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NEW YORK | 31 JANUARY 2024

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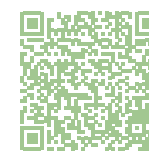
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FOLLOWER OF HIERONYMUS BOSCH

The Mocking of Christ

oil on panel
28 x 17.15 in. (71 x 43.5 cm.)

\$60,000-80,000

£48,000-63,000
€55,000-73,000

PROVENANCE:
Verlinden collection, Sint-Niklaas, Belgium.
Anonymous sale; Rob Michiels Auctions, Bruges, 2 February 2023, lot 1591, where acquired by the present owner.

This painting illustrates one of the most poignant moments in the Passion narrative, the Mocking of Christ. Stylistically and compositionally, it relates to the work of the great Netherlandish painter, Hieronymus Bosch, in particular his *Christ Mocked (Crowning with Thorns)* in the National Gallery, London, of c. 1490-1500 (fig. 1). In its earliest history, the London panel was owned by the Portuguese humanist Damião de Góis, the secretary of the Portuguese merchants' company in Antwerp from 1523-1545, and may have originally served as the central panel of a triptych (see M. Ilsink, J. Koldeweij, *et al.*, *Hieronymus Bosch, Painter and Draughtsman. Catalogue Raisonné*, New Haven and London, 2016, p. 265). The composition was clearly deemed highly successful and was much admired, as there exist numerous variants, nearly all of which were painted by artists working in Antwerp in the second quarter of the 16th century.

The subject is taken from the Gospels, which recount the events surrounding Christ's trial. Having taken him to the courtyard of Pontius Pilate's house, soldiers dressed Jesus in a luxurious robe, placing a crown of thorns upon his head and a reed staff in his bound hands. Thus, they taunted Christ, crying 'Hail, King of the Jews!'. While the artist of the present panel maintains the key compositional structure of Bosch's London painting – namely the close-up grouping of large, grotesque men surrounding the central figure of Christ, who directs his sympathetic gaze at the viewer – he expands the scene, situating it on a classical architectural loggia overlooking a landscape. At left in the distance, a small vignette of the Christ's Flagellation is seen, while

Christ Carrying the Cross on the way to Calvary appears in miniature just above Christ's multicolored crown of thorns. Three winged putti somewhat incongruously appear above the entire group, hoisting a garland above the tragic scene unfolding below them. The panel's arched top is filled with a gilt image of a woman standing before an enthroned king (Salome and Herod?) flanked by two martyrdom scenes in *grisaille*.

The painting is compositionally closer to the celebrated *Mocking of Christ* in the Monasterio de San Lorenzo de El Escorial, datable to c. 1530-40, which was already in the Spanish royal collection by 1593. It may similarly be compared to the central panel from the *Passion Triptych* in the Museu de Belles Arts de València that was painted for Mancia de Mendoza y Fonseca, Marquise of Zenete, the third wife of Count Henry III of Nassau. All three of these paintings, as well as several others associated with this group, such as the panels in the Royal Museum of Fine Arts, Antwerp and the Philadelphia Museum of Art, were possibly based on a lost design by Bosch himself. Based on iconography of the two Spanish paintings, the figure at left with the staff here could be interpreted as the high priest Caiaphas, while the man with the green hood next to him could be Pontius Pilate. The largest figure in red with the arrow stuck through his hat, as well as the mocking figure at lower right, both find close parallels in Bosch's earlier panel in the National Gallery. The present work is also distinguished from the other known examples from this group by the inscription in gold along the lower edge, which reads: 'Ave Rex Judaeorum', executed in an elegant script.



fig. 1 Hieronymus Bosch, *Christ Mocked (The Crowning with Thorns)*, c.1490-1500, National Gallery, London.



2

FRANS FRANCKEN II

(ANTWERP 1581-1642)

The Adoration of the Shepherds

oil and gold on marble
18 3/4 x 14 3/4 in. (47.5 x 37.5 cm.)
signed and dated 'Do ffranck in. / et fecit A 1621' (lower right)

\$70,000-100,000

£55,000-78,000
€64,000-91,000

PROVENANCE:

Anonymous sale; Hôtel de Bullion, Paris, 26 February 1810, lot 96, as 'Jan Baptist Francken L'Adoration des Bergers. Peint sur marbre blanc.'
Private collection, Northern France, where acquired by the present owner.

This signed and dated *Adoration of the Shepherds* is a rare example of a painting on marble by Frans Francken II. In leaving the surface unpainted in much of the background, Francken allows the white marble to suggest a pale, wintry sky, while thin strokes of greenish brown against the exposed stone define the contours of the barren hills. The beautifully preserved glazes and painstaking attention to detail – the cobwebs in the corner of the barn; the beams of light emanating from the lantern; the shadow of the knife falling on the shepherd's coat; and the stalks of wheat in the manger – demonstrate the influence of both earlier Flemish painting and the innovations of Peter Paul Rubens.

Frans Francken II was the most successful and highly regarded member of an artistic dynasty that stretched over three generations. In his maturity, after circa 1620, he began to sign his works with the letters 'd.o.' (*der ouden*, or the elder), so as to distinguish his paintings from those of his son, Frans Francken III.

As illustrated by the recent landmark exhibition, *Paintings on Stone: Science and the Sacred 1530-1800*, stone supports for paintings never gained popularity in the Low Countries as they did in Italy (J. Mann, ed., *Paintings on Stone: Science and the Sacred 1530-1800*, exhibition catalogue, Saint Louis, 2022). In 1621, the date of the present painting, Hendrick van Balen executed a series of eight scenes from the Life of the Virgin, including an *Adoration of the Shepherds*, for the Houtappel Chapel in Antwerp's newly completed Jesuit Church (fig. 1). Van Balen painted directly on the marble and alabaster altar frame, a groundbreaking approach that was without precedent in Antwerp. The present painting on marble by Francken may be his response to van Balen's cycle, executed within a few months of its completion.



fig. 2 Hendrick van Balen, *The Adoration of the Shepherds*, Houtappel Chapel, St. Charles Borromeo Church, Antwerp, artinflanders.be, photo credit: Hugo Maertens, Public Domain.



3

SIR ANTHONY VAN DYCK

(ANTWERP 1599-1641 LONDON)

Portrait of a woman, bust-length

oil on panel
19 7/8 x 15 1/4 in. (50.5 x 38.3 cm.)

\$100,000-150,000

£79,000-120,000

€91,000-140,000

PROVENANCE:

Charles Alfred Leatham (1849-1934).

The Goudstikker collection (with wax seal on the reverse, stamped 'Collectie Goudstikker / Amsterdam').

Private collection, Germany.

Anonymous sale; Van Ham, Cologne, 2 June 2021, lot 959, as 'Flemish School, c.1650'.

Hitherto unpublished, this panel is an intriguing addition to the corpus of portraits painted by van Dyck following his years in Italy and subsequent return to Antwerp in 1627. Painted with the artist's characteristic vigour, this sensitively captured likeness of a young woman constitutes a rare example of van Dyck employing this support for a portrait. Although his small *grisaille* oil sketches for his celebrated *Iconographie* series of prints were executed on panel, there are only a small number of recorded portraits on that support from his second Antwerp period, the years prior to his departure for England in April 1632. Among those are the portrait of Marten Pepijn (1632; Antwerp, Koninklijk Museum voor Schone Kunsten), the superb half-lengths of Theodor Rombouts and his wife Anna van Thielen with their daughter Anna Maria (c.1632; both Munich, Alte Pinakothek, Bayerische Staatsgemäldesammlungen), two bust-lengths of Peter Snayers (Munich, Alte Pinakothek, Bayerische Staatsgemäldesammlungen) and Jan Snellinck (private collection, UK), and the three-quarter-length of Marten Ryckaert (c.1631; Madrid, Museo Nacional del Prado), one of the artist's most remarkable portraits from the period. It is striking that, apart from the portrait of Anna van Thielen and her child, itself a pendant to that of her husband, all these works show van Dyck's fellow artists, then active in his native city and with whom he was presumably on intimate terms. Moreover, perhaps unsurprisingly given their shared profession, there is a decided air of informality prevalent within this group of portraits which suggests that many, particularly the smaller works, were not commissions from the sitters.

It seems highly plausible that the sitter for this rapidly brushed portrait, in which the artist has employed a restrained palette while using the panel ground to great effect, was a member of van Dyck's own household or someone with whom he was well acquainted. The sitter's conspicuously sober appearance, dressed in a black bodice and sleeves with a plain flat collar, has prompted speculation that she was a servant. However, this theory is seemingly undermined by the absence of a cap to cover her hair, a sartorial detail that was invariably depicted in seventeenth-century portraits of servants to denote their status. Regardless, as with the aforementioned portraits on panel from this period in van Dyck's career, the informal timbre of the present study suggests it was unlikely to have been painted as a commission and may well have been retained by the artist.

The erroneous identification on the reverse of the panel is very probably based on an engraving by Cornelis Visscher, after a portrait by van Dyck, that bears the inscription 'Helena Leonora de Sieveri', the wife of the painter and art dealer Hendrick Dubois. A copy of the lost original of Helena by van Dyck, now in the Art Institute of Chicago, shows that while there is a fleeting resemblance to the sitter in the present portrait, this identification is misleading.

We are grateful to Professors Katlijne Van der Stighelen, Hans Vlieghe and Christopher Brown for independently confirming the attribution to van Dyck after inspection of the original and for dating the work between 1628-30.



PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

4

ADRIAEN CORNELISZ. VAN SALM

(DELFSHAVEN 1660/5-1720)

A Dutch ship and vessel under sail in a moderate breeze off a high coast

signed 'A. Salm' (lower right, on the driftwood)
oil on panel
14¼ x 19¾ in. (36 x 50.5 cm.)

\$120,000-160,000

£95,000-130,000
€110,000-150,000

PROVENANCE:

with David Koetser Gallery, Zurich, from whom acquired in 1990 by the father of the present owners.

Adriaen Cornelisz. van Salm lived most of his life in Delfshaven, where he was a schoolteacher and a dealer in fabrics. On 19 October 1706, he was registered as *Mr. Teykenaar* (Master Draughtsman) with the Guild of Saint Luke in Delft. His known work consists only of *penschilderen* – a method of painting or drawing in ink, with pen and wash, on a prepared panel or canvas – resulting in highly refined monochromatic views of mainly harbor views and whaling scenes. The technique became especially popular with marine painters like Willem van de Velde the Elder beginning in the 1640s, but it had been employed to great effect earlier in the century in works like Hendrick Goltzius' learned *Sine Cerere et Libero friget Venus* (*Without Ceres and Bacchus, Venus Would Freeze*; c. 1600-03; Philadelphia Museum of Art). In his days, his native town was a center of the whaling industry.

The inventory made up after van Salm's death mentions an *Exempel boek*, probably consisting of the drawings he used for his *penschilderen* that indeed often show repeated motifs and compositions. In his technique, especially the combination of hatching in pen with the use of wash with the brush to indicate shadows, Salm closely followed Willem van de Velde the Elder. Typical for the master from Delfshaven is the use of a sharp object to scratch away ink from the surface to create certain effects. In contemporary documents, Adriaen van Salm is called both 'Salm' and 'van der Salm' (see J. Giltaij and J. Kelch, eds., *Lof der Zeevaart*, Rotterdam and Berlin, 1996, p. 463).



Detail of the signature.



PROPERTY FROM A PRIVATE COLLECTION, BELGIUM

5

ADRIAEN CORNELISZ. VAN SALM

(DELFSHAVEN 1660/5-1720)

The Dutch ship, D. Victoria, at sea in a strong breeze

signed 'A-SALM' (lower right, on the driftwood)

oil on panel

14½ x 19⅞ in. (36 x 50.5 cm.)

\$120,000-160,000

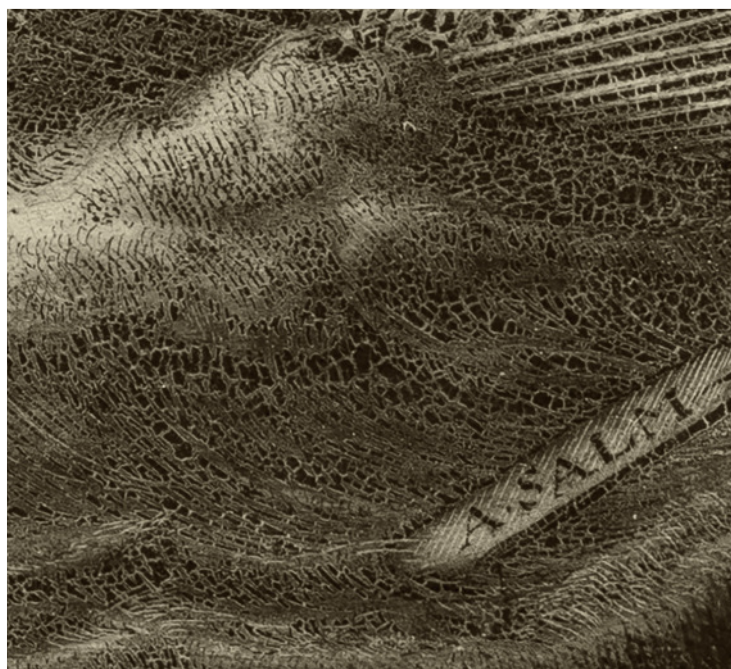
£95,000-130,000

€110,000-150,000

PROVENANCE:

with David Koetser Gallery, Zurich, where acquired in 1990 by the father of the present owners.

Please refer to the note for the previous lot.



Detail of the signature.



LUCAS CRANACH THE ELDER

(KRONACH 1472-1553 WEIMAR)

Henry IV the Devout, Duke of Saxony, Margrave of Meissen (1473-1541), half-length, in armor, with a two-handed sword

oil on panel
8 x 6 in. (20 x 15 cm.)

\$250,000-350,000

£200,000-270,000
€230,000-320,000

PROVENANCE:

Anonymous sale; Leo Spik, Berlin, 5 June 2019, lot 128, as 'Cranach workshop', where acquired by the present owner.

LITERATURE:

M. Hofbauer and A. Hoess, *Cranach - Parerga und Paralipomena: Neues zu Lucas Cranach und seinen Söhnen*, Heidelberg, 2021, p. 209, as Lucas Cranach the Elder. M. Hofbauer & Nils Büttner, *CORPUS CRANACH: Lucas Cranach I und Lucas Cranach II Verzeichnis der Gemälde*, online, accessed 11 November 2023, no: CC-POR-220-009, as C1, Lucas Cranach the Elder.

As court painter to the Electors at Wittenberg, Lucas Cranach the Elder was charged with portraying the Saxon princes as well as their friends and allies. In this role, on several occasions he captured the likeness of Heinrich the Pious (the Devout), Duke of Saxony, Margrave of Meissen and Lord of Friesland (1473-1541), most famously for the stylish 1514 full-length portrait of the duke with a

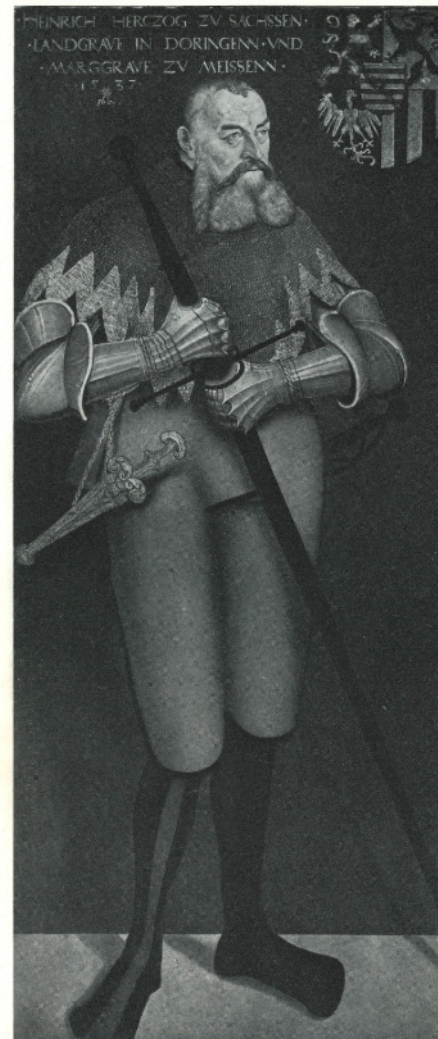


fig. 1 Lucas Cranach the Elder, *Henry IV the Devout*, formerly in the Gemäldegalerie, Dresden, destroyed during the Second World War.

hunting dog in the Staatliche Kunstsammlungen, Dresden, and the 1537 full-length portrait of the duke in armor (fig. 1; formerly Dresden, Gemäldegalerie, removed from the town hall in 1871, destroyed during the Second World War). The present painting is a reduced, half-length version of the aforementioned destroyed work, executed on a scale that suggests it may have been intended to be exchanged as a gift, serving to strengthen ties between courts, as was the custom at that time. Cranach here portrays Henry gazing to his left with an expression of resolution and vigor befitting his status as one of the most powerful rulers in Germany. The duke wears iron chain mail armor, with arm cuffs and spiked gauntlets wrapped in red and gold cord. He holds a massive two-handed sword against his chest, while wearing a cavalry sword on his left side and a gold chain connected to a gilded dagger on his right.

Henry was the second son of Albert the Brave (1443-1500), the founder of the Albertine line of the House of Wettin. Upon his father's death, his elder brother George the Bearded (1471-1539) succeeded him as Duke of Saxony, while Henry became Lord of Friesland. Disturbed by the constant strife and revolts in Friesland, however, in 1505 Henry ceded his title to his brother in exchange for an annuity and the districts of Freiberg and Wolkenstein. Henry was deeply affected by the teachings and writing of Martin Luther, and soon after the Reformer posted his 95 Theses in 1517, he fully embraced Lutheranism. This immediately led to conflict with his brother, who remained a staunch Catholic. George outlived his two sons, thus rendering Henry heir apparent. To prevent a Protestant succession, George attempted to disinherit his brother. These efforts proved in vain, however, as upon George's death in 1539, his territories ultimately fell to Henry who, despite his brief two-year rule, successfully established Protestantism as the official state religion of the Albertine lands of Saxony, including the ducal residence of Dresden. For this reason, along with his two pilgrimages to the Holy Land and Santiago de Compostela in 1498 and 1506 respectively, he received the sobriquet '*der fromme*', meaning the Pious or the Devout.

The electoral coat-of-arms and inscription on Cranach's destroyed 1537 full-length portrait removes any doubt about the identity of the sitter here: 'HEINRICH HERCZOG ZV SACHSSEN / LANDGRAVE IN DORINGENN VND / MARGGRAVE ZV MEISSENN'. In a recent study, Michael Hofbauer notes the high quality of the present painting suggesting that it was painted from life, coming close to capturing the true likeness of the Saxon Duke, and he has advanced the theory that it predates and may have served as a study for the destroyed full-length version (*loc. cit.*). Hofbauer hypothesizes that Cranach may have painted Henry's portrait in Torgau or Wittenberg between 1534 and 1537, and further notes that the large two-handed sword may similarly have been painted from life, as it appears to correspond to the weapon preserved in the Rüstkammer of the Staatliche Kunstsammlungen, Dresden (inv. Nr. III 698).

On the basis of firsthand examination in 2022, Gunnar Heydenreich, to whom we are grateful, considers this painting to post-date the lost Dresden full-length portrait. Noting the work's 'remarkably high quality', he endorses an attribution to Lucas Cranach the Elder and Workshop (written correspondence, 26 November 2023).



(actual size)

SIR PETER PAUL RUBENS

(SIEGEN 1577-1640 ANTWERP)

Head study of an old woman with a veil, formerly identified as Maria Pypelinckx, the artist's mother, looking down in profile to the left

oil on panel

original panel: 13½ x 13¼ in. (34.3 x 28.7 cm.)

panel including later extensions: 15½ x 13¾ in (39.7 x 34 cm.)

with stamp 'MV' on the reserve of the panel

\$400,000-600,000

£320,000-470,000

€370,000-550,000



PROVENANCE:

Sir Peter Paul Rubens, at his house and studio on the Wapper (now the Rubenshuis Museum), Antwerp, painted from the life for use in the studio, probably kept with other head studies and *modelli* in the master's so-called *cantoor*, until 1640, when possibly recorded in his posthumous inventory amongst 'A parcel of Faces made after the life, vpon bord and Cloth as well by sr Peter Rubens as van dyke'.

(Possibly) with Matthijs Musson, Antwerp, 1640.

(Possibly) Abel-François Poisson de Vandières, marquis de Marigny de Menars (1727-1781), Hôtel de Marigny, Paris, by 1781.

Private collection, France, and sold,

Anonymous sale; Hôtel Drouot, Paris, 29 September 2023, lot 36 as Flemish school circa 1620 studio of the Peter Paul Rubens.

Private collection, Brussels, acquired from the above, from whence acquired by the present owner.

LITERATURE:

(Possibly) *Specification des peintvres trovvees a la maison mortvaire dv fev Messire Pierre Pavl Rvbens, Chevalier, &c.*, Antwerp, 1640, amongst 'Vne quantité des visages au vif, sur toile, & fonds de bois, tant de Mons. Rubens, que de Mons. Van Dyck'.

(Possibly) 'An Inventory of Pictures found in the howse of the late Sir Peter Paul Rubens Knt: after his death', letter sent by Sir Balthazar Gerbier to Charles I on 14 July 1640, MS, London, Courtauld Institute of Art, amongst 'A parcel of Faces made after the life, vpon bord and Cloth as well by sr Peter Rubens as van dyke'.

(Possibly) *Procès verbal d'inventaire après le décès de M. Abel-François Poisson de Vandières, marquis de Marigny et de Menars*, Paris, 1781-1783, p. 115, no. 0757 as 'Le portrait de la Mère de Rubens Coiffée d'un bonnet de Toile prise Trente Six Liv. cy 36'.



The present lot with its later additions to the panel.

Detail of the panel maker's mark on the reverse.





Left: fig. 1 Peter Paul Rubens, *Head study of an old woman*, c.1630-32, Alte Pinakothek, Munich.

Opposite left: fig. 2 Peter Paul Rubens, *The Assumption of the Virgin*, (detail) 1626, High Altar of the Cathedral of Our Lady, Antwerp.

Opposite right: fig. 3 Schelte Adamsz. Bolswert after Peter Paul Rubens, *The Marriage of the Virgin*, (detail) Art Institute of Chicago, Chicago.



Spontaneous, rapidly worked head studies painted *ad vivum* in the studio are among Rubens's most engaging works and demonstrate the artist's remarkable capacity for psychological characterization. Such paintings, which might record the same face from multiple angles, were principally made for use in larger, multi-figural compositions.

Documentary evidence suggests that Rubens himself ascribed particular value to these intimate works and retained them for the entirety of his career. They may even have been among the works Rubens preserved, perhaps under lock and key, in his *cantoor*, which in the seventeenth century variously meant both a chest for storing important documents and a study. The Statens Museum for Kunst, Copenhagen, preserves a number of drawn copies after Rubens's drawings after the antique and head studies by Rubens's pupil Willem Panneels and other artists active in the studio. A number of these drawings bear an inscription indicating the source material was specially stored in Rubens's *cantoor*, perhaps one of two rooms on an upper floor in the Italian wing of the master's house (for further information, see K. Lohse Belkin and F. Healy, *A House of Art: Rubens as Collector*, exhibition catalogue, Antwerp, 2004, pp. 298-299; for two such drawings, see nos. 80 and 81 in that catalogue). These works suggest that such studies also played an integral part in Rubens's training of pupils.

The present, recently rediscovered sketch is executed on an unevenly chamfered panel bearing the mark of Rubens's favored panel maker, Michiel Vrient, who became a master in 1615 and produced panels until his death in 1637. The sketch bears a number of hallmarks of the artist, including the use of a horizontal *imprimatura*, spontaneous and fluid wet-in-wet brushstrokes, several *pentimenti* around the woman's chin and earlobe and evidence of underdrawing in red chalk, notably in the upper righthand corner. On stylistic grounds, the painting probably dates to the mid-1620s, a dating that is supported by recent dendrochronological study of a related head in the Bayerische Staatsgemäldesammlungen, Alte Pinakothek, Munich (fig. 1), which could only have been painted in or after 1626 (see N. van Hout, *Corpus Rubenianum Ludwig Burchard: Part XX (2): Study Heads*, I, London and Turnhout, 2020, p. 261, under no. 111).

Further support for this proposed dating is found in other works where the woman's head appears. Its earliest known appearance is in Rubens's *The Assumption of the Virgin* of circa 1625-6 (fig. 2; Antwerp, Cathedral of Our Lady). Tellingly, this head is missing from Rubens's preparatory oil sketch of circa 1622-5 (The Hague, Mauritshuis), a point that strongly suggests the

artist may only have painted it while working on this important commission. The head was subsequently used for the figure of Saint Elizabeth in Rubens's late lost *The Marriage of the Virgin*, the composition of which is known today through a print by Schelte Adamsz. Bolswert (fig. 3). The head also appears in reverse in two late altarpieces of around 1633-5, *The Holy Family with St. Anne* (Raleigh, North Carolina Museum of Art) and *The Virgin and Child with St. Elizabeth and St. John the Baptist* (Liverpool, Walker Art Gallery).

The model for the head study in Munich was once thought to be Rubens's mother, Maria Pypelinckx. Though tantalizing, the idea is now seen to be, in the words of Nico van Hout, 'a fiction born of romantic fantasy' (*op. cit.*, p. 262), for, among other reasons, Pypelinckx had passed away in 1608, nearly two decades before Rubens executed this study. Nevertheless, the sympathy with which Rubens freely and sympathetically captures this woman in mourning dress suggests she must have been someone with whom he was intimately familiar.

We are grateful to Ben van Beneden for endorsing the attribution to Peter Paul Rubens on the basis of first hand examination.

A NOTE ON THE PROVENANCE

A great deal is known regarding the contents of Rubens's house and studio due to the detailed inventory drawn up following his death, evidently in preparation for the sale of many of his possessions. While the original Flemish inventory is lost, two contemporary translations exist: one in French and printed in Antwerp, a unique copy of which is in the Bibliothèque nationale in Paris, and a letter written by Sir Balthazar Gerbier on 14 July 1640 to King Charles I informing the King of the opportunity to acquire works from the estate, now in the Courtauld Institute in London. At the end of the printed listing is an unnumbered item described as 'Vne quantité des visages au vif, sur toile, & fonds de bois, tant de Mons. Rubens, que de Mons. Van Dyck', or, in Gerbier's phrasing 'A parcell of Faces made after the life, vpon bord and Cloth as well by sr Peter Rubens as van dyke' (quoted in K. Lohse Belkin and F. Healy, *op. cit.*, p. 333). A number of these studies evidently appeared on the market shortly after Rubens's death, as they feature in a list compiled that same year among the pictures acquired from Rubens's estate by the Antwerp dealer Matthijs Musson. Whether the present study was among these works can unfortunately not be said with certitude, though its reemergence after nearly four centuries presents an opportunity to appreciate afresh the genius of one of Europe's leading artists and man of letters in the seventeenth century.

OSAIS BEERT

(ANTWERP 1580-1623)

A pewter plate of walnuts and hazelnuts, a glass of red wine, and a butterfly on a table top

oil on panel, unframed
9 x 12¼ in. (22.8 x 30.9 cm.)

\$100,000-150,000

£79,000-120,000

€92,000-140,000

PROVENANCE:

Private Collection, South America, from whom acquired by the present owner.

Osias Beert is distinguished among a pioneering group of still-life painters working in Antwerp during the seventeenth century and was instrumental in the development of table-top still lifes. This hitherto unpublished work is an exciting addition to Beert's *oeuvre*, as his paintings usually depict a number of still-life motifs arranged in a dense and often highly geometric composition. The present work displays just a few elements, a silver plate with nuts, a glass of wine, and a butterfly that has landed near scattered hazelnut husks. The artist seldom signed his works, and only a handful of paintings on copper have been securely dated using panel makers' marks. Fred G. Meijer has suggested that the present still life should be dated to *circa* 1610, based on a compositionally similar painting, on the same scale (fig. 1), now in a private collection (private communication, 19 October 2023).

Little is known of Beert's artistic training, although he is recorded in the workshop of the otherwise unknown artist Andris van Baseroo. He joined the Antwerp painter's guild in 1602 and took on his first pupils shortly after. It is clear from his extant works that he frequently reused elements to invent new compositions. The plate of nuts in the present work, for instance, appears in a few other paintings: one, datable to 1610, incorporates the plate of nuts into a larger still life, while another employs a similar configuration for both the plate of hazelnuts and the butterfly (both examples are in private collections).

We are grateful to Fred G. Meijer for endorsing the attribution on the basis of photographs, and for suggesting a date of *circa* 1610 (private communication, 19 October 2023).



fig. 1 Osias Beert, *A still life with a pewter plate of sweet pastries and a glass of wine*, private collection.



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

9

JAN OLIS

(GORINCHEM C.1610-1676 HEUSDEN)

A crab, a bread roll, a roemer, a pipe and a taper on a partially draped table

signed with initials 'IO fe' (lower left, on the tobacco wrap)

oil on panel, circular
16⅞ in. (43 cm.), diameter

\$200,000-300,000

£160,000-240,000

€190,000-270,000

PROVENANCE:

Professor Francesco Spinelli, Florence, by 1965.

Anonymous sale; Sotheby's, London, 23 May 1979, lot 62, as Maerten Boeblen de Stomme.

with S. Nijstad, Lochem and The Hague, by 1979, when acquired by the father of the present owner.

EXHIBITED:

Auckland, Auckland City Art Gallery, *Still-life in the Age of Rembrandt*, 1982-1983, no. 13 (entry by E. de Jongh).

LITERATURE:

N.R.A. Vroom, *A Modest Message as intimated by the painters of the 'Monochrome Banketje'*, Schiedam, 1980, p. 197, II; p. 98, no. 491.

E. de Jongh, *Still-life in the Age of Rembrandt*, Auckland, 1982, pp. 20, 100-105, no. 13, illustrated and reproduced on the cover.

Jan Olis was first recognized as a still-life painter by Ingvar Bergström in 1951. Previously, the artist was thought to have worked exclusively as a painter of genre scenes and portraits (I. Bergström, 'Jan Olis as a still-life painter,' *Oud Holland*, LXVI, 1951, pp. 55-58). Little is known of Olis' artistic training,

but he likely travelled to Rome in the 1630s, as a painting of Diana and Actaeon is said to be inscribed 'Jan Olis Roma pinsit Ao. 1631' (formerly in the Lüdinghausen-Wolff collection, Mitau, present location unknown). He is documented throughout the Netherlands, settling for short periods of time in Dordrecht, The Hague - where he is recorded as a wine merchant as well as a painter - and Rotterdam. Olis finally made a permanent home in Heusden around 1654, where he continued his career as a painter while serving as an alderman, mayor, and a tax collector.

Here Olis depicts a large North Sea crab on a pewter plate, with a bread roll and other elements typical of still lifes, alongside a cone of tobacco and a smoker's requisites, including a pipe, tobacco box, and a lighter, still glowing from its last use. While considered medicinal in some cases, smoking for pleasure in the 17th century was generally disapproved of and often associated with vanity and excess. Popular expressions like 'zijn laatste pijp roken' (to smoke one's last pipe) and 'hij heeft zijn pijp uitgeklopt' (he has knocked out his pipe) associated the vice with death. Like so many elements in still-life painting, the smoking accessories here may also serve to remind the viewer of the transience of life.



Detail of the signature.



10

PIETER BRUEGHEL II

(BRUSSELS 1564-1638 ANTWERP)

Summer: The Harvesters

oil on panel
20¼ x 29¼ in. (52.7 x 74.2 cm.)

\$500,000-700,000

£400,000-550,000
€460,000-640,000

PROVENANCE:
Pierre van Halteren (1911-2009), Brussels, and by descent, from whom acquired by
the present owner



fig. 2 Pieter van der Heyden after Pieter Bruegel I, *Summer*, 1570, The Metropolitan Museum of Art, New York.





fig. 1 Pieter Bruegel II,
The Harvesters, The
Metropolitan Museum of Art,
New York.

Pieter Bruegel II's bucolic vision of the Flemish countryside in high summer is amongst the most harmonious and iconic subjects in his *oeuvre*. Approximately twenty treatments of the theme are known, for which the artist liberally adapted elements from the work of his father: his seminal painting of 1565 (New York, Metropolitan Museum of Art; fig. 1), which is one of a series of six monumental pictures representing times of the year; and his drawing of 1568 (Hamburg, Kupferstichkabinett), which was engraved by Pieter van der Heyden and published as a series of the *Four Seasons* by Hieronymus Cock in 1570 (fig. 2).

This scene is dominated by the orthogonal path stretching far off into the distance, separating the wheat fields on the left from sloping meadows on the right. Farm workers engage in different aspects of the harvest - on the left in the foreground a man wields

a scythe, in the middle ground figures collect the stalks to bundle and in the background the sheaves of wheat are being carried away, the workers' task complete. The seated figure on the right quenches his thirst by drinking deeply from a jug, having kicked off his shoe. A man just behind him cuts a piece of bread from a loaf in a basket; the inclusion of this figure is a variant from other compositions. A woman on the right stands with a platter of vegetables balanced on her head, obscuring her face and neck. The activity on the left side is counterbalanced by the figures at rest on the right. Despite the monumental treatment of the figures in the foreground, it is the landscape that dominates and orders the lives of the countryfolk.

This painting is accompanied by a certificate prepared by Klaus Ertz endorsing the attribution to Pieter Bruegel II, dated 23 August 2010.

PROPERTY OF A CHARITABLE TRUST

11

WORKSHOP OF JOOS VAN CLEVE

(?CLEVE 1485-1540 ANTWERP)

The Holy Family

inscribed 'R' (lower center, on the knife)

oil on panel

23¼ x 18½ in. (60.5 x 47 cm.)

\$100,000-150,000

£79,000-120,000

€91,000-140,000

PROVENANCE:

Count Gyula Andrásy de Csíkszentkirály et Krasznahorka the Younger (1860-1929), Budapest, and by descent to, Countess Stella Kuykenstierna Andrásy (1902-1998); her sale, Kende Galleries at Gimbel Brothers, New York, 24-25 February 1950, lot 203.

Anonymous sale; Sotheby's, London, 29 November 1961, lot 105, as Jan Joest van Kalkar, where acquired by the following, with Julius H. Weitzner, New York and London, and by whom sold in 1973 to the following, with Richard L. Feigen, New York.

Anonymous sale; Sotheby's, London, 10 July 1974, lot 43, as Joos van Cleve (£22,000), where acquired by a private collector and by whom gifted on 24 April 2018 to the present owner.

EXHIBITED:

Budapest, La Société Hongroise des Beaux-Arts, *Exhibition of Ancient and Modern Belgian Art*, May-June 1927, no. 228.

London, The Hallsborough Gallery, *From Butione to Chagall: fine paintings and drawings of six centuries*, 12 May-23 July 1965, no. 11, as Jan Joest van Calcar. South Hadley, MA, Mount Holyoke College Art Museum, on loan 1984-2020.

LITERATURE:

'Astellung "Von Butione zu Chagall" bei Hallsborough', *Die Weltkunst*, XXXV, 1965, p. 438, illustrated, as Jan Joest van Calcar.

This elegant presentation of The Holy Family with a landscape background is typical of the devotional panels that Joos van Cleve and his workshop produced in the early 16th century. The three figures are positioned close to the picture plane, seated before a stone parapet upon which rest several fruits and still-life elements. A host of angels work together to lift a Cloth of Honor behind the seated Virgin and Child, imagery that would have reminded contemporary viewers of Mary's status as Queen of Heaven. Following a 16th-century pictorial trend for which Joos himself played a key role in popularizing, Joseph here is not the marginalized observer, but an active protector of Christ. He presents the Child a bowl of porridge, or milk-soup, a mixture of milk and bread evoking both the intercessional power of the Virgin and the sacramental eucharistic bread. The seven figs set among the platter of cherries may also refer to the Seven Joys of the Virgin.

Another version of this composition of nearly equal dimensions (62.3 x 51.7 cm), though without the Cloth of Honor, was formerly with F. Kleinberger, Paris and New York, and is recorded in the archives of the RKD in The Hague (no. 42015). The two paintings were presumably made from a single cartoon, as the figures and most of the background details align. Some of the still-life elements also appear in both paintings, though in different positions; that is, the plate of cherries and figs, and the knife resting on the sliced citrus fruit.

A NOTE ON THE PROVENANCE:

Count Gyula (Julius) Andrásy de Csíkszentkirály et Krasznahorka the Younger was a Hungarian politician and author. Over the course of his career, he served as Minister of Education, Minister *ad latere*, Minister of the Interior, as well as Austro-Hungarian Foreign Minister. A staunch legitimist, in 1921, he attempted to restore the Habsburg Charles I of Austria as King of Hungary. Following this failed coup, he was arrested and imprisoned.





PROPERTY OF A CHARITABLE TRUST

12

JAN BOTH

(UTRECHT C. 1618-1652)

An Italianate landscape with huntsmen and villagers on a path and shepherds with their herd in the background

signed 'JBoth.' ('JB' linked, lower left, on a rock)

oil on canvas

39¼ x 62½ in. (99.5 x 158.7 cm.)

\$300,000-500,000

£240,000-400,000

€280,000-460,000

PROVENANCE:

William Henry Smith, FRS (1825-1891), by descent to his widow, Emily Danvers Smith (1828-1913), 1st Viscountess Hambleden, by descent to her son, William Fredrick Danvers Smith (1861-1928), 2nd Viscount Hambleden, by descent to his son, William Smith (1903-1948), 3rd Viscount Hambleden, by descent to his son, William Herbert Smith (1930-2012), 4th Viscount Hambleden; Christie's, London, 27 November 1959, lot 26, where acquired by the following, with St. James's Galleries Ltd., London. [The Property of a Gentleman]; Sotheby's, London, 10 July 1974, lot 8, where acquired by a private collector and by whom gifted on 24 April 2018 to the present owner.

EXHIBITED:

London, Guildhall Art Gallery, *Loan Collection of Pictures*, 1892, no. 72. South Hadley, MA, Mount Holyoke College Art Museum, on loan 1984-2020.

Jan Both was among the most influential figures who made up the second generation of Dutch Italianate landscape painters. After training in Utrecht with Abraham Bloemaert and Gerrit van Honthorst, Both travelled to Italy in 1638 and, settling in Rome with his brother Andries, joined a thriving community of Dutch and Flemish painters working in the city. He befriended both Herman van Swanevelt and Claude Lorrain, collaborating with the latter on two series of large landscapes for the Buen Retiro Palace in Madrid (Museo Nacional del Prado, Madrid). Following Andries' death in Venice in 1642, Jan returned to Utrecht and established himself as a leading painter in the city, becoming the head of the city's painters guild in 1649.

Like Claude and Swanevelt, Both composed his landscapes along receding diagonal lines to create a greater sense of depth. Both unified his compositions by bathing them in a golden Italianate light. Despite their striking sense of naturalism, none of the paintings Both produced following his return to the Netherlands can be associated with identifiable places, though they nevertheless derive from drawings made in Italy. The broad sweep of landscape at left and shepherd tending his herd in the central clearing lend this painting a complex structure which is characteristic of the artist's works in the final years of his career. A similar approach can be seen in paintings like the *Italianate landscape with a view of a port* (Rijksmuseum, Amsterdam), which is traditionally dated to *circa* 1645-50.

This painting has at times been associated with one of a similar subject and scale which descended in the collection of William Harcourt (1743-1830), 3rd Earl Harcourt, and was exhibited at the British Institution (1823 and 1852) and Royal Academy (1880) (see C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis der Werke des hervorragendsten holländischen Maler des XVII. Jahrhunderts*, IX, Esslingen and Paris, 1926, p. 434, no. 45). That the two cannot be one and the same is confirmed by the fact that the Harcourt painting remained in the family's possession at the time of Hofstede de Groot's publication, while the present painting was acquired by the English bookseller and newsagent William Henry Smith, whose heirs lent it to the Guildhall Art Gallery in 1892.





PROPERTY OF A CHARITABLE TRUST

13

LUCA GIORDANO

(NAPLES 1634-1705)

Perseus turning Phineas and his followers to stone

oil on canvas
61 x 89 3/4 in. (155 x 227.7 cm.)

\$200,000-300,000

£160,000-240,000

€190,000-270,000

PROVENANCE:

with Heim Gallery, London, by 1966.

Anonymous sale; Sotheby's, London, 10 July 1974, lot 37, where acquired by a private collector and by whom gifted on 24 April 2018 to the present owner.

EXHIBITED:

London, Heim Galley, *Italian Paintings and Sculptures*, 1966, no. 12.

Birmingham, Birmingham City Museum and Art Gallery, on loan 1968-1973.

South Hadley, MA, Mount Holyoke College Art Museum, on loan 1984-2020.

London, The National Gallery, *Acquisition in Focus: Luca Giordano*, June 1985.

LITERATURE:

O. Ferrari and G. Scavizzi, *Luca Giordano*, Naples, 1966, I, pp. 98, 118-119, 333; III, fig. 235.

M. Helston, *Luca Giordano, Perseus turning Phineas and his followers to stone*, London, 1985, p. 9, fig. 7.

O. Ferrari and G. Scavizzi, *Luca Giordano, L'opera completa*, Naples, 1992, I, p. 297, no. A275; II, p. 619, fig. 387.

G. Finaldi, in S. Cassani, ed., *Luca Giordano, 1634-1705*, Naples, 2001, p. 212, under no. 71.



fig. 1 Luca Giordano, *Perseus turning Phineas and his followers to stone*, National Gallery, London.

In this vast canvas Luca Giordano depicts the dramatic moment when the wedding feast of Perseus and Andromeda is interrupted by Phineas, who had previously been betrothed to the bride. Heavily outnumbered by the violent intruders, Perseus seizes the severed head of Medusa, the gorgon he had recently slain, and holds it aloft. Though Perseus averts his own gaze, Phineas and his followers unwittingly look into the eyes of the gorgon and reel backward as they are immediately turned to stone.

When this painting was first published in 1966, Oreste Ferrari and Giuseppe Scavizzi tentatively linked it to a work of the same subject recorded in Genoa, Palazzo Balbi, by Charles Nicolas Cochin in 1769 and by Giuseppe Ratti in 1780 (*loc. cit.*; C.M. Cochin, *Voyage d'Italie*, Paris, 1769, III, pp. 270-272 ; C.G. Ratti, *Istruzione di quanto può vedersi di più bello in Genova in pittura, scultura ed architettura*, Genoa, 1780, I, pp. 195-197, 205). Two further paintings by Giordano were described in the same collection; a *Rape of the Sabine Women* and a *Death of Jezebel* (Ferrari and Scavizzi, *ibid.*). The Balbi *Perseus and Phineas* was described by Ratti as 'un grande dipinto, e del maggiore effetto di chiaroscuro' ('a large painting, and of great chiaroscuro effect'; *ibid.*) which does correspond with the present, large-scale painting, with its richly luminous effects and dense shadow. In 1980, however, a canvas of the same subject by Giordano, along with its pendant depicting the *Death of Jezebel*, appeared at auction and was later acquired by the National Gallery, London (fig. 1). The *Death of Jezebel*, which was sold separately, is now in the Galleria Nazionale, Cosenza. Both canvases are now definitively identified as those cited by Cochin and Ratti as hanging in the Balbi collection in the eighteenth century.

On the occasion of the present painting's exhibition at the National Gallery alongside the museum's newly acquired *Perseus* in 1985, Michael Helston proposed that it was a large-scale sketch, done in preparation for the London painting (*loc. cit.*). In their 1992 monograph, however, Ferrari and Scavizzi refuted Helston's hypothesis (*loc. cit.*). Though Giordano's rapid, frenetic brushwork might appear sketch-like in quality, the painting's impressive scale and overall high finish both seem to indicate that it was intended to be an independent work, rather than a preparatory study. It was, in fact, precisely this speed and bravura in execution that famously earned Luca Giordano the moniker 'Fa Presto' ('does it quickly').



PROPERTY OF A CHARITABLE TRUST

14

CORRADO GIAQUINTO

(MOLFETTA, NEAR BARI 1703-1766 NAPLES)

The Madonna and Child with Saints Dominic and Catherine of Siena

oil on canvas
25 x 19¼ in. (63.5 x 49 cm.)

\$60,000-80,000

£48,000-63,000
€55,000-73,000



fig. 1 Corrado Giaquinto, *Virgin and Child, Saint Catherine of Siena and Saint Dominic*, Museu Nacional d'Art de Catalunya, Barcelona.

PROVENANCE:

Anonymous sale; Sotheby's, New York, 17 June 1982, lot 139, where acquired by a private collector and by whom gifted on 24 April 2018 to the present owner.

EXHIBITED:

South Hadley, MA, Mount Holyoke College Art Museum, on loan 1984-2020.

LITERATURE:

P. & D. Colnaghi & Co., *An Exhibition of Old Master Drawings*, London, 1984, under no. 37, a black-chalk study of the figure of Saint Dominic.

This small devotional painting by Giaquinto is characteristically spontaneous in its brushwork and vibrant in its colors. Its modest dimensions and the fluid handling of paint might suggest that it is, in fact, a *modello* or presentation piece for a client, but no larger finished painting has come to light. Giaquinto clearly planned its design carefully: a preparatory drawing for the whole composition is in Barcelona, Museu Nacional d'Arte de Catalunya (fig. 1; inv. no. 027166-D), and a sketch for the figure of Saint Dominic was with P. & D. Colnaghi in 1984 (*loc. cit.*).

Giaquinto was born in Molfetta, near Bari, and worked in Naples, Turin and Rome, where he set up a thriving workshop. In 1753 Giaquinto was called to Madrid, where he succeeded Jacopo Amigoni as court painter to Ferdinand VI, King of Spain. This painting would appear to be a mature work by Giaquinto, almost certainly executed in Spain before his definitive return to Naples in 1762.





PROPERTY OF A CHARITABLE TRUST

15

BONIFACIO DE' PITATI, CALLED BONIFACIO VERONESE

(VERONA 1487-1553 VENICE)

The Adoration of the Shepherds

oil on canvas
69¼ x 99 in. (176 x 251.5 cm.)

\$400,000-600,000

£320,000-480,000
€370,000-550,000

PROVENANCE:

Dr. H. Börner, by whom sold,
[The Property of Dr. H. Börner]; Sotheby's, London, 27 March 1974, lot 97, where
acquired by a private collector and by whom gifted on 24 April 2018 to the present
owner.

EXHIBITED:

South Hadley, MA, Mount Holyoke College Art Museum, on loan 1984-2020.

LITERATURE:

S. Simonetti, 'Profilo de Bonifacio de' Pitati,' *Saggi e Memorie di storia dell'arte*,
1986, XV, p. 129, no. A256.
M. Lucco, *La pittura nel Veneto: Il Cinquecento*, Milan, 1996, p. 75.
P. Cottrell, *Bonifacio's Enterprise: Bonifacio de' Pitati and Venetian Painting*, Ph.D.
dissertation, University of Saint Andrews, Saint Andrews, 2000, p. 100.
N. Penny, *The Sixteenth-Century Italian Paintings: Venice 1540-1600*, II, London,
2008, p. XIV.
G.E. Markou, 'Bonifacio de' Pitati's "Triumphs of Petrarch" and their Cypriot patron,'
The Burlington Magazine, 2017, CLIX, p. 605, under note 28.
P. Cottrell and P. Humfrey, *Bonifacio de' Pitati*, Treviso, 2023, p. 334, no. 39,
illustrated.



fig. 1 Bonifacio de' Pitati, *Adoration of the Shepherds*, sold Christie's London, 8 July 2021,
lot 38.

