REMASTERED

OLD MASTERS from the COLLECTION of J.E. SAFRA



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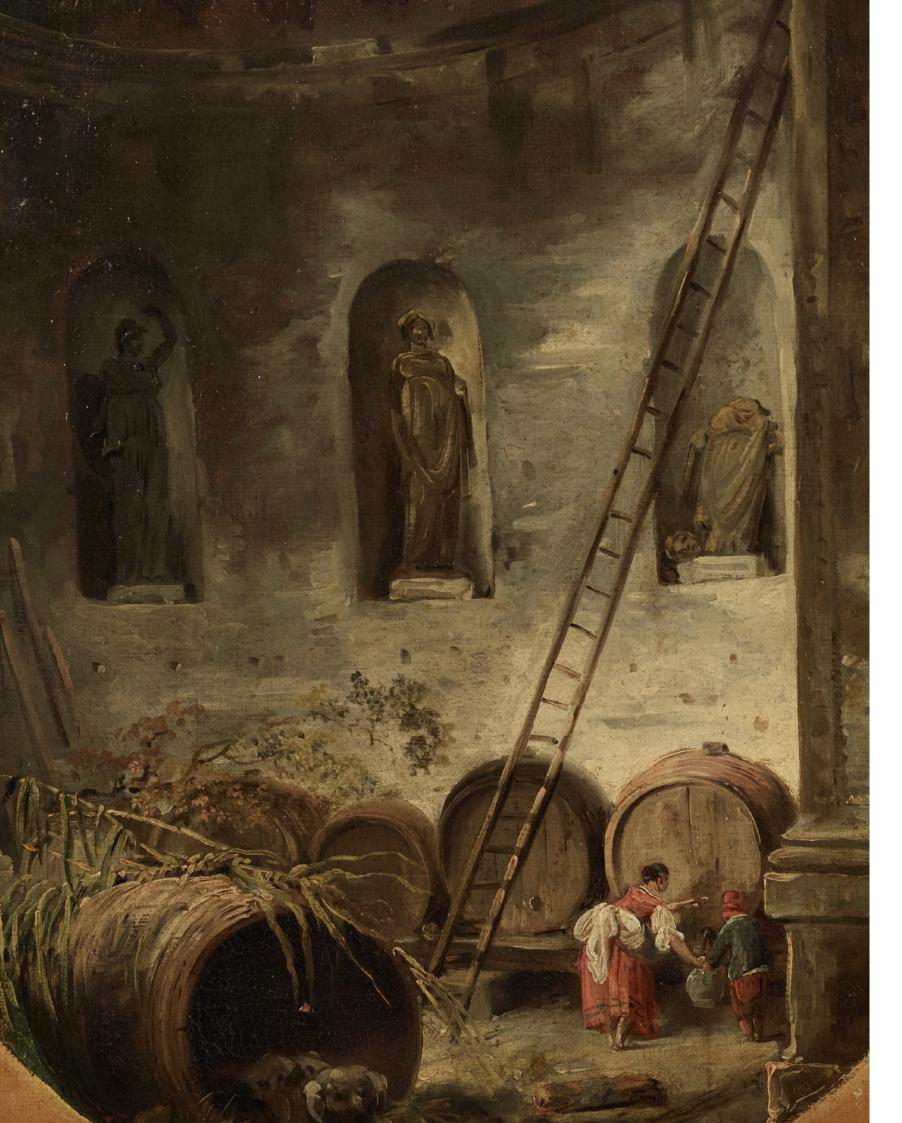
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OLD MASTERS from the COLLECTION of J.E. SAFRA

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Wednesday 25 January 2023 10.00am (Lots 1-76)

> 20 Rockefeller Plaza New York, NY 10020

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Friday 20 January by appointment only Saturday 21 January 10.00am - 5.00pm Sunday 22 January 10.00am - 5.00pm Monday 23 January 10.00am - 5.00pm Tuesday 24 January 1.00pm - 5.00pm

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REMASTER OLD MASTERS from the COLLECTION of J.E. SAFRA

REMASTERED OLD MASTERS from the COLLECTION of J.E. SAFRA — A TIMELINE



Antonello da Messina, The Salting Madonna, National Gallery London. The synthesis of Netherlandish precision and Italian sensitivity to emotion became a hallmark of painters from Antonello da Messina onwards.

Caravaggio's Musicians (1597, Metropolitan Museum of Art, New York) stunned erudite Roman collectors. Naturalistic, erotic, and evocative of an art form a viewer must hear in their own imagination, this work spawned scores of imitators.





Nicolas Poussin, *Eliezer and Rebecca*, Musée du Louvre, Paris



1670s

Gerard de Lairesse, The Marriage of Peleus and Thetis



barrel in a ruined wine cellar

1770s

1729-31

Jean-Baptiste Oudry, Album containing a frontispiece and illustrations for the Fables of Jean de La Fontaine (Books I-VI)



FABLES

LA FONTAINE

PAR J. B. OUDRY

OUVRAGE

Hubert Robert, A mother and child drawing wine from a





JWM Turner's a Modern Rome-Campo Vaccino (J. Paul Getty Museum, Los Angeles) is a masterpiece, yet a few years later, he trained his eye on a more quotidian beauty, finding inspiration in the lakes and mountains of Switzerland.



Joos van Cleve, Portrait of a man, bust-length, in a red cutvelvet tunic holding his gloves







Rembrandt van Rijn, Jewish Bride, Rijksmuseum





1680s

Aert de Gelder, Esther at her toilet



Jean-Baptiste Oudry, Henri Camille, Chevalier de Beringhen, 1722, National Gallery of Art, Washington



Gaspar van Wittel, Vanvitelli, The Port of Ripa Grande, Rome



1840s

Joseph Mallord William Turner, R.A, The Splügen Pass



Before becoming the realist master best known for paintings like the *Burial at Ornans* (1849-50) and the Painter's Studio (1855), Courbet embraced a more dreamy spirit, picturing himself in the guise of troubadours and figures inspired by the past.



"Is the love of Art genetic or is it acquired? Does it demand extensive study, or is emotional response sufficient? Certainly, my father possessed a spirit for fineness in all things, a propensity for Beauty. And so it may be partly the inheritance of sensibility inspired by parents - a natural inclination to theme, technique, the visual and spiritual evocation of a fine art. My collecting grew in time and, yes, study through observation, reading the lives of the Old Masters, integrating the knowledge of experts. But most importantly perhaps it is the dialogue that comes through a great painting that invokes the eye and speaks to the soul. Those of us fortunate enough to own fine art are merely guardians of the trust. We possess them for a time – as diligent caretakers and admirers. And then they must be shared, granted to others to hold and savor – if only for a transitory time. Like children who must be released to a world beyond. Our love continues in perpetuity."

J.E. SAFRA

A GOLDEN AGE: DUTCH AND FLEMISH PAINTING OF THE SEVENTEENTH CENTURY

During the seventeenth century, the Dutch Republic became one of the wealthiest and most formidable nations in the world. Having emerged triumphant from a lengthy and arduous war with Habsburg Spain, the success of the small republic in defeating such a powerful opponent generated an extraordinary sense of self-confidence. Deploying their remarkable naval prowess, the Dutch exponentially expanded international trade and created a vast colonial empire, emerging as Europe's dominant mercantile power. The great prosperity which resulted from these efforts stimulated an unprecedented surge in the production and consumption of works of art. Dutch citizens clamoured to fill their homes, and also the buildings housing their civic institutions, with paintings which reflected their everyday lives and values, celebrating their pride in their achievements, in their land, and in their way of life.

Portraits rendered with a high degree of physiological and psychological naturalism convey the self-esteem of the affluent merchant and professional classes, while their austerity of costume and setting affirm the Protestant values of virtue and hard work which the Dutch fervently believed underscored their successes. Genre paintings include scenes of sumptuous interiors where the elite engaged in social activities as well as more solitary pursuits like reading, letter writing, and gazing out of windows, which can be contrasted with more humble and intimate scenes of quotidian housework and family life in kitchens, laundries, and other more sequestered spheres. In some instances, vice has overrun a scene, to alternately moralizing and hilarious results, while other works offer glimpses into private realms of profound stillness. Highly refined still life paintings are suggestive of the domestic and personal possessions, commerce, trade, and learning of the Dutch. Floral still lifes display the wide variety of often rare specimens cultivated by botanical enthusiasts; each bloom also possessed a symbolic significance which would have been appreciated by knowledgeable viewers. Everyday life is captured in "banquet" or "breakfast" still lifes with familiar foods such as ham, cheese, and oysters, and glasses of wine or beer arranged on wooden tabletops while fancy pronk still lifes featuring imported and expensive objects such as fruits and spices, Chinese porcelain, Venetian glassware, and silver-gilt cups and trays, express the wealth and global reach of the Dutch. History paintings were also produced in the seventeenth-century Netherlands, with Old Testament subjects achieving notable popularity. The foremost exponent of this genre was Rembrandt (1606-1669), whose masterful command of the dramatic narrative, sensitivity to human emotion, and wholly unique approach to light and shadow, inspired countless followers.

Meanwhile, the Southern Netherlands, called Flanders, remained under the control of Spain. In contrast with their counterparts to the North, Flemish artists enjoyed the patronage of a royal court and the Catholic church and were often charged with proclaiming their magnificence and might. Intensely Baroque, they created an art that was flamboyant and highly expressive, often with an international flair. In Antwerp, the primary commercial and artistic centre of the region, Peter Paul Rubens (1577–1640) painted the vivid and opulent portraits, mythological scenes, and religious subjects for which he is so renowned, and which influenced many followers. The aristocratic and elegant portraits of Anthony van Dyck were coveted by courtly patrons throughout Europe and in England. Exceptional still lifes and scenes of everyday life are evidence of the quality and variety of Flemish painting in this period, but in contrast with the Dutch approach to these genres, the settings and accoutrements portrayed attest to an aristocratic lifestyle lived comfortably on vast estates.

See lot numbers 3, 1, 8, 13, 4, 7,9, 15, 12, 36, 11, 42, 43, 41, 16



ARY DE VOIS

(UTRECHT 1630/5-1680 LEIDEN)

Portrait of the artist, half-length, holding a fob watch

signed 'ADVois f' ('ADV' linked, upper left) oil on panel, unframed $5\frac{1}{2}$ x $4\frac{1}{8}$ in. (14 x 10.5 cm.)

\$40,000-60,000

SELLING WITHOUT RESERVE

PROVENANCE:

Eppo Jurjans (b. 1755), Amsterdam; his sale, v.d. Schley a.o., Amsterdam, 28 August 1817, lot 72 (f 240 to Hulswit).

(Probably) Eppo Jurjans (b. 1755), Amsterdam; Roos a.o., Amsterdam, 12 July 1819, lot 130 (*f* 153 to de Vries).

with Cornelis Apostool, Amsterdam, from whom acquired in 1825 by, Robert Gilmor, Jr. (1774–1848), Baltimore, by descent to his nephew, William Gilmor II (1815–1870), Baltimore; his sale, Bennett, Baltimore, 10 November 1863, lot 36, where acquired for \$153 by,

William H. Graham (1823-1885), Baltimore, until 1876.

Mr. Edward O. Korany, New York, by descent until,

[The Property of a Private Collector]; Christie's, New York, 18 May 1995, lot 1, where acquired by the present owner.



fig. 1 Lucas van Leyden, Young man with a skull, Rijksmuseum, Amsterdam

EXHIBITED

Baltimore, Maryland Institute for the Promotion of the Mechanic Arts, Eighth Annual Exhibition of the Maryland Institute for the Promotion of the Mechanic Arts, 1855, no. 13.

Baltimore, Innes & Co., Charity Art Exhibition, 1876, no. 206.

LITERATURE

'Catalogue of Paintings in the possession of Robert Gilmor, Baltimore, 12 July 1823', ms. 2687, Maryland Historical Society, Baltimore. W. Dunlap, *A History of the Rise and Progress of the Arts of Design in the United States*, II, New York, 1834, p. 459.

L. Humphries, 'Robert Gilmor, Jr. (1774-1848): Baltimore Collector and American Art Patron', Ph.D. dissertation, 1998, pp. 127-128.

Ary de Vois, like Gerrit Dou and Frans van Mieris the Elder, belonged to a group of artists known as the Leiden *fijnschilders* ('fine painters') on account of their meticulously handled, often small-scale works. Due to the laborious nature of their production, paintings by these artists frequently commanded exceedingly high prices in the period and were especially sought by collectors in the eighteenth and nineteenth centuries. Here, de Vois depicts himself holding a fob watch, a frequent *vanitas* symbol in the period owing to its telling time. De Vois' inclusion of this detail recalls the aphorism 'Ars longa, vita brevis' ('Art is long, life is short') and cleverly suggests that de Vois' paintings, and therefore his artistic reputation, will outlive him. De Vois may have been inspired by prints like the *Young man with a skull* of around 1519 by his illustrious Leiden predecessor, Lucas van Leyden (fig. 1). In de Vois' time, Lucas' print was thought to be a self-portrait.

Though unknown at the time of its sale in 1995, the painting has an interesting early history. It was one of five 'very good pictures' acquired in 1825 by the merchant, shipowner, East India importer and collector Robert Gilmor Jr. of Baltimore from the then director of the Rijksmuseum, Cornelis Apostool. Two years later, Apostool would describe Gilmor, perhaps a bit flatteringly, as one of 'two of the most accomplished connoisseurs, in the arts,' the other being Sir Charles Bagot in England, who himself had been ambassador to the United States a few years earlier (quoted in L. Humphries, 'Robert Gilmor, Jr.'s "real" Dutch Paintings', in Holland's Golden Age in America: Collecting the Art of Rembrandt, Vermeer, and Hals, E. Quodbach, ed., New York and University Park, PA, 2014, p. 37).

Gilmor was, without question, one of the most important collectors and patrons in the United States before 1850, and his collection included some 400 paintings by the Old Masters and contemporary European artists as well as numerous miniatures, drawings, prints, sculptures, antiquities, coins and medals, autographs, minerals and medieval manuscripts. Nearly a century before the founding of the National Gallery of Art in Washington, Gilmor had hoped in vain that his remarkable collection would be acquired *en bloc* by the Smithsonian Institution and serve as the nucleus of a national museum.



(actual size)

ADRIAEN VAN DE VELDE

(AMSTERDAM 1636-1672)

A river landscape at dusk, with a horseman and other figures waiting for a ferry on a riverbank

signed and dated 'A: v. velde / 1663' (lower center) oil on canvas $12 \times 17\frac{1}{4}$ in. (30.5 x 44.7 cm.)

\$250,000-350,000

SELLING WITHOUT RESERVE

PROVENANCE

Mary Darcy, Countess of Holderness (c. 1721-1801); (†) her sale, Christie's, London, 6 March 1802, lot 64, where acquired for 53 gns. by Seguier on behalf of,

Edward Coxe (d. 1815), London; (†) his sale, Mr. Squibb's Great Room, London, 24 April 1807, lot 62, where acquired for 71 gns. by the following.

with Philip Hill, London; Old Academy Room, London, private selling exhibition, 16 April-11 August 1810, lot 43, where unsold and offered at Christie's, London, 26 January 1811, lot 37 (150 gns.).

Philip Hill, and others; Christie's, London, 3 July 1811, lot 81 (135 gns.). Erich von Goldschmidt-Rothschild (1899-1987), Lausanne; his sale, Ball and Graupe, Berlin, 23-25 March 1931, lot 8, where erroneously said to be dated 1660 (5,200 RM).

F. Marcus, Scarsdale, NY.

[The Property of a Continental Collector]; Sotheby's, London, 8 December 1993, lot 34, where acquired by the present owner.

LITERATURE

J. Smith, A Catalogue Raisonné of the Works of the Most Eminent Dutch and Flemish Painters, V, Edinburgh, 1834, p. 197, no. 83.

C. Hofstede de Groot, A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century, IV, London, 1912, p. 560, no. 347. M. Frensemeier, Studien zu Adriaen van de Velde (1636-1672), Ph.D. dissertation, Bonn, 2001, p. 175, no. 153, fig. 66.

B. Cornelis, 'Reintroducing Adriaen van de Velde', *Adriaen van de Velde: Dutch Master of Landscape*, exhibition catalogue, Amsterdam, 2016, pp. 20, 22, 38, fig. 23, note 44.

Described by his biographer Arnold Houbraken as a child prodigy, Adriaen van de Velde was the son of the marine painter Willem van de Velde the Elder and brother of Willem the Younger. Adriaen started painting 'from an early age, through an inherited inclination, he was driven to the art of drawing and painting, and, still a schoolboy, sneakily managed to get hold of his brother Willem's drawing pens, brushes and paints, drawing and painting on everything he could find' (A. Houbraken, De groote schouburgh der Nederlantsche konstschilders en schilderessen, III, Amsterdam, 1721, p. 90). Unlike his father and elder brother, however, Adriaen did not focus his output on maritime painting, instead looking to the landscapes of the vernacular Dutch countryside. Initially trained by Jan Wijnants, the artist's early works were significantly influenced by Haarlem masters like Paulus Potter. By 1657, however, van de Velde had relocated to Amsterdam, where he set up a workshop and remained until his death. He established himself as one of the foremost landscapists in the Netherlands, producing an extensive and varied body of paintings, drawings and prints, comprising Italianate views with herdsmen and cattle, beaches, dunes, forests, winter scenes, portraits in landscapes and historical pictures.

The present painting perfectly captures the atmosphere of a late afternoon, the figures in the foreground bathed in a warm light as the sun sets at the left of the composition. Van de Velde achieves masterly atmospheric effects of light through the beautifully rendered sky, which occupies over two-thirds of the composition, filled with gently billowing clouds. These, in combination with the stillness of the water and the calm figures who work and relax along the banks of the canal, combine to make the present work a 'superbly sensitive picture' and one which 'clearly brought out the best in [van de Velde]' (Cornelis, op. cit., p. 20). Painted during the artist's maturity, the canvas betrays the influence of Dutch Italianate painters like Karel du Jardin and Nicolaes Berchem. Although he never travelled to Italy, Adriaen was quick to assimilate these influences into his work, creating masterly depictions of soft sunlight and warm hues, amply demonstrated in the lambent sky of the present picture. These subtle effects of light, and the suffusion of a sense of tranquil calm, also recall the work of van de Velde's older contemporary Aelbert Cuyp. Though on a much larger scale, works like Cuyp's River Landscape with a horseman and peasants of circa 1655-60 (fig. 1) anticipates much of the glowing effects of light and subtle illuminations of small highlights, as dusk filters across the scene.

This painting is first documented in the collection of Mary, Countess of Holderness, from which it was sold after her death in 1801. The Holderness collection, consisting almost entirely of Dutch and Flemish paintings was widely renowned. The countess, herself of Dutch ancestry, had married her husband, Robert D'Arcy, 4th Earl of Holderness in 1742. The Earl had served in the mid-1740s as ambassador to Venice and from 1749 to 1751 in the same capacity at The Hague. He was later appointed Secretary of State for the Southern Department (later the Home Office), transferring to the Northern Department in 1754. He remained in office until March 1761, when he was dismissed by George III in favor of Lord Bute.

The Holderness collection contained numerous highly important pictures, including two wings depicting a male and female donor by Jan Gossaert (Musées Royaux des Beaux-Arts, Brussels), Jan Steen's *Pancake Girl* (Nivaagaards Malerisamling, Nivå) and Rembrandt's *circa* 1657 *Self-Portrait* (National Gallery of Scotland, Edinburgh, on long term loan from the Duke of Sutherland). The collection also contained numerous other works by van de Velde, two of which, *Cattle and sheep resting under trees with a sleeping shepherdess* and *Figures on the coast at Scheveningen*, were acquired at the 1801 sale by General George Stainforth, bidding on behalf of his brother-in-law, the renowned collector Sir Francis Baring (1740–1810). On 6 May 1814, 86 Dutch and Flemish paintings from Baring's collection were acquired en bloc by the Prince Regent, the future George IV, for the Royal Collection. After its sale, the present picture later entered the collection of Edward Coxe and then that of the renowned dealer Philip Hill, whose collection sale described the painting as a 'precious gem'.



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BARTHOLOMEUS BREENBERGH

(DEVENTER 1598-1657 AMSTERDAM)

Portrait of a gentleman holding a letter, full-length, seated with a sword beside a draped table with a globe, candlestick, inkwell, books and letter

signed 'BBreenberg. fecit.' ('BB' linked, lower left) and inscribed and dated 'Ætatis sua. 57. Ao 1641' (upper right) oil on panel $17\% \times 13\%$ in. (43.5 x 34.5 cm.)

\$120,000-180,000

SELLING WITHOUT RESERVE

PROVENANCE:

Private collection, Great Britain, probably since the last quarter of the 19th century, by descent until,

Anonymous sale; Sotheby's, London, 6 December 1995, lot 46, where acquired by the present owner.

LITERATURE:

M. Roethlisberger, *Bartholomeus Breenbergh: The Paintings*, Berlin and New York, 1981, pp. 79-80, no. 202a, illustrated.

This painting, whose authorship was unknown until a 1979 cleaning which revealed the signature, is a particularly fine example of Bartholomeus Breenbergh's approach to portraiture. In his catalogue raisonné of Breenbergh's work, Marcel Roethlisberger described the painting as an 'exquisitely painted, small work' (*loc. cit.*), while Nicolette Sluijter-Seijffert in a subsequent entry on the artist for the *Grove Dictionary of Art Online* designated it a work of 'high artistic value'. Roethlisberger catalogued only half-a-dozen extant or documented portraits by the artist and noted that this painting has the distinction of being 'Breenbergh's only single portrait showing the entire figure' (*loc. cit.*; for the other portraits, see Roethlisberger, *op. cit.*, nos. 169, 201, 202, 202a, 207, 208).

On account of the objects included on the desk and the thin sword leaning against the inside of the man's left thigh, Roethlisberger concluded that the unidentified sitter may be a statesman, a militiaman or a merchant (loc. cit.). There is a subtle theatricality to the image, as the sitter turns, evidently interrupted from his task, to face the painting's viewer with the penetrating glance of a man fully in control of the situation. Such small-scale, full-length portraits of seated figures within neutral interiors are rare - Roethlisberger notes that they are not to be found in the work of either Frans Hals or Rembrandt and only appear about four times in that of Gerard ter Borch in Deventer, coincidentally the city of Breenbergh's birth, more than two decades later (loc. cit.). Close artistic parallels can, however, be found in the meticulously rendered portraits of artists like Thomas de Keyser in Amsterdam, where Breenbergh settled permanently in 1633. Much like this portrait, paintings like de Keyser's Portrait of Constantijn Huygens and his Clerk (1627; The National Gallery, London) and A Musician and his Daughter (1629; Metropolitan Museum of Art, New York) depict their sitters full-length, actively moving in their chairs and surrounded by objects that refer to their wide-ranging interests and pursuits.



PIETER DE HOOCH

(ROTTERDAM 1629-IN OR AFTER 1679 AMSTERDAM)

An interior with two gentlemen and a woman beside a fire

signed 'P \cdot D HOOGH' (upper left, on the chimney piece) oil on canvas

171/8 x 203/4 in. (43.5 x 52.7 cm.)

\$200,000-300,000

SELLING WITHOUT RESERVE

PROVENANCE:

E.H. Gwilt; Christie's, London, 4 May 1945, lot 36, where acquired for 700 gns. by the following,

with Thomas Agnew & Sons, Ltd., London.

Gilbert H. Edgar; Christie's, London, 14 December 1962, lot 128 (750 gns. to Nicholls).

with P. & N. de Boer, Amsterdam.

with The Brod Gallery, London, where acquired by a private collector, by descent to his son and sold,

[The Property of a Gentleman]; Christie's, London, 9 July 1999, lot 28, where acquired by the present owner.

EXHIBITED

London, Thomas Agnew & Sons, Ltd., Summer Exhibition of Fine Old Masters, June-July 1948, no. 20.

LITERATURE

P.C. Sutton, Pieter de Hooch, Ithaca, NY, 1980, p. 112, no. 127, pl. 130.

Peter de Hooch was one of the most accomplished painters of domestic genre scenes in the Dutch Golden Age. Few artists rivalled his subtle response to the expressive effects of light or the success with which he defined complex spatial arrangements, often with views through a doorway or window. Among de Hooch's most innovative contributions to depictions of domestic subjects was his celebration of domesticity and the manifold contributions of women – performing household chores, tending

to children or supervising maidservants – which gave visual expression to the centrality of the home in Dutch society. These images stood in stark contrast to his early work, which included a number of guardroom or inn scenes in which well-heeled officers engage amorously with attractive young women.

Peter C. Sutton has described this painting as a late work, datable to *circa* 1675–80 and executed while the artist was resident in Amsterdam; however, it returns to themes the artist predominantly explored earlier in his career (*loc. cit.*). Two men and a woman gather around a gameboard atop a draped table beside a fireplace. The room is illuminated by the small fire and a pair of candles, a rare instance of a nocturnal scene in de Hooch's work. A seated man, besotted with drink, stares blankly at the young woman, his glance matched by the small dog – a standard symbol of fidelity – who directs her own gaze away from the group. The striking dress of the standing man silhouetted against the illuminated rear wall marks him as a cavalier, a notoriously lecherous type in Dutch genre paintings. For her part, the woman quite literally stokes the fire, a detail which removes any doubt about the painting's amorous undertones.

The man who modeled the mustachioed soldier seated at the far side of the table appears in at least two other paintings by de Hooch, including the *Serving Woman and an Officer*, with Card Players of similar date (Saltram, Devon, National Trust) and his *Paying the Hostess* of a few years earlier (Metropolitan Museum of Art, New York).



KAREL DU JARDIN

(AMSTERDAM 1626-1678 VENICE)

Three shepherds playing a game of cards in a meadow landscape with ruins

signed 'du.iardin' (lower left) oil on canvas 20 % x 25 % in. (51.1 x 64.7 cm.)

\$60,000-80,000

SELLING WITHOUT RESERVE

PROVENANCE:

Gerrit Braamcamp (1699–1771), Amsterdam; (†) his sale, v.d. Schley a.o., Amsterdam, 31 July 1771, lot 97 (*f* 1,010 to van der Poorten).

Peter van Winter (1745–1807), Amsterdam, by descent to his daughter, Anna Louisa Agatha (Annawies) van Winter (1793–1877), Amsterdam, from whose estate acquired *en bloc* in 1877 by,

Baron Gustave de Rothschild (1829–1911), Paris.

Baron Ferdinand de Rothschild (1839–1898), Waddesdon Manor,

Buckinghamshire, by inheritance to his sister,

Mathilde von Rothschild (1832–1924), by descent in the family to,

Erich von Goldschmidt–Rothschild (1899–1987); Ball and Graupe,

Berlin, 23–25 March 1931, lot 15 (sold 2,000 RM).

Jacob Michael, by descent to his son,

Ernest Michael, Seattle.

[The Property of a Private Collector]; Christie's, New York,

LITERATURI

J.-F. de Bastide, *Le temple des arts*, ou, *Le cabinet de M. Braamcamp*, Amsterdam, 1766, p. 55.

12 January 1994, lot 33, where acquired by the present owner.

J. Smith, A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters, V, London, 1834, pp. 270, 235, nos. 13, 114. C. Hofstede de Groot, Beschreibendes und kritisches Verzeichnis der Werke des hervorragendsten holländischen Maler XVII. Jahrhunderts, IX, Esslingen and Paris, 1926, p. 332, no. 151.

E. Brochhagen, 'Karel Du Jardin: Ein Beitrag zum Italienismus in Holland im 17. Jahrhundert', Ph.D. dissertation, 1958, p. 22.

C. Bille, *De Tempel der Kunst: of, het kabinet van den Heer Braamcamp*, I, Amsterdam, 1961, p. 73; II, pp. 23, 101, no. 97, illustrated. *Apollo*, CX, December 1979, p. 33, illustrated.

R. Priem, 'The "most excellent collection" of Lucretia Johanna van Winter, the years 1808–1822', *Simiolus*, XXV, 1997, pp. 219, 226 and 228, no. 56.

J.M. Kilian, Karel Du Jardin: A Catalogue Raisonné, Philadelphia, 2005, pp. 78, 127-128, no. 3, illustrated.

Karel du Jardin is believed to have studied with the Haarlem Italianate landscapist Nicolaes Berchem, becoming, according to Arnold Houbraken, his most talented pupil. He may have traveled to Italy shortly thereafter but was certainly there in the mid-1670s, having joined the Bentveughels, a group of mostly Dutch and Flemish painters active in Rome, where

he was given the nickname *Bokkebaart* ('goatbeard') on account of his facial hair. In or shortly before 1650, possibly on his return journey from Italy, he is recorded in Lyon and Paris before arriving back in Amsterdam in 1651. He was a versatile artist who produced portraits, history paintings and, most notably, Italianate genre scenes which secured his lasting fame.

Jennifer Kilian suggested that the present painting is among du Jardin's earliest surviving works, dating it to the period circa 1647-50 (loc. cit.). Already in this early painting the hallmarks of du Jardin's later style, when he responded in particular to Paulus Potter's sensitive depictions of animals, are evident. The painting is also testament to du Jardin's ability to evoke the languid mood and southern light of Italy. Beneath a brilliant blue sky with billowing clouds a pair of young shepherds play a game of cards, while a third looks over one player's shoulder, possibly relaying information to the shepherd seen from behind. Goats, sheep and cows rest and graze along the other side of a dirt path. Classical ruins create a backdrop for the scene, which is framed by a column with a sculpted bas relief along the painting's left edge.

This painting has an especially storied provenance, having passed through a number of the most distinguished collections of Dutch paintings formed in the eighteenth and nineteenth centuries. Its first known owner was the wealthy Amsterdam distiller and timber merchant Gerrit Braamcamp, who built an exceptional collection that included some 380 paintings, with a particular interest in finely painted genre scenes by Gerrit Dou, Frans van Mieris I, Gabriel Metsu, Gerard ter Borch and Italianate landscape paintings. The present painting was prominently displayed in the 'Groote Zijkamer' ('Large Side Room') of Braamcamp's house alongside thirty-two other paintings, including works by Potter, Philips Wouwerman, Metsu and Berchem. It is next documented in the possession of the Amsterdam merchant Pieter van Winter, whose collection of around 180 paintings included such masterpieces as Rembrandt's full-length Portraits of Maerten Soolmans and Oopien Coppit (Rijksmuseum, Amsterdam and Louvre, Paris), Johannes Vermeer's Village street (Rijksmuseum, Amsterdam) and Jan Steen's Girl eating oysters (Mauritshuis, The Hague). It subsequently passed into the hands of the Rothschild family, first in the collection of Baron Gustave de Rothschild in Paris and subsequently in that of Baron Ferdinand de Rothschild at Waddesdon Manor, in whose family it descended through the early decades of the twentieth century.



06

PHILIPS WOUWERMAN

(HAARLEM 1619-1668)

A landscape with falconers

signed with initials 'PHLS W' ('PHLS' linked, lower right) oil on panel $12\frac{1}{4} \times 17\frac{5}{8}$ in. (31.1 x 44.8 cm.)

\$250,000-350,000

SELLING WITHOUT RESERVE

PROVENANCE:

[Meffre aîne]; his sale, François and Wéry, Paris, 25 February 1845, lot 104. Mr. Piérard, Valenciennes; (†) his sale, Laneuville and Le Roy, Paris, 20 March 1860, lot 100 (FF 18,800).

Baron Alphonse de Rothschild (1827-1905), Paris, by descent to his son, Baron Edouard de Rothschild (1868-1949), Paris,

Confiscated after May 1940 from the above following the Nazi occupation of Paris.

Transferred to the German Embassy, Paris and then to the Jeu de Paume, Paris (Einsatzstab Reichsleiter Rosenberg no. R 100).

Selected by Hermann Göring for the planned "Führermuseum" (Linz no. 1482), 5 February 1941, and sent to the Führerbau, Munich. Recovered by the Monuments, Fine Arts and Archives Section from the salt mines at Alt Aussee (Aussee no. 2104).

Transferred to the Munich Central Collecting Point, 8 July 1945 (MCCP no. 2989).

Repatriated to France, 20 September 1945, and returned to, Baron Edouard de Rothschild (1868–1949), Paris, by descent to his daughter,

Batsheva de Rothschild (1914-1999), Tel Aviv; (†), Christie's, London, 13 December 2000, lot 40, where acquired by the present owner.

LITERATURE:

C. Hofstede de Groot, A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century, II, London, 1909, p. 443, no. 613. H. Miles, Dutch and Flemish, Netherlandish and German Paintings, I, Glasgow, 1961, p. 154, under no. 626.

B. Schumacher, *Philips Wouwerman: The Horse Painter of the Golden Age*, I, Doornspijk, 2006, pp. 226–227, no. A143; II, pl. 134.

Philips Wouwerman painted landscapes with falconers on horseback frequently throughout his career, with further examples today in various public collections, including those of the Gemäldegalerie Alter Meister, Dresden (inv. no. 1422); Walker Art Gallery, Liverpool (inv. no. 22) and the State Hermitage Museum, St. Petersburg (inv. no. 833). While establishing a chronology of Wouwerman's development is inhibited by the fact that only twenty-five autograph paintings are dated, the monogram in use here cannot be found in the artist's work before 1646. Birgit Schumacher proposed in her catalogue raisonné a comparatively early dating of *circa* 1650–52 for this painting. The early 1650s were a period in which the artist first succeeded, as Schumacher has noted, in 'capturing convincing depth using an ideational diagonal' (see Schumacher, *op. cit.*, p. 65). Similarly, in this period Wouwerman's staffage became less dominant and the artist better integrated them within a landscape bathed in a diffuse, cool light.

Only rarely did Wouwerman repeat a composition; however, another autograph version of this painting is in the collection of the Glasgow Art Gallery and Museums (see Schumacher, *op. cit.*, no. A138). At various points, each of these paintings has been regarded as the prime example, but Schumacher, who knew the Glasgow painting in the original and the present work from a transparency, was unable to discern a difference in quality and determine which version was painted first (*loc. cit.*).



PIETER JACOBSZ. DUYFHUYSEN

(ROTTERDAM 1608-1677)

 $The\ Lacemaker$

signed 'PDuyfhuisen' ('PD' linked, lower right) oil on panel 13% x 10% in. (34 x 26 cm.)

\$300,000-500,000

SELLING WITHOUT RESERVE

PROVENANCE:

[Property from the Collection formed by the British Rail Pension Fund]; Sotheby's, London, 5 July 1995, lot 31, where acquired by the present owner.

EXHIBITED:

Doncaster, Doncaster Museum and Art Gallery, 1978–1993, on loan. Leeds, Leeds City Art Gallery, *Dutch Seventeenth Century Paintings from Yorkshire Public Collections*, 27 November 1982–29 January 1983, no. 19. Birmingham, Birmingham City Museum and Art Gallery, *Dutch Painting in the Seventeenth Century: Images of a Golden Age in British Collections*, October 1989–January 1990, no. 90.



fig. 1 Pieter Jacobsz. Duyfhuysen, A young woman peeling apples, private collection

LITERATURE

W.L. van de Watering, 'Pieter Duyfhuysen (1608–1677): een reconstructie van het oeuvre van een vergeten Rotterdamse schilder van boereninterieurs', *Jahrbuch Preussischer Kulturbesitz*, Sonderband 4, 1987, pp. 360, 382, no. 20, fig. 20.

Pieter Jacobsz. Duyfhuysen probably studied in Haarlem with Johannes Torrentius, a fantastically talented if turbulent painter. Following Torrentius' arrest in 1625 and subsequent sentencing to twenty years imprisonment for blasphemy, immoral behavior and membership in the Rosicrucians (he was pardoned after three years at the request of King Charles I of England), Duyfhuysen moved to Rotterdam, where he appears to have resided for the remainder of his life. Like his fellow townsmen Hendrick Martensz. Sorgh and Pieter de Bloot, Duyfhuysen specialized in genre interiors, often depicting people from lower stations in society. His rare paintings – fewer than two dozen works are known today – devote particular attention to the depiction of still life elements which imbue the works with added layers of interpretative possibilities.

Depictions of women sewing or making lace were time-honored subjects in Dutch painting and were equated with good upbringing, diligence and industry (see W. Franits, *Paragons of Virtue: Women and Domesticity in Seventeenth-Century Dutch Art*, Cambridge, 1993, pp. 34-41). The woman depicted here is almost certainly a maidservant, rather than the mistress of the house. Maids were typically shown, just as the woman is here, wearing a (red) bodice over a chemise with rolled up sleeves and a skirt with an apron (see M. de Winkel, 'Ambition and Apparel', in *Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer*, exhibition catalogue, Boston and Kansas City, 2015, pp. 58-59). She sits before a large linen cupboard surrounded by pieces of armor, a pike, a sheathed sword, a letter, a tankard and a brazier atop a foot warmer. An upright landscape hangs on the back wall, and in the space beyond a window opens upon a landscape with a house nestled between trees.

A maidservant in the Dutch Republic was a marriageable young woman: she had an income of her own and a skillset that would ultimately enable her to successfully run her own household. The various beautifully rendered still life elements strewn across the tiled floor reinforce the viewer's understanding of her eligibility. Both the foot warmer and letter were traditional symbols of love, while the military gear no doubt points to where the attractive young maid's love has gone.

This painting is particularly close in both subject matter and scale to one by Duyfhuysen dated 1665 which depicts a woman peeling apples (fig. 1). The affinity between the two paintings may well indicate that they date to approximately the same period.



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WILLEM VAN NIJMEGEN

(ZALTBOMMEL 1635/6-1698 HAARLEM)

Trompe l'oeil with engravings and a printed text pasted to a pine board

signed and dated 'Willem van Nijmegen / fecit et pinxit / Ao. 1688. / 12-2.' (center right on the left print); and signed 'Willem van Nymegen fecit et pinxit.' (lower center on the printed sheet) oil on canvas, unframed 35% x 44% in. (91 x 114 cm.)

\$300,000-500,000

SELLING WITHOUT RESERVE

PROVENANCE:

Anonymous sale; Sotheby's, London, 3 July 1997, lot 44, where acquired by the present owner.

LITERATURE:

A. Tummers, 'The Painter Versus his Critics: Willem van Nijmegen's Defense of his Art', in *Aemulatio: imitation, emulation and invention in Netherlandish art from 1500 to 1800: Essays in honor of Eric Jan Sluijter,* A. Boschloo, et al., eds., pp. 429–434, fig. 1.

Hardly anything is known about Willem van Nijmegen as an artist and, perhaps on account of the rarity of his works, he has generally not been discussed in the literature on Dutch art. He is known today by a small body of work that includes four *trompe-l'oeil* paintings of prints attached to wooden boards, grisaille and illusionistic decorations for the ceilings at Van Amerongen Castle in the province of Utrecht, a pen drawing of a woman reading and a painting of a perpetual almanac which he donated to the regents of the Old Men's Home in Haarlem (now the Frans Hals Museum). Despite this small corpus, van Nijmegen's *trompe-l'oeil* paintings 'comprise some of the most personal and direct seventeenth-century explanations of a painting' and 'provide us with a very vivid picture of the artist and his intentions (Tummers, *op. cit.*, p. 430).

The present painting is perhaps van Nijmegen's most overt statement about his intentions as an artist. In this exceptional image, the artist included below two full-scale engravings of Harpocrates, God of Silence, and the Spartan philiosopher, Chilon, by Jan Harmensz. Muller an extended commentary on his art which warrants translating in full:

The Philosopher Harpocrates, God of Silence, with his saying *Put your finger to your lips*, and the Spartan Philosopher Chilon, with his heavenly *Know Thyself*, defend the art of *Willem van Nymegen*, who is being slandered and made suspect, for this effect, [that his art looks] as if it were imprinted engravings, and not painted in oils. If this were true, this master could rightly be held for a hack, a dauber, an inferior painter, by his accusers: However, aware of the opposite, he comforts himself with Cicero, *If an accusation would suffice to make one guilty, who would be innocent?* Furthermore, they rumor that they have seen such a painting a long time ago in Italy and that it was created there. However, the undersigned requests that it be demonstrated if someone before him has created [such a painting], and if this were proven, he would offer this painting and ten golden ducats: And if not, he advises these Batavians to be silent and mindful of the fable of

Esopus, *Here in Rhodus, here Jump!*, and that they do not loathe before they can show something superior. As to sticking prints [onto a surface] and removing the paper, the Author is known enough, and those who [would] fraudulently present such works as oil paintings are deemed hacks by him. Never was his art auctioned, and displayed publicly, But now [his art] shows herself to the world, in order to be judged by capable connoisseurs, and to reveal a different deceit; which is why Mr. van Vollenhove says in her honor:

Here art competes with nature, Art is not what it seems This is painting, drawing and writing, but painted

Therefore the Author lends his name as follows, truthfully and reasonable (contrary to some others). Made and painted by Willem van Nijmegen.

He who does not know how to keep quiet will not know how to speak.

Van Nijmegen, therefore, defends himself against two accusations questioning the originality of his work: first that he merely copies prints by others in oils without them even appearing to have been painted and second, rather preposterously, that his paintings are derivative of and inferior to similar images produced previously in Italy. The artist addressed the first of these criticisms not simply through the addition of the text below the engravings but through subtle changes he made to the engravings themselves, omitting the original signatures and dates and instead appending his own signature to the portrait of Harpocrates, thereby emphasizing that these illusionistic images are his own designs. Similarly, Tummers has argued that the use of 'fecit', which conveys a degree of incompletion, as opposed to 'faciebat' suggests that van Nijmegen believed this painting was one of his finest works (op. cit., pp. 431-432).

The artist's subsequent claim that 'Never was his art auctioned, and displayed publicly' has been interpreted by Tummers as an indication that the present painting may have been created for such an event (op. cit., p. 434). In the context of an auction, the painting would have been on display and therefore accessible to connoisseurs who might then (knowledgably) discuss it. In an effort to guide the viewer's response, van Nijmegen appended to the end of the sheet a laudatory couplet said to have been penned by one 'Mr. Van Vollenhove'. This is almost assuredly the famous contemporary writer and preacher Johannes van Vollenhove.



JASPAR GEERAERTS

(ANTWERP C. 1620-IN OR AFTER 1649 AMSTERDAM)

A silver ewer with a reflected portrait of the artist, an overturned roemer, a pomegranate on a pewter plate and other fruit and nuts on a partially draped table

signed and dated 'J. Geerardis \slash . fecit. Ao 1649' (lower right, on the table) oil on panel

27 x 20 in. (68.5 x 50.8 cm.)

\$200,000-300,000

SELLING WITHOUT RESERVE

PROVENANCE

[Property of a Dutch Private Collector]; Sotheby's, Amsterdam, 6 May 1998, lot 14, where acquired by the present owner.

LITEDATIIDE

S. Reyburn, 'Art Market', *Antiques Trade Gazette*, 23 May 1998, pp. 26–27, illustrated.

The Flemish-born Jaspar Geeraerts produced this meticulously detailed still life of fruit and tableware, signed and dated 1649, in the year that he was first recorded in Amsterdam. The artist had spent the majority of his career in his native Antwerp, where he registered as a master in the Guild of Saint Luke in 1644. While documentation on his early training is lacking, the style and composition of many of his paintings, including the present work, demonstrate the clear influence of Jan Davidsz. de Heem, who had established a workshop in Antwerp in 1636, only two years after Geeraerts was mentioned as an apprentice by the Antwerp painters' guild. Indeed, the close affinity of their work attests to Geeraerts' likely apprenticeship in de Heem's studio, with the upright format of the present composition, the clear delineation of form and careful attention to surface, light and texture all clearly recalling the older master's work.

Geeraerts' mastery of capturing the play of light on surfaces is displayed here in the polished silver ewer, which afforded him the opportunity to include a self-portrait seated at an easel that is reflected off the ewer's shimmering surface. This trope was not uncommon in seventeenth-century Dutch and Flemish still life painting, and could be found in the work of leading artists in the genre, like Pieter Claesz. in his *Vanitas with a violin and glass ball* of *circa* 1628 (Germanisches Nationalmuseum, Nuremberg) and Clara Peeters' *Still life with flowers and goblets* of 1612 (Staatliche Kunsthalle, Karlsruhe).

In 1641, the Leiden painter Philips Angel extolled the merit of including such naturalistic details in his *Lof der schilder-konst* in what he described as the 'schijn-eyghentlijcke kracht' ('appearance-simulating power') of painting (for further commentary, see C. Brusati, 'Stilled Lives: Self-Portraiture and Self-Reflection in Seventeenth-Century Netherlandish Still-Life Painting', *Simiolus*, XX, no. 2/3, 1990-1991, p. 171). Much like the reflected self-portrait, the *trompe l'oeil* scrap of paper affixed to the wall in the painting's upper righthand corner demonstrates the artist's exceptional mimetic skills. They equally – and cleverly – help to connect the pictorial space with that of the viewer.





PHILIPS KONINCK

(AMSTERDAM 1619-1688)

Extensive landscape with figures near a river

oil on canvas

49¹/₄ x 62¹/₂ in. (125.3 x 158.7 cm.)

\$300,000-500,000

SELLING WITHOUT RESERVE

PROVENANCE:

Windham family, Earsham Hall, Norfolk, by descent in the family to, Major John Windham Meade; Sotheby's, London, 28 November 1962, lot 85 (£3,500 to Wardell).

with Duits, London, where acquired by the father of a private collector, by whom sold,

[Private Collector]; Sotheby's, London, 3 July 1997, lot 40, where acquired by the present owner.

EXHIBITED

London, Matthiesen Gallery, *Rembrandt's influence in the 17th century*, February-April 1953, no. 41.

LITERATURE:

W. Sumowski, *Gemälde der Rembrandt-Schüler*, III, Landau/Pfalz, 1983, pp. 1551, 1625, no. 1075, illustrated.

Although better known in his own era for his portraits and genre scenes of domestic life, Philips Koninck is today celebrated as the foremost painter of panoramic landscapes in the seventeenth-century Netherlands. Born in Amsterdam, Koninck was a pupil of Rembrandt, whose influence is felt throughout his works.

The present canvas is a late work by Koninck, dated by Sumowski to around 1676 (*op. cit.*). It belongs to a small group of similar landscapes, of which one, in the Rijskmuseum, Amsterdam, is dated 1676 (inv. no. A 206; see Sumowski, *op. cit.*, pp. 1551, 1622, no. 1072, illustrated).

The painting was for a long period in the collection of the Windham family at Earsham Hall in Norfolk. The house was built in 1704-08 and purchased shortly afterwards by Col. William Windham (1674-1730), the second son of Thomas Windham of Felbrigg, and uncle of William Windham the Younger who remodeled the cabinet rooms at Felbrigg to house the celebrated collection that he had assembled on the Grand Tour. Earsham remained in the Windham family until well into the nineteenth century, and the present painting passed by descent through the family into the twentieth century.



AERT DE GELDER

(DORDRECHT 1645-1727)

Esther at her toilet

indistinctly signed 'A De Gelder f' ('AD' linked, upper right) oil on canvas $43\% \times 48\%$ in. (110 x 123 cm.)

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

SELLING WITHOUT RESERVE

PROVENANCE:

(Possibly) David Jetswaart [Ietswaart]; Amsterdam, 22 April 1749, lot 136. Professor R.M. Dawkins, Abergele, Wales, and Exeter College, Oxford; (†), Sotheby's, London, 2 November 1955, lot 161, where acquired for £4,200 by the following,

with Edward Speelman, London.

with Herner Wengraf, London, by 1970.

with H. Shickman Gallery, New York, 1976.

with John H. Schlichte Bergen, Amsterdam, by 1989.

Private collection, Europe.

with H.M. Cramer, The Hague, 1992

[Property of a European Private Collector]; Christie's, New York, 29 January 1998, lot 114, where acquired by the present owner.

EXHIBITED:

Leiden, Stedelijk Museum De Lakenhal, *Rembrandt als leermeester*, 1 June-1 September 1956, no. 58.

Tel Aviv, Tel Aviv Museum, Helena Rubinstein Pavilion, *Holland's Golden Age*, 18 February-7 April 1959, no. 40.

London, Herner Wengraf, Acquisitions 1970: Fine Paintings of Five Centuries, April 1970, no. 13.

Munich, Bernheimer, Kunst und Tradition: Meisterwerke bedeutender Provenienzen, 1989, pp. 84-85.

Münster, Westfälisches Landesmuseum, Im Lichte Rembrandts: Das Alte Testament im Goldenen Zeitalter der Niederländischen Kunst, 11 September-20 November 1994, no. 54 (cat. by C. Tümpel).

LITERATURE

(Possibly) G. Hoet, *Catalogus of naamlyst van schilderyen, met derzelver pryzen*, II, The Hague, 1752, p. 247, no. 136.

E. Brochhagen, *Holländische Malerei des 17. Jahrhunderts*, Munich, 1967, p. 27, under no. 841.

D.R. van Fossen, 'The Paintings of Aert de Gelder', Ph.D. dissertation, 1969, pp. 143, 150, 250, no. 40, fig. 42.

J. Daniels, 'London Galleries: Baroque Dialogues', *Apollo*, XCI, 1970, p. 309, pl. 2.

G. Eckardt, *Die Gemälde in der Bildergalerie von Sanssouci*, Potsdam, 1975, p. 40, under no. 28.

W. Sumowski, *Gemälde der Rembrandt-Schüler*, II, Landau/Pfalz, 1983, pp. 1165, 1204, no. 744, illustrated.

B. Haak, Hollandse schilders in de Gouden Eeuw, Amsterdam, 1984, p. 370, fig. 781.

'Loans', The Israel Museum Journal, V, Spring 1986, p. 128, illustrated.

Apollo, CXXIX, March 1989, p. 68, illustrated. A. Blankert, *Ten years of Kunsthandel drs. John H. Schlichte Bergen*, 1979-

A. Blankert, Ten years of Kunsthandel drs. John H. Schlichte Bergen, 1979. 1989, Amsterdam, 1989, pp. 36-38, illustrated.

J. Boonen, 'Verhalen van Israëls ballingschap en vrijheidsstrijd,' *Het Oude Testament in de Schilderkunst van de Gouden Eeuw*, exhibition catalogue, Amsterdam and Jerusalem, 1991, pp. 107-108, 118, note 11.

J.W. von Moltke, *Arent de Gelder: Dordrecht 1645-1727*, Doornspijk, 1994, pp. 37, 73, no. 27, color pl. XIV, pl. 27.

P. Sutton, in *Arent de Gelder (1645-1727): Rembrandts laatste leerling*, exhibition catalogue, Dordrecht and Cologne, 1998-1999, p. 168, under no. 20, fig. 1.

'XVIII Speciale Dipinti antichi/I resultati delle vendite all'asta', *Il Giornale dell'Arte*, no. 176, April 1999, illustrated.



