reflects the survival of Counter Reformation subject matter' (*loc. cit.*). He compares this painting to the depictions of suffering saints that were widespread in the seventeenth and eighteenth centuries. They were popularized in Venice by the likes of Giambattista Piazzetta, whose numerous iterations of female saints in ecstasy, like that of *Saint Teresa* in the Nationalmuseum, Sweden (fig. 1), attest to their desirability. Tiepolo depicted Laduina as she may have appeared prior to her accident, a youthful beauty, swathed in a thick winter coat yet simultaneously at peace in her suffering. The brushwork is refined and precise, characteristic of Tiepolo's works of the 1740s, in contrast to the swift, loose brushwork displayed in his idealized beauties of the following decade (*ibid.*).

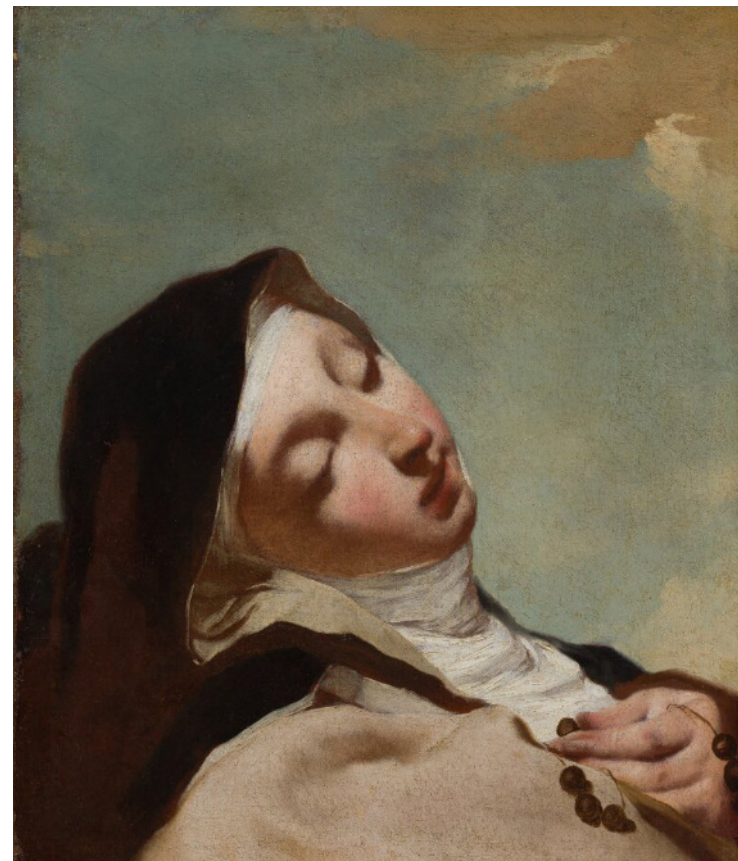


fig. 1 Giambattista Piazzetta, *Saint Teresa in Ecstasy*, Nationalmuseum, Stockholm





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## GASPAR VAN WITTEL, CALLED VANVITELLI

(AMERSFOORT 1652/3-1736 ROME)

*The Arch of Titus, Rome, with figures strolling amongst ruins*

oil on canvas  
11 1/4 x 15 3/4 in. (30.3 x 40.1 cm.)

\$100,000-150,000

£82,000-120,000  
€94,000-140,000

### PROVENANCE:

Anonymous sale; Sotheby's, London, 7 July 2005, lot 49, where acquired by the present owner.

By the beginning of the eighteenth century, Vanvitelli was enjoying significant demand for his Roman *vedute*, in large part for their faithful, unidealized documentation of the city, which was so distinct from the generic Italianate landscapes of many of his seventeenth-century forbears. This carefully observed view shows the Arch of Titus, which was erected in A.D. 81-82 to honor the victories of Titus and Vespasian in the Judean War. Through the Arch on the left are the Farnese Gardens, contained behind Vignola's sixteenth-century wall, which has since been demolished. Beyond that is the Campo Vaccino, and on the horizon the tower of the Campidoglio can be seen soaring above the trees.

Vanvitelli returned to the Arch of Titus on several other occasions: five are on canvas, one on copper and one is a tempera (see G. Briganti, *Gaspar van Wittel*, L. Laureati and L. Trezzani, eds., Milan, 1996, nos. 76-83). Of these, only one is of similar composition: a small canvas sold Sotheby's, 3 December 1969, lot 34, now in a private collection (Briganti, *op. cit.*, no. 83). Though the overall *mise-en-scène* is the same in both pictures, with the Arch of Titus shown slightly right of center, there are some architectural differences between the two and the staffage has also been changed significantly. In the present version, Vanvitelli has chosen to omit the Palazzina degli Orti Farnesiani, visible upper left in the ex-Sotheby's painting, and the arched ruins at center left have here been replaced with a simple brick wall. Of all the known versions of the composition, only the Walsingham Abbey picture, which is signed and dated 1714, is horizontal in format (Briganti, *op. cit.*, no. 80).









# VISIONARY

THE PAUL G. ALLEN COLLECTION

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## GIOVANNI ANTONIO CANAL, CALLED CANALETTO

(VENICE 1697-1768)

*The Rialto Bridge, Venice, from the south with an embarkation, traditionally identified as the Prince of Saxony during his visit to Venice in 1740*

oil on canvas  
39 x 51 in. (99.1 x 129.5 cm.)

**\$2,500,000-3,500,000**

**£2,100,000-2,900,000**  
**€2,400,000-3,300,000**

### PROVENANCE:

Sir Charles Augustin Hanson, 1st Baronet (1846-1922), Lord Mayor of London (1917/18), London, by descent to his grandson,  
Sir John Hanson, 3rd Baronet (1919-1996), London; Christie's, London, 11 December 1987, lot 146.  
with Walpole Gallery, London, 1988, where acquired by a private collector, by whom sold,  
[Property from a Private Collection]; Christie's, New York, 15 May 1996, lot 135.  
Private collection, Switzerland.  
Acquired by the late owner in 1999.

### EXHIBITED:

Portland, Portland Art Museum; Washington, The Phillips Collection; Minneapolis, Minneapolis Institute of Arts; New Orleans, New Orleans Museum of Art and Seattle, Seattle Art Museum, *Seeing Nature: Landscape Masterworks from the Paul G. Allen Family Collection*, 10 October 2015-21 May 2017, no. 7.

### LITERATURE:

W.G. Constable, *Canaletto*, I, 2nd ed., revised by J.G. Links, Oxford and New York, 1989, pp. xix and lvii-lix, pl. 235; II, p. 733, no. 228\*.  
P.B. Kerber, *Eyewitness Views: Making History in Eighteenth Century Europe*, exhibition catalogue, Los Angeles, Minneapolis and Cleveland, 2017-2018, pp. 47-50, fig. 56.







fig. 1 Giovanni Antonio Canal, called Canaletto, *The Grand Canal with the Rialto Bridge from the South*, Musée Jacquemart-André, Paris

This view of Venice's iconic Rialto Bridge, which extends on the left from the Fondamenta del Vin to the Rialto bridge and the corner of the Palazzo dei Camerlenghi, is unique in Canaletto's work and can be dated to the period around 1740 on stylistic grounds. Canaletto was at this moment the unquestioned master of Venetian views. Rather than transcribe indiscriminately the structures along this part of the Grand Canal, Canaletto removed several undistinguished houses on the Fondamenta del Ferro on the right, the lottery booths in front of them, two sections of the facades between the Palazzo Dolfin-Manin and the Rialto and moving the *campanile* of the church of San Bartolomeo. This enabled the artist to retain the imposing architecture of the Palazzo Dolfin-Manin by Jacopo Sansovino and turn it and the Rialto Bridge into foils for the events at the center of the composition. These changes are particularly evident when the present painting is compared with a similar view in the Musée Jacquemart-André, Paris (fig. 1).