Painted on an impressive scale and rich in its coloration, this *Adoration of the Shepherds* is an early work by Bonifacio de' Pitati. In an unpublished entry for his forthcoming monograph, Peter Humfrey dates the painting to 1528-29. This same year, Bonifacio was first documented as a painter, though it is assumed he had been working for some time prior to this date in the workshop of Palma Vecchio.

Although the attribution to Bonifacio of the *Adoration of the Shepherds* was questioned when it was first published in 1986 (Simonetti, *loc. cit.*), Mauro Lucco rightfully reinserted the painting into Bonifacio's *oeuvre* a decade later, remarking upon the work's notable quality; a position that has been subsequently accepted by scholars. Lucco dates the painting to 1520, believing it to have been executed around the same moment as the artist's *Sacra Conversazione* in the Musée du Louvre, Paris (*loc. cit.*). Nicholas Penny and Phillip Cottrell, meanwhile, date it to slightly later, in line with Humfrey's dating of around 1529-30. By this time, Bonifacio had been employed by various retiring magistrates to produce wall paintings for Venice's state building, the Palazzo dei Camerlenghi, which housed financial magistrates. Indeed, Penny and Cottrell both compare this *Adoration of the Shepherds* to Bonifacio's *Adoration of the Magi* painted for the Camerlenghi between 1529 and 1530. The painting is also stylistically close to the artist's canvas of the same subject sold at Christie's London in 2021 (fig. 1), which is similarly dynamic in the poses of the shepherds, yet infused with an overall peaceful calm.

Penny proposed that the precise physiognomy of the faces of the five adoring shepherds here suggest they may have been portraits of the male members of a Venetian family (*loc. cit.*). Humfrey counters this, however, stating that those of Joseph and the shepherd at right are no less portrait-like and that in fact this verisimilitude is typical of Bonifacio's treatment of male figures at this stage of his career.

We are grateful to Peter Humfrey for his assistance in the cataloguing of this lot.





PROPERTY OF A CHARITABLE TRUST

16

ROMAN SCHOOL, 17TH CENTURY

*The miraculous apparition of the Virgin
and Saint John the Evangelist to Saint Louis of France*

oil on canvas
47 x 30½ in. (120 x 77 cm.)

\$10,000-15,000

£7,900-12,000
€9,100-14,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 21 January 1982, lot 108, as *Ciro Ferri*, where acquired by a private collector and by whom gifted on 24 April 2018 to the present owner.

EXHIBITED:

South Hadley, MA, Mount Holyoke College Art Museum, on loan 1984-2020, as *Ciro Ferri*.

The Virgin Mary stands on a crescent moon and John the Evangelist, with a quill in his hand and accompanied by an eagle, sits below her on a cloud. In the foreground Saint Louis (1214-1270) kneels on a gold cushion, clothed in a splendid ermine-lined robe and with a helmet, sword and shield beside him (alluding to his having led a Crusade in 1248-50). Louis was crowned King of France at the age of twelve and reigned for almost half a century. In the Medieval period he was hailed as the ideal Christian ruler and remains the only French king to have been canonized (in 1297). He died in present-day Tunisia, after contracting the plague during his second Crusade. Saint Louis is remembered not only for his devout Catholicism, but also for his liberal legal reforms: under his rule, trial by ordeal was outlawed and the idea of presumption of innocence was introduced into the French legal system.



PROPERTY OF A CHARITABLE TRUST

17

ATTRIBUTED TO GIUSEPPE ASSERETO

(ACTIVE IN GENOA IN THE FIRST HALF OF
THE 17TH CENTURY)

Ecce Homo

oil on canvas
48¾ x 38½ in. (123.8 x 97.7 cm.)

\$20,000-30,000

£16,000-24,000
€19,000-27,000

PROVENANCE:

(Possibly) Italic Brass (1870-1943), Venice, as *Gioacchino Assereto*. Anonymous sale, Sotheby's, Florence, 18 December 1976, lot 95, as *Gioacchino Assereto*, where acquired by a private collector and by whom gifted on 24 April 2018 to the present owner.

EXHIBITED:

South Hadley, MA, Mount Holyoke College Art Museum, on loan 1984-2020.

LITERATURE:

G.V. Castelnovi, *La pittura a Genova e in Liguria*, Genoa, 1971, p. 157, as *Gioacchino Assereto*.
F. Simonetti in G.V. Castelnovi, *La Pittura a Genova e in Liguria*, Genoa, 1987, p. 135, under 'attributions to Assereto to be verified or referred to his circle'.
A. Orlando, *Dipinti genovesi dal Cinquecento al Settecento*, Milan, 2006, p. 81, note 4, as *Gioacchino Assereto*.
T. Zennaro, 'Il Ritrovamento della coppa nel sacco di Beniamino e una traccia per le ricostruzioni del catalogo del Maestro di San Giacomo della Marina (Giuseppe Assereto?)', *Tre Opere de la Pinacoteca*, Naples, 2009, p. 41, illustrated p. 46, fig. 24, p. 61-62, note 45, as *Master of San Giacomo della Marina*, possibly identifiable as *Giuseppe Assereto*.
T. Zennaro, *Gioacchino Assereto e i pittori della sua scuola*, Soncino, 2011, pp. 600-601, pl. E19, as *Master of San Giacomo della Marina*, possibly identifiable as *Giuseppe Assereto*.

Long recognized as a picture painted in the close circle of the Genoese artist *Gioacchino Assereto*, Tiziana Zennaro published this *Ecce Homo* twice (in 2009 and 2011) with the assignation 'Master of San Giacomo della Marina'. A number of works have been grouped under this figure and the artist has been tentatively identified as *Assereto's son, Giuseppe*, who died very young and about whom very little is known (Zennaro, 2009, *loc cit.*).

PROPERTY OF A CHARITABLE TRUST

18

JAN VAN DE CAPPELLE

(AMSTERDAM 1626-1679)

A winter landscape with skaters on a frozen river

signed in monogram 'I V C' (center, on the boat)

oil on panel

14¼ x 16⅞ in. (36.2 x 42.3 cm.)

\$400,000-600,000

£320,000-470,000

€370,000-540,000

PROVENANCE:

Count van Linden, Beukenhof, Lisse.

R.P. Silcock.

Mrs. J.D. Stephens; Sotheby's, London, 12 December 1973, lot 12, where acquired by a private collector and by whom gifted on 24 April 2018 to the present owner.

EXHIBITED:

South Hadley, MA, Mount Holyoke College Art Museum, on loan 1984-2020.

LITERATURE:

M. Russell, *Jan van de Cappelle, 1624/6-1679*, Leigh-on-Sea, 1975, p. 90, no. 24, as 'by an unknown follower'.

Jan van de Cappelle's fame rests chiefly on a group of seascapes, which greatly outnumber the twenty or so winter scenes by the artist known today. Only around six of his winter landscapes are dated and of those the years are restricted to 1652 and 1653, suggesting a brief period of intense activity in this genre. The majority of van de Cappelle's winter landscapes were executed on canvas, though a handful, including a painting dated 1653 (sold Christie's, London, 12 December 2001 for £861,750), were painted on panel.

Rather remarkably, van de Cappelle had no formal artistic training and was not an artist by profession. This fact was confirmed by his friend and fellow artist Gerbrand van den Eeckhout, who described van de Cappelle in 1654 as 'bij hem selfs uijt eygen lust geleert' ('who taught himself to paint out of his own desire') in the Album Amicorum of the teacher Jacobus Heyblocq (Royal Library, The Hague). As the son of an affluent Amsterdam businessman who married well, van de Cappelle enjoyed remarkable artistic freedom and had the means to establish one of the most important collections of contemporary art in his day. His last will and testament of 1680 lists 200 paintings, including works by Rembrandt, Rubens and Frans Hals, and more than 7,000 drawings, including 900 by Hendrick Avercamp, 400 by Jan van Goyen, 1,300 by Simon de Vlieger and 500 by Rembrandt, the majority of which he had acquired at the latter's bankruptcy sale in 1658.

Freed from market constraints, van de Cappelle cultivated a deeply personal response to the winter landscape. While his contemporaries depicted the manifold pleasures of the season, van de Cappelle presented winter as something to be endured rather than enjoyed. In this painting, a solitary figure at center clutches his windswept coat as he trudges across a rickety wooden bridge. At lower right a man in a red shirt hunches over a sledge while a mother and her child brace themselves against the wind as they carefully make their way across the slick ice. Before them, a small wooden boat has become icebound. Only three small figures in the left background – two in conversation, a third skating – find any enjoyment in the cold.

This painting evidently enjoyed a degree of popularity among artists in van de Cappelle's circle. At least two variants by Hendrik Dubbels, who developed close artistic contacts with van de Cappelle while working in the studio of Simon de Vlieger, are known (sold Christie's, New York, 15 April 2008, lot 280 and Christie's, London, 3 December 2008, lot 158). For his paintings, Dubbels retained much of the staffage and general composition but made changes to the two buildings in the central middle ground and the arrangement of the leafless trees. At the time of its sale in 2008 (*ibid.*), Dr. Ulrike Middendorf proposed a date of *circa* 1655 for the New York painting, suggesting it was painted only shortly after the artist came into contact with van de Cappelle's painting.



PROPERTY OF A CHARITABLE TRUST

19

GIOVANNI BATTISTA BEINASCHI

(FOSSANO, NEAR TURIN 1636-1688 NAPLES)

Christ at supper with Simon the Pharisee

oil on canvas, unframed
88¼ x 122¼ in. (224.2 x 310.5 cm.)

\$80,000-120,000

£64,000-95,000
€74,000-110,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 13 January 1978, lot 95, where acquired by a private collector and by whom gifted on 24 April 2018 to the present owner.

EXHIBITED:

South Hadley, MA, Mount Holyoke College Art Museum, on loan 1984-2020.

LITERATURE:

S. Carotenuto in V. Pacelli and F. Petrucci, *Giovan Battista Beinaschi: pittore barocco tra Roma e Napoli*, Rome, 2011, p. 334-335, illustrated.



Fig. 1 Giovanni Battista Beinaschi, *The Head of Christ*, sold at Sotheby's New York, 29 January 2009, lot 158.

In Giovanni Battista Beinaschi's vast, dramatic treatment of this scene, a stark light illuminates the darkened dining room of Simon the Pharisee. Pools of light and the figures' gestures all guide the viewer to the figure of Christ, seated at right, shown in a moment of debate with his host.

A woman, normally identified as Mary Magdalene, kneels to anoint Christ's feet. This episode is told in all four Gospels, though with slight variations. When questioned by Simon as to why Christ might allow a sinner to touch him, he offers the parable of the *Two Debtors* (Luke 7:36-50), explaining that the woman who has anointed him loves him more than his host, since she has been forgiven of greater sins.

Beinaschi depicted this subject on at least one other occasion, for Santa Maria delle Grazie Maggiore a Caponapoli, Naples, which was decorated with a series of Marian subjects. In the 2011 catalogue raisonné of Beinaschi's works, Simona Carotenuto suggests dating the present painting to circa 1665-1670, well before the completion of the projects at Santa Maria delle Grazie of 1680 (*loc. cit.*). While a pupil in the workshops of Esprit Grandjean and Pietro del Po, Beinaschi habitually made copies after the works of Annibale Carracci and Giovanni Lanfranco, whose influence is evident here. He had continuous recourse to specific motifs and often recycled figures that he had previously used in his compositions: the male figures in the present painting can be connected with at least four other compositions (*loc. cit.*). The facial type used for Christ here, for example, is one that recurs numerous times in his *oeuvre*, including in the head study that appeared on the art market in 2009 (fig. 1).



PROPERTY OF A CHARITABLE TRUST

20

GIUSEPPE FRANCO

(ROME C.1550-C.1627)

The Adoration of the Magi

signed 'GIOSEPPE DE / FRÄCO F.' (on the stonework, lower right)

oil on canvas, unframed

85¼ x 121½ in. (216.2 x 309 cm.)

\$60,000-80,000

£48,000-63,000

€55,000-73,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 13 January 1978, lot 96, where acquired by a private collector and by whom gifted on 24 April 2018 to the present owner.

EXHIBITED:

South Hadley, MA, Mount Holyoke College Art Museum, on loan 1984-2020.

Little is known about the enigmatic Giuseppe Franco, also called Giuseppe Monti. He is first recorded in his early twenties by Giovanni Baglione while working on decorations for the Biblioteca Apostolica Vaticana and '*negli altri lavori di pittura in quel tempo dal Pontefice comandati*' ('in other painting projects at the time commissioned by the Pontiff'; G. Baglione, *Le Vite De' Pittori, Scvltori Et Architetti: Dal Pontificato di Gregorio XIII. del 1572. In fino a'tempi di Papa Urbano Ottauo nel 1642*, Rome, 1642, p. 355). Franco later moved to Milan, making portraits and copies for Cardinal Federico Borromeo which are today in the Pinacoteca Ambrosiana, Milan. He returned to Rome around 1610 where he was active producing paintings and frescoes. Notably, Franco painted an altarpiece of *St. Andrew the Apostle with a cross* for Sant'Andrea delle Fratte, Rome, which was '*da tutti assai lodata*' ('highly praised by all'; *ibid.*).

In addition to the present painting, there is one other known signed canvas by Franco depicting *Rinaldo and Armida* (location unknown, sold Munich, Weinmüller, 14-15 December 1955, lot 939). This *Adoration of the Magi* demonstrates the influence of Lombard naturalism, likely assimilated during his stay in Milan, and a knowledge of the innovations of the Bolognese classicists active in Rome in the early seventeenth century, such as Francesco Albani and Domenichino.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

21

BERNARDO DADDI

(ACTIVE FLORENCE, C. 1318-1348)

Saint John the Evangelist: A predella panel from the S. Giorgio a Ruballa altarpiece

tempera and gold on panel
8 1/4 x 7 in. (20.7 x 17.8 cm.)

(2)

\$200,000-300,000

£160,000-240,000

€190,000-270,000

PROVENANCE:

Church of S. Giorgio a Ruballa, Bagno a Ripoli, near Florence, from where apparently removed before 1821.

with Ugo Jandolo, Rome, 1928, from whom acquired by,

Michel van Gelder, Château Zeecrabbe, Uccle, Belgium, 1928, and by descent until, [The Property of a European Collection]; Christie's, New York, 25 January 2012, lot 6 (sold together with one further *predella* panel from the same altar), where acquired by the present owner.

EXHIBITED:

Amsterdam, Stedelijk Museum, *Italiaansche Kunst in Nederlandsch Bezit*, 1 July-1 October 1934, no. 103, as 'a master very near to Daddi'.

LITERATURE:

L. Dumont-Wilden, *La Collection Michel Van Gelder*, n.d., p. 16, no. 105.

A. Morassi, 'La mostra della pittura italiana ad Amsterdam', *Le vie d'Italia e del mondo*, II, November 1934, p. 1316, as 'in the manner of Daddi'.

R. van Marle, 'La pittura italiana alla Esposizione d'arte antica italiana a Amsterdam', *Bollettino d'Arte*, VII, 1935, p. 302 and 305, fig. 17, as 'Bernardo Daddi (?) or a close associate'.

R. Offner, *A Corpus of Florentine Painting*, III, VIII, *The Works of Bernardo Daddi*, Florence, 1958, pp. 49-50, 56, pl. XX1-2, as 'Workshop of Daddi'.

U. Procacci, 'Review of R. Offner, *Corpus of Florentine painting*', *Rivista d'Arte*, XXXIII, 1956-1958, pp. 121-139.

F. Zeri, 'Qualche appunto sul Daddi', *Quaderni di Emblema 1. Diari di Lavoro*, Bergamo, 1971, pp. 15-16, as 'Daddi and workshop'.

G. Damiani, 'Bernardo Daddi', in *Dizionario Biografico degli Italiani*, XXXI, Rome, 1985, p. 625, as 'Daddi and workshop'.

R. Offner, *A critical and historical corpus of Florentine painting*, III, III, *The works of Bernardo Daddi*, revised and edited by M. Boskovits, Florence, 1989, pp. 340, 342-343, 348 and 377, pl. XX1-3, 6 (together with its two flanking *predella* panels), where marked with an asterix to indicate the editors' attribution to Daddi himself.

G. Freuler, *Manifestosi delle cose miracolose: Arte italiana del '300 e '400 da collezioni Svizzera e nel Liechtenstein*, Lugano-Castagnola, 1991, pp. 171-172, illustrated.

E. Moench-Scherer, *Les Primitifs Italiens du Musée des Beaux-Arts de*

Strasbourg, Strasbourg, 1993, p. 24, under no. 9, as 'Bernardo Daddi and workshop'.

E. Skaug, *Punch Marks from Giotto to Fra Angelico*, I, Oslo, 1994, p. 105, no. 5.3.

M.S. Frinta, *Punched Decoration on Late Medieval Panel and Miniature Painting*, Prague, 1998, p. 265.

A. Labriola in, *Italian Paintings from the 14th to 16th Century, The Alana Collection*, S. Chiodo and S. Padovani eds., III, Rome, 2014, pp. 50-57, illustrated, as Bernardo Daddi and Workshop.





fig. 1 Bernardo Daddi, *Polyptych with the Crucifixion*, Samuel Courtauld Trust, The Courtauld Gallery, London, UK/The Bridgeman Art Library. ©



fig. 2 Bernardo Daddi, *Saint Lucy and Catherine of Alexandria: A Predella panel from the S. Giorgio a Ruballa altarpiece*, sold at Christie's New York June 9th, 2022, lot 35.

Bernardo Daddi was the most lyrical and refined of the early followers of Giotto, memorable as a colorist and for the consistent delicacy of his forms. He was arguably the dominant artistic personality in Florence in the last two decades of his life. These panels, depicting Saint John the Evangelist and a bishop saint, possibly identifiable as Nicholas of Bari, are fragments of Daddi's signed and dated altarpiece, painted in the 1348, last year of his life, for the church of San Giorgio a Ruballa at Bagno a Ripoli near Florence (fig. 1; now Courtauld Institute of Art, Gambier Parry Collection, London). They originally constituted two of five sections of the altarpiece's *predella*, along with the *Saints Lucy and Catherine of Alexandria* sold in these Rooms in 2022 (fig. 2; 9 June 2022, lot 35). As their punched border indicates, the present *Saint John the Evangelist* and *Saint Nicholas of Bari* (?), were originally parts of a single panel and would have been the fourth element from the left in the *predella*.

The attribution to Daddi was accepted unanimously by early scholars, including Roger Fry, William Suida, Osvald Sirén, Lionello Venturi, Paul Schubring,

Raimond van Marle and Bernard Berenson (*loc. cit.*). In 1947, Richard Offner gave it to an 'Assistant of Daddi', but subsequently regarded it as from Daddi's studio (*loc. cit.*). Others meanwhile, including Frederick Antal, Karla Steinweg, Bernhardt Degenhart and Benjamin Schmitt, Luciano Bellosi, Richard Fremantle and Federico Zeri regarded it as substantially autograph (*loc. cit.*), a view championed by Miklós Boskovits (*loc. cit.*). Publishing the present two panels and the *Saints Lucy and Catherine* in 2014, Ada Labriola listed them as Daddi and workshop (*loc. cit.*), a hypothesis refuted by Laurence B. Kanter (private communication 8 December 2023) and Carl Brandon Strehlke (unpublished manuscript, 2012).

In 1935, van Marle correctly associated these panels and the *Saints Lucy and Catherine* with one of *Saints Margaret and Agnes* in the Musée des Beaux-Arts, Strasbourg (inv. no. 452). Offner in 1958 identified a panel of the *Madonna and Child with four Angels*, then in the possession of Miss R. Lawrence Jones, as

the central element of the *predella*, and recognized that all four panels were components of the San Giorgio a Ruballa polytych: the missing panel, with *Saints Gregory and an Evangelist*, then in the Stanley Simon collection, New York, was later identified by Zeri in 1971.

Offner persuasively noted that the paired saints of the *predella*'s lateral section echo the four pairs of full-length saints flanking the central compartment of the altarpiece which depicted a *Crucifixion*. In the main tier, Daddi used profiles and near profiles to almost architectural effect, linking the various elements of the design and bridging the obvious differences in scale between the main panel and those at either side. The intelligence that lay behind the overall design is demonstrated by the way the heads in these panels, and their companions from the *predella*, are seen at angles, echoing those of the lateral saints in the main tier. Above all though, it is Daddi's use of color that united the components of the altarpiece. Blue, the most expensive pigment of the time, has a dominant

role: six of the eight full-length saints are dressed at least in part in blue – sometimes of course for proper iconographic reasons – and the color is also used for some of the soldiers in the *Crucifixion*. Saint Catherine's position as a princess is emphasized by the elegant brocade of her dress. This echoes the brocaded mantles of Saints Bartholomew and Stephen in the upper tier and, as the artist and his patrons would have been well aware, was of a type imported from the Near East, where it would have been manufactured.

The collection of Michel van Gelder was, after that of Stoclet, among the most ambitious assemblages of early pictures and works of art formed in Belgium in the early twentieth century. In the Château Zeecrabbe, the dining room contained Dutch and Flemish seventeenth-century pictures, but two rooms were dedicated to early Italian pictures, a third, the 'salle gothique' to early Netherlandish pictures and a fourth to the seventeenth-century Dutch masters.

PROPERTY OF A DISTINGUISHED AMERICAN COLLECTOR

22

VITTORE CARPACCIO

(VENICE 1460/6-1525/6)

Portrait of a kneeling donor

oil on panel, a fragment
14½ x 11¼ in. (37 x 28.6 cm.)

\$300,000-500,000

£240,000-390,000
€280,000-460,000

PROVENANCE:

with Sekeyan, Paris, by 1916, and from whom acquired by,
Cartier, Paris.

Anonymous sale; Bailly-Pommery & Vouttier Associés, Paris, 12 December 2012,
lot 1, as Italian School, *circa* 1500.

LITERATURE:

B. Berenson, *Italian Pictures of the Renaissance, A list of the principal artists and
their works with an index of places: Central Italian and North Italian Schools*, I,
Edinburgh, 1968, p. 412; III, pl. 1441, as Andrea Solario.





fig. 1 Vittore Carpaccio, *Salvator Mundi*, c.1480, Fondazione Sorlini, Calvagese della Riviera.



fig. 2 Vittore Carpaccio, *Meditation on the Passion*, Metropolitan Museum of Art, New York.

Best known today for his monumental narrative cycles painted for Venetian devotional confraternities (*scuole*), Vittore Carpaccio was also celebrated in his lifetime as a portrait painter. Giorgio Vasari praised Carpaccio in his *Lives of the Artists* (1550/1568) for his 'portraits from life'. During Carpaccio's lifetime, the Tuscan poet Girolama Corsi Ramos composed a sonnet about his portrait of her, admiring how it 'seemed about to speak' (*per far la lingua pronta parlare*); cited in P. Humfrey, 'The Portrait in Fifteenth-Century Venice', in K. Christiansen and S. Weppelmann, eds., *The Renaissance Portrait from Donatello to Bellini*, exhibition catalogue, New Haven and London, 2011, p. 61). Though our understanding of Carpaccio's work in the genre is limited by the lack of surviving independent portraits by his hand, the numerous portraits that populate his narrative and religious paintings in the form of participants and donors bear witness to his achievement in this field, confirming that alongside the Bellinis and later Titian and Giorgione, Carpaccio played a critical role in the development of Venetian Renaissance portraiture.

The present painting constitutes an exciting discovery, having been virtually unknown to scholars until its recent reemergence. A young man is portrayed

in a verdant landscape with two deer and a river in the distance. His stylish haircut and formal red Venetian toga signal that he is a gentleman of not inconsiderable wealth and standing, though his identity is otherwise uncertain. He places his hands against his chest in a gesture of veneration, while directing his solemn gaze upward. The brilliant blue swath of drapery that runs along the left edge suggests the presence of an additional figure, likely the Virgin Mary, next to whom the sitter would have knelt before this painting became a fragment.

The painting was included in Bernard Berenson's 1968 *Italian Pictures of the Renaissance*, where it was listed as 'homeless' and given an erroneous attribution to Andrea Solario (*loc. cit.*), though it seems unlikely that this attribution came from Berenson himself as the book was published nine years after his death and photographs of the work in his archives at Villa I Tatti, Florence, are not annotated by his hand. The portrait recently sold in France, with a generic attribution to an artist of the 'Italian School, c. 1500'. Mattia Vinco was the first to recognize the painting as an early work by Vittore Carpaccio (written correspondence, on the basis of photographs, March 2023),

and this attribution was endorsed soon thereafter by Peter Humfrey (written correspondence, on the basis of photographs, March 2023).

As Vinco and Humfrey observe, the attribution to Carpaccio is confirmed by the treatment of the landscape, with its high horizon line and tightly arranged tufts of grass that are entirely characteristic of the artist's paintings from around 1490. Similar flora and fauna can be found, for instance, in the background of Carpaccio's *Meditation on the Passion* of 1490 in the Metropolitan Museum of Art, New York, and the somewhat later *Madonna and Child* of around 1505/10 in the National Gallery of Art, Washington DC. Both Vinco and Humfrey have further noted the compelling resemblance of the sitter in the present portrait to the bearded saint seen to the right of Christ in the *Salvator Mundi with four saints* in the Fondazione Luciano e Agnese Sorlini, Carzago di Calvagese (fig. 1), who similarly is depicted in three-quarter profile, with a strong nose, arched eyebrows and almond-shaped eyes that gaze upwardly in adoration.

Turning to the question of the format of the original painting from which the fragment was removed, Vinco and Humfrey agree that the scale suggests

that it was intended for private devotion, rather than for use as an altarpiece. Humfrey observes that the proximity of the donor to the Virgin may indicate that the painting was vertically oriented (like the great majority of domestic Madonnas), and as such may not have included other figures. Vinco, however, considering the presumptive vast landscape in the background, suggests the possibility of a horizontal orientation, and proposes that the original painting would have likely included another donor or saints shown in half-length as a *sacra conversazione*. The decision to situate these holy figures in a vast landscape in this manner may have been inspired by the innovations of Giovanni Bellini, seen in works such as his c. 1480 *Saint Francis in Ecstasy* (The Frick Collection, New York), as well as the paintings of Andrea Mantegna. Vinco explores the development of this iconography as it relates to the present painting in a forthcoming publication.

We are grateful to Keith Christiansen for his assistance in researching this lot, as well as to Mattia Vinco and Peter Humfrey for respectively suggesting and endorsing the attribution to Vittore Carpaccio, and for generously sharing their scholarship on this painting.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

23

BARNABA AGOCCHIARI, CALLED BARNABA DA MODENA

(DOCUMENTED IN EMILIA, LIGURIA AND TUSCANY,

1361-1386)

The Madonna and Child

signed and dated 'Barnaba de mutina . pinxit . MCCC VXXX:'

lower center

tempra and gold on panel

29 3/4 x 19 1/2 in. (74.7 x 49.5 cm.)

\$800,000-1,200,000

£640,000-950,000

€740,000-1,100,000

PROVENANCE:

Private collection, France, reportedly since the 19th century and until sold,
Anonymous sale; Sotheby's, London, 7 July 2010, lot 40, where acquired by the
present owner.

LITERATURE:

J. Sander & B. Brinkmann, *Italian, French and Spanish Painting before 1800 at the
Städel*, Frankfurt/Main, 1997, pp. 19-20, pl. 13.

This affectionate rendering of the relationship between the Virgin and the Infant Jesus is clearly derived from the Byzantine iconography of the *Glycophilous* Madonna that spread to Italian painting during the second half of the thirteenth century. The Virgin's awareness of her Son's tragic destiny is revealed by her melancholy gaze directed towards the viewer through the proximity of their faces, with cheeks touching; it is a prefiguration of the iconography of the *Pietà*, with the Virgin embracing the dead Christ, a theme that is clearly alluded to in the predella below. Barnaba had depicted this iconography in the *Madonna and Child with Saints John the Baptist and Catherine of Alexandria and the Crucifixion* in the Galleria Estense, Modena (fig. 1). Two angels hold the cloth of honor which is dark blue on the outside and lined in red. The Archangel Gabriel and the Virgin Annunciate occupy the two tondos in the upper corners of the panel, while the lower part, separated by a contoured frame, is a sort of *predella*, with the Man of Sorrows in the center between the Mourning Virgin and Saint John the Evangelist, flanked by (from left to right) Saint Mary Magdalen, Saint John the Baptist, Saint Benedict (?) and Saint Francis, all depicted with their usual attributes.





fig. 1 Barnaba da Modena, *Madonna and Child with Saint John the Baptist and Saint Catherine, with Crucifixion scene above*, Gallerie Estense, Modena.

The presence of Francis, opposite Mary Magdalene, who was also venerated as *exemplum perfectae penitentiae* by the Friars Minor, would indicate that the painting was commissioned either by a member of the Order or by someone particularly devoted to it. One hypothesis, suggested by Clario Di Fabio (*loc. cit.*), is that the patron was a woman. Based on the information available, Barnaba began working for Franciscans around the second half of the 1370s. The *Madonna del Latte* in the church of San Giovanni, Alba (1377), the slightly later panel in the Museo Nazionale di San Matteo, Pisa and the since lost polyptych for the Franciscans in Pisa, which all date from the same period as the present painting, are evidence of the artist's ties to the Order.

The rectangular, rather than pinnacled shape of the panel, with the scenes of the *Annunciation* in the corner tondos, is typical of Barnaba's mature works, such as the *Madonna* in Pisa (with the same iconography of the *Annunciating Angel* and the *Virgin Annunciate*) and the picture in a Turin collection. These paintings have a similar curved inner frame with its series of small, connected arches which, like the *Annunciation* above, are to be found in the center panels of some of the artist's later polyptychs: the altarpiece from the church of San Bartolomeo al Fossato (Genoa, Museo Diocesano) and the other at Ripoli di Cascina.

At the time of its sale in 2010 (*loc. cit.*), it was suggested the painting was either the center panel of a triptych or a diptych leaf, but it is not possible to make comparisons with Barnaba's surviving works. The typology of the half-



fig. 2 Lippo Memmi, *Madonna and Child with Saints and Angels*, Metropolitan Museum of Art, New York.

length Virgin and Child in a rectangular panel, including a *predella* with images of saints below, does have an important precedent in a painting attributed to Simone Martini (Boston, Isabella Stewart Gardner Museum), that was originally intended for private devotion. The Boston painting, which is much smaller than the one presented here, does not appear to have been originally attached to other panels. However, Lippo Memmi did paint a pinnacled diptych (now divided between the Metropolitan Museum of Art, New York and the Musée du Louvre, Paris) which also has a *predella* with busts of saints in the New York panel (fig. 2). Thus, due to the *predella*, the *Madonna* discussed here can be related to models that were widespread in the Sienese milieu, but the iconography of the *Man of Sorrows* in the center is autonomous and was rather borrowed from polyptych *predellas*. The earliest known example of a *Madonna* of this type with a *predella* in Barnaba's *oeuvre* is the panel formerly

in a Genoese collection (location now unknown) published by Di Fabio (*ibid.*), which also shows a *Man of Sorrows* between the mourners and saints. In that painting, the composition and the woodwork are less complex, lacking the tondos with the *Annunciation* at the top, the angels holding the cloth and the multifoil arch framing the central group.

The present painting is the most significant recent addition to Barnaba da Modena's *oeuvre*, both for its quality and the fact that it is clearly dated. Despite alterations made to the inscription, still visible when the painting sold in 2010 (*op. cit.*), the 1380 dating seemed plausible to Di Fabio, who included the panel in a small group of paintings by the artist that reflect 'a theology of the icon' (*loc. cit.*). That this type of painting was considered almost an icon intended for private devotion is highlighted by the iconography, rooted in the



Detail of the signature.

Byzantine tradition. There is a deliberate, and not casual, return to type, rare in late fourteenth-century North-Central Italian painting, but not out of place in the Genoese cultural context, which had links throughout the Mediterranean. Similarly, Barnaba's almost constant use of damascene-type decorations on the Virgin's mantle in his mature works is a sign of the admiration for these archaic elements in the *milieu* in which he worked and hence of his patrons' tastes and expectations.

The painting described here is certainly the artist's last dated work and can serve as a good reference point in determining the chronology of paintings generally dated between the 1370s and 1380s. The faces of the angels to the sides and the fluid folds of the cloth of honor are consistent with the formulas adopted in the Ripoli polyptych that can be dated to the 1380s, like the Madonnas at Ventimiglia and Pisa. The former is generally dated between the 1370s and 80s, while the latter may have been painted shortly before the picture discussed here, but after the 1377 *Madonna del latte* in the church of San Giovanni Battista, Alba. The punched decorations on the halos are also very similar to those on the Ventimiglia painting and the gold pastiglia

decorations on the spandrels recur with very similar motifs in several of Barnaba's mature works. When compared to paintings datable up to around 1375, the *chiaroscuro* effects are less intense and smoky, while the light shimmers on the rounded faces with delicate shading. Furthermore, Barnaba's earlier works were characterized by a tighter, almost sharp, Gothic linearism. This tension decreased towards the end of the 1370s, with lines and volumes becoming simpler in a quest for more compact and even expanded forms, as can be seen in the Infant Jesus here. For this reason, as well as the gentle expressions, the most appropriate painting for purposes of comparison is the *Madonna dei Mercanti* (Pisa, Museo Nazionale di San Matteo), one of the major commissions the artist received in Pisa. In the present Madonna, as in earlier versions of the same theme, the abstract damascene-type decorations do not prevent the fabric of the robe from following the contours of the body and defining its firmly rendered shape.

Mauro Minardi

This is an abridged version of an unpublished manuscript by Dr. Minardi (2017). For a copy of the unabridged text with complete footnotes, please contact the department.



PROPERTY OF AN ENGLISH GENTLEMAN

24

GIOVANNI FRANCESCO PENNI

(FLORENCE C.1496-C.1528 NAPLES)

Saint John the Baptist filling his bowl in the wilderness

oil on panel
25¼ x 19 in. (64.5 x 48.3 cm.)

\$150,000-250,000

£120,000-200,000

€140,000-230,000

PROVENANCE:

with P. & D. Colnaghi & Co., London.

Anonymous sale; Christie's, London, 15 March 1929, lot 93, as 'Raphael'.

Meyerstein collection, from whom acquired by the following in 1953-4,

Denys Miller Sutton (1917-1991), London, from whom acquired by the following c.

1970,

Philip Pouncey (1910-1990), and by descent.

EXHIBITED:

Madrid, Museo Nacional del Prado; Paris, Musée du Louvre, *Late Raphael*, 12 June

2012-January 2013, no. 59.

LITERATURE:

P. Joannides, 'Raphael, his Studio and his Copyists', *Paragone*, XLIV, 1993, pp. 15-16.

P. Joannides and T. Henry, *Late Raphael*, exhibition catalogue, Madrid and Paris,

2012, pp. 69, 123, 219, 227-30, 258 and 309, no. 59, illustrated.

This striking panel showing *Saint John the Baptist in the Wilderness* is a rare surviving work in oil by Giovanni Francesco (Gianfrancesco) Penni, who, along with Giulio Romano, was Raphael's most important assistant in Rome. In recent times, the picture belonged to two great art-world figures of the twentieth century, Denys Sutton, the long-standing editor of Apollo Magazine and, subsequently, Philip Pouncey, one of the pre-eminent connoisseurs of Italian Renaissance paintings.

As Penni spent much of his career collaborating with Raphael and latterly, following his master's death in 1520, working alongside Giulio Romano, his own independent artistic output in oil was not substantial. Although this panel was published for the first time by Paul Joannides in 1993 (*op. cit.*), Penni's authorship was originally recognised in the late 1960s by Philip Pouncey, the picture's subsequent owner and widely recognised as one of the great experts from the last century on Raphael and his circle.

Pouncey noted on the *verso* of a photograph of this painting that the figure is similar to that in a preparatory study (Oxford, Ashmolean Museum) for the grisaille of *Alexander preserving the works of Homer*, Raphael's trompe l'oeil relief executed in c.1514 beneath his celebrated *Parnassus* fresco (1509-11; Vatican Museums) for the Stanza della Segnatura, unquestionably the crowning achievement of the Urbino artist's career. Long regarded to be from Raphael's own hand, the Oxford sheet is now considered by some scholars to be one of Penni's finest drawings in red chalk and the work in which he comes closest to his master (see T. Henry and P. Joannides, *Late Raphael*, exhibition catalogue, Madrid, 2012, p. 227). When the present painting was included in the 2012/13 *Late Raphael* exhibition, Paul Joannides proposed a date of c.1516 and compared the pose of Saint John with the figure of a man lifting water in the background of *Fire in the Borgo* (1514-17; Vatican Museums), the fresco designed by Raphael and executed by his workshop (*ibid.*, p. 228). In drawing both this comparison, and that with an attendant figure in the loggia fresco of the *Baptism of Christ* (1517-19; Vatican Museums), another Raphael workshop production, Joannides makes the interesting link that in these three independent works 'all three men attempt to achieve salvation through water' (*ibid.*).

Penni's treatment of the beautifully rendered landscape reveals his deep interest in Northern painting and prints. While the inclusion of the goat on the rocky outcrop is a motif clearly indebted to Dürer's 1504 engraving of *Adam and Eve*, the extravagant vegetation seems to recall the Danube school and, specifically, Albrecht Altdorfer (c. 1480-1538), whose work Penni must have known through engravings and woodcuts, if not from his highly individual paintings. The staccato brushstrokes can be compared with the landscape in the *Madonna del Passeggio* (Edinburgh, National Gallery of Scotland), which is thought to have been executed by Penni under his master's supervision.

Raphael's studio evidently received a number of commissions around 1517-18 for images of Saint John the Baptist in the wilderness, examples of which are found in the Uffizi and Louvre. Unlike those works, both of which are on a grand scale and were likely intended as altarpieces for private chapels, the present rendition, executed on panel rather than canvas, was probably ordered for private devotion and possibly for a patron who shared the Saint's name, Giovanni.

This picture belonged to Denys Sutton (1917-1991), the distinguished collector, editor and exhibition curator. He was appointed as editor of Apollo Magazine in 1962, where he was to remain for a quarter of a century. Sutton formed a notable collection that represented his broad but discerning taste. Some of the collection was sold by Christie's in 1997 and 2005, including works by important early Florentine artists such as Agnolo Gaddi, Francesco di Giotto di Bondone and Filippino Lippi.

The other distinguished former owner of the painting, Philip Pouncey was appointed assistant-keeper at the National Gallery at the age of just twenty-three. He took up his position on 1st January 1934, the same day that Kenneth Clark arrived as the gallery's newly-appointed director. Following the end of the second World War, he transferred to the British Museum where he was appointed Deputy Keeper of the Department of Prints and Drawings. During his time there, Pouncey co-authored the three highly-regarded volumes of the catalogue of Italian drawings at the British Museum. His 1962 catalogue, undertaken with John Gere, still stands as the seminal work from the post-war period in distinguishing hands among the drawings of Raphael and his immediate followers.

One of Pouncey's better-known pronouncements, often repeated by Professor Michael Jaffé and famously uttered by Anthony Blunt in Alan Bennet's 1988 play *A Question of Attribution*, was that there were three types of art historian: those who immediately see what something might be; those who see it when it is pointed out to them; and those who never see it all. Pouncey undoubtedly belonged to the first group; his visual memory, empathy with the creative process and judgement of the 'personality' of individual artists gave him an almost unrivalled ability to identify mis-attributed and overlooked works of the Italian school.



PROPERTY FROM A PRIVATE COLLECTION

25

GUIDO DI PIERO, CALLED FRA GIOVANNI DA FIESOLE, POSTUMOUSLY KNOWN AS FRA ANGELICO

(NEAR VICCHIO C. 1395/1400-1455 ROME)

Saint Anthony Abbot

tempera and gold on panel, with an arched top
35 x 13 in. (89 x 33 cm.)

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

£790,000-1,200,000
€920,000-1,400,000

PROVENANCE:

Comte da Lisca collection, Verona, according to the Witt Library archive.
with Horace Ayerst Buttery, London.
Paul J. Getty (1892-1976), Santa Monica, CA, acquired in 1955.
with Agnews, London, by 1956.
Private collection, England.
with Charles Beddington Ltd., London, where acquired by the present owner in
March 2001.

EXHIBITED:

New York, The Metropolitan Museum of Art, *Fra Angelico*, 26 October 2005-29
January 2006, no. 19.

LITERATURE:

M. Boskovits, 'Appunti sull'Angelico,' *Paragone*, no. 313, 1976, pp. 43, 52-53, note
27, plate 13.
L.B. Kanter, 'A Rediscovered Panel by Fra Angelico,' *Paragone*, 29, 2000, pp. 8, 12,
note 17.
CC. Wilson, 'Fra Angelico: New light on a lost work,' *The Burlington Magazine*,
137, no. 1112, Nov. 1995, pp. 737-739, fig. 26.
C.C. Wilson, *Italian Paintings XIV-XVI centuries in the Museum of Fine Arts,*
Houston, London and Houston, 1996, pp. 135, 139, 144, note 46, fig. 10.5.
CB. Strehlke, *Italian paintings, 1250-1450, in the John G. Johnson Collection*
and the Philadelphia Museum of Art, Philadelphia, 2004, p. 59, under no. 9, p. 61,
note 2.
L.B. Kanter, *Fra Angelico*, L.B. Kanter and P. Palladino eds., New York, 2005, pp.
104-105, no. 19, illustrated.





Left: fig. 1 Fra Angelico, *Saint Anthony Abbot Shunning the Mass of Gold*, Museum of Fine Arts, Houston.

Right: fig. 2 Probably after Fra Angelico, *Saint Anthony Abbot and eleven scenes from his life*, Museo Civico, Pavia.



This moving and sensitive depiction of the hermit Saint Anthony Abbot is an early work by one of the greatest artists of the Italian Renaissance, Fra Angelico. Upon taking his vows as a Dominican friar in the small town of Fiesole outside Florence, Guido di Pietro adopted the name Fra Giovanni da Fiesole. As a painter, the friar was unrivalled. Giorgio Vasari described him as having 'a rare and perfect talent' and his impact on Renaissance Florentine painting, and indeed the History of Art, cannot be overstated. His piety and modesty earned him the moniker 'Fra Angelico' or 'Beato Angelico' ('Blessed Angelic One') and in 1982, Pope John Paul II proclaimed his beatification, formally recognizing the painter's dedication to God during his lifetime.

This *Saint Anthony Abbot* was initially published in 1976 by Miklòs Boskovits, who linked it with a small-scale panel representing the *Saint Anthony Abbot Shunning the Mass of Gold* in the Museum of Fine Arts, Houston (fig. 1; *loc. cit.*). Boskovits believed the two paintings to have come from the same, unidentified altarpiece, with the present painting placed as a lateral saint, flanking a central panel and the Houston picture as part of the *predella* beneath. Boskovits knew the present painting only through a black and white image in Bernard Berenson's archive and noted that he was not the first to propose the attribution, as Berenson himself had categorized the photograph under

Angelico (*ibid.*). The image listed the painting as having been owned by J. Paul Getty (1892–1976), acquired in 1955, but by the time of Boskovits' writing it was no longer in the Santa Monica collection and had disappeared without trace (*ibid.*). Getty was an American oil tycoon and businessman and an avid collector of art and antiquities. His collection formed the basis of his museum in Malibu, founded in 1953, which later became the iconic J. Paul Getty Museum, Los Angeles. At his death in 1976, Getty was reputed to be the wealthiest man in the world and bequeathed the majority of his fortune to the museum's trustees to spend 'for the diffusion of artistic and general knowledge.' The J. Paul Getty Trust remains one of the largest cultural and philanthropic institutions in the world devoted to the visual arts.

Boskovits' hypothesis linking this *Saint Anthony* with the Houston panel found validation in the findings of Carolyn Wilson, who in 1995 published an engraving with almost identical compositions, forming parts of a *vita retable* (fig. 2; *loc. cit.*). The engraving, preserved in the Museo Civico, Pavia, dates to *circa* 1460 and shows a central upright image of the saint, surrounded by eleven smaller images depicting scenes from his life. The central saint is almost certainly based on the present painting, showing the same figure but in reverse, holding a book and folds of his habit in his proper right hand and a staff in his

left. The unidentified artist squared off the upper section of the image (which is arched in reality), added a decorative swag and included two wild boars and additional trees in the lower section. The Houston painting, meanwhile, can be seen in the upper left corner, in the second row from the top, also shown in reverse. Wilson tentatively suggested the engraving might be evidence of the painting's original format, with the present panel at the center of a complex, surrounded by smaller narrative scenes (*ibid.*, p. 739). She asserted that while the frontal facing figure would be consistent with the composition of a lateral panel of an altarpiece by Fra Angelico, the landscape setting would be somewhat unusual in this context (*ibid.*).

At the time of this painting's exhibition at the Metropolitan Museum of Art, New York in 2005 (*loc. cit.*), Laurence B. Kanter rejected the possibility that the Pavia engraving might document its original configuration and, moreover, questioned the idea that it may have come from the same complex as the Houston panel (*loc. cit.*). As Kanter writes, the images depicted in the engraving, 'were probably derived from a variety of sources, rather than a single model' and noted the measurements of the Houston painting are such that at least four scenes would have been required to match the central panel in height, while the engraving shows only three (*ibid.*). As to the

relationship between the Houston and present panels, Kanter finds the two to differ considerably in terms of style and iconography. He cites the differences not only in treatment of the figure types in the respective panels, but also in the habits worn by the saint, variations that make it unlikely they belonged to a single complex. Kanter believes the Houston panel instead to have been painted by Angelico's collaborator, Zanobi Strozzi and to be much later than the present upright saint, dating it to 1445, though this hypothesis has not found wider acceptance.

By contrast, the present *Saint Anthony Abbot* is certainly an autograph work by Fra Angelico and dates much earlier than the Houston panel. Arguing in favor of this earlier dating, Kanter writes, 'The strong modelling of the saint's head and, especially, of his beard; the subtle play of raking light across the folds of his cloak and habit; and the fall of those folds in a carefully described ellipse around his feet, or curling back from the fingers of his left hand, are typical of Angelico's early interest in emulating Masaccio's techniques for simulating plasticity and volume' (*ibid.*, p. 104). Parallels between the softly, rounded figure of Saint Anthony with those in the artist's Parma tabernacle of 1427 suggest it was likely painted around the same date (*ibid.*, pp. 104-105; for the tabernacle see *ibid.*, pp. 107-111, nos. 21A-21D, illustrated and reconstructed in fig. 63).

26

JACOPO DA PONTORMO

(PONTORMO, NEAR EMPOLI 1494-1556 FLORENCE)

A Sybil

oil on panel
28¼ x 20¾ in. (71.5 x 52.4 cm.)

\$200,000-300,000

£160,000-240,000
€190,000-270,000

PROVENANCE:

Charles Alexander Loeser (1864–1928), Villa Torri Gattaia, Florence, by whom placed on deposit at the Palazzo Vecchio, Florence.
with Luigi Grassi, where acquired in 1978 by the following,
with French & Company, New York.

EXHIBITED:

Florence, Palazzo Strozzi, *Mostra del Pontormo e del primo manierismo fiorentino*, 1956, no. 27, as difficult to judge in its current state as to whether it might be autograph.

Florence, Palazzo Strozzi, *Palazzo Vecchio: committenza e collezionismo medicei*, 1980, no. 393.

LITERATURE:

F.M. Clapp, *Jacopo Carucci da Pontormo: His Life and Work*, New Haven, 1916, p. 202, referring to a fleeting viewing of the picture 'some years ago before I felt that I could say definitively whether the attribution to Pontormo seemed to me justified'.

L. Berti, *Mostra del Pontormo e del primo manierismo fiorentino*, 2nd edition, Florence, 1956, p. 17, as possibly a copy of an original.

C. Gamba, *Contributo alla conoscenza del Pontormo*, Florence, 1956, p. 10, illustrated fig. 9.

D. Sanminiatelli, 'The Pontormo Exhibition in Florence', *Burlington Magazine*, XCVIII, 1956, p. 242, as 'likely a copy from a lost Pontormo original'.

