

THE
OTTO
NAUMANN

SALE

NEW YORK 31 JANUARY 2018



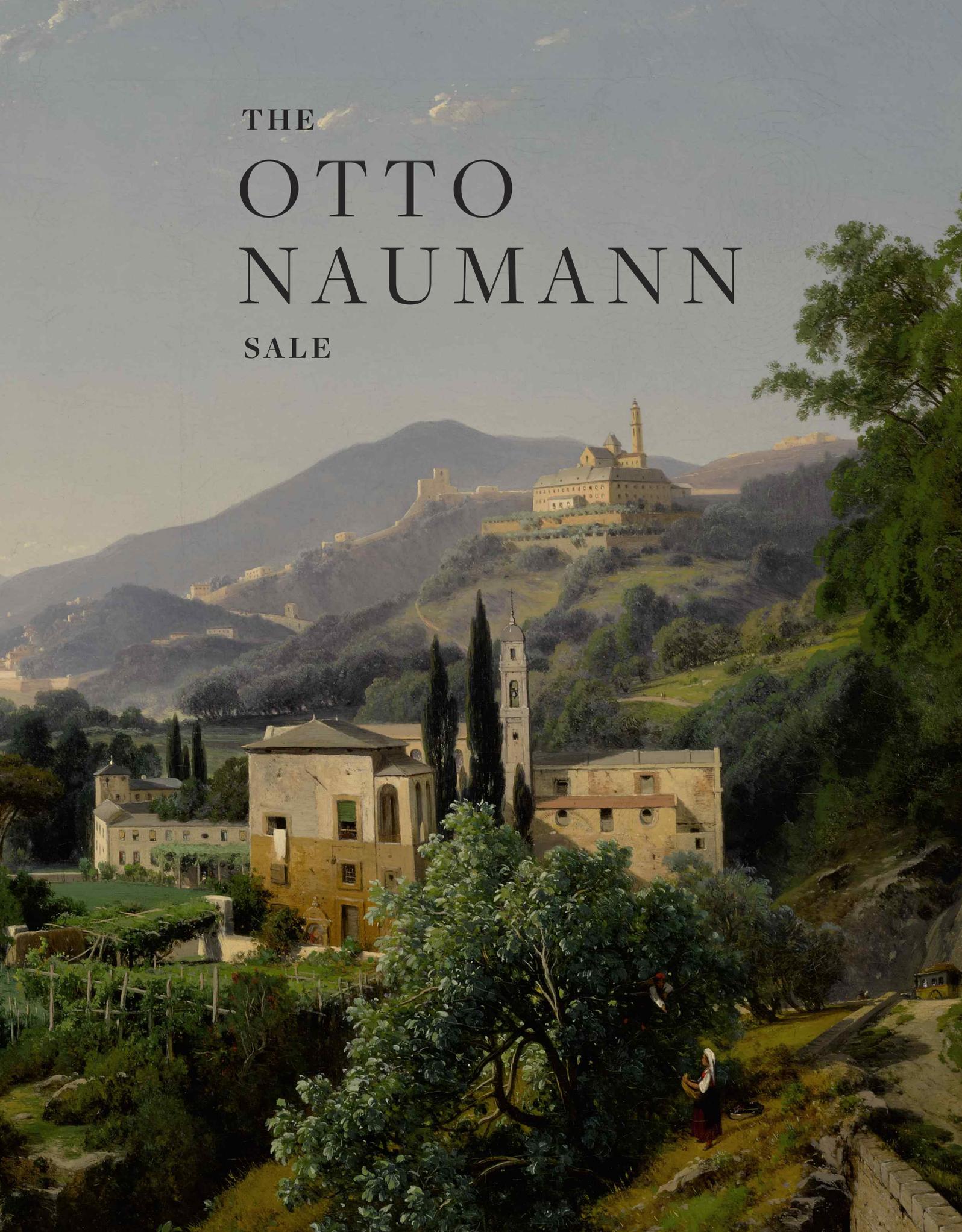
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THE
OTTO
NAUMANN
SALE





THE
OTTO
NAUMANN
SALE

AUCTION IN NEW YORK
31 JANUARY 2018
SALE N09810
6:00 PM

EXHIBITION

Friday 26 January
10 am-5 pm

Saturday 27 January
10 am-5 pm

Sunday 28 January
1 pm-5 pm

Monday 29 January
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Tuesday 30 January
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Wednesday 31 January
10 am

MASTER DRAWINGS

Wednesday 31 January
Directly following The Line of Beauty

THE OTTO NAUMANN SALE

Wednesday 31 January
6 pm

FINE OLD MASTER & 19TH CENTURY EUROPEAN ART

Thursday 1 February
10 am & 2 pm

MASTER PAINTINGS EVENING SALE

Thursday 1 February
6 pm

MASTER PAINTINGS & SCULPTURE DAY SALE

Friday 2 February
10 am



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OTTO NAUMANN:

An Appreciation

We are delighted to offer property from the collection of Otto Naumann who, in addition to being a world-renowned art dealer, is an important art historian and a voracious collector.

Before I knew Otto he wrote a definitive monograph on the works of Frans van Mieris, which is still considered authoritative to this day. In 1983, after having taught Art History in Delaware, he went into business with the Hoogsteders, forming Hoogsteder-Naumann Ltd. In those early days, they published voluminous influential articles in *Mercury*, the magazine that the gallery published, and sold many important pictures to private collectors and institutions. Later, Otto opened his own gallery, Otto Naumann Ltd., which still thrives today.

Otto is one of the most trustworthy dealers that I know. He is always forthcoming— with his expertise, with his ideas and concepts, and with information to help you, if you need it. He is fiercely honest, and in fact he almost cannot stop himself from telling the truth...even if it works against him! This trait is what makes Otto so trusted by so many

collectors and museums across America, but it is not only that. He is extremely bold and dynamic as a dealer and when he sets his eyes on something he reacts with determination and clarity. He is also extremely flexible. In his younger years, he only sold works from the Dutch 17th Century, but in 2007, he “switched gears” (so to speak) and decided that he wanted to begin dealing in the realm of Italian art. He thus completely transformed his gallery from a primarily Dutch 17th Century space into one filled with 16th and 17th Century Italian pictures. This whole change was done in the most dramatic fashion. Unlike with some dealers who start moving slowly in different directions, Otto made a big decision and in one fell swoop he completely changed his business.

It gives me great pleasure that Otto has chosen Sotheby’s to offer his collection of paintings, which span the 16th to 19th Centuries. We hope this catalogue serves as a tribute to his excellent taste and brilliant vision, as well as his unique eye.

George Wachter





UNFINISHED: A Look into the Artist's Mind



Non Finito. Incomplete. *Imperfetta*. Unfinished-- These are only a handful of the terms used to describe pictures that have not arrived at a final state of completion. Such paintings have found their way into the public eye for as long as artists have been working, and for just as long they have been coveted for their immediate and spontaneous insights into the artists working method. Among the earliest, and most often cited reference to unfinished art comes to us from the Roman author Pliny, who notes in his *Natural History* (A.D. 77-79), "It is also a very unusual and memorable fact that the last works of artists and their unfinished pictures... are more admired than those which they finished, because in them are seen the preliminary drawings left visible and the artists' actual thoughts, and in the midst of approval's beguilement we feel regret that the artist's hand while engaged in the work was removed by death".

Why then, as Pliny aptly observes, are these pictures so admired despite stopping short of their original intention? Among the answers, as Nico van Hout has recently observed, is that they powerfully demonstrate the "result of creative and intellectual effort," as opposed to "merely an output of manual labor". Unfinished works focus our attention away from the iconography of a work, and towards the artist and his creative process. Put simply: from the *what*, to the *who* and the *how*.¹ With this insight it becomes immediately clear why unfinished works have fascinated both the ancient and modern viewer alike. They offer unfettered access into the working method and creative process of the artist, received through the unfinished passages that document their state of mind at that specific moment. Such appeal is perhaps ironic given that the assumed aim of an artist is to offer to the viewer a coherent and completed final product. After all, notions of "finish" and "completion" were stated goals in artistic circles from antiquity, to Renaissance Florence, and French Academies alike.² And yet, it was Vasari who described "imperfect" works as those which demonstrated heightened elements of *forze* and *vivacità*.³ Privately, and away from public commissions requiring a certain level of professional

finish, collectors and patrons have always cherished unfinished works as visual performances revealing the true hand and creativity of the artist.

The eclectic selection of unfinished works in Otto Naumann's collection speaks both to their universal appeal and to Naumann's refined taste. The following pictures vary in myriad ways: age, origin, and material, to name only a few. But they also provide great insight into the untold ways in which an unfinished painting becomes classified as such in the first place. James Drummond's *The Return of Mary Queen of Scots* was likely abandoned by the artist due to complications with the panel, yet it's highly refined detailing in the elaborate drapery contrasts incredibly against the ghostlike absence of certain characters' heads. Pictures by Landseer, Giacinto Diano and Juan Bauzá Mas, on the other hand, all function more as preparatory works in purpose. In the case of the Diano, we know exactly for which Neapolitan altarpiece commission the preparatory study served. The Landseer, however, shows an artist working through a compositional outline to which he would refer on multiple occasions and for the subsequent decades of his career. Juan Bauzá Mas, the most contemporary of the artists here presented, aligns himself with the great masters of years past by tightly sketching an amalgam of masterworks from the Museo del Prado. The negative space throughout the composition is the bare prepared canvas, roughly delineating each work and emphasizing its efficient execution. Conversely, Thomas Lawrence's *Portrait of Lady Elizabeth Lowther* and Cristoforo Savolini's *Madonna and Child*, though otherwise unrelated, were both halted due to their creator's premature death. Their posthumous discovery in the artist's studio and subsequent preservation are testaments to both the immediate and enduring appeal for these interrupted treasures.

1 N. van Hout, "The Unfinished and the Eye of the Beholder," in *Unfinished: Thoughts Left Visible*, New York 2016, p. 57.

2 A. Bayer, "Renaissance Views of the Unfinished," in *Unfinished: Thoughts Left Visible*, New York 2016, p. 23.

3 P. Barocchi, *Finito e non-finito nella critica vasariana*, 1958, p. 222.

1

JAMES DRUMMOND R.S.A.

EDINBURGH 1816-1877

The Return of Mary Queen of Scots to Edinburgh

oil over pencil on panel
32 by 47½ in.; 81.5 by 120.6 cm

\$ 70,000-100,000 €60,000-85,500 £53,500-76,500

PROVENANCE

Anonymous sale, London, Christie's, 8 June 2006, lot 277
(as English School, Mid-19th Century);
There acquired.

EXHIBITED

New York, The Met Breuer, *Unfinished: Thoughts Left Visible*, 18 March - 4 September 2016.

LITERATURE

A. Bayer, *Unfinished: Thoughts Left Visible*, exhibition catalogue, New York 2016, p. 286, reproduced plate 118;
C. Swanson, "Inside the New Met Breuer's Housewarming Show," 2 March 2016, www.vulture.com.



1



Fig. 1 James Drummond, *The Return of Mary Queen of Scots to Edinburgh*, 1870, National Galleries of Scotland



Fig. 2 James Drummond, *Queen Mary's Last Look at Scotland*, 1865, oil on canvas (sold Sotheby's, Gleneagles, 30 August 2006, lot 1007)

Born in Edinburgh, James Drummond is best-known for his paintings of Scottish history and folklore, and was also an early photographer, historian, and curator of the National Gallery of Scotland from 1868 to 1877. The present work is directly related to the canvas *The Return of Mary Queen of Scots to Edinburgh* (fig. 1, National Galleries of Scotland) shown at the Royal Scottish Academy in 1870. While the title of this work suggests that the subject is Mary's return to Edinburgh from defeat at Carberry Hill, Drummond has portrayed her departure from Edinburgh on June 17, 1567 for the island fortress of Lochleven Castle where she would abdicate the Scottish throne on July 24th in favor of her one-year-old son James. Mary was incarcerated in Lochleven Castle on the charge of having her second husband, Henry Stewart, Lord Darnley, murdered, and her innocence or guilt was fiercely debated in nineteenth century literature. The Scottish Reformation was a constant source of inspiration and fascination for the era's writers

and artists. Drummond returned many times to tumultuous passages of Mary's life, in works such as *Queen Mary's Last Look at Scotland* (fig. 2, 1865), as did his contemporaries Ford Madox Brown, William Powell Frith and Sir David Wilkie.

In its unfinished state, the present work provides a fascinating window into Drummond's working method. While the panel may have been abandoned, the costumes of the central figures are essentially complete, with special attention paid to the fall of light across Mary's sumptuous yellow brocade and the armor of the man to her right. The details of the subjects' heads and hands are mainly rendered in graphite, with some faces and expressions painted with a high degree of finish. The unexpected arrangement of these figures on an exposed plane of grey ground, and the economical suggestion of the street's architecture, is what made this work one of the highlights of The Met Breuer's inaugural exhibition *Unfinished: Thoughts Left Visible* in 2016.



SIR EDWIN HENRY LANDSEER, R.A.

LONDON 1802 - 1873

A dead stag, with sketched figures of a ghillie and hounds

oil on board
18⁷/₈ by 23³/₄ in.; 48 by 60.5 cm

\$ 100,000-150,000 €85,500-128,000 £76,500-115,000

PROVENANCE

The artist's studio;
His deceased sale, London, Christie's, 8-14 May 1874, lot 280 (as *A Dead Stag*) for £168 to Agnew's on behalf of Charles William Mansel Lewis (1845-1931), Stradey Castle, Llanelly, Carmarthenshire;
Thence by descent until sold, 'Property from the Estate of the late Sir David Mansel Lewis', London, Sotheby's, 6 July 2011, lot 48 (for \$155,575);
There acquired.

EXHIBITED

Sheffield City Art Galleries, *Landseer*, 6 February - 12 March 1972, no. 92;
Edinburgh, Royal Scottish Academy, *The Monarch of the Glen, Landseer in the Highlands*, 14 April - 10 July 2005, no. 49.

LITERATURE

R. Ormond, *The Monarch of the Glen, Landseer in the Highlands*, exhibition catalogue, Edinburgh 2005, p. 54, cat. no. 49, reproduced plate 49.



2



Fig. 1 Sir Edwin Henry Landseer, R.A., *The Death of the Stag in Glen Tilt*. The Blair Charitable Trust, Blair Castle, Perthshire



Fig. 2 Sir Edwin Henry Landseer, R.A., *An Event in the Forest*, circa 1865. Present location unknown

Landseer first visited Scotland in 1824 and immediately responded to the dramatic Highlands that would come to define his oeuvre. Landseer compulsively sketched, and the majority of his studies are independent works not connected to larger, complete paintings. The present work, executed circa 1825-30, does not appear to be a preparatory drawing, and instead stands as a work in its own right. The stag shares elements with the fallen animal in the massive *The Death of the Stag in Glen Tilt* which was executed over six years from 1824-30 as a hunting conversation piece for The Duke of Atholl (fig. 1). The composition also shares similarities with *An Event in the Forest*, painted circa 1865, known only from an engraving by the artist's brother Thomas, the composition shows the stag in almost the same position as the present work (fig. 2).

As Richard Ormond explains, this work allows an observation of Landseer at work and provides clues to the artist's working method (see R. Ormond, *The Monarch of the Glen, Landseer in the Highlands*, exhibition catalogue, Edinburgh 2005, p. 54). The highly finished stag, with each hair of

the pelt carefully rendered, is in direct contrast to the loosely painted rocks on which the animal has fallen. Landseer works through the angles and details of the animal, emphasizing the pathos of the quarry. The virtuosity in the quickly rendered ghillie and two hounds evidence the artist's careful technique and the solid forms contrast with the outlined areas further enforce the composition's tension.

The present work was acquired from the six day sale of the contents of Landseer's studio, including paintings, drawings, prints and books, by the amateur artist Charles Mansel Lewis (1845-1931). Held at Christie's in May 1874, the sale attracted heated competition for nearly 1,400 lots. Mansel Lewis clearly felt a kinship to Landseer, and purchased a number of hunting, stalking and Highland scenes through Thomas Agnew's gallery in London. In 1874, Mansel Lewis inherited the Stradey estate in South Wales (which remains in the family to this day) where he built a studio at the top of a tower overlooking the Bristol Channel and filled the walls with his collection.



CRISTOFORO SAVOLINI

CESENA 1639-1677

The Madonna and Child

oil on canvas
40⁵/₈ by 31¹/₂ in.; 103 by 80 cm.

\$ 60,000-80,000 €51,500-68,500 £45,900-61,500

PROVENANCE

Lodovico Ugolini (died 1736), Cesena (recorded in an inventory prepared for his will, drafted 20 May 1720);
Borghese collection;
Thence gifted to Antonio Ruffo della Scaletta upon his marriage to Ludovica Borghese in 1879;
With Alessandra di Castro Antichità, Rome;
There acquired.

LITERATURE

G. Savini, "Cristoforo Savolini, detto Cristofanino, pittore," in *Romagna Arte e Storia*, 10, 1990, p.71.





Fig. 1 Cristoforo Savolini, Italian, 1639 – 1677. *The Expulsion of Hagar*, possibly 1670's. Oil on canvas. 40 x 37 in. (101.6 x 94 cm). Gift of Mrs. Baylor O. Hickman, 1970.43. Collection of Speed Art Museum, Louisville, Kentucky.

The Emilian artist Cristoforo Savolini was born in Cesena and was active there for most of his tragically short life; he died at the age of 38 in a horse-riding accident. At the time of his death he was approaching the height of his career, having recently painted the large altarpiece of the church of San Domenico in his hometown.¹ There were a number of works left unfinished in his studio, including the present *Madonna and Child*, which was then purchased by the lawyer Ludovico Ugolini along with two other unfinished paintings. One of these is Savolini's *Expulsion of Hagar*, now in the Speed Art Museum, Louisville, Kentucky, (inv. no. 1970.43, fig. 1).

An important patron of Savolini, Ugolini ultimately collected 31 of the artist's paintings, drawings, and sketches. The present work is described in Ugolini's will, drafted 20 May 1720:

*"An unfinished Madonna with the Child holding her hand in such a way that she may impart a blessing, more than half a figure in height, by the hand of the above mentioned Mr. Savolini, with a frame fully gilded with various leaves and a small panel overhead to keep out the dust, and with a Sengalla green curtain to keep it covered."*²

A finished painting by Savolini of *The Holy Family*, now in a private collection, includes an almost identical Christ figure to the one in the present work. In that painting, the Madonna looks away from Christ, toward Joseph, while here she gazes at her son tenderly as she gently holds his hands.³ A similar Christ is repeated again in a drawing of the *Madonna and Child with the Infant Saint John the Baptist*, now in the Accademia di Belle Arti di Brera, Milan.

Along with Cristoforo Serra, Savolini was one of the most important painters of the late Emilian School. The influence of his older contemporaries, such as Guercino, Domenichino, and Guido Cagnacci, is evident in his small body of work. Given Cesena's ties to Rome and the papacy, Savolini received a number of religious commissions throughout the region; his works can be found not only in Cesena but also Faenza, Pesaro, Rimini, and Bologna.

1 See Savini under *Literature*, pp. 61-62, reproduced p. 60, fig. 4.

2 *"Una Madonna non finita col Bambino che le tiene la mano, acciò dia la benedizione, di grandezza di più di mezza figura, di mano del sud.o Sig.r Savolini con cornice tutta dorata con soprafoglie riverse, et una tavoletta sopra per riguardo della polvere, e con sua tenda verde di Sengalla per tenerla coperta"* (p. 71). Now in the state archives in Cesena, reprinted in Savini under *Literature*.

3 *Ibid.*, p. 67, reproduced p. 68, fig. 9.



GIACINTO DIANO

POZZUOLI 1731 - 1804 NAPLES

The Massacre of the Innocents

oil on canvas
20 by 16½ in.; 50.8 by 41.3 cm.

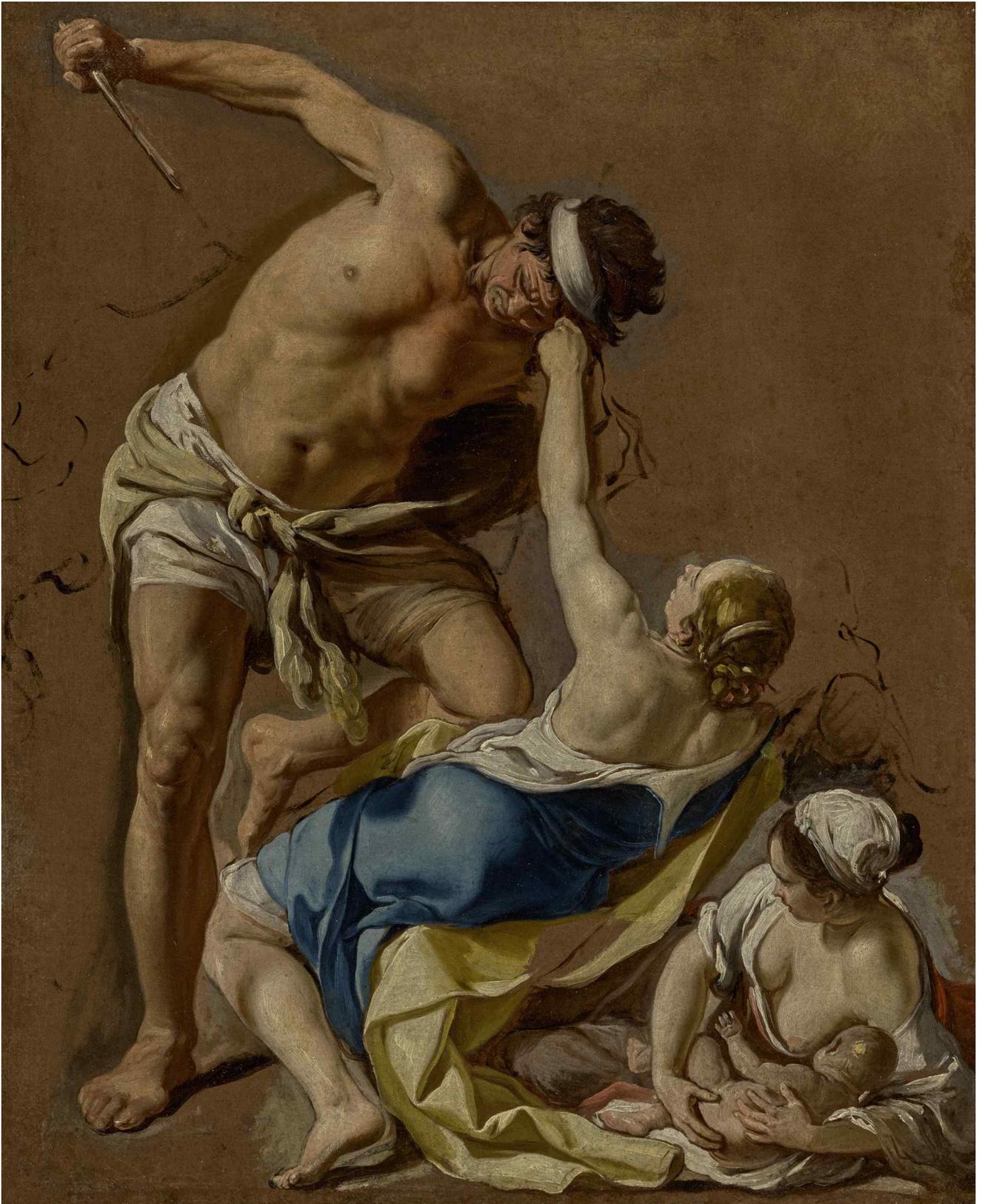
\$ 30,000-50,000 €25,600-42,700 £23,000-38,200

PROVENANCE

Private collection, Turin;
Anonymous sale, New York, Christie's, 29 January 2014,
lot 35;
There acquired.

LITERATURE

European Paintings from the Minneapolis Institute of Arts,
New York 1971, p. 411, under cat. no. 239;
European Paintings from the Minneapolis Institute of Arts,
New York 1980, p. 449, under cat. no. 239.



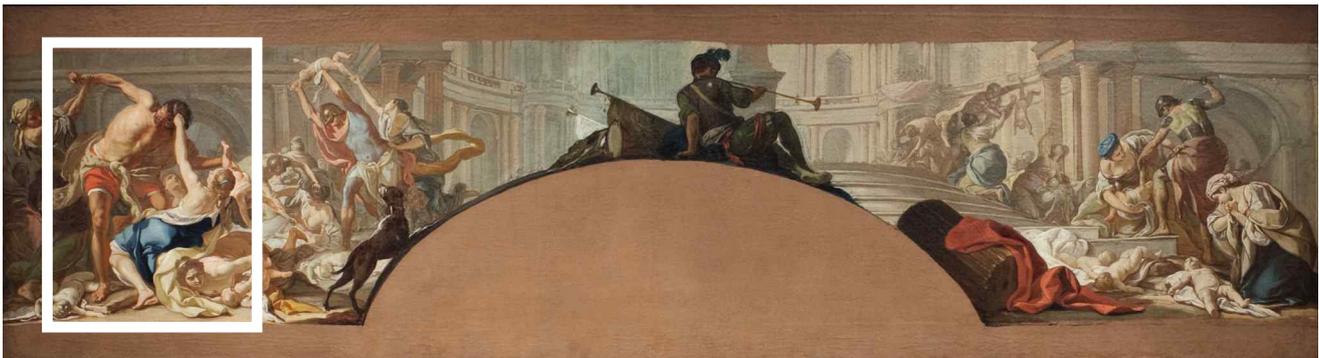


Fig. 1 Giacinto Diano, *Massacre of the Innocents*, c. 1780, oil on canvas. 22½ x 74¼ x 1¾ in., Minneapolis Institute of Art, The Ethel Morrison Van Derlip Fund 66.50. Photo: Minneapolis Institute of Art.

