



MASTER  
PAINTINGS  
EVENING  
SALE

NEW YORK 1 FEBRUARY 2018

Sotheby's EST. 1744

# MASTER PAINTINGS EVENING SALE



FRONT COVER  
LOT 20  
BACK COVER  
LOT 7  
THIS PAGE  
LOT 75





# MASTER PAINTINGS EVENING SALE

AUCTION IN NEW YORK  
1 FEBRUARY 2018  
SALE N09812  
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  
10 am-8 pm

Tuesday 30 January  
10 am-5 pm

Wednesday 31 January  
10 am-5 pm

Thursday 1 February  
10 am-1 pm

1334 York Avenue  
New York, NY 10021  
+1 212 606 7000  
sothebys.com

FOLLOW US @SOTHEBYS  
#SOTHEBYSMASTERS

## MASTERS WEEK 2018 AUCTION CALENDAR

THE LINE OF BEAUTY: DRAWINGS FROM THE COLLECTION  
OF HOWARD AND SARETTA BARNET

Wednesday 31 January  
10 am

OLD MASTER DRAWINGS INCLUDING THE COLLECTION  
OF PROFESSOR EGBERT HAVERKAMP BEGEMANN

Wednesday 31 January  
Directly following The Line of Beauty & 2:30 pm

## THE OTTO NAUMANN SALE

Wednesday 31 January  
6 pm

## FINE OLD MASTER & 19TH CENTURY EUROPEAN ART

Thursday 1 February  
10 am & 1 pm

## MASTER PAINTINGS EVENING SALE

Thursday 1 February  
6 pm

## MASTER PAINTINGS & SCULPTURE DAY SALE

Friday 2 February  
10 am



THIS PAGE  
LOT 67

VICTORIA HAGAN  
VICTORIA HAGAN DREAM SPACES  
Irving Penn | COLLEZIONE

## SPECIALISTS AND AUCTION ENQUIRIES

For further information on lots in this auction please contact any of the specialists listed below.



George Wachter  
*Chairman, North & South America  
Co-Chairman,  
Old Master Paintings Worldwide*  
+1 212 606 7206  
george.wachter@sothebys.com



Christopher Apostle  
*Head of Department,  
Senior Vice President*  
+1 212 606 7230  
christopher.apostle@sothebys.com



Edoardo Roberti  
*Senior Vice President, Specialist*  
+1 212 606 7230  
+44 207 293 5428  
edoardo.roberti@sothebys.com

**SALE NUMBER**  
N09812 "XOLO"

**BIDS DEPARTMENT**  
+1 212 606 7414  
FAX +1 212 606 7016  
bids.newyork@sothebys.com

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a low estimate of \$5,000 and above.

### PRIVATE CLIENT GROUP

Brad Bentoff  
Carolyn Floersheimer  
Olivia de Grelle  
Geraldine Nager  
Alejandra Rossetti  
David Rothschild  
Lily Snyder  
+1 212 894 1796  
**ASIA CLIENT LIAISON**  
Yin Zhao  
+1 212 894 1685  
yin.zhao@sothebys.com

### SALE ADMINISTRATOR

Dana Chernock  
dana.chernock@sothebys.com  
+1 212 606 7230  
FAX +1 212 606 7236

### POST SALE SERVICES

Michelle Strickland  
Post Sale Manager  
**FOR PAYMENT, DELIVERY  
AND COLLECTION**  
+1 212 606 7444  
FAX +1 212 606 7043  
uspostsaleservices@sothebys.com

**CATALOGUE PRICE**  
\$45 at the gallery

### FOR SUBSCRIPTIONS CALL

+1 212 606 7000 USA  
+44 (0)20 7293 5000  
for UK & Europe



David Pollack  
*Vice President,  
Specialist*  
+1 212 606 7230  
david.pollack@sothebys.com



Andrea Kust  
*Assistant Vice President,  
Specialist*  
+1 212 606 7230  
andrea.kust@sothebys.com



Calvine Harvey  
*Assistant Vice President,  
Specialist, Sale Manager*  
+1 212 606 7230  
calvine.harvey@sothebys.com



Elisabeth Lobkowitz  
*Specialist*  
+1 212 606 7230  
elisabeth.lobkowitz@sothebys.com



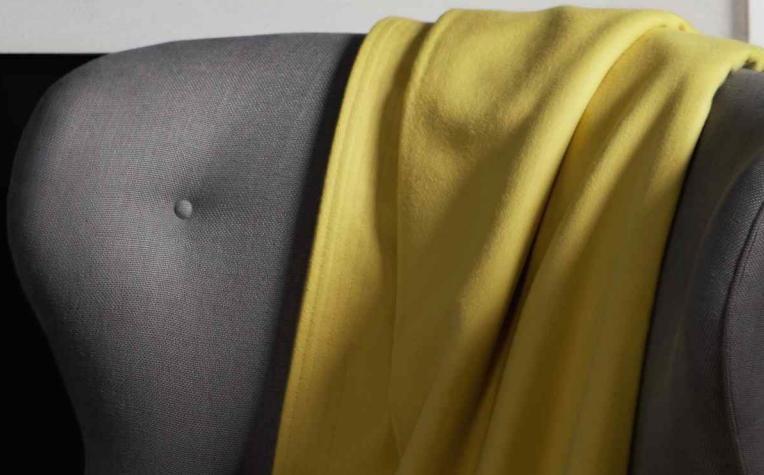
Alexa Armstrong  
*Associate Specialist*  
+1 212 606 7230  
alexa.armstrong@sothebys.com



Dana Chernock  
*Senior Sale Administrator,  
Paintings*  
+1 212 606 7230  
dana.chernock@sothebys.com



Isabel Richards  
*Executive Assistant*  
+1 212 606 7230  
isabel.richards@sothebys.com





## CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
12	<b>MASTER PAINTINGS EVENING SALE: LOTS 1–75</b>
267	ABSENTEE BID FORM
269	CONDITIONS OF SALE
270	TERMS OF GUARANTEE ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING
271	BUYING AT AUCTION
273	SELLING AT AUCTION SOTHEBY'S SERVICES INFORMATION ON SALES AND USE TAX GLOSSARY OF TERMS
274	IMPORTANT NOTICES
275	INTERNATIONAL DEPARTMENTS
276	INDEX





1 **ÁLVARO PIRES DE ÉVORA, CALLED ALVARO PORTOGHESE**

b. Évora, Portugal, before 1411 – d. Italy, after 1434

**The Annunciation**tempera and gold ground, on panel  
12 by 8<sup>5</sup>/<sub>16</sub>in.; 30.5 by 22 cm.**\$ 150,000-250,000****€ 126,000-210,000 £ 113,000-188,000****PROVENANCE**

In the collection of the family of Heinz Kisters (1912-1977), Kreuzlingen, Switzerland;  
By whom sold to Chancellor Konrad Adenauer (1876-1967);  
By descent to Adenauer's heirs, by whom sold back to Heinz Kisters;  
His sale ('Collection formed by Chancellor Konrad Adenauer, the property of Heinz Kisters'), London, Christies, 26 June 1970, lot 16, where unsold;  
Thence by descent to the present owner.

**EXHIBITED**

Stuttgart, Staatsgalerie, *Meisterwerke aus Baden-Württembergischen Privatbesitz*, 9 October 1958 - 10 January 1959, no. 9;  
Arquivos Nacionais Torre do Tombo, Lisbon, *Álvaro Pires de Évora: um pintor português na Itália do Quattrocento*, 3 February - 3 April 1994, no. X.

**LITERATURE**

Staatsgalerie, *Meisterwerke aus Baden-Württembergischen Privatbesitz*, exh. cat., Stuttgart 1958, p. 13, cat. no. 9, reproduced fig. 83;  
H. Kisters, *Adenauer als Kunstsammler*, Munich 1970, p. 42, reproduced p. 43;  
F. Zeri, 'Qualche Appunto Su Alvaro Pirez', in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 1973, p. 192, reproduced p. 193, fig. 5;  
R. Fremantle, *Florentine Gothic painter. From Giotto to Massacio. A guide to painting in and near Florence 1300 to 1450*, London 1975, p. 436, reproduced fig. 899;  
M.S. Frinta, 'A new work by Alvaro Pirez', in *Bulletin du Musée National du Varsovie*, vol. XVII, 1976, no. 2, p. 35;  
F. Todini, 'Alvaro Pirez d'Evora', in *AKL - Allgemeines Künstlerlexikon. Die bildenden Künstler aller Zeiten und Volker*, 1986, vol. II, p. 480-81;  
M. Tazartes, 'Alvaro Pirez d'Evora', in *La pittura in Italia. Il Quattrocento*, vol. II, Milan 1987, p. 741;

F. Zeri, *Giorno per giorno nella pittura. Scritti sull'arte Toscana dal Trecento al primo Cinquecento*, Turin 1991, p. 120, reproduced fig. 181;  
A. Tarturferi, 'Alvaro Pirez d'Evora', in M. Boskovits (ed.), *The Martello collection. Further paintings, drawings and miniatures*, Florence 1992, p. 12;  
F. Todini, 'Alvaro Pirez d'Evora', in *Allgemeines Künstlerlexikon. Die bildenden Künstler aller Zeiten und Völker*, vol. III, Munich and Leipzig 1992, p. 18-19;  
P. Dias, 'A fortuna crítica de Álvaro Pires de Évora', in F. Paulino (Ed.), *Álvaro Pires de Évora. Um pintor português na Itália do Quattrocento*, exh. cat., Lisbon 1994, p. 106, reproduced p. 107, and p. 164, cat. no. 12, reproduced p. 165;  
G. Freuler, 'Alvaro Pirez', in J.Schoch (Ed.), *Engel*, Zurich 1999, p. 115;  
M. Mrotzek, *Alvaro Pirez - ein Maler der Spätgotik in der Toskana*, diss., vol. I, Heidelberg 2009, p. 210-212, cat. no. 28;  
*Das Konstanzer Konzil. 1414-1418: Weltereignis des Mittelalters*, exhibition catalogue, Karlsruhe 2014, pp. 72, cat. no. 5, reproduced.

This small panel, meant for private devotion, was probably once the left wing of a diptych.<sup>1</sup> Zeri first dated this *Annunciation* to Alvaro's later years between 1430 and 1434. As Mrotzek notes, this mature period is marked by a significantly increased observation of small details and decoration, and of the individualized physiognomy of his figures. Mrotzek recognizes the present *Annunciation* as one of Alvaro's highest quality works.<sup>2</sup> Zeri notes that the figure of the Madonna Annunciate reveals the significant influence of Lorenzo Monaco, while the wings of the angel appear to be a direct quote from Simone Martini's *Annunciation* in the Uffizi, Florence.<sup>3</sup>

Alvaro was born in Portugal, and believed to have perhaps trained in Valencia. He is thought to be the artist Vasari calls 'Alvaro di Piero, a Portugese' and describes as painting in Volterra and Pisa at the same time as Taddeo di Bartolo, under whose biography the mention of Alvaro appears.<sup>4</sup>

1. Whereabouts of a right hand panel of the original diptych is unrecorded.

2. See Mrotzek 2009, p. 212.

3. See Zeri, 1973, p. 364.

4. G. Vasari, *Lives of the Painters, Sculptors and Architects*, translated by Gaston du C. de Vere, republished London 1996, vol. I, p. 235.



## 2 MASTER OF THE CHIGI-SARACINI DESCO

active in Siena c. 1510 - 1540

A *desco da parto*, depicting a confinement scene

oil and tempera on panel, circular diameter: 23<sup>3</sup>/<sub>8</sub> in.; 59.3 cm.

\$ 60,000-80,000

€ 50,500-67,500 £ 45,100-60,500

## PROVENANCE

E. and A. Silberman Galleries, New York, before 1965 (as Domenico Beccafumi); Acquired c. 1965 by the family of the present owner.

## EXHIBITED

Colorado Fine Arts Center, Colorado Springs, *Exhibition of Early Masters*, 1937; Wadsworth Atheneum, Hartford, Conn., *Pictures within Pictures*, November 9 - 31 December 1949, no. 3 (as Domenico Beccafumi), lent by E. & A. Silberman; The Gallery of The Surf Club, The Lowe Gallery, University of Miami, Florida, *Social Reflections*, 1953; The Milwaukee Art Institute, Milwaukee, Wisconsin, *The Story of Medicine in Art*, 1953, under no. 178; Washington County Museum of Fine Arts, Washington, D.C., *European Masterpieces*, 1956, no. 4, reproduced; New York, E. and A. Silberman Galleries, *An Exhibition of Old Masters from the Collection of the Washington County Museum of Fine Arts, Hagerstown, Maryland*, 6 - 27 May 1964, no. 10 (as Domenico Beccafumi), lent by E. & A. Silberman.

## LITERATURE

Wadsworth Atheneum, *Pictures within Pictures*, exh. cat., Hartford 1949, p. 9, cat. no. 3 (as Domenico Beccafumi); B. Etchison, *An Exhibition of Old Masters from the Collection of the Washington County Museum of Fine Arts, Hagerstown, Maryland*, exh. cat., New York 1964, p. 14, cat. no. 10, reproduced (as Domenico Beccafumi), lent by E. & A. Silberman; M. Maccherini, in F. Sricchia Santoro (Ed.), *Da Sodoma a Marco Pino. Addenda*, Siena 1991, pp. 23-24, reproduced in black and white p. 22, fig. 10 (as Maestro del Desco Chigi-Saracini); C. De Carli, *I deschi da parto e la pittura del primo Rinascimento toscano*, Turin 1997, p. 208, cat. no. 64, recto and verso reproduced in black and white p. 208 and 209, reproduced in colour tav. XVI (as Siense c. 1500-1525); J. Musacchio, *The art and ritual of childbirth in Renaissance Italy*, New Haven and London 1999, p. 60, reproduced in colour fig. 41 (as Siense c. 1520); P. Hohti, 'Conspicuous' consumption and popular consumers: material culture and social status in sixteenth-century Siena', in *Renaissance Studies*, vol. 24, no. 5, November 2010, p. 660, reproduced p. 661, fig. 1 (as Anonymous, possibly Siense, c. 1520).

From the late 1420s in Florence, *deschi da parto*, or 'child birth trays' was used in medieval and renaissance Italy to present small gifts, sweetmeats, and wine and water to a mother after childbirth. They were usually circular or twelve-sided and painted on both sides, typically with an appropriate narrative scene and often emblazoned with the coat-of-arms of the family. Some were commissioned from a favorite distinguished artist, but most often were likely the produce to workshops specializing in *cassoni*.

The attribution of this painting to the Master of the Chigi-Saracini Desco was first proposed in Maccherini's article of 1991 (see *Literature*), and we are grateful to Andrea di Marchi for further endorsing the attribution on inspection of images. The eponymous work is a *desco* depicting the Nativity.<sup>1</sup> The artist is defined by his quick, uncertain brushwork and resulting distinctive style, as well as his unique use of colours; particularly of reds and oranges. Around this *Nativity* Maccherini was able to gather a group of nine more small-scale works which are now attributed to the same hand.

The painting hanging on the far wall of this interior scene, just visible behind the post of the bed of Saint Anne, is thought by Maccherini (see *Literature*) to depict the central motif of Domenico Beccafumi's *Nativity* in the Church of San Martino, Siena.<sup>2</sup>



The verso of the present lot

1. See Maccherini 1991, p. 20, cat. no. 7, reproduced p. 21.

2. See G. Agosti et. al., *Domenico Beccafumi e il suo tempo*, Milan 1990, p. 146, cat. no. 19, reproduced p. 147.



## 3 AGNOLO GADDI

active 1369 - 1396 Florence

Madonna and Child enthroned  
with music-making angelstempera on panel, gold ground, reduced on  
all sides  
52 by 32 in.; 132.1 by 81.3 cm.

\$ 400,000-600,000

€ 336,000-505,000 £ 301,000-451,000

## PROVENANCE

Liechtenstein collection, Vienna, inv. no. 875;  
Acquired by the family of the present owner  
by 1965.

## EXHIBITED

Lucerne, Kunstmuseum Luzern, *Meisterwerke aus  
den Sammlungen des Fürsten von Liechtenstein*, 5  
June - 31 October 1948, no. 20 (as Agnolo Gaddi);  
Lugano, Villa Favorita, Fondazione Thyssen-  
Bomemisza, *Manifestatori delle cose Miracolose*,  
7 April - 30 June 1991, no. 77 (as Agnolo Gaddi).

## LITERATURE

A. Kronfeld, *Führer durch die Fürstliche Liechtensteinsche Gemäldegalerie in Wien*, Vienna 1931, p. 174, cat. no. 875 (as Agnolo Gaddi?, and with an alternative attribution to Mariotto di Nardo);  
B. Berenson, *Italian Pictures of the Renaissance*, Oxford 1932, p. 214 (as Agnolo Gaddi);  
B. Berenson, *Pittura italiana del Rinascimento*, Milan 1936, p. 184 (as Agnolo Gaddi);  
R. Salvini, *L'arte di Agnolo Gaddi*, Florence 1936, p. 186 (under erroneous attributions; as between Compagno di Agnolo and Pseudo Ambrogio di Baldese);  
A.O. Quintavalle, *La Regia Galleria di Parma*, Rome 1939, p. 164 (as Starnina);  
G. Wilhelm-P. Hilber, *Meisterwerke aus den Sammlungen des Fürsten von Liechtenstein*, exh. cat., Lucerne 1948, p. 5, cat. no. 20 (as Agnolo Gaddi);  
B. Berenson, *Italian Pictures of the Renaissance. Florentine School*, London 1963, p. 69 (as Agnolo Gaddi (?));  
M. Boskovits, 'Some Early Works of Agnolo Gaddi', in the *Burlington Magazine*, 110, 1968, p. 212, reproduced p. 213, fig. 68 (as Agnolo Gaddi, datable to the 1370s);  
M. Boskovits, *Pittura Fiorentina alla vigilia del Rinascimento, 1370-1400*, Florence 1975, p. 300, reproduced pl. 75/b (as Agnolo Gaddi);  
B. Cole, *Agnolo Gaddi*, Oxford 1977, p. 73 (as Workshop of Agnolo Gaddi);  
G. Freuler, "Manifestatori delle cose miracolose": *arte italiana del '300 e '400 da collezioni in Svizzera e nel Liechtenstein*, exh. cat., Lugano-Castagnola 1991, p. 203, cat. no. 77, reproduced in colour p. 205 (as Agnolo Gaddi).

This majestic *Madonna and Child* was first associated with Agnolo Gaddi by Kronfeld in 1931. This attribution has most recently and convincingly been argued by Gaudenz Freuler in his publication accompanying the 1991 exhibition at the Fondazione Thyssen-Bomemisza, in Lugano. Agnolo was the son of Taddeo Gaddi, a pupil of Giotto, and one of the most influential and inventive artists of *Trecento* Florence. Agnolo and his brother Giovanni were, through their father, heirs to the Giottesque tradition and to a prosperous family enterprise, which Agnolo directed with enormous success up to the turn of the 15th century.

When this *Madonna and Child* was published by Boskovits in 1968 he noted that an attribution to Agnolo is supported by the rich floral and animal ornamentation of the Virgin's gown, whose motifs of leaping rabbits and foliage are reproduced exactly in other pictures by the artist, for example in the background of the *Madonna* from the Contini Bonacossi Collection and now in the Uffizi, Florence.<sup>1</sup> When Boskovits published this panel for a second time in 1975, he proposed that it may have been the central panel of a polyptych, and that it might well have been flanked by the two pairs of saints that are currently framed as one altarpiece with the aforementioned Contini Bonacossi *Madonna* (see fig.1). Boskovits proposed a dating of the polyptych to the artist's youthful period around the years 1375-80.<sup>2</sup>

continued







Fig. 1 Agnolo Gaddi, *Madonna and Child with Angels and Saints Benedetto, Peter, John the Evangelist and Miniatus*. From the Contini-Bonacossi Collection. Uffizi. Photo Credit: Scala/ Art Resource, NY.

The theory placing the present panel with the Contini Bonacossi saints has been supported most recently by Gaudenz Freuler. Like Berenson, however,<sup>3</sup> Freuler proposed a later dating of the altarpiece to the 1390s during which period Gaddi's paintings display an increased linearity, a more substantial volume to his figures, an increased attention to the detailed handling of the gold elements and their decoration, all balanced with a harmonious palette of pastel tones.<sup>4</sup> These qualities of his later works were the distinctive traits that paved the way for the next generation of Florentine artists such as Starnina (to whom the present panel was erroneously attributed by Quintavalle in 1939, see *Literature*) and Lorenzo Monaco. Freuler also writes of the possible connection between this *Madonna and Child* and the accompanying Contini Bonacossi saints, and an altarpiece

for the Church of San Miniato al Monte in Florence, for which Agnolo received payment during the last years of this activity (1394-96). Due to the inclusion of the figure of Saint Benedict in the Contini Bonacossi panels, it has been thought that this may be the altarpiece created for the Benedictine Church of San Miniato. As Freuler notes, this must remain speculative as there are fragments of another altarpiece by Agnolo preserved at San Miniato, which have also been associated with the documents noting the payments to the artist in the mid-1390s.

1. Cole 1977, p. 76, reproduced fig. 4.

2. For the erroneously paired Contini Bonacossi Polyptic see Cole 1977, fig. 3. For Boskovits' proposed arrangement see Boskovits 1975, figs. 75/a-c and 75/b.

3. Berenson 1963, p. 69.

4. Freuler 1991, p. 203-204.



## DOMENICO PULIGO

Florence 1492 - 1527

## Madonna and Child

oil on panel  
27 by 20<sup>3</sup>/<sub>4</sub> in.; 68.5 by 52.5 cm.

\$ 200,000-300,000

€ 168,000-252,000 £ 151,000-226,000

## PROVENANCE

Sir George Armytage (1819-1899), 5th Baronet  
Kirklees, Kirklees Hall, Clifton, Yorkshire;  
Thence by descent until 2013.

## EXHIBITED

*National Exhibition of Works of Art*, Leeds,  
United Kingdom, 1868, no. 69 (as Andrea del  
Sarto).

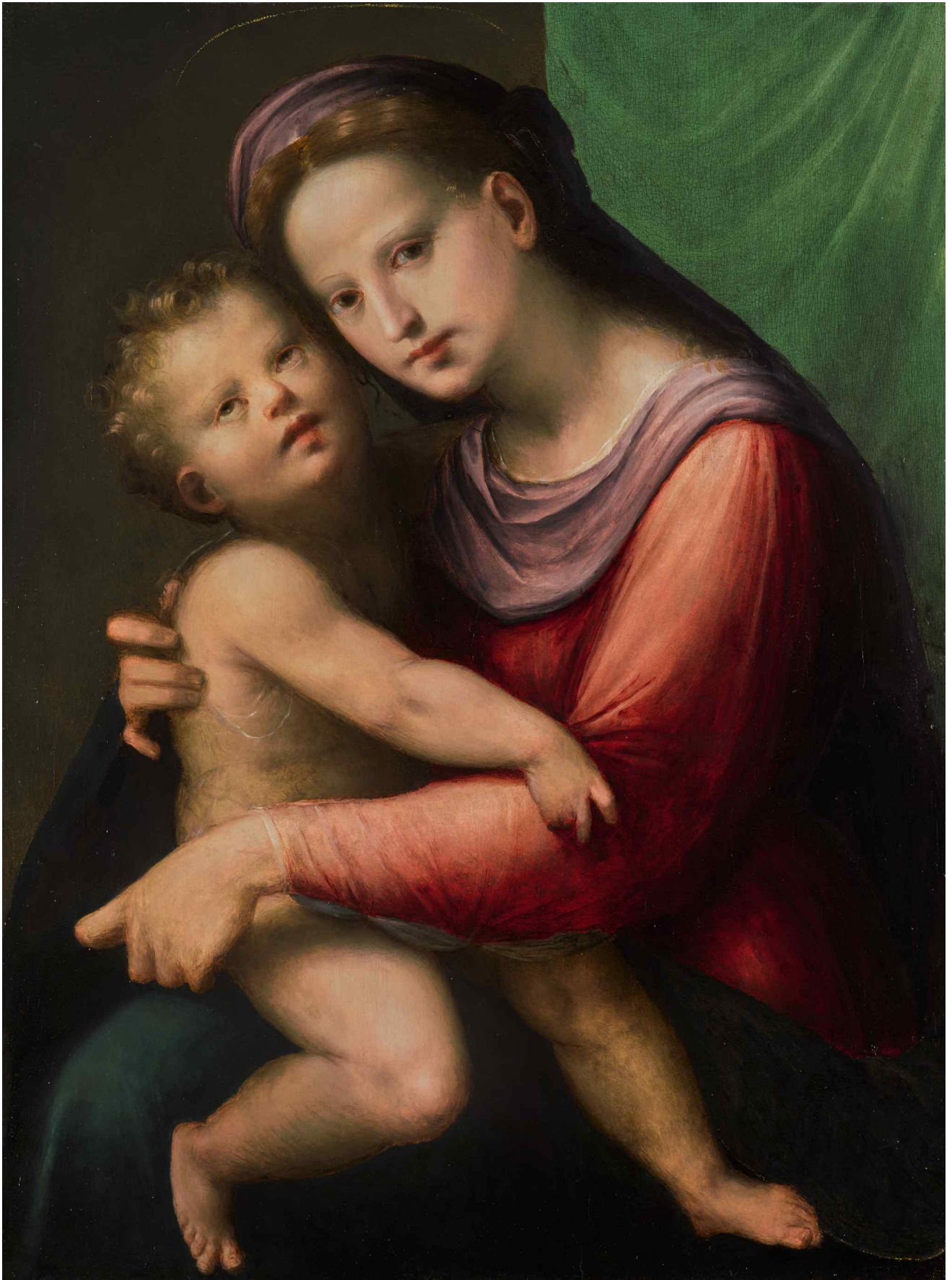
Alongside artists such as Jacopo Pontormo and Rosso Fiorentino, Puligo was at the forefront of the Mannerist movement which swept through sixteenth-century Florence. After training with Ridolfo Ghirlandaio, Puligo became a member of the Compagnia di San Luca in 1525. The majority of his output focused on easel-sized pictures for private devotion, as well as a number of portraits and a small group of altarpieces. His only known signed work is a *Portrait of a Man*, also dated 1523, in Firle Place, Sussex.

This beautifully preserved painting is an excellent example of Puligo's work and a hallmark example of Florentine Mannerism which took hold in the wake of the High Renaissance. The soft and smokey *sfumato* effect, the sculptural poses, and the elongated figures with the affected poses so typical of the Mannerist idiom, are all characteristic of his style. The pose of the Christ Child, which recurs in several of his works, including a *Madonna and Child* and a *Holy Family*, both in the Pitti Palace, Florence, ultimately derives from Raphael's *Madonna della tenda* in the Alte Pinakothek, Munich (fig.1). Puligo's paintings, including the present work, have with reason often been mistaken for the work of Andrea del Sarto, who was undoubtedly one of his main inspirations.

This note is based on Dottoressa Elena Capretti's report, a copy of which accompanies the present lot.



Fig. 1 Raphael, *Madonna della Tenda*, oil on panel. 1514. 65.8 by 51.2.  
Alte Pinakothek, Munich



# MASTER OF THE OSSERVANZA, POSSIBLY THE YOUNG SANO DI PIETRO

Active in Siena during the second quarter of the 15th century

## Saint John the Evangelist

tempera and silver on panel  
8<sup>3</sup>/<sub>8</sub> by 9 in.; 21.3 by 23 cm.

\$ 400,000-600,000

€ 336,000-505,000 £ 301,000-451,000

### PROVENANCE

Art Market, Monaco;  
Where acquired by the present owner.

This extremely refined yet highly emotive figure of *Saint John the Evangelist* once formed part of an altarpiece *predella*, flanking an image of the *Crucifixion* or *Pieta* in the center, with a depiction of the mourning Virgin at the left. Its author, The Master of the Osservanza, has been described as ‘unquestionably one of the outstanding Sieneese artists of the second quarter of the fifteenth century’.<sup>1</sup> The name of the painter derives from a triptych in the Church of the Osservanza outside Siena.<sup>2</sup> The triptych, which was painted for San Maurizio, Siena, has on it an inscription and a date of 1436, which refers to the date of the chapel’s foundation rather than the year it was painted. Roberto Longhi was the first to group together works by the Master, drawing together paintings formerly given to Sassetta and Sano di Pietro, among others.<sup>3</sup> The artist has variously been identified as Sassetta (by Pope-Hennessy, Cavalcaselle and initially Berenson); as the young Sano di Pietro (by Brandi, Berenson, Boskovits and more recently De Marchi);<sup>4</sup> and least convincingly of all as Francesco di Bartolomeo Alfei.<sup>5</sup> Graziani’s rather tentative proposition that the Master of the Osservanza might be identified with Ludovico (Vico) di Luca, a documented assistant of Sassetta, was seen as the most likely hypothesis until recently.<sup>6</sup> In 2011, however, documentary evidence relating to an altarpiece of the *Nativity of the Virgin* at Asciano was published by Maria Falcone identifying its creator – the Master of the Osservanza – as the young Sano di Pietro.<sup>7</sup>

Saint John the Evangelist is here depicted with a sensitivity and technical prowess representative of this Sieneese master. What immediately captures the viewer’s attention is the profile presentation of the Saint who, in anguish, buries his head into his burgundy robes. This simple yet poignant gesture strikes a surprisingly modern tone, as the lamenting Saint expresses a universal and timeless sense of grief. The simplicity with which John’s profile is presented contrasts rather strikingly against the billowing and complicated folds of his mantle, which fall vertically in wide, triangular columns.

While his treatment of the figures in the Washington panel is faintly more gothic in style, it is interesting to note that the artist appears to have used the same tool in the border for the row of very fine stars as in the present painting. Unlike the Washington picture, which has lost the majority of its punched border, here the beautiful punching and elaborate, floral stippling still frame the image.

While a complete reconstruction of the original polyptych for which this panel was created remains elusive, two works from the same *predella* have been identified--the aforementioned *Mourning Virgin*, and a slightly wider (21.6 by 36.5 cm) panel depicting *Saint Donatus of Arezzo encountering and taming the Dragon* (sold Christie’s London, 23 June 1967, Lot 69). In each of these works, along with others by the artist from the 1450’s, the halos are patterned using punched dots to create a repeated oval-shaped design. Their upper and lower edges are gilded in oxidized silver, tooled with a row of round hole punches.

An entry written by Andrea De Marchi endorsing the attribution to the Master of the Osservanza accompanies this lot.

1. K. Christiansen in *Painting in Renaissance Siena 1420–1500*, exhibition catalogue, New York, Metropolitan Museum of Art, 20 December 1988 – 19 March 1989, p. 99.

2. Reproduced in C. Alessi and P. Scapecchi, ‘Il Maestro dell’Osservanza: Sano di Pietro o Francesco di Bartolomeo?’, *Prospettiva*, vol. 42, 1985, p. 18, fig. 9, and a detail on p. 24, fig. 16. The *predella* is in the Pinacoteca Nazionale, Siena.

3. R. Longhi, ‘Fatti di Masolino e di Masaccio’, in *La Critica d’Arte*, vol. 5, nos 3–4, 1940, pp. 188–89.

4. C. Brandi, *Quattrocentisti senesi*, Milan 1949, pp. 69–87.

5. Alessi and Scapecchi 1985, pp. 13–37; Alessi and Scapecchi substantially postdate his activity.

6. Graziani 1948, pp. 75–88. Christiansen tentatively agreed with the identification put forward by Graziani, seeing it as the most likely solution (see Christiansen in New York 1988–89, p. 100) but Machtelt Israëls has more recently noted that Vico is an unlikely candidate on the basis of documentary evidence (see M. Israëls, *Sassetta’s Madonna della Neve. An Image of Patronage*, Leiden 2003, p. 29, note 75).

7. M. Falcone, ‘La giovinezza dorata di Sano di Pietro: un nuovo documento per la *Natività della Vergine* di Asciano’, in *Prospettiva*, 138.2010, 2011, pp. 28–48.



## FLEMISH SCHOOL, SECOND HALF OF THE FIFTEENTH CENTURY

### Virgin and Child

oil on panel  
12<sup>3</sup>/<sub>8</sub> by 7<sup>5</sup>/<sub>8</sub> in.; 31.7 by 19.3 cm.

\$ 250,000-350,000

€ 210,000-294,000 £ 188,000-263,000

#### PROVENANCE

Madame Ormond, Paris;  
Frédéric Spitzer, Paris;  
By whom sold, his sale, 17 April - 16 June 1893,  
lot 3313 (as 16th century, and as part of a  
triptych with later wings);  
Charles Fairfax Murray (1849-1919);  
Acquired by Joseph and Henriette Altounian-  
Lorbet, 14 March 1928;  
Thence by descent in the family;  
From whom acquired by the present collector.

#### EXHIBITED

Paris, L'Hotel des Ducs de Rohan, *L'exposition de l'art religieux d'aujourd'hui*, 3 May - 11 June 1934, no. 1575 (as Attributed to Juan de Flandes)

#### LITERATURE

C. Luzeret, "L'exposition d'art religieux a l'Hotel de Rohan," in *La Batiment Illustré*, June 1934, p. 69 (as attributed to Juan de Flandes);  
M. Lopez-Robert, "Impresiones de Arte: Exposicion de Arte Religioso," in *ABC*, 15 August 1934, pp. 6-7, reproduced (as Juan de Flandes);  
P. Cordera, *La Fabbrica del Rinascimento: Frédéric Spitzer mercante d'arte e collezionista nell'Europa delle nuove Nazioni*, Bologna 2014, p. 366, cat. no. 1893/3313.

1. Inv. no. 26.105, oil on panel, 49.5 by 32 cm. See D. d Vos, *Rogier van der Weyden*, New York 1999, p. 321, cat. no. 32, reproduced p. 322.

2. Inv. no. 1933.1052, oil on panel, 38.4 by 28.3 cm. See *ibid.*, pp. 356-357, cat. no. B4A, reproduced p. 357. A copy of the same composition by Dieric Bouts is recorded in the National Gallery, London: inv. no. 2595, oil on panel, 38.3 by 29 cm. See C. Périer-D'Ieteren, *Dieric Bouts*, Brussels 2006, p. 267, cat. no. 12, reproduced.

3. Inv. no. 321, oil on panel transferred to canvas, 66 by 47.9 cm, John G. Johnson Collection. See M.J. Friedländer, *Early Netherlandish Paintings*, vol. II, *Rogier van der Weyden and the Master of Flemalle*, Leiden 1967, p. 68, no. 40Aa. Other examples of this theme recorded by Friedländer are found in the Metropolitan Museum of Art (inv. no. 32.100.44) and one formerly in the Traumann Collection, Madrid. See *ibid.*, p. 68, cat. nos. 40A and 40Ab, both reproduced plate 64.

Rendered with remarkable skill and finesse, this small panel is the work of an accomplished artist active in the Low Countries in the second half of the 15<sup>th</sup> century. The Virgin, with her high forehead, flowing gold hair, and jewel trimmed robes of red and green reaches towards her bare breast with her right hand and lovingly supports the Christ Child in her lap with her left. Draped in a soft white garment, he grasps an ornate prayer book in his hands, while a cross, a symbol of his Passion and held aloft by an angel with multi-colored wings, rests against his shoulder.

Such devotional half-length depictions of the Virgin and Child are thought to have been introduced into the Netherlands around 1450 by Rogier van der Weyden, who established an artistic tradition that influenced generations of artists to follow him, among the most prominent being Petrus Christus and Dieric Bouts. Indeed, the tender design of the present work seems to derive from a Rogierian source, one that has perhaps now been lost. The elongated face of the Virgin, the ornately trimmed veil, and the sinuous Christ holding a precious prayer book can be compared to those found in Rogier van der Weyden's *Virgin and Child in Half Length of circa 1460-64* in the Huntington Art Collections in San Marino, California.<sup>1</sup> A similar motif of the *Madonna Lactans* appears in another half-length depiction of the Virgin and Child given to the Workshop of Rogier van der Weyden in the Art Institute of Chicago.<sup>2</sup> Additionally, the theme of the child clasping the cross is repeated in a few examples recorded by Max Friedländer as relating to this artist, including one painting given to a Follower of Rogier van der Weyden in the Philadelphia Museum of Art.<sup>3</sup> The success of Rogier's designs and the many iterations they inspired among artists from the second half of the sixteenth century onward bears witness to the impact and enduring appeal of these new types of half-length devotional images dedicated to the Virgin and her Son, and the present panel is an excellent example of the dissemination of his pictorial tradition.

That all of the figures in the present work face in one direction towards the right suggest that they very likely once served as the left wing of a small devotional diptych. When it may have been separated from its counterpart is unknown, but by the time it entered the Spitzer Collection (see Provenance), two wings had been added to flank the right and left of this panel to create a small triptych. These later wings were arranged in two registers with the Masses of Saint Gregory and Saint Christopher on the left and Saint George slaying the Dragon and Saint Francis Receiving the Stigmata on the right. By the time of its exhibition in 1934 (see Exhibition), these later wings had been removed.

Although the figures within this painting are very well preserved, the punched gilding of the background was perhaps added at a later date.

Dendrochronological analysis of the Baltic oak panel undertaken by Ian Tyers upholds an early dating for this painting. His report indicates that the panel dates from after *circa* 1419.





## 7 ATTRIBUTED TO BARTHOLOMÄUS ZEITBLUM

Nördlingen 1455-60 – circa 1520

Double portrait of an engaged couple

oil on panel  
17<sup>3</sup>/<sub>8</sub> by 21<sup>1</sup>/<sub>8</sub> in.; 45 by 55 cm.

\$ 600,000-800,000

€ 505,000-675,000 £ 451,000-605,000

## PROVENANCE

Art market, Munich, 1936 (according to Buchner 1953);  
Heinz Kisters (1912-1977), Kreuzlingen, Switzerland, by 1963;  
Thence by descent.

## EXHIBITED

Nuremberg, Germanisches Nationalmuseum, *Sammlung Heinz Kisters*, 25 June - 15 September 1963, no. 60 (as Zeitblom);  
Bregenz, Künstlerhaus, Palais Thurn und Taxis, *Meisterwerke der Malerei aus Privatsammlungen im Bodenseegebiet*, 1 July - 30 September 1965, no. 124 (as Zeitblom);  
Ulm Museum, on loan, 1981-1989.<sup>1</sup>

## LITERATURE

E. Buchner, *Das deutsche Bildnis der Spätgotik und der frühen Dürerzeit*, Berlin 1953, pp. 182-83, cat. no. 207, and p. 221, reproduced pl. 207 (as Upper Swabian master, dating to the beginning of the 16th century, as circle of Bernard Striegel);  
A. Stange, *Deutsche Malerei der Gotik VIII*, Munich-Berlin 1957, p. 30, reproduced in black and white fig. 56, (as Zeitblom, mature work c. 1505);  
*Sammlung Heinz Kisters*, exh. cat., Nürnberg 1963, p. 12, cat. no. 60, reproduced in black and white p. 41 (as Zeitblom);  
G. Wilhelm et. al., *Meisterwerke der Malerei aus Privatsammlungen im Bodenseegebiet*, exh. cat., Bregenz 1965, cat. no. 124, reproduced in black and white fig. 5, (as Zeitblom);  
E. Treu, *Ulmer Museum. Kat. I. Bildhauerei und Malerei vom 13. Jh. bis 1800*, Ulm 1981, p. 155, cat. no. 104, reproduced in colour (as Zeitblom, c. 1505);  
R. Baldwin, 'Gates Pure and Shining and Serene': Mutual Gazing as an Amatory Motif in Western Literature and Art', in *Renaissance and reformation*, vol. 10, no. 1, February 1986, p. 30, reproduced p. 29, fig. 2 (as Zeitblom);  
R. Baldwin, 'A window from the song of songs in conjugal portraits by Fra Filippo Lippi and Bartholomäus Zeitblom', in *Source: Notes in the History of Art*, vol. 5, no. 2, Winter 1986, p. 7, reproduced p. 9, fig. 2 (as Zeitblom);  
P. Kathke, *Porträt & Accessoire. Eine Bildnisform im 16. Jahrhundert*, Berlin 1997, p. 148, cat. no. p. 342, reproduced in black and white fig. 100, (as Zeitblom c. 1505);  
D. Bosch, *Bartholomäus Zeitblom. Das künstlerische Werk. Forschungen zur Geschichte der Stadt Ulm*, Stadtarchiv, Ulm, vol. 30, Stuttgart 1999, p. 329, no. 3 (as not by Zeitblom);  
D.M. Woodall, *Sharing space: double portraiture in Renaissance Italy*, PhD thesis, Cleveland 2008, p. 141, reproduced p. 581, reproduced in black and white fig. 2.47 (as Upper Swabian Master).

Three hundred years before Zeitblom painted this serene image of courtly romance, his fellow countryman Gottfried von Strassburg wrote the story of Tristan and Isolde in which the two lovers are described as follows: 'They were so joined in love that each was clearer than a looking-glass to the other. They had one heart between them'.<sup>2</sup> Sight was traditionally the most noble and spiritual sense, and such ocular metaphors were particularly suited for the refined sentiments of conjugal our courtly love. The mutual gaze of this young betrothed couple speaks clearly to the venerable poetic tradition that described the eyes as the windows or pathways by which hearts and souls mingled.

Here the two lovers are depicted in separate special planes, divided by a wall and window depicted with a primitive naturalism. Fra Filippo Lippi's celebrated *Portrait of a Woman with a Man at a Casement* in the Metropolitan Museum, New York, dated to around 1440, follows a similar pictorial device (fig. 1). These two conjugal portraits emerge from a tradition of extensive commentary on the Song of Songs, particularly verse 2:9: 'Behold, he standeth behind our wall, he looketh forth at the windows, shewing himself through the lattice.' The Song of Songs, unique in its celebration of sexual love, is the most heavily interpreted

continued

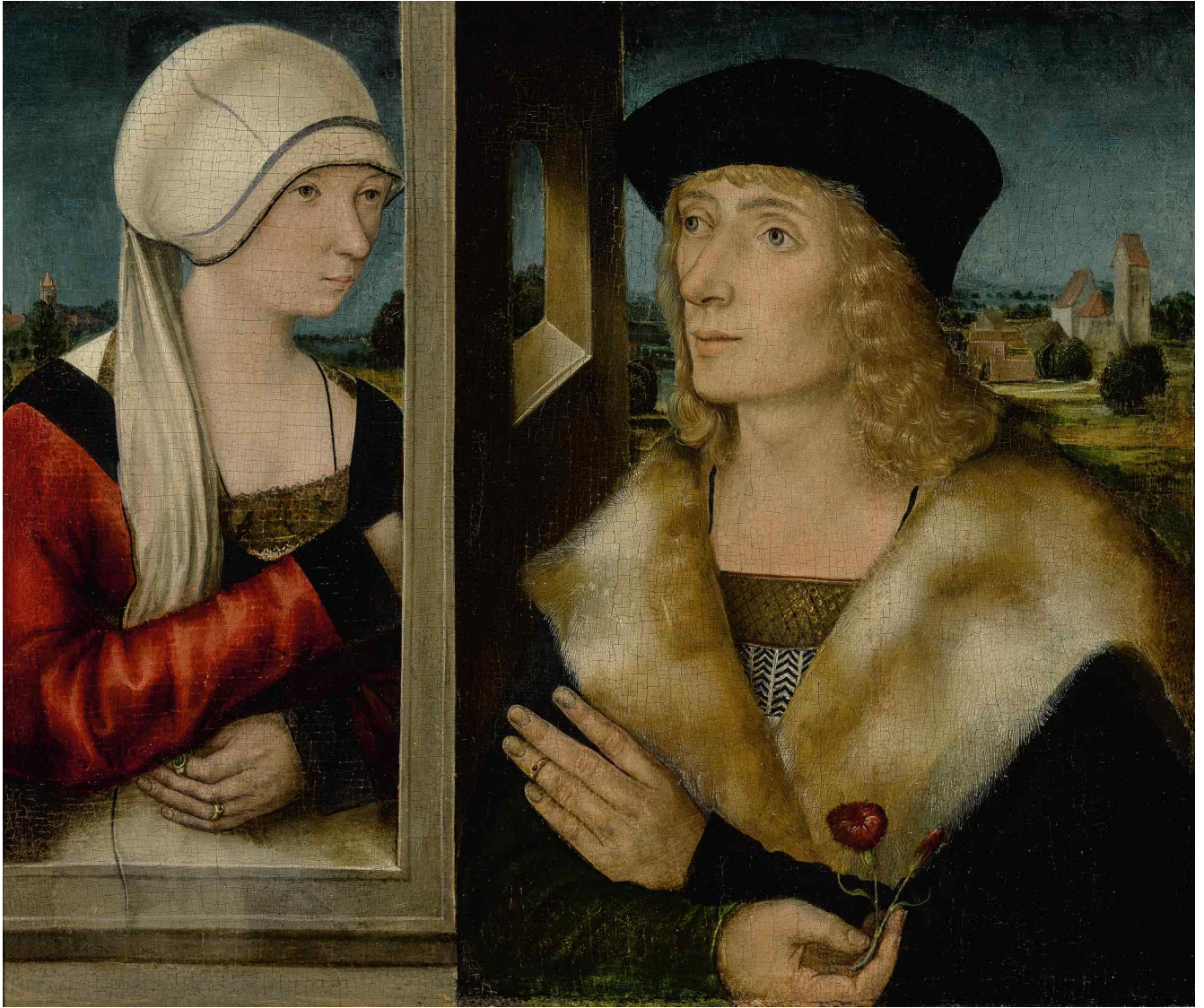




Fig. 1 Fra Filippo Lippi (Italian, Florence ca. 1406–1469 Spoleto), *Portrait of a Woman with a Man at a Casement*, tempera on wood. 25 ¼ x 16 ½ in., Marquand Collection, Gift of Henry G. Marquand, 1889



Fig. 2 Honorius Augustodunensis, *Christ Enthroned with His Bride*, Twelfth century, MS. Lat. 4450, fol. lv. Staatsbibliothek, Munich, World Digital Library

of all the books in Scripture, and it became the basis for a rich imagery of love in medieval and renaissance literature and art. In his interpretation of the *Song of Songs*, a 12<sup>th</sup> century prior of the Cistercian monastery of Forde, in Dorset, England, named John of Forde, wrote that ‘they had simply to return the gaze of their beloved, standing behind our wall and gazing on us through the window of our senses. Only the thickness of one wall, only one step, separated them from the ineffable contemplation of the eternal light which is heaven.’ Of course John of Forde is speaking of the souls’ mutual gazing with God; the wall is the sinful flesh which separated mankind from God, bride from groom (in prohibiting physical embraces and other, less sacred exchanges), but this peaceful restraint defines the couples union as sacramental, and reflects Christ’s love for His Church. Such metaphors have long been illustrated in manuscripts; such conjugal gazing is depicted in a frontispiece of a twelfth-century manuscript of Honorius of Autun’s commentary on the *Song of Songs* (fig. 2). In this frontispiece Christ is shown enthroned with His bride, the Church, as embodied by Mary, upon whose shoulders he has one hand and to whom his gaze is turned. His other hand, through a small window in a wall, rests on the cheek of his other bride; a female figure embodying the human soul, and clearly awaiting the direct sight of Christ as enjoyed by Mary. As Robert Baldwin wrote of the present painting and Lippi’s painting in the Met, in combining the window gazing from the *Song of Songs*, and the accompanying tradition of eschatological

gazing that it inspired ‘Lippi and Zeitblom may have even hinted at the new esteem given to marriage in the Renaissance. For here was a state of grace in which men and women could – at least occasionally find a semblance of heaven on earth.’<sup>3</sup>

Bartholomäus Zeitblom was born in Nördlingen but had moved to Ulm by 1482 when he became a citizen of that city. He is known to have soon made contact with the leading master Hans Schüchlin and had connections with many prestigious families in Ulm. The wide distribution of his works throughout the Swabian Alps and surrounding Danube region is thanks to the numerous noble patrons whose support Zeitblom enjoyed. For one of his patrons, the knight Georg von Ehingen, Zeitblom painted the altarpiece from Kilchberg near Tübingen which was praised by the poet Justinus Kerner (1786-1862) as the work of ‘a German Leonardo’. It is thought that the young Bernhard Strigel was his pupil in his workshop in Ulm before establishing his own practice and becoming a favored painter of the Holy Roman Emperor Maximilian I.

We are grateful to Till Holger Borchert for noting the similarities in the physiognomy of the faces of the male figures in the wings of the Heerberger Altarpiece in Stuttgart which is signed by Zeitblom and dated to 1497; the slim elongated nose of the young lover in this double portrait is particularly reminiscent of those of Simeon and his attending priests in the panel representing the *Presentation of Christ in the Temple*.<sup>4</sup> The present painting is not included among those paintings



Fig.3 Infrared Reflectography of the present lot

attributed to Zeitblom in Deitlinde Bosch's 1999 catalogue, but the gathering of so many excellent images of his works enables one to draw certain stylistic comparisons between the artist's works. Indeed, the young male lover's appearance is close to that of the Saint John the Evangelist, depicted half-length with his eagle, in the predella for the Blaubeuren Altarpiece in the Chor der Klosterkirche, in Blaubeuren.<sup>5</sup> In addition, the faces of the women in the panel depicting *the Birth of the Virgin* from the Pfullendorfer Altarpiece, also in the collection at the Staatsgalerie, Stuttgart, warrant close comparison with the face of this female sitter.<sup>6</sup> The delicacy of their features, with their small chins, long narrow noses, the eyes placed far apart and long necks. Their faces are all framed by the clean white linens of their headdresses.

The motif of the window, and the artist's interest in representing sitters in different spaces, is evident in details such as his *Saint Valentine converting the Executioner* in the Valentinstafeln Altarpiece, Staatsgalerie, Ausburg;<sup>7</sup> and in the eight half-length portraits of prophets, each gesturing as they hang out of separate window frames (all similarly portrayed as in the present painting), that accompany the aforementioned *Birth of the Virgin*, in the Pfullendorfer Altarpiece.<sup>8</sup>

Infra-red photography of the panel reveals a comprehensive liquid under-drawing that was likely applied with a brush (fig 3). The spontaneity and lucidity of its execution is clear in the extensive use of parallel hatching employed throughout the

composition to denote shadow and delineate the forms of the two figures. The marks made are vigorous and loose, and there are numerous differences between the drawn and painted composition that show a noteworthy degree of fluidity in the design process of the painter. The most significant changes are in the positioning of the male sitters hands, and in the lines of the profile of his face, nose and lips. There are also noticeable changes in the contours of the female sitters face, in both of their costumes, and in the details of the towers in the background. Furthermore, infra-red photography tells us something of the artists working process – for example it is clear that it was his method to paint the costumes early on in the process, before even the flesh tones of the sitters: visible, for example, the pigment of the male sitters fingers extending over the already completed black of his collar.<sup>9</sup>

1. According to Dr. Eva Leistenschneider, Ulmer Museum.

2. See translation: A.T. Hatto, *Tristan*, London 1960, p. 200.

3. R. Baldwin, Winter 1986, p. 12.

4. Staatsgalerie, *Katalog Der Staatsgalerie Stuttgart*, Stuttgart 1957, p. 327-9. For images see D. Bosch, *Bartholomäus Zeitblom: das künstlerische Werk*, Stuttgart 1999, p. 372, fig. 74.