B. Berenson, *Italian Pictures of the Renaissance. Florentine School*, London, 1963, I, p. 180.

J. Cox Rearick, *The Drawings of Pontormo. A Catalogue Raisonné with Notes on the Paintings*, Cambridge, 1964, p. 161 note 3, as 'must reflect a lost original'.

L. Berti, *Pontormo*, Florence, 1964, pp. XXXIV-XXV, illustrated, as 'uncertain whether it is autograph or more likely a copy'.

K.W. Forster, 'Probleme um Pontormos Porträtmalerei (II)', *Pantheon*, XXII, 1965, pp. 218-221, fig. 1, as 'Rosso (?)'.

L. Berti, *L'opera completa del Pontormo*, Milan, 1973, pp. 94-95, no. 60, illustrated, as 'probably a copy, rather than autograph, nonetheless attesting an invention certainly by Pontormo'.

S. Meloni Trkulja, 'Carucci, Jacopo detto il Pontormo', in *Dizionario Biografico degli Italiani*, Rome 1977, XX, p. 812.

L. Berti, *Palazzo Vecchio: committenza e collezionismo medicei*, Milan, 1980, p. 171, no. 393, fig. 393.

P. Costamagna, *Pontormo*, Milan, 1994, p. 123, no. 18, illustrated.





This picture of *A Sibyl*, by the leading exponent of Mannerism in Renaissance Florence, only came to light at the beginning of the twentieth century. Following a chequered critical history, largely due to its imperfect state, the painting was reinstated as a rare work by Pontormo thirty years ago, following conservation treatment. It constitutes one of the very few pictures by the artist remaining in private hands and was for a long time on deposit at Palazzo Vecchio, in Florence, as part of the bequest of the collector and art critic Charles Alexander Loeser (1864-1928).

Turning over her shoulder and looking outside of the picture space with an enigmatic smile, the woman depicted here is intended to represent one of the twelve pagan sibyls (or priestesses) who were said to have foretold the coming of Christ. She is shown here in Renaissance costume, wearing a rose dress with ample sleeves over a white chemise, but her headdress is historicizing and she holds a paper scroll. Sibyls were popular in Italian art and were commonly shown holding books or scrolls, alluding to the sibylline books in which their prophecies were recorded. As noted by Philippe Costamagna in his catalogue raisonné of Pontormo's works, the figure in this painting calls to mind Michelangelo's sibyls and prophets in the Sistine Chapel and the artist seems to have drawn inspiration from Leonardo for the sibyl's enigmatic smile (Costamagna, *op. cit.*, p. 123: '*il sorriso enigmatico trae indiscutibilmente ispirazione dall'opera di Leonardo*'). Indeed, Costamagna goes so far as to say that in this picture Pontormo may have intentionally wanted to make reference to Michelangelo and Leonardo – widely considered the greatest living artists of his time – in a desire to surpass his Florentine contemporary, Andrea del Sarto.

The painting was first published in 1916 by Frederick Mortimer Clapp, first Director of the Frick Collection, but it was not until the 1950s that an attribution to Pontormo was put forward by Carlo Gamba (1956). This was subsequently taken up by the American art historian Bernard Berenson (1963), one of the most important and influential connoisseurs of Italian Renaissance paintings and drawings. Since then, reservations have been expressed by some scholars – including Janet Cox Rearick, author of the catalogue of Pontormo's drawings (1964) – who considered the work to be a copy after a lost original. An alternative attribution to Rosso Fiorentino was proposed by Kurt W. Forster (1965), but this seems not to have been taken up by subsequent authors.

Following the picture's conservation treatment in 1980, Philippe Costamagna unequivocally accepted the painting as autograph and included it in his corpus of the artist's works (1994), dating the *Sibyl* to around 1516. The painting has suffered considerably, making it difficult to judge from photographs. As noted by Costamagna, the better-preserved passages include her left hand, which is reminiscent of that of the *Martyr Saint* in Dijon, Musée des Beaux-Arts (Costamagna, *op. cit.*, pp. 111-112, cat. no. 9). The sibyl's right hand, holding the scroll, is almost identical to that of the male sitter in the *Portrait of a pietra dura engraver* in Paris, Musée du Louvre (fig. 1; Costamagna, *op. cit.*, pp. 137-38, cat. no. 25), which also shares the half-length format and analogous placement of the figure in the picture space.

Another compelling point of comparison for the sibyl is the Madonna in the *Pala Pucci* (*Madonna and Child with Saints Joseph, John the Evangelist, Francis and James*) in the church San Michele



Upper left: fig. 1 Jacopo da Pontormo, *Portrait of a pietra dura engraver*, c.1517-18, Musée du Louvre, Paris.

Lower left: fig. 2 Jacopo da Pontormo, *Madonna and Child with Saints Joseph, John the Evangelist, Francis and James* ('Pala Pucci'), 1518, San Michele Visdomini, Florence.

Right: fig. 3 Villa Torri Gattaia, Florence.

Visdomini, Florence (fig. 2). That altarpiece, which is dated 1518, has been described as showing 'Pontormo's indebtedness to Leonardo's Florentine legacy' and 'the play of light and shadows that surrounds and shapes the Virgin' was singled out as being particularly Leonardesque (A. Geremicca, in *Pontormo and Rosso Fiorentino. Diverging Paths of Mannerism*, C. Falciani and A. Natali eds., exhibition catalogue, Florence, Palazzo Strozzi, 2014, p. 78, cat. II.2). The Madonna and sibyl both turn to their left, looking back over their shoulder, their head illuminated by a light source that plunges the right side of their face in shadow. The turned head and upturned mouth are both highly effective in animating the sibyl and the Madonna, the latter being the focal point of the *Pala Pucci's* pyramidal composition. It was a device that Pontormo returned to for his lost fresco of *Saint Cecilia* in Fiesole, datable to around 1519, with which a number of drawings have been associated. Cox-Rearick notes, in particular, a connection between the smiling face of the sibyl and a red chalk study of a head in the Musée du Louvre, Paris (Cox-Rearick, *op. cit.*); an observation upheld by Costamagna who, however, points out that the *Sibyl* must date from slightly earlier than the *Saint Cecilia* fresco.

A date of around 1516 for *A Sibyl* is further substantiated by the fashionable clothing she wears. As noted by Costamagna, both the shirt trim running across the sibyl's chest and the slits in her sleeves were out of fashion by the end of the second decade of the sixteenth century, and similar clothes are to be found in portraits by Andrea del Sarto and Francesco Bachiacca. The swathes of pink fabric dominating the palette and composition of the *Sibyl* are comparable to those adopted by Pontormo in his *Portrait of a Young Man* of a few years later in the Museo Nazionale di Palazzo Mansi, Lucca (for which see

K. Christiansen and C. Falciani, *The Medici: Portraits and Politics 1512-1570*, exhibition catalogue, New York, Metropolitan Museum of Art, 2021, p. 90, no. 4).

The circumstances surrounding the commission of *A Sibyl* are unknown. The picture's first recorded owner was Charles Alexander Loeser, who assembled an impressive collection of Italian drawings, paintings, furniture and decorative arts. His father Frederick Loeser was the founder of a department store in Brooklyn, from which several late nineteenth- and early twentieth-century items of clothing are now in the collection of the Metropolitan Museum of Art. After completing his studies at Harvard University, Charles Loeser travelled to Italy and, influenced by his fellow student Bernard Berenson, he decided to settle in Florence in 1890. Loeser's extensive collection, comprising over 1,000 objects, was displayed at Villa Torri Gattaia, a fourteenth-century villa on the slopes of Piazzale Michelangelo, which he had acquired in 1910 (fig. 3). When Loeser died, he bequeathed over 260 old master drawings to the Fogg Art Museum, gave eight Cézanne paintings to the President of the United States 'to adorn the White House' and left a selection of artworks to the city of Florence to be displayed in the Palazzo Vecchio as part of the 'Loeser Bequest'. The rest of the collection remained *in situ* at Villa Torri Gattaia until the property was sold by Loeser's daughter in 1959, whereupon the villa's contents were dispersed and offered at auction in London in December that year. The sale consisted of almost fifty paintings, predominantly of the Italian School and, although Pontormo's *Sibyl* was not among them, it included significant works by Gentile da Fabriano, Domenico Beccafumi, Bernardo Daddi, Jacopo del Casentino, Salvator Rosa and Giuseppe Maria Crespi.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

27

**GIOVANNI DI SER GIOVANNI
GUIDI, CALLED LO SCHEGGIA**
(SAN GIOVANNI VALDARNO, NEAR AREZZO 1406-1486
FLORENCE)

The Story of Coriolanus: a cassone front

tempera and gold on panel
16 7/8 x 61 in. (42.5 x 155 cm.)

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

£950,000-1,400,000
€1,100,000-1,600,000

PROVENANCE:

Count Palmieri-Nuti, Siena, as 'Lorenzo di Pietro, called Vecchietta'.
Otto H. Kahn (1867-1934), Sutton Place, New York, by 1914, as 'from the Saraceni
Palace, Siena', and by descent to Mrs. Otto Kahn; Christie's, London, 28 July 1939, lot
58, as 'Vecchietta', where acquired for 350 gns. by Sir Alec Martin on behalf of the
following,
Sir Thomas Merton F.R.S., K.B.E. (1888-1969), Stubbings House, Maidenhead, and
by descent.
Anonymous sale [Property from the Estate of a Gentleman]; Christie's, London, 7
December 2010, lot 7, where acquired by the present owner.

EXHIBITED:

London, Royal Academy of Arts, *Italian Art and Britain*, 2 January-6 March 1960, no.
324, as 'Florentine School, circa 1460'.
Florence, Museo Stibbert, *Le Opere e I Giorni*, 26 September 2015-6 January 2016,
no. 4.5.
Paris, Musée Jacquemart-André, *La Collection Alana: Chefs d'œuvre de la peinture
italienne*, 13 September 2019-20 January 2020, no. 38.

LITERATURE:

F.J. Mather, Jr., 'Two Sienese Cassone Panels', in *Art in America*, II, 1914, pp. 397-401,
fig. 1, as 'School of Lorenzo Vecchietta'.
P. Schubring, *Cassoni: Truhen und Truhenbilder der italienischen
Frührenaissance. Ein Beitrag zur Profanmalerei im Quattrocento*, Leipzig, 1915, p.
327, no. 458, as 'Lorenzo di Pietro, called Vecchietta'.
R. van Marle, *The Development of the Italian Schools of Paintings*, The Hague, XVI,
1937, p. 248, note 1, as 'School of Vecchietta'.
A. Scharf, *A Catalogue of Pictures and Drawings from the Collection of Sir
Thomas Merton, F.R.S. at Stubbings House, Maidenhead*, London, 1950, pp. 20-
21, no. VI, as 'Florentine School, ca. 1460'.
B. Fredericksen, *The Cassone Paintings of Francesco di Giorgio*, Los Angeles,
1969, p. 14, note 15, as 'The Master of Fucecchio'.
G. Hughes, *Renaissance Cassoni, Masterpieces of Early Italian Art: Painted
Marriage Chests, 1400-1550*, London, 1997, p. 139, illustrated, as 'Lo Scheggia'.
L. Bellosi and M. Haines, *Lo Scheggia*, Florence and Siena, 1999, p. 86, as an 'opera
di maturità' by Lo Scheggia.



For its vibrant palette and its sense of space, with the narrative set before beautifully tended arable fields, a fantastical Tuscan city protected by impenetrably high walls, and a landscape that follows a meandering river to a mountainous backdrop and, eventually, the sea, this is one of Lo Scheggia's most impressive works as a painter of cassone. The panel, of particularly imposing scale, belongs to a group, previously attributed variously to the Masters of Fucecchio and the Adimari Cassone, which have more recently been recognised as by Lo Scheggia, brother of Masaccio, who after the latter's death was strongly influenced by such artists as Domenico Veneziano, Paolo Uccello and Giovanni di Francesco. He was a versatile artist, but is at his best as a painter of cassone fronts and *deschi da parto*, receiving commissions both in his native Valdarno and in Florence. He was employed by many of the leading patrons of Florence and its surrounds, not least among them the Medici for whom he produced the *desco da parto* with the *Triumph of Fame* for the occasion of the birth of Lorenzo de Medici, later known as Lorenzo the Magnificent, now in the Metropolitan Museum of Art, New York. The Sienese provenance of this cassone may not be accidental, as four spalliera panels by the artist are in the Pinacoteca Nazionale there.

The dominant, even unusual, colour scheme is achieved by the low viewpoint which allows for a surprisingly large proportion of sky, here shown in brilliant blue dotted with scudding clouds, as well as the richly coloured city walls. These two features dominate to a far greater degree than is normal in such cassone. The foreground itself, where the narrative takes place, is equally inventive, and of particular note are the acutely observed foreshortening of the conference tent from which Coriolanus emerges and the audacious conceit in the centre right foreground where just the tops of the tents are shown, implying a point of view from further back within the military encampment. The composition achieves a more credible sense of space than most cassone of the period.

The panel was acquired in 1914 by Otto Kahn, the great New York collector, philanthropist and patron of the arts. Kahn, who was born and raised in Bavaria, moved to London and then to New York where he became a citizen in 1917. He supported contemporary artists such as the poet Hart Crane, the composer George Gershwin, and the Italian conductor Arturo Toscanini. Kahn maintained several residences, including the 126-room Oheka Castle on his Long Island Estate and an 80-room Italian Renaissance palazzo-style mansion on Carnegie Hill. His collection included such masterpieces as Domenico Ghirlandaio's *Portrait of Giovanna Tornabuoni* and Carpaccio's *Young Knight* (both now, Madrid, Thyssen-Bornemisza Museum).

The panel was subsequently purchased by Sir Alec Merton on behalf of Sir Thomas Merton at the 1939 sale. Merton, who served as a Trustee of the National Gallery, formed a distinguished collection of early Italian and Northern pictures and drawings and had a particular interest in the technique of Renaissance artists. Among the pictures were the portrait of Guillaume Fillastre attributed to Rogier van der Weyden (London, Courtauld Institute) and two works by Botticelli, as well as a predella panel by Bernardino Fungai (York, City Art Gallery), and the ravishing *Madonna and Child with a saint* by Bartolomeo Montagna (Liverpool, Walker Art Gallery), the finest picture from the collection of Dr Alfred Mond to be withheld from his bequest to the National Gallery. Among Merton's collection of drawings was Luca Signorelli's exceptional study in chalk of a young warrior, now in the Walker Art Gallery, Liverpool. In addition to the present lot, Merton owned two further cassone panels by Scheggia, including that previously in the collection of the Earls of Crawford and most recently sold at Christie's, London, 5 July 2011, lot 56. For a full summary of Sir Thomas's career, see the introduction to lots 36-39, offered at Christie's, London, 7 December 2006.



*28

GIOVANNI DEL BIONDO

(ACTIVE FLORENCE 1356-1399)

Two panels from a polyptych: Saint Peter, with Saint Ursula above; and Saint Gregory, with Saint Lucy above

tempera on gold ground panel, pointed top
the first, 48 $\frac{3}{4}$ x 16 $\frac{1}{2}$ in. (122.3 x 42 cm.); the second, 48 $\frac{3}{4}$ x 16 $\frac{1}{2}$ in.
(122.4 x 42.2 cm.)
the second with the remains of an inscription along the lower edge
two (2)

\$120,000-180,000

£95,000-140,000
€110,000-160,000

PROVENANCE:

Dr Röhrer, Ammersee.
Otto Henkell (1869-1929), Wiesbaden, and by descent to his wife,
Katharina Henkell (1871-1942), and by descent in the family.
Private collection, Germany (according to Offner and Steinweg, *op. cit.*, 1969).
Anonymous sale; Sotheby's, London, 4 July 2012, lot 1, as 'Giovanni del Biondo and
Workshop', when acquired by the present owner.

LITERATURE:

R. Offner, 'A Ray of Light on Giovanni del Biondo and Niccolò di Tommaso',
Mitteilungen des Kunsthistorischen Institutes in Florenz, VII, July 1956, p. 189, as
'Workshop of Giovanni del Biondo'.
R. Offner and K. Steinweg, *A Critical and Historical Corpus of Florentine Painting*,
New York, 1969, Section IV, V, Part 2, pp. 59-60, plates XXVI-XXVII, as 'Workshop of
Giovanni del Biondo'.
E. Skaug, 'Punch marks - what are they worth? Problems of Tuscan workshop
interrelationships in the mid-fourteenth century: the Oville Master and Giovanni da
Milano', *La pittura del XIV e XV secolo, il contributo dell'analisi tecnica alla storia
dell'arte*, Bologna, 1983, p. 282, fig. 24 (detail), as 'Giovanni del Biondo'.
E. Skaug, *Punch Marks From Giotto to Fra Angelico*, I, Oslo 1994, p. 201, as
'Giovanni del Biondo, datable to 1371'.

These beautifully preserved panels originally formed part of a polyptych that was painted in Florence by Giovanni del Biondo around 1370. Frequently heralded as a key figure in the generation of painters working in the wake of Giotto, and anticipating the developments ushered in at the turn of the fifteenth century, del Biondo was a prolific artist in Florence from his first documented presence in the city in 1356 until his death in 1399.

The painter's early works, of which the 1363 high altarpiece at Santa Croce in Florence is the first that is dated, show the influence of painters like Nardo Cione (d. c. 1366), with whom del Biondo had worked during the decoration of the Strozzi chapel at Santa Maria Novella in the late 1350s. By the period during which the present panels were painted, del Biondo had formulated a characteristic style, using a recognizable and distinctive formula in the depiction of figures. Here, Saints Peter and Gregory are shown with relatively uniform facial structures, with carefully articulated hair, similarly shaped eyes and betray the master's interest in bright and vibrant coloration, something that became yet more distinctive in his later paintings. The attitude of the figures and angular presentation of their features suggest the influence of the brothers Andrea and Jacopo di Cione on del Biondo's practice during the late 1360s and early 1370s, with the rigid poses and consistent facial types

reminiscent of paintings like the *Strozzi Altarpiece*, begun by Andrea di Cione, called Orcagna, in circa 1354 (Florence, Cappella Strozzi, Santa Maria Novella), or the *San Pier Maggiore Altarpiece* by Jacopo di Cione, painted in circa 1370-1 (London, National Gallery).

The original altarpiece included the two present papal saints, who originally flanked a central image of the Madonna and Child, surmounted by the Blessing Christ in the pinnacle above (now in a private collection), together with two apostles (John the Evangelist and Bartholomew) who, like the present two figures, faced inwards towards the central Madonna, and were similarly shown in three-quarter view (the altarpiece sold at Sotheby's, London, 4 July 2012, lot 1, with the apostle Saints John the Evangelist and Bartholomew selling in these Rooms on 6 July 2023, lot 26). At the time of the 2012 sale, Dr. Gaudenz Freuler proposed the attribution to Giovanni del Biondo and his workshop but, following sensitive cleaning and conservation of the paintings, he revised this opinion, considering them to be autograph works. The original framing elements of the ensemble are lost, though the panels clearly can be united through their consistent stylistic features, the molding of the decorative carving around the figures and the partially surviving inscription that appears to have run along all five. Other surviving retables from the early 1370s by Giovanni del Biondo, perhaps most significantly the Tosighi altarpiece at Santa Croce in Florence of 1372, give a good indication of how the polyptych would have looked in its original state.

The punchwork in the haloes of the two saints helps to provide an approximate date for the panels. In his survey of punchmarks in early Italian painting, Erling Skaug discussed the tools utilised for the punches in the present panels, which originated in Siense painting during the 1350s and appear to have been introduced to Florence after 1363, when the Lombard-born painter Giovanni da Milano returned to the city from Siena. Upon his return, a group of painters working in Florence appear to have begun sharing various tools amongst their workshops, including Cenni di Francesco, the Orcagna and Giovanni del Biondo, in what Skaug dubbed the 'Post-1363 Collaboration'. By 1375, however, del Biondo had largely abandoned these new Siense punches, returning to the use of his older tools. Given this, the present panels and the polyptych from which they derive must necessarily have been painted before this date, most likely in the first years of the 1370s.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION
29

ATTRIBUTED TO GIROLAMO DA TREVISO THE YOUNGER

(TREVISO C.1498-1544 BOULOGNE-SUR-MER)

*A parade shield: The Triumph of Venus (recto); and A Knight
tempted by Fortune and Deception in his Dreams and A
Knight eluded by Fortune in the forest (verso)*

oil on canvas, laid down on panel, circular
24¼ in. (61.2 cm.) diam.

\$300,000-500,000

£240,000-390,000
€280,000-460,000

PROVENANCE:

Private collection, Germany.
Anonymous sale; Christie's, New York, 25 January 2012, lot 29, where acquired by
the present owner.



fig. 1 Reverse of the present lot.



fig. 2 The present lot, showing its convex form





Previously unrecorded, this finely-preserved parade shield has recently emerged as an important addition to a small group of such extraordinary objects often attributed to Polidoro da Caravaggio, Raphael's most enigmatic pupil and follower. The origin and use of this group of lavishly decorated parade shields remain something of a mystery. They were most likely made to be used as part of the armour worn by princes and military commanders in triumphal entries and parades, which, during the High Renaissance, became increasingly magnificent emulations of the triumphs of the Roman Emperors and generals of the classical past, documented in ancient art and writing. An entire tradition of *all'antica* armour, designed to cast the bearer into the guise of the classical hero, can be traced to the fifteenth century but reached its zenith in the sixteenth, when Milanese armour-makers such as Filippo Negroli (active 1532-1551) became renowned suppliers of breastplates, helmets and full suits of armour in ornate, classically-inspired style (see the richly illustrated exhibition catalogue J.-A. Godoy and S. Leydi, *Parures triomphales: Le maniérisme dans l'art de l'armure italienne*, Geneva and Milan, 2003). Shields such as the present work gave painters an additional opportunity to participate in the preparation of triumphs and other festivities, and to demonstrate their skill in this unusual context.

The group to which this shield belongs comprises the finest examples to have survived. A recent discovery, the present shield is believed to be one of the last of the group in private hands; the others are in the Louvre, Paris (inv. OA1138-9); Royal Armouries, London (V16); Museo Civico, Turin (5AA); Gemäldegalerie and Rüstkammer, Dresden (105, N71); State Hermitage Museum, Saint

Petersburg (Z.O.3514); Metropolitan Museum of Art, New York (no. 42.50.16); Philadelphia Museum of Art, the Collection of Carl Otto Kretzschmar von Kienbusch (1977.167.751); City Art Gallery and Museum, Glasgow (A7627F); Arundel Castle, West Sussex; Maxstoke Castle, Warwickshire; and Christie's, London, 5 July 2011, lot 1, £361,250 (\$578,000). Though the subject of each shield's decoration differs, they all draw on classical history, mythology or allegory, perhaps in some complex programmatic interrelationship; many of the subjects seem to be allegories of different types or stages of love, emblemized in scenes of hunting or military prowess.

The present shield is decorated in a style very close to that of the shield now in Turin and to that sold at Christie's in July 2011, and its subject matter can be read in close comparison to the latter, suggesting that the two were painted as a pair within the group. The decoration of the ex-Christie's shield shows scenes involving Diana, goddess of hunting: on the *recto*, she is shown in the forest with her chaste companions, Eros leading in a youth who can either be interpreted as a young man being introduced to the sacred rites of hunting, or (and perhaps equally) as one whose amorous regards for the nymphs must be bound by chastity. The *verso* shows the myth of Actaeon, with a central space reserved for the shield handles. This sequence can be read as an allegory of Sacred Love, personified by Diana, while the present shield provides an allegory of Profane Love, personified by the goddess Venus, who is shown in triumph on her chariot on the *recto*, leading a gaggle of enthralled men and women by the leashes clasped in her hand, while Cupid or Eros flies ahead. The relief on the wheel of her chariot depicts an episode from the Loves of the Gods. On the

recto, in a visual vocabulary which has more to do with medieval and Renaissance chivalric romance than classical prototypes, a bearded knight is visited in his dreams by Fortune (identified by the sail she holds, to catch 'the winds of Fortune') and a beautiful woman with a serpent's tail, bearing gold -- the personification of Seduction or Deceit. In the lower register, the knight has wakened, the beautiful woman has vanished, and Fortune eludes him in the forest. The erudite symbolism behind the two shields, together a juxtaposition of the Triumph of Venus (Profane Love) and the Triumph of Diana (Chastity or Sacred Love), may be inspired by Petrarch's vernacular poem *Trionfi* (1351-74), which describes the allegorical triumphal processions of Love, Chastity, Death, Fame, Time and Eternity. It is not impossible that other surviving or lost shields were painted to represent Petrarch's other *Trionfi*, or that an enactment of the poem as a masque or other entertainment holds the secret for the origin of some or all of the shields.

The style and choice of colouring of these two shields, essentially a *grisaille* with passages picked out in orange, recall both marble relief sculpture and Greek vase painting, and place the shields within the Renaissance campaign of *renovatio*, the renewal of the culture of ancient Rome, of which triumphal processions were themselves a part. The imitation of sculpture belongs to the larger tradition of *paragone*, in which painters would vie with sculptors and other artists working in three-dimensions (in this case, armourers such as Negroli amongst them) in the perfection of their art; while the evocation of vase painting is a striking reflection of the interest in Greek black- and red-figure vases which is sparsely documented but had been emerging from the fifteenth century onwards (it is noteworthy that Vasari held red-figure vases to be Roman -- see his *Vite*, 1550, ed. G. Milanesi, 1878-85, VI, p. 571). As with all examples of *renovatio* in art, the idea of a hero's shield, richly decorated with mythological scenes, is rooted in classical texts; the shield of Achilles and its decorations is described by Homer over 130 lines of the *Iliad* (XVIII, 478-608), while the shield of Athena, lent by her to the hero Perseus and decorated with the head of the gorgon Medusa, was to inspire both Leonardo da Vinci (Vasari, *Vite*) and Caravaggio (Uffizi, Florence) to imitation.

Although no point of origin is documented for this shield and others like it (Venice, Mantua, Bologna, Florence, Rome and Naples all having been suggested), they seem quickly to have spread to a number of European courts; the earliest documentary reference is one of 1543 in the inventory of the Gonzaga armory at Mantua (S.W. Pyhrr and E. Fahy, 'A Renaissance Painted Shield Attributed to Girolamo da Treviso', in C. Blair *et al.*, *Studies in European arms and armour: The C. Otto von Kienbusch collection in the Philadelphia Museum of Art*, Philadelphia, 1992, p. 100), while the painter Diego de Arroyo (c. 1498-1551) is documented as making a saddle of similar style for Prince Philip, future Philip II of Spain, in 1544 (Madrid, Real Armería; see Godoy and Leydi, *op. cit.*, p. 498). An attribution of such shields to Polidoro da Caravaggio had already been proposed by 1925, and most of the group was published by Pierluigi Leone de Castris as the work of Polidoro and his collaborator Maturino da Firenze in 2001 (P.L. de Castris, Polidoro da Caravaggio: *L'opera completa*, Naples, 2001, pp. 197-204). In the ground-breaking 1992 study by Stuart Pyhrr and Everett Fahy, Fahy advanced an attribution to Girolamo da Treviso, the polymath artist, sculptor and military engineer who specialised in grisailles evocative of Roman relief sculpture, the most famous of which is perhaps the political satire *Evangelists stoning the Pope* (Royal Collection, London, Hampton Court). The present shield is distinguished by having a wholly intact outer edge, showing painstakingly designed and executed original bands of ornamentation, where many of the other shields, including that sold in 2011, have lost this vulnerable margin.



GIORGIO VASARI

(AREZZO 1511-1574 FLORENCE)

*Saint Roch visiting the afflicted*oil on panel, arched top
37.2 x 24.5 cm.

\$300,000-500,000

£240,000-390,000
€280,000-450,000

PROVENANCE:

Private collection, Germany.

A remarkable discovery, this highly refined, exquisitely preserved panel is a *ricordo* of Giorgio Vasari's *Standard of Saint Roch*, the large processional banner that is today preserved in the Museo Statale di Arte Medievale e Moderna, Arezzo (fig. 1). Vasari received the commission in 1568 from the Compagnia di San Rocco in his native town of Arezzo, of which he was also a member, and describes the painting in great detail in his *Ricordanze*, the inventory of his own commissions. Therein, he writes that he completed the double-sided banner and gave it to the Compagnia that same year (see K. and H.- W. Frey, *Giorgio Vasari. Der literarische Nachlass*, Munich, 1930). Executed using a brilliant palette of bold colors and employing the majestically-scaled figures that the artist favored in the works of his maturity, the standard originally showed on one side the saint, full-length, seated and gazing up into the sky, and on the other, a multifigured composition of Saint Roch visiting the afflicted. The latter of these served as the model for the present panel. Stylistically, both compositions were heavily inspired by the art of Michelangelo Buonarroti, but also reflect the paintings of Vasari's collaborator, Jacopo Zucchi, who may have even assisted Vasari with the painting of the standard. Yet the present panel is no mere copy - in addition to the change in format from rectangular to arched top, there are numerous subtle differences, such as the inclusion of the fireplace at upper left that speak to a creative mind still at work. The standard was removed from its original site between 1850 and 1870, when the church of San Rocco, the headquarters of the Compagnia, was demolished as part of the city's urban renewal plan.



fig. 1 Giorgio Vasari, *Saint Roch visits the plague victims*, 1540, Museo Medievale e Moderno, Arezzo.

According to legend, Saint Roch was born in Montpellier, France. Born into wealth, he travelled throughout Europe, tending to the poor and to victims of the plague. Miraculously cured of the disease himself, Saint Roch's cult developed in the 14th century, as the Black Death ravaged Europe. In the following century, he was recognized as a protector of the sick. His veneration in Italy flourished after 1485, when the saint's remains were stolen from Montpellier by the Venetians and taken to Venice. Vasari here portrays the saint dressed in his characteristic pilgrim's cloak and hat, holding a walking staff as he tends to two sick, muscular men. The large interior, perhaps a hospital, is decorated with classically-inspired *pietra serena* carvings, reflecting the popular Tuscan architecture of Vasari's day and thereby creating a more immediate connection for his audience to the holy event portrayed. Though the circumstances behind the creation of this autograph replica remain to be established, its vastly reduced scale, combined with the artist's own personal connection to the commission, open the possibility that Vasari painted it for himself, or as a gift for one of his close friends, though without documentary support, this theory is purely speculative.

We are grateful to Carlo Falciani and David Ekserdjian for independently endorsing the attribution on the basis of firsthand inspection of the painting. Falciani further notes that this is a late painting by Vasari, executed shortly before his work for the Studiolo of Francesco I in the Palazzo Vecchio, Florence.



PROPERTY OF A PRIVATE COLLECTOR

31

MARIOTTO ALBERTINELLI

(FLORENCE 1474-1515)

The Madonna and Child before a window with a landscape beyond

signed and dated 'MARIOTTI • FLORENTINI • OPVS • 1509 •' (lower left)

oil on panel

31½ x 22.7/9 in. (80.5 x 58 cm.)

\$300,000-500,000

£240,000-390,000

€280,000-460,000

PROVENANCE:

Palazzo Orsetti, Lucca.

Alessandro Basevi-Gambarana, Genoa.

with P. & D. Colnaghi, London, from 1913 until 1917.

Private collection, The Netherlands.

with Bob P. Haboldt & Co., New York, from whom acquired by the present owner in 1999.

EXHIBITED:

Genoa, Palazzo Reale, *Mostra della Pittura Antica in Liguria dal Trecento al Cinquecento*, 28 June-31 August 1946, no. 65, fig. 27.

Maastricht, Robert Noortman Gallery, *A Selection of Important Paintings by Old and Modern Masters from our 1979 Collection*, 1979, no. 1.

Zolloe, Haboldt & Co, *Bob P. Haboldt & Co. Old Master Paintings and Drawings. The First Five Years*, 1989, no. 2.

LITERATURE:

E. Ridolfi, *Guida di Lucca*, Lucca, 1877, pp. 137 and 179.

A. Morassi, *Mostra della Pittura Antica in Liguria dal Trecento al Cinquecento*, exhibition catalogue, Genoa, 1946, p. 73, cat. 65, fig. 27.

A. Morassi, *Capolavori della Pittura a Genova. Note biografiche et bibliografiche*, Milan and Florence, 1951, p. 63, pl. 112.

B. Berenson, *Italian Pictures of the Renaissance. A list of the principal artists and their works with an index of places. Florentine School, I*, London, 1963, p. 1.

L. Borgo, *The works of Mariotto Albertinelli*, 1976, pp. 153-154, pp. 326-328, cat. 21, fig. 30.

L. Pagnotta, *Giuliano Bugiardini*, Turin, 1987, p. 30, note 36.

C. Fischer, 'Fra Bartolommeo's Landscape Drawings,' *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 33, no. 2/3, 1989, pp. 328 and 341, note 68.

C. Fischer, *Fra Bartolommeo, Master Draughtsman of the High Renaissance. A selection from the Rotterdam Albums and Landscape Drawings from Various Collections*, exhibition catalogue, Rotterdam, 1990, pp. 386 and 399, note 29.

C. Fischer, *Fra Bartolommeo et son atelier. Dessins et peintures des collections françaises*, exhibition catalogue, Paris, 1994, p. 81.

S. Padovani, *L'Eta di Savonarola. Fra Bartolommeo e la scuola di San Marco*, exhibition catalogue, Florencem 1996, p. 139 and p. 153.

S. Padovani, 'I ritratti doni: Raffaello e il suo eccentrico amico, il Maestro di Serumido,' *Paragone*, LVI, 2005, p. 15 and p. 24, note 52.

Haboldt & Co., *Singular Vision. Haboldt & Co.'s Old Master Paintings and Drawings since 1983*, Amsterdam, New York and Paris, 2012, p. 38.

A. Elen and C. Fischer, *Fra Bartolommeo. De goddelijke Renaissance*, exhibition catalogue, Rotterdam, 2016, pp. 120 and 206, note 20.





fig. 1 Mariotto Albertinelli and Fra Bartolommeo, *Annunciation*, Musée d'Art et d'Histoire, Geneva.

Signed and dated on the parapet in the lower left, this painting by Mariotto Albertinelli beautifully captures the intimacy of a tender moment shared between a mother and her child, while emanating the idealized nature and harmony that characterize the Florentine High Renaissance. The artist has successfully combined the soft rendering of the figures' flesh tones in *sfumato* with more detailed refinement, such as the golden curls of the Madonna's hair, the transparency of the veil wrapped around the Christ's body, and the delicate fringe of the curtain behind.

The Madonna is here represented at three-quarter length holding the Christ Child, who is seated on her lower right arm, while with her other hand she gently caresses his shoulder. Tenderly, she inclines her face and eyes towards him. The infant Jesus fondly touches his mother's neck and gazes intensely at her. This iconographical type, known as the Virgin of Tenderness, has its origin in the Byzantine icon of the *Eleousa* type. It found particular popularity in the midst of a strongly humanist Florence with both sculpted and painted examples, including Donatello's *Pazzi Madonna* (circa 1420-30, Bode-Museum, Berlin) and Raphael's *Tempi Madonna* (1508, Alte Pinakothek, Munich). Albertinelli reuses the pose of this Madonna for his *Madonna* at the Seminario Arcivescovile, Venice, which Ludovico Borgo dates after 1513 (L. Borgo, 'Mariotto Albertinelli's Smaller Paintings After 1515', *The Burlington Magazine*, May 1974, p. 249, fig. 16.).



Painted in 1509, when Albertinelli and Fra Bartolommeo shared a joint studio, the so-called 'Bottega di San Marco', this *Madonna and Child* demonstrates the cooperative nature of their practice. The detailed rendering of the curtain has parallels in an *Annunciation* (Fig. 1, Musée d'Art et d'Histoire, Geneva), a collaborative painting by both artists dating to 1511. Additionally, the present painting may relate to two drawings by Fra Bartolommeo, one depicting the *Virgin with the Infant Christ behind a drapery* (C. Fischer, *op. cit.*, 1994, p. 81, no. 47), and another showing a landscape with the northeast building of the convent of Santa Maria del Sasso near Bibbiena (inv. no. ALB 61.203, Graphische Sammlung Albertina, Vienna, C. Fischer, *op. cit.*, 1989, p. 328).

Until the restoration of this painting in 1998, an infant Saint John the Baptist was present in the lower right corner. This figure being painted over the Madonna's mantle and stylistic infelicities led Antonio Morassi to view it as a later addition (A. Morassi, *op. cit.*, 1946, p. 73). By contrast, Ludovico Borgo posited that the figure of John the Baptist was original to the picture since the artist often represented the infant Saint John in other Madonnas, such as the *Harewood Madonna* also dated 1509 (L. Borgo, *op. cit.*, 1976, pp. 153-154, pp. 326-328, no. 21). Restoration revealed the Madonna's mantle fully intact below the figure of the infant Baptist, lending credence to Morassi's view.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

32

MASTER OF MONTEOLIVETO

(ACTIVE SIENA C.1315-C.1335)

Saint Peter

tempera and gold on panel, a fragment

6⅞ x 2⅞ in.

\$150,000-250,000

£120,000-200,000

€140,000-230,000

PROVENANCE:

Mrs. Harold Bompas, London; Christie's, London, 27 June 1969, lot 52, where acquired by Sir John Pope-Hennessy (1913-1994), New York, by whom bequeathed to Everett Fahy (1941-2018), New York, by whom sold, [Property from the Collection of Everett Fahy]; Christie's, New York, 26 October 2016, lot 7, as Circle of Duccio, where acquired by the present owner.

LITERATURE:

L. Vertova, 'Un Frammento duccesco', *Arte Illustrata*, XXIII-XXIV, October-December 1969, pp. 38-47, fig. 1, as the Master of Città di Castello. J.H. Stubblebine, *Duccio di Buoninsegna and his School*, New Jersey, 1979, I, p. 103-104, II, fig. 239, as the Tabernacle 35 Master.

This remarkably fresh and beautifully preserved panel was rediscovered in 1969, when it was sold at Christie's as a work by the as-yet-anonymous Duccesque artist known as the Master of Monteoliveto. The master is named after his *Maestà with the Annunciation*, in the convent of Monteoliveto Maggiore near Asciano. At the time of the auction, the background behind the diminutive saint was completely overpainted, but the quality of the panel was nevertheless recognized by British art historian, Sir John Pope-Hennessy. Pope-Hennessey, who was at that time Director of the Victoria and Albert Museum, London, acquired the picture and promptly had it cleaned. During this process, a revelation emerged: a sumptuously inlaid marble throne; a portion of the figure of Saint Francis, clad in brown robes and holding a book; a delicately embroidered cloth of honor running down the panel at right; and a richly colorful marbled floor were all revealed. Pope-Hennessy bequeathed the panel to fellow art historian Everett Fahy, formerly Director at the Frick Collection, New York and at that time Chairman of European Paintings at the Metropolitan Museum of Art, New York.

Almost immediately after its cleaning, the panel was published by Louisa Vertova as work of the so-called Master of Città di Castello, an early follower of Duccio's whose oeuvre was initially reconstructed by Frederick Mason Perkins in 1908 around a *Madonna and Child Enthroned* in the Pinacoteca Comunale at Città di Castello. This attribution was taken up by Federico Zeri and echoed by Bernard Berenson in whose photographic archives the painting is listed has having been sold at Christie's by the wife of the well-known collector Harold H. Bompas (*loc. cit.*). In 1979, James Stubblebine published his monumental *Duccio di Buoninsegna and his School*, which gathered together for the first time in one place a great number of early Trecento pictures painted by, and under the influence of, the great Sienese master. Stubblebine catalogued the Pope-Hennessy *Saint Peter* as the work of an artist he named the 'Polyptych 35 Master,' after a tabernacle in the Pinacoteca, Siena (inv. no. 35). In a 1982 review of this two-volume publication, Miklós Boskovits noted that, among other similar designations, the Polyptych 35 Master identified by Stubblebine might not be an independent hand, but rather a subset within the *oeuvre* of a known artist. As Boskovits wrote, 'Stubblebine does not seem to believe that artists were subject to sometimes considerable alterations of taste, preferences, or mood, and, as a consequence, to qualitative oscillations...To my mind...the catalogues of the "Christ Church Tabernacle Master," the "Bern

Master," and the Tabernacle 35 Master"...might be considered expressions of three successive phases of Duccio's career' (M. Boskovits, 'Review of "Duccio and His School" by James H. Stubblebine; "Duccio: Tuscan Art and the Medieval Workshop" by John White,' *The Art Bulletin*, New York, LXIV, no. 3, September 1982, p. 497).

In the decades that followed, art historians have made significant progress in understanding the complex landscape of Sienese painting in the wake of its brilliant founder. The Master of Città di Castello, whose career was once thought to extend into the third decade of the 14th century, is now understood as a painter who had already achieved maturity by c. 1305, and who was trained in the immediate circle of Duccio. But although more than a dozen pictures are now assigned to his hand, very little remains understood about their relative chronology. At the same time, scholars have begun to consider the Master of Monteoliveto as an artist who may not have become active until a decade or more later, and whose works reveal an understanding of Duccio's innovations filtered through the influence of one of the great master's closest pupils, Segna di Buonaventura. In 2003, a major exhibition in Siena devoted to Duccio and his followers revisited many of these discussions, and suggested that Stubblebine's so-called Tabernacle 35 Master might have been an associate of Duccio's, and in any case that the group of works assigned to him in the 1979 book do not form a stylistically homogenous group.

Scholarship devoted to this fascinating aspect of early Italian painting continues to develop. The most convincing stylistic connections to the present work appear to exist in the *oeuvre* of the Master of Monteoliveto, whose insistent linearity, unique approach to the depiction of physiognomy, and use of palette – particularly his bright reds and subtle tonal balances of greens and blues – mirror those in this *Saint Peter*. Indeed, the patterning on the cloth of honor, visible at right in the present work, seems identical to that in a tabernacle wing by the Master of Monteoliveto at the Metropolitan Museum of Art, New York (inv. 41.190.31bc). While there is yet to be scholarly consensus on the attribution of the present picture, its original context is clear: the little *Saint Peter* must have originally been part of a small-scale devotional *Enthroned Madonna* surrounded by saints (and possibly angels), like those at the Art Institute of Chicago (inv. no. 1937.1007; attributed to Ugolino di Nerio) and in the Robert Lehman Collection at the Metropolitan Museum of Art (inv. no. 1975.1.1; attributed to Segna di Buonaventura).

As Carl Brandon Strehlke notes, the 'simple dot punching of the halo would suggest that it is a relatively early work dating around 1320' (C.B. Strehlke, unpublished manuscript, private communication December 2023). He suggests that, like the *Saint Peter* in the Master of Monteoliveto's triptych now in the Metropolitan Museum (inc. no. 18.117.1), this panel would have been on the lower right side of a *Maestà (ibid.)*. As a candidate for the central panel to which the present saint may have belonged, Laurence B. Kanter proposes the *Madonna and Child Enthroned* at one time with Florentine art dealer, Eugenio Ventura (C.B. Strehlke, unpublished manuscript, private communication December 2023).



(actual size)

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

33

NICCOLÒ DI PIETRO GERINI

(ACTIVE IN FLORENCE 1366-C.1414/15)

Scenes from the Passion of Christ: Peter protesting at Christ washing the feet of the Disciples; The Betrayal of Christ in the Garden of Gethsemane; The Mocking of Christ; and The Flagellation

the second: inscribed 'SPQR' (on the banner at right) and 'SPQR' (on the shield next to the Judas figure); the fourth: inscribed 'S.P.Q.R.' (on the shield) and 'SPQR' (on the banner)
tempera with gold and (degraded) silver leaf on linen canvas
37¼ x 40¼ in. (96 x 102 cm.); 38 x 40 in. (96.5 x 101.5 cm.); 35½ x 36 1/2 in.; (90 x 92 cm.); 35½ x 36½ in. (90 x 91.5 cm.), respectively (4)

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

£950,000-1,400,000
€1,100,000-1,600,000

PROVENANCE:

William Young Ottley (1771-1836), by whom probably acquired in Italy (perhaps in 1791-99), thence by inheritance to, his brother Warner Ottley (1775-1846), of York Terrace, Regent's Park, and Stanwell House, Middlesex, thence by descent to his second son Edward John Ottley (b. 1821), Captain of the Royal Rifle Regiment of Mil. Warner Ottley's deceased sale (sold by the Executors of Warner Ottley's Estate), London, Foster, 30 June 1847, lot 14, as 'School of Giotto. 1300. A set of four - Christ washing the feet of his Disciples; the Betrayal of Christ; the Mocking of Christ, and the Scourging of Christ', where unsold at 11 gns. and returned to the family (they did not appear again in the 1850 Warner Ottley sale). Presented by Edward John Ottley to the Church of Saint Michael and All Angels, Withyham, East Sussex, in 1849 (the Rector of Withyham, the Rev. C.N. Sutton, states that the four pictures 'were brought from Italy by William Ottley, whose nephew presented them to the church in 1849'. Corroborating with this, each picture had a label on the reverse inscribed: DEO et ECCLESIE de WITYHAM - Memoriale Edwardi J. Ottley. Arm. FEST. S. MICH. AD 1849). The paintings hung in the chancel of the Church of Saint Michael and All Angels, Withyham, until the last quarter of the 19th century whereupon they were removed (possibly by Reginald Sackville West, 7th Earl De La Warr, and former Rector of the church) to the Earl De La Warr's private chapel at Buckhurst Park, Sussex (this happened sometime after the chapel was built in the 1880s but before 1902, when the Rector Rev. C.N. Sutton refers to their being at Buckhurst). The paintings were returned to the Church of Saint Michael and All Angels, Withyham, in 1920 and hung there, on the South Wall of the Lady Chapel according to church pamphlets of 1960 and 1968, until 1990 whereupon they were removed and taken to the Courtauld Institute of Art, London, for restoration (1990-95). On loan to Leeds Castle, Kent, from 1997. Anonymous sale; Sotheby's, London, 5 December 2012, lot 16, where acquired by the present owner.

EXHIBITED:

Paris, Musée Jacquemart-André, *Chefs-d'oeuvre de la peinture italienne: La Collection Alana*, 13 September 2019-20 January 2020, no. 22, *The Mocking of Christ* only.

LITERATURE:

R. Windsor Sackville, 7th Earl De La Warr, *Historical Notices of the Parish of Withyham*, London 1857, pp. 38-39.
The Rev. C.N. Sutton, *Historical Notes of Withyham, Hartfield and Ashdown Forest*, Tunbridge Wells 1902, pp. 47-48.
E.K. Waterhouse, 'Some Notes on William Young Ottley's Collection of Italian Primitives', in C.P. Brand, K. Foster & U. Limentani eds., *Italian Studies presented to E.R. Vincent*, Cambridge 1962, pp. 276 and 278, as 'School of Giotto'.
I. Nairn & N. Pevsner, *The Buildings of England: Sussex, Harmondsworth* 1965, p. 638.
R. Gunnis, *Withyham parish church and the family of Sackville*, Tunbridge Wells 1968, p. 4.
Withyham parish church (guide book), 1968.
D. Sutton, 'From Ottley to Eastlake,' *Apollo*, CXXII, 1985, pp. 84-95.
C. Villers, L. Stevenson & J. Sharp, *The Technique of Four Fourteenth-Century Italian Paintings on Fabric Supports*, in ICOM 10th Triennial Meeting, Washington D.C., 22-27 August 1993, 1, pp. 104-9.
C. Villers, 'Painting on Canvas in the 14th Century', *Zeitschrift Kunstgeschichte*, LVIII, no. 3, 1995, pp. 338-58.
C. Villers, 'Four Scenes of the Passion Painted in Florence around 1400', in C. Villers, ed., *The Fabric of Images: European Paintings on Textile Supports in the Fourteenth and Fifteenth Centuries*, London 2000, pp. 1-10, illustrated pp. 2-3, figs. 1-4, and details on pp. 4-6, figs. 5-7, as 'attributed to Niccolò di Pietro Gerini'.
C. B. Strehlke, 'Niccolo Pietro Gerini,' *Chefs-d'oeuvre de la peinture italienne: La Collection Alana*, F. Mercator ed., pp. 84-95, no. 22.