This lively work is a preparatory sketch by Giacinto Diano for his large-scale altarpiece in the Santa Maria della Pietà dei Turchini in Naples. Diano was born in Pozzuoli and studied under both Francesca de Mura and Anton Mengs before settling in Naples in 1752. A prolific and prominent artist, Diano painted dynamic compositions filled with color and light, combining both Rococo and Neoclassical elements.

Santa Maria della Pietà dei Turchini was originally constructed in the late 16th century but after a fire in 1638 was rebuilt with a large dome. In 1780, a new marble altar was added to the large chapel on the left side of the transept, and Diano was commissioned to paint a cycle of scenes from the Christ's youth to decorate the sanctuary. The resulting canvases along the altar and walls of the chapel include compositions of *The Adoration of the Shepherds*, *The Presentation of Christ at the Temple*, *The Adoration of the Magi*, *The Dream of Joseph*, *The Rest on the Flight into Egypt*, *The Deposition* and *The Massacre of the Innocents*, which was set into the frieze above the altar.¹

The present *bozzetto* depicts the three central figures on the left side of the *Massacre of the Innocents*, the largest painting of the cycle. Diano has carefully constructed the triangular composition and is working out the poses of and interactions between the soldier and the women beneath him. His brushwork is fluid and he builds up the dimensions of the figures in some areas while quickly filling in others with blocks of color or shadow. The tone is cooler and overall color scheme more neutral than the finished mural; it is clear that this sketch was a study of the corporal dimensions and composition rather than a color exercise. In the final composition, the figure on the lower right of our sketch has changed positions; she is seen on her stomach, facing out to the viewer and directly underneath the central figure.

Another sketch for Diano's *Massacre of the Innocents* is in the Minneapolis Institute of Art (fig. 1). This preparatory study includes the full composition of the frieze and must have been a later study than the present work as the change in position of the woman at the bottom reflects that of the final painting.

¹ See L. Donadio et. al, *Santa Maria della Pietà dei Turchini: chiesa e Real Conservatorio*, Naples 2005, p. 96.



SIR THOMAS LAWRENCE P.R.A.

BRISTOL 1769-1830 LONDON

Portrait of Lady Elizabeth Lowther (died 1869)

oil and black chalk on canvas
28 by 23¼ in; 71 by 59 cm.

\$ 60,000-80,000 €51,500-68,500 £45,900-61,500

PROVENANCE

Delivered to the sitter's father, William Lowther, 1st Earl of Lonsdale (1757-1844), in 1830 by Lawrence's executor; Thence by descent to James Lowther, 7th Earl of Lonsdale (1922-2006);
By whom sold ("The Property of the Rt. Hon. the Earl of Lonsdale"), London, Sotheby's, 17 July 1974, lot 45;
There acquired by a private collector;
By whom anonymously sold ("The Property of a Lady"), London, Sotheby's, 6 December 2012, lot 131;
There acquired.

LITERATURE

K. Garlick, *Sir Thomas Lawrence; A complete catalogue of the oil paintings*, Oxford 1989, pp. 230-231, under no. 518, reproduced.

Lady Elizabeth Lowther was the eldest daughter of William, 1st Earl of Lonsdale and his wife Lady Augusta Fane, daughter of John, 9th Earl of Westmorland. Lady Elizabeth died unmarried in 1869.

This oil sketch relates to a finished portrait painted by Lawrence in 1811 (oil on canvas, 91.4 by 71/1 cm.) which has descended in the sitter's family. Lawrence's oil sketches provide a fascinating insight into his working methods as he began a new portrait commission. A master draughtsman, he maintained his belief "that the picture, whatever it is, be first accurately drawn on the canvas."¹ In this sketch, we see

the head of Lady Elizabeth, with her face and part of her hair fully painted in oil while the back of her head, still unfinished, is rendered in black chalk drawn directly onto the canvas. Another of Lawrence's sitters, Lady Elizabeth Leveson-Gower, whose portrait he painted in 1817-18 and who saw his preliminary drawing of her, recalled that "what struck me most during my two hours' sittings in Russell Square was the perfection of the drawing of his portraits, before any colour was put on—the drawing itself was so perfectly beautiful that it seemed almost a sin to add any colour."² When Lawrence died in 1830, some 200 unfinished portraits were found in his Russell Square house, a few dating as far back as the 1790s. Most of them, such as this portrait, were given to the sitters or their families.³

A copy of this sketch, which had descended in the Cavendish-Bentinck family, (oil and pencil on board, 40.1 by 34.7 cm.) was sold at Sotheby's, London, 26 October 2016, lot 1018. The sitter's sister, Lady Mary Lowther (died 1862) was married to Maj.-Gen. Lord Frederick Cavendish-Bentinck (1781-1828).

1 In a letter of circa 1790 to Lord Malden; see M. Levey, *Sir Thomas Lawrence*, New Haven & London 2005, pp. 2, 320, note 6.

2 Lord R.S. Gower, *Sir Thomas Lawrence*, London 1900, pp. 37-38.

3 See K. Garlick, *Sir Thomas Lawrence*, London 1955, p. 17.





LOT 6





JUAN BAUZÀ MAS

PALMA, MALLORCA 1844 - 1915

Masterpieces from the Prado, a series of sketches

oil on canvas
30 by 38½ in.; 76.5 by 98 cm

\$ 60,000-80,000 €51,500-68,500 £45,900-61,500

PROVENANCE

Juan Bauzà Mas, until his death in 1915;
Thence by inheritance to his son, Sebastià Bauzà
Guanyabens;
With Galerias Costa, by 1948;
José Costa Ferrer;
Thence by descent;
By whom sold, London, Sotheby's, 9 December 2004,
lot 359;
There acquired by Colnaghi, London;
From whom acquired.

EXHIBITED

Palma, Casal Solleric, *Joan Bauzà*, December 1992 -
January 1993.

LITERATURE

L. Ripoll and J. Costa Ferrer, *Juan Bauzà, La Pintura
Mallorquina en el Siglo XIX*, Mallorca 1948, reproduced;
Joan Bauzà, exhibition catalogue, Palma 1992, p. 112,
reproduced.



The present work was completed *circa* 1865, the year following Bauzà Mas' entry into the Academia de San Fernando in Madrid, where he had privileged access to the Museo del Prado. His practice of copying its masterpieces would have a profound effect on the artist's development and oeuvre, and this arresting compilation of sketches proves Bauzà Mas' skill as a young artist. This work pays homage to the generations of artists represented in the Prado's collection, creating a chain of influence from one great master to the next.

Diego Velázquez is prominently featured in the present work with *Saint Anthony Abbot and Saint Paul the Hermit*, *Portrait of Pablo de Valladolid*, *Portrait of the Infanta Margarita de Austria*, *Mars*, *Portrait of the Buffoon don Juan de Austria* and *Portrait of the Infante Don Carlos*, a reflection of the Prado's extraordinary and comprehensive

collection. Like Velázquez, Bauzà Mas had the fortune of studying works by the Venetian masters, namely Titian, whose skill with depicting color and light, inspired by his surroundings in Venice, as well as his iconic portraits of the Spanish royal family, would directly influence subsequent generations of Spanish painters. Titian's *Danaë*, of which there are numerous versions, is pictured in the upper center of this composition. Titian's pupil, Tintoretto, is represented with *Portrait of a Gentleman with a Gold Chain*, considered to be one of the artist's finest portraits, in the upper right corner. The Prado's collection of seventeenth-century Flemish paintings are also represented here with *The Holy Family* by Sir Peter Paul Rubens and a number of portraits by Sir Anthony Van Dyck, including *Portrait of a Man*, *Portrait of Count Hendrick van den Bergh*, *Portrait of a Man with a Chitarrone* and *Portrait of Endymion Porter and Anthony van Dyck*.



1. Sir Anthony van Dyck, *Portrait of a Man with a Chitarrone*
2. Sir Peter Paul Rubens, *The Holy Family with Saint Anne*
3. Tiziano Vecellio, called Titian, *Danaë Receiving the Golden Rain*
4. Sir Anthony van Dyck, *Portrait of Count Hendrick van den Bergh*
5. Jacopo Robusti Tintoretto, *Portrait of a Gentleman with a Gold Chain*
6. Sir Anthony van Dyck, *Portrait of a Man*
7. Sir Anthony van Dyck, *Portrait of Endymion Porter and Anthony van Dyck*
8. Diego Rodríguez de Silva y Velázquez, *Portrait of Juan Martínez Montañés*
9. Diego Rodríguez de Silva y Velázquez, *Mercury and Argus*
10. José de Ribera, *Jacob's Dream*
11. Diego Rodríguez de Silva y Velázquez, *Saint Anthony Abbot and Saint Paul the Hermit*
12. Diego Rodríguez de Silva y Velázquez, *Portrait of Pablo de Valladolid*
13. Juan Bautista Martínez del Mazo (previously attributed to Diego Rodríguez de Silva y Velázquez), *Portrait of the Infanta Margarita de Austria*
14. Diego Rodríguez de Silva y Velázquez, *Mars*
15. Diego Rodríguez de Silva y Velázquez, *Portrait of the Buffoon don Juan de Austria*
16. Diego Rodríguez de Silva y Velázquez, *Portrait of the Infante Don Carlos*

7

GIUSEPPE CESARI, CALLED CAVALIERE D'ARPINO

ARPINO OR ROME 1568 - 1640 ROME

Saint Jerome in the desert

oil on panel
20½ by 22⅞ in.; 52 by 58 cm.

\$ 80,000-120,000 €68,500-103,000 £61,500-92,000

PROVENANCE

Private collection, Italy;
With Antonacci and Lapicciarella Fine Art, 2014;
From whom acquired.



7

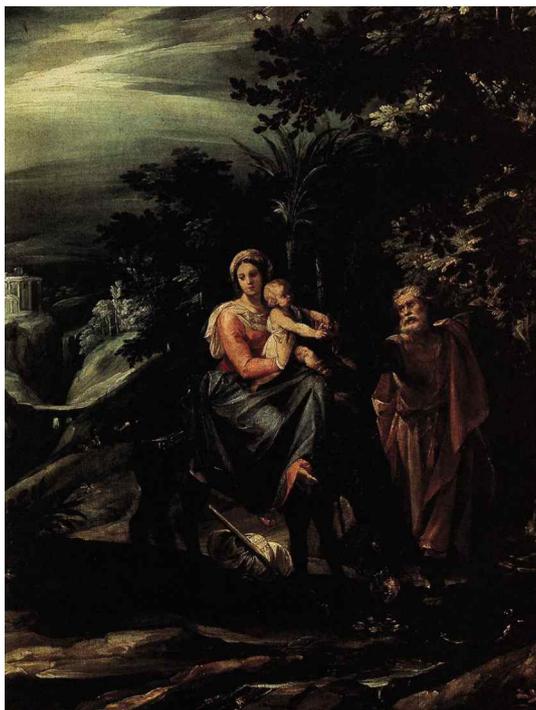


Fig. 1 Cavaliere d'Arpino, *The Flight into Egypt*, circa 1595. Oil on panel, 47 x 34 cm. Galleria Borghese, Rome

Arpino was the leading painter in Rome in the final decades of the 16th century. He belonged to a family of painters: his father, Muzio Cesari, was an artist as was his brother, Bernardino, who later became his principal assistant. From very early in his career, Cesari was patronized by an elite and important clientele. While still in his teens he was promoted by his master Niccolò Circignani from *garzone* to junior painter on the team which was frescoing part of the Vatican *Loggie* for Pope Gregory XIII. Although largely employed in ambitious decorative schemes, including a series of decorative friezes at the Palazzo del Quirinale (since destroyed), as well as the still extant frescoes in the Palazzo dei Conservatori, Rome, it is for his more intimate scenes on panel, copper, slate and semi-precious stone, that Arpino is most admired. His position as the favored painter in Rome would remain fairly secure even after the arrival into the Eternal City of the Carracci and Caravaggio, the latter of whom was his pupil for a short time.

This highly refined and luminous *Saint Jerome in the desert* was executed by Arpino circa 1600, when the artist was at the height of his popularity and overseeing the prestigious decoration of the

transept of Saint John Lateran. Executed on panel, it demonstrates all of the hallmark qualities for which d'Arpino was renowned. The foliage, in particular, is beautifully rendered in minute detail and lush green pigments. This element of the composition compares well with the artist's glowing *Rest on the Flight into Egypt* in the Galleria Borghese (fig. 1). Furthermore, in its employment of a sweeping rocky landscape, and overall muted color range, the present picture also reveals its debt to Flemish landscape painting, and in particular that of Frederick van Valckenborch and Paul Bril, the latter of which was active in Rome for most of his career. This work has in fact previously been attributed to both artists, in each case based on comparison with a similarly composed *Saint Jerome* on canvas, also in the Galleria Borghese. That comparable work is one of six *sopra porte* (over-door) landscapes that formed part of Arpino's personal collection. Herwarth Röttgen, who endorses the attribution of this painting to Cavaliere d'Arpino, now suggests that Arpino's pupil Flaminio Allegrini may in fact be the author of the Borghese canvas.

A copy of Professor Röttgen's certificate is available upon request.



ALESSANDRO ROSI

FLORENCE 1627 - 1697

Cain and Abel

oil on canvas
26¾ by 20½ in.; 68 by 52 cm.

\$ 40,000-60,000 €34,100-51,500 £30,600-45,900

PROVENANCE

Volpe collection, Bologna;
With Pietro Cantore, Bologna;
From whom acquired.

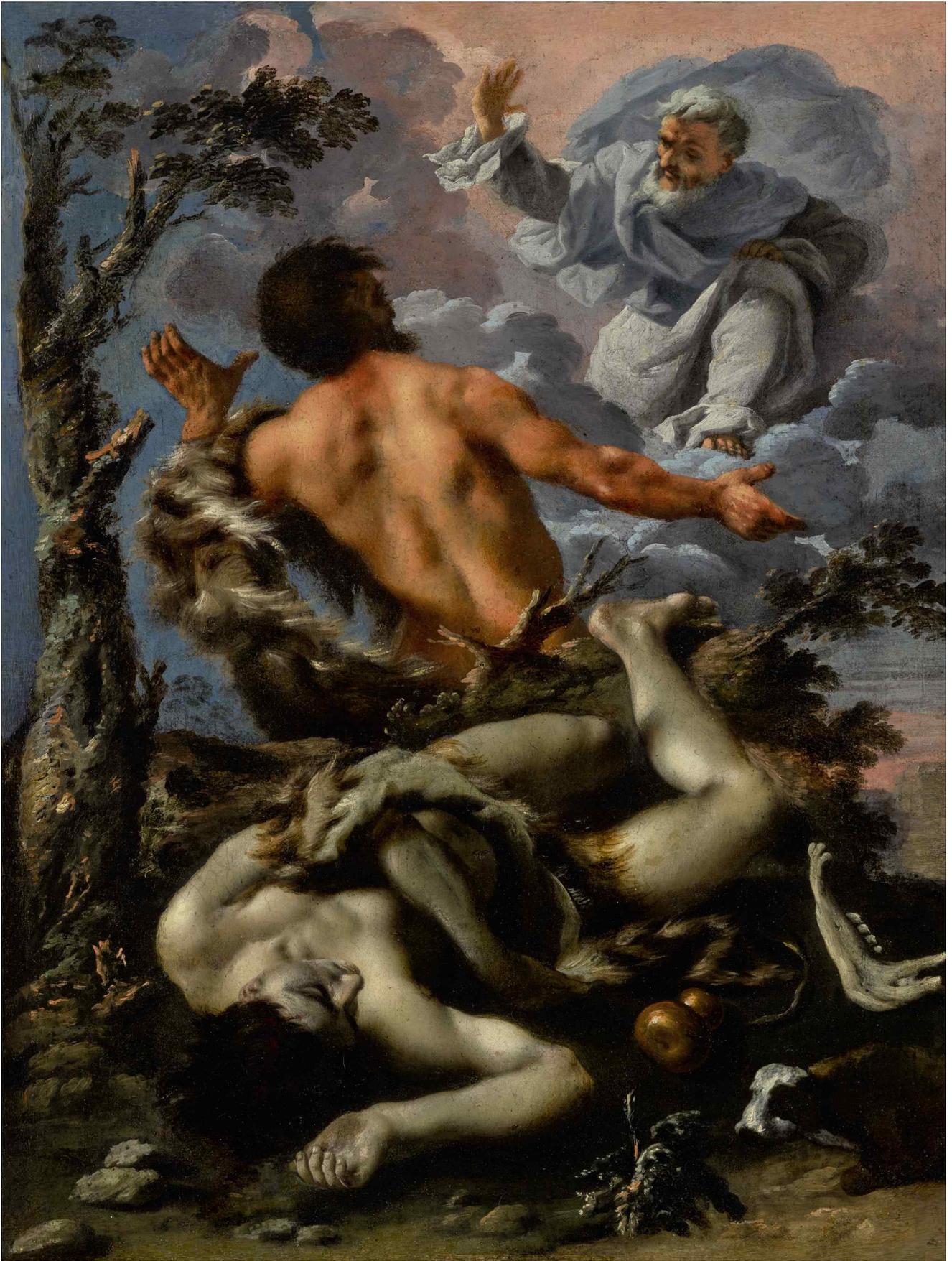
LITERATURE

E. Acanfora, *Alessandro Rosi*, Florence 1994, pp. 41-42,
90, cat. no. 68, reproduced p. 166, fig. 56.

This engaging image embodies those qualities of emotional and religious intensity depicted in this sinuous style of the Florentine *Seicento* for which Alessandro Rosi is admired. In the dramatic scene, Rosi depicts the moment just after Cain has slain his brother Abel, who lays ashen in the foreground, as God the Father appears in a swirl of clouds above. In Rosi's striking composition, Cain's back is turned to the viewer as he looks up at God above, the drama of their encounter enhanced by the stormy blue and purple sky.

The artistic personality of Rosi had until the late 20th century been somewhat confused. Most

of his works (including the present painting) had previously, and erroneously, been given to Sigismondo Coccopani, a figure to whom now only a few documented works can be attributed. Rosi appears to have been well aware of the trends in Florentine painting of his day, and worked as an apprentice in the studio of Cesare and Vincezo Dandini along with his contemporary Carlo Dolci. His fresco series of *Allegories* in the closed loggia of Palazzo Corsini are among Rosi's most accomplished works, and, as they are fully documented works, have greatly aided in establishing an accepted corpus for this once elusive artist.



DENYS CALVAERT

ANTWERP CIRCA 1540 - 1619 BOLOGNA

The Holy Family with Saint John the Baptist and an angel

signed and dated center left: *FECIT/DIONISIO CALVART FIAMENGO/1579*

oil on canvas

22 $\frac{7}{8}$ by 16 $\frac{1}{4}$ in.; 58 by 41 cm.

\$ 100,000-150,000 €85,500-128,000 £76,500-115,000

PROVENANCE

Karl and Gertrude Pfatschbacher, Linz;
Thence by descent in the family;
By whom sold, Vienna, Dorotheum, 13 October 2010,
lot 363;
Galerie Neuse, Kunsthandel GmbH, Bremen;
From whence purchased, March 2011.



Detail of signature and date of the present lot





Fig. 1 Denis Calvaert, *Holy Family with Saint Elizabeth and Saint John the Baptist* © Museums of Art and History, City of Geneva, Gift of Jacob-Adolphe Holzer, inv. No. 1938-0012 / 001, photo Flora Bevilacqua

This magnificent canvas is so beautifully preserved that even experts in the field have mistaken it for a copper support. It was painted in 1579 by Denis Calvaert, known also as Dionisio Fiamingo, one of the first Flemish artists to migrate south to Italy. Dazzling in color, smooth in rendering, and graceful in construction, this tightly arranged painting is wholly captivating and characteristic of the artist's most celebrated works. At the same time, it is evidence of Calvaert's distinct ability in marrying the vibrancy and detailed finish of his Flemish heritage with the Mannerist tradition he adopted in Bologna—a skill that would define his output for the entirety of his thriving career.

Around 1560, Calvaert moved from Antwerp to Bologna, where he trained first with Prospero Fontana, and then Lorenzo Sabatini, with whom he would collaborate on a number of works, such as the *Holy Family with the Archangel Michael* in the Basilica of San Giacomo Maggiore datable to circa 1568-1570.¹ In 1572, upon receiving a commission from Pope Gregory XIII to decorate the Papal Palace, Sabatini and Calvaert traveled to Rome. Calvaert remained here for three prolific

years, during which time he studied the works of Michelangelo, Sebastiano del Piombo, Raphael, and Correggio, the latter of whom, along with Parmigianino and Federico Barocci, would have a lasting influence on the artist. Calvaert returned to Bologna in 1575 and established a painting school, where Guido Reni, Domenichino, and Francesco Albani, among others, received their initial training. Not until seven years later would the Caracci family establish their celebrated Accademia degli Incaminati.

Trained as a landscape painter in the studio of Kerstiaen van Queboorn, Calvaert, upon arriving in Bologna, turned his attention to the religious subjects, which would occupy him throughout his career. While he produced a number of large altarpieces, among his most sought after works are the devotional pieces completed on a smaller scale, such as the present painting, which was executed relatively early in the artist's career. In its simple pyramidal design and softly rounded features, this work is typical of Calvaert's Bolognese output by around 1580, at which point the influence of Federico Barocci is readily detected.

In this painting, the Holy Family, Saint John the Baptist and an Angel, all adorned with delicate golden halos and some dressed in thick draping fabrics, fill the entirety of the composition, surrounded by classical architecture and a window that opens up to a landscape beyond. At the center is the Madonna and Child, whose body turns ever so slightly to gaze upwards towards both the loose bouquet of flowers falling from the angel's hand nearby and his mother's adoring gaze. Captivated by the scene at hand is the young Saint John the Baptist, who energetically twists towards the central figures pointing upwards with one hand and gently caressing the arm of the Christ child with the other. Balancing out the composition is Saint Joseph, who looks on from the left, leaning on a parapet and holding a cane with one hand while resting his head on the other. Compositionally, this work can be compared with Calvaert's *The Holy Family with Saints Elizabeth and John the Baptist* in the Musée d'Art et d'Histoire, Geneva (fig. 1), although the vibrancy, dynamism, and sweetness found in the present painting is altogether more prominent and refined.

¹ Oil on canvas, 309 by 178 cm. For another version of this related composition, which is in a private collection, Bologna, see V. Fortunati Pietrantonio, *Pittura bolognese del '500*, Bologna 1986, vol. II, p. 694, reproduced.



CARLO DOLCI

FLORENCE 1616 - 1687

Saint Jerome in prayer

dated lower center: 1655

oil on panel

17 by 21¼ in.; 43 by 54 cm.

\$ 150,000-200,000 €128,000-171,000 £115,000-153,000

PROVENANCE

Probably in the collection of the Marchesi Capponi, Florence, from at least 1767 until at least 1842, when it hung in the picture gallery;
Gertrude Herbert Institute of Art, Augusta, Georgia¹;
Their sale, New York, Sotheby's, January 14, 1994, lot 35;
There purchased by Jean Luc Baroni, for Colnaghi, London;
From whom acquired by Luigi Koelliker, Milan and London, 2002-2009;
By whom sold, New York, Sotheby's, 29 January 2009, lot 27, for \$302,500;
There acquired.

EXHIBITED

Possibly, Florence, Cloister of Santissima Annunziata, 1767 (possibly on loan from Alessandro Maris Capponi);
Maastricht, Colnaghi, 11-19 March 1995;
New York and London, Colnaghi, *Master Paintings*, 7-30 May, 10 June - 11 July 1998, no. 13;
Massachusetts, Davis Museum at Wellesley College, *The Medici's Painter: Carlo Dolci and 17th century Florence*, 8 February - 9 July 2017; North Carolina, Nasher Museum of Art at Duke University, *The Medici's Painter: Carlo Dolci and 17th century Florence*, 24 August 2017- 14 January 2018.