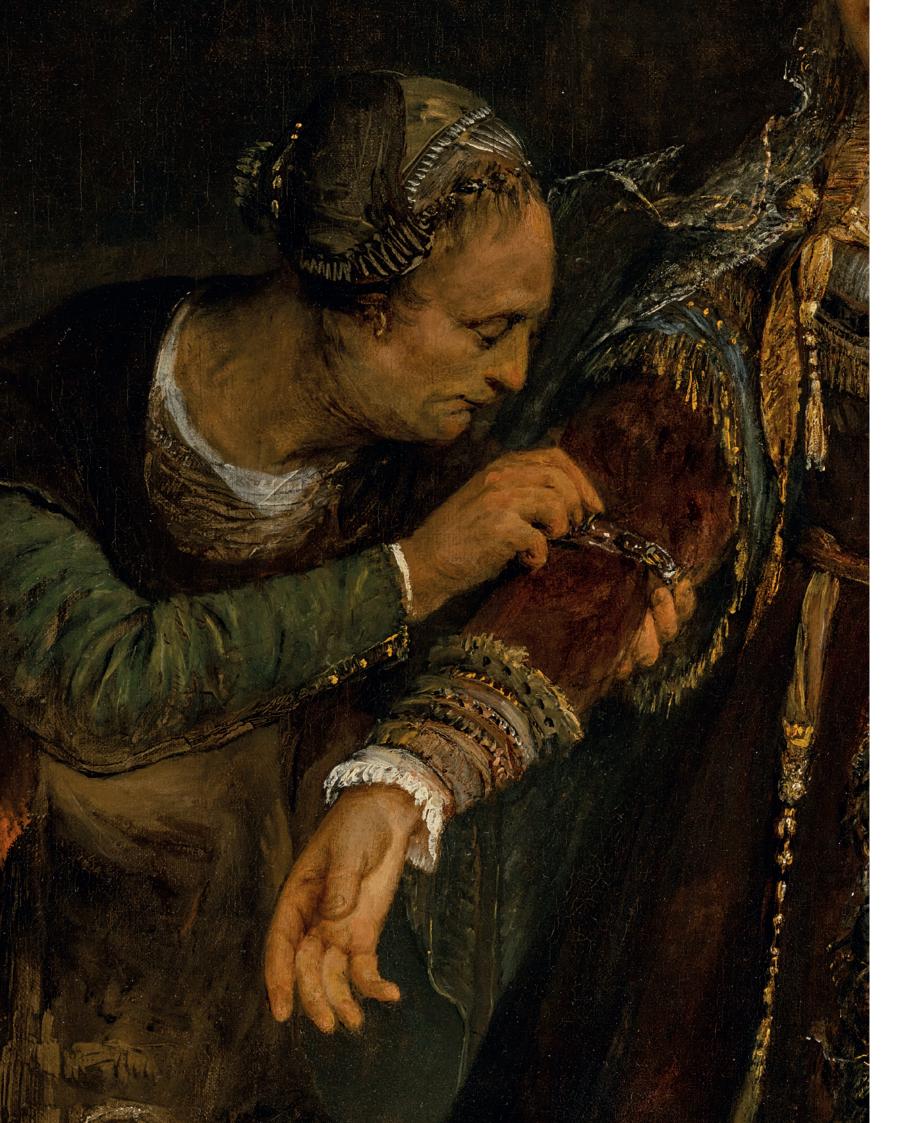




fig. 1 Aert de Gelder, Esther at her toilet, Alte Pinakothek, Munich

Aert de Gelder was born into a wealthy Dordrecht family and has the distinction of being Rembrandt's last pupil. De Gelder was first apprenticed to Samuel van Hoogstraten in Dordrecht around 1660 or a few years earlier, but the elder artist's departure for England in 1662 likely induced de Gelder to move to Amsterdam and complete his training with Rembrandt, with whom he probably studied for a period of two years. Like Rembrandt, de Gelder would devote most of his painterly attention to the production of portraits and history paintings. Despite the prevailing taste for classicism, de Gelder remained faithful to Rembrandt's late expressive style for the entirety of his career. So close were the two artists that an advertisement in the *Amsterdamsche Courant* on 30 September 1727 announcing the auction of works from de Gelder's estate described him as 'the only pupil of Rembrandt who faithfully followed his famous master in painting.'

In the first half of the 1680s, de Gelder increasingly focused on Biblical scenes. Of the narrative subjects painted in this period, all but one is taken from the Old Testament. Of these, as von Moltke has suggested, a surprising number deal with '[t]he age-old subject of an older man's desire for a young woman' (op. cit., p. 25). Among de Gelder's favorite subjects in the period were Judah and Tamar (von Moltke, op. cit., nos. 12 and 13), Lot and his Daughters (von Moltke, op. cit., nos. 2-4) and, above all others, episodes from the story of Esther (von Moltke, op. cit., nos. 25-41).

De Gelder's fascination with the story of Esther probably began with the large Ahasuerus and Esther in the Musée de Picardie, Amiens, a work which is datable to the early 1680s. The story of Esther is recounted in the Old Testament Book of Esther, which tells of her relationship with the Persian King Ahasuerus (Xerxes), who reigned in the fifth century B.C. After his queen, Vashti, disobeyed him, Ahasuerus had her deposed and sought a new wife. On account of her beauty, Esther, a young Jew, was selected to marry Ahasuerus. Meanwhile, the king's recently appointed minister, Haman, plotted to massacre all Jews living in Persia as retribution for Mordecai, uncle and guardian of Esther, refusing to prostrate himself before the minister. Unaware that his bride is Jewish, Ahasuerus initially agreed to Haman's plan. Having become aware of the plan, Mordecai asked Esther to intercede on her people's behalf. Esther, dressed in her finest clothing, then went to Ahasuerus, who acknowledged her and, the following day, ate with her and Haman at a lavish banquet, where he granted her request to spare her people. Haman, believing he was in the king's good graces, erected a gallows on which he planned to hang Mordecai. The gallows were instead used to hang Haman at Ahasuerus' orders and, following Haman's execution, the king gave his estate to Esther and named Mordecai as his adviser.



fig. 2 Aert de Gelder, Esther at her toilet, Schloss Sanssouci, Potsdam

The story of Esther was especially popular among Dutch painters of the seventeenth century, notably among artists in Rembrandt's circle. De Gelder, however, depicted scenes from the biblical narrative more frequently than any of Rembrandt's other followers. While it has been suggested that the quantity and unusual incidents of some of de Gelder's paintings of this subject reflected an intention that the paintings form a series, their disparate sizes and techniques suggests otherwise (for the suggestion that they formed a series, see D. Lettieri, 'Text, Narrative and Tradition: Scenes from *Esther* by Aert de Gelder,' *The J. Paul Getty Museum Journal*, VIII, 1980, pp. 69–86). Instead, the popularity of this subject within de Gelder's work – and Dutch painting more broadly – may have much to do with the perceived parallel between the story of the salvation of the Jews and the equally improbable Dutch victory over Spanish forces in the Eighty Years' War.

This painting, which both Sumowski and von Moltke dated to the mid-1680s (both *loc. cit.*), depicts Esther at her toilet, a subject which evidently held particular appeal for de Gelder, who painted it on no fewer than three occasions (von Moltke, *op. cit.*, nos. 27-29). De Gelder was likely enamored by this episode in the narrative both because it provided the opportunity to depict sumptuous costumes and because it was a decisive moment in the biblical narrative. Like the examples in Munich and Potsdam (figs. 1 and 2), both of which almost assuredly date to the same period (the Munich

painting is dated 1684), this painting presents Esther as 'a determined young queen, neither very young nor pretty, whose facial expression conveys the gravity of her mission' (von Moltke, op. cit., p. 36). She wears a nearly identical embroidered gown that opens to reveal a red garment with divided triangles and red tassels in all three works. Her dress is strikingly close to that which appears in a drawing of circa 1636 which was long given to Rembrandt but is today attributed to his pupil Jan Victors (see H. Bevers, Zeichnungen der Rembrandtschule im Berliner Kupferstichkabinett, Dresden and Berlin, 2018, no. 107).

Unlike the Munich and Potsdam paintings, where Esther is served by four attendants, here only two appear. A maidservant places a bracelet on her arm, while a second seems to be sewing in the right background. When compared with the other two paintings, here de Gelder achieves a greater degree of psychological penetration. Not only has he simplified the composition by reducing the number of figures, but each woman is entirely engrossed in her own thoughts or actions. This sense of isolation is subtly reinforced by de Gelder's method of lighting his figures, which bathes each woman in a separate pool of light. This reduction in the number of figures combined with its heightened emotional appeal looks ahead to de Gelder's single-figure depictions of Esther, all of which are datable to the second half of the 1680s (von Moltke, *op. cit.*, nos. 39-41).



GEORG FLEGEL

(OLMÜTZ 1566-1638 FRANKFURT-AM-MAIN)

A glass vase with flowers and a kuttrolf surrounded by cherries, on a ledge

signed in monogram 'GF' (lower right) oil on panel $9\frac{1}{2} \times 6\frac{1}{4}$ in. (24.2 x 16 cm.)

\$200,000-300,000

SELLING WITHOUT RESERVE

PROVENANCE:

Private collection, Stuttgart, by 1983.

Anonymous sale; Sotheby's, London, 3 July 1991, lot 57, where acquired by the present owner.

LITERATURE:

E. Foucart-Walter, 'Musée du Louvre, Nouvelles Acquisitions du Département des Peintures (1980-82)', *Réunion des Musées Nationaux*, Paris, 1983, pp. 14-15, illustrated.

H. Seifertová, 'Some notes on the later works of Georg Flegel (continuation)', *Tableau*, IX, no. 3, December 1986, pp. 55-57, fig. 13, where erroneously described as fig. 8 in the text.

H. Seifertová, Georg Flegel, Prague, 1991, p. 71, fig. 41.

K. Wettengl, Georg Flegel, 1566-1638: Stilleben, exhibition catalogue, Frankfurt-am-Main, 1993, pp. 67-68, 233, figs. 41, 98.

A.-D. Ketelsen-Volkhardt, *Georg Flegel*, 1566-1538, Munich, 2003, p. 270, no. 64, fig. 13.

Remarkable for its minimalist conception, this composition of two flowers and cherries, although quite common in contemporary botanical watercolors, was highly original for a work in oil. Silhouetted against a black background dominating more than half of the composition, two carnations bloom in a delicate glass vase, almost identical to the jug depicted in Flegel's *Still life with bread and butter* (Národní Muzeum, Prague). Six cherries are haphazardly strewn around a large glass *kuttrolf*, a flask with a neck divided into two twisting tubes. Typically produced in Germany during the later Middle Ages, these vessels were designed to slow

the flow of a liquid as it was poured. On occasion, such objects appear to have been used by apothecaries to store medicines and for the distillation of tinctures. Here, however, the *kuttrolf* appears to contain white wine, suggested by a tinge of yellowness, reflected on the surface of the table from a source of light in the upper left. Indeed, three tiny fields of light appear in the shining skin of the cherry in the lower left corner, echoed in the glass objects above it, which reflect a window beyond the picture plane that provides the source of light for the scene.

This reduced composition and pared back palette characterize the artist's activity in the 1630s and in 1986 was dated by Hana Seifertova to *circa* 1637 (*op. cit.*). During this period, Flegel placed greater focus on areas of vibrant red and pure white, isolated against a plain dark background, as occurs in his *Smoking still life* (Historiches Museum, Frankfurt-am-Main) and *Still life with a roemer, pretzel and nuts* (Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster).

Flegel was born in Olmütz (Olomouc), Moravia, the son of a shoemaker, and, not being a Roman Catholic, likely moved to Vienna after 1580, when the Counter-Reformation began to take effect in Olmütz. In Vienna, he became the assistant of Lucas van Valckenborch the Elder, whom he subsequently followed to Frankfurt, then an important center for art dealing and publishing. Flegel's faithful reproduction of flowers and fruit drew eclectically upon a variety of sources: watercolors by Dürer, still life painters from the Netherlands living in Frankfurt and botanical and zoological illustrations by Joris Hoefnagel, Pieter van der Borcht IV and Carolus Clusius.



•1.

JOOS VAN CLEVE

(?CLEVE 1485-1540 ANTWERP)

Portrait of a gentleman holding gloves, half-length

oil on panel 21 x 17½ in. (53.3 x 43.8 cm.)

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

SELLING WITHOUT RESERVE

PROVENANCE:

Count Alexander Orloff-Davidoff (1871-1935), St Petersburg and Paris, by 20 February 1922.

with Dr. Hans Wendland, Lugano, by May 1926.

(Probably) with Kleinberger Galleries, New York, where acquired by, William Goldman, New York, by 1929.

[Property of a family]; Sotheby's, New York, 21 May 1998, lot 10, where acquired by the present owner.

EXHIBITED

New York, Kleinberger Galleries, Loan Exhibition of Flemish Primitives in aid of the Free Milk Fund for Babies Inc., 1929, no. 59, where dated to circa 1538. New York, New York World's Fair, European Paintings and Sculpture from 1300-1800: Masterpieces of Art, May-October 1939, no. 57, where dated to circa 1538 (loaned by William Goldman).

LITERATURE

M.J. Friedländer, *Die altniederländische Malerei*, IX, Leiden, 1934, p. 142, no. 99, where dated to *circa* 1535.

M.J. Friedländer, *Early Netherlandish Painting*, IXa, Leiden, 1972, p. 69, no. 99, pl. 108, where dated to *circa* 1535.

This wonderful portrait of an unknown gentleman holding a pair of gloves never received the attention it rightly deserves. When it was published by Max J. Friedländer in volume IX of *Die altniederländische Malerei* (finished in 1931, printed in 1934; *loc. cit.*), the portrait was in the collection of William Goldman in New York. Friedländer did not write much on the portrait, apart from its attribution to Joos van Cleve and its approximate date of *circa* 1535.

Goldman already owned the portrait in 1929, when he lent it to an exhibition at Kleinberger Galleries in New York (*loc. cit.*). In the entry of the catalogue, its compiler, Harry G. Sperling referred to a now lost written certificate by Friedländer where the attribution to the Antwerp painter was discussed and the painting dated to a few years later, *circa* 1538, two years before Joos van Cleve would pass away. Ten years later, when it was still in Goldman's collection, the portrait was exhibited once more in New York, this time at the World's Fair, which would last from May to October 1939 (*loc. cit.*). The portrait was not taken up by Ludwig von Baldass in his early monograph on the artist (*Joos van Cleve: der Meister des Todes Mariā*, Vienna, 1925), probably because the author had no knowledge of it, nor was it discussed by John Oliver Hand in either his 1979 dissertation or the book he published on Joos van Cleve twenty-five years later (*Joos van Cleve: The*

Complete Paintings, New Haven, 2004). In fact, the painting would, apart from Friedländer's English edition and the 1998 auction catalogue, remain unpublished until the present day.

Both the 1929 and 1939 exhibition catalogues state that the portrait had been in the collection of Dr. Hans Wendland. Wendland was a German art agent, who had moved to Basel in 1920 and would settle in Lugano in 1926. He regarded himself not as a classical art dealer – he did not own a gallery or a shop – but instead cooperated with many established international art dealers. In this case his trade partner must have been Kleinberger in New York, who would find a client for the portrait, the already mentioned William Goldman. Before he settled in Switzerland, Wendland was working for the German government, as cultural attaché at the German Embassy in Moscow in 1918, where he was in close contact with many noble families that tried to escape the Soviet Union after the 1917 October Revolution.

It is likely that Wendland came into contact there with Count Alexei Orloff-Davidoff, who would leave St. Petersburg for Paris and, according to Max Friedländer, still owned the portrait in February 1922, after he had settled there (as recorded in a handwritten note on the reverse of a photograph at the RKD in The Hague). Wendland, who spent long periods of time in Paris, apparently purchased the portrait not much later, by May 1926 at the latest (as recorded on the reverse of the same photograph). It must therefore have been Wendland who asked Friedländer to write a certificate on the painting – which dates to 1926 – and had the portrait cleaned by the restorer Canvier that very same year (as recorded on the reverse of another photograph in the Friedländer archive).

This stunning and powerful portrait shows a man in his late thirties or early forties, luxuriously dressed in a brown-amber colored costume with a decorative pattern – Italian or French? – and a fur collar, over a dark brown coat and a white shirt. On his head he carries a fashionable brown beret. In his left hand he holds a pair of gloves, and on the little finger of his fist a gold ring with a light blue stone can be seen. It looks as if he has something in his proper right hand as well, since that is likewise closed. Based upon his fashionable outlook I am certain we are confronted here with a well-to-do citizen, perhaps a merchant or a magistrate, or even a man of noble birth. It is possible that this portrait had a pendant, most likely the sitter's spouse, considering his position and gaze to his left. With the light coming from the left, his figure emerges emphatically from the dark green background.





opposite: fig. 1 IRR mosaic of the present lot © Shawn Digney Peer

fig. 2 Joos van Cleve, Portrait of a 36-year old man, Gemäldegalerie Alte Meister. Kassel

The painter prepared his portrait with the aid of an underdrawing in black chalk that is especially well discernible in the face of the sitter (fig. 1). It is an experienced draftsman's hand, subtly sketching the contours and features of the sitter's face, often redrawing the curves, as can be seen in the nose or the facial contour to the right. In addition, the artist prepared the shadow areas by creating zones of parallel hatching, on the chin, underneath the nose and eyes, lively and spontaneously executed. It is not unlikely that the artist based these preparations on a detailed portrait drawing after life, following the routine of other great portrait painters in these days, among them Hans Holbein, Jean Clouet, Barthel Bruyn and Albrecht Dürer.

Indeed, it is hardly likely that this free hand sketch alone obtained enough details that allowed the artist to paint a face that resembled the sitter; it was clearly meant to position the facial features and prepare the shape and angle of the sitter's head. The rest of the IRR mosaic does not show much underdrawing at all, apart from the figure's contour lines where these deviate from the painted contours, as in the proper left shoulder of the sitter, or the contours of his whitish blouse. The brown and black paint used for the man's garment remain opaque in infrared, which make it impossible to detect any underdrawing underneath. The hands do not show much underdrawing either, and that is odd, especially since it is clear that changes occurred between the initial set-up, visible in the IRR mosaic, and the finished hands in painting.

As is clear from the IRR mosaic, the portrait has suffered some paint losses, mostly in the background and around the join between the two oak boards that make up the panel support on which the portrait is painted.

In addition, there is some minor retouching in the face and garments. Quite remarkable are the three cuts that can be made out in the IRR, possibly the result of an iconoclast attack on the portrait, not unlike Jan Cornelisz. Vermeyen's *Portrait of Erard de la Marck (1472-1538)* in the Rijksmuseum, Amsterdam (for the Vermeyen, see M. Ubl and M. Faries, 'A New Attribution to Jan van Scorel: *The Portrait of Joost Aemsz van der Burch* and the Artist's Portrayals of "Great Lords of the Netherlands", *The Rijksmuseum Bulletin*, LXV, no. 4, 2017, pp. 357-360, fig. 4; for an IRR image of the face of the sitter, where several severe cuts are visible, *ibid.*, p. 360, fig. 9). If that would be the case, the portrayed sitter must have been known (or thought to be known) as a devout Roman Catholic and one with a formal position as such, which would exclude him from being a mere merchant.

Joos van Cleve is most certainly the painter of this *Portrait of a gentleman holding gloves*, as Friedländer was inclined to believe. I agree with this attribution, although the painting should be dated a few years earlier than he proposed, around 1530. Dendrochronological examination of the two oak boards of the panel was conducted by Ian Tyers in London on 9 December 2022. His subsequent report is conclusive: both boards derive from the same tree, which was still growing in 1506, the date of the youngest heartwood ring of the larger, upper board. The tree had an eastern Baltic provenance. Since no sapwood rings were present, a *terminus post quem* for the earliest possible use could be made out for 1512. However, given the rather unusual horizontal structure of the two boards, it is not unlikely these were left-overs in the panel maker's storage and therefore a much later date can be explained.





fig. 3 Jan Vermeyen, Portrait of the Antwerp merchant Hieronymus Tucher, Staatliche Museen

Joos van Cleve's development as a portrait painter after 1525 remains somewhat of a mystery. Apart from the fact that hardly any of his later portraits are dated and undoubtedly some of them did not survive, this enigma can be explained by the nature of his artistic genius. He was a brilliant eclectic, not only in the production of his altarpieces, where Albrecht Dürer was a cherished source of inspiration (see P. van den Brink, 'Joos van Cleve and Albrecht Dürer: A Hypothetical Relationship', *Journal of the National Museum of Warsaw*, to be published in 2023), but in his portraits as well (by far the best overview on Joos van Cleve as a portrait painter has been written by Cécile Scailliérez, 'Die Porträtkunst Joos van Cleves', in P. van den Brink, ed., *Joos van Cleve – Leonardo des Nordens*, exhibition catalogue, Aachen, 2011, pp. 86-111, 190-192 (notes)).

From the mid 1520s onward, Joos van Cleve's portraits started to move away from the refined, but rather static, models that had been provided by Quinten Massys, and he must have looked for inspiration outside of Antwerp, to be able to serve his ever growing and sophisticated international clientele. Especially Jan Gossart, and later Jan Cornelisz. Vermeyen, both experienced court painters, produced fashionable portraits of noble men and women that would inspire the ambitious painter. Joos could have seen and studied those in the collections he would visit, such as Margaret of Austria's in Mechelen. In the *Portrait of a young man from the Van der Straeten family* in the Staatliche Museen zu Berlin, painted *circa* 1524,

or the slightly later *Portrait of a young man from the Gualterotti family in* the Musée des Beaux-Arts, Lyon, these changes are notable in the self-assured and energetic presentation and the more dominant role of the hands. This aspect is even more outspoken in the *Portrait of a 36-year old man* of 1526 (fig. 2), where the two powerful, closed fists, one of them clenching another pair of gloves, seem to foreshadow those of our sitter, both in shape as in its brushwork. That portrait and its 1525 dated pendant (both Museumslandschaft Hessen-Kassel, Gemäldegalerie Alte Meister, Kassel) form a turning point in the artist's search for more volume, energy and 'presence' in his portraiture.

In effect, Joos van Cleve's *Portrait of a gentleman holding gloves* is molded upon well-known examples by Jan Gossart and Vermeyen from the late 1520s, such as the former's *Portrait of a man (Jan Jacobsz. Snoeck?)* in the National Gallery of Art, Washington, and the latter's *Portrait of a merchant* in the Palazzo Pitti, Florence, or the *Portrait of the Antwerp merchant Hieronymus Tucher* in the Staatliche Museen zu Berlin (fig. 3). The two portraits by Vermeyen are exceptionally close to our portrait, especially with regard to the figure's proportions, and relation to space, but differ in painting technique. The Tucher portrait is fascinating in comparison to our portrait for another reason, the sitter is wearing an identical gold ring with a light blue stone on the same little finger of his left hand and furthermore he wears a comparable decorative coat.



fig. 4 Joos van Cleve, Portrait of a gentleman, Musée du Louvre, Paris

As far as we know, Vermeyen did not prepare his faces with the aid of an underdrawing in a black medium, such as black chalk, as with the Portrait of a gentleman holding gloves. Although the paintings by Joos van Cleve have been studied and documented with infrared reflectography in an almost systematic manner, hardly any of his accepted portraits have been examined this way (see M. Leeflang, Joos van Cleve: A Sixteenth-Century Antwerp Artist and his Workshop, Turnhout, 2015, pp. 68-69). Nevertheless, underdrawing can be spotted underneath the paint layers of some of Joos van Cleve's portraits, such as that of Katlijne van Mispelteeren, the artist's second wife, painted in the late 1530s, where a clear underdrawing is visible underneath her painted face and headdress (Royal Collection, Hampton Court), I don't doubt preparatory underdrawing can be found in other portraits as well, just as some of the donor portraits on the artist's altarpieces were prepared in a similar way as our portrait. A good example is the underdrawing for the portrait of the Cologne councilor Gobel Schmitgen, on the center panel of the Lamentation Altarpiece Joos van Cleve painted in 1524 for the north altar of the Sankt Maria in Lyskirchen in Cologne (ibid., p. 103, fig. 3.12).

As stated before, Joos van Cleve would have made a detailed drawing of the sitter's face that would guide him during painting. The underdrawing was only meant as a general guideline. This typical method was used in an identical way by one of Joos van Cleve's followers, the so-called Master of the 1540s, who was most likely active in the artist's studio during the

1530s. Several painted portraits by this artist were studied and documented with the aid of infrared reflectography and they all share similar 'technical' underdrawings that must have been based on detailed portrait drawings, as was already suggested by Ron Spronk in 1997 (R. Spronk, 'A Portrait of a Man by the Master of the 1540s', in P. van den Brink and L.M. Helmus, eds., *Album Discipulorum J.R.J. van Asperen de Boer*, Zwolle, 1997, pp. 200–201). Therefore it is sad, as Micha Leeflang already stated, that no portrait drawings by Joos van Cleve survived, or for that matter by the Master of the 1540s (M. Leeflang, *op. cit.*, p. 69).

Joos van Cleve would not linger very long near his Netherlandish colleagues. A trip to France, somewhere between 1529 and 1533 – and a possible visit by Holbein in Antwerp on his way to London in 1532 – must have opened his eyes to even more sophisticated portraits by Jean Clouet, Corneille de Lyon and especially Holbein, as Cécile Scailliérez would argue convincingly (see C. Scailliérez, *op. cit.*, pp. 104–111). His two male portraits in the Louvre (fig. 4) and in the Musée des Beaux-Arts, Nantes, cannot be understood except in connection with Hans Holbein the Younger's portraits of the early 1530s.

Peter van den Brink

PAUL BRIL

(BREDA 1553/4-1626 ROME)

Allegory of the months of January/February, with a view of the Piazza del Popolo, Rome, during Carnival; and Allegory of the months of November/December, with woodcutters in a forest

the first signed with the artist's device, a pair of spectacles, on the shop sign (upper right) oil on panel

30½ x 41 in. (77.5 x 104.1 cm.)

a pair

\$400,000-600,000

SELLING WITHOUT RESERVE

PROVENANCE:

Acquired in Rome by William Smith in 1626 on behalf of, Thomas Howard, 2nd Earl of Arundel (1585-1646), by inheritance to his wife,

Alethea Howard, Countess of Arundel (1585–1654), recorded in an inventory made after her death, in 1655, by descent to her son, William Howard, 1st Viscount Stafford (1614–1680), Stafford House, London, by descent in the family to,

Edward Howard, 9th Duke of Norfolk (1686-1777), Norfolk House, London, by descent in the family to,

Sir Bernard Marmaduke Fitzalan-Howard, 16th Duke of Norfolk (1908-1975); his sale, Christie's, London, 11 February 1938, part of lots 88 and 89, as Abel Grimmer (220 and 175 gns., respectively). with Arthur Tooth & Sons, London, until 1943.

Anonymous sale; Sotheby's, New York, 15 January 1993, lot 26, where acquired by the present owner.



fig. 1 Paul Bril, Allegory of the months of March/April, Sotheby's

LITERATURE:

(2)

'Inventory of Pictures, Drawings and Objects of Vertu Collected by Thomas and Alethea, Earl and Countess of Arundel', ms. Amsterdam, 1655, no. 130; see M. Hervey, *The Life, Correspondence and Collections of Thomas Howard, Earl of Arundel*, Cambridge, 1921, p. 479. 'A Catalogue of Pictures, Prints...being part of the old Arundel Collection...belonging to the late Earl of Stafford at Stafford House, Westminster', ms., 1720.

'Catalogue of All and Singular Pictures found in Norfolk House, St. James Sq., at the Decease of Edwd, the last Duke of Norfolk', ms. London, 11 November 1777, nos. B. 1 and B. 16, as Joos de Momper and Jan Brueghel I. *Connoisseur*, CIII, January 1939, p. xi, illustrated (November/December). P.F.J.J. Reelick, 'Documentatie: Jodocus de Momper of Paulus Bril', *Oud Holland*, LXIII, 1948, p. 120, where erroneously described as a copy of the painting in Amsterdam.

(Possibly) D. Howarth, *Lord Arundel and His Circle*, New Haven, 1985, pp. 56, 231, as part of the '21 paesi fiamenghi di pittori moderni' shipped from Rome to London in 1626.

S. Melikia, 'Old Masters Brush off the Recession', in *The Herald Tribune*, 23-24 January 1993, p. 7.







 $fig.\ 2\ Paul\ Bril, \textit{Allegory of the months of May/June}, Christie's, London\ 5\ July\ 1985, lot\ 4$



fig. 3 Paul Bril, Allegory of the months of July/August, Christie's, New York, 30 January 2014, lot 208

This pair once formed two of six paintings illustrating the months of the year which were purchased by William Smith, agent of Thomas Howard, 2nd Earl of Arundel, in Rome in 1626. The panel depicting the months of January and February shows herdsmen bringing cattle to market, peasants warming themselves near a fire and Carnival, including in the center of the composition the popular race of the Berber horses in the Piazza del Popolo and along Via del Corso. That illustrating the months of November and December depicts woodcutters as well as herdsmen with goats and swine being fattened and slaughtered for winter provisions. The complete set probably formed a portion of the '21 paesi fiamenghi di pittori moderni' which Smith shipped from Rome to the Earl in London in that year. In the 1655 inventory of the Earl's collection drawn up after the death of the his wife, Alathea, they are given to 'Paolo Fiamengho'.

Three of the four remaining paintings are known today. The one depicting the months of March and April was sold Sotheby's, London, 30 November 1983, lot 65 (fig. 1); that for May and June was last offered Christie's, London, 5 July 1985, lot 4 (fig. 2) and the months of July and August were most recently sold Christie's, New York, 30 January 2014, lot 208 with an attribution to an artist in the circle of Paul Bril (fig. 3). The composition of September and October with peasants picking fruit is known through one of a series of six prints executed by Aegidius Sadeler in 1615 in the same direction as the paintings but with slight differences (fig. 4). Each print references Bril as the composition's inventor. Given the size and number of the panels in this series, it is possible that Bril may have executed them with the help of one or more assistants in his Roman studio, which included the likes of Willem van Nieulandt, Sebastiaen Vrancx and Jan Brueghel the Elder. However, as the first panel in the series - which is signed with the artist's spectacles device – and the 1655 inventory both attest, they no doubt would have left the studio as works by the master himself.

In 1598, Bril produced a series of twelve drawings depicting the months of the year. The months of March through August are in the Louvre, while September is in the Print



fig. 4 Aegidius Sadeler, after Paul Bril, Allegory of the months of September/October, Rijksmuseum, Amsterdam

Room in Leiden. A drawing identified as January and another of October recently surfaced on the art market (for the drawings in the Louvre, see L.W. Ruby, *Paul Bril: The Drawings*, Brussels, 1999, pp. 85–88, nos. 23–29; for the recently rediscovered drawings, see L.W. Ruby, in *In arte venustas: Studies on Drawings in Honour of Teréz Gerszi Presented on Her Eightieth Birthday*, A. Czére, ed., Budapest, 2007, pp. 87–89, no. 25, both illustrated). The activities presented in some of these drawings (eg. July/August) can similarly be found in this series of paintings and Sadeler's prints. While the recently rediscovered drawing of men cutting wood in a landscape has been identified as the month of January based on the description of the sheets in an inventory when they were in the collection of Everhard Jabach (see Ruby, *loc. cit.*), the subject of the panel depicting November/December suggests it may instead be the lost drawing for one of these two months.

Allegorical depictions of the months of the year set within landscapes originated in the medieval tradition of illuminated manuscripts, but in its format of six paintings each representing two months Bril's series closely parallels Pieter Bruegel the Elder's celebrated series painted in 1565 for the Antwerp painter Nicolaes Jonghelinck (Kunsthistorisches Museum, Vienna; Lobkowicz Palace, Prague and Metropolitan Museum of Art, New York). The present paintings are probably datable to the first decade of the seventeenth century.

A painting after November/December of somewhat smaller scale $(58 \times 78 \text{ cm.})$ is on loan to the Museum Gouda from the collection of the Rijksmuseum, Amsterdam (inv. no. SK-A-2672).

DAVID TENIERS II

(ANTWERP 1610-1690 BRUSSELS)

An Allegory of Vanity

indistinctly signed and dated '1633' (on the staff, lower left); inscribed 'liefde verblint' (lower center on the pennant) oil on panel

181/4 x 271/2 in. (46.4 x 69.8 cm.)

\$150,000-250,000

SELLING WITHOUT RESERVE

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 20 March 1972, lot 16, as Attributed to David Teniers II.

Private collection, France.

with P. de Boer, Amsterdam, 1980.

Anonymous sale; Christie's, New York, 31 May 1989, lot 113, where acquired by the present owner.

EXHIBITED

Antwerp, Museum voor Schone Kunsten, *David Teniers the Younger: Paintings, Drawings*, 11 May-September 1991, no. 4 (cat. by M. Klinge).

LITERATURE

M. Klinge-Gross, 'Herman Saftleven als Zeichner und Maler bäuerlicher Interieurs', *Wallraf-Richartz Jahrbuch*, XXXVIII, 1976, pp. 80-81, fig. 22. K.L. Belkin and F. Healy, eds., *A House of Art: Rubens as Collector*, exhibition catalogue, Antwerp, 2004, pp. 213-214, under no. 47, fig. 47a.

This early painting was executed shortly after David Teniers II became a master in the Antwerp Guild of Saint Luke and is remarkable for its divergence from the usually monochrome genre scenes that prevailed in Teniers' production in the 1630s. According to Margret Klinge, Teniers is here 'addressing himself to an educated public whose humanistic schooling will enable it to decode such an allegory, with its many explicatory attributes, and to grasp its meaning' (*loc. cit.*). Teniers, in turn, demonstrated his own position as a cultivated artist by turning to such an erudite subject. He also shows his awareness of recent trends in Flemish painting by employing the brightly colored palette of fashionable artists like Frans Francken II and Jan Brueghel the Elder.



fig. 1 Cornelis Saftleven, Rustic barn interior with a man defecating, Staatliches Museum, Schwerin



An elegant young woman is seated at a table, pensively resting her head in her left hand while holding a peacock feather in her right. Her melancholic attitude marks her as the embodiment of vain beauty, an idea which is reinforced by the various gold objects, jewelry and freshly starched lace collar strewn across the draped table. On the ground a globe and astrolabe reference scientific inquiry, while earthly power is alluded to through the large flag and armor heaped in the lower right foreground. Various other painted details – skates, sweets, drink, card games, dice, musical scores, instruments and fireworks – allude to the illusory diversions of daily life.

The ultimately ineffectual nature of these digressions is referenced through the inclusion of a chained monkey wearing the multi-colored costume of a jester and symbolizing folly. The monkey, known for his unbridled passion, looks through a spyglass telescope, evidently a quixotic attempt to read the future in the stars. The futility of human endeavors is made explicit through details like the snuffed-out candles in the chandelier and the bouquet of flowers, which will soon wilt. The theatrical masks in the foreground are probably also a subtle rebuke to those who seek fleeting gains by putting on airs, a point which is also made through the inclusion of the boys blowing bubbles at far left.

Despite the painting's learned allusions, Teniers evidently could not fully free himself from his interest in humble genre scenes. At upper right along the blank wall he included a rustic barn interior with a man defecating by Cornelis Saftleven, today in the collection of the Staatliches Museum, Schwerin (fig. 1). Intriguingly, the painting was probably at the time in Peter Paul Rubens' collection (see Belkin and Healy, *op. cit.*, p. 213). While Saftleven was from Rotterdam, he worked in Antwerp between 1632 and 1634 and collaborated with Rubens there. Saftleven's painting illustrates the Dutch proverb 'Dit lijf, wat ist, als stanck en mist?' ('What is this body but stench and shit?'), a decidedly crass take on Teniers' central message.



JAN SANDERS VAN HEMESSEN

(HEMIKSEM C. 1500-1556/7 ANTWERP)

A Vanitas: As we are born, we die

oil on panel

26% x 36 in. (67 x 91.5 cm.)

inscribed 'NASSE. TES MO~ / RIMVR' (upper center, on the banner)

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

SELLING WITHOUT RESERVE

PROVENANCE:

Mrs. Renard, Shepton Mallet, 1907.

Collection de Lafitte du Treihl, and others; Roos, Amsterdam, 16 April 1912, lot 1269, as 'Goltzius'.

J.B. van Stolk, Haarlem.

with Dr N. Beets, Amsterdam, 1933-38.

A.E. Boer, The Hague, 1938.

Miss G. ten Cate de Vries, The Hague, and others; Paul Brandt,

Amsterdam, 28 November 1961, lot 11, where (probably) purchased by a private collector, by descent until,

[From a Distinguished Private Collection]; Christie's, Amsterdam, 7 May 1992, lot 110, where acquired by the present owner.

LITEDATURE

H.W. Janson, 'The Putto with the Death's Head', *Art Bulletin*, XIX, 1937, pp. 438-439, pl. 30.

G.T. Faggin, La Pittura del Anversa nel Cinquecento, Florence, 1968, p. 46. M.J. Friedlander, Early Netherlandish Painting, XII, London, 1975, p. 111, no. 216, pl. 116.

B. Wallen, Jan van Hemessen: An Antwerp Painter between Reform and Counter Reform, Ann Arbor, 1983, pp.114-115, 315, no. 44, fig. 135.





fig. 1 Giovanni Boldù, *Boldù with the Genius of Death*, verso, Galleria Estense, Modena



fig. 2 Anonymous, 1490, L'Hora Passa, woodcut, Bibliothèque Nationale, Paris

A provocative meditation on the brevity of human existence, this painting is a late tour de force by one of Renaissance Antwerp's most innovative and provocative painters, Jan van Hemessen. Datable to around 1554, as Burr Wallen notes it is a prime example of the type of works the artist produced under the general sense of crisis that dominated the Netherlands in the middle of the sixteenth century, coinciding with the Counter-Reformation (B. Wallen, op. cit., p. 109). In the third quarter of the sixteenth century, Hemessen began to move away from the flamboyant yet meticulous Mannerist style that had defined his paintings of the 1540s in favor of 'a frank, often brutal realism' accentuated with 'jarring stylistic deformations' (ibid.). Here, Hemessen portrays a muscular, nude boy reclining on a patch of cracked, barren earth. His body contorts around his waist, as he twists his chest toward the viewer. Shockingly, he props himself up against a human skull. An austere, yet majestic landscape fills the background, populated with rocky outcroppings and a few trees. At right, a fortress is seen in the distance, with an arcaded path leading down to a lake. The scene's melancholic atmosphere is underscored by the presence of an isolated figure at left and a pair of men at right, whose progress along a path is about to be impeded by a gate.

The boy's eyes are closed, suggesting that he has fallen asleep or, more ominously, that he has slipped into death. This latter reading is made explicit by the *cartellino* attached to the boy's staff, which bears the motto 'NASSE(ntes) MORIMVR' ('As we are born, we die'). Hemessen's erudite audience would likely have recognized that these words derive from the *Astronomica*, a didactic poem from the second decade of the first century AD by a Latin poet probably called Marcus Manilius. While the bulk of Manilius' text is dedicated to describing the universe, its divine nature and the rule of fate, as well as the significance of the position of the signs of the zodiac and other constellations, the poet often digresses into philosophical musings. In the relevant passage, Manilius writes:

Oh, why do we spend the years of our lives in worry, tormenting ourselves with fears and senseless desires; grown old before our time with anxieties which never end; wasting our lives in the pursuit of gain; setting no limit to our wishes, so that their fulfilment leaves us still unblest, but ever playing the part of men who mean to live yet never do?...Fate rules the world, all things stand fixed by its immutable laws, and the long ages are assigned a predestined course of events. At birth our death is sealed, and our end is consequent upon our beginning [nascentes morimur, finisque ab origine pendet].

(Manilius, *Astronomica*, G.P. Goold, ed. and trans., *Loeb Classical Library* 469, Cambridge, MA, 1977, IV: 1-16).

Though some of Manilius' ideas were vaguely reflected in the writings of his contemporaries, the *Astronomica* is not mentioned in any known ancient sources. The text was rediscovered in 1417 by the Italian humanist Poggio Bracciolini in one of the many libraries he visited in France, Germany and



fig. 3 Cornelis Anthonisz, De vergankelijkheid, Rijksmuseum, Amsterdam



 $\label{thm:continuous} \emph{fig. 4 Jan Sanders van Hemessen, } \emph{Allegorical Scene, possibly the Personification of Poetry with a Poet, Mauritshuis, the Hague.}$

Switzerland while attending the Council of Constance. The *Astronomica* was quickly embraced by European intellectuals, with the first printed edition published by the German astronomer Regiomontanus around 1473 (see K. Volk, *Manilius and his Intellectual Background*, Oxford, 2009, pp. 1-3).

As Horst W. Janson (*loc. cit.*) observed, the iconographical juxtaposition of a sleeping putto and a skull has roots in Antiquity. A more direct source for Hemessen, however, would have been the Venetian Giovanni Baldù's humanist medal of 1458 (fig. 1), which reintroduced the theme of the putto and skull to Europe (Janson, *op. cit.*, pp. 428ff.). This *memento mori* tradition was popularized in the North through prints, such as the anonymous Italian woodcut of 1490 entitled *L'Hora Passa* (fig. 2; Bibliothèque Nationale, Paris) or the early engraving by Barthel Beham of 1525 (*ibid.*, fig. 22). Hemessen might also have known Cornelis Anthonisz.'s 1537 woodcut, *De vergankelijkheid*, which bears the motto 'NASCENDO MORIMVR' (fig. 3).

As Wallen observed, the present painting's 'soft tenebrism of modelling of flesh and atmospheric landscape' is nearly identical in its evocative mood

to Hemessen's Allegorical Scene, possibly the Personification of Poetry with a Poet (Mauritshuis, The Hague), which has been tentatively identified as a double portrait of his daughter, Caterina van Hemessen and Chrétien de Morien, whom she married in 1554 (fig. 4; B. Wallen, loc. cit.). In addition to similarities in the treatment of the figures and landscapes, both works have strong ties to Italian Renaissance works of art. For the Mauritshuis painting, Hemessen drew inspiration from Titian's Three Ages of Man, which had been sold to an Augsburg collector a few years earlier, as well as Cellini's Salt Cellar of 1543 (Kunsthistorisches Museum, Vienna), which he could have seen at Fontainebleau (ibid., p. 114). The present painting reflects an awareness of Michelangelo and, as Wallen noted, of Savaldo, whose mannerisms inform Hemessen's treatment of the putto's splayed toes and wrinkles of flesh around the knee.

Hemessen's composition proved to be enormously popular, and numerous copies with minor variations exist. An early variant depicting the infant in an interior was in the collection of the Marquess of Salisbury, Hatfield House, while another was offered Christie's, London, 25 November-9 December 2022, lot 130.

OTTO VAN VEEN

(LEIDEN C. 1556-1629 BRUSSELS)

An extensive imaginary landscape with Italianate buildings by a river, a lake beyond

signed and dated 'Otto Veni.. / f 1586' (lower right, on a rock) oil on copper, the reverse stamped with the unidentified maker's mark 'SDM' in a crest with a cross above $17\frac{1}{2} \times 22\frac{1}{8}$ in. (44.5 x 58 cm.)

\$200,000-300,000

SELLING WITHOUT RESERVE

PROVENANCE:

[The Property of a Lady]; Christie's, London, 10 December 1993, lot 206, where acquired by the present owner.

Otto van Veen was a distinguished and scholarly artist who ran a large workshop in Antwerp that included the young Peter Paul Rubens, who studied with van Veen from 1596 to 1598 and then assisted him for another two years before departing for Italy. Van Veen was born around 1556 in Leiden, where his father was a burgomaster, but the family moved to Antwerp in 1572. The artist, who here signed with his Latinized name 'Venius', was the epitome of a pictor doctus, or classically educated humanist artist. Shortly after moving to Antwerp, he studied under the humanist poet and painter Dominicus Lampsonius. In order to complete his classical education, van Veen then traveled to Rome around 1574 or 1575, spending about five years in the Eternal City, where he may have finished his training under Federico Zuccari. After departing Italy, van Veen worked successively for the Holy Roman Emperor Rudolf II in Prague; William V, Duke of Bavaria in Munich and Alexander Farnese, Duke of Parma and Governor of the Spanish Netherlands in Brussels. He resided in Antwerp from 1594 until 1614, when he returned to Brussels in the employ of the Archdukes Albert and Isabella.

This painting is an exceedingly rare example of a pure landscape by van Veen. Insofar as can be determined, his interest in painting landscapes appears to have been constrained to several years in the second half of the 1580s, shortly after he settled in Brussels the first time. A second landscape, depicting a winter scene, evidently signed and dated 1587, was sold Palais des Beaux-Arts, Brussels, 14 December 1953, lot 93.



FRANCO-FLEMISH SCHOOL, SECOND QUARTER OF THE 17TH CENTURY

A youth lighting his pipe at a laden table, with a sleeping companion nearby

oil on canvas, unframed 44³/₄ x 59 ³/₈ in. (113.7 x 150.4 cm.)

\$300,000-500,000

SELLING WITHOUT RESERVE



fig. 1 A Master of the Hartford Still-Life, *Table Laden with Flowers and Fruit*, Wadsworth Atheneum Museum of Art, Hartford.



 $fig.\,2\,Unidentified\,artist,\,Flemish,\,17th\,century,\,\textit{The Taking of Christ},\,Museum\,of\,Fine\,Arts,\,Boston$

[The Property of a Gentleman]; Christie's, London, 5 July 1996, lot 13, as Jacob van Oost I, where acquired by the present owner.

While its authorship has yet to be established with any certainty, the present painting reveals the hand of an especially accomplished artist whose abilities rival those of the many anonymous Caravaggesque masters whose works grace the walls of the world's leading museums. In terms of quality, the present painting can rightly be compared with works by the Master of the Hartford Still Life, whose eponymous painting is at the Wadsworth Atheneum Museum of Art, Hartford (fig. 1), and, perhaps even more similar, the Taking of Christ in the Museum of Fine Arts, Boston (fig. 2), which is today given to an unidentified Flemish Caravaggesque painter.

Much like the author of the Boston painting, the artist here evidently spent time in Italy, where he encountered the work of Caravaggio and his followers but blended that with recent trends north of the Alps. From Caravaggio and his northern followers like Nicolas Régnier, the artist took his striking, naturalistic light effects. The characteristic softness and vivid coloristic effects are, however, more typical of Flemish or French painting. Lyrical, crudely realistic and bordering on the melancholic, the painting is a sympathetic, psychologically penetrating ode to its humble figures and their inextricable connection to their surroundings.





fig. 3 Michelangelo Merisi da Caravaggio, *Basket* of Fruit, Pinacoteca Ambrosiana, Milan

At the time of the 1999 sale, Leonard J. Slatkes attributed the painting to Jacob van Oost, comparing the profile of the smoker to that of the foreground figure in van Oost's *The Calling of Saint Matthew* of *circa* 1641 (Groeningemuseum, Bruges), and the handling of the drapery folds and still life details to those in his *Adoration of the Shepherds* of 1642 (St. Salvator's Cathedral, Bruges). Recent opinion, however, has raised new questions about the artist's identity, and while an attribution to van Oost cannot be substantiated, the consummate draftsmanship, refined treatment of light and shadow and confident yet unflamboyant treatment of the drapery and still life elements reveal the hand of a master with a keen sense of observation and well-developed mimetic ability.

Such representations of figures eating and drinking were traditionally associated with lasciviousness, acting upon the popularity of comparable

images by Bartolomeo Manfredi, such as his *Tavern Scene with a Lute Player* of *circa* 1621 (Los Angeles County Museum of Art), and the work of his non-Italian counterparts, like Valentin de Boulogne and Hendrick ter Brugghen. The artist here also evidently delighted in the representation of assorted textures and materials, with the basket of fruit and onions, cheese, bread, overturned fiasco and cloth tangible through their meticulous treatment and sharp illumination. The beatific light from the upper left further reveals the impression that Italian painting had on the artist's development, recalling Caravaggio's *Basket of Fruit* of *circa* 1599 (fig. 3; Pinacoteca Ambrosiana, Milan), with the fluid execution displaying a unique and exceptional artistry. In framing the scene with theatrical curtains, the artist created a deep shadow that both extends and recedes beyond the picture plane, creating an illusion of three-dimensional space that blurs the border between representation and reality.



JAN WIJNANTS

(HAARLEM 1632-1684 AMSTERDAM)

AND PHILIPS WOUWERMAN

(HAARLEM 1619-1668)

A landscape with brigands attacking a rider

signed and dated 'Jan. / Wÿnant / A. 1663' (center left, on the trunk) oil on canvas $30\frac{1}{2} \times 34\frac{3}{4}$ in. (77.5 x 88.3 cm.)

3072 X 3 174 III. (77.3 X 00.3 C

\$60,000-80,000

SELLING WITHOUT RESERVE

PROVENANCE:

Johannes Lubbeling (Lublink), Amsterdam.

Louis-Antoine-Auguste, duc de Rohan-Chabot (1733-1807); Lebrun, Paris, 10-15 December 1787, lot 29 (2900 livres to Lebrun). Jacques Philippe, duc de Choiseul-Stainville (1727-1789), Marshal of France; (†) his sale, Folliot a.o., Paris, 23 November 1789, lot 4 (1702 livres).

Claude-Joseph Clos (1736-1812); (†) his sale, Poultier a.o., Paris, 18 November 1812, lot 45, where acquired for FF 2,420 by, [Fabre]; his sale, Paillet, Paris, 7 May 1821, lot 2 (FF 4,500). Lord Charles Townshend (1785-1853); his sale, Christie's, London, 11 April 1835, lot 41 (185 gns. to Nieuwenhuis).

Baron Johan Gijsbert Verstolk van Soelen (1776-1845), The Hague, from whom acquired on 28 June 1846 by,

Humphrey St-John Mildmay (1794-1853), London, by descent to, Henry Bingham Mildmay (1828-1905), London; his sale, Christie's, London, 24 June 1893, lot 85 (410 gns. to Colnaghi).

Bevan collection, London; Robinson & Fisher, 10 November 1938, lot 102. with Svensk-Franska Konstgalleriet, Stockholm.

Private collection, Göteborg; Bukowskis, Stockholm, 29 November-1 December 1995, lot 257, where acquired by the present owner.

EXHIBITED:

London, Royal Academy, 1831, no. 103. London, Royal Academy, 1876, no. 234. Stockholm, Nationalmuseum, *Holländska mästare i svensk ägo*, 3 March-30 April 1967, no. 179.

LITERATUR

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, VI, London, 1835, pp. 251-252, no. 8; Supplement, p. 742, no. 17.