Remarkable in their execution, these four paintings by Niccolò di Pietro Gerini originally formed part of a series dedicated to the *Passion of Christ*, depicting the events leading up to and following the Crucifixion. They are extraordinary survivals – fourteenth-century works on linen canvas supports are exceedingly rare. The unusually pristine state of their surfaces is the result of several factors, but principally due to the fact that they were likely laid down on wood supports very early in their history, perhaps even by Gerini himself. Thus they are free from the major tears and damages that one would expect to encounter in works of this age executed on such fragile material, apparently having remained in this state until the backings were removed during conservation in 1990 at the Courtauld Institute of Art in London.

The four scenes represented here are not chronologically contiguous within the *Passion* narrative. *The Washing of the Disciples' Feet* occurs at the Last Supper, with Peter objecting to Christ's humbling himself in this manner. Traditionally, this would be followed by *The Agony in the Garden*, which would appear before *The Betrayal of Christ* (*The Kiss of Judas*) seen here. Several scenes are then skipped until arriving at Christ's torments following his trial: *The Mocking of Christ* and *The Flagellation*. Though all four paintings represent particularly poignant moments and thus could theoretically have been commissioned as a discrete set of four, they are far more likely to have been part of a larger series.

While in fourteenth-century Italy artists more frequently painted in tempera on wood panel, archival records and a few surviving examples, most notably the present set of paintings, reveal that in certain instances they opted to work on linen, which was certainly less costly but also significantly lighter and consequently easier to transport. For this reason, for example, canvas was the preferred medium for processional banners, such as the doubled-sided *Saint Mary Magdalen Holding a Crucifix*; and *The Flagellation* of c.1395-1400 by Gerini's contemporary, Spinello Aretino, painted for the Confraternity of Saint Mary Magdalen in Sansepolcro (Metropolitan Museum of Art, New York). Yet in the present case, there is nothing to indicate that the choice to paint on canvas was guided by economic concerns. Indeed, each of Gerini's paintings is executed with the greatest amount of finish using luxurious, expensive pigments, including significant passages of ultramarine (made from lapis lazuli) as well as gold and silver leaf.

Stylistically, the paintings are datable to around 1385, or most likely to 1390. They previously carried attributions to Jacopo di Cione and Spinello Aretino (on the basis of a comparison to the aforementioned double-sided banner in New York, as well as to others of his paintings). Caroline Villers was the first to suggest Gerini as the author in an essay dedicated to these four works (2000, *loc. cit.*). Her attribution was subsequently endorsed by Miklós Boskovits (*loc. cit.*), Laurence Kanter and Gaudenz Freuler (cited in the 2012 Sotheby's catalogue note), and is further confirmed by comparison with another narrative cycle painted by Gerini, in collaboration with Mariotto di Nardo, in the monastery of Santa Brigida al Paradiso, outside of Florence.

Of the very few examples of Italian paintings in tempera on linen fabric supports that have survived, nearly all come from the Veneto. Unlike the distemper paintings on linen that were popularized a century later by artists such as Mantegna and Bellini, these early works (including Gerini's paintings under consideration here) are painted in egg-tempera and were always intended to be varnished. Gerini's linen canvases show no signs of ever having been attached to a stretcher or strainer and, as mentioned, appear to have been laid down on panel early on, though Villers also notes that they may also have hung freely

(*loc. cit.*). Given the elaborate decorative borders of colorful, geometric chevron designs (some of which have been somewhat trimmed along their edges), they may also have been originally displayed unframed. Surprisingly, they are painted on an unusually thick gesso ground, going against the Cenni Cennini's instructions that when painting on linen artists should apply their gesso thinly. This extra structural stability does not allow rolling, and offers further evidence that the works were not intended to be transported.

As Carl Strehlke (*loc. cit.*) and others have observed, if the paintings were indeed laid down on wood panels from the start, they must have been intended for permanent display. In the fourteenth century, the most likely setting for such an extensive *Passion* cycle would have been either a chapel in a church or monastery, or possibly a lay confraternity. Gerini's bright palette and extensive use of gold and silver, coupled with his figures' bold contours and severe expressions, may also reflect the expectation that his series would be viewed from afar.

The only comparable narrative cycle of paintings on linen from this period are by the Maestro delle Tempere Francescane, an artist active in Naples who takes his name from four works of similar size and technique to Gerini's: *The Madonna and Child with Saints*, *The Stigmatization of Saint Francis*, *The Flagellation* and *Crucifixion* (see P.L. de Castris, 'La pittura a Napoli al tempo di Boccaccio e un pittore per Roberto d'Angiò: il Maestro delle Tempere Francescane', in G. Alfano, ed., *Boccaccio e Napoli*, Florence, 2014, pp. 71-80). Strehlke has also called attention to a series of 56 linen canvases documented in archival sources, but now lost, painted in Avignon by Matteo Giovannetti in 1368 and dedicated to the life of Saint Benedict, likely intended for the college founded by Pope Urban V at Montpellier dedicated to that saint.

In terms of identifying a potential patron for this undoubtedly important commission for Gerini, Strehlke points to the somewhat idiosyncratic use of blue pigment to define Christ's halo in all four paintings (*loc. cit.*). The scholar cites numerous examples of paintings from the thirteenth to the fifteenth century in which Christ appears on a blue Cross, symbolically referring to celestial glory. Moreover, he notes that by the fourteenth century, the color blue had taken on a special significance for the Dominican Order, who were compared to the angelic rank of the cherubim, traditionally associated with the color blue (compared to the seraphim, who were linked to the Franciscans). Accordingly, a Dominican commission may be considered for these works.

A NOTE ON THE PROVENANCE:

In the early 19th century, the four paintings were owned by William Young Ottley, arguably the first great British art historian of Early Modern Italian Paintings. Ottley moved to Italy in 1791, living mainly in Florence and Rome, where he resided for nearly a decade. There, he amassed a significant collection of paintings, drawings and miniatures, which included Raphael's *The Vision of a Knight*, Parmigianino's *Portrait of a Collector* and *The Marriage of Saint Catherine*, Botticelli's *'Mystic Nativity'* and Titian's *Holy Family*, all of which are now in the National Gallery, London. In fact, on returning to England, Ottley would eventually write the first official guide to the museum. His deep understanding and appreciation of paintings from this period was recognized by Gustav Waagen, who visited Ottley in June 1835, noting not only his outstanding erudition, but also his aversion to having his works cleaned: 'Mr. Ottley is also a great enemy to picture-cleaning, so that most of the pictures are still in a pure state, a circumstance peculiarly important in pictures in distemper, because, with the original varnish, their glaze-colours and with them the harmonious mellowness, is lost' (G. Waagen, *Works of Art and Artists in England*, 1838, II, p. 121). Following Ottley's death, the paintings were inherited by his nephew, Edward John, who presented them to the Church of Saint Michael and All Angels, East Sussex, in 1849.



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

34

PSEUDO-CAROSELLI

(ACTIVE IN ROME, FIRST QUARTER OF THE
17TH CENTURY)

A young couple in masquerade costume

oil on slate, a tondo
14 in. (35.5 cm)

\$60,000-80,000

£48,000-63,000
€55,000-73,000

PROVENANCE:

Bodilly collection, London.

Anonymous sale; Phillips, London, 2 December 1997, lot 48, where acquired by the present owner as 'Angelo Caroselli'.

LITERATURE:

D. Semprebene, *Angelo Caroselli 1585-1652: un pittore irriverente*, Rome, 2011, p. 95 as 'Angelo Caroselli'.

Published by Daniela Semprebene in 2011 as a work by Angelo Caroselli (*loc. cit.*), this painting, along with its pendant, were excluded from the more recent monograph by Marta Rossetti (M. Rossetti, *Angelo Caroselli (1585-1652), pittore romano: copista, pasticheur, restauratore, conoscitore*, Rome, 2015). Rossetti considers both paintings to be by the so-called Pseudo-Caroselli (written communication, 19 July 2023). Possibly of French or Flemish origin, but educated in Rome alongside the better-known Caroselli, Pseudo-Caroselli has been the focus of extensive scholarship (see R. Longhi, 'Ter Bruggen e la parte nostra', *Vita Artistica*, II, 1927, pp. 95-116 and V. Sgarbi 'Pseudo-Caroselli, La morte di Cleopatra', *Quaderni del Barocco - Dipinti inediti del Barocco Italiano da collezioni private*, 16, 2012). Due to the varying quality of paintings attributed to Pseudo-Caroselli, Rossetti argues that the pseudonym encompasses more than just one artist active in the ambit of Angelo Caroselli (M. Rossetti, *I pittori della luce: da Caravaggio a Paolini*, V. Sgarbi ed., exhibition catalogue, Milan, 2021, pp. 139-141). She further notes that the roughly thirty paintings ascribed to Pseudo-Caroselli are linked by moralizing—often necromantic and erotic—themes and are frequently executed on less common supports, such as slate and copper. This rosy-cheeked couple painted on slate is therefore a typical example of Pseudo-Caroselli's work.

Rossetti has proposed that Pseudo-Caroselli (or at least one of the artists encompassed by this sobriquet) may be identifiable as one 'Francesco orefice pigionante...' (Francesco, goldsmith, tenant) who lived with Angelo Caroselli in 1642-43. This Francesco, who according to archival evidence was also a painter, could be the son of the Parisian goldsmith and jeweler Henri Cousin (M. Rossetti, 2015, *op. cit.*, pp. 453, 596 & 598). Indeed the meticulously sculptural, almost *trompe l'oeil* rendering of lace, gold, and still-life elements of Pseudo-Caroselli's paintings make such an identification particularly convincing.

We are grateful to Prof. Marta Rossetti for endorsing the attribution of this painting to Pseudo-Caroselli on the basis of photographs.



ARTEMISIA GENTILESCHI

(ROME 1593-1654 NAPLES)

*Saint John the Baptist in the Wilderness*oil on canvas
47¾ x 38¼ in. (120.3 x 97 cm.)

\$400,000-600,000

£320,000-470,000
€370,000-540,000

PROVENANCE:

Anonymous sale; Blindarte, Naples, 25 May 2021, lot 99, as Neapolitan School, first half of 17th century, where acquired by the present owner.

This intriguing picture by Artemisia Gentileschi has only recently come to light and, with its unusual iconography and bravura handling of drapery, expands the artist's existing visual repertoire. The painting can be dated on stylistic grounds to the 1630s, after Artemisia's arrival in the Spanish-controlled city of Naples, where she would spend the last twenty-five years of her life (except for a brief sojourn in England in 1638/9-40). Artemisia almost certainly moved to Naples at the instigation of Fernando Afán de Ribera, 3rd Duke of Alcalá (1583-1637), who served as Spanish Viceroy from July 1629 to May 1631. Alcalá had met Artemisia in Rome in the mid-1620s, when he was Spanish ambassador to the Holy See, and owned a number of works by the artist (on Alcalá and Artemisia see D. García Cueto and R. Japón, 'Artemisia Gentileschi e Giovanna Garzoni, due pittrici al servizio del III duca di Alcalá', in G. Porzio ed., *Artemisia Gentileschi a Napoli*, exhibition catalogue, Naples, 2022, pp. 51-59). The city of Naples provided Artemisia with commercial opportunities: not only did she work on large-scale public commissions, but she also produced pictures for the open market and private patrons, both within Naples and beyond.

fig. 1. Artemisia Gentileschi, *Minerva*, signed, mid-1630s, Galleria degli Uffizi, Florence.

This painting can be closely compared to other firmly attributed works by Artemisia from the mid-1630s. In particular, the Baptist's facial type resembles that of *Minerva* in Artemisia's signed picture in the Galleria degli Uffizi, Florence (R. Ward Bissell, *Artemisia Gentileschi and the Authority of Art*, Pennsylvania, 1999, pp. 261-63, cat. 36; fig. 1). They look so alike that one might suppose that they are based on the same model. Both paintings present a strongly-lit figure, shown in three-quarter-length and wearing a crown of laurel leaves, positioned before a plain background that is softly illuminated to give the protagonists greater three-dimensionality. The turn of the Baptist's head serves to animate the figure, as it does for *Minerva*. The huge expanse of golden yellow drapery that dominates the composition here is handled in a very similar manner to the folds of Corisca's voluminous skirt in *Corisca and the Satyr* (c. 1635-37, private collection; fig. 2). In both works Artemisia builds up the drapery from dark to light, marking out highlights with loose unblended brushstrokes and mixing in black for the shadows of the folds. The treatment of the drapery points to Artemisia's awareness of Venetian painting, which she would have had the opportunity of observing at close quarters during her stay in Venice at the end of the 1620s, supporting a dating here in the following decade. The crumpled, angular folds bunched under Saint John's right elbow seem to have a life of their own, as does the skirt of *Corisca* which flaps behind her to simulate movement, and the latter's flowing gown and cape are often cited as Artemisia's most beautifully painted passages of drapery (see J.W. Mann, in *Orazio and Artemisia Gentileschi*, ed. K. Christiansen and J.W. Mann, exh. cat., Rome, New York and St Louis, 2001-2, p. 397, cat. 74; and J. Locker, *Artemisia Gentileschi: The Language of Painting*, New Haven and London, 2015, p. 89).

The iconography of this picture is highly unusual, suggesting its subject may have changed midway through painting. The male figure is clearly to be identified as Saint John the Baptist, as his attributes of a lamb and reed cross with *cartellino* bearing the words 'ECCE AGNUS DEI' suggests. It is difficult, however, to explain why the Baptist is wearing a crown of laurel on his head, more usually found on classical figures or allegorical personifications. Indeed, other figures in Artemisia's repertoire who are crowned with laurel fall into this category; see, for example, the signed *Clio*, *Muse of History* (1632, Fondazione Pisa, exhibited at Palazzo Blu), her signed *Self Portrait* showing the artist at her easel rather like an 'Allegory of Painting' (before 1637, Galleria Nazionale d'Arte Antica, Palazzo Barberini, Rome) and the aforementioned signed *Minerva* (mid-1630s, Galleria degli Uffizi, Florence). The classical overtones are unmistakable here in this effeminate semi-nude figure, crowned with laurel and draped in a splendid golden cloak. He appears more like the sun god Apollo than he does a saint. Indeed, on close inspection the reed cross he holds was clearly painted over (and hence after) the figure: the pale flesh of the youth's (proper) right bicep is visible through the cross, where the paint layers have thinned slightly. The lamb is very swiftly painted and looks rather like an afterthought – its body is barely sketched in and seems unfinished in places. As it is known to have been the case in other paintings by Artemisia, the picture likely underwent an iconographical transformation and seems to have been 'turned into' a Saint John the Baptist (on similar iconographical alterations see the self-portraits in a private collection and in the National Gallery, London; L. Treves, *Artemisia*, exh. cat., London, 2020, p. 134, cat. 9, and p. 140, cat. 11). The circumstances surrounding the modification here are unknown but the change may have been commercially motivated, perhaps because there was a ready buyer for a picture of the Baptist.

Works by Artemisia representing both *Apollo* and *Saint John the Baptist* are known through sources, contemporary poems and through the artist's letters, though the paintings have yet to be identified. A poem written by Girolamo





fig. 2 Artemisia Gentileschi, *Corisca and the Satyr*, mid-1630s, private collection.

Fontanella, published in Naples in 1640 and dedicated to a 'portrait of Apollo' by Artemisia ('Alla Signora Artemisia Gentileschi, per lo Ritratto d'Apollo'), eulogises a painting of Apollo that is so lifelike as to appear real ('*giudicar non saprei s'è finto o vero!*'; see J. Locker, *Artemisia Gentileschi. The Language of Painting*, New Haven and London, 2015, pp. 105-6; and D.A. D'Alessandro, in A.E. Denunzio and G. Porzio eds, *Artemisia Gentileschi a Napoli. Studi e documenti*, Naples, 2023, p. 53). In the poem, Apollo is described as blond and holding a lyre, thus excluding an identification with this work, but it is not impossible that the picture to which Fontanella refers bore some similarity to the figure here since Artemisia frequently re-used elements of her designs (on Artemisia's reuse of motifs see, most recently, N. Munz and A. Izat, 'Artemisia Gentileschi's 'Susanna and the elders' painted for Henrietta Maria', *Burlington Magazine*, 165, September 2023, esp. pp. 1063-65).

Saint John the Baptist is not a subject one would naturally associate with Artemisia, but she did treat the theme on at least two different occasions: both pictures were destined for important patrons and remain untraced (R. Ward Bissell, *Artemisia Gentileschi and the Authority of Art*, Pennsylvania, 1999, p. 380, cats. L-75 and L-76). The first was painted for the Duke of Alcalá during his tenure as Viceroy of Naples and appears in an inventory of the Casa de Pilatos in Seville in 1637 (D. García Cueto and R. Japón, *op. cit.*, p. 52). A second inventory of 1751 notes the picture's size ('*dos varas de alto*'), which is considerably larger than the dimensions of this picture, thereby excluding its

identification with Alcalá's *Saint John the Baptist*. The second painting, a *Saint John the Baptist in a Desert*, is mentioned in a letter from Artemisia to Cassiano dal Pozzo on 24 November 1637 (see M. Garrard, *Artemisia Gentileschi. The Image of the Female Hero in Italian Baroque Art*, Princeton, 1989, pp. 387-88, letters 13 and 14; and F. Solinas, in *Artemisia*, ed. L. Treves, exh. cat., London, 2020, pp. 54, 63, footnote 55). It was one of two large-scale pictures sent by the artist from Naples, entrusted to her brother to deliver as gifts for Cardinals Francesco and Antonio Barberini in Rome. One of these, *Christ and the Woman of Samaria*, can be identified with a picture recently acquired by the Fondazione Pisa (exhibited at Palazzo Blu) while *Saint John the Baptist in the Desert*, which measured over two metres in height, remains lost. A further painting of *Saint John the Baptist* (measuring 3 by 4 *palmi*) is listed in the 1785 inventory of Ascanio Filomarino's collection in Naples, though its identification with the present work can be excluded on the basis of nineteenth-century accounts describing the Baptist as sleeping ('*in atto di dormire*' o '*addormentato*'; see Ward Bissell, *op. cit.*, pp. 380-81, cat. L-77).

The attribution to Artemisia Gentileschi has been endorsed by Giuseppe Porzio, Maria Cristina Terzaghi and Patrizia Cavazzini after first-hand inspection, and by Riccardo Lattuada from photographs. The painting has been requested for the exhibition *Artemisia Gentileschi et l'Europe* (provisional title), co-curated by Terzaghi and Cavazzini, due to take place at the Musée Jacquemart-André, Paris, in Spring 2025.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

36

GIOVANNI MARTINELLI

(MONTEVARCHI 1600/04-1659 FLORENCE)

Memento mori: Death comes to the table

oil on canvas, unframed
32½ x 40½ in. (82.5 x 102.8 cm), including additions, measuring 2 in.
along the upper edge, and 1 in. along the left, right, and lower edges

\$300,000-500,000

£240,000-390,000

€280,000-460,000

PROVENANCE:

with P. & D. Colnaghi & Co., London, by 1959, as Angelo Caroselli.

Anonymous sale; Sotheby's, London, 29 November 1961, lot 100, as Pietro Paolini (220 pounds to Arcade Gallery).

with Arcade Gallery, London.

Anonymous sale; Christie's, London, 5 July 1996, lot 42, where acquired by the present owner.

EXHIBITED:

London, P. & D. Colnaghi & Co., 14 April-15 May 1959, no. 2, as Angelo Caroselli.

LITERATURE:

The Illustrated London News, Christmas issue 1959, 235, 6274A, p. 82, as Angelo Caroselli.

B. Nicolson, 'Current and Forthcoming Exhibitions', *The Burlington Magazine*, CI, no. 674, May 1959, p. 199, as 'attributed with excellent reason to Caroselli'.

B. Nicolson, 'Figures at a Table' at Sarasota', *The Burlington Magazine*, CII, no. 686, May 1960, p. 226, as 'an artist, probably Flemish, of the type of Finson' (in connection with a related picture).

R. Spear, *Caravaggio and His Followers*, Cleveland, 1971, pp. 88 and 89, fig. 19, as attributed to Jean Ducamps.

B. Nicolson, *The International Caravaggesque Movement*, Oxford, 1979, p. 47, as Jean Ducamps.

B. Nicolson, *Caravaggism in Europe*, ed. L. Vertova, Turin, 1990, I, p. 104, and II, fig. 365, as Jean Ducamps/Giovanni Martinelli.

F. Baldassari, *La Pittura del Seicento a Firenze. Indice degli Artisti e delle loro Opere*, Turin, 2009, p. 525 (though with erroneous ex-Fonteguerri provenance). (possibly) S. Bellesi, *Catalogo dei Pittori Fiorentini del 600 e 700: Biografie e opere*, Florence, 2009, p. 194.

G. Cantelli, *Repertorio della Pittura Fiorentina del Seicento. Aggiornamento*, Pontedera, 2009, p. 141, as 'replica' and with erroneous 1996 sale date.

G. Papi, 'Giovanni Martinelli, fra Artemisia e Vouet', in *Giovanni Martinelli, da Montevarchi pittore in Firenze*, Florence, 2011, pp. 35-36, 47, footnote 9, illustrated fig. 4.

This allegorical painting is a fine work by Giovanni Martinelli, an enigmatic painter active in Tuscany during the first half of the seventeenth century who is mysteriously absent from the *Notizie* by the Florentine biographer Filippo Baldinucci and has only re-emerged as a significant artistic figure in recent decades. As noted by Gianni Papi, in a collection of essays published to coincide with the first monographic exhibition dedicated to the painter in 2011, 'Giovanni Martinelli is to this day a painter too little known with respect to his true worth and that of contemporary painters who are held in far higher esteem' (Papi, *op. cit.*, p. 33).

Elegantly dressed figures are gathered around a table laid with food and wine – a crusty tart, roasted quail and red grapes are on display in silver (or more likely pewter) plates. The party has been abruptly disturbed, its guests caught by surprise by a skeleton holding out an hour-glass; a symbol of the passage of time and inevitability of death. What moments ago must have been a scene of merriment has taken a sudden turn for the worse: the skeleton has disrupted their meal to remind them that Death can strike anyone, at any time, even in a moment of joyful recreation (*memento mori* meaning literally 'remember you must die'). The impending doom is underlined by the reaction of the youth in the foreground who impulsively unsheathes his sword. The figures' gestures underscore the sense of unease: the two women whisper conspiratorially as they look towards the intruder, one of them pointing to the young man who looks over his shoulder at the skeleton while grabbing the edge of the table. He seems astonished and draws his other hand to his chest in recognition of the fact that he is the intended recipient of the skeleton's warning – the young man's time is, literally, up. Eloquently described by Benedict Nicolson, the great twentieth century scholar of Caravaggesque painting, this 'group of young lovers [are] tiresomely reminded of the transitory nature of youth and pleasure' (Nicolson, *op. cit.*, 1959).





fig. 2. Giovanni Martinelli, *Youth with Violin*, 1640s, High Museum of Art, Atlanta.



fig. 1 Giovanni Martinelli, *Death Comes to the Banquet Table*, 1630s, New Orleans Museum of Art, New Orleans, Gift of Mrs. William G. Helis, Sr., in memory of her husband.

This painting's composition clearly enjoyed considerable success, for it exists in a number of autograph variants and copies (nine are listed in Nicolson, ed. Vertova, *op. cit.*, p. 104). The finest, and the most ambitious, is in the New Orleans Museum of Art (known as The Isaac Delgado Museum of Art prior to 1971) and broadly repeats the composition of the present work though with some differences and including two additional figures at left (see fig. 1). The attribution of this inter-related group of paintings has been the subject of much debate among scholars, with various names being attached to one or other of the variants. Over the years the New Orleans canvas has been ascribed to Bartolomeo Manfredi, Cecco del Caravaggio, Jean Le Clerc, Nicolas Tournier and Rutilio Manetti, while the names of Pietro Paolini and Angelo Caroselli have been attached to the present variant (the latter 'with excellent reason', according to Nicolson, *op. cit.*, 1959). Not only did the identity of the painter baffle scholars, but also his nationality: Nicolson posited that the painter was Flemish and Richard Spear noted that 'numerous features reveal the northern training of the artist of this picture'; namely the marked care with which the still-life details are described and the vanitas subject matter that was more commonly found in northern Europe than in Italy at this time (Spear, *op. cit.*, 1971, p. 88).

A further clue was provided by the initials 'DC' found on two paintings of Gamblers by the same hand as the author of the Memento Mori group. These initials were interpreted as representing the signature of Jean Ducamps, or Giovanni del Campo (1600-1648), a pupil of Abraham Janssens in Antwerp

who became a founder member of the Bentvueghels in Rome and died in Spain sometime after 1628. Although the attribution to Ducamps was taken up by Spear and Nicolson, an alternative identification with Domenico Carpinoni, a Bergamasque follower of Palma il Giovane, was put forward by Ruggeri (see a summary of attributions in Nicolson, ed. Vertova, *op. cit.*, p. 104). It was not until the comprehensive study of Florentine paintings in 1980s, by Giuseppe Cantelli and others, that the name of Giovanni Martinelli was associated definitively with the composition; an attribution that subsequently found favor among other scholars of Florentine Seicento painting, namely Sandro Bellesi and Francesca Baldassari (*op. cit.*). A formal and stylistic comparison between the figures in this painting and those in other recognized works by Martinelli provides compelling evidence for this attribution. In particular, the two women in the centre of this composition are directly comparable in pose and type to the gesturing female and violinist in Martinelli's *Youth with Violin* in the High Museum of Art, Atlanta (fig. 2).

The numerous variants of this composition attest to the popularity and demand for pictures of this type in seventeenth-century Italy. Falling somewhere between a genre painting and a still life, the image carries a moralizing message: life is short and not to be frittered away, particularly since Death can strike at any moment. The picture probably dates from the 1630s, by which time Caravaggesque painting was falling largely out of fashion, but the dramatic nature of its subject is all the more vivid owing to the stark lighting and tightly cropped composition, both of which ultimately derive from Caravaggio.



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

37

LAURENT DE LA HYRE

(PARIS 1605-1656)

An allegory of Public Faith

inscribed 'BASIS FIRMA FIDES' (lower right, on the pedestal)
oil on canvas

33 x 40 in. (83.8 x 101.6 cm.)

\$400,000-600,000

£320,000-470,000

€370,000-540,000

PROVENANCE:

with Jacques Seligmann & Co., New York, by 1951.

Mrs. Ethlyne Seligman, New York, by 1979.

William Rockhill Nelson (1841-1915), Kansas City, MO,

[Sold by Order of the University Trustees of the William Rockhill Nelson Trust,
Kansas City, Missouri]; Christie's, New York, 18 May 1995, lot 53, where acquired.

EXHIBITED:

Pittsburgh, Carnegie Institute, *French Painting 1100-1900*, 18 October-2 December
1951, no. 63, illustrated.

New York, J. Seligmann & Co., *French 17th Century Paintings and Drawings*, 23

November-12 December 1953, p. 20, no. 6, illustrated.

Birmingham, AL, Birmingham Museum of Art, *The Reformation and Counter-
Reformation*, September-October 1954, p. 13.

LITERATURE:

J. Richardson, *The Collection of Germain Seligman: Paintings, Drawings and
Works of Art*, 1979, no. 44, illustrated.

P. Rosenberg and J. Thuillier, *Laurent de la Hyre 1606-1656. L'Homme et l'oeuvre*,
Geneva and Grenoble, 1988, p. 321, no. 303, illustrated.





fig. 1 Laurent de La Hyre, *Allegory of the Foi Public*, sold at Sotheby's, Paris, 22 March 2018, lot 23.



Born in Paris, the son of a minor painter, La Hyre received his initial training from his father. He studied the celebrated fresco decorations of the château de Fontainebleau and worked for a time in the studio of the mannerist painter Georges Lallemand, soon receiving his first important church commissions in 1630. From 1635-37, La Hyre executed two Mays for Nôtre-Dame and attracted the attention of Cardinal Richelieu, who commissioned three paintings from the young artist and became his protector. While La Hyre's early style is indebted to the mannerism of Fontainebleau and Lallemand, by the early 1640s his works became more classicizing, displaying the soft atmospheric light of Claude and the incisive drawing of Poussin. When the Académie Royale was launched in 1648, La Hyre was among the twelve founding professors and he remained an active member until his death in 1656. In his maturity, he principally painted multi-figural religious compositions, allegories and, in his final years, luminous and serene landscapes.

In the present allegorical painting, two women – one seated, one standing, both situated in front of an ancient temple – engage in a discussion around a marble pedestal upon which they lean. Like the setting, the women's graceful figures, determined expressions and elegant robes lend dignity and solemnity to the depiction of personifications of a basic principle of good government, made clear by the epigraph carved into the base of the plinth: '*Basis Firma Fedes*' ('A Firm Basis of Faith'). As Jennifer Montague first recognized (quoted in J. Richardson, *loc. cit.*), the female figures correspond to the emblems of 'Fidelity' and 'Security' in Cesare Ripa's *Iconologia*, the influential emblem manual whose second edition (1603) was published with woodcut illustrations personifying each allegorical concept (the first French edition appeared in 1636). As in Ripa, La Hyre represents the standing figure of Fidelity carrying a key and a seal, while the seated Security rests her elbow firmly on the plinth ('Faith') and

holds a lance in her right hand. As Rosenberg and Thuillier observed (*op. cit.*), the union of these two figures refers to 'Public Trust', which is a fundamental basis of the State, since only confidence in government and its institutions can assure a sense of trust and security. Civil war and the disorder created by the *Fronde*, the insubordination of the Parlement, and recent treasonous acts by members of the French nobility had raised wide-spread concerns about public morality and the security of the State, and gave ample cause for reflection on these themes.

While serious in intent and noble in its severe and classical composition, La Hyre's painting is also imbued with a lyrical beauty that the artist rarely neglected. The exquisite profile of Fidelity, as if copied from the face of a Roman coin; the crisp – almost chiseled – drapery of the figures, reminiscent of the carving of a Hellenistic statue; the meticulous rendering of aged brick and marble, with its mossy overgrowth and time-stained washes of color; and the deep, luminous landscape which gently recedes to a distant, hazy horizon, are all characteristic of the elegant and sophisticated manner with which La Hyre softened and refined the stoic severity of Poussin's rigor. A shimmering, translucent atmosphere unifies the painting's strong palette of yellows, earthy greens and browns, with the iridescence of the figures' deep blue, violet and ochre draperies.

Rosenberg and Thuillier date the painting to the beginning of the 1650s and presume that it formed part of one of a number of large projects of room décor, yet to be identified, that La Hyre is known to have participated in during this period. A small preparatory drawing for the composition in brush and blue-gray wash was sold at Sotheby's Paris, 22 March 2018, lot 23 (fig. 1); it was paired with another small sketch representing an allegory of 'Concord'.

PROPERTY FROM THE COLLECTION OF ALBERTO ROSALES-ORELLANA

38

MATTIA PRETI

(TAVERNA, CALABRIA 1613-1699 VALLETTA, MALTA)

Joseph and Potiphar's Wife

oil on canvas
41½ x 79¾ in. (105.4 x 202.6 cm.)

\$350,000-550,000

£280,000-430,000

€320,000-500,000

PROVENANCE:

(Possibly) Antonio Caputo, Naples.

Francesco Parisio, Vevey, where acquired in December 1973 by the following, with P. & D. Colnaghi & Co., London, where acquired in October 1979 by the uncle of the present owner.

EXHIBITED:

London, P. & D. Colnaghi & Co., *Italian Paintings, 1550-1780*, 1976, no. 17.

LITERATURE:

J.T. Spike, 'La Carriera Pittorica di Mattia Preti' in *Mattia Pretti*, exhibition catalogue, Rome, 1989, pp. 44-45.

J.T. Spike, *Mattia Preti: Catalogo ragionato dei dipinti*, Taverna, 1999, p. 156, no. 64, illustrated.

K. Sciberras, *Mattia Preti Life and Works*, Valletta, 2020, p. 305, no. 426.

Praised by John T. Spike in his 1999 catalogue raisonné as 'an erotic masterpiece' by Mattia Preti (*op. cit.*), this painting, which has remained in the same collection for nearly half a century, may have originally been intended as an overdoor. Preti had an exceptionally long career as a painter, spanning nearly sixty years. Despite his longevity, he painted the subject of Joseph and Potiphar's wife on just two occasions. The present work dates to the 1670s or '80s, after Preti had settled in Malta. This depiction of the scene from the Book of Genesis (39:7-20) depicts Potiphar's wife, who is not named in the



fig. 1. Mattia Preti, *Joseph and Potiphar's wife*, private collection.

Bible, seated on her bed grabbing at Joseph's cloak. The story climaxes when Potiphar's wife became so angered by Joseph's rejection of her repeated advances that she accuses him of rape. Using a piece of his torn robe as evidence, she reports the false crime to her husband, Potiphar, captain of the Pharaoh's guard. Joseph was then sent to prison, where his interpretation of the dreams of his fellow inmates would lead to his presence in the Pharaoh's household.

This story was especially popular in seventeenth-century Italian art, both because of its appeal to Counter-Reformation sobriety and the freedom it afforded artists to revel in the depiction of flesh, as Preti does so successfully - and disparately - in his two treatments of the subject. In his earlier example, datable to fifty years before the present painting, Preti shows Joseph from behind, emerging from a dark background and fleeing Potiphar's wife who in turn leaps forward, her clothes falling away, to grab at his cloak (fig.1; private collection). In the present painting, Potiphar's wife takes a more passive role, remaining seated and modestly covering her breast with one arm while reaching for Joseph's cloak with the other. Although Preti's compositional and narrative methods differ, the message is the same: Potiphar's wife serves to warn the viewer of the dangers of carnal desire, while Joseph reminds them that virtue is not always immediately rewarded.

In 1661, Preti took up residence in Malta, having previously been elevated to the station of Knight of Grace in the Order of Saint John. Shortly after his move to Malta, he renovated the interior of the Cathedral of Saint John in Valetta with a series of paintings depicting the life and martyrdom of Saint John the Baptist. The project took nearly five years to complete (1661-6) and gained for Preti a devoted following among members of the Order, as well as the wealthy patrons whom they introduced to the artist. During this prolific period, Preti reined in the coloristic palette he employed in his early years in Rome and Naples. This restraint is evident in the present work, where the background elements are modelled in rich ochers and tans, punctuated only by his signature acidic red, here used for Joseph's tunic, and the brilliant white cloth draped around Potiphar's wife's porcelain skin. The protagonists' expressive faces and the theatrical light effects heighten the inherent drama of this seminal moment in the narrative.

We are grateful to Keith Sciberras for endorsing the attribution on the basis of photographs (private communication, 9 November 2023).



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

39

LUCA GIORDANO

(NAPLES 1634-1705)

Charity

oil on canvas
57¼ x 48¼ in. (146.8 x 122.5 cm.)

\$300,000-500,000

£240,000-390,000

€280,000-450,000

PROVENANCE:

Consul General Karl Bergsten (1869-1953), Villa Dagmar, Stockholm.
Anonymous sale; Christie's, New York, 26 May 2000, lot 58, where acquired.

EXHIBITED:

Naples, Castel Sant'Elmo, Museo di Capodimonte, *Luca Giordano 1634-1705*, 3 March-3 June 2001, pp. 178-179, no. 49.

LITERATURE:

K. Madsen, *Catalogue de la Collection de M. et Mme K. Bergsten, I, Peintures*, Stockholm, 1925, no. 44, as 'Spanish School, 17th century'.

O. Ferrari and G. Scavizzi, *Luca Giordano: Nuove ricerche e inediti*, Naples, 2003, pp. 46-47, no. A091, illustrated.

This beautifully preserved painting depicting *Charity* is an important early work by the Neapolitan painter Luca Giordano. It combines Caravaggio's dramatic

use of chiaroscuro with the naturalism of the Spanish painter Jusepe de Ribera, with whom Giordano trained in Naples.

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

The present painting is a fine and rare work from an early phase in Giordano's long and prolific career. Identified as a work by the artist at the time of its sale in 2000 and subsequently published by Giuseppe Scavizzi (*loc. cit.*), the painting relates iconographically and stylistically to Giordano's *Charity* in the Galleria degli Uffizi, Florence (inv. 1890, no. 5135), datable to *circa* 1665 (O. Ferrari and G. Scavizzi, *Luca Giordano: L'opera completa*, 1992, p. 281, no. A193; II, pl. 271). Scavizzi further notes the influence of Guido Reni on the young Giordano and the relationship of the present painting to Reni's *Charity* in the Metropolitan Museum of Art, New York (fig. 1), where infants are similarly scrambling all over the seated figure of Charity.

Giordano was born in 1634 in Naples, where he trained with his father, the painter Antonio Giordano. Through the backing of the Viceroy of Naples, the artist entered the studio of Jusepe de Ribera. After Ribera's death in 1652, the young Giordano moved to Rome, assisting Pietro da Cortona with important commissions. By 1674 he had completed three altarpieces for the church of Santa Maria della Salute in Venice, where he absorbed the rich coloring of Titian and Veronese. From 1692 to 1702 Giordano served as court painter to King Charles II of Spain, decorating, among other important works, the ceilings of the Escorial, the Cathedral of Toledo and the Buen Retiro in Madrid. Used to working on a large scale and at speed, Giordano became known as 'Fa Presto' (meaning 'does it quickly') on account of his productivity and swift method of working. Following his tenure in Spain, Giordano returned to his native Naples a wealthy man, leaving the huge sum of 300,000 ducats to his son in 1705.



fig. 1 Guido Reni, *Charity*, Metropolitan Museum of Art, New York.



GIOVANNI BATTISTA SALVI, CALLED SASSOFERRATO

(SASSOFERRATO 1609-1685 ROME)

The Madonna and Child

oil on copper
7½ x 5⅞ in. (19 x 15 cm.)

\$100,000-150,000

£79,000-120,000
€92,000-140,000

PROVENANCE:

John Webb (1799-1880), Kent and Cannes, and by descent to his daughter, Edith Cragg (d. 1925), Wrotham Place, Kent; (her deceased sale), Christie's, London, 26 June 1925, lot 110 (part lot), 11 gns. to Collings. [From the Estate of Prominent Collector Leon Zielinski, Macomb County]; (*), DuMouchelles, Detroit, 19 October 2023, lot 424, where acquired by the present owner.

Sassoferrato's moving devotional works are characterized by their stunning palette and soft, almost ethereal modeling, leaving no question as to the divine nature of their subjects. Many of his most celebrated paintings are adaptations of the works of earlier masters: some, for instance, are based on works by Renaissance painters such as Raphael, while others look to later Bolognese artists including Guido Reni, Annibale Carracci, and Francesco Albani. The scope of Sassoferrato's influences extended beyond Italy—he is known to have produced paintings inspired by both Dürer and Joos van Cleve. By reworking these well-known compositions, Sassoferrato created some of the most effective religious imagery of the seventeenth century.

This composition is derived from Raphael's *Madonna and Child*, also known as the 'Mackintosh Madonna', in the National Gallery, London. The Christ Child

climbs on his mother, affectionately wrapping his hand around her neck and looking out with curiosity. The Virgin, eyes modestly downcast, is dressed in a scarlet gown, blue robe, and white veil. A widely renowned and instantly recognizable composition, Sassoferrato copied it several times. The idea that some of the variation in Sassoferrato's compositions suggests a second model, has been rejected by Massimo Pulini, who asserts all the variants can be traced to Raphael's initial design (M. Pulini in *Il Sassoferrato: la devota bellezza devout beauty*, exhibition catalogue, Milan, 2017, p. 210). The inclusion of a version of this composition in a portrait by Sassoferrato of Cardinal Rapacciolli, now in the Ringling Museum of Art in Sarasota, testifies to its popularity (fig. 1).

John Webb, who owned this painting in the nineteenth century, was a British art and furniture dealer who acted as agent for the British Museum and the South Kensington Museum, which would later become the Victoria and Albert Museum, London. Upon her death, his daughter, Edith, bequeathed several paintings to the National Gallery in memory of her father, including Jean-Siméon Chardin's *The Young Schoolmistress* and *The House of Cards*.



(actual size)



fig. 1 Giovanni Battista Salvi, called Sassoferrato, *Cardinal Rapacciolli*, Ringling Museum of Art, Sarasota, FL.



The present lot in its frame.

GIULIO CESARE PROCACCINI

(BOLOGNA 1574-1625 MILAN)

Judith with the Head of Holofernes

inscribed on the reverse (transcribed from the original canvas): G.C.

Procaccino / + / M.A.D.

oil on canvas

52¾ x 38¾ in. (133.7 x 98.7 cm)

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

£790,000-1,200,000

€910,000-1,400,000

PROVENANCE:

Commissioned by Giovan Carlo Doria (1576–1625), Genoa, by 1617-21, and by descent to his son, Agostino Doria (1615–1640), Genoa, 1625-40, and by inheritance to his paternal uncle, Marcantonio Doria (1572–1651), Genoa (his initials inscribed on the reverse of the original canvas), 1641, and by descent to his son, Niccolò Doria (1599–1688), Genoa, 1651, and by inheritance to, Marcantonio IV Doria (1765–1837), Prince of Angri, Genoa, by 1780, and by descent to his son, Francesco Doria (1797–1874), and by descent to his son, Marcantonio V Doria (1824–1870), and by descent to his son, Ernesto Doria (1863–1933), and by descent to his son (with his first wife Anna Rosa Bues [1872–1906]), Marcantonio VI Doria (1904–1985). Private collection, Geneva, until, [‘The Property of a Gentleman of Title’]; Sotheby’s, London, 8 July 1992, lot 89, with Whitfield Fine Art, London, 1994, from whom acquired in 1995 by the following, Mark Fisch and Rachel Davidson; [Fisch Davidson Collection], Sotheby’s, New York, 26 January 2022, lot 2, where acquired.

EXHIBITED:

New York, Hall & Knight, *Procaccini in America*, 15 October-23 November 2002, no. 10.

LITERATURE:

C.G. Ratti, *Istruzione di quanto puo’ vedersi di piu’ bello in Genova in pittura, scultura, ed architettura ecc.*, Genoa 1780, p. 332.

H. Brigstocke, ‘Book Reviews: L’Attività Scultorea di Giulio Cesare Procaccini.

Documenti e testimonianze, by Giacomo Berra: Procaccino. Cerano. Morazzone.

Dipinti lombardi del primo Seicento dalle civiche collezioni genovesi ed. by C. Di Fabio’, in *The Burlington Magazine*, vol. 136, no. 1090 (January 1994), pp. 34-35, illustrated fig. 36.

H. Brigstocke, *Procaccini in America*, exhibition catalogue, New York, 2002, pp. 41, 98-101, 130-131, 137, 139, 191, cat. no. 10, illustrated p. 41 plate 76, p. 191, and in colour p. 99.

V. Farina, *Giovan Carlo Doria, Promotore delle arti a Genova nel primo Seicento*, 2002, pp. 201 and 207.

F.M. Ferro, ‘Postille a Giulio Cesare Procaccini’, in *Arte lombarda del secondo millennio: Saggi in onore di Gian Alberto Dell’Acqua*, F. Flores d’Arcais, M. Olivari, L. Tognoli Bardin (eds.), Milan, 2003, p. 43.

V. Farina, ‘Gio. Carlo Doria (1576-1625)’, in *Letà di Rubens: Dimore, committenti e collezionisti genovesi*, exhibition catalogue, P. Boccardo (ed.), Milan, 2004, p. 191, illustrated fig. 2.

F. Frangi, *Daniele Crespi: La giovinezza ritrovata*, Segrate, 2012, p. 80, footnote 19.

A. Morandotti, in *Museo Lechi, primi studi e riscoperte*, P. Boifava, F. Frangi, and A. Morandotti (eds.), Brescia, 2012, p. 60, under cat. no. 14.

O. D’Albo, ‘Sulla fama del ‘Correggio Insubre’. Un primo sguardo alla fortuna di Giulio Cesare Procaccini nelle collezioni europee tra Seicento e Ottocento’, in *Lombardia ed Europa: Incroci di storia e cultura*, D. Zardin (ed.), Milan, 2014, p. 205;

O. D’Albo, *Giulio Cesare Procaccini, per un catalogo dei dipinti*, Ph.D. diss., Università Cattolica di Milano, 2016, p. 280, cat. no. 96, illustrated.

H. Brigstocke and O. D’Albo, *Giulio Cesare Procaccini, Life and Work*, Turin, 2020, pp. 41, 354, 372, 437-438, cat. no. 104, illustrated in colour on p. 137.

O. D’Albo, ‘Giulio Cesare Procaccini e Genova, in Napoli, Genova e Milano. Scambi artistici e culturali tra città legate alle Spagna (1610-1640)’, in *Atti del convegno di studi di Torino e Genova*, Milan, 2020, pp. 259-260, 265, illustrated fig. 7.

A. Orlando, *Giulio Cesare Procaccini. La ‘Giuditta Doria’ e Genova*, (privately printed) 2023.





fig. 1. Giulio Cesare Procaccini, *Self-portrait*, Museo Lechi, Brescia.

This magnificent picture is a masterpiece by the Italian baroque painter Giulio Cesare Procaccini (fig. 1). It is a formidable example of Procaccini's characteristically 'sculptural' handling of paint and clearly demonstrates the artist's talents at a time when he was at the height of his powers. Executed in the latter half of the 1610s, it was in the collection of the Genoese nobleman Giovan Carlo Doria, who 'devoted much of his energy to the promotion of the arts, becoming one of the leading collectors in early seventeenth-century Italy' (D'Albo, in Brigstocke and D'Albo, *op. cit.*, 2020, p. 791). The larger-than-life figure of Judith is shown in suspended animation as she turns to confront the viewer, her beguiling face in contrast to the decapitated head of Holofernes beside her. Procaccini's tightly-cropped composition and the theatrical lighting both enhance the scene's emotional charge, resulting in a supremely powerful and timeless image.

The story of Judith and Holofernes is taken from the Old Testament Apocrypha. It tells how Judith, a Jewish widow, saved the city of Bethulia from the Assyrians by killing their general, Holofernes. With her city under siege, Judith dared to enter the enemy camp. She did so dressed up in all her finery and Holofernes, captivated by her beauty, invited her to dine with him in his tent. When he had drunk too much and fallen asleep, Judith seized the moment: she picked up the general's sword, decapitated him and then made off with his severed head. She and her maidservant successfully escaped the camp, returning victorious to Bethulia with their bloody booty. Through her act of bravery Judith became a popular heroine and was frequently represented in painting and sculpture, particularly in the baroque era when artists such as Caravaggio and Artemisia Gentileschi were able to exploit the subject's dramatic possibilities.