LITERATURE

F. Fantozzi, *Nuova guida, ovvero descrizione storico-artistico-critica della città e contorni di Firenze*, Florence 1842, p. 398;
F. Borroni Salvadori, "Le esposizioni d'arte a Firenze dal 1764 al 1767," *Mitteilungen des Kunsthistorischen Institutes in Florenz*, vol. XVIII, no. 1, 1974, pp. 80-81;
Advertisement in *The Burlington Magazine*, vol. CXXXVII, no. 1103, February 1995, p. VIII, reproduced in color;
F. Baldassari, *Carlo Dolci*, Turin 1995, pp. 128-129, no. 101, reproduced in colour pl. XXVIII and fig. 101;
M. Gregori, M. Voena (eds.), *Pittura Fiorentina Secolo XVII*, (Koelliker collection catalogue), 2003, pp. 128-129, reproduced fig. 101;
S. Bellesi, *Catologo dei Dittori Fiorentini del '600 e '700: Biografie e Opere*, Florence 2009, vol. 1, p. 135;
F. Baldassari, *Carlo Dolci: Complete Catalogue of the Paintings*, Florence, 2015, p. 222, no. 118;
W. Franits, "A Very Famous Dutch Painter: Schalcken in England, 1692-1696," *Schalcken. Gemalte Verführung*, exhibition catalogue, Cologne 2015, p. 43, reproduced fig. 21;
W. Franits, "Schalcken in London: Self-Portraiture as Self-Promotion," *Sonderdruck aus dem Wallraf-Richartz-Jahrbuch*, Band LXXVII, 2016, p. 22-23, reproduced fig. 2;
F. Baldassari and E. Straussman-Pflanzer, *The Medici's Painter: Carlo Dolci and 17th century Florence*, New Haven 2017, p. 60, reproduced fig. 6.



10

Isolated in the wilderness, half naked and in silent prayer, Saint Jerome is depicted here with his usual attributes of the open book, the minutely observed skull, and the lion, here included in the shape of a dark stone ornament or paperweight. Dated 1655, it is a painting entirely consistent with Dolci's output in the 1650s, notably in the highly polished surfaces of the fleshtones and still life elements. Baldassari cites two other depictions of St. Jerome by Dolci, both of them earlier in date. One of these, in a private collection, New York, she dates to *circa* 1635, and the other, in a different New York collection, she dates to *circa* 1647-48.²

A NOTE ON THE PROVENANCE

In his *Notizie...* Filippo Baldinucci, a contemporary biographer of Dolci, mentions four paintings of St. Jerome by Dolci. Of these Francesca Baldassari has identified two, one painted for Agnolo Teri and another for Antonio Lorenzi.³ From further archival research she has identified several other references to paintings of St. Jerome, including one for the Abbot Eschini, one for the Bartolomei family and another for the Marchese Capponi. Baldassari identifies the present work with the Capponi picture, described by Fantozzi in 1842 as "*san Girolamo in orazione, opera insigne e del più finito stile, di C. Dolci,*"⁴ it being apparently the only treatment of the subject '*insigne*' ('distinguished').⁵ The painting is first recorded in the Capponi collection in 1767, when it was exhibited in the Accademia di San Luca, and is last documented there by Fantozzi in 1842, where it is cited as hanging in the '*quadreria*'.

1 While in this collection the painting suffered several intentional scratch marks, joining in the saint's shoulder, but harming little of the important parts of the composition. See condition report, available upon request.

2 Baldassari, under *Literature*, p. 52, no. 21, reproduced and pp. 101, 103, no. 72, reproduced p. 103.

3 F. Baldinucci, *Notizie de' professori del disegno da Cimabue in qua*, vol. V, Florence 1846 edition, p. 351.

4 "St. Jerome in Prayer, an outstanding work and in the highly finished style of Carlo Dolci."

5 See under *Literature*.



GIOVANNI BAGLIONE

ROME CIRCA 1566 - 1643 (?)

Saint John the Baptist in the wilderness

signed and dated, center left: EQ IO. / BALGIONVS / .R.P.1610

oil on canvas

76¾ by 59½ in.; 194 by 151 cm.

\$ 400,000-600,000 €341,000-515,000 £306,000-459,000

PROVENANCE

Possibly commissioned from the artist by Cardinal Alessandro Damasceni Peretti di Montalto (1571-1623), Rome, who paid 100 *scudi* for a painting of this subject on 3 August 1610;

Possibly by descent in the family, included in 1655 inventory of the collection;

Private collection, Italy, by 1970;

Thence by descent in the family;

By whom anonymously sold ("Property from a European Private Collection"), London, Sotheby's, 5 December 2012, lot 19 (where it bore a later inscription lower right: CARRACCI);

There acquired.

LITERATURE

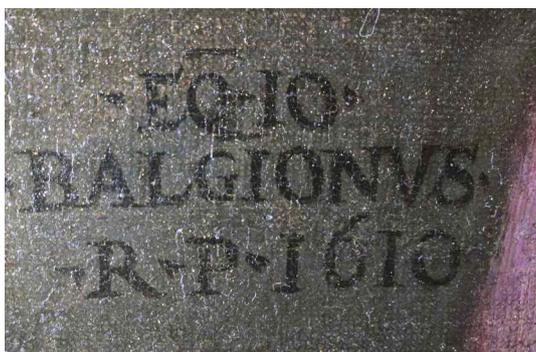
G. Baglione, *Vite de' pittori, scultori et architetti. Dal Pontificato di Gregorio XIII del 1572. In fino a' tempi di Papa Urbano Ottavo nel 1642*, Rome 1642, p. 402;

B. Granata, *Le passioni virtuose. Collezionismo e committenze artistiche a Roma del cardinale Peretti Montalto (1571-1623)*, Rome 2012, pp. 102-103, 115, 180, note 4, 217, note 65, 241, note 149 and 299, document 67;

Looking South: Three Centuries of Italian Paintings presented by Otto Naumann and Robert Simon, exhibition catalogue, New York 2014, pp. 26-27;

G. Papi, *Giovanni Baglione: Judith and her Maidservant*, New York 2014, pp. 26-27, reproduced fig. 11.





Detail of artist's signature

Giovanni Baglione's impressive and exquisitely painted *Saint John the Baptist in the Wilderness* is a recent addition to the artist's *corpus*. The painting was rediscovered in a private collection where it had remained since 1970, bearing a later inscription in the lower right corner, reading *CARRACCI*. Despite the inscription, the hand was recognized as that of Giovanni Baglione and the painting was sold with the correct attribution at Sotheby's London in 2012 with a tentative dating to 1603 (see Provenance). The attribution was later endorsed by Dr. Maryvelma Smith O'Neil, author of the artist's monograph, who proposed a later date of execution during the 1620s, when the artist was working in Mantua for the Gonzaga court. However, the painting was cleaned while in the hands of its present owner, revealing not only its rich surface and intricate detail but also the artist's own signature and date, hidden beneath the old varnish:

EQ IO. / BALGIONVS / .R.P.1610. Baglione, who had been knighted in 1606, prominently proclaimed his title, *EQ*, a shorthand for *Eques* or "knight," while the *R.P.* stood for "Roma Pinxit," or perhaps "Romanus Pictor."

With its starkly lit figure and pronounced *chiaroscuro* effect, it is tempting to compare this *Saint John the Baptist* to Michelangelo Merisi da Caravaggio's treatment of the subject in the Nelson Atkins Museum, Kansas City (fig. 1; inv. no. 52-25). Baglione, in fact, painted the saint on numerous occasions in the course of his career, though the present work is by far the largest and most accomplished. A preparatory drawing (fig. 2) was sold at Sotheby's London in 1977 and is typically rapid in execution, as was Baglione's style as a draughtsman.¹ It maps out the composition very clearly and shows that from an early stage in

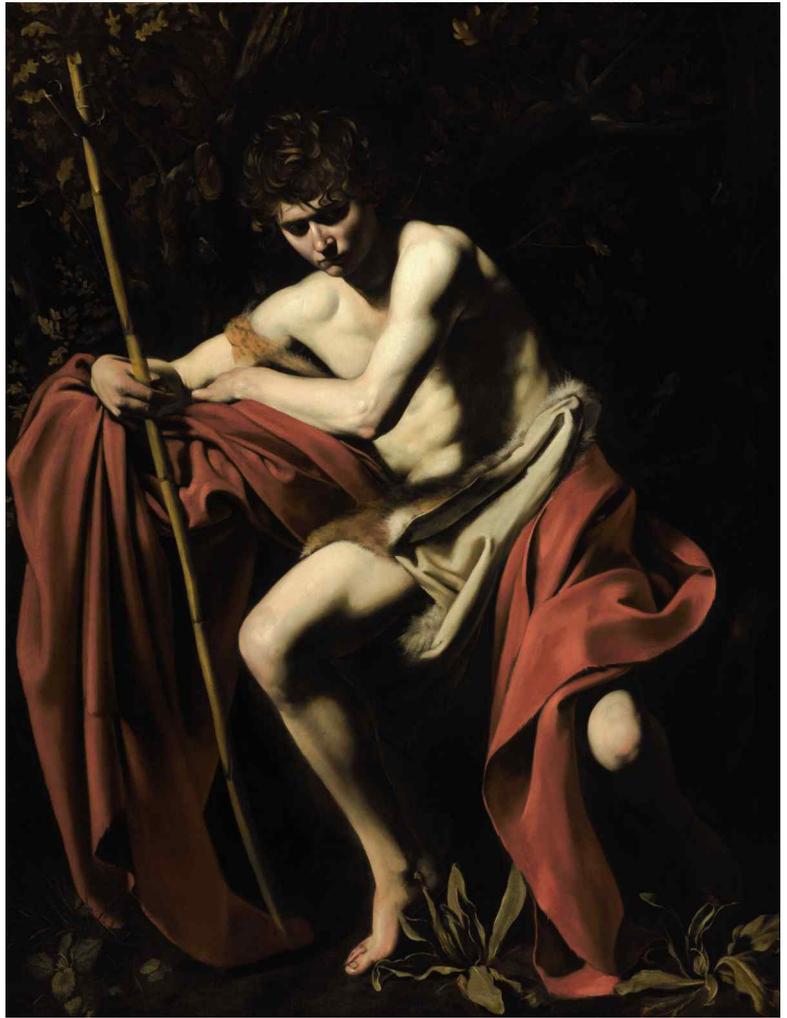


Fig. 1 Michelangelo Merisi, called Caravaggio, *Saint John the Baptist in the Wilderness*. William Rockhill Nelson Trust.

the creative process Baglione was keen to include both the foreground plants and the background landscape, elements which are more often merely alluded to in his work. This notably disciplined approach runs counter to Caravaggio's preparatory methods.

The artist produced a substantial body of work as a painter, but was also an accomplished writer, publishing *Le nove chiese di Roma* in 1639 and his momentous *Le Vite de' Pittori, Scultori & Architetti*, in 1642.² Despite these notable feats, however, Baglione is better remembered today for the scandal surrounding the lawsuit he brought against his brilliant and notoriously hot-headed colleague, Caravaggio. Unlike many of the so-called Caravaggists, Baglione responded to the work of Caravaggio as his direct contemporary.³ The two artists, working concurrently in Rome, were fierce

rivals and Caravaggio accused Baglione of imitating his distinct painting style. Soon defamatory poems and writings regarding Baglione's supposedly depraved paintings and disreputable activities circulated in Rome. These were presumed to have been disseminated by Caravaggio and his circle of friends and resulted in Baglione bringing libel charges against his antagonist in 1603.⁴ Caravaggio's close friend and colleague, Orazio Gentileschi (who was thought to have penned some of the defamatory verses) admitted as witness at the trial that Baglione was a "first-class painter." Yet Caravaggio's own disparaging comments on the stand, dismissing Baglione as derivative, would unfairly cast a shadow over the artist's work and reputation for centuries to come. In fact, far from adhering to Caravaggio's style, Baglione was creatively independent and an inventive artist in his own right.



Fig. 2 Sale, London, Sotheby's 4 July 1977, lot 78, Giovanni Baglione, *Saint John the Baptist*, pen and brown ink and wash, 170 by 114 mm.

Professor Antonio Vannuglio proposes that the painting can be identified as the work for which the artist was paid 100 *scudi* on 3 August 1610 by Cardinal Alessandro Peretti Damasceni di Montalto. If the present painting is indeed the very same *Saint John* listed in Montalto's account books, then it would also be the work mentioned by Baglione in his autobiography published in 1642. The date of the painting, 1610, and its corresponding entry in Montalto's account books, would suggest a straight match and confirm the Montalto provenance. While there is a discrepancy in the measurements of the canvas (194 cm) and the height given in the 1655 Montalto inventory of 6 *palmi* (134 cm) this could well be accounted for by the high incidence of incorrect dimensions being recorded in 17th-century

inventories. Moreover, the fact that it is listed as a *sovrapporta* and so would have been hanging high up on a wall when the inventory was drawn up could further account for the inaccuracy in the measurement.

This painting will be included in Michele Nicolaci's forthcoming monograph of the artist.

1 Sale, London, Sotheby's, 4 July 1977, lot 78, Giovanni Baglione, *Saint John the Baptist*, pen and brown ink and wash, 170 by 114 mm.

2 G. Baglione, *Le vite de' pittori, scultori & architetti. Dal pontificato di Gregorio XIII del 1572 in fino a' tempi di Papa Urbano Ottavio nel 1642.* (originally published Rome 1642), J. Hess ed., Rome 1995.

3 The style generally referred to as Caravaggism was in fact more dependent on the work of Bartolomeo Manfredi and his *Manfrediana Methodus* than on Caravaggio himself.

4 For more on the lawsuit see M. O'Neil, *Giovanni Baglione, Artistic Reputation in Baroque Rome*, Cambridge 2002.



ECCE AGNUS DEI

12

ALESSANDRO TIARINI

BOLOGNA 1577 - 1668

Saint Dominic and an angel

oil on canvas
41½ by 54½ in.; 105.5 by 138.7 cm.

\$ 60,000-80,000 €51,500-68,500 £45,900-61,500

PROVENANCE

Anonymous sale, Milan, Christie's, 25 November 2011, lot 50 (as depicting Saint Bernard and with later additions to the upper and lower edges);
There acquired.



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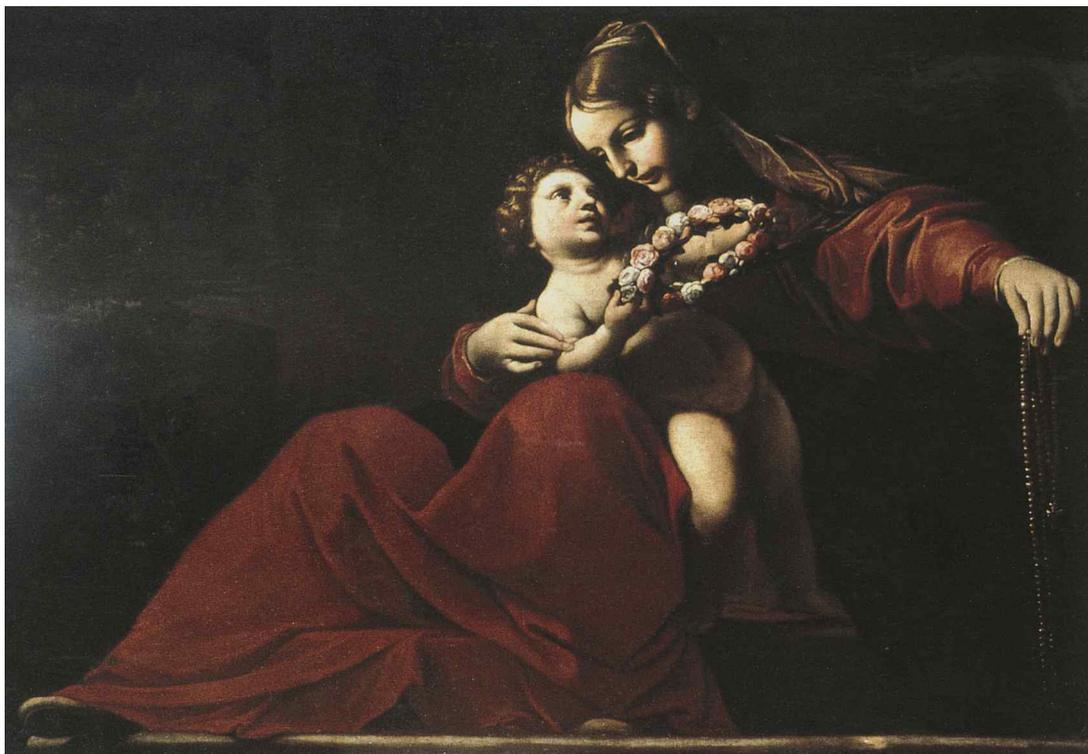


Fig. 1 Alessandro Tiarini, *The Madonna of the Rosary*, Bologna, Museo d'Arte Industriale e Galleria 'Davida-Bargellini'

Saint Dominic, the founding father of the Dominican mendicant order of friars in 1215, is also attributed with instituting the use of the rosary after an apparition of the Virgin Mary. In Tiarini's present depiction he is shown preaching from the pulpit, the light thrusting him forward from the darkness around him, his golden dish appropriately filled with roses and rosary beads.

The picture was unknown before its appearance at auction in 2011 with the correct attribution but a mistaken identification of the saint as Bernard. Stylistically it can be dated to the artist's best period, probably shortly after he had begun working in Reggio Emilia in 1618. The same physiognomy, for example, is found in a *Miracle of Saint Dominic* from 1614 in the church of San Domenico in Bologna, while the same dynamic gesture recurs in the fresco of the *Meeting of Deborah and Barak* from 1619 in the Basilica of the Madonna della Ghiara in Reggio Emilia.¹ The angel, too, recalls similar figures from that same fresco cycle.

Saint Dominic and an Angel may be a pendant to Tiarini's *Madonna of the Rosary* in the Museo d'Arte Industriale e Galleria "Davida-Bargellini," Bologna (fig. 1). Both paintings are closely related through their subject matter of the Rosary. In addition, both include the device of a parapet in the foreground and were undoubtedly intended as overdoors, to be seen from below. The *Madonna of the Rosary* is slightly larger (116 by 158 cm.), however the original horizontal shape of *Saint Dominic and an Angel* was altered at one time, expanded at the top and bottom to create a vertical composition. These additions were subsequently removed to return it to a horizontal format, but it is possible that the original size of the canvas has been somewhat altered.

The attribution has been endorsed by Professor Daniele Benati, whose report forms the basis of this entry.

¹ See D. Benati, *Alessandro Tiarini, L'Opera Pittorica Completa e I Disegni*, Milan 2001, vol. 2, p. 45, cat. no. 67, reproduced in color, vol. 1, p. 67, fig. 59; vol. 2, p. 62, cat. no. 87, reproduced in color, vol. 1, p. 81, fig. 68.



UNUSUAL SUPPORTS: Under the Painted Surface

Works on so-called “unusual” supports, those other than canvas or wood panel, form an essential component of Otto Naumann’s collection and historical taste. Their place within this catalogue attests to Naumann’s distinctive understanding of painting: a dedication to work which speaks to the modern eye that is at once universally appealing and consistent with contemporary desire for strikingly unusual imagery. As with unfinished works, along with the desire to possess them, paintings on unusual supports goes back millennia. Paintings on glass, for instance, have survived from Roman antiquity, and the use of lapis lazuli was employed in funerary decorative projects in ancient Egypt. From the sixteenth century, widespread use of a variety of supports for smaller easel paintings became commonplace. In a relatively short period of time, artists in Europe began to employ materials such as marble, glass, slate, and to a much wider degree, copper, as materials through which to explore new and exciting techniques in their work.

There are many reasons for this sudden proliferation of new material: a move away from the predominance of large-scale public commissions requiring lightweight, massive canvases towards more intimately scaled, private commissions; technological advances allowing for cheaper access to once rarer materials like high quality glass, slate and copper; and artistic communities sharing innovative materials within workshop and guild operations. Ultimately, though, it was the astonishing visual effects that could be achieved by utilizing these newly employed supports which encouraged their use.¹ Though unique in most ways, what unify these supports are their hard, durable, and smooth surfaces. Such properties allow for an incredibly even application of paint and

minute rendering of detail, qualities which greatly appealed to the artists presented here. Furthermore, through their inherent decorative qualities, the supports themselves became part of the narrative presentation. Bare slate becomes nighttime itself. Marble conversely doubles as ethereal daylight, and lapis transforms into a deeply monochromatic blue sky.

Slate in particular, as represented in two works from the Naumann collection, was a much-favored support for North Italian painters of the 16th century, particularly in Verona. The stone support heightens the *chiaroscuro* effects, especially when depicting nocturnal scenes, and provides a slick, almost glossy, surface on which to paint. As with works on copper, when the stone itself remains well preserved, painted details tend to also remain beautifully conserved and the dark slate background acts as a uniform backdrop to the highly contrasted foreground figures.

Glass, unlike copper, slate, and marble, is an incredibly fragile material. That three works executed on glass and in such beautiful condition are offered in this sale is yet another testament to Naumann’s eye for quality and rarity. As exemplified especially in Giacomo Ceruti’s *Portrait of a Young Countrywoman*, when paint is applied directly onto a smooth glass surface, it remains extraordinarily rich and vibrant. The completely transparent negative space occupying the area around the painted portrait contrasts in a startlingly modern way, one which makes plainly obvious the reasons for which unusual supports such as this have been cherished for centuries, and continue to be today.

1 E.P. Bowron, in *Copper as Canvas*, M. Komanecky (ed.), exh. cat., New York, Oxford 1998, pp.9-10.



PIETER LISAERT

ANTWERP 1574 - 1629/1630

The parable of the wise and foolish virgins

oil on marble
18¾ by 22½ in.; 46.5 by 57.2 cm.

\$ 30,000-50,000 €25,600-42,700 £23,000-38,200

This is one of at least five versions of this composition attributed to Lisaert, one of which, in the collection of the Conde del Sacro Imperio, is signed.¹ All of Lisaert's versions, however, derive ultimately from a prototype of 1616 by his master Frans Francken the Younger, today in a German private collection.² An example on panel, of larger dimensions, was sold London, Sotheby's, 5 July 2007, lot 129, for \$181,524.

The subject is taken from *Matthew*, chapter 25, verses 1-13. Ten virgins are given the honor of attending a wedding and each is given a lamp while they await the bridegroom. The five

wise virgins, pictured in the right foreground, bring extra oil and, while they wait, employ themselves in virtuous tasks; when the groom arrives they are ready and prepared and go with him. The five foolish virgins, here depicted in the left background, fritter away their time playing music and dancing, and neglect to bring extra oil; their lamps ultimately burn out and they therefore miss the groom's arrival.

¹ The others are in Madrid, Museo del Prado, inv. no. 2724; Caracas, Juan Rohe collection; Toronto, Sellers collection.

² See U. Härting, *Frans Francken der Jüngere*, Freren 1989, p. 268, cat. no. 142, reproduced fig. 49.



13

14

SCHOOL OF VERONA, CIRCA 1700

Christ as the Man of Sorrows

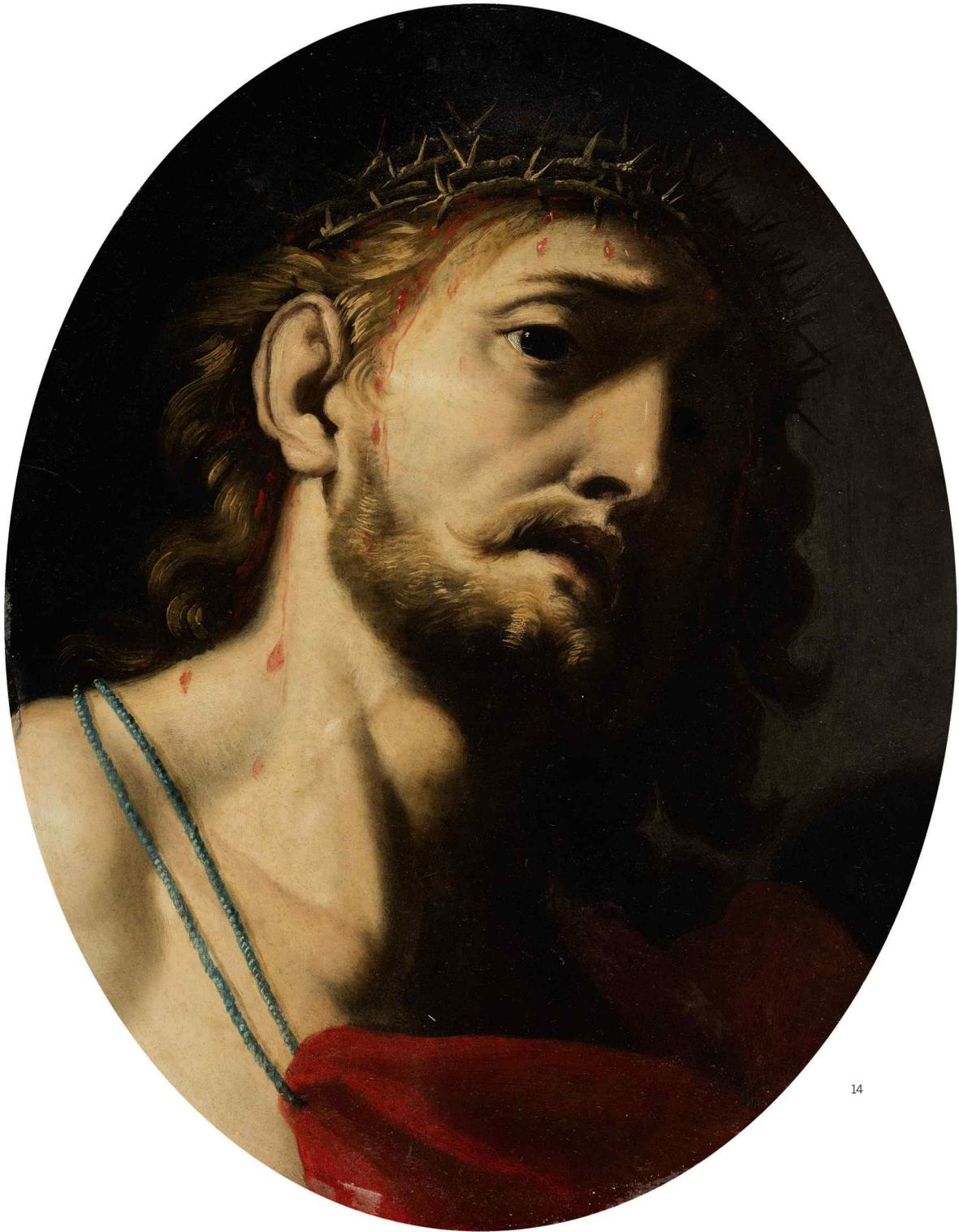
oil on slate, oval
15¾ by 11⅞ in.; 40.1 by 30.2 cm.