It has traditionally been suggested that the painting records the visit to Venice of Prince Frederick Christian of Saxony, son of Frederick Augustus III, the Elector of Saxony and King of Poland. The seventeen-year-old Prince's visit, which began with his arrival at the end of December 1739 and ended 10 June 1740, was an exceptional event in the life of Venice's residents. Lady Mary Wortley Montagu

(1689-1762), wife of Mr. Edward Wortley Montagu (1678-1761), chronicled the Prince's time in Venice in a series of letters penned in the final months of 1739. Writing to Lady Pomfret in November or December 1739, she noted that 'The Prince of Saxony is expected here in a few days, and has taken a place exactly over against my house'. In another letter dated 25 December 1740 and written to her husband shortly after the Prince's arrival, she discussed the state of affairs in greater detail: 'The Electoral Prince of Saxony is here in public, and makes a prodigious expense. His governor (tutor) is Count Wackerbart...The Prince...stays till the second of May; in the meantime, there are entertainments given him almost every day of one sort or another, and a regatta preparing, which is expected by all strangers with good impatience. He went to see the Arsenal three days ago, waited on by a numerous nobility of both sexes; the Bucentaur was adorned and launched, a magnificent collation given, and we sailed a little way in it...' (Lord Wharnccliffe, ed., *The Letters and Works of Lady Mary Wortley Montagu*, London, 1898, pp. 53ff). The regatta proved to be one of the most memorable of its time. Lady Mary mentions how the regatta was 'a race of boats: they are accompanied by vessels which they call *Poites*, and *Bichones*, that are built at the expenses of the nobles and strangers that have a mind to display their magnificence' (*op. cit.*).



fig. 2 Luca Carlevarijs, *Arrival of the German Ambassador, Count Colloredo, at the Ducal Palace*, Gemäldegalerie, Dresden

The gilded *peote* that feature in this painting are similar to those that appear in Luca Carlevarijs' *Arrival of the German Ambassador, Count Colloredo, at the Ducal Palace* of 1726 (fig. 2; Gemäldegalerie, Dresden), while the red, blue and white livery and headdresses of the gondoliers are distinctive. A letter dated 4 September 1740 from Lady Mary's correspondent, Lady Pomfret, indicates what an exceptional occasion Lady Mary was witnessing: such a regatta 'has not been seen for near forty years, and is never performed but on the visit of a sovereign prince' (*op. cit.*, pp. 19-23). The lavish spectacle would not have been lost on contemporary viewers. Conspicuous displays of wealth were not allowed among Venetian citizens, with an edict of 1633 expressly forbidding the use of anything but black gondolas. The sumptuary laws, however, allowed foreigners to use any colors and materials.

More recently, the identification of the event depicted in Canaletto's painting has come into question. In 2017, Peter Kerber (*loc. cit.*) pointed out that the teenage heir was handicapped and therefore unable to walk without assistance due to what was described at the time as 'palsy'. His ailment meant that he needed to be supported while standing up and transported through the city in a sedan chair. Kerber suggests instead that the view does not

portray Friedrich Christian 'but an ambassador and his retinue who, having walked through the Merceria after receiving a response from the Senate, are about to board their parade gondolas at the Rialto Bridge' (*op. cit.*, p. 48). Though unable to provide a conclusive reidentification of the subject, Kerber suggests the painting may instead depict either the official entry of Charles François de Froulay (1673-1744), French ambassador to Venice from October 1733 to February 1743, on 21 April 1738 or an embarkation of Pio di Savoia, the imperial ambassador from June 1732 to December 1743, after receiving a response to an inquiry made to the Senate. The red and blue liveries in the painting would have been appropriate for both the French and imperial ambassadors' gondoliers. Similarly, the gondolas broadly comport with what was known of Pio di Savoia's retinue, with the exception of the third gondola's roof, which is described as being covered in green velvet though here has a gold color. The report describing Froulay's official entry is unfortunately not preserved, though the most noteworthy vessel used by Froulay's successor, Gergy, had a red lacquer hull. No such boat appears in this painting, though it is possible the gondola was refurbished or replaced in the interim.



PROPERTY OF A EUROPEAN PRIVATE COLLECTION

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## CHARLES-JOSEPH NATOIRE (NÎMES 1700-1777 CASTEL GANDOLFO)

*La Source; and The Triumph of Bacchus*

the first: signed and dated 'C. Natoire / 1763' (lower left)

oil on canvas

86¼ x 59¾ in. (219 x 151.8 cm.), each

a pair (2)

**\$600,000-900,000**

**£500,000-740,000**

**€570,000-850,000**

### PROVENANCE:

Armand Frédéric Ernest Nogaret (1734-1806); (\*) his sale, Hôtel de Gesvres, Paris, 6 April 1807, lots 27 and 28.

M. Weeb, New York; his sale, Hôtel Drouot, Paris, 13 January 1868, lots 69 and 70 (incorrectly entitled 'Galatée sur les eaux [sic] entourée de Tritons et Dieux marins' and 'Bacchus buvant entouré de Faunes et Satyres').

La Rochefoucauld collection, Paris.

Private collection.

Anonymous sale; Sotheby's, London, 4 July 2012, lot 40, where acquired by the present owners.

### EXHIBITED:

Paris, Académie Royale de Peinture et de Sculpture, July 1736 ('La Source' only).

New York, Wildenstein, *The Arts of France from François 1er to Napoléon 1er: A Centennial Celebration of Wildenstein's Presence in New York*, 26 October 2005-6 January 2006, no. 64.

### LITERATURE:

*Mercur de France*, 1736, p. 1639.

G. Wildenstein, *Le Salon de 1725, compte rendu par le "Mercure de France" de l'exposition faite au Salon Carré du Louvre par l'Académie Royale de Peinture et de Sculpture en 1725, publié avec des notes et documents nouveaux sur les expositions de l'Académie pendant le XVIIIe siècle*, Paris, 1924, p. 2.

F. Boyer, 'Catalogue raisonné de l'oeuvre de Charles Natoire, peintre du roi,' *Archives de l'Art Français*, N.S., XXI, 1949, p. 46, no. 95.

*Charles-Joseph Natoire... peintures, dessins, estampes et tapisseries des collections publiques françaises*, exhibition catalogue, Troyes, Nîmes and Rome, 1977, p. 42.

C.A. Hamilton and R. Downing, 'Mythological Paintings Exhibited at the Salon, 1699-1791,' in *Loves of the Gods: Mythological Painting from Watteau to David*, exhibition catalogue, Paris, Philadelphia and Fort Worth, 1991-1992, p. 463.

P. Sanchez, *Dictionnaire des artistes exposant dans les Salons des XVII et XVIIIeme siècles à Paris et en province, 1673-1800*, III, Dijon, 2004, p. 1261.

S. Caviglia-Brunel, *Charles-Joseph Natoire 1700-1777*, Paris, 2012, pp. 267-268, nos. P75 and P76, illustrated.

Charles Natoire was François Boucher's only true rival as a painter of erotic mythologies and the female nude in the middle decades of the eighteenth century in France. Universally recognized by the early 1730s as the two preeminent history painters among a generation of gifted practitioners, Natoire and Boucher followed remarkably similar career trajectories until the later 1740s, when the favor of Madame de Pompadour and her faction elevated Boucher's career into ascendancy. Close in age, both artists trained in Paris with Louis Galloche and François Lemoigne, won the Prix de Rome and studied in the Eternal City, were received into the Academy in 1734 and made associate professors there on the same day, 2 July 1735. Natoire's mature works – like those of Boucher – were deeply influenced by the example of Lemoigne, whose luminous and sensuous manner, dynamic compositions and bright, light palette they reflected and enhanced.

Upon Natoire's return to Paris in 1730, he was showered with prestigious private and crown commissions, including series of decorative paintings derived from classical mythology and literary sources; he contributed decorative canvases to the royal chateaux of Versailles, Fontainebleau and Marly, and the Bibliothèque du Roi. Natoire's greatest and most impressive secular commission is his series of eight panels illustrating the 'Story of Psyche' for the *Salon ovale de la princesse* at the Hôtel de Soubise, Paris, executed between 1736 and 1739. Elegant and highly colored, the compositions are filled with graceful women whose supple flesh and long limbs curve ingeniously to reflect Germain Boffrand's elaborate *boiseries*. Still fully intact, the salon of the Hôtel de Soubise (which now houses the French National Archives) survives as perhaps the most splendid masterpiece of French Rococo decoration.

The present pair of Bacchanals – measuring over 7 feet-high, they are among the grandest works by Natoire still in private hands – dates from the very years when the artist was working in the Hôtel de Soubise, the peak moment of his







fig. 1 Charles-Joseph Natoire, *Bacchus*,  
The John & Mable Ringling Museum of Art,  
Sarasota, FL

genius. 'La Source' depicts a languorous but smiling water nymph who pours water from a clay urn into a huge seashell that rests on an embankment. Below the shell, two putti play on the back of a dolphin; another putto mischievously pulls away the nymph's filmy drapery to reveal her nudity. Behind her, a muscular triton sounds his conch shell as a second, blonde nymph looks on. Looming reeds enclose a watery and verdant landscape setting. The painting is signed 'C. NATOIRE' and dated '1736'.

Natoire exhibited 'La Source' in the Louvre shortly after completing it. Although the Académie Royale had suspended its annual Salons between 1725 and 1736, the academicians organized a small, unofficial exhibition in the Louvre that July. A review of the summer display, published in the *Mercure de France*, described the picture: 'M. Natoire exhibited a painting depicting a fountain under the guise of a Naiad accompanied by a Triton and by two little Children paired, with a Dolphin.' The anonymous critic further observed that it was 'intended as a decoration for a sideboard [*un Buffet*]'. Although Natoire surely painted such a vast canvas as part of a specific commission for an established collector, the review fails to cite the identity of its first owner. Despite its large scale and obvious importance, the earliest established provenance for the picture (and its pendant), is Armand Frédéric Ernest Nogaret (1734-1806), who was only a child when the pictures were painted. Ownership of 'La Source' and its companion is first recorded in the 1807 estate sale of Nogaret, former treasurer of Charles Philippe, Comte d'Artois (the future King Charles X), the brother of Louis XVI.