5. See Bosch 1999, p. 359, fig. 40.

6. See Bosch 1999, p. 402, fig. 137.

7. See Bosch 1999, p. 395, fig. 123.

8. See Bosch 1999, p. 400, figs 133 and 134, p. 403, figs. 138 and 139, p. 408, figs 146-49.

9. Infra-red images are available from the department upon request.

## 8 HANS HOLBEIN THE ELDER

Augsburg circa 1465 - 1524 Place Unknown

## The Virgin and Child with Saint Anne

signed with the monogram *HH* (in ligature)  
on the throne at the right  
oil on panel  
17¼ by 13⅝ in.; 43.7 by 34.6 cm.

\$ 400,000-600,000

€ 336,000-505,000 £ 301,000-451,000

## PROVENANCE

Prof. Philipp Lotmar (1850-1922), Bern, by 1902;  
Art market, Paris;  
With Julius Böhrer, Munich;  
Heinz Kisters (1912-1977), Kreuzlingen,  
Switzerland, by 1963;  
Thence by inheritance.

## EXHIBITED

Augsburg, Schaezler-Haus, *Augsburger Renaissance*, May - October 1955, no. 250;  
Nuremberg, Germanisches Nationalmuseum,  
*Sammlung Heinz Kisters: altdeutsche und  
altniederländische Gemälde*, 25 June - 15  
September 1963, no. 15.

## LITERATURE

J.E. Weis-Liebersdorf, "Ein neues Werk des  
ältere Holbein, in *Zeitschrift des Münchner  
Altertumsvereins*, Neue Folge 13, 1902, pp. 6-7,  
reproduced;  
C. Beutler, *Die spätgotische Tafelmalerei  
Hans Holbein des Älteren und ihre Bildquellen*,  
unpublished dissertation, Universität Bonn (cited  
in *Augsburger Renaissance*, see below);  
N. Lieb, *Augsburger Renaissance*, exhibition  
catalogue, Augsburg 1955, p. 52, no. 250;  
H.M. von Erffa, "Die Ausstellung 'Augsburger  
Renaissance,'" in *Kunstchronik*, vol. 8, no. 6, June  
1955, p. 165, reproduced p.187, fig.178;  
H. Müller, *Lebensbilder aus dem Bayrischen  
Schwaben*, vol. 5, 1956, p. 24;  
A. Stange, *Deutsche Malerei der Gotik*, Munich  
and Berlin, 1957, vol. 8, p. 62, reproduced fig. 122;  
N. Liebe and A. Stange, *Hans Holbein der Ältere*,  
Munich 1960, pp. 5-6 and 53, no. 1, reproduced;  
C. Beutler and G. Thiem, *Hans Holbein der  
Ältere: Die spätgotische Altar- und Glasmalerei*,  
Augsburg 1960, pp. 26-27 and p. 123, no. 4,  
reproduced pl. 4;  
P. Strieder, assisted by D. Stemmler, *Sammlung  
Heinz Kisters: altdeutsche und altniederländische  
Gemälde*, exhibition catalogue, Nuremberg 1963,  
pp. 15-16, no. 15, reproduced pl. 36;  
B. Konrad, "Hans Holbein d. Ä. - Eine Einführung  
in sein Leben und in sein Werk," in *Hans  
Holbein d. Ä.: Die Graue Passion in ihre Zeit*, ed.  
E. Wiemann, Stuttgart 2010, p. 13.

This small devotional panel by Hans Holbein the Elder depicts the very tender scene of *The Virgin and Child with St. Anne*, a subject that had been popular in Germany from the 14th century onwards. Long known to art historians and fully accepted as an autograph work, it was never widely exhibited and so was previously seen by a small circle of specialists. Now that it has returned to the market, we can appreciate for ourselves its remarkable energy and charm.

During his lifetime Holbein was one the leading painters in south Germany with a large studio at his disposal. Today, however, we recognize his even greater historical significance because he was a bridge between the lingering Gothic elements of the 15<sup>th</sup> century, seen in works of great northern masters such as Rogier van der Weyden, and the full blown Renaissance style, as embodied in the paintings of his son Hans Holbein the Younger. Holbein's father was a tanner, but his mother, Anna Mair, was related to leading painters and sculptors in and around Augsburg, who provided an important influence for him in his formative years. In this, one of his earliest extant works, we can see his connection to an older generation of artists as well as his own remarkable talent and inventiveness. The Christ Child is seated between the Virgin and St. Anne. He seems quite independent although perhaps somewhat precariously balanced as he reaches for the Virgin's prayer book with his right hand. On his other side, St. Anne grasps him loosely by his left wrist as she leans forward to offer him an apple. The Virgin, Christ and St. Anne are all seated on an elaborate golden throne; its base is a barbed quatrefoil, a common motif in Gothic architectural design, which is strewn with roses. Two flying angels hold up a cloth behind the Infant while above his head flutters the Dove of the Holy Spirit. The upper corners of the composition are closed off by gilded tracery in a pattern of twining branches.

Several commentators have noted the influence of the sculptor Nicolaus Gerhaert, on Holbein's overall conception of the subject, probably known to him through a lost drawing or sculptural group.<sup>1</sup> Certainly in Gerhaert's *Virgin and Child with St. Anne* in the Deutsches Museum, Berlin (fig. 1), we see a similar sense of freedom in the depiction of the Child, who leans away from the Virgin to reach St. Anne, as well as that same element of instability, as if in his enthusiasm, he might well topple over. The figures, too, with their thin, elegant bodies, large heads, and the sharp, well-defined folds of the drapery look back to the late Gothic style that characterizes Gerhaert's sculpture.

*continued*





Fig. 1 Gerhaert van Leyden, *Virgin and Child with Saint Anne*, 1475-1495, stone, height 64 cm. Deutsches Museum, Berlin



Fig. 2 Hans Holbein, *Death of the Virgin*, tempera on oak, 150 x 228.5 cm. Budapest, Szépművészeti Múzeum, Budapest

In terms of Holbein's own *oeuvre*, the present work is closest in both style and spirit to the artist's first dated altarpiece, the Afra Altar of 1490.<sup>2</sup> The parallels with the panel of the *Coronation of the Virgin* are striking (fig. 2). Both works depend on a central grouping of three figures set on and in front of an architectural throne. Two winged angels hold up a green cloth of honor behind the middle figure, while the Dove of the Holy Spirit flies above. The drapery, the coloring and the figure types are all very similar, even the slightly eccentric depiction of the dove, but *The Virgin and Child with St. Anne* is livelier and more spirited. The angels' drapery swings further away from their bodies, the gestures of the main figures are more relaxed and the dove appears ready to fly off. No doubt this was in large part due to the difference in function – its conception as a single devotional panel rather than being part of a larger altar. This difference also allowed

Holbein a greater freedom, and here, early in his career, he took advantage of it to create a fresh and tender depiction of this extended Holy Family. In his later representation of the subject from the *Katharinenaltar* of 1512, now in the Staatsgalerie, Augsburg, the figures are larger and more sculptural and the Christ Child's pose is a pure Renaissance *contraposto*. However, some of the spirit is lacking. In the present panel we have a far more direct connection to the scene before us in which the Christ Child is both the Savior and a very human baby, doted on by his mother and grandmother.

1. See Stange and Lieb, *Loc. cit.* and Beutler and Thiem, *Op. cit.* p. 26.

2. Only three panels of this altar have been preserved: *The Death of the Virgin*, *The Coronation of the Virgin* and *The Burial of St. Afra*, the first panel is now in the Kunstmuseum, Basel and is dated 1490 in two places; the second and third are in the Bischöfliche Hauskapelle, Eichstätt.





## 9 LUCAS CRANACH THE ELDER

Kronach 1472 - 1553 Weimar

Portrait of Martin Luther  
(1483-1546)

signed with the winged serpent device and with traces of date centre left, and bears date upper left: 1517

oil on beechwood panel  
15 $\frac{7}{8}$  by 10 $\frac{1}{2}$  in.; 40.3 by 26.5 cm.

\$ 800,000-1,200,000

€ 675,000-1,010,000 £ 605,000-905,000

## PROVENANCE

Charles Frederic, Prince of Oettingen-Wallerstein, Haburg Castle, Bavaria; Private collection, Switzerland, by the mid-twentieth century; Thence by descent to the present owner.

## EXHIBITED

Basel, Kunstmuseum, *Lukas Cranach. Gemälde. Zeichnungen. Druckgraphik*, 15 June – 8 September 1974, no. 43; Hamburg, Buscherius Kunst Forums, *Lucas Cranach. Glaube, Mythologie und Moderne*, 6 April – 13 July 2003, no. 43; Frankfurt, Städel Museum, *Cranach*, 23 November 2007 – 17 February 2008, no. 38.

## LITERATURE

D. Koeplin and T. Falk, *Lukas Cranach. Gemälde. Zeichnungen. Druckgraphik*, exhibition catalogue, vol. I, Basel and Stuttgart 1974, p. 100, no. 43, reproduced p. 99; M.J. Friedlander and J. Rosenberg, *The Paintings of Lucas Cranach*, London 1978, p. 99, cat. no. 147, reproduced; W. Schade, *Lucas Cranach. Glaube, Mythologie und Moderne*, exh. cat., Hamburg 2003, p. 175, no. 43, reproduced; B. Brinkmann (ed.), *Cranach*, exh. cat., Frankfurt and London 2007, p. 188, cat. no. 38, reproduced. Schneider, in *Luther! 95 Schätze - 95 Menschen*, exh. cat., Wittenberg 2017, pp 156-157, reproduced in colour.

Just over five hundred years ago in 1517 Martin Luther pinned his *Ninety-Five Theses* challenging the Catholic Church's practice of the sale of indulgences to the doors of the church in Wittenberg in Germany. By so doing he precipitated a chain of events that would lead directly to the Protestant Reformation, and thus change the political and religious landscape of Europe forever. This is the first known painted portrait of the great reformer and shows him during the most important (and dangerous) eighteen months of his life. It was painted in Wittenberg around 1520, shortly before his excommunication by the Pope and his summons by the Emperor Charles V to defend his actions at the Diet of Worms in 1521. This panel is of very considerable importance in its own right, for it is also the first painted portrait of Luther by his lifelong friend Lucas Cranach, one of the greatest artists of the German Renaissance. No doubt because of this, it has an immediacy and sympathy for character which distinguishes it from the many portraits of his friend that Cranach would later paint. Unshaven but steadfast, we can readily sense here the fixity of purpose and resolute belief in his own principles that Luther would display in the months ahead.

Luther is shown by Cranach in three-quarter profile, the black of his robes and hat set against a deep olive green background. The costume in which he is depicted combines the habit of a monk of the closed Order of Augustinian Friars, which he had joined in Erfurt in July 1505, with the doctoral hat which marked his being made Doctor of Theology at Wittenberg University in 1512. Cranach had very recently showed Luther separately in both guises, the former in front of a recess in an engraving of 1520 (fig. 1),<sup>1</sup> and the latter in an engraved profile portrait of 1521 (fig. 2).<sup>2</sup> Another engraved portrait, closely related to the first of these and showing the thirty-seven year old Luther in head and shoulders format, again dressed as an Augustinian monk but without the niche, also dates from 1520 (fig. 3).<sup>3</sup> The date of 1517 which appears in the upper left corner of the present painted panel is a later addition and thus unreliable, and in any case would not fit with what we know of Cranach's style at that date. Unfortunately the traces of the original date which accompanied Cranach's serpent device beside the sitter's shoulder are now too indistinct to shed any further light, but even without a clear date, the close relationship between the three engravings and the painted portrait, together with Luther's relatively youthful features, all clearly suggest that they were executed within a very short time of each other.

Despite this short time period, in these early likenesses we can clearly sense a development in Cranach's depiction of Luther's features. The painting is closest to the engraved portrait in a recess in terms of its general design, but the features are more rounded and full, the hair longer and the eyebrows more closely defined, with the striking gaunt asceticism and the piercing gaze of the engraving replaced by a more confident demeanour. The features in the painting are in turn leaner and less rounded than those apparent in the engraved profile portrait of 1521, and this suggests it was painted before it. As Koeplin was first to observe,

*continued*





Fig. 1 Lucas Cranach I, Martin Luther as Augustian monk before a niche, 1520



Fig. 2 Lucas Cranach I, Martin Luther with doctoral hat, 1521

it is more than likely that all of these early likenesses evolved from an original drawing from the life. While any such drawing has since been lost, some idea of its appearance may be gauged from the elaborate and detailed under-drawing that appears on this panel (fig. 4). This is very reminiscent of a life study in its own right and may well have been taken during a portrait sitting. Certainly Cranach does not flinch from a highly objective portrayal of his friend, whose stubble is carefully realised in some detail. As Werner Schade has remarked, 'In the earliest of the surviving paintings we feel the rawness of the early Luther'.<sup>4</sup>

A dating for this panel to around 1520 has generally been agreed by scholars. Schade has suggested a date of 1520, while the compilers of the London exhibition catalogue of 2007 propound a similar or slightly earlier dating around 1519–1520. Earlier, at the time of the Basel exhibition in 1974, Koeplin remarked that on purely stylistic grounds a date as late as 1524 – at which point Luther gave up his Augustinian habit – was technically feasible, but he also preferred a date around 1520 or a little later. The present portrait would therefore pre-date Cranach's next likeness of Luther, the portrait of the reformer in the disguise of Junker Jorg (fig. 5), painted during Luther's years of refuge in late 1521 or early 1522. As Koeplin observes, the purely bust-length format, omitting the hands, was relatively rare in Cranach's *œuvre*, repeated at this date only by the *Portrait of the Margrave Kasimir of Brandenburg-Ansbach* of

1522 now in Vienna, Kunsthistorisches Museum,<sup>5</sup> and seemingly not taken up again with other sitters until his *Portrait of Sigmunt Kingsfelt* from the end of the decade now at Compton Verney.<sup>6</sup> By the latter date, however, Cranach had re-visited this bust length pattern for a later portrait type of Luther paired with his wife Katharina von Bora, in which the sitters head is turned more toward the viewer; good examples, dating from 1528, are in the Schlossmuseum in Weimar.<sup>7</sup> By contrast with Cranach's later portraits of Luther, however, this first painted likeness was not engraved nor much repeated, suggesting a more private or personal commission. An early version of this portrait, unsigned and undated, is preserved in the Lutherhaus in Wittenberg and a later workshop copy was sold in these rooms 7 July 1993, lot 245.<sup>8</sup>

It is quite conceivable that the date of 1517 that appears on this panel was added simply because it is the most famous date in Luther's life, the year when he nailed his *Theses* to the church doors in Wittenberg, a date now generally declared to represent the start of the Protestant Reformation. Even if this date is unreliable, there can be no doubt that this portrait was painted during the most important moments of Luther's life. On the 31 October 1517, Luther had sent his *Ninety-five Theses* in a letter to Albert of Brandenburg, Archbishop of Mainz (see lot 27 in this sale). The same day he affixed them to the doors of All Saints Church (and other churches in the city) in



Fig. 3 Lucas Cranach I, *Martin Luther as Augustian monk*, 1520

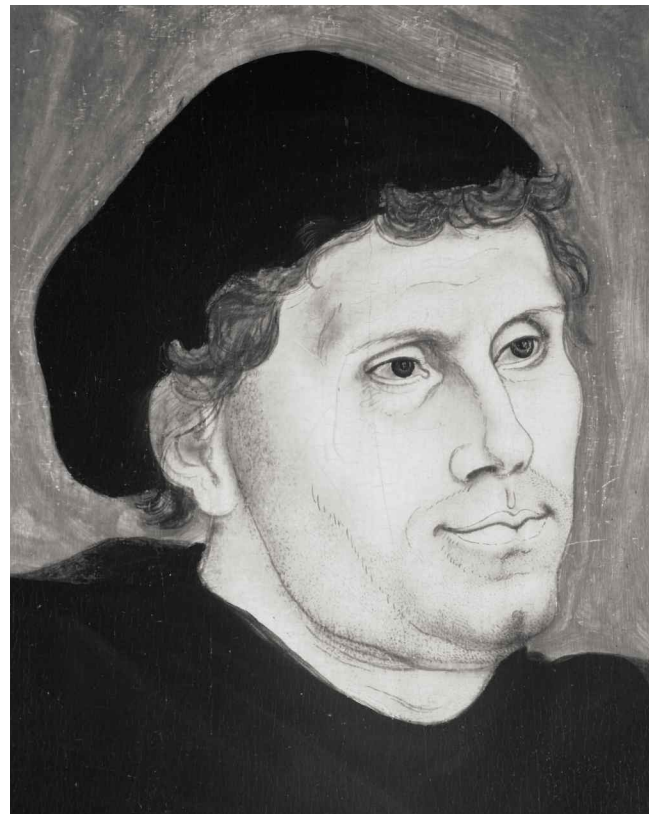


Fig. 4 Infrared Reflectography of the present painting (detail)

accordance with university custom, for by this time Luther was Professor of Moral Theology at the University of Wittenberg.<sup>9</sup> The *Ninety-five Theses* were written in protest against the contemporary practice of the Church for selling indulgences, by which the faithful might purchase a temporal remission of sin and thus avoid time in purgatory for their souls. More recently, that same year Pope Leo X had sanctioned indulgences to be sold to raise money for the construction of St Peter's Basilica in Rome. Luther would also have been especially aware of those then being sold by Albrecht of Brandenburg in order to pay for his elevation to the Archbishopric, not to mention his encouragement of the local practice, whereby an indulgence might be 'earned' by 'veneration' of the large collection of relics in All Saints Church itself.<sup>10</sup> Luther had already preached several times on the subject of indulgences, advancing the case that true repentance of the individual outweighed any purchase of an indulgence. Nevertheless even he must have been surprised at the speed with which his theses were printed and distributed throughout Germany, and the extraordinary swell of popular support that followed.

Over the next two years, the dangers that Luther's preaching represented to the authority of established Church became clear. Albrecht of Brandenburg did not reply to his letter but immediately passed it on to his superiors in Rome on suspicion of possible heresy. The Dominican preacher and Inquisitor

Johann Tetzel, whose own notorious sales of indulgences were carried out under the authority of the archbishop, called for Luther to be burnt at the stake. Luther was summoned by the authority of the Pope to defend himself against charges of heresy at Augsburg in October 1518 before the papal legate Cardinal Cajetan. Luther in turn sought the protection of the Elector Frederick the Wise. At the meeting, Luther refused to recant and appealed directly to the Pope. A further debate in 1519 with the theologian Johann Eck dangerously compared Luther to the heretic Jan Hus. At this point the Emperor Charles V (who needed the Elector Frederick's support) intervened and persuaded the Pope to summon Luther to a further hearing at the next Imperial Diet. The Pope agreed but in June 1520 he issued his Papal Bull *Exsurge Domini* rejecting Luther's *Theses* and threatening him with excommunication. Luther publicly set fire to the bull and decretals at Wittenberg on 10 December that same year. The inevitable followed and Luther was excommunicated by Pope Leo on 3 January 1521.

Given the situation in which Luther found himself at this date, Cranach's portrait still exudes a remarkable air of quiet confidence. Although his actions on All Saints Day were only ever intended to provoke an academic debate, not a popular revolution, by this date Luther can hardly have been unaware of the popularity of his views, and of the religious storm to which they were bound to lead him. He was duly summoned

by the Emperor Charles V to attend the Imperial Diet of Worms, held in his presence between 28 January and 26 May 1521, and ordered again and for the last time to repudiate his *Theses*. Luther chose to attend under guarantee of safe conduct, but once at Worms, he refused to withdraw his attacks on the abuses of the Church. 'If I recant these', he stated, 'then I would be doing nothing but strengthening the tyranny'.<sup>11</sup> On the 26 May 1521, the Emperor pronounced the Edict of Worms, banning reading or possession of Luther's writings and commanding him 'to be apprehended and punished as a notorious heretic'.

Luther's life was now in grave danger, and without waiting to hear his fate, he fled the city. During his return to Wittenberg, he was helped to 'disappear' in a faked highway robbery arranged by the Elector Frederick the Wise, and hidden in seclusion at Wartburg castle, where he began his translation of the New Testament into German. Cranach did not abandon his friend or his cause, and indeed this portrait is witness to the start of long and enduring relationship between the two men. They became close friends and godparents to each other's children. Cranach painted Luther again perhaps as early as December 1521, showing him in the guise of the 'Junker Jorg' given to him by the Elector at this time to conceal his identity and used later to deny his rumoured death (fig. xxx). Although now fully bearded in the court fashion, the stress and defiance on Luther's face seems clear. Luther finally returned to Wittenberg in March 1522 and his translation of the New Testament appeared in print in September of the same year. It is clear that he and his supporters understood the importance of Cranach's painted and printed images of the reformer, and a successful woodcut appeared that same year based on the new portrait.<sup>12</sup> Thereafter Cranach painted Martin Luther both in his own right, and then paired with his wife and then his friend and fellow reformer Lucas Melancthon. So great was the popular demand for these portraits that from the 1530s onwards the Cranach workshop evolved a highly efficient studio practice in order to accommodate the demand. It might be argued that Cranach never quite regained the intensity so evident in this portrait, and indeed his later images of the reformer were inevitably diluted by the sheer weight of repetitions. Cranach and Luther also worked closely together on numerous propaganda pieces against the Church, and Cranach was to devise a series of paintings depicting representations of emerging Protestant themes – Christ summoning the children, for example, or Christ and the woman taken in adultery – which slowly evolved into a pictorial programme of images

for the Reformation movement. Cranach did not, however, work exclusively for the Protestant cause, and even numbered Cardinal Albrecht of Brandenburg among his Catholic patrons.

It is hard for us today to fully comprehend the courage that Luther showed at Worms in the full knowledge of the dire penalties – including possible death by burning at the stake – that would face him. His powerful testimony of faith at the Diet made a deep impression on all those who heard it, most notably George 'The Pious', Margrave of Brandenburg-Ansbach (1484–1543), who later corresponded with and then met Luther, and was one of the first important nobles to go over to the new Protestant faith. Ultimately, however, the Edict of Worms was never really enforced in Germany because of the protection of many German princes on the one hand (who hoped that by this means the political power of the Papacy would be lessened), and on the other by Luther's undeniably widespread support among the populace as a whole. Luther himself remained in Saxony, where the Elector Frederick had obtained an exemption from the Edict of Worms. By now the debate about indulgences had developed into altogether more serious issues. On a theological level, Luther had successfully challenged the absolute authority of the Pope himself. He had in addition denounced all doctrine and dogma of the church that was not to be found in scripture as invalid. Most importantly of all, perhaps, he had maintained that Salvation was to be obtained by faith alone (*sola fide*), without references to alms, penance or the Church's sacraments. What was initially a genuine effort to reform the Catholic faith eventually transformed into a major schism within Christianity itself.

1. Schade 2003, no. 46.

2. Schade 2003, no. 47.

3. Schade 2003, no. 35.

4. Cited in Frankfurt and London 2007–08, no. 38.

5. Friedländer and Rosenberg 1978, no. 152.

6. Friedländer and Rosenberg 1978, no. 353.

7. Friedländer and Rosenberg 1978, nos 312–13. The authors tentatively suggest that a later portrait of Luther's future wife, Katharina von Bora, painted around 1525–26 and of similar size (39 x 23 cm.) now in a private collection, may have been intended to serve as a pendant to the present work.

8. Panel, 24.5 x 17.5 cm. See G. Schuchardt (ed.), *Cranach, Luther und die Bildnisse*, exhibition catalogue, Eisenach 2015, no. 11.

9. Although this action has been much sensationalised by Protestant apologists from Melancthon onwards, in reality this was routine practice.

10. All Saints Day was also the most important day of the year for this.

11. The tradition that Luther exclaimed, 'Here I stand. I can do no other. Lord help me. Amen.', is, in fact, almost certainly fictitious.

12. Koeplin and Falk 1974, no. 42, reproduced fig. 38.



○ ➤ 10

## LUCAS CRANACH THE ELDER

Kronach 1472 - 1553 Weimar

## Lucretia

oil on limewood panel  
23¾ by 18½ in.; 60 by 47 cm.

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

€ 1,680,000-2,520,000 £ 1,510,000-2,260,000

## PROVENANCE

Wilhelm Löwenfeld, Munich;  
His posthumous sale, Berlin, Rudolf Lepke,  
6 February 1906, lot 40, illustrated pl. XVIII,  
sold for 2,800 RM;  
Siegfried Wedells (né Wedeles), Hamburg;  
By whom bequeathed to the City of Hamburg,  
1919;  
By whom sold to W. Hallsborough, London,  
in 1961;  
Acquired shortly thereafter by the family of  
the present owner.

## EXHIBITED

Hamburg, Bucerius Kunst Forum, *Lucas Cranach: Glaube, Mythologie und Moderne*,  
6 April – 13 July 2003, no. 78.

## LITERATURE

M.J. Friedlander and J. Rosenberg, *Die Gemälde von Lucas Cranach*, Berlin 1932, cat. no. 198C;  
D. Koeplin and T. Falk, *Lukas Cranach. Gemälde, Zeichnungen und Druckgraphik*, Basel/Stuttgart, 1974/76, cat. no. 578;  
W. Schade, *Die Malerfamilie Cranach*, Dresden 1974, p. 69, reproduced p. 429;  
M.J. Friedlander and J. Rosenberg, *The Paintings of Lucas Cranach*, London 1978, p. 78, cat. no. 42, reproduced;  
W. Schade, *Cranach: A Family of Master Painters*, New York 1980 edition, p. 467, cat. no. 429b, reproduced p. 429;  
W. Schade et. al., *Lucas Cranach: Glaube, Mythologie und Moderne*, exh. cat., Stuttgart 2003, cat. no. 78, reproduced p. 80;  
G. Heydenreich, *Lucas Cranach the Elder, Painting materials, techniques and workshop practice*, Amsterdam 2007, p. 283, reproduced fig. 218.

This is one of the earliest known treatments of the classical subject of *Lucretia* by Lucas Cranach the Elder. Unanimously dated by scholars *circa* 1510-13, it was painted during the early years following Cranach's arrival in Wittenberg in 1504 to work in the employ of the Electors of Saxony, and shortly after the conferral in 1508 by Duke Frederick the Wise of the coat of arms with the winged serpent device that would become the basis of the artist's signature. Of all the known depictions of *Lucretia* by Cranach and his circle, this can be considered the most sensual and beautiful and it is a supreme example of the type of erotic historical painting produced for the artist's private patrons, ironically right in the geographic and ideological heart of the Reformation, in the very court where Cranach's great friend Martin Luther enjoyed the protection of the Electors of Saxony.

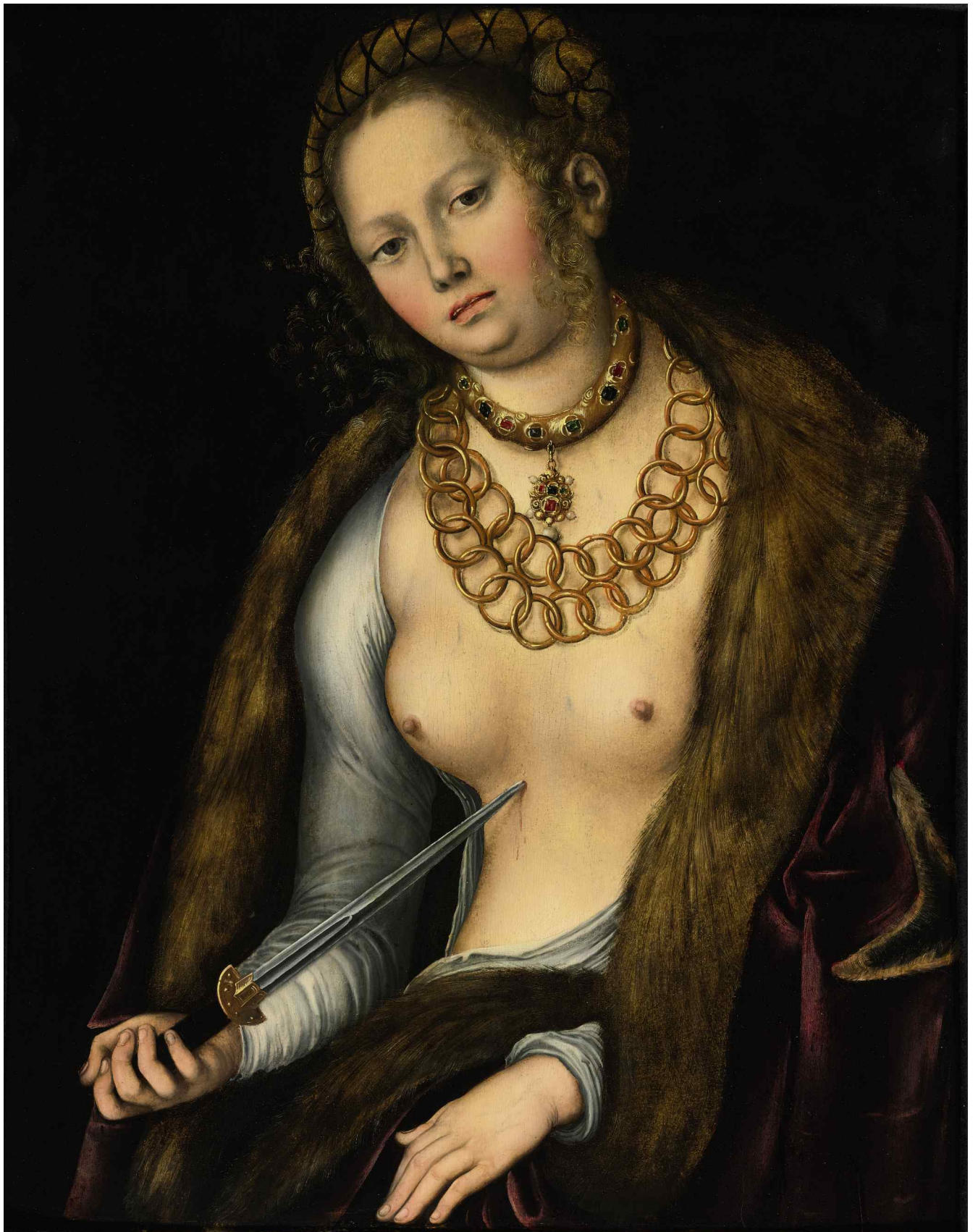
The painting was first published by Friedländer and Rosenberg in 1932, who identified the picture as an early work by Lucas Cranach the Elder and proposed a dating of *circa* 1510-13. A *terminus ante quem* is provided by the existence of a copy after Cranach's original by his pupil Hans Döring, which is signed with his monogram HD and dated 1514, and is today in the Wiesbaden Museum.<sup>1</sup> Cranach is known to have begun to develop his workshop by 1507 and the existence of Döring's copy attests to the practice of pupils copying the master's originals, although the presence of the signature may have been a requisite to avoid any possible confusion with Cranach's own or 'approved' studio versions.

In 1976 the present work was published by Koeplin and Falk, who likewise dated it *circa* 1510-13, and at the time believed it to be the earliest known treatment of the subject of *Lucretia* by the Elder Cranach. They tentatively associated the work with a possible pendant depicting the Old Testament figure *Salome*, today hanging in the Museu de Arte Antigua in Lisbon, in which the figure is similarly depicted, half-length (holding the head of Saint John the Baptist on a platter), against a black background, also wearing a choker set with precious stones.

In early 2012 another early treatment of *Lucretia* by Cranach the Elder appeared at auction in these rooms (fig. 1). Its dating of around 1509/10 places it as the earliest of Cranach's treatments of the figure of *Lucretia*.<sup>2</sup> Both that painting and the present *Lucretia* share a great deal in common in design and handling. Both paintings depict the female heroine three-quarter length, in a similar pose, wearing a fur mantel and holding the dagger to her breast; the physiognomy is far more Italianate and naturalistic than the standard idealised courtly types that would dominate Cranach's later treatments of the subject, and the features of the distinctive plump, rounded faces are rendered with remarkable detail and precision that suggest the use of real life models and lend a far greater sense of realism to the scene. The artist has made however a number of revisions to the earlier design, which gives the present version a heightened sense of drama and greater sensuality. Most strikingly, *Lucretia* is depicted with both breasts and the lower

*continued*





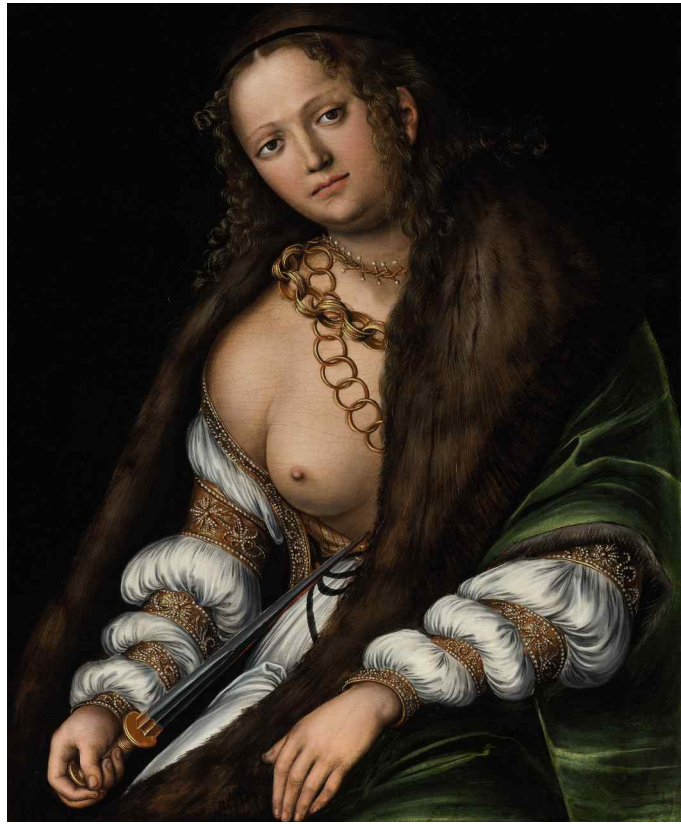


Fig. 1 Lucas Cranach the Elder, *Lucretia*, oil on panel, 22 1/2 by 18 1/4 in.; 60.3 by 48.9 cm.; sold at Sotheby's New York, January 2012

part of her midriff exposed, whilst her hair has been tied up and arranged in an elegant plat on her head. The artist has replaced the richly adorned sleeves in the earlier version with a simple white shirt that focuses the viewer on the strong vertical of the exposed body and the drama that is about to unfold. Moreover, Lucretia's right hand, holding the dagger, has been turned over and her arm bent to give greater vigour and emphasis to the imminent thrust of the sharp blade, thereby heightening further the overall sense of drama.

For Cranach, the figure of Lucretia appears to have represented an embodiment of virtue rather than merely an historical figure. The story is taken from Livy's *Ab Urbe Condita*. Lucretia was raped by Sextus Tarquinius, son of the last Roman king Tarquinius Superbus. Although her father and husband swore to avenge her, in order to fully expunge her dishonour, she committed suicide by stabbing herself. According to legend, the horror of the act and her extreme sense of honour spurred the aristocracy to rise up against the monarchy and establish the Roman Republic. She was therefore considered as an exemplar of the virtuous Roman wife and at the court in Wittenberg, with its emphasis of intellect and learning, her conduct was celebrated as one of the antique virtues.

Cranach's fascination with the story of Lucretia is attested by the considerable number of treatments of the subject that he painted throughout his long career, with some 35 versions attributed to him or his circle. The present work appears to have enjoyed particular success and is known through numerous copies and derivations. In addition to the 1514 copy by Hans Döring there are workshop versions in the Kunstmuseum, Basel and the Crocker Art Gallery, Sacramento. The present work however, along with the earlier known treatment, stand alone as works of singular beauty and refinement within the artist's numerous essays on the subject, and through the use of life-like models possess a sense of realism that is entirely absent in Cranach's later treatments from the 1530s and 40s. What is common to all of the great German Renaissance master's representations of the theme however is that the veneer of decency afforded by the historical subject does little to disguise the deeply erotic overtones of the scenes and it perhaps seems shocking that such images were deemed acceptable at the height of the Reformation and in the Saxon Court where Luther and Cranach lived and enjoyed a close friendship.

1. See Heydenreich 2007, p. 283, reproduced figure 219.

2. The painting was sold New York, Sotheby's, 26 January 2012, lot 34, for \$5,122,500 hammer.

3. See Friedländer and Rosenberg 1932, p. 39, under cat. no. 48.



## 11 PRAGUE SCHOOL, CIRCA 1580-1600

An exotic dog, the Mexican Xoloitzcuintli, from two angles, with an ornate collar and in an extensive landscape

oil on canvas  
32¼ by 41⅝ in.; 81.9 by 105.7 cm.

\$ 250,000-350,000

€ 210,000-294,000 £ 188,000-263,000

### PROVENANCE

Private collection, Italy.

This intriguing painting of an exotic breed of dog, the Mexican Xoloitzcuintli (or Xolo), is truly one of a kind. It was likely painted by an artist active in Prague towards the end of the sixteenth century and is emblematic of the artistic tradition that arose from the endless fascination with the curiosities arriving in Europe from the New World. While such interest was widespread, nowhere was the passion with acquiring rare animals during this period as insatiable as that found in the Habsburg Courts of Central Europe, particularly that of Emperor Rudolf II in Prague.

Rudolf II is known to have assembled his grand menagerie in Prague with the help of agents such as Hans Khevenhüller, Imperial Ambassador to Spain, who on behalf of the Emperor scoured the Iberian ports, particularly Lisbon and Madrid, in search of the rarest of animals arriving from the New World. The unusual and striking Xolo, which would have arrived from Mexico, surely would have caught Khevenhüller's eye, and, in fact, documents and correspondence do record that a dog of this breed was sent from Iberia to Rudolf II in Prague in the 1580s.<sup>1</sup> With this in mind, it is tempting to think that the prized dog portrayed in the present painting could well have been the one sent to the Emperor during this time, although as of yet no proof of this has been uncovered.

The dog has been one of the most readily depicted animals in art since the fifteenth century, most often portrayed near their masters in court portraits. It was not until about the mid-sixteenth century, with revolutionary examples like Jacopo Bassano's *Two Hunting Dogs Tied to a Tree Stump* (fig. 1), that this faithful companion began to hold a place in art as a subject in its own right. On the one hand, the present painting emerges from this tradition, yet on the other, serves to add an additional level of appeal to the genre. This dog, with its ornate leather and metal collar and its regal pose, was held in high esteem by its owner. While at first glance it may appear that there are two dogs depicted within this extensive landscape, the distinct markings, comparable sizes, and identical collars suggest it is the same canine from two different angles. The varying viewpoints not only bred an arresting image but also allowed for a detailed rendering of a breed of dog from the New World that would have been widely unknown throughout Europe at this time.

Depicted in this painting is a spotted version of the Xoloitzcuintli (show-loh-eets-kweent-lee), a rare breed of hairless dog native to Mexico that is recognized as among the oldest breed of dogs in the world, having been known for over thousands of years in the Americas. The Xolo—whose name derives from an Aztec god *Xolotl* and the Aztec word for dog *Itzcuintli*—was sacred among the ancient tribes of the Americas, serving as a safeguard from harm and evil spirits both in life and death. Barring wisps of hair on their brow and snout, the breed's hairlessness sets them apart from others and would have undoubtedly enthralled collectors, agents, and onlookers upon the arrival of such dogs to Iberian ports in the late sixteenth century.



Fig. 1 Jacopo da Ponte, called Bassano (1515-1592), *Two Hunting Dogs tied to a Stump*. Photo: Daniel Arnaudet. Louvre, Paris, France © RMN-Grand Palais / Art Resource, NY

*continued*





Fig. 2 Roelandt Jacobsz Savery, *Raphus cucullatus*, c. 1625. Natural History Museum, London, UK/ Bridgeman Images



Fig. 3 Roelandt Jacobsz Savery(?), *Two horses and their Grooms in a landscape*, oil on panel, 36 by 62.5 cm.

With the discovery of the Americas and the opening of trade routes to the New World, the Far East, and Africa came an influx not only of exotic objects to fill *Kunstkammern*, but also exotic animals to populate menageries—the living and outdoor extensions of cabinets of curiosity. Because of the Austrian Habsburgs' vast empire and their access to the major ports in Iberia, through which many of these rare creatures arrived, they had first say in acquiring the animals they desired. Some of the most prominent menageries were found at their courts in Iberia and Central Europe such as Catherine of Austria's in Lisbon, Philip II's in Madrid, Maximilian II's near Vienna, and Ferdinand II's in Innsbruck, yet they reached a zenith with that of Rudolf II's in Prague. These menageries were filled by way of a number of agents, and Hans Khevenhüller, Spain's Imperial ambassador from 1575-1606, was among the most important of these figures for the Habsburgs. During his tenure as ambassador, he acted as their personal agent, actively procuring and transporting live and rare animals from Iberia to Prague and Vienna, as well as to Innsbruck, Graz and Munich. With his unflinching energy and a network of merchants and scouts spread throughout Iberia and the Americas, he transformed Habsburg menageries in the late sixteenth century and allowed them to reach the splendor for which they are still recognized today.<sup>2</sup>

With the assistance of agents such as Khevenhüller, Emperor Rudolf II in Prague was able to establish one of the largest and most impressive menageries throughout all of Europe that laid the groundwork for modern day zoos. His unquenchable appetite for acquiring the rarest and wildest of animals gave way to sprawling gardens around Prague Castle that were filled with creatures from around the world, such as gyrfalcons, lions, over seventy Spanish horses, and the now extinct Dodo bird (fig. 2). In addition to the Xolo, Rudolf was known to have also owned a comparable hairless breed of dog from China, and the present work serves to visually signal how such rare breeds of dogs were indeed in Central Europe by the turn of the seventeenth century. At the same time, it remains one of the only full scale depictions of the Xolo known to exist from this period.

The passion for illustrating likenesses of beloved animals in collections and menageries arose during the sixteenth century in the courts of Maximilian II and Ferdinand II, but

also found a strong foothold during the reign of Rudolf II. The author of the present work seems to have been influenced by the well-established tradition of animal painting flourishing in the Rudolfiner court around the turn of the century, and comparisons can be drawn to the watercolors of this period and school depicting a rearing horse and a dappled grey stallion, sold at Sotheby's, London, 3 July 2013, lots 7 and 9, for £458,500 and £194,500 respectively. In addition to artists such as Joris and Jacob Hoefnagel, Roelandt Savery, who arrived in Prague around 1604, is among the most well-known artist to have worked within this tradition, drawing both on artistic roots laid before him and paving the way for animal artists in generations to come. During his nearly ten year sojourn as court painter to the Emperor Rudolf II, Savery visually feasted on the array of exotic animals in Rudolf II's collection and menageries, capturing their likeness on both paper and canvas. While he regularly depicted these animals crowded together in paradise landscapes, at times he also executed more individualized portrayals of them, rendered in a manner comparable to that found in the present work. In addition, Savery is known to have made studies of animals in Rudolf's menagerie that he then used in paintings later in his career, even after he left Prague. It is fascinating to note that the same breed of dog found in the present painting, perhaps even the exact same dog, appears in the foreground of a painting dated 1628 ascribed, although not unanimously, to Roelandt Savery of *Two Horses and their Grooms* (fig. 3).

We are grateful to Dr. Annemarie Jordan Gschwend for her invaluable assistance with the research of this painting, which will be reproduced in her forthcoming book, *Hans Khevenhüller at the Court of Philip II of Spain: Diplomacy & Consumerism in a Global Empire* (Paul Holberton Publishing, London). We are also grateful to Robert Simon for first identifying the breed of dog portrayed and to John Somerville (Senior Curator, The Lobkowitz Collections, Prague) for first suggesting this work might be of the Prague School.

1. The existence of these documents was made known to us in personal correspondence by Dr. Annemarie Jordan Gschwend.

2. See A. J. Gschwend, "Hans Khevenhüller and Habsburg Menageries in Vienna and Prague," in *Echt Tierisch! Die Menagerie des Fürsten*, exhibition catalogue, Vienna 2015, pp. 31-35.



## 12 HERMAN SAFTLEVEN

Rotterdam 1609 - 1685 Utrecht

A view of Linz am Rhein, with barges unloading at a Quay and an inn nearby

signed lower left: *HS 1663*; signed, located and dated on reverse: *Bij Linsz / . herman Saftleven. f.A. utrecht / .Anno. 1663*  
oil on copper  
9 by 12½ in.; 22.9 by 31.7 cm.

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

**€ 101,000-152,000    £ 90,500-136,000**

**PROVENANCE**

Anonymous sale, London, Christie's, 10 July 1998, lot 26;  
There acquired (\$130,739).

With its delicately painted features and vivid palette, this mesmerizing view of Linz am Rhein is an impressive example of the panoramic landscapes of the Rhineland for which Herman Saftleven is best renowned. Bathed in a subtle golden light and executed with exacting precision, this work encapsulates the unique artistic vision that defined Saftleven's output and established him as one of the most successful and versatile Dutch artists of the seventeenth century.

Born in Rotterdam to a family of artists, Saftleven moved to Utrecht in 1632. It was here that he established a successful career as a painter, draftsman, and printmaker. Saftleven's early work was reminiscent of artists such as Jan van Goyen, Abraham Bloemaert, and Jan Both, but by 1640s he turned towards renderings of small and exquisite landscapes, a genre that helped him develop a distinct style that would define his works for the last decades of his career.

From around 1650 onward, Saftleven traveled extensively throughout the Rhine valley. He recorded the topography and architecture of the lands he visited in countless drawings, which would later serve as inspiration for paintings he completed back home in Utrecht. Saftleven painted this peaceful yet lively vista of Linz am Rhein in Utrecht in 1663. He had first visited this foreign city, however, in 1651, recording it from another angle across the Rhein in a drawing now preserved in the Atlas Blaeu-Van der Hem in the Nationalbibliothek, Vienna (fig. 1).

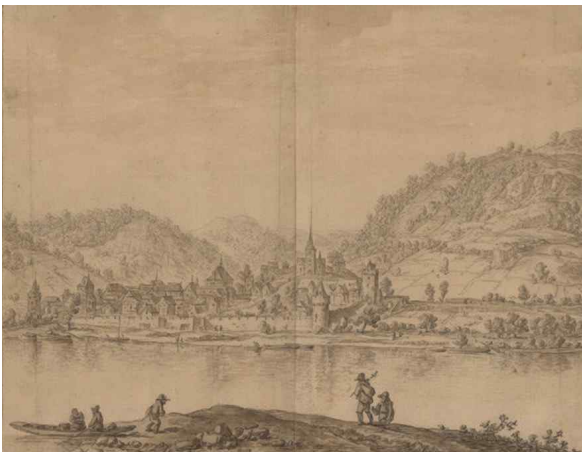
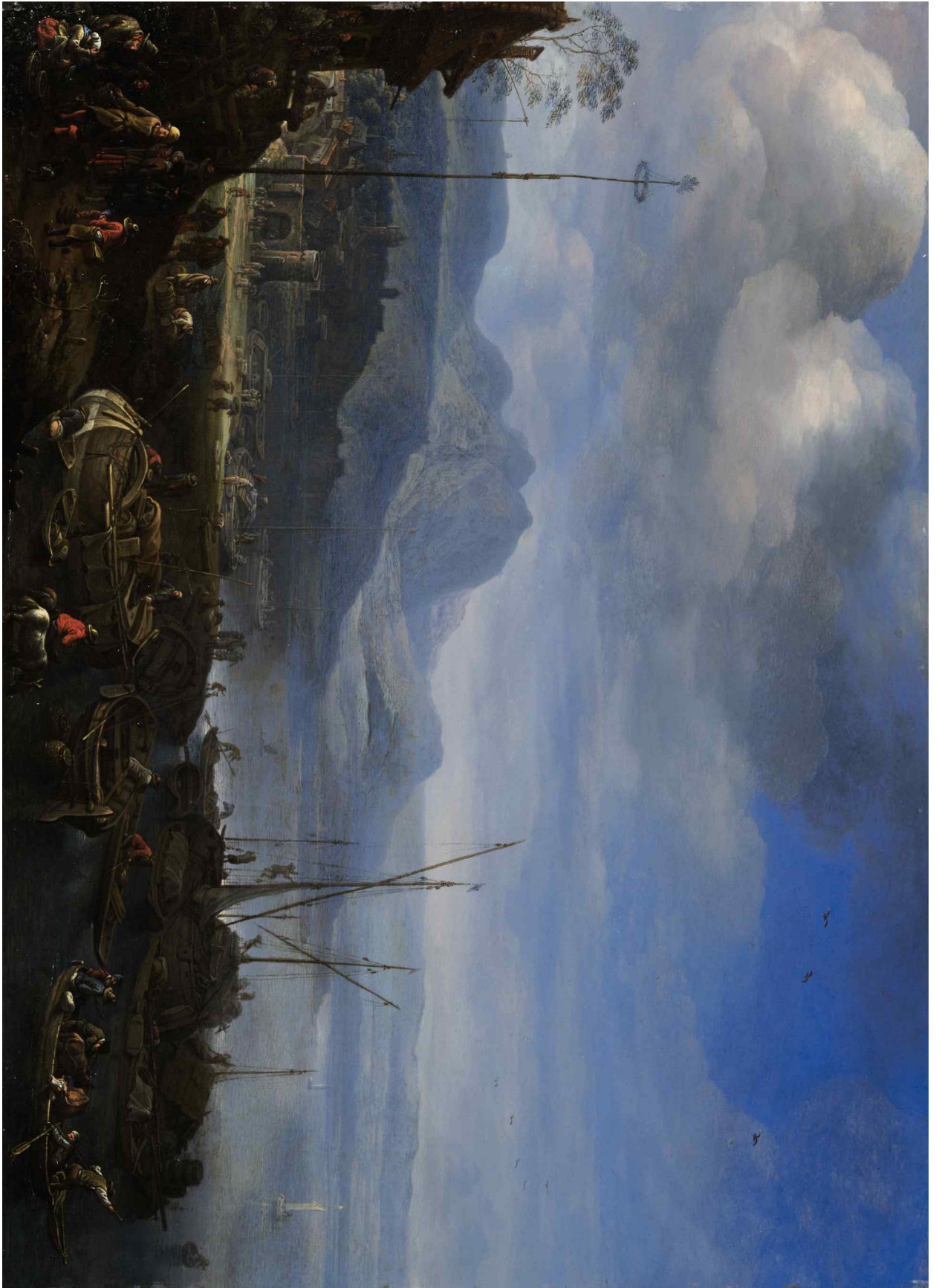


Fig. 1 Herman Saftleven, *View of Linz am Rhein*, pen and ink drawing in brown, on black chalk, gray and brown washed, ANL/Vienna, +Z124022309





## 13 NICOLAES MAES

Dordrecht 1634 - 1693 Amsterdam

## The flight of Lot

oil on canvas  
42½ by 37½ in.; 108 by 95.3 cm.

\$ 80,000-120,000

€ 67,500-101,000 £ 60,500-90,500

## PROVENANCE

Probably Fr. Robert Bonham, Esq.,  
His sale, London, Christie's, 16 February 1811,  
lot 46 (as "Bol"), to Smith;  
Oswald Augustus Smith, Esq., England;  
With Dowdeswell & Dowdeswell, London, 1900;  
From whom acquired by Clement A. Griscom,  
Philadelphia;  
His sale, New York, American Art Association,  
26 February 1914, lot 21 (as Ferdinand Bol), to  
Vanderlip;  
Mrs. Frank A. Vanderlip, "Beechwood,"  
Scarborough, NY;  
Thence by descent to the present owner.