\$ 10,000-15,000 €8,600-12,800 £7,700-11,500

PROVENANCE

Anonymous sale, London, Bonhams, 29 October 2014,
lot 59;
From whence purchased.

This fascinating portrayal of *Christ as the Man of Sorrows* was executed on slate, an unusual but much favored support for Northern Italian painters from the 16th to the 18th centuries, particularly those from Verona. First pioneered by Sebastiano del Piombo, this medium allowed for a crisp and careful modelling as well as a dramatic natural backdrop. Certainly the author of this painting was an accomplished artist who understood how to work with the slate's slick surface and its naturally dark color to highlight the realistic details of Christ's image while also accentuating the play of *chiaroscuro* effects on his face.



14

ATTRIBUTED TO ANGELO CAROSELLI

ROME 1585 - 1652

An allegory of love with a singing violinist and a courtesan with coins in her palm

oil on slate, circular
diameter: 13 in.; 33 cm.

\$ 60,000-80,000 €51,500-68,500 £45,900-61,500

PROVENANCE

Anonymous sale, Milan, Sotheby's, 18 October 2006, lot 259 (as Caroselli);
With Rob Smeets, Milan;
From whom acquired.

EXHIBITED

London, Whitfield Fine Art, *Caravaggio's Friends and Foes*, 27 May - 23 July 2010 (as Caroselli).

LITERATURE

E. Clark and C. Whitfield, *Caravaggio's Friends and Foes*, exhibition catalogue, London 2010, pp. 98-100, reproduced p. 99 (as Caroselli);
D. Semprebene, *Angelo Caroselli, 1585-1652: un pittore irriverente*, Rome 2011, p. 177 (as Caroselli, dating to the 1620s).

Angelo Caroselli was a self-taught artist who started his career as a restorer and copyist. Indeed such was his skill that Poussin is reported by Bellori to have been unable to tell the difference between Caroselli's copy of a Raphael Madonna and the original. Caroselli's main source of inspiration was undoubtedly Caravaggio and the new possibilities his revolutionary idiom allowed, both in terms of form, through the powerful naturalism his paintings and *chiaroscuro* achieved, and content, by depicting the picturesque subjects and bohemian characters who must have lined many of the streets of contemporary Rome. Witchcraft, musicians and an association with the occult recur throughout his striking and fantastical oeuvre.

In recent years a corpus of homogeneous paintings whose style comes very close to that

of Caroselli has emerged. Little is known about the so-called Pseudo-Caroselli, an artist who must have had direct access to Caroselli, for their styles are often indistinguishable, save for a slightly harder edge to the Pseudo-Caroselli's forms, as well as an increased interest in the build-up of texture through an accentuated use of impasto. Perhaps the possibility that the present work should be given to the Pseudo-Caroselli should not be excluded, but the qualitative difference between the two artists is barely distinguishable. Moreover, our picture was published in Daniele Semprebene's monograph dedicated to Caroselli as a fully autograph work.

The painting's pendant, of very similar dimensions and also on slate, is in a private collection and was sold London, Phillips, 2 December 1997, lot 48, as by Caroselli.



15

GIACOMO CERUTI, CALLED PITOCCHETTO

MILAN 1698 - 1767

Portrait of a young countrywoman, half length

oil on glass
26 by 18¼ in.; 66.4 by 46.4 cm.

\$ 200,000-300,000 €171,000-256,000 £153,000-230,000

PROVENANCE

Martinengo collection, Brescia;
F. Steffanoni, Bergamo;
Falanga collection, Milan;
Private collection, Milan, by 1967;
Anonymous sale, Milan, Finarte, 16 December 1971, lot 30B;
Private collection, Rome;
Anonymous sale, Milan, Christie's, 25 November 2008, lot 41;
With Cesare Lampronti, Milan;
From whom acquired.

EXHIBITED

Milan, Finarte, *Giacomo Ceruti, mostra di trentadue opere inedite*, 30 October-14 November 1966, no. 27;
Turin, Galleria Civica d'Arte Moderna, *Giacomo Ceruti e la ritrattistica del suo tempo nell'Italia settentrionale*, February-March 1967, no. 40.

LITERATURE

G. Testori, "Il Ghislandi, il Ceruti e i veneti," in *Paragone*, 1954, no. 57, pp. 31-32, reproduced plate 15;
F. Ferro, "Giacomo Ceruti," in *I maestri del Colore*, 1966, p. 1;
O. Marini, "'Qualcosa per vicenda del 'Pitocchetto,' I. I committenti bresciani del Ceruti, A) Il Ceruti nella Galleria Barbisoni," in *Paragone*, no. 199/19, September 1966, pp. 41-42;
G. Testori, *Giacomo Ceruti, trentadue opere inedite*, Milan 1966, pp. 70-71, cat. no. 27;
M. Valsecchi, "Inediti di Giacomo Ceruti," *Le Arti*, XVI, November 1966, p. 64;
L. Malle and G. Testori, *Ceruti e la ritrattistica del suo tempo nell'Italia settentrionale*, Turin 1967, p. 51, cat. no. 40, reproduced p. 95, plate 27;
U. Ruggeri, "Ceruti a Torino," in *Critica d'Arte*, XIV, April 1967, p. 6;
O. Marini, "Qualcosa per la vicenda del 'Pitocchetto,' I. I committenti bresciani del Ceruti: il Ceruti nella galleria Avogadro," in *Paragone*, no. 215/35, January 1968, pp. 46-47, 50, 51, 55;
M. Gregori, *Giacomo Ceruti*, Bergamo 1982, p. 439, cat. no. 76, reproduced p. 226, fig. 76 (dating it between the late 1520s and early 1530s);
F. Frangi, *Giacomo Ceruti. Il Pitocchetto*, exhibition catalogue, Milan 1987, p. 177, under cat. no. 31;
Galleria Cesare Lampronti, *Rassegna di importanti dipinti dei secoli XVII e XVIII*, Rome 2009, pp. 30-33, cat. no. 9.





Fig. 1 Giacomo Ceruti, *Girl with basket* (on glass). Brescia, private collection.

This extraordinary painting is a rare example of a reverse painting on glass by Giacomo Ceruti, datable to the late 1720s to early 1730s, during the final years of the artist's activity in Brescia. Although well known as a painter of portraits, still-life and religious paintings, Ceruti is most celebrated as a painter of genre and low-life scenes, depicting his humble subjects with striking naturalism and unusual dignity.

The practice of reverse painting on glass was known as far back as the Roman world, and the earliest European paintings on glass were created in Italy in the latter part of the 13th century.¹ Painting behind glass, or *Hinterglasmalerei* in German, reached its highest production in the 1500s and continued to be popular throughout Europe up until the 19th century when less expensive colored prints, framed behind glass and easily reproduced through such inventions as chromolithography, contributed to the decline of the genre.

The method of producing a painting on the back of a clear glass panel to be viewed from the opposite side is laborious and exacting, requiring a sure technique. The artist works in reverse to the usual procedure when painting on canvas or wood and begins by placing the fine details and highlights first and then filling in the background later. It is, therefore, necessary for the painter to “position every detail in exactly the right place at the very beginning – eyelashes must be situated precisely where he will later place the face [and] the wavy lines of curls where he wants to put the hair.”² In preparation, the process would usually begin with a drawing of the subject laid under the glass and used as a pattern. When completed, the glass is turned over and the painting is seen in reverse. The sheet of glass provides both the base and the transparent cover for the work. With the pigment adhering directly onto the smooth glass surface, the color is exceptionally fresh and vivid and, as is the case with this beautiful example, the subject is startlingly life-like.³

Oreste Marini (see Literature) published this painting incorrectly as a work formerly in the Avogadro collection, based on an inventory description of two paintings by Ceruti on glass in that collection.⁴ Mina Gregori, in her 1982 monograph on Ceruti (see Literature), clarified the provenance by proving that the painting formerly in the Avogadro collection, that Marini equated with the present work, is a different but strikingly similar version by the artist, also on glass and with similar dimensions, however depicting the same model holding a basket (fig. 1).⁵ She noted that an 1820 catalogue of paintings owned by the Fenaroli family in Brescia (who became connected to the Avogadro family by marriage in the 18th century),

gave a more detailed description of the painting in that collection: “*Ritratto dipinto sopra il vetro d’una donna con canestro, del Ceruti*” (*Portrait painted on glass of a woman with a basket*), the word *canestro* (basket) confirming that the Avogadro/Fenaroli picture was a different painting. Gregori confirmed that the present work, along with *Bust of an Old Man* also on glass, comprised part of a group of four paintings from the Martinengo collection.⁶ This pair, along with the aforementioned *Young Woman Holding a Basket* and another depicting *God the Father* are among the few remaining examples of reverse painting on glass in Ceruti’s *oeuvre*.⁷

Francesco Frangi has observed that Ceruti used the same model in three other paintings — the painting discussed above formerly in the Avogadro/Fenaroli collection; another painting of a *Young Woman Holding a Basket*, oil on canvas, formerly in the Rota collection; and the figure in the left foreground of *Women working on pillow lace (the Sewing School)* in a private collection.⁸ While there is no documentary evidence revealing her identity, it seems likely the artist knew her during his late Brescian period.

1 See M.L. Ward, “Reverse Paintings on Glass before 1900,” in *Reverse Painting on Glass: Mildred Lee Ward Collection*, exhibition catalogue, Lawrence, KS 1978, p. 14.

2 See W. Steiner, *Hinterlas und Kupferstich*, Munich 2004, p. 7.

3 R. Eswarin, in *Grove Dictionary of Art*, London 1996, vol. 12, p. 797.

4 “*Un ritratto dipinto sopra il vetro, del Ceruti*,” and “*Un altro di Donna, del sud.o Ceruti, pure sul vetro*” (a portrait painted on glass, by Ceruti and another of a woman of the above-mentioned Ceruti, also on glass), see O. Marini under Literature.

5 See M. Gregori, under Literature, p. 439, cat. no. 75, reproduced p. 225.

6 *Ibid.*, p. 439, cat. no. 77, reproduced p. 227.

7 See *Giacomo Ceruti, Il Pitocchetto*, exhibition catalogue, Brescia 1987, p. 61, reproduced.

8 For the latter two, see F. Frangi, in *Giacomo Ceruti, Il Pitocchetto*, exhibition catalogue, Brescia 1987, p. 177, cat. no. 31, reproduced p. 108; p. 174, cat. no. 18, reproduced p. 94.

DUTCH SCHOOL, LATE 16TH OR EARLY 17TH CENTURY

The Continnence of Scipio;
The Mocking of Christ

a pair of verre églomisé panels, both oil on glass, decorated with transparent varnished silver and gold leaf
8 by 10¼ in.; 20 by 26 cm.

(2)

\$ 20,000-30,000 €17,100-25,600 £15,300-23,000

PROVENANCE

Anonymous sale, Amsterdam, Christie's, 20 November
2012, lot 19;
There acquired.

EXHIBITED

Karlsruhe, Staatliche Kunsthalle zu Karlsruhe, nos. H54
and H55, by 1920 (on loan).

LITERATURE

K. Koelitz, *Katalog der Gemäldegalerie Karlsruhe*,
Karlsruhe 1920, p. 108, cat. nos. 669 and 670.



This curious pair of panels depicting the *Continnence of Scipio* and *The Mocking of Christ* are rare examples of *verre églomisé*. While this technique of reverse glass painting was popular during the Italian Renaissance, when small pieces of glass were used to decorate crosses and altarpieces, it also was regularly used in the Netherlands, Saxony, Bohemia and Austria on jewelry, furniture, snuff boxes, and other vessels, until the early 18th century. The most accomplished and impressive examples, however, can be found in the form of paintings, but because of their fragile nature, very few examples from the 16th-18th century survive.

Although one of the panels illustrates the historical story of the Continnence of Scipio, and the other the biblical story of The Mocking of Christ, their similarities in size and rendering suggest that they were likely completed in the same workshop and possibly were once part of a larger series. Each would have been completed in three steps in reverse order, sometimes with a stencil and other times with the assistance of a mirror. First, the top layer of black paint known as *schwarzlot* was applied to reverse of the glass surface. Next, using a needle or a feather tip, the design of the composition would be scratched into the black layer. Finally, transparent color and varnishes would be placed in selective

areas, along with silver and gold foil, on the back of the glass. Fascinating is the relationship between the two sides of the glass, particularly the way the seemingly abstract blocks and areas of flat color and foil on the reverse are able to be transformed, through a painstaking attention to detail, into a composition complete with contrast, dynamism, vibrancy, and metallic sparkle (figs. 1 and 2). All of these striking visual characteristics are even further enhanced by the way the light reflects off their glass surfaces.

One is tempted to regard these two finely wrought objects as prints, since they are so sharply defined, and indeed their designs are scratched onto the back of the glass, just as an etcher scratches the wax off of an etching plate with a needle or burin. Yet no known engravings or etchings can be linked to these subjects, so we are left to conclude that this artisan was conversant with the printmakers of his day.



Figs. 1 & 2 Versos of the present lot

18

GIOVANNI BILIVERT

FLORENCE 1585 - 1644

Venus, Cupid and Pan

inscribed on the reverse in an old hand, possibly by the artist himself: *originale di Giovanni Biliverti/ Fiorentino*

oil on copper

18 by 13 in.; 45.7 by 33 cm.

\$ 300,000-500,000 €256,000-427,000 £230,000-382,000

PROVENANCE

Private U.K. collection, since at least circa 1900;
By whom anonymously sold ("Property from a Private
Collection"), London, Sotheby's, 4 July 2012, lot 29;
There acquired.

LITERATURE

F. Berti, "Bilivert 'in piccolo' e non solo," in *Medicea*, no.
12, December 2012, pp. 8-10, 12, reproduced p. 9, fig. 1.





Fig. 1 Giovanni Bilivert (Florence 1585-1644), *Venus, Cupid and Pan*. 191 x 165 cm. Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden, Photo: Estel/Klut



Fig. 2 Giovanni Bilivert, *Venus, Cupid and Pan*, Gabinetto di Disegni e Stampe, Gallerie degli Uffizi, Florence

In this intimate painting we see Venus, goddess of love, dipping her feet in a shallow, crystalline pond. Naked save for her pearl headdress and earrings, she is assisted by Cupid who tenderly washes her left leg. He is naked as well, wearing only a silk sash that billows up behind him as he bends forward. Standing in the background is Pan who holds Venus's crimson cloak and a shepherd's crook, his attribute as god of the wild and protector of flocks. The brilliant sheen of the cloak's fabric contrasts with his rustic fur garb, and his weathered skin offsets the smooth, luminous flesh tones of Venus and Cupid.

This work, painted on copper plate, is a variant of an earlier, larger painting on canvas by Bilivert in the Gemäldegalerie, Dresden (fig. 1) which Roberto Contini (see Literature) dates to between 1630 and 1633. There is also a preparatory drawing for the composition in the Gallerie degli Uffizi, Florence (fig. 2) which, in format, more closely resembles the present work than that of the squarer Dresden

painting.¹ Bilivert's pupil, Orazio Fidani recorded (sometime before 1656) that Bilivert executed a pair of pictures — each measuring four *braccia* high — for Charles I, King of England: “*He painted for the king of England two paintings four braccia high, one showing the council of Psyche and the other Venus with Cupid washing her legs, and the god Pan is also there holding up a cloak. He executed these paintings with extraordinary sweetness, and they were so well liked that he had numerous copies made for various friends of his.*”² A number of these contemporary copies are known and attest to the popularity of the composition.³ This beautiful small-scale version was most likely executed for a private patron shortly after the larger painting's completion. The inscription scratched into the reverse of the copper plate is very likely done by Bilivert himself to distinguish it from the copies produced by his workshop. Until recently, only one other painting on copper by the artist was known — *The Temptation of Charles and Ubaldo* in the Musée



Fig. 3 Giovanni Bilivert, *Carlo and Ubaldo on their way to free Rinaldo*. Canvas, 37.5 x 28.5 cm. Inv: R.F. 1986-65. Eric Lessing/ Art Resource, NY.

du Louvre, Paris (fig. 3).⁴ In *Venus, Cupid and Pan*, the copper medium is perfectly suited to Bilivert's brilliant brushwork and vivid color palette, and the intimate scale enhances the sensual subject matter.

Bilivert was born in Florence into an artistic family of Dutch origin. His father Jacques, a goldsmith, had left Delft as a young man to supervise the metal workshops of Grand Duke Francesco I de' Medici. Through his father's connections with the important Medici family, Giovanni Bilivert secured an apprenticeship with Lodovico Cigoli and accompanied him to Rome between 1604-1608. After his return to Florence he enrolled in the *Accademia del Disegno* and eventually presided over one of the most successful workshops in the city. Among his pupils were Orazio Fidani, Baccio del Bianco and Francesco Furini. Indeed, Furini's style would greatly influence that of his master from circa 1630 onwards and the younger artist's more sensual approach to subject matter can be discerned in *Venus, Cupid and Pan*.

- 1 Two other drawings have been associated with this composition. The first, in the Musée du Louvre, Paris (Inv. no. 563; black chalk with highlights, 145 by 134 mm.), shows a study for a female head turned in profile and looking slightly downwards, at an angle very similar to that of Venus here, and is likely therefore to have been executed in preparation for this figure; the second, in the National Gallery of Scotland, Edinburgh, relates to the whole composition but is certainly a copy (Inv. D 1639; red chalk (arched top), 124 by 223 mm.).
- 2 "Fece per il re d'Inghilterra due quadri di quattro braccia, dentrovi in uno il consiglio di Psiche e ne l'altro una Venere che Amore gli lava le gambe e ci è un Dio Pane che li serba il manto. Dipinse questi quadri con una dolcezza straordinaria, e piaquono sì che ne fu fatte fare molte copie per diversi amici sua." see O. Fidani, in F. Baldinucci, *Notizie dei Professori del Disegno da Cimabue in Qua*, ed. P. Barocchi, Florence 1975, vol. VII, p. 70. The disparity between the Dresden painting's dimensions (191 cm.) and those recorded by Fidani as four braccia (approx. 232 cm.) may be explained by the fact that the Dresden painting has been reduced, particularly along the top.
- 3 Amongst these are the painting sold, New York, Christie's, 9-10 February 2009, lot 58 (as Circle of Bilivert; oil on canvas, 191.7 by 146.1 cm.); and that formerly at Potsdam, Bildergalerie von Sanssouci (inv. no. 7623, destroyed during World War II), almost certainly painted in Bilivert's studio and with possible participation of the master himself (oil on canvas, 207.5 by 168 cm.).
- 4 A third painting on copper, in a private collection, depicting *Minerva* has been identified as a work by Bilivert by Federico Berti, see under Literature, p. 11, reproduced p. 12, fig. 3.

CHARLOTTE VIGNON

PARIS BEFORE 1639 - ? AFTER 1685

Peaches and grapes on a table draped with a red cloth

oil on panel
10¾ by 14 in.; 27 by 35.5 cm.

\$ 150,000-200,000 €128,000-171,000 £115,000-153,000

PROVENANCE

Private collection, Paris;
Anonymous sale, London, Sotheby's, 11 December 1985,
lot 116 (as Circle of Paul Liégeois);
Private Collection, Europe;
By whom sold anonymously, London, Christie's, 5 July
2007, lot 71 (as attributed to Paul Liégeois);
Private collection, London;
From whom acquired by the present collector in 2011.

LITERATURE

M. Faré, *Le Grand Siècle de la Nature Morte en France*,
Fribourg 1974, p. 78, reproduced (as Ecole Française and
as oil on canvas);
E. Coatalem, *La nature morte française au XVIIe siècle*,
Dijon 2014, p. 351, reproduced.



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Fig. 1 Charlotte Vignon, *Peaches and grapes*. Oil on canvas © MBA, Rennes Dist. RMN-Grand Palais/Jean-Manuel Salingue

This enchanting, delicately-rendered still life is a rare work by the female artist Charlotte Vignon. In it she deftly captures a range of textures; the contrast between the crispness of the leaves, the soft fuzz of the peach skin, and the luminescent red cloth are exceptionally realized. While the composition may appear simple at first, it is remarkably complex: the five peaches are placed in a precarious balancing act, while her use of shadows and the subtle shifting of the cloth underneath provide a convincing sense of depth and tension between the objects.

Along with Louise Moillon (1610-1696), Vignon was one of the very few female painters in 17th century France whose work and name have been preserved over the centuries. The handful of known works by Vignon are all still lifes, and none are signed. Her paintings are indebted to one of the pioneers of still life painting and fellow female artist Fede Galizia (c. 1574-1630), whose signed and dated still life of 1607 is one of the earliest Italian paintings in the genre that can be securely dated.¹ Vignon's works also betray the influence of Willem van Aelst, who spent about five years in Paris as a young artist and left his mark on the French still life genre.

Very little is known of Vignon's life. Born in Paris, she was the tenth child of the artist Claude Vignon, who spent much of his career in Rome. While she likely trained with her father, his *oeuvre* consists mostly of large-scale religious and figurative works. Baptized in 1639, she was briefly married in 1655 to Joseph Régnault, an instrumentalist and dancer, and lived in Paris.

The present painting relates closely to a work in the Musée des Beaux-Arts, Rennes, which also depicts peaches and grapes on a red velvet covered table, though it is larger and on canvas (fig. 1). In the 2007 sale (see *Provenance*), a pendant to the present painting, featuring bunches of grapes on the same red velvet cloth, was also offered, though its current location is unknown. Both paintings were then attributed to Paul Liégeois (active in Paris, 1650-70), though both Eric Coatalem (see *Literature*) and Fabrice Faré have since confirmed the attribution of the present painting to Vignon.²

1 *A Crystal fruit stand with peaches, quinces and jasmine flowers*, signed with monogram lower left: ·FG· and dated lower right: 1607, oil on poplar panel, 31.2 by 42.5 cm. Sold London, Sotheby's, 8 July 2015, lot 29.

2 Private correspondence, 7 July 2011.



ANTIVEDUTO GRAMATICA

ROME 1569 - 1626

The Rape of Europa

oil on canvas
28¾ by 33⅞ in.; 73 by 84 cm.

\$ 40,000-60,000 €34,100-51,500 £30,600-45,900

PROVENANCE

Possibly commissioned by Cardinal Alessandro Damasceni-Peretti Montalto (1571-1623), Rome, circa 1610;
Possibly thence by descent to his nephew, Cardinal Francesco Peretti Montalto (1595-1655), Rome;
Possibly thence by descent to his nephew, Cardinal Paolo Savelli Peretti (1622-1685);
Anonymous sale, London, Bonham's, 4 July 2012, lot 13 (as circle of Francesco Cozza, but amended to Antiveduto Gramatica with a saleroom notice);
There acquired by Rob Smeets;
From whom acquired.

LITERATURE

Possibly F. Martinelli, *Roma ornata dall'architettura pittura e scultura*, Rome 1600-1603;
Possibly, B. Granata, *Le passioni virtuose: collezionismo e committenze artistiche a Roma del cardinale Alessandro Peretti Montalto (1571-1623)*, Rome 2012, p. 191, cat. no. 35;
F. Gatta, "Letter to the editor," *Bollettino dell'Arte*, May 2013, reproduced;
G. Feigenbaum and F. Freddolini, eds, *Display of Art in the Roman Palace: 1550-1750*, Los Angeles 2014, p. 98.

This recently rediscovered painting depicting the *Abduction of Europa* forms part of a rare group of works by Antiveduto Gramatica, an artist of Siennese origins who lived in Rome and was active in the early 17th century. Unlike the majority of his prolific output which is defined by dramatic Caravaggesque compositions filled with large figures set against dark backgrounds,

in the present work, Gramatica arranges full-length figures in an almost frieze-like composition within an extensive landscape. Europa's maidens, adorned in richly colored fabrics, are assembled in the left foreground with their baskets of flowers. To their right is Europa, who sits atop Jupiter disguised as a bull, holding one horn as she places a garland of flowers on his head, unaware of her imminent kidnapping by the God, poised with one hoof on the ground and readied to whisk the beauty out to sea. This painting forms part of a small group of works by the artist, all horizontal in format and of similar dimensions (around 74 cm high), that depict female figures within Old Testament or mythological scenes. It can be closely compared with Gramatica's *Miriam and the women of Israel singing for the safe passage across the Red Sea* in Milan (fig. 1), which, like the present work, is also rendered with the artist's distinct attention to detail in capturing fabrics as well as the figure's hands and faces.