The official Salon was reestablished the following year, and in 1738 Natoire contributed *The Triumph of Bacchus* to the exhibition. Of identical size to 'La Source' and complementary in composition and subject matter, it is likely that *The Triumph of Bacchus* was underway but not completed in time to be displayed with its pendant two years earlier. Natoire's God of Wine is a lithe young man draped in panther skin and crowned with the ivy wreath that is one of his traditional symbols. A flying putto pours wine into the golden cup that Bacchus lifts heavenward, as two bacchantes reach to embrace the god. At his feet lay a drunken Silenus, leader of the satyrs, and a naked putto who gobbles a bunch of grapes. The 1738 Salon *livret* identifies the painting as number 57 in the exhibition: 'A large upright Painting measuring eight feet high by four feet wide depicting a Bacchic subject in which an Infant pours a libation for Bacchus, accompanied by two Bacchantes and by Silenus.' (The slightly larger dimensions recorded in the *livret* undoubtedly reflect the measurements of the frame that contained the painting.)

Sensuous, cheerful, filled with charm and vitality, Natoire's paintings are superbly drawn with impeccable academic precision, but executed with quick, shimmering brushstrokes and illuminated with gilded sunlight. Large, complex multi-figural compositions such as these would have required a whole raft of individual drawn figure studies, but only one has thus far been identified, a red and white chalk drawing for the figure of Bacchus (fig. 1); the Sarasota drawing is in reverse of the painted figure, suggesting that Natoire relied on a counterproof of the drawing in preparing his final composition.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

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## ANTONIO JOLI

(MODENA C. 1700-1777 NAPLES)

*Rome, a view of the Piazza del Popolo; and Rome, a view of the Tiber with the Ponte and Castel Saint'Angelo with Saint Peter's Basilica and the Vatican beyond*

oil on canvas

21 $\frac{1}{2}$  x 38 $\frac{3}{4}$  in. (55.6 x 98.1 cm.), each

a pair (2)

**\$600,000-800,000**

**£500,000-660,000**

**€570,000-750,000**

### PROVENANCE:

Thomas Henry Allen Poynder (1814-1873), Hartham Park, Wiltshire, by 1855, when Poynder took a fifteen-year lease of Hartham from Lord Methuen, by descent to his grandson,  
Sir John Dickson-Poynder (1866-1936), Bt., later 1st Baron Islington, GCMG, GBE, DSO, Hartham Park, Wiltshire, until 1922, then probably at Rushbrooke Hall, Suffolk, by descent to his widow,  
Anne Dundas (1869-1958), later Lady Islington, Rushbrooke Hall, Suffolk, then possibly at Dyrham Park, Gloucestershire, by descent in the family until, [Property of a Private Collection]; Sotheby's, London, 7 July 2005, lot 50, where acquired by the present owner (£848,000).

### LITERATURE:

Messrs. Winkworth & Co., 12 Curzon Street, Mayfair, W, *An Inventory of the Fixtures, Furniture, Pictures, Ornaments & Effects upon the Premises, Hartham, Corsham, Wiltshire. The Property of The Right Hon.ble Lord Islington*, MS. dated August 1910, II, p. 405.

R. Toledano, *Antonio Joli, Modena 1700-1777 Napoli*, Turin, 2006, pp. 170, 175, nos. R.VIII.24 and R.IX.5, both illustrated (the latter erroneously reproduced in reverse).





*The View of the Tiber with the Castel Sant'Angelo* was among Joli's most popular subjects, and the artist returned to the vista on numerous occasions, each time altering the viewpoint slightly and varying the staffage (see M. Manzelli, *Antonio Joli opera pittorica*, Venice, 1999, pp. 89-93, nos. R.1-22, figs 54-63 and pls. XXVI-XXVIII). One feature that remains constant in almost every treatment of the view is the little boat with two seated figures, appearing lower center, its gondolier propelling them steadily downriver. The yacht punctuating the foreground at lower left, however, is a curious, invented addition, since its tall masts would never have allowed it to pass beneath the arches of the ancient Ponte Sant'Angelo. Most unusual, though, is Joli's decision to pair this *View of the Castel Sant'Angelo* with the *View of the Piazza del Popolo*, an extremely popular subject among most *vedutisti* but one rarely treated by Joli himself. He painted the piazza as part of his commission for a set of views of Rome and Venice for Philip Dormer Stanhope, 4th Earl of Chesterfield, and then again on only one further occasion, a signed and dated canvas of 1759, formerly with Galleria Apolloni, Rome (*ibid.*, p. 96, nos. R.39 and R.40). When he published the present pair in 2006 (*loc. cit.*), Ralph Toledano dated them to shortly after his move to Naples, around 1760.

Though nothing is known of this pair's early provenance, their matching English gilt frames, which date to around 1840, suggest they may have been destined for a British patron from their conception. Panoramic views of well known Roman sites were precisely the kind of pictures that appealed to British aristocrats visiting Italy as part of their Grand Tour, commissioned and collected during their travels. By the eighteenth century, the Grand Tour had become an indispensable, final component of a European classical education. It was a luxury of the elite, designed to complement the schooling of young wealthy men, who could learn firsthand from the artistic, architectural and historical treasures of the classical world. Travelers often began their journeys in England and would frequently travel through France before continuing to Italy, passing through Florence, Naples and Venice, and usually concluding in Rome. A Grand Tourist would typically devote one to two years to their trip, though in some cases this journey of discovery could last as many as six years. Travelers would often be accompanied by a tutor, and were encouraged to return not only with a sound understanding of the cultures, economies, histories and politics of the places they visited, but also with souvenirs of their journey, often in the form of antiquities or contemporary works of art.

The first record of these views by Joli appears in August 1910, when they were included in the manuscript inventory of the Right Honourable Lord Islington at Hartham Park, Wiltshire. The paintings were erroneously given to Vanvitelli and listed as hanging in the drawing room: 'Pair of oil paintings by G. Vanvitelli 1647/ in massive carved gilt frames/ "Dagli Occhiali"/ "Views of Rome"' (*loc. cit.*). Sir John Dickson-Poynder inherited Hartham Park in 1888, and the paintings may then already have been *in situ* among the house's fixtures. Hartham had been leased in 1855 from Lord Methuen of Corsham Court by Poynder's grandfather, Thomas Henry Allen Poynder. Sir John Dickson-Poynder was a distinguished politician. In 1884, he became 6th Baronet and assumed the additional surname of Poynder, having inherited his grandfather's property. The Poynder family owned large swaths of land in Wiltshire, presumably prompting Poynder's decision to settle there at Hartham Park. In 1896, he married Anne Dundas and, in 1910, was created Baron Islington of Islington and appointed Governor-General of New Zealand, a post he held for two years. Lord and Lady Islington maintained Hartham until 1922. They held further residences in Sussex and London, and purchased Rushbrooke Hall in Suffolk to save it (albeit only temporarily) from demolition. Lady Islington was greatly admired as a 'leader of fashionable taste' and belonged to a group of women known as 'The Lady Decorators'. Upon Poynder's death on 6 December 1936, she inherited her husband's collection of paintings, and this pair remained in the family until they were acquired in 2005 by the present collector (*loc. cit.*).







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## A GROUP OF FOUR OVER-LIFESIZE MARBLE FIGURES OF THE FOUR SEASONS

AFTER PIETRO FRANCAVILLA (1548-1615) AND TADDEO LANDINI (1561-1596) AND GIOVANNI BATTISTA CACCINI (1556-1613), ITALIAN, LATE 19TH/EARLY 20TH CENTURY

Representing Spring, Summer, Autumn, and Winter

87 in. (221 cm.) high, the tallest inscribed 'PETRUS FRANCAVILLA' (on the bandolier of *Spring*), inscribed 'EFAMD.L XXXXIII' (continued on the back of *Spring*) (4)

\$50,000-80,000

£41,000-66,000  
€47,000-75,000

These four impressive figures of the seasons are sculpted after the storied set adorning the Ponte Santa Trinita in Florence, Italy. The bridge was built and rebuilt in the thirteenth, fourteenth, and sixteenth centuries and following its recompletion in 1569, Cosimo II de' Medici, Grand Duke of Tuscany (1590-1621) had the newly rebuilt bridge adorned with the *Four Seasons* on the occasion of his wedding to Maria Magdalena of Austria (1589-1631) in 1608. The festivities also included a 'Game of the Bridge,' a spectacle in the form of a mock maritime battle in the Greek fashion (E. Bertini, *Piccola Storia di Firenze*, Florence, 1898, p. 40). Francavilla conceived *Spring*; Caccini, *Summer* and *Autumn*; and Landini, *Winter*. These stood on the Ponte Santa Trinita until 1944 which has since been reconstructed. The head of Spring was retrieved from the Arno river and restored to its place in 1961.