G.F. Waagen, Galleries and Cabinets of Art in Great Britain, IV, London, 1857, p. 154.

C. Blanc, La trésor de la curiosité, II, Paris, 1858, p. 295.

W. Roberts, Memorials of Christie's, II, London, 1897, p. 222.

W. Roberts, Memorials of Christie's, 11, London, 1897, p. 222.

C. Hofstede de Groot, A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century, London, 1927, p. 499, no. 297.

K. Eisele, Jan Wijnants: Ein Niederländischer Maler der Ideallandschaft im Goldenen Jahrhundert, Stuttgart, 2000, p. 148, no. 136, fig. 136.

This large canvas is a notable example of Jan Wijnants' approach to landscape painting following his move to Amsterdam in 1660. Typical of his mature works is the blasted tree with highly stylized foliage that dominates the right foreground. From his Haarlem colleague Jacob van Ruisdael, Wijnants appropriated the fallen tree trunk that creates a striking diagonal to guide the viewer's eye to the dirt path where the central narrative of brigands attacking a rider unfolds. Like many landscapists of his generation, Wijnants at times collaborated with artists like Philips Wouwerman, who executed the figures in this landscape.

The same building that appears in this painting's central background can be found in two later works: the artist's *Landscape with the Good Samaritan* of 1670 (The State Hermitage Museum, Saint Petersburg; see Eisele, *op. cit.*, no. 1) and, from a different angle, a small canvas with a hawking party dated 1667 (offered Christie's, London, 9 July 1999, lot 11; see Eisele, *op. cit.*, no. 58).

Wijnants' paintings appealed greatly to collectors in the eighteenth and nineteenth centuries, and the present painting has a particularly distinguished early provenance. Its earliest recorded owner was Johannes Lubbeling, whose collection was praised by the German painter Johann Heinrich Wilhelm Tischbein following a visit to Amsterdam as having 'many excellent paintings, all in as good condition as when they came from the hands of the masters' (quoted in S. Rehm, Tischbein und die Kunst des 'Goldenen Zeitalters': Rezeptionsgeschichte(n) um 1800, Heidelberg, 2020, p. 78). At the end of the eighteenth century the painting belonged to Louis-Antoine-Auguste, duc de Rohan-Chabot and Jacques Philippe, duc de Choiseul-Stainville, the younger brother of Étienne François, duc de Choiseul. By 1835, it was in the collection of Baron Johan Gijsbert Verstolk van Soelen in The Hague. Verstolk's collection was one of the finest assembled in its time and was acquired en bloc by the British bankers Samuel Jones-Loyd, 1st Baron Overstone, Humphrey St. John-Mildmay and Thomas Baring, with this painting allocated to Mildmay.





GERARD DE LAIRESSE

(LIÈGE 1640-1711 AMSTERDAM)

The Marriage of Peleus and Thetis

signed with initials 'GL' (lower left) oil on canvas $60\,\%$ x $74\,\%$ in. (154 x 189.5 cm.) inscribed in red with the inventory number '1721' (lower right)

SELLING WITHOUT RESERVE

\$400,000-600,000

PROVENANCE:

(Possibly) Jacques Meijers (d. 1721), Rotterdam; (†) his sale, Willis, Rotterdam, 9 September 1722, lot 90, 425 guilders to, Christiaen Rademaker, Amsterdam.

Anonymous sale; Sotheby's, New York, 14 January 1988, lot 76. with Richard L. Feigen & Co., New York, by 1988.

[The Property of a Gentleman]; Christie's, London, 24 May 1991, lot 23, where acquired by the present owner.

LITERATURE

(Possibly) A. Roy, *Gérard de Lairesse*, *1640-1711*, Paris, 1992, p. 490, no. M.82, 'un festin des dieux dans un magnifique palais, 5 pieds x 6 pieds 4 pouces'.

The Marriage of Peleus and Thetis was a favorite subject for early seventeenth-century Baroque artists, especially those from the North. Providing an opportunity to paint a multitude of intertwining bodies – many nude – in an endless variety of complex poses, the painters Sir Peter Paul Rubens, Hans Rottenhammer, Cornelis van Haarlem, Bartholomeus Spranger, Hendrick Goltzius, Cornelis van Poelenburch and Abraham Bloemaert all took up the challenge that the subject offered on canvases, panels and copper plates ranging in size from the miniscule to the vast; famously, Joachim Wtewael undertook it many times over.

The ancient tale is recounted in Homer's *Iliad*. In legend, it was prophesied that the sea-nymph, Thetis, would bear a princely son who would grow to be more powerful than his father. Zeus, supreme ruler of the gods, fell in love with Thetis, but, warned of the divine augury, betrothed Thetis to Peleus, king of the Greek city of Phthia. Zeus hosted the couple's wedding banquet, to which were invited all of the gods of Olympus, apart from Eris, goddess of Strife. Arriving nonetheless, the vengeful Eris disrupted the feast by throwing among the guests a Golden Apple inscribed, 'To the

Fairest'. The three claimants to the apple were the goddesses Hera (Juno), Athena (Minerva) and Aphrodite (Venus), the last of whom promised the hand of Helen, beautiful wife of the Spartan king, to Paris, the Trojan prince tasked with deciding the outcome of the contest. Paris awarded to prize to Venus, sailed to Sparta and abducted Helen, carrying her back to Troy, and thus instigating the storied Trojan War. The powerful son of Peleus and Thetis whose destiny was foretold was Achilles, victor of the Trojan War and the most celebrated of Greek heroes.

Gerard de Lairesse's magnificent depiction of the story is a masterpiece of the classical Baroque style, with almost thirty characters intricately choreographed as if in a theatrical production, staged beneath two billowing curtains of ultramarine silk. At a large dining table set within an open-air marble pavilion, are seated the gods and goddesses of Olympus, the betrothed couple to the right (Thetis is swathed in midnight blue drapery) and Zeus standing at the far left of the table. Unwilling to weigh into a conflict that can only bring strife, he prepares to instruct a kneeling Hermes (Mercury), messenger of the gods (identifiable by his winged helmet and caduceus at his feet) to deliver the Golden Apple of Discord to Paris, as Aphrodite and Hera surround him; Athena, recognizable in her plumed helmet and armor, stands upon the table at the far right, unsuccessfully beseeching Zeus to decide the contest. Other deities, winged cupids and allegorical personifications react expressively to the drama unfolding around them.

Opulently staged, elegantly drawn and finely colored, Lairesse's scene teems with life and energy and is painted with the smooth, polished finish and cool, clear coloring inspired by his study of contemporary masters of the French Baroque, notably Nicolas Poussin, Pierre Mignard and Charles Le Brun



HENDRICK TER BRUGGHEN

(THE HAGUE 1588-1629 UTRECHT)

Unequal lovers

signed in monogram 'HTB' (lower right, on the pewter vessel) oil on canvas $29\frac{1}{4} \times 34\frac{1}{2}$ in. (74.3 x 89.2 cm)

\$800,000-1,200,000

SELLING WITHOUT RESERVE

PROVENANCE:

Major H.M. Salmon, Tockington Manor, South Gloucestershire; Christie's, London, 4 October 1946, lot 33, as Caravaggio, 85 gns. to the following, with Arcade Gallery, London, 1947.

with Christian Faerber, Gothenburg, 1952.

Claes Philip, Stockholm, by 1958,

Anonymous sale; Christie's, London, 8 July 1982, lot 91.

with Stanley Moss, Riverdale, New York.

Shearson Lehman Brothers, New York,

with Stanley Moss, Riverdale New York.

Barbara Fish Lee, Boston.

with Otto Naumann, Ltd, New York, where acquired 9 June 2005 by the present owner.

EXHIBITED:

Stockholm, Nationalmuseum, Holländska Mästere I Svensk Ägo, 3 March-30 April 1967, cat. 159.

Utrecht, Centraal Museum, and Branschweig, Herzog Anton Ulrich-Museum, *Nieuw Licht op de gouden eeuw. Hendrick ter Brugghen en tijdgenoten*, 13 November 1986-12 January 1987, no. 14.

Boston, Museum of Fine Arts, European Paintings from Private Collections of Friends of the Museum of Fine Arts, Boston, 17 June-16 August 1992, no. 16. Raleigh, North Carolina Museum of Art; Milwaukee, Milwaukee Art Museum; Dayton, The Dayton Art Institute, Sinners & Saints, Darkness and Light: Caravaggio and His Dutch and Flemish Followers, 27 September-13 December 1998; 29 January -18 April 1999; 8 May-18 July 1999, no. 11.

LITERATURE:

B. Nicolson, 'The Rijksmuseum 'Incredulity' and Terbrugghen's Chronology', *The Burlington Magazine*, XCVIII, 1956, pp. 107 and 110, fig. 6. B. Nicolson, *Hendrick Terbrugghen*, London, 1958, pp. 9–10, 15, 24, 83, 85–86, and 94–95, no. A64, pl. 88, as Scene of Mercenary Love.

B. Nicolson, 'Terbrugghen's Old Man Writing', *Bulletin of the Smith College Museum of Art*, XXXVIII, 1958, p. 54.

H. Gerson, 'Review of Nicolson's 'Hendrick Terbrugghen', *Kunstchronik*, XII, 1959, p. 318.

B. Nicolson, 'Second Thoughts about Terbrugghen', *The Burlington Magazine*, CII, 1960, p. 496, note 13.

'Terbrugghen', *Sele Arte*, VIII, no. 46, 1960, p. 37, illustrated. J.R. Judson, 'Benedict Nicholson's Hendrick Terbrugghen', *The Art Bulletin*, XLIII, 1961, pp. 342, 343, 344 and 348.

L. Slatkes, *Hendrick Terbrugghen in America*, exhibition catalogue, Dayton, 1965, p. 16-19.

H. Braun, *Gerard und Wilem van Honthorst*, Ph.D. diss., Universität of Göttingen, Göttingen, 1966, p. 243 and 330.

I. Bergström 'Maîtres hollandais au Musée de Stockholm', *L'Oeil*, CXLIX, 1967, p. 4, fig. 1.

P.J.J. van Thiel, 'De Aanbidding der Konigen en ander vroeg werk van Hendrick ter Brugghen', *Bulletin van het Rijksmuseum*, XIX, 1971, pp. 102-103, 137.

A. Pigler, Barockthemen, II, Budapest, 1974, p. 570.

C. Eisler, Paintings from the Samuel H. Kress Collection: European Schools Excluding Italian, Oxford, 1977, p.129.

B. Wind, 'Close Encounters of the Baroque Kind: Amatory Paintings by Terbrugghen, Baburen, and La Tour', *Studies in Iconography*, IV, 1978, p. 115-116.

B. Nicolson, *The International Caravaggesque Movement*, Oxford, 1979, p. 100. L. Slatkes, 'Review of B. Nicholson's 'The International Caravaggesque Movement', *Simolius*, XII,1981-1982, p. 177 and 182.

L. Slatkes, 'A New Drawing by Hendrick ter Brugghen', *Nederlands Kunstistorisch Jaarboek*, XXXVIII, 1987, pp. 328–329, fig. 3.

R. Klessman, 'Utrechter Caravaggisten zwischen Manierismus und Klassizismus', *Hendrick ter Brugghen und die Nachfolger Caravaggios in Holland*. Braunschweig, 1988, p. 60-61, fig. 69.

B. Nicolson, Caravaggism in Europe, ITurin, 1989, p. 195, II; fig. 1179.

O. le Bihan, L'Or et l'Ombre. La peinture hollandaise du XVIIe et XVIIIe siècles au Musée des Beaux-Arts de Bordeaux, Bordeaux, 1990, p. 74, note 23.

P. Sutton, European Paintings from Private Collections of Friends of the Museum of Fine Arts, Boston, exhibition catalogue, Boston, 1992, pp. 129–130, no. 16, pl. 12.





fig. 1: X-Ray of the present work

T. Döring, 'Studien zur Künstlerfamilie van Bronhorst', Alfter, 1993, p. 47, Painters in Utrecht during the Golden Age, exhibition catalogue, New Haven 62, and 66, notes 70, 66 and 143.

W. Franits, 'Zwischen Frömmigkeit und Geiz: Das Alter in Genredastellungen', Bilder vom alten Menschen in der niederländischen und deutschen Kunst 1550 - 1750, exhibition catalogue, 1993, Braunschweig, pp. 81-82, fig. 74.

C. Ishikawa et. al., A Gift to America. Masterpieces of European Painting from Samuel H. Kress Collection', exhibition catalogue, New York, 1993, p. 153. A. Blankert, 'Caravaggio e i Paesi Bassi settentrionali', Paesi Bassi e Italia fra Cinquecento e Seicento, Rome, 1995, p. 135, fig. 31.

L. Slatkes, 'Hendrick ter Brugghen's Gamblers', The Minneapolis Institute of Arts Bulletin, LXVII, 1995, p. 10.

L. Slatkes, 'Brugghen, Hendrick (Jansz,) ter', The Dictionary of Art, London, 1996, pp. 3-4.

W. Franits, 'Emerging from the Shadows: Genre Painting by the Utrecht Caravaggisti and Its Contemporary Reception', Masters of Light: Dutch

and London, 1997, p. 116, fig. 4.

P. Huys Janssen, Jan van Bijlert (1597/98-1671). Catalogue Raisonné, Amsterdam and Philadelphia, 1998, p. 66, note 32.

J. R. Judson & R. E.O. Ekkart, Gerrit van Honthorst 1592-1656, Doornspijk, 1999, p. 222-223.

W. Franits, Dutch Seventeenth-Century Genre Painting. Its Stylistic and Thematic Evolution, New Haven & London, 2004, p. 10 and 72-74, fig. 68. A. Blankert, 'Hendrick ter Brugghen and Dutch Caravaggism', Selected Writings on Dutch Painting, Zwolle, 2004, p. 168.

N.T. Seaman, Archaism and the Critique of Caravaggio in the Religious Paintings of Hendrick ter Brugghen, Ph.D. diss., Boston University, 2006, p. 182, fig. 91. L.J. Slatkes and W. Franits, The Paintings of Henrick Ter Brugghen. Catalogue Raisonné, Amsterdam and Philadelphia, 2007, p. 20, 54-56, 58, 82, 160-162, 168, 212, 279-280, 294, 357 and 436, no. A51, pl. X, fig. 54.



fig. 2: Quentin Massys, *Ill-Matched Lovers*, panel 43.2 x 63 cm., National Gallery of Art, Washington, D.C.

Hendrick ter Brugghen is today generally regarded as the most important figure in a group of painters active in Utrecht in the 1620s who came to be known as the Utrecht Caravaggisti. His grandfather was a Catholic priest whose family came from Overijssel and Utrecht, and his father was the secretary to the Court of Utrecht and later the bailiff of the Court of Holland. Hendrick was probably born in The Hague during his father's service there. His teacher is unknown but his early biographers claim that he studied with Utrecht's leading history painter, Abraham Bloemaert. He then is reported to have traveled to Italy to complete his artistic education. A print published by Pieter Bodart in the early eighteenth century claims that he spent ten years in Italy; it has been assumed that he resided there from 1604 to 1614, but a document of 1607 suggests that he was still in The Netherlands and undertaking military service as a cadet in the army of Count Casimir of Nassau-Dietz. It was long assumed that ter Brugghen met Rubens in Rome, but the latter had departed in 1608, so this is uncertain. It is also often stated that ter Brugghen could have met Caravaggio in Rome, but the latter had left permanently in 1606. No works from ter Brugghen's period in Italy have been identified with certainty, but a letter written by Marchese Giustiniani in 1620 about painting in the Caravaggesque manner mentions works by an 'Enrico', possibly referring to paintings by Hendrick ter Brugghen in Italy. In any event, the artist was back in Holland in the fall of 1614. Two years later he joined the Utrecht guild and married, setting up residence in his studio on the

Korte Lauwerstraat. He died on November 1, 1629 and was buried in the Buurkerk a little over a week later.

Though ter Brugghen also painted a number of biblical, mythological and literary themes, he is today most known for his genre scenes like the present work. Here, a half-length, semi-nude woman with blue and white drapery holds the arm of a man as she turns to smile at the viewer. The man is viewed in profile and wears a fur cloak, flat black beret and spectacles. Behind them a boisterous young man holds up a pewter pitcher and glass

Nicolson (op. cit., 1958, p. 95) first dated this painting to ter Brugghen's late period, or circa 1625-28, but later (loc. cit., 1960) revised the dating to circa 1623, following Gerson's lead (loc. cit.). This is the date on David with the Israelite Women Singing his Praises in the North Carolina Museum of Art, Raleigh (see Slatkes and Franits, op. cit., cat. A5), which employs a similarly closely cropped, compact, half-length composition and also features a figure with outstretched arms in the background. Most authors now accept this date, although van Thiel (loc. cit.) suggested a date of 1628 or 1629. X-rays of the painting (fig. 1) reveal that the man on the left originally wore a large turban. In this form the composition closely resembled a drawing that Slatkes (op. cit., 1965, cat. no. A47; Slatkes and Franits, op. cit., p. 161, fig. 18) wrongly attributed to Dirck van Baburen and mistakenly identified



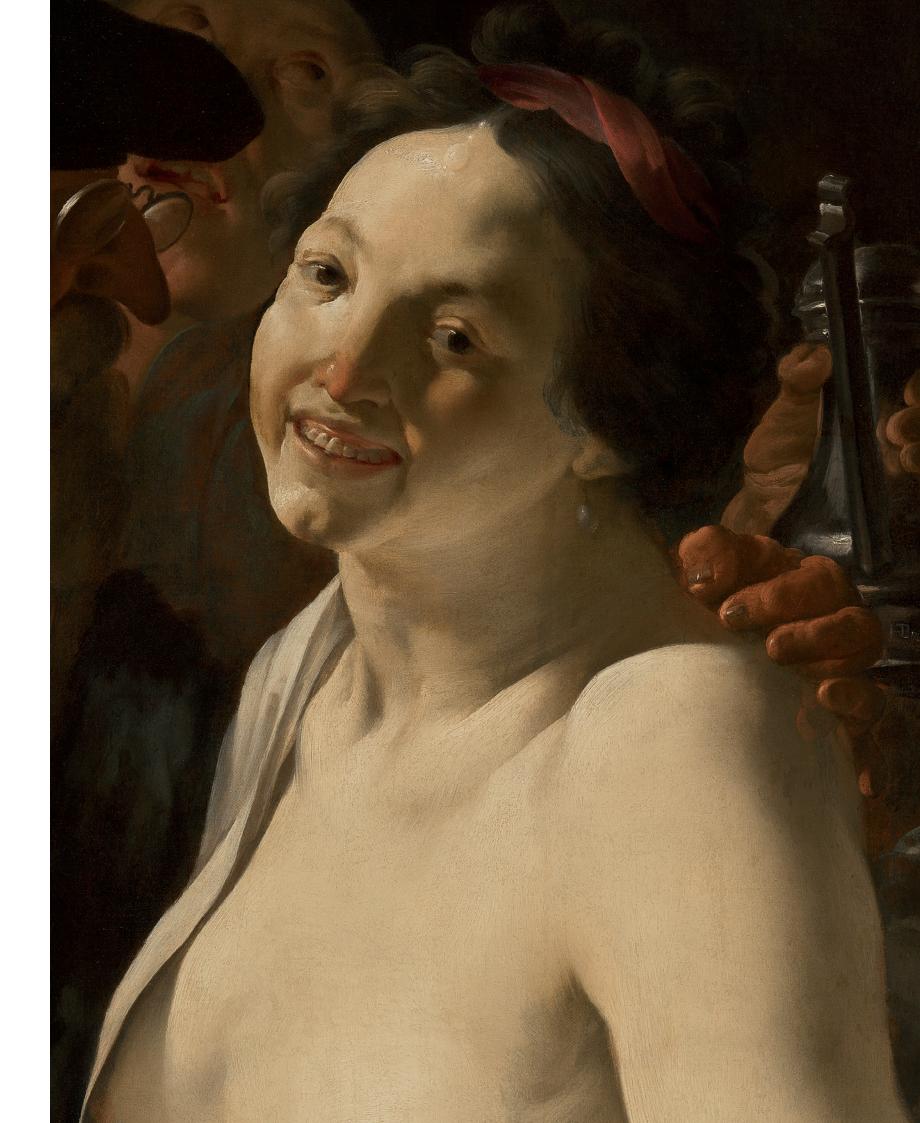
fig. 3: Follower of Dirck van Baburen, Scene of Mercenary Love, Rijksmuseum, Amsterdam.

as a depiction of the Old Testament figures Judah and Tamar (fig. 2). However, as Marijn Schapelhouman (Dutch Drawings of the Seventeenth-Century in the Rijksmuseum, Amsterdam; Artists born between 1580 and 1600, I, London, 1988, cat. 20) and Franits (Slatkes and Franits, op.cit., p. 162, note 8) concluded, the drawing is probably only a copy of a lost work by Baburen and depicts an anonymous brothel scene rather than a historical subject. However, there can be little doubt that Baburen's composition influenced the present work. Ter Brugghen and Baburen had a close working relationship in Utrecht before the latter's early death in 1624. Indeed, it has been speculated that they might have shared a studio. The present canvas has been trimmed slightly (perhaps 2 1/2 cm.) on the top and bottom edge and the corners have been cut to create an octagon, but as a cleaning in 2007 revealed, it never was appreciably larger. Pentimenti in the woman's right hand and neck, the man's left hand and a pearl that was once suspended on her forehead attest to changes in the composition and underscore the primacy of the present design.

The Unequal Lovers theme descends from sixteenth-century precedents, which depicted the folly of old men with young women, as for example in Quentin Massys's *Ill-Matched Lovers* of *circa* 1520–25 (fig. 3), or conversely, old women with young men (on the theme, see A. Stewart, *Unequal Lovers: A Study of Unequal Couples in Northern Art*, New York, 1977; see also K. Renger, 'Alte Liebe, gleich und ungleich,' in *Netherlandish Mannerism*, Stockholm, 1985, pp. 35–46). The theme still had currency in ter Brugghen's day, as two poems in G.A. Brederode's *Groot lied-boeck* of

1622 attest (see A.A. Rijnbach, ed., 1971, pp. 41-45, 'Een oud Bestevaartje met een jong Meisjen' and 'Een oud besjen met een Jongman'). However, the present work offers a twist on the traditional theme. Nicolson (op. cit., 1958, p. 95) observed that the old man has a grey beard but dark brown hair, which he assumed had been dyed or the character was wearing a wig. However, as the present author observed (Boston 1992, p. 130) a close examination of his eye socket reveals that he is wearing a hooked nose mask to which the grey beard is attached - a type of disguise familiar from contemporary images of commedia dell'arte figures (compare, Ringling Museum, Sarasota, no. 688, and the many prints by Jacques Callot, Jacques de Gheyn and Crispijn van de Passe). Figures wearing these masks also appear in merry company genre scenes by Pieter Codde and Willem Duyster. A Masquerade by Casper Netscher (Gemäldegalerie, Kassel, no. 292, dated 1662) underscores the humorously licentious behavior of the characters by adding a huge, phallic sausage held by one of the bearded maskers. Slatkes (Slatkes and Franits, op. cit., p. 161) rejected this observation, but Weller (Raleigh, Milwaukee and Dayton 1998-1999, p. 100) and Franits (loc. cit., 2004; and Slatkes and Franits 2007, op. cit., p. 162, note 12) fully accept it. Thus, ter Brugghen, in characteristically creative fashion, offers an original interpretation on a traditional theme by adding the man's playful adoption of a persona; the viewer gradually realizes that, like his amused and compliant consort, the masker is actually a young man who only assumes the guise of an old lecher.

Peter C. Sutton





ANGELO CAROSELLI

(ROME 1585-1652)

Lesbia mourning her pet sparrow

oil on canvas 38½ x 53 in. (97.2 x 134.6 cm.)

\$150,000-250,000

SELLING WITHOUT RESERVE

PROVENANCE:

Federico Sforza Cesarini (1651-1712), Prince of Genzano and Duchess Livia Cesarini (1646-1711), Palazzo Sforza Cesarini, Rome, by descent in the family until at least 1866.

Private collection, England.

with Matthiesen Fine Art, London, by 1979.

with Colnaghi & Co., London and New York, by 1984.

Anonymous sale; Sotheby's, New York, 5 June 1986, lot 72, where acquired by,

Private collection, and by whom sold,

[Property of a Private Collector]; Sotheby's, New York, 28 January 2000, lot 60, where acquired by the present owner.

EXHIBITED

London, Matthiesen Fine Art, *Important Italian Baroque Paintings 1600-1700*, 29 June-14 August 1981, no. 5.

New York, Colnaghi & Co., Italian, Dutch and Flemish Baroque Paintings, 4 April- 5 May 1984, no. 2.

LITERATURE:

A. Amorosi, *Beni proprij della chiarissima memoria del Duca Domino Federico* (*Sforza*) *Cesarini*, 10 March 1713, Archivio di Stato di Roma, Rome, 'Sforza Cesarini', 606 (P29), cc. 83–86.

Inuentarium, et singolorum bonorum mobilium, stabilium, semouentium, suppellectilium....repertorum post obitum clarae memoriae Don Sforoiae Josephi Dulcis Sfortiae Cesarini..., 7 September 1744-19 January 1745, Archivio di Stato di Roma, Rome, 'Sforza Cesarini', c. 275.

T. Minardi, *Perizia dei quadri appartenenti all'Eccellentissimo Patrimonio Sforza Cesarini esistenti nel palazzo di Genzano*, 4-6 November 1866, Archivio di Stato di Roma, Rome, no. 49.

A. Brejon de Lavergnée, N. Volle, O. Menegaux, *Répertoire des peintures Italiennes du XVII siècle*, Paris, 1988, p. 76, under Caroselli at Musée Calvet, Avignon.

B. Nicolson, L. Vertova, *Caravaggism in Europe*, Turin, 1989, I, p. 95, no. 365; II, fig. 356.

Walpole Gallery, Treasures of Italian Art, Works from the Fifteenth to the Eighteenth Century, London, 1995, p. 38, under no. 11.

R. Ward Bissel, *Artemisia Gentileschi and the Authority of Art*, Philadelphia, 1999, pp. 323, 344 and 345, fig. 255.

F. Petrucci, *Giovanni Battista Gaulli, Il Baciccio (1639-1709)*, exhibition catalogue, Milan, 1999, p. 231, no. 22.

E. Debenedetti, *Cultura nell'età delle Legazioni: Atti del convegno*, Florence, 2005, pp. 473 and 475, notes 21 and 53.

D. Semprebene, *Angelo Caroselli (1585-1652), Un pittore irriverente*, Rome, 2011, p. 108, illustrated.

M. Rosetti, 'La musica al tempo di Caravaggio', Atti del convegno internazionale di studi, Rome 2012, pp. 205-206 and 214, notes 21-22, fig. 6.

M. Rossetti, *Angelo Caroselli (1585-1652), pittore romano: copista, pasticheur, restauratore, conoscitore*, Rome, 2015, pp. 64, 417-423, no. 74, fig. 74, illustrated on the front cover (detail).





fig. 1 Michelangelo Merisi da Caravaggio, Martha and Mary Magdalene, Detroit Institute of Arts. Detroit

The subject of Angelo Caroselli's dramatic and emotive musical scene is taken from a canto by the celebrated Roman poet, Gaio Valerio Catullus (84-54 B.C.), *The death of Lesbia's sparrow*. Lesbia, despondent with her head resting on her hand, listens and gestures to her deceased pet bird. The musician – presumably intended as Catullus himself – is open-mouthed with his instrument poised mid-note, showing the seventeenth-century fashion for the recitation of poetry through song (Rossetti 2015, *op. cit.*, pp. 420-421). The verse is one of two composed by the poet in relation to his beloved's pet sparrow. In the first, Catullus addresses the bird directly and recounts how Lesbia would play with it or hold it to her breast, wishing he,, too could play with the sparrow as she does. The second verse, however, is a mournful lament upon the passing of Lesbia's pet:

Mourn O Venuses and Cupids, and all the more lovely people My girl's sparrow is dead the Sparrow, my girl's delight, which she loved more than her own eyes.... O awful deed! O wretched sparrow it's your fault that now my girl's eyes are puffy red from crying.

Caroselli's composition and starkly lit figures are inspired by Caravaggio, and Marta Rossetti compares it to the latter's *Fortune Teller* in the Musei Capitolini, Rome, and his *Martha and Mary Magdalene* in the Detroit Institute of Art (fig. 1). In his choice of subject though, Caroselli plays with the age-old conceit of *ut pictora poesis*, the argument that poetry and painting were equally worthy of merit. The painting is therefore steeped in symbolic motifs which would have been instantly recognizable

to his contemporary audience. The cushion on which the sparrow rests, for example, is encircled in myrtle, a plant sacred to Venus, the goddess of love – an allusion to Catullus' feelings for Lesbia. The inclusion may also have been a play on the alliteration of *myrtus* (myrtle) and *mortus* (death) in the original Latin (*ibid.*). Similarly, the musician plays a *lira da braccio*, traditionally a solo instrument, a reference to Catullus' unrequited love (*ibid.*). The sparrow itself is, of course, a metaphor. A woman of Lesbia's standing was unlikely to choose an untrainable pet whose song is unremarkable and plumage relatively plain; the sparrow can therefore be read as a reference to something more vulgar, much to the amusement of Caroselli's audience.

Such literary references would no doubt have been relished by the painting's first recorded owner, Federico Sforza Cesarini (1651-1712), Prince of Genzano. Federico Sfroza was a member of both the Academy of the Humorists and the Academy of Arcadia in Rome and dedicated himself to the study of poetry and literature (ibid.). The painting is first mentioned in an inventory of the princely collection in Palazzo Sfroza Cesarini, compiled in 1713, the year after Sfroza's death. The inventory describes 'Un quadro di palmi 7 e 5 rappresenta un'uomo, che suona il violino, ed una donna, che ascolta opera del Caroselli vecchio - scudi 30' ('A painting 7 by 5 palms, depicting a man playing the violin and a lady listening by the elder Caroselli - 30 scudi'; loc. cit.). The painting was listed as hanging in the anticamera or fumoir near the ducal bedroom. It may also be the painting described in Duchess Maria Giustiniani's inventory of the palazzo in 1744 - this time given to Caravaggio - recorded as hanging in the 'second room of the wardrobe' and remained in the family until at least the second half of the nineteenth century (loc. cit.).





PIETRO PAOLINI

(LUCCA 1603-1681)

Lute players and an angel

signed with the artist's monogram 'PPL' (center, on the lute) oil on canvas

39½ x 52½ in. (100.3 x 133.4 cm.)

\$500,000-700,000

SELLING WITHOUT RESERVE

PROVENANCE:

Count Eugen Czernin von Chudenitz (1796-1868), Czernin Palais, Vienna, where hanging in the third hall, by 1866 until *circa* 1958. with Wildenstein and Co., Paris and New York, by 1960, where acquired in 1970 by,

J. Paul Getty Museum, Malibu, CA (acc. no. P70.A32), by whom sold, [Property of the J. Paul Getty Museum, Malibu, California]; Christie's, New York, 21 May 1992, lot 19, where acquired by the present owner.

EXHIBITED:

Sarasota, Ringling Museum of Art, *Figures at a Table*, February 1960, no. 26, as unknown Emilian artist.

Columbus, Museum of Arts and Crafts, *Minor Masters: Renaissance - Post-Renaissance*, 12 January-22 February 1964, no. 12.

Minneapolis, Minneapolis Institute of Arts, *The J. Paul Getty Collection*, 29 June-3 September 1972, no. 40.

Santa Ana, Bowers Museum, on loan, June-September 1979.

New York, Metropolitan Museum of Art, *A Caravaggio Rediscovered:*The Lute Player, 9 February-22 April 1990, no. 13.

LITERATURE

G.F. Waagen, *Die vornehmsten Kunstdenkmäler in Wien*, I, Vienna, 1866, p. 303, no. 52, as Valentin de Boulogne.

Katalog der Graf Czernin'schen Gemälde-gallerie in Wien, Vienna, 1899, p. 8, no. 53, as Mose Valentin.



fig. 1 Michelangelo da Merisi, called Caravaggio, \textit{The Musicians}, Metropolitan Museum of Art, New York

H.W. Singer, ed., *Allegemeines Künstlerlexikon*, IV, Frankfurt, 1921, p. 474, as Valentin de Boulogne.

K. Wilczek, *Katalog der Graf Czernin'schen Gemäldegalerie in Wien*, Vienna, 1936, p. 90, no. 53, illustrated, as Valentin de Boulogne.

R. Longhi, 'A propos de Valentin', *La Revue des Arts*, VIII, 1958, p. 63, as Attributed to Adam de Coster.

B. Nicolson, 'Figures at a table at Sarasota', *Burlington Magazine*, CII, 1960, p. 226, as attributed to the circle of Angelo Caroselli.

A. Ottani, 'Per un Caravaggesco Toscano: Pietro Paolini', *Arte Antica e Moderna*, XXI, 1963, pp. 23-24, note 11, pl. 5c.

A. Ottani, 'Integrazioni al catalogo del Paolini', *Arte Antica e Modern*a, 1965, pp. 181-182.

A. Moir, *The Italian Followers of Caravaggio*, I, Cambridge, 1967, pp. 55–56, 132, 221-222; II, p. 92, fig. 287.

R. Spear, *Caravaggio and his followers*, exhibition catalogue, Cleveland, 1971, p. 70, under no. 15.

B.B. Fredericksen, *Catalogue of the Paintings in the J. Paul Getty Museum*, Malibu, 1972, p. 47, no. 40, fig. 47.

B.B. Fredericksen, *The J. Paul Getty Museum*, London, 1975, p. 96, illustrated.
B. Nicolson, *The International Caravaggesque Movement*, London, 1979, p. 77
C. Del Bravo, *Verso i Carracci e verso Valentin*, Florence, 1979, p. 42.

R. W. Bissel, Orazio Gentileschi and the Poetic Tradition in Caravaggesque Painting, University Park and London, 1981, pp. 158-159, under no. 31. M. Marini, 'Caravaggio e il naturalismo internazionale', in Storia dell' arte italiana: Dal Medioevo al Novecento, Cinquecento e Seicento, II, Turin, 1981,

M. Gregori, *The Age of Caravaggio/Caravaggio e il suo tempo*, exhibition catalogue, New York, 1985, pp. 228–229, fig. 1, under no. 69. P.G. Maccari, *Pietro Paolini, pittore lucchese, 1601-1681*, Lucca, 1987, pp. 43,

pp. 428-429, fig. 293.

45, 76-78, no. 2. E. Schleier, 'La pittura a Roma nel Seicento', in *La pittura in Italia: Il Seicento*,

I, Milan, 1988, p. 429, fig. 642. M. Douglas-Scott, *Three Eyes*, exhibition catalogue, London, 1990, p. 55, under no. 15.

B. Nicolson, *Caravaggism in Europe*, L. Vertova, ed., I, Turin, 1990, p. 154; II, pl. 372.

G. Williams, 'Pietro Paolini's Portrait of a Man Holding Dürer's Small Passion', *Porticus: Journal of the Memorial Art Gallery of the University of Rochester*, 1989-1990, pp. 36-37, 41, n. 11.

R. Lappucci, 'Musica di alcuni giovani', in *Michelangelo Merisi da Caravaggio: come nascono i capolavori*, exhibition catalogue, Florence, 1991, p. 110.

S. Macioce, *Caravaggio*, exhibition catalogue, Madrid and Bilbao, 1999, p. 84.





fig. 2 Pietro Paolini, A concert with five figures, private collection

Pietro Paolini's animated musical scene is a youthful work by the Lucchese artist, most likely completed while he was in Rome. Paolini's reputation as one of the most individual and inventive painters of his time is well established. Here, the compelling gaze of the lute player, turned to engage the viewer, and the playful look of Cupid foreshadow the uncanny sense of realism that would characterize his work for the duration of his career. This strain of realism can be traced back to his early development when, having been sent to Rome by his father at sixteen to work with Angelo Caroselli, he absorbed the influence of Caravaggio. This very composition is itself based on Caravaggio's *The Musicians*, painted for Cardinal Francesco Maria Monte in 1597 and now in the Metropolitan Museum of Art, New York (fig. 1).

Paolini's *The Concert* was first mentioned by Gustav Friedrich Waagen in 1866, when it formed part of Vienna's most prestigious art collection, that of Count Eugen Czernin of Chudenitz (*loc. cit.*). Czernin inherited the bulk of the collection upon the death of his father, Johann Rudolf in 1845, though he himself added subsequently to its number. It is not clear whether this Paolini was among those inherited from Johann Rudolf or acquired

later by Eugen, but according to Waagen's list of the Czernin paintings, it was at that time considered to be a work by Valentin de Boulogne. Roberto Longhi questioned this attribution in 1958, however, and suggested it might instead be by Adam de Coster (*loc. cit*). While with Wildenstein in 1960, the canvas was exhibited at the Ringling Museum of Art, Sarasota, and given to an anonymous Emilian hand. It was in an article responding to that exhibition that Benedict Nicolson first proposed an attribution to Pietro Paolini. This idea was endorsed by Anna Ottani in 1963, who noted the inscription on the lute at the center of the composition, *PPL* for *Pietro Paulinus Lucensis* (*op. cit.*).

In her 1987 entry for this painting, Patrizia Giusti Maccari dated it to around 1627-28, considering it to be a youthful work executed while Paolini was still in Rome and at a similar moment to his *Marta admonishing the Magdalene* in the Galleria Pallavicini, Rome (fig. 2; *loc. cit.*). The depiction of musicians playing stringed instruments is not coincidental: music was clearly a subject of enduring appeal and intrigue for Paolini, with music-making and instruments frequently playing key roles in his pictures. He depicted craftsmen making violins and tuning instruments, staged

concerts peopled with numerous figures and painted individuals playing to no audience but the painting's viewer. The repeated treatment of musical subjects reflected the great demand for – and production of – stringed instruments in the seventeenth century, especially in Tuscany, and explored the fertile relationship between the visual and musical arts.

Burton Fredericksen in 1972 suggested the painting was a depiction of Saint Cecilia and that the winged figure may have been included at the specific request of a pious patron (loc. cit). As Maccari countered, it would be highly unusual for the saint to be accompanied by other young women as well as a winged figure. Both Maccari and Andrea Bayer point out, however, that the composition is entirely in keeping with Giorgio Vasari's description of Music, as being always in the company of Love and represented by three music-making women accompanied by Cupid (Maccari, op. cit., pp. 43-44; Bayer, op. cit., p. 70). Bayer further argues that the strength of characterization of the musicians' faces suggests that they are actual portraits, drawn from life, 'evoking an ordinary musical performance' (ibid., p. 25). Maccari indicates this was not the only instance in which Paolini included a winged figure within the context of a musical subject. She cites an archival entry in the 1708 inventory of Stefano Conti (1654-1739) in Lucca, listing a 'mondone che suona la Chitarra, con una brutta donna a mano destra, e un brutto cupido a dietro' ('a bald man who plays the guitar, with an ugly woman at his right hand, and an ugly cupid behind'; B.S.L., Ms. 3299, 14, c. 63). That painting was recently identified as almost certainly the unlined canvas recently sold in these Rooms (fig. 3; sold Christie's, New York, 22 April 2021, lot 40).

Like Caravaggio, Paolini depicted his three musicians half-length, apparently mid-song, with an additional violin and sheet music in the immediate foreground. In both paintings, Cupid is consigned to the background and the foreground figure is similarly seated with their back to the viewer. Unlike Paolini's lute player, though, Caravaggio's figure is not the protagonist in the scene, nor does he turn to face us.



STUDIO OF ARTEMISIA GENTILESCHI

(ROME 1593-AFTER 1654 NAPLES)

The Magdalene renouncing worldly vanities

oil on canvas $70\,\%$ x $50\,\%$ in. (179 x 128.3 cm.)

\$80,000-120,000

SELLING WITHOUT RESERVE

PROVENANCE

Anonymous sale; Sotheby's, New York, 30 January 1998, lot 182, as Attributed to Giovanni Francesco Guerrieri, where acquired by the present owner.

Exemplary in her renunciation of worldly pleasures and her subsequent pursuit of virtue, Mary Magdalene was one of the most popular subjects for painters and patrons alike in seventeenth-century Italy. According to legend, the Magdalene set aside her concerns with luxury and pleasure and turned instead to follow Christ. In the present painting, Mary, though still richly clad in lavish brocade and shown with one breast bared, casts aside her jewelry, quite literally ripping her pearl necklace from her bosom. Jettisoning the objects symbolic of her sinful past, she is shown in the moment she has chosen to follow Christ, alluded to by the ointment jar on the table beside her, where other jewels and finery have likewise been discarded. At the same time, the Magdalene gazes heavenward, her expressive face clearly indicating that we are witnessing her in a moment at once of spiritual ecstasy, and preforming a standard rhetorical gesture signifying concern with one's heavenly reward. Her emblems of her worldly cares, strewn around her, have become irrelevant as she recognizes her true calling in following Christ.

When it was sold at Sotheby's in 1998 (*loc. cit.*), the present painting bore a tentative attribution to the Caravaggist painter Giovanni Francesco Guerrieri. More recently, however, Giuseppe Porzio proposed the canvas to have been executed in the Neapolitan studio of Artemisia Gentileschi (private communication, 4 December 2022). Porzio notes certain similarities between the present canvas and works given to Giuseppe di Franco, a little-known artist who may have collaborated with Artemisia in Naples, noting in particular certain rigidities in details such as the draperies and the saint's feet.



PIETRO NEGRI

(VENICE 1628-1679)

Soldiers smoking and drinking

oil on canvas, unframed 53% x 58 in. (136.7 x 147.2 cm.)

\$60.000-80.000

SELLING WITHOUT RESERVE

PROVENANCE:

Baron du Veyriez(?); his sale, Lausanne, 19 May 1957 (according to a handwritten inscription on the reverse and a now-lost label referenced in the 1998 sale).

Anonymous sale; Sotheby's, London, 29 October 1998, lot 110, where acquired by the present owner.

The Venetian painter Pietro Negri was born in 1628. Eschewing the Mannerism of the previous generation and particularly of Palma Giovane, Negri fully embraced the naturalism of the Baroque championed by Francesco Ruschi as well as his close friend Antonio Zanchi, with whose work Negri's has often been confused. At the time of this painting's sale in 1998 (*loc. cit.*), Professor Bernard Aikema proposed an attribution to Negri on the basis of a transparency, noting that Negri was evidently emulating the style of Pietro Muttoni, called Pietro della Vecchia, to whom the present canvas had formerly been attributed.

The subject of Soldiers smoking and drinking ultimately derives from Roman prototypes, in particular Caravaggio's famous The Cheats (Kimbell Art Museum, Fort Worth). The Caravaggisti of subsequent generations frequently painted groups of coarse mercenaries, idling about in taverns, guardrooms, and darkened alleys, awaiting employment or quite simply any aggressive altercation available. These figures can be identified by the bits of armor they sport, often piecemeal, as well as other elements of military costume, often haphazardly. The drinker and smoker in the present work conjure an illicit and menacing image of contemporary low life, which likewise offers a moral admonition against the recklessness of youth. The figures, crowded into the pictorial space, add further tension to the scene, and to the sense that at any moment violence might ensue.



ROMAN SCHOOL, 17TH CENTURY

Seneca

oil on canvas 70¾ x 49¼ in. (180 x 125.2 cm.) inscribed 'Senica / Lex est Tela Aianian / Sine qua pact dunt niushe / [...]' (center left, on the sheet)

\$80,000-120,000

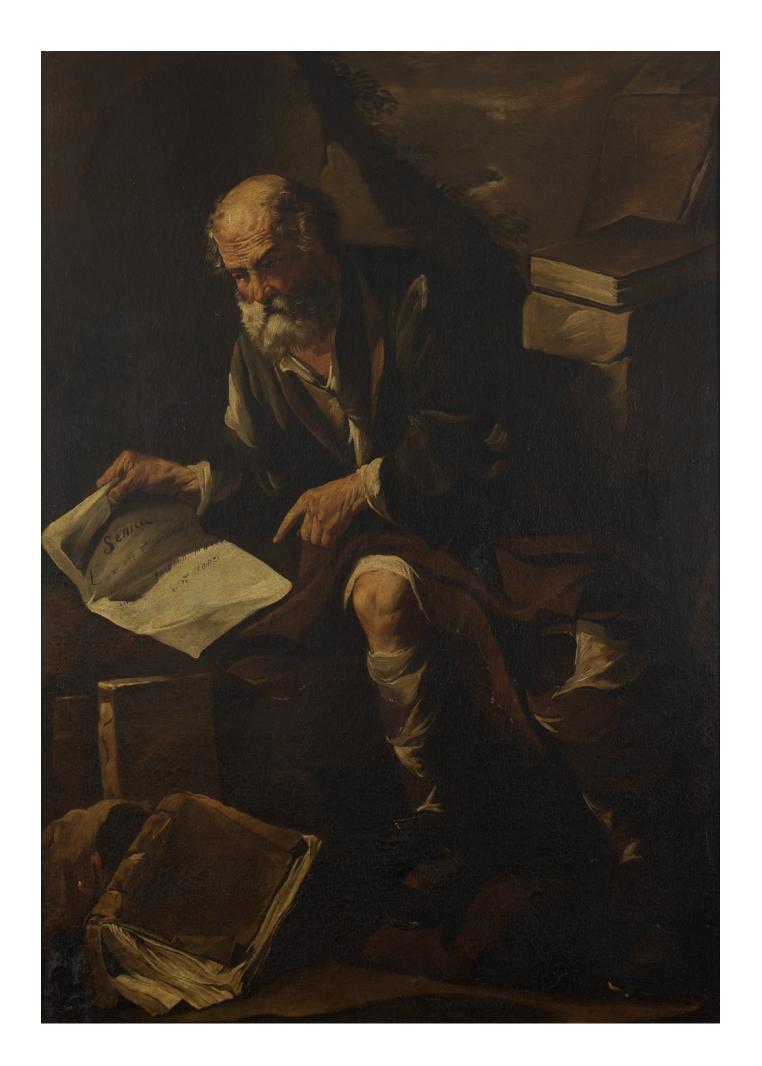
SELLING WITHOUT RESERVE

PROVENANCE:

Anonymous sale; Ader Picard Tajan, Paris, 29 June 1989, lot 91, where acquired by the present owner.

The present canvas appears to be a pendant to the canvas of nearly identical dimensions depicting the Roman philosopher Cassiodorus sold as a work of the seventeenth-century Lombard School at Sotheby's, New York, 27 January 2011, lot 232. Our canvas was last sold at Ader Picard Tajan, Paris, 29 June 1989, lot 91, as a work of the Roman School, circa 1630. At one stage an attribution to the Ticiniese Caravaggist painter Serodine (1600-1631) had been advanced, while others have suggested that it be given to an artist, possibly from Lorraine, active in Rome in the 1630s. In any case, the work's attribution, and that of the related Cassiodorus, remain open questions.

Seneca (Lucius Annaeus Seneca, also Seneca the Younger) was born around 4 B.C. in Corduba (now Córdoba), Spain, and died 65 A.D. in Rome. A philosopher, statesman, orator and dramatist, Seneca was a leading intellectual figure during the first period of the reign of the Emperor Nero, whom he tutored and later advised. Accused of participating in a conspiracy to assassinate Nero, Seneca took his own life. As a philosopher, Seneca's writings are essential to the ancient theories of Stoicism. His dramatic works are all tragedies, and include the plays Medea, Thyestes, Oedipus and Phaedra. Celebrated in the Renaissance, Seneca features in the works of Dante, Petrarch and even Chaucer.







GIOVANNI BENEDETTO CASTIGLIONE, CALLED GRECHETTO

(GENOA 1609-1664 MANTUA)

Jacob's Journey

indistinctly signed 'G. [...]. C. / F.' and inscribed 'GENESI' (lower right) oil on canvas $57 \times 82\%$ in. (144.8 x 209 cm.)

\$250.000-350.000

SELLING WITHOUT RESERVE

PROVENANCE:

Anonymous sale; Christie's, London, 7 July 1978, lot 104. Anonymous sale; Sotheby's, London, 8 July 1992, lot 65, where acquired after the sale by the present owner.

LITERATURE:

T. Standring, 'Giovanni Benedetto Castiglione', in *La Pittura a Genova e in Liguria dal Seicento al primo Novecento*, Genoa, 1987, p. 165, fig. 143.
P. Pagano and M. Galassi, *La pittura del '600 a Genova*, Milan, 1988, pl. 242.

A restlessly explorative, highly versatile, and prolific artist, Giovanni Benedetto Castiglione was active in his native Genoa, as well as in Rome, Naples and Mantua, where he concluded his career working at the Gonzaga court. Castiglione was remarkable among Italian artists of his period for his responsiveness to foreign influences, as well as to artistic developments across Italy. Though Castiglione's style was grounded in



fig. 1 Giovanni Benedetto Castiglione, *The Offering to Pan*, National Gallery of Canada, Ottawa

the Tuscan-inflected Mannerism practiced by many of the artists in his native Genoa, he also absorbed the fluid manner of Peter Paul Rubens and Anthony van Dyck, both of whom had also worked in the international port city. A certain Flemish naturalism derives from the animal-filled paintings of Sinibaldo Scorza and Jan Roos, while Castiglione's more poetic approach to landscape certainly relied upon the example of Nicolas Poussin, whom Castiglione knew in Rome during the early 1630s. An aura of fantasy permeates many of his works, recalling Salvator Rosa, while his densely populated canvases owe something to the legacy of the Bassano family. Castiglione's paintings mainly depict religious subjects, but, as in the present canvas, they are often most remarkable for their superb treatment of animals and still life details, often rendered in rural settings.

The present canvas relates to the passage in Genesis (31:17-18) which describes the moment when 'Jacob put his children and his wives on camels, and he drove all his livestock ahead of him, along with all the goods he had accumulated in Paddan Aram, to go to his father Isaac in the land of Canaan.' Journeys undertaken by Old Testament patriarchs were a favorite theme of the artist; he was even referred to in court documents of the period as the artist 'il quale dipingeva spesso il viaggi di giacobbe' ('who often painted Jacob's travels'). Castiglione seems not to have appreciated disparaging comments regarding his excessive repetition of compositions, and on one occasion, following such an insult from a fellow painter, he reacted violently and was forced to flee Rome. Indeed, Castiglione's peripatetic career was perhaps not unlike the nomadic existence of the patriarchs he so often painted, as the artist moved across the Italian peninsula, himself in a lifelong state of exodus.

The present painting, with its rich coloring and romantic deep blue mountainous landscape, appears to date from Castiglione's maturity, when the artist adopted a flamboyant and vigorous proto-Baroque style. Timothy Standring has suggested a date around 1650, contemporary with the *Offering to Pan* in the National Gallery of Canada, Ottawa (fig. 1), and a *Pastoral Landscape* in the Accademia Ligustica, Genoa.