## LITERATURE

F.W. Robinson, *Seventeenth Century Dutch Drawings from American Collections*, exhibition catalogue, Washington D.C. 1977, p. 79, under cat. no. 77 (as Maes);  
W. Sumowski, *Drawings of the Rembrandt School*, New York 1979, vol. VIII, p. 4259 (as uncertain as Maes);  
A. Blankert, *Ferdinand Bol (1616-1680), Rembrandt's Pupil*, Doornspijk 1982, p. 162, cat. no. R1, reproduced fig. 96 (under Rejected Attributions, which has also been attributed to N. Maes; an impressive picture which is reminiscent of W. Drost's *Noli me tangere* in Kassel);  
W. Sumowski, *Gemälde der Rembrandt-Schuler*, Landau/Pfalz 1983, vol. 3, p. 2008, cat. no. 1321, reproduced p. 2047 (as by Maes);  
W.W. Robinson, *The early works of Nicolaes Maes, 1653-1661*, Ph.D. dissertation, Harvard University 1996, cat. no. C-2 (as by a follower of Maes);  
L. Krempel, *Studien zu den datierten Gemälde des Nicolaes Maes (1634-1693)*, Petersberg 2000, p. 365, cat. no. E11, reproduced fig. 421 (under Doubtful Works, as Maes?).

This beautiful and moving depiction of *The Flight of Lot* is a rare biblical subject by Nicolaes Maes, who is best known for his genre paintings and portraits. Early in his career, shortly after leaving Rembrandt's studio and beginning to paint as an independent master, he produced a number of religious themed works, such as *Abraham Dismissing Hagar and Ismael* of 1653, his earliest dated work (The Metropolitan Museum of Art, New York inv. no. 1971.73).

The story of Lot, nephew of Abraham, and his flight from the city of Sodom is told in *Genesis* (19: 1-28). Two angels, to whom Lot had given hospitality for the night, warned him that God was about to destroy the cities of Sodom and Gomorrah for their sinfulness, and urged him to flee with his wife and two daughters. The angels warned them not to look behind them as they left "lest they be consumed." Lot's wife did not heed their advice and, upon looking back, was turned into a pillar of salt. This painting depicts the moment before this happens, as the angels are seen literally pushing the family along as one daughter frantically gathers food and valuables in a basket, while the other has bundled other belongings in a rug which she carries on her head. Lot's wife weeps and pulls away from him as he tries to persuade her to come with them. Maes touchingly captures the anguish and confusion of the moment.

This painting is likely the picture sold in the 1811 sale (see Provenance) as by Ferdinand Bol, another artist in Rembrandt's circle. It seems to have remained under that name as it appeared as such in the 1914 Griscom collection sale in New York (see Provenance), where it was purchased by the Vanderlip family. Franklin Robinson, in 1977 (see Literature), first linked the painting to Maes when he related it to a drawing of the same subject, then ascribed to Maes (but now given to Justus de Gelder, Maes's stepson) in the Abrams collection.<sup>1</sup> In his important publications on the Rembrandt School, Werner Sumowski (see Literature) published *The Flight of Lot* as a work by Nicolas Maes and dated it to circa 1675-80, relating it stylistically to another work from this period, *The Sick Woman*, formerly in the Corcoran Gallery of Art, Washington, D.C., and now in the National Gallery of Art.<sup>2</sup> León Krempel, in his monograph on Maes (see Literature), and based on an old black and white photograph, questioned the attribution to Maes, though compared the curly-haired angels and the painterly treatment of the draperies to Maes's portrait style of circa 1679-86. However, having recently seen good images of the painting, Krempel has stated that he is inclined to accept *The Flight of Lot* as a work by Maes, pending further research. We are also grateful to Volker Manuth who has endorsed the attribution of this painting to Maes, on the basis of photographs.

1. See F.W. Robinson, under Literature, p. 79., in the Maida and George Abrams collection.

2. See W. Sumowski, under Literature, p. 2025, cat. no. 1382, reproduced p. 2108.







## 14 BALTHASAR VAN DER AST

Middelburg 1593/94 - 1657 Delft

Still life with basket of shells, a plate with fruits and insects

Signed lower left: *B. van der Ast*  
oil on panel  
15½ by 23⅝ in.; 39.5 by 60 cm.

\$ 800,000-1,200,000

€ 675,000-1,010,000 £ 605,000-905,000

## PROVENANCE

In the collection of the family of the present owners since at least *circa* 1900.

This recently rediscovered panel is a particularly refined example of Balthasar van der Ast's mature period and highly distinctive still life compositions. Although renowned as a painter of shells and frequently devoted paintings to their representation, here they are particularly featured elements of the composition. Here he has placed a variety of examples along the stone ledge, so as to display his dexterity in representing a multitude of surfaces and materials. From left to right along the stone ledge: a *Cypraea tigris*, a Banded marble cone, a *Haustellum haustellum* and three other cone shell varieties. In the straw basket just above is a *Lambis lambis* with other conical shells. They are placed alongside a variety of fruits which sit in a blue and white Chinese Wanli porcelain bowl. Van der Ast has taken the greatest care to depict the surface and texture of all the fruits, delighting particularly in the rendition of the bruises and other blemishes of the less ripe fruit. At opposite ends of the composition are a lizard and dragonfly. These classic additions seem to balance the composition, serving as appropriate counterbalances in this carefully orchestrated, yet seemingly casual arrangement.

Although commonplace today, such shells were great rarities in the 17th century and were extremely expensive. Like tulips, they became the subject of intense commercial speculation, and victims of this indulgence were mocked as '*shelpenzotten*' or 'shell fools'. Consequently shells, like flowers, came to be seen as emblems of *vanitas*. Segal has argued that the shells in Van der Ast's paintings were indeed intended as *vanitas* symbols.<sup>1</sup> This understanding would have been reinforced to the viewer by the juxtaposition of such elements of transience and worldliness, such as the decaying fruit. While it is not clear that such a meaning was intended by this picture, its intimate character certainly meets the contemplative requirements of the *vanitas* subject. Too few of Van der Ast's paintings are dated to enable us to construct a chronology for small-scale works such as this. Securely dated examples range only from 1617 to 1628.

Fred Meijer, to whom we are grateful for endorsing the attribution, has suggested a dating to the late 1630's.

1. S. Segal, *A Prosperous Past, the Sumptuous Still-Life in the Netherlands 1600-1700*, The Hague 1988, pp. 88-89.



15

## AMBROSIUS BOSSCHAERT THE YOUNGER

Arnhemuiden 1609 - 1645 Utrecht

Still life with variegated tulips, roses, and other flowers in a glass vase, with a fly, all on a ledge

signed with monogram lower center: *AB*  
oil on panel, an oval  
11¼ by 7¾ in.; 28 by 19.5 cm.

\$ 150,000-200,000

€ 126,000-168,000 £ 113,000-151,000

## PROVENANCE

Private collection, England;  
With Eugene Slatter, London, by 1943;  
Anonymous sale, London, Christie's,  
2 December 1977, lot 37;  
There acquired by Alexander Gallery, London;  
With Robert Noortman, London, by 1982;  
Private collection, California;  
Acquired 1987 and thence by descent.

## EXHIBITED

London, Eugene Slatter Gallery, *Flower & still-life paintings by Dutch and Flemish masters of the 17th and 18th centuries*, 27 May - 19 June 1943 (as dated 1629);  
London, Eugene Slatter Gallery, *Dutch and Flemish Masters*, 27 May - 9 July 1949, no. 9 (as dated 1629);  
London, Eugene Slatter Gallery, *1958 Exhibition of Dutch and Flemish Masters*, 6 May - 12 July 1958, no. 1 (as Ambrosius Bosschaert the Elder and dated 1620).

## LITERATURE

L.J. Bol, "Een Middelburgse Brueghel-groep: IV. IN BOSSCHAERTS SPOOR (vervolg)," in *Oud Holland*, vol. 71, 1956, p. 144, cat. no. 3 (as dated 1629);  
L.J. Bol, *The Bosschaert Dynasty: Painters of Flowers and Fruits*, Leigh on Sea 1960, p. 92, cat. no. 3;  
*Burlington Magazine*, June 1978, vol. 120, no. 903, p. xcvi, reproduced (advertisement);  
*Weltkunst*, no. 52, July 1982, p. 1837, reproduced (advertisement).

Ambrosius Bosschaert the Younger was the eldest son of Ambrosius Bosschaert the Elder, one of the forerunners of the still life genre in Northern Europe in the early 17<sup>th</sup> century. Adhering to a tradition established by his father, Ambrosius the Younger was known for his beautiful botanical still lifes that showcased flowers to their best advantage. Ambrosius the Younger's skill is unmistakable in this lively composition of roses, fire tulips, and wild flowers, which was likely completed early in his career.

Rendered with meticulous detail and expert naturalism, this small yet compelling painting executes a notable level of realism. A slightly elevated vantage point invites the viewer to peer into a neatly curated, uncrowded arrangement. A sense of volume is achieved from the dusty pinks, soft whites and pale yellows of each main bloom, all intensified against the sparse, monochromatic background. The compositional symmetry is not demonstrated by a mirrored recurrence of similar flowers, but instead by the methodical and balanced placement of assorted flowers, which echo the roundness of the glass vase and the oval shaped panel on which the scene is painted. The cool stone, monogrammed *AB* along the lower edge, couples with the enlightened curves of the vessel to further heighten the activity of the moment, as if the fly on the left side of the ledge has just landed and is expected to take flight again soon. This painting once bore a date of 1629, or 1620, which has since been removed (see exhibition history).

This composition appears to have been a successful one for Ambrosius Bosschaert the Younger, as evidenced by other known variants, such as a rectangular oil on panel of slightly larger dimensions sold at Sotheby's London, 9 December 2010, Lot 122.

We are grateful to Fred G. Meijer for endorsing the attribution after first-hand inspection.





## 16 DIRCK VAN DELEN

Heusden circa 1605 - 1671 Arnhem

An imaginary church interior with a staircase, an organ, a tomb, and elegant figures, with a dog in the foreground

signed and dated lower right: *Dirck van Delen 1629.*

oil on panel

15 $\frac{5}{8}$  by 23 $\frac{3}{4}$  in.; 39.7 by 60.3 cm.

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

€ 50,500-67,500 £ 45,100-60,500

**PROVENANCE**

Charles Brunner, Paris, 1919;

With Richard Green;

Anonymous sale, New York, Sotheby's,

14 January 1988, lot 93;

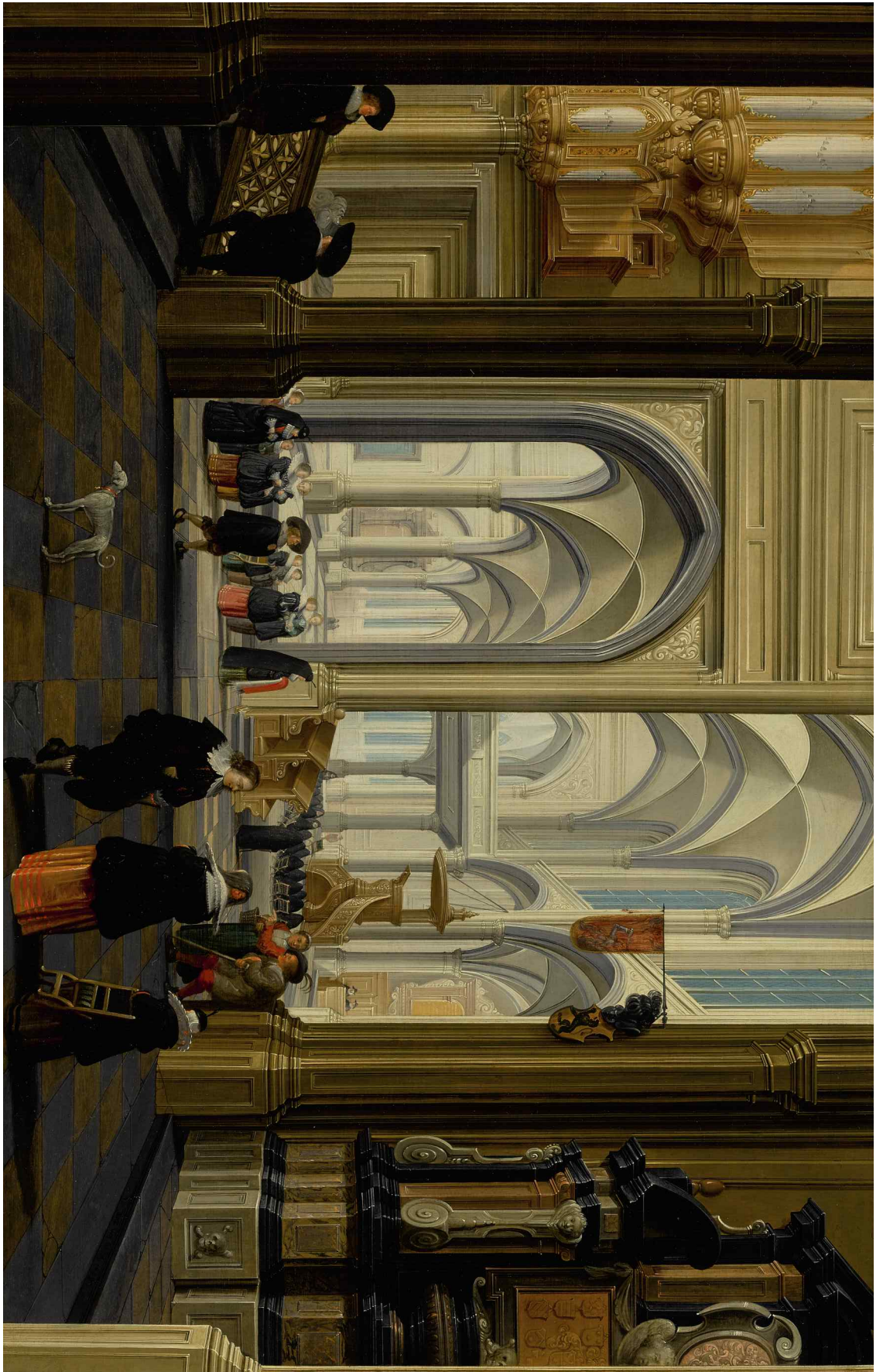
There acquired by the late owner.

**LITERATURE**

B.G. Maillat, *Intérieurs d'Églises 1580-1720, La Peinture Architecturale des Écoles du Nord*, Wijnegem 2012, p. 232, cat. no. M.-0325, reproduced.

Dated 1629, this splendid panel is an early work by Dirck van Delen, one of the most important Dutch Golden Age artists to specialize in architectural subjects, in particular palaces and church interiors. Although the identity of his teacher remains unclear, the influence of artists such as Pieter Neefs, active a generation earlier, and Hans and Paul Vredeman de Vries, the Dutch father and son who worked at the court of Rudolf II in Prague, on van Delen's art is indubitable. Unlike his contemporary Pieter Saenredam, who was renowned for his naturalistic paintings of existing buildings, van Delen specialized in imaginary architectural scenes that freely reinterpreted known interiors and emphasized dramatic spatial recession. His works are recognized for their refined details, vivid palettes, impressive and convincing use of perspective, as well as an overall feeling of monumentality, all of which are found within the present painting.

In this painting, we look from a low point into the spacious interior of a magnificent church. A shadowed foreground opens onto a light-flooded and soaring space whose archways and columns pull the eye into the depths of the composition to the towering windows beyond. The ornate golden organ that rises above a stone figure between the columns of the staircase at left is balanced on the right by an impressive tomb, adorned with sculpture, elaborate marble stone, and coats of arms, suggesting the entombed is of impressive or historical lineage. Contributing to the lively impression of the rest of the interior are the myriad of figures that move throughout the space. In addition to the two figures on left the stairway, the elegant group gathered in the central foreground, the two peasants near the tomb, and the single white dog, a group processes in a line from left to right across the composition and a number of religious female clergy are gathered in prayer in front of an empty pulpit in the distance.



## 17 JAN VAN DE CAPPELLE

Amsterdam 1625/26 - 1679

### Seascape with fishermen and figures on a pier

signed and dated lower left: *I.V Cappelle*  
1651

oil on canvas

19¾ by 30 in.; 50 by 75.9 cm.

**\$ 300,000-400,000**

**€ 252,000-336,000 £ 226,000-301,000**

Jan van de Cappelle's rare marine compositions stand out as high points in the arch of Dutch Golden Age painting. This signed and dated example is a particularly evocative and successful example of the calm, expansive seascapes for which he is renowned. The view is from the water's edge, looking across shallows in which fishermen are unloading small rowing boats to the right, while in the center a group of sailing vessels are tied together whilst similarly being unloaded. At the left is an elevated dock with a group of onlookers conversing as a lone figure attempts to climb to shore.

#### PROVENANCE

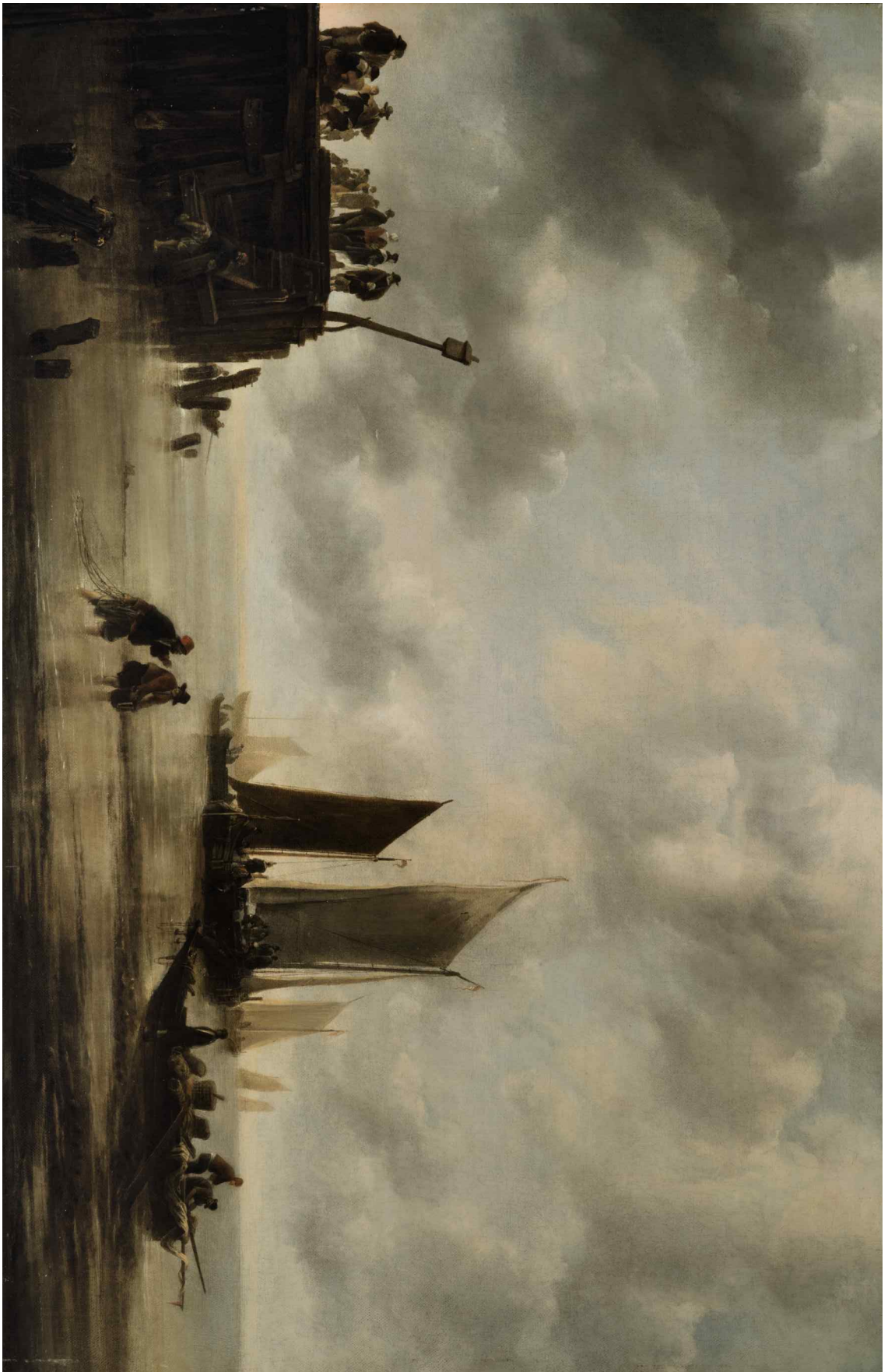
With Martin H. Colnaghi, London, 1892;  
Dr. Ed. Guinle, Casa Guinle, Avenida Rio Branco, Rio de Janeiro;  
His sale, London, Christie's, 28 July 1926, lot 27, for 840 gns (to Morton);  
Major-General Sir Harold A. Wernher, Bt. G.C.V.O., T.D.;  
His posthumous sale, London, Christie's, 27 June 1975, lot 75, for 15,000 gns;  
Anonymous sale ('The Property of a Gentleman'), London, Christie's, 10 December 1993, lot 18;  
Anonymous sale ('Property of the Executors of a Deceased's Estate'), London, Sotheby's, 3 December 1997, Lot 86;  
There purchased by the present owner.

#### EXHIBITED

London, Royal Academy, *Works by the Old Masters (Winter Exhibition)*, January-March 1892, no. 63.

#### LITERATURE

C. Hofstede de Groot, *A Catalogue Raisonné...*, vol. VII, London 1923, p. 188, cat. no 116; and incorrectly said to be dated 1654  
W.R. Valentiner, 'Jan van de Cappelle', in *the Art Quarterly*, vol. IV, 1941, p. 296;  
M. Russell, *Jan van de Cappelle*, Leigh-on-Sea 1975, p. 77, cat. no 116 (as 'an excellent picture').



## 18 PETER BINOIT

Cologne circa 1590 - 1632 Hanau

Still life of flowers in an earthenware vase on a stone ledge, with insects and a caterpillar beside it

signed in monogram lower right: *PB*  
oil on copper, the reverse stamped with the personal cipher of Georg V (Georg Rex) of Hanover  
11½ by 8 in.; 28.2 by 20.2 cm.

\$ 175,000-225,000

€ 147,000-189,000 £ 132,000-169,000

## PROVENANCE

Johann Ludwig Graf von Wallmoden-Gimborn (1736-1811);  
His sale, Hannover, Ramberg, 1 September 1818, lot 371 (as Peter Breughel);  
King Georg V of Hanover (1819-1878), his personal cipher on the reverse;  
Provinzialmuseum, Hanover, by 1891;  
Fideikommiss-Galerie des Gesamthauses Braunschweig-Lüneburg;  
Their sale, Berlin, Cassirer and P. Helbing, 27 April 1926, lot 102 (as The Monogrammist PVB);  
Paul Werners, by whom acquired in Berlin between the wars;  
By descent to his grandson until sold ('Property from a German Family Collection'), London, Sotheby's, 1 April 1992, lot 60, where acquired by the present collector for \$174,723.

## LITERATURE

O. Eisenmann, *Katalog der zum Ressort der königlichen Verwaltungs-Kommission gehörigen Sammlung von Gemälden, Skulpturen und Alterthümern im Provinzial-Museumsgebäude an der Prinzenstrasse Nr. 4 zu Hannover*, Hanover 1891, no. 67;  
O. Eisenmann, *Katalog der zur Fideikommiss-Galerie des Gesamthauses Braunschweig und Lüneburg gehörigen Sammlung von Gemälden und Skulpturen im Provinzial-Museum Rudolf v. Bennigsenstr. 1 zu Hannover*, Hanover 1905, no. 314;  
G. Bott, 'Stillebenmalerei des 17. Jahrhunderts. Isaak Soreau, Peter Binoit,' in *Kunst in Hessen und am Mittelrhein*, 1962, Werkverzeichnis Binoit no. 8;  
M.-L. Hairs, *The Flemish flower painters in the XVIIth century*, Brussels 1985, p. 457;  
G. Bott, *Die Stillebenmaler Soreau, Binoit, Codino und Marrell in Hanau und Frankfurt 1600-1650*, Hanau 2001, p. 198, cat. no. WV.B.7, reproduced.

The riot of brightly-colored spring and summer flowers protruding from a simple earthenware vase is typical of Binoit's work from around 1610-20. The handling of the flowers in this work is particularly sensitive and the pigments, especially the blues and yellows, are unusually well-preserved. Binoit trained in Hanau and was a leading member of the school of still life painting that emerged there in the 1610s to rival those of Antwerp and Middelburg.

For a work that today seems so typical of the artist it is a peculiarity that it was not recognized as such until the 1960s. Previously given to the so-called Monogrammist PVB on account of a misreading of its monogram (the perceived 'v' is in fact a decorative link between the P and the B), the painting only entered the literature on Binoit in 1962. The monogram is in fact precisely the same as those in several other works by Binoit, such as those in the Szépművészeti Museum, Budapest, and the large copper recorded by Hairs (1975) as in the Count Magnus Brahe collection, Skokloster, which was also previously attributed to the erstwhile Monogrammist PVB.<sup>1</sup> With the Budapest work, dated 1613, the painting shares a similar *mise-en-scène*, the flowers presented in seemingly the same earthenware vase with a beetle to the left. Binoit, like Bosschaert and all the flower painters of the era, repeated various blooms from picture to picture: the scarlet poppy can be found in the same position in the Budapest work; the variegated tulip, upper left, occupies the same spot in a work sold at Christie's in 2000; and the rose branch on the ledge reappears in the copper recorded by Bott in the Galerie Pudelko, Bonn, 1980.<sup>2</sup>

Though unrecognized at the time of the 1992 sale (see Provenance) the red cipher on the reverse of the copper with the letters *GR* in ligature and surmounted by a crown is that of Georg V, last King of Hanover before the unification of Germany in 1871 (*GR* standing for ('Georg Rex')). Following unification, the painting entered the Provinzialmuseum in Hanover.

1. For the latter see Bott 2001, p. 196, no. WV.B.3, reproduced.

2. Bott 2001, p. 199, no. WV.B.10 and p. 198, no. WV.B.8 respectively.



Florence 1535 - 1607

### The Crucifixion with Mary Magdalen kneeling at the cross

signed and dated lower right: *AD. M.DCII/AL.BR.ALL./FAC*  
 inscribed in Hebrew, Greek and Latin on the scroll above the cross: "Jesus of Nazareth King of the Jews;" further inscribed on the scroll held by the skeleton lower left: *LA MORTE CH'EI SOSTENE PERCHI VIVA* ("Death which He sustained for those who live")  
 oil on lapis-lazuli, oval, set in a rectangular panel  
 overall dimensions: 8¼ by 6½ in., 21 by 16.4 cm.  
 painted surface: 6⅞ by 5¼ in.; 17.1 by 13.5 cm.

\$ 80,000-120,000

€ 67,500-101,000 £ 60,500-90,500

#### PROVENANCE

Commissioned by Ferdinando I de' Medici, The Grand Duke of Tuscany, in 1602;  
 Recorded in the *Guardaroba Medicea* until 1629.

#### EXHIBITED

New York, Jean-Luc Baroni Ltd., *An Exhibition of Master Drawings and Paintings*, 18-31 January 2008, no. 7.

#### LITERATURE

Jean-Luc Baroni Ltd., *An Exhibition of Master Drawings and Paintings*, exhibition catalogue, New York 2008, cat. no. 7, reproduced;  
 S. Bellesi, *Catalogo dei Pittori Fiorentini del '600 e '700*, Florence 2009, vol. 1, p. 69.

1. "pagamento di 68 scudi per un quadro in rame con la "Madonna con il figlio piccolo" e per un ovato in lapislazzuli con un "Crocifisso;" see Archivio di Stato di Firenze, *Guardaroba Medicea* 249, C.19.

2. "Dua quadrettini di lapislazzaro a ovati, che in uno depintovi il Nostro Signore nell'orto, del Cigoli e nell'altro uno Cristo in croce con Santa Maria Maddalena a' piedi con una morte e altre figurine, di mano di Alessandro Allori detto il Bronzino, con adornamenti d'ebano filettati d'avorio, n. 2;" see Archivio di Stato di Firenze, *Guardaroba Medicea* 479, C.11 s.

3. "Due quadretti di lapislazzero a ovati, ch'è in uno un Crocifisso e nell'altro Nostro Signore nell'orto, con adornamento d'ebano che li riquadra, filettati d'argento, alti braccia 1/3 larghi braccia 1/4 incirca, ch'è il Crocifisso del Bronzino e l'altro del figliolo, n. 2 (Two pictures of oval lapis lazuli, one which is a Crucifix and the other one Our Lord in the Garden, with ebony adornment that frames them, threaded in silver, 1/3 braccia high, 1/4 braccia wide, of which the Crucifix is by Bronzino and the other by the son);" see Archivio di Stato di Firenze, *Guardaroba Medicea* 657, C.14; The *Crucifixion* is listed as by Agnolo Bronzino in this inventory, however this is certainly an error as the description of the shape, subject and support all correspond to the present painting. Furthermore, the size recorded in the inventory is very close (a Florentine *braccio* is 58.8 cm. making the dimensions of the oval as recorded 19.6 cm. by 14.7 cm., compared with 17.1 by 13.3 cm. of the present lot (see Jean-Luc Baroni, Ltd, under Literature).

Alessandro Allori was one of the most sought after painters in Florence in the late 16<sup>th</sup> and early 17<sup>th</sup> centuries. After the death of his father, when he was five, Allori was adopted by the painter Agnolo Bronzino, in whose workshop he trained. Like his mentor, he enjoyed the patronage of the Medici, the ruling family of Florence, and other elite citizens of the city.

This jewel-like work, painted directly onto lapis-lazuli, was painted in 1602 for Ferdinando I de' Medici, Grand Duke of Tuscany (1549-1609). Ferdinando was made a cardinal at age fourteen, however he was never ordained. During his years in Rome he began acquiring works of art and built Villa Medici, which would eventually become the home of the French Academy in Rome. Upon the death of his older brother Francesco I, in 1587, he returned to Florence, renouncing his position as cardinal and marrying. He continued his patronage of the arts, favoring religious commissions and devotional subjects such as the present painting.

Despite its small size, the composition of this painting is exquisitely detailed. The distraught figure of Mary Magdalen kneels at the foot of the cross, gazing up at the crucified Christ. At left, a skeleton, also looking up at Christ, holds a scroll with the words *Lamorte Ch'ei Sostene Perchi Viva*, a reminder to the viewer of Christ's sacrifice for mankind. At right can be seen the Resurrected Christ leading the Old Testament prophets and patriarchs out of Limbo, with the flames of hell in the background. The beautiful blue of the lapis stone is deliberately left unpainted to serve as the background sky.

This painting is recorded in the inventory of the *Guardaroba Medicea* on 26 October 1602, when a payment was made for two paintings: "Payment of 68 *scudi* for a copper painting with the 'Madonna with her little son' and for an oval in lapis lazuli with a 'Crucifixion.'" <sup>41</sup> The latter picture is also listed in the inventory of the *Guardaroba Medicea* for the years 1625-1629 where it is described as hanging in the private apartments of Maria Maddalena of Austria, on the ground floor of the Villa at Poggio Imperiale, along with another small painting, also on lapis, by Cigoli: "Two small oval lapis-lazuli paintings, one depicting Christ in the Garden of Olives, by Cigoli, and the other illustrating Christ on the cross with Mary Magdalen at his feet, with the figure of death and other small figures, in the hand of Alessandro Allori, called Bronzino, framed in ebony inset with ivory, n. 2."<sup>2</sup> This *Crucifixion* is further recorded in the 1654-6 inventory as hanging in the ground floor *Galleria* of the Villa at Poggio Imperiale,<sup>3</sup> however it is not listed in the later inventories of the *Guardaroba Medicea*. The painting may have been dispersed when large portions of the collection were taken or sold at auction following the death of the last Grand Duke of Tuscany, Gian Gastone de' Medici in 1737.





20

## FEDE GALIZIA

Milan 1578 - 1630

A still life of a porcelain bowl of grapes on a stone ledge with a medlar, quinces, a pomegranate and a wasp;

A still life of a porcelain basket of plums and grapes on a stone ledge with pears

a pair, both oil on panel  
each: 10 <sup>3</sup>/<sub>4</sub> by 15 <sup>1</sup>/<sub>4</sub> in.; 27.3 by 38.7 cm.  
(2)

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

€ 1,680,000-2,520,000    £ 1,510,000-2,260,000

**PROVENANCE**

With Alain Tarica, Paris, 1991;  
From whom acquired by the present collector.

These exquisite still lifes are the work of the pioneering female painter, Fede Galizia, an artist who played a fundamental role in the emergence of still-life painting in Italy and throughout Europe in the first quarter of the seventeenth century. Daughter of the miniaturist and painter, Nunzio Galizia, she trained under her father, and her precocious talent was already on full display as a young teenager. By the age of 20, she had achieved international renown as a painter of portraits and devotional compositions, yet it is her remarkable still lifes that established her lasting reputation and are considered her most important works today.

Although this pair of still lifes was unknown to scholars throughout most of the 20th century, Flavio Caroli became acquainted with them just after the publication of his monograph on Fede Galizia in 1989. In his letter of authenticity dated 15 July 1991, Caroli characterized the pair as being of exceptional quality, noting their powerful, almost celestial qualities.<sup>1</sup> He considers them to be autograph variants of another pair of paintings by Fede Galizia sold at Sotheby's London on 12 December 1984, and now both in private collections (figs. 2 and 3).<sup>2</sup> Along with Galizia's signed and dated *Crystal Fruit Stand with Peaches, Quinces, and Jasmine Flowers*, which was sold at Sotheby's London on 8 July 2015 for £1,565,000 (fig. 1),<sup>3</sup> the present pair can be considered among the most important additions to Galizia's small but impressive corpus of works in recent decades.

*continued*



Fig. 1 Fede Galizia, 1578-1630, *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.; 12 <sup>1</sup>/<sub>4</sub> by 16 <sup>3</sup>/<sub>4</sub> in. Property of a Private Collection.





Figs. 2 & 3 Fede Galizia, *Grapes in a White Faience Bowl, a Peach and a Medlar on a Ledge*; *Grapes and plums in a Faience Basket, and Pears all on a Ledge*, a pair, both oil on canvas. Each 27.5 by 38 cm; 10 3/4 by 15 in.; sold at Sotheby's London, December 12th 1984

A soft light illuminates each scene in this lot from the left, casting both a gentle gleam as well as subdued shadows upon the cool stone ledges, the lush fruit, and the delicate pottery, all set against a dark background. In one, bunches of fresh grapes with large green leaves are set within a decorative faience bowl. To the left of the bowl, a single grape has fallen onto the ledge from the overflowing bunches, while on the right sits a medlar, two quinces, and a pomegranate bursting with seeds. Just above the quinces, a yellow wasp rests atop a grape. In the other of the pair, a faience basket is filled with plums, quinces, and grapes, and is surrounded on the ledge by pears, six to the left and one on the right. In both examples, Galizia has not only focused on convincingly rendering the distinct variations in the flesh of the fruits, from the delicate yet vibrant pomegranate seeds to the undulating surface of the pears, but has also carefully described the fineness of the porcelain.

Exemplified in the present pair of paintings is Galizia's sensitive approach to her subject matter, her acute eye for detail, and her preference for rendering still-lives with a restrained simplicity that is echoed in works such as Francisco de Zurbarán's *Still Life with Lemons, Oranges and a Rose* (Norton Simon Museum, Pasadena, inv. no. F.1972.06.P).<sup>4</sup> Never overfilled or cluttered and always imbued with a degree of naturalism, Galizia's compositions impart quiet yet indelible impressions.

Fruit still-lives in Italy around the turn of the seventeenth century were rare, the earliest known being Caravaggio's *Basket of Fruit* of about 1595-1596 (See S. Schütze, *Caravaggio: the complete works*, Cologne 2009, p. 248, cat. No. 7, reproduced). This example, now in the Pinacoteca Ambrosiana in Milan, once formed part of the collection of Cardinal Federico Borromeo in Milan as did a few still-lives by Jan Brueghel the Elder. While these still-lives, with their intense realism, may have influenced the Milan-based Galizia, her innovative approach to the genre was unique and unparalleled during her lifetime and set the foundation for generations of artists to follow. The universal appeal of her still-lives continues to transcend time and enchant viewers even today.

1. In his letter of 15 July 1991, Caroli notes: "Le confermo che i dipinti...sono opere splendide della pittrice Fede Galizia...La qualità delle due tavole in oggetto è tersa, astrale e potente, nell'alba di un genere che avrà un ruolo fondamentale nella storia della pittura moderna."

2. F. Caroli, *Fede Galizia*, Turin 1989, p. 88, cat. nos. 34 and 35, reproduced.

3. Oil on poplar panel, 31.2 by 42.5 cm, signed with monogram lower left: FG; and dated lower right: 1607.

4. O. Delenda, *Francisco de Zurbarán 1598-1664*, Madrid 2009, pp. 228-30, cat. no. 57, reproduced.







## 21 VALENTIN DE BOULOGNE

Coulommiers-en-Brie, Seine-et-Marne bapt 1591 (?) - 1632 Rome

A fortune teller, bravo, lute player,  
drinking figure, and a pick-pocket

oil on canvas  
53 $\frac{3}{8}$  by 73 $\frac{3}{8}$  in.; 145.7 by 187.6 cm.

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

€ 840,000-1,260,000 £ 755,000-1,130,000

## PROVENANCE

Marchese Raffaele Soprani (1612-1672), Sestri Levante, and thence by descent;  
Anonymous sale, Genoa, Casa di Riposo/Chiostro del Santuario di San Francesco di Paola, 3 March 1985 (as anonymous);  
Giorgio Balboni and Ettore Viancini, Geneva, 1985;  
With Patrick Matthiesen, London, 1989;  
Private collection, Geneva, since 2002.

## EXHIBITED

Rome, Galleria Nazionale d'Arte Antica di Palazzo Barberini, and Siena, Santa Maria della Scala, *Colori della Musica: Dipinti, strumenti e concerti tra Cinquecento e Seicento*, 2000-2001, no. 43;  
Sydney, Art Gallery of New South Wales and Melbourne, National Gallery of Victoria, *Darkness and Light: Caravaggio and His World*, 29 November 2003 - 30 May 2004, no. 62;  
New York, Metropolitan Museum of Art, *Valentin de Boulogne, Beyond Caravaggio*, 7 October 2016 - 16 January 2017, no. 11.

## LITERATURE

B. Nicolson, *Caravaggism in Europe*, 1979, edited by L. Vertova, Turin 1990, vol. I, p. 205, reproduced vol. II, fig. 675;  
M. Mojana, *Valentin de Boulogne*, Milan 1989, pp. 192-93, and p. 239, cat. no. 70, reproduced in color p. 193 (as unsure whether it is autograph or a period copy, her confusion based in part on the background that at the time was overpainted as a cloudy sky);  
S. Macioco in *Colori della Musica: Dipinti, strumenti e concerti tra Cinquecento e Seicento*, exhibition catalogue, Siena 2000, p. 202, cat. no. 43, reproduced in color;  
2001: *An Art Odyssey*, London, Matthiesen Gallery, 2001, pp. 222-231, reproduced in color;  
R. Beresford in *Darkness and Light: Caravaggio and His World*, exhibition catalogue, 2003, pp. 202-03, cat. no. 62, reproduced in color;  
P. Bell and D. Suckow in *Repräsentation - Inklusion - Exklusion. Zur Semantisierung der 'Zigeuner'* ed. I. Patrut and H. Uerlings, Trier, Universität Trier, 2008;  
'Valentin de Boulogne, réinventer Caravage,' in *Dossiers de l'Art*, 246, March 2017, p. 2, reproduced;  
K. Christiansen in *Valentin de Boulogne, beyond Caravaggio*, exhibition catalogue, New York 2016, pp. 108-110, cat. no. 11, reproduced in color.

Valentin's *Fortune-teller*, from circa 1615, is one of the artist's earliest works and was included in the important recent exhibition in New York's Metropolitan Museum of Art dedicated to the artist. Depictions of card players and tavern drinkers were popularized by Bartolomeo Manfredi soon after Caravaggio's stay in Rome at the turn of the seventeenth century, and this new form was rapidly taken up by the plethora of Northern artists working in the city at the time. Few of them though absorbed the innovations of Caravaggio and Manfredi as quickly and as successfully as Valentin, who must surely be considered one of the finest of all of Caravaggio's followers.

In the present work Valentin provides a development to the standard depiction of bohemians and crooks by portraying the victim of the intrigue, that is the soldier being duped, with his back to us, creating a greater spatial complexity, while the figures facing us are presented in a harmonious and fluid dynamic which underscores their complicity. By almost entirely concealing the soldier's face, however, the artist further allows us as viewers to identify as this very figure. Not one but two of the thieves look out directly at us, drawing us into the action, particularly by the knowing gesture of the man on the far right who taps his nose with his finger. This figure reappears in several other works executed roughly at the same time as the present work: as the servant in the *Return of the Prodigal Son*, in the Museo della Venerabile Arciconfraternità della Misericordia, in Florence;<sup>1</sup> as the bystander at the far right in the *Denial of Saint Peter*, in the Fondazione di Studi dell'Arte Roberto Longhi, in Florence;<sup>2</sup> as the figure pouring wine in the *Fortune-Teller with Soldiers*, in the Toledo Museum of Art.<sup>3</sup> The youth playing a lute recurs as the soldier at the far left of the Christ and the Adulteress, in the Getty Museum, Los Angeles.<sup>4</sup> The inclusion of the chicken, or *pollo* in Italian, introduces a note of humor and word play, for in Italian *pollo* also means a dupe.

While the work itself was only rediscovered in 1985, the composition was already known through two copies, one in the Statens Museum for Kunst in Copenhagen, and a more modest copy in a private collection formerly on the London art market. Since the Copenhagen copy has a pendant, which in turn is a copy after Valentin's *Musicians and Soldiers* from 1625-27, in the Musées des Beaux-Arts in Strasbourg, scholars including Benedict Nicolson assumed that the present work and the Strasbourg painting must have also been pendants.<sup>5</sup> As the recent exhibition in New York made quite explicit, however, the two works date from different decades in the artist's career, and so cannot be considered true pendants. As the exhibition catalogue reasonably suggests, they were likely at one point owned by the same collector who commissioned the copies. The aforementioned other copy in a private collection is also paired with a copy after the Strasbourg *Musicians and Soldiers*, lending further credence to the idea that the two prototypes must have once hung in the same collection.

1. *Valentin de Boulogne, beyond Caravaggio*, pp. 114-15, cat. no. 13, reproduced.

2. *Ibid.*, pp. 117-19, cat. no. 14, reproduced.

3. *Ibid.*, pp. 120-22, cat. no. 15, reproduced.

4. *Ibid.*, pp. 122-25, cat. no. 16, reproduced.

5. *Ibid.*, pp. 166-68, cat. no. 32, reproduced.





Ostiano near Mantua circa 1582 - 1622 Rome

### Christ Blessing

oil on canvas  
30¾ by 23½ in.; 78 by 59.7 cm.

\$ 100,000-150,000

€ 84,000-126,000 £ 75,500-113,000

This compelling and finely rendered portrait of *Christ Blessing* is a highly important addition to the *oeuvre* of Bartolomeo Manfredi, Caravaggio's most important follower in Rome after his death. A painter of North Italian birth, Manfredi is documented in 1610 in Rome, although he may have arrived a few years earlier, and it was here that he would have first come in contact with the tenebrist style of Caravaggio. No paintings by Manfredi are signed or dated, making the chronology of his works difficult to establish, yet his accomplished output spanning his entire career solidifies his importance within the tradition of Baroque painting as a key link between Caravaggio and artists in generations to follow.

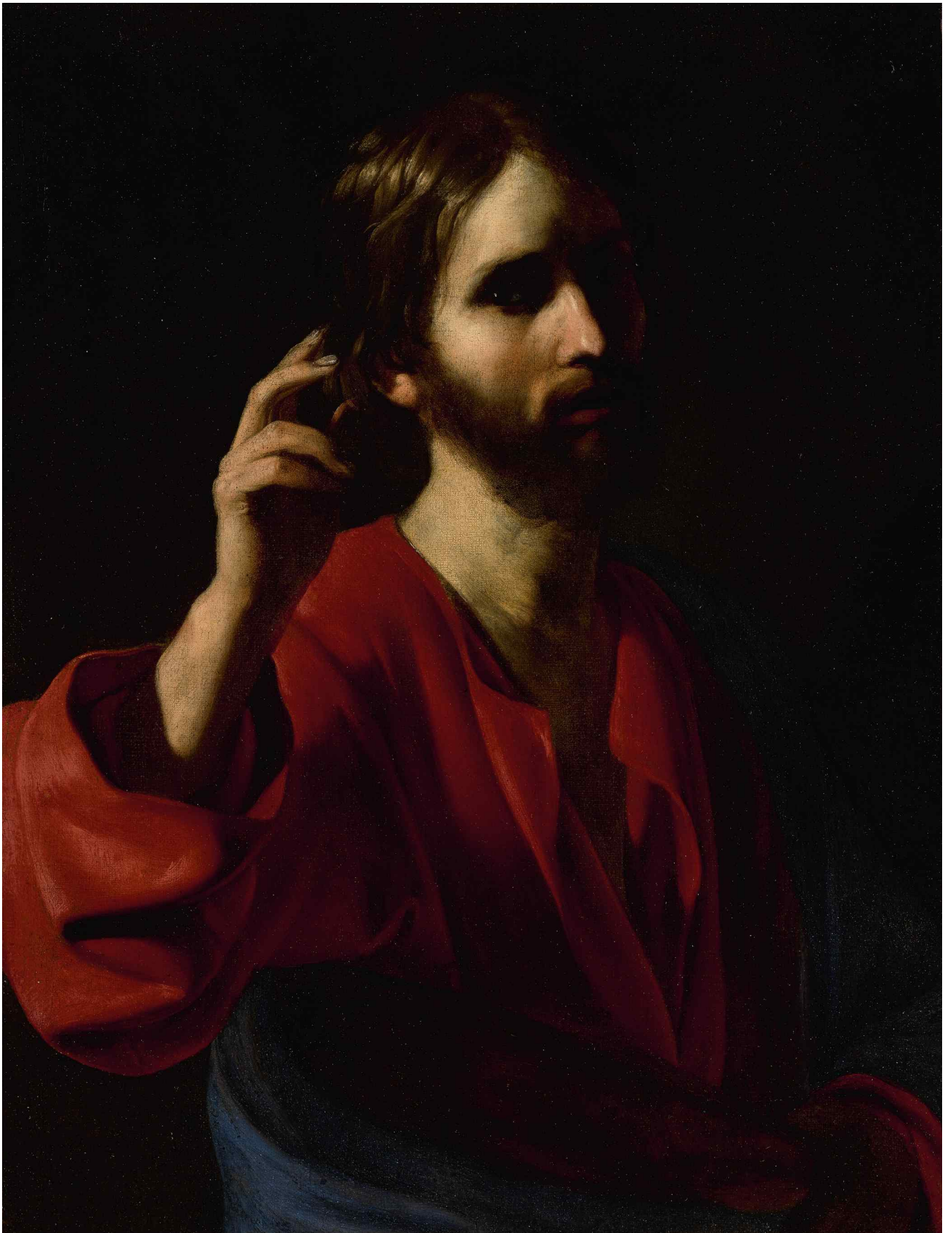
The style of the present painting, so suggestive and confident in its use of *chiaroscuro*, does in fact have roots in the works of Caravaggio, who clearly left an impression on the young artist from Ostiano. Rather than being a simple, slavish follower of Caravaggio, however, Manfredi himself was an innovator of a new style. His dramatically lit compositions were to have a deep influence on French and Netherlandish artists visiting Rome, such as Dirck van Baburen, Valentin de Boulogne, Nicolas Tournier, and Nicolas Régnier, all of whom would disseminate his style in their native lands. The effect was so marked and immediate that a near contemporary and fellow artist called the phenomenon the "Manfrediana methodus."

The expressive profile of the face of the Christ in the present work, cast in a deep shadow, can be compared to that of Manfredi's *Saint John the Evangelist* in the Pinacoteca Capitolina in Rome,<sup>1</sup> and a related figure of Christ, also dramatically lit and draped in heavy red and blue fabrics, appears in Manfredi's *Tribute Money* in the Uffizi Gallery in Florence (fig. 1).

1. See G. Papi, *Bartolomeo Manfredi*, Soncino 2013, pp. 161-162, cat. no. 21, reproduced p. 87, reproduced plate 29.



Fig. 1 Bartolomeo Manfredi, *Tribute Money*, Firenze, Galleria degli Uffizi



## 23 SIMON VOUET

Paris 1590 - 1649

Portrait of a gentleman, bust-length, in a painted oval

oil on canvas  
30¼ by 23¾ in.; 76.6 by 60.2 cm.

\$ 400,000-600,000

€ 336,000-505,000 £ 301,000-451,000

**PROVENANCE**

Count Czernin, Vienna;  
With Galerie Sanct Lucas, Vienna;  
With Alfred Brod Gallery, London;  
There acquired by Mr. and Mrs. Henry H. Weldon.

**EXHIBITED**

Providence, Museum of Art, Rhode Island School of Design, *Northern Baroque Paintings and Drawings from the Collection of Mr. and Mrs. Henry H. Weldon*, 15 April - 7 June 1964, no. 28;  
New York, Finch College Museum of Art, *The Collection of Mr. and Mrs. Henry H. Weldon*, 11 May - 30 June 1966, no. 45;  
University of Maryland Art Gallery, *Simon Vouet 1590-1649*, February-March 1971, no. 14;  
The Cleveland Museum of Art, *Caravaggio and His Followers*, 30 October 1971 - 2 January 1972, no. 74;  
New Orleans Museum of Art, *In the Eye of the Beholder: Northern Baroque Paintings from the Collection of Henry H. Weldon*, 13 September - 2 November 1997, no. 67;  
New York, The Metropolitan Museum of Art, on loan, 2011 - 2017.