Working in a mannerist style, this clutch of artists, along with Pietro Tacca (1577-1640), form a central group of Italian Mannerist sculptors, most of them working as accomplished architects at the time as well. The set originally decorated the Acciaioi Garden in Florence (P. De Francqueville, *Sculpteur des Médicis et du roi Henri IV (1548-1615)*, Paris, 1968, p. 63). Landini's contribution which came to the new location on the bridge after the lifetime of the artist, drew attention from eighteenth-century viewers for its expressive embodiment of the season. The figures rendered by Francavilla and Caccini present the tokens of their season out and forward, over what would be the heads of walkers by on the bridge. The towering set of figures seemingly monumentalized the event celebrated by their public placement and the ever eternal nature of their theme.

PROVENANCE:  
Anonymous sale; Dumouchelles, Detroit, 10 December 2010, lots 21001-21004.



## PIETRO FABRIS

(NAPLES 1756-1779)

*The Bay of Naples from Posillipo looking South with the Palazzo Donn'Anna, the Castel dell'Ovo and Mount Vesuvius beyond*

oil on canvas  
36 x 60 in. (91.4 x 152.4 cm.)

\$400,000-600,000

£330,000-490,000  
€380,000-570,000

### PROVENANCE:

(Probably) Acquired by Sir Henry Mainwaring, 4th Bt. (1726-1797), Peover Hall, Over Peover, Cheshire, while in Naples on the Grand Tour in 1760, by descent until, Anonymous sale; Bonhams, London, 6 July 2011, lot 94, where acquired by the present owner.



fig. 1 Sir Nathaniel Dance-Holland, R.A., George Harry Grey, Lord Grey of Groby, later 5th Earl of Stamford (1737-1819) and his Travelling Companion, Sir Henry Mainwaring, 4th Bt (1726-1797), Dunham Massey, Cheshire

'I notice in these [Neapolitan] people the most shrewd and active industry, not to get rich, but to live free from care.'  
-Johann Wolfgang von Goethe (Journal entry, dated 12 March 1787)

Johann Wolfgang von Goethe travelled in Southern Italy from 1786-8, and wrote of his travels in his journals, which were later published as his *Italian Journey* (1816). He described Naples as a place where the classical past still seemed to be alive, even if its physical remains were in ruins, and recalled Neapolitan people, who embodied the spirit of '*dolce far niente*' ('the sweetness of doing nothing'). Although Pietro Fabris' view predates Goethe's writing by several decades, both artist and poet capture the same sense of a city out of time.

Fabris specialized in the painting of landscapes and genre scenes which captured the unique vistas and lifestyle of Naples, where *lazzaroni* (Naples' poorest class), Grand Tourists and nobility could be found fishing the same waters. Fabris' bright colors capture the light and life of the city, which had grown to Europe's third most populous under the rule of Charles VII (1731-1735). This view is taken from Posillipo, where the Neapolitan court would retreat in the summer to escape the searing southern heat. From Fabris' chosen vantage point, the ruined Villa Donn'Anna with its Baroque colonnades, is visible at right, alongside a grand row of villas which terminate in the ancient Castel dell'Ovo. In the distance, white smoke rises from Mount Vesuvius, which erupted several times in the eighteenth century. The scene is populated by women purchasing fish on the banks, a couple dancing the *tarantella* before a group of spectators and a picnicking party enjoying wine, spaghetti and music while a mendicant friar receives alms. Fishing boats and pleasure cruises dot the calm waters.

Fabris' sun-drenched views appealed to the Grand Tourists who flocked to the city, including Sir Henry Mainwaring, who likely acquired this painting as a souvenir of his travels. Mainwaring undertook the trip with his friend and neighbor, George Harry Grey, 5th Earl of Stamford (1737-1819), and arrived in Naples around 1760. Mainwaring and Grey crossed paths with a number of foreign artists living and working along their route, patronizing Anton Mengs, Thomas Patch and Nathaniel Dance-Holland, who painted a conversation piece of the pair discussing a cameo ring (fig. 1). Although the location of his birth, and much of his biography remains unknown, Fabris occasionally added the phrase 'English Painter' to his signature, perhaps as a way to further endear himself to his foreign clientele. It is unknown if Fabris himself ever travelled to England, but he exhibited paintings in London at the Free Society in 1768 and at the Society of artists in 1772.





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## NICOLAS-JEAN-BAPTISTE RAGUENET

(PARIS 1715-1793)

*Paris, a view of the Pont Neuf and Académie*

oil on canvas  
32¼ x 43¼ in. (82 x 110 cm.)

**\$80,000-120,000**

**£66,000-98,000**  
**€76,000-110,000**

Little is known about the Parisian view painters Jean-Baptiste and Nicolas-Jean-Baptiste Raguenet, but their popularity and success is clear in the caliber of the collections in which their works can be found. Painted views of and from the Pont Neuf can be found in the The Blue Drawing room at the Musée Nassim de Camondo, the Musée Carnavalet, the Musée de Louvre and The J. Paul Getty Museum. The present example is closest to the version formally in the collection of art historian and antiquarian Horatio Walpole (1717-1797), now in the Getty Museum (inv. 71.PA.25), which shows the Pont Neuf, the Institut de France (home of the five Academiés, including the Academié de pienture et de sculpture), the Ile de la Cité and the twin towers of the façade of Notre-Dame in the distance from a slightly different vantage point along the right bank of the Seine. The precise rendering of the architecture and topographical nature of the Raguenets' work both suggest the use of an optical chamber, a type of portable *camera obscura*, which allowed for complex linear perspective to be projected and traced *en plein air*. In addition to their nearly photographic accuracy, the pair were known for their restrained use of color, which beautifully captured the soft, warm Parisian light.

On account of the surviving views painted of or from the Pont Neuf, the city's oldest standing bridge must have been a favored subject of the Raguenets and their patrons. The first brick of the bridge was laid in May of 1578, at the request of King Henri III (1551-1589), to alleviate traffic on the crowded Pont Notre-Dame, which had been rebuilt after it collapsed in 1499. Long delays in construction caused by design changes and political unrest, due to the Wars of Religion, left the bridge unfinished until 1606. The present view of the Pont Neuf no longer exists from the right bank of the Seine, as the Pont des Arts and Pont du Carrousel, which were added in 1804 and 1834, respectively, would today block the sight line.





PROPERTY FROM A PRIVATE COLLECTION

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## FRANÇOIS BOUCHER

(PARIS 1703-1770)

*Joseph Presenting his Father and Brothers to the Pharaoh*

oil on canvas  
25½ x 31¼ in. (64.8 x 79.4 cm.)

**\$200,000-300,000**

**£170,000-250,000**

**€190,000-280,000**

### PROVENANCE:

(Possibly) Marie Caroline de Bourbon, duchesse de Berry (1798-1870).

Anonymous sale; Christie's, London, 16 December 1983, lot 212, as Circle of Jean Restout and titled 'The Continenence of Scipio'.

[The Property of a Private Collector]; Christie's, New York, 15 October 1992, lot 114, as School of François Boucher.

This rare depiction of an Old Testament subject from the earliest years of Boucher's career depicts an episode in the story of Joseph, son of the patriarch Jacob and his wife Rachel, and a foundational figure in the history of the Israelite people. His story recounts how the Israelites came to live in Egypt, with their eventual deliverance to the land of Israel told in the subsequent book of Exodus.

The Bible (Genesis 47: 1-10) recounts the moment that Joseph introduces his brothers and aged father to Pharaoh. Having arrived in Egypt after fleeing famine in Canaan, his brothers joined Joseph in Goshen seeking fertile pasture land for their flocks. "Pharaoh said to Joseph, "Your father and your brothers have come to you, and the land of Egypt is before you; settle your father and your brothers in the best part of the land. Let them live in Goshen." Then Joseph presented his father before Pharaoh. 'After Jacob blessed Pharaoh, Pharaoh asked him, "How old are you?" And Jacob said to pharaoh, "The years of my pilgrimage are a hundred and thirty." Boucher's painting depicts the seated and crowned Egyptian Pharaoh reaching out his hand to welcome the elderly, bearded Jacob, who is being introduced by the youthful, turbaned Joseph who stands between them; the brothers and their wives witness the meeting, their calling as herdsman indicated by their staffs.