What also sets this work apart from Gramatica's larger body of work is the inclusion of the wide panoramic landscape with foliage reminiscent of Paul Bril, with whom Gramatica collaborated on landscape paintings for Duke Ferdinando Gonzaga in 1610.¹ Only a few extant landscapes



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Fig. 1 Antiveduto Gramatica, *Miriam and the women of Israel singing for the safe passage across the Red Sea*, Milano, Compagnia di Belle Arti.



Fig. 2 Carlo Maratti, *The Rape of Europa*, c.1680-1685. Oil on canvas, 248 x 424 cm. Purchased, 1856, N.G.I.81. National Gallery of Ireland Collection. Photo © National Gallery of Ireland

by Gramatica are known, and while he very likely could have completed the entirety of the present composition, the possibility of a collaboration with another artist on the landscape cannot be fully discounted.

Various evidence suggests that this painting possibly once formed part of the collection of Cardinal Alessandro Damasceni-Peretti Montalto (1571-1623), grandnephew of Pope Sixtus V Peretti, as a pair to a canvas of Hercules spinning thread. On 21 November 1610, Cardinal Alessandro commissioned a picture from Gramatica for 50 scudi and just a few months later, on 11 March 1611, he paid to have frames of a “Europa” and a “Hercules” gilded.² When Cardinal Alessandro died in 1623, his collection descended to Cardinal Francesco Peretti Montalto. After Francesco’s death in 1655, the collection passed to his nephew, Cardinal Paolo Savelli, the universal heir to the Peretti Montalto collection. In his publication of about 1660, Martinelli (see Literature) records a *Europa* and a *Hercules* by Gramatica as being in the Villa Montalto-Peretti, indicating that the paintings remained in the Montalto collection for at least a few generations. Further support to the theory that the present painting once formed part of the Montalto collection can be found in a canvas by Carlo Maratti of the same subject dated *circa* 1680-1685 now in the National Gallery of Art in Dublin (fig. 2). Maratti’s canvas is remarkably similar in composition to the present painting, suggesting that he was likely familiar with Gramatica’s picture. Maratti was a close friend of Cardinal Paolo Savelli, and it seems quite possible that he may have seen Gramatica’s composition in the Cardinal’s collection.

Gramatica did make autograph copies of his works, and in addition to *Europa* and *Hercules* in the Montalto collection, it is known that he also made another pair of the same subjects for the physician Michele Mercati.³ Even though it is possible that the present work could be the one in the Mercati collection, the connection between the present work, the other autograph version, and the Maratti painting is undeniable.

An essay by Erich Schleier forms the basis of this catalogue note.

1 See A. Luzio, *La Galleria dei Gonzaga venduta all’Inghilterra nel 1627-1628*, Milan 1913, p. 47 and G. Papi, *Antiveduto Gramatica*, Soncino 1996, p. 141.

2 See B. Granata, under *Literature*, p. 191

3 A pair of paintings by Gramatica depicting Europa and Hercules are listed in 1622 and 1628 inventories of the Mercati collection. See F. Cappelletti and L. Testa, *Il trattenimento di virtuosi: Le collezioni secentesche di quadri nei palazzi Mattei di Roma*, Rome 1994, p. 80, note 40.



ATTRIBUTED TO VINCENZO CAMPI

CREMONA 1530/5 - 1591

An old peasant woman with a distaff and spindle flanked by two male peasants

oil on canvas
29½ by 37⅞ in.; 75 by 95.5 cm.

\$ 40,000-60,000 €34,100-51,500 £30,600-45,900

PROVENANCE

Anonymous sale, London, Sotheby's, 4 December 2008,
lot 177 (as Cremonese School, *circa* 1570);
There acquired.

This enigmatic and amusing painting depicting three humbly dressed and coarsely featured peasants is an example of the types of genre scenes popular in Northern Italy in the late 16th century. Formerly such figures would have been relegated to the margins of compositions, but here three of them fill nearly the entire canvas. At center stands an elderly woman, wrinkled and weather-beaten, holding a distaff in one hand and a spindle of thread in the other. While her pose directly confronts the spectator, her gaze is slightly off center as she looks into the distance. Standing a step behind her are two young men, the one to the left whose mouth is contorted as if he is about to speak clutches a pink rose to his chest and embraces her shoulder, while the one to the right, with a smirking grimace, gestures towards her with his thumb.



Older women of this type appear in Northern Italian art in the 16th and 17th centuries, sometimes as details within larger paintings, and other times as the central subject of a work, as in Giorgione's *La Vecchia* (1506), often serving as *momento mori's*, or reminders that time inevitably conquers beauty. In the present work, the older woman, holding the distaff and the spindle, is also reminiscent of one of the three Fates of classical mythology, responsible for the thread of life. Furthermore, the juxtaposition between the older woman and her companion to the left also may allude to the allegory of unequal love.

Although it is unclear as to whether the painting was meant to be allegorical or moralizing, what is clear is that this work was intended to amuse the viewer. It embodies the genre of the *pitture ridicole*, or comic painting, a tradition that had become well established in Lombardy during the second half of the 16th century, particularly in the regions of Cremona and Milan. In these pictures, which were

inspired by Leonardesque figure studies as well as the caricatures of Flemish artists such as Massys, Bosch and Aertsen, artists chose subjects from the lower classes and depicted them half length or three quarter length and (usually) in mildly amusing ways or ribald situations, sometimes with moralizing or allegorical overtones.

In addition to artists such as Niccolò Frangipani and Giovanni Paolo Lomazzo, among the most celebrated early practitioners of this tradition was Vincenzo Campi, a Cremonese artist who played a central role in the development of this genre in Northern Italy in the late 16th century. Although Campi was also known as a painter of religious scenes, he turned his attention to realistic and naturalistic depictions of low-life subjects in amusing situations by the 1570s. His works, characterized by an expressive dynamism and vitality, are instrumental within the tradition of *pitture ridicole*, and at the same time inspired a close circle of artists and followers.



GIOVANNI BATTISTA GAULLI, CALLED IL BACCICCO

GENOA 1639 - 1709 ROME

Self portrait of the artist painting and holding a palette

oil on copper
7 by 5 $\frac{7}{8}$ in.; 17.8 by 14.9 cm.

\$ 12,000-18,000 €10,300-15,400 £9,200-13,800

PROVENANCE

Private collection, Paris;
Private Collection, Rome;
From whence purchased

LITERATURE

F. Petrucci, *Baciccio*, Rome 2009, p. 357, reproduced fig. A4a.

Giovanni Battista Gaulli, known as Il Baciccio, was one of the most esteemed artists of the Roman High Baroque both during his lifetime and for generations to follow. Born in Genoa in 1638, at about the age of twenty, he moved to Rome where he met the famed sculptor Gian Lorenzo Bernini. It was through Bernini that Baciccio was introduced to a number of Roman patrons, including the Pamphilij family, from whom he received the most important commission of his career, namely the decoration for the ceiling of the Church of il Gesù, which he completed over an eleven year period from 1672-1683. Soon after he received this monumental commission, Baciccio was appointed as Principe of the Accademia di San Luca in Rome. His energetic and exuberant style that defined his grand vaulted ceiling frescoes and altarpieces ranked among the most popular in the Eternal City and competed with the more restrained and classicizing art of Andrea Sacchi and Carlo Maratti.

In addition to his frescoes and altarpieces, Baciccio was also recognized for his skills in the realm of portraiture. In contrast to the lively brushwork of his frescoes, his portraits were defined by an elegance and refinement reminiscent of Anthony van Dyck. As one of the most important portraitists of the second half of the seventeenth century in Rome, Baciccio captured the likenesses of many esteemed sitters including Bernini as well as all seven popes from Alexander VII to Clement IX. Perhaps among his most captivating portraits, however, were those he made of himself. In the present self-portrait, Baciccio situates himself at the center of a small, oval copper plate. Wearing a dark billowy coat, a white collar, and ruffled white cuffs, he directly engages his audience with a kind and inquisitive countenance, standing within his studio in front of a blank canvas wielding a paint brush and palette, as if about to begin a new portrait.

Another version of this self-portrait on copper can be found in the Koelliker Collection, Milan.¹ According to Petrucci, the facial features of the artist as well as the costume suggest a date of about 1675, around the same time that Baciccio completed the version of his arresting self portrait now in the Uffizi Gallery, Florence.²

¹ Oil on copper, 17 by 13 cm. See Petrucci, under *Literature*, p. 357, cat. no. A4, reproduced.

² See Petrucci, under *Literature*, p. 356, cat. no. A3b, reproduced.



22 (ACTUAL SIZE)

LORENZO PASINELLI

BOLOGNA 1629 - 1700

A portrait of a lady, possibly a sibyl, bust length, holding an arrow and a scroll

oil on canvas
16 by 12½ in.; 40.6 by 31.8 cm.

\$ 20,000-30,000 €17,100-25,600 £15,300-23,000

PROVENANCE

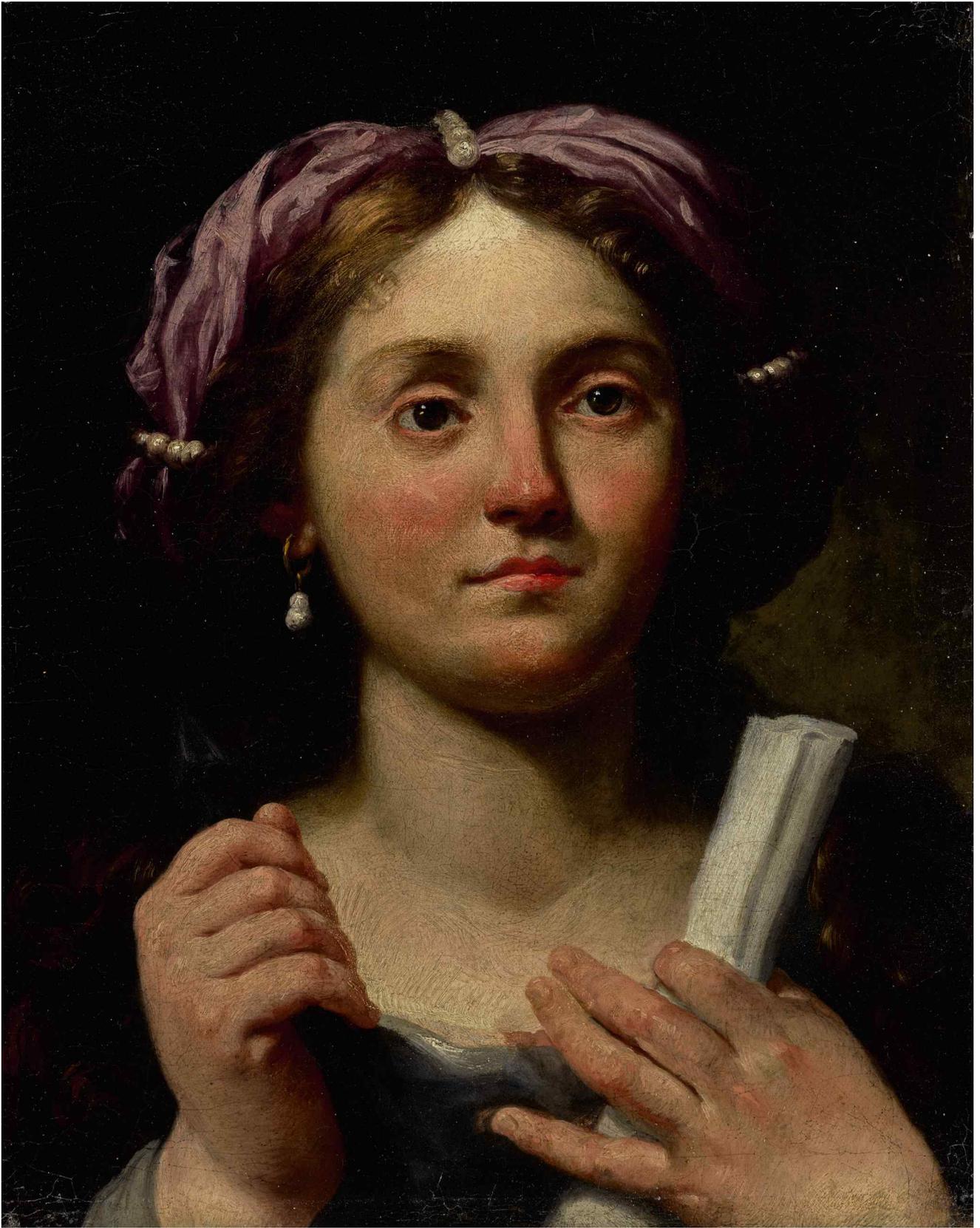
Private European collection;
Acquired 2014.

Much of what is known about the Bolognese artist Lorenzo Pasinelli comes from the grandiose account of his life recorded by his student and biographer Giampietro Zanotti (1674-1765).¹ As the oldest of six children, Pasinelli's parents intended for him to become a spice merchant, yet his artistic talent was recognized at an early age. After excelling in the studio of Antonio Baroni, Pasinelli was sent to work with Simone Cantarini, one of Guido Reni's most talented pupils, during which time he was also training at the Accademia del Disegno under Alessandro Tiarini, Francesco Albani, and Michele Desubleo. After Cantarini's death in 1648, Pasinelli joined the workshop of Flaminio Torri, and after three years, he set out to establish his own career, quickly building a reputation as one of the leading masters of Bologna, rivaled only by that of Carlo Cignani. Over the next few decades, he received numerous international commissions and ran a workshop that flourished until he closed it in 1698, two years before his death. Among his most prominent students were Giovanni Gioseffo dal Sole, Gian Antonio Burrini, Aureliano Milani, and Donato Creti.

This captivating painting depicts the bust of an elegant young woman, possibly in the guise of a sibyl. She holds an arrow in her left hand, and a scroll (or a prophecy) in her right, as her lush russet hair tumbles down from beneath a purple headdress adorned with pearls and drapes over her shoulders. A few delicate wisps of curls, a signature detail of Pasinelli's, frame her face. This is very likely an early work by the artist, dating to the late 1640s, for it exhibits the influence of Flaminio Torri, particularly in the rendering of the figure's hair, turban, and complexion. Stylistic comparisons can be drawn between the present canvas and two other works by Pasinelli dating to the same period, one of *Sofonisba* and the other a *Sibyl*, both in private collections. In all three works, a turbaned and introspective woman is set against a dark background and rendered with a restrained palette and a refined modelling that reveals supple flesh and soft features.

¹ G. Zanotti, *Nuovo fregio di gloria a Felsina sempre pittrice nella vita di Lorenzo Pasinelli pittor bolognese*, Bologna 1703. Translation: *A Glorious New Honor for Felsina, Perpetual City of Painters, in the Life of Lorenzo Pasinelli, Bolognese Painter*.

² See C. Baroncini, *Lorenzo Pasinelli*, Faenza 2010, pp. 151-152, cat. nos 2 and 3, reproduced plates I and II.



23

PAUL LA TARTE

DIED 1636 PONT-À-MOUSSON

Saint Irene cradling the head of Saint Sebastian

oil on canvas
24¾ by 22 in.; 63 by 55.8 cm.

\$ 20,000-30,000 €17,100-25,600 £15,300-23,000

PROVENANCE

Anonymous sale, New York, Sotheby's, 28 January 2010,
lot 306 (as Roman School, 17th Century);
There acquired.

When this painting was offered in 2010 (see *Provenance*), the head of Saint Sebastian had been painted over as a book, so it appeared to be a woman reading (fig. 1). Once cleaned, the true subject was revealed and scholars were able to narrow in on an attribution to Paul La Tarte.

continued

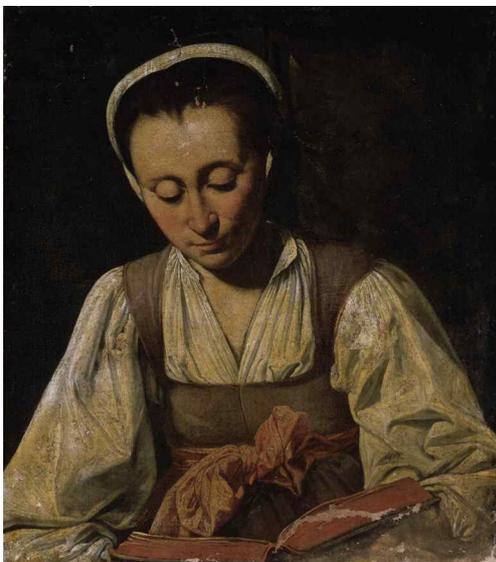


Fig. 1 The present painting, as Roman School, 17th Century.
Portrait of a Woman Reading.

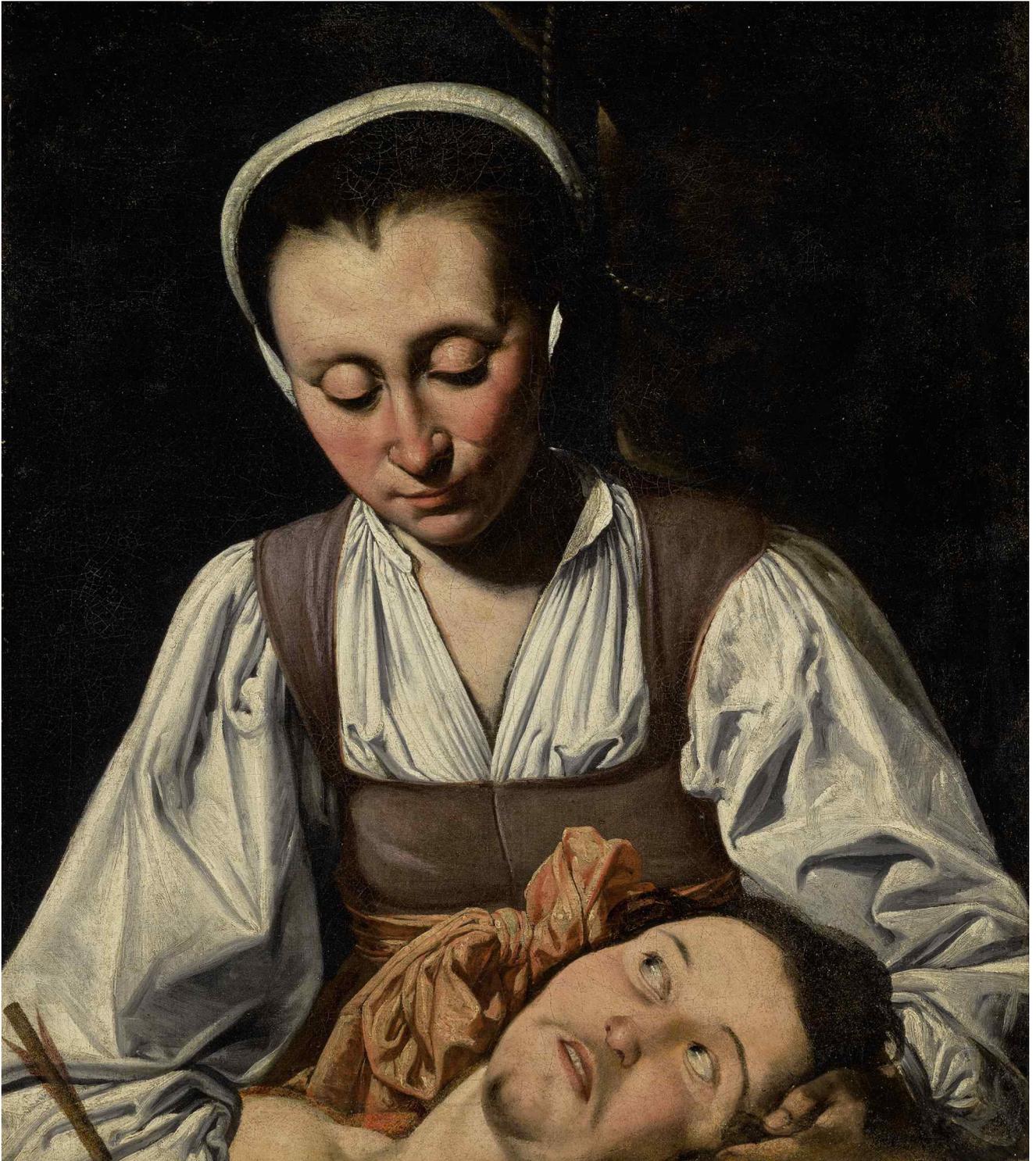




Fig. 2 Paul La Tarte, *A Musical Party*. Olja på duk. Dimensions: (h x b) 116 x 98,8 cm,- Frame: (h x b x dj) 138 x 121 x 8 cm. NM 6890. Photo: National Museum.

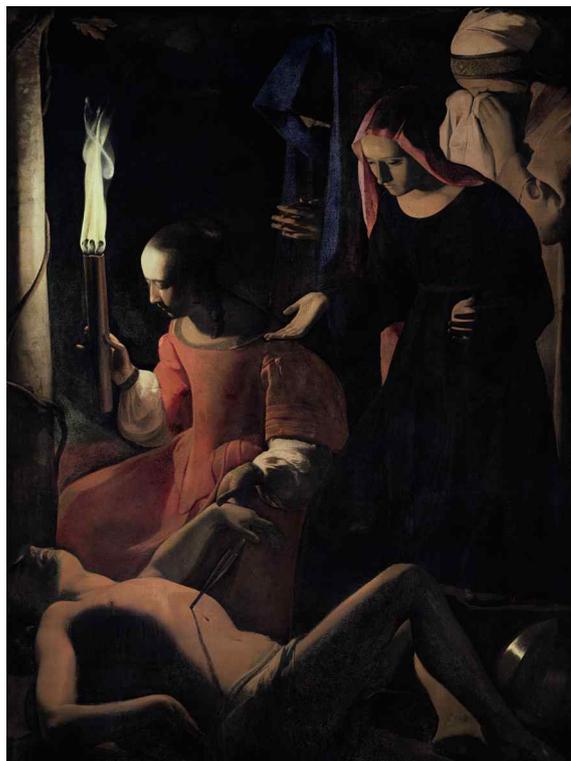


Fig. 3 *St. Sebastian Tended by St. Irene*. Tour, Georges de la Tour (1593-1652) Credit: Louvre, Paris, France/ Bridgeman Images.

Very little is known about La Tarte's life. He died in 1636 in Pont-à-Mousson in Lorraine and his name appears in a number of old collection inventories from the area. Lorraine produced a number of important artists in the early 17th century, including Jacques Callot (1592-1635), Claude Lorrain (1600-1682), and Georges de la Tour (1593-1652). While most of these artists spent time in Rome, it is unclear whether La Tarte ever traveled to Italy. He certainly, however, was aware of the Caravaggist style that spread beyond Rome after the painter's death in 1610.

One of the most significant pictures to be attributed to La Tarte is the *Musical Party* in the Nationalmuseum, Stockholm (fig. 2).¹ When it was acquired in 1994, the work was attributed to "an unknown master from Lorraine" and it wasn't until 1997 that it was accepted as a La Tarte.

The subject of the present painting is taken from the legend of the saint and martyr Sebastian, who, after being discovered as a Christian by the Emperor Diocletian, was ordered to be shot by arrows and left for dead. The widow Irene nursed him back to health and with renewed faith in Christ he again confronted the Emperor. Though more common depictions of Sebastian show him having been shot with arrows, tied to a tree or column, La Tarte chose to paint a more tender part of the story, when Irene was nursing him back to health. Interestingly, one of the most famous depictions of Irene tending to Saint Sebastian is by La Tarte's fellow Lorrainian Georges de la Tour (fig. 3).

1 Inv. no. NM 6890, oil on canvas, 116 by 98.8 cm. For further discussion on the attribution of the Stockholm picture, see G. Cavalli-Björkman, "A Musical Party by Paul La Tarte, a Little-Known Painter from Lorraine," *Konsthistorisk tidskrift*, vol. LXVI, Oslo 1997, pp. 233-239.

2 Oil on canvas, 104.8 by 139.4 cm., Kimbell Art Museum, Fort Worth. See P. Conisbee, *Georges de la Tour and His World*, New Haven 1996, cat. no. 16, reproduced p. 86.



ATTRIBUTED TO NICOLAS PIERRE LOIR

PARIS 1624 - 1679

The Finding of Moses

oil on copper

7½ by 9⅝ in.; 19 by 24.4 cm.

\$ 20,000-30,000 €17,100-25,600 £15,300-23,000

PROVENANCE

Anonymous sale, London, Sotheby's, 4 December 2014, lot 196 (as Roman School, 17th century); There acquired.

The painter of this small-scale copper of *The Finding of Moses* continues to elude scholars. At the time of its sale in 2014 (see *Provenance*), the general consensus was that it was Italian, probably Roman, from the second half of the 17th century. It has since been suggested that the painting is by Roman artists such as Francesco Cozza (1605-1682), Michelangelo Ricciolini (1654-1715), or Giuseppe Bartolomeo Chiari (1654-1727). More recently, however, scholarship has pointed to France, and close to artists such as Nicolas-Pierre Loir and Jean Cotelle II (1607 - 1676), who both spent a number of years painting in Rome but ultimately worked in Paris.