ANTONIO BALESTRA

(VERONA 1666-1740)

Hercules and Omphale

oil on canvas 55½ x 85½ in. (141 x 217.3 cm.)

\$150,000-250,000

SELLING WITHOUT RESERVE

PROVENANCE:

Sir Henry Page Turner Barron, 2nd Bt. (1824-1900), as Luca Giordano. Anonymous sale; Ader Picard Tajan, Paris, 5 December 1990, lot 16, where acquired by the present owner.

According to the writers of Classical Antiquity, the ancient hero Hercules was remanded as a slave by the Delphic Oracle to Omphale, Queen of Lydia, as a penalty for slaying his friend Iphitos in a murderous rage. Humiliation was in store for this most masculine of heroes. Hercules was forced to wear women's clothing and assist Omphale and her maidens in spinning; in turn, Omphale seized his lion's skin and warrior's club. This exchange of attributes can be seen in the present painting, though the cross-dressing element is absent. The pair ultimately became lovers, as alluded to by the presence of the *putto*, who exchanges a knowing glance with Omphale and gestures to Hercules, impotent in slumber, here. The story was understood as a salutary warning of the potential for women to exercise dominion over even the most powerful of men.

The son of a wealthy Veronese merchant, Antonio Balestra studied painting in Rome, in particular frequenting the studio of Carlo Maratti, before returning to the Veneto, where he worked chiefly in Verona and Venice. Two other paintings by the artist take Hercules and Omphale as their subject, though their compositions differ significantly (see L. Ghio and E. Baccheschi, 'Balestra', in *I Pittori Bergamaschi: dal XIII al XIX secolo. Settecento*, Bergamo, 1989, pp. 81–307). One is in a private collection, Bologna (*ibid.*, no. 113, fig. 1); the other was in the collection of Francesco Personi, Verona (*ibid.*, no. 248). In his depiction of Hercules, Balestra seems to have used the same model as for his *Samson and Delilah* in the Pinacoteca del Seminario, Rovigo (*ibid.*, no. 138, fig. 7).



PIER LEONE GHEZZI

(ROME 1674-1755)

Paolo de Matteis in his studio

oil on canvas 15½ x 115⁄8 in. (39.5 x 29.5 cm.)

\$40,000-60,000

SELLING WITHOUT RESERVE

PROVENANCE:

Lione Pascoli (1674-1744), Rome.

Anthony (Tony) Morris Clark (1923-1976); (†) his sale, Christie's, London, 6 July 1978, lot 37.

Anonymous sale; Christie's, New York, 15 April 2008, lot 47, where acquired by the present owner.

EXHIBITED:

Minneapolis, The Minneapolis Institute of Arts, on loan (no. L69.2). Chicago, Art Institute; Toledo, Museum of Art, *Painting in Italy in the Eighteenth Century: Rococo to Romanticism*, 1970–1971, no. 81. Rome, Palazzo Ruspoli, *Artisti in Roma nel Sei e Settecento*, 1988, unnumbered

Ascoli Piceno, Palazzo dei Capitani, *Pier Leone Ghezzi: Settecento alla moda*, 8 May-22 August 1999, no. 39.

LITERATURE

Memorie del Cavalier Leone Ghezzi scritte da se medisimo da gennaro 1731 a luglio 1734, Rome, Biblioteca Casanatense, MS 3765.

E. Riccomini, *Pittura italiana del Settecento*, exhibition catalogue, Bologna, 1974, p. 185.



fig. 1 Paolo de Matteis, *Self-portrait*, detail, Museo Nazionale di Capodimonte. Naples

C. McCorquodale, 'Old Master Paintings at the Chaucer and Van Dam Galleries', *The Burlington Magazine*, CXX, no. 909, December 1978, p. 866. A. Negro, 'Un "Allegoria della fortuna" di Giacinto Gimignani per la Galleria Nazionale d'Arte Antica', *Studi di storia dell'arte in onore di Denis Mahon*, Milan, 2000, p. 292.

L. Pestilli, *Paolo de Matteis: Neapolitan Painting and Cultural History in Baroque Europe*, Burlington, 2013, pp.151, 156, pl. 42.

Delightfully comical and vigorously painted, this little portrait by Pier Leone Ghezzi is remarkable as perhaps the first known painted caricature. It can be considered a forerunner of such celebrated caricatures as those produced by the British artist William Hogarth, who even reproduced one of Ghezzi's head sketches in his 1753 treatise, *The Analysis of Beauty*. Ghezzi was an observant and merciless caricaturist in the more traditional medium of pen and ink and often drew humorous sketches of his wealthy and prominent patrons. The present work, however, is unique as a finished oil painting rather than a pen sketch.

In the painting's inscription, Ghezzi's subject is identified as Paolo de Matteis, a Neapolitan-born painter and printmaker who worked for a time in Rome (fig. 1). This was, in fact, Ghezzi's third portrait of de Matteis, the first two being pen-and-ink caricatures, dating from 1725 and drawn from life. Ghezzi's first sketch of his contemporary contained a lengthy caption poking fun at de Matteis' peripatetic career: 'Paolo de Matteis, Painter, came to Rome where he stained many canvases and took a great deal of money from the Roman nobility, before he returned to Naples disgusted by Rome on 25 June 1725, drawn by me Cav. Ghezzi on 30 June 1725, and he died in Naples in the month of July 1728, on the 26th day of the festival of Saint Anne' (Codici Ottoboniani Latini 3115, fol. III).

The third and present portrait, the only one on canvas, was recorded by Ghezzi in his *Memorie* (*loc. cit.*) on 16 November 1732: 'I've finished the caricature of Pavolo de Mattei in which he is painting Fortune standing on the wheel and crowning an ass, nearby a magnificent horse to demonstrate that fortune always protects the ignorant which we see in present times... the present painting has been requested from me by Abbot Pascoli who gave me the book of the lives of the artists written by he himself'. Thus we know the painting's intended recipient, Abbot Lione Pascoli, author of the *Vite de'pittori, scultori, ed architetti moderni*. Though the painting is dated 1726 on the *cartellino*, Ghezzi's account gives the actual date of execution as 1732, perhaps backdated to coincide with de Matteis' stay in Rome. The Neapolitan artist died in 1728, so Ghezzi likely adapted this composition from one of his earlier pen-and-ink caricatures.

No record survives today of a canvas representing *Fortune* by Paolo de Matteis to match the one he is depicted painting here. Ghezzi's inclusion of the subject may have been a commentary on the scarce fortune encountered by de Matteis in Rome, with the clientele who failed to recognize his full talents.





PAOLO DE MATTEIS

(SALERNO 1662-1728 NAPLES)

Journey of Rebecca

oil on canvas 49×70 in. (120.5 x 177.7 cm.)

\$150,000-250,000

SELLING WITHOUT RESERVE

PROVENANCE:

with Charles Storer, Ltd., London.

Anonymous sale; Sotheby's, London, 29 October 1958, lot 25, as G. B. Castiglione (£95 to Lloyd).

with Wildenstein & Co, New York, as Luca Giordano, where acquired in 1970 by,

The J. Paul Getty Museum, Los Angeles, by whom deaccessioned, [The Property of the J. Paul Getty Museum]; Christie's, New York, 21 May 1992, lot 29, where acquired by the present owner.

EXHIBITED

Minneapolis, Minneapolis Institute of Arts, *The J. Paul Getty Collection*, 1972, no. 32, as Luca Giordano.

LITERATURE

M. Milkovich, *Luca Giordano in America*, exhibition catalogue, Memphis, 1964, p. 39, as Luca Giordano.

O. Ferrari and G. Scavizzi, *Luca Giordano*, II, 1966, p. 368, as Luca Giordano. B. Fredericksen, *Catalogue of the Paintings in the J. Paul Getty Museum*, Malibu, 1972, pp. 52-53, no. 57, illustrated, as by Luca Giordano. O. Ferrari and G. Scavizzi, *Luca Giordano: l'opera completa*, I, Naples, 1992, under A718, p. 359; II, p. 861, fig. 940.

L. Pestilli, Paolo de Matteis: Neapolitan Painting and Cultural History in Baroque Europe, Farnham, 2013, p. 348.

A. Della Ragione, Paolo de Matteis: opera completa, Naples, 2015, p. 26, fig. 194.

According to Genesis 24:11-22, the aged patriarch Abraham wanted a wife for his son Isaac and sent his servant Eliezer to his homeland in Mesopotamia to find a suitable woman. Exhausted by his long journey, Eliezer paused at a well and prayed for guidance, and there discovered Rebecca, who offered water to the old man and his camels. Eliezer

recognized Rebecca as the bride he sought, and she then set off for her new life in Canaan, as is illustrated in the present work.

Burton Fredericksen in 1972 (*loc. cit.*) listed the painting as Luca Giordano's prime version of the composition, though Oreste Ferrari and Guisseppe Scavizzi in 1992 (*loc. cit.*) rejected its primacy. Several versions by Giordano are known, including a copper in the Museo Nacional del Prado, Madrid, and a smaller version in the Pinacoteca Provinciale, Bari, as well as other examples in Braunschweig and formerly in the Brass collection, Venice. However, as early as 1972, the attribution of the present work to Giordano was in question, with Fredericksen reporting Zeri's oral opinion that the canvas could be a copy after Giordano by Francesco Solimena. The attribution to Paolo de Matteis, an accomplished artist active one generation later than Giordano, was first proposed when the Getty Museum deaccessioned the work in 1992 (*loc. cit.*). Wholly convincing, the attribution has subsequently been widely accepted, with the work most recently appearing in Anna Della Ragione's 2015 volume on De Matteis (*loc. cit.*).

Paolo De Matteis repeated Giordano's compositions on other occasions, including a signed and dated *Triumph of David* from 1714 based on Giordano's original from around 1686 (the former was sold Christie's, Rome, 14 December 2004, lot 611, and for the latter, now in Temple Newsam House, Leeds, see O. Ferrari and G. Scavizzi, *op. cit.*, I, p. 319, no. A417; II, p. 696, fig. 548). The carefully described and rounded faces of the figures in the present work are exemplary of De Matteis' hand, while his soft modelling and luminosity are much in line with the eighteenth-century taste for a polished and refined aesthetic, marking a move away from Giordano's more rapid, bravura mode of handling.





GIUSEPPE BARTOLOMEO CHIARI

(ROME 1654-1727)

Bathsheba at the Bath; and The Angel Appearing to Hagar in the Wilderness

oil on canvas 53% x 40% in. (136.8 x 103.5 cm.), ovals, each a pair

\$200,000-300,000

SELLING WITHOUT RESERVE

PROVENANCE:

Executed for Marchese Niccolò Maria Pallavicini (1650-1714), Rome. Marchese Arnaldi, Florence, and from whom acquired in 1758 by Richard Dalton on behalf of.

Sir Richard Grosvenor, 7th Bt. (1731-1802), created Baron Grosvenor in 1761, and Viscount Belgrave and Earl Grosvenor in 1784, by descent to, Hugh Grosvenor, 2nd Duke of Westminster (1879-1953); his sale, Christie's, London, 4 July 1924, lot 16 (62 gns. to Vicars). with Galerie Charles Brunner, Paris (nos. 2619 and 2620), as Carlo Maratti. Don Lorenzo Pellerano; his sale, Guerrico and Williams, Buenos Aires, October 1933, lots 1049 and 1050, as Carlo Maratti. Anonymous sale; Christie's, London, 9 April 1990, lot 66A, where acquired by the present owner.

LITERATURE

J. Young, *A catalogue of the pictures at Grosvenor House, London*, London, 1821, nos. 19, 31, as Carlo Maratti.

A. Blunt and H.L. Cook, *The Roman Drawings of the XVII and XVIII Centuries in the Collection of Her Majesty the Queen at Windsor Castle*, London, 1960, p. 55, as Carlo Maratti (Hagar).

A. Sutherland Harris and E. Scharr, *Die Handzeichnungen von Andrea Sacchi und Carlo Maratti*, Dusseldorf, 1967, p. 150, under no. 437, as Carlo Maratti (Hagar). S. Rudolph, *Niccolò Maria Pallavicini*. *L'ascesa al Tempio della Virtù attraverso il Mecenatismo*, Rome, 1995, pp. 122, 129, figs. 86, 100 and 101.

ENGRAVED:

J. Young, 1821

This splendid pair of canvases depicting Old Testament subjects, in their original frames, were painted for the Genoese banker Marchese Niccolo Maria Pallavicini (1650-1714), one of the wealthiest patrons of his day. Pallavicini was a discriminating connoisseur who set about forming probably the most important private collection of contemporary art in Rome, employing Carlo Maratti (1625-1713), whom Leone Pascoli describes as 'suo grande amico' (L. Pascoli, *Vite de Pittori*, etc., I, 1730, p. 141), and Giuseppe Bartolomeo Chiari, who was Maratti's closest associate from 1666 until the latter's death.

Maratti was a significant proponent of the classical tradition that had begun with Raphael, and Chiari, who had entered Maratti's studio at the age of twelve, became a faithful adherent to his master's classicism, although his style evolved towards a sweeter and more refined Rococo aesthetic. Chiari often produced replicas and variants of Maratti's works for the market, and so it is perhaps unsurprising that the present pair were, as early as the mid-eighteenth century, given to Maratti, despite having been listed in Pallavicini's inventories with an attribution to Chiari (Rudolph

1995, op. cit.). The attribution to Chiari is now widely deemed convincing by scholars.

A vivid account exists of the works' acquisition – as works by Maratti – by Richard Dalton in Rome in the mid-eighteenth century. Dalton visited Italy in the summer of 1758, charged by Lord Bute with collecting drawings and other material for the Prince of Wales, later King George III, and on his own behalf, and by Sir Richard Grosvenor to purchase pictures. Dalton's progress is documented in correspondence with both Bute and Grosvenor. On 8 July 1758, Dalton reported to the latter from Florence that he had seen pictures being offered by Marchese Arnaldi which had been in the collection of Marchese Niccolo Maria Pallavicini. Dalton wrote:

'there are two very fine Carlo Maratti's Ovals about four feet four inches long & 3-3-broad, fine well preserv'd pictures which are also finely engrav'd and in Frey's collection of prints, one is Bethsheba a bathing & her maids, one holds a glass as she is combing her hair/David at a distance, the other is Hagar & Ismael, She comforted by the Angel, These pictures they ask 4 hundred crowns for each, ye is a hundred pounds a piece, and I imagine will take seventy each, then they will be vastly cheap/for I'm certain they wou'd sell for two hundred in England, a piece I mean. These shall secure for you.'

In a further letter of 16 September 1758, Dalton reported on the frames of these canvases and his other Arnaldi purchases:

'The frames are good and truely C. Maratti frames, which are much the fashion in England. They are about seven inches broad. He made the designs of all the furniture of the House as well as the frames for the Prince of Palavacini at Rome, to whom the collections belonged formerly.'

Blunt and Cooke (*loc. cit.*) connect *The Angel Appearing to Hagar* with two drawings by Maratti at Windsor, pointing out that both 'differ substantially from the [present] composition...and must be either preliminary versions, or later variants'. Another drawing at Chatsworth is of the same composition as one of the Windsor drawings. Chiari, working alongside Maratti, would have had access to these preliminary drawings, which formed the basis of his compositions. The Frey engravings by Robert van Audenaerd mentioned by Dalton are also of different compositions, the *Bathsheba* being after the picture painted by Maratti in 1693 for the Prince of Liechtenstein (H. Voss, *Die Malerei des Barock im Rom*, 1924, p. 345, illustrated). The composition of the *Bathsheba* canvas here must have met with particular success, given that there are two other known versions by Chiari, including one in the Metropolitan Museum of Art, New York.





MARCANTONIO FRANCESCHINI

(BOLOGNA 1648-1729)

AND STUDIO

Hagar and the Angel

oil on canvas, unframed 89½ x 83¾ in. (227.3 x 211.7 cm.)

\$60,000-80,000

SELLING WITHOUT RESERVE

PROVENANCE:

Anonymous sale; Sotheby's, London, 11 December 1996, lot 42, where acquired by the present owner.

LITERATURE:

D.C. Miller, Marcantonio Franceschini, Turin, 2001, p. 197.

A popular subject in seventeenth-century Italian art, the story of *Hagar and the Angel* is taken from the Book of Genesis (21:14-19). Hagar, an Egyptian slave, gave birth to Ishmael, the child of Abraham, whose own wife, Sarah, was barren. Some years later, having had her own son, Isaac, Sarah forced Abraham to expel Hagar and Ishmael into the wilderness of Beersheba. There, having run out of water and with her child facing death, Hagar prayed to God to save her. Accordingly, as is depicted in this painting, an angel appeared to Hagar and directed her to a source of water, thus saving her life and that of her son.

Marcantonio Franceschini, one of the leading painters in the late seventeenth and early eighteenth centuries in Bologna, treated this subject in a painting now in the Galleria Nazionale di Palazzo Spinola, Genoa, which was likely commissioned from the artist in 1696 by one Signor Girolamo Cavazza. The success of this composition is attested to by a number of replicas and variants, including the present work, which Dwight Miller in his 2001 catalogue raisonné of the artist (*loc. cit.*) suggests was produced in the studio and perhaps partially retouched by the artist himself.

The present composition differs significantly from the Genoa painting, most notably in its vertical rather than horizontal orientation as well as in the positioning of Ishmael, who rests in Hagar's lap, cradled in her arms, rather than being sprawled on the ground beside her; this detail marks a departure from the Biblical text, which states that 'and she went, and sat down apart from him a good way off, as it were a bowshot; for she said, Let me not see the death of the child. And she sat apart from him, and lifted up her voice, and wept'.

Miller (*loc. cit.*) notes that the figures offer loose quotations of earlier seventeenth-century prototypes. The pose of the angel is derived from the figure of Romulus appearing to Proculus in the mural by Agostino Carracci in the Palazzo Magnani, Bologna, while that of Hagar looks to Guercino's *Death of Dido*, now in the National Galleries of Scotland, Edinburgh, and that of Ishmael to Domenichino's *Death of Adonis* in the Palazzo Farnese, Rome.



FRANCESCO FONTEBASSO

(VENICE 1707-1769)

Alexander and Roxanne

oil on canvas 25 x 31½ in. (63.5 x 80 cm.)

\$100,000-150,000

SELLING WITHOUT RESERVE

PROVENANCE:

Dr. Ludwig Mond (1839-1909), Kassel and London.

Anonymous sale; Sotheby's, London, 30 November 1966, lot 30, where acquired by,

Mrs. John S. Pillsbury, Sr., Crystal bay, Minnesota; (†) her sale, Sotheby's, New York, 19 May 1994, lot 56, where acquired by the present owner.

LITERATURI

J.P. Richter, *The Mond Collection: an appreciation*, London, 1910, pp. xi, 221-222. M. Magrini, *Francesco Fontebasso (1707-1769)*, Vicenza, 1988, p. 148, no. 78, fig. 94.

A leading artist in Venice by the 1740s, Francesco Fontebasso trained with Sebastiano Ricci but also took inspiration from Giovanni Battista Tiepolo, especially in terms of his vibrant palette and elegant compositions. An accomplished decorator of churches and palaces, in 1761 Fontebasso visited Saint Petersburg where he produced ceiling paintings and decorations for the Winter Palace, though lamentably, these were subsequently destroyed.

Marina Magrini in her 1988 catalogue raisonné of the artist (*loc. cit.*) identifies the subject of the present canvas as the meeting or marriage of Alexander the Great and Roxana, the daughter of a Bactrian nobleman in the Asian territories conquered by Alexander. According to legend, Alexander fell in love with Roxana at first sight. Given the exotic costumes worn by the figures, other identifications of the subject could include Dido and Aeneas and Mark Antony and Cleopatra; the weeping woman at the right of the composition might allude to the tragic fate of any of the three of those unions. Although Magrini suggested that the present picture might be a fragment of a larger work, this is unlikely as this type of abbreviated, close-up composition was popular in Venice during Fontebasso's era.

There is a Fontebasso drawing in the Ashmolean Museum, Oxford, cited by Magrini (op. cit.), which is a design for a painting depicting Antiochus and Stratonice whose figures are in similar costumes and poses (in reverse) to those depicted here.



 $fig.\,1.\,Francesco\,Fontebasso, \textit{Antiochus enamoured of Stratonice}, Ashmolean\,Museum,\,Oxford$



GASPARE TRAVERSI

(NAPLES 1722-1770 ROME)

A peasant family

oil on canvas, unframed 32½ x 38½ in. (82.5 x 97.8 cm.)

\$80,000-120,000

SELLING WITHOUT RESERVE

PROVENANCE

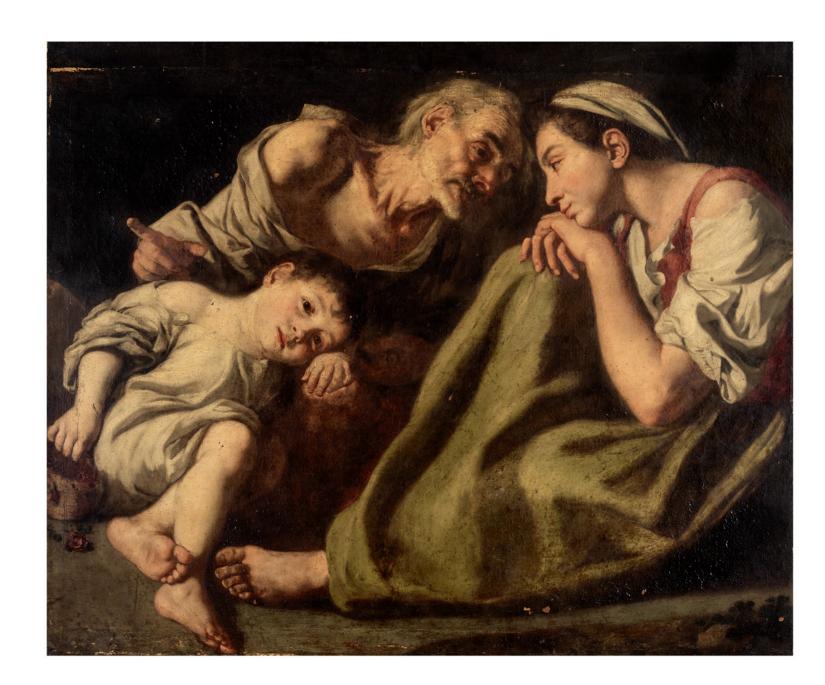
Mrs. Basil Feilding, Beckley Park, Oxford; (†), Christie's, London, 13 December 1991, lot 94, where acquired by the present owner.

LITERATURE

N. Spinosa, Gaspare Traversi: Napolitani del 700 tra miseria e nobilità, Naples, 2003, pp. 229, 255, no. R30, illustrated.

The Neapolitan painter, Gaspare Traversi is best known for his animated genre scenes, often depicting the middle classes. These works, which display Traversi's highly individual realism and uncompromisingly incisive ability to render character, secured the artist's position as one of the most important painters of *settecento* Naples. While his paintings of the middle classes were often bawdy, Traversi was compassionate when turning his attention to society's less fortunate as we see here, with the young peasant woman, child and elderly man represented with quiet grace and dignity. This canvas can be compared with the artist's *Three Ages of Man* in a private collection (*loc. cit.*, no. R.31) which similarly shows three peasant figures seated on the ground, this time with an elderly woman framing the composition at right and the baby seated in the lap of a young woman.

Little of the artist's early life and training has been firmly established, but his early works unquestionably reveal the influence of Francesco Solimena, the dominant Neapolitan painter of the period, and it seems probable that he trained with Francesco de Mura, Solimena's leading pupil. From 1752, Traversi resided alternately in Rome and in Naples. His study of the works of earlier painters from both cities was clearly influential, and the dramatic gestures and expressive characterization of the figures in his impressive series of six canvases painted for the Basilica of San Paolo fuori le Mura, Rome, show the distinct influence of both Ribera and Caravaggio. These works quickly established Traversi as a significant artistic figure, and he soon attracted the patronage of Raffaello Rossi da Lugagnano (d. 1759), a prominent Franciscan friar, who commissioned a series of five paintings of the Passion for the convent at Castell'Arquato in 1753 (Gallerie Nazionale, Parma), fourteen depicting the Stations of the Cross for the Chiesa di San Rocco in Borgotaro (in situ) and a monumental Pentecost in 1757 for the Chiesa di San Pietro d'Alcantara in Parma (in situ). By the mid-1750s, however, Traversi turned increasingly away from religious commissions, in order to focus his attentions on genre painting.



CIRCLE OF GERRIT VAN HONTHORST

(UTRECHT 1592-1656)

Venus and Cupid

oil on canvas 43¼ x 36½ in. (110 x 92 cm.)

\$60.000-80.000

SELLING WITHOUT RESERVE

PROVENANCE:

(Probably) Anonymous sale; Hugo Ruef, Munich, 12 November 1998, lot 1073, as Dutch school, 17th century.

[Property of a Gentleman]; Sotheby's, London, 8 July 1999, lot 37, as Gerrit van Honthorst.

LITERATURE:

R. Judson and R.E.O. Ekkart, *Gerrit van Honthorst*, Doornspijk, 1999, p. 134, no. 150, as Gerrit van Honthorst.

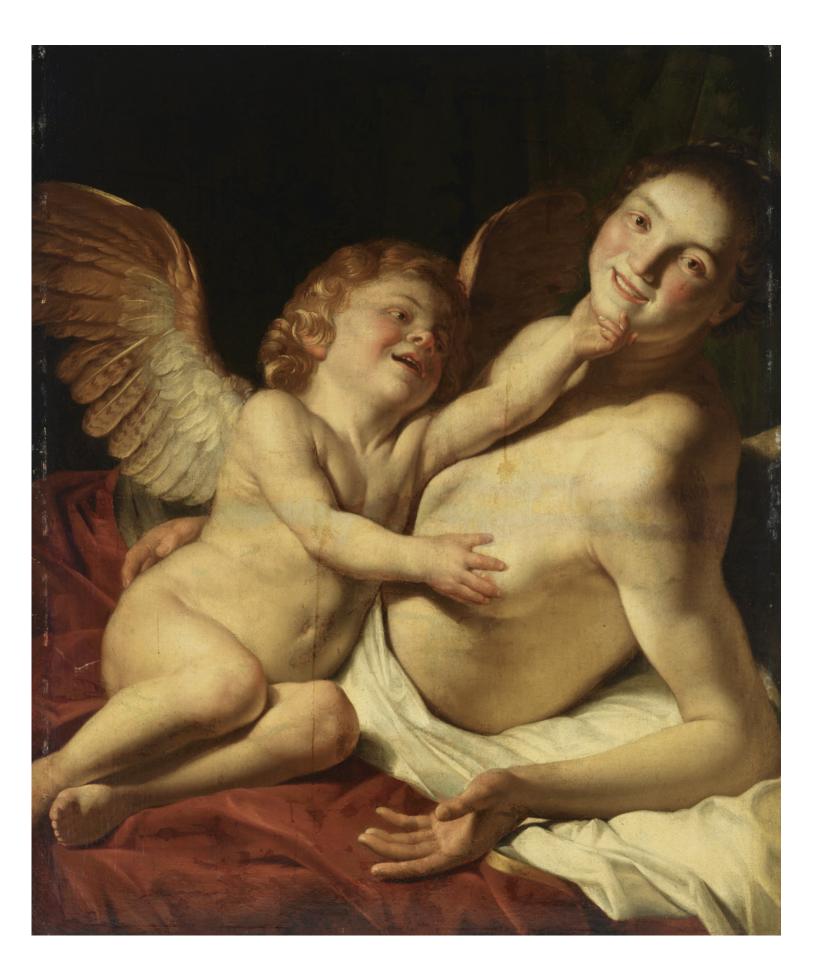
P.H. Janssen, Caesar van Everdingen, 1616/17-1678: Monograph and Catalogue Raisonné, Doornspijk, 2002, p. 138, under no. R7, as a 'replica of [the] composition' at the Frans Halsmuseum.

ENGRAVED:

(Possibly) Jan Verkolje I, 1682

In the 1999 sale, J.R. Judson considered the present painting to be an autograph work by Honthorst on the basis of a color transparency and included it as such in his catalogue raisonné of that year. Although the composition was previously unknown to him, Judson noted the reference to a picture of Venus and Cupid in the inventory of Cornelis van der Voort's estate (dated 13 May 1625), which Honthorst gave to his students to copy (see N. De Roever, 'Drie Amsterdamsche Schilders (Pieter Isaaksz, Abraham Vinck, Corneos van der Voort)', *Oud Holland*, III, 1885, pp. 196, 198). More recent scholarship has not sustained Judson's high appraisal of the painting.

This picture may instead be one such studio version of van der Voort's painting, but the lack of dimensions or support in his 1625 estate inventory preclude a firm identification. However, the existence of a second version of this composition (Frans Halsmuseum, Haarlem) – successively attributed to Honthorst himself, Caesar van Everdingen and, most recently, Roeloff van Zijl – would appear to make the suggestion all-the-more likely.



MATTHIAS WITHOOS

(AMERSFOORT 1627-1709 HOORN)

A forest floor with hollyhocks, roses, blue-lace flowers, a sunflower and toadstools, with marigolds in an urn beyond

oil on canvas 61¾ x 53¾ in. (157 x 136.7 cm.)

\$60,000-80,000

SELLING WITHOUT RESERVE

PROVENANCE:

[Federation of Jewish Communities of Austria for the benefit of victims of the Holocaust]; Christie's, London, 24 April 1998, lot 72, where acquired by the present owner.

This verdant still life affirms Withoos' reputation as one of the most talented painters of dramatically lit forest floors in the Dutch Republic. Typically set at the base of a tree trunk, these compositions teemed with wild plants, reptiles and insects, the microcosm of activity normally juxtaposed against a hilly landscape or a partially visible garden in the background. The meticulous attention paid to the various plants in this picture, which are made more vivid through their placement in this dramatically lit setting, speak of the influence of the leading innovator of the Dutch forest floor still life, Otto Marseus van Schrieck, with whom Withoos traveled in Italy between 1648 and 1653. In Rome, they joined the Schildersbent, an informal society of Dutch and Flemish painters that flourished roughly a century, beginning around 1620. Among Withoos' Italian patrons was Cardinal Leopoldo de' Medici.

Withoos executed the present forest floor decades after he returned to the Netherlands. While the ongoing influence of van Schrieck is evident in the meticulously rendered flora and fauna, its cool colors and atmospheric *sfumatura* recall sixteenth-century Venetian conventions, which Withoos would have encountered in Italy. The telltale use of alternating bands of light and shadow, which here terminate in the left background across the sunlit urn, appear throughout Withoos' *oeuvre* and help to guide the viewer's eye seamlessly into the composition.



ADAM PIJNACKER

(ROTTERDAM ?1620-1673 AMSTERDAM)

An Italianate landscape with figures and cattle crossing a bridge

signed 'APynacker' ('AP' linked, lower center) oil on panel $21\frac{1}{2} \times 18\frac{1}{8}$ in. (54.6 x 46 cm.)

\$100,000-150,000

SELLING WITHOUT RESERVE

PROVENANCE:

George Percy, 2nd Earl of Beverley, later 5th Duke of Northumberland (1778–1867), from whom acquired in 1851 by,

Thomas Baring, M.P. (1799-1873), Stratton Park, Hampshire, by inheritance to his nephew,

Thomas George Baring, 2nd Baron Northbrook, later 1st Earl of Northbrook (1826-1904), by descent to his son,

Francis George Baring, 2nd Earl of Northbrook (1850-1929), by inheritance through his cousin,

Francis Arthur Baring, 4th Lord Northbrook (1882-1947), for whom stored by the following,

with P. & D. Colnaghi and Co., by 1936.

Anonymous sale; Christie's, New York, 13 January 1987, lot 121. with Rafael Valls Gallery, London, by 1988.

[Property from an American Collection]; Sotheby's, New York, 24 January 2008, lot 250, where acquired by the present owner.

LITERATURE

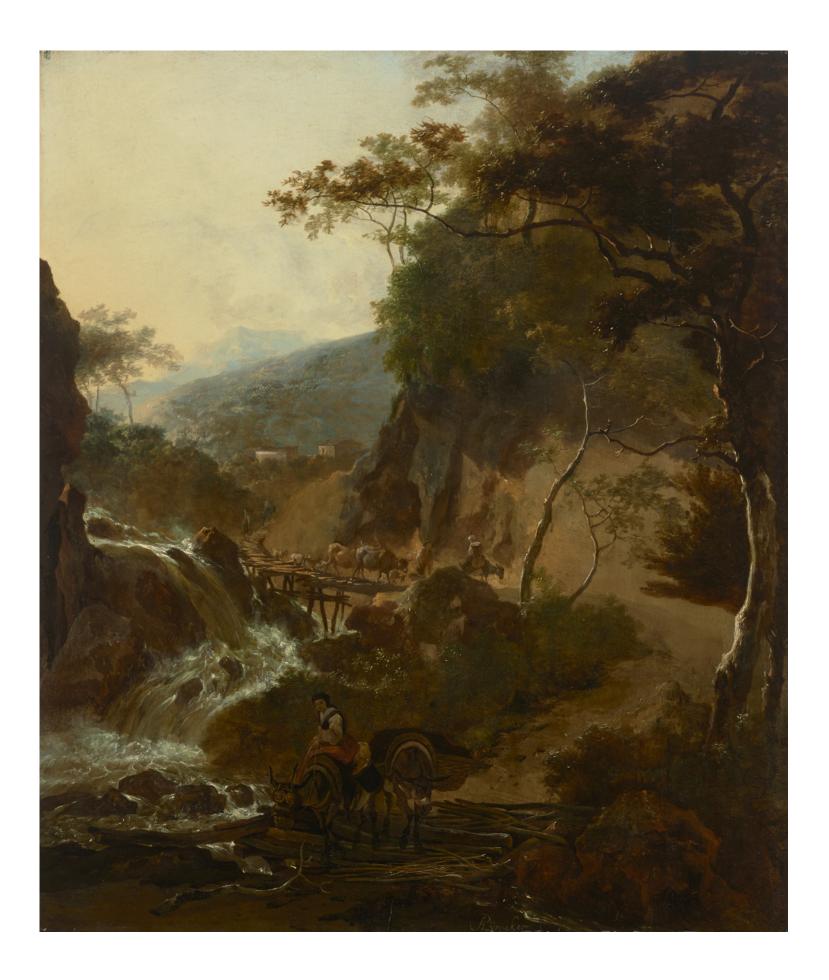
W.H. James Weale and J.P. Richter, A Descriptive Catalogue of the Collection of the Pictures Belonging to the Earl of Northbrook, London, 1889, p. 60, no. 83. C. Hofstede de Groot, A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century, IX, London, 1926, p. 535, no. 56, where incorrectly catalogued as on canvas.

L.B. Harwood, *Adam Pynacker*, Doornspijk, 1988, p. 104, no. 94, illustrated.

L.B. Harwood, *A Golden Harvest: Paintings by Adam Pynacker*, exhibition catalogue, Williamstown, MA, 1994, pp. 68–69, no. 16, illustrated.

Adam Pijnacker, one of the greatest exponents of the Dutch Italianate style, was born in *circa* 1620 in the port town of Schiedam. In addition to beginning his career as a painter, he acted as a merchant, and, according to Arnold Houbraken, spent three years in Italy (*De groote schouburgh der Nederlantsche konstschilders en schilderessen*, II, The Hague, 1719, pp. 96–97). While we do not know the exact dates of his sojourn, it must have been at a time prior to 1649, as he was frequently documented in Holland after this date. By the time of his arrival in Amsterdam in 1661, the city was already one of the most important artistic centers in Europe, attracting wealthy patrons, merchants and art dealers.

Pijnacker painted this cabinet-size picture late in life, probably around 1670. By this time he had abandoned the compositional format developed over the previous decade, reverting to the style of works produced in the first decade of his career. Betraying his debt to Jan Both, Pijnacker here paints with less regard for minute detail, favoring instead a more impressionistic representation of nature, with the effect of the brilliant, flickering light aided by more agitated brushwork. Sharper strokes capture the subtle contrasts of light and shade, intensified by the shaft of light looming over the distant hill to the left, which highlights the center of the composition and its earthy ground. Echoes of Nicolaes Berchem's influence can be felt in the depiction of the staffage, attesting to the artists' mutual influence on one another in the second half of the 1660s and early 1670s.



JAN BOTH

(UTRECHT 1610-1652)

A mountainous Italianate landscape with travellers on a path and a ford

signed 'JBoth' ('JB' linked, lower right, on a rock) oil on canvas $27\% \times 34\%$ in. (70.5 x 88 cm.)

\$150,000-250,000

SELLING WITHOUT RESERVE

PROVENANCE

Major John Charles Trueman Mills (1900–1975), Hilborough Hall, Norfolk, by 1955, by descent to his wife.

Ida Betty Mills (1900-1985), Hilborough Hall, Norfolk; (†) her sale, Christie's, London, 13 December 1985, lot 70.

Henry H. Weldon, New York.

[Property of a Private Collector]; Sotheby's, New York, 24 January 2008, lot 13, where acquired by the present owner.

EXHIBITED:

Norwich, Norwich Castle Museum, Fine Paintings from East Anglia, 1964, no. 5

Birmingham, Birmingham Museum of Art, *The Golden Age of Dutch Painting*, 1995, no. 2.

New Orleans, New Orleans Museum of Art, In the Eye of the Beholder: Northern Paintings from the Collection of Henry H. Weldon, 1997, no. 2. Baltimore, Walters Art Gallery, An Eye for Detail: 17th-Century Dutch and Flemish Paintings from the Collection of Henry H. Weldon, 20 June-5 September 1999, no. 6.

Celebrated for his paintings of landscapes drenched in golden light, Jan Both was a highly influential figure among the second generation of Dutch landscape painters who visited Italy. His early biographer, Joachim von Sandrart, mentioned that he studied with Abraham Bloemaert and Gerrit van Honthorst before undertaking a trip to Italy around 1638, where joined his brother, Andries, and became a member of the community of Northern painters known as the *Bentvueghels*, or 'birds of a feather'. While in Rome, he befriended Claude Lorrain, with whom he collaborated on two series of large landscapes commissioned for the Buen Retiro Palace

in Madrid (Museo Nacional del Prado, Madrid). Following the death of his brother, who fell into a Venetian canal, Jan returned to Utrecht in the early 1640s and by 1649 was presiding over the city's Guild of Saint Luke.

While Jan specialized in genre paintings in Italy, in his maturity in Utrecht he produced idealized landscapes like the present work that evoked the continued influence of his Mediterranean sojourn. This painting can be dated to circa 1645-50 and is comparable to a version of the same subject in the Nationalmuseum, Stockholm (inv. no. 1071; see J.D. Burke, Jan Both: Paintings, Drawings and Prints, New York and London 1976, pp. 245-246, no. 108, where he dates the Stockholm picture to circa 1645-50, and was also apparently unaware of the present work). While the distant castle in the center of this painting is absent from the Stockholm version, there is also less emphasis on the foreground figures, with a more dramatic use of contrasting light and shadow in the landscape. Both paintings reveal his knowledge of Italian models. The foreground figure of a man carrying a woman on his back may be a quotation of Raphael's depiction of Aeneas carrying his father Anchises from the burning city of Troy in his The Fire in the Borgo (Stanza dell'Incendio, Rome), albeit in reverse. While the artist could have seen this firsthand in Rome, he more likely referred to contemporary engravings as a source for the model.

Such Italianate landscapes produced by Both and his peers Jan Asselijn and Nicolaes Berchem stood in striking contrast to the local Dutch views popularized in the period by artists like Jan van Goyen and Jacob van Ruisdael. They catered to pastoral ideals that enjoyed a renewed popularity in the period, particularly in Both's native Utrecht, where the landed gentry retained more influence than elsewhere in the fledgling Dutch Republic.



GERRIT ADRIAENSZ. BERCKHEYDE

(HAARLEM 1638-1698)

Gentlemen watering their horses and washerwomen at a fountain, a peasant playing with a dog, travelers and the Church of St. Pantaleon, Cologne, beyond

oil on canvas 20¾ x 25½ in. (52.7 x 64.8 cm.)

\$60,000-80,000

SELLING WITHOUT RESERVE

PROVENANCE

[The Property of a Gentleman]; Christie's, London, 10 December 1993, lot 6, where acquired by the present owner.

With Jan van der Heyden, Gerrit Berckheyde pioneered the townscape as an independent genre of painting in the third quarter of the seventeenth century and is today regarded as one of its leading exponents. Though the majority of Berckheyde's townscapes depict the streets, squares and canals of local cities like Haarlem, Amsterdam and The Hague, he equally turned his brush to more distant places, including the German cities of Bonn, Heidelberg and Cologne. In the second half of the 1650s, Gerrit visited these and other German cities while traveling along the Rhine with his elder brother, Job, reputedly in the employ of Karl Ludwig, the Elector Palatine in Heidelberg.

Though rustic views of the Rhineland may be among Berckheyde's earliest works (see, for example, the painting formerly in the collection of Prof. Singer in Prague, dated 1661 and said to be a scene outside the town of Kleve; see C. Lawrence, *Gerrit Adriaensz. Berckheyde (1638-1698): Haarlem Cityscape Painter*, Doornspijk, 1991, p. 77), he seems to have begun painting German townscapes only in the early 1670s. As with the townscapes by his contemporary van der Heyden, Berckheyde's views are often *capriccios*, the various architectural elements deriving from drawings that Berckheyde no doubt made while traveling through the Rhineland and years later assembled into visually appealing, if not entirely topographically accurate, compositions. Berckheyde's method of employing drawings produced more than a decade earlier when developing his paintings is not dissimilar from that of his great Haarlem predecessor, the architectural painter Pieter Saenredam (see, for example,

Saenredam's Crossing and nave of the St Odulphuskerk, Assendelft, from the choir dated 2 October 1649 in the Rijksmuseum, Amsterdam, which is based on a sketch made in situ and dated 31 July 1634 in the Amsterdam Museum as well as a subsequent compositional drawing dated 9 December 1643 in Zeist). The view of St. Pantaleon in the present painting may derive from one such drawing, for it appears from the same orientation in a painting dated 1672 in the Niedersächsisches Landesmuseum, Hanover (see Lawrence, op. cit., p. 81, pl. 90).

That most of Berckheyde's German townscapes are composite views bringing together fictive juxtapositions of monuments, combined with the sheer number of such works within Berckheyde's *oeuvre*, has engendered speculation about the types of people who originally acquired them. One suggestion holds that these paintings may have been intended as souvenirs for Dutch tourists who had traveled in Germany. Another proposes that because Berckheyde's German views only began to appear in the 1670s, a period that coincides with his increased production of views of Amsterdam, they may have been painted for customers in that city, and perhaps specifically for the city's large and well-established German community (for a fuller discussion of both theories, see Lawrence, *op. cit.*, p. 78).

The Church of St. Pantaleon is one of twelve Romanesque churches in Cologne and occupies a hill on which a Roman villa once stood. A church replaced the villa around 870, and Archbishop Bruno the Great, brother of the Holy Roman Emperor Otto the Great, added a Benedictine abbey in 955. The current church was begun in 966 and consecrated in 980, and is the burial place of Holy Roman Empress Theophanu, wife of Otto II, who ordered construction of the church's façade in 972.



CORNELIS SAFTLEVEN

(GORINCHEM 1607-1681 ROTTERDAM)

A cattle market by a canal on the outskirts of town

oil on panel

23 x 32% in. (58.3 x 82.2 cm.)

\$80,000-120,000

SELLING WITHOUT RESERVE

PROVENANCE:

(Probably) Jean-Pierre Alexandre Gérard de Bruny de La Tour d'Aigues (1739-1777), Aix-en-Provence; his sale, Basan, Paris, 15 May 1777, lot 45 as 'Un grand Marché, dans un Village de Flandres: divers groupes de figures & de différens animaux, bien distribués, rendent ce tableau fort intéressant: le fond est occupé d'un côte par une mazure, au bas de laquelle un Charlatan a établi son théâtre: sur bois, 2 pieds 8 po. sur 2 pieds de haut' (60.19 livres).

(Possibly) Martin and Donjeu; their sale, Basan, Paris, 7 May 1778, lot 28, as Aelbert Cuyp (131 livres to Langlier).

Lawrence Michael Harvey Parsons, 6th Earl of Rosse (1906-1979), Birr Castle, by 1957, and by descent to

The Trustees of the Oxmantown Settlement; their sale, Christie's, Birr Castle, 7-8 October 1981, lot 160, as Sybrand van Beest.

Anonymous sale; Sotheby's, London, 12 December 1990, lot 93.

Anonymous sale; Christie's, New York, 12 January 1994, lot 34, where acquired by the present owner.



fig. 1 Attributed to Jan Steen, The Quack Doctor, Rijksmuseum, Amsterdam

EXHIBITED

Dublin, Municipal Gallery of Modern Art, *Paintings from Irish Collections*, 20 May-25 August 1957, no. 87, as Aelbert Cuyp.

LITERATURE

(Probably) W. Schulz, *Cornelis Saftleven*, 1607-1681: Leben und Werke, Berlin and New York, 1978, p. 223, no. 632, as location unknown.

At a time in which the majority of Dutch painters specialized in a singular genre of painting, Cornelis Saftleven stands out for his remarkable versatility as an artist. While his early biographer Arnold Houbraken (1660-1719) described him exclusively as a painter of peasant scenes, guard-rooms, and rural interiors — the subjects that account for the greatest number of his works — he also produced portraits, Biblical and mythological subjects, landscapes with cattle, and roughly a dozen cattle markets. Of this last group, the present painting is a particularly fine example in which Saftleven demonstrates not only his supreme abilities at rendering individual animals but integrates them into a compelling, light-filled composition that recedes diagonally into the distance.

For much of the twentieth century, this painting was attributed to Aelbert Cuyp (1620-1691). As Arthur Wheelock has pointed out, Cuyp's early paintings of the 1630s are so close to those of Cornelis's younger brother, Herman (1609-1685), with whom Cornelis often collaborated, that the three artists must have been in contact with one another (A. Wheelock, 'Aelbert Cuyp and the Depiction of the Dutch Arcadia', in *Aelbert Cuyp*, A. Wheelock, ed., New York, 2001, p. 26). The crisply defined forms created by passages of brilliant white set against muted earth tones in the present painting are, in turn, largely indebted to the *contre-jour* light effects that Cuyp increasingly developed in his paintings of the 1640s, culminating in works such as the *Travelers in Hilly Countryside* (Cleveland Museum of Art).

This painting, which was unknown to Wolfgang Schulz at the time of his catalogue raisonné, can probably be associated with a cattle market with quack doctor that Schulz knew only from the 1777 sale of the collection of Jean-Pierre Alexandre Gérard de Bruny de La Tour d'Aigues (1739-1777) (loc. cit.). La Tour d'Aigues was an officer in the French Guards and amateur artist who studied under both François Boucher (1703-1770) and Jean-Baptiste Le Prince (1734-1781) and produced works in the manner of Salomon van Ruysdael (1600/03-1670) and Isack van Ostade (1621-1649) (C. Blanc, Le trésor de la curiosité, I, Paris, 1857, p. 401). The present painting's dimensions correspond to those given in the sale catalogue, and, crucially, the figure that stands head-and-shoulders above the others in the background wears a plumed hat, a detail that often appears in contemporary images of charlatans (fig. 1).



THOMAS DE KEYSER

(AMSTERDAM 1596/7-1667 AMSTERDAM)

Portrait of a young woman as Flora with a shepherd playing a flute in a landscape

signed in monogram and dated 'TDK. 1637.' ('TDK' linked, lower right) oil on panel $\,$

361/8 x 281/4 in. (91.8 x 71.7 cm.)

\$250,000-350,000

SELLING WITHOUT RESERVE

PROVENANCE:

(Probably) Hendrik Houtkamp (c. 1719-1775), Alkmaar; (†) his sale, Verlaan, Alkmaar, 18 March 1776, lot 119. with P. & D. Colnaghi, London, *circa* 1900.

Private collection, England, by 1901, by descent in the family until, [The Property of a Lady]; Sotheby's, London, 12 April 1978, lot 16. [Property from the Collection of the British Rail Pension Fund, Sold by order of the Trustees]; Sotheby's, London, 7 December 1994, lot 16, where acquired by the present owner.

EXHIBITED:

York, York City Art Gallery, 1980-1986, on loan. Doncaster, Doncaster Museum and Art Gallery, 1990-1993, on loan.



fig. 1 Gerrit van Honthorst, *Double Portrait of Frederik Hendrik and Amalia von Solms*, Mauritshuis, The Haque

LITERATURE

A.J. Adams, 'The Paintings of Thomas de Keyser (1596/7-1667): A Study of Portraiture in Seventeenth-Century Amsterdam', II, pp. 409-410; III and IV, Ph.D. dissertation, 1985, p. 126, no. 70, fig. 70.

Thomas de Keyser was, with Nicolaes Eliasz. Pickenoy, Amsterdam's leading portraitist prior to Rembrandt's arrival in 1631. Rembrandt's influence may in part account for the uncharacteristic informality and muted earth tones evident in this portrait. While the artist experimented with staging his portraits in landscape settings in the mid-1630s, this is the only known portrait by de Keyser that invokes an explicitly pastoral theme.

This portrait of a young woman dressed as 'Flora Primavera', or the goddess of Spring, has been described as 'among [de Keyser's] most delicate and charming works,' (Adams, op. cit., II, p. 409). She supports on her right hip a basket with wild roses and an orange blossom and holds a white rose in her right hand. Her left hand is pressed against her chest in a sign of avowal. Around her waist is a striped sash associated with pastoral figures, while atop her head is a wreath of flowers. A singular flower has fallen onto each of her shoulders, recalling Ovid's statement that 'when she shakes her hair, flowers fall from it' (Fasti, V, line 359).

The taste for pastoral imagery was only coming into vogue around the time de Keyser painted this portrait, spurred on in large part by developments in the literary realm. In the same year that de Keyser painted this portrait Johan van Heemskerk published his popular pastoral romance *Batavische Arcadia*, which is widely credited with contributing to the popularity of pastoral paintings. Adams suggests that de Keyser may also have adapted the composition of Gerrit van Honthorst's *Double Portrait of Frederik Hendrik and Amalia von Solms*, datable to *circa* 1637 and today in the collection of the Mauritshuis, The Hague (fig. 1). Much like Amalia von Solms, the young woman in de Keyser's portrait appears full-length, facing to the left.