Boucher's painting can, based on its distinctive manner and handling, be situated among his first works as an independent artist, datable to before 1728, when he set off for Italy to study at the French Academy in Rome. The composition, setting and disposition of the numerous figures Boucher orchestrates within it are reminiscent of the artist's drawings illustrating the *Histoire de France*, made between 1727-28, and bear strong similarities to his first documented painting, *The Judgment of Susannah* (National Gallery of

Canada, Ottawa), executed in 1721, when the young Boucher was still training in François Lemoyne's studio. Its light and bright palette of salmon pinks, emerald greens and sapphire blues, as well as its fluid, creamy application of paint reveal the influence of Lemoyne, whose own pictures employed the brilliant palette of Veronese and the early Venetian masters. The broad, fluid paint handling and high-keyed coloring of the present lot can be found in another episode of the story of Joseph, *The Dream of Joseph* (private collection), which Boucher painted perhaps even before *Joseph Presenting His Father and Brothers to Pharaoh*, while he may still have been training with Lemoyne.

Another autograph version of the present composition is known and was acquired by the Kress Collection in 1956 and given to The Columbia Museum of Art, Columbia, South Carolina the following year. It has a somewhat rougher, more textured surface that reflects a familiarity with the works of Nicolas Vleughels, soon to be Boucher's master in Rome. It is nearly identical to the present lot but for a few minor differences – notably, a shift in the position of the shepherd's staff held by Joseph's eldest brother in the center foreground and a repositioning of the way his knee rests upon the carpeted steps. As Alastair Laing noted (in correspondence, 8 April 1999), these small changes made in the present version are improvements that clarify and solidify the elder brother's placement in the composition, suggesting that the present work is a somewhat reconsidered, autograph replica of Boucher's original rendering of it in South Carolina. Laing praised the quality of the present version, which he regards as surely autograph and observes (as did J. Patrice Marandel in correspondence, 24 November 1994) that Boucher frequently replicated his most successful compositions – especially early in his career – and almost certainly did not have at this time either pupils or workshop assistants to produce replicas: he painted them himself.





PROPERTY FROM A DISTINGUISHED FAMILY

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**JAMES WARD, R.A.**  
(LONDON 1769-1859 CHESHUNT)

*Marengo, Napoleon's Barb charger*

signed and dated 'JWR. RA. 1829' (lower left)

oil on canvas

28 x 35½ in. (71 x 90 cm.)

**\$250,000-350,000**

**£210,000-290,000**

**€240,000-330,000**

**PROVENANCE:**

The artist; his sale, Christie's, London, 29 May 1829, lot 78, where acquired for 32 gns. by,

John Rushout, 2<sup>nd</sup> Lord Northwick (1770-1859), by descent to his nephew and eventual co-heir,

George Rushout Bowles, 3<sup>rd</sup> Lord Northwick (1811-1887), Northwick Park, Gloucestershire, by 1864, and by inheritance through his widow,

Elizabeth Augusta, Lady Northwick (d. 1912) to her grandson, Captain Edward George Spencer-Churchill (1876-1964); (!) his sale, Christie's, London, 25 June 1965, lot 136 (6,000 gns. to Partridge).

Acquired soon after the above sale by the father of the present owner.

**LITERATURE:**

*A Catalogue of the Pictures, Works of Art, &c at Northwick Park*, 1864, no. 365.

C.R. Grundy, *James Ward, R.A.: His Life and Works*, London, 1909, p. 46, no. 453.

Dr. T. Borenus and L. Cust, *Catalogue of the Collection of Pictures at Northwick Park*, London, 1921, p. 142, no. 380.

O. Beckett, *The Life and Work of James Ward, RA 1769-1859*, Lewes, 1995, p. 79, illustrated.

E. Nygren, 'James Ward, RA (1769-1859): Papers and Patrons', *Walpole Society*, LXXV, 2013, p. 337, under no. 367.

*Marengo* was the famous charger ridden by Napoleon Bonaparte at the Battles of Marengo (after which he was named), Austerlitz, Jena-Auerstedt, Wagram and Waterloo. Originally imported to France from Egypt, although small, he was famously steady and courageous. He was wounded eight times and, among other feats, survived the retreat from Moscow in 1812. After Napoleon's defeat at Waterloo, *Marengo* was captured by William, 11<sup>th</sup> Lord Petre, and sold to Lieutenant-Colonel Angerstein of the Grenadier Guards. He died in 1831 at the age of 38, and his skeleton is displayed at the National Army Museum, London.

The present work is the only known version painted by Ward of a slightly larger (32 x 43 in.) work, dated 1824 and exhibited at the Royal Academy in 1826. The earlier picture was doubtless intended as a counterpart to Ward's portrait of *Copenhagen*, the charger ridden by the Duke of Wellington at Waterloo, dated 1824 and exhibited at the Academy the same year. These two pictures were among six portraits of celebrated horses acquired from the artist between 1820 and 1826 by Hugh Percy, 3<sup>rd</sup> Duke of Northumberland. In the Northumberland version of *Marengo*, a setting sun to the right of the composition – where the horse gazes – is seemingly a metaphor for the end of his master's twelve years of military campaigns.

Included in the artist's posthumous sale at Christie's in 1829, the present work was acquired by John Rushout, 2<sup>nd</sup> Lord Northwick, a remarkable collector of paintings by Old Masters and contemporary artists, prints, coins, miniatures, enamels and other objects. His vast collection was dispersed in a series of sales in the nineteenth and twentieth centuries, with *Marengo* appearing in one of the last, held at Christie's in 1965.





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## THOMAS DANIELL, R.A.

(KINGSTON-UPON-THAMES 1749-1840 KENSINGTON)

*The entrance of an excavated Hindu cave temple at Mahabalipuram on the Coromandel Coast*

oil on canvas  
48 x 71½ in. (122 x 179.5 cm.)  
inscribed on the reverse 'A View of the Subteraneous / Temple at Mauveleporam / T. Daniell' (upper center, on the lining canvas)

**\$120,000-180,000**

**£99,000-150,000**

**€120,000-170,000**

### PROVENANCE:

(Possibly) The artist; (!) his sale, Christie's, London, 23 May 1840, lot 79 (£3.5 to Kitrick).

[The Property of a Gentleman]; Christie's, London, 18 November 1983, lot 60.

Gifted to the husband of the current owner *circa* 1995.

### EXHIBITED:

London, Royal Academy, 1797, no. 22, as 'Hindoo Antiquities at Mahavalipuram, E. Indies'.

London, Eyre and Hobhouse, *Twelve Oil Paintings by Thomas Daniell, R.A. (1749-1840)*, 17 November-4 December 1981, no. 8.

### LITERATURE:

T. Daniell and W. Daniell, *Oriental Scenery*, V, London, 1799-1800 [1808], pl. II.

T. Sutton, *The Daniells: Artists and Travellers*, London, 1954, pp. 80-81.

M. Shellim, *The Daniells in India and the Waterfall at Papanasam*, Calcutta, 1970, p. 72.

M. Shellim, *Oil Paintings of India and the East by Thomas Daniell 1749-1840 and William Daniell 1769-1837*, London, 1979, p. 51, no. TD34, illustrated.

### ENGRAVED:

By the artist and W. Daniell, published 15 October 1799

Of the European artists on the Indian subcontinent in the eighteenth and nineteenth centuries, Thomas Daniell and his nephew, William, played a preeminent role in recording and documenting the country for Western eyes. Their seven-year tour of India from 1786-93, and the subsequent publication of their work, brought to the public in Britain an unrivalled view of the scenery and architecture of this fabled and exotic land. Other artists, notably William Hodges, who made a tour up the Ganges in 1780-3, provided inspiration for the Daniells. Encouraged by Hodges' work, the Daniells set off from England in 1786 to make their fortune in India: up the Ganges (1788-91); a circular tour around Mysore from Madras (1792-3) and finally on their return journey to England Bombay and its temple sites (1793), all the while sketching, drawing and painting as they travelled.

Upon their return to London in 1794, the Daniells turned this substantial body of material into finished watercolors and oil paintings, which they then exhibited. On the basis of that work alone, the Daniells would have secured a prominent place in the history of Anglo-Indian art, but they then embarked on a grand and extensive project to translate their watercolors into print. The result was *Oriental Scenery*, published in six parts between 1795 and 1808, comprising 144 aquatinted plates, and regarded as the unsurpassed achievement of Anglo-Indian art in the period. The monumental project constituted the first detailed record of the great Hindu monuments across India.

The present view was included as Plate II in volume five, titled *Antiquities of India*, first published in 1799-1800. The site depicted is the Krishna *mandapa*, or rock-cut cave temple or shrine, located at Mahabalipuram along the southeastern coast of India. The seventh-century Krishna *mandapa* is one of a number in the area built during the Pallava dynasty (275-897 C.E.). A particularly sophisticated structure, it contains large panels depicting Hindu mythology and regional culture in the period. The temple was excavated directly to the south of the Descent of the Ganges relief, a giant open-air rock relief measuring 43 by 96 feet that covers two large pink granite boulders with more than one hundred life-size figures. The relief was carved to celebrate the victory of Narasimhavarman I over Chalukya king Pulakesin II and depicts the story of the king Bhagiratha leading the descent of the sacred river Ganges to earth. Daniell is also known to have produced drawings of the relief.