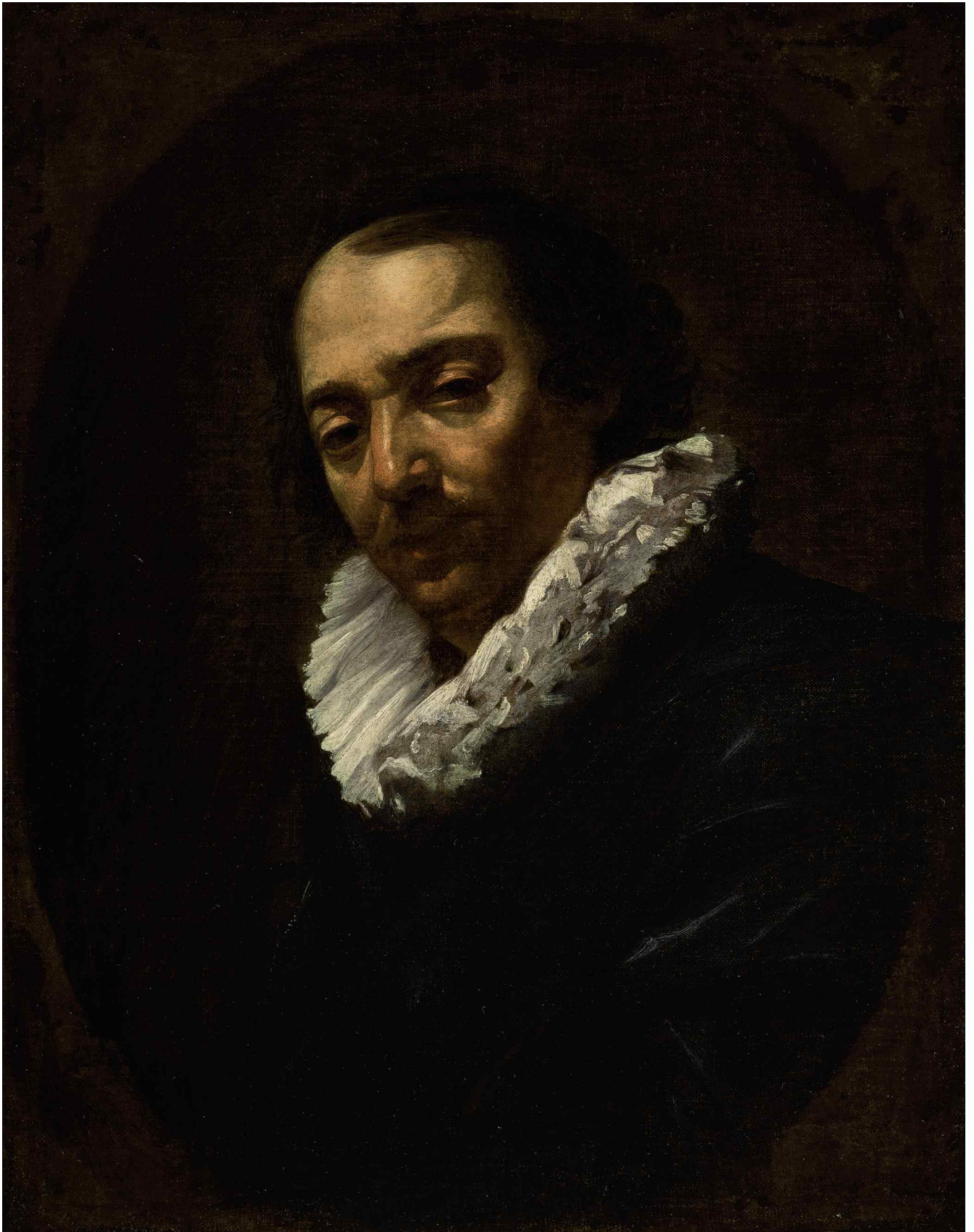
**LITERATURE**

J. deH. Weldon, *The Male Portraits of Simon Vouet*, unpublished dissertation, New York 1966, pp. 23-24, cat. no. 12;  
R.E. Spear, *Caravaggio and His Followers*, exhibition catalogue, Cleveland 1971, p. 189, cat. no. 74, reproduced p. 188;  
N.T. Minty, *In the Eye of the Beholder: Northern Baroque Paintings from the Collection of Henry H. Weldon*, exhibition catalogue, New Orleans 1997, cat. no. 67.

Included in the landmark 1971 exhibition in Cleveland, *Caravaggio and His Followers*, this painting dates from Vouet's Italian period and was likely completed after his initial stay in Rome but before his self-portrait of circa 1627, now in the Musée des Beaux-Arts, Lyon (fig. 1). Spear (see *Literature*) gives it a possible dating of 1622-25, as Vouet's handling of the impasto in the ruff is freer than in his works of the later 1620s, though less vigorous than in his earlier paintings from his stays in Arles, Braunschweig and Rome. It has also been suggested that the portrait was completed a bit later, circa 1625-1627, during his final months in Italy.

One of the most important and influential French artists of the 17th century, Simon Vouet was born in Paris but traveled from an early age. He was in England by the age of fourteen and spent time painting in Constantinople in 1611-12. The following year he moved to Italy, and though he spent time in Venice, Naples, Bologna, Milan and Florence, it was in Rome where his career flourished. He received a pension from King Louis XIII and remained in Italy for fourteen years, absorbing the influences of the *Caravaggisti* as well as the more classicizing styles of the Carracci and Guido Reni. Upon returning to Paris in 1627, Vouet became the *Premier peintre du Roi*, a title he held until his death in 1649. His influence on French painting in the 17th century cannot be overstated: he is credited with bringing the Italian Baroque to France, where it captured the attention of a whole new generation of artists.

While the identity of the sitter is unknown, Vouet captures the man with a profound empathy and spirit. His heavy eyelids and strong cheekbones are emphasized by the dramatic lighting, evidence of the continued popularity of Caravaggism in Rome.



## 24 SIR ANTHONY VAN DYCK

Antwerp 1599 - 1641 London

## Portrait of an Italian Nobleman

signed and dated upper right: *AE.T. SVE*  
*42. A° 1626 / A.V.D.*  
 oil on canvas  
 47¼ by 35 in.; 120 by 89 cm.

**\$ 800,000-1,200,000****€ 675,000-1,010,000    £ 605,000-905,000****PROVENANCE**

With Adriano Ribolzi, Lugano, Switzerland;  
 From whom acquired by the present collector,  
*circa* 1970.

**LITERATURE**

E. Larsen, *The paintings of Anthony van Dyck*,  
 Freren 1988, vol. II, p. 164, cat. no. 401 (where  
 incorrectly listed as "Italy, Private Collection").

This dashing portrait was almost certainly executed by Anthony van Dyck in Genoa, where the artist made several visits during the years 1621 to 1627. Unknown to scholars until now, the picture has been in private ownership for over forty years and thus never exhibited publicly, nor known to the compilers of the authoritative 2004 monograph on van Dyck. It has never appeared at auction, and its reemergence onto the marketplace as one of the extremely rare signed and dated portraits from the artist's brief Italian period marks a rare occurrence.

Bellori, van Dyck's early biographer, pronounced in 1672 that 'travelling in other parts of Italy, he always came back to Genoa as if it were his own country, where he was known and loved by everyone.'<sup>1</sup> The painter's characterful and dramatic approach to portraiture saw him gain a vast amount of commissions from wealthy Italian patrons. Their particular desire for lavish and elegant costume portraits was realized by the talented Fleming, whose experience gained here served as a useful platform for his successful later career as portrait painter to the courts of northern Europe. In this regard van Dyck distinguished himself from his mentor Rubens in that in Italy, perhaps surprisingly for a painter of his renown, he did not align himself with a specific court or patron. Rather, he embraced a traveling mentality which kept him busy on a variety of private commissions for the local nobility. This bespoke, independent identity is the primary reason why portraits occupy the vast majority of his Italian output. Above all else, it was Titian whom van Dyck used as his primary point of inspiration for his Italian portraits. By 1626 when van Dyck painted this work, Genoa, and indeed much of the territory outside of Venice was filled with works by the Venetian master for van Dyck's consumption. Van Dyck's Italian sketchbook makes clear his intense observation of Titian's portraits and their dual pursuit of accurate artifice and personality. Such a pursuit positioned van Dyck as a key bridge between Titian and Velazquez, who in 1629 began a brief, but incredibly impactful year and a half trip through Italy.

*continued*



ET SVB A. A. 1622  
A. V. D.



Fig. 1 Anthony van Dyck (1599-1641), *Portrait of a Genoese Nobleman*, 1624, oil on canvas, 131 x 101 cm.  
Inv.: GE 61. Liechtenstein, The Princely Collections, Vaduz-Vienna. © Liechtenstein, The Princely Collections,  
Vaduz-Vienna/ SCALA, Florence/ Art Resource, NY 2018

An unsigned copy after this work is in the Musée du Louvre (inv. R.F. 1942 – 34). Both this canvas and the Louvre copy have both traditionally identified the sitter as Olivio Odescalchi (1655-1713), the nephew of Pope Innocent XI and legendary collector, but this identification is impossible given the dating of our picture to 1626. Instead, the sitter should be identified as a well-heeled nobleman, who would have undoubtedly paid a large sum for this portrait owing to van Dyck's growing popularity by this point in his blossoming career. The coat of arms at upper right as thus far not been identified, though it does not belong to one of the more prominent and firmly identified Genoese families.

Of the Italian period portraits by van Dyck, almost none are signed and dated. A dated (1624) example, traditionally identified as Desiderio Segno (fig. 1) in the Collections of the Prince of Liechtenstein, employs a near identical format and hand-writing. As in the Liechtenstein portrait, the sitter here also wears a simple yet refined black silk jacket with contrasting white lace collar and cuffs. Van Dyck's mastery of material is on full display here, particularly in the luxuriously draped left arm that shines through his deft ability to apply subtle variations of white and grey against the rich black paint.

We are grateful to Rev. Dr. Susan Barnes for confirming the attribution to van Dyck, based on first hand inspection.

1. G. P. Bellori, *Le vite de' pittori, scultori ed architetti moderni*, Rome 1672, p. 225.





AT. SVE 42. A. 162

A.VD

25

## WILLEM DROST

Amsterdam 1633 - 1659 Venice

## Roman Charity

oil on canvas  
58½ by 41 in.; 148.5 by 104.3 cm.

\$ 200,000-300,000

€ 168,000-252,000 £ 151,000-226,000

## PROVENANCE

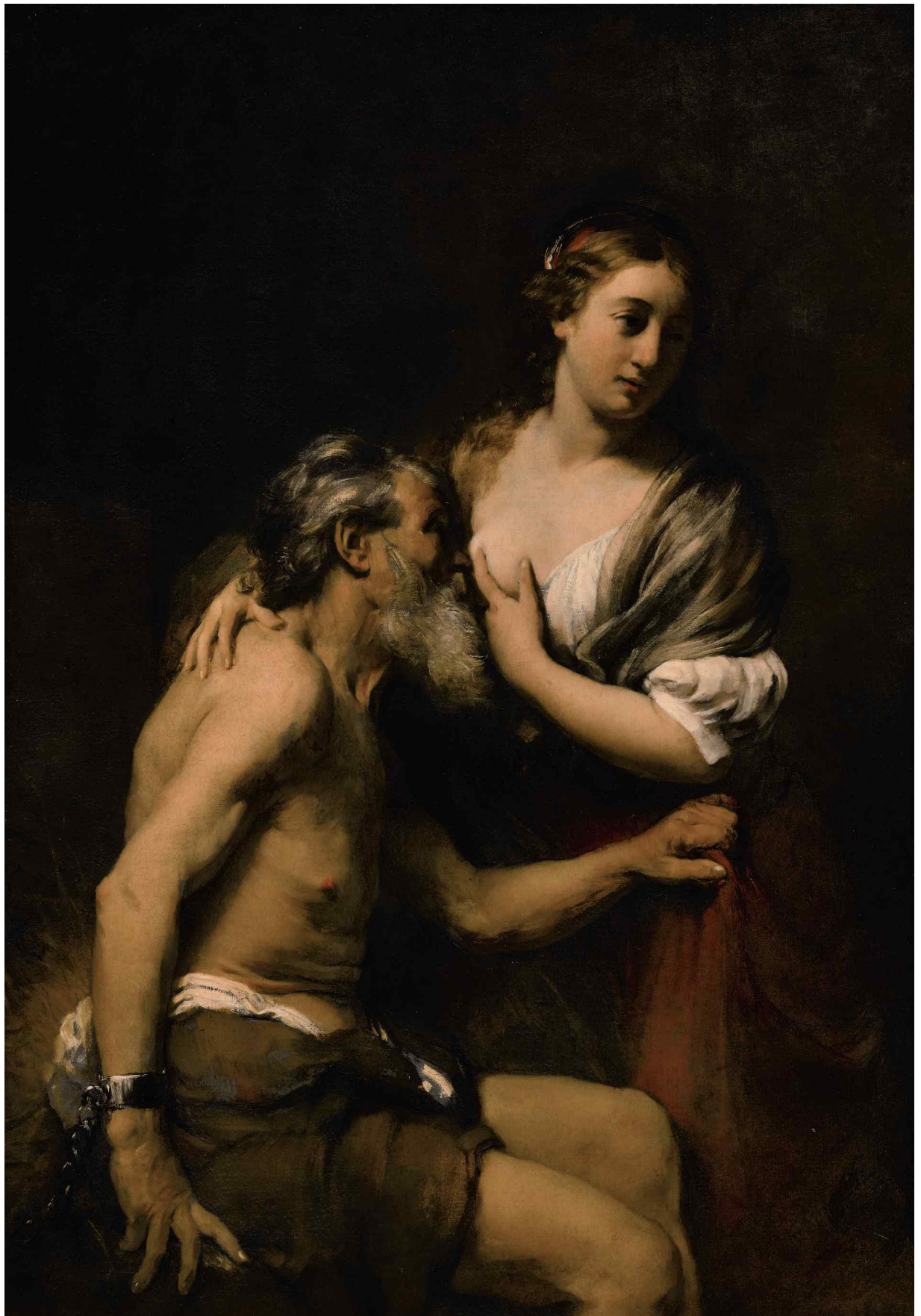
In the possession of the family of the current owners since at least 1850.

Willem Drost's powerful *Roman Charity* is a complete rediscovery, painted at the beginning of the artist's brief stay in Venice, circa 1655-1657, and for at least the past hundred years resting quietly in a family collection. Such a rare addition to an already tiny corpus comes, amazingly, on the heels of yet another rediscovered Italian period Drost, sold in these rooms one year ago for a world-record price (fig.1)<sup>1</sup>.

The work is all the more rare as it accounts for only the second multi-figural composition from Drost's Italian sojourn, for which there are only fifteen accepted extant pictures.<sup>2</sup> The first, and consequently the only other history painting, is his *Mercury and Argus* in the Staatliche Kunstsammlungen, Dresden (fig. 2). Consequently, *Roman Charity* stands out as a touchstone in understanding Drost's working method from this incredibly brief but critical period in the arch of Dutch Golden Age painting. As with the aforementioned *Flora*, *Roman Charity* is a remarkable synthesis of the artist's early training in Amsterdam under Rembrandt and the more mature style he developed in Venice, when he came under the direct spell of both Titian and the Italian tenebrist movement made popular by Jusepe di Ribera.

*continued*

Fig. 1 Willem Drost (1633 – 1659), *Flora*, oil on canvas, 39 by 33 in.; 99 by 84 cm.



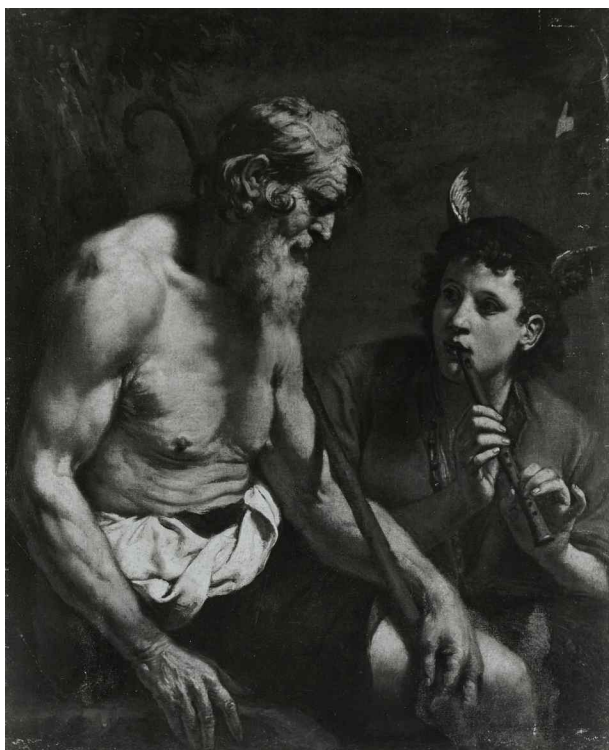


Fig. 2 Willem Drost, *Mercury and Argus*, 116.5 x 98.5 cm, oil on canvas.  
© SLUB Dresden / Deutsche Fotothek / Rudolph Kramer.

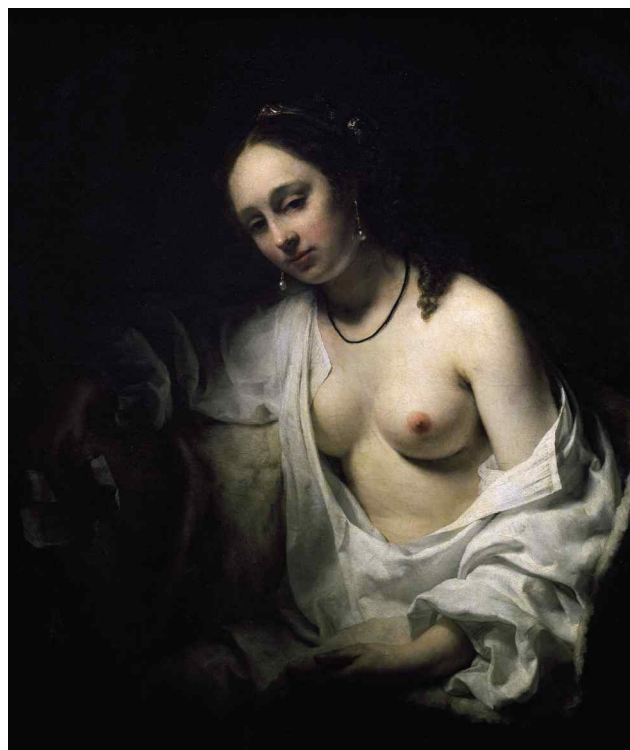


Fig. 3 Willem Drost, *Bathsheba receiving letter from David*, Louvre, Paris, France /  
De Agostini Picture Library / G. Dagli Orti / Bridgeman Images

The rediscovery of the present work allow us to re-evaluate Drost's stylistic development in Italy, for his Italian *oeuvre* reveals a strong affinity for this tenebrist style prevalent in Venice at the time. Indeed, his Italian paintings have at times been confused with the work of the German artist Johann Carl Loth, who was active in Venice and perhaps best exemplifies the Riberesque trend in Venetian tenebrism. Indeed, both the Dresden *Mercury and Argus* and *Roman Charity* recall Loth's painterly technique, but as Jonathan Bikker notes, the hair, beard and face of both male protagonists-Argus and Cimon-are similarly rendered in coarse impasto in a manner consistent with Drost's Italian style. Furthermore, the eyes of both Mercury and, here, Pero are distinctly outlined in thin lines, a distinguishing feature of Drost's Italian style.

Bikker correctly notes that it had been assumed, based on the extant paintings from the artist's Italian sojourn, that Drost had lost interest in the 16th century Venetian prototypes which

had so informed his style while he was still in Amsterdam. However, the present *Roman Charity*, which was almost certainly painted in Venice, directly contradicts that idea and confirms that native Italian paintings continued to be a crucial source of inspiration. This observation is made obvious here by the soft chiaroscuro framing the overall composition, Pero's soft flesh tones, and above all, her delicate oval facial features and red lips which immediately recall both *Flora* and Drost's undisputed masterpiece, *Bathsheba with King David's Letter* (fig. 3, Musée du Louvre).

We are grateful to Dr. Jonathan Bikker for endorsing the attribution following first-hand inspection and for his kind assistance in cataloguing the work.

1. Sotheby's New York, 25 January 2017, lot 20, for \$4,625,000.

2. See J. Bikker, *Willem Drost: A Rembrandt Pupil in Amsterdam and Venice*, New Haven and London 2005, cat. nos. 25-38.



## 26 DONATO CRETI

Cremona 1671 - 1749 Bologna

## A Sibyl

oil on canvas, in its original Emilian carved and gilt wooden frame  
28¾ by 23⅞ in.; 72.4 by 58.7 cm.

\$ 200,000-300,000

€ 168,000-252,000 £ 151,000-226,000

## PROVENANCE

Count Pietro Ercole Fava (died 1744), Palazzo Fava, Bologna, listed in the "Camera Dipinta dall'Albani" ("*Donna con turbante che legge, in mezza figura, con cornice dorata, del Creti, L. 50.*"), and presumably thence by descent with the collection to Count Carlo Fava, Palazzo Fava, Bologna (died 1790).

## LITERATURE

Inventory of the collection of Count Pietro Ercole Fava, drawn up in 1745 by Donato Creti, published by G. Campori, *Raccolta di cataloghi ed inventari inediti*, 1870, p. 603.

This enchanting depiction of a beautiful young woman is a major addition to the *corpus* of Donato Creti, one of the most poetic painters of the Bolognese school and, with Marcantonio Franceschini, its last great proponent. It depicts the figure of a Sibyl, an archetype that has deep roots in Bolognese art, perhaps most famously in the works of Reni, Guercino and Domenichino. As in the versions of these older masters, Creti has painted his Sibyl wearing a turban (practically an iconographic shorthand for an exotic, oracular figure), and holding up a book. He has chosen to paint her in profile, one of his favorite compositional devices, and one which allowed him to create idealized portraits of women of extreme elegance and originality.

The Sibyl would appear to be a relatively early work by Creti, dateable to the first decade of the 18<sup>th</sup> Century. Its composition corresponds rather closely to the *Cleopatra* formerly in the Hercolani Fava Simonetti collection (fig. 1), which Renato Roli dated to the early 1700s.<sup>1</sup> The *Cleopatra*, in turn, relates to a figure at the extreme left of one of the artist's most famous pictures, the *Alexander the Great threatened by his Father* in the National Gallery of Art, Washington, DC (inv. 1961.9.6), which has been given a likely dating of 1700-1705. Thus, the present painting should date to about the same moment in the young artist's career, the opening years of the new century.

Such a dating would also fit with the early provenance of the painting. Count Pietro Ercole Fava (1667/9-1744) was a member of one of the most important aristocratic families of Bologna which had a long history of supporting the arts. He was also a talented dilettante painter,<sup>2</sup> and a close friend of Donato Creti, who had studied with him in the studio of Lorenzo Pasinelli. Fava and his father, Alessandro, would become early supporters of Creti, and in fact in the posthumous inventory of Pietro Ercole, drawn up in 1745 by the artist himself, there are listed over 100 paintings by Creti, as well as numerous drawings. The first room of the inventory, the "Camera Dipinta dall'Albani" contained a number of works by the artist. The second one listed, directly after the *Alexander* now in Washington, is a "*Donna con turbante che legge, in mezza figura, con cornice dorata, del Creti.*"<sup>3</sup> The painting was valued by Creti at 50 Bolognese *lire*, more than the *Cleopatra* mentioned above. While the inventory contains no measurements for the paintings, the reverse of the frame of the present painting bears a brand and an inscription which ties the painting to the Fava family (figs. 1 & 2).

We are grateful to Prof. Daniele Benati who has confirmed the attribution to Creti based on photographs.

1. R. Roli, *Donato Creti*, 1967, p. 92.

2. Both Giampietro Zannetti and Luigi Crespi considered him important enough to devote biographies to him.

3. "Woman with a turban who is reading, half length, with a gilt frame, by Creti." Cf. Campori, *op. cit.*, p. 603

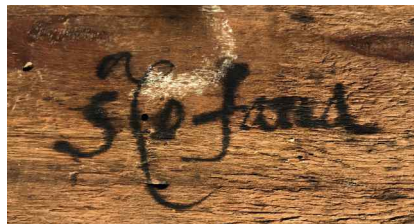
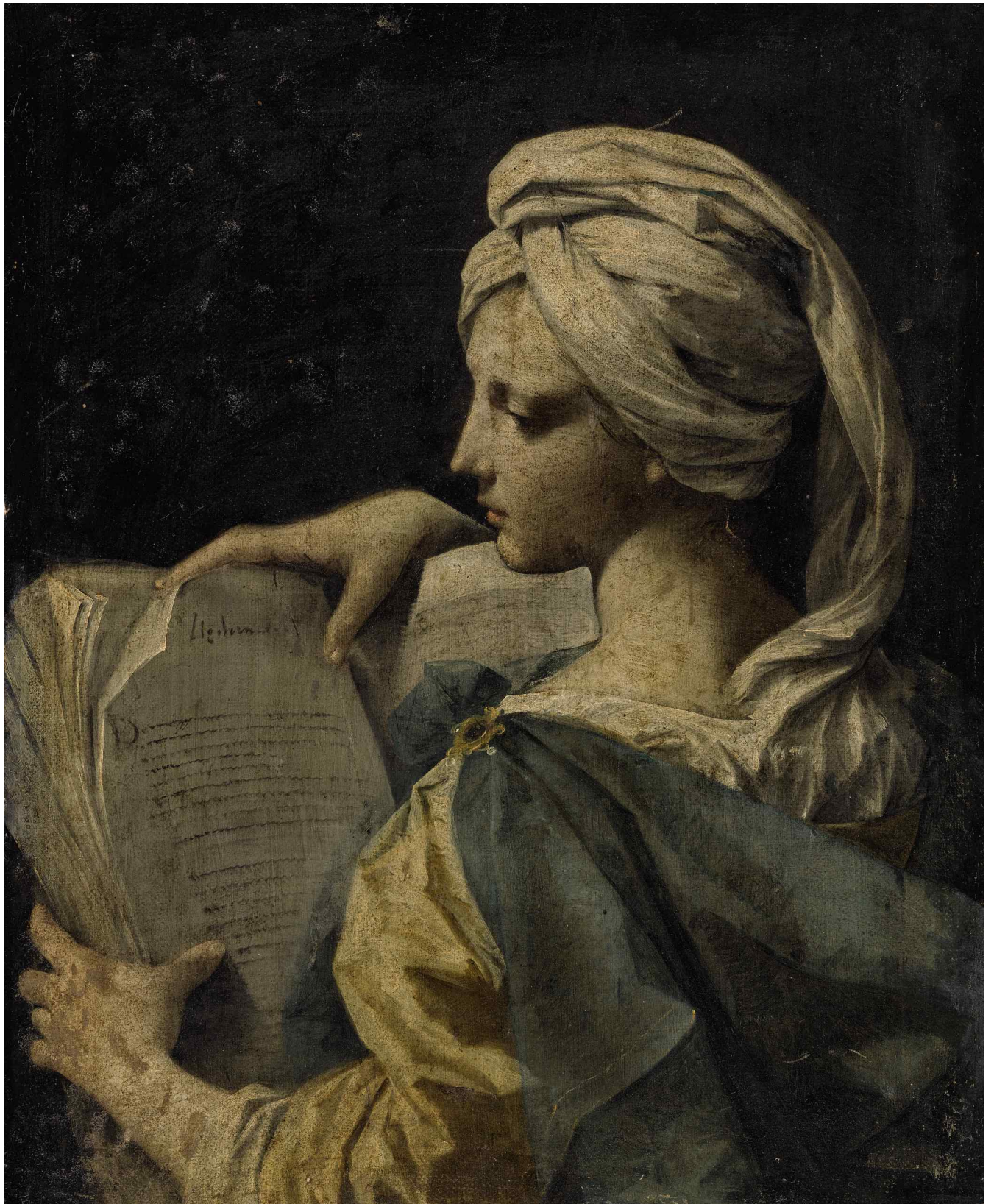


Fig. 1 Verso of the original frame



Fig. 2 Verso of the original frame



## 27 TIZIANO VECELLIO, CALLED TITIAN, AND WORKSHOP

Pieve di Cadore circa 1485/90 - 1576 Venice

## Saint Margaret

signed lower right near the skull:  
TITIANV[S]  
oil on canvas  
78 by 66 in.; 198 by 167.5 cm.

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

€ 1,680,000-2,520,000 £ 1,510,000-2,260,000

## PROVENANCE

In the collection of King Charles I (1600–1649), at Whitehall Palace, recorded in the inventory of 1639 drawn up by Abraham van der Doort, as hanging in the First Privy Lodging Room, no. 3: 'Done by Tichian/ Item the Picture of St Margarett with a little reed cross in her left hand triumphing over the Divell Being in a dragons Shape an intire figure Soe bigg as y<sup>e</sup> life In a wodden guilded frame/ 6–2–5–2'; Recorded in the inventory of pictures at Somerset House, London, September 1649, appraised at £100: '287/ Margrett afraid of a Monster. by Tytsian.'; Whence ceded to Embry [Embree/ Emery] in part settlement of the late King's debt to him on 21 May 1650 for £100; John Embry, Serjeant Plumber, 1650; Richard 'Mad Dick' Norton (d. 1732), MP, Southwick House, possibly inherited from his grandfather Colonel Norton (d. 1692); almost certainly in his collection by 24 June 1714, the date of his will; and before 1728, when inventoried in his estate; Simon Harcourt, 1st Earl Harcourt of Stanton Harcourt and Viscount Nuneham of Nuneham Courtenay (1714–1777); Thence by descent at Nuneham Park, Nuneham Courtenay until sold, Harcourt sale, London, Christie's, 11 June 1948, lot 184 (for 500 guineas) where acquired by Frank Sabin; With Frank Sabin, London; Anonymous sale, London, Christie's, 27 June 1958, lot 100 (as Titian, 78 by 66 in.), for 450 guineas to Hedden; With Kurt Meissner, Zurich, 1959; From whom acquired by a forebear of the present owner.

## EXHIBITED

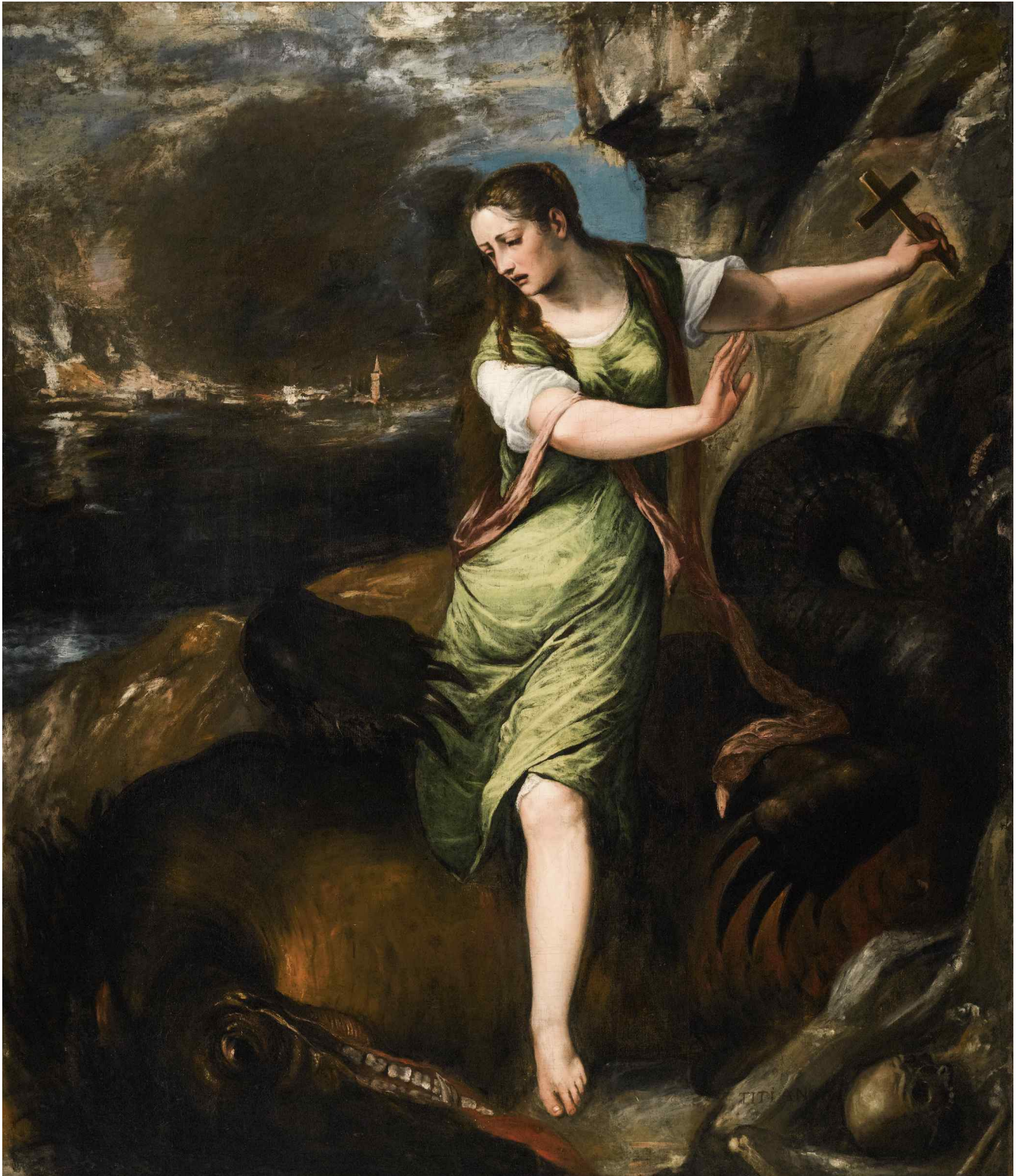
Geneva, Musée d'Art et d'Histoire, *Venezianische Kunst in der Schweiz und in Liechtenstein*, 8 September – 5 November 1978, no. 76;  
Paris, Grand Palais, *Le Siècle de Titien: L'âge d'or de la peinture à Venise*, 9 March – 14 June 1993, no. 250 (as Titian, c. 1554–58).

## LITERATURE

*A Book of all such the kings pictures...*, Bodleian Library, Oxford, MS Ash. 1514, fol. 17: '3/ Done by Tichian/ 5/ [pijnt] opan de raeht lijt opan klaeht/ Item the Picture of S<sup>t</sup> Margarett with a little reed cross in her left hand triumphing over the Divell Being in a dragons Shape an intire figure Soe bigg as y<sup>e</sup> life In a wodden guilded frame/ 6–2–5–2', in Millar 1958–60, p. 14;  
A note of all the pictures in the King's possession by Titian, Bodleian Library, Oxford, MS Ash. 1514, fol. 185v.: '3 item san margrit/ forft inde midel priffi lossing rom/ 8', in Millar 1958–60, p. 183;  
*A true Inventorie of Severall Pictures now remayneinge in Somersett house in y<sup>e</sup> Custodye of M<sup>r</sup> Henrye. Browne. &c. appraised y<sup>e</sup> .. Septemb<sup>r</sup> 1649 y<sup>t</sup> Came from white hall. & S<sup>t</sup> James.*, Corsham MS, fol. 24: '287/ Margrett afraid of a Monster. by Tytsian.', in Millar 1970–72, p. 316;  
G.S.H. Harcourt, H. Walpole, J. Reynolds, *Description of Nuneham-Courtenay, in the County of Oxford*, Oxford [?] 1806, p. 22, recorded as hanging in the Great Drawing Room, on one side of the chimney: 'a most capital picture by Titian, of St. Margaret. It was in the collection of King Charles I. and has been etched by Hugh Howard the painter.';  
G. Waagen, *Galleries and Cabinets of Art in Great Britain*, London 1857, vol. IV, p. 350 (as 'Titian(?) – St Margaret. Decidedly only a school copy');  
J.B. Cavalcaselle, J.A. Crowe, *Titian: his Life and Times*, London 1877, vol. II, note 222, 223 (as 'lost');  
C. Phillips, *The Picture Gallery of Charles I*, London 1896, pp. 50, 91;  
P. Beroqui, *Tiziano en el Museo del Prado*, Madrid 1946, pp. 130–37;  
O. Millar, 'Abraham van der Doort's Catalogue of the Collections of Charles I', *The Walpole Society*, vol. 37, 1958–60, p. 14, no. 3, p. 183, p. 230 (incorrectly identified as the picture now in the Prado);  
R. Pallucchini, 'Un'altra redazione della Santa Margherita di Tiziano', in *Arte Veneta*, vol. XIII/XIV, 1959–1960, pp. 47–50 (as Titian);  
W.L.F. Nuttall, 'King Charles I's Pictures and the Commonwealth Sale', *Apollo*, vol. LXXXII, October 1965, p. 306;  
N. Surry, 'Pictures from Hampshire: notes on the Norton collection and its dispersal', in *Proceedings of the Hampshire Field Club & Archaeological Society*, vol. 26, 1969, p. 131, recorded in Richard Norton's bequest, '...to the King's most Excellent Majesty His Heires and Successors as the first of my Legacy's 1728. I write this tho given and bequeathd before': as hanging at Southwick House 'In the Gallery': '*Santa Margareta* £120.1s.0d.';  
R. Pallucchini, *Tiziano*, Florence 1969, pp. 159, 178, 298, 307, 320 (as Titian);  
H.E. Wethey, *The Paintings of Titian*, London 1969, vol. I, cat no. 118, pp. 142–43 (as Titian);  
O. Millar, 'The Inventories and Valuations of the King's Goods, 1649–1651', *The Walpole Society*, vol. 43, 1970–72, p. 316, '287/ Margrett afraid of a Monster. by Tytsian.';  
M. Natale in *Venezianische Kunst in der Schweiz und in Liechtenstein*, exhibition catalogue, Geneva 1978, cat no. 76, reproduced p. 115 (as Titian);  
F. Haskell in A. MacGregor (ed.), *The Late King's Goods*, London and Oxford 1989, pp. 227 and 231 (incorrectly identified as the picture now in the Prado);  
F. Valcanover in *Le Siècle de Titien: L'Age d'Or de la Peinture à Venise*, exhibition catalogue, Paris 1993, cat. no. 250, reproduced p. 228 (detail) and p. 230 (as Titian, c. 1554–58);  
F. Pedrocco, *Titian: The Complete Paintings*, London 2001, cat no. 209, pp. 246, 247, 252 (as Titian);  
K. Meissner, *Gemälde und Zeichnungen aus sechzig Jahren Kunsthandel*, Galerie Kurt Meissner, Zurich, 2003, p. 28, 276 (as Titian);  
M. Falomir in *Tiziano*, exhibition catalogue, Museo del Prado, Madrid, 10 June – 7 September 2003, under no. 46, pp. 258 and 399 (as possibly by Michael Cross, after Titian);  
P. Joannides, 'Titian in London and Madrid', *Paragone*, LV, no. 58, November 2004, pp. 24–25 (as 'worthy of Titian');  
J. Brotton, *The Sale of the Late King's Goods*, London 2006, pp. 242 and 319 (as sold to Cárdenas);  
P. Humfrey, *Titian: the Complete Paintings*, London 2007, cat no. 281, pp. 346, 355, reproduced p. 355 (as a variant by Titian with some workshop assistance, c. 1570);  
M. Grosso in S. Ferino-Pagden, *L'ultimo Tiziano e la sensualità della pittura*, exhibition catalogue, Vienna 2007, pp. 250–53, under no. 3.2 (as Titian).

continued





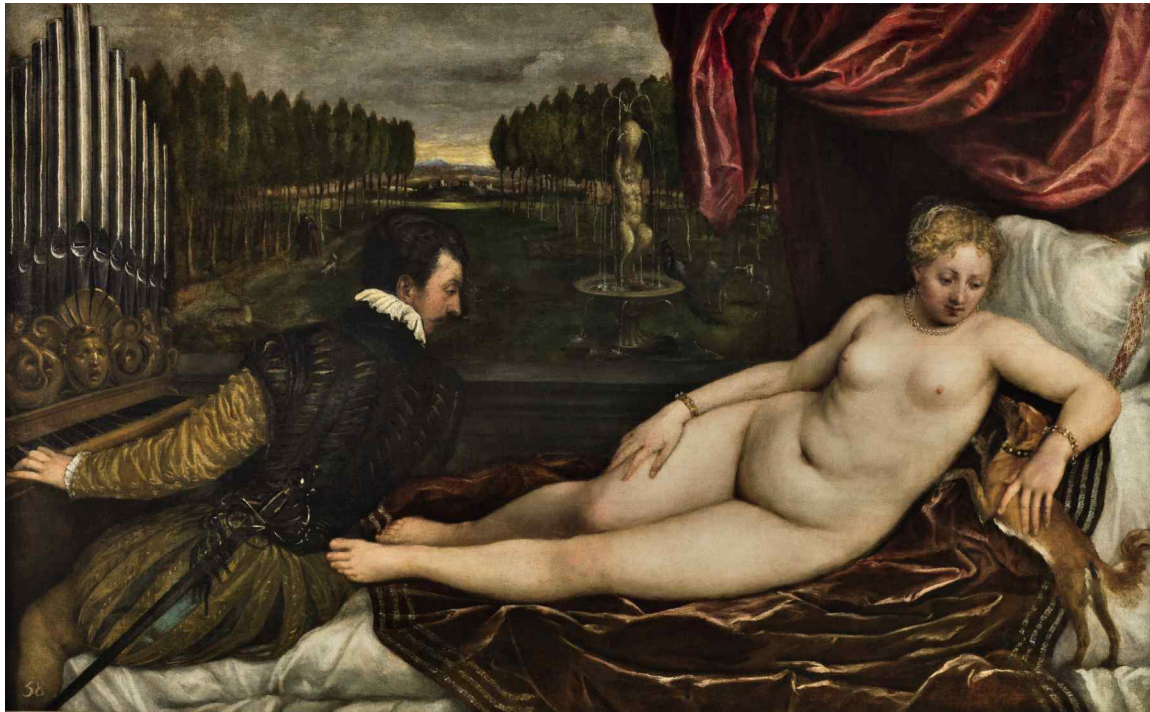
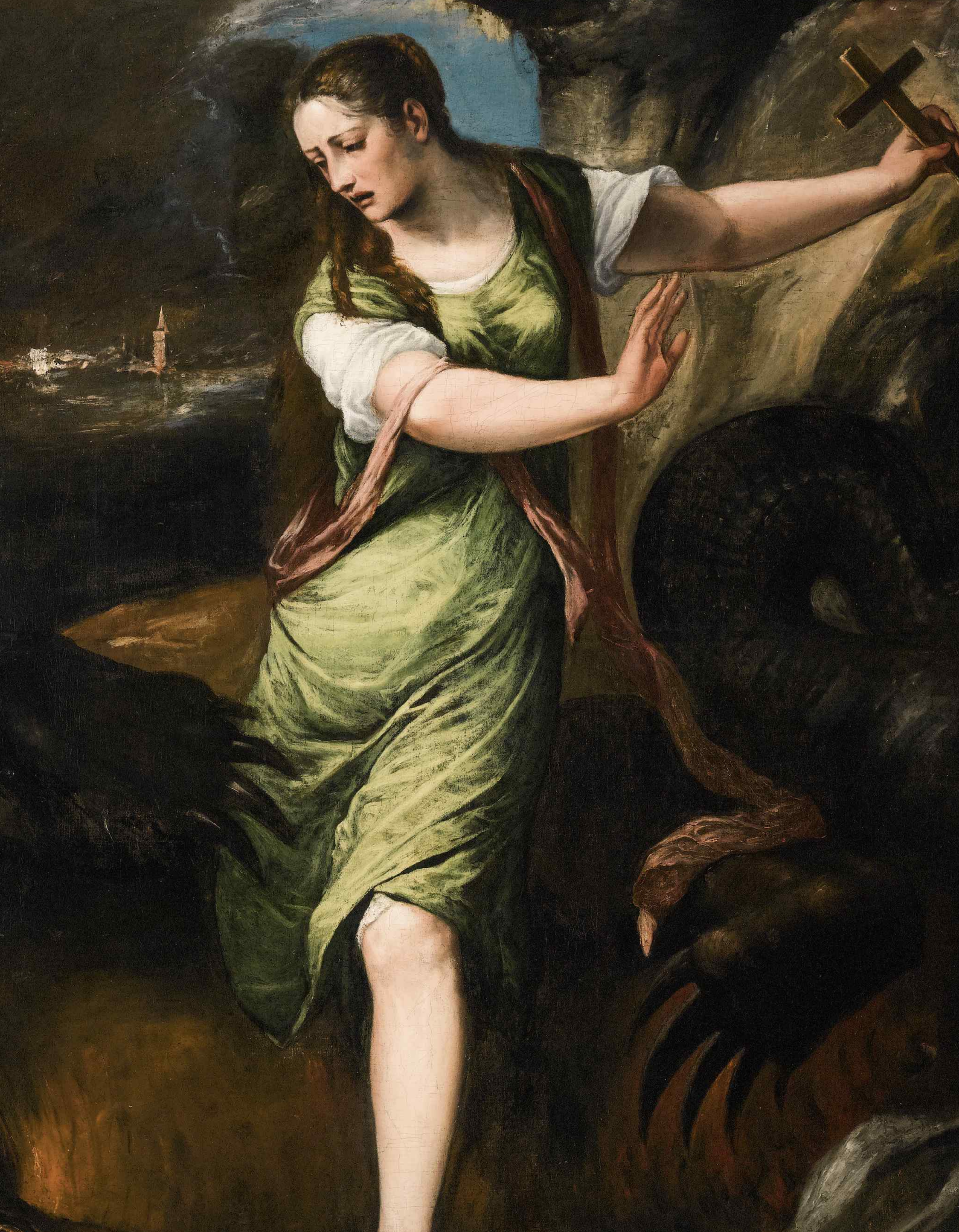


Fig. 1 Titian, *Venus and Music*, circa 1550, oil on canvas, 138 by 222.4 cm. Museo del Prado.

This monumental and visually arresting painting, which once formed part of Charles I's collection and hung at Whitehall Palace in London, with other works by Titian, depicts the heroic Saint Margaret as she emerges unscathed from the body of the dragon. It is considered by most scholars to have been painted in the mid-1560s, and is one of two versions of the subject signed by Titian, the other being in the Museo del Prado, Madrid.<sup>1</sup> In its spirited execution, enlivened by rapid brushstrokes and the dramatic contrasts of light against dark, the painting embodies every quality of the artist's late style. This painting is first recorded in the English royal collection. It belonged to King Charles I (1600–1649) and was displayed alongside the King's most highly prized Titians at Whitehall. It is listed there in the inventory of 1639 drawn up by Abraham van der Doort, as hanging in the First Privy Lodging Room: 'Done by Tichian/ Item the Picture of S<sup>t</sup> Margarett with a little reed cross in her left hand triumphing over the Divell Being in a dragons Shape an intire figure Soe bigg as y<sup>e</sup> life In a wodden gilded frame'. The *Saint Margaret* hung in the principal room of Titians, with the early *Pesaro presented to Peter* (Koninklijk Museum voor Schone Kunsten, Antwerp) and other remarkable works such as *Venus with an Organist* and *The Allocution of the Marquis del Vasto to his Troops* (both Prado, Madrid); *The Entombment of Christ*, *The Supper at Emmaus* and the '*Allegory of Alfonso d'Avalos*' (all three now at the Musée du Louvre, Paris); and *Woman in a Fur* (Kunsthistorisches Museum, Vienna).<sup>2</sup>

Soon after the King's execution, the decision was taken by Parliament to sell off his collections. Full inventories were drawn up and valuations given with a view to the money raised from their sale paying off the King's debts. The King's creditors were entitled to acquire pictures; others were paid in goods from Charles's estate. In the case of the *Saint Margaret* it was sold to John Embry, a royal plumber, whose name appears on the First List of the late King's servants and creditors comprising those most in need. Francis Haskell in his essay on Charles I's collection cites Embry's case as a representative example of a member of the King's retinue who had remained unpaid. The present work, which is listed in an inventory of pictures drawn up in September 1649, was valued at £100. As Haskell describes, Embry was owed £903 and was recompensed only partly in cash. To cover the remaining sum he was allowed to choose pictures to make up the value – among them the present painting of *Saint Margaret*.<sup>3</sup> According to Nuttall, of the twenty-four pictures given to him as settlement of the debt, the *Saint Margaret* was the most important. Presumably Embry's objective was then to sell it as quickly as possible and convert it into cash. During the Commonwealth Embry became Oliver Cromwell's Surveyor-General of Works and subsequently, at the Restoration, found himself obliged to defend his position, returning a portion of the pictures to Charles II.<sup>4</sup> The picture is next recorded in Hampshire, in the collection of Richard Norton (d. 1732), though it is not known how he acquired it. He may have

*continued*



inherited it from his grandfather Colonel Norton (d. 1692). The *Saint Margaret* then entered a British aristocratic collection where it remained until the mid-twentieth century.

The *Saint Margaret* is likely to have been begun at the same time as the Prado painting, which is generally recognised as the prime version of the composition and dated to the mid-1560s. Indeed it seems probable that the present work was painted alongside the version now in the Prado, with Titian utilising his workshop to block in areas of the painting but finishing the key areas of the painting himself. The expressive power of Titian's later style is nowhere more clearly demonstrated than in the lyrical and atmospheric depiction of the city of Venice on fire in the background. On the skyline the campanile of St Mark glows in fiery orange and pinks, whilst the stormy waves of the sea are animated by dark blue and green brushstrokes. In the sky billowing smoke rises upwards to intermingle with the clouds in a passage of painting that presages that of the Impressionists, more than three centuries later.

The x-radiograph reveals much more vigorous application of paint in places that now appear rather dark and flat, including the area to the left of the head now covered with brown paint, and changes to the structure of the dragon, as well as modifications to the city skyline (fig. 1). A photograph of the painting taken at the time of the Harcourt sale in 1948 shows the larger extent of the canvas at the top edge of the composition before it was reduced, at some point before 1958. The composition was then more closely comparable to that of the Prado version.

As is characteristic with Titian's late works, the darker tones, fiery landscape and summary handling of the paint in the present work create a sense of drama that is entirely fitting to the narrative. Margaret of Antioch was a legendary virgin martyr. She refused a proposal of marriage from the prefect of Antioch and was cruelly tortured and imprisoned as a result. Satan allegedly appeared to her in the form of a dragon and devoured her. The cross she held in her hand irritated the monster's insides and the dragon burst open allowing her to escape unharmed, only to be subsequently decapitated. Panofsky notes that Titian's decision to depict Saint Margaret and the dragon in an outdoor setting suggests he was using an apocryphal version of the legend.<sup>5</sup>

Titian's Saint Margaret is conceived with a profound understanding of the dramatic potential of the scene. She is a triumphant figure whose body, depicted in dramatic *contrapposto*, fills the entire right-hand side of picture plane, almost touching the right-hand and lower margins. Prof. Paul Joannides has noted Titian's deliberate comparison with Raphael and Giulio Romano's versions of the same subject

(Giulio's *Saint Margaret* was in Venice in the early sixteenth-century, in the collection of Zuanonio Venier, today housed in the Kunsthistorisches Museum, Vienna). Titian's *Margaret* surpasses the serenity of Giulio's interpretation, which lacks the intensity of expression and setting. Titian's saint is painted in a myriad of colours and her luminous light green tunic with its bright white sleeves and rose pink veil stands out from the more earthy, brown based tones of the rest of the canvas. The dragon that occupies the bottom register of the canvas is predominantly painted in brown and blackish hues and the only flashes of colour are the strokes of red and white delineating his vicious mouth. The implied movement in Saint Margaret's twisting body contrasts to the stolidity of the rock face behind her and she emerges from the picture plane as an impressive figure, trampling the dragon underfoot and holding her cross aloft.