Unlike Honthorst's portrait, the seated boy playing a flute in de Keyser's image, is, in all likelihood, not a portrait. Music-making shepherds and rams, both visible in the left middle ground, are traditionally associated with erotic love. However, here the shepherd seems to be protecting the young woman by 'keeping the lusty rams at bay with his enchanting tune' (Adams, *op. cit.*, III, p. 126).



JAN VICTORS

(AMSTERDAM 1619- AFTER 1676 EAST INDIES)

Ruth and Boaz

signed and dated 'Jan Victors 1653' (lower right, on a wooden box) oil on canvas $71\% \times 87\%$ in. (181.2 x 222.5 cm.)

\$150,000-250,000

SELLING WITHOUT RESERVE

PROVENANCE:

S.G. Davies; Sotheby's, London, 4 July 1951, lot 60, where sold for 76 gns. to the following,

with Herner Wengraf, London, probably on behalf of C.E. Dix. with Roland, Browse & Delbanco, London; Christie's, London, 26 November 1971, lot 90 (2,400 gns. to Leadbeater). with Richard L. Feigen & Co., New York, by 1972. Anonymous sale; Sotheby's, New York, 19 May 1994, lot 69, where acquired by the present owner.

EXHIBITED:

New York, Richard L. Feigen & Co., Old Masters and Modern Environment, 11 April-5 May 1972, no. 21.

Milwaukee, Milwaukee Art Center, *The Bible Through Dutch Eyes*, 9 April-23 May 1976, no. 40.

New York, Richard L. Feigen & Co., 15th to 20th Century Masters, 1976. Chicago, Richard L. Feigen & Co., The Biblical Image, 9 December 1988-January 1989.

LITERATURE:

'Notable Works of Art Now on the Market: Supplement', *The Burlington Magazine*, XCIV, no. 597, December 1952, n.p., no. XV, pl. XV. 'Front Matter', *The Burlington Magazine*, CXVIII, May 1976, no. 878, p. xl, illustrated.

E. Zafran, 'Jan Victors and the Bible', *The Israel Museum News*, no. 12, August 1977, pp. 112, 116 and 120, no. 66, fig. 29.

W. Sumowski, *Gemälde der Rembrandt-Schüler*, IV, Landau/Pfalz, 1983, pp. 2605, 2656, no. 1757, illustrated.

D. Miller, 'Jan Victors, 1619-1676', Ph.D. dissertation, 1985, pp. 80, 303, no. A68, illustrated.

D. Miller, 'Ruth and Noami of 1653: An Unpublished Painting by Jan Victors', *The Hoogsteder Mercury 2*, 1985, pp. 20, 26, fig. 5, note 6. V. Manuth, 'Ikonographische Studien zu den Historien des Alten Testaments bei Rembrandt und siener frühen Amsterdammer Schule: Mit einem Katalog der biblischen Gemälde des Jan Victors, 1619-um 1676', Ph.D. dissertation, 1987, no. 45, fig. 153.

Although Jan Victors' artistic training is not documented, he was born in Amsterdam, where he is thought to have likely studied in the workshop of Rembrandt van Rijn between *circa* 1637 and 1639, by which time the artist reigned supreme in the city. It is there that Victors would have come into contact with fellow pupils like Ferdinand Bol and Gerbrand van den Eeckhout, with the painter's style showing clear affinities with Rembrandt's circle, particularly Govaert Flinck. Notwithstanding Rembrandt's pupils, Victors also seemingly came under the influence of Rembrandt's own master, Pieter Lastman, particularly in the latter's employment of bright color and strong effects of light and shade.

As an orthodox Calvinist, Victors refrained from painting depictions of Christ and the New Testament in his work, preferring, as here, to produce scenes of the Old Testament. In 1673, the painter gave up his profession and became a medical orderly and lay preacher on trading ships owned by the Dutch East India Company (VOC).

The present work, dated 1653, showcases Victors' mature style, at a period when his formal association with his earlier master had long passed. While still engaging with certain influences from the Rembrandt circle in Amsterdam, by this point Victors had also developed his own distinct pictorial language. Taken from the Book of Ruth, the artist here represents the young Moabite widow Ruth in the center of the composition, her face and straw hat illuminated by a bright light. Gathered in her apron is a sheaf of wheat, which she has been gathering in the fields of her motherin-law Naomi. Boaz, the owner of the estates - shown here in a rich velvet robe, trimmed with fur – visits the family to show his admiration for their work, encouraging Ruth to continue working in the fields throughout the harvest. Seated on the floor, a humble repast of bread is laid out on the low table before them, while laborers from Boaz's estate gather under the shade of trees to rest from the work. Using this construction, Victors not only displayed his facility for depicting narrative and figures, but also his skill in the still life genre, such as in the glistening pewter jug filled by the boy at the right of the composition, and the delicately rendered earthenware dishes on the table. The meeting of Ruth and Boaz, as the latter gazes tenderly at the young woman, also anticipates the development of the narrative, with the two eventually married to become part of a distinguished Biblical lineage, their descendants including David, the Virgin and ultimately Christ.



CIRCLE OF ABRAHAM JANSSENS II

(ANTWERP 1616-1649 ROME)

Allegory of Summer

oil on panel 47¾ x 36 in. (121.3 x 91.5 cm.)

\$80,000-120,000

SELLING WITHOUT RESERVE

PROVENANCE:

Anonymous sale; Christie's, New York, 31 May 1991, lot 46, as Abraham Janssens, where acquired by the present owner.

LITERATUR

G. Weber, 'Weitere Erkenntnisse zu Gemälden in Schloß Rheydt: Werkgruppe ohne Künstlernamen. IV. Die Rekonstruktion einer Serie der Vier Jahreszeiten aus dem Kreis von Abraham Janssens', *Rheydter Jahrbuch*, XXI, 1994, p. 211, as 'recht qualitätvolle'.

A solidly built, sumptuously dressed young woman balances a ram's horn cornucopia overflowing with fruit and vegetables with her left hand and holds a sickle in her right, attributes that mark her as the Roman goddess Ceres. A table draped with a richly woven carpet is just visible in the lower right corner, while a red curtain is partially lifted to reveal several laborers harvesting wheat and loading it onto an open wagon.

Such depictions of the *Four Seasons* proved enduringly popular in the middle of the seventeenth century. This painting belongs to a group of works that Gregor Weber has given to the circle of Abraham Janssens II (*op. cit.*), son of the Antwerp painter Abraham Janssens, who spent most of his brief career in Rome producing paintings in his father's idiom for the local market. Indeed, the painting may be based on a lost work by the elder artist. The composition is known through at least two further examples, also given to an artist in Janssens' circle, including one of similar, though slightly narrower, dimensions on panel whose present location is unknown and a somewhat smaller version on canvas in the Museum Schloss Rheydt, Mönchengladbach (for these versions, see Weber, *op. cit.*, pp. 211–212, 214–215, figs. 1 and 3). Weber singled the present painting out as a 'recht qualitätvolle' ('very high quality') version of this composition (*loc. cit.*).

The putative compositions of the other seasons in the series are known through surviving works: Spring (Weber, *op. cit.*, pp. 213, 217, figs. 2, 4; plus a third example apparently unknown to Weber at the time of publication, sold Lempertz, Cologne, 18 November 2017, lot 2047, as Abraham Janssens II); Autumn (Weber, *op. cit.*, pp. 217, 218, figs. 5, 7 and 8) and Winter (Weber, *op. cit.*, p. 217, fig. 6).



JAN SIBERECHTS

(ANTWERP 1627-1703 LONDON)

A pastoral landscape with a shepherdess on a donkey carrying a basket of flowers fording a stream, another rider with sheep and cattle and a village beyond

signed and dated 'J. Siberechts. / 1683' (lower right, on the rock) oil on canvas $55 \times 49 \frac{1}{2}$ in. (139.7 x 126 cm.)

\$80,000-120,000

SELLING WITHOUT RESERVE

PROVENANCE:

J. Jefferson, London.

Anonymous sale; Christie's, London, 8 July 1929, lot 72.

with Asscher and Welcher, London.

with Paul Larsen, London, by 1931.

Samuel Hartveld; (†), Parke-Bernet, New York, 15 November 1950, lot 80. [The Property of a Private Collector]; Christie's, New York, 11 January 1989, lot 129, where acquired by the present owner.

LITERATUR

T.H. Fokker, Jan Siberechts: peintre de la paysanne flamande, Brussels and Paris, 1931, pp. 52, 74 and 98, pl. 38.

J. Harris, The Artist and the Country House: A History of Country House and Garden View Painting in Britain, 1540-1870, London and Totowa, NJ, 1979, p. 47.

The Antwerp-born artist Jan Siberechts was a leading painter of bucolic landscapes in his native city for nearly a quarter century before relocating to London in the summer of 1672. Siberechts' move across the Channel was apparently at the invitation of George Villiers, 2nd Duke of Buckingham, whom he had met in Antwerp in 1670. While Siberechts' patrons in Antwerp were largely drawn from the wealthy bourgeoisie and merchant classes, Buckingham was emblematic of the nobility and landed gentry who favored the artist in England. In England, Siberechts' name increasingly became synonymous with the country house portrait, an early

example of which is his 1675 depiction of Longleat for Sir Thomas Thynne (private collection), though he also continued to paint pure landscapes of a type favored in Antwerp. Much like his country house portraits and unlike many of his earlier landscapes painted in Antwerp, these works almost always contained topographical elements.

Siberechts' English landscapes follow much the same formula as his earlier paintings, centering around prominent trees bathed in soft light with a background receding to distant hills. Figures tend to be subordinated to the landscape, and the viewer's eye is drawn from the relatively dark foreground to the brightly lit vista in the background. Timon Henricus Fokker, who included this painting among Siberechts' autograph works (*loc. cit.*), speculated on the possibility of studio assistance. More recently, however, John Harris described the painting as 'the really characteristic Siberechtian piece' of the artist's English period (*loc. cit.*). On the basis of a transparency at the time of the 1989 sale, he confirmed that he did not believe any studio hands were involved in the painting's production. He further suggested that the village in the background was less likely to be Edensor in Derbyshire than a village in the Thames Valley, since Siberechts never worked so far north.

A smaller variant of this composition, signed and dated 1684 and in a horizontal rather than upright format, was sold Christie's, Amsterdam, 10 November 1997, lot 124.



ART IN FRANCE: THE SEVENTEENTH TO THE NINETEENTH CENTURIES

Home to some of the most important artistic monuments and collections in Europe, France enjoys one of the most enduringly brilliant artistic traditions in the history of Western art. During the seventeenth-century, the visual arts were dominated by the reign of Louis XIV (1638–1715), whose new palace at Versailles became a model for princely grandeur across Europe. Art served as a political and aesthetic gesture of self-definition on behalf of the king, and the painters, sculptors, and other craftsmen who worked for the monarch under the direction of Charles LeBrun evolved a style inspired by the drama and splendour of the Roman Baroque but self-consciously tempered by a rich and imposing sense of classicism.

Upon the King's death, fatigue with the absolutist dictates of grandiosity and magnificence became palpable. During the regency of the Duke d'Orleans and the subsequent reign of Louis XV, the royal court, now decamped to Paris, began to favour a lifestyle which privileged grace, elegance, and comfort above all—and art followed suit. Parisian townhouses were remodelled in the new Rococo style, a frothy and feminine idiom which favoured soft colours, sinuous lines, and imagery drawn from nature. Painters were sought to produce decorative canvases shaped to fit into boiserie panelled rooms, and also to create intimately scaled paintings which took love, nature, amorous encounters, lighthearted entertainments, and the joys of youth as their subjects. These stylish and decorative displays of pleasure provided flattering foils for the lives of their rich and fashionable owners, and became popular across Europe. At the same time, portraiture evolved from the convention and ostentation of artists like Rigaud and Largillière towards a more informal charm, mirroring both the more relaxed manners, fashions, and tastes of the era as well as new Enlightenment theories of individualism.

By the 1760s, Enlightenment thinkers began to deem the Rococo shallow, frivolous, and licentious, calling instead for a morally serious art. Painters like Jean-Baptiste Greuze eschewed the loves of the gods in favor of stoic episodes from classical history and scenes of rustic virtue, and Neoclassicism soon achieved its apex in the history paintings of ancient Roman themes by Jacques-Louis David. While the French Revolution brought a sudden halt to most artistic activity, by the first decade of the nineteenth century the prestige of David's atelier and the collections of art brought from across conquered Europe by Napoleon to the Louvre consolidated France's position as the center of the art world, which it would hold until the Second World War.

As the nineteenth century progressed, classically inflected scenes from ancient history and mythology continued to be depicted, but the influence of the Romantic movement in England and Germany could also be felt in works which took their subjects from Shakespeare, Goethe, Byron, and Scott, and from modern French writers. Scenes from French medieval history, in the troubadour style, also became popular. Genre scenes, landscapes, and portraits were popular with the affluent bourgeoisie, as were scenes depicting the Orient, reflecting France's imperial reach.

From the middle of the nineteenth century, the imaginative worlds of both classicism and Romanticism were increasingly rejected, displaced by a more robust and direct treatment of the present. While artists like Courbet responded to the republican and democratic principles of the 1848 Revolution by depicting rural life with unvarnished realism, the gentleman flâneur Manet trained his gaze on the leisure activities of Parisian life. Such resolutely modern experiments set the stage for Impressionism.

See lot numbers 55, 58, 48, 50, 53, 54, 45, 47, 56, 49, 73, 52, 63, 20, 46



HUBERT ROBERT

(PARIS 1733-1808)

A mother and child drawing wine from a barrel in a ruined wine cellar

oil on canvas, painted in an oval $28\frac{1}{2}$ x $23\frac{1}{4}$ in. (72.4 x 59.1 cm.)

\$120,000-180,000

SELLING WITHOUT RESERVE

PROVENANCE:

Anonymous sale; Christie's, New York, 16 January 1992, lot 84, where acquired after the sale by the present owner.

A painter, draftsman, etcher and landscape designer, Hubert Robert was one of the most successful and prolific landscape painters in eighteenth-century France. He specialized in architectural scenes in which topographical elements derived from the monuments of ancient and modern Italy and France were combined in often fantastic settings.

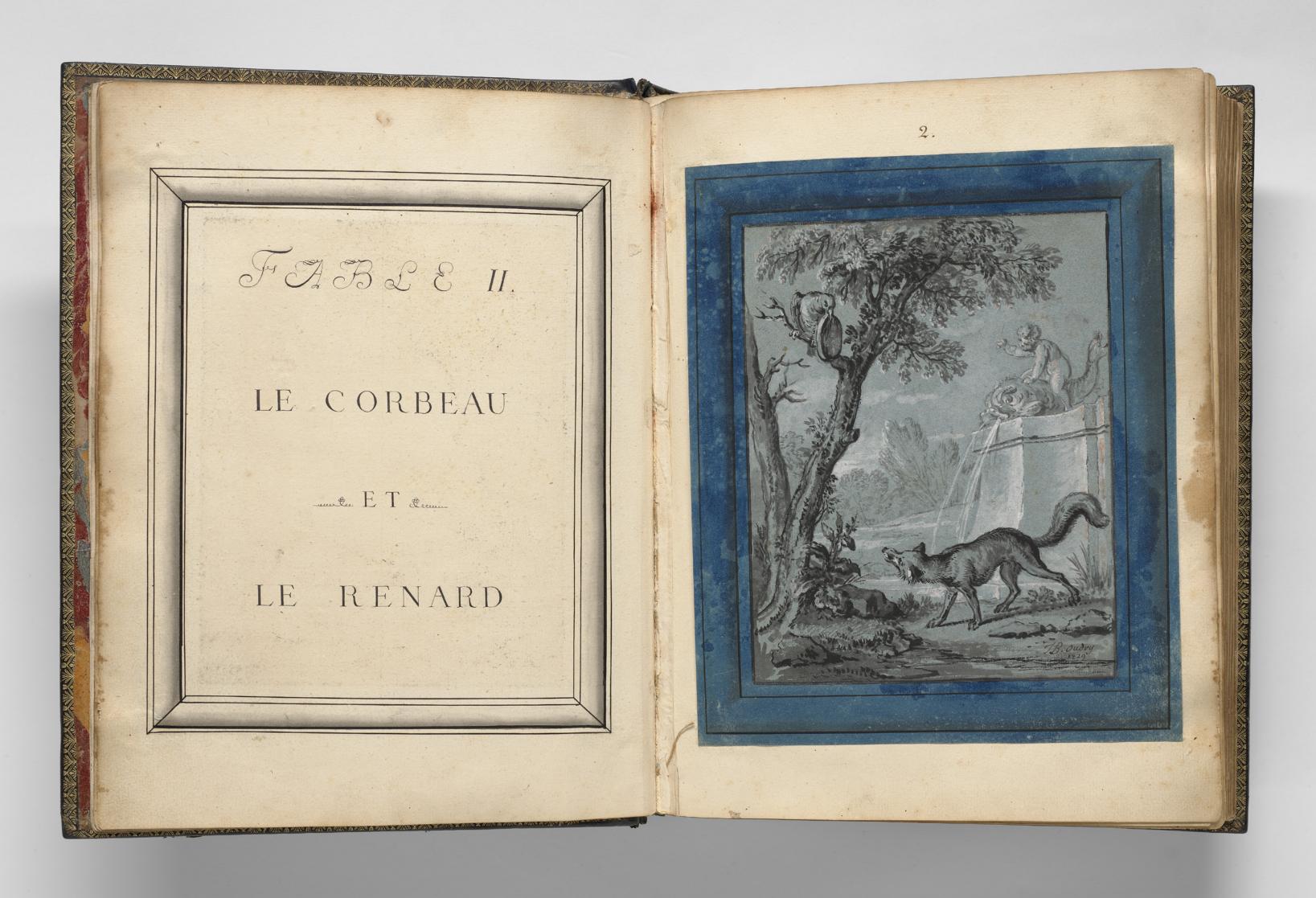
In 1754, Robert moved to Rome in the entourage of the Comte de Stainville, who had been appointed French Ambassador to the Holy See, where he was to remain for the next eleven years. By 1759, he had been made *pensionnaire* of the Académie de France in Rome, then under the directorship of Charles-Joseph Natoire. In this he was supported by Madame de Pompadour's brother, the marquis de Marigny, *directeur des bâtiments du Roi* and future foreign minister. This level of support ensured his success in the Eternal City, which at that time was also home to Robert's friend, Fragonard, as well as the architectural painters Giovanni Paolo Panini and Piranesi. Under the influence of these latter two artists, Robert developed his own interpretation of the Roman architectural *capriccio*. For his mastery of the genre, Denis Diderot famously dubbed him 'Robert des ruines'.

When the present painting was offered at Christie's, New York, in 1992, Joseph Baillio identified it as an early work of the 1760s, painted during

the artist's formative years in Rome. Indeed, the shadowy, curved vault, brilliantly illuminated from below in the present painting, is entirely characteristic of the ruins Robert favored depicting in this period. The artist here delighted in painting the minute details of this ancient temple converted into a wine cellar. For example, he beautifully articulated the coffers and the crumbling statues that occupy the three niches along the curved wall. The small figures of the mother and child, who draw wine from a large wooden barrel, are seemingly oblivious to the beauty of the decaying architecture above them. Indeed, the building's original function as a temple has grown obsolete. This picturesque juxtaposition is paralleled by the sympathetic dog in the foreground, who has claimed an overturned barrel as his home.

Robert returned to Paris in 1765, taking with him drawings of Italian buildings and landscapes that would be a source for his paintings for many years to come. Between 1767 and 1802, he exhibited regularly at the Salon, and was given lodgings in the Louvre in 1778, where he remained until 1802. In this period he painted some of his finest Italian landscapes, including the *Portico of Octavius, Rome* and the *Portico of Marcus Aurelius, Rome*, both of 1787 (Louvre, Paris). He also presented in a series of sketches his plans for replacing the Grande Galerie of the Louvre for the purposes of the museum. After the Revolution, between 1793 and 1794, he was imprisoned, where he managed to paint a few works, including some on china plates. In her *Souvenirs* (Paris, 1835–7), his friend, the portraitist Elisabeth–Louise Vigée Lebrun, recorded that this productive artist died 'brush in hand' as he prepared to go out for dinner.





JEAN-BAPTISTE OUDRY

(PARIS 1686-1755 BEAUVAIS)

Album containing a frontispiece and 138 illustrations for books I to VI of the Fables of Jean de La Fontaine

each drawing (except nos. 16, 23, 65 and 103) signed 'JB. Oudry' and dated '1729', '1730', or '1731', the frontispiece dated '1752'; with a handwritten title page 'FABLES/ DE/ LA FONTAINE/ DESSINEES/ PAR J.B. OUDRY/ PEINTRE ORD.RE DU ROY/ ET/ DE SON ACADEMIE DE PEINTURE ET SCULPTURE// OUVRAGE/ Commencé en 1729/ Et fini en 1734./ CONTENANT 245 FABLES.'; each drawing pasted onto the pages of the album, and above numbered from 1 to 139, but skipping 48; opposite each drawing the fable's number (in Roman numerals) and title; on the last three pages an alphabetical index of the fables' titles; pasted into the beginning of the book a handwritten note by De Bure frères dated 1828 describing the contents of the album and of the second volume

brush and black (in a few cases brown) ink, gray wash, heightened with white, on blue paper, pen and black ink framing lines, blue wash; bound in contemporary blue leather gilt with lettering on the spine 'DESSEINS DES/FABLES DE LA FONTAINE PAR/I.B. OUDRY' and 'PREMIERE PARTIE'

each drawing *circa* 9% x 7½ in. (24 x 19 cm.), each page *circa* 12% x 10 in. (30.8 x 25.5 cm.)

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

SELLING WITHOUT RESERVE

PROVENANCE:

Jean-Louis Regnard de Montenault, Paris, *circa* 1751. with De Bure frères, Paris;

Jean-Jacques de Bure (1765-1853), Paris, 1828; Paris, 1-18 December 1853, part of lot 344 (both volumes), sold for 1,800 francs to

Comte Antoine-Claire Thibaudeau (1765-1854), Paris; both volumes possibly given by him to

Eugénie Doche (1821-1900), Paris; both volumes sold by her for 2,500 francs to

Librairie Fontaine, Paris; both volumes sold for 5,000 francs in 1856 to Aaron Euryale dit Félix Solar (1815–1871), Paris; Paris, 19 November-18 December 1860, part of lot 627 (both volumes), sold for 6,100 francs in 1860 to Cléder for

Baron Isidore-Justin-Séverin Taylor (1789-1879), Paris.

Emile Péreire (1800-1875), Paris (both volumes).

with Librairie Morgand et Fatout, Paris, bought *circa* 1876 (*Bulletin de la librairie Morgand et Fatout*, I, no. 6, January 1877, p. 482); both volumes sold to Louis Roederer (1845–1880), Reims; by inheritance to his nephew, Louis-Victor Olry-Roederer (1860–1903), Reims.

Agnew's, London; both volumes sold in 1923, with the rest of Olry-Roederer's library, to

Albert Simon Wolf Rosenbach (1875-1903), New York;

Rosenbach Company, Philadelphia; both volumes sold *circa* 1946 to Raphaël Esmérian (1903–1976), Paris (his ex-libris); Palais Galliera, Paris, 6 June 1973, part of lot 46 (both volumes), sold for 2,000,000 francs to Claus Virch (1927–2012), Bermuda Islands (Art Associates Partnership), who dismembers the second album.

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J. Locquin, Archives de l'art français, new series, VI, 1912, Catalogue raisonné de l'œuvre de Jean-Baptise Oudry, peintre du Roi (1686-1755), p. 152, nos. 933-1072. Marquis de Girardin, 'L'Édition des Fables dite d'Oudry de La Fontaine', Bulletin du bibliophile et du bibliothécaire, 1913, pp. 219, 220.

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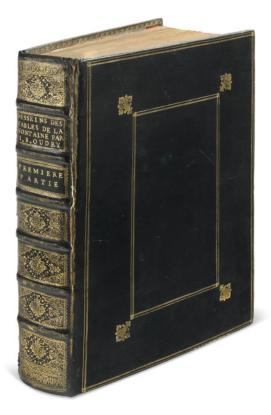
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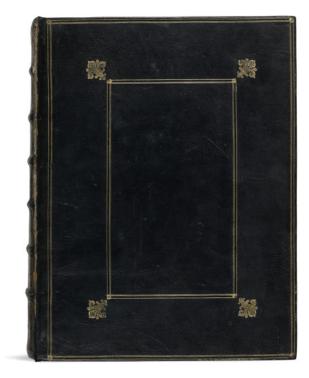
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Figs. 1 and 2. The album's eighteenth-century binding.

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(actual size)

It is hard to think of a more fortunate encounter between a painter and a literary work than that between the greatest of French animaliers, Jean-Baptiste Oudry, and the fables of Jean de La Fontaine (1621-1695). Among the most widely admired poems in French literature, they still delight every child who gets to learn them at school, and rare are those with a French education who cannot recite, long after having left school, at least some verses of La Cigale et la fourmi ('The Cicada and the Ant') or Le Corbeau et le renard ('The Crow and the Fox'). Throughout his career, Oudry produced paintings which took inspiration from one or another of the fables, such as The Fox and the Grapes from 1725, formerly in the Staatliches Museum Schwerin, the Lion and the Fly from 1732 at the Nationalmuseum, Stockholm (inv. NM 862), a pair of paintings made in 1747 for the decoration of the Dauphin's appartement in Versailles from 1747 (inv. MV 6212, MV 6213), and numerous other canvases (Opperman, op. cit., 1977, I, nos. P51-PP85, II, figs. 121, 177, 178, 200, 223, 424; and Opperman, op. cit., 1982-1983, nos. 86, ill.). It was, however, in an extended series of 275 drawings that he measured himself fully with La Fontaine's fables, proving himself in the process to be as gifted a storyteller, a poet and a wit as was his literary predecessor. The album offered here (Figs. 1 and 2), which includes the first half of Oudry's illustrations for the fables and which is the only one to be preserved intact, is at the same time a monument to the artist's mastery and playfulness, and homage to an undisputed masterpiece of French poetry.

As recounted by Oudry's first biographer, the Abbé Louis Gougenot, in a manuscript from 1761, written shortly after the artist's death (but published only in 1854), the drawings were 'only the fruit of the evenings of two winters' (op. cit., p. 380: 'cet ouvrage [...] n'est le fruit que des soirées de deux hivers'). In fact, as the dates on the drawings indicate, they were made over a period of five years, between 1729 and 1734, but it is indeed possible that Oudry worked on them at night, while during the day he created his paintings, as well as the designs for tapestries which preoccupied him for much of the 1730s (Opperman, op. cit., 1982-1983, pp. 126-156). The dates also show that he worked through the 243 fables, divided into five books, in the order intended by La Fontaine. The idiosyncratic technique of the drawings - brush and gray or sometimes brown ink, skilfully heightened with white bodycolor on blue paper – lends the scenes an almost nocturnal feeling, even if most are actually set during the day. A trompe-l'æil frame, consisting of black pen lines and blue wash on the drawings' primary support, heightens this impression, and makes the drawings unique and immediately recognizable among Oudry's substantial output as a draftsman, and among French drawings of the period in general.

It seems Oudry did not intend his drawings for any other purpose than his own enjoyment; the preface of the edition discussed below specifies that he 'made them for his own pleasure, and in those moments of joy and fancy when an artist vividly captures the ideas inspired by his subject, and when he gives free rein to his genius' (*Fables choisies, mises en vers*, I, Paris, 1755, p. iv: 'les composoit pour son propre plaisir, & dans ces momens de joie & de fantaisie où un Artiste saisit vivement les idées de son sujet, & donne un libre essor à son génie'). But the idea to make them into prints to illustrate La Fontaine's text must been an obvious one. Probably around 1750, some twenty years after Oudry started working on his drawings, the

printmaker Gabriel Huquier brought out a first set of twelve prints under the title Livre d'animaux (Fig. 3; see Opperman, op. cit., 1982-1983, p. 158). Shortly afterwards, the Paris publisher Jean-Louis Regnard de Montenault acquired the series, completed in 1752 with a frontispiece which opens the first volume. However, the painterly quality of Oudry's style made the drawings less suited to serve as direct models for the engravers, and Montenault commissioned Charles-Nicolas Cochin the Younger (1715-1790) to copy the compositions in a more linear style in graphite (for two examples in the collection of Jean Bonna, see N. Strasser, Dessins français du XVIe au XVIIIe siècle, Geneva, 2016, no. 64, ill.; and for one at the National Gallery of Canada, Ottawa (inv. 41139), see Couturier, op. cit., no. 39, ill.). Cochin, in association with more than forty other printmakers, produced the elegant engravings to which the edition brought out by Montenault still owes its reputation as one of the most magnificently illustrated books of the eighteenth century (Fig. 4). The first three volumes appeared speedily in 1755 and 1756, but the costs of the undertaking were so high that the fourth and final volume, of which the title page is dated 1759, was published probably only in 1760, thanks to a substantial grant from King Louis XV himself (Opperman, op. cit., 1977, II, p. 684).

The engravings generally reproduce the drawings' compositions faithfully, although in some of them changes were introduced: a small number do not reverse the original composition, meaning Cochin must have reversed



Fig. 3. Gabriel Huquier, after Jean-Baptiste Oudry, *The Fox and the Stork*. Etching. British Museum, London.











No. 7.

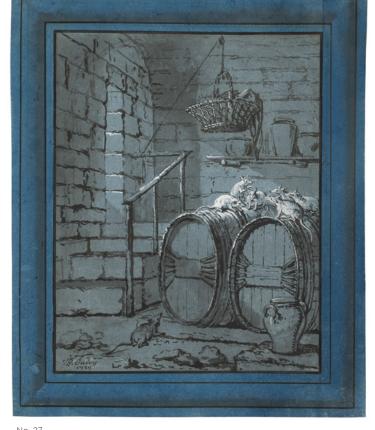


No. 2











No. 83.



No. 27. No. 26.









No. 53. No. 42.

No. 128.



Fig. 4. Jean de La Fontaine, Fables choisies, mises en vers, 4 vols., Paris, 1755-1759 (or 1760). Copy sold at The Exceptional Sale 2022, Christie's, Paris, 22 November 2022, lot 28.

them in his drawing after them (nos. 5, 9, 19, 37, 63); and sometimes details were altered, as in drawing 88, or in the frontispiece (no. 1), where the bust admired by the hunchbacked Aesop and a grouping of animals appears in the drawing to represent Louis XV, whereas in the engraving he is recognizable as La Fontaine. What the prints fail to capture, however, is the spirited execution of Oudry's originals: the agility of the brushwork, the effective use of darker accents, and the subtlety and playfulness of the white heightening.

It is ironic that the compositions, which played an important role in establishing Oudry's reputation (Opperman, op. cit., 1977, II, pp. 157-158), were better known to his modern admirers from the prints than from the original drawings before the sale of the two albums in 1973, and even afterwards most drawings were not reproduced. The scholar and dealer Claus Virch, who bought both albums, dismembered the second one, containing drawings made between 1732 and 1734, and individual sheets from it found their way to numerous museums in Europe and in particular in North America (see, for instance, Te Rijdt, op. cit., nos. 20-21, ill.; and Grasselli, op. cit., no. 48, ill.), and to private collections such as Jeffrey Horvitz's (Clark, op. cit., 2017, no. 13, ill., p. 621, nos. A.822, A.823, ill.; Clark, op. cit., 2022, no. 52, ill.); and they regularly appear on the market (recent examples sold Sotheby's, New York, 31 January 2018, lot 6; Christie's, New York, 30 October 2018, lot 256; and Sotheby's, London, 29 July 2020, lots 225 and 226). Virch left intact the first album, with the drawings made between 1729 and 1731, sold it on to the British Rail Pension Fund, which in its turn offered the album for sale in 1996. Few have had an occasion to see it, and it had not been photographed in its entirety before the preparations of the present sale. A reproduction of all drawings in the first album is available on www.christies.com.

Those who take the time to leaf through the album – in person or virtually - are greatly rewarded. Oudry is a faithful illustrator of La Fontaine's text, providing at least one drawing for each fable, in some cases two, and in one case even five. While in some instances, he found models for his compositions in sixteenth- and seventeenth-century illustrations of Aesop's fables (Opperman, op. cit., 1977, II, p. 684), and while other sources can still be discovered, as a whole the series of drawings stands out for its inventiveness and freshness of inspiration. Oudry exploits his talent in depicting 'as actors performing in established roles in the same way history painters were trained to compose their human actors' (C. Giviskos in exhib. cat., Los Angeles, Houston, and Schwerin, op. cit., p. 88). But the poems also feature contemporary men and women, and Oudry stages them, both in interior and exterior scenes, like a skilled director. It is perhaps these exterior scenes, many of them in rural settings, that surprise the viewer most when given the opportunity to take in the riches of the album. They offer a unique panorama of the French countryside in the eighteenth century – sometimes realistic, sometimes less so, but always enchanting. They also enrich our understanding of Oudry's gift as a landscapist in a different way than do the backgrounds in his paintings or tapestry designs, or than his famous drawn views of the park at Arcueil (X. Salmon et al., À l'ombre des frondaisons d'Arcueil. Dessiner un jardin du XVIIIe siècle, exhib. cat., Paris, Musée du Louvre, 2016, passim). Alongside a smaller number of scenes set in bourgeois houses or more modest farmer's dwellings, they provide a poetic atmosphere for the amusing tales and moralizing messages of La Fontaine, of which the richness can only be fully appreciated when seeing a great number of drawings in succession. Only the album presented here still provides this possibility, securing its place in eighteenth-century French art as a graphic masterpiece inspired by a literary classic from the seventeenth century.

LIST OF THE 139 DRAWINGS CONTAINED IN THE ALBUM

Frontispiece (A bust crowned by Aesop and animals), 1752

Book I

- 1. La Cigale et la fourmi, 1729
- 2. Le Corbeau et le renard, 1729
- 3. La Grenouille qui se veut faire aussi grosse que le bœuf, 1729
- 4-5. Les Deux mulets (two drawings), 1729
- 6. Le Loup et le chien, 1729
- 7. Le Génisse, la chèvre et la brebis, en société avec le Lion, 1729
- 8. La Besace, 1729
- 9. L'Hirondelle et les petits oiseaux, 1729
- 10. Le Rat de ville et le rat des champs, 1729
- 11. Le Loup et l'agneau, 1729
- 12. L'Homme et son image, 1729
- 13-14. Le Dragon à plusieurs têtes et le dragon à plusieurs queues (two drawings), 1730 et 1729
- 15. Les Voleurs et l'âne, 1729
- 16. Simonide préservé par les Dieux
- 17. La Mort et le malheureux, 1729
- 18. La Mort et le bûcheron, 1729
- 19. L'Homme entre deux âges et ses deux maîtresses, 1729
- 20-21. Le Renard et la cigogne (two drawings), 1729
- 22. L'Enfant et la maître d'école, 1729
- 23. Le Coq et la perle
- 24. Les Frelons et les mouches à miel, 1729
- 25. Le Chêne et le roseau, 1729

Book II

- 26. Contre ceux qui ont un goût difficile, 1729
- 27. Conseil tenu par les rats, 1729
- 28. Le Loup plaidant contre le renard par devant le singe, 1729
- 29. Les Deux taureaux et une grenouille, 1729
- 30. La Chauve-souris et les deux belettes. 1729
- 31. L'Oiseau blessé d'une flèche, 1729
- 32. La Lice et sa compagne, 1729

- 33. L'Aigle et l'escarbot, 1729
- 34. Le Lion et le moucheron, 1729
- 35. L'Âne chargé d'éponges, et l'âne chargé de sel, 1729
- 36. Le Lion et le rat, 1729
- 37. La Colombe et la fourmi, 1729
- 38. L'Astrologue qui se laisse tomber dans un puits, 1729
- 39. Le Lièvre et les grenouilles, 1729
- 40. Le Coq et le renard, 1729
- 41. Le Corbeau voulant imiter l'aigle, 1729
- 42. Le Paon se plaignant à Junon, 1729
- 43. La Chatte métamorphosée en femme, 1729
- 44. Le Lion et l'âne chassant, 1729
- 45. Testament expliqué par Ésope, 1729

Book III

- 46-47, 49-51. Le Meunier, son fils et l'âne (five drawings), 1729
- 52. Les Membres et l'estomac, 1729
- 53. Le Loup devenu berger, 1729
- 54. Les Grenouilles que demandent un roi, 1729
- 55. Le Renard et le bouc, 1729
- 56. L'Aigle, la laie et la chatte, 1729
- 57. L'Ivrogne et sa femme, 1729
- 58-59. La Goutte et l'Araignée (two drawings), 1729
- 60. Le Loup et la cigogne, 1729
- 61. Le Lion abattu par l'homme, 1729
- 62. Le Renard et les raisins, 1729
- 63. Le Cygne et le cuisiner, 1729
- 64-65. Les Loups et les brebis (two drawings), 1729
- 66. Le Lion devenu vieux, 1730
- 67. Philomèle et Progné, 1730
- 68. La Femme noyée, 1730
- 69. La Belette entrée dans un grenier, 1730
- 70-71. Le Chat et un vieux rat (two drawings), 1730

Book IV

72-73. Le Lion amoureux (two drawings), 1730

74. Le Berger et la mer, 1730

75. La Mouche et la fourmi, 1730

76-77. Le Jardinier et son seigneur (two drawings), 1730

78. L'Âne et le petit chien, 1730

79. Le Combat des rats et des belettes, 1730

80. Le Singe et le dauphin, 1730

81. L'Homme et l'idole de bois, 1730

82. Le Geai paré des plumes du paon, 1730

83. Le Chameau et les bâtons flottants, 1730

84. La Grenouille et le rat, 1730

85. Tribut envoyé par les animaux à Alexandre, 1730

86. Le Cheval s'étant voulu venger du cerf, 1730

87. Le Renard et le buste, 1730

88. Le Loup, la chèvre et le chevreau, 1730

89. Le Loup, la mère, et l'enfant, 1730

90. Parole de Socrate, 1730

91-92. Le Vieillard et ses enfants (two drawings), 1730

93. L'Oracle et l'impie, 1730

94. L'Avare qui a perdu son trésor, 1730

95. L'Œil du maître, 1730

96. L'Alouette et ses petits avec la maître d'un champ, 1730

Book V

97. Le Bûcheron et le Mercure, 1730

98. Le Pot de terre et le pot de fer, 1730

99. Le Petit poisson et le pêcheur, 1730

100. Les Oreilles du lièvre, 1730

101. Le Renard qui a la queue coupée, 1730

102. La Vieille et les deux servantes, 1730

103. Le Satyre et le passant

104. Le Cheval et le loup, 1730

105. Le Laboureur et ses enfants, 1730

106. La Montagne qui accouche, 1730

107. La Fortune et le jeune enfant, 1730

108. Les Médecins, 1730

109. La Poule aux œufs d'or, 1730

110. L'Âne portant des reliques, 1730

111. Le Cerf et la vigne, 1730

112. Le Serpent et la lime, 1720 (for 1730)

113. Le Lièvre et la perdrix, 1730

114. L'Aigle et le hibou, 1731

115. Le Lion s'en allant en guerre, 1731

116. L'Ours et les deux compagnons, 1731

117. L'Âne vêtu de la peau du lion, 1731

Book VI

118. Le Pastre et le lion, 1731

119. Le Lion et le chasseur, 1731

120. Phébus et Borée, 1731

121. Jupiter et Métayer, 1731

122. Le Cochet, le chat et le souriceau, 1731

123. Le Renard, le singe et les animaux, 1731

124. Le Mulet se vantant de sa généalogie, 1731

125. Le Vieillard et l'âne, 1731

126. Le Cerf se voyant dans l'eau, 1731

127. Le Lièvre et la tortue, 1731

128-129. L'Âne et ses maîtres (two drawings), 1731

130. Le Soleil et les grenouilles, 1731

131. Le Villageois et le serpent, 1731

132. Le Lion malade et le renard, 1731

133. L'Oiseleur, l'autour et l'alouette, 1731

134. Le Cheval et l'âne, 1731

135. Le Chien qui lâche sa proie pour l'ombre, 1731

136. le Chartier embourbé, 1731

137. Le Charlatan, 1731

138. La Discorde, 1731

139. La Jeune veuve, 1731







LAURENT DE LA HYRE

(PARIS 1605-1656)

Rhetoric and Dialectic

both signed and dated 'L. DE LA HIRE. in. &. F. 1650' (the first: lower right; the second: on the stone plinth at right)

oil on canvas

401/4 x 461/8 in. (102.3 x 119.2 cm.)

the first: inscribed 'ORNATVS PERSVASIO' (on the hem of the cloak) (2)

\$400,000-600,000

SELLING WITHOUT RESERVE

PROVENANCE

Painted in 1650 for Gédéon Tallemant (1613-68), 'Maître des Requêtes', Hôtel Tallemant, Paris, and probably still 'in situ' until dispersed by sale in 1760

M. Sinson, Paris; (†) his sale, Regnault-Delalande, Paris, 20-24 December 1814, lot 278.

Private collection, France, by 1947.

[The Buergenstock Collection - The Property of Fritz Frey]; Sotheby's, London, 11 December 1996, lot 81, where acquired by the present owner.



XHIBITED:

Grenoble, Musées de Grenoble; Rennes, Musée Rennes; Bordeaux, Musée de Bordeaux, *Laurent de La Hyre, 1606-1656: L'Homme et l'Oeuvre,* 14 January-10 April 1989; 9 May-31 August 1989, 6 October 1989-6 January 1990, nos. 262 and 263.

LITERATURE:

C. Sterling, A catalogue of French Painting 15th-18th Centuries, The Metropolitan Museum of Art, Cambridge, 1955, pp. 86-89. F. Frey, Der Bürgenstock: Kunst, Geschichte, Tradition, Hoteldorf, Zürich and Stuttgart, 1967, pp. 136-137, as Mercury and Diana.

P.-M. Auzas, 'A propos de Laurent de La Hire', *Revue du Louvre*, 1968, p. 12. H. Wine, et al., 'Laurent de la Hyre's Allegorical Figure of Grammar', *The National Gallery Technical Bulletin*, XIV, 1993, pp. 23, 26, table 1.

C. Baker and T. Henry, *The National Gallery: Complete Illustrated Catalogue*, London and New Haven, 1995, p. 365, under NG 6329; 2nd ed., 2001, p. 365, as still in the Bürgenstock collection.

V. Bar and D. Brême, *Dictionnaire iconologique: Les allégories et les symboles de Cesare Ripa et Jean Baudoin*, Dijon, 1999, p. 138, 197 and 285, illustrated.



These eloquent and noble Allegories of Dialectic and Rhetoric were originally made for a suite of paintings executed by La Hyre in 1649 and 1650. Depicting the Seven Liberal Arts that are the foundation of classical education as codified in Antiquity - Arithmetic, Astronomy, Geometry, Grammar and Music, as well as Dialectic and Rhetoric - the set of paintings were likely installed around the walls of a single, grand room in the house of Gédéon Tallemant des Réaux (1613-1668), a member of the Council of State, who resided on rue d'Angoûlmois in the Marais quarter of Paris. Although today scattered in collections throughout the world, all of the paintings in La Hyre's original series have survived and can be identified, as well as several replicas most likely from the artist's workshop. In addition to the present paintings, the original series included Arithmetic (Foundation Hannema-de Stuers, Heino), Astronomy (Musée des Beaux-Arts, Orléans), Geometry (Fine Arts Museums of San Francisco), Grammar (National Gallery, London) and Music (Metropolitan Museum of Art, New York). All of these allegorical representations of the Liberal Arts are personified by female figures presented half-length and nearly life-size, wearing classical drapery and posed in landscape settings with antique architectural elements. Each is identifiable through her traditional attributes, and several of the paintings - including Rhetoric here - also bear inscriptions in Latin alluding to their subjects. In addition, two paintings of winged putti – one depicted holding a viol, the other a sheet of music – originally flanked Music; identical in height but much narrower in width than those of the Liberal Arts, the companion paintings of putti are today in the Musée Magnin, Dijon.

Established in ancient Greece but codified in late Roman antiquity, the Liberal Arts were divided into two categories, the first of which, the 'Trivium', consists of Dialectic (or Logic), Rhetoric and Grammar – the skills held to be essential for a person to participate in civic life, as explained in Plato's *Dialogues*, including public debate, serving on a jury and defending oneself in court. The second category, consisting of the remaining four Liberal Arts, was identified as the 'Quadrivium', the intellectual, scientific and creative skills that followed upon mastery of the 'Trivium'.

La Hyre's paintings of *Dialectic* and *Rhetoric*, while originally parts of the larger decorative scheme designed for Tallemant, remained together as pendants once the complete suite was disassembled and sold off in 1760, and appeared together as one lot at auction in Paris on 20 December 1814. Both paintings are signed and dated 1650 and, indeed, La Hyre seems to have conceived them as pendants within the larger set of paintings, as their subdued and earthy palette, smooth and polished finish and

closely associated subject matter suggests. (Although intimately related as philosophical concepts, 'Dialectic' is a method of philosophical debate that aims to establish the truth among opposing points of view through reasoned argumentation; 'Rhetoric', as defined by Aristotle, is 'the faculty of observing in any given case the available means of persuasion.') The principal source that guided La Hyre in the particulars of the iconography of his subjects was Cesare Ripa's famous emblem book, the Iconologia, first published with illustrations in Rome in 1603, then translated into French and published in Paris in 1636. Following Ripa's description of the personification of Dialectic, La Hyre paints a forceful young woman in a helmet, topped with two plumes, one black, one white. In her right hand she holds two sharp arrows, her left hand rests against a book inscribed 'GORGIUS', a reference to the ancient Greek pre-Socratic philosopher (483-375 BC) celebrated for rhetorical innovations in paradoxical thought that were the basis for sophistry. In Ripa's image of Dialectic/Logic, the helmet she wears signifies 'the Vigor of the Intellect, especially necessary for Dialectic.' The two plumes symbolize the 'defense of the True as well as the False with reasons that seem acceptable, and both of which she plays with as easily as the wind lifts a feather; for the reasons which a vigorous intellect produces are like the feathers held by the hardness of her helmet.... The crescent moon she wears on her crest expresses the same, for, as Piero Valeriano in book 44 of the Hieroglyphica (1556) observes, Dialectic is like the moon for the variety of forms it takes.'

The painting of *Rhetoric* follows Ripa's model even more closely, depicting, as Ripa recommends, 'A fair lady, richly clothed, with a noble headdress; very complaisant; holds up her right hand open; a scepter in her left, with a book; on the skirt of her petticoat are the words, ORNATUS PERSUASIO ['Decorated with Conviction']; of a ruddy complexion, with a Chimera at her feet. Fair and complaisant, because there is none so ill-bred that is not sensible of the charms of Eloquence. Her open hand shows Rhetoric discourses in a more open way than Logic [Dialectic]. The scepter: her sway over men's minds. The book: Study is requisite. The motto denotes its business: The Chimera, the three precepts of it; judicial, demonstrative, and deliberative.' While La Hyre did not include a Chimera at Rhetoric's feet, the two winged serpent entwined around her scepter, in the form of a caduceus, fulfill its function.

A fine chalk drawing after *Rhetoric* in the Harvard Art Museums, formerly considered a preparatory study by La Hyre, is regarded by Thuillier and Rosenberg (fig. 263c, p. 301) as a copy of the painting made by an unknown hand.



NICOLAS DE LARGILLIÈRE

(PARIS 1656-1746)

Portrait of Jeanne-Henriette Augustine de Fourcy, Marquise de Puységur (1692-1737), full-length, in a landscape

oil on canvas, unframed 53 x 41½ in. (134.1x 104 cm.)

\$200,000-300,000

SELLING WITHOUT RESERVE

PROVENANCE:

Count Léon Mniszech; his sale, Galerie Georges Petit, Paris, 9-11 April 1902, lot 58, where acquired for 30,000 francs by the following, with Eugène Fischof, Paris, 1910, from whom acquired by,



fig. 1 Nicholas de Largillière, Presumed portrait of Jacques-François de Chastenet, marquis of Puysegur (1656-1743), Private Collection

Mary Frick Jacobs (1851-1936), Baltimore, by whose estate bequeathed in 1938 to,

The Baltimore Museum of Art (1938.175), by whom deaccessioned, [Property of the Baltimore Museum of Art, sold to Benefit Future Acquisitions]; Sotheby's, New York, 24 January 2008, lot 265, where acquired by the present owner.

LITERATURE:

H.B. Jacobs, The Collection of Mary Frick Jacobs, Baltimore, 1938, pl. 4.

Painter of the Parisian aristocracy, Nicolas de Largillière was one of the greatest artists active in France in the eighteenth century. Primarily, but not exclusively, a portraitist, he equally excelled in the genres of still life and history painting. Over the course of his career, he transformed the art of portraiture in France, invigorating his paintings with vivid colors and movement, while inventing novel compositions that express the personalities of his sitters.

Jeanne-Henriette Augustine de Fourcy was the daughter of Henri Louis de Fourcy de Chessy. On 3 October 1714, she married Jacques II de Chastenet, marquis de Puységur (1659-1743), at Chessy (Seine-et-Marne). Previously married, her husband had a distinguished military career, having been appointed lieutenant général in 1704, under Louis XIV. In this capacity, he served in Flanders and Spain. Under the French Regency, he sat on the War Council and later was promoted to Maréchal de France in 1734. In 1739, he was awarded the Orders of St. Michael and the Holy Spirit.

We are grateful to Dominique Brême for endorsing the attribution on the basis of photographs (private communication, 7 December 2022). Dr. Brême notes that the portrait must have been painted on the occasion of the sitter's marriage, together with the portrait of her husband (fig. 1; formerly in the Marjorie Merriweather Post collection and sold Sotheby's, Paris, 19 December 2017, lot 609). Accordingly, both paintings are datable to 1714 or around 1715. The two portraits remained together at least until they were sold in the 1902 Mniszech sale, but were separated soon thereafter.



ANTOINE COYPEL

(PARIS 1661-1722)

Jupiter and Juno on Mount Ida: 'La ceinture de Vénus'

oil on canvas

293/8 x 361/8 in. (74.6 x 91.7 cm.)

\$250,000-350,000

SELLING WITHOUT RESERVE

PROVENANCE

(Possibly) Louis-Philippe, duc d'Orléans (1674-1723), Palais Royal, Paris, with its pendant *Venus presenting arms to Aeneas*.

(Possibly) Jean-Corneille Landgraff; his sale, Boileau and Hayot, Paris, 21 December 1784, lot 24, where acquired for 42 *livres* by, Mathieu-François-Louis Devouge (b. c. 1745), Paris.

Art market, Bamberg, by 1978.

Private collection, Wiesbaden, until 1991.

with Colnaghi, New York, from whom acquired in 1992 by a private trust, by whom sold,

[Property of a Private Trust]; Sotheby's, New York, 30 January 1998, lot 53, where acquired by the present owner.