Daniell exhibited four oil paintings based on his visit to Mahabalipuram in February 1793. This is the most important of the exhibited works. Shellim (*loc. cit.*) records three further versions which were exhibited at the Royal Academy in 1798 (no. 99, 'Sculptured Rocks at Mauvelporam on the Coromandel Coast, East Indies'), British Institution in 1807 (no. 184, 'Sculptured Rocks, Coromandel Coast, East Indies') and Royal Academy in 1826 (no. 195, 'Hindoo Antiquities at Bahabalyporam, on the Coromandel Coast, East Indies'). The present location of these paintings is unknown.









# JOSEPH MALLORD WILLIAM TURNER, R.A.

(LONDON 1775-1851)

*Pope's Villa at Twickenham*

signed 'IMW Turner RA PP' (lower left)

oil on canvas

36¼ x 48¼ in. (92 x 122.5 cm.)

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

**£3,300,000-4,900,000**

**€3,800,000-5,600,000**

## PROVENANCE:

Bought from the artist by Sir John Leicester, 1st Baron de Tabley (1762-1827), for 200 gns. on 1 September 1808; (!) his sale, Christie's, on the Premises, 24 Hill Street, Berkeley Square, 7 July 1827, lot 24, where acquired for 205 gns. by James Morrison (1789-1857), by descent; Sotheby's, London, 9 July 2008, lot 91, where acquired by the present owner.

## EXHIBITED:

London, Turner's Gallery, 1808.

London, Sir John Leicester's Gallery, 1819, no. 17.

London, South Kensington, *International Exhibition*, 1862, no. 334.

London, Royal Academy, *Exhibition of Works by the Old Masters and by Deceased Masters of the British School*, 1882, no. 175.

London, The Grosvenor Gallery, *Winter Exhibition: A Second series of a Century of British Art from 1737-1837*, 1889, no. 41.

London, Grosvenor Gallery, *III National Loan Exhibition: Pictures from the Basilidon Park and Fonthill Collections*, 1914-1915, no. 72.

London, *Country Life Exhibition*, 1937 (uncatalogued).

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ENGRAVED:  
J. Pye and J. Heath, for John Britton's *Fine Arts of the English School*, 1811







fig. 1 J.M.W. Turner, *Pope's Villa at Twickenham*, River Sketchbook, Tate Bequest XCVI 45, folio 45 Recto



fig. 2 Jonathan Richardson, *Alexander Pope*, National Portrait Gallery, London



fig. 3 Claude Lorrain, *A Mediterranean port at sunrise with the Embarkation of Saint Paula for Jerusalem*, private collection

'No pen can alone do justice to the merits of Turner's picture of the dilapidation of Pope's Villa. To be enjoyed and judged of by the public, it should either be seen, or the powers of the most accomplished landscape-engraver, should aid and lighten the task of the reviewer' (J. Landseer, *op. cit.*, p. 159).

This was the reaction of Turner's contemporary and fellow artist, the engraver John Landseer, on viewing this painting at Turner's Gallery on Harley Street in 1808. The painting held deeply personal significance for Turner, representing his need for escapism and tranquillity at this time, his passion for this area of the Thames so near to where he lived and his devotion to the legacy of one of its most famous residents, the celebrated English poet Alexander Pope (1688-1744). It demonstrates Turner's debt to the most highly venerated of landscape painters, Claude Lorrain, as well as his ambitions to develop his own individual style and, in the process, to elevate the status of landscape painting within the artistic establishment. On leaving the 1808 exhibition, Thomas Lawrence, future President of the Royal Academy, acknowledged that Turner was 'indisputably the first landscape painter in Europe' (cited in M. Levey, *Sir Thomas Lawrence*, New Haven and London, 2005, p. 328). This painting is perhaps the first work that Turner signed with the addition of 'PP' to his usual signature, following his election in 1807 as Professor of Perspective at the Royal Academy. It was owned by two of the most renowned British collectors of the early nineteenth century, Sir John Leicester and James Morrison, who were not only friends of the artist, but had the means and taste to buy only the very best, and has only appeared on the market twice in the past two hundred years.

Turner opened his own Gallery on Harley Street in 1804 in order to improve his commercial prospects and also create an exhibition space that would enable him to indulge his passion for landscape painting. It was views of the Thames that he considered instrumental in capturing an audience and, more importantly, patrons. In 1805, Turner leased Sion Ferry House at Isleworth, followed by a larger house at Hammersmith in 1806. He spent the next five

years sketching and painting the Thames and its environs out of doors, directly from nature. He navigated the course of the river in a small boat, using it from which to draw, paint and even on occasion indulge in his other passion, fishing. Turner's studies for the stretch of the river around *Pope's Villa at Twickenham* are preserved in his *River Sketchbook* (Turner Bequest, Tate Gallery, XCVI) (fig. 1).

The viewpoint for this painting is taken from the Middlesex bank of the river, looking up the Thames towards Twickenham, probably from the riverbank beside or within the grounds of Strawberry Hill. Turner had recently purchased a plot of land to the righthand side of this view near Marble Hill and was to build an Italianate villa there called Sandycombe Lodge. By moving here Turner was seeking peace and refuge from the industry, commerce and activities of the town and the news and chaos surrounding the continuation of the Napoleonic Wars.

At first-sight the painting appears to be an idyllic house-portrait, but in fact it captures a surviving memorial to one of the greatest English men of letters in the process of being destroyed. A gifted translator and renowned satirist of the Enlightenment era, Pope (fig. 2) had lived at Twickenham for twenty-five years from 1719, in a Palladian villa designed by James Gibbs (1682-1754). The gardens were laid out by Pope himself in a style that was to have an impact on English design for the next century. Pope had opened the grounds to the public and the place became something of a shrine following his death in 1744; such was Pope's fame that even sixty years later his villa remained popular with visitors and tourists. It was the irritation caused by these devotees that prompted Baroness Howe of Langar (1762-1835), who acquired the property in 1807, to undertake a demolition of the site. The house, which had been altered in the 1750s by Sir William Stanhope, who had removed the loggia and added wings, was completely destroyed save for the underground grotto. She also stripped the grounds of all the characteristic features placed there by Pope.

Turner was outraged by the destruction of the Villa and the apparent disregard for the legacy of Pope's memory. Whilst developing the composition for this painting, he lamented on the event in some draft poetry in his *River Sketchbook* (Turner Bequest XCVI, ff. 71v-72r):

*O Lost to honor and the sense of shame  
Can Britain so forget Pope's well earned fame  
To desolation doom the poet's fane  
The Pride of T[wickenham's] bower and silver Thame...  
Hark the rude hammer  
Harsh steel the sawn rafter Breaks  
Down from the rood the massy [beams] give way  
Rent [from] the wall, and let in the day...  
No more I'll wear the lily on my brow  
But sooty weeds now Popes fair fane is low.*

A longer ode entitled 'On the demolition of Pope's Villa at Twickenham' appears in Turner's *Verse Book* of 1808. The destruction of the Villa continued to play on Turner's mind and features in various unpublished verses over the following years.

The Thames already resonated with rich historical associations, having been eulogized by poets throughout the eighteenth century. For some of his earlier exhibits, Turner supplemented the titles of his paintings in the Royal Academy catalogues with extracts from literature, frequently selecting James Thomson (who lived in Richmond between 1736 and 1748) as his poet of choice, which culminated in the large-scale *Thomson's Aeolian Harp*, exhibited at Turner's Gallery the following year in 1809 (National Gallery, London). Turner's poems about the destruction of Pope's Villa and their relation to this painting remained deeply personal and private. The painting was exhibited without verse; however, the nostalgia for Pope was clearly understood by his contemporaries:

'at the sight of this picture who but will be induced to pause, and reflect on the celebrity and the superlative merits of Pope? Who but will recollect that the landscape which has caught the eye and called forth the talents of Turner, has resounded to his lyre?' (J. Landseer, *op. cit.*, p. 158).

Despite his evident anger at the loss of this important cultural relic, Turner's painting of the subject is calmly commemorative, intended to 'celebrate genius rather than to deplore vandalism' (A. Wilton, *Painting and Poetry*, exhibition catalogue, London, 1990, p. 129). The Villa takes center stage, its solid geometric forms reflected in the still waters of the River Thames. Its state is not immediately apparent; however, on closer inspection, you can see that the roof and windows have already been removed and some scaffolding erected on the riverfront. The foreground is enlivened with figures and sheep. Identified at the time as country laborers who had been employed during the day on razing the Villa, the men to the left are seemingly engaged in anxious debate over the future of the capital of a pilaster, ornamental frame-work and fragments of cornice, relics of Pope's house towards which one of them gestures. They are watched by a humbly-dressed girl who, leaning tenderly on the shoulder of a shepherd, listens earnestly to what is being said. Undisturbed by the events taking place, sheep graze and doze in the evening sun, whilst at the righthand side a fisherman strains to listen in on the discussion, as his partner gathers in the fishing nets and eel baskets.