Though he studied with both Simon Vouet and Sebastien Bourdon, it was Nicolas Poussin that had the most influence on Loir's work. The young artist spent almost a decade in Italy studying Poussin's paintings and is said to have made copies of his work. The influence of Poussin's classicizing style and composition is evident in the present painting of *The Finding of Moses*. Upon his return to France in 1650, Loir received numerous commissions for churches and private collectors in Paris. He was *reçu* by the Académie Royale de Peinture et de Sculpture in 1663 and received a regular pension from King Louis XIV starting in 1668.



25

JAN BAPTIST WEENIX

AMSTERDAM 1621 - 1659/61 DE HAAR

Arion and the dolphin together with Poseidon; An allegory of the rescue of the Dutch Republic
by Willem of Orange

oil on panel, in a 17th century carved frame with festoons of sea shells, fish and mermaids

11½ by 14¾ in.; 28.9 by 37.4 cm.

\$ 20,000-30,000 €17,100-25,600 £15,300-23,000

PROVENANCE

W. Hack, Cologne, by 1937;
Private collection, Germany;
Anonymous sale, Amsterdam, Sotheby's, 14 November
2006, lot 47 (as Monogrammist IW);
With Rafael Valls;
Acquired circa 2012.

LITERATURE

E.J. Sluijter, *Rembrandt's Rivals: History Painting in
Amsterdam 1630-1650*, Amsterdam 2015, pp. 163-165,
cat. no. III-32, reproduced, p. 163.

ENGRAVED:
Peter Nolpe, 1642.

A remarkable historical document, this oil sketch records one of the impressive *tableaux vivants* envisioned, but never realized, for the joyous entry of Henrietta Maria, Queen Consort of Charles I, into Amsterdam in 1642.¹ Meant to visually extol the strength of the Dutch Republic, this work depicts an allegorical portrayal of Willem of Orange's rescue of the Republic. Here, he is shown in the guise of the 7th century B.C. Greek poet and musician, Arion, a skillful lyre player who became a symbol of new freedom for the Netherlands.² Neptune, trident in hand, leads Arion and his dolphin across the composition toward the viewer from a chariot drawn by hippocampi. Sailing away out of Amsterdam is a ship flying the Burgundian Cross adorned with the coat of arms of Navarre, Granada, Aragón and Castile; the departing vessel symbolizes the expulsion of Spanish forces led by Willem of Orange during the Dutch revolt.





Fig. 1 Pieter Nolpe, *Tableau vivant met Neptunus en Arion*, 1642; *Etiam servamur in undis*.

This oil sketch also served as a design, in reverse, for one of a series of six engravings by Peter Nolpe for Samuel Coster's *fête book* published in 1642 to commemorate Henrietta Maria's entry (fig. 1).³ It remains one of only two extant oil sketches for Nolpe's engravings. The other, which depicts *Perseus and Andromeda* (*An Allegory of Prince Frederik Hendrik's Liberation of the Netherlands*), is the only of the series by another hand (Pieter Symondsz. Potter) and can be found today in the Rijksmuseum, Amsterdam (fig. 2).

The monograms on Nolpe's prints from the series suggest most of the designs were conceived by a certain "I.W.," a monogram once linked to other artists including Jacob de Wet. More recently, it has been suggested by Sluijter that it belongs to the young and talented Jan (Baptist) Weenix, who very early in his career is known to have closely imitated the style of his teacher Claes Moeyaert, one of the most prolific history painters in Amsterdam in the first half of the seventeenth century.⁴ Moeyaert was traditionally involved in the designs of many of the joyous entries into Amsterdam, including the festivities planned in honor of Marie de Medici's visit to Amsterdam in 1638, and it seems very probably he was also involved in the decorations of Henrietta Maria's entry a few years later in 1642.⁵ Weenix was one of the most talented students working in Moyaert's studio at this time, and could have very likely assisted with the project. Indeed, an echo of Moyaert's technique is visible in the present sketch, but at the same time it illustrates the same lively brushwork, energetic movement, dramatic lighting and contours, and conception of space that would define Weenix's later and more recognized output.



Fig. 2 Attributed to Pieter Symondsz. Potter, *Perseus and Andromeda. Allegory of the liberation of the Netherlands*, 1642, Rijksmuseum, Amsterdam. Gift of E.J.M. Douwes, Amsterdam.

Intricately carved with cocle shells and other ornaments, the dark wood frame that adorns the present painting can be closely compared to the elaborate frame that surrounds Rombout Verhulst's terracotta study for the tomb of the Dutch naval hero, Maarten Harpertszoon Tromp. Verhulst's study, which was completed in 1654, is located in the Rijksmuseum, Amsterdam (inv. no. BK-NM-4352),⁶ while the completed marble tomb is in the Oude Kerk, Delft.

1 At Charles I's request, Henrietta Maria had journeyed to Amsterdam with her young daughter, Mary Stuart, as well as William II (Mary's new husband), and his parents, Frederik Hendrik of Orange and Amalia van Solms, who had arranged the politically ambitious marriage.

2 According to legend, when sailing home from a tour, Arion was robbed by a group of sailors who were after the treasure he had amassed. Facing certain death, Arion begged the sailors to let him sing with his lyre. Mid-song, he jumped overboard, but a dolphin, charmed by the sound of his voice and lyre, carried him to safety.

3 See S. Coster and P. Nolpe, *Beschrijvinge vande Blyde Inkoopste: Rechten van Zeege-bogen en ander toestel op de Wel-koomste van Haare Majesteyt van Groot-Britanien, Vrankryk, en Jerland. Tot Amsterdam, Den 20 May, 1642*, Amsterdam 1642. In addition to a detailed map of Amsterdam, Coster's book included illustrations of the four *tableaux vivants* planned for a group of triumphal arches and the two planned for the water (the present lot and the version in Amsterdam). The four *tableaux vivants* planned for the triumphal arches included *The Marriage of Peleus and Thetis* (A prefiguration of the Marriage of William II and Mary Stuart), *The Treaty of Adolf van Nassau*, *The Marriage of Reinout II of Egmond and Eleonora Plantagenet*, and *The Marriage of James II of Scotland and Maria van Egmond*. For engravings of these works, see D.P. Snoep, *Praal en propaganda, Triumfalia in de Noordelijke Nederlanden in de 16de en 17de eeuw*, Alphen aan de Rijn 1975, pp. 64-76.

4 See E.J. Sluijter, in *Literature*.

5 Images of these Medici designs were engraved by Peter Nolpe in Caspar Barlaeus' book *Medicea Hospes*.

6 See K. Zandvliet, *De 250 rijksten van de Gouden Eeuw*, Amsterdam 2006, pp. 180-183, cat. no. 100, reproduced.



27

LUDOLPH DE JONGH

OVERSCHIE 1616 - 1679 HILLEGERSBERG

An interior with a maid holding a jug and three men beside a fire

signed and dated center right, above the door: *L.D. Jongh/A°.1668*

oil on panel

27³/₈ by 33 in.; 69.5 by 83.8 cm.

\$ 60,000-80,000 €51,500-68,500 £45,900-61,500

PROVENANCE

With Jacques Leegenhoek, Paris, by 2011;
Anonymous sale, New York, Christie's, 5 June 2013, lot
68;
Where acquired.



27

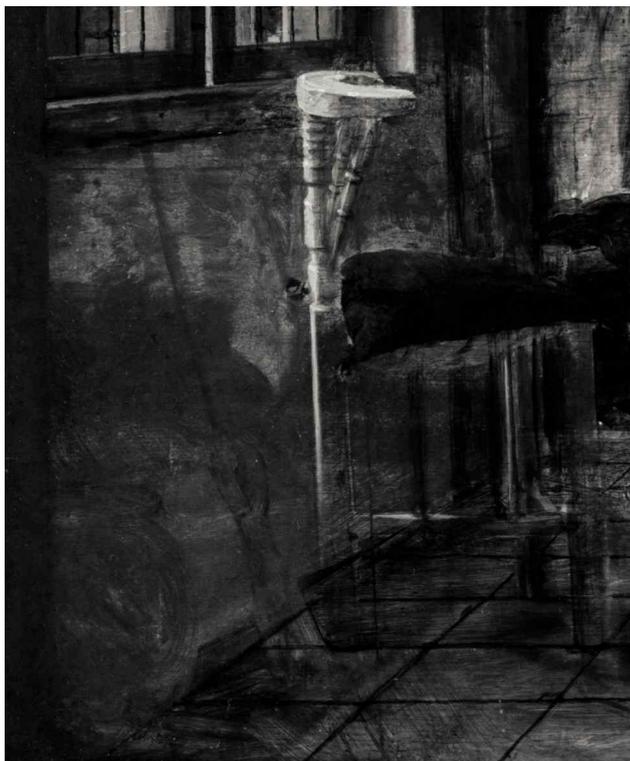


Fig. 1 Infrared Reflectography of the present lot (detail)

De Jongh was a leading painter in Rotterdam and one of the most versatile painters of his time, producing portraits, landscapes, hunting scenes and genre pictures, such as the present work. According to his biographer, Arnold Houbraken, he studied with Cornelis Saffleven in Rotterdam, Anthonie Palamedesz. in Delft, and Jan van Bijlert in Utrecht, after which he spent a seven year sojourn in France before returning to Rotterdam in 1643. He quickly established himself as one of that city's most important painters, exerting a strong influence on such younger artists as Pieter de Hooch and Jacob Ochtervelt.

Though there is a scarcity of signed works by De Jongh, this painting is prominently signed and dated 1668, making it an important work in determining the artist's artistic evolution. Lighter in tonality than his earlier interiors, the composition is punctuated throughout by the bright reds of the figures' various garments and the curtains at left. The setting appears to be the interior of a tavern or inn, with figures gathered near a blazing fire. A young maid stands at center holding a jug in her right hand, her

left hand on her hip. She does not interact with the three male figures, but directs her gaze towards the empty chair at left. An older man seated at center looks out knowingly at the viewer as he lifts his glass, while in the background a grinning young man emerges from a back room with his shirt untucked, implying that likely more than just drinking by the fire is going on. In spite of the merrymaking under way, there may be a moralizing message implied by the bunch of turnips depicted at lower right. In Netherlandish prints and literature of the period a pun was made on the Dutch word for turnip (*raap*) and the verb to scrounge (*rapen*), and turnips were sometimes used to signify greedy or distasteful behavior.¹

Infrared reflectography of this painting reveals changes made to the lower left quadrant of the painting, in the area where the figure of the maid is gazing (fig. 1). The outlines of a jug and broom can be seen in the extreme lower left corner, and a draped table with the carcass of a duck, its head hanging limply over the near side of the table, can be seen where the chair is now positioned.

¹ W. Gibson, *Figures of speech: picturing proverbs in renaissance Netherlands*, Berkeley 2010, pp. 59-60, 74-77.



JAN VAN BIJLERT

UTRECHT 1597/8 - 1671

Portrait of a gentleman wearing a purple doublet and a white shirt

signed upper left: *J bijlert fec*

oil on panel

28¾ by 22⅞ in.; 73 by 56.2 cm.

\$ 20,000-30,000 €17,100-25,600 £15,300-23,000

PROVENANCE

Anonymous sale, Brussels, Galerie Moderne, 21 March 2006, lot 168 (as Portrait of Salvator Rosa);
Anonymous sale, London, Sotheby's Olympia, 24 April 2007, lot 290;
There acquired by a private collection, United Kingdom;
From whom acquired.

Following his initial training in Utrecht with his father, the glass painter Herman Beerntsz. van Bijlert, and an apprenticeship with Abraham Bloemaert, Jan van Bijlert traveled to France and Italy to further his artistic education. He stayed mainly in Rome where he is documented in 1621 living on Via Margutta, and where he was a member of the *Schildersbent*, the society of Netherlandish artists living in the city. Like his fellow Utrecht painters there, such as Gerard van Honthorst, Hendrick ter Brugghen and Dirck van Baburen, van Bijlert absorbed the artistic innovations of Caravaggio with his strong use of *chiaroscuro* and intense realism. These painters, known collectively today as the Utrecht *Caravaggisti*, brought back a style that significantly transformed the art of their native city.

After his return to the Netherlands in 1624, van Bijlert's early works reflect this *caravaggesque* influence, but by the 1630s he began to adopt a more classicizing style. Dr. Paul Huys Janssen, author of the definitive monograph on Jan van Bijlert, has dated the present painting to this later period of the artist's career, between 1635-1645.¹ The overall lighter color palette and clarity of the work are characteristic of the artist's classical style. Although mainly a painter of history and genre subjects, van Bijlert excelled as a portraitist and painted at least 45 portraits throughout his career. His patrons included wealthy burgomasters and nobles, notably members of the Strick van Linschoten family. The sitter of this handsome portrait wears a purple doublet over a white shirt with billowing sleeves, and a voluminous black cloak. It has been speculated that the sitter might be a poet, possibly the Dutch poet and physician Jacob Westerbaen (1599-1670), whose likeness at a more mature age is known from a print by Cornelis Visscher (after a lost portrait by Jan de Bray).

¹ Private correspondence, 1 February 2009.



28



29



30

BARTHOLOMEUS VAN DER HELST

HAARLEM 1613 - AMSTERDAM 1670

Portrait of a gentleman, probably Hendrick Zegersz van der Kamp, seated before a balustrade,
a landscape with country house and a distant view of Haarlem beyond

signed and dated on the stone balustrade lower right: *B. vander. helst 1655*

oil on canvas

44 by 37 $\frac{7}{8}$ in.; 111.7 by 96.2 cm.

\$ 400,000-600,000 €341,000-515,000 £306,000-459,000

PROVENANCE

Jean-Robert Tronchin Boissier (1710-1793), Procureur-Général of Geneva, by 1777 (when recorded by his cousin François Tronchin in a list of the most important paintings in Geneva collections "TronchinBoissier, Un bourgeois et sa femme, pendans de Barthelemy van der Helst. Les fonds de Jaq. Ruysdael")
Thence by inheritance in the family to form part of the Cabinet de Bessinge, near Geneva;
Acquired *en bloc* with the Bessinge estate in 1938 by Xavier Givaudan;
Thence by descent in the family;
By whom anonymously sold ("The Property of a Gentleman"), London, Christie's, 7 December 2010, lot 22.

EXHIBITED

Geneva, Musée Rath, *De Genève à l'Ermitage: Les Collections de François Tronchin*, 21 June-15 September 1974, no. 4.

LITERATURE

J. Crosnier, "Bessinge," *Nos Anciens et leurs oeuvres*, Geneva, VIII, 1908, pp. 81-83, reproduced;
J. J. de Gelder, *Bartholomeus van der Helst*, Rotterdam 1921, p. 178, cat. no. 180, (the landscape by another painter);
R. Loche, *De Genève à l'Ermitage: Les collections de François Tronchin*, Geneva 1974, p. 199-200, under

"Quelques tableaux ayant appartenu à la famille Tronchin," cat. no. 4, reproduced;
M. Roethlisberger, "Review of the exhibition, 'De Genève à l'Ermitage: Les Collections de François Tronchin,'" *The Burlington Magazine*, CXVI, September 1974, p. 552;
J. van Gent, "'Fenix der Nederlandsche Pourtretschilders,' Bartholomeus van der Helst 1613-1670," *Van der Helst op straat. Fenix der Nederlandsche Pourtretschilders*, Amsterdam 1999, p. 34, reproduced fig. 12;
J. van Gent, *Bartholomeus van der Helst (1613-1670): een studie naar zijn leven en zijn werk*, Zwolle 2011, p. 249, cat no. 77, reproduced; p. 102, reproduced in color;
S.A.C. Dudok van Heel, "Twee portretten door Bartholomeus van der Helst uit 1655," *Amstelodamum* 99-4, October-December 2012, pp. 161-82, reproduced p. 164;
S.A.C. Dudok van Heel (introduction by J. van Gent), *Bartholomeus van der Helst (Haarlem 1613-1670 Amsterdam): the marriage portraits of Gabriel Marselis and Maria van Arckel*, Otto Naumann, Ltd., New York 2013, p. 6-23, reproduced p. 10;
R. Dessing, *De Amsterdamse buitenplaatsen: een vergeten stadsgeschiedenis*, Utrecht 2015, p. 170, reproduced;
P. Biesboer, "Een nieuwe identificatie van twee pendantportretten door Bartholomeus van der Helst: Hendrick Zegersz van der Kamp en Hester du Pire," *Maandblad Amstelodamum*, no. 102, 2015, pp. 91-101, reproduced p. 92, fig. 1.



29





Lot 30

By 1655, the year this elegant portrait and its pendant (see following lot) were painted, Bartholomeus van der Helst had become the most sought after portrait painter in Amsterdam amongst the city's elite, famed for his impeccable technique and the refinement of his style. Born in Haarlem, he moved at a young age to Amsterdam where he most likely trained under Nicolaes Elias Pickenoy (1588-circa 1653), a leading Amsterdam portrait painter. His earliest known portrait, the 1637 group portrait of *The Regents of the Walloon Orphanage*, already demonstrates van der Helst's prodigious talent, and his monumental painting of 1648, the *Celebration of the Peace of Munster*, in which 25 members of a civic guard are depicted at a banquet, further elevated his reputation.¹ From that date through the end of the 1650s marks the most active and successful period of van der Helst's career.²

The sitters in this impressive pair of portraits are life-size, both seated facing each other on a terrace in front of a balustrade. In the background beyond are extensive dune landscapes under cloud-filled blue skies. Van der Helst has taken great care in depicting the sumptuous fabrics of their costumes, demonstrating his extraordinary skill at rendering different textures and materials. Both are attired at

the height of fashion for the period, richly garbed in black velvet with starched white linen collars and cuffs. The man wears a broad-brimmed hat, his only adornment consisting of two tassels hanging from his collar. He looks out assuredly at the viewer, gesturing with his upturned left hand towards his wife. Under her velvet gown she wears a wine-red silk underskirt with gold trim; small black bows are affixed to her plain, broad linen collar. She wears a fashionable cap bordered with pearls and coming to a point on her forehead (a *tipmuts*), a double-strand pearl necklace, and large drop pearl earrings. Rings are prominently displayed on her left pinky and right index fingers and she holds a fan in her left hand. Behind each sitter are walls with overgrown vines — a grape vine behind the man and ivy behind the woman — symbols of enduring love, marriage and friendship.³

The background landscapes are given prominence in both portraits and allude, perhaps, to the couple's landed wealth in addition to their obvious material wealth. In the distance of the *Portrait of a Man* can be seen the silhouette of St. Bavo, Haarlem, while the background of the woman's portrait looks out over dunes to a broad expanse of water in the distance with faintly defined vessels. Rendered in



Fig. 1 Jan Miense. Molenaer, *Family Portrait with Slap Hands*, oil on panel, 19¼ by 26⅞ in.

extraordinary detail, they were likely painted by a highly skilled collaborating artist who specialized in landscapes. Indeed, the earliest documentation of the portraits, when they were in the Tronchin collection in the 18th century (see Provenance), ascribes the landscapes to Jacob van Ruisdael, though no firm evidence shows that the two artists ever collaborated.⁴

Though the names of the sitters are not known with certainty, Pieter Biesboer (see Literature) put forward a compelling theory in 2015 as to their possible identification as Hendrick Zegersz van der Kamp and Hester du Pire. Based on the topography of the landscape, Biesboer identified the house depicted as Huis te Manpad (House at Manpad). In 1655, the date of execution of these portraits, that house was in the possession of Hester du Pire who had inherited it from her first husband. She remarried in 1650 to Amsterdam merchant and widower, Hendrick Zegersz van der Kamp. Their ages in 1655 would have been in their early 50s which fits well with the ages of these sitters. Also notable is that Hester du Pire was an aunt of Bartholomeus van der Helst's wife, Anna du Pire,

and godmother to their daughter. Furthermore, it is documented that the artist stayed at Huis te Manpad in the summer of 1654, close to the date of these portraits. Also present during that same summer was the artist Jan Miense. Molenaer who some years earlier had painted a portrait of Hendrick van der Kamp with his first wife and their children, a painting which is documented in van der Kamp's will of 1654. Biesboer believes that portrait to be identifiable with Molenaer's, *Family Portrait with Slap Hands*, which depicts a bourgeois family watching a slap hand game taking place in a country inn (fig. 1). He notes the strong resemblance of the standing man at far left and the sitter in van der Helst's portrait, concluding that they both depict Hendrik van der Kamp.⁵

Another fascinating theory was presented by S.A.C. Dudok van Heel in 2012 (see Literature) who proposed that the sitters are Gabriel Marselis (1609-1673), an international merchant in iron and munitions, and his second wife Maria van Arckel (circa 1621-1656) who were married in 1655, the year these portraits are dated. He based his argument on the landscape in the man's portrait, which presents a



Detail of Fig.1 showing the probable portrait of Hendrik van der Kamp

view in the direction of Haarlem (by his calculation from west to east). Dudok van Heel has identified the land and house seen at right as that which had belonged to the international Haarlem merchant Carel du Moulin and was subsequently purchased by Gabriel Marselis in 1654. The house, which is still extant, would eventually be incorporated into the estate of Elswout. These portraits, then, would appear to celebrate both Marselis's recent acquisition and the couple's new marriage.

NOTE ON THE PROVENANCE

This portrait and its pendant were first documented in the collection of Jean-Robert Tronchin Boissier (1710-1793), a leading political figure in Geneva, who became Procureur-Général in 1760. His preference for Dutch pictures may have been influenced by his cousin François Tronchin (1704-1798) who amassed one of the largest collections in 18th century Geneva, favoring Dutch and Flemish works. François successfully negotiated the sale of 95 paintings from his collection to Catherine the Great in 1770 and then built up another collection, most of which was sold after his death in a Paris sale in 1801. The present portraits, together with

some thirty paintings from François Tronchin, and others from his parents' collection, remained in the family and later formed the Cabinet de Bessinge at the Tronchin estate outside Geneva. That collection was acquired *en bloc* with the estate of the same name in 1938 by Xavier Givaudan, and the van der Helst portraits descended in that family until their sale at auction in 2010.⁶

1 In the Stichting Hospice Wallon, Amsterdam and the Rijksmuseum, Amsterdam respectively.

2 See J. van Gent in *Bartholomeus van der Helst (Haarlem 1613-1670 Amsterdam): the marriage portraits of Gabriel Marselis and Maria van Arckel*, Otto Naumann, Ltd., New York 2013, pp. 3 and 5.

3 See P.J.J. van Thiel, "Marriage Symbolism in a Musical Party by Jan Miense Molenaar," in *Simiolus: Netherlands Quarterly for the History of Art*, vol. 2, no. 2, 1967-1968, pp. 98-99.

4 In an auction in 1742, two portraits by van der Helst with background views ascribed to Ruisdael are listed (The Hague, Michiel van Hoeken and Theodore Hartsoeker, 1 May 1742, lots 54 and 55); according to J. van Gent (*op.cit.* p. 7) the dimensions correspond roughly to those of the present pair and she finds it plausible that these could be the same works.

5 In a private communication dated 17 September 2014, Dennis Weller states that though, in the past, he had dated this Molenaar portrait to circa 1635-40, he thinks it could conceivably be later in date and that the costumes are consistent with a later date.

6 See R. Loche, under Literature, p. XIV.

BARTHOLOMEUS VAN DER HELST

HAARLEM 1613 - AMSTERDAM 1670

Portrait of a lady, probably Hester du Pire, seated before a balustrade, holding a fan, with a view out to the sea beyond

signed and dated on the stone balustrade lower left: *B. vander. helst 1655*

oil on canvas

44 by 37 $\frac{7}{8}$ in.; 111.7 by 96.2 cm.

\$ 200,000-300,000 €171,000-256,000 £153,000-230,000

PROVENANCE

Jean-Robert Tronchin Boissier (1710-1793), Procureur-Général of Geneva, by 1777 (when recorded by his cousin François Tronchin in a list of the most important paintings in Geneva collections "TronchinBoissier, Un bourguemestre et sa femme, pendans de Barthelemy van der Helst. Les fonds de Jaq. Ruysdael")
Thence by inheritance in the family to form part of the Cabinet de Bessinge, near Geneva;
Acquired *en bloc* with the Bessinge estate in 1938 by Xavier Givaudan;
Thence by descent in the family;
By whom anonymously sold ("The Property of a Gentleman"), London, Christie's, 7 December 2010, lot 22.

EXHIBITED

Geneva, Musée Rath, *De Genève à l'Ermitage: Les Collections de François Tronchin*, 21 June-15 September 1974, no. 5.