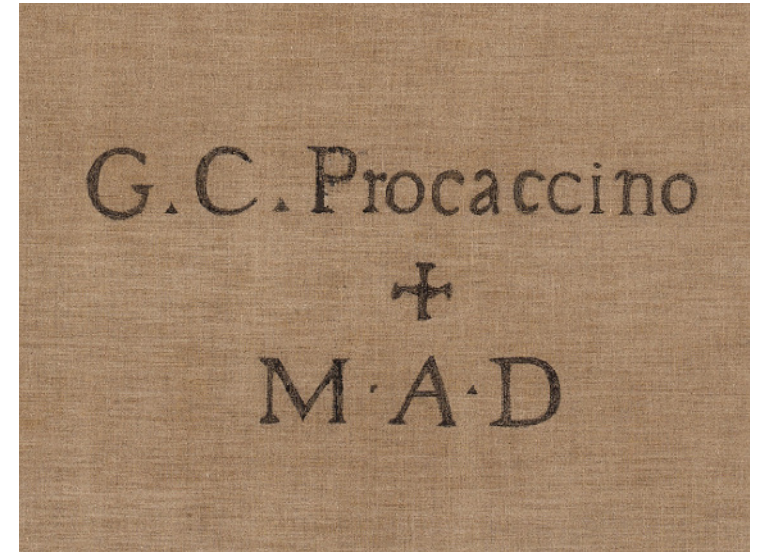
Procaccini has chosen to depict the moment immediately after the beheading, just as Judith and her maidservant are preparing for their clandestine escape from the enemy camp. The scene is set at night, with the two women cloaked in darkness and a stark lighting enhancing the sense of drama. By cropping the figures at three-quarter-length Procaccini gives us the impression that we are inside the tent with the two women, involving us in the narrative and bringing their plight vividly to life. The color palette is dominated by browns, ensuring that the rich primary colors of the women's draperies stand out, as does the maidservant's white headcloth. The wide-eyed fear and concentration of the maidservant as she hurriedly wraps Holofernes's head, contrasts with Judith's contented expression and knowing smile. The heroine's commanding presence is emphasised by her turning to make eye contact with the viewer – we are unable to avoid her gaze and have become complicit in her act of violence.

The picture is painted with astonishing freedom and confidence. Procaccini modifies his handling of the paint to guide our eye around the picture: Judith is more solidly modelled, her smooth flesh, pink cheeks and rosy lips being the main focus of the painting. Her yellow dress and blue drapery around her waist are 'sculpted' to create a volumetric effect – the brushstrokes appear almost like chisel marks along the highlights of the folds. Hugh Brigstocke first noted the picture's sculptural qualities, drawing attention to 'its tight design, shallow relief, strongly modelled figures and faceted draperies' (*op. cit.*, 1994, p. 35). The maidservant is executed in a far more abbreviated manner – her left hand (at the lower edge) and red drapery at right are so sketchy as to appear unfinished – and this coarser handling suits both her advanced age and the fact that she is a secondary figure in this drama. Indeed, her right hand, which holds the cloth

in which the women are about to wrap the bloodied head, is more smoothly painted since it lies at the very heart of the composition.

Judith with the Head of Holofernes is a work of Procaccini's maturity, painted in the second half of the 1610s, around the time of the painter's documented presence in Genoa in 1618. Although chronology is extremely difficult to establish in Procaccini's *oeuvre*, the compact composition built along strong diagonals and the overall subdued tonality of the picture have much in common with other works painted around the same time, namely *Christ and the Adulteress* (c. 1616-18; Durazzo Pallavicini collection, Genoa; Brigstocke and D'Albo, *op. cit.*, 2020, p. 348, cat. no. 93). The vigorous brushwork and use of impasto, particularly in the draperies, shows the influence of Peter Paul Rubens, whose paintings for Genoese patrons Procaccini would have known at firsthand.

Giulio Cesare Procaccini is an artist who defies categorisation. Though he was born in Bologna and never forgot his Emilian roots – Correggio remained a persistent influence in his work – he spent most of his career in northern Italy, especially in Milan, and is considered one of the leading exponents of the Lombard School. His career straddled the last quarter of the sixteenth and first quarter of the seventeenth century; thus he can be described as both a Mannerist and Baroque painter, adopting the dynamism and sensuousness of the former whilst embracing the powerful naturalism of the latter. Although Procaccini came from a family of painters – his father Ercole and brother Camillo were also painters – he started his career as a sculptor, before turning to painting around 1600, and this may go some way in explaining why his pictures retain a strong sculptural sensibility.



Detail of the inscription.

Judith with the Head of Holofernes was in the illustrious collection of a prominent member of Genoa's wealthiest and most influential family, Giovan Carlo Doria, whom Procaccini met in 1611. Doria's outstanding collection included masterpieces by the leading painters of the age: he was famously painted on horseback by Peter Paul Rubens in 1606 (Galleria Nazionale di Palazzo Spinola, Genoa; fig. 2). Doria owned works by the most important Lombard and Genoese contemporary painters – Bernardo Strozzi, Luca Cambiaso, Luciano Borzone and Cerano, amongst others – but Procaccini was undoubtedly the best represented painter in the collection (as noted by Farina, *op. cit.*, 2004, p. 191). Indeed, by 1616 Giovan Carlo Doria already owned twenty-six paintings by Procaccini, including oil sketches, *modelli* and *ricordi*. The painting is first recorded – a '*Giudita del Prochacino ... 30 [scudi]*' – in Giovan Carlo Doria's inventory, drawn up between 1617 and August 1621, which lists the paintings in his father's house in Genoa (Archivio di Stato, Naples (Archivio Doria d'Angri, parte I, 52, busta 7, ff. 2-22), 1617-21 inv., no. 223 [Getty Provenance Index]; see Farina, *op. cit.*, 2002, p. 201, no. 401). Although the palazzo no longer exists, it once stood on 'caruggio del Gelsomino' (today the vico Monte di Pietà) and the painting hung there well into the seventeenth (and possibly into the eighteenth) century (Orlando, *ibid.*, pp. 1, 15-19).

The painting next appears in Giovan Carlo's posthumous inventory – '*Giudit del Procaccino ... L. 160'* – as hanging 'In the bedroom to the right on entering the room' (Archivio di Stato, Naples (Archivio Doria d'Angri, parte I, 52, busta 7, ff. 32-59), 1625-41 inv., no. 62; *ibid.*, p. 207, no. 114). As noted by Anna Orlando, Giovan Carlo's inventory demonstrates a clear predilection for the theme of Judith and Holofernes, with examples by Luca Cambiaso, Daniele Crespi and Domenico Fiasella all named in his collection (*op. cit.*, 2023, p. 4). This may



fig. 2. Giulio Cesare Procaccini, *Portrait of Giovan Carlo Doria*, 1606, Galleria Nazionale di Palazzo Spinola, Genoa.

have been owing to the presence in Genoa of Caravaggio's celebrated *Judith beheading Holofernes*, today in Rome, Galleria d'Arte Antica a Palazzo Barberini, but in fact painted for the Genoese banker Ottavio Costa (1554-1639). Orlando has argued that Procaccini's own *Judith with the head of Holofernes* would have been seen by artists and collectors in the Doria collection, thereby inspiring subsequent variations on the subject by, amongst others, Simon Vouet and Orazio Gentileschi (*ibid.*, pp. 5-6).

The painting subsequently passed by inheritance to Giovan Carlo's son Agostino, named after his grandfather (Giovan Carlo's father) who had been doge of the Republic of Genoa in 1601-3. When Agostino died intestate in 1640, the picture passed to his uncle, Giovan Carlo's elder brother Marcantonio Doria, whose initials were inscribed on the reverse of the original canvas in a seventeenth-century hand (see fig. 3). Brigstocke notes that 'we cannot exclude the work having been directly commissioned by Marcantonio' (*op. cit.*, 2020, p. 354), though this seems unlikely given the presence of a picture matching this description in the earlier inventories of Gian Carlo Doria; a point most recently reinforced by Anna Orlando (*ibid.*, p. 17). Even if the painting was not a direct commission from Marcantonio, Procaccini's powerful imagery would have sat comfortably alongside works already in the collection; such as Caravaggio's *Martyrdom of Saint Ursula* of 1610 (Gallerie d'Italia, Naples; with Marcantonio Doria's initials similarly inscribed on the reverse) and works by other Caravaggesque painters (Battistello Caracciolo, Jusepe de Ribera). In Marcantonio's collection Procaccini was the artist best represented, with no



less than eleven paintings hanging in a single room on the *piano nobile* of the palazzo, testimony to the high regard in which the painter was held (*ibid.*, p. 18).

Judith with the Head of Holofernes remained in the family into the eighteenth century, when the writer and painter Carlo Giuseppe Ratti recorded the picture's presence in the 'Palazzo del Sig. Marcantonio d'Oria'; that is, in the residence of Marcantonio IV Doria, Prince of Anagni (*op. cit.*, 1780, p. 332: '*Una Giuditta, del Procaccino*' hanging in the 'Salotto primo'). All trace of the picture is lost, with no further mention of the work in any sources, but Orlando has convincingly reconstructed its descent through the Doria family until the turn of the twentieth century when the picture most probably made its way to France and then Switzerland with Ernesto Doria and his son by his first wife, Anna Rose Bues, who died in Basel in 1906 (*ibid.*, p. 1).

The painting's appearance at auction in 1992 happily coincided with a reevaluation of Procaccini, whose works were beginning to attract international scholarly attention. Indeed, the catalogue accompanying a seminal exhibition in New York a decade later (in 2002) went a considerable way in clarifying Procaccini's output, with its author Hugh Brigstocke including the first comprehensive checklist of the artist's works. It was not until 2004, however, that a catalogue raisonné of the artist's drawings appeared and not until very recently (2020) that the first monograph was published, finally giving Giulio Cesare Procaccini – one of the most virtuosic and idiosyncratic painters of the Italian Baroque – the attention he deserves.

STUDIO OF ARTEMISIA GENTILESCHI

(ROME 1593-1654[?] NAPLES)

The Infant Moses and the burning Coal

oil on canvas
40 x 51 in. (101.6 x 129.5 cm.)

\$150,000-250,000

£120,000-200,000
€140,000-230,000

This intriguing, newly discovered painting was created in Artemisia Gentileschi's studio in Naples, where the artist established a thriving workshop in the 1630s, in which her sole surviving child - her daughter Prudenzia - presumably trained. It was through Artemisia's studio in Naples that the artist was able to avail herself of fruitful collaborations with local painters and diffuse her figurative repertoire (see G. Porzio, 'Artemisia a Napoli. Novità, problemi, prospettive', in *Artemisia Gentileschi a Napoli*, exhibition catalogue, Naples, 2022, pp. 27-49). Artemisia's activity in Naples marks a particularly complex historical moment in her artistic career and, as Porzio noted in the above exhibition, the commercialization of the painter's activity is a clear demonstration of her entrepreneurial skills and astute self-promotion: after all, Artemisia was 'the only woman in Naples at the head of a flourishing workshop, the most celebrated in the city, within an artistic world dominated by men.' (R. Morselli, 'Exhibitions', in *Burlington Magazine*, CLXV, March 2023, p. 319).



fig. 1. Workshop of Artemisia Gentileschi, *Israelites celebrating the Return of David*, 1650s, The Ringling Museum of Art, Sarasota.





fig. 2. Workshop of Artemisia Gentileschi, *Bathsheba at her Bath*, 1650s, The Ringling Museum of Art, Sarasota.



fig. 3. Valerio Castello, *Baby Moses and the burning Coal*, 1650s, Palazzo Bianco, Genoa.

Artemisia settled in the Spanish-controlled city of Naples in 1630. Despite complaining bitterly about the city in her letters and persistently seeking patronage elsewhere, Artemisia spent twenty-five years in Naples – more than half of her adult life. She was invited to Naples by the Spanish viceroy Fernando Afán de Ribera, third Duke of Alcalá (1583-1637), and Artemisia soon became part of the city's vibrant cultural life. She had a strong influence on Neapolitan painting and was engaged in a number of collaborative projects with other leading local painters such as Domenico Gargiulo, called Micco Spadaro (1609/10-about 1675) and Massimo Stanzione (1585-1656). Others are thought to have transited through her workshop; namely Bernardo Cavallino (1616-1656?) and Onofrio Palumbo (or Palomba) (1606-before 1672), the latter being specifically named as a collaborator in contemporary sources and documents (see L. Abetti, 'Appendice B', in Porzio, *op. cit.*, 2022, pp. 110-111, nos. 17 and 21). Her fame attracted visits to her studio in Naples from foreigners passing through the city; namely Joachim von Sandrart from Germany and Bullen Reymes and Nicholas Lanier from England. (S. Barker, 'The Muse of History', in L. Treves ed., *Artemisia*, exhibition catalogue, London, 2020, pp. 81, 88, footnote 17).

Prof. Riccardo Lattuada, whose detailed study accompanies this lot, believes the figures in this painting to be by Artemisia herself, with the possible collaboration of Domenico Gargiulo for the landscape elements. There is no doubt that the work is very closely related to paintings in The Ringling Museum of Art, Sarasota, depicting *Israelites celebrating the Return of David* and *Bathsheba at her Bath* (figs. 1 and 2). Though the attribution of the Ringling works has been the subject of much scholarly debate over the past fifty years, they were recently exhibited as by Artemisia and are widely recognized as having been produced in Artemisia's workshop in Naples (and described as such in the museum's catalogue: V. Brilliant, *Italian, Spanish, and French Paintings in The Ringling Museum of Art*, Sarasota 2017, pp. 101-104, cat. I.58

and I.59). There are very clear points of comparison between the present composition and each of the Ringling canvases. The three main protagonists here are to be found in corresponding poses in the right foreground of *Israelites celebrating the Return of David*: the woman in white, with left leg brought forward, arms raised and turning toward the right, parallels the principal female tambourine player; the young man in blue and yellow stands in contrapposto, as does the young David; and the bearded old man seen in profile, with left arm extended and the heel of his left foot raised to suggest movement, is echoed directly in the rightmost tambourine-player of the Ringling canvas. A variation of this figure reappears in the Ringling's *Bathsheba at her Bath*, in the figure of the maidservant who raises the heel of her sandaled foot with Cavallinesque elegance; a motif that serves once again to anchor the composition at the extreme right.

As is the case with the two Ringling pictures, *The Infant Moses and the burning Coal* appears to be the work of multiple hands – one for the figures and another for the setting. The architectural backdrop and landscape are likely to be by Domenico Gargiulo, with whom Artemisia is known to have collaborated in the 1630s; in, for example, her *Lot and his Daughters* (Toledo Museum of Art) and *David and Bathsheba* (Columbus Museum of Art), the latter being almost certainly identifiable with a picture described by the biographer Bernardo de Dominici as in the collection of Luigi Romeo in Naples. The mise-en-scène here shows clear parallels with the Ringling's equally theatrical *Bathsheba at her Bath*: in both works the figures are posed on a wide sun-drenched terrace, as if upon a stage, and a stone balustrade runs behind them.

The authorship of the Ringling's *Bathsheba at her Bath* has been hotly debated over recent decades (for a summary of attributions see Brilliant, *op. cit.*, p. 101, and Porzio, *op. cit.*, p. 202). Erich Schleier was the first to propose that *Bathsheba at her Bath* was by Artemisia Gentileschi (1971) and this attribution

was taken up by Nicola Spinosa, who believed it to be a work of collaboration with Viviano Codazzi (1984); an opinion he upheld more recently (2011), ascribing the painting to Artemisia, Gargiulo (for the landscape) and Codazzi (for the architecture). The attribution of *Israelites celebrating the Return of David* and *Bathsheba at her Bath* has also oscillated between Artemisia and her Neapolitan contemporaries, such as Bernardo Cavallino, and in his monograph Raymond Ward Bissell underlined the author's 'familiarity with Artemisia's art' and referred to the 'supposed participation' of the painter herself in *Bathsheba at her Bath* (R. Ward Bissell, *Artemisia Gentileschi and the Authority of Art*, 1999, p. 305, under X-4). In the recent exhibition in Naples, Porzio assigned both the Ringling paintings to 'Artemisia Gentileschi' (both in the catalogue and on object labels), explaining that they were a product of her workshop, painted directly under her supervision, acknowledging the difficulty in assigning the figures in their entirety to Artemisia herself. It is undeniable that *The Infant Moses and the burning Coal* reveals a close awareness of Artemisia's work and the figures are clearly executed by a single hand, painted contemporaneously with the architectural setting (with which they are 'at one'). As noted above, Riccardo Lattuada considers *The Infant Moses and the burning Coal* to be an 'autograph work by Artemisia Gentileschi for all the figures, with the possible collaboration of Domenico Gargiulo for the background.'

All three paintings under discussion here – the two Ringling canvases and *The Infant Moses and the burning Coal* – are of similar (though not identical) dimensions: the present work's 101.6 x 129.5 cm compares to 83.2 x 115.6 cm for *Israelites celebrating the Return of David* and 84.5 x 115.6 cm for *Bathsheba at her Bath*. It has been suggested that the two Ringling paintings were conceived as pendants, perhaps serving originally as overdoors, given their similar size and the fact that they both illustrate episodes from the life of David. With *The Infant Moses and the burning Coal* portraying another Old Testament figure, it is not impossible that all three pictures once belonged to the same scheme.

The story depicted here is that of Moses and the miracle of burning coals, an unusual subject that cannot be found in the Old Testament but rather has its source in ancient rabbinic texts. It was recounted by the Jewish priest, scholar and historian Flavius Josephus in *The Antiquities of the Jews* (completed in AD 93), a book that traces the history of the Jews and was translated into Italian from the mid-sixteenth century onwards. At the age of three, the infant Moses is said to have removed the gold crown from Pharaoh's head and placed it upon his own before throwing it to the ground: Moses is more frequently shown in the act of trampling on Pharaoh's crown, as in the two celebrated paintings by Nicolas Poussin (one in a private collection and the other in the Musée du Louvre, Paris). Horrified by Moses's actions, Pharaoh's counsellors condemned the infant's behavior and advised him to kill the boy, believing this was a sign confirming the prophecy that a boy would destroy the kingdom of Pharaoh and liberate Israel. In order to ascertain whether Moses's actions were intentional, they decided to put the boy to the test: a shiny piece of gold was placed amid burning coals and offered to Moses, to see which of these the boy would choose. Guided by the angel Gabriel, Moses picked up a piece of coal and brought it to his mouth, thereby burning his tongue. In so doing, Moses demonstrated his unwavering faith and devotion to God, though he remained forever tongue-tied after this incident. Here, the infant Moses brings a glowing hot coal to his lips while the young man (presumably Pharaoh, given that he holds a sceptre) points to the crown lying upturned on the ground. Though relatively rare, the same episode was painted in the mid-seventeenth century by Valerio Castello in a work now in the Palazzo Bianco, Genoa (fig. 3). One can only assume, given the relative obscurity of the subject, that the painting presented here was a specific commission – perhaps related to that of the two canvases now in The Ringling Museum of Art – and was not painted on spec for the open market.

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

43

GUIDO RENI

(BOLOGNA 1575-1642)

The Penitent Magdalene

oil on canvas
26 3/4 x 22 1/4 in. (67 x 56.6 cm.)

\$80,000-120,000

£63,000-94,000
€73,000-110,000

PROVENANCE:

Anonymous sale; Christie's, London, 8 December 2010, lot 211 as 'Studio of Guido Reni'.

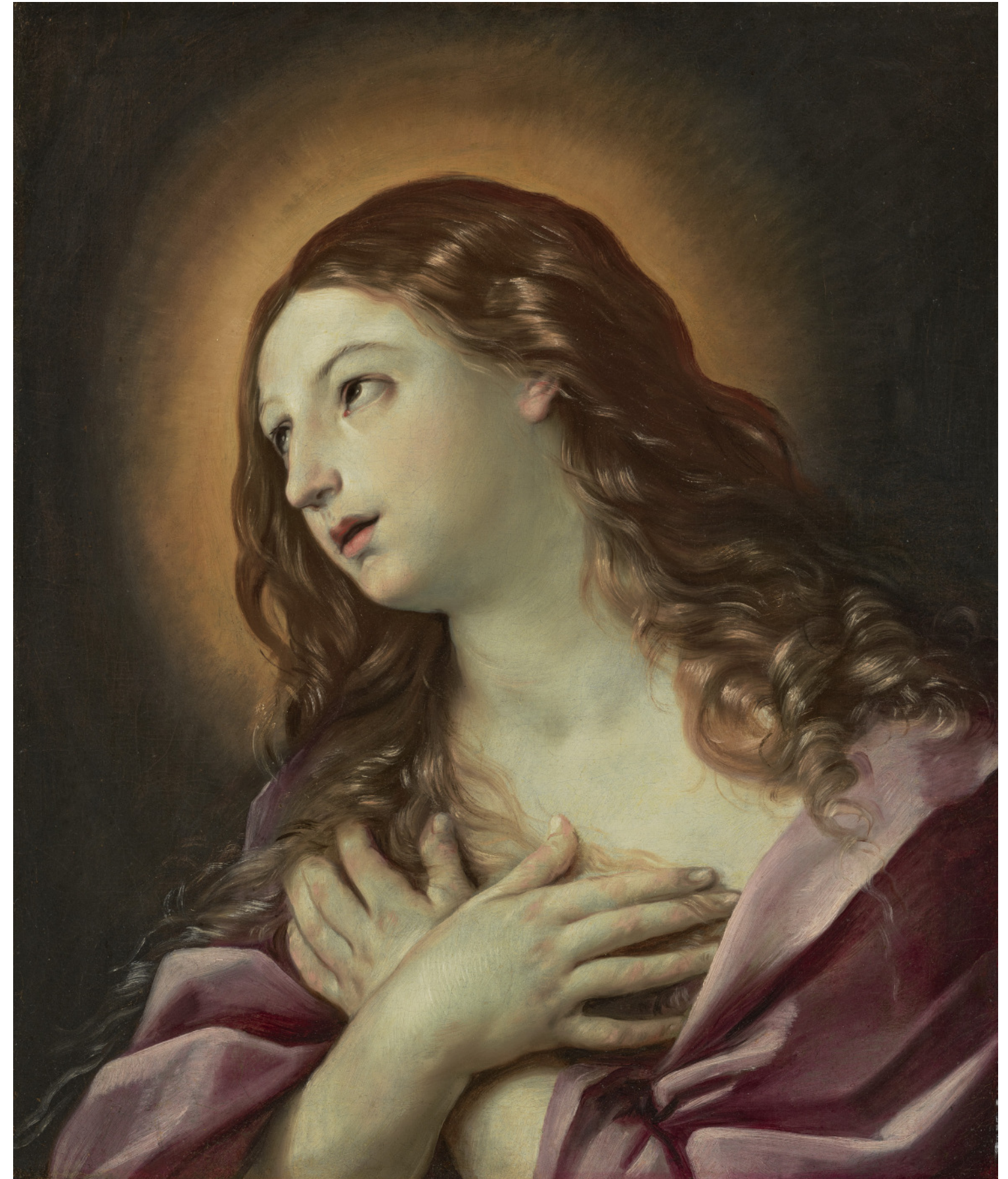
Anonymous sale; Dorotheum, Vienna, 17 October 2012, lot 553, where acquired after the sale by the present owner.

The image of Mary Magdalene was one of Guido Reni's most depicted subjects and he painted the saint in dozens of variations. The flowing, golden hair and red mantle are instantly recognizable as the Magdalene's attributes and here she is represented in bust-length, her hands crossed over her chest and her eyes raised heavenward. Though a halo of light radiates from her head, the background is otherwise simple and unadorned, suggesting that this work was intended for quiet contemplation.

At the time of the painting's sale in 2012 (see Provenance), the attribution to Guido Reni was endorsed by Daniele Benati, Andrea Emiliani and Nicholas Turner, and was subsequently independently confirmed by Erich Schleier (written communication, 25 July 2023). Dating to the 1630s, the painting is perhaps best compared to the *Penitent Magdalene* of circa 1635-40 in the Kunsthistorisches Museum, Vienna (fig. 1). The model's slender nose and plump lips are almost identical to those features in the present painting and she is similarly shown in three-quarter profile, though in the Vienna canvas she faces right and leans on her hand, her eyes focused on the crucifix in front of her.



fig. 1 Guido Reni, *Penitent Magdalene*, © KHM-Museumsverband, Vienna.



PROPERTY FROM A PRIVATE COLLECTION, EUROPE

44

STUDIO OF BARTOLOMÉ ESTEBAN MURILLO

(SEVILLE 1617-1682)

The Infant Saint John the Baptist with the Lamb

oil on canvas
45½ x 33 in. (115.5 x 83.9 cm.)

\$120,000-180,000

£95,000-140,000

€110,000-160,000

PROVENANCE:

José de Salamanca y Mayol, Marquis de Salamanca (1811-1883); sale, Paris, 3-6 June 1867, lot 18, where described as 'from the Royal Palace at Madrid', where acquired for 30,500 FF by the following,

William Ward, 1st Earl of Dudley (1817-1885), and by descent in the family.

Anonymous sale; Christie's, London, 8 July 1927, lot 76, as 'B.E. Murillo', (850 gns. to Kleinberger).

Anonymous sale [Property of a Private Collector]; Christie's, New York, 19 April 2007, lot 310, as 'Circle Of Bartolomé Esteban Murillo' (\$150,000), where acquired by the present owner.

EXHIBITED:

Leeds, *National Exhibition of Works of Art*, 1868, no. 2936, lent by The Earl of Dudley, as Bartolomé Esteban Murillo.

London, Burlington House, *The Royal Academy Exhibition*, 1871, no. 402, as after Bartolomé Esteban Murillo, lent by The Earl of Dudley.

LITERATURE:

Illustrated London News, 1 January 1870, illustrated.

C.B. Curtis, *Velázquez and Murillo: A description and historical catalogue of the*

works, London, 1883, p. 246, no. 324.

D. Angulo Iñiguez, *Murillo*, Madrid, 1981, II, pp. 270-1, listed under no. 335.

The prime version of the *Infant Saint John with the Lamb* by Murillo is now in the National Gallery, London (inv. no. C322). Painted in *circa* 1660, that work is known to have decorated a spectacular temporary altar erected in 1665, on the occasion of the inauguration of the church of Santa María la Blanca in Seville.

According to the sale catalogue for The Marquis de Salamanca auction in 1867, the present work originally came from the Royal Palace in Madrid. William Ward, 1st Earl of Dudley (1817-1885), who bought the painting along with a number of others, put together one of the finest collections in England in the mid-nineteenth century. His immense wealth permitted him to purchase the Bisenzo collection in Rome *en bloc* in 1847, while at almost exactly the same date acquiring from the Prince de Canino about a hundred pictures from the collection of his great-uncle, Cardinal Joseph Fesch. A keen exhibitor of his new acquisitions, Dudley lent the present lot to the National Exhibition of Works of Art in Leeds in 1868, along with 128 other pictures. The majority of Dudley's pictures were of exceptional calibre; his collection included such masterpieces as Fra Angelico's *Last Judgement* and Rembrandt's *Saint John the Baptist preaching*, both now in the Gemäldegalerie, Berlin, as well as Raphael's *Crucifixion* and *The Mass of Saint Giles* by the Master of Saint Giles, both now in the National Gallery, London.

The imposing and rare frame dates to the late sixteenth or early seventeenth century, and would appear to be original. With its bold scrolling foliage with fruits and cherubs' heads on a painted ground, it is very much of the Spanish late Renaissance/early Baroque style, influenced by Italian prototypes.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

45

PIETER BRUEGHEL II

(BRUSSELS 1564-1638 ANTWERP)

The blind hurdy-gurdy player

oil on panel

16¼ x 22¾ in. (41.3 x 56.7 cm.)

\$150,000-250,000

£120,000-200,000

€140,000-230,000

PROVENANCE:

Robert Shaw Minturn (1863-1918), New York, and by descent to his wife, Bertha Howard Minturn (1866-1933), née Potter, New York and Paris, and by descent to the present owner.

Georges Marlier records that both Pieter Breughel II and David Vinckboons painted numerous versions of the present subject, which he describes as *Le Joueur de Vielle et les Enfants* and another related composition which he calls *Pinksteren Bruiloft* or *La Noce Infantine* (see G. Marlier, *Pierre Brueghel Le Jeune*, Brussels, 1969, pp. 365-71). He dedicates a chapter to these two compositions, exploring the possibility of an artistic relationship between the artists, such as seems to have already existed between Pieter Baltens and Marten van Cleve one generation earlier. Klaus Ertz similarly explores the origins of this popular theme, noting that as early as 1932, Gustav Glück ascribed the development this imagery to Brueghel (see G. Glück, *Bruegels Gemälde*, Vienna, 1932, p. 82, no. 74), whereas Korneel Goosens, correctly favored Vinckboons as its originator (see K. Goosens, *David Vinckboons*, Soest, 1977, p. 107; K. Ertz and C. Nitze-Ertz, *Pieter Breughel le Jeune-Jan Breughel l'Ancien: une famille des peintres flamands vers 1600*, exhibition catalogue, Essen, 1998, p. 402, under no. 145). Ertz himself concludes that the present composition must ultimately be considered a reprise of a Vinckboons model (*ibid.*, p. 403).

In the seventeenth century, hurdy-gurdy players were often roving musicians, a step down from their role during the Renaissance as court or cloister musicians. These traveling minstrels were often from the poorest ranks of society - the blind among them - and their presence in towns and villages could become a nuisance. By the middle of the century, traveling musicians needed a license to perform in public. The physical disability of the blind musician came to be associated with 'moral blindness' as well.

While the present composition does not seem to derive from a proverb, there is a moralizing overtone. The connection between moral failing and blindness was addressed more explicitly by Pieter Bruegel the Elder in his composition *The Blind Leading the Blind* (Naples, Museo Nazionale di Capodimonte) the subject of which derives from the Gospel of Matthew XV:13-4, '...if the blind lead the blind, both shall fall into a ditch.'



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, BELGIUM

46

JOACHIM BEUCKELAER

(ANTWERP 1533-1573)

A fish market with the Antwerp harbor and the Miraculous Draught of Fishes in the distance

signed and dated '1568 JB' (upper right 'JB' in ligature)

oil on canvas

43½ x 64¼ in. (110.5 x 162.7 cm.)

\$600,000-800,000

£480,000-630,000

€550,000-730,000

PROVENANCE:

Private collection, England.

[The Property of a Lady]; Christie's, London, 26 June 1964, lot 134 (1,200 gns. to Wetzlar).

Dr. Hans A. Wetzlar (d. 1977), Amsterdam.

with Kunsthandel P. de Boer, Amsterdam, by 1970.

Mr. and Mrs. J. Seward Johnson, their sale, Sotheby's, New York, 8 January 1981, lot 11.

with Kunsthandel Folkner, Duerle, until 1982, when sold to the following.

Private collection, Brussels.

with Galerie Jan De Maere, Brussels, where acquired by the present owner.

EXHIBITED:

Amsterdam, Kunsthandel P. de Boer, *Fine Old Master Paintings*, 16 March-1 June 1970.

Ghent, Museum voor Schone Kunsten, *Joachim Beuckelaer: het markt- en keukenstuk in de Nederlanden 1550-1650*, 12 December 1986-8 March 1987, pp.

120-121, no. 6 (entry by P. Verbraeken).

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

The din of fishermen calling and goods circulating seems to fill the briny air in this large, engaging scene by Joachim Beuckelaer. As is typical of the artist's work, the image rewards close inspection, revealing multiple layers of content and meaning to the attentive eye. In the foreground, young women have set up shop on the left bank of the River Scheldt, near the harbor of Sint Anneke in Antwerp, selling an assortment of dried and fresh fish, including herring, cod and salmon. While this vignette was surely meant to capture the realities of market life at the time, the bounty displayed may also be understood to evoke the temptation of satisfying earthly hungers. The vendors' demeanor hints that within the space of the picture, they too may be associated with the lure of desire. The seated girl at left, for example, gazes openly at the viewer, seeking a connection, while at right, her colleague in the hat cups the hem of her skirt as if to suggest the ease with which it might be lifted. While fleshy enticements of the world occupy the first tier of Beuckelaer's painting, a path toward the spiritual nourishment provided by Christ may be found in the background, which includes imagery pertaining to the Miraculous Draught of Fishes.

As recounted in Luke 5:1-11, Christ encouraged Peter and his other disciples to cast their nets on the right side of their boat following a fruitless night of fishing on the Sea of Tiberius. To their astonishment, the men could then hardly keep up with pulling nets from the water, so full of fish were they. 'Do not be afraid', Christ said to them, 'from now on, you will be catching men'. In the distance of Beuckelaer's composition, Peter may be seen wading to the shore after this extraordinary occurrence to greet Christ, who has appeared following his death and Resurrection. The same detail occurs in Beuckelaer's *The Miraculous Draught of Fishes* of 1563, now in the J. Paul Getty Museum, Los Angeles (fig. 1). The precise relationship between the Getty picture and the present work has yet to be fully explored. In the catalogue for the 1987 exhibition in Ghent dedicated to Beuckelaer, Paul Verbraeken suggested that the artist may have left the present work unfinished (*loc. cit.*), perhaps deciding to return to the subject a second time for the Getty panel (the scholar in this case erroneously posited that the last digit of the date here should be read as a '3' rather than an '8'), and that some areas were later completed by





Left: fig. 1 Joachim Beuckelaer, *The Miraculous Draught of Fishes*, 1563, J. Paul Getty Museum, Los Angeles.

Right: fig. 2 Infrared reflectography (IRR) of the present lot. Prof. Dr. Maximiliaan J. Martens, Labo UGent, 10.11.2023.



another hand. Subsequent to that exhibition, however, the painting was cleaned and old overpaints removed, confirming the date as 1568 and calling Verbraeken's theory into question. In any case, the two paintings share much in common: in both, the artist also includes peasants hauling baskets teeming with fish as well as a group of bystanders admiring an abundant catch deposited on the ground, thereby blurring the line between contemporary reality and biblical narrative. Generous in size and full of appealing details, compositions such as Beuckelaer's *Fish Market* were destined for the homes of Antwerp's elite, familiar with the work of the ancient authors and contemporary humanists that informed the artist's multifaceted imagery.

Recent analysis of the painting using infrared reflectography (fig. 2) with the assistance of Prof. dr. Maximiliaan Martens, to whom we are grateful, revealed that the overall composition of the present painting was modelled with a freehanded black chalk underdrawing, which left fine, slightly raised traces on the preparatory ground. This initial spontaneous rendering was developed further in a second stage, during which outlines were accentuated using a liquid black medium applied with a brush. Adjustments were made, included removing a central figure, probably Christ, as well as diminishing the heads and hands of

the two women vendors at opposed ends of the foreground. Some of the fish and pots were also altered in scale and occasionally repositioned. In a third stage, dark accent touches were introduced and remain detectable under the final paint layer, such as the eyebrows of the vendor sitting behind the largest platter of fish while holding a vessel.

Born around 1534 to a little known family of Antwerp painters, Beuckelaer studied with his uncle by marriage, Pieter Aertsen. He became a master in the Guild of St. Luke in 1560, the year in which he also married, and his earliest works are densely populated landscapes and religious subjects seen in bird's eye view. Beuckelaer also received commissions from the Church - one of which, as recorded by Karel van Mander, was destroyed in the Iconoclastic riots of 1581 - and made designs for stained glass windows. His latest dated work is from 1574 and he died that year or shortly thereafter. He seems to have had a studio, as evidenced by a group of works associated with him and signed with the monogram HB but does not seem to have had any immediate followers in Antwerp. His work was popular in northern Italy, and by around 1580 Vincenzo Campi in Cremona and Bartolomeo Passarotti and Annibale Carracci in Bologna were painting large-scale market and kitchen scenes.

ATTRIBUTED TO ADAM VAN BREEN

(AMSTERDAM 1584-1642 OR LATER CHRISTIANIA?)

*A winter landscape with elegant ice skaters on a frozen lake,
a city beyond*

oil on panel
19½ x 34¼ in. (49.5 x 86.7 cm.)

\$100,000-150,000

£79,000-120,000
€91,000-140,000

PROVENANCE:

with Leonard Koetser, 1970, as Adriaen Pietersz. van de Venne.
Anonymous sale; Christie's, London, 7 July 2010, lot 105, where acquired by the
present owner.

This painting depicts one of Adam van Breen's most admired compositions. The Rijksmuseum has a slightly larger version of this painting, with minor differences in staffage, that is signed with Adam van Breen's monogram (inv. no. SK-A-4951). Since the late Middle Ages, skating was a popular pastime in the Netherlands, but around the middle of the sixteenth century—a period of extremely cold winters and relatively cool summers—such winter activities played a more prominent role in daily life.

Van Breen may have trained in Amsterdam with David Vinckboons and he must also have encountered paintings by Hendrick Avercamp, who specialized in winter landscapes. In The Hague, van Breen was likely influenced by Adriaen Pietersz. van de Venne, to whom this painting was previously attributed, and

whose figural types find strong echoes here. Unlike Avercamp's winter scenes, which generally incorporate figures from a range of social strata, the elegant and fashionably dressed figures in this painting appear to hail exclusively from the nobility and wealthy bourgeoisie, perhaps those surrounding the court in The Hague. Indeed, the monogrammed version in the Rijksmuseum is compositionally and stylistically comparable to a painting dated 1611 (formerly art market, Amsterdam), the year van Breen relocated from Amsterdam to The Hague.

An inferior, somewhat elongated version of this composition given to a follower of van Breen was offered Sotheby's, London, 8 July 1999, lot 107.



Fig. 1 Adam van Breen, *Winter Landscape with Skaters*, Rijksmuseum, Amsterdam.



PROPERTY FROM A DUTCH PRIVATE COLLECTION

48

DIRCK JACOBSZ.

(AMSTERDAM? C.1497-1567)

Portrait of Pieter Jansz. Gaef, alias Spiegel (1505/6-1581), half-length, holding a skull

dated and inscribed '1558 / WIE · DAT · GHIJ · SIT / GHEDINCKT · TE · STERVE / - TE · STERVE / WILT · IN · V · TIJT / GODS · RIJCK · VERWERVE / ETATIS 52' (upper left, on the white paper), with the sitter's coat of arms (upper right)

oil on panel

27¾ x 21¼ in. (70.6 x 55.2 cm.)

\$500,000-700,000

£400,000-550,000

€460,000-640,000

PROVENANCE:

Commissioned by the sitter Pieter Jansz. Gaef in 1558, Amsterdam, and by descent to the present owner.

The Amsterdam painter Dirck Jacobsz. was born at the end of the fifteenth century, the second son of the painter Jacob Cornelisz. van Oostsanen (c. 1460/65-1533). Though the precise place and date of his birth are unknown, the latter can be approximated based on Karel van Mander's claim that the artist was around 70 years old at the time of his death. At a very young age Dirck was already living in Amsterdam, where in 1500 his father bought a large workshop on Kalverstraat. Dirck trained with his father alongside his brother, Cornelis Jacobsz. (c. 1490-1532) and several other artists, including his close friend, Jan van Scorel (1495-1562). In 1548, Dirck himself purchased a house in Amsterdam called *De Drie Coppem* (The Three Heads), located on the affluent Warmoesstraat. It is likely a few years later that he married the cloth merchant Marritgen Gerrits (?-1570), known as 'silver Marritgen', with whom he had two children, including the painter Jacob Dirksz. (?-1568). Dirck's father was extremely versatile, producing large painted altarpieces, smaller panels for private devotion, portraits and ceiling paintings in churches. In contrast, Dirck appears to have specialized primarily in portraiture – particularly group portraits of members of civic guard companies – and was one of the first northern Netherlandish painters to do so.



fig. 1 Dirck Jacobsz., *A Group of Guardsmen*, 1529, Rijksmuseum, Amsterdam.





Opposite left: fig. 2 Dirck Jacobsz, Pompeius Occo, c.1531, Rijksmuseum, Amsterdam.

Opposite right: fig. 3 Infrared reflectogram (IRR) of the present lot, © René Gerritsen.

Right: fig. 4, Rembrandt van Rijn, *Pendant portraits of Maerten Soolmans and Oopjen Coppit*, 1634, Rijksmuseum, Amsterdam and Musée du Louvre, Paris.



Besides the present portrait, only a handful of other paintings can be attributed to Dirck Jacobsz. with certainty, and nearly all are now in museum collections. His earliest painting is also recognized as the first group militia portrait in Dutch art, the 1529 *Triptych with Guardsmen of the Amsterdam Kloveniersdoelen (Headquarters of the Arquebusiers' Civic Guard)*, in the Rijksmuseum, Amsterdam (on loan from the City of Amsterdam; fig. 1), which established a genre that would flourish over the course of the next century. In addition to his militia company group portraits, Dirck also excelled in the portrayal of the Amsterdam well-to-do bourgeoisie, of which the present individual portrait is an excellent example. He was especially celebrated for his capacity to capture expressions, particularly through his distinctive portrayal of hands. Indeed, van Mander describes in his *Schilderboeck* (1604) how a collector named Jacob Rauvert became so enamored by a hand in one of Dirck's portraits that he attempted to convince the artist to cut it out of the painting and sell it to him for a sizable amount (cited in M.J. Friedländer, *Early Netherlandish Painting*, New York and Washington, 1975, XIII, p. 70).

In the present painting, the merchant Pieter Jansz. Gaef, alias Spiegel sits behind a stone table, directing his gaze at the viewer. He wears a dark doublet

beneath a brown and white fur-lined overgown together with a flat beret with earflaps. In 1558, the year Dirck Jacobsz. captured his likeness, the sitter was 52 years old and living in *De Gulden Spiegel*, a house on the Warmoesstraat in Amsterdam (the same street where Dirck himself lived). He may be recognized by the family coat of arms at right, which Olivier Mertens, to whom we are grateful, has identified as: per pale, Argent (silver), two wings addorsed Sable (black) and Azure (blue), a tower Gules (red), in chief a small octagonal mirror, framed Or (gold), on the division. A paper is affixed with red lacquer to the stucco wall at left, inscribed: 'WIE DAT GHIJ SIT GHEDINCKT TE STERVE WILT IN V TIJT GODS RIJCK VERWERVE,' reminding the viewer that all men are equal and advising him to remember his mortality if he wishes to reach the kingdom of heaven. The artist underscores this *Memento mori* message with the inclusion of a jawless skull, a traditional symbol of the inevitability of decay and death.

Pieter Jansz. Gaef, alias Spiegel was born in 1505/06, the son of Jan Gaef Jansz. and Lijsbeth Jansdr. or Lijsbeth Gerritsdr. van Alckmaer. He married Catrijn Pietersdr. van Neck, alias Coppit, who came from a regent family with interests in the trade of grain and gunpowder, among other things. Together,

they had eight children. Their eldest son, Jacob Pietersz. Coppit, was born in 1545 and served as a member of the Amsterdam town council from 1591 until his death in 1629.

Infrared reflectography (fig. 3) reveals how Dirck Jacobsz. rapidly laid out the sitter's facial features with short strokes of a dry, carbon-based medium, paying particular attention to the placement of the nose and the contour of his proper right cheek. Similar staccato lines are used to articulate the hands in relation to the skull, while longer, more fluid lines are used for the garments. Notably, IRR shows an underlying coat of arms: Argent, two wings addorsed Sable – heraldry traditionally used by the Gaef family. It is likely that the coat of arms was altered during the sitter's own lifetime, perhaps to incorporate the coat of arms of his mother's family. Moreover, this change was possibly made soon after the painting was completed. The added octagonal golden mirror, in fact, is likely a reference to Pieter Jansz. Gaef's house and his family name Spiegel – tellingly, it does not seem to appear on any other known Spiegel or Coppit coat of arms.

Comparison of the present portrait to Dirck Jacobsz's earlier *Portrait of Pompeius Occo* (1483-1537), painted in circa 1531 (Rijksmuseum, Amsterdam; fig. 4) is illuminating. Equally unsigned, both portraits exhibit the same distinctive, almost sculptural treatment of the hands and faces. Moreover, Occo similarly rests his hand on a skull. Remarkably, close examination suggests that this is likely the same skull as that portrayed in the present portrait, suggesting that Dirck Jacobsz may have kept it for decades as a studio prop.

Notably, Pieter Jansz. Gaef was the great-grandfather of Oopjen Coppit (1611-1689), who married Maarten Soolmans (1613-1641) in 1633. Rembrandt van Rijn (1606-1669) painted their full-length wedding portraits in 1634 (fig. 4), which were acquired by the Rijksmuseum, Amsterdam and Musée du Louvre, Paris in 2016.

We are grateful to Dr. Matthias Ubl for endorsing the attribution to Dirck Jacobsz. on the basis of firsthand examination.

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

49

JAN BRUEGHEL THE ELDER

(BRUSSELS 1568-1625 ANTWERP)

Scenes from the Passion of Christ

one (vii) signed 'BRVEGHEL' (upper right)

bodycolour, pen and black ink, pen and brown ink or gold framing lines, on vellum

circa 3 x 2 in. (7.5 x 5 cm.), each

a set of seventeen (17)

\$300,000-500,000

£240,000-390,000

€280,000-450,000

The son and brother of two of the most popular Netherlandish painters of the sixteenth and seventeenth centuries, Jan Brueghel the Elder is celebrated for his extraordinary skill and meticulous and refined technique, applied mostly to landscape painting. The group of seventeen miniatures on vellum presented here, together with another sixteen, of identical style and size and previously on the art market (sale Artcurial, Paris, 26 March 2014, lot 109), stand out in his *œuvre* for their technique – bodycolor on vellum – as well as for their subject matter. Brueghel regularly treated certain themes from the Old and New Testaments as pretexts to create lush landscapes, such as Saint John the Baptist preaching, the Adoration of the Magi, or the Flight to Egypt (see K. Ertz, with C. Nitze-Ertz, *Jan Brueghel der Ältere (1568-1625). Kritischer Katalog der Gemälde*, II Lingen, 2008-2010, nos. 183-324, ill.). Instead, here he focuses on the Biblical narrative in scenes taken from the lives of the Virgin and Christ, one of which, the *Ecce homo* included in this lot, is signed in gold. In typically crowded compositions, enlivened with numerous charming details, the figures

fill the miniature frame. A dating for the works is offered by the comparison with figures in paintings by Brueghel from the mid- to late 1590s, such as those in the Bayerische Staatsgemäldesammlungen (M. Neumeister, *Brueghel. Gemälde von Jan Brueghel d. Ä.*, exhib. cat., Munich, Alte Pinakothek, Munich, 2013, nos. 23, 26, 28, ill.), or, even more strikingly, in a small copper depicting Christ carrying the Cross (offered at Koller, Zurich, 22 March 2016, lot 3024). Additional comparisons with the facial features of figures and landscape elements in paintings, made by Jaco Rutgers in a discussion of the set of sixteen scenes, include dated examples from between 1594 and 1600 (*The Art of the Masters. Jan Brueghel the Elder as a Miniaturist*, Oudenaarde 2014, pp. 5-9, figs. 2-17).

As remarked by Rutgers (e-mail communication, December 2023), the set of sixteen and the one presented here, of which not one scene overlaps, once probably belonged together, forming an even more extensive series. Originally, it may have been larger still, and possibly bound in a manuscript Book of Hours (Rutgers, *op. cit.*, p. 11). No other miniatures by Brueghel are known today, but we know from a most reliable source that he did produce such works: a letter by the artist himself, dated 6 December 1619 and addressed to Ercole Bianchi, a secretary of Brueghel's major Italian patron, Cardinal Federico Borromeo in Milan. In the letter, the artist explains a delay by work he had to deliver to the Archdukes Albert and Isabella, namely 'thirty-eight miniatures by my own hand' ('di miniatura 38 pezzetti di mia mano propria'), a commission on which he suggests he worked for nine months (*Jan Brueghel il Vecchio: le lettere in italiano dell'Ambrosiana*, R. Argenziano, ed., Milan, 2019, p. 215). This archducal commission cannot be identified with the works proposed here, which, as seen above, date from some two decades earlier. But the passage in the letter reveals that Jan Brueghel, beyond the exquisite paintings he is best known for, was also valued as a miniaturist by some of the most discerning patrons of his lifetime. The rediscovery of the New Testament series now make it possible to fully appreciate the quality, originality and technical mastery he achieved in such works.

We are grateful to Jaco Rutgers for confirming the attribution of these works to the artist, and for his help in writing this note.