The painting was inspected on 28 September 2012 by Prof. Peter Humfrey and Dr Nicholas Penny. Both believe it to have been painted as a second version of the Prado picture and with a significant degree of studio assistance. Prof. Humfrey saw the painting again in person on 27 October 2017. In his opinion the *Saint Margaret* is a picture produced under Titian's direction in his workshop, with the execution largely due to the workshop but parts, such as the landscape in the background, possibly involving the direct involvement of Titian himself. Prof. Joannides inspected the painting on 26 October 2017; he maintains his view, published in 2004, that it is by Titian and his studio. The Royal Collection is currently working on an online reconstruction of the collection of Charles I at Whitehall Palace, which will include the present work. We are grateful to all those cited for their comments. In particular we wish to thank Lucy Whitaker and Niko Munz at the Royal Collection for their help in compiling this catalogue entry.

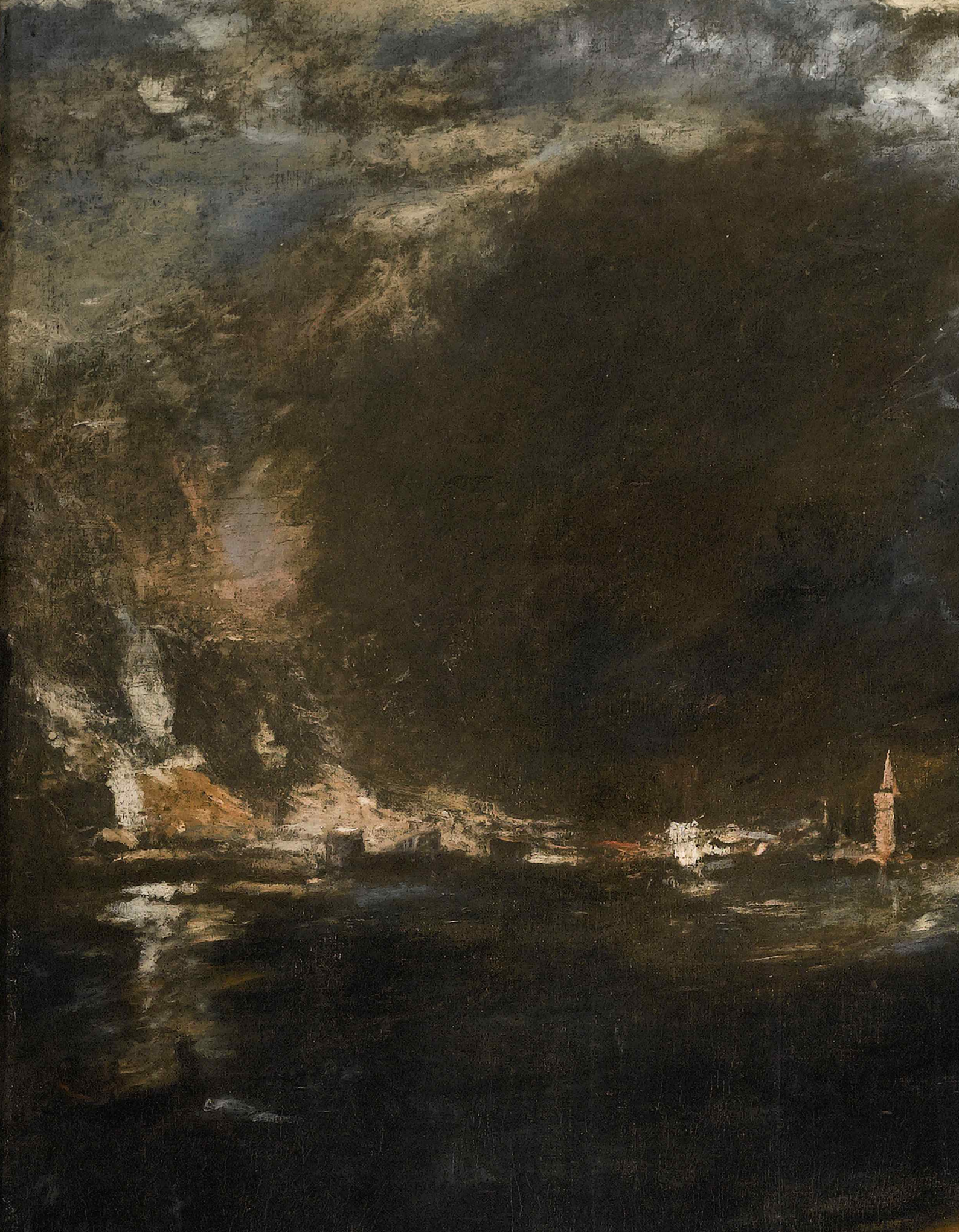
1. P00455. See H.E. Wethey, *The Paintings of Titian*, London 1969, vol. I, cat no. 117, pp. 141–42. One other treatment of the subject is recorded, now in the Escorial, a painting sent to Philip in October 1552, today is in very poor condition, making it difficult to determine the extent of the workshop's participation (210 x 170 cm., Humfrey 2007, no. 187).

2. See Millar 1958–60, pp. 14–16.

3. See Nuttall 1965, p. 303 and ff. In the record of the sale the pictures acquired in this way are shown as having been 'sold'.

4. Six pictures according to Nuttall; 9 according to Brotton; see Brotton 2006, p. 319. Brotton states that Titian's *Saint Margaret* had been sold to Don Alonso de Cárdenas, Spanish Ambassador to Philip IV. However the picture is not listed in 'A Record of the Paintings at Somerset House, which belonged to the King and Queen, that were sold to the Lord Ambassador of Spain', see A.J. Loomie, 'New Light on the Spanish Ambassador's Purchases from Charles I's Collection 1649-53', *Journal of the Warburg and Courtauld Institutes*, vol. 52, 1989, pp. 257-67.

5. E. Panofsky, *Problems in Titian: Mostly Iconographic*, London 1969, pp. 34–35. Indeed, Dr. Michel Weemans, curator of *Une image peut en cacher une autre*, Paris, Grand Palais, 2009, has speculated (private communication to the owner) that the presence of anthropomorphic shapes in the form of dragons' heads that he detects in the rocks surrounding the saint may allude to the legend of the Lernaean Hydra – the saint having overcome the dragon only to be faced with a proliferation of new threats around her. If so, this would suggest an additional level of involvement in the design of this version on the part of the artist.



## 28 ANDREA PICCINELLI, CALLED ANDREA BRESCIANINO

Siena circa 1487 - after 1525

## Leda and the swan

oil on panel  
27 by 51 $\frac{1}{8}$  in.; 68.5 by 129.8 cm.

\$ 120,000-150,000

€ 101,000-126,000 £ 90,500-113,000

## PROVENANCE

Anonymous sale, Bordeaux, Jean Dit Cazaux & Associés, 30 November 2008, no lot no.;  
There acquired by the present collector.

Likely painted in Siena in the 1520s this unusual panel was probably intended as the headboard to a bed in a marital chamber. It compares closely with other such works by the artist and his greatest Siennese influence Domenico Beccafumi; all of these, like this, depict a famous woman as their principle subject.

The story of Leda and the swan was taken up by artists of the early 16<sup>th</sup> century where, prior to Leonardo da Vinci, it is practically absent in all two-dimensional art. Here the god Zeus, disguised as a swan, seduces Leda who seems to willingly accept his advances. Unusually in depictions of this subject both the eggs from which the resultant offspring are said to have hatched, and some of the children themselves, are included. Two offspring are said to have resulted from Leda's union with the swan, Helen and Polydeuces, and a further two, Castor and Clytemnestra, from her sleeping with her husband Tyndareus on the same night, each pair hatching from a different egg. Here we likely see both of Zeus' offspring: Castor, who touches the swan and Helen behind him holding a veil or mantle over her head. However only one of Tyndareus' children is shown, presumably Castor, while Clytemnestra is absent. The iconography is highly unusual both for their inclusion at all, but equally for the inclusion of only three of the four.

Two other works by Brescianino of the same general format are known. One, depicting *The family of Adam*, shows Eve in almost the same position as Leda, the young Cain and Abel behind and Adam to the right.<sup>1</sup> The other shows *Venus* reclining in a landscape attended by two putti symbolising Sacred and Profane Love.<sup>2</sup> All three works are very closely related to one by Domenico Beccafumi showing *Venus in a landscape* in the Barber Institute of Fine Arts, Birmingham.<sup>3</sup> As here, in the Beccafumi the female nude reclines across the full-width of the panel, her right elbow bent to take some of her weight. It is of remarkably similar scale and dimensions to *Leda* (*Venus* measures 57 x 126 cm) and is thought to have been part of the decorative scheme featuring famous women painted for the bedchamber of the Siennese nobleman Francesco Petrucci, to which panels by Beccafumi in the National Gallery in London (depicting *Marzia* and *Tanaquilla*) and the Galleria Doria Pamphilj in Rome (*Cornelia*) also belong.<sup>4</sup> Torriti and others have suggested *Venus* may have served as the headboard to the bed. Given the present panel's similar subject, shape, size and composition it seems fair to surmise (as it does with his *Family of Adam* and *Venus with Sacred and Profane Love*) that it too would originally have been intended as the headboard to a bed for a marital bedchamber in or around Siena.

We are grateful to Prof. Carlo Falciani for endorsing the attribution to Brescianino on the basis of photographs.

1. See *Domenico Beccafumi e il suo tempo*, exhibition catalogue, Siena 1990, reproduced p. 295, fig. 7.

2. Sold London, Christie's, 13 December 2000, lot 60, for £260,000.

3. P. Torriti, *Beccafumi*, Milan 1998, pp. 94–95, cat. no. P29, reproduced.

4. Torriti, 1998, pp. 95–97, cat. nos P30 a, b, c, all reproduced.



## TOMMASO DI CREDI, CALLED "TOMMASO"

Active in Florence late 15th and early 16th Centuries

The Madonna and Child in a landscape, with angels

inscribed on the reverse of the panel:  
*questo quadro / dipinto da Verrocchio / è  
 stato comprato da S[ua] A[altezza] R[eale]  
 il granduca Dimidoff II*  
 oil on panel, a tondo  
 diameter: 36¾ in.; 93.3 cm.

\$ 150,000-200,000

€ 126,000-168,000 £ 113,000-151,000

**PROVENANCE**

Pavel Pavlovich Demidoff (1839-1885), 2nd  
 Prince of San Donato (as by Verrocchio,  
 according to the inscription on the reverse;  
 With D'Atri, Paris, by 1949 (according to the  
 Zeri Photo Archive).

This *tondo* is a characteristic work by Tommaso di Credi, also known as the Master of the Santo Spirito Sacra Conversazione, after an altarpiece in the church of Santo Spirito in Florence, depicting the Madonna and Child enthroned.<sup>1</sup> Tommaso, who specialised in scenes such as the present one destined for a domestic setting, was a close follower of Lorenzo di Credi and in all likelihood trained in his workshop. Lorenzo's influence is visible throughout the composition, from the expansive landscape and arrangement of figures, to the pose of the Madonna and the physiognomy of the child. The numerous pentiments, however, particularly in the Virgin's hands, attest to the independent spirit of the artist. A similar design, with the landscape receding either wide of the central vertical axis formed by the Madonna and Child with the tree behind them, can be found in another *tondo* sold New York, Christie's, 29 January 2014, lot 133, for \$581,000.

Prince Demidoff was a great collector of Russian origin who became Florentine by adoption, his grandfather Nicholas having been posted as Russian ambassador to Tuscany in 1819. The celebrated and varied family collection is now divided between the most important museums in the world, among them the Wallace Collection, London, and the Hermitage, Saint Petersburg.

1. G. Dall'i Regoli, Lorenzo di Credi, Pisa 1966, p. 190, cat. no. 225, reproduced fig. 259.





## 30 GIOVANNI DEL BIONDO

Documented in Florence 1356 - 1399

## The 'Madonna del Latte'

tempera on panel, gold ground, pointed top  
within an integral frame  
32 by 24 in.; 81.3 by 61 cm.

\$ 250,000-350,000

€ 210,000-294,000 £ 188,000-263,000

## PROVENANCE

Private collection, near Florence;  
Acquired by the family of the present owner  
by 1965.

## EXHIBITED

Bregenz, Künstlerhaus Palais Thurn  
und Taxis, *Meisterwerke der Malerei aus  
Privatsammlungen im Bodenseegebiet*, 1 July -  
30 September 1965, no. 42.

## LITERATURE

G. Wilhelm et. al., *Meisterwerke der Malerei aus  
Privatsammlungen im Bodenseegebiet*, exh.  
cat., Bregenz 1965, p. 43;

R. Offner and K. Steinweg, *A Critical and  
Historical Corpus of Florentine Painting*,  
section IV, vol. V, New York 1969, pp. 29-30,  
reproduced pl. V;

M. Boskovits, *Pittura fiorentina alla vigilia del  
Rinascimento, 1370-1400*, Florence 1975,  
p. 311 (as datable to 1375-80).

'The composition and colouring of the panel single it out as one of Giovanni del Biondo's most beautiful works': thus begins Offner and Steinweg's critical analysis of this impressive panel. Del Biondo is first recorded when, in 1356, he was granted Florentine citizenship as 'Iohannes Biondi de Casentino pictor'. It is likely he was born in Casentino, a valley in the province of Arezzo, though which the Arno runs before reaching Florence. It is thought that Del Biondo's artistic career may have begun in the workshop of the brothers Andrea and Nardo di Cione. The influence of the former seems initially the most pronounced and is visible in the severity and hieratic style of the early works of del Biondo. By the time he had established his mature style, del Biondo had moved away from these qualities and his works are better defined by a lighter palette, a less somber mood, and an increased delight in surface ornament, as visible here in the exceptionally beautiful gold cloth in which the Christ Child is enveloped. An execution date proposed by Offner of just before 1377 is based on comparison with one of del Biondo's signed work dated to that year: *The Madonna and Child* in the Pinacoteca Nazionale, Siena.<sup>1</sup>

Offner remarked upon the panel's adherence to Florentine Trecento models, making particular reference to a panel by the Master of the Dominican Effigies.<sup>2</sup> The Christ Child's outward gaze, and the fact that He is enveloped in the Virgin's embroidered robe both find parallels in Niccolò di Tommaso's painting of 1362 formerly in the Stoclet collection, Brussels,<sup>3</sup> but Offner believed Giovanni del Biondo had succeeded in giving "a new and individual solution to the composition". His Christ Child is held in a more naturalistic way by the Madonna, His upper body emerging from her tender embrace, thus simplifying the composition for greater emotional and pictorial impact.

This intimate composition almost certainly influenced the panel of the same subject given to the workshop of del Biondo in the collection of the Isaac Delgado Museum of Art in New Orleans. Although the condition of that panel is compromised, the presence of the Madonna, her long tapered fingers, the way that the Child is tightly swaddled, and the common clear influence of Ambrogio Lorenzetti in both pictures also support their common dating to the mid/late 70s. Lorenzetti's influence is also visible in the present panel in the haphazard decorative motifs of the Virgin's robes; a markedly Siennese trait, as well as in the proportions of the Madonna's head, the way the Child clasps his mother's breast, and the effective recession created in the depiction of the infant's forehead.

1. Inv. no. 584; reproduced in R. Fremantle, *Florentine Gothic Painters from Giotto to Masaccio. A guide to painting in and near Florence, 1300 to 1450*, London 1975, p. 248, reproduced fig. 496.

2. See R. Offner & K. Steinweg 1969, sec. III, vol. VII, reproduced pl. XI and p. 34n.

3. Sold by Mme. Michèle Stoclet, from the collection formed by Adolphe Stoclet, London, Sotheby's, 30 June 1965, lot 20.



## THE GUALINO PESELLINESQUE MASTER

Active mid-15th century

The Madonna and Child enthroned with Saints John the Baptist, Paul, Nicolas of Bari and George

tempera on panel, gold ground with an arched top  
33¾ by 20 in.; 84.3 by 50.7 cm.

\$ 200,000-300,000

€ 168,000-252,000 £ 151,000-226,000

## PROVENANCE

Mr. and Mrs. Robert C. Graham, Washington, Indiana;  
By whom donated to the Martin D'Arcy Gallery of Art, Loyola University, Chicago, Il., before 1973;  
With Schaeffer Galleries, New York, 1979;  
With Harari and Johns Ltd., London.

## LITERATURE

D.F. Rowe, "The Martin D'Arcy Gallery of Art, Loyola University of Chicago," in *Art Journal*, vol. 32, no. 4, Summer 1973, p. 436, reproduced p. 436, fig. 17 and p. 433, fig. 1 (as Florentine School, 15th century).

Of an impressive size and beautifully preserved, this *anconetta* depicts the Madonna and Child enthroned surrounded by Saints John the Baptist, Paul, Nicolas of Bari and George. The robust figures of the Madonna and Child and the precise attention to detail are typical of painters in the mid-15<sup>th</sup> Century in Florence. Indeed, the continuing influence of such masters as Fra Angelico can still be seen in the present work, and elements of the composition are reminiscent of artists like Apollonio di Giovanni (1414-1465) and Domenico di Michelino (1417-1491), to whom the painting has been attributed in the past.

Federico Zeri considered the picture to be distinctive enough to form part of a group of paintings he gave to an artist called the "Gualino Pesellinesque Master," a painter active in the mid 15<sup>th</sup> Century whom he christened after a *Madonna and Child with Saints John the Baptist and Anthony Abbot* in the Gualino collection, now in the Galleria Sabauda, Turin (inv. 654). That painting also shows the Madonna enthroned and seated on a dais with a circular step before her, the foreground also painted in the same faux marble technique. Zeri included only five pictures in this grouping, all of them depicting the Madonna in majesty, and all but one flanked by various saints. The influence of Pesellino is present in all, although some scholars have not fully recognized Zeri's grouping. Indeed, tentative attributions for the present work to Apollonio di Giovanni and the Master of the Castello Nativity have been suggested.



## 32 PIETRO LORENZETTI AND WORKSHOP

Siena 1276 - 1348

The Crucifixion with the Virgin,  
and Saints Mary Magdalene,  
John the Evangelist and a  
Franciscan female saint

tempera on panel, gold ground  
16 $\frac{1}{8}$  by 10 $\frac{1}{4}$  in.; 40.9 by 26.1 cm.

\$ 300,000-400,000

€ 252,000-336,000 £ 226,000-301,000

## PROVENANCE

Achillito Chiesa, Milan, by 1926;  
His sale, New York, American Art Association,  
16 April 1926 (as Pietro Lorenzetti);  
Albrighi collection, Florence;  
With Wildenstein and Co., New York, by 1974;  
From whom acquired by the present collector.

## EXHIBITED

London, Helikon Gallery, *Exhibition of Old Masters*, June - September 1974, no. 1.

## LITERATURE

E. T. Dewald, *Pietro Lorenzetti*, Cambridge Mass. 1930, p. 38 (as Lorenzetti);  
R. Longhi, "Una crocefissione di Pietro Lorenzetti," in *Paragone*, 23 November 1951,  
pp. 26-27, reproduced plate 15 (as Lorenzetti, dating between 1330 and 1335);  
M. Meiss, "Nuovi dipinti e vecchi problemi," in *Rivista d'Arte*, 1955, vol. XXX, p. 135  
(as close to Lorenzetti);  
G. Algranti (ed.), *Exhibition of Old Masters*, London 1974, cat. no. 1 (as Lorenzetti,  
dating between 1330 and 1335);  
B. Nicholson, "Current and Forthcoming exhibitions," in *The Burlington Magazine*, CXVI,  
1974, p. 418 (as Lorenzetti);  
E. Skaug, "Notes on the chronology of Ambrogio Lorenzetti and a new painting from  
his shop," in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, XX, 1976, pp. 313  
(as an anonymous pupil of Lorenzetti);  
M. Seidel, "Das frühwerk von Pietro Lorenzetti," in *Stadel-Jahrbuch*, N.S., VIII, pp. 79-158;  
G. Chelazzi Dini, *Il gotico a Siena*, exhibition catalogue, Florence 1982, p. 255 (as  
Lorenzetti, dating to just before 1335);  
M. Boskovits, "Considerations on Pietro and Ambrogio Lorenzetti," in *Paragone*,  
XXXVII, 439, September 1986, p. 5 (as Lorenzetti);  
M. Laclotte, "Quelques tableaux de Pietro Lorenzetti," in *Il se rendit en Italie*,  
*Etudes offertes à André Chastel*, Rome 1987, p. 37 (as Lorenzetti, dating between 1330  
and 1335);  
C. Volpe, M. Lucco (ed.), *Pietro Lorenzetti*, Milan 1989, p. 209-210, cat. no. A28 (as an  
artist very close to Lorenzetti);  
M. J. Frinta, *Punched Decoration On Late Medieval Panel Painting and Miniature  
Painting*, Prague 1998, vol. I, p. 114 (as an artist close to Lorenzetti, possibly identifiable  
as Simone di Gheri);  
A. Labriola in M. Boskovits (ed.), *The Alana Collection*, vol. I, Florence 2009, pp. 168-  
171, reproduced (as Lorenzetti).

We are grateful to Andrea De Marchi, who attributes this intimate Crucifixion scene to Pietro Lorenzetti and his workshop, considering it to be a late work, executed shortly before the artist's death in 1348.<sup>1</sup> Pietro Lorenzetti was one of the foremost figures in Siennese painting of the early fourteenth century. Working both alone and in collaboration with his brother, Ambrogio, Pietro was charged with some of the city's most prestigious commissions, including the altarpiece for Chapel of San Savino in Siena's cathedral and frescoes for the façade of the Ospedale di Santa Maria della Scala.<sup>2</sup> The panel has survived with its original engaged framing element intact and would have once formed half of a diptych, most likely flanked to the left by a *Madonna and Child*.<sup>3</sup> The painting was traditionally dated between 1330 and 1335, though more recent scholarship suggests it may have been painted as late as the middle of the next decade, on the basis of the profuse punch decoration that characterized the artist's later works.<sup>4</sup>

Immediately striking is the quality and diversity of the tooling, with different punches employed in the decoration of the various haloes. The most complex pattern is reserved for that of Christ, whose halo combines marks used in those of each of the four saints. The tooled border is particularly ornate, comprising rows of alternating lozenge,

*continued*

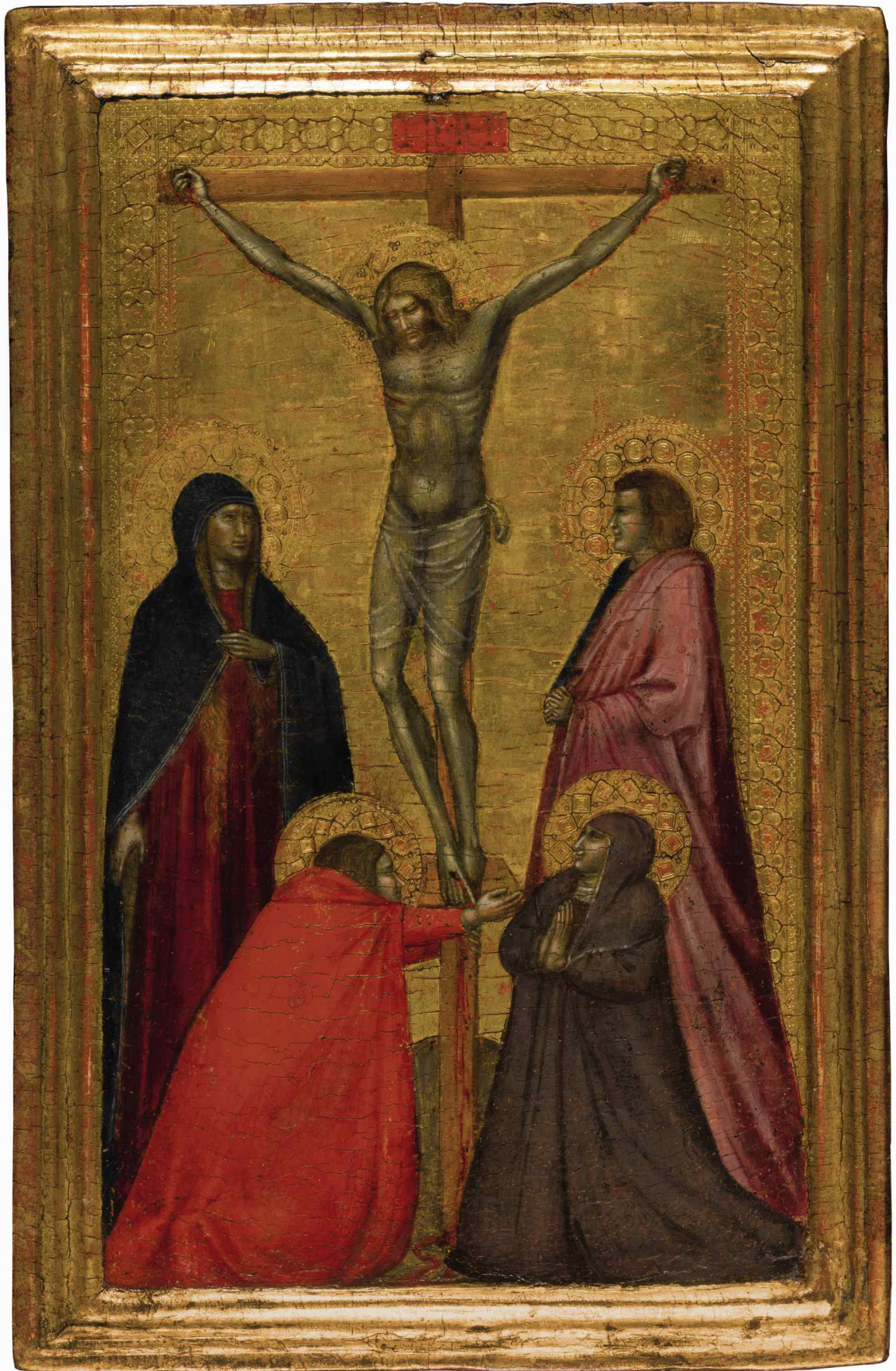




Fig. 1 Pietro Lorenzetti, *Crucifixion*, Pinacoteca di Siena

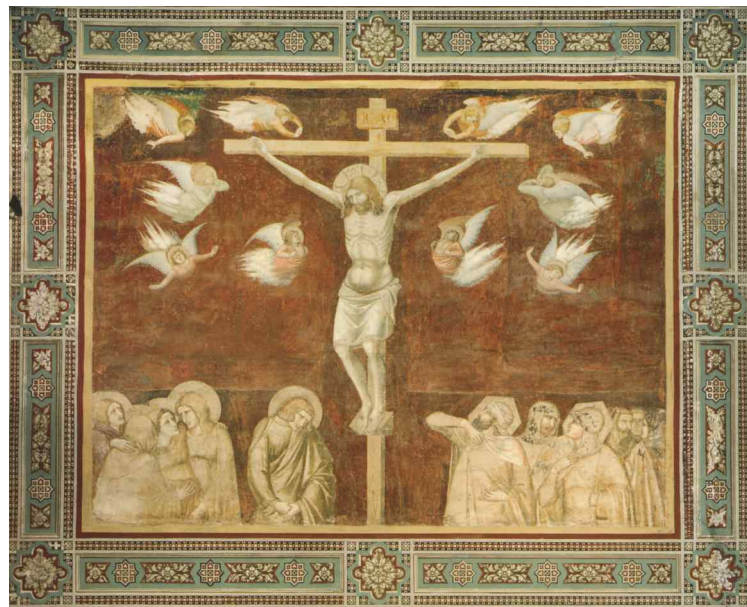


Fig. 2 Pietro Lorenzetti, *Crucifixion*, Basilica di San Francesco, Siena

rosette and roundel motifs. In the lower section the figures' drapery extends to the outer frame, overlapping the border, providing the otherwise flat pictorial field with a sense of depth. The heavy drapery lends a certain monumentality of form to the mourners, which recall the figures at the foot of the Cross in Pietro's *Crucifixion* now in the Pinacoteca di Siena (inv. no. 147, fig. 1). The identity of the female figure to the right of the cross remains somewhat elusive; when Longhi published the panel in 1951 (see Literature), he identified her as possibly Saint Scholastica, Saint Monica or Saint Clare. In more recent literature it has been suggested that the nun's austere habit would fit with the traditional iconography of Saint Elizabeth of Hungary, who is often portrayed in the brown habit of her Franciscan order.<sup>5</sup>

A curious feature in the depiction of the Virgin is her long, golden hair, loosened and escaping from her mantle where it falls across her chest. This highly unusual detail is perhaps an allusion to the custom frequently described in texts from classical antiquity, where women would tear at their hair, face and clothing when overcome with grief.<sup>6</sup> Indeed, in Pietro's fragmentary detached fresco of the *Crucifixion*, in the basilica di San Francesco, Siena (fig. 2) the giottesque angels nearest to the cross wrench at their clothes, exposing their chests in anguish. When Miklós Boskovits published the present panel in 1986 (see Literature), he compared it to both the San Francesco fresco of

circa 1330 and the small *Crucifixion with the Virgin, Saints John the Evangelist, Clare and Francis* of circa 1320 in the Harvard Art Museums, Boston (inv. no. 1943.119). He noted the similar verticality of Christ's form on the cross, and the manner in which his sunken cheeks are framed by the hair.

While scholars are united in their praise of this painting's high quality, support for its attribution to Pietro Lorenzetti has not been unanimous during the history of its publication and today remains divided (see Literature). Some scholars, including Millard Meiss, Carlo Volpe and Erling Skaug considered the painting to be by an artist closely influenced by the Lorenzetti brothers, while Mojmir Frinta and Cristina De Benedictis both placed the painting among a heterogeneous group of works ascribed to Simone di Gheri (see Literature). The painting was published by Ada Labriola in 2009 as an autograph work, an opinion shared, among others, by Ernest DeWald, Roberto Longhi, Michel Laclotte, Giulietta Chelazzi Dini, Miklós Boskovits and Andrea De Marchi.

1. Private written communication, dated 6 December 2015.

2. The altarpiece is now in the Museo dell'opera del Duomo, Siena; the frescoes are now lost.

3. A. Labriola, under Literature, p. 168.

4. *Ibid.*, pp. 168 and 170.

5. *Ibid.*, p. 168.

6. *Ibid.*





Antwerp 1616 - after 1649 Rome (?)

### Flora

inscribed on the reverse: *PRVBENS F*  
oil on copper  
21½ by 16⅞ in.; 54.6 by 42.5 cm.

\$ 180,000-250,000

€ 152,000-210,000 £ 136,000-188,000

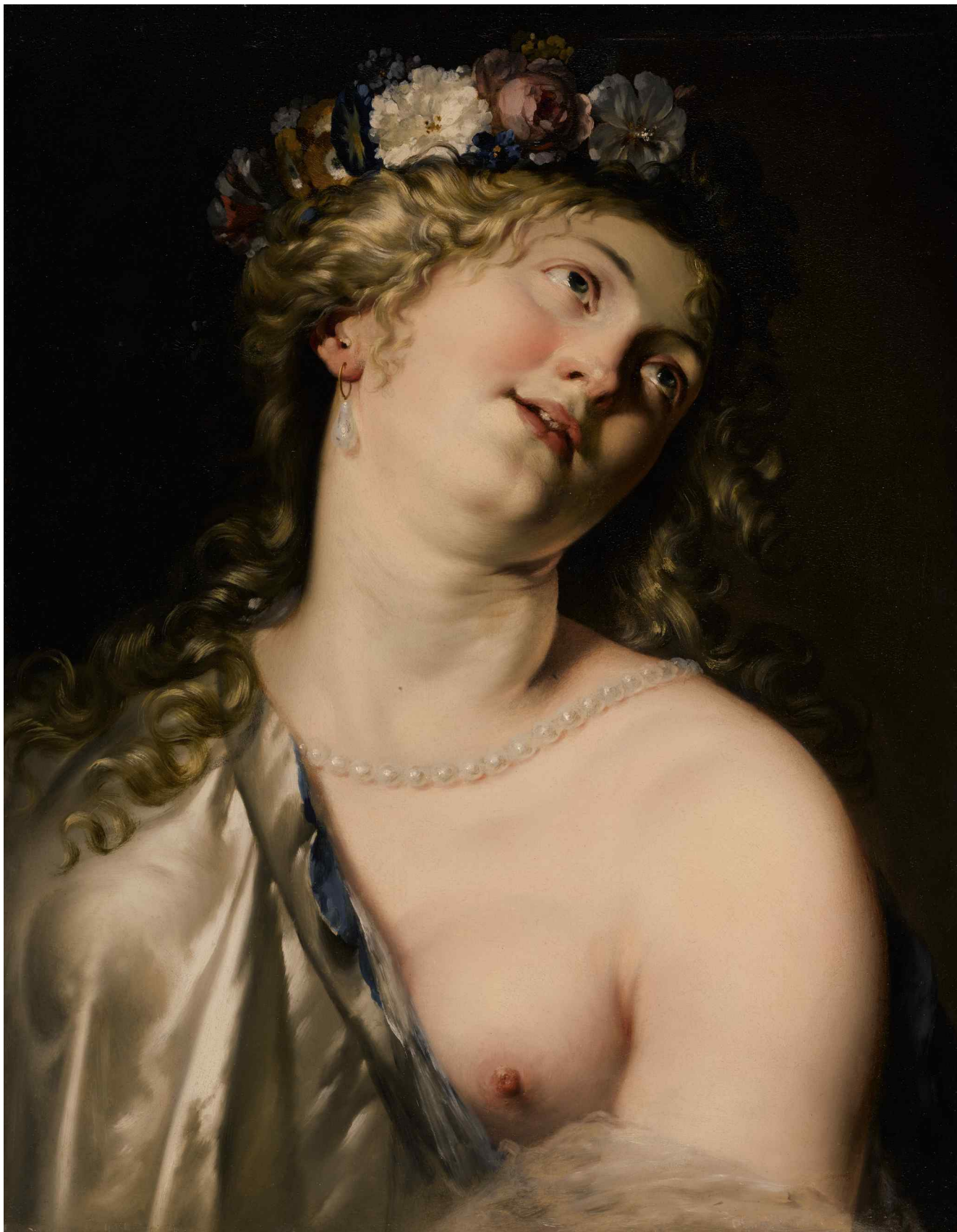
The allegorical figure of Spring, *Flora*, appears here as a voluptuous lady with golden flowing hair, draped only in a shimmering white and blue trim silk dress with one breast exposed. She wears an elaborately abundant floral headdress, as well as an elegant pearl necklace and single pearl earring. This depiction corresponds with the description of Flora, goddess of flowers, under the heading of the season of Spring in Cesare Ripa's *Iconologia* of 1603 (translated into Dutch in 1644). The entry cites a description from Giovanni Andrea dell'Anguillara's translation of Ovid's *Metamorphoses*: '...decked with red, white, yellow flowers. / Her cheeks blush with Milk and Roses, / Her teeth are white as pearls. Coral sways about her lips: / She is decorated with flowers...'<sup>1</sup>

Abraham Janssens the Younger became a Master in the Antwerp Guild of St. Luke in or around 1636 and also worked as an art dealer. After the death of Janssens the Elder in 1632, he took over the running of his father's workshop. The present work is likely to date from the mid 1630s, prior to his departure for Italy in 1639. Like his father, Janssens travelled to Rome and studied antique sculpture and the art of Michelangelo and Raphael. He lived and worked in the city for a period of about ten years up to 1649, at one point residing with his friend, the Dutch landscape painter Johannes Lingelbach.<sup>2</sup> In contrast to the more tenebrist style of his father, however, the Younger's independent paintings display an elegance and grace which reflect the work of perhaps Antwerp's most influential painter, Sir Peter Paul Rubens. In fact, the verso of this high quality piece of copper is inscribed with a period attribution to Rubens, bearing the inscription *PRVBENS F*, a clear sign as to the high regard with which the work has traditionally been held.

The design of the present work reflects the popularity of the female personifications of the Flora produced by Janssens and his workshop. While this is the highest quality known version in a bust-length format, other full length versions which also feature Cupid and a background landscape include, for example, that sold together with an *Allegory of Autumn*, New York, Sotheby's, 14 October 1992, lot 104. It has been suggested that the flowers in this composition may have been painted by Jan Brueghel the Younger, who was married to Janssens' sister Anna Maria (c.1605–after 1668).

1. C. Ripa, *Iconologia, of Uytbeelding des verstands*, (trans. and ed., D. Pietersz. Pers) Amsterdam 1644, p. 506: '...Met root, wit geel gebloemt bespreeet. / Van Melck en Roosen bloost haer wangh, / Haer tanden zijn als peerlen blanck. / 't Koraal rontom haer lippen swiert: / S' is met een bloeme-krans geciert...'

2. The artistic personality and work of Janssens the Younger will be more widely covered in the forthcoming catalogue raisonné of works by Abraham Janssens the Elder, prepared by Dr. Joost Van der Auwera.



Antwerp 1582/83 - 1666 Haarlem

Portrait of a man, half-length,  
wearing a black cape with a white  
collar

oil on panel  
12<sup>3</sup>/<sub>8</sub> by 9<sup>5</sup>/<sub>8</sub> in; 31.3 by 24.3 cm.

\$ 300,000-500,000

€ 252,000-420,000 £ 226,000-376,000

#### PROVENANCE

Leo Nardus, né Leonardus Salomonson (1868-1955), Suresnes;  
P.A.B. Widener (1843-1915), Philadelphia;  
By whom (anonymously) sold, Amsterdam,  
Frederik Muller, 30 June 1909, lot 7, for 3,500 DFL;  
With Jacques Goudstikker, Amsterdam;  
Carl Mandl, Hamburg, by 1923;  
Sale, Amsterdam, Frederick Muller, 10 July 1923, lot 117, for 15,400 DFL, to W. Henschel or Kröller);  
Wilhelm Ofenheim von Ponteuxin, Vienna, by 1930;  
Anonymous sale ("The Property of a Lady"), London, Sotheby's, 25 November 1970, lot 107;  
Anonymous sale, Amsterdam, Paul Brandt, 11-17 May 1971, lot 6;  
Private collection, Europe;  
Anonymous sale, London, Christie's, 3 December 2014, lot 126 (as Attributed to Frans Hals).

#### LITERATURE

Probably C. Hofstede de Groot, *A Catalogue Raisonné...*, London 1910, vol. III, p. 91, cat. no. 318;  
W.R. Valentiner, *Frans Hals, des Meisters Gemälde, Klassiker der Kunst*, Berlin 1921, p. 293, (as circa 1655);  
W.R. Valentiner, *Frans Hals, des Meisters Gemälde, Klassiker der Kunst*, Berlin 1923, p. 273;  
S. Poglayen-Neuwall, "The Wilhelm Ofenheim Collection," in *Apollo*, vol. XII, July 1930, p. 129;  
W.R. Valentiner, "Jan Van Cappelle," in *The Art Quarterly*, IV, 1941 p. 296, note 6 (erroneously as "possibly a portrait of the painter Gerard de Lairese");  
S. Slive, *Frans Hals*, London 1970, vol. 3, pp. 149-150, cat. no. D61, reproduced fig. 182 (under Doubtful and Wrongly Attributed Works, but that "final judgment must be postponed until the original is examined").

This small-scale portrait of a man has recently been confirmed by Pieter Biesboer to be an autograph work by Hals, painted late in his career, relating to a series of small portraits executed by the artist in circa 1658-1660.<sup>1</sup> In his 1970 monograph on Hals, Seymour Slive (see Literature) expressed reservations concerning the attribution, however he knew the portrait only through old black and white photographs of the painting which, at that time, was badly retouched. Since the 2014 sale (see Provenance), the portrait has been cleaned and the removal of the extensive old retouchings has allowed for a positive reassessment of the attribution.<sup>2</sup>

In addition, dendro-chronological dating of the panel was also undertaken and has established that the youngest tree ring was formed in 1610 and that the panel was made from the same tree as Hals' signed *Portrait of Hendrik Swalmius* in The Detroit Institute of Arts (dated 1639, 27 by 20 cm.).<sup>3</sup>

In a written expertise dated 11 January 2017, Biesboer notes that the working method in this painting is entirely consistent with that of Hals. The artist began with a rough sketch to outline the figure, applying a lighter layer of paint in the background. One can see some of these sketch lines showing through the paint of the background at the right and left of the cloak in the present portrait. While the paint of the sketch was still wet, further definition of the head and hand was applied, after which the first stage of the clothes was painted. In the last phase, Hals finished the painting with highlights and deep shadows thereby accentuating the expression of the face and the shape of the figure. Also characteristic of Hals are the deep ivory black shadow accents in the cloak, contours of the figure, chin, mouth, eyes, and hair. Furthermore, Hals' characteristic brushwork with double ridges can be seen throughout, especially in the impasto passages in the white of the collar and ivory black of the cloak. The red pigments used to outline the sitter's cheek and nose are similar to those found in another late *Portrait of a Man* in the Van Otterloo collection.<sup>4</sup> The present work can also be compared to the *Portrait of a Man* in the Mauristhuis, The Hague (also circa 1660), of almost identical dimensions.<sup>5</sup>

Biesboer concludes that the attribution of this small-scale portrait to Hals is thoroughly convincing, not only from a technical analysis, but also for the remarkable expressivity of the sitter's face, so typical of works by this master. In addition, Norbert Middelkoop and Martin Bijl both fully endorse the attribution of this portrait to Frans Hals.

This portrait was formerly in the collection of P.A.B. Widener, whose heir Joseph was a founding benefactor of the National Gallery of Art, Washington D.C.

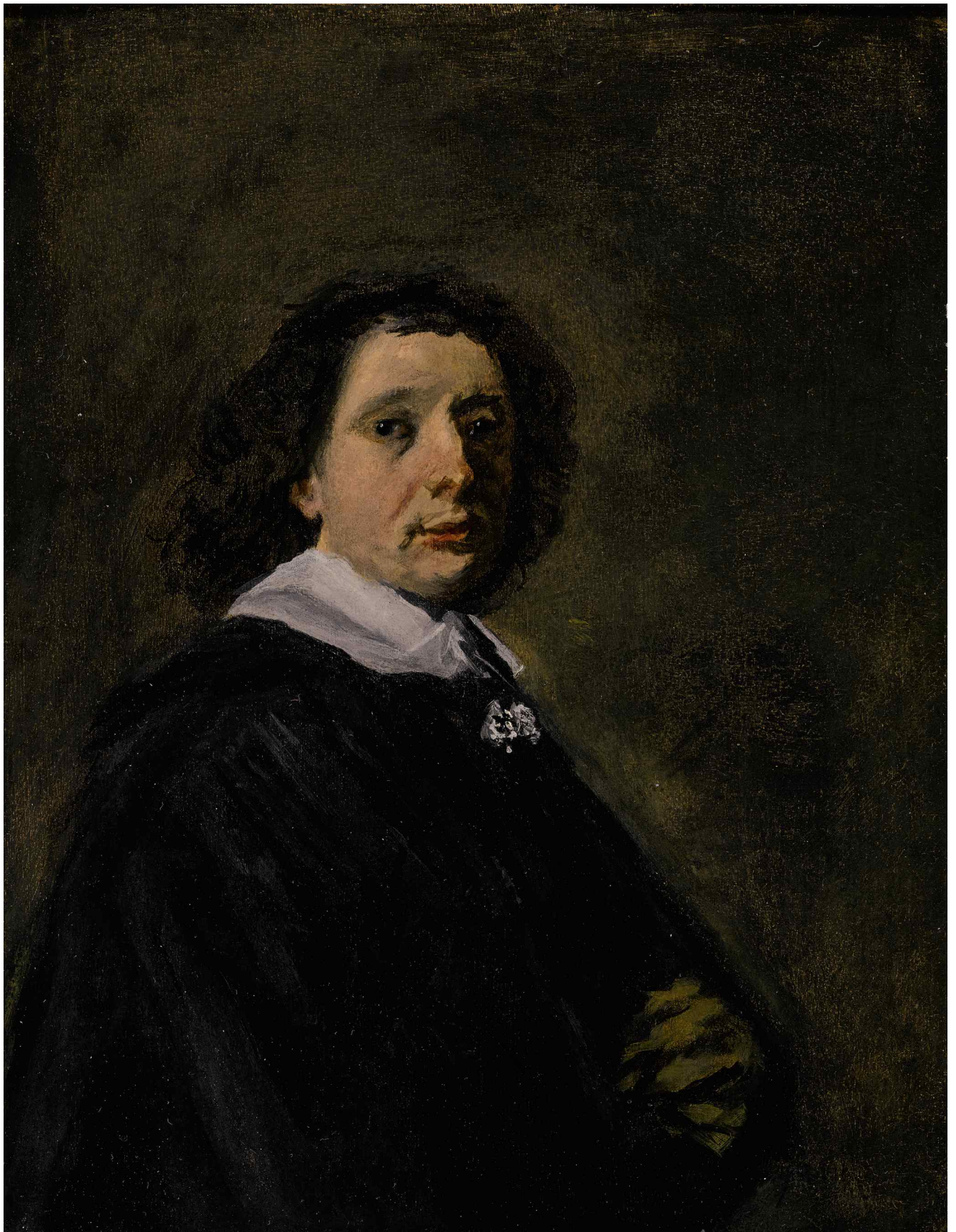
1. See S. Slive, *Frans Hals*, 2<sup>nd</sup> edition, London 2014, plates 208-210, 212 and 214.

2. Restoration was undertaken by Martin Bijl in 2016.

3. Dendro-chronology report by Prof. Dr. Peter Klein, dated 2/4/2015.

4. See S. Slive, *Frans Hals*, 2<sup>nd</sup> edition, London 2014, p. 355, cat. no. 209, reproduced.

5. Inv. no. 928, oil on panel, 31.1 by 25.5 cm.



## 35 JACQUES DES ROUSSEAUX

Tourcoing circa 1600 - 1638 Leiden

Lute Player accompanying an  
old man holding a musical score

signed in monogram and dated on the lute:  
*JR. f. A. 1631*  
oil on canvas  
48<sup>1</sup>/<sub>16</sub> by 39<sup>3</sup>/<sub>4</sub> in.; 122 by 101 cm.

\$ 250,000-350,000

€ 210,000-294,000 £ 188,000-263,000

**PROVENANCE**

With French and Co., New York, 1956;  
Anonymous sale, New York, Sotheby's, 3 June  
1988, lot 37 (as Gerrit Willemsz. Horst);  
Anonymous sale ('Private Collection'), London,  
Christie's, 10 July 1992, Lot 13;  
There purchased by the present owner.

**EXHIBITED**

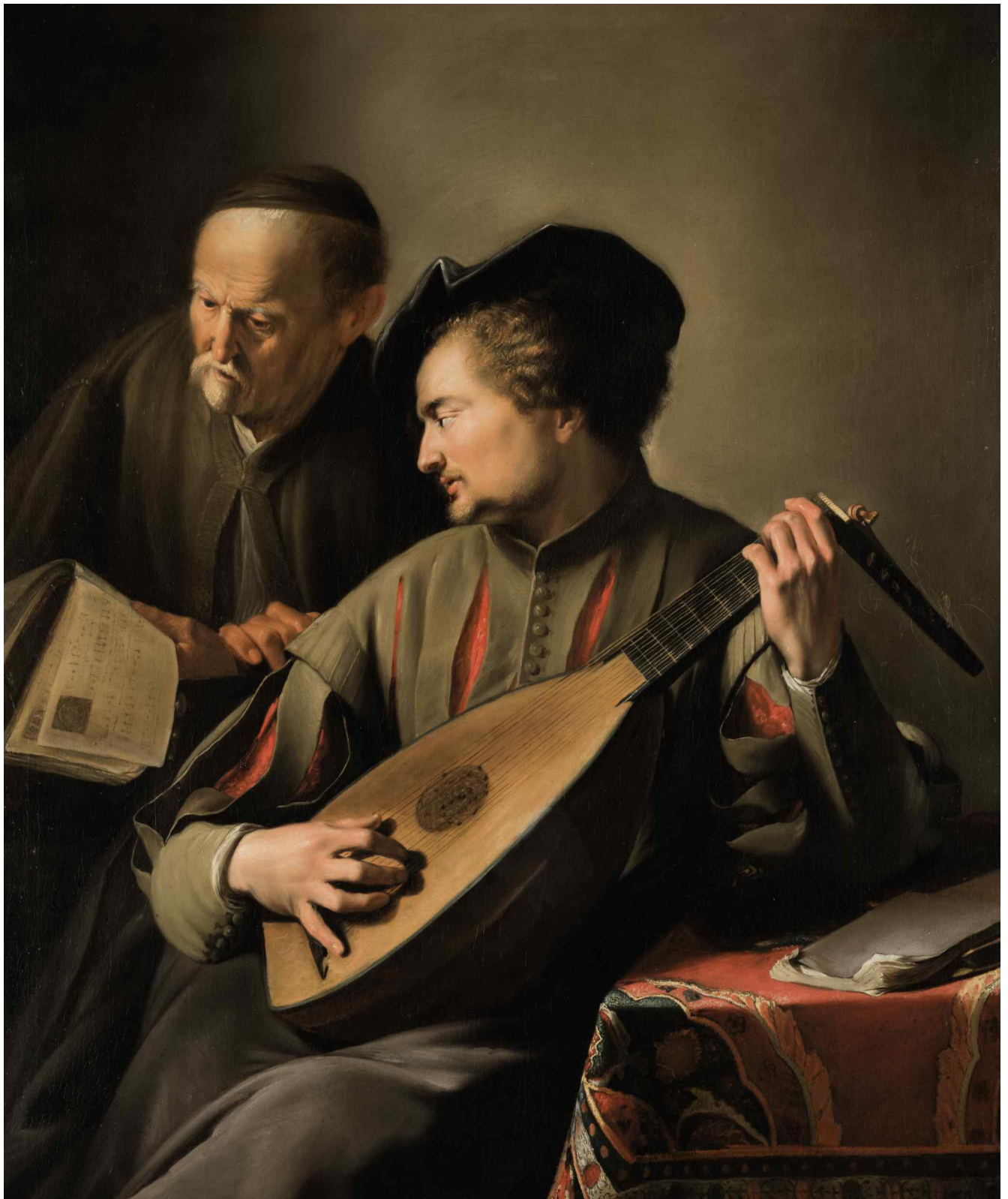
Raleigh, North Carolina Museum of Art,  
*Rembrandt and his Pupils*, 16 November - 30  
December 1956, no. 52 (as by Gerrit Willemsz.  
Horst).

**LITERATURE**

W. Sumowski, *Drawings of the Rembrandt  
School*, vol. V, New York 1981, p. 2838 (as  
Gerrit Willemsz. Horst);  
W. Sumowski, *Gemälde der Rembrandt-  
Schüler*, vol. II, Landau 1983, p. 1390, cat. no.  
904, reproduced, p. 1394 (as Gerrit Willemsz.  
Horst);  
W. Sumowski, *Gemälde der Rembrandt-  
Schüler*, vol. IV, Landau 1983, p. 2506, under  
cat. no. 1675b (as Gerrit Willemsz. Horst);  
W. Sumowski, *Gemälde der Rembrandt-  
Schüler*, vol. V, 1983, p. 3057;  
W. Sumowski, *Gemälde der Rembrandt-  
Schüler*, vol. VI, Landau 1994, reproduced in  
color, p. 3666 (as an *Allegory of Music*);  
C. Vogelaar (ed.), *Rembrandts Mythe en  
Moeder Werkelijkheid*, exhibition catalogue,  
Leiden 2005-2006, pp. 198-199 under cat. no.  
62, illustrated in color.