*Pope's Villa at Twickenham* and the other Thames views exhibited in 1808 are clearly imbued with the golden light, meandering river and wistful mood of Claude's 'arcadian idyll'. Turner was conscious of the prevailing view among leading connoisseurs that Claude was the most coveted of landscape painters (fig. 3). The drawings for his *Liber Studiorum* clearly emulate Claude's earlier landscape drawings for his *Liber Veritatis* and illustrate Turner's fascination with the artist's work. Turner had been so impressed by the subtle realization of light in Claude's paintings that he professed them: 'beyond the power of





opposite left: fig. 4 John Pye and Charles Heath, after J.M.W. Turner, *Pope's Villa*, published in J. Britton, *Fine Arts of the English School*, London, 1812

opposite right: fig. 5 Sir Joshua Reynolds, P.R.A. and John Simpson, *Sir John Fleming Leicester, 1st Lord de Tabley, in Peer's Robes*, Tabley House Collection, University of Manchester

fig. 6 Basildon Park, National Trust



imitation' (A.J. Finberg, *op. cit.*, p. 59). However, Turner arguably surpasses Claude technically through his innovative abandonment of the traditional method of building up an image on a dark ground, by instead preparing this canvas using white priming. This process of developing an image was more closely aligned with painting in watercolor on a luminous surface, and it enabled Turner to represent even the most subtle and graduated atmospheric effects, as visible in this painting. This approach also set him apart from earlier British landscape painters of Thames views, such as Richard Wilson, Samuel Scott, William Marlow and Paul Sandby, prompting Landseer to declare that 'no landscape-painter has ever before so successfully caught the living lustre of Nature herself' (*op. cit.*, p. 152).

John Landseer devoted more than three pages of his Review of Turner's 1808 exhibition to an analysis of the merits of *Pope's Villa at Twickenham*. He clearly understood that Turner mourned the loss of respect for artistic heritage caused by the tide of modernization. He recognized that Turner had 'painted not merely a portrait of this very interesting reach of the Thames, but all that a poet would think and feel on beholding the favourite retreat of so great a poet as Pope, sinking under the hand of modern improvement' (*ibid.*, p. 156). He continued, 'in the scene before us, the Thames flows on as it has ever flowed, with silent majesty, while the mutable and multifarious works which human hands have erected on its banks, have mournfully succeeded each other; and not even the taste, and the genius, and the reputation of Pope, could retard the operations of Time, the irksomeness of satiety, and the consequent desire of change' (*ibid.*). This painting was clearly the highlight of the exhibition, since Landseer only briefly comments on the other exhibits, the *Union of the Thames and Isis*, *The Thames at Eton*, *Richmond Hill and Bridge* and the remaining Thames subjects.

Landseer's appeal that 'the powers of the most accomplished landscape-engraver, should aid and lighten the task of the reviewer' (*ibid.*, p. 159) was answered in 1811 when the painting was engraved, greatly to Turner's satisfaction, by John Pye (fig. 4). Turner's prints were comparatively few in number in the first decade of the nineteenth century, but the small plate

executed for him by Pye illustrating *Pope's Villa at Twickenham* had a very important influence on the development of landscape engraving. John Britton, the enterprising publisher, specifically requested an engraving of Pope's Villa for his *Fine Arts of the English School* (1811). In the illustrations to this and other similar antiquarian and topographical works, Britton achieved a standard of execution higher than that current in English books of its class. On seeing the reproduction of his painting, Turner exclaimed in the most enthusiastic terms, 'This will do! You can see the lights; had I known that there was a man who could do that, I would have had it done before' (cited in W.G. Rawlinson, *op. cit.*, 1878, p. xxvi).

#### A NOTE ON THE PROVENANCE

The painting was acquired directly from Turner in 1808 by John Fleming Leicester, 1st Baron de Tabley (fig. 5), who has been heralded as 'the greatest patron of the national school of paintings that our island has ever possessed' (S. Wittingham, 'A Most Liberal Patron: Sir John Flemming Leicester, 1<sup>st</sup> Baron de Tabley, 1796-1827', in *Turner Studies*, VI, no. 2, 1986, p. 31), and whose collection of contemporary British painting is described by Andrew Wilton as being of 'great importance in defining the achievements of the national school of art at the beginning of the nineteenth century' (*Painting and Poetry*, exhibition catalogue, 1990, p. 129). Sir John Fleming Leicester was born at Tabley House, Cheshire, the eldest surviving son of Sir Peter Leicester, 4<sup>th</sup> Bt. (1732-1770) and his wife, Catherine (d. 1786). In 1810, he married the granddaughter of the architect Sir William Chambers, Georgiana Maria Cottin (1794-1859). Encouraged by William Paulet Carey (1759-1839), an Irish artist turned propagandist for modern British art and editor of the *Literary Gazette*, Leicester began buying British paintings in 1789. His first purchase from Turner was a watercolor of a *Storm*, in 1792 for 25 guineas, and he would subsequently collect ten of his works (see S. Wittingham, *op. cit.*, p. 28). Leicester's patronage of British art was highly public spirited and in 1805 he acquired the lease of 24 Hill Street, Mayfair, which was converted into a public gallery by 1818. In 1808, he had also converted three rooms at Tabley into another picture gallery, the same year that he purchased *Pope's Villa at Twickenham*.

*Pope's Villa* was to hang alongside his other Turners in London: *Kilgarren Castle* (1799; The National Trust, Wordsworth House); *The Shipwreck* (1805; Tate Britain, London); *A Country Blacksmith disputing upon the Price of Iron* (1807; Tate Britain, London) and *Sun rising through vapour; fishermen cleaning and selling fish* (National Gallery, London). Following his acquisition of *Pope's Villa at Twickenham*, Leicester invited Turner to stay at Tabley House. He commissioned Turner to paint two views of Tabley House, one of which was to hang in London (now University of Manchester) and one of which was to hang at Tabley (The National Trust, Petworth House).

In 1823, Leicester offered to sell his collection to the nation to create a 'National Gallery for British Art', but following a refusal by the Prime Minister he subsequently sought the support of others and founded the Manchester Institution. Following Leicester's death in 1827, part of his collection, including *Pope's Villa at Twickenham*, was sold.

The painting was purchased by the outstanding collector James Morrison. The son of an innkeeper, Morrison had begun to work as a shopman for a firm of wholesale haberdashers in 1809, and in 1814 married his employer's daughter. The turnover of Todd & Co., of which he took over the sole direction, increased dramatically. He also invested in many other business enterprises and his acumen in such spheres was shown by his success in cornering the market in black crêpe at the time of the death of George III's widow, Queen Charlotte, in 1821. Morrison also had a strong sense of social responsibility and was elected M.P. for St Ives in Cornwall. In 1831 he was elected M.P. for Ipswich and by 1840 M.P. for Inverness, a seat he represented until his retirement in 1847.

His interest in the arts owed much to his friendship with the architect John Papworth, who was to remodel Morrison's four houses in turn: Balham Hill, No. 95 Upper Harley Street, Fonthill, and, not least, Basildon, a fine Georgian

mansion built by John Carr in 1767 for Sir Francis Sykes. Morrison became a friend of David Wilkie and Charles Lock Eastlake, and later the partner of the dealer William Buchanan. Turner became a close friend of Morrison and stayed with him at Basildon Park.

When the German art historian Gustav Waagen visited Basildon (fig. 6), Turner's *Pope's Villa* hung in the Octagon, the great room designed by Carr, whose scheme for its decoration was never completed and which at length was fitted up as a picture room by Papworth with an Italianate ceiling and wall coverings of purple velvet. Morrison's collection also boasted Turner's large *Thomson's Aeolian Harp* (City Art Gallery, Manchester), Constable's *The Lock* (sold Christie's, London, 3 July 2012, lot 37, £22.4m) and other modern English pictures, including Hogarth's *Punch Club*, landscapes by Richard Wilson and Wilkie's *Confessional*, which Morrison ordered when in Rome in 1827. Many of Morrison's Dutch pictures, including works by Paulus Potter, Karel du Jardin, Aert van der Neer, Meindert Hobbema and Ostade, were in the Oak Room, while the School Room held Greuze's chalk study for the head of the father in *La Bénédiction* (Louvre, Paris). Other Old Masters remained in Morrison's London house, notably Claude's *Adoration of the Golden Calf* (City Art Gallery, Manchester), Poussin's *Triumph of Pan* (National Gallery, London) and Rembrandt's *Hendrickje Stoffels* (National Gallery, London).