LITERATURE

J. Crosnier, "Bessinge," *Nos Anciens et leurs oeuvres*, Geneva, VIII, 1908, pp. 81-83, reproduced;
J. J. de Gelder, *Bartholomeus van der Helst*, Rotterdam 1921, p. 207, cat. no. 534 (the landscape by another painter);
R. Loche, *De Genève à l'Ermitage: Les collections de François Tronchin*, Geneva 1974, p. 199-200, under "Quelques tableaux ayant appartenu à la famille

Tronchin," cat. no. 5, reproduced;

M. Roethlisberger, "Review of the exhibition, 'De Genève à l'Ermitage: Les Collections de François Tronchin,'" *The Burlington Magazine*, CXVI, September 1974, p. 552;

J. van Gent, "'Fenix der Nederlandsche Pourtretschilders,' Bartholomeus van der Helst 1613-1670," *Van der Helst op straat. 'Fenix der Nederlandsche Pourtretschilders*, Amsterdam 1999, p. 34, reproduced fig. 12;

J. van Gent, *Bartholomeus van der Helst (1613-1670): een studie naar zijn leven en zijn werk*, Zwolle 2011, p. 250, cat. no. 78, reproduced; p. 102, reproduced in color;
S.A.C. Dudok van Heel, "Twee portretten door Bartholomeus van der Helst uit 1655," *Amstelodamum* 99-4, October-December 2012, pp. 161-82, reproduced p. 165;

S.A.C. Dudok van Heel (introduction by J. van Gent), *Bartholomeus van der Helst (Haarlem 1613-1670 Amsterdam): the marriage portraits of Gabriel Marselis and Maria van Arckel*, Otto Naumann, Ltd., New York 2013, p. 6-23, reproduced p. 11;

R. Dessing, *De Amsterdamse buitenplaatsen: een vergeten stadsgeschiedenis*, Utrecht 2015, p. 170, reproduced;

P. Biesboer, "Een nieuwe identificatie van twee pendantportretten door Bartholomeus van der Helst: Hendrick Zegersz van der Kamp en Hester du Pire," *Maandblad Amstelodamum*, no. 102, 2015, pp. 91-101, reproduced p. 93, fig. 2.

See note on previous lot.



JAN DE BRAY

HAARLEM CIRCA 1627 - 1697

The Penitent Magdalene

signed and dated lower center on the crucifix: *JDBray/167(?)* and inscribed bottom center on the crucifix: 25

oil on panel

28½ by 22½ in.; 72.6 by 56.2 cm.

\$ 40,000-60,000 €34,100-51,500 £30,600-45,900

PROVENANCE

With Galerie Marcus, Paris, 1972 (as by Pieter de Grebber);
John Montias, from 1982 until his death in 2005;
Thence by descent to his son, Jean-Luc Montias;
From whom acquired.

EXHIBITED

New Haven, The Yale University Art Gallery, *Dutch Religious Art of the Seventeenth Century*, 21 January - 16 March, 1975, no. 9;
Worcester, Worcester Art Museum, *17th Century Dutch Painting, Raising the Curtain on New England Private Collections*, 1979, no. 4;
Manchester, New Hampshire, Currier Museum of Art; Washington, D.C., National Gallery of Art, *Jan de Bray and the Classical Tradition*, 12 November 2004 - 14 August 2005, no. 5.

LITERATURE

J. Welu, in *17th Century Dutch Painting, Raising the Curtain on New England Private Collections*, Worcester 1979, p. 23, cat. no. 4, reproduced (as possibly dated 1670);
M. Doyle, ed., *Jan de Bray and the Classical Tradition*, exhibition brochure, Manchester, New Hampshire and Washington, D.C. 2004, p. 14, cat no. 5, reproduced p. 15 (as painted in 1678);
J. Giltaij, *Jan de Braij (1626/1627-1697), Schilder en architect*, Zwolle 2017, pp. 162-164, cat. no. 64, reproduced p. 163.



Jan de Bray was born in Haarlem around 1627, the son of the painter Salomon de Bray with whom he most likely trained. He was a distinguished portrait painter and was arguably one of the most important history painters of the Golden Age. His paintings are characterized by rich, vivid coloration and warm illumination, as can be seen in this striking portrayal of the Penitent Magdalene.¹

De Bray depicts the Magdalene against a dark cave-like background, a reference to the legend that for many years she lived in solitude as a hermit. She is shown with her usual attributes of a skull and crucifix, and the open book with a scourge are symbols of her life of meditation and penitence. De Bray has taken particular care in depicting the saint's flowing golden hair with which, according to the Gospel of Luke, she had dried Christ's feet after bathing and anointing them. The perforated ointment jar seen at right in the background is a reference to this act, as well as to her anointment of Christ's body when she came to his sepulcher after the Crucifixion.

The highly individualized features of the Magdalene and the direct manner in which she engages the

viewer give this work the feel of an actual portrait, not just a devotional representation of the popular saint. De Bray specialized in the *portrait historié* (historized portrait), in which he sometimes posed sitters as historical figures. James Welu (see Literature) was the first to suggest that the radiant woman here represented may be the artist's third wife Victoria Stalpaert van der Wiele (died 1680) whose middle names were Maria Magdalena.² From a prominent Roman Catholic family, she and De Bray were married in 1678. If the sitter is, indeed, De Bray's third wife, then the painting would have been executed around the time of their brief marriage, and the partially visible date on the painting places the painting in that decade. Interestingly, another work by De Bray depicting *Penelope and Odysseus*, painted in 1668, is thought to be a portrait of the artist himself and his first wife, Maria van Hees.³

1 See P. Biesboer in *Painting Family: The De Brays, Master Painters of the 17th Century*, exhibition catalogue, Haarlem 2008, p. 18.

2 In the accompanying brochure of the 2005 Currier Museum/National Gallery exhibition (see under Literature), the present painting is presented as a portrait of De Bray's third wife and the date of the painting is given as 1678.

3 In the collection of The Speed Art Museum, Louisville, KY.



ABRAHAM LAMBERTSZ. VAN DEN TEMPEL

LEEWARDEN 1622/3 - 1672 AMSTERDAM

Portrait of Jacquemijna Le Pla

oil on canvas
45¼ by 36¼ in.; 114.9 by 92.3 cm.

\$ 30,000-40,000 €25,600-34,100 £23,000-30,600

PROVENANCE

Ralph Bernal, Esq., England;
His deceased sale, London, Christie's, 5 March - 30 April
1855, lot 778;
E. Gutzwiller, Esq;
By whom sold, London, Christie's, 22-23 December
1937, lot 18, for 27-6 guineas to Deane;
Anonymous sale, London, Christie's, 24 October 1986,
lot 240;
William Drown, London;
From whom acquired.

EXHIBITED

Austin, University of Texas at Austin, Archer M.
Huntington Art Gallery, 1986 - 2000 (on loan);
Tyler, Texas, The Tyler Museum of Art, 2000-2007 (on
loan);
Tyler, Texas, The Tyler Museum of Art, *Celebration of
Netherlandish Painting*, 17 November 2001.

LITERATURE

E. Schavemaker, *Eglon van der Neer (1635/36-1703), His
Life and Work*, Antwerp 2010, p. 464 under cat. nos. 33
and 34, reproduced fig. 33a;
J. Bikker; G.J.M. Weber; M.E. Wieseeman; E. Hinterding,
Rembrandt, The Late Works, exhibition catalogue, London
2014, p. 112, reproduced fig. 49.





Fig. 1 Eglon Van Der Neer. *Portrait of Jacquemijna Le Pla*. Present whereabouts unknown.



Fig. 2 Eglon Van Der Neer. *Portrait of Justus Ghys*. Present whereabouts unknown.

Abraham van den Tempel was one of the leading Dutch portrait painters of the third quarter of the 17th century. Active in Leiden and Amsterdam, his skill at depicting the sumptuous materials and objects worn by his elegant and privileged sitters is perfectly demonstrated in this portrait of the young Jacquemijna Le Pla (born 1647). She sits on a terrace dressed in luxurious garments – her blue silk gown, flowing yellow scarf, and drop-pearl earrings all reflect the silvery evening light. A toy spaniel sits on her lap and in a garden landscape beyond can be seen a statue and classical balustrade.

The identity of the sitter (already unknown by the time of the 1855 sale, see Provenance) came to light with the discovery of reduced copies by Eglon van der Neer (1635/36-1703) of the present portrait and its (now lost) male pendant (figs. 1 and 2). Those small-scale copies, which are on panel with arched tops, have always been identified as Jaquemina Le Pla and her first husband Justus Ghys (1638-1680), a Leiden merchant and distant cousin of van den

Tempel.¹ Based on the van der Neer copy, it is evident that van den Tempel's lost portrait of Ghys was equally elegant, depicting him in silk finery and a lace shirt, set before an impressive classical interior.

The couple registered their betrothal in Leiden on 7 October 1666, which suggests a date for this picture of the same year, when van den Tempel would have been at the peak of his career. In 1677, Ghys purchased a house, the *Hof van Zessen* (Court of Sixes) at number 28B Rapenburg, Leiden. The couple lived there until Ghys' death in 1680, when the house passed to Jacquemijna. She married two more times, first to Andries de Visscher (to whom she was betrothed on 9 March 1683) and, after his death, to the preacher David Knibbe, to whom she was married on 17 August 1693.²

¹ Martina Friedrich, formerly of the Wesserennaissance-Museum, Schloss Brake, Lemgo, Germany, first relayed the identification of these sitters in a letter to Dr. Naumann, dated 12 April 12 1998. Dr. Eddy Schavemaker has since identified these copies as autograph works by Eglon van der Neer and published them, as well as the present picture, in his monograph on van der Neer, see under Literature.

² See E. Schavemaker, under Literature.



JACOB VAN LOO

SLUIS 1614 - 1670 PARIS

Meleager and Atalanta

oil on canvas, shaped
54 $\frac{5}{8}$ by 64 $\frac{3}{8}$ in.; 138.7 by 163.5 cm.

\$ 40,000-60,000 €34,100-51,500 £30,600-45,900

PROVENANCE

Anonymous sale, Amsterdam, Frederik Muller, 24-28 April 1906, lot 177 (reproduced in catalogue, as A. van den Tempel; dimensions given as 163 by 189 cm.); Pierre Eschauzier, The Hague, 1923-1943; Thence by descent to his daughter, F.E. Wilbreninck-Eschauzier, Soesterberg, 1947-1993; Thence by descent to B.A. Wilbreninck, Arnhem, in 1993; Thence by descent in the family; By whom sold, London, Christie's, 8 December 2005, lot 31; Private collection, United Kingdom; There acquired.

EXHIBITED

Haarlem, Frans Hals Museum, 1997-2004 (on loan from a private collection, Netherlands).

LITERATURE

J.W. von Moltke, *Govaert Flinck 1615-1660*, Amsterdam 1965, p. 232, cat. no. 39 (rejecting an attribution to Flinck);
E.J. Sluijter, *De "heydensche fabulen" in de Noordnederlandse Schilderkunst, circa 1590-1670. Een proeve van beschrijving en interpretatie van schilderijen met verhalende onderwerpen uit de klassieke mythologie*, The Hague 1986, p. 137 and 467, note 2 (as Jacob van Loo; the same composition as the Wiesbaden picture);
G.J. van der Meer Mohr, "Jacob van Loo een onderbelichte portretschilder," *Origine*, 1, 2006, pp. 24-27, reproduced p. 25;
D. Mandrella, *Jacob van Loo 1614-1670*, Paris 2011, pp. 47, 151, cat. no. P.53, reproduced;
J. Giltaij, *Jan de Braij (1626/1627-1697), Schilder en architect*, Zwolle 2017, p. 212, under cat. no. 95 (lists the Gemäldegalerie/Wiesbaden version of *Meleager and Atalanta* as a version or copy of the present painting).



33

This mythological work by Jacob van Loo, depicting Meleager and Atalanta, has been dated to *circa* 1650-1655, a period when the artist was still living in Amsterdam and at the height of his fame in that city. Indeed, the high regard in which he was held is demonstrated by his mention, among other renowned Amsterdam artists such as Rembrandt, Flinck, Bol and van der Helst, in a poem written by Jan Vos in 1654.¹ Van Loo was born in Sluis in Flanders and received his first training with his father Jan. Though it is not known precisely when he settled in Amsterdam, he is recorded in 1635 in connection with a delivery of paintings to the Amsterdam art dealer Marten Cretzer. In 1642 he was married in Amsterdam to Anna Lengele, sister of The Hague painter Marinus Lengele. By 1649 his career was already flourishing and he was one of the artists considered to decorate the new royal palace, Huis ten Bosch, in The Hague. Although not selected, van Loo went on to receive several important commissions during the 1650s, among which was an allegorical painting for the Oudezijds Huiszittenhuis, Amsterdam, and two group portraits of the directors of the Aalmoezeniers Armen Werkhuis (Almoners Workhouse for the Poor) in Haarlem. Van Loo became a citizen of Amsterdam in 1652. A document, dated 27 July 1658, details how van Loo, along with several other painters including Ferdinand Bol and Govert Flinck, all drew and painted from life the same nude model, a certain Catarina Jans.² Interestingly, this suggests that these artists, together, had formed their own private academic study class. Van Loo's involvement in a murder case precipitated his family's move in 1660

to Paris where, in 1663, he was admitted to the Académie Royal de Peinture et de Sculpture. He died there seven years later and was followed by a long line of Van Loo family painters.

The story of Meleager is first told in *The Iliad*, but it is later accounts, such as in Ovid's *Metamorphoses*, that recount the specific episode depicted in van Loo's painting.³ Meleager was the son of the king of Calydon in Aetolia. His father offended the goddess Diana who sent a wild boar to terrorize the countryside. Meleager and his companions set out to hunt and kill the boar. Among this group was Atalanta, the virgin huntress, whom Meleager loved. She was the first to wound the boar and when it was finally killed, Meleager presented her with the head and pelt of the beast. This is the moment depicted in van Loo's painting as Meleager, gazing tenderly at Atalanta, hands her the prize. Van Loo was possibly inspired by Rubens' painting of the same subject of *circa* 1616 (Metropolitan Museum of Art, acc. no. 44.22), which was engraved by Cornelis Bloemaert. It depicts the same point in the story with very similar interaction between Meleager and Atalanta.

The irregular shape of this canvas suggests that it probably once formed part of a decorative scheme. Another version of this composition by van Loo, slightly larger and with a regular shaped canvas, is in the Museum Wiesbaden (on deposit from the Gemäldegalerie, Berlin, 156 by 165 cm.).

1 *Strydt tusschen de Doodt en Natuur of Zeege der Schilderkunst*, (Battle Between Death and Nature, or Victory of the Art of Painting), Jan Vos, 1654.

2 See Ferdinand Bol and Govert Flinck, *Rembrandt's Master Pupils*, exhibition catalogue, Amsterdam 2017, p. 17, with a reproduction of the notarial document, fig. 2.

3 *The Iliad* Book 9, 430-605 and *Metamorphoses* Book 8, 260-546.



JOOS VAN CRAESBEECK

NEERLINTER CIRCA 1605 - 1654/61 BRUSSELS

A peasant grimacing, his arm in a sling

oil on panel
5¾ by 4½ in.; 14.6 by 10.9 cm.

\$ 15,000-20,000 €12,800-17,100 £11,500-15,300

PROVENANCE

Anonymous sale, New York, Sotheby's, 25 January 2007,
lot 1;
From whence purchased.

According to Cornelis de Bie and Arnold Houbraken, Joos van Craesbeeck was a student of the much admired Adriaen Brouwer, whose peasant scenes, with their artistic roots in the art of Pieter Bruegel the Elder, influenced a countless number of contemporaries and followers. Like Brouwer, Craesbeeck used thinly applied glazes and harmonious colors to portray the lower class and found great interest in depicting human feeling and emotion.

In the present painting, Craesbeeck depicts a peasant with unkempt hair, wearing a simple brown costume and cap. With a gaping mouth, downcast eyes, and bandaged head, the figure leans slightly forward towards his right arm, which hangs limply in a thin sling wrapped around his neck. Clearly interested in the physiognomy of the sitter, Craesbeeck uses an expressive grimace and body language to convey a feeling of unbearable pain.



34 (ACTUAL SIZE)





LOUIS-AUGUSTE LAPITO

JOINVILLE-LE-PONT 1803 - 1874 BOULOGNE-SUR-SEINE

A view of Genoa from the east with the Lanterna and the Church of Santa Maria Assunta di Carignano in the distance and the Santuario di Nostra Signora del Monte to the right

signed and dated lower left: *A. Lapito 1863*

oil on canvas, unlined
26³/₈ by 51¹/₈ in.; 67 by 130 cm

\$ 80,000-120,000 €68,500-103,000 £61,500-92,000

PROVENANCE

Anonymous sale, Paris, Sotheby's, 24 June 2009, lot 95 (for \$212,055);
There acquired.

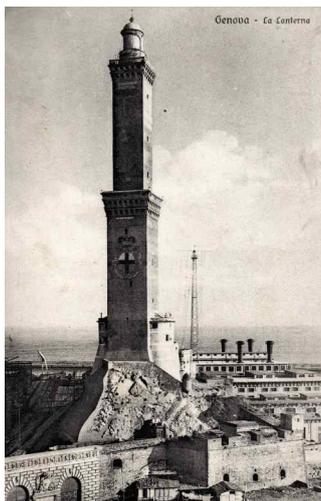
EXHIBITED

Paris, *Salon*, 1863, no. 1093 (as *Vue de Gênes, côté de la montagne [Italie]*).

LITERATURE

G. Vapereau, *Dictionnaire universel des contemporains*, Paris 1865, p. 1039.





Postcard of La Lanterna, Genoa, circa 1900



Postcard showing the Santuario di Nostra Signora del Monte, circa 1900

Louis-Auguste Lapito joined the atelier of the celebrated landscape painter Louis-Etienne Watelet at the age of sixteen and later that of Francois-Jean Heim. He traveled extensively throughout Europe, creating numerous watercolors and oil sketches as he moved through the Netherlands, Germany, Switzerland, Italy and the south of France. Lapito's interest in the natural world, combined with his Academic training, led to his accurately detailed, large scale compositions such as the present work, one of three compositions exhibited by the artist at the *Salon* of 1863.

While many travelers visited Florence, Rome, Naples and Venice while on their Grand Tour, the ancient port city of Genoa, nestled within the Apennine Mountains and on the northernmost coast of the Ligurian Sea, did not draw as many tourists. Visitors, such as Lapito, were rewarded by the city's impressive architectural landmarks. The present work shows an expansive view of Genoa and its surrounding hills. Visible at left in the distance just above the city walls are the medieval

spires of the Cattedrale di San Lorenzo and Santa Maria Assunta di Carignano. *La Lanterna*, Genoa's ancient lighthouse standing 131 feet tall and over 380 feet above sea level, is visible at the right edge of the sprawling city. Until 1902 *La Lanterna* was the tallest lighthouse in the world. In 1449, one of the keepers of the lighthouse was listed as Antonio Colombo, uncle of Christopher Columbus.

Lapito has situated his idyllic view of the city from the mountains, looking down at the seaside port under a near cloudless sky. In the foreground he has placed Santuario di Nostra Signora del Monte, surrounded by the gardens of the Franciscan monks who had founded the site centuries ago. The scene is expansive, and Lapito has expertly captured the recession of space as the viewer's focus travels from the fruit picking couple, curving down roads and over hills to the misty air of the sea beyond. The silvery hues of blue and green recall the landscapes of Jean-Baptiste-Camille Corot, but the grand scale and specificity of this landscape are its distinct and impressive hallmarks.



36

ANTONIO MANCINI

ROME 1852 - 1930

The little ballerina

oil on canvas
60⁵/₈ by 29⁷/₈ in.; 154 by 76 cm

\$ 100,000-150,000 €85,500-128,000 £76,500-115,000

PROVENANCE

A. La Rocca, Rome.

LITERATURE

F. Bellonzi and C. Lorenzetti, *Antonio Mancini*, Rome 1953, reproduced plate 16;
F. Bellonzi, *Antonio Mancini*, Milan 1962, p. 22, reproduced plate XXXIII.



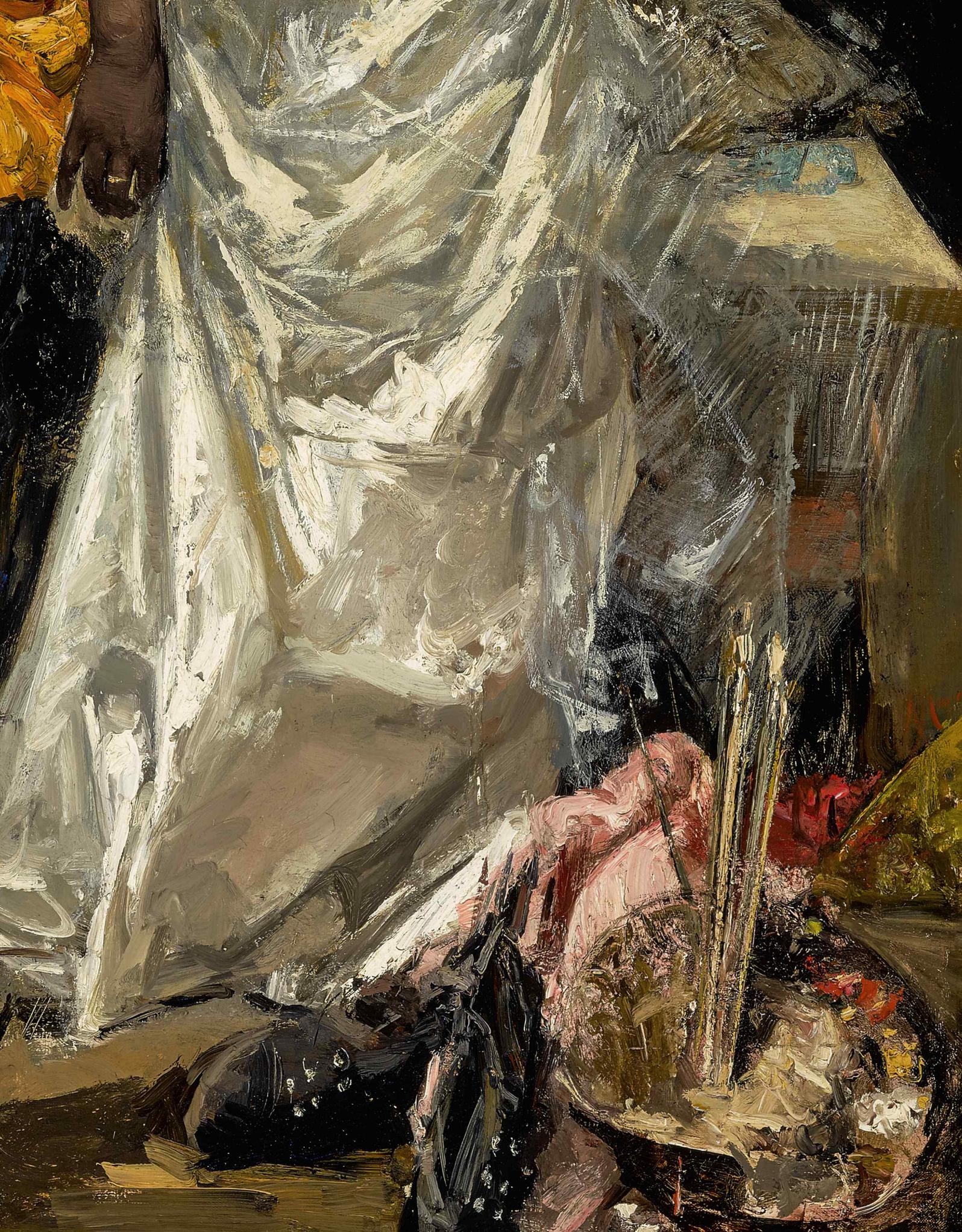
Working in the slums of Naples after his return from the glittering world of Paris, Antonio Mancini turned to the local circus performers, street musicians and children to use as models in his paintings. With his trademark impasto and expressive brushwork, Mancini presents a young girl dressed in the costume of a dancer, imagining herself as an elegant and sophisticated ballerina. Her dress is pulled high on her bare torso, but it is still much too long to actually allow for dancing. With questioning eyes and a forced smile, the young model is pictured staring back at the artist, lending a touch of uneasiness to the composition. As if anticipating the maturity of the child, a future more likely to involve dancing on the street than on the stage, Mancini includes the nebulous figure of a woman in a framed painting hanging in the background.

Although Mancini was a passionate and celebrated artist, he suffered from mental illness that placed him on the brink of psychological and financial collapse throughout his career. He was kept afloat by his principal patron, the Marquis Giorgio Capranica del Grillo (whom he portrayed in 1889, The National Gallery, London), as well as a circle of English, Dutch and American buyers. A visitor to the artist's studio described Mancini's disposition and eccentric working methods: "There at the back, before a little table on which I see scattered an infinity of bric-a-brac, cloth flowers, embalmed

stuffed birds, an inexpensive doll, there is the model Aurelia, an insignificant type of woman with olive complexion and an aquiline nose. She was posing as a vendor. Mancini, in shirt sleeves, extremely nervous, bustled about delivering brushstrokes that resembled blows of the whip onto a canvas supported on the back of the chair. He snorted, he muttered to himself, he cursed at the model who wasn't able to remain still, then he quickly distanced himself from the subject and bent down on his knees. Plump and not too flexible as he was, he stooped down and withdrew from his pocket binoculars which he used to view her in reverse. Cancel painting out of breath and raving like someone obsessed" (translated from the Italian, Augusto Jandolo, *Le memorie di un antiquario*, Milan, 1938, p. 176).