Little is known of the life of Jacques des Rousseaux but that he was an artist active in Leiden during the 1630s. His career was brief; he is believed to have been born in Tourcoing around 1600, his dated paintings were executed between 1630 and 1636, and he died in March 1638. During these short years des Rousseaux is thought to have spent some time under Rembrandt's tutelage around 1628, and like his fellow pupils such as Gerrit Dou, Ferdinand Bol and Isaak de Jouderville, he learnt to almost perfectly repeat his master's character heads, called *tronies*, and came so close in reproducing Rembrandt's tonality, chromatics, and his sitters' meditative moods that modern scholarship continually faced the difficult task of separating the works of Rembrandt from those of his skilled pupils. Such was the connection to Rembrandt that the old man holding the music score is the so-called father of Rembrandt, a Leiden model who was used in the years around 1629-31 by both Rembrandt and Jan Lievens (see for example the *Bust of an Old Man Wearing a Fur Cap* in the The Tyrolean State Museum, Innsbruck). Furthermore, this work was long attributed to yet another Rembrandt pupil, Gerrit Willemsz. Horst, until cleaning following its 1988 sale (see Provenance) revealed des Rousseaux's signature and 1631 dating.

Des Rousseaux's *oeuvre* consists of only a handful of paintings which are predominantly depictions of single figures, bust-length, atmospherically lit with a painterly and detailed surface. This, however, is a rare multi-figural composition which can be directly compared with another similarly composed picture from 1631, his *Men and Women Making Music*, sold by Sotheby's New York, 30 January 1997, lot 21. Both pictures feature the identical patterned table rug, as well the same male model used as the lute player in the present example, and the lone gentleman in the 1997 example.



Antwerp 1566 - 1623 Nuremberg

A mountainous village landscape with waterfalls, mills, a castle on a hill, various animals, and figures in the foreground

signed in monogram and dated lower right on a rock: *F/ VV/ 1612*  
oil on copper  
11¾ by 14⅞ in.; 29.8 by 37.8 cm.

\$ 150,000-200,000

€ 126,000-168,000 £ 113,000-151,000

#### PROVENANCE

Von Groote collection, Germany;  
German private collection;  
Anonymous sale, Cologne, Lempertz, 14 May 2011, lot 1033;  
There purchased by the present owner.

#### LITERATURE

A. Wied, *Frederik und Gillis van Valckenborch*, Vienna 2016, p. 66, cat. no. F15, reproduced.

This fantastical, crisply painted, and brightly lit work on copper is an extremely rare example of Frederik van Valckenborch's mountainous landscapes. The painting is signed in monogram and dated 1612, thus making it a mature period work, and executed when Valckenborch was living in Nuremberg under the employ of the Holy Roman Emperor, Matthias. Valckenborch's style is characterized by an aggressively exaggerated compositional design which contrasts with Flemish contemporaries such as Jan Brueghel the Elder, whose landscapes were decidedly more languid and peaceful in their design. The sudden shift here from rocky foreground to expansive blue background immediately recalls his *Mountainous Landscape* of 1605 in the Rijksmuseum (fig. 1). Both works feature intricately composed, highly detailed, yet otherworldly rock formations that dominate half of the composition, with their compositions essentially bisected into land and sky. The lower foreground is abuzz in activity with miners, builders, and water-mill attendants going about their daily duties. In the middle background rests a tavern, a fitting accompaniment to the laborious stations below, while further up the mountain one can faintly discern a group of travelers hiking towards the castle or hermitage at the peak.

Valckenborch hails from an esteemed and long line of artists. His father Marten van Valckenborch (1535-1612), his brother Gillis van Valckenborch and his uncle Lucas van Valckenborch all achieved commercial success throughout Europe. Frederik received his earliest training in Antwerp from his father Marten, and may have travelled to Italy in the early 1590's, a hypothesis which would make sense given his seemingly fist hand knowledge of southern topographical detail. Aside from his father Marten, Frederick's main artistic influence, was Gillis van Coninxloo (1544 - 1607), whose Mannerist, sweeping landscapes inspired Valckenborch and an entire generation of landscape painters.



Fig. 1 Frederik van Valckenborch, *Mountainous Landscape*, 1605, oil on copper, 27 cm × 35 cm, Rijksmuseum





Antwerp (?) circa 1580 (?) - 1624

Still life on a plain wooden table: a large Wan-li porcelain dish of fruit, a pewter dish of fruit, medlars and nuts, a moth, two Venetian-style glasses of wine, one white and the other red, a knife with an ornamental handle, white grapes, a roll of bread and half a peach

oil on panel  
21 by 29<sup>3</sup>/<sub>8</sub> in.; 53.3 by 74.6 cm.

\$ 200,000-300,000

€ 168,000-252,000 £ 151,000-226,000

Osias Beert was registered as a pupil in the Antwerp painters' guild in 1596 and enrolled as a master in 1602. Apart from being a painter, he was registered as a cork tradesman. He trained several pupils, of whom only Frans Ykens appears to have become a still life painter, like his teacher. Beert was one of the pioneers of still life painting in Antwerp and a highly esteemed artist, of which numerous (more or less) contemporary copies and imitations of his work bear witness. Today, few more than a dozen signed or monogrammed still-lives by Beert are known. Not one of those is dated, but as many as four were painted on copper plates dated by the panel-maker to 1607, 1608, and 1609, providing at least an indication of the year in which they were painted. Presently the known surviving total of works to be attributed to Beert with certainty does not appear to outnumber fifty. About half of the known *oeuvre* of this contemporary of Jan Brueghel the Elder and Ambrosius Bosschaert the Elder consists of flower pieces and still lifes including bouquets; the other half are still lifes displaying fruit, oysters and other foodstuffs, often in rather costly containers.

Usually, as is the case here, Beert's still lifes have a rather high viewpoint, which allowed the artist to arrange his motifs systematically, while one back corner of the table is often clearly visible. In Beert's palette, earth colors are often predominant,

balanced by cool blues and grays and strengthened by red, yellow and bright green accents. His flower pieces, by the nature of their subject, show more variegation. Beert accomplished the brightness and subtle detail in his works by the use of glazes on a light ground, while details were often rendered with fine linear accents. While quite a few of Beert's works have lost their original quality through loss of the topmost layers of glaze, in this still life the original paint layers are generally well preserved, which allows the viewer to study Beert's handling closely.

Osias Beert often repeated motifs in his still lifes and occasionally repeated larger parts of the same composition. Dishes of Chinese Wanli porcelain with fruit are a recurring feature in Beert's still lifes of this type. Such porcelain was imported by the East-India trade companies and got its popular name of "Kraak" porcelain – a term still internationally used today – from early examples that were taken from a captured Portuguese merchant ship, of a type that was called a "cararcas." At this time, early in the 17<sup>th</sup> century, such dishes were still an expensive rarity. Judging from the border decoration, in this case Beert did not have an actual dish in front of him, but produced some kind of a fantasy Wanli decoration.<sup>1</sup> The locally made pewter dishes were more common. The Venetian-style wine glasses are most likely the product of one of the glass studios led by Venetian immigrants in Liège or Antwerp, rather than an actual import from Venice. Beert's choice of fruit here, as usual, is limited to local produce. Occasionally he would feature the more exotic lemon or orange in his still lifes, but from compositions such as this one they are usually absent. The same knife, with its curious handle that ends in the shape of a horse shoe, can be found in at least two other still lifes by Beert.<sup>2</sup>

For the placement of his still lifes, Osias Beert often opted for bare surfaces, such as plain wooden tables, or neutral stone plinths. Here, as in other examples, the thinness of the wash with which he has painted his table top allows it to interact with the grain pattern of the wood of the panel. The result is highly convincing and suggestive.

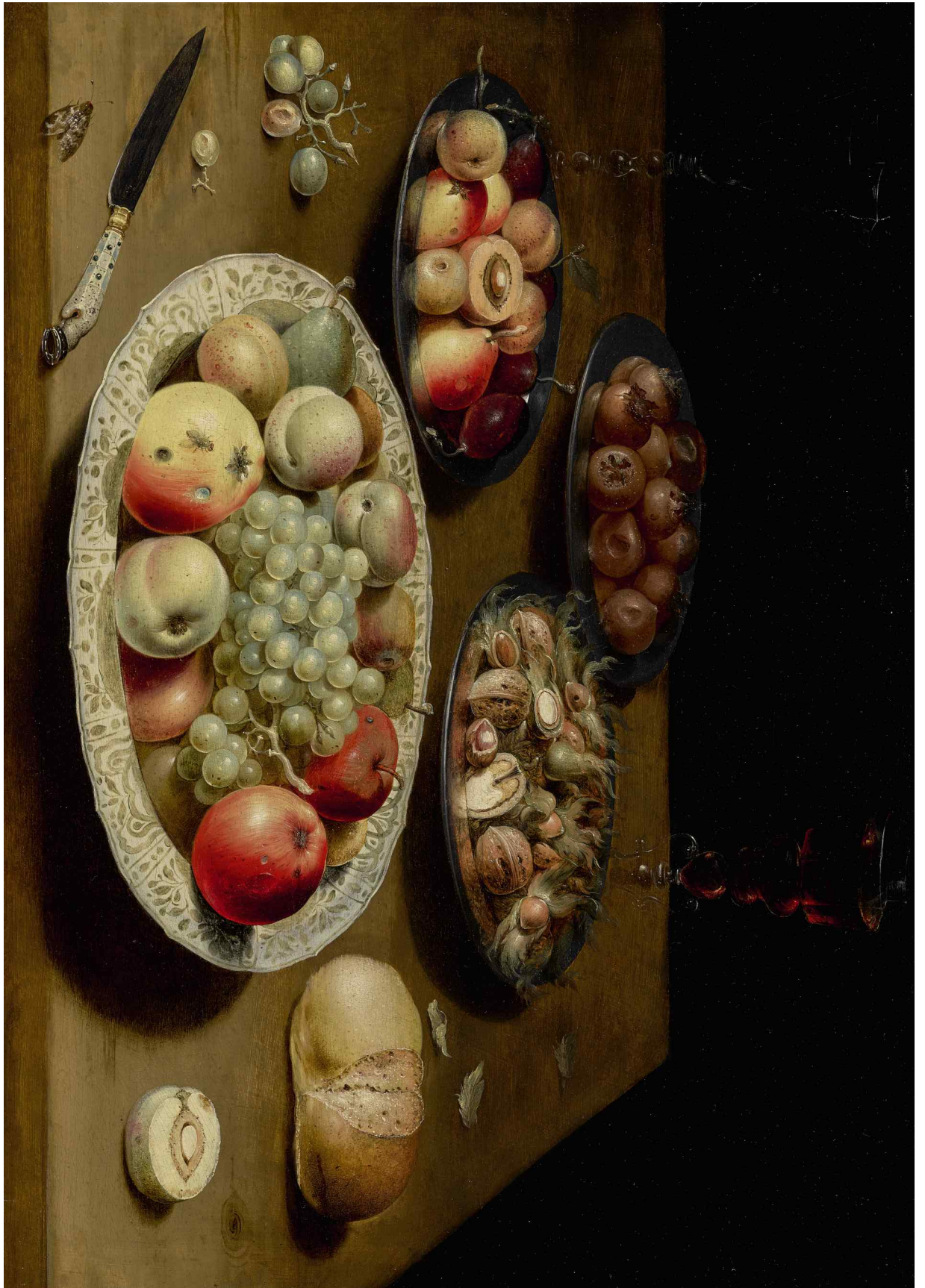
The composition of this still life is typical of Osias Beert: a rather formal array of containers filled with fruit, supplemented with wine glasses, bread, and a knife, interspersed with some small items. Due to the lack of dated works in Beert's *oeuvre* it is not easy to date individual works accurately. However, the handling of the still life discussed here appears to be quite similar to that of his paintings whose supports bear specific dates. Consequently, a tentative date between 1608 and 1612 can be suggested for it.

Beert's still lifes do not generally appear to abound with symbolism, although, his contemporaries may well have read some into them. The bread and wine, for instance, may have been viewed as referring to the Eucharist. Above all, however, this would appear to be an image of luxury – God-given luxury, to be enjoyed in modesty. As much as the content of the dishes provides a feast to their owner, Beert's image of it is – no doubt quite intentionally – a feast to the eye.

*Catalogue entry written by Fred G. Meijer.*

1. The border decoration is clearly inspired by Wanli motifs, but curiously deviates from the known formal patterns, compare M. Rinaldi, *Kraak Porcelain*, 1989, p. 71.

2. The first in the Heinz Family Collection, Washington, D.C., oil on panel 65 x 85 cm.; the other with De Jonckheere, Paris, 1991 (see cat. no. 6), oil on panel, 53.5 by 74.5 cm.



Brussels 1583 – 1651/1660 Frankfurt am Main

Ancient coins, glasswear and pots on a table-top with an oil lamp

signed and dated lower left: *HVBorcht pinxit 1630*  
oil on panel  
9½ by 14 in.; 24.1 by 35.4 cm.

\$ 100,000-150,000

€ 84,000-126,000 £ 75,500-113,000

This hitherto unrecorded and idiosyncratic grouping of ancient coins, glass, and clay vessels is an exciting addition to the small *oeuvre* of Hendrik van der Borch I. Three further extant still lifes of similarly composed compositions by Van der Borch the Elder are known, all closely related to this intimate panel. One, a larger work of circular format is in the Hermitage (fig. 1). Another is in the Historisches Museum, Frankfurt; and a third, previously in the collection of Julius Held, was sold Christie's New York, 27 January 2009, lot 37, for \$182,500.

Prior to the discovery of the present panel, the attribution of this cohesive group of works remained somewhat elusive, given that both van der Borch the Elder, and his son Hendrik van der Borch the Younger (1614-1665) were both painters of renown and with similar working styles. Additionally, they were both fascinated with objects from antiquity and were both exposed to such rarities through not only their own collections, but also through that of Thomas Howard, 21st Earl of Arundel, with whom they built a strong working relationship. In fact, the younger van der Borch served as keeper of the Earl's collection from 1637. Thus, differentiating between the two hands has proven difficult over the years. Recently, Fred Meijer has attributed all three aforementioned extant paintings to the same hand, and likely Van der Borch the Elder, with a suggested *circa* date of 1620-30 for the Hermitage tondo. However, with the recent discovery of this small panel as the only dated (1630) example, we are finally able to confidently confirm the attribution of all four still lifes from this group to Hendrik van der Borch the Elder. Van der Borch the Elder had been active as painter in Frankenthal since 1611, while Van der Borch the Younger was only fifteen or sixteen by 1630. He had probably only received limited training in his father's workshop and it is unlikely that he was capable of executing a composition of this delicacy and refinement.

Several objects from van der Borch's personal collection appear in more than one of his still life's. The thin glass vase in the immediate foreground here recurs in the former-Held composition, and the earthenware bowl on the ledge at left is also depicted in the Hermitage roundel. In all compositions the various coins are painted not only in meticulous detail, but most are recognizable. At least two coins in the present composition, rendered in actual size, once again appear in the ex-Held picture, which have been identified as a Greek silver coin with the head of Philip of Macedon and a Roman bronze Sestertius coin.

We are grateful to Fred Meijer for endorsing the attribution, based on photographs.



39

## GILLIS VAN TILBORGH THE YOUNGER

Brussels circa 1625 - circa 1678

An elegant interior with twelve gentleman, surrounded by paintings and leather wall coverings, a game of backgammon at center

signed and dated lower left: *TILBORCH.f 166/.*  
oil on canvas  
54¾ by 82½ in.; 139 cm by 209.5 cm.

**\$ 400,000-600,000**

**€ 336,000-505,000    £ 301,000-451,000**

**PROVENANCE**

Gabriel-François-Joseph, Chevalier de Verhulst;  
His deceased sale, Brussels, Notary de Neck,  
16 August 1779, lot 140;<sup>1</sup>  
There acquired by de Roy, Brussels;  
The Duke of St. Albans, Brussels, before 1900  
(an undated letter, probably of *circa* 1900, a  
copy of which was formerly in the RKD, records  
that '*this picture was formerly in the collection  
of the Brussels Duke of St. Albans and was  
considered the brightest ornament of his  
collection which was rare*');  
Thomas Vondy, Isle of Man, *circa* 1970;  
Anonymous sale, London, Christie's, 23 March  
1973, lot 9;  
Anonymous sale ("Property of a European  
Collector"), London, Christie's, 17 December  
1999, lot 24;  
There acquired (\$421,942).

*continued*

The Flemish artist Gillis van Tilborgh the Younger completed this striking scene of twelve gentlemen gathered in an elegant interior in the 1660s. Van Tilborgh studied under his father as well as David Teniers the Younger, and in 1654, he became a master of the Guild of Saint Luke in Brussels where he established a successful career and an active workshop. Genre scenes of peasant life and tavern interiors defined van Tilborgh's early career, but he would later specialize in group portraits of upper-class citizens in a style comparable to that of his Gonzales Coques. Among his most distinguished group portraits are those set within collector's cabinets or paintings galleries, as exemplified in the present painting, for they showcase not only his skills in rendering portraits and realistic spaces, but they also provide a fascinating window into the Flemish art collections of the seventeenth century.

**LITERATURE**

P. Vandenbroeck, "De 'salette' of pronkkamer in het 17de-eeuwse Brabantse burgerhuis. Familie- en groepsportretten als iconografische bron, omstreeks 1640-1680," *M&L Monumenten en Landschappen*, vol. 9, 1990, no. 6, p. 46, reproduced; A. Scarpa Sonino, *Cabinet d'Amateur. Le Grandi Collezioni d'Arte nei Dipinti dal XVII al XIX Secolo*, Milan 1992, p. 108, reproduced in black and white p. 109; V. De Laet, "Thuis in de hofstad. Brusselse woonpraktijken in detail (1600-1735)," in *Gentse bijdragen tot de interieurgeschiedenis*, vol. 37, 2010-2011, pp. 1-19, reproduced p. 4 (with incorrect caption).





Fig. 1 Jan Both, *Landscape with a Traveller and Drivers on a Road, a Farmhouse, and a Village Beyond*. Private collection of J.E. Safra

In this painting, the diagonals of the floorboards, the wooden beams of the ceiling, and the panes of the many windows at left draw the eye into a large and impressive interior with elaborately decorated leather wall coverings. A comparable interior by van Tilborgh of *circa* 1665 was purchased by King William I for the Mauritshuis in 1827 and remains in that collection today.<sup>1</sup> In the present work, twelve elegantly dressed full-length figures are set within this space and gathered in small, contained groups. At left, four men stand near a table covered with remnants of food and drink, and nearby on the floor are scattered five oyster shells. At center, six figures are gathered around a game of backgammon, and next to the fireplace at right are poised two additional men. Although the identity of the twelve men remains unknown, the 1779 sale catalogue describes them as being painters contemporary to van Tilborgh.<sup>2</sup>

The seven paintings visible in this work, however, are almost all identifiable, and many are currently found in the collections of prominent museums. On the back wall hang three paintings of varying widths but comparable heights. On the left is Jacopo Bassano's *Moses Striking the Rock* in the Kunsthistorisches Museum, Vienna.<sup>3</sup> To the right of this work is Jan Both's *Landscape with a Traveller and Drivers on a Road, a Farmhouse, and a Village Beyond*, also in the collection of J.E. Safra,<sup>4</sup> followed by Cornelis Saftleven's *Market Scene* of 1659.<sup>5</sup> Framed

in gold above the fireplace is Theodoor Rombouts' *Christ Driving the Money Changers out of the Temple* in the Koninklijk Museum voor Schone Kunsten, Antwerp,<sup>6</sup> and resting atop the chair below appears to be a Still Life with a Lobster once given to Jan Davidsz. De Heem, but now to Johannes Hannot, in the Toledo Museum of Art in Ohio.<sup>7</sup> Leaning against the chair on the floor is a landscape in the style of Bartholomeus Breenbergh, and on the carpeted table at far right is a composition that comes closest to that of Rogier van der Weyden, versions of which can be found in the Royal Museums of Fine Arts of Belgium, Brussels and in the Harvard Art Museums, Cambridge.<sup>8</sup>

1. Inv. no. 262, oil on canvas, 80.3 by 104 cm.

2. Described in this catalogue as "une Assemblée de peintres contemporains de cet Artiste, composée de douze Figures. On y voit dans une grande Salle plusieurs Tableaux de différents Maîtres, entre autres sur une chaise posée dans son jour un Tableau à Fruits & Poissons, & au bas un Paysage, sur lesquels ils semblent porter leur jugement."

3. Inv. no. 4305, oil on canvas, 82 by 114 cm.

4. Oil on canvas, 62.3 by 73.6 cm. Sold, London, Christie's, 3 December 1997, lot 18.

5. Oil on panel, 71.5 by 106.5 cm, signed and dated lower left: *Saft leven fec. 1659*. Last recorded as being sold Bern, Galerie Stuker, 10-16 November 1960, lot 1028. See W. Schulz, *Cornelis Saftleven*, Berlin and New York 1978, p. 221, cat. no. 622.

6. Inv. no. 94462, oil on canvas, 168 by 237 cm. See B. Nicolson, *Caravaggism in Europe*, Torino 1989, vol. I, p. 164, reproduced vol. III, plate 1009.

7. Inv. no. 1952.25, oil on canvas, 63.5 by 84.5 cm. See *The Toledo Museum of Art: European Paintings*, Toledo 1976, p. 75, p. 263, reproduced fig. 125.

8. The former, inv. no. 330, oil on panel, 56.5 by 35.6 cm; the latter, inv. no. 1906.6.A, oil on panel, 55 by 35.5 cm. For both, see L. Campbell and J. van der Stock, *Rogier van der Weyden*, exhibition catalogue, 2009, pp. 408-410, cat. no. 44, reproduced p. 409 and p. 410, fig. no. 44.1.





TILBORG





Brussels 1568 - 1625 Antwerp

A wooded river landscape with a landing stage, boats, various figures and a village beyond

signed and dated lower left: *BRUEGHEL 1614*  
oil on copper  
10¼ by 14⅝ in.; 25.9 by 37 cm.

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

€ 2,100,000-2,940,000 £ 1,880,000-2,630,000

#### PROVENANCE

Le Fouleur;  
Marquis de Saint-Clou;  
His deceased sale, Paris, Hôtel Drouot, 30  
March 1885, lot 8 (as *L'Arrivée à la kermesse*);  
Joseph Altounian (1890-1954);  
Thence by descent in the family;  
From whom acquired by the present collector,  
*circa* 2000.

Signed and dated 1614, this exquisite river landscape on copper is one of the finest works by Jan Brueghel the Elder left in private hands. Hitherto unpublished, it is also one of the most important rediscoveries to be added to the artist's *oeuvre* in recent years. The painting's vibrant colors, intact glazes, and thick impasto are evidence of its remarkable condition, and a meticulous attention to detail coupled with a lightness of touch and unwavering confidence further contributes to the captivating jewel-like effect so prized in works by this major Flemish master.

From a slightly elevated viewpoint, Brueghel opens a window onto early seventeenth century Flemish life, particularly the daily life of a village settled on the edge of a river on a clear, crisp, summer's day. The left half of the composition is dominated by an expansive waterway that pulls the eye into the depths of the landscape, from the jetty in the foreground, along the tree lined shore, to the faint outlines of ships on the distant horizon. Here, the water seamlessly blends into a light blue sky with feathered white clouds and a golden yellow sun. On the right half, balancing out the seemingly mirrored tranquility of the river and sky, is a bustling shoreline and landing site filled with colorful figures, animals, and remarkably drawn boats. Beyond and through the trees at right appears a quiet village with houses, wooden sheds, horse drawn carts, and, in the distance, the steeple of a church.

What adds another degree of grandeur to this multi-figure composition is the attention with which Brueghel has observed and captured not only the natural world around him, but also the minutia of the everyday. A few ducks with orange bills paddle around the shallow waters of the near foreground, their movement forming faint puddles around them. Two children in the boat nearby lean over the edge to observe a woman dipping a white cloth into the cool water. A gentleman in the same boat uses a steering pole to steady another vessel in the shallows while a mother passes her child to another woman on board the already rather full boat. Two farmers relax with a basket of produce in the shade at right, as additional onlookers of various ages gather on shore beneath a line of lush trees awaiting the next vessel to carry them down the river. Saddled horses appear in two of the other boats, suggesting that the desired destination on the river is perhaps a *kermesse* or a festive gathering, to and from which the villagers may be traveling.

*continued*





Fig. 1 Jan Brueghel the Elder (1568-1625), *The Embarkation*, oil on canvas, Musée des Beaux-Arts, Nantes, France/ Bridgeman Images



Fig. 2 Jan Brueghel the Elder (Flemish, 1568-1625), *River Landscape*, oil on panel, 15 x 24 in., The Clowes Collection

Towards the end of the sixteenth century Brueghel began to explore the theme of vast open seascapes near a shoreline as exemplified in a small oil on copper dated to circa 1592 in a private collection.<sup>1</sup> By the first decade of the next century, however, he turned towards the more intimate river landscapes that employed an orthogonal body of water to order the rural scene by pulling the viewer's eye to a vanishing point in the distance. This technique was first introduced by Pieter Brueghel the Elder, Jan's father, in his famous river landscape drawing of about 1556 now in the Kupferstichkabinett, Berlin.<sup>2</sup> Jan's familiarity with his father's drawing, as well as this compositional device, is recorded both in a copy he made after his father's work as well as in a comparable drawing of about 1600 in the Musée du Louvre, Paris.<sup>3</sup> What is revolutionary about the present composition, however, is the way that Brueghel uses not only the river orthogonal but also introduces the steep diagonal of the shoreline to create a more realistic sense of space and depth that runs from right to left

The river landscape subject proved popular among Jan Brueghel's clientele on copper and panel, particularly during the

second decade of the seventeenth century. Unlike his brother Pieter Brueghel the Younger who responded to the popular demand by producing copies of his own works, Jan Brueghel the Elder approached each river landscape independently, always making variations to his compositions so that rarely any two were exactly alike. An early forerunner to the present painting is found in a copper datable to around 1604 in the Musée des Beaux-Arts, Nantes (fig. 1).<sup>4</sup> While the two are related in terms of composition, the present painting, completed over a decade after, is more sophisticated in handling, particularly in the rendering of depth within the picture plane as there is a seamless transition foreground, to middleground, to background.

This painting can be more securely placed among a number of outstanding river landscapes by the artist signed and dated to the 1610s, nearly all of which are today in museums. A notable comparison can first be drawn between the present work and a river landscape of 1612 in the Indianapolis Museum of Art (fig. 2).<sup>5</sup> Although it does not include the figures and boats in the right foreground, the Indianapolis example shares a near



Fig. 3 Jan Brueghel the Elder, *Landscape*, 1615, Alte Pinakothek, Munich



Fig. 4 Jan Brueghel the Elder, *Kirchweih in Schelle*, Kunsthistorisches Museum Wien, Gemäldegalerie

identical rendering of perspective, landscape, ships, and the village on the shore at right. Another correlation can be made with a copper dated 1615 in the Alte Pinakothek in Munich (fig. 3), in which Brueghel seems to capture the same village, but has pulled back slightly to capture more of the jetty and place a stronger emphasis on the foreground while still preserving the soft receding river at left.<sup>6</sup> There is a clear progression from the Indianapolis to the Munich example, the present work seeming to serve as a midpoint between the two, and at the same time serving to add another layer of understanding to the way that the artist worked through the intricacies of his compositional types and variations. These aforementioned works are all oriented with water at left and land at right, but the present work can also closely be compared in handling, theme, size, and date to two other paintings of reversed compositional orientation that depict a river landscape with a self portrait of the artist. The first, also dated 1614, is on panel and can be found in the Kunsthistorisches Museum in Vienna (fig. 4),<sup>7</sup> while the second, dated 1616, is a copper sold at Sotheby's London on 9 July 2008, lot 19, for £3,513,250.<sup>8</sup>

This lot is accompanied by a certificate from Dr. Klaus Ertz dated 19 October 2017, confirming that this is an autograph work by Jan Brueghel the Elder and characteristic of the artist's output from 1614.

#### A Note on the Provenance

This painting once formed part of the collection of the famed antique dealer, Joseph Altounian who lived from 1890-1954. In 1906 he established Altounian-Lorbet Antiquaires in Paris, and from about 1910-1940 he specialized in the sale of Egyptian and Greek antiquities, sculpture, and decorative arts. The painting then descended in his family until around early 2000, when it was acquired by the present owner.

1. See K. Ertz and C. Nitze Ertz, *Jan Brueghel der Ältere*, Lingen 2008, vol. I, p. 231, cat. no. 100, reproduced p. 232.

2. *ibid.*, p. 248, reproduced fig. 1.

3. For Jan Brueghel the Elder's copy, see *ibid.*, p. 248, reproduced fig. 2; for the comparable version in the Musée du Louvre, see *ibid.*, p. 57, reproduced fig. 4.

4. Inv. no. D.804.1.5.P, copper, 24 by 36 cm. See *ibid.*, pp. 256-258, cat. no. 113.

5. Inv. no. C10011, oil on panel, 38.1 by 60 cm. See *ibid.*, pp. 245-246, cat. no. 107.

6. Inv. no. 4891, oil on copper, 25.8 by 37 cm. See *ibid.*, pp. 250-251, cat. no. 109.

7. Inv. no. 9102, oil on panel, 52 by 90.5 cm. See *ibid.*, pp. 286-289, cat. no. 133.

8. Oil on copper, 25 by 36 cm. See *ibid.*, pp. 284-287, cat. no. 132.

Munich 1564 - 1625 Augsburg

### Feast of the Gods

signed and located lower right: *Gio. Rottenhammer F. III / Venetia*  
oil on canvas  
57½ by 81⅜ in.; 146.1 by 206.7.

\$ 150,000-200,000

€ 126,000-168,000 £ 113,000-151,000

#### PROVENANCE

Possibly, M. Gaillard de Gagny;  
Possibly, his sale, Paris, Remy, 29 March 1762, lot 31 (as *Jean Rottenhammer*, for 3610 livres, to Montriblout);  
Don Ascanio, by October 1968 (according to labels on the reverse).

#### LITERATURE

Possibly, R.A. Peltzer, "Hans Rottenhammer," in *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*, vol. 33, 1916, p. 353.

This impressive canvas was completed in Venice around 1600 by Hans Rottenhammer, a German artist who traveled to Italy around the turn of the seventeenth century. Although trained in Munich under the court painter Hans Donauer, his most formative training arose from studying the grand works of Tintoretto, Veronese and Palma Giovane in Venice, where he spent a lengthy and successful sojourn from 1591-1606, broken only by a brief Roman excursion from 1594-1595. Rottenhammer would later settle back in his native Bavaria, but his style, though German at its core, would remain strongly rooted in Italy, particularly in Venice, until the end of his career.

On his brief trip to Rome, Rottenhammer met the Flemings Paul Bril and Jan Brueghel the Elder, two artists with whom he would later collaborate and who, like Rottenhammer, found great success in working on small format cabinet pictures. Rottenhammer's reputation for working in this small format was widespread during his lifetime, Rudolf II being one of the most prized collectors of such works, but his undeniable talent also found its way, albeit very rarely, onto the large scale format of the present canvas. Such examples are relatively unique within his body of work, and only a few others of comparable dimensions are known, most of which seem to have also arisen during his Venetian period such as a canvas dated 1603 of *Minerva and the Muses* in the Germanisches Nationalmuseum in Nürnberg,<sup>1</sup> a canvas dated 1597 of the *Rape of the Sabines* now in a private collection,<sup>2</sup> and a canvas depicting the *Banquet of the Gods* sold at Sotheby's London 3 July 1997 as lot 66.<sup>3</sup>

While Rottenhammer returned to the theme of the *Feast of the Gods* on a number of occasions, he most often approached it in a much smaller format. The present composition, in fact, is also known by way of a small autograph variant on copper now in a private collection<sup>4</sup> and can be closely compared to Rottenhammer's celebrated copper of the same subject dated 1600 and now in the Hermitage Museum, St. Petersburg.<sup>5</sup>

The present work is very possibly the *Göttermahl* on canvas listed by Peltzer (see Literature) as formerly being in the Gaillard de Gagny collection. The dimensions Peltzer lists are only slightly smaller than this painting, a difference that could possibly be explained by measuring the front of the painting while in its frame.<sup>6</sup>

1. Inv. no. GM1591, oil on canvas, 186.5 by 308.8 cm. See A. Tacke, *Die Gemälde des 17. Jahrhunderts im Germanisches Nationalmuseum*, Nürnberg 1995, pp. 205-208, cat. no. 101, reproduced fig. 151 and color plate 73.

2. Oil on canvas, 152.4 by 210.8 cm, see H. Borggreffe, *Hans Rottenhammer: begehrt - vergessen - neu entdeckt*, exhibition catalogue, Munich 2008, p. 118, cat. no. 24, reproduced.

3. Oil on canvas, 169 by 224.8 cm. Two altarpieces on canvas of larger dimensions—370 by 230 and 342 by 220 cm—are recorded in the Allerheiligenkirche am Kreuz in Munich. See Peltzer 1916, p. 348, cat. nos. 60-61.

4. Oil on copper, 50.8 by 71.2 cm. See *ibid.*, p. 22, reproduced fig. 30.

5. Inv. no. 688, oil on copper, 34 by 45 cm. See *Ibid.*, pp. 141-143, cat. no. 44, reproduced p. 142.

6. Peltzer lists the measurements as 4 pouces 6pieds by 6 pouces 5pieds, which is roughly 137 by 196 cm.





## 42 SIR ANTHONY VAN DYCK

Antwerp 1599 - 1641 London

## Portrait of Prince Willem II of Orange as a Young Boy, with a Dog

Oil on canvas  
50½ by 39½ in.; 128.3 by 100.4 cm.**\$ 2,000,000-3,000,000****€ 1,680,000-2,520,000    £ 1,510,000-2,260,000****PROVENANCE**

Almost certainly King Charles I of England, by August 1632 (see note below), and included in the sale of the "Late King's Goods", 1<sup>st</sup> March 1652/3, No. 278, 'A Dutch Prince at length, with a dog', where acquired by Edward Bass and John Hunt;  
Michael Humble, Esq., of Gwersyllt Park, Denbighshire (according to a label on the reverse, see note below);  
Bartlett Joshua Palmer, Davenport, Iowa (inscription on the reverse);  
Anonymous Sale, Christies New York, 26<sup>th</sup> January 2011, lot 19, (as Studio of Sir Anthony van Dyck), where acquired by the present owner for his personal collection.

**EXHIBITED**

Antwerp, Rubenshuis Museum, 2012-2016.

**LITERATURE**

Rubenshuis Guide, no.41 (as the version painted by van Dyck for King Charles I);  
See also under Barnes, de Poorter, Miller & Vey, *'van Dyck: A Complete Catalogue of the Paintings'*, New Haven, 2004, Cat. III, 114, p. 339-40, where Horst Vey notes a lost version of the composition, painted by van Dyck for King Charles I.

Two versions of this charming painting by van Dyck are recorded in period sources, one painted for the parents of Prince Willem II, and another version made for King Charles I of England. The portrait painted for the sitter's parent descended in the family and is today in the Schloss Mosigkau museum (fig 1). This fascinating painting's recent reappearance, followed by a careful cleaning and subsequent public exhibition at the Rubenshuis Museum in Antwerp, has afforded scholars the opportunity to reassess it, confirming its status as an important work by the master, which in all likelihood is the hitherto lost painting documented as made by van Dyck for King Charles I of England.

Although they make up only a fraction of his considerable and varied artistic output, van Dyck's depictions of children are among the most memorable and enchanting works that the artist ever produced. This delightful portrait of *Prince Willem II of Orange* exemplifies the genre. It depicts the young Prince at about 5½ years wearing a long gown of golden orange silk (the color of his princely house) with slashed sleeves, decorated with lace collar and cuffs. He wears a plumed cap of black velvet and stands in a relaxed and elegant pose, gazing to his right as does his dog, as if someone is drawing their attention. Van Dyck deftly indicates the young Prince's lineage with a symbolic orange tree at the left, while behind hangs a rich tapestry arras, rendered in flickering brushstrokes, and embroidered with the arms and lion of the House of Nassau.

*continued*





Fig. 1 Sir Anthony van Dyck, *Portrait of Prince Willem II of Orange*, Schloss Mosigkau, Dessau, Germany



Fig. 2 Sir Anthony van Dyck, Flemish (1599-1641), *Frederick Henry, Prince of Orange*, 1628. 45 x 38 in. (114.3 x 96.5 cm.), oil on canvas. Credit Line: The Mary Frick Jacobs Collection

In the winter of 1631/32, van Dyck set north from Antwerp to the court of The Hague, having been summoned by Frederick Hendrick, Prince of Orange, an invitation that only served to boost his already considerable reputation. He arrived before 28<sup>th</sup> January 1632, when no less a personage than Constantijn Huygens noted that he had just that day been sitting to the painter (1). In addition to the Dutch prince's patronage, van Dyck no doubt hoped to broaden his prospects, not only by leaving the confines and limitations of his native city, but also with an eye to a move across the Channel to the English court. King Charles I's agent Balthasar Gerbier had been assiduously wooing the painter for some time, attempting to secure his services, and while a final decision had not been made, one was imminent. In addition, Prince Frederick Hendrik and his wife Amalia van Solms hosted Elizabeth Stuart, the deposed Queen of Bohemia, who was Charles I's sister. Thus, van Dyck's arrival appears to be a canny decision, not only for the commissions it afforded, but as a way to ingratiate himself further with the Stuart dynasty. Van Dyck would, in fact, arrive in England just a

short time afterwards, in April 1632 where, save for occasional sojourns, he would remain for the rest of his life in the service of the King.

While in The Hague, van Dyck painted portraits of the ruling family, *Frederick Hendrik, Prince of Orange* (fig. 2, Baltimore Museum of Art, inv. 1938.217) and *Amalia van Solms* (fig. 3, Tokyo Fuji Museum, Tokyo, Japan), as well as their eldest son and heir, *Willem II* (fig. 1, Schloss Mosigkau, near Dessau, Germany).<sup>2</sup> Perhaps unfettered by the courtly expectations required of an image for a sitting monarch, the painting of Willem II is both formal and informal at the same time, and shows van Dyck's extraordinary abilities to their most potent effect. Van Dyck captures perfectly the innocence of a young boy, but sacrifices nothing of his nobility in doing so. Drawing on the influence of Titian, notably his portrait of *Clarice Strozzi* (fig. 4, Gemäldegalerie, Berlin), van Dyck developed a pictorial language for the depiction of young nobles which was to influence artists such as Gainsborough, Reynolds and Sargent in the centuries to come.



Fig. 3 Anthony van Dyck (1599-1641), *Portrait of Amalia von Solms-Braunfels* (1602-75) 1629, oil on canvas



Fig. 4 Titian (Tiziano Vecellio) (c. 1488-1576), *Portrait of Clarissa Strozzi at the Age of Two*, 1542, oil on canvas, 115 x 98 cm. Inv. 160A. Photo: Joerg P. Anders. Gemaeldegalerie, Photo Credit: bpk Bildagentur / Art Resource, NY.

In addition to the aforementioned set ordered by Prince Frederik, van Dyck was commissioned by King Charles I, whose eldest daughter Mary was to marry Willem nine years later, to complete a further set:

*Sir Anthony vandike hath by o' Command made and presented us wth divers pictures...of the Prince of Orange...another of the princesse of Orange wth another of their sonne at half length at Twenty pounds appeece.*

Payment for these were authorized in a Royal Warrant dated 8<sup>th</sup> August 1632. The reference to 'half length' portraits was evidently shorthand for the whole group, two of which were true half lengths – an inference confirmed by the reference at the sale of King Charles I's collection in 1652 (No. 278), where it was described as 'A Dutch Prince at length wth a dog'.

A full length studio or later copy of the composition is preserved at Petworth, where the dog appears to adhere to the type in the present example, rather than the Mosigkau picture. The breed of the dog, which appears to be a whippet cross, is more robust and muscular in the present painting, and also

has a more pronounced snout, thus suggesting that it was the prototype brought to England and furnished the template for the Petworth copy.<sup>3</sup> No other autograph version of this composition is recorded.

The present *Portrait of Willem II of Orange* is thus almost certainly the recorded version painted for King Charles I. The relationship between the Mosigkau version and the present canvas is particularly fascinating and informative. The condition of the Dessau picture has been somewhat compromised in the past, but it is clear that the painting does have similar handling of paint to the present work. Perhaps the most striking difference between the two versions is in the quality and characterization of the dog, which is finer and anatomically more sophisticated in the present painting. Pentiments also exist in the present composition. Some, such as that along the contour of the Prince's collar in front of the tapestry, as well as subtle shifts in the hands, and around the dog's head and legs are visible to the naked eye, while infra-red technology further reveals the freedom and spontaneity with which it was

*continued*

---

painted. While it is perhaps pointless to discuss primacy in the case of two pictures which would have been produced either simultaneously or nearly so, these details would suggest that the present composition may indeed be the first version. In light of the importance of King Charles I to van Dyck from 1632 onwards, and his reputation as a connoisseur, this would not be surprising.

#### Note on the Provenance

The portraits of the Orange family painted for Charles I remained in the Royal Collection until after the execution of Charles when the collection was sold by the Commonwealth in one of the most famous art dispersals in history. On 1<sup>st</sup> March, 1652, as lot 278, 'A Dutch Prince at length, with a dog,' presumably the present painting, was sold to Edward Bass and John Hunt, both creditors of the late king.

Edward Bass was a royal official under Charles I who, together with John Hunt was one of a handful of insiders who purchased a large quantity of the late King's goods, and were amongst the chief beneficiaries of the sale. Bass headed no fewer than three of the fourteen 'dividends' (syndicates created by the King's creditors, formed for the purpose of taking goods in lieu of payment), while Hunt (a former linen draper to Queen Henrietta Maria) was one of the sale's treasurers. In addition to van Dyck's portrait of Prince Willem II, Edward Bass also owned the jewel of the Royal Collection - Raphael's *Holy Family*, 'La Perla,' now at the Museo del Prado. Bass was one of the 'undoubted winners in the sale' who formed part of the group of 'cosmopolitan artists, dealers and merchants' who were 'the real specialists in money and art, and employed by all

sides – crown, republic, dividends and foreign embassies' (see J. Brotton, *The Sale of the Late King's Goods*, 2006, pp. 258, 266, 283, 308-9).

As with so many paintings from the Royal Collection, the *Portrait of Willem II* as well as those of his parents were subsequently dispersed, and remained untraced for many years.<sup>4</sup> A label on the reverse of the present painting is inscribed with the name of Michael Humble, possibly Michael Humble of Gwersyllt Park, Denbighshire Wales. The reverse of the stretcher is also inscribed with the name B.J. Palmer. Bartlett Joshua Palmer (1882–1961), of Davenport, Iowa, was one of the founders of modern chiropractic practice. He amassed a large collection of art and Asian antiquities, which was on view at his clinic at Davenport.

We are grateful to Dr. Malcolm Rogers, Professor Christopher Brown and Dr. Susan Barnes for each independently confirming the attribution of the present painting to Sir Anthony van Dyck based on their firsthand inspection.

1. It must have been a stormy day, as Huygens noted 'Pingor a Van Dyckio, cum arbor in aedes lapsus esset [I am being painted by van Dyck when a tree fell against the house]'. That portrait, sadly, is lost.

2. Schloss Mosigkau was built for Anna Wilhelmina von Anhalt-Dessau who at her death in 1780 bequeathed the building and its contents to form a monastery for well born aristocratic girls, a foundation which remained until 1945, becoming a museum in 1951.

3. Other copies of varying quality and age are at Welbeck Abbey and Warwick Castle, as well as museums in Prague and Riga, and at the Hallwylska Museet, Stockholm, none of which are of autograph quality.

4. For the portraits of Frederick Hendrik and Amalia van Solms painted by van Dyck for Charles I, see Barnes et al (ibid), p.338-9, under cat III. 112 & 113, where the versions preserved in the Prado, Madrid, are each noted as "probably the version bought by Charles I in 1632". While many paintings in the Royal Collection bore an identifying brand on the back of the canvas, Sir Oliver Millar's discussion of this practice in his introduction to 'Abraham Van der Doort's catalogue of the collections of Charles I' (*Walpole Society*, XLIII, 1960) makes it clear that many were not so marked.



## 43 FRANS HALS AND STUDIO

Antwerp 1582/83 - 1666 Haarlem

## Portrait of a fisherman holding a beer keg

oil on canvas  
32½ by 26½ in.; 82.9 by 68.5 cm.

\$ 300,000-500,000

€ 252,000-420,000 £ 226,000-376,000

## PROVENANCE

Private collection, County Louth, Ireland;  
Miss Vera Bellingham, England;  
By whom sold, London, Sotheby's, 9 June 1932, lot 82;  
Where acquired by Asscher & Welker, London;  
With D. Katz, Dieren, Holland, by 1933;  
With Schaeffer Galleries, Inc., New York;  
There acquired by Henry Reichhold, Bloomfield Hills, Michigan, by March 1937;  
By descent to his wife Ilse Breuer Reichhold;  
By whom given to the Portland Museum of Art, 1983 (inv. no. 1983.158).

## EXHIBITED

Arnhem Museum, *Dutch Masters of the 17th Century*, April 1934;  
The Hague, Royal Gallery Kleykamp, August 1934;  
Haarlem, Frans Hals Museum, November 1934, no. 8;  
The Detroit Institute of Art, *An Exhibition of Fifty Paintings by Frans Hals*, 10 January - 28 February 1935, no. 27;  
Northampton, Massachusetts, Smith College Museum of Art, February 1935;  
Amsterdam, Rijksmuseum, 1936, no. 68;  
New York, Schaeffer Galleries, *Frans Hals*, 9-23 November 1937, no. 16;  
Haarlem, Frans Hals Museum, *Frans Hals Tentoonstelling*, 1 July - 30 September 1937, no. 83;  
New York World's Fair, *Masterpieces of Art*, May - October 1939, no. 180;  
New York, Duveen Brothers Inc., *Paintings by the great Dutch masters of the seventeenth century: loan exhibition in aid of the Queen Wilhelmina fund and the American women's voluntary services*, 8 October - 7 November 1942, no. 17 (as Frans Hals, as with all of the above).

## LITERATURE

T. Borenius, "A New Frans Hals," *The Burlington Magazine*, vol. 61, December 1932, pp. 245-6, reproduced (as Frans Hals);  
W.R. Valentiner, *An Exhibition of Fifty Paintings by Frans Hals*, exhibition catalogue, Detroit 1935, cat. no. 27 (as Frans Hals);  
G.D. Gratama, *Frans Hals Tentoonstelling Oude Kunst*, exhibition catalogue, Haarlem 1937, cat. no. 83, reproduced fig. 84 (as Frans Hals);  
*The Art Digest*, 1 March 1937, p. 15, reproduced on the cover (as Frans Hals);  
J. Klein, "Franz Hals Show Called Complete," *The New York Post*, 13 November 1937, p. 15, reproduced (as Frans Hals);  
G.H. McCall and W.R. Valentiner, ed., *Catalogue of European Paintings and Sculpture from 1300-1800*, exhibition catalogue, New York 1939, p. 87, cat. no. 180, reproduced pl. 66 (as Frans Hals);  
A. Chatelet and E.C. Montagni, *Tout l'oeuvre peint de Frans Hals*, 1976, cat. no. 336, reproduced (as Frans Hals);  
S. Slive, *Frans Hals*, New York 1970, vol. I pp. 144-5, 200, vol. II reproduced pl. 118, vol. III p. 44-45, cat. no. 74 (as Frans Hals);  
C. Grimm, *Frans Hals: The Complete Work*, New York 1990, p. 291 (as Master of the Fisherboy);  
R.W. Unger, *A History of Brewing in Holland*, Leiden 2001, p. 307, cat. no. 30, reproduced (as Frans Hals).

Painted with Hals's signature *bravura* brushwork and talent for capturing the character of his subjects, this portrait of a fisherman with a beer keg provides us with a fascinating insight into life in 17<sup>th</sup> century Holland as well as the working methods of the artist and his studio practice. Rediscovered in Ireland in the early 20<sup>th</sup> century, the painting was first confirmed as Hals by William Valentiner and published in *The Burlington Magazine*, where Tancred Borenius wrote that "for sheer beauty of handling, the picture must take high rank even among the works of Frans Hals: and the solidity as well as sensitiveness in the painting of the head is a source of continual delight to the eye... We cannot but acknowledge that here is one of the most notable accessions to the known works of Frans Hals which it has been given us to chronicle for some time."<sup>1</sup>

Frans Hals was an artist ahead of his time, and is rightly regarded as one of the most important and influential artists in the history of western art. His fluid brushstrokes, technical agility and brilliantly free handling of paint looked ahead to a style of painting that would not appear until the Impressionists in the late 19<sup>th</sup> century; indeed his works fell out of favor in the 18<sup>th</sup> and early 19<sup>th</sup> century, when realism and Neoclassicism were in style. In the 20<sup>th</sup> century, however, Hals's lively portraits of jovial characters were once again and rightly recognized as amongst the most engaging and important pictures of the 17<sup>th</sup> century.

Though Hals depicted a wide range of characters in his paintings, from drunken buffoons to elegant, high-ranking members of the militia, it was his own cronies that he seemed to capture with the most spirit. The fisherman in the present picture laughs contagiously as he holds tightly onto a beer keg from which he no doubt has had more than a few sips. The brewery label of a red stag is that of the Root Hart Brewery in Haarlem, which must have been a favorite of the artist as Hals painted a portrait of the owner of the brewery, Cornelis Guldewagen, in 1660 (fig. 1). Perhaps then the subject here was a favorite and fellow customer of the brewery, or at the least a friendly imbiber of its product.

continued







Fig. 1 Frans Hals, Cornelius Guldewagen, *Mayor of Haarlem*, c. 1660, oil on panel. Board of Trustees of the University of Illinois on behalf of its Krannert Art Museum. Gift of Merle J. and Emily N. Trees, 1953-1-1

Seymour Slive, who examined the picture firsthand in 1984, fully supported the painting as by Frans Hals, and dated it to the early 1630s.<sup>2</sup> He grouped it with a small number of half-length paintings of animated figures, including the *Fisherboy* now in the National Gallery of Ireland and the *Fisherboy* now in the Koninklijk Museum voor Schone Kunsten, Antwerp.<sup>3</sup> Claus Grimm, however, has traditionally excluded this group of paintings from Hals's *oeuvre* and attributes them to the Master of the Fisherboy. As in the present painting, the backgrounds of these pictures are light, brushy landscapes which are not consistent with Hals's style and were possibly done by Adriaen Brouwer (c. 1605-1638), who worked in Hals's studio.

The dating of the *Fisherman with a Beer Keg* is difficult, and scholars have been inconsistent. Valentiner placed it in the mid-1630s and, as described above, Slive agreed. Slive did, however, note in his 1970 monograph that the "breadth of treatment" in the hand and jug suggest a later date, and wondered whether Hals was either anticipating a later style or in his mature years simply returning to a favorite subject. More recently, Pieter Biesboer, Martin Bijl, and Norbert Middelkoop have each examined the painting firsthand; they all date the painting to the 1640s, as a collaborative work between Hals and his studio. Bijl believes that the painting is largely a work by the studio, with enhancements by the master. Indeed, the painting affords today's admirer a captivating examination into the studio practices of the artist.