EXHIBITED:

Paris, Galerie du Louvre, Le Salon, 1699.

LITERATURE:

N. Garnier, *Antoine Coypel*, Paris, 1989, pp. 133–135, 190, no. 67, under nos. 66, 263 and 264, fig. 124.

ENGRAVED:

G. Duchange

'La Ceinture de Venus': Jupiter and Juno on Mount Ida is among the most charming and beautiful of Antoine Coypel's mythological cabinet pictures: learned yet light-hearted, sensual and brilliantly colored in a rich, jewel-like palette derived from the artist's deep study of Rubens. Coypel's source is Book XIV of Homer's epic poem, the Iliad. Jupiter was the supreme ruler of the gods and mortals, the most exalted – and promiscuous – of the Olympian deities. Juno, his vengeful wife, was long consumed with hatred for the city of Troy after Paris, the Trojan prince, awarded Venus the Golden Apple to honor her superior beauty. Determined to thwart Jupiter's support for the Trojans in their battle against Greece, Juno persuaded Hypnos, the god of Sleep, to seal Jupiter's eyes. Next, she deceived Venus, goddess of Love, into lending her the goddess's magical breast-band (or

girdle), in order to bewitch the faithless Jupiter into once again desiring his wife. Bathed, perfumed and seductively dressed, Juno went to Mount Ida – her husband's sacred retreat – where she found Jupiter enthroned. Upon first sight of her, Jupiter was ravished with Juno's beauty, sank into her embrace, made love to her enveloped in a cloud of gold and fell asleep. Afterward, Hypnos informed Neptune, god of the Sea, that Jupiter was asleep, freeing him to destroy Troy's fleet.

Coypel's painting illustrates the tale with wit, economy and grace. Atop Mount Ida, the beautiful Juno – bedecked in pearls, jewels, fine silks and the magic girdle around her waist – glances slyly at the besotted Jupiter, who enfolds her in his muscular arms. An eagle, traditional symbol of Jupiter, perches between the celestial couple and, looking approvingly at Juno, treads upon the thunderbolt that the god employs to vanquish his enemies. Juno's attribute, the peacock, flies overhead, gazing to earth at two winged putti who joyfully ignite the flame of each other's torch. A cloud of gold descends on the gods to enfold them.

Coypel's painting was first exhibited at the Paris Salon of 1699, with a pendant depicting *Venus Giving Arms to Aeneas* (lost), perhaps illustrating the theme of the power of women over men. Although not recorded in the Salon *livret*, it is likely that the present painting was acquired by the Duc d'Orléans, Palais Royale, since its lost pendant was inventoried in the Orléans Collection as late as 1790. Two studies for the present composition in *trois crayons* and rapidly sketched in Coypel's characteristically scratchy hand are in the Ashmolean Museum, Oxford, and the Louvre, respectively. The picture was engraved in reverse by Gaspard Duchange and dedicated to Jules Hardouin-Mansart, 'Surintendant des Bâtiments' with the appropriate verse from the *Iliad* in French translation beneath the print. Several copies of the painting are known, including a larger, vertical copy (178 x 153 cm.) that was seized during the Revolution and deposited in the Musée des Beaux-Arts, Rennes, where it remains, along with a copy of *Venus Giving Arms to Aeneas* executed in the same extended, upright format.



JEAN-BAPTISTE SANTERRE

(MAGNY-EN-VEXIN, VAL-D'OISE 1651-1717 PARIS)

A young woman in a yellow robe with a letter, called La Menaceuse

signed and dated '[S]anterre / 1703' (lower right, on the letter) oil on canvas $31\frac{3}{4} \times 25\frac{1}{2}$ in. (80.6 x 64.7 cm.)

\$80,000-120,000

SELLING WITHOUT RESERVE

PROVENANCE:

Jean-Etienne Liotard, Geneva (1702-1789); his sale, Christie's, London, 16 April 1774, lot 13.

Gustave Mailand; his sale, Pillet, Paris, May 2-3, 1881, lot 114. Jules Burat, Paris; (†) his sale, Galerie Georges Petit, Paris, 28-29 April 1885, lot 162, as `Le Billet'.

Reginald Vaile, London, until 1903.

Anonymous sale; Hôtel Drouot, Paris, 24 June 1987, lot 8. with P. & D. Colnaghi, Ltd, London and New York. [Property of a Private Collector]; Christie's, New York, 18 May 1995, lot 49, where acquired by the present owner.

EXHIBITED:

London, Great Malborough Street, Liotard Exhibition, 1773, no. 12.

LITERATURE

(Possibly) A.-J. Dézallier d'Argenville, *Abrégé de la vie des plus fameux peintres*, Paris, 1762, p. 262.

(Possibly) A. Potiquet, *Jean-Baptiste Santerre Peintre: sa vie et son oeuvre*, Paris, 1876, p. 10, as 'Femme en action de menacer?'.

M.N. Benisovich, *Liotard et sa collection de tableaux*, Geneva, 1951, pp. 6-7. E. Benezit, *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, VII, Paris, 1954, p. 513.

Burlington Magazine, CXXX, no. 1018, Jan. 1988, p. XXIV.

E. Coquery, *Figures de la Passion*, exhibition catalogue, Paris, 2001, p. 236, fig. 115, as 'La Menaceuse'.

C. Lesne and F. Waro, *Jean Baptiste Santerre: 1651-1717*, Magny-en-Vexin, 2011, pp. 63, 66 and 68, illustrated.

Jean-Baptiste Santerre was born northwest of Paris in Magny-en-Vexin and entered the studio of Bon de Boullogne (1649-1717) upon his arrival in Paris. In 1704, he was received at the Académie as both a portrait and history painter with two diploma pieces, a portrait of the painter Noël Coypel and his famous *Susanna at the Bath* (Louvre, Paris). Around 1712, King Louis XIV awarded him a pension, a studio and lodgings in the Louvre. He later became Peintre Ordinaire to Philippe II, Duc d'Orléans,

Regent of France. Santerre enjoyed particular success with single-figure, half-length paintings, mostly depicting women engaged in various activities. His early biographer, Antoine-Joseph Dézallier d'Argenville (1680-1765) described these paintings as 'têtes de fantaisie'. Among many subjects by Santerre listed by Dézallier are:

Une rêveuse; une dormeuse; une chanteuse; une coupeuse de choux; les femmes qui lisent à la chandelle; celle qui dessine à la lumière; la femme voilée [...] la coquette; la femme en colère; le fumeur; [...] une femme qui cachette une lettre; l'Espagnolette; une femme en action de ménacer [sic]; &cc. [A woman dreaming, a woman sleeping, a woman singing, a woman cutting a cabbage; women reading by candlelight; another who is drawing by candlelight; a woman wearing a veil; [...] the coquette; the angry woman, the smoker, [...] a woman sealing a letter, the girl in Spanish costume, a woman threatening, etc.]

(A.-J. D. d'Argenville, op. cit., pp. 259, 262; quoted and translated in M. Percival, Fragonard and the Fantasy Figure: painting the imagination, Farnham and Burlington, c. 2012, n.p.).

The present painting shows a beautiful woman in a brilliant yellow dress, wearing a blue and gold scarf, seated at a table. She seemingly has been interrupted while reading a letter, perhaps from a lover. This somewhat provocative iconography was surely inspired by Golden Age paintings by Dutch artists such as Vermeer, ter Borch and Metsu. She wears a mischievous expression, at once alluring and intimidating, as she gestures toward the viewer. Signed and dated 1703, the painting has traditionally been called *La Menaceuse* [the menacing woman], based on an interpretation of her gesture as one of reprobation toward the viewer, who subjects her to his gaze. Yet for Santerre and his clientele this title was surely understood to be tongue-in-cheek, as his sitter's coquettish smirk undercuts any sense of rejection. The composition was enormously successful, and the artist produced several subsequent versions, including one exhibited in the 1704 Salon, under the title 'Fille qui menace'. Early in its history, it was owned by the great eighteenth-century Swiss artist, Jean-Etienne Liotard.





FRENCH SCHOOL, CIRCA 1675

Paris, a view of the Seine looking West, the equestrian statue of Henri IV and the Pont Neuf in the foreground; and Paris, a view of the Seine looking East, the Pont Rouge in the foreground

oil on canvas 35½ x 59½ in. (90.3 x 151 cm.), each in Louis XIII carved and gilded frames

a pair (2)

\$140,000-200,000

SELLING WITHOUT RESERVE

PROVENANCE:

Charles, 4th Lord Hillingdon, by whose Trustees sold; Christie's, London, 7 July 1972, lot 20 (32,000 gns. to Van Haeften).

Anonymous sale; Drouot-Richelieu, Paris, 29 April 1998, lot 93, as Follower of Hendrick Mommers, where acquired by the present owner.

LITERATURE

B. de Montgolfier, *Pont Neuf 1578-1978*, exhibition catalogue, Paris, 1978, pp. 21, 24 and 26.

V. Benoit, La Gazette de l'Hôtel Drouot, 8 May 1998, p. 21, illustrated.

Although the artist of the present views of Paris remains a mystery, their specificity allows them to be dated with relative accuracy, with a certain *terminus ante quem* of 1684, and more likely dating to the second half of the 1670s.

The equestrian statue of Henri IV of France, taken from the Pont Neuf, was erected in 1618, commissioned by Henri's widow, Marie de' Medici, and completed by the Tuscan sculptor Pietro Tacca. The bridge itself, as one of the central arteries of the city, was one that teemed with life, and here conveys the bustle and variety of people and activities that centered around it. Work on the distinctive dome of the Collège des Nations (today the Institute de France), seen in the left background of the composition, began in 1662, following designs by Louis le Vau (1612–1670), and was largely completed by the mid-1670s.

While Louis XIV catered increasingly to his political power base at Versailles from 1669, the court remained in Paris until 1682, with the Louvre as the primary royal residence. In 1667, Le Vau, alongside Charles Le Brun and Claude Perrault, had been tasked with the construction of the classicizing east façade of the palace. In the present work, we see the contiguous works at the Cour Carrée (Square Court), also overseen by Le Vau. In 1668, Louis XIV had decided to double the width of the south, river-facing wing of the court and work was begun. Construction was halted in the late 1670s when the king abandoned the Louvre project in order to devote his attention (and money) to Versailles. The appearance of the still-active building works in the view with the equestrian statue of Henri IV and the Pont Neuf suggests that it was taken before *circa* 1678, when construction had largely ceased.

In the foreground of the view of the *Seine looking West with the Pont Rouge* can be seen the Pont Barbier, a bridge that once crossed the Seine as an extension of the rue de Beaune in Paris. It was given numerous different appellations, referred to as the Pont Barbier, after its builder, Louis le Barbier (d. 1641); the Pont Sainte-Anne, in honor of the patron saint of the queen, Anne of Austria; and the Pont Rouge because of its distinctive

red color which came from the layer of minium (red-lead) that covered the timbers of the structure. The bridge project was initiated in 1632 after the king, Louis XIII, witnessed a ferry accident on the river. That same year, he commissioned Pierre Pidou, Secretary of the King's Chamber, to employ Louis le Barbier to construct a wooden toll bridge across the Seine, with construction completed only a few years later. The work created a major new crossing of the river in a central position in the city, and at either end, toll booths were erected to collect money from travelers. The popularity of the structure, however, saw it rapidly in need of repairs. By February 1649, for example, several arches of the bridge had broken and seven years later, in 1656, it was damaged by fire. Finally, on 20 February 1684, the Pont Barbier collapsed in an ice-drift, during a series of severe frosts that impacted the city. The following year, Louis XIV commissioned a new bridge to be constructed on the site of the Pont Barbier and in June 1689 the Pont Royal (this time made of stone) was opened.

To the right, in the background, the west towers of Notre Dame cathedral can be seen, beside the soaring spire of the Sainte Chapelle. At right, stretched along the Quai des Tuileries, a long procession of ornate carriages and riders can be seen. The foremost carriage is drawn by four white horses, surrounded by a company of liveried men in blue coats, embellished with red, the colors of which appear to indicate the king's livery, with the monarch himself inside the gilded carriage that heads the procession. To emphasize Louis' presence, the royal yacht, floating in the middle of the Seine, fires a salute to the king as he is driven past.

The views recall a number of similar works produced during the midseventeenth century, seemingly relying, in some aspects, on the Dutch landscape painter Hendrick Mommers (1620-1693). At least three paintings by Mommers of Paris from the Pont Neuf are known (Musée du Louvre. Paris: Bowes Museum, Barnard Castle: and Musée Carnavalet, Paris), all of which present a very similar view to the present works. Each places the statue of Henri IV in the center of the composition and depicts the banks of the Seine to the left and right. Likewise, Mommers populated the foreground of these works with lively groups of people, yet typically presented closer to the picture plane so that they appear much larger than those in the present pair. Additionally, the paintings given to Mommers take a far less panoramic view of the surrounding landscape and therefore capture less of the city itself. A comparable work, with a similar perspective and vantage point as the View of the Seine looking West, and similarly diminutive figures, was sold at Christie's, New York 29 January 1998, lot 83, attributed to another Dutch painter and engraver, Theodor Matham (c. 1605-1676), who painted the same view around thirty years prior to this work. The Seine proved to be a popular subject in the period, perhaps disseminated through prints by artists like Stefano della Bella beginning in the 1640s.





JEAN-BAPTISTE GREUZE

(TOURNUS 1725-1805 PARIS)

Agneau chéri

oil on panel

36 x 275/8 in. (91.5 x 70.2 cm.)

\$120,000-180,000

SELLING WITHOUT RESERVE

PROVENANCE:

with Galerie Sedelmeyer, Paris, by 1896. Collection Fürstenberg, Paris. Anonymous sale; Hôtel Prince de Galles, Paris, 12 June 1995, lot 41. [Trésors de la Collection Veil-Picard]; Christie's, Paris, 23 June 2010, lot 122, where acquired after the sale by the present owner.

LITERATURE:

C. Sedelmeyer, Illustrated Catalogue of the Third Series of 100 paintings by Old Masters of the Dutch, Flemish, Italian, French and English Schools, being a portion of Sedelmeyer Gallery Which contains about 1500 original Pictures by ancient and modern artists, Paris, 1896, pp. 104-105, no. 79.

H. Wine, National Gallery Catalogues: The Eighteenth Century French Paintings, London, 2018, pp. 240-241, under NG1154, note 16.

A mysterious and poignant painting, L'Agneau chéri ('The Beloved Lamb') is one of the finest from the latter years of Greuze's career. Likely a theme of the artist's invention, rather than a Biblical or literary story, it nevertheless evokes an ancient world in its classical setting and costumes. In it, a barefoot, seated young woman resting her head in her hands watches an approaching boy who carries a lamb in his arms; a sheep and resting hound flank them. The pensive, solemn mood of the picture may suggest we are witnessing the prelude to a pagan sacrifice, although the sacrificial lamb could also allude to the story of Christ.

As his career progressed, Greuze increasingly employed the narrative devises of history painting in his genre scenes as a means of engaging the viewer more deeply. In his final decades, the artist created several mysterious and profoundly felt paintings of classical and vaguely allegorizing subject matter – hybrids of history, mythology and genre painting – that seem to have held personal meaning for him. Among these, the most famous are Innocence Carried Off by Cupid (1786; Louvre, Paris) and Psyche Crowning Cupid (circa 1785; Musée des Beaux-Arts, Lille), although to this group must be added the present picture, which was only rediscovered in 2000.

The late Edgar Munhall dated the present painting to *circa* 1785 (private communication), the same moment to which he and other scholars have dated *Psyche Crowing Cupid*. The cold tonalities and soft, brushy handling of paint in that work is identical in manner to that in *L'Agneau chéri*, and it is possible – though not certain – that both paintings were left unfinished. It is also possible that the present painting was included in the group of 'ten large- and medium-sized paintings, sketches of mythological and historical subjects' recorded in Greuze's studio at the time of his death in March 1805. Munhall, who saw the painting in person and confirmed its attribution, identified another painting by the artist in the Zanesville Art Center, Zanesville, OH, which depicts the same subject.



JEAN VALETTE-FALGORES, CALLED PENOT (MONTAUBAN 1710-AFTER 1777)

A still life with artichokes in a blue and white vase, a salt cellar, a knife and two glass cruets

signed 'JEAN VALETTE / PENOT FECIT' (on the reverse of the canvas) oil on canvas, unlined, unframed 16 x 19½ in. (40.6 x 49.5 cm.)

\$120,000-180,000

SELLING WITHOUT RESERVE

Anonymous sale; Sotheby's, New York, 28 January 2000, lot 142, where acquired by the present owner.

Born in Montauban in southern France, Valette-Penot studied at the Académie Royale in Toulouse. He is thought to have spent the majority of his career in this region, exhibiting at the Toulouse Salon on several occasions, but also travelled extensively throughout France and to Rome. He was known in particular for his trompe l'oeil still lifes at a time when the genre was at its peak in France. Although the present work follows the format of the more traditional tabletop still life, the artist seeks to trick the viewer's sense of perspective: a knife teeters precariously on the edge of the table, the diagonal of its handle creating greater depth in the composition. Dramatically lit from the right and set against an austere black background, Valette-Penot masterfully exploits the surfaces of the glass cruets and ceramic vessels to full effect, the light reflecting and refracting off their smooth, curved surfaces.



JEAN VALETTE-FALGORES, CALLED PENOT (MONTAUBAN 1710-AFTER 1777)

A tromp l'oeil of bottles, game, plates, plums and nuts on shelves

oil on canvas 243/8 x 301/4 in. (61.9 x 76.8 cm.)

\$40,000-60,000

SELLING WITHOUT RESERVE

PROVENANCE:

Charles de Beistegui (1894-1970), Château de Groussay, Montfort l'Amaury, by descent to his nephew,

Juan de Beistegui, Château de Groussay, Montfort l'Amaury; his sale, Sotheby's, on the premises, 2 June 1999, lot 153, where acquired by the present owner.

The painter here 'fools the eye' with an illusionistic rendering of assorted bottles, fruit and objects set on wooden shelves. Several liquids are identifiable by the labels on their bottles, including: 'Eau d'or de Mont', 'Eau sans pareille', 'Sirop de capillaire', 'Eau de cannelle' and 'Eau de mille fleurs'. Among the perfumes that were circulating in the seventeenth century was one known as 'l'eau de mille-fleurs', which was made from rose, musk, marjoram and other ingredients. Another formulation by that name which became popular by the eighteenth century counted as its main component cow's urine, and was purported to soften the skin as well as help with such problems as jaundice and rheumatism. The bottle marked with this label in Valette's painting may very well correspond to the latter of these substances. 'Sirop de capillaire' is a syrup made from a type of fern which in this period was used to create popular beverages known as 'bavaroises' (Bavarians), consisting of the syrup mixed with milk, enhanced with tea, coffee or chocolate.

For a similar treatment, see Valette-Penot's Trompe l'oeil with a sculpture of Hercules in the Musée des Beaux-Arts, Rennes (M. and F. Faré, La Vie silencieuse en France, La Nature morte au XVIIIe siècle, Paris, Fribourg, 1976, fig. 631).



ANTOINE-FRANÇOIS CALLET

(PARIS 1741-1823)

Portrait of the Comte de Cromot, Grand Surintendant to the Comte de Provence, seated at an easel, accompanied by his two daughters-in-law

signed and dated 'A. Callet 1787' (lower left) oil on canvas $77^3\!\!/_4 \ge 63^3\!\!/_4$ in. (197.5 ≥ 162.5 cm.)

\$300,000-500,000

SELLING WITHOUT RESERVE

PROVENANCE:

Anonymous sale; Sotheby's, London, 3 July 1996, lot 57, where acquired by the present owner.

Antoine-François Callet, who won the Prix de Rome in 1764 and became a full member of the Académie Royale in 1777, devoted much of his career to the painting of grand manner history paintings, mythologies and allegorical decorations, initially in the nascent neoclassic manner of François-Guillaume Ménageot and François-André Vincent and later, after 1800, to vast and increasingly retardataire allegorical tributes to Napoleon's military triumphs, such as the Allegory of the Battle of Austerlitz (Salon of 1812; Versailles), that were much to the Emperor's taste. However, he was most admired and remains best remembered as a superb portraitist. By far his most famous portrait is the magnificent, full-length, standing portrait of King Louis XVI in Coronation robes (1778) which exists in many replicas and versions produced by Callet and his workshop, one of which was exhibited at the Salon of 1789, on the very eve of the Revolution. As official painter to the King. First Painter to 'Monsieur' and official painter to the Comte d'Artois, Callet received the patronage and protection of the monarch and both of his brothers.

The present portrait, of the Baron Cromot du Bourg seated at his easel, accompanied by his two daughters-in-law, is a masterpiece of late Ancien Régime portraiture. Signed and dated 1787, the portrait takes as its principal subject Jules-David Cromot du Bourg (1725-1786), Baron du Bourg. Born in Avallon (Yonne) in 1725, the eldest of thirteen children, he rose to become one of most powerful figures in the worlds of art and finance in France in the last quarter of the eighteenth century. Following a long-established acquaintance with Louis Stanislas Xavier, Comte de Provence (1755-1824), grandson of Louis XV, brother of Louis XVI and himself the future King Louis XVIII, Jules-David Cromot was appointed 'Surintendant des Finances et Bâtiments de Monsieur' in 1771. The appointment followed immediately upon the fifteenth birthday of Louis Stanislas, when his education was complete and he was permitted to establish his own household. Cromot's position at the court of 'Monsieur' - the honorary title given the Comte de Provence as eldest brother of the king - granted him vast powers over financial policy, building construction, promotion and administration of the fine arts and manufacturing, even garden design, under the patronage of the king's brother. It was a position he would hold until his death fifteen years later, age 62.

The Baron du Bourg married Rose-Josèphe-Sophie Baudon (1729-1820) in 1751, and the couple had two sons. The eldest, Marie-François-Joseph-Maxime du Bourg (1756-1836), became a French officer in the Dragoons of the Comte de Provence in 1770 and later a hero of the Siege of Yorktown in 1781, where he served with French Lt. General Rochambeau

in the Continental Army under the command of George Washington. His younger brother, Anne-David Cromot de Fougy (1760-1845), the Comte de Fougy, would go on to succeed his father as Superintendent of Finances and Buildings for Monsieur upon his father's death, a role in which he remained until 1790.

Callet's grand full-length is a posthumous portrait of the Baron du Bourg, completed in the year following his death. Seated in an elegant highceilinged room decorated with neoclassical boiserie, dressed in an ivorycolored silk robe, pants and leather slippers, the Baron holds a palette. mahl stick and paint brushes. To his right is a wooden easel on which rests a landscape that he has, presumably, just turned away from working on. He turns his head to his left, toward two young women standing behind him, who hug one another as they look upon him. One of the young women holds an open book, the other unfurls a red-chalk landscape drawing which might be the inspiration for the painting the Baron is executing. The landscape, in the style of Berchem or another seventeenth-century Dutch landscapist, is painted on a separate canvas that has been attached to the painting and, as proposed by Dr. Brigitte Gallini (whose doctoral thesis is a catalogue raisonné of Callet's paintings and drawings), is likely by Cromot himself, who was known to have been an ardent amateur artist and copiest. His dedication to the arts was, presumably, Callet's inspiration for portraying the powerful government minister as an artist himself, and to have made a touching tribute to this passion with the inclusion of one of his own amateur efforts.

Hanging on the wall behind the Baron is a portrait of the Comte de Provence, his patron and that of Callet as well. (The crown had commissioned Callet to make portraits of the king's brother earlier in the 1780s.) Inscribed on the oval frame are the words 'Donné par Mr. frère du Roi au grand Surintenant de ses Finances', an acknowledgment of Monsieur's debt to his recently deceased, devoted servant. The lively, elegantly coiffed and beautifully dressed young women represent the wives of the Baron's two sons, Marie-François and Anne-David. A lovely half-length portrait of Anne-David's wife, the former Guillaudieu de Plessis, painted in 1786 by Antoine Vestier (who was himself a longstanding recipient of the Baron's patronage), is in the Norton Simon Museum, Pasadena; it permits us to clearly identify her as the younger woman with the red ribbon in her hair in Callet's painting. Several other portraits of the Baron are known, including a bust-length copy of a lost original by Callet (sold Artcurial, Paris, 15 February 2022, lot 45), and a spectacular portrait bust in marble by Jean-Baptiste Lemoyne II (1704-1778) in the National Gallery of Art, Washington; despite its depicting the Baron du Bourg 20 years earlier (1757), Lemoyne's sculpture captures the same, distinctive features and cheerful expression that we see again in Callet's masterpiece.





JEAN-JACQUES LAGRENÉE

(PARIS 1739-1821)

An allegory of Charity

oil on canvas, unframed 90 1/8 x 68 1/4 in. (229 x 173.5 cm.)

\$150,000-250,000

SELLING WITHOUT RESERVE

PROVENANCE:

[Property of a Gentleman]; Sotheby's, London, 8 July 1999, lot 80, where acquired by the present owner.

Jean-Jacques Lagrenée was born in Paris in 1739 into a family of artists. He studied painting with his brother, Louis Jean-François, and was admitted into the Académie de France in Rome, where he remained a *pensionnaire* from 1763 to 1768. Lagrenée is best known for his history subjects, but he also painted decorative works such as *Allegory of Winter* for the Galerie d'Apollon in the Louvre (*in situ*). He became a member of the Académie Royale in 1775 and received commissions from important patrons such as the Comte d'Angiviller, Directeur-Général des Bâtiments for Louis XVI. Between 1785 and 1800 Lagrenée was the artistic director for the Manufacture de Sèvres, where he created many new Neoclassical designs, including the Etruscan service for Marie-Antoinette's dairy at the Château of Rambouillet. He continued painting until his death in 1821.

In this large painting, Lagrenée presents an allegory of the Theological Virtue of Charity, a subject he treated in various forms on several occasions. The imagery is drawn from the six works of mercy, as described in the Gospel of Matthew (25: 35–37): tending the hungry, the thirsty, the stranger, the naked, the sick and the prisoner. Lagrenée exhibited another version of this subject in the Salon of 1783 (no. 18). His composition is highly informed by Italian Renaissance and Baroque altarpieces, including Guido Reni's numerous treatments of the theme, as well as Domenichino's *Communion of Saint Jerome* in the Vatican Pinacoteca. It is most closely related to an engraving by Lagrenée himself, which he almost certainly executed in Rome (see M. Sandoz, *Les Lagrenée: II. — Jean-Jacques Lagrenée (le jeune), 1739-1821*, Paris, 1988, p. 301, no. 317C, fig. 9, pl. XII).



EUROPEAN LANDSCAPE AND VIEW PAINTINGS

Although the history of landscape painting in the Western tradition can be traced to ancient Rome, prior to the sixteenth century, landscapes only ever appear in European painting as a setting for religious or mythological scenes. Even as landscape emerged as an independent genre, it was placed below history painting in the academic hierarchy of subject matter, owing to the assertion that landscapes appeal merely to the eyes while history paintings engage the intellect. Such distinctions, however, are not borne out by even the most perfunctory consideration of the Western landscape tradition. Landscapes can be rich in associations and allusions, expressing values of national, regional, or local pride, recording activities around agriculture, commerce, and leisure, with many landscapes suggesting walks in the countryside as a respite from urban life, and suggesting the pleasures of the physical sensations stimulated by fresh air, daylight, wind, moisture, cold and warmth. Conveying the rich magnificence of God's creation, landscapes could assume spiritual significance. At the same time, an artist's careful observation of nature and sensitive evocation of mood could betoken the pursuit of knowledge of the natural world which characterised the relentless observation, scientific investigation, and global exploration of the early modern age.

By the seventeenth century both Rome and the northern Netherlands were major centers for landscape painting. The Roman tradition resulted from an influx into the Eternal City of Northern painters, who chiefly produced small canvases and copper panels ranging from nocturnal scenes to sunlit Campagna views. Although these works were popular with collectors, Italian painters largely resisted the genre, until Annibale Carracci created a landscape that aspired to the intellectual seriousness of history paintings—the majestic Landscape with the Flight into Egypt (1600-4, Galleria Doria-Pamphili, Rome). Classical landscape was later developed by Annibale's pupil, Domenichino, but foreign painters, notably Nicolas Poussin, Claude Lorrain, and Gaspard Dughet, continued to lead the way. In Naples, Salvator Rosa, along with Micco Spadaro, pioneered a new kind of landscape whose wild beauty presaged the Sublime See lot numbers 14, 19, 37, 2, 44, 38, 5, 14, 17, 10, 39, 40, 6, 61, views of the Romantic painters.

Meanwhile, painters in the Netherlands revolutionized the naturalistic landscape, creating works representing the native Dutch countryside. Artists portrayed every aspect of their flat and unremarkable country in every condition of weather and light, depicting rivers and dunes, sunlit fields of corn, country roads and inns, sweeping panoramas of fields and trees, merry winter scenes, and moonlit canals, as well as the vast ocean whose trade routes were the source of their great wealth. Though the Protestant faith of the Dutch had obviated the need for religious art, it nevertheless encouraged the notion that the natural world reflects God's bounty. Having won their independence from Catholic Spain, the northern Netherlands produced landscapes which convey pride in the land for which their men had fought.

Another significant flourishing of topographical painting occurred in Italy in the eighteenth century, as privileged Europeans embarked on the Grand Tour. In Italy, they encountered the ruins of the ancient world alongside the magnificent architecture of the Renaissance and Baroque eras. To serve a foreign clientele keen to return home with souvenirs of their travels, Italian painters recorded the sites of Venice, Rome, and Naples, as well as creating fantastical capricci which evoke the romance of the ancient ruins. At the same time, Italy became a major source of inspiration for French and British artists, who responded both to the beauty of Italian light and scenery, and to the rich associations of a Roman countryside celebrated by the Latin poets.

New approaches emerged in the late eighteenth and nineteenth centuries. In the Romantic era, the northern taste for the Sublime was developed in images of rocky caverns and looming cliffs, as well as violent cascades, storms, and erupting volcanoes, which later culminated in the powerful and emotional visions of Turner. From the 1820s there was a strong emphasis on painting out of doors, which resulted both in the leaf-by-leaf realism of artists like the Pre-Raphaelites and in an increasing directness and informality that reached its climax in Impressionism.

51, 59, 67, 57, 66, 60, 68, 69, 71, 72, 70, 74, 75, 64



PIERRE-ATHANASE CHAUVIN

(PARIS 1774-1832 ROME)

Rome, a view of the Villa Borghese from the back of the Villa Medici

oil on paper, laid down on canvas 8 x 12½ in. (20.4 x 31 cm.) inscribed 'vue des Pinsa et de la villa Borghèse / prise de derrière la Villa Medicis. / par Chauvin.' (verso, upper center)

\$100,000-150,000

SELLING WITHOUT RESERVE

PROVENANCE:

Pierre-François-Léonard Fontaine (1762-1853), Paris, Anonymous sale; Sotheby's, New York, 24 January 2008, lot 82, where acquired by the present owner.

LITERATURE:

V. Pomarede, *Paysages d'Italie. Les peintres du plein air (1780-1830)*, exhibition catalogue, Paris and Mantua, 2001, pp. 150-151.

Pierre-Athanase Chauvin trained in the Neoclassical style under Pierre-Henri de Valenciennes at the École des Beaux-Arts in Paris, exhibiting at the 1793 Salon exhibition at only nineteen years of age. Shortly after 1800, the artist moved to Rome where he was to spend most of his life. He quickly became a celebrated member of the city's thriving international artistic community and was a popular source of souvenirs for European travelers on the Grand Tour. For a time he shared a studio with the painter François-Marius Granet, who introduced him to Pierre-Narcisse Guerin and Jean-Auguste-Dominique Ingres, the latter of whom painted portraits of Chauvin and his wife in 1814 (Musée Bonnat, Bayonne). In 1813, he was named a member of the Accademia di San Luca, and his works could be found in major collections both in Rome and Paris.

Like the majority of Rome's expatriate artistic circle, Chauvin was drawn to the atmospheric hilly landscapes in the environs of Naples, Florence and particularly Rome itself, and set himself to mastering their depiction. He may not have inherited Valenciennes' aspirations to history painting, but owes him a significant debt in his command of warm, Mediterranean light and atmospheric recession, both of which are appreciable here, along with a keen sense of fresh, open air. Chauvin heightens this sense of recession using the diminishing scale of the pines surrounding the Villa Borghese, the foremost tree's canopy extending above the horizon.



ANTOINE-JEAN-JOSEPH-ELÉONORE ANSIAUX

(LIÈGE 1764-1840 PARIS)

Portrait of Marie-Denise Smits, née Gandolphe (1777-1857), full-length, in a black dress, playing a harp in an interior

signed and dated 'J.ansiaux f. L'an. 7.' (lower left) oil on canvas, unframed 80% x 62% in. (205.5 x 158.7 cm.)

\$200,000-300,000

SELLING WITHOUT RESERVE

PROVENANCE

Marie-Denise Smits, née Gandolphe, later Baronesse de Sélys-Longchamps (1777-1857), by descent.

Anonymous sale; Sotheby's, Monaco, 22 February 1986, lot 331.

Anonymous sale; Christie's, London, 7 December 2007, lot 206, where acquired by the present owner.

Marie-Denise Gandolphe was the descendant, on her mother's side, of Jacques Daran (1701-1784), urologist and surgeon ordinary to Louis XV. Her father, Matthieu Gandolphe (1755-1804), served as advocate at the Parlement de Paris. In 1798, she married the Liège printer Jean-Joseph Smits (1756-1806), who with the *voltairien* Pierre-Henri-Hélène Tondu (1753-1793) had founded the Enlightenment periodical *Journal général de l'Europe* in 1785. Their daughter, Coralie, would marry Count Borchgrave d'Altena. In 1808, after the death of Jean-Joseph, Marie-Denise married Michel-Laurent de Sélys-Longchamps; their daughter Amanda-Laurence was the mother of the celebrated Belgian activist and educator Léonie de Waha, while their son Michel-Edmond would be one of the founders of the liberal party in 1846 and president of the Sénat from 1880 to 1884.

In Paris, Marie-Denise patronized a circle of exiled Liège artists, including Joseph Dreppe (1737-1810), Henri-Joseph Rutxhiel (1775-1837) and Ansiaux himself. With her second husband, she saw the reconstruction of the château of Longchamps, near Waremme in Belgium, an outstanding example of Belgian neoclassical architecture.

It is this interest which is made apparent in the present picture, which shows Marie-Denise in a thoroughly neoclassical mode; the painted decoration of the harpsichord, the design of the armchair with its winged arms and swan-shaped legs, the winged genius holding sheet music and the statue of Apollo in the background are directly inspired by Roman interior design. A pendant portrait of Jean-Joseph Smits sitting in a garden, with Coralie on his knee, remained in the family until 1987, when it was sold (Sotheby's, Monaco, 20 June 1987, lot 421). In a charming conceit, the background of the pendant shows Marie-Denise looking out of the colonnaded space toward her husband and daughter as she plays her harp, as though she has just turned away from her position in the present picture and moved toward the column in the background.

Antoine Ansiaux studied under François-André Vincent (1746-1816), a leading exponent of the neoclassical style. Ansiaux entered the École de l'Académie Royale in 1783, and soon became known as a painter of historical scenes, including many for churches and other public sites: St-Étienne-du-Mont and the Hôtel de Ville in Paris, and the Cathedrals of Liège, Angers, Arras, Le Mans and Metz. Like Ingres, greatest of the French neoclassicists, Ansiaux supplemented his history painting practice by taking commissions for portraits from prominent members of society, which he executed, like Ingres, in an immaculate Italianate style.



GIOVANNI PAOLO PANINI

(PIACENZA 1691-1765 ROME)

A capriccio of classical ruins with the Maison Carrée at Nîmes, the Temple of the Sybil at Tivoli, the Pont du Gard near Nîmes and the Borghese vase

signed and dated 'I.P. PANINI / ROMAE ('AE' linked) / 1739' (lower left, on pedestal of vase) oil on canvas $29\frac{1}{4} \times 39\frac{1}{4}$ in. (74.3 x 99.7 cm.)

\$400,000-600,000

SELLING WITHOUT RESERVE

PPOVENANCE

Charles Carstairs (d. 1928), Paris, by descent to his sister, Mrs. Maria Carstairs Brooks; (†) her sale, Sotheby Parke-Bernet, New York, 20 May 1971, lot 65 (with its pendant), where acquired by the following,

with Leger Galleries, London.

[Property of a Gentleman]; Christie's, London, 7 July 1995, lot 102, where acquired by the present owner.

EXHIBITED:

London, Leger Galleries, Old Masters Exhibition, 3-27 May 1972.

LITERATURE:

Apollo, XVC, 1972, p. 57.

F. Arisi, Gian Paolo Panini e i fasti della Roma del'700, Rome, 1986, pp. 371, 426, no. 279, under nos. under no. 278 and 392, illustrated.



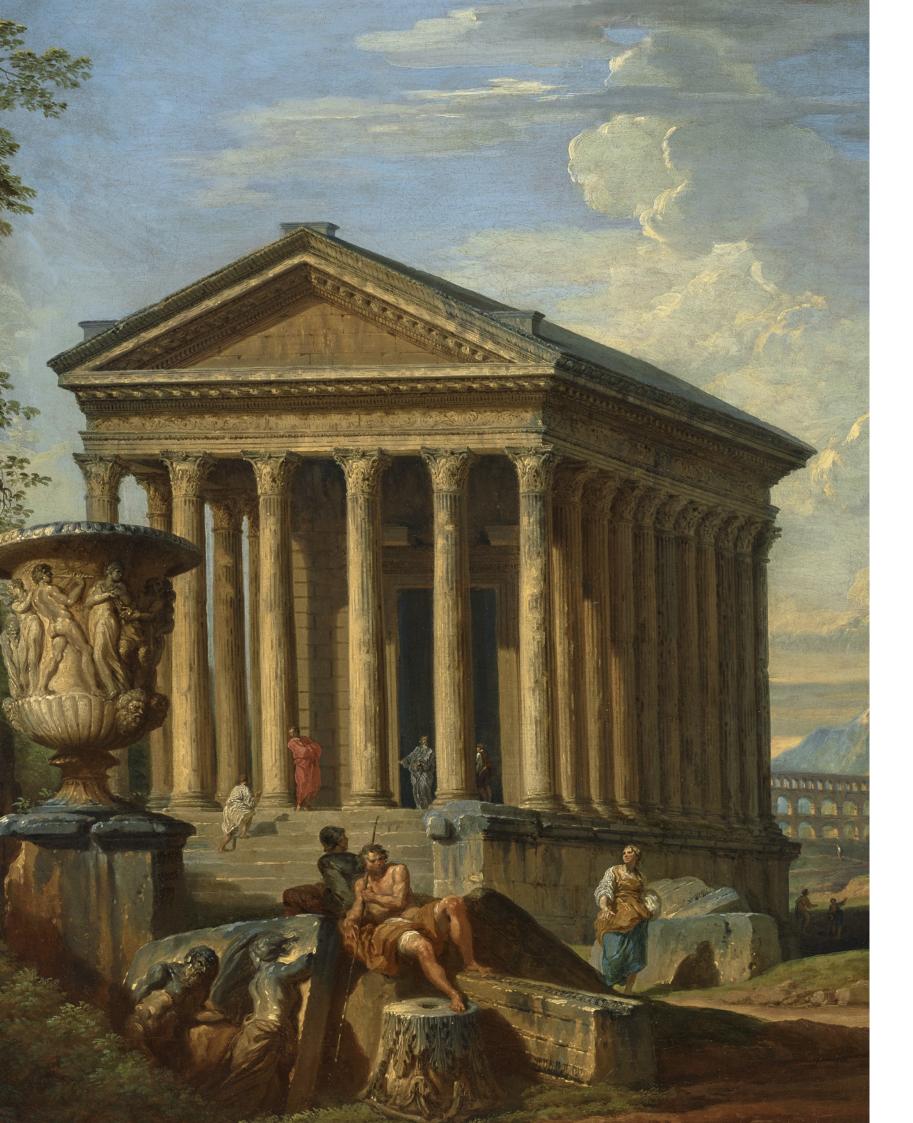




fig. 1 Giovanni Paolo Panini, Capriccio of classical ruins with the Temple of Antonius and Faustina, the Colosseum, the Basilica of Maxentius and the Temple of Venus and Rome, Private collection

Giovanni Paolo Panini's real and imaginary views of the ancient and modern monuments of Rome have long been celebrated for their striking inventiveness and unrivalled grandeur. Panini's bold and innovative vision, his confidence in the rendering and placement of architecture, his command of perspective, the elegance of his figures, the clarity of his colors, and his precise draftsmanship resulted in works which proved immensely popular with Romans and visitors to the Eternal City alike, and also influenced many artists of the subsequent generation.

Panini initially trained in his native Piacenza, working with the quadraturisti Giuseppe Natali and Andrea Galluzzi, who specialized in the decoration of walls and ceilings with trompe l'oeil architectural schemes, as well as with the stage designer Francesco Galli Bibiena. In Rome, Panini spent the 1710s and 1720s primarily engaged in painting decorative frescoes in the illusionistic manner he had learned in Piacenza. He was enormously successful, securing the patronage of Pope Innocent XIII, for whom he decorated an apartment in the Palazzo Quirinale. A number of influences can be felt in his easel paintings of the 1730s and 40s, which marked the apex of his busy and prolific career. Panini's adept rendering of minute detail took cues from the works of Gaspare Vanvitelli, another master of Roman *vedute* painting, while his inclusion of lively figures full of vitality and dynamism evidences a debt to Salvator Rosa. The capricci of Giovanni Ghisolfi, meanwhile, inspired Panini to depart from the mere depiction of real sites and scenes to the creation of fantastical new ones borne solely of his imagination.

The present canvas situates several famous ancient monuments in a sophisticated *capriccio*. Although the artist offered accurate depictions of individual monuments, he rearranged them into a composition of his own design. At left is the remarkably well-preserved ancient Roman temple known as the Maison carrée ('square house') in Nîmes, while in the central distance appear the arches of the Pont du Gard near Nîmes. In the right background are the ruins of the Temple of the Sybil at Tivoli. The structure's elegant, circular form repeats, rotated and from a

different angle, in the right foreground. Amidst antique sculptural and architectural fragments, the Borghese Vase rises in the left foreground, bearing the artist's signature and the work's date. As noted by Ferdinando Arisi in his monograph on the artist (*op. cit.*), the painting, inscribed with the date of 1739, was made during a period of particular creative fervor on the part of the artist, when he produced many of his best works.

A pendant, A Capriccio of Roman Ruins with the Temple of Antoninus and Faustina, the Colosseum, the Basilica of Maxentius, and the Farnese Hercules, also signed and dated 1739 (ibid., no. 278), was made to accompany the present painting. The two works were in the Carstairs collection in the early twentieth century, and they were purchased as a pair by Leger Galleries in 1972. Subsequently, the two works were separated and entered different private collections, but they were reunited in 1995 when the owner of the present painting purchased it at Christie's, London, having acquired the pendant already at Christie's in 1991 (loc. cit.).

Two drawings for individual figures in the present painting are in the Kupferstichkabinett, Berlin (inv. nos. 17550 and 17560). Of these, the figure of the woman near the center of the composition also appears in a painting today at the Yale University Art Museum, New Haven (ibid., no. 274, illustrated); the figure of the man with a cane had been used in 1735 in a painting now in the collections of Newfields, Indianapolis, but in the opposite orientation (ibid., no. 231, illustrated). The relief with the satyr and nymph in the lower left corner also appears in three other works by Panini, in the Cassa di Risparmio, Piacenza, the Musée du Louvre, Paris, and in the Gamba collection, Florence (ibid., nos. 264, 266 and 272, illustrated). A pair of late replicas of the two pictures were sold in 2013 (Dorotheum, Vienna, 17 April 2013, lot 581) and another pair, executed with studio assistance and in a square format, are in an American private collection. Panini also recombined motifs from both paintings in a single canvas, dated a decade later than the present work and formerly in the Palkse collection (ibid., no. 392, illustrated).

GASPAR VAN WITTEL, CALLED VANVITELLI

(AMERSFOORT 1652-1736 ROME)

The Port of Ripa Grande, Rome

signed with artist's initials and dated 'G W 1690' (lower right) oil on canvas $20\frac{1}{4} \times 39\frac{1}{8}$ in. (51.4 x 101.4 cm.)

2074 X 3778 III. (31.1 X 101.1

SELLING WITHOUT RESERVE

\$600,000-800,000

DDOVENANCE:

Marquis Isidore de Masclary (1799-1868), Montpellier, with its pendant, by descent in the family to,

Comte Joseph de Masclary (1870–1957), Tours, with its pendant, by inheritance to his wife,

Comtesse Marie Gabrielle Mathilde Chebrou de La Roulière (1880-1960), by descent in the family until sold,

[Property of a European Nobleman]; Christie's, London, 4 July 1997, lot 112, where acquired by the present owner.

EXHIBITED:

Paris, Galerie Charpentier, *Paysages d'Italie*, 1947, no. 138. Tours, Musée des Beaux-Arts, *L'Art ancien dans les collections privées de Touraine*, 12 July-20 September 1959, no. 22.

LITERATURE:

G. Briganti, *Gaspar van Wittel e l'origine della veduta settecentesca*, Rome, 1966, p. 213, no. 118.

G. Briganti, View Painters of Europe, Oxford, 1970, p. 5, pl. 4.

G. Briganti, *Artisti in Roma nel Sei e Settecento*, exhibition catalogue, Rome, 1988, p. 47.

E.A. Safarik and G. Milantoni, *Fasto Romano: dipinti, sculture, arredi dei Palazzi di Roma*, exhibition catalogue, Rome, 1991, p. 126, under no. 33.

L. Salerno, Pittori di vedute in Italia (1580-1830), Rome, 1991, p. 87, no. 36.

G.-R. Flick, *View Paintings of a European Collector*, London, 1996, p. 16. G. Briganti, *Gaspar van Wittel*, Milan, 1996, pp. 176, 200, no. 190 and

G. Briganti, Gaspar van Wittel, Milan, 1996, pp. 176, 200, no. 190 and under no. 121, illustrated.

S. Melikan, 'Risk Is Rising in Old Masters Game', *The International Herald Tribune*, 12-13 July 1997, p. 9.
S. Reyburn, 'Stepping forward a century - the remarkable rise of "newer"

Old Masters', *Antiques Trade Gazette*', 2-9 August 1997, p. 33, illustrated. L. Laureati, L. Trezzani, *et al.*, 'Gaspare van Wittel, la vita e le opere', in *Gaspare Vanvitelli e le origini del vedutismo*, exhibition catalogue, Rome, 2002, p. 69.





fig. 1 Gaspare Vanvitelli, *The River Tiber at the Porto della Legna*, Rome, Private Collection

Gaspar Adriaansz. van Wittel, better known today by his Italian moniker, Gaspare Vanvitelli, was incontestably the most influential vedutista of his generation. Born in Amersfoort, he is first recorded in Italy in 1675 and, like many northern painters, he settled in Rome, where he would remain until his death in 1736. Other northern artists had responded to classical buildings in the Eternal City and to the light of the Roman Campagna, but none showed such a systematic interest in topography. While Claude's evocations of Italian landscape were informed by his close study of nature, Vanvitelli's views were developed from the accurate and often very detailed drawings he made on his Italian journeys. By the early 1690s, he had learned how most effectively to use these, replicating successful compositions as determined by specific patrons or the market at large. He understood his patrons' desire for accurate records of the major cities and other sites they had visited, and honed his art to that end. His successful exploitation of the genre was evidently registered by artists in Venice; and had a significant bearing there on the careers of Carlevarijs and Canaletto, and thus indirectly on those of Marieschi, Bellotto and Guardi. Back in Rome, Panini was yet more directly indebted to Vanvitelli's example.

Vanvitelli turned repeatedly to this stretch of the river Tiber as inspiration for his paintings. This particular panorama shows the ramps of the quay of Ripa Grande by the Customs House on the left, behind which rises the tower of the church of Santa Maria in Torre. Beyond this are the

Pamphilj palazzina and garden, with the smaller campanile of the church of Santa Maria in Capella behind. All these buildings, with the exception of Santa Maria in Capella, were destroyed to make way for the Collegio di San Michele and, in the nineteenth century, for the construction of the Lungotevere. On the right, at the foot of the Aventine Hill, is the Via Marmorata, used for transporting marble from the quarries at Carrara and leading on to the ancient saltworks.

The present canvas was once accompanied by a pendant depicting The River Tiber at the Porto della Legna, Rome, now in a private collection (fig. 1; Briganti, op. cit., 1996, pp. 176-177, no. 121). The Porto della Ripa Grande is known in three further versions: one slightly smaller canvas, neither signed nor dated (Accademia di San Luca, Rome); another, larger canvas, also unsigned and undated (private collection, Rome); and a third, signed version in tempera on parchment (Colonna collection, Rome; Briganti, op. cit., 1996, pp. 200-201, nos. 191, 193, 192, respectively). The views all appear to be based on the same preparatory drawing by Vanvitelli, now in the Biblioteca Nazionale, Rome, and each have corresponding pendants showing the Porta della Legna. Beyond their differing dimensions and media, all four versions also vary in the positioning of the boats and the disposition of the figures. The present canvas is signed and dated 1690. The other three must all have been executed before 1704, as none depicts the ramp at the Porto di Ripetta, built that year for Pope Clemente XI by Alessandro Specchi (G.-R. Flick, op. cit., p. 16).



LUCA CARLEVARIJS

(UDINE 1663-1730 VENICE)

A port scene with classical ruins and a fountain

signed 'L.+ C.' (center left, on a pallet) oil on canvas 40% x 69% in. (103.5 x 177 cm.)

\$250,000-350,000

SELLING WITHOUT RESERVE

PROVENANCE:

Private collection, England. Anonymous sale; Christie's, New York, 29 January 1998, lot 30, where acquired by the present owner.

LITERATURE:

A. Rizzi, *Luca Carlevarijs*, Venice, 1967, p. 94, pls. 71 and 73-74. D. Succi, *Luca Carlevarijs*, Gorizia, 2015, pp. 301-302, 304, no. 156, illustrated.

Luca Carlevarijs has long been acknowledged as the founder of the Venetian school of view painting, without whose pioneering efforts the *vedute* of Canaletto, Bellotto and Guardi would have been unthinkable. Born in Udine, Carlevarijs was trained by his father before being orphaned and moving to Venice in 1679 together with his sister. The present canvas, dated to around 1714, is exemplary of Carlevarijs' early career, which was dominated by the production of *capricci* of Mediterranean harbor scenes similar to those being created by Northern artists of the period. It was not until later that Carlevarijs began painting views of Venice for the consumption of Grand Tourists.