After James Morrison's death in 1857, Basildon Park with its contents was inherited by his eldest son, Charles, and on Charles' death without issue in 1909 it passed to James' youngest son, Walter. Walter Morrison settled his property on his nephew, Colonel James Archibald Morrison (1873-1934), who sold Basildon Park in 1929. The collection was then inherited by the descendants of his daughter, Mary, who became the wife of Major John Dent-Brocklehurst of Sudeley Castle.





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- (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 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 a **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's** low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve**

will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol Δ.

#### 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.

#### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

#### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.



## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all **lots** we charge 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:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owner, or if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "Heading"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a

clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any Saleroom notice.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

- Books.** Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or the illustration, we will refund your **purchase price**, subject to the following terms:
  - This additional **warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- 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

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- Where you are bidding on behalf of another person, you warrant that:
  - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

- the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.
- 4 WHAT HAPPENS IF YOU DO NOT PAY**
- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
    - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
    - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
    - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
    - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
    - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
    - we can, at our option, reveal your identity and contact details to the seller;
    - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
    - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
    - we can take any other action we see necessary or appropriate.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- We must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer**  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT:  
CHASUS33.
- Credit Card**  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
- Cash**  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- Bank Checks**  
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
- Checks**  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:

Christie's Inc. Post-Sale Services,  
20 Rockefeller Center, New York, NY 10020.

- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.
- Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CME CF Ether-Dollar Reference Rate (BRR and ETHUSD\_RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder, you agree to receive such amounts in the fiat amount of the **saleroom**.

### 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

- WHAT HAPPENS IF YOU DO NOT PAY**
  - If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
    - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
    - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
    - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
    - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
    - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
    - we can, at our option, reveal your identity and contact details to the seller;
    - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
    - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
    - we can take any other action we see necessary or appropriate.

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- We must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer**  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT:  
CHASUS33.
- Credit Card**  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
- Cash**  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- Bank Checks**  
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
- Checks**  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or to the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
  - charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 160 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- 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.

- 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.

- 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.

- Lots of Iranian origin**  
Some countries prohibit or restrict the purchase, 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.

- Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

- Watches**  
Many of the watches offered for sale in this catalogue are depicted 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

- We give no **warranty** in relation to a system stated 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.
- (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**; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
- In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we

are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- If, in spite of the terms in paragraphs I(a) to (d) or E2(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, **other 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



## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### ▲ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such property is identified in the catalogue with the symbol ▲ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

#### ◊ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◊ next to the **lot** number.

#### ◊ ♦ Third Party Guarantees/ Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss 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.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

#### ⚡ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ⚡. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full **buyer's premium** plus applicable taxes.

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has 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 have condition notes.

**Grade 6:** this item is damaged and requires repair. It is considered in fair **condition**.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any **condition** report and grading.

#### References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

## 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.

#### ▲

Properties in which Christie's or another **Christie's Group** company has an ownership or financial interest. 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.

#### ⚡

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**.

#### ●

**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.

#### ☪

**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, but the shipment may be delayed while awaiting approval to export from the local government. 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.

10/08/2022

## 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

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

### STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



#### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**

#### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**

10/08/2022

02/08/19





JAN SANDERS VAN HEMESSEN (HEMIKSEM C. 1500-1556/7 ANTWERP)  
*A Vanitas: As we are born, we die*  
 oil on panel  
 26 $\frac{3}{4}$  x 36 in. (67 x 91.5 cm.)  
 inscribed 'NASSE.TES MO- / RIMVR' (upper center, on the banner)  
 \$1,000,000-1,500,000  
 THIS LOT IS OFFERED WITHOUT RESERVE

**REMASTERED: OLD MASTERS FROM THE  
 COLLECTION OF J.E. SAFRA**

*New York, 25 January 2023*

**VIEWING**

21-26 January 2023  
 20 Rockefeller Plaza  
 New York, NY 10020

**CONTACT**

Jonquil O'Reilly  
 JOReilly@christies.com  
 +1 212 636 2478

**CHRISTIE'S**



THE CESARINI VENUS  
 ATTRIBUTED TO ANTONIO SUSINI (1558-1624), FROM A MODEL BY GIAMBOLOGNA (1529-1608), CIRCA 1585-1600  
 Bronze  
 9 $\frac{3}{4}$  in. (24.8 cm.) high  
 14 in. (35.5 cm.) high, overall  
 \$1,000,000-1,500,000 | £820,000-1,200,000 | €940,000-1,400,000

**MODERN MEDICI: MASTERPIECES FROM A  
 NEW YORK COLLECTION**

*New York, 27 January 2023*

**VIEWING**

21-26 January 2023  
 20 Rockefeller Plaza  
 New York, NY 10020

**CONTACTS**

Joshua Glazer  
 jglazer@christies.com  
 +1 212 636 2125

Will Russell  
 wrussell@christies.com  
 +1 212 636 2525

**CHRISTIE'S**



## WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

### AMERICAS

**BOGOTA**  
+571 635 54 00  
Juanita Madrinan  
(Consultant)

**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

**CHICAGO**  
+1 312 787 2765  
Catherine Busch

**DALLAS**  
+1 214 599 0735  
Caperia Ryan

**HOUSTON**  
+1 713 802 0191  
Jessica Phifer

**LOS ANGELES**  
+1 310 385 2600  
Sonya Roth

**MEXICO CITY**  
+52 55 5281 5446  
Gabriela Lobo

**MIAMI**  
+1 305 445 1487  
Jessica Katz

**-NEW YORK**  
+1 212 636 2000

**PALM BEACH**  
+1 561 777 4275  
David G. Ober (Consultant)

**SAN FRANCISCO**  
+1 415 982 0982  
Ellanor Notides

**SANTIAGO**  
+56 2 2 2631642  
Denise Ratinoff de Lira

**SÃO PAULO**  
+55 21 3500 8944  
Marina Bertoldi

**TORONTO**  
+1 647 519 0957  
Brett Sherlock (Consultant)

**ASIA PACIFIC  
BANGKOK**  
+66 (0) 2 252 3685  
Prapavadee Soponpanich

**BEIJING**  
+86 (0)10 8583 1766  
Rebecca Yang

**-HONG KONG**  
+852 2760 1766

**JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

**KUALA LUMPUR**  
+62 (0)21 7278 6268  
Charmie Hamami

**MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

**SEOUL**  
+82 2 720 5266  
Jun Lee

**-SHANGHAI**  
+86 (0)21 6355 1766  
Rebecca Yang

**SINGAPORE**  
+65 6715 9358  
Kim Chuan Mok

**TAIPEI**  
+886 2 2736 3356  
Ada Ong

**TOKYO**  
+81 (0)3 6267 1766  
Katsura Yamaguchi

### EUROPE, THE MIDDLE EAST AND AFRICA

**-AMSTERDAM**  
+31 (0)20 57 55 255  
Arno Verkade

**BOLOGNA**  
+39 051 265 154  
Benedetta Possati Vittori  
Venenti (Consultant)

**BRITTANY, THE LOIRE  
VALLEY & NORMANDY**  
+33 (0)6 09 44 90 78  
Virginie Gregory

**BRUSSELS**  
+32 (0)2 512 88 30  
Astrid Centner

**CENTRE AUVERGNE  
LIMOUSIN & BURGUNDY**  
+33 (0)6 10 34 44 35  
Marine Desproges-Gotteron

**CENTRAL &  
SOUTHERN ITALY**  
+39 348 520 2974  
Alessandra Allaria  
(Consultant)

**COPENHAGEN**  
+ 45 2612 0092  
Rikke Juul Brandt (Consultant)

**-DUBAI**  
+971 (0)4 425 5647

**DÜSSELDORF**  
+49 (0)214 91 59 352  
Arno Verkade

**FRANKFURT**  
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Natalie Radziwill`

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Camugliano (Consultant)

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zu Rantzau

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Eda Kehale Argün  
(Consultant)

**LISBON**  
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Mafalda Pereira Coutinho  
(Consultant)

+974 7731 3615  
Farah Rahim Ismail  
(Consultant)

**-LONDON**  
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**MADRID**  
+34 (0)91 532 6626  
Carmen Schjaer  
Dalia Padilla

**-MILAN**  
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Cristiano De Lorenzo

**MONACO**  
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Nancy Dotta

**MOSCOW**  
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Daria Parfenenko

**MUNICH**  
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Marie Christine Gräfin Huyn

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Paola Gradi (Consultant)

**NORTH OF ENGLAND  
AND WALES**  
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Jane Blood

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(Consultant)

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Marie-Cécile Moueix

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ALPES CÔTE D'AZUR**  
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Fabienne Albertini-Cohen

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Marina Cicogna (Consultant)

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Zaid Belbagi (Consultant)

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Eva Susanne Schweizer

**TEL AVIV**  
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Roni Gilat-Baharaff

**TURIN**  
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Chiara Massimello  
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