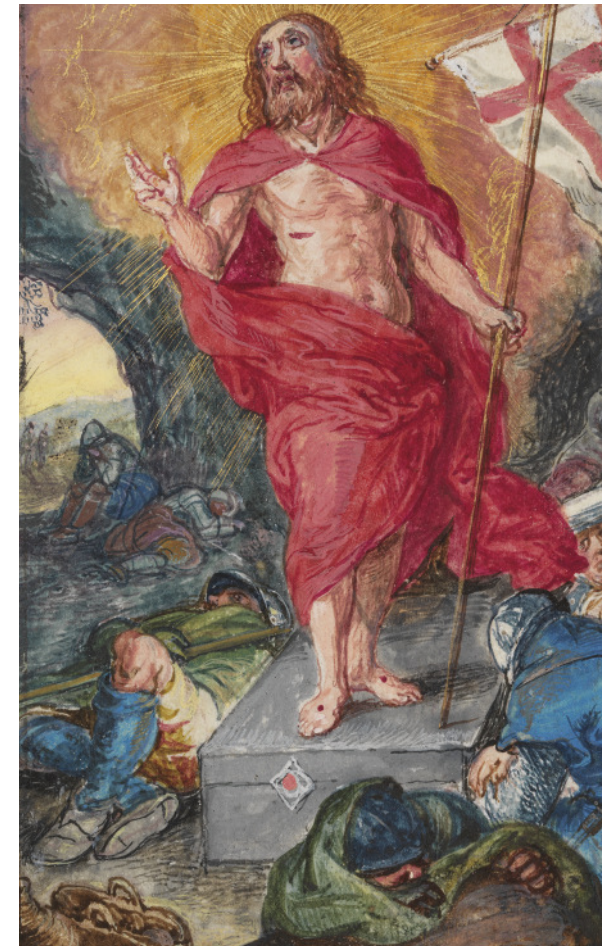
II.



VII.



VIII.



XVI.



XV.



I.



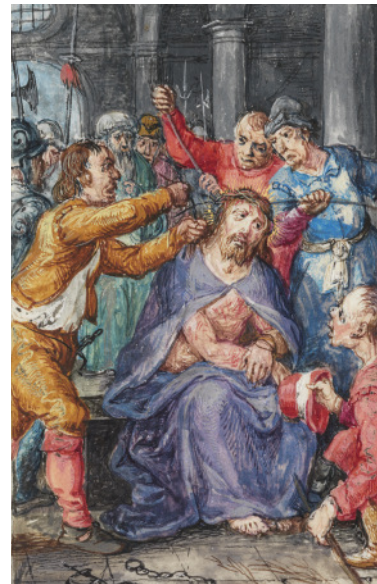
II.



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V.



VI.



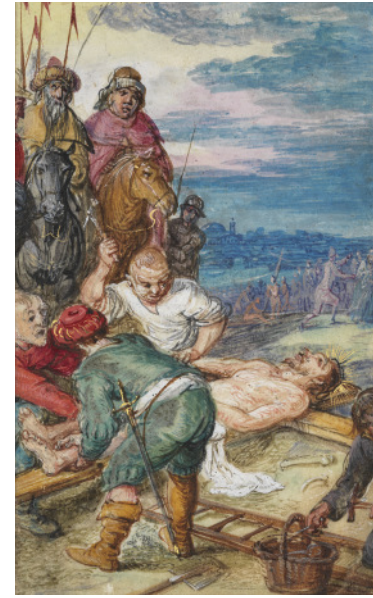
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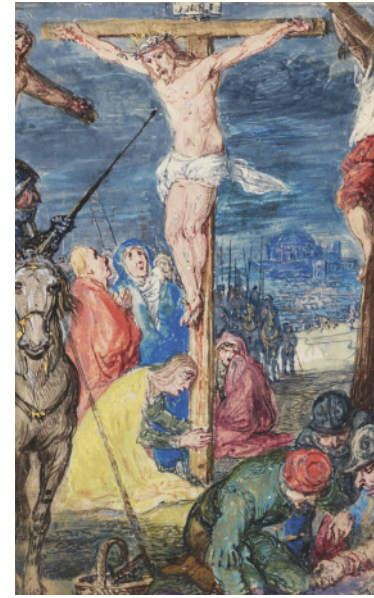
VIII.



IX.



X.



XI.



XII.



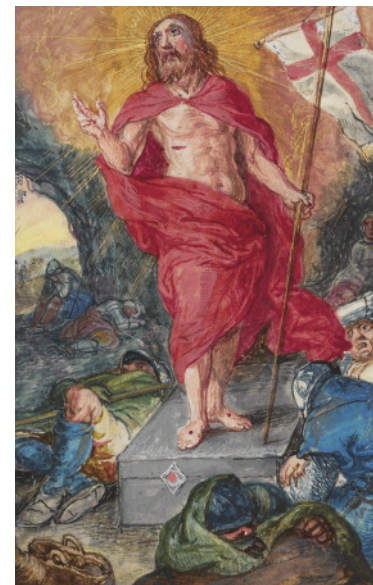
XIII.



XIV.



XV.



XVI.



XVII.

- I. - Christ taking leave of his Mother
- II. - Christ before Caiaphas
- III. - Christ before Pilate
- IV. - The Mocking of Christ
- V. - The Crowning with thorns
- VI. - The Mocking after the Crowning with thorns
- VII. - Ecce homo
- VIII. - Pilate washing his hands
- IX. - Christ carrying the Cross
- X. - Christ nailed to the Cross
- XI. - The Crucifixion of Christ
- XII. - The Descent from the Cross
- XIII. - The Deposition of Christ
- XIV. - The Lamentation of Christ
- XV. - Christ in Limbo
- XVI. - The Resurrection of Christ
- XVII. - The Journey to Emmaus

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

50

PHILIPS WOUWERMAN

(HAARLEM 1619-1668)

Fishermen displaying their catch on a rocky coast

oil on panel

15¼ x 22¾ in. (38.3 x 56.8 cm.)

\$70,000-100,000

£55,000-78,000

€64,000-91,000

PROVENANCE:

Léon Gabriel Leduc (1798-1873), marquis de Saint-Clou, Paris.

Gand van Saceghem, Ghent, by 1842; his sale, Le Roy, Brussels, 2-3 June 1851, lot 85.

[Property of a lady]; Christie's, London, 13 December 1996, lot 9, where acquired by the present owner.

LITERATURE:

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, IX, London, 1842, p. 227, no. 257.

C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch Painters of the Seventeenth Century*, II, London, 1909, p. 581, no. 992.

B. Schumacher, *Philips Wouwerman (1619-1668): The Horse Painter of the Golden Age*, Doornspijk, 2006, I, p. 355, no. A465; II, color plate 74, 74b, plate 435.

(incorrectly stating this painting was with Johnny Van Haeften, London)

Birgit Schumacher proposed in her catalogue raisonné a dating of *circa* 1650-52 for this painting (*loc. cit.*). The early 1650s were a period in which the artist first succeeded, as Schumacher has noted, in 'capturing convincing depth using an ideational diagonal' (*ibid.*, 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. While Wouwerman still drew inspiration from other Haarlem artists, including Pieter van Laer and Isack van Ostade, by the late 1640s he had developed into an outstanding painter of horses, depicting them in complicated positions like that of the foreshortened dark horse seen from behind in the painting's right foreground. Such intensely naturalistic qualities cannot be found in the works of his contemporaries.

French collectors in the eighteenth and nineteenth centuries voraciously acquired paintings by Wouwerman. This painting was in the collection of the Marquis de Saint-Clou, the majority of whose pictures were dispersed in Paris sales in 1874, 1885 and 1889. The Marquis de Saint-Clou's collection included a multitude of seventeenth-century northern landscapes and contemporary French painting. His collection of decorative arts was equally expansive; an eighteenth-century mantel clock from his collection is today in the J. Paul Getty Museum, Los Angeles (inv. no. 73.DB.78).



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

51

AMBROSIUS BOSSCHAERT I

(ANTWERP 1573-1621 THE HAGUE)

A glass beaker with red and white parrot tulips, a white rose with a butterfly, a pink rose, marigold, cyclamen, forget-me-nots and a spring of rosemary, together with a fly on the ledge beneath

signed with monogram 'AB' ('AB' linked, lower right)

oil on copper

7¼ x 5 in. (19.4 x 12.9 cm.)

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

£790,000-1,200,000

€910,000-1,400,000

PROVENANCE:

[Property of a Gentleman]; Christie's, London, 27 June 1969, lot 53 (11,000 gns. to the following), with Brod Gallery, London.

Dr. Herbert Girardet (1910-1972), Essen, by 1970, by descent, and by whom sold, Anonymous sale; Sotheby's, London, 7 December 2016, lot 37, where acquired by the present owner.

EXHIBITED:

Cologne, Wallraf-Richartz Museum; Rotterdam, Museum Boymans van Beuningen, *Sammlung Herbert Girardet. Holländische und Flämische Meister*, 24 January-7 June 1970, no. 10.

LITERATURE:

H. Vey, *Sammlung Herbert Girardet. Holländische und Flämische Meister*, exhibition catalogue, Essen, 1970, p. 11, no. 10, illustrated.



(actual size)



Fig. 1 Dutch 17th century, Great Tulip Book: Root En Geel Van Leyden, Norton Simon Art Foundation. ©

This luminous work demonstrates in brilliant detail Ambrosius Bosschaert's ability to combine an almost forensic study of individual flowers and insects with his characteristically elegant composition, coloring and execution.

Bosschaert, along with his contemporaries Jan Breughel I, Jacques de Gheyn II and Roelandt Savery, pioneered the genre of flower painting in the Netherlands during the early years of the seventeenth century. Here, in a centrally placed glass beaker, Bosschaert has carefully arranged a vibrant bouquet of intricately painted blooms including tulips, wild roses, cyclamens, yellow ranunculus, and forget-me-nots. The beaker is placed on a stone ledge and silhouetted against a dark background serving to focus the viewer's attention on the jewel-like bouquet.

After being forced to leave his native city of Antwerp in 1587, following religious persecution, Bosschaert settled in Middelburg. At this period, the city boasted some of the most comprehensive collections of flora in Holland and, during the last decades of the sixteenth century, emerged as a leading center for the developing field of botany and the scientific study of plants. It was here, for example, that pioneering botanists like Matthias de l'Obel made systematic attempts to classify and catalogue plants according to their natural affinities, rather than their perceived medical uses as had previously been the norm. His *Icones stirpium, seu, Plantarum tam exoticarum, quam indigenarum* ('Images of plants, both exotic and native, for students of botany'), published in 1591, was one of a number of books featuring extensive scientific engravings of plants, which provided important models for painters like Bosschaert. Indeed, it is possible that Bosschaert himself, during his early years in Middelburg, was employed to create similarly technical watercolor 'portraits' of individual blooms. These studies may well have served as later models for his finished paintings.



The emerging interest in botany at the turn of the seventeenth century saw wealthy and educated collectors increasingly seek out rare and unusual blooms. The increasing competition and desire for these flowers resulted in the popularly termed 'Tulip mania', which swept the Netherlands during the 1620s and '30s. This period saw the fervent production and sale of different varieties of tulips commanding soaring prices (reaching as much as 2,000 or 3,000 guilders in 1624, the equivalent of a wealthy merchant's average annual earnings) as collectors competitively sought to own and grow new, strikingly colored types of the tulip. The most prized of these flowers were the so-called 'broken' variety which were infected with a virus to give them dramatically variegated colors. The prominent yellow and red tulip at the summit of Bosschaert's painting is such a type, sometimes referred to as a *Bizzarden* (bizarre) variety. These specimens were often carefully reproduced in watercolor or drawings in a similar mode to Bosschaert's own studies of individual flowers, to produce, effectively, catalogues for buyers, advertising the spectacular coloring of new varieties of flowers (fig. 1). Concurrent with this desire for living specimens was the desire for painted 'flower pieces', which, unlike the flowers themselves, were constantly in bloom and enabled the painter to combine flowers that grew at different times of the year into fictive compositions.

A NOTE ON THE PROVENANCE

Herbert Girardet hailed from an esteemed Huguenot family. His forebearer, Wilhelm Girardet (1838–1918), founded a printing press in Essen which evolved into a newspaper publishing business. In the late 1950s and the 1960s, Herbert Girardet assembled an impressive collection of Dutch and Flemish paintings. He had a particular fondness for small paintings on copper, such as the present work which was acquired just a year prior to the public exhibition of his collection.

PROPERTY FROM THE COLLECTION OF J.E. SAFRA

52

JAN SIBERECHTS

(ANTWERP 1627-1703 LONDON)

A peasant girl and boy driving a vegetable cart on a flooded track, with other peasants on their way to market and a boy herding cattle

signed and dated 'J. siberechts · f · au anvers. 1671'

oil on canvas

27¾ x 40½ in. (70.5 x 102.9 cm.)

\$80,000-120,000

£63,000-94,000

€73,000-110,000

PROVENANCE:

with Galerie P. Rosenthal, Berlin.

with Galerie Sanct Lucas, Vienna.

with Galerie Helbing, Munich.

Anonymous sale; Galerie Fievez, Brussels, 16 December 1929, lot 89.

with Galerie de Heuvel, Brussels, by 1931.

Dr. Cornelis Johannes Karel van Aalst (1866-1939), Huis-te-Hoevelaken, Amersfoort,

by 1933, and by descent to his son,

Dr. N.J. van Aalst, his sale; Christie's, London, 1 April 1960, lot 45 (6,500 gns. to

Agnew).

Sir Jocelyn Edward Greville Stevens (1932-2014), London,

[The Property of Jocelyn Stevens, Esq.]; Christie's, London, 2 July 1976, lot 74 (12,380

gns.).

Anonymous sale; Finarte, Milan, 3 December 1993, lot 85.

Anonymous sale; Christie's, London, 7 April 1995, lot 15, where acquired by the

present owner.

EXHIBITED:

Utrecht, Centraal Museum, on loan, 1933-60, no. 127.

Dordrecht, Dordrechts Museum, *Boom, Bloem en Plant: Nederlandse meesters uit vijf eeuwen*, 16 July-31 August 1955, no 127.

LITERATURE:

T.H. Fokker, *Jan Siberechts peintre du paysage flamand*, Brussels and Paris, 1931,

pp. 89-90.

W.R. Valentiner, *Dutch and Flemish Old Masters in the Collection of C.J.K. van*

Aalst, Verona, 1939, pl. viii.

A leading painter of bucolic landscapes, Jan Siberechts became a member of the Antwerp Guild of Saint Luke some time between 1648-49, and worked in his native city for nearly a quarter century before settling in England. As with many Dutch and Flemish artists in the seventeenth century, Siberechts was greatly inspired by the Roman campagna and suffused his early landscapes with Italianate light. While it is uncertain whether the artist traveled to Italy himself, he would have seen the work of his contemporaries such as Nicolaes Berchem, Karel Dujardin, and Jan Both and absorbed their observations on light and atmosphere. In the 1660s Siberechts developed his distinctive style of Flemish landscape painting that focus on the idylls of country life.

This painting, dated 1671, depicts a busy scene, focusing on a peasant girl and boy driving a cart laden with vegetables presumably on the way to market. Cows meander down the stream, herded along by a boy with his coat slung over his staff. The cart driver pauses to look over his shoulder at the cowherd and, farther downstream, another woman drives a cart while countryfolk wend their way along the path. Siberechts repeated the motif of figures fording a stream bordered by trees many times, and used this particular compositional structure of the boy and the cart in another painting from 1671, *The Farm Cart*, now in the National Gallery of Ireland in Dublin (fig. 1). In *The Farm Cart*, the boy is looking down at the animals leaning to drink from the stream. This backwards glance from the boy serves to quiet the bustle evident in both paintings, and the stillness of the moment is punctuated only by the horse relieving itself.



fig.1 Jan Siberechts, *The Farm Cart*, 1671, National Gallery of Ireland, Dublin.



ADAM DE COSTER

(MECHELEN 1585/1586-1643 ANTWERP)

The Denial of Saint Peter

oil on canvas
42¾ x 51¼ in. (109 x 131.5 cm.)

\$250,000-350,000

£200,000-270,000
€230,000-320,000

PROVENANCE:

(Possibly) sold by the artist to the art dealer Jehan van Mechelen, Antwerp, as mentioned in a notarial document dated 27 January 1627.
(Possibly) Bartholomeus Floquet (*circa* 1650-1690), Vienna.
(Possibly) Visconti collection, Milan, by the eighteenth century.
Luigi Koelliker, Milan,
with Robilant and Voena, London, by 2005, whence acquired by the present owner.

EXHIBITED:

Sydney, Art Gallery of New South Wales and Melbourne, National Gallery of Victoria, *Caravaggio and his world: darkness and light*, 29 November 2003-30 May 2004, no. 23.
London, Robilant and Voena, *The International Caravaggesque Movement: French, Dutch, and Flemish Caravaggesque Paintings from the Koelliker Collection*, 20 June-15 July 2005, unnumbered.
Florence, Galleria degli Uffizi, *Gherardo delle Notti: Quadri bizzarrissimi e cene allegre*, 10 February-24 May 2015, no. 52.
Milan, Palazzo Reale, *La Tour: L'Europa della luce*, 7 February-7 June 2020, no. IV.5.
Raleigh, North Carolina Museum of Art, on loan 1 November 2020-31 December 2021.
Norfolk, Chrysler Museum of Art, on loan 24 March 2022-1 December 2023.

LITERATURE:

J.T. Spike, *Caravaggio and his world: darkness and light*, E. Capon, ed., exhibition catalogue, Sydney and Melbourne, 2003-2004, pp. 124-125, no. 23, illustrated.
J. Bikker, *The International Caravaggesque Movement: French Dutch and Flemish Caravaggesque paintings from the Koelliker collection*, exhibition catalogue, London, 2005, pp. 36-37, illustrated.



fig.1 Lucas Vosterman after Adam de Coster, *Tric-trac Players by Candlelight*, Rijksmuseum, Amsterdam

G. Papi, *Gherardo delle Notti: Quadri bizzarrissimi e cene allegre*, exhibition catalogue, Florence, 2015, pp. 238-239, no. 52, illustrated.

A. Delvingt, 'A Magnificent Nocturnal Work by the Flemish Caravaggist Adam de Coster', *Varia: peintures, dessins et sculptures, de Coster a Hartung: acquisitions récentes*, M. Korchane and G. Perthuis, eds., exhibition catalogue, Lyon, 2015, pp. 13-19 and 125-127, under no. 2, fig. 4.

This striking portrayal of *The Denial of St. Peter* is a characteristically forceful work by Adam de Coster. The *oeuvre* of this enigmatic artist was first reconstructed by Benedict Nicolson in two seminal articles published in the *Burlington Magazine* in 1961 and 1966 (B. Nicolson, 'Notes on Adam de Coster', *Burlington Magazine*, CIII, 1961, pp. 185-189, and B. Nicolson, 'Candlelight Pictures from the South Netherlands', *Burlington Magazine*, CVIII, 1966, pp. 253-245). By the early 1630s, Adam de Coster had established himself in Antwerp as a renowned painter of nocturnal scenes, a *pictor noctium*, and he is labelled as such in a portrait etching by Sir Anthony van Dyck from 1626, later published in *The Iconography*. Though no signed or dated pictures have survived, a body of work has been ascribed to de Coster on the basis of an engraving by Lucas Vosterman of *Tric-trac Players by Candlelight*, a composition that shows de Coster's clear debt to Gerrit van Honthorst (fig. 1). De Coster frequently used the trope of the half-masked flame in his compositions, as found in this painting.

The episode of Saint Peter's denial of Christ was a favorite subject for many northern followers of Caravaggio in the early seventeenth century. Indeed, de Coster treated this subject on at least one other occasion (sold Christie's, London, 3 December 2014, lot 172). The story is familiar: following Christ's arrest, Peter followed him into the courtyard of the high priest, where he sat by a fire. There, he was recognized on three occasions as one of Christ's followers and, under the threat of imprisonment and execution, he denied knowing his master each time, thereby fulfilling Christ's earlier prophecy that before the cock crowed that morning, Peter would have denied him thrice.

With the story unfolding at night, it provided the perfect setting to experiment with the effects of chiaroscuro and many of the so-called Utrecht Caravaggisti, including Gerrit van Honthorst, Hendrick ter Brugghen and Dirck van Baburen, produced variations of *The Denial of Saint Peter*. These compositions were often, as seen here, illuminated by a single light source from within the picture: a candle, a lantern or a fire. Given the clear Caravaggesque character of de Coster's work, a sojourn in Italy seems likely, but documentary evidence to substantiate this has yet to found. However, in 1623, a certain 'Adamo Fiamengo' is recorded as living in a house on via Frattina, in the Roman parish of San Lorenzo in Lucina, in the company of the painters 'Sebastiano Fiamengo, pittore', 'Cornelio, pittore Fiamengo' (likely Cornelis van Poelenburgh) and 'Francesco, pittore francese' (G.J. Hoogewerff, *Nederlandsche kunstenaars te Rome (1600-1725): uittreksels uit de parochiale archieven*, The Hague 1942, p. 92). As Adam was not a very common name among the Netherlandish painters in Rome, it is tempting to identify this 'Adamo' as Adam de Coster.





PROPERTY OF A PRIVATE COLLECTOR, BELGIUM

54

GÉRARD DE LAIRESSE

(LIÈGE 1640-1711 AMSTERDAM)

Nymphs and Bacchantes paying homage at the Temple of Flora

oil on canvas
56½ x 75½ in. (143.5 x 191.7 cm.)

\$250,000-350,000

£200,000-270,000

€230,000-320,000

PROVENANCE:

with Jean-Baptiste Lebrun (1748-1813), by 1809.
Anonymous sale; Rheims, 4 March 1990, lot 209.
Anonymous sale; Christie's, London, 8 July 2009, lot 156, where acquired by the present owner.

LITERATURE:

J.-B. Lebrun, *Recueil de gravures au trait, à l'eau forte et ombrée d'après un choix de tableaux de toutes les écoles*, Paris, 1809, p. 86, fig. 162.
A. Roy, *Gérard de Lairese*, Paris, 1992, p. 217, no. P.30, illustrated.

This impressive canvas, known for years only through an engraving published by Jean-Baptiste Lebrun, is a characteristic painting by Gérard de Lairese.



fig.1 Gerard de Lairese, *The Marriage of Peleus and Thetis*, sold at Christie's, New York, 25 January 2023, lot 20 for \$819,000.

Opulently staged, elegantly drawn and finely colored, Lairese'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.

Considered by Alain Roy (*loc. cit.*) to be an important work within Lairese's oeuvre, he dates it to *circa* 1667-70 by comparison with works such as the *Golden Age* (Potsdam, Sanssouci) and *Apollo and the Muses* (St. Petersburg, Hermitage). A drawing after the picture (pen and wash; 29.1 x 38 cm.) is in the Staatliche Museen, Kupferstichkabinett, Berlin (inv. no/ 13118). This painting was also highly regarded by Lebrun as evidenced by the following erudite description of this painting written by Denis Coeckelberghs for the Lebrun catalogue:

'The atmosphere is serene, imbued with the grace of the central figure, whose pearly complexions, like the nymph with cymbals behind her and the putto lying beside her, are bathed in bright light. While the light shimmers on the female nudes, it also skillfully brings out the figures in the background, giving rise to subtle interplays of light and shadow that allow the painter to play with the rendering of flowers, vases, dishes, lyres, cloth and stone tables, all pretexts for the right-hand lower section of the painting. In this work, Gerard de Lairese, in full possession of his means, shows himself to be a particularly virtuoso artist' (A. Roy, *loc. cit.*, p. 217).

Beyond painting, Lairese excelled in art theory, music, poetry, and theater. Born in Liège, he initially trained under his father, the painter Renier de Lairese. He worked in Cologne and Aix-la-Chapelle for Maximilian Henry of Bavaria from 1660. Lairese then settled in Utrecht until, at the encouragement of the art dealer Gerrit van Uylenburgh, he moved to Amsterdam. It was around this time that his portrait was painted by Rembrandt van Rijn (New York, Metropolitan Museum of Art, inv. no. 1975.1.140). Throughout his career, Lairese demonstrated a particular fondness for classical subject matter which culminated in a series of seven paintings with subjects from the history of the Roman Republic painted for the civil council chamber of the Hof van Holland at the Binnenhof (fig. 1).



JACOB DUCK

(?UTRECHT C.1600-1667 UTRECHT)

An Ensign seated in a guardroom, with officers playing at cards and a woman smoking by a chimney

signed and dated 'J.Duck.1655' (lower center, on a piece of wood)
oil on canvas
27 1/4 x 23 3/4 in. (69 x 60.3 cm.)

\$200,000-300,000

£160,000-240,000

€190,000-270,000

PROVENANCE:

Jacques Lenglier (1732-1814), France; his sale, Chez M.M. Lebrun and Brullé, Paris, 24 April 1786, lot 97, as F. le Duc.
Marie Françoise Lenglier, neé Thomazet, (d. 1788), her deceased sale; Lebrun, Paris, 10 March 1788, lot 121, as Jean le Duc, where acquired by, The Fontaine collection.
(Possibly) with Alfred Stange, Paris, July 1950.
Art Market, Paris, circa 1950, where acquired by the following, Private collector, and by whom sold,
Anonymous sale; Christie's, Amsterdam, 8 November 1999, lot 95, where acquired by the present owner.

LITERATURE:

J. Castagno, *Old Masters: Signatures and Monograms, 1400-born 1800*, London, 1996, p. 72, signature illustrated in facsimile.
M.C.C. Kersten, 'Interieurstukken met soldaten tussen circa 1625 en 1660. Een verkenning', in *Beelden van een Strijd, Oorlog en kunst vooe de Vrede van Munster 1621-1648*, Delft, 1998, p. 212, note 104.
N. Salomon, *Jacob Duck and the gentrification of Dutch Genre Painting*, W. Liedke ed., Ghent, 1998, pp. 33, 37, 64 and 156, no. 66, fig. 2.
W. Liedke, *A View of Delft. Vermeer and his contemporaries*, Zwolle, 2000, p. 172, fig. 232
J. Rosen, *Soldiers at Leisure: The Guardroom Scene in Dutch Genre Painting of the Golden Age*, Amsterdam, 2010, p. 122 and 125, fig. 105.
J. Rosen, *Jacob Duck C. 1600-1667: Catalogue Raisonné*, Amsterdam, 2017, pp. 152-153, fig 47.

Jacob Duck is first recorded professionally as a goldsmith's apprentice in 1611, and he was later registered as a master in the goldsmith's guild. No works by him in this medium have come down to us today, nor do his many *koretgaardjes* (guardroom) scenes contain any particular focus on armor or metalwork (N. Salomon, *loc. cit.*, pp. 16-17). In 1621 he was apprenticed to Joost Cornelisz. Droochsloot and in the same year was registered to the Utrecht painter's

guild as *conterfyt jongen* (apprentice portraitist), although no portraits by him survive. Few dated works by the artist exist -- the present painting is the last known dated work by Duck and is an example of his mature style. The figure in the foreground is spotlit and set in stark relief against a neutral background, providing the only hint of colour and contrast in the picture. The muted effect echoes the overall tranquility of the scene -- even the dog in the immediate foreground is calm, undisturbed as it gnaws on a bone.

The guardroom emerged as a popular theme in the seventeenth century, at which point the Eighty Years' War was in its final stages and a new military class was forming in the Dutch Republic. Duck's early guardroom scenes reflect the desire of this new group of middle-class military officers who had raised their social standing to distance themselves from the peasantry. Take for example Duck's earliest dated work, a guardroom from 1628 (fig. 1, present location unknown), in which a well-dressed officer gestures with a stick at a group of enlisted men. One of the soldiers is asleep, another is smoking, while a third stares inquisitively at a piece of armor, and all are in various states of undress; each of these conditions would have been recognized by contemporary viewers as signs of their moral failings. Duck continued to use a high-ranking officer as a moral instructor in his guardroom scenes throughout the 1630s, as evidenced by a guardroom now in the Minneapolis Institute of Art (fig. 2). Two senior officers dressed in fine clothing are seen preparing themselves for the front lines in the foreground. In the background soldiers heeding the call to arms can be seen through the open doorway. The middleground is dominated by a group of soldiers, one sloppily dressed and asleep, another attempting to tickle him awake with a piece of wheat, while a third pikeman can be spotted pickpocketing the tickler, humorously recalling the Dutch proverb 'Die slapen gaat, weet niet hoe hij ontwaken sal' ('He who goes to sleep, knows not how he will wake up'). A contemporary viewer would have immediately recognized the moral lesson; missing the call to arms would have moved beyond the loss of personal virtue to that of a loss of civic and national pride.

By the time the present painting was executed, in 1655, the Eighty Years' War had already come to its conclusion following the Peace of Münster in 1648. Duck continued to paint militaria well into peacetime; here Duck uses the well-dressed ensign as his moral narrator, who directs the viewer with a pointing stick deeper into the room, toward a group of soldiers playing cards. Beyond a woman can be seen smoking. While the message of virtue versus vice can be read from right to left across the picture plane, the wartime potency of the lesson is toned down significantly.



fig. 2 Jacob Duck, *Soldiers Arming Themselves*, Minneapolis Institute of Art, Minneapolis.



fig. 1 Jacob Duck, *Guardroom Scene*, 1628, location unknown.



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

56

WILLEM VAN AELST

(DELFT 1627-?1687 AMSTERDAM)

A bouquet with a sunflower, roses, an iris, tulips, carnations and a camellia in a gilt mounted vase, with insects on a marble tabletop

signed and dated 'Guill.mo v...Aelst.166[6]' (lower left)

oil on canvas

32¼ x 26¾ in. (83.2 x 67.5 cm)

\$150,000-250,000

£120,000-200,000

€140,000-230,000

PROVENANCE:

Major G. M. Harding, Woodmancote, Lymington; [The Property of Major G. M. Harding, and are sold owing to his having given up his residence, Woodmancote, Lymington, Hants.], Christie's, London, 24 April 1931, lot 23.

[The Property of Guy Argles Esq.]; London, Sotheby's, 2 December 1964, lot 23, to the following, with Agnew's, London, by 1967.

Mona Field, United Kingdom.

Charles Crichton and Isabel Laird Crichton, United Kingdom.

with Richard Green, London, by 1996, from whom acquired by, Dimitri Mavrommatis, Geneva; Sotheby's, London, 5 December 2007, lot 41, where acquired after the sale by the present owner.

EXHIBITED:

London, Agnew's, *Old Masters Recent acquisitions*, 4 April-6 May 1967, no. 19.

London, Richard Green, *Important Old Master Paintings*, 1997, no. 19.

LITERATURE:

The Burlington Magazine, CVI, 1964, advertisement, p. xii, illustrated.

The Connoisseur, CLXIV, 1967, advertisement, n.p., illustrated.

T. Paul, 'Beschildert met glans': *Willem van Aelst and artistic self-consciousness in Seventeenth-Century Dutch Still Life painting*, Ph.D. dissertation, The University of Virginia, Charlottesville, 2008, p.285, no. 66.

Willem van Aelst specialized in still-life painting and is best known for his ornate depictions of glassware, gilded goblets, fruit and flowers. His compositions are markedly more dynamic than those of his predecessors and van Aelst adopted a bright and playful color palette for his flower bouquets, introducing strong contrasts of light and shadow. Van Aelst joined the Delft painter's guild in November 1643 and set off for Italy shortly after, in 1649. In Florence he served as court painter to Ferdinando de' Medici and joined the Bentvueghels, a group of fellow Northern artists working in Italy, remembered for both their intellectual pursuits and their Bacchic initiation rituals. Here he was given the bent-name 'Vogelverschrikker' (scarecrow), a nickname which appears on a number of still lifes produced during his Italian sojourn.

The present work, dated to the 1660s, was completed after his return to the Netherlands. His late style is characterized by smooth and highly detailed forms perhaps influenced by Matthias Withoos and Otto Marseus van Schrieck, both of whom he had encountered in Italy. Even after settling in Amsterdam he continued signing his works with the italianized version of his name 'Guill.mo', as is visible in the lower right of this painting.



PROPERTY OF A PRIVATE COLLECTOR, BELGIUM

57

JACOB ADRIAENSZ. BACKER

(HARLINGEN 1608-1651 AMSTERDAM)

Portrait of a gentleman, half-length, wearing a brocaded doublet, before a red velvet curtain

signed in monogram 'JAB.' ('JAB' linked, at right)

oil on canvas

41¼ x 35¾ in. (105 x 90 cm.)

\$300,000-500,000

£240,000-390,000

€280,000-450,000

PROVENANCE:

Albert Vandervelden, Liège, by 2008.

EXHIBITED:

Amsterdam, Museum Het Rembrandthuis and Aken, Suermondt-Ludwig-Museum, *Jacob Backer (1608/9-1651)*, 29 November 2008-22 February 2009 and 11 March-7 June 2009; no. 30 (entry by J. van der Veen).

LITERATURE:

J. van der Veen in *Jacob Backer (1608/9-1651)*, E. de Heer and P. van Den Brink, eds., Zwolle, 2008, pp. 154-155, and 244-245, no. 30, cat no. A119, illustrated, and a detail illustrated on the frontispiece.





fig. 1 Jacob Adriaensz. Backer, *Portrait of Abraham Velters* (1603-1690), half-length, in a grey cloak and lace collar, wearing a hat, sold at Christie's, London, 3 July 2012, lot 6.



This painting dates to the late 1640s, at the height of Jacob Adriaensz. Backer's career. Only a few years earlier the artist was commissioned to paint *Officers and men of the Company of captain Cornelis de Graeff and lieutenant Hendrick Lauwrensz.* for the great hall at Kloveniersdoelen, for which Rembrandt supplied *The Nightwatch* as a pendant. He initially trained as a painter in Amsterdam before moving to Leeuwarden in 1626/7 to study in the workshop of the history painter Lambert Jacobsz. alongside Govaert Flinck. By 1633 he had returned to Amsterdam and won the commission for the group portrait *The Governesses of the Civic Orphanage of Amsterdam*, now in the Amsterdam Museum. While Backer never studied under Rembrandt, he was nevertheless influenced by his work through his close association with artists like Govaert Flinck, with whom Backer relocated to Amsterdam in 1633 and who himself became a pupil of Rembrandt. Unlike Flinck, Backer never fell completely under Rembrandt's spell, instead he adopted a lighter, more spontaneous approach to portraiture, which seems to have been inspired by Flemish artists such as Cornelis de Vos.

Although only a handful of Backer's portraits are dated, it is possible to construct a chronology on stylistic grounds. From the early 1630s to the turn of the decade he used a sober palette, emphasizing dark colors, mostly browns, greys, and blacks. Along with a muted palette, works from this early period are

recognizable by the rather static poses of the sitters, as seen in his masterful portrait of Abraham Velters (fig. 1), dating to *circa* 1640. The decorative gold thread embroidery on the shoulder of Velters's cape, and his partially revealed linen and lace trimmed falling band reveal his high standing as a successful merchant and Amsterdam burgomaster. While the identity of the present sitter is unknown, his clothes reveal his high social standing. His doublet and sleeves are constructed from cloth-of-silver, usually a type of silk or linen, in which some of the weft threads have been replaced with silver threads. The fabric is further enriched with brocaded gold acanthus leaf patterns and decorative gold trim.

At the time this portrait was completed, *circa* 1647, Backer was receiving many commissions from the Amsterdam governors and working for the court of Frederick Henry, Stadtholder of the Netherlands. He began making use of more vibrant colors and enlivening his sitters with increasingly dynamic poses, as he has done here, with the sitter removing his gloves and gesturing towards his hat on the balustrade. Jaap van der Veen suggested that the direction of the gesture and the continuation of the balustrade to the right, indicates the portrait may have once been part of a pair, although a pendant for this portrait has yet to be identified (*loc. cit.*). If such a pendant did exist, it may have depicted the sitter's wife, as a glove was often used as a symbol of marriage.

THE HARARI ESTATE COLLECTION

58

PHILIPS WOUWERMAN

(HAARLEM 1619-1668)

An elegant lady on horseback giving alms

signed with monogram 'PHILS W' ('PHILS' linked, lower right)

oil on panel

14 x 16¼ in. (35.6 x 41.9 cm.)

\$120,000-180,000

£95,000-140,000

€110,000-160,000

PROVENANCE:

(Possibly) Private collection, Germany, *circa* 1785.

Anonymous sale; de Vries a.o., Amsterdam, 26 November 1851, lot 20.

Robert Prioleau Roupell, Esq., Q.C. (1798-1886), London; (*), Christie's, London, 25

June 1887, lot 45 (265 gns. to Permain).

Mrs. M.E. Braithwaite; (*), Sotheby's, London, 16 July 1980, lot 116.

with Kunsthandel P. de Boer, Amsterdam, by 1981.

Anonymous sale; Sotheby's, London, 8 July 1987, lot 114.

Private collection, Germany.

[The Property of a Gentleman]; Christie's, London, 4 July 1997, lot 8 (sold after the sale).

with Salomon Lilian, Amsterdam, by 2004-5.

with Noortman Master Paintings, Maastricht, where acquired by the present owner

in 2005.

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. 352, no. 335.

B. Schumacher, *Philips Wouwerman: The Horse Painter of the Golden Age*, I,

Doornspijk, 2006, pp. 322-323, no. A384; II, pl. 51, 355.

Over the course of his three-decade career, PhilipS Wouwerman became renowned for his abilities as a painter of horses in dramatic sweeping landscapes. While there is no evidence that Wouwerman left his native city of Haarlem to travel to Italy, he too was inspired by the light and landscape that captured the imagination of his Dutch and Flemish contemporaries. He

absorbed the visions brought back by his countrymen, particularly Pieter van Laer's depictions of the Roman *campagna*. Joining the Guild of Saint Luke in 1640, Wouwerman's early work focused on military and genre scenes. By the 1650s Wouwerman developed a greater interest in landscapes and began to use a brighter color palette, two hallmarks of his mature style.

In her 2006 monograph on the artist, Birgit Schumacher dates this painting to the second half of the 1650s (*op. cit.* p. 322). Schumacher describes the artist's stylistic evolution in the later fifties as shifting towards elegant scenes over peasant themes, with 'his dramatic evocation of human emotions [giving] way to a more pervasively reserved kind of acting' (*op. cit.* p. 98). Indeed, this painting plays out like a drama, with the characters arrayed across a stage against an almost flat backdrop of sky. Wouwerman uses color to give prominence to the subject matter - the sumptuous yellow and jaunty blue plumes of the lady on horseback and the beggar's red shirt pull the focus and underscore the interaction between high and low society. Wouwerman structures the composition around a gently sloping diagonal, which begins with the tree blowing in the wind at upper right, through the lady's slightly bent head, through the horses' parallel faces to the standing figure bending to tend to the dog. This compositional device serves to pull the eye straight back into the landscape deep in the background, borne along by the gentle curve of the river. The elegant composition and refined subject matter are emblematic of his paintings targeting the upper middle classes in seventeenth-century Dutch society.



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

59

PETER WTEWAEEL

(UTRECHT 1596-1660)

*A Shepherd piping on a knoll with a dog and his flock nearby;
and A Shepherdess reclining on a knoll with a lamb, a hound,
and a ram*

oil on canvas

The first: 42¼ x 54¾ in. (107 x 139 cm.)

The second: 42 x 51¾ in. (106.5 x 131.5 cm.)

a pair (2)

\$180,000-220,000

£150,000-170,000
€170,000-200,000

PROVENANCE:

(Possibly) Peter Wtewael, Utrecht, until 1660.

(Possibly) Jacob Martens and Aletta Martens-Pater, Utrecht, by 1669.

Count Otto Thott (d. 1785), Gavne Castle, Naestved, Denmark, and by descent to,

Baron Kjeld Thor Tage Otto Reedtz-Thot (1876-1923), Gavne Castle, Naestved,

Denmark, and by descent to,

Baron Axel Gustav Tage Reedtz-Thott (1920-1973), Gavne Castle, Naestved,

Denmark; his deceased sale, Christie's, London, 2 July 1976, lot 36 (GBP 8,500).

Anonymous sale; Sotheby's, London, 6 July 1983, lot 71.

Private collection, until 1995.

with Pieter Hoogendijk, Baarn, by 1995.

[The Property of a Gentleman]; Christie's, London, 4 July 1997, lot 25, where acquired
by the present owner.

LITERATURE:

(Probably) J. Lange, *Baroniet Gavnos Malerisamling*, 1876, no. 23.

K. Madsen & O. Andrup, *Fortegnelse over to hundrede af Baroniet Gavnos
Malerier af aeldre Malere samt over des Portraet samling*, Copenhagen, 1914, p.
54, nos 196-7, as Joachim Wtewael.

K. Madsen, *Malerisamlingen pna Gavno', Kunstmuseets Aarskrift*, IV,
Copenhagen, 1917, p.48, as Joachim Wtewael.

A. W. Lowenthal, 'Some paintings by Peter Wtewael (1596-1660)', *Burlington
Magazine*, CXVI, 1974, p. 466, figs 69 & 70.

A. McNeil Kettering, *The Dutch Arcadia: Pastoral Art and its Audience in the
Golden Age*, Montclair, NJ, 1983, pp. 40-41, 46, and 158, note 15, figs. 27 and 28.

A. W. Lowenthal, *Joachim Wtewael and Dutch Mannerism*, Doornspijk, 1986, pp.
73,178-179, nos. D-12 and D-13, pls XXVI and XXVII, 174 and 175.

Tableau, February 1995, XVII, advertisement.

A. W. Lowenthal, *Masters of Light, Dutch Painters in Utrecht during the Golden
Age*, exhibition catalogue, San Francisco, 1997, p. 323, fig. 3 (only the Shepherdess
is illustrated).

Peter Wtewael was the eldest son of the Utrecht Mannerist painter, Joachim Wtewael, and the only one of Joachim's children to follow in his footsteps as an artist. Peter was only briefly active as an artist between 1624 and 1630, producing an *oeuvre* of just a handful of signed paintings and about twenty-five other securely attributable works. A possible explanation for this relatively small body of work can be found in an observation made by Joachim von Sandrart in 1626, which is recorded in his *Teutsche Academie*, published in 1675-9: 'One of his [Joachim's] sons practiced this profession also, and came along far in it, and would have achieved great learning in this art, if he had remained active in it. For they have fallen love with the flax business and have made a fine fortune in it' (see A.W. Lowenthal, 1986, *op. cit.*, p. 30).

Many unsigned works, including the present pair, were long thought to have been executed by Joachim. Father and son painted in a similar manner, utilizing highly polished figures in affected postures, similar plump and expressive facial types, along with the naturalistic treatment of textures. These paintings were recognized as being by Peter Wtewael by Anne Lowenthal, who first acknowledged the pair in 1974 (*loc. cit.*). She speculates that the highly individualized faces of the shepherd and shepherdess here were most likely based on Peter's own brother and sister, who would have been convenient models, and compares them to the portraits in the Centraal Museum, Utrecht (figs. 1 and 2). The 'Shepherd' and 'Shepherdess' as arcadian subjects in painting were inspired by characters in the popular pastoral play *Granida* by Pieter Cornelisz. Hooft, published in 1615. If these two paintings are indeed real portraits, they would be among the earliest examples of *portrait historié* with an arcadian theme.



fig. 1 Joachim Wtewael, *Portrait of Johan Wtewael* (1598-1652),
Centraal Museum, Utrecht.



fig. 2 Joachim Wtewael, *Portrait of Antonetta Wtewael* (1603-1655),
Centraal Museum, Utrecht.



THE HARARI ESTATE COLLECTION

60

DAVID TENIERS II

(ANTWERP 1610-1690 BRUSSELS)

The kermesse of Saint George

signed 'D. TENIERS FEC T' (lower right)
oil on canvas
33 x 22½ in. (83.8 x 57.4 cm.)

\$150,000-250,000

£120,000-200,000

€140,000-230,000

PROVENANCE:

Almina Herbert, née Wombwell, Countess of Carnarvon (1876-1969), Highclere Castle, Hampshire; [Property of the Countess of Carnarvon], Christie's, London, 31 May 1918, lot 154 (65 gns.).
Bruno Pagliai (1902-1983) and Merle Oberon (1911-1979), Mexico City, by the early 1950's, and by descent.
Anonymous sale; Christie's, New York, 7 June 2002, lot 100.
with Johnny van Haeften, London, where acquired by the present owner in 2004.

Country festivities such as peasant weddings, harvest thanksgivings, and *kermesses*, together with dances and feasts outside the village inn, are subjects that David Teniers painted more often than any other. In every phase of his sixty-year career he returned to this theme, constantly varying and reformulating it. There is no doubt that these joyful, multifigured pictures were very popular with collectors and admirers of his art.

Teniers's interest in landscape and in the events making up the calendar of life in the country started in the latter part of the 1630s. He depicted peasants undertaking their mundane, day-to-day tasks, but more often he showed them dancing and enjoying themselves with games. His first village wedding was painted in 1637 and displays his ability to observe even the most minute details. The present work illustrates his progression, as his earlier more stylized figures are here replaced by characters with individual traits. Although the spatial definition of these later landscapes seems haphazard and informal, Teniers carefully composed his rural scenes to simulate a depiction of everyday life which is, in fact, idealistic, even arcadian. Dr. Margaret Klinge notes that 'Teniers's Flemish landscapes are only naturalistic in appearance. In fact, they are composed of motifs which in the arcadian literary tradition represent the serenity of country life [...] a happy peasantry at one with the gentry under the radiant blue of a vast sky [...] The rural life he presents is happy and carefree - an arcadian idyll' (M. Klinge, *David Teniers the Younger*, Antwerp, 1991, pp. 20-22).

The subtle tonality of the present work, suffused with a soft light, and the slightly looser, more coarsely painted figures are characteristic of Teniers' work of the 1660s and '70s. The demand for his pictures during these decades was great and his ability to produce varied paintings of village life seemed almost limitless. The vertical format for the present painting is somewhat unusual in Teniers' *oeuvre* although, typically for the artist, the composition is constructed along a strong diagonal: our eye is led from the figures in the foreground on one side of the painting through to the village beyond, on the other side. Although Teniers often included moralizing references in his paintings, lasciviousness and sexual allusions play a very limited part in the present picture. The jolly festivities take place in the warm sunlight of a late afternoon and strong local colors - red, blue, and yellow, accentuated with gleaming white - are dotted throughout the villagers' clothes. A more subdued red is echoed in the *kermesse* flag that flies over the scene.





PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

61

MATTHIAS STOM

(?AMERSFOORT C.1600- AFTER 1645)

The Mocking of Christ

oil on canvas
58¾ x 48¾ in. (148.9 x 122.2 cm.)
with inventory number '936' (lower right)

\$250,000-350,000

£200,000-270,000

€230,000-320,000

PROVENANCE:

Acquired by Don Sebastián Antón Pascual Inglada (1807-1872), Barcelona, and by descent to his great-granddaughter, from whom acquired by private sale through Sotheby's in 2009 by the present owner.

LITERATURE:

B. Nicolson and L. Vertova, *Caravaggism in Europe*, Turin, 1990, I, p. 183; III, pl. 1461,

with incorrect dimensions and erroneously listed as in a private collection, Madrid.

This highly Caravaggesque representation of *The Mocking of Christ* is an early work by one of the leading Dutch followers of Caravaggio, Mattias Stom (or Stomer), and can be dated to the early 1630s. The painting is testament to the extraordinary influence that Caravaggio's naturalism exerted on an international group of painters, many of whom resided and worked together within the artists' community in Rome before returning to their native countries to disseminate his new innovative and dramatic style. This painting appears to be one of the earliest of Stom's five known treatments of the theme of The Mocking of Christ, a subject which lent itself to the dramatic interpretation of Caravaggio and his followers.

Matthias Stom is first recorded in Rome in 1630-32 as residing in the strada dell'Ormo, in the parish of San Nicola in Arcione, at the age of 30-32 years. In an inventory of 1648 he is described as a pupil of Gerrit van Honthorst, the leading Utrecht Caravaggist, whose style had a profound and enduring effect on the younger artist's work, clearly seen in the present painting. Following his sojourn in Rome, Stom travelled to Naples (at an unknown date) and then on to Sicily where he worked in Palermo and Messina for the remainder of his life, dying in the latter city in around 1651.