This large and handsome port scene was originally accompanied by a pendant of identical dimensions, a River landscape with a capriccio view of the Ponte Rotto in a private collection, which bears an identical signature (fig. 1). The composition of the present work, which groups architectural elements to one side, with tranquil water to the other, the low horizon line inviting the viewers' gaze into the distance, deploys a formula favored by the artist from around 1706, when he executed a similar pair of canvases (one in the Accademia Carrara, Bergamo, inv. no. 6 [925], the other whose location is unknown). As is the case in so many of his early works, Carlevarijs here situates identifiable architectural and sculptural elements within an imaginary harbor scene. Set at an angle, pair of Corinthian columns at right echo those of the Temple of Castor and Pollux in the Roman Forum, while the ruins in the background beyond them derive from the Baths of Caracalla, also in Rome. A drawing for the warship in the water at left is preserved in the Museo Correr in Venice.



HENRY FUSELI (JOHANN HEINRICH FÜSSLI), R.A.

(ZURICH 1741-1825 LONDON)

An Old Prophet Preaching

inscribed on the mount pencil, grey and pale green wash on paper $6\frac{1}{2} \times 5\frac{1}{4}$ in. (16 x 13 cm .); and seven studies relating to physiognomy, by J.R. Schellenberg (1740–1806), S. Granicher (1758–1813), and other hands (8)

\$8,000-12,000

SELLING WITHOUT RESERVE

PROVENANCE:

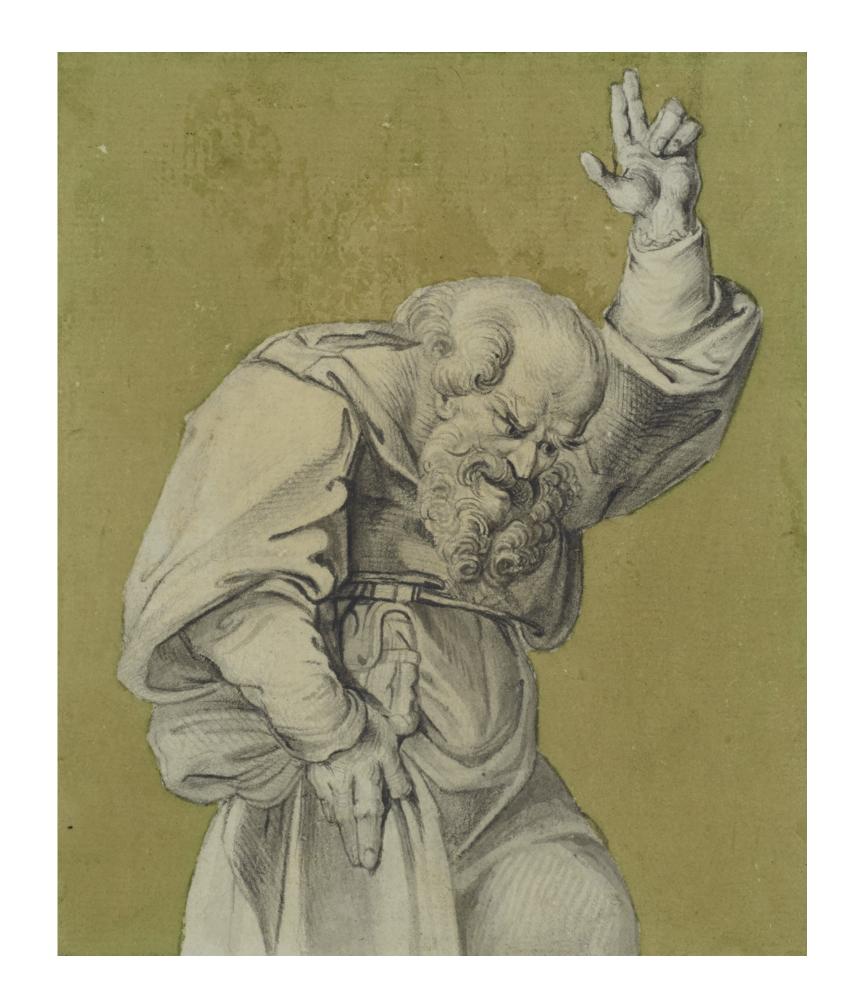
J.K. Lavater.

Anonymous sale; Christie's London, British Drawings & Watercolours, 9 July 1991, lot 60.

Formerly owned by the physiognomist, theologian and poet Johann Kaspar Lavater (1741-1801), these studies are all presented in his mounts, and dated and inscribed with his notes in German. The inscriptions read: 'Prophet Fuseli/ IX, 2./ Old Man Prophet/ original drawing by Fuseli/ your benediction too strong... how will your damnation be striking us down/ 6.9.1788; Male ideal head after an engraving by Schellenberg, enlarged./ More cleverness in the eye than the stupidness of the forehead 29.1.1788; Landlord of the Andelifigen/ by Schellenberg./ Bright eyed, good memory, talented, but more idle and lucky 19.12.1787; Old man from Aberle/ The cosiness of timidness and of stubbornness, weakness united with timid greed, though not of the lowest level... but there is no greatness where there is greed/ 30.12.1787; Serious face by Schellenberg after an unknown master/ You are serious about justice, decency and religion. You can't pretend, you want truth humour and decency as if it was God, and God in any decency/ 13.3.1788.; Ideal Head by Granicher after Lips/ No Common, no big, no average face/ though the stature, the mouth and the nose seem to be sublime/ the forehead is stupid, stubborn, gives nothing; Angels and disciples at the ascension/ A lot of humility, but even more innocence of the angels/ Innocence, free of deception/ they stand like bottles and are from Earth/ they never knew sin and don't know trouble and death/ 13.3.1788/ Hiob by an unknown master/ No common face, tender/ hoping and strong and modest/ the face of the suffering one./ 13.8.1788.'

Fuseli and Lavater became friends when they were both students in Zurich. In 1762, with two other young theologians, they published a pamphlet attacking a corrupt magistrate, as a result of which they had to leave Zurich. They travelled together to Germany, and when they separated in October 1763, Fuseli wrote a sentimental prose poem *Klagon (Complaints)* address to 'Fruit of my soul!'. Lavater, well-connected even as a young man, did a huge amount to promote Fuseli, bringing his work to the attention of Goethe, Herder and the 'Sturm und Drang' group.

The two clearly stayed in touch, and in the early 1770s, whilst in Rome, Fuseli was first included in a project to illustrate Lavater's *Physiognomische Fragments*, or *Studies in Physiognomy*, but nothing came of this except a few drawings. Later, once living in London, Fuseli illustrated the French edition of Lavater's work, published 1781-6, and the English edition of 1792.





JOHANN GEORG PLATZER

(ST. PAUL IN EPPAN 1704-1761 ST. MICHAEL IN EPPAN)

An elegant company making merry in a palace garden

oil on copper 15 x 20 ¼ in. (38.2 x 51.5 cm.)

\$200,000-300,000

SELLING WITHOUT RESERVE

PROVENANCE:

Private collection, Vienna, by 1953 (with its pendant). Anonymous sale; Sotheby's, London, 22 May 1963, lot 47 (904 gns.). Georg Schäfer (1896–1975), Schweinfurt.

[Property from a South German Private Collection]; Sotheby's, London, 3 July 1991, lot 81, where acquired by the present owner.

EXHIBITED:

Salzburg, Residenzgalerie, Österreichische Meisterwerke aus Privatbesitz und Stiftsgalerien von der Spätgotik zum Barock, 21 June-30 September 1969, no. 54, where illustrated in color on the front cover.

Salzburg, Residenzgalerie, Reich mir die Hand, mein Leben: Einladung zu einem barocken Fest, 21 July-24 September 1996, no. 16a.

LITERATURE:

F. Tessmann, 'Johann Georg Platzer, Die Eppaner Malerfamilie Platzer', *Der Schlern*, XXVII, 1953, p. 296, fig. 3, where illustrated with a pendant. M. Krapf, *Johann Georg Platzer: der Farbenzauberer des Barock*, 1704-1761, Vienna, 2014, pp. 54, 57 and 316, no. 177.

This vibrant copper depicting a musical party in a classical garden was painted by the most important master of the conversation piece in eighteenth-century Austria, Johann Georg Platzer. The artist's

idiosyncratic style was assimilated though his study of contemporary French Rococo painting and the Leiden *fijnschilders* of the seventeenth and eighteenth centuries, who shared Platzer's predilection for the use of copper plates as a support.

Platzer's lively palette and miniaturist-like technique are here beautifully displayed, notably in the variety of materials of the fabrics worn by the assembled cast of richly attired figures and the Turkish carpet nearby. The picture was originally conceived as a pendant to a copper showing *A concert rehearsal* in a lavish interior, which was exhibited (as no. 17) alongside the present work in the 1969 Salzburg exhibition.

Born into a family of painters in the southern Tyrol, Platzer became the chief exponent of the Austrian Rococo style. Predominantly a painter of history, allegories and conversation pieces, it was the brilliant colors and meticulous finish of his small-scale cabinet pictures, of which the present painting is an excellent example, that established Platzer's reputation as the unrivalled exponent of his field. Indeed, his only serious rival in this genre was his friend, Franz Christoph Janneck, whom he had met upon his arrival at the Akademie der Bildenden Kunst in Vienna in 1726, and who painted in a very similar, if somewhat less detailed, manner.



JONAS ZEUNER

(KASSEL 1727-1814)

Utrecht, a view of the Maliebaan; and Utrecht, a view of the Maliebrug with the house 'Bellevue'

signed 'Zeuner. fec.' (lower left) oil on mirror, a pair 13% x 16% in. (33.2 x 42.3 cm.) (2) \$120,000-160,000

SELLING WITHOUT RESERVE

PROVENANCE:

Anonymous sale; Christie's, Amsterdam, 28 March 1996, lot 245, where acquired by the present owner.

EXHIBITED:

Amsterdam, Amsterdams Historisch Museum, *Jonas Zeuner 1727-1814*, *Zijn wereld weerspiegeld in zilver en goud*, 21 May-14 August 1994, no. 30.

LITERATURE:

J. Sprenkels-ten Horn, Jaarboek Oud Utrecht, 1990, p. 129-151.

Jonas Zeuner (1727-1814) was born in Kassel and settled in Amsterdam around 1750 although his first recorded work dates from after 1770. He perfected techniques for engraving in gold and silver leaf, his jewel-like pictures being greatly admired in fashionable Dutch circles. Zeuner's *oeuvre* consists mainly of town views, largely of Amsterdam, Haarlem, Utrecht and Groningen. However, he also specialized in views of canal and harbor scenes as well as country houses, such as those on the Vecht and the Amstel near Amsterdam, generally based on engravings by the likes of Jan de Beyer (1703-1780), Simon Fokke (1712-1784) and Wiebrand Hendriks (1744-1831). The present lot, masterfully executed using the *verre églomisé* technique, relates to an etching by Jean J. Le Veau (1729-1785) and drawing by J. Versteegh (ca. 1720-ca. 1818) illustrated in J. Sprenkels-ten Horn, *Jonas Zeuner 1727 - 1814, Zijn wereld weerspiegeld in zilver en goud*, Abcoude, 1994, pp. 22-23.

Zeuner is celebrated for his gold engravings. To create these works, he used a technique called *verre églomisé*, also known as reverse glass painting. He would apply gold and silver leaf to the back of a transparent glass panel, and then etch his design using a fine needle. To protect the design, he would then apply a layer of pigment over the gold, often using oil paint for the sky.





JOSEPH WRIGHT OF DERBY, A.R.A.

(DERBY 1734-1797)

A grotto in the Gulf of Salerno, with the figure of Julia

oil on canvas $15\% \times 20\%$ in. (40.3 x 51.1 cm.)

\$200,000-300,000

SELLING WITHOUT RESERVE

PROVENANCE:

(Probably) Sir Richard Arkwright (1732–1792), Willersley Castle, by descent with the house to his son,

Richard Arkwright (1755-1843), by descent to his third son, Peter Arkwright (1784-1866), by descent to his son,

Frederick Arkwright (1806-1874), by descent to his son,

Frederick Charles Arkwright (1853–1923), (probably) by descent to his son, Richard Alleyne Arkwright (1884–1965), Willersley Castle, until 1927. Cyril Plant (1910–1986), by whose heirs sold,

[The Property of a Gentleman]; Christie's, London, 14 July 1989, lot 56, where acquired by the present owner.

EXHIBITE

Derby, Derby Corporation of Art Gallery, *Joseph Wright Collection*, 1883, no. 85, (lent by F.C. Arkwright).

LITERATURE:

B. Nicolson, *Joseph Wright of Derby: Painter of Light*, I, London and New York, 1968, pp. 83, 88, 169, 258, no. 283; II, p. 134, pl. 216.

J. Egerton, *Joseph Wright of Derby (1734-1797)*, exhibition catalogue, London, Paris and New York, 1990, p. 102, under no. 59.

All Wright's Romantic genius for the play of light and shadow is displayed in *A grotto in the Gulf of Salerno, with the figure of Julia*. Executed after his return from his Grand Tour, the painting epitomizes the fashionable concept of the Sublime, with the tragic figure dwarfed by the craggy folds of the cave.

Wright set sail for Italy in November 1773 with his pregnant wife, Hannah; his pupil, Richard Hurleston and the artist John Downman. The party reached Nice in December and went on to Genoa and Leghorn, before travelling to Rome in February 1774. It was Wright's visit to Naples from Rome, between October and November 1774, however, that had arguably the greatest impact on the artist during his Italian sojourn. He left Rome in June 1775, journeying via Florence, Bologna, Venice, Parma and Turin, before finally arriving back in Derby in September that year. Very



fig. 1 Joseph Wright of Derby, A Grotto in the Gulf of Salerno, Morning; and A Grotto in the Gulf of Salerno, Evening, sold Christie's, London, 4 June 2007, Lot 31

few of Wright's Italian subjects were actually painted in Italy. Most of his paintings were worked up when he returned to England from drawings or gouache sketches he made on the spot, and later developed from a variety of other visual and literary sources, for exhibition and sale.

The drawing that forms the basis for the present painting was executed on the Gulf of Salerno in 1774 during Wright's Neapolitan stay, one of two carefully observed plein air sketches of caves along the coast (fig. 1; National Trust for Scotland, The Georgian House). It is clear from the minutely detailed drawings that these caverns spoke to Wright's Romantic sensibilities, and the artist went on to use them as the basis for a number of different paintings. The first of these were executed whilst he was still in Italy and are simple oil reworkings of the drawings (these are now held in the Yale Center for British Art, New Haven, and Smith College Museum of Art, Northampton, MA). On Wright's return to England, the drawings became the basis for a number of large oils incorporating dramatic narrative elements. One of the most ambitious of these to take Julia as its subject was exhibited in Covent Garden in 1797. Sadly, this is now lost, but Wright's description of it as 'a dark cavern, faintly illuminated with a large glowing coloured moon...the figure of Julia sits on a rock in the foreground her head down to her knees', clearly indicates that the present work related directly to this composition.

A second pair of works for which Wright employed his Salerno drawings were exhibited in 1778 and 1780. The first of these was entitled *A Grotto by the sea-side in the Kingdom of Naples, with Banditti: a Sun-set* (Museum of Fine Arts, Boston), and the second, *A Grotto in the Gulf of Salerno, with the Figure of Julia* (private collection). In this version, Julia is bathed not in the golden light of the moon but in silvery morning light, and she throws her hands up in an anguished gesture.

Though Antiquity offers a number of different Julias who could be the subject of Wright's painting, academic consensus is that she is Julia, the only legitimate child of the Emperor Augustus, who lived much of her life as a pawn in her father's dynastic plans. She was first married to her cousin, Marcellus, the son of her father's sister, Octavia. After his early death, Augustus organized her union with his general, Agrippa, some twenty-five years her senior. Histories at this point start to mention her infidelities, first with a nobleman named Sempronius Gracchus, and then with Augustus' stepson, her stepbrother, Tiberius. On Agrippa's death, Augustus believed that it suited his purpose to marry daughter and step-son, making Julia mother and legally the sister of two of his heirs, Lucius and Gaius, and wife of another by 11 BC. Despite her seemingly secure position, Julia was arrested in 2 BC for adultery and treason; her father sent her a letter in Tiberius' name declaring their marriage void, and he also accused her publicly of plotting against his own life. Several of Julia's supposed lovers were exiled, and Iullus Antonius, son of Mark Antony, was forced to commit suicide. Unwilling to execute his own daughter, Augustus sent Julia into exile on the island of Pandataria, modern-day Ventotene, off the coast of Lazio. It is this tragic chapter in her life, outcast and alone that Wright chose to depict.



JOHN ROBERT COZENS

(LONDON 1752-1797)

Lake Nemi, looking towards Genzano

pencil and watercolor on paper $14\frac{1}{8} \times 20\frac{1}{2}$ in. $(36 \times 52 \text{ cm.})$

\$70,000-100,000

SELLING WITHOUT RESERVE

PROVENANCE:

Anonymous sale; Sotheby's, London 26 November 1998, lot 63.

John Robert Cozens is one of the greatest names in the history of watercolor. The son of the highly original drawing-master Alexander Cozens (1717-1786), inventor of the 'Blot' technique of developing landscape compositions, John Robert learned from his father the expressive power of restraint, both of color and of line. His work, especially that inspired by the landscape of the Alps and Italy ranks among the supreme statements of rapt inwardness in front of grand nature. John Robert was temperamentally fragile, an often idle, melancholic man who ended his days in the care of Dr Thomas Monro (1759–1833), the well-known amateur artist, collector and doctor who attended George III and J.M.W. Turner's mother.

Cozens visited Italy twice, first in 1776 in the company of Richard Payne Knight (1751-1824), from whom he parted in Rome, staying until 1779 and secondly with William Beckford (1760-1844) in 1782. Beckford was a pupil of Cozens' father and only child of Alderman William Beckford, Lord Mayor of London and a man of considerable means. On Beckford's third journey to Italy he took J.R. Cozens as his draftsman and other members of his entourage included the tutor Dr. John Lettice, a musician called Burton, a physician and numerous other attendants. They arrived in the Tyrol and their route to Naples can be traced from Cozens' dated drawings in his seven sketchbooks now in the collection of the Whitworth Art Gallery, Manchester. On his return to England Cozens worked up finished commissions from his drawings, most importantly the set of views for Beckford. These drawings proved popular and for some subjects he completed a number of views based on the sketches he had made whilst travelling.

Lake Nemi was a favorite subject for Cozens, which he depicted from different viewpoints and including different points of interests in different versions, not all of them entirely topographically accurate. Here, he has added a steep bank to the left-hand side of the composition, replacing the flat plains of trees seen in other versions from this viewpoint, and the promontory on the left side of the lake protrudes further than in some versions. He has also included the town of Genzano on the far side of the lake, and Monte Circao on the distant horizon, incorporating points of interest from the surrounding area into a single composition. The effect of this is to create a more interesting and picturesque landscape, unrestrained by the details of topography. C.F. Bell and T. Girtin ('The Drawings and Sketches of John Robert Cozens, *Walpole Society*, XXIII, 1935, p. 44) list seven versions of the present composition, in which this drawing is not included, in the Victoria and Albert Museum, London, the Fitzwilliam Museum, Cambridge, and the Whitworth Art Gallery, Manchester.



THOMAS DANIELL, R.A.

(KINGSTON-UPON-THAMES 1749-1840 KENSINGTON)

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

oil on canvas 28 x 36 in. (71.2 x 91.4 cm.)

\$120,000-180,000

SELLING WITHOUT RESERVE

PROVENANCE:

with The Parker Gallery, London, *circa* 1961, from whom acquired by the following,

Guardian Assurance, to commemorate the purchase of the Union Insurance Society of Canton.

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

EXHIBITED

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

LITERATURE

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

ENGRAVED:

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

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



fig. 1 Thomas Daniell, A pencil and grey wash drawing of the present view, Private Collection

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

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

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

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



JOSEPH MALLORD WILLIAM TURNER, R.A.

(LONDON 1775-1851)

The Lauerzersee with the Ruins of Schwanau and the Mythen

pencil, pen, grey ink and watercolor with scratching out on paper 22.6 x 28.6 cm (8 7/8 x 11 1/4 in.)

\$500,000-800,000

SELLING WITHOUT RESERVE

Given by the artist to Mrs. Booth, and by descent to her son Daniel John Pound, by whom given to

Alfred and Kate Austin; Christie's London, 11 June 1909, lot 185 (330 gns. to Agnew's) as 'A view on the Rhine'.

Walter H. Jones; Christie's London, 3 July 1942, lot 49 (420 gns to Agnew's) as 'The Lake of Lucerne: Brunnen in the distance'.

L.B. Murray, 1951, and by descent to his son.

with Agnew's, London, June 1983, where purchased by

D. Hoener; Sotheby's New York, 21 May 1987, lot 30 (£,340,000 to A. Taubman).

A. Alfred Taubman.

Anonymous sale; Sotheby's London, 11 April 1991, lot 77. Anonymous sale; Christie's London, 9 July 1996, lot 41, where purchased

by the present owner.

EXHIBITED:

London, Agnew's, Watercolours, 1910, no. 184, as 'On the Rhine'. London, Agnew's, Loan Exhibition of Watercolours by Turner, 1913, no. 117, as [?]'Lake of Lucerne, Castle on the Left, the town of Brunnen in the centre distance, with the Mythen beyond, Moon rising'.

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In the years after Turner's death, the watercolors resulting from his final tours of Switzerland quickly became firmly established among his most celebrated and highly prized works on paper. While the slightly larger and more resolved views that he painted on commission for a small group of admirers, such as the *Pass of Splügen* (lot 70), are now nearly all in museum collections, some of the watercolor sketches he made while travelling still remain in private hands. This exceptionally well-preserved, luminous watercolor is one of the finest, and has a well-documented provenance going back directly to Turner himself.

It depicts the landscape below the eastern slopes of the Rigi, the famous peak popular with nineteenth-century tourists, and the subject of many watercolors by Turner, including *The Blue Rigi* (1842, Tate; sold at Christie's, 5 June 2006, lot 53). A few months after selling that work in the spring of 1842, Turner went back to Lucerne and from there undertook a circumnavigation of the Rigi, exploring the villages of Kussnacht, Arth, Goldau, and Schwyz before returning to the azure waters of Lake Lucerne at Brunnen. He carried with him one of the paper-bound, 'roll sketchbooks', made up of the Whatman paper he particularly favoured, and used its twenty or so pages (including this sheet) to set down the essence of scenes he encountered that had visual potential (as opposed to the rapid pencil jottings he made in his smaller pocketbook). He had honed this process over the years, but the pages of this book, which provided inspiration for at least five of the great late Swiss watercolors, demonstrate how effective he was at shaping his observations for the purposes of art.

The precise location depicted here initially eluded collectors and scholars, including even the usually assiduous A.J. Finberg, who wrote, 'There can be no doubt about the locality which furnished the motive of this lovely vision ... There in the distance are the two Mythens; and there at the edge of the lake is Brunnen. The drawing must have been made at or near Treib, on the Lake of Lucerne' (loc cit). While he was correct in identifying the double-peaked mountain as the Mythen (Grosser, 6,227 ft; and Kleiner, 5,942 ft), Turner's viewpoint was actually from the road along the southern edge of the Lauerzer See, around a mile from the village of Lauerz (often transcribed as 'Lowertz' in the 19th Century), from which the lake gets its name. Turner possibly had to continue his progress by boat, but the road now circles below the cliffs coming down from the Urmiberg and the Zünggelenflue, which in reality screen off the view towards the village of Schwyz. So the church spire at the distant water's edge is more likely to be the Alter Kapelle at Seewen. To the left is an island with the ruins of the castle and chapel of Schwanau. Like many of the other sites he visited in the Lucerne region, the ruins conjured associations with the founding history of Switzerland in the early 14th Century, or the exploits of William Tell. In this case, Turner could have learned from Murray's 1838 Handbook for Travellers in Switzerland that the castle was rumoured to be haunted. Perhaps that Romantic narrative influenced his decision to introduce the moon above the peaks. But in any case the hot/cold contrast of the fading golden sunset light with the rising moon was one of his favourite combinations in

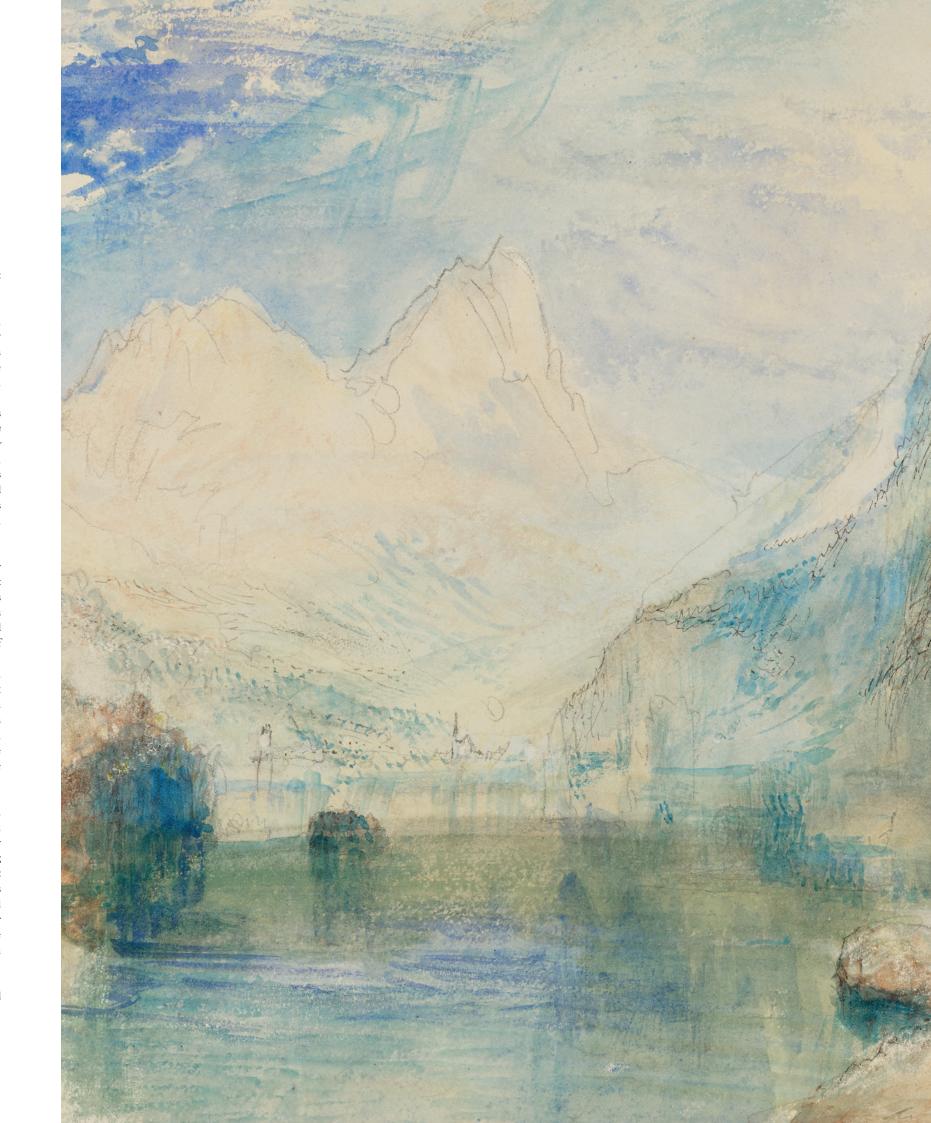
his later years, stemming from Lord Byron's phrase, 'The moon is up, and yet it is not yet night / Sunset divides the day with her' (*Childe Harold*, Canto 4).

Having defined the structure of the scene so deftly in his under-drawing, Turner added washes of diluted yellow and blue, leaving traces of hasty movements with his brush; or blending them at times to add green, a colour that is surprisingly rare in his works. These overlapping tones are given more tangible substance through the addition of economic penwork, at times as neat as lines of knitting, and elsewhere more freely calligraphic. The same palette range and stylistic effects can be found on other sheets used on this tour, such as *Kussnacht*, *Lake of Lucerne* (Tate; D36053), *Arth on the Lake of Zug, Early Morning* (Tate, D36129), *The Pass of St Gothard, near Faido* (Tate; D36055), and *St Gothard Pass* (Rhode Island School of Design, Providence, 69.154.59; Wilton 1979 no. 1516). But the closest parallels are found in another watercolor sketch of the Mythen, seen surrounded by rainclouds, from below Schwyz, where the River Muota threatens to overflow its banks as it runs in spate (National Galleries of Scotland, Edinburgh, 863; Wilton 1979, no. 1487).

Several of the sheets just mentioned were annotated with inscriptions on their versos that indicate their place in a sequence of at least fifteen sketches that appear to have been arranged as part of the process of securing commissions for the finished watercolors of 1843 (see Warrell 1995, p.151). This sheet is likely to have been among them; but was set aside by Turner and retrieved later in the 1840s, when he was working on his final ten watercolors of Switzerland, some of which were acquired by John Ruskin and H.A.J. Munro of Novar (see Wilton 1979, nos.1550, 1552, 1553, 1556, 1557, 1560, 1562, 1563, 1565, 1566). The studies for those views mostly measure 9 ¾x 14 inches (25 x 36 cms), except four of them (including this sheet) which share the same slightly smaller dimensions, identifying them as pages from sketchbooks likely to have been used on the same tour (i.e., Wilton 1979, nos. 1494, 1516). These were presumably kept for reference at Turner's home in Chelsea while he completed the larger versions of the images (and were then inherited by his housekeeper and companion, Mrs Booth).

One of the final ten subjects was his brooding realisation of this scene, *The Lauerzer See with the Mythens* (c.1848, Victoria and Albert Museum; Wilton 1979, no.1562), which was only recognised as the same setting by Eric Shanes in 1987 (*loc.cit.*). There Turner dispensed with the sparkling light and colour in this study, deploying instead rich earthy tones amidst vaporous mists. As Nicola Moorby has commented, in his final works 'forms are liberated from exactness and appear only half-seen and suggested ... They reveal that the vagaries and delights of the medium that Turner had made indisputably his own was an obsession which lasted until the very end of his days' (*Late Turner. Painting Set Free*, Tate Britain exhibition catalogue, 2014, p.238).

We are grateful to Ian Warrell, former curator, Tate Britain, and independent scholar, for his assistance in preparing this catalogue entry.





JOSEPH MALLORD WILLIAM TURNER, R.A.

(LONDON 1775-1851)

The Splügen Pass

inscribed 'BAINS/...' (lower center)

pencil and watercolor heightened with bodycolor and with scratching out on paper $29 \times 45 \text{ cm}$ ($11\% \times 17\%$ in.)

\$1.500.000-2.000.000

SELLING WITHOUT RESERVE

PROVENANCE:

Thomas Griffith, by whom sold in 1842 to

H.A.J. Munro of Novar; Christie's, 6th April 1878, lot 83 (1,000 gns to Agnew as 'Baths of Pfeffers').

Alfred William Hunt, by whom given to

John Ruskin, May 1878, by whom bequeathed to

Arthur Severn.

with Agnew's, London.

Alexander T. Hollingsworth, March 1923; Christie's, 19 April 1929, lot 79 (1,800 gns. to Leggatt)

F.J. Nettlefold, and by descent.

with Marlborough Fine Art, London.

with Agnew's, London, where purchased by

James Biddle.

Anonymous sale; Sotheby's New York, $29\mathrm{th}$ February 1984, lot 100.

Anonymous sale; Christie's, London, 14th July 1992, lot 85.

Anonymous sale; Sotheby's, London, 14 June 2001, lot 24, where purchased by the present owner.

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LITERATURE

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J. Evans and J.H. Whitehouse (ed.), *The Diaries of John Ruskin*, London, 1956-59, p. 273.

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fig.1 Map of Eastern Switzerland (from J.Russell and A. Wilton, Turner in Switzerland, 1976)



fig. 2 Lukas Weber after Johann Ulrich Burri, Andeer, routede Splugen, circa 1830-50,



fig. 3 Johann Ludwig Bleuler, *Vue d'Andeer en venant de Splugen, prise àgauche de Barenhurg*, circa 1831. Swiss Nation Library

Turner's watercolor *The Splügen Pass* is one of the most celebrated of his late views of Switzerland, and is now among the rare handful of that group still in private hands. In the second half of the nineteenth century its fame even eclipsed the artist's views of the Rigi after the art critic John Ruskin proclaimed it both 'the noblest Alpine drawing Turner had ever till then made' and 'the best Swiss landscape yet painted by man' (*Works*, XIII, p.480; and XXXV, p.309).

Curiously, however, despite such fulsome praise, Ruskin was not alone in mistakenly associating the location depicted as the wide valley bordering the Rhine at Bad Ragaz and Maienfeld, to the north of Chur (Coire) in eastern Switzerland, before the river skirts the border of Liechtenstein. This is some sixty kilometres from the actual setting, which is Andeer in the Schams valley, about 10 kilometres from Splügen itself, following the ascent of the valley on to the south-west (fig.1). Furthermore, while Andeer was in Turner's time was an established coaching stop on the way to the Splügen Pass, it cannot strictly be described as being in the actual crossing, which climbs over the alps from the eponymous village, down to Chiavenna and Lake Como. Perhaps a more accurate title would be Andeer on the Route to the Splügen Pass? Whilst in earlier times the pass had been an important trade route, by the last decades of the eighteenth century it was neglected and dilapidated. Consequently artists like Francis Towne (1739-1816) had to overcome difficult conditions when recording the drama of the pass in his distinctive economic style (see Christie's, April 15, 2021, lot 164, The Source of the Rhine with Mount Splügen). By the 1820s work was underway on a greatly improved road, which cut a truly Sublime route that twists above and through deep precipices. Thus by the time of Turner's journeys in the area in the early 1840s the pass was once again an option for northern travellers heading to or from Italy (local brigands permitting).

The muddled identification of the watercolor's location as Bad Ragaz came about because of the inscription in the lower right, reading 'BAINS'. It seems that the first owner of the watercolor, H.A.J. Munro of Novar, assumed this was a reference to the well-known bathing establishment at Bad Ragaz, known as the Pfeffers, unaware of its connection with the more modest and apparently 'not much used' warm mineral baths at Andeer (Murray's Handbook for Travellers in Switzerland, 1838, p.208). In recent years, a stylish new facility has opened, built from the Rofia-Gneis granite blocks that Turner features. The potential health benefits of such treatments are also hinted at in his image through the inclusion of a mother and child playing on the edge of a (probably invented) basin into which the waters flow. Although Munro knew Turner well, having travelled with him around Mont Blanc and down the Val d'Aosta in 1836, it may be that his confusion about the location arose from wide-ranging discussions with Turner, who likely mentioned a stimulating pause at Bad Ragaz, which is the subject of a couple of his watercolor sketches (see Manchester City Art Gallery, 1920,587; Wilton 1979, no.1496).

Away from the rocky pool in the foreground, Turner's view is composed to draw the viewer's attention deep into the picture plane, towards the village of Zillis, and beyond that to the unseen head of the narrow and tortuous Via Mala, which was an awe-inspiring geological attraction for visitors. The perspective effect is skillfully realized through the overlapping washes of atmospheric color, suggesting the dwindling light in the enclosed valley accompanying the onset of dusk, possibly with reference to a color study (TB CCCLXIV 123; Tate, D35966). Fundamentally the design is about the experience of travel, calling attention to the road, down which a pack of sheep are herded, and as was noted by Andrew Wilton (who first identified the scene as Andeer), its structure echoes some of the pictures that resulted from Turner's first tour of the Alps in 1802 in which the influence of Nicholas Poussin was still evident (Russell and Wilton 1976,



fig. 4 William Mallord Turner, *The Pass of Splügen*; Sample Study, c.1841-2, 24.3 x 30.4 cms(TB CCCLXIV 277; Tate, D36125)

p.109). A contemporary view of Andeer by an artist named Johann Ulrich Burri, looking in the opposite direction towards the peaks above Splügen, includes the fencing bordering the road that plays such an important role in Turner's picture to contain the fields of vines on either side (fig.2).

Neither there, nor apparently in any guidebooks of the period, does there seem to be an explanation for the faces carved on these posts. When Turner's watercolor was cataloged as part of Munro's collection, they were described as 'Rows of Busts on Pedestals' (Frost and Reeve, 1865, p.121). Yet as there is no evidence of them in the color sketch on which the finished work is based (see below, fig.4), it appears that they were a fancy that evolved as Turner developed the image. Burri's print also reveals the proximity of the Fravi Spa Hotel to Turner's viewpoint, directly below the outcrop supporting the looming Evangelical Reformed church, which he perhaps was alluding to in the indistinct inscription. It is possible that Turner recorded the scene from the windows of his room in the hotel, as he did elsewhere on his travels, most memorably in Venice in 1840.

Another contemporary view, this time by Johann Ludwig Bleuler (fig.3), gives a clearer sense of how Andeer sits in the crook of the valley, with the Hinterrhein by-passing the village to the west, under the cliffs on which the ruined tower of the former Cagliastscha castle was constructed. The river is barely present in Turner's view, but he scratched away the painted surface, just beyond the foreground boulders, to create a couple of horizontal lines that indicate the sparkling light on the fast-flowing water. The twisted forms of the vines were similarly created.

As already mentioned, *The Pass of Splügen* was created as part of Turner's renewed interest in depicting the lakes and mountains of Switzerland at the start of the 1840s. He may initially have hoped to see his watercolors published as a set of line engravings, along the same lines as his *Picturesque Views in England and Wales*, which had come to an end in 1838. However, according to Ruskin, when Turner first proposed the idea of developing finished watercolors from the color sketches he had made during his 1841

tour, there was some hesitancy among the collectors about what was perceived to be a new style – as well as a new, and significantly higher pricing level for each item – which would have jeopardized any hopes of an engraved Swiss series, despite the intrinsic quality of these innovative watercolors.

Ruskin's account of the process of seeking commissions from the sketches was until comparatively recently assumed to be solid and authoritative, even allowing for the fact that it was not set down until 1878, just at the point when the prominent writer was suffering mental strain in the lead up to the sensational libel trial over his dismissive comments of the works of James Abbott McNeill Whistler (see Works, XIII, pp.475-485). In his version of events, Ruskin proposed that in the spring of 1842 Turner's agent, Thomas Griffith, had shown him, and a select group of other collectors, fifteen color sketches from which they could choose the subjects they preferred; the aim was to generate commissions for 10 works. The sketches (now predominantly in the Turner Bequest at the Tate) were apparently accompanied by four finished watercolors to indicate how the raw material would be transformed. Thirty-six years later, Ruskin's recollection was that The Pass of Splügen was one of the four exemplary prototypes. He supported this assertion by stating that he 'saw in an instant that it was 'the noblest Alpine drawing Turner had ever till then made'; and as a result 'I wrote to my father, saying I would fain have that Splügen Pass, if he were home in time to see it, and give me leave'. Much to Ruskin's regret, however, the watercolor was acquired in the meantime by his rival for Turner's later watercolors, Munro of Novar, causing an enduring resentment between the Ruskins.

Frustratingly, there are no contemporary family letters or diary entries to confirm this perhaps overly neat version. Since the 1990s, however, new light has been shed on the issue by some previously unpublished correspondence between Turner and Benjamin Godfrey Windus, owner of one of the best collections of Turner's mature watercolors, and another of the potential patrons of the Swiss project. In one of these letters, dated 18



fig. 5 William Mallord Turner, *The Angel Troubling the Pool*; probably at Goldau, circa 1842, 22×29 cms (TB CCCLXIV 273; Tate, D36120)



fig. 6 Ruskin's Study at Brantwood c.1879-1884 [The Pass of Splügen can be seen hanging immediately above the globe, under the view of Arona produced for the 1829 Keepsake annual)

March 1842, Turner sought to pacify Windus's agitated and confused idea of what he had been offered (as well as his displeasure at the intervention of Griffith as a dealer) by clarifying the difference between the travel sketches and the larger, more resolved watercolors. Typically, Turner's handwriting, syntax, and casual punctuation leave a lingering ambiguity about the details; but it is clear that he originally aimed to create a first batch of 20 watercolors, before acceding to reduce that figure to 10 because each one 'took so much time'. At that date he claims he had 'sold 4', and it appears that 2 of these may have been completed works, 'first thought of to show how far I meant to make them coincide with the original notions' (Whittingham 1993, p.97-99). This is imprecise, but could indicate that only 2 watercolors were displayed as examples. Whether *The Pass of Splügen* was among these remains unclear. And of course, Ruskin's invitation to view the sketches may have come slightly later, involving other options.

Compounding these uncertainties, the location depicted in *The Pass of Splügen* is itself a cause for questioning a date of 1842 for the watercolor, since the bulk of Turner's sketching on the 1841 tour focused on the lakes of Lucerne and Geneva, and the idea of an expedition much further east to Splügen, that returned to Zürich over the much of the same ground, seems

at odds with Turner's habits. More certainly, he was in the south-eastern region of Switzerland in 1842 and 1843. Stylistically the color sketch Turner made of the view at Andeer (fig.4) has much in common with a sheet from a disbound sketchbook used in 1842, while Turner explored the villages of Kussnacht, Goldau and Lake Zug, in the shadow of the Rigi (fig.5; see Warrell 1995, nos.27, 28, 29). Although the setting of the latter appears to be one of the natural springs among boulders created at Goldau as a result of the catastrophic landslide from the Rossberg in 1806, the image is built up using the same range of blue, green, purple and warmer tones found in the Andeer view, suggesting the washes may have been applied during the same painting session. The shared focus on the ritual of bathing, and its longer spiritual resonances, underline the aesthetic connections.

Actual proof of Turner's presence at Splügen can be found for the later of the two years, in the form of a florid signature, supplemented with his status as a Royal Academician, in the guest book of the Bodenhaus in an entry for 10 September 1843 (Wanner, p.46, fig.8). That was also a year in which his travels on nearby Lake Como are documented by William Lake Price (*Photographic News*, 1860, p.407).

Either of these circumstances may relate to the first contemporary reference to *The Pass of Splügen*, which comes a few months later in Ruskin's diary for 13 April 1844. After what, surprisingly, appears to have been his first viewing of Munro of Novar's collection at his town house at No.6 Hamilton Place, Ruskin picked out two works specifically: 'made myself very unhappy for two of them – the Splügen and Zürich. Would give the world for them; I shall have them some time however if I live'. Ruskin's reaction might well be freighted with the emotions of his frustrated hopes of acquiring these works in 1842, as he claimed. But the intensity of his response could alternatively indicate that the two watercolors were recent creations, new to him.

Indeed it transpires that Turner was seeking commissions for new works around that time. This supposition is given further weight by a second passionate reference to the watercolors two days later: 'Fine sermon from Melville, and pleasant Sunday; only I want the Splügen and Zürich, and don't know how to get them' (Diaries, I, p.273). Nothing further is mentioned at the time, not least because Ruskin joined his father on his commercial travels to north-western England, a journey that could subsequently have been the seed for the belief that his hopes of getting *The Pass of Splügen* was frustrated by his father's absence on business. Ongoing research, or specific evidence may in time substantiate one or other version of the watercolor's origins.

Transcending such details is Ruskin's enduring appreciation and his sense of anguish at having missed his chance of possessing the watercolor. Ruskin's biographer, Tim Hilton has said that 'Ruskin exaggerated the loss of the 'Splügen'. However, like all his many exaggerations, this one has the truth of being heartfelt. The 'Splügen' meant more than it ought to have done (Hilton 1985, p.67). Looking back in the mid-1880s, while writing *Praeterita*, Ruskin grieved that his petulance about the proverbial 'one that got away' had greatly pained his father: 'As it was, the 'Splügen' was a thorn in both our sides, all our lives. My father was always trying to get it; Mr Munro, aided by dealers, always raising the price on him, till it got up from 80 to 400 guineas. Then we gave it up, - with unspeakable wear and tear of best feelings on both sides' (*Works*, XXXV, pp.309-10).

He was writing from a happier place, because he was – at long last – the owner of *The Pass of Splügen*. Although Munro of Novar had died in 1864, the best of his unrivalled group of Turner's paintings and watercolors only came to auction in April 1878. Although the *England and Wales* watercolurs were then the most highly prized of Turner's works on paper, both *The Pass of Splügen* and *Zürich* achieved two of the highest prices, with the latter setting the bar at auction for works from the Swiss series.



fig. 7: Arthur Severn, View of Ruskin's Bedroom, Brantwood, October 1900, Ruskin Library, Lancaster

Ruskin was not himself in a position to bid, having succumbed earlier that spring to the mental illness that prevented him from completing his catalogue notes for an exhibition of his Turner watercolors at the Fine Art Society. He was fortunate, nevertheless, to have generated friends and admirers who sought to console and heal him by acquiring the watercolour so that it could be presented as a gift (see Dearden 1996). This campaign, of which Ruskin remained unaware, was led by Jane Simon (a family friend), who united with a parallel endeavor begun by the artist Alfred William Hunt and his wife. The winning bid of 1,000 guineas for the picture was placed through the firm Agnew's, who waived the usual commission as their contribution to the Ruskin fund. During the weeks after the sale, a printed letter seeking financial subscriptions to support the gift, was sent to a wide circle.

Extensive correspondence documenting the enthusiastic responses, which soon matched the target figure, can be found in both the Ruskin Library at Lancaster, and the Morgan Library in New York. These letters reveal the wide geographical and social reach of Ruskin's admirers, as well as his appeal to women as much as to male readers.

Naturally, after such strenuous efforts on his behalf, Ruskin was overwhelmed and could scarcely believe it was the real thing when The Pass of Splügen arrived at Brantwood (his home in the Lake District). He wrote on 15 May to thank Jane Simon, saying, "The Splugen Pass - with all its mountains - was moved here by your faith in me and that of other dear friends last night ... I am, however, profoundly thankful both for the sweet gift, and that I have again eyes to see it, - for indeed, I am, as far as I can make out, quite myself again' (Dearden, Op.cit., p.5). Keen, as always, to use his collection for didactic ends, he soon afterwards sent the watercolor back to London so that it could join the exhibition at the Fine Art Society, and his gratitude spilled over into the only first-hand account we have of the origins of the sets of late Swiss watercolors. As implied already, it may be that the events leading up to the triumphant acquisition of The Pass of Splügen colored his recollection of exactly what had happened, inducing him to juggle details to give it greater significance in his narrative.

Nevertheless, once it returned to Brantwood, it thereafter occupied a prominent place among the other Turner watercolors, hanging for a few years in his study (fig.6), until in 1884, shortly before he embarked on the process of setting down his memoirs, the ailing Ruskin chose to move it to his bedroom, where he positioned *The Pass of Splügen* among his other cherished views of Switzerland (fig.7).

Within a couple of decades of Ruskin's death, Arthur and Joan Severn, who had looked after him in his later years, were struggling to maintain Brantwood. Many of the Turners had already had to be sacrificed to its upkeep, but they steadfastly hung on to *The Pass of Splügen* until March 1923, before arranging with Agnew's for a sale directly to A.T Hollingsworth (c.1848–1929). Resident in Belsize Grove in North London, Hollingsworth was more in tune with the Whistler generation in terms of his collecting taste, but nonetheless acquired a group of representative watercolors by Turner, ranging from topographical scenes for the *Sussex*, *Southern Coast*, and *Ports* series to illustrations of *Florence* and the Miltonic *Temptation on the Mountain*. Compared to these, however, *The Pass of Splügen* was the unquestioned crowning glory of his collection.

After Hollingsworth, the watercolor passed to another notable twentieth-century Turner collection, that of the Nettlefold family. Drawing on their own judicious acquisitions, they were generous benefactors of the Whitworth Art Gallery, Manchester Art Gallery, and the Walker Art Gallery in Liverpool, as well as supporting public exhibitions through the loan of their pictures; no doubt following Ruskin's example.

In recent years, *The Pass of Splügen* has enjoyed something of a respite from its former celebrity. But its contributions to British art history, both on its own terms as one of Turner's finest Swiss subjects, and as the subject of Ruskin's veneration, continue to generate interest, conferring on this haunting work a mark of real distinction.

We are grateful to Ian Warrell, former curator, Tate Britain, and independent scholar, for his assistance in preparing this catalogue entry.

JOHAN CHRISTIAN CLAUSEN DAHL

(BERGEN 1788-1857 DRESDEN)

Esrom Lake, Moonlight

signed and dated 'Dahl/1814' (lower center) oil on panel $18\% \times 25\%$ in. (47.7 x 64.1 cm.)

\$60,000-80,000

SELLING WITHOUT RESERVE

PROVENANCE:

P. B. Petersen, Engelholm.

Christian Langaard (1849-1922), Kristiania, acquired in Copenhagen in 1918. His sale, Wangs Kunst og Antikvitetshandel, Kristiania, 12 May 1924, lot 13, as *Maaneskinslandskap*.

Sverre Young (1876-1958), Oslo.

Private collection, Oslo, 1974.

Anonymous sale; Sotheby's, London, 28 June 1999, lot 13. Acquired at the above sale by the present owner.

EXHIBITED:

Copenhagen, Kongelige Academie for de skiönne Kunster, 1815, no. 26, as Et Maaneskin Stykke/ Udsigten er tagen efter Naturen ved Esrom Søe.

Oslo, Nasjonalsgalleriet, J.C. Dahl og Danmark, 3 February-11 March 1973, no. 13; also Copenhagen, Statens Museum for Kunst, 1 April-13 May 1973, no. 26, pp. 12-13, 27, illustrated, as Et Maaneskin Stykke/ Udsigten er tagen efter Naturen ved Esrom Søe.

Oslo, Nasjonalsgalleriet, *J. C. Dahl 1788-1857: Jubileumsutstilling*, 27 February-1 May 1988; also Bergen, Billedgalleri, 19 May-3 July 1988, p. 91, no. 10, as *Esrom sjø. 1814 (Esrom Lake in Moonlight).*Kvinnherad, Baroniet Rosendal, *J.C. Dahl: Hans danske miljø og det danske landskap*, 1995, no. 18, as *Esrom Sø i Måneskinn*.

LITERATURE:

P. Hjort, Kritiske Bidrag til nyere dansk Taenkemaade og Dannelses Historie, Copenhagen, 1854, p. 14.

C. Reitzel, Fortegnelse over Danske Kunstneres Arbejder paa de ved det Kgl. Akademi for de Skjönne Kunster i Aarene 1807-1882 afholdte Charlottenborg-Udstillinger, Copenhagen, 1883, p. 104, as Maaneskinsstykke. Udsigt ved Esrom Sø. A. Aubert, Maleren Johan Christian Dahl. Et stykke av forrige Aarhundredes Kunst-og Kulturhistorie, Kristiania, 1920, pp. 27, 456, illustrated, as Maaneskinslandskap.