In the present work, Mancini has apparently taken two distinct approaches to his subject. In the upper half of the composition, he has clearly modeled the girl's likeness with a clarity and sensitivity that is absent from the swiftly painted forms in the lower half. The girl's shoes, dress, his palette and brushes and her feet are reduced to abstract, gestural strokes when viewed from a close proximity. The thick, luscious application of pigment reveals Mancini's delight in the process of painting.

This work will be included in the forthcoming catalogue raisonné of the painter by Cinzia Virno, De Luca Editori d'Arte Roma.



JOAQUÍN SOROLLA Y BASTIDA

VALENCIA 1863 - 1923 CERCEDILLA

Viejo castellano sirviéndose vino (The Old Man of Castille)

signed and dated lower right: *J. Sorolla B 1907*

oil on canvas

82¼ by 41¼ in.; 209 by 105 cm

\$ 200,000-300,000 €171,000-256,000 £153,000-230,000

PROVENANCE

Buffalo Fine Arts Academy, Albright Art Gallery, Buffalo (acquired in 1909 from the New York Exhibition through the Elizabeth G. Gates Fund for \$2,400);
By whom sold, New York, Parke-Bernet Galleries, 14 October 1943, lot 63;
Private Collection, Madrid, by the mid-1960s;
Thence by descent in the family;
By whom anonymously sold ("Property from a Private Collection"), London, Sotheby's, 10 December 2014, lot 51, for \$305,145;
There acquired.

EXHIBITED

London, Grafton Galleries, *Exhibition of Paintings by Senor Sorolla y Bastida*, 1908 (as *The Glass of Wine*);
New York, The Hispanic Society of America; Buffalo, Fine Arts Academy; Boston, Copley Society of Art: *Paintings by Joaquín Sorolla y Bastida, Exhibited by the Hispanic Society of America*, 8 February - 11 May 1909, no. 89 (New York); no. 61 (Boston and Buffalo) (as *Viejo castellano / Old Castilian*);
Toronto, *Canadian National Exhibition*, 1922;
Dallas, The Texas Fine Art Association, 1923;
Toledo, The Toledo Museum of Art, 1928;
Dayton, The Dayton Art Institute, 1930.

LITERATURE

A. de Beruete, C. Mauclair, H. Rochefort, L. Williams, E. Cary, J.G. Huneker, C. Brinton and W.E.B. Starkweather, *Eight Essays on Joaquín Sorolla y Bastida*, New York 1909, vol. I, p. 295, cat. no. 89, reproduced (as *Viejo castellano*);
Catalogue of Paintings by Joaquín Sorolla y Bastida, exhibited by The Hispanic Society of America, exhibition catalogue, New York 1909, cat. no. 89, reproduced p. 92 (as *Viejo castellano / Old Castilian*);
"Joaquín Sorolla-y-Bastida: His Wonderful Collection of Paintings at the Albright Gallery," in *Academy Notes*, April 1909, vol. IV, p. 185, cat. no. 11, reproduced p. 182 (as *An Old Castilian*);
C. Brinton, "Two Great Spanish Painters: Sorolla and Zuloaga," in *The Century Magazine*, May 1909, p. 31, reproduced (as *The Old Castilian*);
T.R. Ibarra, "The American Success of a Great Spanish Painter," New York 1909, p. 11562, reproduced (as *An Old Castilian*);
"In Memoriam: Joaquín Sorolla," in *Academy Notes*, July-December 1923, vol. XVIII, p. 77, cat. no. 2;
B. de Pantorba, *La vida y obra de Joaquín Sorolla*, Madrid 1970, p. 190, cat. no. 1622;
Joaquín Sorolla, 1863-1923, exhibition catalogue, Madrid 2009, p. 381, reproduced fig. 271;
Sorolla and America, exhibition catalogue, Dallas 2013, p. 302, cat. no. 32, reproduced;
Sorolla y Estados Unidos, exhibition catalogue, Madrid 2014, p. 350, reproduced;
J.L. Colomer, B. Pons-Sorolla, and M.A. Roglán, *Sorolla in America: Friends and Patrons*, Dallas 2015, p. 165, reproduced p. 168.





Fig. 1 Joaquín Sorolla y Bastida, *Leonese Peasants*, 1907, The Hispanic Society of America, New York

Joaquín Sorolla y Bastida's impressive life-sized *Viejo castellano sirviéndose vino* (*The Old Man of Castille*) was painted in 1907, a particularly successful and productive year for the artist's figural painting. This compositional series can be divided into themes: portraits of Spanish royals, members of Sorolla's family and, as with the present work, depictions of regional people. Sorolla began the series in El Pardo, north of Madrid, and later Segovia, while his daughter María recovered from tuberculosis, before traveling further north to León, where he made extensive oil sketches and drawings of local life. These studies shaped the present work and others of the period, which demonstrate the artist's interest in ethnography and variations in Spain's regional dress, customs, and culture. The "old man" of the present work is enrobed by multiple layers of a heavy brown cloak— with textured swaths of paint and subtle tonal shifts suggesting its rough-spun cloth—which frames his grey stubbled and sun-reddened skin, as a bandaged hand emerges to pour wine from a green and yellow glazed clay pitcher. The dark, earthy tones of the man's costume stand against the

white plaster wall, the bright sun casting the shifting shadow of an unseen tree. Sorolla's expressive brushwork, impressionistic shifts of light and shade, and cropping of the compositional space suggest both a casually observed moment of daily life and careful study. The present work directly informed Sorolla's larger composition *Leonese Peasants* (1907, The Hispanic Society of America, New York, fig. 1), in which a similar cloaked figure stands among a group of market-goers, each individual serving as a realist portrait linking regional traditions and contemporary Spain.

Beyond his facility with a paintbrush, Sorolla was also an astute businessman, finding success at international art competitions in Paris and London which led him to a series of well received exhibitions in both Europe and the United States. *Viejo castellano sirviéndose vino* was featured in one of the first of these exhibitions, Sorolla's one-man show at London's Grafton Galleries in 1908. The following year, philanthropist Archer M. Huntington invited the artist to exhibit at The Hispanic Society of America, the institution he founded in New York City. On opening day in





Fig. 2 Photograph of the north wall of gallery XIII during the Sorolla exhibition at the Albright Art Gallery.

February 1909, the present work joined 355 other paintings by the artist on view for four weeks, during which 170,000 visitors purchased 28,000 copies of the catalogue. While over the course of the New York exhibition Sorolla sold 150 paintings, *Viejo castellano sirviéndose vino* travelled to the Albright Art Gallery on the invitation of its director Charles M. Kurtz who anticipated the show would “be worth traveling hundreds of miles to see and study” (the exhibition’s final venue was The Copley Society of Boston) (“Joaquín Sorolla-y-Bastida, A Modern Master,” *Academy Notes*, vol. IV, no. 10, March 1909, p. 172). Though a smaller show, the huge crowds remained, with a local newspaper reporting “never in the history of the gallery has there been such an attendance at any exhibition. Throngs are in the gallery at all hours and many persons make almost daily visits there” (“Last Week of Sorolla,” *Buffalo Morning Express*, April 5, 1909, as quoted in Blanca Pons-Sorolla, “Sorolla and America,” *Sorolla and America*, exh.

cat, Meadows Museum, Dallas; The San Diego Museum of Art, 2014, p. 22). As testified to by Kurtz (and illustrated by a contemporary photo of the installation (fig. 2) Sorolla’s work had never before been so beautifully displayed “with exceedingly liberal spacing... and where the pictures are grouped together, the arrangement is such that each work appears to be enhanced by juxtaposition with the others” (“Joaquín Sorolla-y-Bastida: His Wonderful Collection of Paintings at the Albright Gallery,” *Academy Notes*, April 1909, vol. IV, no. 11 p. 163). Notably, Kurtz, explained “one cannot fail to be impressed by the painting, “An Old Castilian,” hanging on the marble doorway in the north wall.... This is a work as strong, as realistic, and as typically Spanish as anything painted by Velásquez. It is one of the great works of the collection” and unsurprisingly soon entered the permanent collection for the Albright Art Gallery (“Joaquín Sorolla-y-Bastida: His Wonderful Collection of Paintings at the Albright Gallery,” p. 185).



Fig. 3 Diego Velázquez, *Menippus*, circa 1636-1640, Museo Nacional del Prado, Madrid

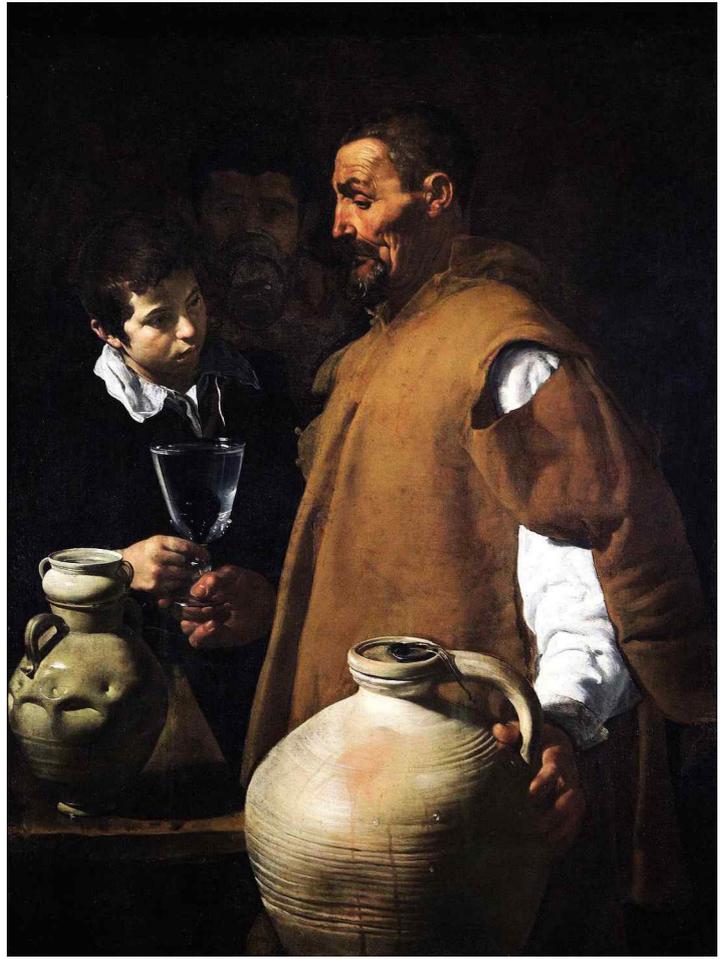


Fig. 4 Diego Velázquez, *The Waterseller of Seville*, circa 1618-1622. English Heritage, The Wellington Collection, Apsley House, London

Beyond its impressive technique and scale, *Viejo castellano sirviéndose vino* was a particularly apt selection for an American institution. In its subject of a humble figure absorbed in a daily task, the portrait's theme appealed to an American public used to paintings of rural individualism in contemporary European and American art. At the same time, as Kurtz recognized, the monumental portrait of the common man connected Sorolla to the foundational giants of Spanish art history, notably Velázquez – whose seventeenth-century experiments in realism through his genre portraiture, such as his *Menippus* of circa 1638 (fig. 3) and *The Water Seller of Seville* of circa 1616-1622 (fig. 4), had reinvigorated other Spanish artists seeking ways to communicate the essence of their country (Joaquín Sorolla 1863-1923, exh. cat., Museo Nacional del Prado, 2009, p. 380-1. fig. 3). Aptly, when illustrated in the exhibition catalogue, the present work was accompanied by a discussion both

of Sorolla's inheritance of Old Master traditions and his modern spirit of "sincerity and actuality and sympathy" which made his "rendering of Spanish life at once so beautiful and so robust, establishing our belief that not only are they of vital interest now, but of a value which shall palpitate in far futurity" (Leonard Williams, "The Art of Joaquín Sorolla," *Catalogue of Paintings by Joaquín Sorolla y Bastida*, exh. cat., 1909, p. 43). Indeed, *Viejo castellano sirviéndose vino* helped secure the artist's international reputation, the image seen as both specifically Spanish and universally human, a theme the artist would expand in his epic series of celebrated murals, the *Vision of Spain*, which he painted for The Hispanic Society just four years later.

We are grateful to Blanca Pons-Sorolla for her assistance in cataloguing this work, which will be included in her forthcoming Sorolla catalogue raisonné (BPS 1880).

PEDER MØRK MØNSTED

BALLE MØLLE 1859 - 1941 FREDENSBORG

At Noon on a Cactus Plantation in Capri

signed, inscribed and dated lower left: *P Monsted/Capri 1885*

oil on canvas

64¼ by 48 in.; 163.1 by 121.9 cm

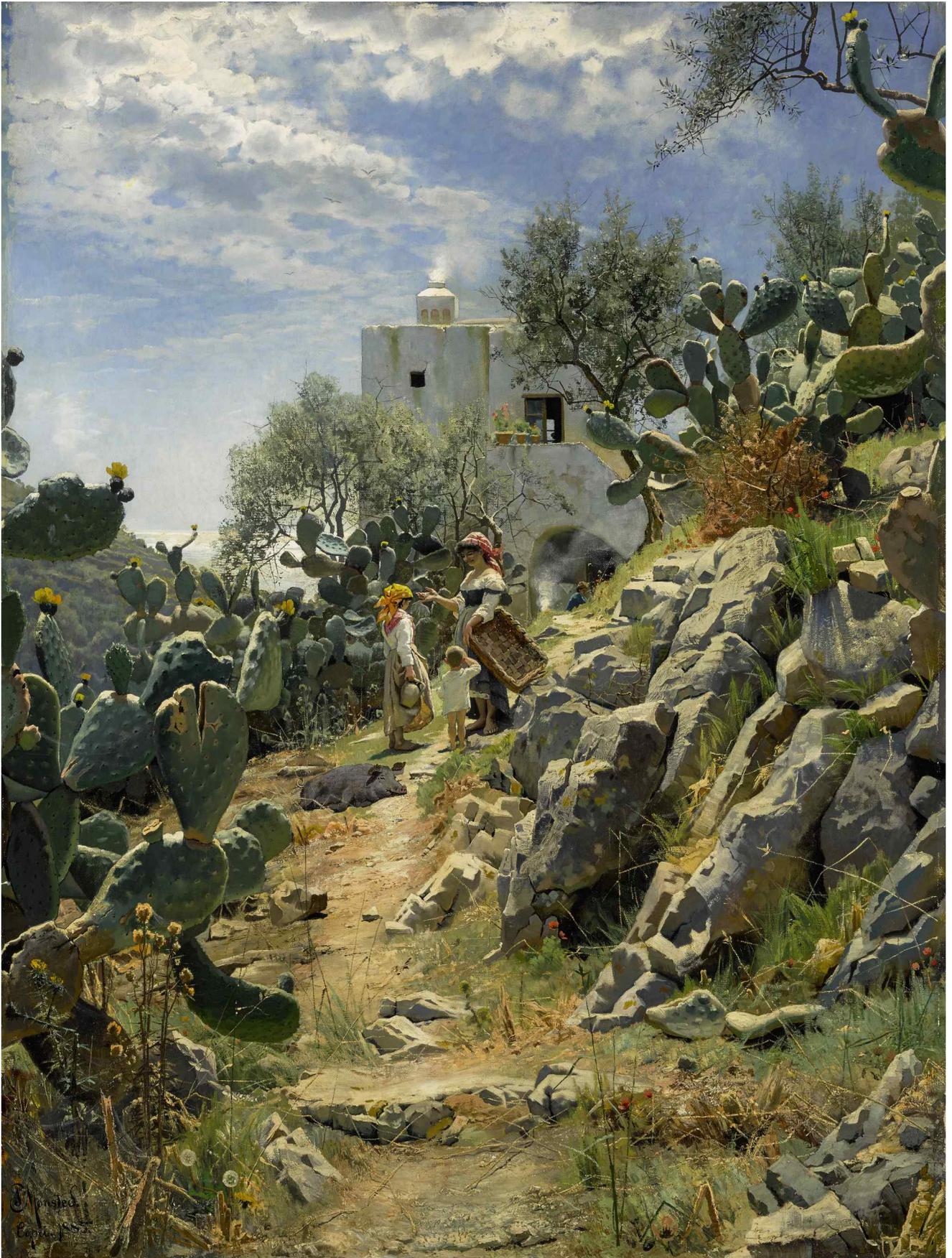
\$ 50,000-70,000 €42,700-60,000 £38,200-53,500

PROVENANCE

Anonymous sale, Copenhagen, Bruun Rasmussen
Bredgade, 24 November 2009, lot 29;
Anonymous sale, New York, Christie's, 1 November 2012,
lot 59;
There acquired.

EXHIBITED

Copenhagen, Royal Danish Art Academy, 1885, no. 293
(as *Ved Middagstid i en Cactusplantage paa Capri*).



ANTONIO MANCINI

ROME 1852 - 1930

Woman in a straw hat

signed and dated upper right: *A. Mancini/di Roma. Napoli 80*

oil on canvas

18¾ by 14⅞ in.; 47.6 by 37.8 cm

\$ 100,000-150,000 €85,500-128,000 £76,500-115,000

PROVENANCE

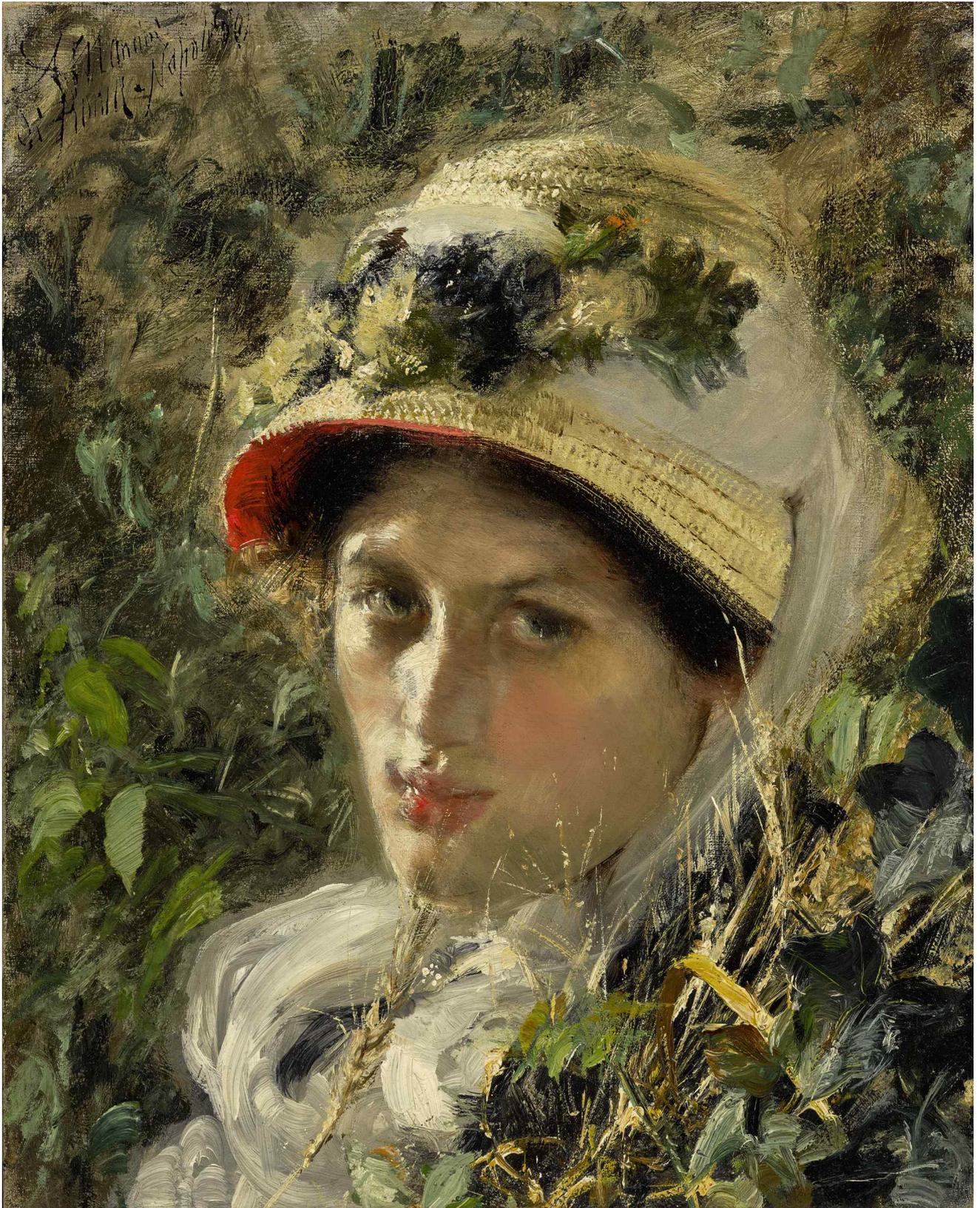
Barone Berlingieri;
Papocchia;
Tullio Giosi Naples, or Galleria Giosi, Rome;
Anonymous sale, Rome, Minerva Auctions, 26 May 2016,
lot 189 (for €136,800);
There acquired.

EXHIBITED

Rome, *Prima Quadriennale d'Arte Nazionale*, January -
June 1931, no. 24;
Naples, Castelnuovo, *Mostra Della Pittura Napoletana del*
'600- '700- '800, March - June 1938.

LITERATURE

N.G. Fiumi, "Ritratti di Antonio Mancini," in *The Studio*,
vol. 95, no. 419, February 1928, p. 89;
A. Lancellotti, Antonio Mancini, Istituto Nazionale "Luca,"
Bergamo 1931, cat. no. 4;
A. Lancellotti, *La prima quadriennale d'arte nazionale*,
exhibition catalogue, Rome 1931, p. 21, reproduced;
C. Lorenzetti, "La giovinezze di Antonio Mancini e il Reale
Istituto di Belle arti di Napoli," in *Rassegna dell'Istruzione
Artistica*, II, May 1931, no. 3, p. 156;
*Prima quadriennale d'Arte nazionale- Mostra retrospettiva
di Antonio Mancini 1852-1930*, exhibition catalogue, Rome
1931, cat. no. 24, reproduced (inside cover);
P. Scarpa, "Capolavori di Antonio Mancini- alla
'Quadriennale' Romana d'Arte," in *Il Messaggero*, 6 May
1931, p. 3;
A.M. Comanducci, *I pittori italiani dell'Ottocento*, Milan
1934, p. 389;
Piccola guida della mostra della pittura napoletana del
'600-'700-'800, exhibition catalogue, Naples 1938, p. 110;
M. Borghi, "Galleria d'artisti italiani. Antonio Mancini," in
Rivista delle Province, Rome, a. LII, no. 1, January 1960,
p. 47;
A. Schettini, *La pittura napoletana dell'800*, Naples 1967,
vol. II, p. 172.



Antonio Mancini was a precocious child, admitted to the institute of fine arts in Naples by the age of twelve and by the 1870s travelled to Paris to establish himself in the center of the art world. He soon exhibited at the Salon, met Edgar Degas and Édouard Manet, and befriended Jean-Louis Ernst Meissonier and John Singer Sargent, who famously declared Mancini the greatest living painter.

Dated 1880, the present work was painted two years after the artist's final return to Naples from Paris. The bright colors and outdoor setting indicate that Mancini executed the painting with the French market still in mind, where he was represented by Adolphe Goupil alongside his fellow Italian artists, Giovanni Boldini and Vittorio Corcos. Like Boldini, Mancini is best known for the bravura brushwork that balances painterly abstraction with realism, but Mancini's glistening and thick impasto is particularly daring and innovative. The visionary artist occasionally enhanced his paintings' surfaces

by adding pieces of metal foil, glass and other materials to his medium. In the present work, a young brunette, who appears in other paintings from the period, gazes demurely at the viewer from under her straw hat adorned with flowers. He conveys the sitter's inner thoughts in the finely painted nuances of her active expression. She is framed by a dense and sketchy array of leaves, and her visage appears in soft focus behind the pronounced ivy leaves and grasses in the foreground. With his assured and fluid brushwork, Mancini boldly applies thick impasto to highlight the right side of his subject's face, adding a brilliant passage of red to the underside of the woman's hat, which reflects on her rosy cheeks and mirrors her coral colored lips.

This well-documented painting was first exhibited in Rome just a year after Mancini's death in 1930.

This work will be included in the forthcoming catalogue raisonné of the painter by Cinzia Virno, De Luca Editori d'Arte Roma.

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8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company,

whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will our liability to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

Ⓢ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

Ⓜ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

Ⓞ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Ⓜ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Ⓞ Premium Lot

In order to bid on "Premium Lots" (Ⓞ in print catalogue or Ⓞ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please

contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required

to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS**Giovanni Bellini**

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

IMPORTANT NOTICES**Notice Regarding Endangered Species**

☉ Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to authorship or date of execution. Therefore, the property in this catalogue is sold "AS IS" in accordance with the Conditions of Sale and subject to a limited guarantee of authenticity as set forth in the Terms of Guarantee. Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

Photography:

Bonnie Morrison

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Christopher Apostle
David Pollack
Andrea Kust
Calvine Harvey
Elisabeth Lobkowitz
Alexa Armstrong
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Private Sales

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+44 (0)20 7293 5887

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