Although little documentary evidence survives, and only one painting by the artist is dated (*A Saint Isidore Agricola*, formerly in the church at Caccamo, Palermo, dated 1641), there appears to be a gradual stylistic progression within the artist's career, as observed by Benedict Nicolson (B. Nicolson, 'Stomer brought up-to-date', *The Burlington Magazine*, 1977, CXIX, pp. 230-245). The present painting seems to belong to an early phase in the artist's career, when Stom's paintings are characterised by a higher dependence on Gerrit van Honthorst and demonstrate a smoother application of paint, different from the broader handling of his mature works.

The Mocking of Christ was almost certainly painted during the early 1630s, either during the artist's stay in Rome or perhaps soon after his arrival in Naples. (This is further supported by the distinctively coarse Roman or Neapolitan canvas on which the picture is painted). Another factor that upholds such a dating is the painting's size: as pointed out by Nicolson, the vast majority of the artist's earlier works are executed on a smaller, domestic scale (presumably since they were produced for a private clientele), whereas Stom's later works are more monumental, no doubt as a result of his attaining more significant and substantial commissions.

During the nineteenth century the painting belonged to one of the most illustrious collectors of old master paintings in Spain: Don Sebastián Antón Pascual Inglada (1807-1872). Born in Villanueva in 1807, he moved with his family to Barcelona in 1844 where he enjoyed a highly successful career as a banker and politician, leading to his appointment as 'gentil-hombre de su majestad'. On his death in 1872 he left behind a collection of some 2,300 paintings, including works by Titian, El Greco, Murillo, Zurbarán, Andrea del Sarto, van Dyck and Ribera, amongst others.



WILLEM DROST

(AMSTERDAM 1633-1659 VENICE)

Roman Charity

oil on canvas
51¾ x 43¼ in. (131.3 x 109.8 cm.)

\$80,000-120,000

£63,000-94,000

€73,000-110,000

This impressive *Roman Charity* is an important rediscovery in the oeuvre of Willem Drost, one of Rembrandt's most talented and innovative pupils.

Depicting the Roman story of filial piety, in which Pero saves her father Cimon from death by starvation, the painting, with its loose handling of the paint and the flecked highlights in Cimon's arms and torso, exemplifies the tenebrist style developed by Drost after his arrival in Italy in *circa* 1655. This evolution in the young artist's technique away from the accomplished Rembrandtesque works of his Amsterdam period is fascinating to consider. From the very small body of extant works that date to the four years he spent in Venice before his untimely death, it is clear that Drost, despite his success in both the fine and rough manner of painting that he had adopted so adeptly whilst in Rembrandt's studio, almost completely abandoned this, turning instead to the neo-Caravaggesque style of the present work.

The group of painters with whom Drost was associated in la Serenissima were known as the *tenebrosi*. Including Antonio Zanchi, the Genoese Giovanni Battista Langetti and the German Johann Carl Loth, (with whose works those of Drost have in the past been confused), their style was predicated on Jusepe de Ribera's masterful chiaroscuro and was imbued with a shadowy realism. In *Roman Charity* this can be seen in the play of soft light and shadow across the two figures, which highlights the weary slump of Cimon's sinewy body and the quiet strength of Pero's selfless gesture.

Only sixteen paintings are securely given to Drost's Italian period. Interestingly, within this corpus Drost can be seen experimenting with different versions of similar poses, using a small number of models that he may have shared with Loth, (further confusing the question of authorship between their two oeuvres). The figure of Pero in the present painting can be compared to that of *Saint John the Evangelist* (private collection, see J. Bikker, *Willem Drost: A Rembrandt Pupil in Amsterdam and Venice*, New Haven and London, 2005, p. 28-30, no. 29). With their statuesque presence and the three quarter turn of the head, they could almost be mirror images of one another. Similarly, the seated Cimon echoes the figure of Argus in Drost's *Mercury lulling Argus to Sleep* (Dresden, Staatliche Kunstsammlungen).

Another version of *Roman Charity*, currently on loan to the Rijksmuseum (sold Sotheby's, New York, 1 February 2018, lot 25, \$1,095,000), shows a subtly different approach to this story of ultimate sacrifice and charity. In the Amsterdam version, which arguably still displays Rembrandt's influence, the weakened Cimon clutches at Pero's skirts in desperation, whereas in the present painting Drost captures the full extent of his vulnerability, with his manacled hands resting limply in his lap. The position of Pero is very similar in both instances, with her strong stance and far off gaze. However, where the Rijksmuseum shows a woman who quite closely resembles a figure of Drost's own time, the present painting depicts an idealised heroine, highlighting the ancient Roman source of the subject.

We would like to thank Dr. Jonathan Bikker for confirming the attribution following first-hand inspection of the painting.



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

63

CHARLES-ANTOINE COYPEL

(PARIS 1694-1752)

Thalia chased by Painting

signed and dated 'charles coypel 1732' (lower left)

oil on canvas

25¾ x 32 in. (65 x 81.2 cm)

\$250,000-350,000

£200,000-270,000

€230,000-320,000

PROVENANCE:

Baron Linder, possibly Constantin Carlsson Linder (1836-1908).

Comte de Canson, Paris.

Galerie Jamarin, Paris, there purchased March 1954.

Walter P. Chrysler, Jr. (1909-1988), Virginia.

[The Estate of Walter P. Chrysler, Jr.]; Sotheby's New York, 1 June 1989, lot 97, where acquired by the present owner.

EXHIBITED:

New York, Finch College, 1963, no. 13.

Norfolk, VA, Chrysler Museum, on loan by February 1975.

Raleigh, NC, North Carolina Museum of Art; Birmingham, AL, Birmingham Museum of Art, *French Paintings from The Chrysler Museum*, 31 May 1986-18 January 1987, no. 7.

Nantes, Musée des Beaux-Arts, *Le Théâtre des Passions*, 11 February- 22 May 2011, cat. no. 35.

LITERATURE:

Mercure de France, December 1733, pp. 2879-2880 (cf. Slatkine Reprints, Geneva, 1968, t. XXV, p. 372)

J.B. de Boyer, Marquis d'Argens, *Examen Critique des différentes Ecoles et Peinture*, 1768, (Minkoff reprint, Geneva 1972), pp. 244-245.

F. Ingersoll-Smouse, 'Charles-Antoine Coypel', *La Revue de l'Art ancien et moderne*, 1920, p. 146.

I. Jamieson, *Charles-Antoine Coypel, Premier Peintre de Louis XV et Auteur Dramatique (1694-1752)*, 1952, p. 83 (with reference to the engraving)

A. Schnapper, 'A propos de deux nouvelles acquisitions: 'Le chef-d'oeuvre d'un muet ou la tentative de Charles Coypel', *Revue de Louvre*, 1968, no. 17, p. 254, note 3.

P. Rosenberg, *Chardin: 1699-1779*, Cleveland, 1979, pp. 288-289.

E. Zafran, 'Charles Antoine Coypel's Painting Ejecting Thalia', *Apollo*, April 1980, pp. 280-287, pl. 1.

S. Taylor, 'Engravings within Engravings: Symbolic Contrast and Extension in some 18th Century French Prints,' *Gazette des Beaux-Arts*, 1985, p. 63.

C. Bailey, *The first Painters of the King: French Royal Taste from Louis XIV to the Revolution*, New York, 1985, p. 137, no. 111a.

J. Harrison, *French Paintings from the Chrysler Museum*, Norfolk, Virginia, 1986, pp. 12-14, 101, no. 7.

T. Lefrancois, *Charles Coypel, Peintre du roi (1694-1752)*, Paris, 1994, pp.257-260, no.140.

Nantes, Musée des Beaux-Arts, *Le Théâtre des passions, 1697-1759, Cléopâtre, Médée, Iphigénie*, 11 February-22 May 2011, n° 35, pp. 142-143, illustrated in color.

J.-C. Castelain, 'Le théâtre féconde le grand genre', *L'Oeil*, DCXXXIV 2011, p. 64 illustrated in color.

ENGRAVED:

F.B. Lépicié, 1733.

Charles Coypel was a born into a revered dynasty of French painters, the son of Antoine Coypel (1661-1722), nephew of Noel-Nicolas Coypel (1690-1734) and grandson of Noel Coypel (1628-1707), history painters all. Something of a prodigy, he was accepted into the Académie Royale aged 21 with the submission of *Jason and Medea* (1715; Schloss Charlottenburg, Berlin), and achieved the highest levels of official success when he was appointed First Painter to the King and Director of the Académie in 1747. He was also a man of the theatre, a critic and author of some 40 plays – mostly three-act comedies and farces – which he regularly staged and directed, often casting himself in leading roles. In one of these plays, *La Poesie et la Peinture (Allegory of Painting)*, an allegorical comedy, characters debated the virtues and failings of both arts.

The present painting – Coypel’s best-known and most extensively studied – is a witty allegory concerning his dual careers as painter and playwright. The painting depicts an artist’s studio that has been designed like a stage set and overflows with paintings, sculptures and a tumble of books, each of which makes reference to the 40-year-old artist’s own life. Casts of ancient and Renaissance sculptures – the *Farnese Hercules*, *Belvedere Torso*, and Giambologna’s *Architectura* – attest to Coypel’s deep learning and classical training at the Académie. His self-portrait gazes out at the viewer from the side wall. Two large paintings – a *modello* for Coypel’s tapestry cartoon of *The Sacrifice of Iphigenia* hanging on the back wall and a large landscape (featuring a helmeted Minerva) resting on an easel – are evidence of Coypel’s accomplishments as a painter. The jumbled still life of bound manuscripts in the foreground represents an array of Coypel’s plays, each bearing the title and date of production.

At the back of the room on the right stands the personification of Painting holding a palette and paintbrushes and pointing her mahlstick threateningly at Thalia, Muse of Comedy, whom she orders from the painter’s studio. As Thalia flees, her drapery whipping through the air, the Muse of Comedy turns to cast a final look upon Painting, and gathers in her skirts several volumes of plays that have been handed her by agitated putti. An angry *génie* running beside her, swaddled in leopard skin with a leopard skin toque, pulls with him a broken chain that had previously bound him. In the lower right corner of the painting is collaged a small scrap of paper on which, in Coypel’s own hand, is written a verse comparing Thalia to a mistress spurned: ‘Muse, I have had enough of your affair/ Leave, and take prose and poetry with you./ To turn one’s head/ Painting is quite enough’.

The painting had long been mistakenly interpreted as representing Coypel’s decision to abandon the theatre – his plays had not always been enthusiastically received – to devote himself to painting exclusively. However, a drawing of the subject in pen, ink and gouache (Bibliothèque Nationale, Paris) that is dated ‘1727’, five years before the painting was executed, was first employed by Coypel as the frontispiece of the *Les Folies de Cardenio* – the only one of his plays published in his lifetime – before he repurposed it as the design for the present canvas. Furthermore, as Eric Zafran noted in a seminal article (*loc. cit.*), Coypel continued to write plays after 1732, the year in which the painting is dated. Indeed, a close reading of the titles and dates inscribed on the bindings of the folios reveals that several postdate the painting, indicating that Coypel continued writing and continued revising his most inventive and original painting.

So enduring was the painting’s fame in 18th-century France that Chardin included Bernard Lépicié’s engraving after *Painting Ejecting Thalia* in the background of his own final genre scene, *La Serinette (Lady with a Bird-Organ*; 1753; The Frick Collection, New York), twenty years after the print’s publication.





PROPERTY FROM A PRIVATE COLLECTOR

64

ANNE VALLAYER-COSTER

(PARIS 1744-1818)

A guitar, tambourine, hunting horn, clarinet, oboe and a drum on a marble-topped table

oil on canvas
35¼ x 70½ in. (89.2 x 179.1 cm.)

\$500,000-700,000

£400,000-550,000

€460,000-640,000

PROVENANCE:

Jacques Doucet (1853-1929), Paris; his sale, Hotel Drouot, Paris, 16 May 1906, lot 88. Campanini-Bonomi collection, Milan, by 1962. Baron Stumm-Holzhausen, Hessen. with Julius Böhler, Munich, by 1970. with Matthiesen Gallery, London, 1987, when acquired by the present owner.

EXHIBITED:

London, Matthiesen Fine Art Ltd, *A selection of French paintings, 1700-1840, offered for sale: an exhibition on behalf of Médecins sans Frontières*, 6 June-28 July 1989, pp. 68-69, no. 20, pl. 22.

Washington D.C., National Gallery of Art; Dallas, TX, Dallas Museum of Art, *Anne Vallayer-Coster: Painter to the Court of Marie-Antoinette*, 30 June-September 2002, October 13 2002-5 January 2003.

LITERATURE:

M. Faré, *La nature morte en France: son histoire et son évolution du XVIIe au XXe siècle*, II, Geneva, 1962, fig. 425.

M. Roland Michel, *Anne Vallayer-Coster: 1744-1818*, Paris, 1970, pp. 175, 189, no. 269, illustrated.

M. Faré and F. Faré, *La vie silencieuse en France: La nature morte au XVIIIe siècle*, Paris and Fribourg, 1976, p. 222, fig. 337.

E. Kahng and M. Roland Michel, *Anne Vallayer-Coster: Painter to the Court of Marie-Antoinette*, New Haven, 2002, p. 214-215, no. 110, pl. 47.

Anne Vallayer-Coster, by universal consensus, was admired by her contemporaries as the finest still-life painter in France since Jean-Siméon Chardin. The art establishment promoted her and critics – especially early on in her career – lavished her Salon submissions with praise, though never without a misogynistic undercurrent of amazement at a woman who displayed a genius they believed to be reserved only for male artists.

Born in Paris in 1744, Vallayer-Coster was the second of four daughters of a goldsmith who worked for the Gobelins tapestry manufactory and a mother sufficiently versed in the ways of the business to run the family workshop after her husband’s death. Little is known of her artistic education, though it is presumed that she received the rudiments of training from her father, before studying drawing with Madeleine Basseport – a botanical specialist – and the famous marine painter Claude-Joseph Vernet, a family friend. At the age of

26, and without a recorded sponsor, she presented herself for membership at the Académie Royale de Peinture et de Sculpture, the most august institution in the French art establishment. With the elderly Chardin in attendance, she was accepted and made a full member with the submission of *The Attributes of Painting, Sculpture and Architecture* (1769) and *The Attributes of Music* (1770; both in Paris, Musée du Louvre), large and ambitious subjects that Chardin had famously undertaken in 1765 in a royal commission for the château du Choisy.

In the 1771 Salon – the first in which Vallayer-Coster was able to participate – she exhibited ‘nine or ten’ paintings including her two *morceaux de réception*, and her pictures were rapturously received. Denis Diderot (who was Chardin’s greatest champion) wrote: ‘Mlle. Vallayer astonishes us as much as she enchants us... no one of the French School can rival the strength of [her] colors... nor her uncomplicated surface finish. She preserves the freshness of tone and beautiful harmony throughout the canvas. What success at this age!’. She exhibited her still lifes at every subsequent Salon throughout the 1770s and ‘80s to equal enthusiasm.

Throughout the 1770s Vallayer-Coster produced several grand decorations featuring various attributes of the arts, akin to her reception pieces for the Académie and in a genre of still life established by Chardin. The present example, like most of her ‘allegorical’ still lifes depicting the *Attributes of the Arts*, was probably intended as a room decoration made to fit into *boiserie* paneling above a mantel or over a doorway. Although nothing is known of this painting’s commission or earliest history, the unusually large scale of the picture and the elegant contemporary setting given to the still life of musical instruments – grand carved marble pilaster, great swags of velvet drapery, and fashionable Louis XVI table – suggest the painting was made to decorate an equally luxurious room. By the middle of the 1770s, the patrons for Vallayer-Coster’s still lifes were among the most illustrious and discerning collectors of *ancien régime* France, and included the Prince de Conti, the Abbé Terray, Jean-Baptiste-François de Montullé, the Comte de Merle, the Marquis de Véri and Jean Giradot de Marigny. The opulence and richness of the present painting and all it contains was intended to appeal to such wealthy and aristocratic collectors, who would find it a more suitable decoration for their lavish *hôtels particulier* than the modest, bourgeois still lifes of other contemporary painters, including Chardin. The painting’s subtle palette is rich and sonorous, enlivened with brilliant touches of red, blue and gold, and the brushwork is characteristically thin and sketchy.

While clearly courting comparison to Chardin, Vallayer’s still life with musical instruments is less lyrical and classical than comparable paintings by the older master. She places the instruments -- flute, French horn, guitar, drum and tambourine, along with scrolls and manuscript musical scores -- in a more random and natural way than does Chardin, and rather than create a harmonious sense of balance with carefully arranged vertical objects anchored in place on a strictly horizontal surface, she creates an off-kilter composition with most of the instruments pointing to the right in dramatically diagonal positions, on a table top that counterbalances them by rising on the left and receding in space away from the viewer. The effect is dynamic and pleasingly destabilizing.





PROPERTY FROM THE COLLECTION OF J.E. SAFRA

65

JOHANN GEORG PLATZER

(ST. PAUL IN EPPAN 1704-1761 ST. MICHAEL IN EPPAN)

Alexander the Great before the high priest Jaddua

oil on copper
26¼ x 37¼ in. (66.76 x 94.62 cm.)
signed 'J.g. Platzer.' ('ZT' linked, lower center)

\$300,000-500,000

£240,000-390,000

€280,000-450,000

PROVENANCE:

Etienne-Edmund-Martin (1825-1906), baron de Beurnonville, 3 rue Chaptal, Paris;
his sale, Pillet, Paris, 9-16 May 1881, lot 417.

Anonymous sale; Paris, Palais Galliera, Maître Etienne Ader, 20 June 1961, lot 80.

Anonymous sale; Paris, Ader, Picard, Tajan, 18 December 1991, lot 57, where acquired
by the present owner.

Born into a family of painters in the southern Tyrol, Platzer became the chief exponent of the Austrian Rococo style. Mainly a painter of historical and allegorical subjects, Platzer imbued his scenes with brilliant jewel-like colors and meticulous finish as exemplified by this well preserved copper depicting *Alexander the Great before the high priest Jaddua*. His only serious rival in this field 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 a number of works in a very similar if somewhat less detailed manner. Platzer's miniaturist technique and predilection for the use of copper as a support reveal his clear debt to the Leiden *fijnschilders* ('fine painters') of the seventeenth and eighteenth centuries.

This subject is taken from Flavius Josephus' Jewish Antiquities (Book 11, 8:5) in which the Romano-Jewish historian recounts Alexander the Great meeting the high priest Jaddua. After successful military campaigns, Alexander led his armies to Jerusalem to conquer the city where he was met by a procession of priests and citizens. Alexander showed unexpected reverence for the high priest, a display that perplexed his army. In response, Alexander clarified that he was not worshipping the high priest but rather the God who honored Jaddua with the high priesthood. Alexander recounted a dream in Dios, Macedonia, where the high priest appeared, encouraging him to swiftly cross the sea and promising victory over the Persians. Convinced that divine guidance was leading his conquest, Alexander spared the city and peacefully entered Jerusalem.

Once in Jerusalem, Alexander ascends to the temple, offering sacrifices in alignment with the high priest's guidance. The Book of Daniel is presented to him, prophesying a Greek figure toppling the Persian empire, and Alexander identifies himself as the foretold conqueror. Delighted, he grants the Jews the freedom to adhere to their ancestral laws and exemption from paying him tribute on each seventh year. In a magnanimous gesture, Alexander extended his promises to Jews in Babylon and Media.

This copper was accompanied by a pendant showing *Alexander the Great encountering Thalestris, Queen of the Amazons* when it was in the collection of the baron de Beurnonville in 1881. The pair were separated when sold at auction in 1961. The collection of the baron de Beurnonville was among the most distinguished formed in France in the second half of the nineteenth century. Dispersed in sales between 1872 and 1906, it comprised more than a thousand paintings and also included drawings and works of art. The majority were by or attributed to Northern artists active in the fifteenth, sixteenth and seventeenth centuries, including works given to such luminaries as Jan van Eyck, Hugo van der Goes, Rogier van der Weyden, Hans Memling, Jan Gossaert, Hendrick Goltzius, Sir Peter Paul Rubens and Jacob van Ruisdael, as well as Rembrandt's *Landscape with an Obelisk* of 1638 (Isabella Stewart Gardner Museum, Boston). French painting was represented by François-Hubert Drouais' *Portrait of Madame de Pompadour* (National Gallery, London) as well as paintings by Chardin, Fragonard, Ingres and Delacroix, whilst works by Italian artists included Tiepolo's *Apotheosis of Aeneas* (possibly Harvard Art Museums, Cambridge, MA) and *Triumph of Flora* (Fine Arts Museums of San Francisco, M.H. de Young Memorial Museum).



66

TOMÁS HIEPES

(VALENCIA C.1610-1674)

A lace-trimmed hand cloth, a pan dulce and glassware on a stand, all arranged upon a tabletop draped with green damask

inscribed 'Hiepes' (on the reverse of the canvas)

oil on canvas

22 x 36¼ in. (56.3 x 92.2 cm.)

\$120,000-150,000

£95,000-120,000

€110,000-140,000

PROVENANCE:

Private collection, Paris.

Tomás Hiepes (or Yepes) was the dominant still-life painter in Valencia during the seventeenth-century. As was the case elsewhere in Spain, still-life painting did not begin to flourish in the city until the 1640s, and Valencian still lifes are distinguished by their pared-back compositions and somewhat archaic style - what has been described as an 'archaistic charm' (see W.B. Jordan and P. Cherry, *Spanish Still Life from Velázquez to Goya*, exh. cat., London, 1995, p. 118).

Hiepes registered in the Colegio de Pintores (the Valencian painter's guild) as 'Tomás Yepes, painter' on 16 October 1616. The few surviving archival references to Hiepes mainly derive from litigation records, which frequently concern his wife's inheritance, as she was the daughter of a wealthy carpenter (see A. Pérez Sánchez, *Catálogo de la Exposición Thomas Yepes*, Valencia, 1995, pp. 142-147). These documents also show that Hiepes' sister, Vicenta, ran a *sucreria*, or confectioner's shop, filled with honey, sugar loaves, and almonds - the very subjects of so many of Hiepes' still lifes. Additionally, these records reveal that he had links with the fairs at Medina del Campo where he may have sold his paintings, and where he would have become familiar with the artists working in Castile, such as Juan van der Hamen and Alejandro de Loarte. His local reputation as a celebrated painter of *fruteros* ('fruit bowls') was recorded during his lifetime, in 1656, by the chronicler Marco Antonio Orti.

The best-known source on the artist, however, is the descriptive account written in the eighteenth century by the local art historian Marcos Antonio Orellana, who noted: 'his flowers are subtle, translucent and light, his fruits very natural and everything done with admirable perfection. His paintings...are esteemed and celebrated, and one does not see baskets with fruit, flowers, etc., biscuits, pies, cheeses, or pastries...which are well executed in conformity with

the real things, without thinking and esteeming them to be works by Yepes.' (X. de Salas ed., *Biografía pictórica valenciana o Vida de los pintores, arquitectos, escultores y grabadores valencianos*, Valencia, 1967, pp. 221-222).

The objects in Spanish still lifes were frequently intended to be symbolic; see, for example, the still lifes by Francisco and Juan de Zurbarán in the National Gallery, London. Here, the objects that have been selected may also have had religious overtones. The *pan dulce* (a sugar-dusted bread) and delicate glassware containing water may allude to the Eucharist and serve as a reminder of Christ's sacrifice. The presence of water instead of wine might refer to the Gospel (John 4:13-14): 'he who drinks of the water that I shall give him shall never thirst again, for it shall be in him a well of water springing up into everlasting life.' The liturgical aspect of the composition is further reinforced by the objects having been carefully laid out on a green damask cloth, as if upon an altar.

The fine lacework that decorates the edge of the white hand cloth is characteristically Valencian and can be found in other works by Hiepes: the same lace trims edges the tablecloths in two 'tabletop' still lifes dating from the early 1640s (Jordan and Cherry, *op. cit.*, p. 119, figs. 90 and 91). The artist clearly enjoyed describing the delicate lace trim with meticulous precision, as indeed the transparency of the glassware and translucency of the water therein. The pared-back simplicity of the composition and its symmetry have been seemingly disrupted by the tossed hand cloth at the left, giving the otherwise still and timeless scene a sense of immediacy. The religious overtones in the painting - a rarity in Hiepes' *oeuvre* - suggest that this still life was specifically commissioned, rather than painted for the open market.



JEAN-HONORÉ FRAGONARD

(GRASSE 1732-1806 PARIS)

La Gimblette (The Ring Biscuit)

oil on canvas
28½ x 35¾ in. (72.4 x 91 cm.)

\$500,000-700,000

£400,000-550,000
€460,000-640,000

PROVENANCE:

Collection G. Mühlbacher (d. 1906); his sale, Galerie Georges Petit, 13-15 May 1907, lot 23, as Honoré Fragonard (sold 31,500 francs à M. Pauline (?) according to a note in the Documentation of Louvre Paintings).

Anonymous sale; Palais des Congrès, Versailles, (Me Martin), 23 February 1969, lot 25, as Attributed to Fragonard.

Anonymous sale; Palais Galliera, Paris (Mes Loudmer & Poulain), 4 March 1975, lot 33, as Attributed to Fragonard.

Anonymous sale; Drouot Richelieu, Paris, (Mes Rieunier, Bailly-Pommery & Fillaire), 5 February 2001, lot 2, as 'école française du XVIIIe siècle, suiveur de Jean Honoré Fragonard'.

Private collection, Europe, from where acquired by the present owner.

LITERATURE:

L. Reau, *Fragonard, sa vie et son oeuvre*, Paris, 1956, p. 159.

J.-P. Cuzin, *Jean-Honoré Fragonard. Life and Work. Complete Catalogue of the Oil Paintings*, New York, 1988, p. 314, under no. 283, as 'apparently a copy'.

M. Roland Michel, *Aspects de Fragonard, Peintures-Dessins-Estamps*, Paris, 1987, under cat. no. 64.

P. Rosenberg, ed., *Fragonard*, exhibition catalogue, Paris and New York, 1987-88, under cat. 110, pp. 232, fig. 5 (entry by P. Rosenberg).

P. Rosenberg, *Tout l'oeuvre peint de Fragonard*, Paris, 1989, p. 99, no. 263 A, illustrated.

"But Fragonard was, above all, charmed by the playful gestures and movements of a woman alone, in the morning, in the whiteness and warmth of her bed, when she turns over, stretches out her body and exerts her limbs in the moment of waking. He loved those relaxed moments when her skin breathes in the sun, exposes itself heedlessly to the light, when her body escapes from the sheets, recovers its suppleness, and her nightgown, creased up during the night, only half covers her. It is the innocent voluptuousness of this recreative hour, the happy, unhampered movement of an awakening, that he sought to express in the delightful picture in which a young girl, her cap fallen off her head, her eyes sparkling with her sixteen years, a broad smile upon her lips, careless of what might be revealed by the nightgown rolled up to her waist, balances in mid-air on the soles of her feet a curled poodle with a face like a bewigged councilor; full of laughter, she presses her feet to the dog's coat and offers it a ringed biscuit with her hand; meanwhile a shaft of light from the foot of the bed streams between its curtains, strikes the bedclothes and dances with joyous leaps and bounds over the girl's pink limbs. This work is 'La Gimblette', a flower of erotic art, full of freshness and Gallic wit.... It is one of the two masterpieces of Fragonard in this genre...." (R. Ironside, trans.)



fig.1 Jean-Honore Fragonard, *Tête de jeune femme*, location unknown.





fig. 2 Jean-Honoré Fragonard,
La Gimblette (Girl with a Dog),
c.1770, Alte Pinakothek, Munich.

The description by Edmond and Jules de Goncourt of *La Gimblette* in their influential multi-volume study, *L'Art au Dix-Huitième Siècle* (1859-75) – fragrant, if slightly hyperventilating as it is – was composed after the brothers saw two quite different versions of the subject by Fragonard in the legendary collection of the connoisseur Hippolyte Walferdin (1795-1880), who by the middle of the 19th century had amassed the greatest selection of the artist's works ever assembled. In describing the subject, the Goncourts appear to have conflated the present composition with that of the *Young Girl in Her Bed, Making Her Dog Dance*, a canvas of upright format by Fragonard today in Munich (c.1770-75; Alte Pinakothek, Munich), a picture long – and erroneously – conflated with *La Gimblette*. In the Munich picture, then in Walferdin's collection, the bedcap of the reclining girl has, indeed, tumbled off her head, but she holds a small dog against her upraised knees – not 'on the soles of her feet' – cuddling it, but not offering it a 'gimblette'. (A 'gimblette' is a small, ring-shaped biscuit, native to Fragonard's Provençal birthplace.) Their description otherwise accords perfectly with the present composition, a version of which was also in Walferdin's possession.

However, the Goncourts were not alone in their mistake, as confusion has long surrounded *La Gimblette*, which is known today in three surviving versions, as well as in a lost variant that belonged to the Baron de Bésenal and was engraved by Charles Bertony in 1783. The existence of multiple versions, extant and lost, as well as copies based on Bertony's print which have often appeared at auction, make it almost impossible to sort out the provenance of the paintings prior to the 20th century, when photographic records became commonplace. Of the three surviving versions, the present painting and a version long in the collection of the Paris art dealer Paul Cailleux and his descendants (sold in the early 1990s and today in a private collection) have rightful claim to being autograph works; a third version, formerly in the collection of Eugene Kraemer (and sold at auction in Paris, 4 June 1970), appears from photographs to be of weaker quality (although the present author has never seen it in person). These three paintings differ slightly in dimensions – the present work, known as the 'Muhlbacher' version, is the largest, measuring 72.4 x 91 cm; the ex-Cailleux painting is 61 x 77.5 cm; and the 'Kraemer' version is 63 x 80 cm. – but are nearly identical in their broad, swift handling and bright, sparkling palette of

pink, rose, coral, yellow and milky whites; the lone significant difference among them is that the lapdog in the ex-Cailleux painting is black rather than white as in the present painting and the 'Kraemer' version.

Although Fragonard has long been celebrated, or condemned, as 'libertine' – a recent exhibition at the Musée du Luxembourg in Paris was entitled *Fragonard Amoureux, Galant et Libertin* (2015-16) – the number of his erotic canvases is quite small. The discreetly suggestive *The Swing* (Wallace Collection, London), the various compositions known as *Useless Resistance* (Stockholm; San Francisco); *La Chemise enlevée* and the overtly erotic *Le Feu aux Poudres* (both, Louvre, Paris); *The Kiss* (private collection, Paris) and *The Happy Lovers* (private collection, Geneva) – still startling in its unapologetic carnality; the friskily licentious *Two Girls on a Bed, Playing with Their Dog* (The Resnick Collection, Beverly Hills); the threatened rape that constitutes the disturbing subject *Le Verrou* ('The Bolt') in the Louvre; and the allegorical sacrifice to passion that is *The Sacrifice of the Rose* (The Resnick Collection, Beverly Hills), account for all of his production in the genre known today.

As the several versions, variations, engravings and many copies indicate, *La Gimblette* was the most popular and resonant, as well as the most joyous and carefree, of Fragonard's 'erotica' – a happy, sunny indulgence in "innocent voluptuousness", as the Goncourts observed. All darkness, anxiety and true passion is stripped away, in favor of sunny, heedless pleasure, as the painting makes manifest in its brilliant, sun-streaked and luminous palette, its masterly but rapid and liquid handling, and its irrepressible *esprit*.

A drawing for the head of the girl is known through photographs, and was published by Alexandre Ananoff. The influence of Fragonard's composition was wide-spread, even into the realm of sculpture: a charming terracotta in the Musée des Arts Decoratifs, Paris, in the style of Clodion and historically ascribed to him, reproduces the central figure of *La Gimblette* and her dog, but transferred from a bed to a woodland setting. (see A. Poulet & G. Scherf, *Clodion 1738-1814*, catalogue of the exhibition, Paris, 1992, cat. no. 82, pp. 375-8.) Clodion presumably relied on Bertony's print for his inspiration.





68

JUAN VAN DER HAMEN Y LEON

(MADRID 1596-1631)

Pomegranates and grapes in a basket, with a melon on a stone ledge; and Apples and plums in a basket, with artichokes and cherries on a stone ledge

the first, signed 'Jũ van der hamen fc', lower center on the stone ledge; the second, signed 'Jũ van der hamen fc', lower center on the stone ledge

oil on canvas

the first, 12¾ x 26¾ in. (32.5 x 68.3 cm.); the second 12¾ x 26¾ in. (32.3 x 68.3 cm.)

the second with inventory number '107' (on a label, upper right)

a pair

a pair

\$200,000-300,000

£160,000-240,000

€190,000-270,000

PROVENANCE:

Eduardo de Rojas y Ordóñez (1909-2005), 5th Count of Montarco, and by descent, until 2017, when acquired by the present owner.

These striking paintings by Juan van der Hamen y León are fine examples of the artist's early work and reveal the profound influence of Juan Sánchez Cotán (1560-1627), the artist who revolutionized the genre of still-life painting in Spain at the start of the seventeenth century. These compositions, with their carefully arranged elements and overhanging fruit, are characteristic of van der Hamen's work in the early 1620s, before he started to employ the stepped stone plinths and asymmetrical formats which secured his reputation as 'one of the most original and sophisticated still-life painters of his age' (W.B. Jordan, *Spanish Still Life in the Golden Age 1600-1650*, exhibition catalogue, 1985, p. 142).

Painted on an unusually small scale for the artist, these pictures share the same dimensions as the artist's *Still life with sweets* and *Still life with candy boxes and jars* (both 30 x 68 cm.), dated to circa 1622 and now in the Real Academia de Bellas Artes de San Fernando, Madrid. The present canvases, which clearly date to the same period and may well have originally formed part of the same series as the Madrid pictures, include two motifs that were to become defining elements of van der Hamen's still-life painting. The artichoke, with its split stem, appears in many of the artist's compositions from the early 1620s and would be re-employed to great effect for commissions later in the decade, notably for his outstanding masterpiece *Still life with artichokes, cherries and vase of flowers* (Madrid, Naseiro collection), painted in 1627 for Diego Mexía, 1st Marqués de Leganés, van der Hamen's most important patron whose posthumous inventory lists no fewer than eighteen pictures by the artist.

While the composition containing the artichoke from the present pair is clearly indebted to Sánchez Cotán for the inclusion of the overhanging fruit, its pendant reveals van der Hamen's most conspicuous homage to the elder artist. The open melon, which dominates the left side of the present composition, is a direct quotation from two of Sánchez Cotán's most celebrated pictures: *Still life with quince, cabbage, melon and cucumber* (c.1602; San Diego, San Diego Museum of Art; fig. 1); and *Still life with game fowl* (c.1603; Chicago, The Art Institute of Chicago), both of which were executed shortly before the artist abandoned painting and entered the Carthusian monastery of Santa María de El Paular. As William Jordan has observed, van der Hamen evidently made a drawing of Sánchez Cotán's open melon from either the San Diego or Chicago still life and kept it, using it as a pattern for future compositions, much in the same way that his predecessor had (*ibid.*, p. 99).

Celebrated in his day as one of the greatest painters of his generation, van der Hamen was descended from a historic Flemish noble family. His father, Jehan van der Hamen, was a Flemish courtier who had moved from Brussels to Madrid

before 1586. His mother, Dorotea Whitman Gómez de León, was half-Flemish and half-Spanish, and was similarly descended from two important noble families from Toledo. In addition to serving as unsalaried *Pintor del Rey*, van der Hamen was a member of the Flemish Royal Guard of Archers (*Archeros del Rey*), a distinguished position previously held by his father. As official guardians of the monarch, the members of this exclusive group of nobles accompanied the king in full regalia on all public and ceremonial occasions and as such, enjoyed direct access to the Palacio Real. It was in part thanks to this privileged position that van der Hamen was able to secure some of his most important commissions. Although he was a talented painter of religious subjects and an accomplished portraitist (in 1626, Cassiano dal Pozzo famously preferred van der Hamen's portrait of the Papal Legate, Cardinal Francesco Barberini, to one by Velázquez), it was as a still-life painter that he found fame. Van der Hamen had already distinguished himself in this field by 1619, when he was commissioned to paint a still life with fruit and game for the hunting palace of El Pardo, to the north of Madrid. Though this royal commission is now lost, documents reveal that it was intended to hang alongside five other still lifes, possibly by Sánchez Cotán, for the south gallery of the newly reconstructed palace. This early exposure to Sánchez Cotán's work must have had a formative influence on the young artist. Yet van der Hamen modified Sánchez Cotán's style, moving beyond the Toledo painter's astonishing realism and remarkable spatial illusionism to focus more on geometric purity and the plasticity of his forms.

It is difficult to overstate the extent to which van der Hamen's paintings were admired during his lifetime. His still-lives inspired early 17th-century Spanish authors to write more encomiums in prose and verse than the work of any of his contemporaries, including Diego Velázquez (J. Brown, *The Golden Age of Painting in Spain*, New Haven, 1991, p. 103). Poets and critics such as Lope de Vega and Francesco Pacheco hailed him as the new Apelles, whose art surpassed that of Nature and was unrivalled in his short lifetime. Indeed, when

the artist died at the tragically young age of thirty five, the writer Juan Perez de Montalván lamented that 'if he were living, he would be the greatest Spaniard his art had ever known'. Van der Hamen's pioneering work helped to establish an enduring tradition of still life painting in Spain that would extend through the following centuries, finding its culmination in the 20th century with the revolutionary works of Pablo Picasso.



fig. 1 Juan Sánchez Cotán, *Still Life with Quince, Cabbage, Melon, and Cucumber*, ca. 1602, oil on canvas, 27 1/8 x 33 1/4 in. (68.9 x 84.46 cm); The San Diego Museum of Art.

PROPERTY OF A GENTLEMAN

69

SIR THOMAS LAWRENCE, P.R.A.

(BRISTOL 1769-1830 LONDON)

Portrait of William Baker, (1743-1824), three-quarter-length seated, in a red dress coat, with a landscape beyond

signed and dated 'Thos. Lawrence 1807.' (on the arm of the chair, lower center)

oil on canvas

50½ x 40¼ in. (128.3 x 102 cm.)

\$200,000-400,000

£160,000-310,000

€190,000-360,000

PROVENANCE:

The sitter, William Baker, (1743-1824), Bayfordbury, Hertfordshire, and by descent to, W.L. Clinton Baker of Kineton by 1953.

Anonymous sale; Christie's, London, 10 July 1953, lot 84.

George Bagby, until privately sold from his estate in 1970.

with Newhouse Galleries, New York, by 1971.

with Noortman & Brod, London, from whom acquired in 1983 by the present owner.

EXHIBITED:

London, Royal Academy, 1806, no. 137.

LITERATURE:

R. Gower, *Sir Thomas Lawrence*, London, 1900, p. 107.

W. Armstrong, *Sir Thomas Lawrence, P.R.A.*, London, 1913, p. 111.

H. Avray Tipping, *English Homes (Late Georgian) Period VI, I*, London, 1926, pp. 390, fig. 591 (in situ).

K. Garlick, *Sir Thomas Lawrence*, London, 1954, p. 26, appendix III, p. 72, no. 10.

K. Garlick, *Sir Thomas Lawrence: A complete catalogue of the oil paintings*, Oxford, 1989, p. 143, no. 57, illustrated.

This three-quarter-length portrait of William Baker is a distinguished example of Thomas Lawrence's portraiture from the first decade of the nineteenth century. The picture displays Lawrence's characteristically bravura and gestural brushwork and constitutes an exceptionally rare signed and dated work by the artist.

Although Baker's portrait was shown by Lawrence at the Royal Academy in 1806, the presence of his signature alongside a date of 1807 suggests the artist

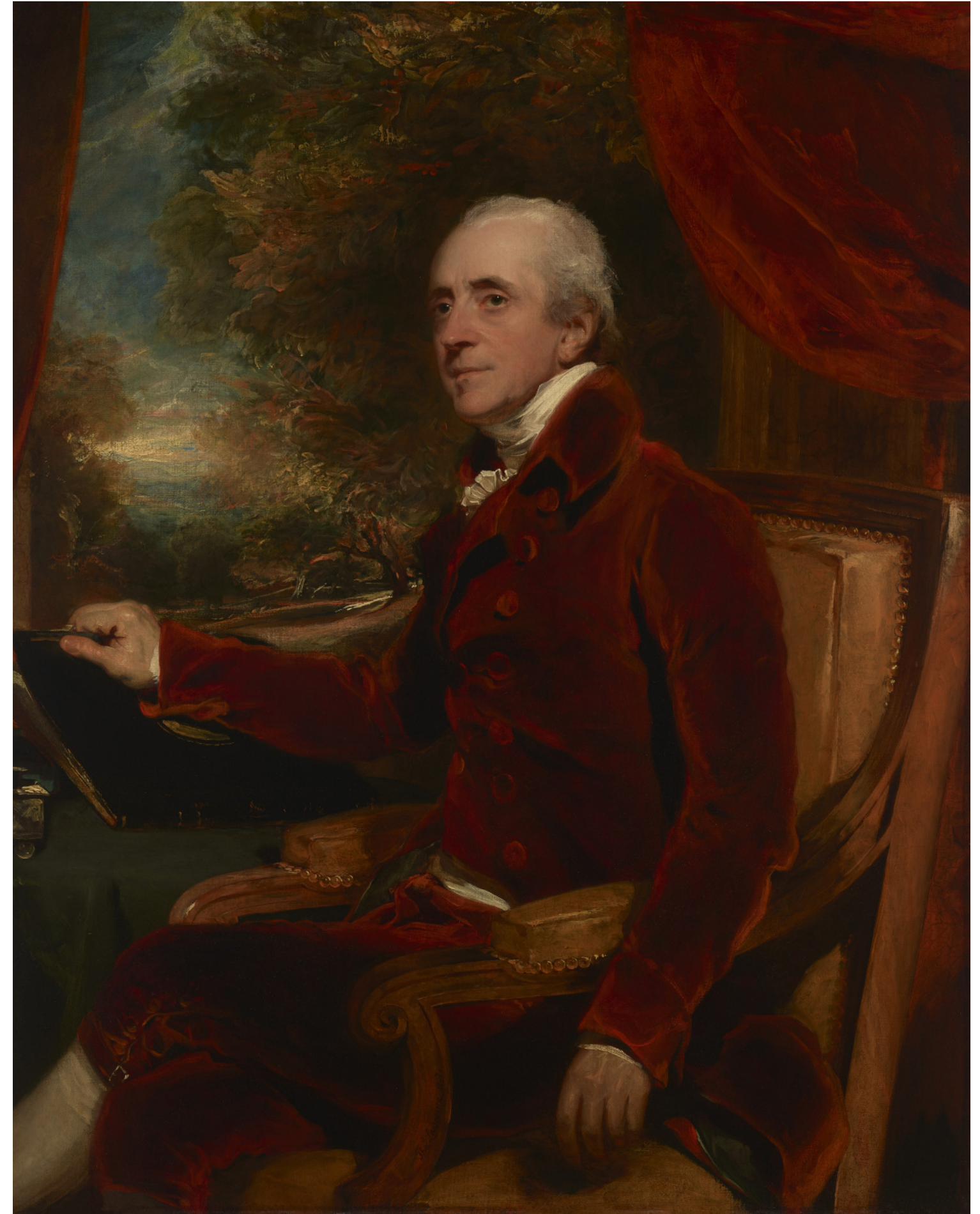
continued to work on the canvas after the exhibition closed. This was not in itself an unusual practice but for Lawrence to sign a picture was indeed a rare event. In a letter to Mrs Calmady, dated 25 October 1824, Lawrence acknowledged, 'I believe five pictures would include all on which I have written them [his initials]' (D.E. Williams, *The Life and Correspondence of Sir Thomas Lawrence, Kt.*, London, 1831, II, p. 342). As Kenneth Garlick notes (*loc. cit.*, 1989), the only other documented fully signed and dated work is Lawrence's three-quarter-length masterpiece of Lord Londonderry (private collection), arguably one of the most romantic portraits from the golden age of British painting.

It was during this period that Lawrence firmly consolidated his position as the natural successor to Sir Joshua Reynolds, the pre-eminent portraitist in England until the latter's death in 1792. Lawrence's work from these years reveals an increasingly ambitious and sophisticated approach to the arrangements of his sitters, notably in his portraits of *Sir Francis Baring, 1st Bt., MP. with his brother and son-in-law* (1806; private collection), *Frances Hawkins and her son, John James Hamilton* (1805-6; private collection), and *The Children of John Angerstein* (1807-8 (Berlin, Gemäldegalerie). These key portraits from the period also display the artist's delight in landscape painting, a hallmark of his finest work from the previous decade, and evident here in the masterfully captured autumnal foliage behind the seated sitter.

The sitter was the eldest son of William Baker (1705-1770) of Bayfordbury, Hertfordshire, and his wife Mary Tonson, daughter of Jacob Tonson, the London publisher. Educated at Eton and Clare College, Cambridge, he subsequently studied law at the Inner Temple before serving as a member of parliament from 1768 to 1807. He married firstly, in 1771, Juliana, daughter of Thomas Penn of Stoke Park, Buckinghamshire, and granddaughter of William Penn (1644-1718), Governor of Pennsylvania, with whom he had a daughter. In 1775, he married secondly Sophia, daughter of John Conyers of Copt Hall, Essex, with whom he had nine sons and six daughters. Baker's maternal grandfather, Jacob Tonson junior, was the nephew of Jacob Tonson the elder (1655-1736), the London bookseller and publisher who founded the Whig Kit-Kat club. Tonson commissioned from Sir Godfrey Kneller the celebrated series of forty-eight portraits of the club's members, the majority of which are now in the National Portrait Gallery, London. When the sitter's maternal uncle died without issue in 1772, Baker inherited Kneller's portraits and eventually hung them in the newly built library at Bayfordbury House.



fig.1 The Kit Cat Room at Bayfordbury House, Hertfordshire.





70

GIUSEPPE BERNARDINO BISON

(PALMANOVA 1762-1844 MILAN)

Venice, Piazza San Marco on the last day of Carnival; and A regatta at the Punta della Dogana

oil on canvas
25 x 36 in. (64 x 92 cm.), each
a pair

2 (2)

\$400,000-600,000

£320,000-470,000
€370,000-540,000

PROVENANCE:

with Italice Brass (1870-1943), Venice, by 1937.

EXHIBITED:

Venice, Ca' Rezzonico, *Le feste e le maschere veneziane*, 6 May-31 October 1937,
no. 36a-36b, fig 19 and 20.

Born in 1762, Giuseppe Bernardino Bison was a versatile artist who produced work across a wide variety of subject matter and material. Palaces and villas in Ferrara, Padua, Udine, and Treviso bear witness to his abilities as a fresco painter. He is best known, however, for his *vedute* that emanate from the great eighteenth-century tradition of Venetian view painting with works by Canaletto, Luca Carlevarijs, Michele Marieschi and Francesco Guardi. Bison arrived in Venice in 1779 to study drawing and perspective at the Academy and, as the last great exponent of *vedute*, he drew on his particular talents as a draftsman and carried the genre into the nineteenth century. These paintings depict the quintessential views sought after by Grand Tourists visiting Venice, documenting both the visual spectacle and refined leisure activities of the lagoon.

The popularity of Venetian festivals was such that Grand Tour travelers often planned their visits to coincide with Carnival. Held annually and ending at midnight the day before Ash Wednesday, marking the beginning of Lent, the carnival traditionally signified a suspension of sumptuary laws. This suspension allowed people to dress as they wished and participate in profane pursuits such as gambling. Bison uses the iconic Piazza San Marco as a stage for elegant figures in masks and costumes, promenading in groups whilst watching and participating in the spectacle. The figures stroll past bands of musicians while acrobats perform in the center of the square, a performer on a stage at left amuses a small crowd, and street vendors peddle their wares. Bison uses the architecture of the piazza to demonstrate his mastery in drawing perspective; a skill he learned from studying Canaletto's famous views.