L. Østby, 'J. C. Dahl's Danske Laerear', *Kunstmuseets Arsskrift*, Oslo, 1974, pp. 6, 22, no. 26, fig. 2, illustrated, as *Et Maaneskin Stykke*. *Udsigten er tagen efter Naturen ved Esrom Søe*.

M. Lødrup Bang, *Johan Christian Dahl 1788-1857*, *Life and Works*, Oslo, 1987, vol. 2, pp. 49-50, no. 61; and vol. 3, pl. 27, illustrated, as *Esrom Lake in Moonlight*.

L. Røndberg, K. Monrad, and R. Linnet, *Two Golden Ages, Masterpieces of Dutch and Danish Painting*, Zwolle, 2001, p. 33, fig. 7, illustrated.

The present work was painted only a few years after Dahl's move in 1811 to Denmark to study at the Academy in Copenhagen. Born into a family of modest means in his native Norway, and without a national Academy to train artists in his home country, Dahl's travel and schooling were financed by a group of well-to-do local citizens who noticed the young artist's talent. His time at the Danish Academy was foundational for Dahl, as were trips to the countryside around Copenhagen, and his experience seeing works in the Danish royal collection firsthand. The collection's particular strength was in works from the Dutch Golden Age, and Jacob van Ruisdael and Albert van Everdingen were important early influences on the young artist.

Depicting Lake Esrum, Denmark's largest lake, in the countryside north of Copenhagen, the present painting is a wonderful early example of the kind of moonlight scenes that Dahl would become famous for later in his career. Dahl himself was particularly pleased with this work, writing in a letter that it had 'a tranquility and calm...which lends it a serenity and beauty....' Though the artist would not meet the great German painter Caspar David Friedrich until several years later, the foundation of their shared Romantic vocabulary of moonlit scenes was already well-established in Dahl's oeuvre.



JEAN-BAPTISTE-CAMILLE COROT

(PARIS 1796-1875)

Fontainebleau-le château vu de la pièce d'eau

signed 'COROT' (lower left) oil on canvas 9½ x 15¾ in. (24.1 x 39.1 cm.) Painted *circa* 1850-55.

\$150,000-250,000

SELLING WITHOUT RESERVE

PROVENANCE:

André-Julien Prévost, circa 1873.

Salomon Benedict Goldschmidt (1818–1906), Frankfurt am Main. His sale, Galeries Georges Petit, Paris, 17 May 1888, lot 2, as *Le Château de Fontainebleau*.

M. Fauré-Lepage, acquired at the above sale.

Achille Fould.

His sale; Hôtel Drouot, Paris, 25 May 1894, lot 1, as L'etang des Carpes à Fontainebleau.

with Arnold & Tripp, Paris.

Jean Joseph Paul Rattier (1819-1890), Paris.

with Leicester Gallery, London, 1896.

Charles Jourdier (1839-1906), Paris.

with Arnold & Tripp, Paris.

with Obach & Co., London, acquired directly from the above, 17 April 1899. James Staats Forbes (1823–1904), London, by 1904.

with Leicester Gallery, London, acquired directly from the above, by April 1906.

Douglas W. Freshfield (1845-1934), London, acquired directly from the above, until at least 1924.

Anonymous sale; Christie's, London, 23 March 1962, lot 162, as A View of the Lake. Fontainebleau.

Tony Mayer (1902-1997), Paris, 1957.

Anonymous sale; Christie's, London, 23 March 1962, lot 162, as A View of the Lake, Fontainebleau.

Katz, acquired at the above sale.

with Hammer Gallery, New York, by 1987.

Arnold S. Gumowitz (b. *circa* 1929) and Anne Gumowitz (1931-2017), New York, by 1991.

Anonymous sale; Christie's, New York, 27 May 1992, lot 144. Acquired at the above sale by the present owner.

EVUIDITED

London, Grafton Galleries, Exhibition of a Selection of Paintings and Drawings from the Collection of the Late James Staats Forbes, 1905, p. 11, no. 94, as The Carp Pond-Fontainebleau.

London, The Leicester Galleries, Catalogue of an Exhibition of The Staats Forbes Collection of Paintings by Corot and the Barbizon School, April 1906, no. 3, as The Carp Pond, Fontainebleau.

Paris, Galerie Schmit, *Corot*, 12 May-12 June 1971, p. 53, no. 35, illustrated. Manchester, Manchester City Art Gallery, *Corot*, 18 May-30 June 1991; also Norwich, Norwich Castle Museum, 6 July -18 August 1991, p. 57-58, no. 27, illustrated, as *The Château at Fontainebleau*.

LITERATURE

A. De Lostalot, 'Collection de tableaux de M. Goldschmidt,' *Gazette de Beaux-Arts*, Paris, 1 January 1888, p. 423, as *Château de Fontainebleau*. G. Pelca, 'Chronique de l'Hôtel Drouot,' *Courrier de l'art*, Paris, 13 January 1888, p. 168, as *Le Château de Fontainebleau*.

'Choses et gens,' Le Matin, Paris, 18 May 1888, p. 3, as Le Château de Fontainebleau.

'Mouvement des arts,' *Chronique des arts et de la curiosité*, Paris, 19 May 1888, p. 153, as *Château de Fontainebleau*.

J. Ribb, 'Échos,' Le Pays, Paris, 20 May 1888, n.p., as Le Château de Fontainebleau.

Le Passant, 'Les On-dit,' *Le Rappel*, Paris, 20 May 1888, n.p., as *Le Château de Fontainebleau*.

'Vente Goldschmidt,' Journal des artistes, Paris, 3 June 1888, p. 83,

as Le Château de Fontainebleau.

P. Eudel, L'Hotel Drouot et la curiosité en 1887-1888, Paris, p. 381,

as Le Château de Fontainebleau.

G. Geffroy, 'Jean-Baptiste Camille Corot,' Corot and Millet, With Critical Essays by Gustave Geffroy & Arsène Alexandre, London, 1903, p. xxxi, as Château de Fontainebleau.

E. Birnstingl and A. Pollard, *Corot*, London, 1904, p. 162, as *Carp Pond, Fontainebleau*.

A. Robaut, L'Œuvre de Corot: catalogue raisonné et illustré, Paris, 1905, vol. II, pp. 284-285, no. 891, illustrated.

V. Pomarède, Corot, ses chefs-d'œuvre entre Seine et Marne, Étrépilly, 1998, pp. 81-83, pl. 83, illustrated, as Le château vu de la pièce d'eau.

ENGRAVED:

Teyssonières, 1888.

Dating from the mid 1850s, the present work depicts the Château de Fontainebleau seen from the south looking across the fishponds toward the Cour de la Fontaine and the Galerie François- I^{or}. To the right of the composition sits the tiny octagonal Pavillon des Conférences which is supported on a stone foundation in the middle of the pond. While Corot has accurately captured the architectural essence of the Château, the emphasis is not on the descriptive details of the various buildings, but rather an impression of the buildings defined through their reflections in the water. Corot has blurred the actual buildings through his masterful understanding of the play of light on water, and it is through the two mirror renditions of the buildings of this famous landmark that the viewer comes to experience the magical ambiance of the Château and its surrounds.



JEAN-BAPTISTE-CAMILLE COROT

(PARIS 1796-1875)

Bourberouge. Deux jeunes filles dans une prairie

Signed and dated 'C COROT 1850' (lower left) oil on canvas 93/4 x 15 in. (24.8 x 38.1 cm.)

\$60,000-80,000

SELLING WITHOUT RESERVE

PROVENANCE

Bathilde de la Haye d'Ommoy, Vicomtesse de Failly (1811-1880), Bourberouge, 1850.

Charles-Philippe, Marquis de Chenevrières (1820-1899), September 1857, her uncle, gifted by the above.

By descent.

Anonymous sale, Gersaint, La Rochelle, 26 October 1996, without lot number. Anonymous sale; Sotheby's, New York, 23 May 1997, lot 8.

Acquired at the above sale by the present owner.

LITERATURE

P. Dieterle, M. Dieterle, and C. Lebeau, *Corot: cinquième supplément, à l'œuvre de Corot*, Paris, 2002, pp. 40-41, no. 36, illustrated.

The two little girls depicted in the foreground of this charming work by Camille Corot are Mlle. Delalain, the daughter of the factory superintendent of the forge at Bourberouge and Thilda de Pracomtal. Upon its completion, Corot gave this small painting as a gift to Thilda's mother, Bathilde, Vicomtesse de Failly, and the inscription on the reverse is by the Marquis de Chenevrières, Bathilde's uncle, to whom she gifted the painting in 1857, most likely to commemorate his visit in November of that year. Corot quite often made gifts of these small paintings to his hosts while upon his travels through the French countryside.

The present work is unusual in the artist's *oeuvre* in that it depicts a working forge, although the smokestack from the *usine* is securely situated within the surrounding landscape. Aside from this interesting anomaly, the present painting exhibits all the hallmarks of the master, with its cool diffuse light and the extraordinary symphony of whites, lavenders, grays and blues in the sky. The buildings of the forge nestle into the forested landscape, and with their white and gray facades topped by the darker gray roofs they serve as an anchor to create the solid middle ground of the painting. The buildings are almost abstract in their simplicity. The foreground is created by washes of blues, grays and greens, just enough to create the impression of a meadow, and the figures of the two young girls, one seated and one standing, almost shimmer in the light of a summer's day.



GUSTAVE COURBET

(ORNANS 1819-1877 LA TOUR-DE-PEILZ)

Le Guitarrero

signed and dated 'Gustave Courbet./1844.' (lower right) oil on canvas

221/8 x 165/8 in. (56.2 x 42.2 cm.)

\$500,000-700,000

SELLING WITHOUT RESERVE

PROVENANCE:

Henri de Saint D.

His sale; Café de Belle-vue, Grand Place, Lille, 8-9 March 1878, lot 25, as *Le troubadour préludant.*

Binand, by 1882.

Jean-Baptiste Faure, Paris, by 1896.

with Galerie Bernheim-Jeune, probably acquired directly from the above. Prince de Wagram, before 1920.

Dikran Khan Kélékian (1867-1951), Paris and New York.

His sale; American Art Galleries, New York, 30-31 January 1922, lot 133. Pendegrast, acquired at the above sale.

with Galerie Barbazanges, Paris.

with Fearon Galleries, New York, 1924.

with M. Knoedler and Co., New York, by 1929.

Dikran Khan Kélékian (1867-1951), Paris and New York, reacquired before 1933.

His sale; Rains Galleries, New York, 18 January, 1935, lot 63.

Edith Malvina Wetmore (1870-1966), Newport and New York, acquired at the above sale, until at least 1949.

Betty Parker Hitesman (1920-1994), Mrs. Walter Wood Hitesman, Jr., Bedford, NY, by 1959, until 1988.

with Richard L. Feigen and Co., New York, circa 1990.

Barbara and Thomas Lee, New York, by 1993.

EXHIBITED:

Paris, Salon, 1845, p. 50, no. 379, as Guittarero, jeune homme dans un paysage. Paris, École des beaux-arts, Exposition des œuvres de Gustave Courbet, May 1882, no. 155, as Le Guittarero, Jeune homme dans un paysage.

Brooklyn, The Brooklyn Museum, *Private Collection of Dikran Kélékian*, Brooklyn Museum, February-March 1921, also San Francisco, The

California Palace of the Legion of Honor, 1921, no cat.

Brooklyn Museum, *Paintings by Modern French Masters, Representing the Post*

Impressionists and Their Predecessors, New York, April 1921, no. 48, as The Guitar Player.

New York, Fearon Galleries, Inc., Loan Exhibition of Works by Gustave Courbet, 12–26 April 1924, no. 3.

Cleveland, The Cleveland Museum of Art, French Art Since 1800, November 1929, no cat.

New York, Marie Harriman Gallery, *Courbet and Delacroix*, 7-25 November 1933, no. 1.

San Francisco, The California Palace of the Legion of Honor, *Exhibition of French Painting from the Fifteenth Century to the Present Day*, 8 June–8 July 1934, p. 47, no. 82, as *The Guitar Player*.

Providence, The Rhode Island School of Design, on long-term loan after 1935.

New York, M. Knoedler and Co., *Figure Pieces*, 29 March-10 April 1937, no. 9, illustrated.

Baltimore, The Baltimore Museum of Art, *An Exhibition of Paintings by Courbet*, 3–29 May 1938, no. 1.

New York, Wildenstein and Co., A Loan Exhibition of Gustave Courbet for the Benefit of American Aid to France and the Goddard Neighborhood Center, 2 December 1948-8 January 1949, pp. 14, 41, no. 1, illustrated.

Fort Worth, The Fort Worth Art Association, Homer, Eakins, Ryder, Inness and their French Contemporaries, A Loan Exhibition of Famous Paintings from Foremost American Museums and Collectors, Commemorating City of Forth Worth Centennial, 1849-1949, 11 March-15 April 1949, pp. 14-15, no. 6. Philadelphia, Philadelphia Museum of Art, Gustave Courbet 1819-1877, 17 December 1959-14 February 1960, also Boston, Museum of Fine Arts, 26 February-14 April 1960, n.p., no. 5, illustrated.

New York, Wildenstein and Co., Romantics and Realists, A Loan Exhibition for the Benefit of the Citizens' Committee for Children of New York, Inc., 7
April-7 May 1966, no. 19, illustrated, as The Guitar Player.

New York, Brooklyn Museum, Courbet Reconsidered, 4 November 1988-

16 January 1989, also Minneapolis, Minneapolis Institute of Arts, 18-30 April 1989, pp. 83, 91, 94, no. 3, illustrated, as *The Guitar Player*. Boston, The Museum of Fine Arts, Boston, *Prized Possessions, European*

Paintings from Private Collections of Friends of the Museum of Fine Arts, Boston, 17 June-16 August 1992, pp. 79, 139-140, no. 32, pl. 105, illustrated, as *The Guitar Player*.

Paris, Galeries nationales du Grand Palais, *Gustave Courbet*, 13 October

Paris, Galeries nationales du Grand Palais, *Gustave Courbet*, 13 October 2007-28 January 2008, also New York, Metropolitan Museum of Art, 27 February-18 May 2008, and Montpellier, Musée Fabre, 14 June-28 September 2008, pp. 96, 98-99, no. 3, illustrated, as *The Guitar Player*.

LITERATURE

A. Estignard, Courbet, sa vie et ses œuvres, Besançon, 1896, p. 150.

G. Crauk, Soixante ans dans les ateliers des artistes, Dubosc, modèle, Paris, 1900, p. 152.

G. Riat, Gustave Courbet, Peintre, Paris, 1906, p. 36.

L. Bénédite, Courbet, 1911, pp. 19-20, pl. II, illustrated.

Les peintres illustres no. 34, Courbet, Paris, 1913, p. 30. T. Duret, Courbet, Paris, 1918, pp. 10-11, pl. III, illustrated.

Collection Kélékian: Tableaux de l'école française moderne, Paris, London and Cairo, 1920 pl. 15, illustrated.

A. Fontainas, Courbet-Art et Esthétique, Paris, 1921, pp. 4-5.

G. de Chirico, Gustave Courbet, with 33 Reproductions in Phototype, Rome, 1926, illustrated, n.p.

C. Léger, Courbet, Paris, 1929, p. 32.

P. Courthion, Courbet, Paris, 1931, pl. V, illustrated.

J. Baillods, Courbet vivant, Neuchâtel and Paris, 1940, pp. 22-23.

A. Ferran, Le Salon de 1845 de Ch. Baudelaire, Toulouse, 1933, p. 20, under footnote 39.

R. Huygue et al., Courbet l'Atelier du peintre, Allégorie du peintre, 1855, Paris, 1944, p. 1.

C. Léger, Courbet et son temps, lettres et documents inédits, Paris, 1948, pp. 26-27.

G. Mack, Gustave Courbet, New York, 1951, pp. 36-37, 43.

M. Zahar, Courbet, Geneva, 1952, p. 29.

Bulletin des Amis de Gustave Courbet, Ornans, no. 25, 1960, pp. 8-9, no. 5, illustrated.

D. Cooper, 'Courbet in Philadelphia and Boston', *Burlington Magazine*, June 1960, p. 245.

A. Fermigier, Courbet, Étude biographique et critique, Geneva, 1971, p. 19. T. J. Clark, Image of the People: Gustave Courbet and the 1848 Revolution, Princeton, 1973, pp. 39-40.

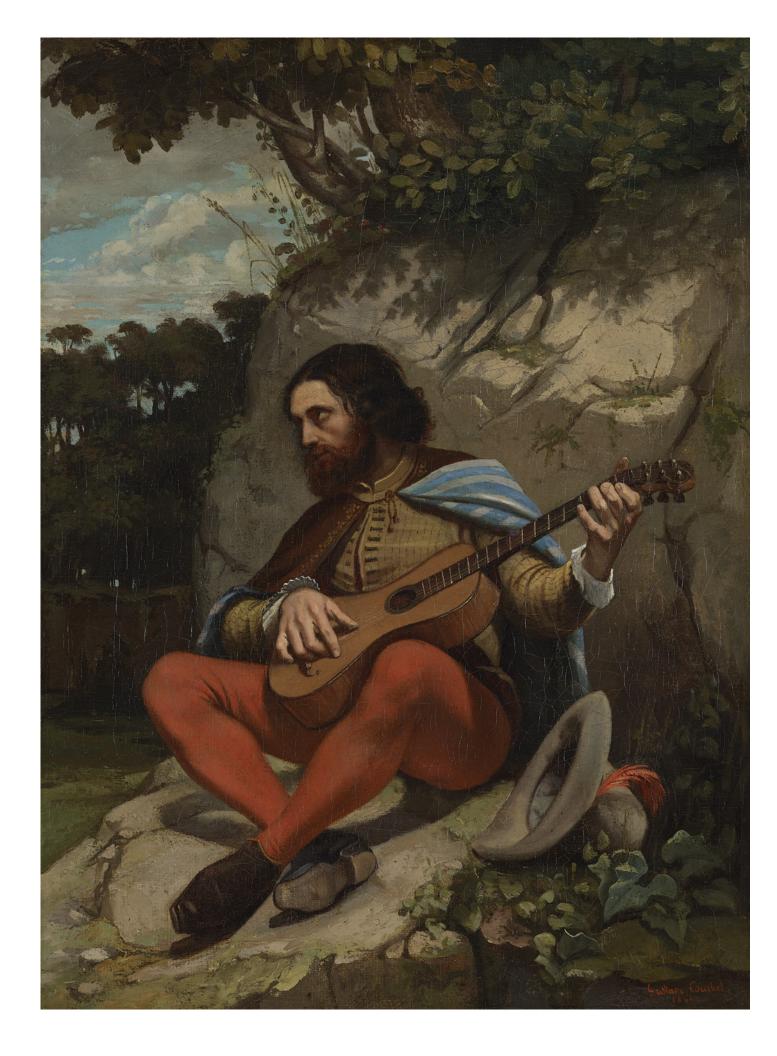




fig. 1 Gustave Courbet, Portrait of the Artist (Courbet with a Black Dog), 1844, Petit Palais, Paris

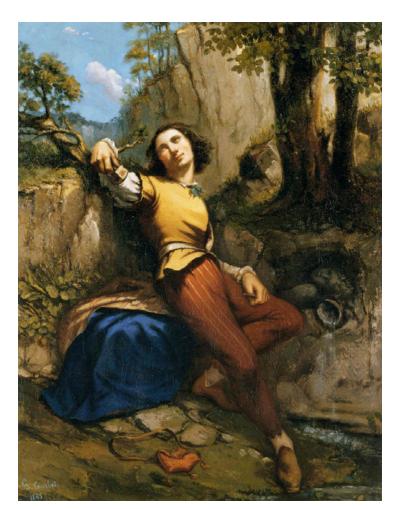


fig. 2 Gustave Courbet, *Le sculpteur*, 1845, Private Collection, New York - Christie's, New York, 22 April 2004, lot 95

M.-T. Lemoyne de Forges, *Autoportraits de Courbet*, exh. cat., Paris, 1973, pp. 28–30, no. 33, illustrated.

L. Nochlin, *Gustave Courbet, A Study of Style and Society*, New York, 1976, PhD diss., originally submitted 1963, pp. 29–32, fig. 26, illustrated. P. Courthion, *Tout l'oeuvre peint de Courbet*, Paris, 1987, pp. 73–74, no. 46, illustrated.

R. Fernier, *La vie et l'œuvre de Gustave Courbet, catalogue raisonné*, Lausanne et Paris, 1977, vol. I, pp. 32-33, no. 52, illustrated.

A. Callen, Courbet, London, 1980, p. 43, under no. 10, as The Guitarist. Gustave Courbet (1819-1877), exh. cat., Paris and London, 1977-1978, pp. 24-25, 86, under no. 9, illustrated.

H.-D. Genscher et al., *Courbet und Deutschland*, exh. cat., Hamburg and Frankfurt am Main, 1978–1979, p. 5, illustrated, as *Der Gitarrist*.

P. ten Doesschate Chu, *Letters of Gustave Courbet*, Chicago, 1992, pp. 53, 56. S. Faunce, *Courbet*, New York, 1993, p. 12, illustrated.

P. Georgel, *Courbet, Le poème de la nature*, Paris, 1995, p. 19. illustrated. J. Zutter and P. ten-Doesschate Chu, *Courbet, Artiste et promoteur de son*

αuvre, exh. cat., Lausanne and Stockholm, 1998-1999, p. 54.J. H. Rubin, Courbet, Paris, 2003, p. 26, pl. 17, illustrated.

V. Bajou, Courbet, 2003, pp. 46-47 illustrated.

F. Masanès, Gustave Courbet, The Last of the Romantics, Cologne, 2006, p. 23, illustrated, as Young Man in a Landscape or The Guitarrero.

S. Le Men, Courbet, Paris, 2007, p. 70.

Gustave Courbet had his first Salon acceptance in 1844 with Portrait of the Artist (Courbet with a Black Dog), (Paris, Petit Palais), in which he is seated in his native landscape around Ornans with his proud new possession, a purebred English spaniel (fig. 1). In this first representation, the artist sought to establish himself as a member of the Parisian Bohemian circle. The success of this first endeavor encouraged further efforts to unite man with nature, and Le Guitarrero was Courbet's second successful submission to the Salon and the only one of five entries by the artist to have been accepted in 1845.

Although the present work is called a self-portrait by Theophile Silvestre and was accepted as such by subsequent critics, Marie-Therèse Forges (op. cit., p. 30) rejected this identification and Helène Toussaint has argued that the sitter was actually the violinist Alphonse Promayet, Courbet's boyhood friend who accompanied him to Paris (exh. cat., Paris, Grand Palais, loc. cit.). Toussaint has proposed that because of the identical dimensions of *Le Guitarrero* and *Le Sculpteur*, (fig. 2) and the latter was always considered the self-portrait, these two paintings were conceived as pendants demonstrating an avowal of the close friendship between the two sitters.

Using portraits of friends and family in ways that transcend portraiture is an important feature of Courbet's best-known and most important paintings, from *After Dinner at Ornans* of 1850, *The Meeting* of 1854 and *The Painter's Studio* of 1855. In *After Dinner at Ornans*, the first full statement of the artist's maturity, the figure playing the violin for the audience of three men around the table is that of Promayet, who came from a musical family in Ornans and was at this time trying to make a career as a violinist in Paris. The friendship between the musician and the artist was based not only on a shared childhood experience, but also on their common devotion to a life dedicated to the arts. Such was Courbet's deep respect for Promayet that he placed the violinist among the group of those occupying the righthand side of the pictorial space in *The Painter's Studio* (Musée d'Orsay, Paris, fig. 3). To Courbet, this is the group representing those to whom art is of primary significance and who supported Courbet's own concept of the role of art. Using the robe-clad portrait of Promayet (Metropolitan



fig. 3 Gustave Courbet, *The Painter's Studio*, 1855, Musee d'Orsay, Paris

Museum of Art, New York, fig. 4), the artist situated the figure among a group that included his patron Alfred Bruyas, the social philosopher Prudhon, and Courbet's old friend, the poet Max Buchon. In the present work, Promayet is painted not in his own persona but in that of a figure with beautifully detailed costume accessories in the late medieval style and playing a contemporary guitar that gives the image a Spanish flavor that is also stressed in Courbet's own title for the painting, *Le Guitarrero*.

Both Le Guitarrero and its companion piece show the influence at this formative period of the artist's development of the Style Troubadour, an aspect of Romantic painting which combined the scale and precision of genre painting with subjects drawn from a Gothic past that could only be imagined in terms of costume and architectural and decorative detail. This essentially literary style was past its height by the time Courbet arrived in Paris in late 1839, but there were still paintings to be seen in the Salons, and even more imagery of this kind in popular illustration. It was a style that Courbet explored in a small group of works of around 1843-1845 as he was emerging from his earliest years of copying Old Masters, working from the live model and experimenting with his own compositions. It is interesting to note in this connection that even The Man Made Mad by Fear of 1844 (National Gallery, Oslo), representing such an extreme state of emotion, is depicted in the archaic costume of the Style Troubadour. Evidently, Courbet found something of use to his own contradictory nature in the curious combination of clear-cut technical realism and the fanciful subject matters of these images.



fig. 4 Gustave Courbet, *Portrait of Alphonse Promayet*, Metropolitan Museum of Art, New York

FERDINAND GEORG WALDMÜLLER

(VIENNA 1793-1865 BADEN)

Katereck (Dorf Ahorn gegen Loser)

signed and dated 'Waldmüller 1833.' (lower center) oil on panel $12\frac{1}{4} \times 10\frac{1}{8}$ in. (31.1 x 25.9 cm.)

\$100.000-150.000

SELLING WITHOUT RESERVE

PROVENANCE:

The artist.

His estate sale; Löscher's Salon, Vienna, 11 May 1863, lot 30, as *Parthie bei Ischl*.

Hans von Kühlmann, Schloss Bernried, Bavaria, 1957. with Galerie Sanct Lucas, Vienna.

Acquired directly from the above by the present owner, 24 March 2009.

EXHIBITED:

Vienna, Österreichisch-kaiserlichen Akademie der bildenden Künste, 1834, no. 334, as Katerect.

LITERATURE:

B. Grimschitz, Ferdinand Georg Waldmüller, Vienna, 1957, p. 307, no. 348, pl. 38, illustrated.

H. Schwarz, Salzburg und das Salzkammergut, Salzburg, 1977, p. 299, fig. 208, as Blick auf das Tote Gebirge bei Ischl.

R. Feuchmüller. Ferdinand Georg Waldmüller, 1793-1865: Leben, Schriften, Werke, Vienna, 1996, p. 456, no. 389, illustrated.

The present work, painted in 1833, is an exceptional example by Austria's leading painter of the Biedermeier Period. Though primarily known for his genre paintings, Waldmüller considered an artist's highest calling to be the representation of nature. He wrote in 1846: 'nature must be the only source and sum total of our study; there alone can be found the eternal truth and beauty, the expression of which must be the artist's highest aim in every branch of the plastic arts' (quoted in A. Roessler, G. Pisko, Ferdinand Georg Waldmuller: Sein Leben, sein Werk und seine Schriften, Vienna, 1907, vol. II, p. 9).

Katereck (Dorf Ahorn gegen Loser) belongs to a notable sequence of landscapes painted in the Salzkammergut, an area where Waldmüller spent his summers from 1829 until 1843. This period is regarded as the climax of his development as a landscape painter and by 1834 the majority of his artistic output consisted almost entirely of landscapes painted in the Salzkammergut. These sojourns in the mountains seem to have given him the opportunity to liberate himself from the formal portraiture which had dominated his career so far. He quickly became fascinated by the untouched and pristine nature of the surrounding landscape. 'Waldmüller was captivated by the pristine green wilderness in its summery growth, the narrowly limited segment of nature with its cool shadows and the grasses and stones, branches and leaves, glowing in warm, sunlit colors...The lack of aerial perspective in the high mountains favored Waldmüller's artistic intentions, making the faraway mountain chains and forest slopes appear as clear and as tangible as the foreground motifs, with no loss of definition in the distance, which for Waldmüller was an essential requirement' (B. Grimschitz, Ferdinand Georg Waldmüller, Salzburg, 1957, p. 47).

Based on his own observation from a real vantage point, *Katereck (Dorf Ahorn gegen Loser)* reveals Waldmüller's ability to create a remarkable sense of recession and depth using an extremely precise technique reproducing both the smallest background details and the principal foreground elements without losing definition. The clarity he saw before him in the mountains, unobstructed by arial perspective, is exactly replicated on the canvas. The present work displays the hallmarks of Biedermeier landscape painting through its luminosity, contrast of light and shadow, symphony of color and just the one small rooftop visible through a gap in the trees to remind the viewer of human existence. Waldmüller's jewel-like *plein-air* landscapes from this period can be regarded as a milestone on the way to modernism, and demonstrate the power and beauty that can result from an artist exploring what he believes to be his art's highest calling.



RUDOLF KOLLER (ZURICH 1828-1905)

Shepherd with Cows (Hirte mit Kühen)

signed, dated and inscribed 'Koller 1858/Zürich d.26.Jun' (lower left) oil on canvas 28¾ x 36½ in. (73 x 92.7 cm.)

\$15,000-20,000

SELLING WITHOUT RESERVE

PROVENANCE:

Private collection, Italy. Their sale; Sotheby's, Zürich, 9 June 1999, lot 78. Acquired at the above sale by the present owner.



JOHN ATKINSON GRIMSHAW

(LEEDS 1836-1893)

Day Dreams

signed and dated 'Atkinson Grimshaw_/1877+' (center right) oil on board 12 x 24 in. (30.5 x 61 cm.)

\$150,000-200,000

SELLING WITHOUT RESERVE

PROVENANCE

Anonymous estate sale; Phillips, London, 14 June 2000, lot 18. Private collection.

Their sale, Sotheby's, London, 29 November 2001, lot 25. Acquired at the above sale by the present owner.

LITERATURE

C. Gere, *Artistic Circles: Design & Decoration in the Aesthetic Movement*, London, 2010, pp. 102–103, pl. 77, illustrated.

J. Sellers, ed., *Atkinson Grimshaw: Painter of Moonlight*, London, 2011, p. 103, 108, illustrated, as *Daydreams*.

G. Downey, ed., *Domestic Interiors: Representing Homes from the Victorians to the Moderns*, London, 2013, p. 54.

J. Skelly, *The Uses of Excess in Visual and Material Culture, 1600-2010*, Abingdon, Oxon and New York, 2014, p. 96, fig. 4.3, illustrated.

Although Grimshaw is best known for his moonlit 'nocturnes' of docks and quiet lanes, in the 1870s he produced a remarkable group of works celebrating the interiors and gardens of his home at Knostrop Hall, a Jacobean manor house in Leeds and, in this case, Castle-by-the Sea, a holiday house he rented in the popular Yorkshire seaside resort of Scarborough. This series of pictures offers a fascinating insight into the artist's domestic life and many feature members of his family and household as models. They express his understandable pride in the idyllic background to his life and work that he had created. By this period, 'the artist's house was not just an expression of material success. It was also seen as a measure of the owner's aesthetic sensibility and artistic credentials' (E. Ehrman in 'Artistic Interiors', *Atkinson Grimshaw: Painter of Moonlight*, Harrogate, 2011, p. 99).

The room appears similar to that depicted in *A Cradle Song* (1878), with its low wooden shelf displaying blue and white porcelain, screened-over upper windows, and mosaic-style floor border. *A Cradle Song* was known to have been painted at Castle-by-the Sea, and it seems likely that the present work was as well, with the decorative arts and furniture filling the room rearranged. Grimshaw rented Castle-by-the-Sea as a retreat for his

expanding family from around 1875 and swiftly made improvements to the house in the fashionable and layered Aesthetic style. He commissioned a grand new entrance and a large conservatory where he grew 'rare fruits... and some plants where he obtained pigments.' He also constructed a new studio with large leaded windows partially shaded by a sun blind fixed across the lower section, as seen in the present picture. The distinctive floor-cloth, painted to simulate mosaic overlaid with a Persian carpet, features in other works as well, including *The Chorale* (Private collection) which was painted around the same date.

The model in the present picture is Agnes Leefe, who was an actress at the Leeds Grand Theatre. She appears as the model for a significant number of paintings in Grimshaw's *oeuvre*, and was an accepted part of the Grimshaw household as both a governess and as the artist's model. Toward the end of her life, she was more a ward, known by the nickname 'Little Orphan Annie', and she ultimately died at a young age of consumption, cared for by Grimshaw's wife, Frances Theodosia, at their home in Leeds. Perhaps because of her work as an actress Leefe was the only model for Grimshaw's nudes, and given the latent sensuality in the present work she is an unsurprising choice as the model here as well. Reclining on a camelback sofa draped with luxurious furs and lace, the model's frank gaze and open body language may hint at a more complex relationship with the artist than was known at the time.

The popularity of the Aesthetic movement is most evident in the eclectic and carefully chosen objects that decorate the room. Many of the decorative elements, from Oriental porcelain, to Indian fabrics, and contemporary prints and drawings, can also be seen in different arrangements in other works by Grimshaw. Blue and white china became a hallmark of Aesthetic interiors and both Rossetti and Whistler were early collectors in the 1870s. Some of Grimshaw's own collection, seen here, included a Chinese 17th century jar flanked by slender 19th century vases and covers. The Japanese fans resting on the windowsill were also popular props for the artist during this period. The room's fashionable styling also speaks to the financial success and worldliness of Grimshaw at this point in his career.



CONDITIONS OF SALE · BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will hould read them carefully before solving 11. ind a glossary at the end explaining the meaning of the words and expressions coloured in bold. As of the words and expressions cold well as these Conditions of Sale. lots in which we offer Non-Fungible Tokens are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which are available in Appendix A herein For the sale of Non-Fungible Tokens, to the extent there is a conflict between the "New York Conditions of Sale Buying at Christie's" and "Additional s of Sale - Non-Fungible Tokens", the

Unless we own a **lot** in authen or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE DESCRIPTION OF LOTS

- (a)Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catal to the Symbols lound flext to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement mad by us (whether orally or in writing) about any lot, including about its nature or condition, artist eriod, materials, approximate dime elied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All nsions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a lot apart from our authenticity warranty contained in paragraph F2 and to th extent provided in paragraph I below

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 IFWFI I FRY

- a)Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heatin and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time
- (b)All types of gemstones may have been oved by some method. You may request a emmological report for any item which does not ave a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c)We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement treatment to the gemstone. Reports from ropean gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm hen no improvement or treatment has been ade. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is manent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the
- (d)For jewellery sales, estimates are based on the information in any gemmological report. If no report is available, assume that the gemstones

8 WATCHES & CLOCKS

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

B REGISTERING TO BID 1 NEW BIDDERS

- a)If this is your first time bidding at Christie's or you are a returning bidder who has not bought nything from any of our salerooms within the ast two years you must register at least 48 nours before an auction begins to give us enough time to process and approve your registration. We may at our option, decline to permit you to ster as a bidder. You will be asked for the owing:
- (i)for individuals: Photo identification (driver's licence, national identity card, or passport)
 and, if not shown on the ID document, proof of your current address (for example, a current utility hill or hank statement
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) wing your name and registered addr together with documentary proof of directors and beneficial owners; and
- (iii)for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our
- (b)We may also ask you to give us a financial eference and/or a deposit as a condition of ving you to bid. For help, please contact our nt 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 eference, or a deposit as a condition of allowing ou to bid. If you have not bought anything from any four 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

f in our opinion you do not satisfy our bidder dentification 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 eek payment from the named third party.

5 BIDDING IN PERSON

f you wish to bid in the saleroom you must register or a numbered bidding paddle at least 30 minutes ore the auction. You may register online at **wwv** isties.com or in person. For help, please conta 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 r otherwise), omission, or breakdown in providing

(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 our conversations. You also agree that you ephone bids are governed by these Conditions

(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/buving services/buying-guide/register-and-bid/. As well as these Conditions of Sale, internet bids are overned 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**. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest hids on the lot we will sell the **lot** to the bidder whose written

C. CONDUCTING THE SALE

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 • 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 arantee and the irrevocable bid exceeds the nted **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 quarantee ment are identified in the catalogue with the

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 nmer has fallen; and

(f)in the case of error or dispute related to hidding and whether during or after the auction, contil 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 thin 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 o ther 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),

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 o 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 w enerally decide to open the bidding at 50% of the ow **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 ntinue up from that amount. In the event that re are no bids on a **lot**, the **auctioneer** may deem such lot unsold.

6 BID INCREMENTS

idding generally starts below the low **estimate** and acreases 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 Christies 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 iction 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 ivalent 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 and other charges related to the lot, regardless of the nationality or citizenship of the successful bidde Christie's will collect sales tax where legally required. The applicable sales tax rate will be sed 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 carrie horized 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. Fo 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 independent tax advisor with any questions.

F WARRANTIES

SELLER'S WARRANTIES For each lot, the seller gives a warranty that the

- (a) is the owner of the **lot** or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owne to sell the lot, or the right to do so in law; and
- (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyoné else.
- (c) If either of the above warranties are incorrect the seller shall not have to pay more than the purchase price (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. The neaning of **authentic** can be found in the glossary t the end of these Conditions of Sale. The terms or the authenticity warranty are as follows:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction . After such time, we will not be obligated to hono the authenticity warranty
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the Heading even if shown in UPPERCASE type.
- (c) The authenticity warranty does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a

clarification in a lot's catalogue description or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Impo Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that by the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provid 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

- (d) The authenticity warranty applies to the Heading as amended by any Salerod
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally access 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 **authenti** by a scientific process which, on the date we published the catalogue, was not available r generally accepted for use, or which was unreasonably expensive or impractives likely to have damaged the **lot**.
- (a) 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 iginal 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 els

In order to claim under the authenticity warranty you must:

- (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense;
- (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale
- 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 nterest, costs, damages, **other damages** or
- **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 illustration, we will refund your **purchase price** subject to the following terms:
- (a)This additional warranty does not apply to: (i) the absence of blanks, half titles, tissue quards or advertisements, damage in respect of bindings, stains, spottin marginal tears or other defects no affecting completeness of the text or
- (ii) drawings, autographs, letters o manuscripts, signed photographs, music atlases, maps or periodicals;
- (iii) books not identified by title: (iv) lots sold without a printed estimate;

illustration

- (v) books which are described in the catalogue as sold not subject to return; or (vi) defects stated in any **condition** report or announced at the time of sale.
- (b)To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same condition as at the ime of sale, within 21 days of the date of

South Fast Asian Modern and Contemporary

Art and Chinese Calligraphy and Painting.
In these categories, the authenticity warranty does not apply because current scholarship doe 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 Authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within welve (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 just be returned to us in accordance wit E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these

Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and

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** n paragraph E2 (b) – (e) above shall be as references to both the **Heading** and the Subheading.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT. INCLUDING THE IMPLIED WARRANTIES
OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity. including tax evasion, and you are neither und investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding on behalf of another person, you warrant that:
- (i) you have conducted appropriate custome due diligence on the ultimate buver(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions aws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so
- (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes;
- (iii) you do not know, and have no reason to suspect, that the funds used for settlemen are connected with, the proceeds of any criminal activity, including tax evasion or that the ultimate buver(s) are unde investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

PAYMENT

- **HOW TO PAY** mediately following the auction, you must pay
- the purchase price being:
 (i) the hammer price; and
- (ii) the buyer's premium; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT. Payment is due no later than by the end of the 7th ndar day following the date of the auction (the "due date").
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in å different name. You must nav immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer JP Morgan Chase Bank, N.A. 270 Park Avenue, New York, NY 10017 ABA# 021000021: FBO: Christie's Inc. Account # 957-107978 for international transfers, SWIFT: CHASUS33.

(ii) Credit Card We accept Visa, MasterCard, American

Express and China Union Pay, Credit card payments at the New York premises will onl be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

We accept cash payments (including money

orders and traveller's checks) subje

naximum global aggregate of US\$7,500

(iv) Bank Checks You must make these payable to Christie's Inc. and there may be conditions. Once we ave deposited your check, property cannot he released until five business days have

(v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent
- 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.
- (f) Cryptocurrency (if applicable): You may eithe 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 paymen 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 nt of the **saleroor**

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**, eve

in circumstances where we have released the lo to you. 3 TRANSFERRING RISK TO YOU The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the lot; or (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.
- 4 WHAT HAPPENS IF YOU DO NOT PAY
- (a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
- (i) we can charge interest from the due date at a rate of up to 1.34% per month on the
- unpaid amount due; we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically 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 esale. You must also pay all costs, expenses losses damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with othe losses, interest, legal fees and costs as far as we are allowed by law: (v) we can take what you owe us from any
- amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such rity to us and we may ret property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting lots is set out or the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any lot within thirty days llowing the auction we may, at our option
- (i) charge you storage costs at the rates set out at www.christies.com/storage.
- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and istration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the lot in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING 1 SHIPPING

We 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 informati please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at

https://www.christies.com/buving-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 of entry of property into the country. Local laws may selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. see the information set out at https://www. christies.com/buying-services/buying-guide/ship/ or contact us at PostSaleUS@ christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to
- (c) Endangered and protected species
 Lots made of or including (regardless of the
 percentage) endangered and other protected
 species of wildlife are marked with the symbolin 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 hidding 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

(d) Lots containing Ivory or materials resembling

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 our own cost. We will not be obliged to cance 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. I 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

Lots of Iranian origin

ibit or restrict the purchase. 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 operty without a license issued by the US partment 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 vers. Christie's indicates under the title of a to tif 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 of less than 18ct does not qualify in all countries as 'gold' and may be refused import nto those countries as 'gold'.

(a) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will love 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 om the sale site within 1 year of the date of the uction. Please check with the department for

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.

OUR LIABILITY TO YOU

- a) We give no **warranty** in relation to any statement made, or information given, by us or ur 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 F1 are heir own and we do not have any liability to you relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these **condition**s 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 rchantability, fitness for a particular purpose scription, size, quality, **condition**, attribution,
- authenticity, rarity, importance, medium, provenance, exhibition history, literature, or torical relevance. Except as required by local v, any **warranty** of any kind is excluded by this paragraph
- (c) In particular, please be aware that our written ephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

- (d) We have no responsibility to any person other han a buyer in connection with the purchase of
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity of lue, expected savings or interest, costs, **other** damages, or expenses.

OTHER TERMS

OUR ABILITY TO CANCEL

n 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 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

3 COPYRIGHT

Ve own the copyright in all images, illustrations nd written material produced by or for us relating to a **lot** (including the contents of our catalogues ess otherwise noted in the catalogue). You cannot use them without our prior written permission. W do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone

6 TRANSLATIONS

If we have provided a translation of this agreement we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com**/aboutis/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at https://www.christies.com/about-us/contact/ccpa.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this ement, or any other rights you may have relating to the nurchase of a **lot** (the "Dispute") will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute s not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S party, the JAMS International Arbitration Rules.
The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator who shall be appointed within 30 days after the initiation of the arbitration. The language us in the arbitral proceedings shall be English. arbitrator shall order the production of documents only upon a showing that such documents are

elevant and material to the outcome of the Dispute The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its asset This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus buver's premium and do not reflect costs ancing fees, or application of buyer's or seller's

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or
- (iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or (iv) in the case of gems, a work which is made of
- a particular material, if the **lot** is described in the **Heading** as being made of that material. thenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in paragraph E2 of this agreement

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description; the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc. s subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it paragraph

or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot

Heading: has the meaning given to it in paragraph

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price; has the meaning given to it in

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Heading**s means the paragraph headed **Qualified Heading**s on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com** which is also read to prospective telephone bidders and notified to clients who have left commission oids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular lot is auctioned.

subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters. warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct

IMPORTANT NOTICES AND **EXPLANATION OF CATALOGUING PRACTICE**

IMPORTANT NOTICES

△ Property in which Christie's has an ownership or financial

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 Δ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

^o 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 o 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 rees 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

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 provision 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

"Studio of ..."/"Workshop of ...": in Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under

"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 Periods artist's style but not necessarily by a pupil.

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

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

be by a hand other than that of the artist.

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

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 BI UF 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.a. A BLUE AND WHITE BOWL

OUALIFIED 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

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

FARERGÉ

QUALIFIED HEADINGS "Marked Fabergé, Workmaster ...": in Christie's qualified opinion a work of the master's workshop inscribed with his name or initials and

"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 ${\bf qualified}$ 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

QUALIFIED HEADINGS

"Signed Boucheron / Signature Boucheron": in Christie's qualified on has a signature by the jev

"With maker's mark for Boucheron": in Christie's qualified opinion

Retro 1940s

Art Nouveau 1895-1910

"Manner of...": in Christie's qualified opinion a work executed in the Relle Engage 1895-1914

Art Deco 1915-1935

HANDRAGS

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

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 Grade 6: this item is damaged and requires repair. It is considered in

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"

fair condition.

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 kevs 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 eithe 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

10/08/2022



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- · Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- · A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing

Properties in which Christie's or another Christie's Group companyhas an ownership or financial interest See Important Notices and Explanation of Cataloguing

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

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

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 buye 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.

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

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

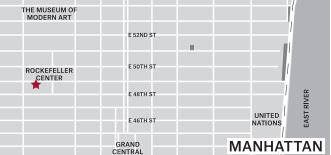
COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your ${f lot}$ is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650 Email: PostSaleUS@christies.com

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com



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

BROOKLYN

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

02/08/19









Property From An Important Private Collection SEBASTIAN VRANCX (ANTWERP 1573-1647) The Four Seasons oil on canvas 285% x 461% in. (71.7 x 117.2 cm.), each \$1,000,000-1,500,000 a set of four

OLD MASTERS

New York, 25 January 2023

VIEWING

20 January by appointment only 21-25 January open to the public 20 Rockefeller Plaza New York, NY 10020

CONTACT

John Hawley Specialist jhawley@christies.com +1 212 974 4483





FEDERICO ZUCCARO (1539-1609)

The Recession of the Flood Waters

black chalk, pen and brown ink, brown wash, heightened with white,
on light brown paper, squared for transfer in black chalk
diameter 9% in. (25.2 cm)

\$30,000-\$50,000

OLD MASTER & BRITISH DRAWINGS

New York, 26 January 2023

VIEWING

21-25 January 2023 20 Rockefeller Plaza New York, NY 10020

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 CONTACT

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CHRISTIE'S



DIRCK HALS (HAARLEM 1591-1656) A musical company in an interior Oil on canvas 40½ x 52¾ in. (103 x 134 cm.) \$60,000-80,000 | £51,000-67,000 | €58,000-77,000

OLD MASTER PAINTINGS AND SCULPTURE ONLINE

New York, 23-31 January, 2023

21-26 January, 2023 20 Rockefeller Plaza New York, NY 10020

CONTACT

Taylor Alessio talessio@christies.com +1 212 636 2295



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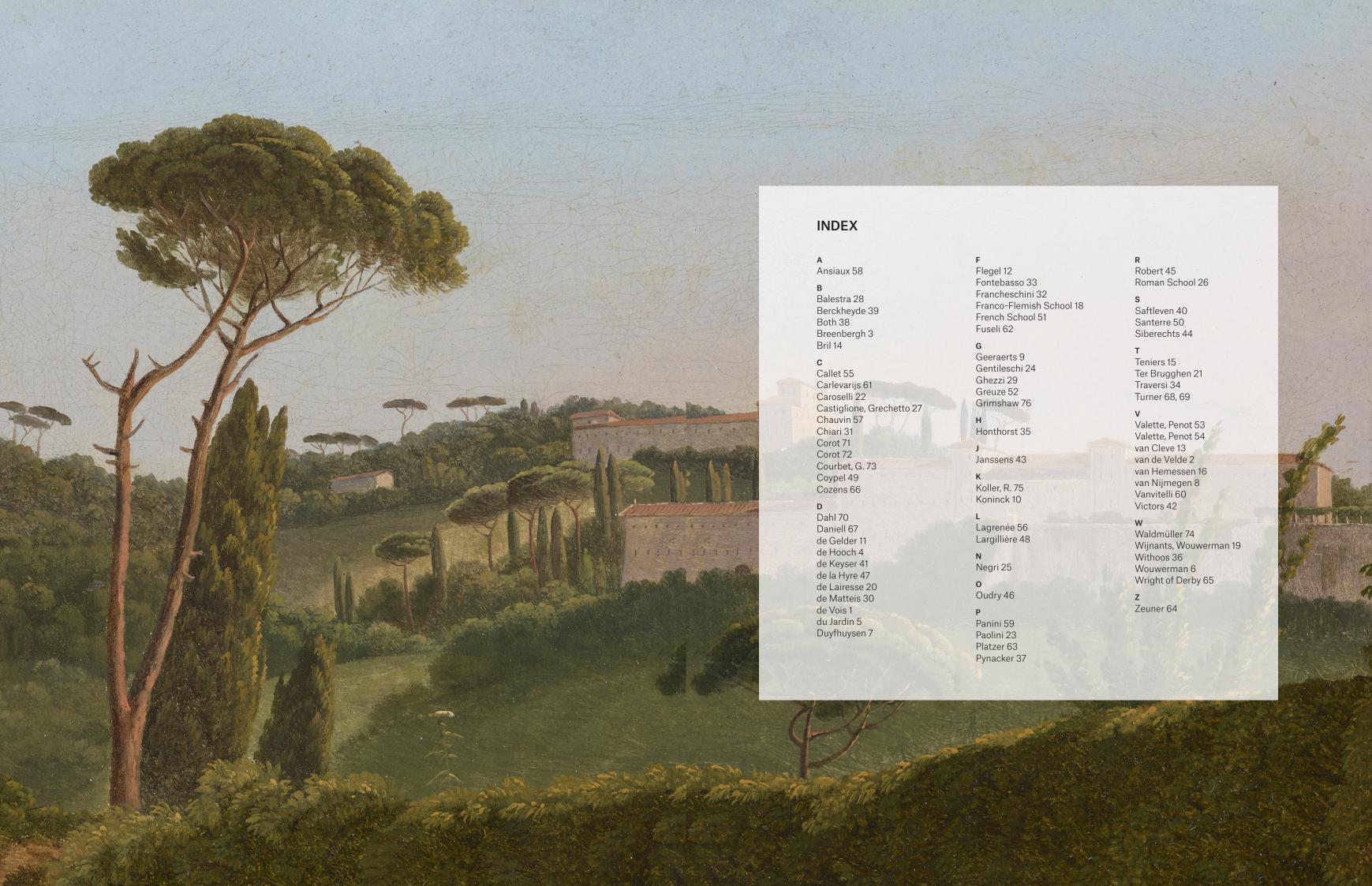
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