By the late 1620s, Hals had achieved fame as an artist and had an active workshop of students, including his sons Harmen Hals

(1611-1669) and Frans Hals II (1618-1669), his brother Dirck Hals (1591-1656), and Judith Leyster (1609-1660), amongst others. In teaching his apprentices his tricks for capturing light and shadow in such a distinct, lively manner, Hals would begin to build up the layered contours of a figure and have a student attempt to finish it, and lastly the master himself would give it a final flourish. This sort of fluid, step-by-step enhancement by both the studio and Hals is evident in the present painting, and in their examination, both Bijl and Biesboer point specifically to a number of areas that are markedly by the hand of the artist. Hals had a unique method of painting dark highlights in the contours of his figures; the 17<sup>th</sup> century Dutch word for these low-light touches was *diepsels*, though no current term exists. In the present painting, these *diepsels* can be seen, for example, around the edge of the sitter's elbow and arm, in his face under his nose in his mustache, and in his hand, around the wrist and the thumb. It is in these mostly black and darker touch ups that both Bijl and Biesboer most clearly see Hals' hand. Indeed it is Hals's virtuosity in these final, brilliant brushstrokes that make this painting come together as the impressive and lively picture we see today.

We are grateful to Pieter Biesboer, Martin Bijl, and Norbert Middelkoop for their assistance in the cataloguing of this painting.

1. See T. Borenius, under *Literature*, p. 246.

2. Slive's detailed opinion of the picture and the group are described in a letter dated 7 August 1984, available upon request.

3. See S. Slive, under *Literature*, 43, cat. no. 70. For Grimm's listing of the group, see his Slive concordance in Grimm, under *Literature*, p. 291.



## 44 OTTO MARSEUS VAN SCHRIECK

Nijmegen 1619/20 (?) - 1678 Amsterdam

Still life of wild flowers, including cyclamen, crocus, delphinium, with a snake and butterflies

signed and dated lower right: *O. / Marseús. D. / Schrieck / 10/ 27/ aN 70*  
oil on canvas  
27¾ by 21½ in.; 70.5 by 54.6 cm.

\$ 80,000-120,000

€ 67,500-101,000 £ 60,500-90,500

## PROVENANCE

A. Nottebalm (according to a label formerly on the reverse of the stretcher);  
Jack and Belle Linsky, New York, by 1974;  
By whom sold, New York, Sotheby's, 2 June 1989, lot 25;  
With Kunsthandel K & V. Waterman, Amsterdam, by 1989;  
By whom sold, Paris, Ader Tajan, 29 March 1994, lot 17;  
There acquired by a private collection;  
By whose estate sold, New York, Sotheby's, 22 May 1997, lot 84;  
There acquired by the present collector.

## LITERATURE

I. Bergström, "Marseus, Peintre de Fleurs, Papillions, et Serpents," in *L'Oeil*, December 1974, p. 27, reproduced fig. 6;  
P. Mitchell, *European Flower Painters*, London 1973, pp. 232, 270, reproduced p. 232, fig. 330;  
G.J.M. Weber, "Stilles Leben am Erdboden," in *Kunst und Antiquitäten*, 1993, no. 1-2, p. 24;  
S. Steensma, *Otto Marseus van Schrieck: Leben und Werk*, Hildesheim 1999, pp. 38, 132, 159, cat. no. B1.105, reproduced p. 343, fig. 131 (as dated 1678).

Otto Marseus van Schrieck was the leading Dutch innovator of the forest floor, or *sottobosco* still life. In this work, he has focused meticulous attention on a dramatically spot-lit grouping of naturalia, each element of which glistens vividly against the dark background landscape. This is among the most accomplished works by the artist to appear at auction in some time, with every detail rendered with exacting care. Furthermore, the painting is proudly signed and dated with the exact day on which the picture was completed: 27 October 1670.

Working at a time of increased interest in the natural sciences, van Schrieck is highly renowned for works such as this, especially his moonlit nocturnal scenes that depict flora, moss and denizens of the forest. His nickname *Snuffelaer*, or "ferreter", undoubtedly reflects his excursions into the forest underbrush to examine different specimens—sometimes even bringing them back to his *vivarium*, where they were further cultivated and studied. Much admired during his lifetime, his works were imitated by number of artists, including no less distinguished a talent than Rachel Ruysch.

Between 1648 and 1657, van Schrieck left Amsterdam to embark on several extended sojourns to England, France, and—most notably—Italy. During his time in Florence, he worked for the Grand Duke Ferdinand II de' Medici of Tuscany, for his works complemented the family's collection of flora and fauna in both painted and physical form. A number of Marseus van Schrieck's still-life paintings can be found in the Uffizi Gallery in Florence today.

The present work can be compared to van Schrieck's *Still life with snakes and butterflies in the woods* in the Stockholm Nationalmuseum (inv. no. 504).<sup>1</sup>, as well as a similarly refined and vertical composition sold New York, Sotheby's, 22 April 2015, lot 63.

<sup>1</sup> oil on canvas, 62 by 50 cm., See Steensma, under Literature, p. 132, cat. no. B1.45, reproduced p. 201, fig. 67.







○ 45

## JAN WIJNANTS

Haarlem 1632 - 1684

AND

## ADRIAEN VAN DE VELDE

Amsterdam Amsterdam 1636 - 1672

Wooded evening landscape with a hunter and his dogs, another hunter on Horseback conversing with a peasant, a fisherman and a falconer carrying a hoop of falcons on a path, a wagon and other figures by a lake beyond

signed with initials lower left: *J. W.*  
oil on canvas  
59 $\frac{7}{8}$  by 75 $\frac{1}{4}$  in.; 152 cm by 191.1 cm

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

**€ 1,680,000-2,520,000    £ 1,510,000-2,260,000**

## PROVENANCE

Probably Baron Puthon, Vienna;  
From whom acquired posthumously by Mr. Netscher;  
From whom acquired by De Reus, The Hague, for circa 600 l.;  
Baron Anselm von Rothschild, Vienna, by 1873;  
Thence by descent to Baron Nathaniel von Rothschild (1836-1905), Vienna, until at least 1903;  
Thence by descent to his brother, Baron Albert von Rothschild (1844-1911), 1905;  
Thence by descent to Baron Alphonse Mayer von Rothschild (1878-1942), 1911 (inv. no. AR 867);  
Confiscated from the above, 13 March 1938 and allocated for the Kunstmuseum Linz;  
Munich Central Collecting Point;  
Repatriated to the Austrian government, and restituted to the Rothschild family;  
Selected as a donation to the Kunsthistorisches Museum, Vienna (inv. 9100), 1947;  
Restored to the Rothschild family, March 1999;  
Their sale, London, Christie's, 8 July 1999, lot 218;  
There acquired by the present collector for \$3,600,467.

## EXHIBITED

Vienna, 1873, no. 123;  
Vienna, Kunsthistorisches Museum, 1948-1999 (as painted circa 1670).

## LITERATURE

Possibly, J. Smith, *A catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century*, supplement, London 1842, pp. 747-748, cat. no. 33 (where described in reverse with the nearer huntsman as mounted and with incorrect horizontal measurements);  
*Inventory of Palais Rothschild, Theresianumgasse*, 1903, p. 32, cat. no. 61;  
C. Hofstede de Groot, *A catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century based on the work of John Smith*, vol. VIII, London 1927, p. 529, cat. no. 438;  
*Inventory of Palais Rothschild, Theresianumgasse*, 1934, p. 187, cat. no. 318;  
G. Heinz and F. Klauner, *Kunsthistorisches Museum Katalog der Gemäldegalerie 2. Teil: Vlamen, Holländer, Deutsche, Franzosen*, Vienna 1963, cat. no. 419;  
K. Demus, *Katalog der Gemäldegalerie: holländische Meister des 15., 16. und 17. Jahrhunderts*, Vienna 1972, p. 110 (noting a verbal query on the attribution by J. Nieuwstraten, who has since, through oral communication, confirmed that he does not remember this query and has absolutely no doubt whatsoever regarding the authenticity of the picture, and indeed believes that the Rothschild picture is "one of the best authentic works by Wijnants");  
C. Brandstätter, *Die Gemäldegalerie des Kunsthistorischen Museums in Wien: Verzeichnis der Gemälde*, Vienna 1991, p. 136, cat. no. 9100, reproduced fig. 523; "Grande Aste," in *Antiquariato*, September 1999, p. 44, reproduced;  
K. Eisele, *Jan Wijnants: ein Niederländischer Maler der Ideallandschaft im Goldenen Jahrhundert*, Stuttgart 2000, p. 138, cat. no. 93, reproduced plate XVIII;  
F. Kunth, "Anselm von Rothschild, collector," in *The Rothschild Archive, Annual Review of the Year April 2001-March 2002*, reproduced p. 39;  
S. Lillie, *Was einmal war. Handbuch der enteigneten Kunstsammlungen Wiens*, Vienna 2003, p. 1032, no. 867;  
B. Schwarz, *Hitlers Museum. Die Fotoalbum Gemäldegalerie Linz: Dokumente zum "Fuehrermuseum"*, Vienna 2004, p. 112, cat. no. IV/10, reproduced p. 237;  
F. Kunth, *Die Rothschild'schen Gemäldesammlungen in Wien*, Vienna 2006, pp. 102, note 191, 108, 230-231;

continued





---

This splendid large-scale landscape is a masterwork by Jan Wijnants, one of the most important Dutch landscape painters of the second half of the 17th century. Throughout his career, Wijnants drew inspiration for his landscapes from the dunes near Haarlem, where he was born, and where his early development was influenced by Jacob van Ruisdael and Philips Wouwermans. This painting employs one of the artist's favorite compositional structures, with the left side of the canvas built up with dunes and trees, and a winding path leading into an open panoramic view at right. The staffage in Wijnants' paintings was often added by another artist, in this case by his frequent collaborator Adriaen van de Velde. The son and brother of the marine painters, Willems van de Velde I and II, Adriaen showed promise as a landscape painter and, according to Arnold Houbraken, was sent to Haarlem to study with Wijnants.<sup>1</sup> Due to his additional skill at painting both figures and animals, he was often employed to add staffage to landscapes not just by Wijnants, but by other fellow artists such as Ruisdael, Hobbema, van der Heyden and de Moucheron.

Similar compositions by Wijnants can be found in the collection of the National Gallery of Ireland, Dublin (inv. no. 508, 94 by 120 cm.) and the Fitzwilliam Museum, Cambridge (inv. no. 38, 22.2 by 27.9 cm., one of a pair).

### **The Rothschild Provenance**

The Rothschild history of this painting by Wijnants is one which highlights the taste for Old Masters by one of the most important collecting dynasties in modern times. The picture was in the collection of Baron Anselm von Rothschild (1803-1874) by 1873. Anselm was the son of Salomon Mayer von Rothschild (1774-1855), founder of the family banking house, and created the K. K. Priv. Österreichische Credit-Anstalt für Handel und Gewerbe, which became the largest bank of the Austro-Hungarian Empire. From the moment of their earliest success, each generation demonstrated a diverse yet equally passionate and astute aptitude for collecting, whose cumulative efforts rival the greatest European noble collections including those of the Habsburgs, Medici, and Bourbons.

This Wijnants hung in Anselm's palatial home on the Rennngasse in Vienna, and specifically in the aptly named 'Gemäldesaal' or 'Museum' room of the home. It was in this home that the core of the Rothschild family's Dutch painting collection hung, and it was Anselm who was the first member of the family to truly engage with Dutch pictures on a high level. The core of the collection began with Anselm's 1842 purchase of the entire collection of the Dutch businessman Klerk de Reus. This acquisition *en bloc* brought into the family collection important pictures by the best names from the Dutch Golden Age. From this moment Dutch pictures became a priority for Anselm and, indeed, in his posthumous inventory 116 oil paintings were recorded, 93 of which were Dutch old masters.

The picture passed into the collections of Anselm's sons, first Nathaniel von Rothschild and shortly thereafter to Nathaniel's brother Albert von Rothschild. Baron Alphonse de Rothschild inherited it from his father Albert, and it was during his period of ownership, within days of the Anschluss in March 1938, that the collection of the Viennese branch of the family was seized by the Nazi authorities. The Wijnants was earmarked for Hitler's never-realized museum complex in his native Linz. Following the conclusion of the War, the picture was recovered by the American 42nd Division from the Nazi storage facilities in the Salt Mines in Alt Aussee before being restituted to Baroness Clarice de Rothschild, Alphonse's widow, in 1947. The Wijnants was one of eleven key paintings from the Rothschild collection which the Kunsthistorisches Museum in Vienna selected in exchange for the grant of a license to export the remainder of the collection to New York. The Wijnants hung in the Kunsthistorisches Museum from 1948 until 1999 when it was restituted by the Austrian State to Clarice's daughter Bettina Looram.

1. See P. Sutton in *Masters of 17th-Century Dutch Landscape Painting*, exhibition catalogue, Amsterdam 1987, pp. 492 and 523.







## 46 BARTOLOMÉ ESTEBAN MURILLO

Seville 1617 - 1682

## The Presentation of the Virgin

oil on canvas  
61 by 82 $\frac{5}{8}$  in.; 155 by 210 cm.

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

€ 840,000-1,260,000 £ 755,000-1,130,000

## PROVENANCE

Probably in the Convento de la Vírgenes, Seville;  
Probably private collection, England, before  
1737;  
Archbishop of Sorrento, Capri, *circa* 1840;  
Rev. W.T. Saward, Nottingham;  
With the Vermeer Gallery, London, by 1925;  
With Reinhardt Galleries, New York, by March  
1926;  
With Julius Böhler, Munich, until 1936;  
Lucerne, Galerie Fischer, 21 March 1964,  
probably lot 867;  
Where acquired by an ancestor of the present  
owner.

## EXHIBITED

New York, *Exhibitions of Paintings by  
Tintoretto, Bassano and Murillo*, 1927;  
Madrid, Museo Del Prado, *Bartolomé Esteban  
Murillo*, 8 October – 12 December 1982;  
London, Royal Academy of Arts, 15 January –  
27 March 1983, no. 76.

## LITERATURE

*Sevilla Mariana*, 1882, vol. II, p. 214;  
A.L. Mayer, 'Three Paintings by Murillo', *The  
Burlington Magazine*, vol. XLVIII, no. 278, May  
1926, p. 251, reproduced plate II, C;  
D. Angulo Iñiguez, *Murillo*, Madrid 1981, vol. II, p.  
137, cat. no. 131, reproduced vol. III, plate 384;  
*Bartolomé Esteban Murillo*, exh. cat., Madrid  
1982 and London 1983, p. 196, cat. no. 76,  
reproduced p. 145;  
E. Valdivieso, *Murillo. Sombras de la tierra.  
Luces del cielo*, Madrid 1990, p. 194;  
E. Valdivieso, *Murillo, Catálogo Razonado de  
Pinturas*, Madrid 2010, p. 529, cat. no. 378,  
reproduced.

First published in the literature on Murillo by August Mayer in 1926, *The Presentation of the Virgin* is an extremely rare subject in his oeuvre. The painting serves as testimony to the richness that Murillo's art could achieve in his last period, both in terms of the inventiveness of his compositions and as a colourist. The depiction of the little Virgin, a typically sensitive portrayal of a child, evokes Murillo's extraordinary abilities as a painter of children, while the presence of a beggar in the foreground recalls his poignant images of the destitute. The spatial arrangement of different levels, each thrown into light from different sources, is complex. The monumental scale of the canvas allows us to follow Murillo's narrative from the beggar who fixes us with his gaze, to the figures of Saint Anne and Joachim who urge their little daughter up the great stone steps of the temple, and into the open arms of the waiting High Priest.

*continued*



---

Past authorities on Murillo all agree on the dating of this work to the artist's last years, with Mayer pointing to Murillo's characteristic use of dark greyish tints in works of his later period, and Diego Angulo Iñiguez placing it in his final decade. Manuela Mena Marqués, writing in the 1982–83 catalogue of the exhibition held in Madrid and London, gives a dating of about 1680. She notes the vigour of Murillo's technique in this work, his rapid and broad brushwork, and its affinity with the work of Rembrandt (1606–1669). She characterises the spatial conception of the painting, with large open spaces around the figures, as typical of Murillo's late style and with an atmospheric quality comparable to the work of Velázquez (1599–1660), an approach explored by Murillo as early as 1656 in his *Vision of Saint Anthony of Padua* for Seville Cathedral.<sup>1</sup>

A work of considerable size and grandeur, *The Presentation of the Virgin* must once have decorated the wall of a chapel. Given that the choice of subject and its conception are exceptional in Murillo's *œuvre*, it is probable that this painting is the very same one recorded as residing in the Convento de la Vírgenes, Seville.<sup>2</sup> Reference to a 'Presentation of the Virgin' is made in *Sevilla Mariana*, a religious publication dedicated to Our Lady, its aim to make known the glories of Andalusia, and in particular the city of Seville's long-standing devotion to the Blessed Virgin, as manifest in its historical monuments and the principal images of the Virgin in the city's most famous sanctuaries. By about 1840 the painting was recorded as belonging to the Archbishop of Sorrento, having left Spain the previous century following its sale to an English peer sometime before 1737, as noted by Angulo.

Mayer considers it highly probable that *The Presentation of the Virgin* once had a companion piece, while Angulo suggests it was probably part of a series, most likely depicting the life of the Virgin. The rarity of the subject in general – Titian's treatment of the theme at the Accademia, Venice, stands out as the most celebrated example – distinguishes this work. The presentation of the little child in profile, her placement at the centre of the composition and the overall effect of the lighting, which emphasises her illuminated figure, all serve to draw attention to her as she solemnly ascends the temple steps under her parents' attentive gaze.

The introduction of a beggar at the lower left of the composition recalls Murillo's secular painting and the genre motifs he incorporates into religious works, such as the comparable figure of a man in rags at the lower left of *Saint Isabella of Hungary*, Hospital de la Caridad, Seville. The inclusion here of a mendicant – here a crippled beggar one hand clutching his staff, the other held open in expectancy of donations – serves to underscore the importance of alms giving and works of charity as a route to God. His presence here offers a particularly striking contrast to the spiritual self-containment and purity of the young Virgin resplendent in white and blue.

1. Angulo Iñiguez 1981, vol. II, pp. 238–39, no. 284, reproduced vol. III, plates 128–30.

2. Madrid and London 1982–83, p. 196; Angulo Iñiguez 1981, vol. II, pp. 383–84, no. 867.





47

## FOLLOWER OF MICHELANGELO MERISI CALLED CARAVAGGIO

### Daedalus and Icarus

oil on canvas  
29<sup>7</sup>/<sub>8</sub> by 39<sup>5</sup>/<sub>8</sub> in.; 75.5 by 100.5 cm.

\$ 100,000-150,000

€ 84,000-126,000 £ 75,500-113,000

#### PROVENANCE

Czernin collection, Vienna and Salzburg (inv. no. 141), from at least 1844 until after 1970.

#### EXHIBITED

Salzburg, Residenzgalerie, 1970, no. 28 (as Follower of Caravaggio).

#### LITERATURE

Černínská hlavní pokladna (Czernin Inventory), 1844 (as "Caravaggio");

*Katalog der Graf Czernin'schen Gemäldegalerie in Wien*, Vienna 1899, p. 15, cat. no. 141 (as Caravaggio);

K. Wilczek, *Katalog der Graf Czernin'schen Gemäldegalerie in Wien*, Vienna 1936, pp. 23 - 24 (as Follower of Caravaggio);

*Eugen Czernin's folio of the years between 1942-46*, BDA Archiv, Vienna, under no. GZ5026 from 1946, note 2-5, 9;

H.E. Buschbeck and F. Fuhrmann, *Katalog der Residenzgalerie, Salzburg: mit Sammlung Czernin*, Salzburg 1955, p. 32, cat. no. 25;

E.H. Buschbeck, F. Fuhrmann, and A. Ingram, *Residenzgalerie, Salzburg: mit Sammlung Czernin und Sammlung Schönborn-Buchheim*, Salzburg 1962, p. 39, cat. no. 28;

E.H. Buschbeck, F. Fuhrmann, and A. Ingram, *Residenzgalerie Salzburg mit Sammlung Czernin und Sammlung Schönborn-Buchheim*, Salzburg 1970, p. 37, cat. no. 28;

B. Nicolson, *The International Caravaggesque Movement*, Oxford 1979, p. 29 (as Caracciolo);

B. Nicolson, *Caravaggism in Europe*, Turin 1989, vol. I, p. 74 (under Caracciolo as unconvincing attribution);

R. Juffinger, *Residenzgalerie Salzburg: Gesamtverzeichnis der Gemälde*, Salzburg 2010, vol. II p. 366, reproduced hanging in gallery in 1955 (as Follower of Caravaggio);

R. Juffinger and I. Walderdorff, *Czernin, Verzeichnis der Gemälde*, Vienna 2015, p. 44, reproduced (as Follower of Caravaggio).

Despite the creator of this canvas being thus far unidentified, the quality of this Daedalus and Icarus must point to a highly accomplished artist. This is a tender depiction of the craftsman and father adhering ink black shining feathered wings the back of his adolescent son; wings that would ultimately result in the boy's demise.

The theme, as told by Ovid in his *Metamorphoses* (VIII:183–235), was a rare one in Caravaggesque painting the seventeenth century. Benedict Nicolson, in his 1979 comprehensive survey of Caravaggesque painting, lists only two treatments of this subject: the present painting, and another composition by Orazio Riminaldi.<sup>1</sup> A comparison with paintings by Nicolas Tournier from his Roman period reveals marked similarities in style and handling, although these are, hitherto, insufficient to justify a convincing attribution to him.

1. Now in The Wadsworth Atheneum, Hartford. See P. Carofano and F. Paliaga, *Orazio Riminaldi*, Soncino 2013, p. 126, cat. no. 14, reproduced p. 81, pl. XVII.



## DIEGO RODRÍGUEZ DE SILVA Y VELÁZQUEZ

Seville 1599 - 1660 Madrid

AND

## PIETRO MARTIRE NERI

Cremona 1601 - 1661

## Portrait of Monsignor Cristoforo Segni (d. 1661), Maggiordomo to Pope Innocent X

inscribed on the letter: *Alla Sant.[i]ta di N[ost]ro Sig[no]re / Innocenzio Xo / Monsre Maggiordomo / ne parti a S[ua] S[anti]ta / Per /*  
and signed, or bears signature: *Dieg[?] o d. Silva Velasqu[ez] / [and in a different hand:] e Pietro Martire Neri*  
oil on canvas  
44 $\frac{7}{8}$  by 36 $\frac{1}{4}$  in.; 114 by 92 cm.

\$ 3,000,000-4,000,000

€ 2,520,000-3,360,000 £ 2,260,000-3,010,000

## PROVENANCE

Private collection, Bologna;  
Don José de Salamanca y Mayol, Marqués de Salamanca and 1st Conde de Llanos (1811–83); His sale (Galerie Salamanca), Paris, Hôtel Salamanca, Rue de la Victoire, 50, Pillet, Le Roy and Febvre, 3–6 June 1867, lot 37, unsold at 16,200 Francs (as Velázquez); Salamanca Collection sale, Paris, Hotel Drouot, Pillet and Haro, 25–26 January 1875, lot 35, for 19,300 Francs, to Luisa Gonzalés (as Velázquez); Luisa Gonzalés (1847–1924), wife of Auguste Dreyfus (1827–97), Hôtel Dreyfus, 3 avenue Ruysdaël, Paris;  
His sale, Paris, Galerie Georges Petit, 29 May 1889, lot 115, for 5,600 francs (as Velázquez), where probably unsold;  
Thence probably by family descent to Anne de Talleyrand Périgord, Duchess de Premio Real, self-styled Duchess of Dreyfus-Gonzalez (1877–1945), Paris, by 1936;  
Probably acquired from the above, or from her heirs, by an ancestor of the present owner in Paris, 1958.

## EXHIBITED

Madrid, Casón del Buen Retiro, *Velázquez y lo Velazqueño*, 10 December 1960 – 23 February 1961, no. 103 (as Velázquez and Neri);  
Paris, Grand Palais, *Velázquez*, 25 March – 13 July 2015, no. 77.

## LITERATURE

A. Palomino, *Museo pictórico*, 1724, Madrid 1936 ed., p. 167;  
C.B. Curtis, *Velazquez and Murillo: A*

*Descriptive and Historical Catalogue of the Works of Don Diego de Silva Velazquez and Bartolomé Estéban Murillo*, London and New York 1883, no. 156, p. 66 (as Velázquez);  
G.C. Cruzada Villaamil, *Anales de la vida y de las obras de Diego de Silva y Velázquez, escritos con ayuda de nuevos documentos*, Madrid 1885, p. 322, no. 137 (as Velázquez);  
C. Justi, *Diego de Velazquez und sein Jahrhundert*, Bonn 1888, vol. I, pp. 192–93, note 1 (as Velázquez and Neri);  
A.L. Mayer, *Diego Velazquez*, Berlin 1924, pp. 147–48 (as Velázquez);  
A.L. Mayer, 'Pietro Martine Negri, ein italienischer Nachahmer des Velazquez', in *Belvedere*, September 1928, Vol. XIII, pp. 60–63, reproduced (as Neri perhaps after Velázquez);  
H. Voss, 'Zur Kritik des Velázquez-Werkes', in *Jahrbuch der Preußischen Kunstsammlungen*, vol. 53, 1932, pp. 49–51, reproduced on p. 49 fig. 6 (as Velázquez and Neri);  
E. Lafuente Ferrari, 'En torno a Velázquez: un artículo de Hermann Voss', in *Archivo Español de Arte*, 22, 1932, pp. 268–70 (as Velázquez and Neri);  
A.L. Mayer, *Velazquez: A Catalogue Raisonné of the Pictures and Drawings*, London 1936, p. 100, no. 426, reproduced plate 141 (as Neri for the greater part; at best begun by Velázquez);  
B. de Pantorba, *La vida y la obra de Velazquez: Estudio biográfico y crítico*, Madrid 1955, pp. 236–37, no. 172, reproduced (as Velázquez and Neri);  
H. Voss, 'Über das bildnis der Maggiordomo Segni von Velázquez', in *Varia velazqueña. Estudios sobre Velazquez y su obra*, Madrid 1960, vol. I, pp. 335–38, vol. II, reproduced plates 103–105 (as Velázquez);  
J. López-Rey, *Velázquez. A Catalogue Raisonné of his Œuvre*, London 1963, pp. 283–84, cat. no. 474, reproduced plates 364 and 365 (as by Neri after Velázquez);  
A.E. Pérez Sánchez, *Pintura italiana del s. XVII en España*, Madrid 1965, p. 357 (as Velázquez and Neri);  
M. Bardi, *L'opera completa di Velázquez*, Milan 1969, pp. 110–11, no. 140 (as attributed to Velázquez);  
J. López-Rey, *Velazquez. The Artist as a Maker*, Lausanne and Paris 1979, pp. 113–14, reproduced plate 39 (as Neri, presumably after a lost sketch by Velázquez);  
E. Harris, *Velazquez*, Oxford 1982, pp. 151–52, reproduced p. 152, plate 155 (as copy by Neri of a lost original by Velázquez);  
R. Barbiellini Amidei, 'L'iconografia pamphiliana. Notizie dei ritratti di Papa Innocenzo X', in S. Alloisi ed., *Imago Pietatis 1650. I Pamphilij a San Martino al Cimino*, exhibition catalogue, Rome 1987, p. 100 (as Neri after a lost sketch by Velázquez);  
D. Ortiz, A. E. Pérez Sánchez, J. Gallego (eds), *Velázquez*, exhibition catalogue, New York 1989, p. 236 (as a disputed work by Velázquez);  
O. Melasecchi, 'Pietro Martire Neri ritrattista cremonese nella Roma di Innocenzo X', in *Innocenzo X Pamphilij: Arte e potere a Roma nell'età barocca*, A. Zuccari and S. Macioce (ed.), Rome 1990, pp. 184–85, reproduced on pp. 183–84, figs 6–7 (as begun by Velázquez and completed by Neri);  
J. López-Rey, *Velázquez. Painter of Painters*, 2 vols, Cologne 1996, vol. I, p. 176 (as Neri, presumably after a sketch by the Master that has not been preserved);  
S. Salort Pons, *Velázquez en Italia*, Madrid 2002, p. 233, pp. 370–73, no. 24, reproduced in colour on p. 233, plate 197, and on p. 371 (as Neri and Velázquez?);  
F. Petrucci, *Pittura di Ritratto a Roma. Il Seicento*, Rome 2007, vol. III, reproduced p. 700, fig. 558 (as Neri);  
J.M. Cruz Valdovinos, *Velázquez: vida y obra de un pintor cortesano*, Zaragoza 2011, p. 291, reproduced on p. 292 (as Neri);  
M. Tanzi, *Pietro Martire Neri: Celebratory Portrait of Ancislao Gambara*, Paris 2011, p. 9, p. 11, reproduced fig. 4 (as Neri [and Velázquez?]);  
V. Damian, in *La Vierge enfant de Francisco de Zurbarán, Trois portraits par Simon Vouet, Pietro Martire Neri et Angelika Kauffmann, Tableaux Bolonais, Vénitiens et Napolitains du XVI<sup>e</sup> et XVII<sup>e</sup> siècle*, exh. cat., Galerie Canesso, Paris 2014, pp. 50–51, reproduced on p. 50, fig. 1 (as Pietro Martire Neri [and Diego Velázquez?]);  
G. Kientz, *Velázquez, L'affrontement de la peinture*, Paris 2015, pp. 262–77 and p. 365 (as Velázquez and Neri);  
G. Kientz in *Velázquez*, exhibition catalogue, Grand Palais, Paris, 2015, p. 26, p. 258, pp. 264–66, p. 344, no. 77, reproduced on p. 265 (as Velázquez and Neri).



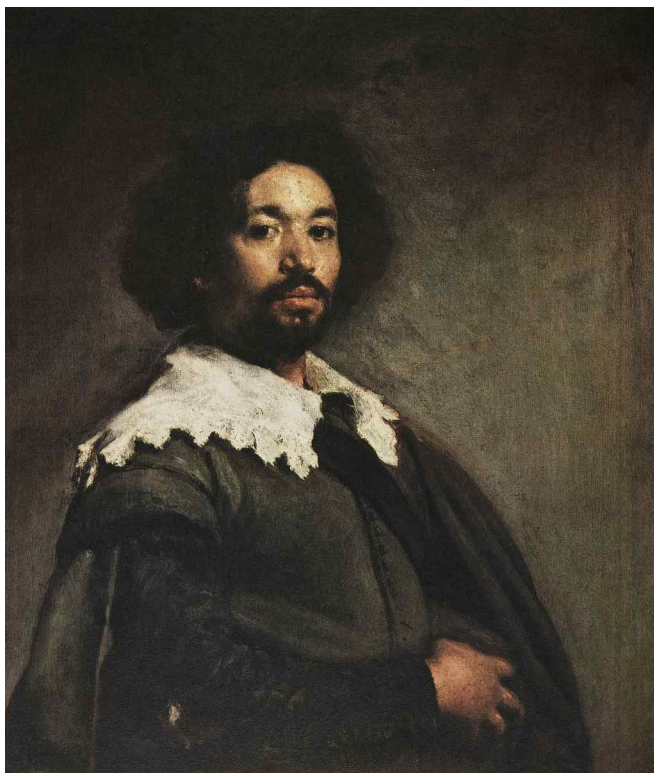


Fig. 1 Velázquez, *Portrait of Juan de Pareja*, 1649, New York, Metropolitan Museum of Art.



Fig. 2 Velázquez, *Portrait of Pope Innocent X*, 1660, Rome, Galleria Doria Pamphili

This striking portrait of *Cristoforo Segni*, *Maggiordomo to Pope Innocent X* from 1645 to 1653, was painted by Velázquez during the artist's second trip to Rome, around 1650. Parts of the painting were executed by the Cremonese painter Pietro Martire Neri, who according to Antonio Palomino worked alongside Velázquez during his second sojourn in the Eternal City. The painting has only recently emerged from obscurity, for inclusion in the recent exhibition dedicated to Velázquez at the Grand Palais, Paris, having remained hidden in the present collection since the mid-twentieth century. During the second half of the nineteenth century it formed part of the illustrious collections assembled by the Marqués de Salamanca in Madrid, who owned several works by the great Sevillian master and whose collection was dispersed at auctions in Paris during the 1860s and 1870s.

In his celebrated *Museo Optico* of 1725 the biographer and painter Palomino recorded that Velázquez painted the *Majordomo to Pope Innocent X*, and it was Cruzada Villamil in 1885 who first established the clear link between Palomino's reference and the present work. As *Maggiordomo to His Holiness Pope Innocent X*, Cristoforo Segni was a high-ranking member of the clergy appointed by the Pope to oversee the apostolic palaces. Segni was one of the first members of the Pope's entourage with whom Velázquez came into contact, for as recorded by Palomino, the artist stayed at Segni's family house in Bologna in 1649 during his journey to Rome. Segni was

also a patron of the sculptor Alessandro Algardi, from whom Velázquez had commissioned works on behalf of Philip IV, and as such the two had various matters in common.

Velázquez had come to Rome in May 1649, bearing paintings as gifts for Innocent X on the occasion of his Jubilee, which began on the 25 December 1649.<sup>1</sup> This was his second visit to Italy, following an earlier trip in 1629-31. He reached Rome via Genoa, Milan, Venice and Florence, but once in the Eternal City his stay was interrupted only by visits to Naples and Gaeta in June-July 1649 and again in March 1650. He did not leave again for Madrid until 1651, but his work in Rome in that year was probably confined only to official business. There is no doubt that this short period represents the first unquestioned highpoint of his art, when his creativity and sheer technical virtuosity reached new peaks. The exact chronology of Velázquez's Roman portraits is not known for certain, but they were presumably all painted in a very short period between his arrival in May 1649 and November 1650. If we are to believe his biographer Palomino, his first work was a portrait of his mulatto servant *Juan de Pareja* (New York, Metropolitan Museum, fig. 1). Perhaps, as Palomino suggests, this was intended as an exercise in portraiture from the life in a city where his work was almost unknown.<sup>2</sup> In any event this magnificent likeness, with its astonishing intensity of expression and bravura yet restrained technique caused universal admiration when exhibited at the Pantheon in 1650. Whether from the success of this work or



Fig.3 Velázquez, *Toilet of Venus*, London, National Gallery.

more likely from the access Velázquez had to the Papal court as a result of his position as painter to the King of Spain, it was soon followed by his portrait of *Pope Innocent X* himself (Rome, Galleria Doria Pamphilij, fig. 2). This was presumably Velázquez's first 'official' commission in Rome, and may have been commissioned by the King himself. This exceptional masterpiece won universal admiration – even the Pontiff himself admitted that the piercing likeness was almost “too truthful”. Sir Joshua Reynolds writing over a century later would describe it as “one of the first portraits in the world” and its position as one of the greatest evocations of position and personality ever achieved remains as true to this day as it was then. Although its design was firmly in a tradition going back through Titian to Raphael, in particular the former's *Portrait of Pope Paul III* of 1543 (Naples, Gallerie Nazionale, Capodimonte), its strength and immediacy is won by its remarkable chromatic brilliance, achieved by a subtle range of harmonised crimsons and reds, offset by a brilliant creamy white. Both portraits are said to have been mistaken in real life for their sitters, but while this is no doubt apocryphal, they clearly impressed his contemporaries sufficiently to win Velázquez admission both to the Accademia di San Lucca in January 1650 and subsequently the Congregazione dei Virtuosi in the Pantheon. To this day they remain without doubt among his very greatest works. If one were to add to them the celebrated *Toilet of Venus* (London, National Gallery, fig. 3), better known as the ‘Rokeby’ Venus

after a later owner, which some critics also believe to have been painted while Velázquez was in Rome rather than just prior to his stay there, then it would be quite reasonable to claim these as the most remarkable and important years of the painter's career.<sup>3</sup> As it was, Velázquez had few if any rivals as a court portraitist in Rome at the time of the Papal jubilee. His greatest contemporaries in terms of portraiture were both sculptors – Gianlorenzo Bernini and Alessandro Algardi – and within a short while he enjoyed enormous respect and prestige and his assimilation into the artistic life of the city Rome was complete.

This *portrait of Cristoforo Segni* belongs to a small group of likenesses of sitters drawn from the ranks of the papal court that no doubt followed on from the success of the portrait of Innocent himself. These include those of the Pope's adopted nephew *Cardinal Camillo Astalli, known as Cardinal Pamphilij* (New York, Hispanic Society of America, fig. 4) and *Monsignor Camillo Massimi* (National Trust, Banks Collection, Kingston Lacy, fig. 5). Cardinal Astalli's portrait can be dated to shortly after September 1650, when he was raised to the purple. Like Segni, the papal Chamberlain Massimi was a friend of the artist, and a man of considerable learning as well as a collector, who would eventually come to own no less than six works by Velázquez himself.<sup>4</sup> The stylistic and compositional parallels between these works and that of the Pope are quite clear. The

*continued*



Fig. 4 Velázquez, *Portrait of Cardinal Camillo Astalli*, New York, Hispanic Society of America.



Fig. 5 Velázquez, *Portrait of Monsignor Camillo Massimi*, © National Trust Images/Derrick E. Witty

design of Segni's portrait is clearly indebted, albeit in reverse, to that of Innocent X, with the sitter seated in a chair and holding a letter. In terms of colour and handling, and indeed character, the portrait comes closer to those of Cardinal Pamphilj and to that of Massimi in particular. Velázquez's portrayal of the heads of these two far from handsome men is immediately striking. Their black birettas and blue *camariere segreti* are set off against a dull crimson chair adorned with gold braid, enlivened with the sharp contrast with the white of collar or sleeves. Their features are constructed with no outline or drawing, and through colour alone Velázquez creates the impression of keen and intelligent men, whose gaze is piercing yet still friendly. Though none of these works ever quite matched the sheer brilliance of *Juan de Pareja* or *Innocent X*, they remain eloquent testament to Velázquez's newfound maturity and complete mastery of style.

Aside from his own workshop activities in Madrid, Velázquez is not known to have ever collaborated with another artist. Palomino named only Velázquez as the painter of Segni's portrait, and the sitter holds in his right hand a letter indicating Velázquez's authorship including a signature in the shadow of the sitter's thumb. Squeezed below it, in a space not obviously intended for inscription and seemingly as an afterthought, Neri's name is also inscribed. The genesis of the commission is not known, but leading scholars think it likely that the work was conceived entirely by Velázquez with the composition and figure of Segni mapped out by him. Velázquez is certainly responsible for the execution of the head of the Maggiordomo; the painterly modelling and characterful expression also strongly indicating that it was painted *dal vivo*. It seems possible that the portrait was left unfinished on Velázquez's departure from Rome, requiring its completion by another artist (in this case one that

had a close association with Velázquez), rather than having been planned from the start as a work by both painters. The first time that the names of the two painters are mentioned together is when they both attended a meeting of the congregation of the Virtuosi al Pantheon that took place on 9 March 1650. This was a society founded in Rome in the sixteenth century, whose artist members – the virtuosi – were painters, sculptors and architects. Their aim was to carry out charitable works and promote the fine arts to the glory of the faith. Velázquez is recorded as participating in the congregation's meetings since 22 February of that year. Relatively little is known even about the life of Pietro Martire Neri. A pupil of Malosso in his native Cremona, he spent a period of nearly two decades in Mantua, where he came under the influence of Domenico Fetti (1589–1623), before finally leaving for Rome. He was possibly briefly in Rome around 1629 and is then documented there between 1647 and his death in 1661. Giuseppe Bresciani, in his *La virtù ravvivata de Cremonesi insigni pittori, ingegneri &c...* of 1665, is the first to document his association with the Spanish painter. The precise nature of his relationship and of his work with Velázquez is unclear.

The four painted portraits by Neri now known are all closely dependent upon Velázquez's of *Innocent X* and certainly the present work echoes the overall *mise-en-scène* of the Doria Pamphilj painting, although the conventional pose does not necessarily confirm the primacy of one or the other. Copies of the latter by Neri survive in the collection of the Marquess of Bute at Mount Stuart House in Scotland<sup>5</sup> and in the Escorial in Madrid, where the same figure is shown full-length with an attendant cleric (fig. 6).<sup>6</sup> The prelate in the latter has tentatively been identified as Monsignor Pietro Vidoni (1610–1681) on the







Fig. 6 Pietro Martire Neri, *Portrait of Pope Innocent X*, Madrid, El Escorial.



Fig. 7 Pietro Martire Neri, *Portrait of Pope Innocent X*, after Velázquez, present whereabouts unknown

basis of an engraving after Neri of him as a Cardinal in 1660. Vidoni had been summoned to Rome by *Innocent X* in 1652 before being appointed papal nuncio in Poland, and this portrait may therefore date to this time as well as suggesting that Vidoni himself commissioned the copy. A third copy by Neri, signed and inscribed, was sold London, Christie's, 9 December 1989, lot 119 (fig. 7). These copies remain the sole evidence we have of Neri's relationship with Velázquez. The recent attribution of a *Portrait of Velázquez* in Paris, where the painter is shown with a palette and brush and wearing the robes of the Order of Santiago (to which Velázquez was appointed in 1659) and which is clearly dependent upon the latter's self-portrait in his celebrated canvas of *Las Meninas* of 1656 (Madrid, Museo del Prado) seems to be in a looser style than in his signed works and must await further study.<sup>7</sup>

The precise extent of Velázquez's involvement in this portrait has been the subject of debate among scholars over the years. Justi praised the quality of the head, while considering the remainder of the portrait to be by Neri, an assessment broadly supported by Mayer, who also accepted the signature as being that of Velázquez. Voss believed the work to be by Velázquez, in particular the head, the inscription and the overall composition, inspired by his celebrated portrait of Pope Innocent X. When exhibited at the Casón del Buen Retiro in 1960–61, the author of the exhibition catalogue suggested the painting was begun by Velázquez and retouched by Neri, who added his name at the bottom of the letter in the sitter's hand. Harris, however, considered the work to be entirely by Neri: either the painting recorded by Palomino, or after a lost original by Velázquez (although it is unclear as to whether she saw it in

the original). López-Rey took a broadly similar view, ascribing the painting in its entirety to Neri, and believing it to be a copy after a lost sketch by the master.

Following the inclusion of the painting in the exhibition at the Grand Palais, Paris, in 2015, the overwhelming consensus amongst scholars today, including Dr. William B. Jordan and Guillaume Kientz, is in support of the authorship by Velázquez and Neri, endorsing opinions previously expressed by Salvator Salort Pons and the late Alfonso Pérez Sánchez. Velázquez's highly expressive and distinctive brushwork is clearly evident in the head of the sitter. It seems plausible he also painted the collar and some scholars have speculated whether, in addition, he may have painted at least part of the sleeves, while the rest of the costume, the hat, the hands, the chair and curtain<sup>7</sup> were probably added or worked up by Neri. The distinctive and fluid rendering of the whites of the sleeves in the painting would certainly seem to reflect the influence of painters such as Domenico Fetti, with whom Neri seems to have been associated during his years in Mantua, and suggest that these parts were in all probability largely by him.

#### A Note on the Provenance

During the mid-nineteenth century the painting belonged to the distinguished collection of the Marqués de Salamanca (1811–1883) (fig. 8). A highly successful businessman and financier the Marqués became the Spanish Minister of Finance in 1847. A passionate collector and patron of the arts, he assembled one of the finest private collections of paintings in Spain, which he kept at his newly built mansion, the Palacio de Recoletos in Madrid (fig. 9). First opened to the public in 1858, the paintings



Fig. 8 José Marqués de Salamanca

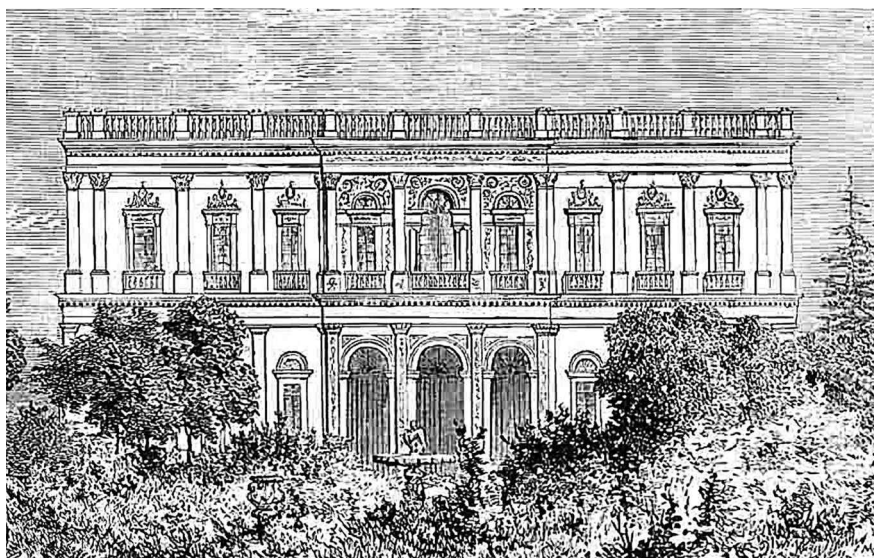


Fig. 9 Madrid, The Salamanca Palace

collection was largely composed of works from the seventeenth century, principally drawn from the Spanish, Italian Dutch and Flemish schools. These included works by or attributed to Raphael, Reni, Correggio and Mantegna, among them the latter's *Saint Mark* today in the Städel in Frankfurt-am-Main. Alongside the Velázquez, his notable Spanish works included Murillo's series of the *Prodigal Son* (Dublin, National Gallery of Ireland) as well as Zurbarán's *Annunciation* (1650, Philadelphia, Philadelphia Museum of Art), and no less than eight paintings by Goya, including the *Bullfight* of 1808-12 which he purchased directly from the artist's son Javier (New York, Metropolitan Museum). The Dutch and Flemish pictures numbered works by or attributed to Pieter Brueghel the Elder, Van Dyck, Teniers and de Hooch, including Rubens's *Wrath of Achilles* and *Death of Achilles* today in the Courtauld Institute in London. His collection of antiquities were housed in the Palacio de Vista Alegre which he acquired in 1859, and the collection of Roman sculpture and Greek and Etruscan objects was later bought *en bloc* by the Museo Arqueológico Nacional in Madrid. His paintings collection was largely dispersed at auction after he ran into financial difficulties in the 1860s. The Portrait of *Cristoforo Segni* was included in his first sale in Paris in 1867, when it remained unsold, but was subsequently acquired in his second auction at the Hôtel Drouot in 1875 by Luisa González. A nineteenth-century copy after the painting exists today in a French private collection;<sup>8</sup> the copy includes the double signature and seems likely to have been executed at the time of the great Salamanca sales.

At the time of his 1924 monograph, August Mayer stated that this painting was in a Parisian private collection. Twelve

years later the same author named the owner of the painting as the Duchesse de Dreyfus-Gonzales [sic]. The most likely identification for the Duchess would be Anne de Talleyrand Périgord, Duchess de Premio Real (1877-1945), the wife of Auguste Dreyfus's second son Edouard Dreyfus-Gonzalez, Duke of Premio Real (1846-1941). It is possible that the painting went unsold at the Dreyfus sale of 1889 and remained in the Dreyfus-Gonzalez collection until it is recorded there in the 1930s. It is not amongst the paintings sold from the Dreyfus-Gonzalez collection in Paris on the 8th June 1896. At the time of the Madrid exhibition of 1960/61 it was said that the lender had recently acquired the picture from the Duchess de Dreyfus-Gonzalez which may indicate that it remained in the possession of the family until that time, perhaps in the collection of the Duchesses sister Félicie de Talleyrand Perigord, Marquise de Villahermosa (1878-1981). López-Rey (see Literature) cites a specific date of the 3 March 1958 as the point of sale, but if this were an auction then no catalogue of it has yet been found.

1. There is no indication whether these included any of his own works.
2. An exception would be his Portrait of the Count Duke of Olivares painted in Madrid for Cardinal Barberini in 1624.
3. His own portrait, that of Donna Olimpia, and portraits of the Spanish King and Queen and the two Infantas, the last three probably acquired when he was Papal Nuncio in Madrid between 1654 and 1658.
4. J. Lopez-Rey, *Velázquez. A catalogue raisonné of his Oeuvre*, 1963, p. 274, no. 44, reproduced plate 363.
5. J. Lopez-Rey, 1963, p. 272, no. 445, plate 361.
6. Exhibited Paris 2015, no. 114, as with Galerie Canesso, Paris.
7. The curtain has suffered damage in the past, perhaps during an earlier campaign of restoration, and this area has now been partially reconstructed during recent restoration.
8. Salort Pons 2002, reproduced in colour on p. 373, plate 1.

Venice 1727 - 1804

Head of a bearded man in  
oriental dress

oil on unlined canvas, on its original  
stretcher  
23½ by 19½ in.; 61 by 50 cm.

\$ 200,000-300,000

€ 168,000-252,000 £ 151,000-226,000

#### PROVENANCE

In a private family collection, since before  
1900, whence acquired by the current owner.

Unlined and in stunning condition, this *Head of a Bearded Man in Oriental Dress* is one of a group of fantasy portraits of philosophers and exotic figures created by Giandomenico and his father Giambattista Tiepolo with no other apparent purpose than the delectation of the viewer. The paintings are of similar bust format and are of about the same size. All are beautifully realized compositions of bearded men, in fantastical costume, as in the present example. In this canvas, the fiercely confident sitter is shown in a lavish hooded cape of blue silk and gold silk brocade, closed with a beautifully rendered clasp decorated with a grotesque mask.

The genesis of this genre by the Tiepolo is somewhat unclear, but it has been suggested that at least some of the heads were painted by Giambattista as part of a specific commission, *circa* 1757, before both father and son left Venice to work in Würzburg.<sup>1</sup> Giandomenico was to use his father's compositions as the basis for a series of engravings, the *Raccolta di Teste*, published in 1774 after his father's death, as well as for his own paintings. Both father and son were working on the compositions over a period of years. Indeed, the project of the engravings was already begun but not complete in 1758, when Giandomenico wrote to the famous French connoisseur Pierre-Jean Mariette who wished to acquire a set.<sup>2</sup>

While some of Giandomenico's painted heads of bearded men are derived from the compositions which are represented in the *Raccolta*, the present would appear to be his own invention, probably dating to sometime between 1762-1770, while he was still in Spain and actively working on the prints. Stylistically, a good comparison is the *Head of a Philosopher* in the Art Institute, Chicago (inv. 1945.175), which has been dated 1758/64. Another version of the Chicago picture has been recently exhibited at the Fundación Juan March, Madrid, where it was dated to *circa* 1768, during Giandomenico's sojourn in Madrid.<sup>3</sup>

1. G. Knox, *Domenico Tiepolo: Raccolta di teste*, Udine, 1970.

2. "Quando sarà terminata la raccolta delle teste, che procurarò che siano il n.o di 40, con il ritratto del Sig.r Padre, perché così Lei hà progettato piacer d'averlo, e vi saranno una meza decina di donne, allora li fisarò un prezzo onesto e conveniente...[When the series of heads will be finished, that I suppose will be about 40 in number with the portrait of my esteemed Father, because you have expressed interest in having it, there will be about a half dozen of women, and so I will put a fair and reasonable price on them]" in a letter from Giandomenico Tiepolo to Mariette, dated 21 June 1758, see *I Tiepolo: Virtuosismo e Ironia*, 1988, p. 31. In the end, there were no female portraits included in the *Raccolta*, although numerous painted ones by both father and son have survived.