The scene of the regatta captures the palpable excitement as frenzied competitors maneuver their boats while onlookers line the canal and gather on the steps of Santa Maria della Salute -- two figures at left have even scaled the rooftop to gain a better vantage point from which to view the race. The tradition of regattas in Venice dates back to the thirteenth century, and was a source of great civic pride. Like Carnival, the regatta brought together high and low society, reflected in the varying degrees of opulence in the decoration of the boats. Bison's depiction presents a sweeping, almost panoramic view of the canal with the boats functioning as orthogonal lines, pulling the eye deep into the picture and around the bend of the canal itself.



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

71

SIMON JOSEPH ALEXANDRE CLÉMENT DENIS

(ANTWERP 1755-1812 NAPLES)

A cloud study over a Roman town

signed with monogram and inscribed on the reverse 'a Rome / 43 /
SDs'

oil on paper

11¼ x 16¾ in. (28.3 x 42.5 cm)

\$100,000-150,000

£79,000-120,000

€91,000-140,000

PROVENANCE:

Anonymous sale; Christie's, New York, 29 January 1998, lot 25, where acquired.

LITERATURE:

A. Ottani Cavina, *Paysage d'Italie. Les peintres du plein air (1780-1830)*, Paris, 2001, p. 131, illustrated.

Following his initial training in his native city of Antwerp, Simon Denis moved to Paris in the early 1780s where he gained the patronage of the genre painter and dealer, Jean-Baptiste Lebrun. With Lebrun's support, Denis traveled to Rome in 1786 and soon established himself there. His reputation continued to grow through the 1790s and into the opening years of the new century, prior to his departure for Naples in 1806, where he took up his appointment as court painter to Joseph Bonaparte, King of Naples.

In this evocative oil sketch, Denis seems to have been particularly interested in capturing the play of light and color through the sky as the sun tries to break through the clouds. He adopts a formula employed by Pierre-Henri de Valenciennes (1750-1819), whom he may have met in Paris between 1784-86, in anchoring his predominantly aerial study with a much smaller strip of landscape below. As found on almost all of Denis's sketches, the *verso* of the paper is inscribed with a number; in this case '43.' It has been suggested that these numbers were probably not inscribed by the artist himself, but instead added later by one of his heirs and may therefore reflect a chronological sequence. The highest known number is '160' and would, therefore, imply a relatively early date for the present sketch (M. Brady, *Old Master and 19th-century Drawings 1480-1880*, New York, 2023, no. 16).



72

THOMAS BLANCHET

(PARIS 1614-1689 LYON)

Pygmalion and Galatea

oil on canvas, unlined, on its original stretcher
29 1/4 x 39 in. (74 x 99 cm.)

\$100,000-150,000

£79,000-120,000

€91,000-140,000

PROVENANCE:

Anonymous sale; Piasa, Paris, 18 Decemeber 2009, lot 271, as a pair with following lot, *Thesus rediscovering his father's sword*.

Here the French painter Thomas Blanchet depicts the mythical sculptor Pygmalion in a make-shift sculptor's studio, set in a courtyard with arches and Corinthian arcades, rendered in exacting perspective. Blanchet studied painting, probably under Simon Vouet, after being directed toward the medium by the influential sculptor Jacques Sarazin. In the mid-1640s he travelled to Rome, where he worked alongside members of Poussin's circle including Andrea Sacchi, Pietro da Cortona and Gianlorenzo Bernini. In addition to working as a painter, Blanchet was a skilled architect and executed both permanent and ephemeral projects in Lyon, where he was appointed as *Peintre Ordinaire* in 1658. Blanchet is best remembered today for his important decorative projects, particularly the Hôtel de Ville in Lyon, for which he supplied both paintings and sculptures.

At lower left of the present composition Pygmalion has just completed his sculpture of Galatea. As recounted by Ovid, the sculpture found his statue to be so perfect that he fell in love with his creation. On the day of Aphrodite's festival he made offerings at the goddess's altar, secretly hoping that his sculpture would turn into a real woman. When he returned home and kissed the sculpture, it sprung to life. The story of Pygmalion and Galeta is recorded in Ovid's *Metamorphoses* and has inspired painters, sculptors, authors, dancers and playwrights through the centuries. The trope of paintings and sculptures that imitate life with such verisimilitude they seem 'real' was common in antiquity and continued through the Renaissance. The captivating myth of Pygmalion and Galetia is still used as a model by artists today. H.P. Lovecraft's short stories, the stage musical *My Fair Lady*, villain of the Batman comics Professor Pyg, episodes of Star Trek, a contemporary ballet entitled *Patterns* (Wonderbound Ballet, Denver, 2018), and the critically acclaimed 2007 film, *Lars and the Real Girl*, all found inspiration in Ovid's myth.



73

THOMAS BLANCHET

(PARIS 1614-1689 LYON)

Theseus rediscovering his father's sword

oil on canvas, unlined, on its original stretcher
29 1/4 x 39 in. (74 x 99 cm.)

\$100,000-150,000

£79,000-120,000

€91,000-140,000

PROVENANCE:

Anonymous sale; Piasa, Paris, 18 December 2009, lot 271, as a pair with the previous lot, *Pygmalion and Galatea*.

The scene from Plutarch's *Life of Theseus* depicts the moment the young man discovers his father is Aegeus, the King of Athens, setting off the beginning of the hero Theseus' journey. Aegeus met Theseus' mother, Aethra, after seeking the advice of her father. When she fell pregnant, Aegeus decided to leave Aethra in her native city of Troezen and return to Athens. Aegeus hid his sword, shield and sandals under a boulder and told Aethra that when their son was old enough to move the rock and return his tokens, he would acknowledge him as his heir. Theseus, full of bravery and ambition, took the dangerous route by land to Athens, where he would encounter the six entrances to the underworld along the way.

Thomas Blanchet reimagines the scene depicting the fully-grown Theseus among classical ruins, the rock here replaced with a large stone tile on a portico. *Theseus Rediscovering his Father's Sword* was a particularly popular theme among French artists, with Nicolas Poussin and Laurent de La Hyre also painting the outset of Theseus' odyssey. Although this work was previously sold with Blanchet's depiction of *Pygmalion and Galetea* (see the previous lot), it is unlikely that these two paintings were intended as a pair as their subjects derive from different sources and do not share a common theme.

For more on the artist please see the previous lot.



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

74

JEAN-JOSEPH-XAVIER BIDAULD

(CARPENTRAS 1758-1846 MONTMORENCY)

View of the Roman Campagna, with Lake Nemi (?)

oil on canvas, unlined
11½ x 13¾ in. (29.2 x 35.3 cm)

\$60,000-80,000

£48,000-63,000

€55,000-73,000

PROVENANCE:

Private collection, Paris.
[Property of a Lady]; Christie's, London, 4 July 1997, lot 67, where acquired.

LITERATURE:

S. Gutwirth. 'The Sabine Mountains: an Early Landscape by Jean-Joseph-Xavier Bidauld', *Bulletin of Detroit Institute of Arts*, LV, N° 3, 1977, pp. 149-150, fig. 5.
G. Kazerouni and Y. Rimaud, *De David à Courbet: chefs-d'oeuvre du Musée des beaux-arts et d'archéologie de Besançon*, Gand, 2016, pp. 188-189.

Born in Carpentras, Jean-Joseph-Xavier Bidauld moved to Lyon, where he studied with his brother, the landscape and still-life painter Jean-Pierre-Xavier Bidauld (1745-1813). In the late 1770s the brothers traveled to Switzerland and Provence where they worked for several years. By 1783, Bidauld was in Paris, where he met and probably studied with the preeminent landscape painter of the age, Claude-Joseph Vernet (1714-1789). In 1785 Bidauld traveled to Rome with the assistance of his patron, the art dealer and perfumer Dulac and under the protection of the Cardinal de Bernis. During his five years in Italy, he visited the hill towns of Subiaco and Narni, the mountains in the Abruzzo region, and then went south to Naples. Throughout his Italian sojourn, however, Bidauld's favorite place to sketch and paint was unquestionably the Roman Campagna, where he made numerous trips. While in Italy, the artist favored painting *en plein air* - of which he was something of a pioneer - and he produced numerous oil sketches on paper, many of which featured in his estate sale.

After five years in Italy, Bidauld returned to Paris, where he exhibited at the Salon of 1791 and continued to display his work at exhibitions until 1844. The genre of historical landscapes had been recently introduced to the Academy in 1787 by Pierre-Henri Valenciennes in his *Cicero uncovering the Tomb of Archimedes* (Musée des Augustins, Toulouse) and *The Ancient City of*

Agrigentum (Musée du Louvre, Paris). In the early nineteenth century Bidauld was commissioned to paint Neoclassical landscapes for the leading figures of Europe, including Carlos IV of Spain, Joseph Bonaparte and Louis-Philippe; and in 1823 he became the first artist admitted to the Académie des Beaux-Arts for landscape painting. However, with the growing interest of realism in the genre ushered in by Théodore Rousseau, Bidauld, who stubbornly defended the then outmoded tenets of Neoclassicism, eventually fell out of favor. His vision of the Italian landscape was later revived by the century's most successful *plein-air* painter, Jean-Baptiste-Camille Corot.

This hilly landscape depicts the Roman Campagna and was probably painted around 1790. The artist probably initially sketched an impression of the view on paper, attempting to capture the scene literally, complete with aerial perspective, changing light effects and various climatic conditions. He would then have used his oil sketch as a working aid to produce a more finished painting. This view is stylistically and compositionally related to Bidauld's *Monte Cavo from Lake Albano* in the Museum of Fine Arts, Boston, of the same date. Both works are infused with spontaneity and employ similar techniques and color range to create the poetic, crystalline atmosphere so typical of Bidauld's early work.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

75

GIANDOMENICO TIEPOLO

(VENICE 1727-1804)

A bearded man wearing a turban

oil on canvas
23 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in. (60.6 x 50.4 cm)

\$700,000-1,000,000

£560,000-790,000

€650,000-910,000

PROVENANCE:

S. Galvin (according to a label on reverse).

R.G. Pritchard (according to a label on reverse).

S. Cahn, London, by 1951.

with Hazlitt Gallery, London, 1952.

with M. Spink, London.

with Colnaghi, London, before 1961.

Wilfrid Thesiger (1910-2003), Kenya.

[Property of a Gentleman]; Sotheby's, London, 4 July 1990, lot 16, where acquired by the present owner.

EXHIBITED:

London, Hazlitt Gallery, *Vasari to Tiepolo*, May 1952, no. 14.

LITERATURE:

Perspex, 'Current Shows and comments/'The Charm of Drawings,' *Apollo*, March 1952, p. 63, illustrated and p. 65.

G. Knox, 'Philosopher Portraits by Giambattista, Domenico and Lorenzo Tiepolo,' *Burlington Magazine*, XCVII, March 1975, p.150, fig. 36, pp. 151, 155.

S. Melikian, 'Inflated Estimates Retreat in Art Auctions,' *International Herald Tribune*, 7-8 July 1990, p. 6.

This arresting head study is one of a number of fantasy portraits of bearded men in eastern-inspired dress, probably intended to be philosophers, painted by Giandomenico Tiepolo in the late 1750s. These paintings were produced in direct response to a series of twenty portraits by the artist's father, Giambattista Tiepolo, apparently inspired by Rembrandt, thirteen of which survive today (see G. Knox, *Domenico Tiepolo: Raccolta di teste*, Udine, 1970). Though based on earlier models, Giandomenico's spirited heads are entirely different in style from those of his father. Their immediate and impressive effect are exemplified in the present canvas, with its dazzling and beautifully preserved brushwork. Rapid, zig-zag marks denote the man's beard and folds of his turban, the vertical gold stripes of his robe are indicated with swift, broad marks and white highlights almost electrify the outer edge of his collar.

The original series was painted around 1757, before Giandomenico, his father Giambattista and brother Lorenzo departed Venice for Würzburg, where the three worked on decorative cycles for the Würzburg Residence. The bust-length fantasy portraits are presumed to be philosophers and, according to George Knox, must have been specifically commissioned from the artist since the subject matter is otherwise incongruous with the rest of Giambattista's oeuvre (Knox, 1975, *loc. cit.*, p. 148).





fig.1 Giambattista Tiepolo,
Head of a philosopher,
Martin von Wagner
Museum, Würzburg.

fig.2 Giandomenico
Tiepolo, *Head of a
Philosopher*, Art Institute of
Chicago, Chicago.



Giambattista's philosopher series remained in the studio for sufficient time for two further sets to be copied by Lorenzo (*ibid.*). One set of these copies - five paintings of which survive today - was identical in size to Giambattista's originals, while the second set - of which seven are known - was slightly smaller. During the same period, Giandomenico created etchings after his father's original series, which he went on to publish in 1774, after his father's death, in a volume named *Raccolte di Teste* ('Collection of Heads'; see Knox, 1970, *loc. cit.*). Prior to their formal publication, however, Giandomenico used these etchings as models for a set of his own paintings, to which the present canvas belonged. Of this fourth series, ten were published by Knox, including that in the Art Institute of Chicago (fig. 1) and a further three were recently offered at auction (Knox, 1975; Sotheby's, New York, 26-27 January 2023, lots 157, 158 and 430). Since these heads follow the etchings closely, the present painting - and the rest of the series to which it belongs - can be dated to sometime after 1757-58, when the initial phase of the *Raccolte di Teste* was complete (*ibid.*).

The present head study is closely connected with a work in the Martin-von-Wagner-Museum, Würzburg, attributed by Knox to Giambattista (fig. 2; Knox, 1975, *loc. cit.*). Here, however, Giandomenico's figure faces right, rather than left, indicating that it must be based on the print rather than on Giambattista's canvas. While there is little doubt that Giandomenico used his father's Würzburg prophet as the model for his etching, he did not copy it faithfully and introduced variations of his own invention instead, such as the shape of the headdress and its decorative band.

While it is not known how many heads made up Giandomenico's set in its entirety, it can be assumed that, like Giambattista's, the series was specifically commissioned from the artist. As Knox notes, 'A set of 'philosopher portraits' of uniform style and character would be an odd thing to paint in a speculative way for possible sales, and there are no other examples of Domenico working in this way after his own etchings. Even his replicas after his own painted compositions are extremely rare' (Knox, 1975, *loc. cit.*, p. 148). In view of the fact that some of the surviving paintings have Spanish provenance, Knox proposed that they might have been painted in Spain, where the artist worked from 1762 (*ibid.*, pp. 148-149).

If these series were indeed intended to represent philosophers, as is generally presumed, the absence of specific attributes makes it difficult to identify them individually. The tradition of philosopher portraits can be traced back to Cicero and in the fourth canto of Dante's *Inferno*, where the narrator finds a group of philosophers among illustrious pagans in Limbo and he names precisely twenty of them (*Inferno* IV: 130-141). That the number specified by Dante should correspond exactly with the number of philosophers depicted by Giambattista is intriguing but, without any visual clues as to their individual identities, it cannot be assumed that the painted figures are the same as those philosophers cited in the epic poem. Indeed, Knox acknowledges that those mentioned by the poet do not correspond with his own partial attempt at identification (Knox, 1975, p. 152). The reference to Dante would certainly have appealed to an erudite Italian patron and perhaps Giandomenico left the figures' attributes intentionally vague in order for the series to have broader appeal or so that the figures could be more specifically tailored in the future.

PROPERTY FROM THE COLLECTION OF J.E. SAFRA

76

GASPAR VAN WITTEL CALLED VANVITELLI

(AMERSFOORT 1652-1736 ROME)

Naples, a view of the Seiano Grotto in Posillipo with the Tomb of Virgil

signed and dated 'NAPOLI 1701 / GAASPERO V.W.' (lower right, on the wall)

oil on canvas

28½ x 49 in. (72.4 x 124.5 cm)

\$200,000-300,000

£160,000-240,000

€190,000-270,000

PROVENANCE:

Commissioned by Don Luis Francisco de la Cerda y Aragón (1660-1711), 9th Duke of Medinaceli, Naples, *circa* 1700, Dowager Duchess of Medinaceli (c. 1660-1732), Madrid, and by descent to, Dowager Duchess of Uceda, Madrid, and by descent to, Don José María Martorell Téllez-Girón Fernández de Córdoba (1903-1960), Madrid, Duke of Plasencia (deposited by the 'Junta Delegada de Incautación, Protección y Salvamento del Tesoro Artístico' at the Museo del Prado for the duration of the Spanish Civil War until returned to the family on 30 April 1940, inv. no. 22410), and by descent until, [The Property of a Lady]; Sotheby's, London, 3 December 1997, lot 47, where acquired by the present owner.

LITERATURE:

V. Lleó Carral, 'Art collection of the ninth Duke of Medinaceli', *The Burlington Magazine*, CXXXI, 1989, p. 115, no. 207 (mentioned in his posthumous inventory of 1711, as 'Gruta de Pozilio (*sic*) no. 221...1.200rs'). L. Laureati and L. Trezzani, *Gaspare Vanvitelli e le origini del vedutismo*, exhibition catalogue, Rome, 2002, pp. 45, 69, 214 and 216.

This view depicts the entrance to the famed Seiano Grotto in Posillipo, a 700-meter Roman tunnel built by Marcus Cocceius Nerva in 37 A.D., which linked Naples to Pozzuoli and the volcanic Phlegrean Fields. The tunnel ran beside the ruins of the famous tomb of the poet Virgil, seen here on top of the mountain. The inscribed monument crowned with the royal coat-of-arms at left was built to commemorate a series of successive improvements made to the grotto by Alphonse V of Aragón, King of Naples, between 1442 and 1458, and Pedro Álvarez de Toledo y Zúñiga, Spanish viceroy to Naples, between 1532 and 1553.

The Seiano Grotto was evidently a popular site, especially with foreign travelers on the Grand Tour, whom Vanvitelli depicts reading the inscriptions on the monument alongside local noblemen and villagers. Further testament to the popularity of the site and demand for its representation among collectors, is the existence of no fewer than thirteen views - including this one - by Vanvitelli (see G. Briganti, *Gaspar van Wittel*, Milan, 1996, pp. 272-274, nos. 381-391). Each depiction is characterized by different staffage as well as variations in size and format, with three examples being of upright orientatation.

Gaspar van Wittel arrived in Naples in 1699 at the invitation of Luis de la Cerda, Duke of Medinaceli and Viceroy of Naples, for whom he painted at least thirty-five topographical scenes, including this view of the Grotto of Pozzuoli, notably the only signed and dated scene from this group. Vanvitelli's views made up a significant part of what was one of the most extraordinary collections of the time; it included masterpieces such as *Las Hilanderas* by Velázquez and *The Wine of Saint Martin's Day* by Bruegel the Elder, both of which are now in the Museo del Prado, Madrid.

Medinaceli had encountered Vanvitelli and his work in Rome, where he had served as Spanish Ambassador to Pope Innocent XII, a post he took up in 1687. There, he lived an extravagant lifestyle and had a notorious affair with the singer Angela Voglia, la Giorgina; a story that was to inspire Alessandro Scarlatti's opera *La caduta de' Decemviri*, the libretto for which was written by Silvio Stampiglia, a close friend of Medinaceli. When the Duke was appointed Viceroy in 1696 he moved to Naples, taking Giorgina with him, together with her sister and father. Moving to Naples shortly afterwards, in 1699, Vanvitelli worked for the Duke over a two-year period. After returning to Spain, where he was appointed Prime Minister in 1709 by Philip V, Medinaceli fell into disgrace when he was discovered to have leaked secret documents. He was imprisoned for treason and died in 1711.







PROPERTY FROM THE COLLECTION OF J.E. SAFRA

77

MICHELE MARIESCHI

(VENICE 1710-1743)

Venice, a stonemason's yard on the Grand Canal, with a view of the Palazzo Ca' Tron, the Palazzo Belloni Battaglia, the Fondaco del Megio and the Fondaco dei Turchi

Venice, a view of the Doge's Palace with the Campanile, the Libreria and Santa Maria della Salute beyond

oil on canvas
21 1/2 x 28 1/2 in. (54.9 x 72 cm), each
a pair

2 (2)

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

£1,600,000-2,400,000
€1,900,000-2,700,000



fig.1 Michele Marieschi, *View of the Rialto Bridge and the Palazzo dei Camerlenghi with the festive entry of the Patriarch Antonio Correr in 1737*, Osterley Park, Middlesex.

PROVENANCE:

Sir John Brownlow, Bt., 1st Viscount Tyrconnel (1690-1754), Arlington Street, St. James's, London, by 1738 by whom bequeathed to his sister, Anne Brownlow, Lady Cust (1694-1779), widow of Sir Richard Cust, by whom removed to Belton House, Lincolnshire, and by descent there through her grandson Sir Brownlow Cust, 1st Baron Brownlow (1744-1807) to Sir Peregrine Francis Adelbert Cust, 6th Baron Brownlow and by descent. Anonymous sale; Christie's, New York, 15 April 2008, lot 54, where acquired by the present owner.

LITERATURE:

The Goods belonging to the Right Honourable Lord Viscount Tyrconnel in his Lordship's House in Arlington Street, St. James's, London, taken the 22nd and following days in May 1738, ms. in the Belton Archives, Lincolnshire record office. *Inventory of Pictures of the Right Hon Viscount Tyrconnel, deceased, taken in Arlington Street, St. James's, 2nd day of April 1754*, Ms., '2 views of Venice by Marieschi & Chenerole' in the Dining Room'. *Mr. Patch's Account of the pictures at Belton*, ms., 1779 or shortly after, among four

pictures described as 'Canaletti - A View in Venice'

The Hon. Elizabeth Cust, *A Catalogue of the Pictures at Belton House*, ms., c. 1805-6, nos 19-20, described as 'Canaletti - View of Venice: companion to the Former', in the Small Dining Room.

Lady Elizabeth Cust, *Records of the Cust Family, II, The Brownlows of Belton*, London, 1909, p. 232 (transcript of the 1754 inventory).

F. Russell, 'The Picture Collection at Belton', in the catalogue of Christie's Belton House Sale, 30 April-2 May 1984, p. 162.

R. Toledano, *Michele Marieschi. L'opera completa*, Milan, 1988, p. 70, no. V.5.1, illustrated.

M. Manzelli, *Michele Marieschi e il suo alter-ego Francesco Albotto*, Venice, 1991, p. 88, no. A.42.6

R. Toledano, *Michele Marieschi. Catalogo ragionato*, 2nd ed., Milan, 1995, pp. 58-59, no. V.5b, illustrated.

F. Montecuccoli degli Erri and F. Pedrocchi, *Michele Marieschi: La vita, l'ambiente, l'opera*, Milan, 1999, pp. 248-49 and 251, no. 29.

Prior to their sale in 2008, these exceptional paintings, which mark a high point in Marieschi's production of views on this scale, had never surfaced on the market or been publicly exhibited, which no doubt contributed to their excellent state of preservation. Toledano, (*op. cit.*, 1995), dates them to *circa* 1737, by comparison with *The Grand Canal with the Rialto Bridge from the North and the Arrival of the Patriarch Antonio Correr, 7 February 1735* in the collection of the National Trust at Osterley, for which payment was made by Marshal von der Schulenburg on 20 April 1737 (his no. V.II). Pedrocco (*op. cit.*), who does not accept the identification of the Osterley picture as that painted for Schulenburg, does, however, agree on the stylistic similarities between it and the present pair and dates all three to *circa* 1735. He further points out that the marble architectural fragments shown in the Campo San Marcuola in the left foreground of the second painting must be related to the work on the construction of a façade designed by Giorgio Massari for the church and begun in 1728; this was terminated in 1736, leaving the façade unfinished, which would seem to provide a *terminus ante quem* for the execution of these views.

Before 2008 it had not previously been observed that the two paintings were recorded as early as May 1738 in an inventory of the collection of Sir John Brownlow, Bt., 1st Viscount Tyrconnel, in his house in Arlington Street, St. James's, London. They are thus among the few paintings by Marieschi of which the first owner can be identified with certainty. Brownlow had succeeded his father as 5th baronet in 1701, at the age of ten, and made a brief Grand Tour of Italy in the company of his governor T. Latreille between December 1710 and July 1711 (see J. Ingamells, *A Dictionary of British and Irish Travellers in Italy 1701-1800 compiled from the Brinsley Ford Archive*, New Haven and London, 1997, p. 142). He arrived in Venice on 5 December for the carnival and is next recorded in Rome the following April. After his return he married his cousin Eleanor Brownlow in 1712, and the following year was elected a Member of Parliament, a position he was to hold until 1741. After a period of financial difficulties *circa* 1715-17, Brownlow's fortunes improved and he became better able to satisfy his appetite for pomp and show. He was elevated to the Irish peerage as Viscount Tyrconnel in 1718 and created one of the first new knights of the recently revived Order of the Bath in 1725. He became a Fellow of the Royal Society in 1735 and a Fellow for the Society of Antiquities in 1740.

Tyrconnel may have been inspired by memories of his Grand Tour to acquire a small group of views of Venice, which also included an exceptional pair of Grand Canal views by Canaletto, also of *circa* 1735. *The Grand Canal, Venice, looking East from the Campo di San Vio*, sold at Christie's, New York, 27 January 2000, lot 30 (W.G. Constable, *Canaletto*, London, 1962, no. 185), was accompanied until the sale of both paintings from Belton in 1956 by a pendant showing *The Grand Canal, looking South-West from the Rialto Bridge to the Palazzo Foscari* (*op. cit.*, no. 222), sold by Charles Beddington Ltd. in 2015. That pair is recorded in the same inventories of the paintings at Arlington Street, and subsequently Belton, as are the present views. By the time of Mr. Patch's inventory of *circa* 1779 all four pictures were believed to be by Canaletto. The correct attribution of the present paintings had already been confused in the 1754 inventory, in which they are described as the work of 'Marieski & Chenerole'. This must be a reference to Giovanni Battista Cimaroli, who, though now largely forgotten, was one of the leading rivals of Canaletto and Marieschi in the production of Venetian views. These paintings, however, reveal no trace of his distinctive style and are entirely characteristic of Marieschi, both in the buildings and in the figures.

The view of the Doge's Palace and the Molo from the Bacino di San Marco was one of Marieschi's most popular compositions. The artist himself executed an etching of it, plate 6 in his *Magnificentiores Selectioresque Urbis Venetiarum Prospectus* published in 1741, and four painted variants, with different boats and figures, are known (Pedrocco, *op. cit.*, nos. 14, 28, 82 and 110). Only one other version of the pendant view *The Grand Canal with the Fondaco dei Turchi from the campo San Marcuola* is, however, known; that acquired by Henry Howard, 4th Earl of Carlisle, who was in Venice in 1738-39, and now in a Milanese private collection (*op. cit.*, no. 32).

We are grateful to Charles Beddington for preparing this entry.



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

*78

JOSEPH MALLORD WILLIAM TURNER, R.A.

(LONDON 1775-1851)

The River Aare at Thun, looking towards Lake Thun, with the Niesen and the Bernese Alps beyond

pencil and watercolor on paper
9¼ x 14¼ in. (24.8 x 36.2 cm.)

\$300,000-500,000

£240,000-390,000

€280,000-460,000

PROVENANCE:

John Edward Taylor; Christies, London, 1912, lot 72 (as 'A View of the Rhine. A View along the river, with buildings on both banks; snow-clad mountains in the distance') (1,300 gns to Agnew's), where purchased by Baroness Goldschmidt-Rothschild, 5 July 1912. Vernon Wethered, by 1936 and by descent to his son, Vernon D. Wethered; Christie's, London, 2 March 1976, lot 125 (13,000 gns to Agnew's). Anonymous sale; Sotheby's, London, 15 March 1984, lot 185. Anonymous sale; Christie's, London, 7 November 1995, lot 78, where purchased.

EXHIBITED:

London, Burlington Fine Arts Club, *Winter Exhibition*, 1936-7, no. 94 (as the Lake of Geneva).

LITERATURE:

A. Wilton, *The Life of J.M.W. Turner*, Fribourg, 1979, p. 487, no. 1559, illustrated.

Between 1841 and 1844, Turner toured Switzerland annually in the late summer months. During these travels he filled portfolios with impressionistic studies of the places he visited, setting down the essence of each scene economically in pencil and watercolour in a way that was far in advance of what contemporary aesthetics considered 'finished'. The idea was that these sample studies offered potential patrons the opportunity to choose the works they wished to commission Turner to develop on a slightly larger scale and to resolve to a more conventional degree of representation; for example record-breaking works such as *The Blue Rigi, Sunrise* (1842, Tate; Christie's, London, 5 June 2006, lot 53). Sets of 'finished' watercolors of this kind were completed in 1842, 1843 and 1845 (see I Warrell, *Through Switzerland with Turner*, London 1995, pp. 149-155).

Although these intensely personal meditations on Swiss motifs have long since been prized as the pinnacle of his creative endeavors, this quixotic method of commissioning and selling them was ultimately limited to the circle of just four collectors: Elhanan Bicknell (1788-1861); Benjamin Godfrey Windus (1790-1867); Hugh Andrew Johnstone Munro of Novar (1797-1864); and John Ruskin (1819-1900). After 1845, Munro and Ruskin - the two youngest men and the two most ardent of Turner's supporters - continued to press him for further works in the same vein, and by 1847-8 it is apparent that he was at work on further depictions of the Swiss lakes and passes. Exactly what was commissioned, and how many items eventually produced has remained vague. However, new research has made it possible to position the present watercolor as part of a body of material from Turner's last Swiss travels. It is actually one of a batch of about fourteen color studies that reveal the scope of the more formal watercolors he went on to develop for Ruskin and Munro. They are grouped and discussed here for the first time, prior to the publication of a more detailed analysis of the Final Swiss Set by Ian Warrell in the *British Art Journal* later this year.

What we see in Turner's later studies is often indistinct or seemingly imprecise. In fact, in this work we are looking east from Thun, which by the 1840s had become the gateway to the lakes and mountains of the Bernese Oberland. By this period the first phase of intensive Swiss tourism was under way, facilitated in part by the introduction of reliable steamboats to ferry tourists to and from the more popular sights. Turner noted and featured them on Lake Lucerne in many of his views of that lake, and in this watercolor he includes the black chimney of a steamer to the right of a large building on the quayside. This is the Bateau à Vapeur, a relatively new inn, run by an enterprising local who had

previously established the neighboring Hotel de Bellevue (with a commanding prospect from its garden), and who was also the owner of the steamboat. The vessel had first been introduced in 1835, immediately cutting the journey time across the lake's ten miles from at least 3 hours by rowboat down to just over an hour.

John Murray's highly popular *Handbook for Travellers in Switzerland* (first published in 1838 and much reprinted subsequently) would have been a resource Turner inevitably consulted, and was where he would have gleaned the preceding information about the steamer and its inn. The guidebook also enthused about Thun itself, claiming 'There is not a more picturesque town in Switzerland... situated about a mile from the lake, upon the river Aar, which here rushes out of it as clear as crystal.' (p.70).

Turner had actually already visited Thun back in 1802 on his first tour through the Alps, and had afterwards developed a pencil sketch of the towers of the town seen from the river as the basis for one of the Architectural subjects in his *Liber Studiorum* (Turner Bequest LXXVI 48; Tate, D04705). In returning to Thun on the same later visit that resulted in the present work, he painted a couple of watercolors that repeated the same picturesque motifs of the church and castle that had attracted his younger self (see National Galleries of Scotland, Edinburgh, Wilton 1504; Tate, Turner Bequest CCCLXIV 350; D36211. Curiously the latter watercolor continues to be listed and exhibited by the Tate as a view of Lausanne, despite having been identified by Professor David Hill as Thun in 2000).

Both of these views of Thun, as well as the other sheets from this batch, are of the same dimensions as this watercolor, which is a distinctive and uncommon format for Turner: 9¼ x 14¼ in. (25 x 36.2 cm.). The colors used throughout the group are similarly unifying, with a preference for a blending of yellow-orange tones sometimes dulled to green, contrasted with a deep or a more sea-green blue. Some images, such as the present one, and two sold recently, are very lightly handled, with a diaphanous application of paint, as if the image is glimpsed through shifting vapor (Sotheby's, New York, 25 January 2017, lots 82, 83). Furthermore, the delicacy of the washes resembles the apparently effortless poise of the best of Turner's Venetian watercolors from a few years earlier (see *Venice, The New Moon*, Christie's, London, 10 July 2014).

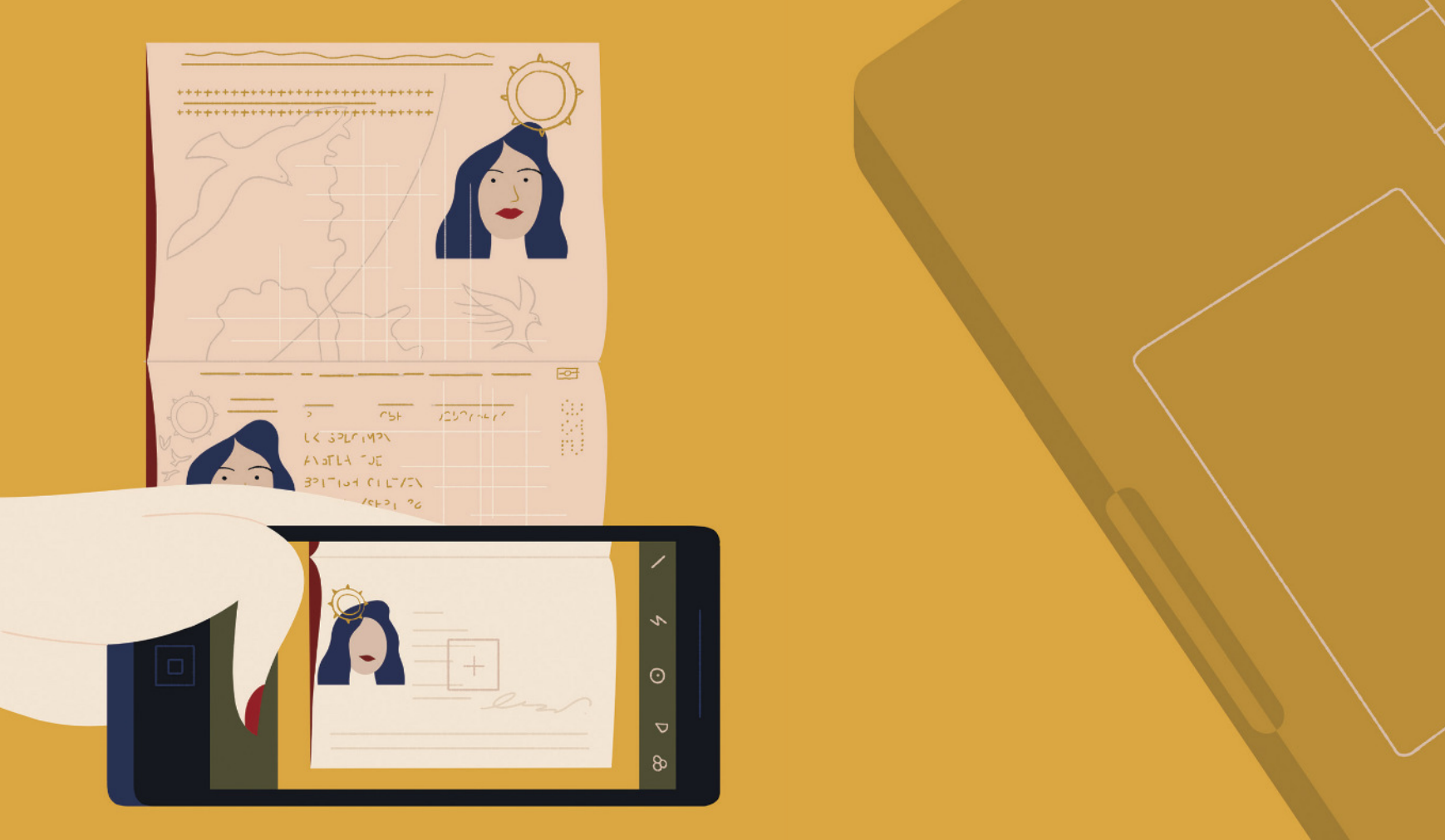
Another watercolor features a view of the River Aar, closer to where it joins Lake Thun itself, focusing on the pitched roof of the Kirche Scherzligen, and beyond it the Schloss Schadau (Christie's, London, 8 June 1999, lot 174). Like the present work, a key element in the view is the pyramidal silhouette of the celebrated peak of the Niesen, which dominates the southern shores of Lake Thun. That work was one of several that were subsequently selected, apparently by Ruskin, for more expansive treated as part of the last set of Swiss subjects; the related work is now in the collection of Shizuoka Prefectural Museum, Japan (Wilton 1156, as Pallanza; reproduced above cat.no.1554).

Not long after Turner's first visit to Thun, Byron had praised the outlook from the churchyard as the place's real attraction, which is why it was so often depicted by other artists during this era. And that is essentially also the view Turner captured in this watercolor, with its alluring and mysterious representation of the distant peaks of the Jungfrau, Monch and Eiger. It is puzzling, therefore, that this notable scene does not appear to have been selected by either Ruskin or Munro as one of the subjects for Turner to advance on their behalf. In Ruskin's case the issue may have been the implicit presence of modern tourism. Elsewhere in one of the color studies of Brunnen on Lake Lucerne that he had initially enthused over, he was dismayed to find Turner had given much greater prominence in the finished work to the tourist hotels than he was prepared to countenance himself (I. Warrell, 1995, *ibid*, p. 71-2, no. 32).

After Turner's death the watercolor appears to have been owned by the newspaper magnate John Edward Taylor, the founder of the *Manchester Guardian* who put together one of the largest and most interesting collections of the artist's works, much of which he presented to the Whitworth Institute in 1892. Although he retained this work long after that, during its time with Taylor the watercolor seems to have lost its connection with Thun. However, by the 1930s, when it was owned by the ceramics collector Vernon Wethered, it had once more gained that association.

We are grateful to Ian Warrell for his help in preparing this catalogue entry.





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B REGISTERING TO BID

1 NEW BIDDERS

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

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

- Phone Bids
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- Internet Bids on Christie's LIVE™
For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- 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 the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's** low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 21.0% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 15.0% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price, the buyer's premium, and/or** any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price, buyer's premium, and/or** any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due*. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "Heading"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

- Books**. Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "Subheading"). Accordingly, all references to the **Heading**

in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- Where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

- Where you are bidding on behalf of another person, you warrant that:

- you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer**
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT:
CHASUS33.
- Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

- Cash**
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.

- Bank Checks**
You must make these payable to Christie's Inc. and there may be **conditions**. Once we have deposited your check, property cannot be released until five business days have passed.

- Checks**
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- Cryptocurrency**
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol ♦ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.

- You must quote the sale number, your invoice number and client number when making a

payment. All payments sent by post must be sent to:

Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the

bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.

- If you do not collect any **lot** within thirty days following the auction we may, at our option

- charge you storage costs at the rates set out at www.christies.com/storage.
- move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- sell the **lot** in any commercially reasonable way we think appropriate.

- The Storage conditions which can be found at www.christies.com/storage will apply.

- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.

- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

- Endangered and protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or protected species material are marked with the symbol = and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

- Lots containing Ivory or materials resembling ivory**

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- Lots of Iranian origin**

Some countries prohibit or restrict the purchase, export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

- Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♣ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

- Handbags

A **lot** marked with the symbol = next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California. The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware," "Silver Hardware," "Palladium Hardware," etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (i) We are not responsible to you for any reason (whether for breaking this agreement or for any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

- In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, other damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at <https://www.christies.com/about-us/contact/privacy> and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (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 is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules.

The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property in which Christie’s has an ownership or financial interest

From time to time, Christie’s may offer a **lot** in which Christie’s has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol Δ next to its **lot** number. Where Christie’s has an ownership or financial interest in every **lot** in the catalogue, Christie’s will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

◊ Minimum Price Guarantees

On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such **lots** with the symbol ◊ next to the **lot** number.

◊ ♦ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊ ♦.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Δ ♦ Property in which Christie’s has an interest and Third Party Guarantee/Irrevocable bid

Where Christie’s has a financial interest in a **lot** and the **lot** fails to sell, Christie’s is at risk of making a loss. As such, Christie’s may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol Δ ♦ next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie’s may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie’s has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie’s has a financial interest that is subject to a contractual written bid, 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

If Christie’s enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has advanced money to consignors or prospective purchasers or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition of the lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under **‘Qualified Headings’** is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie’s opinion a work by the artist.

QUALIFIED HEADINGS

“Attributed to ...”: in Christie’s **qualified** opinion probably a work by the artist in whole or in part.

“Studio of .../”“Workshop of ...”: in Christie’s **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

“Circle of ...”: in Christie’s **qualified** opinion a work of the period of the artist and showing his influence.

“Follower of ... ”: in Christie’s **qualified** opinion a work executed in the artist’s style but not necessarily by a pupil.

“Manner of... ”: in Christie’s **qualified** opinion a work executed in the artist’s style but of a later date.

“After ... ”: in Christie’s **qualified** opinion a copy (of any date) of a work of the artist.

“Signed .../”“Dated .../”“Inscribed ... ”: in Christie’s **qualified** opinion the work has been signed/dated/inscribed by the artist.

“With signature .../”“With date.../”“With inscription ...”: in Christie’s **qualified** opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie’s opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the **Heading** of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie’s opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie’s opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie’s opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-MING-STYLE BOWL; or The Ming-style bowl is decorated with lotus scrolls...

In Christie’s **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

In Christie’s **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

JEWELLERY

“Boucheron”: when maker’s name appears in the title, in Christie’s opinion it is by that maker.

“Mounted by Boucheron”: in Christie’s opinion the setting has been created by the jeweller using stones originally supplied by the jeweller’s client.

QUALIFIED HEADINGS

“Attributed to ”: in Christie’s **qualified** opinion is probably a work by the jeweller/maker but no **warranty** is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

“Signed Boucheron / Signature Boucheron ”: in Christie’s **qualified** opinion has a signature by the jeweller.

“With maker’s mark for Boucheron ”: in Christie’s **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Removal of Watch Batteries

A **lot** marked with the symbol Ⓟ next to the **lot** number incorporates batteries which may be designated as “dangerous goods” under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

FABERGÉ

QUALIFIED HEADINGS

“Marked Fabergé, Workmaster ... ”: in Christie’s **qualified** opinion a work of the master’s workshop inscribed with his name or initials and his workmaster’s initials.

“By Fabergé ... ”: in Christie’s **qualified** opinion, a work of the master’s workshop, but without his mark.

“In the style of ... ”: in Christie’s **qualified** opinion a work of the period of the master and closely related to his style.

“Bearing marks ... ”: in Christie’s **qualified** opinion not a work of the master’s workshop and bearing later marks.

HANDBAGS

Condition Reports

The **condition of lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold “as is,” in the **condition** they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie’s or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

References to “HARDWARE”

Where used in this catalogue the term “hardware” refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms “Gold Hardware”, “Silver Hardware”, “Palladium Hardware” etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector’s items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the “Regulations”). Accordingly, these items should not be used as furniture in your home in their current **condition**. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found in paragraph K, Glossary, of the section of the catalogue headed ‘Conditions of Sale’.

◊

Christie’s has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

◊ ♦

Christie’s has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie’s has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

Δ

Christie’s has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information..

Δ ♦

Christie’s has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information. ‘

⌘

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**.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.

≈

Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

∞

Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale for further information.

➤

Lot is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non- Fungible Tokens in the Conditions of Sale for further information.

▷

Lot contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

■

See Storage and Collection pages in the catalogue.

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.

19/10/2023

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie’s by 5.00pm on the day of the sale will, at our option, be removed to Christie’s Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie’s will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie’s Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie’s Post-Sale Service 24 hours in advance to book a collection time at Christie’s Fine Art Services. All collections from Christie’s Fine Art Services will be by pre-booked appointment only.

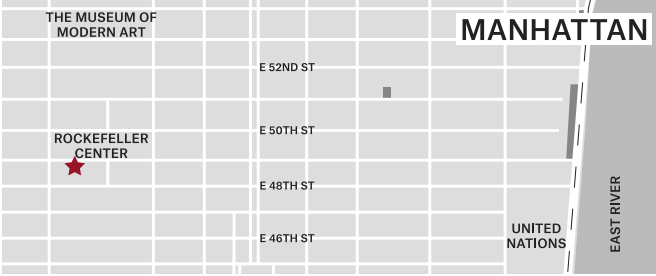
Please be advised that after 50 days from the auction date property may be moved at Christie’s discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

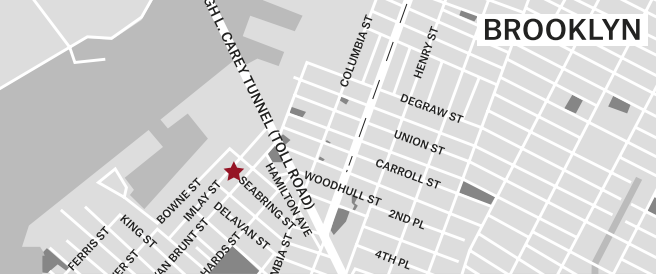
Email: PostSaleUS@christies.com

Operation hours for both Christie’s Rockefeller and Christie’s Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

STREET MAP OF CHRISTIE’S NEW YORK LOCATIONS



Christie’s Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Christie’s Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

❖

With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information

Ⓟ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of this 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 an 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 the shipment 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.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie’s. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie’s Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie’s and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com



TOMMASO MANZUOLI, CALLED MASO DI SAN FRIANO (FLORENCE 1531-1571)
Portrait of a gentleman, half-length, with a landscape beyond
oil on panel
30½ x 25¼ in. (77.5 x 64.1 cm.)
\$70,000-100,000

**OLD MASTER PAINTINGS AND SCULPTURE:
PART II**

New York, 31 January 2024

VIEWING

26-30 January 2024
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Taylor Alessio
talessio@christies.com
+1 212 636 2295

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GIAMBOLOGNA (DOUAI, 1529-1608, FLORENCE), CAST BEFORE 1577, PROBABLY CIRCA 1566 BY ZANOBI PORTIGIANI
Mars
 bronze
 15¾ in. (39.6 cm.) high, the bronze
 \$7,000,000-10,000,000

THE QUENTIN COLLECTION
 MASTERPIECES OF RENAISSANCE AND BAROQUE SCULPTURE
New York, 30 January 2024

VIEWING
 26–29 January 2024
 20 Rockefeller Plaza
 New York, NY 10020

CONTACT
 William Russell
 wrussell@christies.com
 +1 212 636 2525

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CHRISTIE'S



A LOUIS XIV GOBELINS TAPESTRY
 AFTER THE DESIGN BY CHARLES LE BRUN, 1690-1700
 Approximately 9 ft. 2 in. (279.5 cm.) by 7 ft. 5 in. (226 cm.)
 \$100,000-200,000

THE EXCEPTIONAL SALE

New York, 1 February 2024

VIEWING

26-31 January 2024
 20 Rockefeller Plaza
 New York, NY 10020

CONTACT

Carleigh Queenth
 cqueenth@christies.com
 +1 212 636 2212

Casey Rogers
 crogers@christies.com
 +1 212 707 5912

CHRISTIE'S



SIR ANTHONY VAN DYCK (ANTWERP 1599-1641 LONDON)
Portrait of Willem Hondius
 black chalk, grey and brown wash, pen and brown ink, heightened with white
 8 15/32 x 6 1/2 in. (21.5 x 16.5 cm)
 \$800,000-1,200,000

OLD MASTER & BRITISH DRAWINGS

New York, 1 February 2024

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CONTACT

Giada Damen
 Head of Sale, Associate Specialist
 gdamen@christies.com
 +1 212 641 7532

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