3. *Giandomenico Tiepolo (1727-1804) Diez Retratos de Fantasía*, 2012, exhibition catalogue, pp.24-25, cat. no 2, illus.







## 50 CIRCLE OF FRANCESCO FONTEBASSO

A calvacade of Turks and their Moorish followers before an encampment

oil on canvas  
45¼ by 91¼ in; 115 by 231.8 cm.

\$ 250,000-400,000

€ 210,000-336,000 £ 188,000-301,000

**PROVENANCE**

Woelm family, Eschwege, Germany;  
From whom acquired by Dr. Schlote;  
From whom acquired by a private collector in the 1960s, and thence by descent to his son;  
By whom (anonymously) sold, London, Christie's, 12 December 2001, lot 86;  
There acquired by the present collector.

This procession of resplendently dressed Turkish officials on horseback exemplifies the fascination in 18<sup>th</sup> century Europe for the exotic culture of the Islamic world, and the rococo fashion for *Turquerie*. By the late 17<sup>th</sup> century, the Turkish military threat to Europe had receded and, by the early 18<sup>th</sup> century, diplomatic relationships between the Ottoman and European nations increased. In 1721, the visit to Paris of Mehmet Efendi, ambassador of Sultan Ahmet III to the court of Louis XV, was the occasion for impressive public festivities which were recorded by a number of artists, most notably Charles Parrocel. At around this same time, contemporary translations of *The Thousand and One Nights* were adding to the public's captivation with the Islamic world. Throughout Europe it soon became fashionable to dress *all turqua* and, to have one's portrait painted wearing exotic garments. In Italy, it was a foreigner, Field Marshal Johann Matthias von Schulenburg, who introduced the fashion for *quadri turchi*. He had fought successfully against the Turks during the Austro-Hungarian campaign of 1687-8 and was idolized by the Venetians after his victory in the defense of Corfu in 1715. He eventually retired to live in Venice, and in 1741 commissioned Antonio Guardi to paint a series of forty-three scenes of daily life in Turkey. It is very possible that an artist in the circle of Fontebasso, who was also employed by Schulenburg and was acquainted with the Guardi family, knew these pictures by Antonio Guardi.

Although a few artists, such as the Renaissance painters Gentile Bellini and Pieter Coecke van Aelst, had travelled to Constantinople, Jean-Baptiste van Mour (1671-1737) was the first European artist to live there. His portraits of dignitaries, depictions of audiences with the Sultan, and other major events proved extremely popular and reached a larger audience through engravings made after his work. However, the majority of artists who painted *Turquerie* scenes, including Jean-Honoré Fragonard, Giambattista Tiepolo and Antoine Watteau, never went to Turkey. It is highly possible that this painting, even though rich in detail, does not depict an actual event but is a creation of the artist's imagination.





51

## JOSEPH-MARIE VIEN

Montpellier 1716 - 1809 Paris

Women in classical dress  
attending a young bride

signed and dated upper right underneath the  
medallion: *Jos.m.Vien. Romes 1777.*  
oil on canvas  
39 $\frac{3}{8}$  by 53 $\frac{1}{8}$  in.; 100 by 135 cm.

\$ 400,000-600,000

€ 336,000-505,000 £ 301,000-451,000

## PROVENANCE

Commissioned in 1776 by Charles Claude de Flahaut (1730–1809), Comte d'Angiviller, Directeur des Bâtiments du Roi (who emigrated during the Revolution and his collection seized); Antoine-Gabriel-Aimé Jourdan; His sale, Paris, 4 April 1803, lot 56; There acquired by the sales expert, Paillet, probably for the benefit of Abraham Fontanel (1750-1819); Galerie Fontanel-Matet, Montpellier; From whom acquired by Jacques-Joseph de Boussairolles on 30 January 1807; Anonymous sale, Paris, Hôtel Drouot, 8 April 1908, lot 30 (withdrawn from the sale); Thence by descent in the de Boussairolles family; By whom sold, ("La Collection Boussairolles"), Monaco, Sotheby's, 18 June 1992, lot 64; There acquired by the present collector for \$420,813.

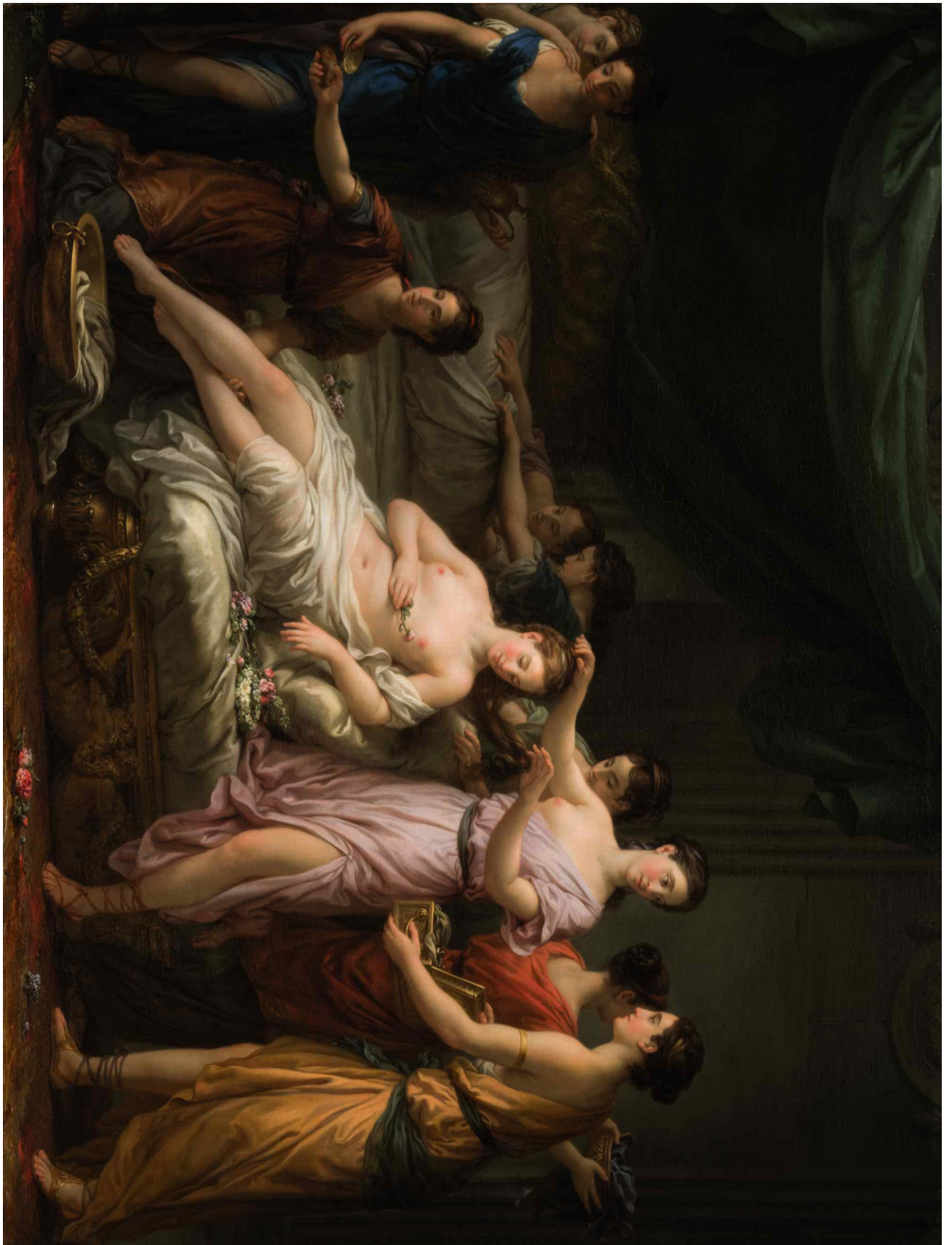
## EXHIBITED

Paris, Salon de l'Académie Royale de Peinture, 1779, no. 3.

## LITERATURE

*Mercur de France*, September 1778, p. 250;  
*Livret du Salon*, Paris, 1779, no. 3;  
P.-S. Du Pont de Nemours, "Lettres sur les Salons de 1773, 1777 et 1779," addressed by Du Pont de Nemours to Margrave Caroline-Louise of Baden, in *Archives de l'Art Français*, 2, Paris 1908, p. 68;  
P. Chaussard, "Le Pausanias français," *Salon de 1806, publié par un observateur impartial*, Paris, 1806, p. 54;  
P. Chaussard, "Notice sur J.-M. Vien," in *Revue Universelle des Arts*, 17, 1863, p. 27;  
A.-L. Millin, *Voyage dans les départements du Midi de la France*, Paris 1807-1811, vol. 4, p. 315;  
T. Lejeune, *Guide théorique et pratique de l'amateur de tableaux*, Paris 1863, vol. 1, p. 275;  
H. Cozic, "Vien, sa vie et son oeuvre," in *Revue de France*, 1865, p. 193;  
L. Tremblay, "Le peintre Vien, d'après de nouveaux documents," in *Revue contemporaine*, 30 September 1866, 2nd series, no. 62, p. 267;  
F. Aubert, "Joseph-Marie Vien," in *Gazette des Beaux-Arts*, 1st series, vol. 23, 1867, pp. 306 and 307;  
L. De La Roque, *Biographie montpelliérène, Peintres, Sculpteurs et Architectes*, Montpellier 1877, p. 53;  
A. Lecoy De La Marche, *L'Académie de France à Rome, Correspondance inédite de ses directeurs précédée d'une étude historique*, Paris 1874, p. 315;  
A. De Montaignon and J. Guiffrey, *Correspondance des directeurs de l'Académie de France à Rome...*, Paris 1904, vol. 13, pp. 246, 333, 339, 381, 384, 470 and 1905, vol. 14, pp. 9 and 110;  
L. Hauteceur, *Rome et la Renaissance de l'antiquité à la fin du XVIIIe siècle*, Paris 1912, p. 154;  
H. Mireur, *Dictionnaire des Ventes d'Art*, Paris 1912, pp. 368-369;  
H. Lapauze, *Histoire de l'Académie de France à Rome*, Paris 1924, vol. 1, p. 360;  
J.-P. Alaux, *Académie de France à Rome, Ses Directeurs, Ses Pensionnaires*, Paris 1933, vol. 1, p. 189;  
J. Claparede, "Les peintres du Languedoc Méditerranéen," in *La France de toujours - Languedoc méditerranéen et Roussillon d'hier et d'aujourd'hui...*, Nice 1947, p. 225;  
A. Chevalier, *La collection de tableaux de Jacques-Joseph de Boussairolles 1741-1814*, mémoire de maîtrise dactylographié, Sorbonne-Paris 1984, vol. 4, p. 38, cat. no. 33, reproduced plate 33;  
T.W. Gaehtgens and J. Lugand, *Joseph-Marie Vien, Peintre du Roi (1716-1809)*, Paris 1988, pp. 194-195, cat. no. 238, reproduced plate 238.

continued



---

Painted by Vien in 1777, *Women in classical dress attending a young bride* is one of the artist's finest works in the neo-classical style, and the first of four major works painted by the artist during his tenure as Director of the French Academy in Rome.<sup>1</sup> Though history and religious painting dominated his early career, influenced by a particular interest in Italian Baroque painting, Vien went on to become one of the earliest proponents in France of neo-classicism. The discoveries at Herculaneum and Pompeii had spurred interest in the antique and a demand for classical subjects. Starting in the 1750s, using classical motifs and simpler, more linear compositions, Vien was one of the artists most influential in promoting *le goût grec*.<sup>2</sup> His most famous work in this style is his painting *The Seller of Loves*, exhibited at the Salon of 1763 (Musée National du Château de Fontainebleau).

Commissioned by the Comte d'Angiviller, *Directeur des Bâtiments du Roi*, in 1776, Vien began work sometime before September as, on the 11<sup>th</sup> of that month, the artist wrote to Angiviller that he had already completed a preparatory sketch.<sup>3</sup> By the beginning of January 1778, the painting was finished and presented at the Palazzo Mancini, at that time the home of the French Academy in Rome, where it was much admired. Eight months later, it was sent to Paris to be exhibited at the Salon of

1779 and was favorably reviewed by the critics. Shortly before the Paris exhibition, Angiviller wrote to Vien expressing his delight with the painting: "I can hardly express to you how much pleasure it has given me, and to all the artists who were present when the box was opened. Although seen for the first time in my study, decorated as you know by Rubens, Titian, Guido, etc., it did not seem to me to suffer compared to such formidable neighbors. It will take a place in my study deserving of one of the best productions of one of the masters who does the most honor to the French School."<sup>4</sup>

1. The others are *Hector Urging Paris to Take Up Arms*, 1779, Musée National du Château de Fontainebleau; *The Family of Coriolanus Imploring Him not to Besiege Rome*, 1779, Musée Granet, Aix-au-Provence; and *Briseis Led from the Tent of Achilles*, 1781, Musée des Beaux-Arts, Arras.

2 C.B. Bailey, in *The Loves of the Gods, Mythological Painting from Watteau to David*, exhibition catalogue, Paris 1991, p. 495.

3. See T. Gaetghen and J. Lugand, under *Literature*, p. 195, cat. no. 239, possibly identifiable with the sketch that was in the Rosset sale 11 April 1973, lot 301 which is listed in Gaetghen and Lugand on p. 196, cat. no. 240.

4. "J'ai peine à vous exprimer combien de plaisir il m'a fait, ainsi qu'à tous les artistes qui ont assisté à l'ouverture de la caisse. Quoique vu pour la première fois dans mon cabinet, tapissé comme vous le savez de Rubens, de Titien, de Guide, etc..., il ne m'a point paru souffrir d'un voisinage si redoutable. Il tiendra dans mon cabinet la place que mérite une des meilleures productions d'un des maîtres qui font le plus d'honneur à l'Ecole française;" see A. de Montaiglon and J. Guiffrey, *Correspondance des directeurs de l'Académie de France à Rome ...*, Paris, 1887-1912, Vol XIV, pp. 9 and 110.



## GIANDOMENICO TIEPOLO

Venice 1727 - 1804

## Saint Rose of Lima; Saint Dominic

a pair, both oil on canvas  
 the former: 17 $\frac{1}{8}$  by 14 $\frac{1}{8}$  in.; 43.6 by 36 cm.  
 the latter: 17 $\frac{1}{8}$  by 13 $\frac{3}{8}$  in.; 43.6 by 34 cm.  
 (2)

€ 150,000-200,000

€ 126,000-168,000 £ 113,000-151,000

## PROVENANCE

Johann Dominik Bossi (1767-1853);  
 Thence by descent to his daughter, Maria  
 Theresa Caroline (1825-1881), who married  
 Carle Christian Friedrich Beyerlen (1826-1881)  
 in 1853;  
 The Bossi-Beyerlen collection, Stuttgart;  
 Their sale, Munich, Helbing, 29 September  
 1917, lots 48 and 49 (as Giovanni Domenico  
 Tiepolo);  
 Leo Spik, Berlin, 1950s;  
 Heinrich Vetter collection, Mannheim;  
 With Jean-Luc Baroni, Ltd., by 2008;  
 From whom acquired by the present collector.

## EXHIBITED

New York, Jean-Luc Baroni Ltd., *An Exhibition  
 of Master Drawings and Paintings*, 18-31  
 January 2008, no. 35.

## LITERATURE

E. Sack, *Giambattista und Domenico Tiepolo/Ihr Leben und Ihre Werke*, Hamburg 1910, p. 195,  
 nos. 360-1, reproduced figs. 191-2 (as Giambattista Tiepolo);  
 P. Molmenti, *Tiepolo: La Vie et l'Oeuvre du Peintre*, Paris 1911, p. 209 (as attributed to  
 Giambattista Tiepolo, with incorrect dimensions);  
 A. Morassi, *A Complete Catalogue of the Paintings of G.B. Tiepolo*, London 1962, p. 50  
 (as by Giandomenico Tiepolo);  
 G. Knox, "Giambattista-Domenico Tiepolo: The Supplementary Drawings of the  
 Quaderno Gatteri," in *Bollettino dei musei civici veneziani*, 1966, no. 3, p. 10, no. 45, p.  
 23, reproduced fig. 45;  
 G. Knox and C. Thiem, *Drawings by Giambattista, Domenico and Lorenzo Tiepolo  
 from the Graphische Sammlung Staatsgalerie Stuttgart*, exhibition catalogue  
 circulated by the International Exhibitions Foundation 1971, pp. 121-122, under cat.  
 nos. 114 and 132;  
 A. Mariuz, *Giandomenico Tiepolo*, Venice 1971, p. 136;  
 G. Knox, *Giambattista and Domenico Tiepolo, A Study and Catalogue Raisonné of the  
 Chalk Drawings*, Oxford 1980, vol. 1, p. 135, under cat. no. D.44, pp. 260-61, under  
 cat. nos. M.387 and M.405; p. 317, cat. nos. P.249-50;  
 Jean-Luc Baroni Ltd., *An Exhibition of Master Drawings and Paintings*, exhibition  
 catalogue, New York 2008, cat. no. 35, reproduced.

When first published in the early 20<sup>th</sup> century, these delicately colored paintings, depicting *Saint Dominic* and *Saint Rose of Lima*, were ascribed to Giandomenico's father Giambattista Tiepolo. By the time of the Bossi-Beyerlen collection sale in 1917 (see Provenance), they had been re-attributed to Giandomenico and were published as such by the subsequent Tiepolo scholars Antonio Morassi, Adriano Mariuz, and George Knox (see Literature).

The compositions of these paintings relate to two small, oval red chalk drawings of the same subjects, also formerly in the Bossi-Beyerlen collection and now in the Staatsgalerie, Stuttgart (figs. 1 and 2). They are part of a group of thirty-five studies by Giandomenico of Christ, the Virgin, saints, and sacred symbols.<sup>1</sup> This series, possibly intended for engraving, is generally dated to *circa* 1750-53, when the artist was in Würzburg assisting his father with the fresco decoration of the palace of Prince-Bishop, Karl Phillip von Greiffenklau.<sup>2</sup> Giandomenico's paintings of *Saint Dominic* and *Saint Rose of Lima* closely follow the compositions of his drawings, though there are slight differences: the drawings are within ovals, while the finished paintings are rectangular; the painting of *Saint Dominic* does not include the star above his head; and the painting of *Saint Rose* includes the extended right arm of the Christ Child. There is also a preparatory drawing for the clenched fist of Saint Dominic in the Museo Correr, Venice, which is among a group of drawings that are related to works executed by Giandomenico during his time in Würzburg.<sup>3</sup>

*continued*

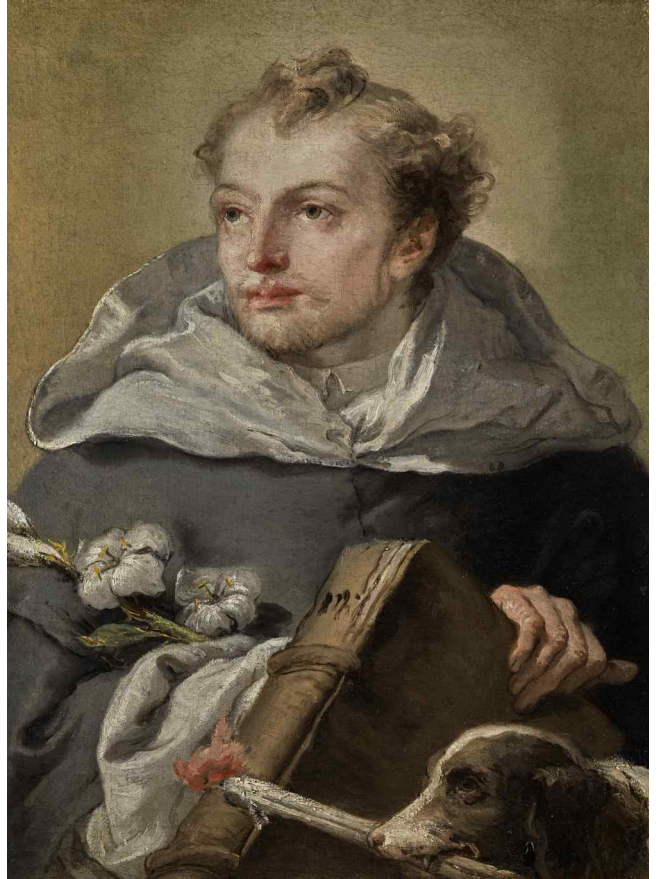




Fig. 1 Giandomenico Tiepolo, *St. Dominic*, Staatsgalerie, Stuttgart.



Fig. 2 Giandomenico Tiepolo, *St. Rose of Lima*, Staatsgalerie, Stuttgart.

Though Mariuz (see Literature) dated these painting to the 1760s, the fact that the related chalk drawings and the preparatory drawing for Saint Dominic's hand have been dated to the artist's Würzburg years would seem to challenge this view, suggesting a date of execution for the paintings to the early to mid-1750s.<sup>4</sup> The quick, loose brushwork and use of thick impasto can be compared to that found in other works of this period such as *Alexander the Great and the Family of Darius* (circa 1751-52, The Detroit Institute of Arts); *Christ Healing the Blind Man* (signed and dated 1751, The Wadsworth Atheneum, Hartford); and *The Minuet* (circa 1754, Musée du Louvre, Paris).<sup>5</sup>

Saint Dominic (1170-1221) was the founder of the Order of Preachers, also called Dominican, or Black Friars. He is shown here with his usual attributes of a book (the Gospels) and a lily (chastity). In addition, he is accompanied by a black and white dog with a flaming torch in its mouth, an allusion to the story that his mother dreamed her unborn child was a dog that would set the world on fire with the Word of God. It also has been suggested that the dog represents a pun on *Dominicanus*, the word for a Dominican friar, and *Domini canis*, "dog of the Lord."

Saint Rose of Lima (1586-1617), Patroness of the Americas, was born in Peru. As an infant, a servant had a vision that her face turned into a rose and she eventually adopted that name at her confirmation. At age twenty she joined the Third Order of St. Dominic. She lead a life of prayer, fasting and penance and, as shown in this painting, was known to wear a metal spiked crown concealed by roses. She was beatified by Pope Clement IX in 1667 and canonized in 1671 by Clement X, the first person born in the Americas to become a saint.

1. For the entire series see G. Knox and C. Thiem, under Literature, 1971, pp. 120-125, cat. nos. 110-144.

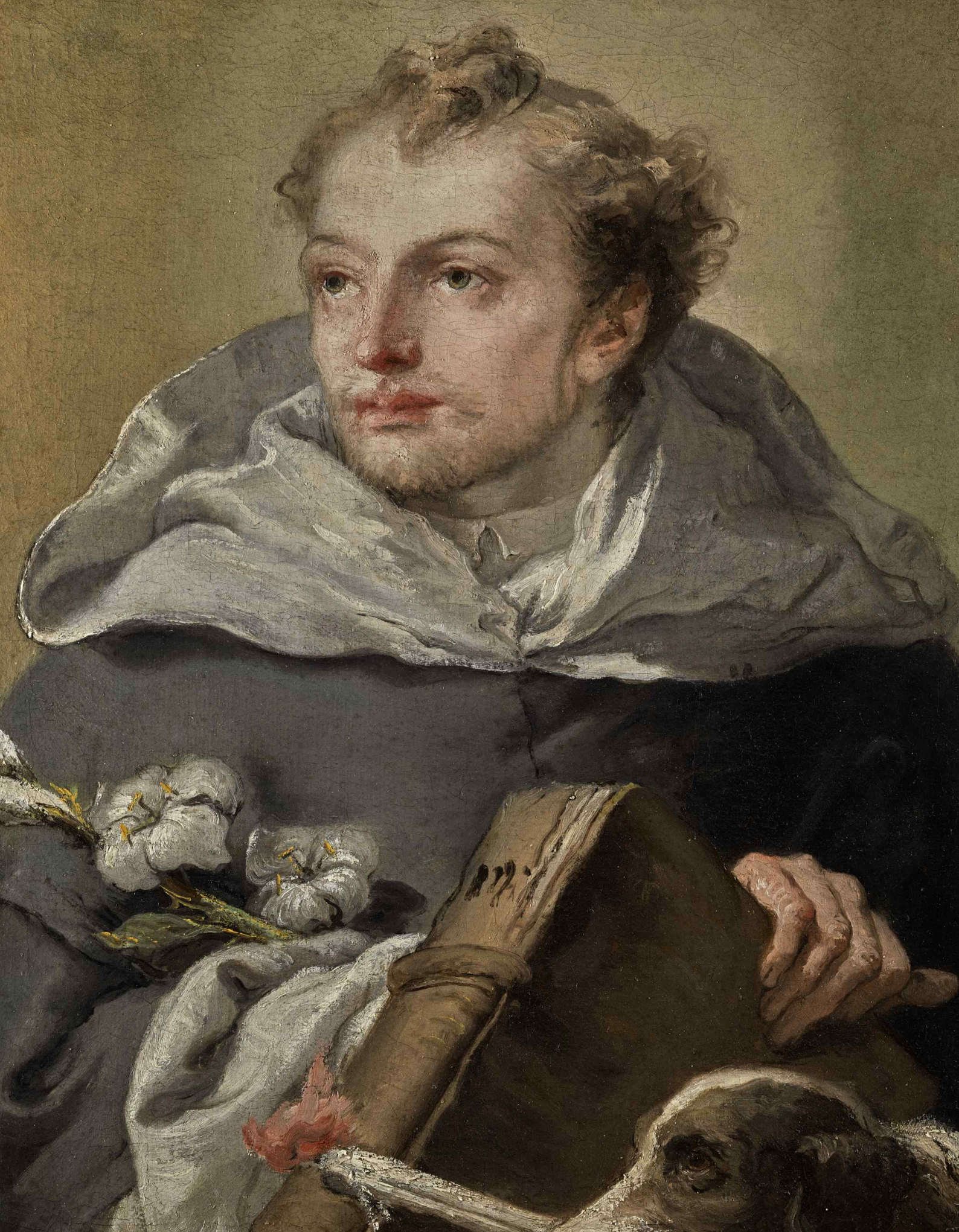
2. *Ibid.*, p. 121.

3. Red and white chalk, 80 by 142 mm, see G. Knox, under Literature, 1980, pp. 129, 135, cat. no. D.44.

4. See Jean-Luc Baroni Ltd., under Literature, 2008.

5. See respectively, A. Mariuz, under Literature, p. 118, reproduced plate 35; p. 120, reproduced plates 51-2; pp. 131-2, reproduced plates 83-4.









## 53 GASPAR VAN WITTEL, CALLED VANVITELLI

Amersfoort 1652/3 - 1736 Rome

## Rome, a view of the Port of Ripa Grande

signed with initials and dated on the stone  
lower right: *G.W./1690*  
oil on canvas  
20¼ by 39¾ in.; 51.5 by 101 cm.

**\$ 800,000-1,200,000****€ 675,000-1,010,000    £ 605,000-905,000****PROVENANCE**

Marquis de Masclary, Montpellier (1817-1869);  
By descent to Comtesse Joseph de Masclary,  
Tours, by 1959 and until at least 1966;  
By descent to a European nobleman;  
By whom anonymously sold, London,  
Christie's, 4 July 1997, lot 112;  
There acquired by the present collector for  
\$1,041,139.

*continued***EXHIBITED**

Paris, Galerie Charpentier, *Paysages d'Italie*,  
1947, no. 138;  
Tours, Musée des Beaux-Arts, *L'Art ancien dans  
les collections privées de Touraine*, 12 July -  
20 September 1959, no. 22.

**LITERATURE**

G. Briganti, *Gaspar van Wittel e l'origine della veduta settecentesca*, Rome, 1966, p. 213 no. 118, reproduced;  
G. Briganti, *Artisti in Roma nel Sei e Settecento*, Rome 1988, p. 47;  
E.A. Safarik & G. Milantoni, *Fasto Romano: dipinti, sculture, arredi dei Palazzi di Roma*, Rome 1991, p. 126, under cat. no. 33;  
L. Salerno, *Pittori di vedute in Italia (1580-1830)*, Rome, 1991, p. 87, under cat. no. 36;  
*View Paintings of a European Collector*, London 1996, p. 16;  
G. Briganti, *Gaspar van Wittel*, Milan 1996, p. 200, cat. no 190, reproduced, and p. 176, under cat. no. 121;  
S. Melikian, "Risk is Rising in Old Masters Game," *The International Herald Tribune*, 12-13 July 1997, p. 9;  
S. Reyburn, "Stepping forward a century - the remarkable rise of 'newer' Old Masters," *Antiques Trade Gazette*, 2 and 9 August 1997, reproduced p. 33;  
L. Laureati et. al., *Gaspare Vanvitelli e le origini del vedutismo*, Rome 2002, p. 69.

Vanvitelli's sweeping view of the Ripa Grande in Rome, an early work by the artist, is a beautifully-rendered depiction of the Eternal City's main river port, giving today's viewers a glimpse into daily life at the end of the 17th century. The right side of the painting shows the Via Marmorata, along which marble from the quarries at Carrara was transported, while on the opposite bank are the main ramps of the port, near the Customs House, with the tower of the church of the Santa Maria in Torre behind it. Beyond this are also the Pamphilij *palazzina* and the church of Santa Maria in Capella, the only building in this group that remains today. Though seen far in the distance, the Capitol serves as the centerpoint of the composition.





Fig. 1 Gaspar Van Wittel, called Vanvitelli, *The River Tiber at the Porto della Legna*, Rome. Private Collection, London

After training in his native Amersfoort, Gaspar Van Wittel, better known by his Italian sobriquet Vanvitelli, spent most of his life in and around Rome after 1675, save for a few trips to the North of Italy, Venice and Naples. He is rightfully considered one of the fathers of the Italian *vedute*, or panoramic view based on a real place. His combination of faithful description of his environs, in part based on the Northern tradition, with anecdotal quotidian events, was hugely successful. Religious sites and antique ruins were often replaced by views never before depicted which showed the reality of modern Rome; everyday places or ancient sites which were still in use, such as the Ripa Grande, seen here, provided the perfect setting. Vanvitelli's inimitable sense of the warm Italian sunlight added a further allure and grand romanticism to these scenes of daily life.

There are two other versions of this composition in oil recorded, though unlike the present painting neither of them are signed or dated. The first, in the Accademia di San Luca, Rome, is slightly smaller and has different staffage.<sup>1</sup> The second, in a

private collection, Rome, is larger and composed in a slightly taller format; it not only has different staffage but also includes a large tree on the right side in the foreground.<sup>2</sup> Vanvitelli also painted a version in tempera on parchment which is in the Colonna Collection, Rome.<sup>3</sup>

The present painting, signed and dated 1690, was once accompanied by a pendant view of *The River Tiber at the Porto della Legna, Rome*, now in a private collection, London (fig. 1).<sup>4</sup> The pair remained together in the Masclary collection, but the *Porto della Legna* appeared on the London art market on its own in 1989.

1. See Briganti 1996 under Literature, p. 200, cat. no. 191, reproduced p. 201.

2. Ibid., p. 200, cat. no. 193, reproduced p. 201.

3. Ibid., p. 200, cat. no. 192.

4. Ibid., p. 176, cat. no. 121, reproduced p. 177.













○ 54

## GIOVANNI ANTONIO CANAL, CALLED CANALETTO

Venice 1697 - 1768

Venice, the churches of the Redentore and San Giacomo; Venice, the prisons and the Bridge of Sighs, looking Northwest from the balcony

a pair, both oil on canvas  
each: 18<sup>3</sup>/<sub>8</sub> by 30<sup>1</sup>/<sub>4</sub> in.; 46.7 by 76.8 cm.  
(2)

**\$ 3,000,000-4,000,000**

**€ 2,520,000-3,360,000 £ 2,260,000-3,010,000**

## PROVENANCE

Possibly acquired by Sir Richard Neave, 1st Bt. (1731-1814), Dagnam Park, Essex, possibly directly from the artist in London in the late 1740s, and by descent there until sold before 1891 (presumably the paintings entered for sale by Sheffield H.M. Neave of 39 Bryanston Square, London, at Christie's, London, June 27, 1885, lots 25 and 26, the first painting described as of 'The Doge's Palace', but both withdrawn before the sale);

G.A.F. Cavendish Bentinck, M.P., P.C., 3 Grafton Street, London, and Brownsea Island; His deceased sale, London, Christie's, 11 July 1891, lots 625 and 626, described as 'The Church of Santa Maria della Salute' and 'The Bridge of Sighs', sold together for 115 gns to Lesser;

With Lesser, Bond Street, London;

By whom sold to Willson Bros., Pall Mall, London;

By whom sold to Mr. later Sir, George Leon, Bt., 48 Brompton Square, London;

With Savile Gallery, London, 1928, by whom sold to Mark Oliver;

With Arthur Tooth & Sons, 31 Bruton Street, London;

Private collection, by 1952;

Anonymous sale, London, Christie's, 9 December 1988, lot 40;

With the Walpole Gallery, London, 1989;

Private collection, USA;

With Lampronti Gallery;

Acquired from the above by the present owner in 2007.

## EXHIBITED

London, Savile Gallery, *Canaletto*, January 1930, no. 9, (*The Redentore*);

London, Arthur Tooth and Son, November-December 1952, nos. 2 and 4;

London, Walpole Gallery, *Italian Landscapes and Vedute*, 14 June - 28 July 1989, nos. 26-27.

## LITERATURE

K.T. Parker, *The Drawings of Antonio Canaletto in the Collection of His Majesty the King at Windsor Castle*, London 1948, p. 35, under no. 34 (*The Redentore*);

W.G. Constable, *Canaletto: Giovanni Antonio Canal, 1697-1768*, London 1962 (and subsequent editions revised by J.G. Links), vol. I, reproduced pl. 26 (*The Prisons*), vol. II, pp. 225 & 347, nos. 84 and 318, and pp. 346-7 & 590 under nos. 317 and 775; L. Puppi, *L'opera completa del Canaletto*, Milan 1968, nos. 257, reproduced (*The Prisons*) and 258;

J.G. Links, *Canaletto, The Complete Paintings*, London 1981, p. 80, nos. 275, reproduced (*The Prisons*) and 276;

A. Corboz, *Canaletto. Una Venezia immaginaria*, Milan 1985, vol. II, p. 662, nos. P 357-358 both reproduced;

C. Crawley in K.T. Parker, *The Drawings of Antonio Canaletto in the Collection of Her Majesty the Queen at Windsor Castle, with an Appendix to the Catalogue by Charlotte Crawley*, Bologna 1990, p. 169, under no. 34 (*The Redentore*);

J.G. Links, *A Supplement to W.G. Constable's Canaletto: Giovanni Antonio Canal 1697-1768*, London 1998, pp. 9 and 31-32, reproduced (*The Redentore*), plate 269;

C. Beddington, *Canaletto in England*, exhibition catalogue, New Haven 2006, p. 169, both reproduced;

*Canaletto à Venise*, exhibition catalogue, Paris 2012, p. 138, under cat. no. 39.

*continued*





Fig. 1 The Dining Room at Woburn Abbey. From the Woburn Abbey Collection

Remarkably preserved and in nearly pristine condition, this impressive pair of canvases demonstrates Canaletto's inimitable success in capturing the imposing elegance of the architecture that defined 18th-century Venice. Most likely completed in England in the late 1740s and rendered with the artist's customary attention to detail, the pair offers waterfront views of two of the most recognizable façades in *La Serenissima*: the Church of the Redentore and the Prisons of San Marco. Using a bright and dramatic light, Canaletto illuminates the remarkable grandeur of each building, highlighting their individually intricate yet balanced designs. Set beneath blue skies, bathed with a crisp atmosphere, and animated with fashionable figures, as well as gondolas and sandalos that glide gently atop the waters of the foregrounds, this pair can be ranked among Canaletto's most admired masterpieces and are enduring examples of why he has long remained the undisputed leader of the genre of Venetian view painting.

Built of Istrian Stone, the church of the Redentore, or officially the Chiesa del Santissimo Redentore, is arguably Andrea Palladio's (1508-1580) masterpiece and represents the

apex of his refined architectural ideas. It was constructed on the island of the Giudecca in the years 1577-1592 and was commissioned by the Venetian Senate to give thanks to God for the deliverance of the city from the major plague of 1575-1576, which had decimated around one quarter of the city's population and had claimed the lives of many of the city's luminaries, including that of Titian. The Senators vowed to visit the church annually and to this day the *Festa del Redentore* is celebrated: each year on the third Sunday of July a temporary causeway made from barges is erected across the Giudecca for people to attend Mass. In the Redentore, Palladio combined the three distinct sections of the church into one harmonious whole, all held together by a horizontal cornice. The Redentore in the present pair is seen slightly left of center from the Canale di Giudecca and is flanked at right by the campanile of the Church of San Giacomo, which was demolished in the 19th century, in front of which appears the stern of a large, moored ship.

The public prisons of San Marco, also known as the Palazzo delle Prigioni, are among the most prominent buildings on the Venetian Molo. Around 1580, after a fire had destroyed the



Fig. 2 Giovanni Antonio Canal, Called Canaletto, *The Church of the Redentore on the Giudecca*, from the Woburn Abbey Collection

original prisons in the Doge's Palace, Antonio del Ponte, who would later complete the Rialto Bridge in 1588-1590, was chosen to oversee their reconstruction and worked from the original designs of Antonio Palladio's contemporary, Giovanni Antonio Rusconi. Del Ponte's nephew, Antonio Contino, helped oversee the last years of construction and also built the Bridge of Sighs, which connected the prison to the Doge's Palace, both of which are visible in the present pair. The prisons included quarters for the nocturnal security police, a wing for women, cells for victims of the Inquisition, an infirmary and a chapel. Completed in 1597 just before Dal Ponte's death, the prisons were among the earliest purpose-built prisons and remained in use for over three hundred years, until they officially closed in 1919.

By the late 1720s and early 1730s, Canaletto had established himself as the foremost provider of Venetian *vedute* to international tourists, many of whom visited the city on their Grand Tours. His most avid collectors, though, were the British, who steadily commissioned works from him throughout his career, usually through Consul Joseph Smith, who acted as agent. Smith was undoubtedly the catalyst to Canaletto's rapid rise to fame and was instrumental in securing the largest commission of the artist's young career: a series of twenty-four canvases (two of large format and twenty two of small format) for the 4th Duke of Bedford in circa 1733-1736, all of which hang today in Woburn Abbey and constitute one of Canaletto's finest achievements as painter and topographer (fig. 1). This series includes Canaletto's earliest iteration of the view of the

church of the Redentore with the Church of San Giacomo (fig. 2).<sup>1</sup> The principal differences that distinguish the view in the present pair from the same view at Woburn Abbey can be found in the horizon line, the location of the spire at San Giacomo, and the placement of the large moored ship in the foreground. In moving the stern of the ship to the right of the painting in the present view, Canaletto seemingly creates a more balanced composition.

Although he did not travel frequently throughout his career, Canaletto moved to London in May of 1746, having already established his reputation among the British clientele. He may have moved as a result, in part, of the War of Austrian Succession in 1740, which discouraged English visitors from undertaking Grand Tours, thereby significantly reducing a large portion of his client base. While here, Canaletto's output did include views of the English countryside and of London, but at the same time, he was steadily producing views of Venice to satisfy the insatiable demand for such works among British collectors. He found considerable success in England, and, except for an eight-month return to Venice in 1750-1751, he remained there for nine years.

The present pair of paintings belongs to a group of six works by the artist that are similar in size to the small-format canvases in the celebrated series at Woburn Abbey. The group includes two other pairs, each of which is anchored by an analogous view of the Churches of the Redentore and San Giacomo, one in which the central axis has been moved slightly right and one

*continued*



Fig. 3 Giovanni Antonio Canal, called Canaletto, *The Church of the Redentore*, c. 1742, brown ink, brown and gray wash on cream antique laid paper; 31.1 x 47.6 cm (12¼ x 18¾ in.) Harvard Art Museums/Fogg Museum, Bequest of Charles A. Loeser, 1932.325. Imaging Department © President and Fellows of Harvard College

in which Canaletto populates the scene with a slightly different staffage and vessels.<sup>2</sup> Unlike the present pair, which includes a secular view of the prison, the pendants of the other pairs are both views of the Church of San Giorgio Maggiore from the Bacino di San Marco.<sup>3</sup> While the other pairs were separated during their lifetime, and today can be found in separate collections, the present pair has remained together since they were acquired, most likely, by Sir Richard Neave (1731-1814), in whose family they possibly remained until the late 19th century.

That this group of works is uniform in subject and style suggests that all were likely completed around the same moment. Over the past few decades, however, very different datings have been proffered. Corboz proposed an early date of 1731-1746, Links suggested a date of around 1754-1760 after Canaletto returned to Venice from England, and Puppi believed that a completion date of around 1746, just before the artist's departure for England, was appropriate.<sup>4</sup> Most recently, however, Charles Beddington has suggested that the group as a whole probably dates to the late 1740s, during Canaletto's stay in England, for the use of grey grounds and lighter tonality, as opposed to the Venetian russet grounds, as well as the delicate and translucent handling is consistent with this period of production for the artist.<sup>5</sup>

It is thought that Canaletto likely brought various drawings of his native city with him to England, such as his pen and brown ink capriccio drawing of the church of the Redentore, dated 1742, now at The Harvard Art Museums, Cambridge (fig.

3). As Constable rightly noted, the vantage point and distinct lighting found in this drawing can be closely compared to that of the present view of the Church of the Redentore.<sup>6</sup> Although the setting of this drawing is fictional, the façade and architecture of the church is captured with the utmost detail, and such a work would have been an invaluable reference for the artist while working abroad, especially since his views of the church of the Redentore with the church of San Giacomo proved to be one of his most sought after and successful compositions. This comes as no surprise, as the view would have appealed to numerous clients in England, for it is here that the most devout admirers of Palladian architecture could be found. In addition to the version at Woburn Abbey along with the present version and its related pairs, further examples of this view of slightly larger dimensions include one formerly in the collection of Lady Cromwell, now in the Manchester City Art Gallery,<sup>7</sup> and another formerly in the collection of Lord and Lady Forte, offered in these rooms on 26 January 2012, lot 58 (fig. 4).<sup>8</sup>

On the other hand, the present view of the Prisons of San Marco is a unique composition for the artist of which no other version is known. This famed landmark only appears elsewhere in an autograph capriccio which once formed part of a series of thirteen overdoor canvases that decorated the Palazzo Mangilli-Valmarana, a house on the Grand Canal belonging to Canaletto's great patron, Joseph Smith, and that sold in these rooms on 29 January 2009, lot 89 (fig. 5). In this imaginary setting of this capriccio, the prisons are transposed to the Venetian mainland

*continued*







Fig. 4 Giovanni Antonio Canal, called Canaletto, Venice, *A View of the Churches of the Redentore and San Giacomo, with a Moored Man-Of-War, Gondolas and Barges*, oil on canvas, 23 by 37 in.



Fig. 5 Giovanni Antonio Canal, called Canaletto, *A Capriccio of the Prisons of San Marco set in a Piazza with a Coach and Townsfolk*, oil on canvas

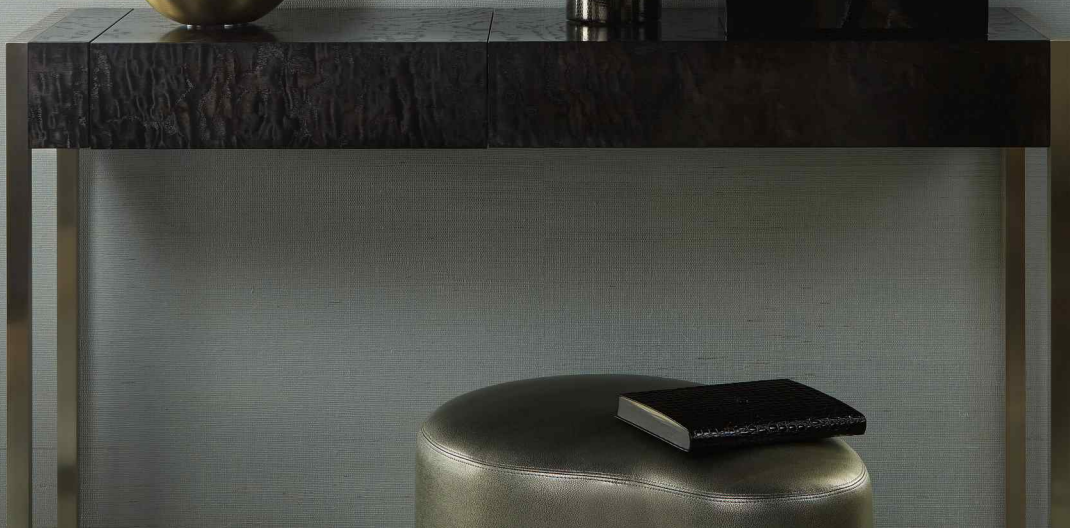
and set as a wing to a villa in a Piazza with a coach and various townsfolk. Because of the unusual setting, the identification of the building in the work long went unrecognized, first listed by Constable as that of the *Villa Pisani, Stra*(?), but later identified by Mr. Richard Zimmerman as the Prisons of San Marco.

#### A Note on the Provenance

The Neave Family of Dagnam Park Essex owned a number of important works by Antonio Canaletto (and his school) from various moments in his career. Although Constable only notes that “the group of paintings belonging to Sir Arundell Neave... were acquired by his forebears in the early nineteenth century,” according to the Neave family they were acquired by Sir Richard Neave (1731-1814), and this seems almost certainly the case.<sup>9</sup> Neave was not only the founder of the family fortunes, but also a successful merchant and director of the Bank of England, and it seems very likely that he would have met Canaletto in England, where he would have commissioned works from the artist and ordered more from him after he returned home to Venice. The works in the collection that were likely painted in England include the present pair, a Venetian Capriccio,<sup>10</sup> and three views of Rome.<sup>11</sup> Two other pairs of views in the collection date to the period after Canaletto left England and returned to Venice.<sup>12</sup> Sir Richard Neave was also almost certainly a patron

of other 18<sup>th</sup> century artists, including Francesco Zuccarelli and Thomas Gainsborough, who in the 1760s painted a full length double portrait of Sir Richard Neave and his wife, in which he is depicted as a connoisseur of art, showing a drawing to his wife. From the Neave family, this pair of paintings then passed briefly into the famed collection of G.A.F. Cavendish Bentinck, who collected paintings from the most illustrious Venetian artists, such as Tintoretto, Veronese, Giambattista Tiepolo, Guardi, and Canaletto.

1. See Constable, under *Literature*, vol. II, no. 316, reproduced vol. I, plate 59.
2. See Constable, under *Literature*, vol. II, nos. 317 and 318\*\*\*, reproduced in Links, 1998, under *Literature*, plates 268 and 269.
3. See Constable, under *Literature*, vol. II, no. 301, reproduced vol. I, plate 57, and Links, 1998, under *Literature*, no. 301\*\*, reproduced plate 268).
4. See Corboz, Links 1998, and Puppi, all under *Literature*.
5. See Beddington, under *Literature*, p. 169.
6. See Constable, under *Literature*, vol. II, p. 590, under cat. no. 775.
7. 24 by 37 inches. See Links, 1998, under *Literature*, no. 318\*\*, plate 236)
8. 23 by 37 inches. See Constable, under *Literature*, vol. II, no. 318, reproduced vol. I, plate 203.
9. See Constable, under *Literature*, p. 137.
10. See Constable, under *Literature*, vol. II, no. 467, reproduced vol. I, plate 87.
11. See Constable, under *Literature*, vol. II, nos. 395, 397, 401, reproduced vol. I, plates 72-73.
12. See Constable, under *Literature*, vol. II, nos. 46, 74, 71, 176, reproduced vol. I, plates 25, 38, and 232 (in the 1989 edition).



55

## LAURENT DE LA HYRE

Paris 1606 - 1656

## Angelica and Medoro

signed and dated lower left, on the broken tree trunk: *DE LA HIRE . IN. ET. F. 1641*  
oil on canvas  
55% by 55% in.; 141.3 by 140.7 cm.

\$ 400,000-600,000

€ 336,000-505,000 £ 301,000-451,000

## PROVENANCE

Probably Anonymous sale, Paris, 9 April 1793, lot 76;  
André Seligmann, Paris;  
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg (ERR inventory no. Sel 39 ), 29 June 1940;  
Transferred to Schloss Neuschwanstein, Hohenschwangau, Germany;  
Repatriated to France, 13 November 1945;  
Restituted to Mme André Seligmann, 19 February 1946;  
Anonymous sale, Paris, Hôtel Drouot, 6 December 1946, lot 29;  
With Georges Duff;  
From whom acquired by a private collector;  
By whose descendant anonymously sold ("The Property of a Gentleman"), London, Christie's, 4 July 1997, lot 62;  
There acquired by the present collector.

## EXHIBITED

Grenoble, Musée des Beaux-Arts; Rennes, Musée des Beaux-Arts; Bordeaux, Musée des Beaux-Arts, *Laurent de la Hyre 1606-1656: L'homme et l'oeuvre*, 14 January 1989-6 January 1990, no. 189.

## LITERATURE

P. Rosenberg and J. Thullier, *Laurent de la Hyre 1606-1656: L'homme et l'oeuvre*, exhibition catalogue, Geneva 1988, p. 232, cat. no. 189, reproduced.

This dynamic yet elegant composition by Laurent de la Hyre depicts the story of Angelica and Medoro, from Ludovico Ariosto's *Orlando Furioso*, one of the greatest epic poems of the 16th century. Set during the war between Charlemagne's Christian Paladins and the Saracen army, the story describes the romance of the Christian knight Orlando, who was courting the Pagan princess Angelica. His love is unrequited, however, as she instead falls for the wounded Saracen Medoro. The scene depicted here (Canto 19:36) shows the two lovers carving their intertwined names on trees and rocks throughout the forest.

Signed and dated *1641*, the large-scale masterpiece shows de la Hyre at the height of his powers. The composition is complex and bold: figures are intertwined and crowded together on one side of the painting. Angelica and Medoro's overlapping knees allude to their passionate romance, while her left leg is stretched out not only to keep herself balanced as she sits upon her lover's lap, but also to elegantly triangulate and balance the overall composition of the painting. The six *putti* in the trees above are active and eager, bringing both tenderness and lightheartedness to the scene. De la Hyre's masterful and sophisticated landscape sets the tranquil and romantic scene.

*continued*



---

After studying at the château of Fontainebleau between 1622 and 1625, de la Hyre went to work in the celebrated studio of Georges Lallemand, where Nicolas Poussin and Michel Dorigny also studied. He received his first important commissions from the Paris house of the Capuchins in the Marais for their chapel of St. Francis. These works were well-received and brought him further employment, and this may explain why he was not tempted to go to Italy to complete his artistic education as many of his fellow painters did. By the end of the 1630s, de la Hyre was a highly recognized painter and greatly in favor with various religious orders of Paris, with Cardinal de Richelieu as his fervent protector. When the *Académie Royale de Peinture et de Sculpture* was founded in 1648, de la Hyre was appointed one of the twelve “Anciens,” or professors, taking an active part in the current debate about perspective. During the late 1640s and 1650s, de la Hyre had many private patrons including financiers, members of the Paris Parlement and royal officials, producing some of the most important masterpieces.

Charles Sterling, the eminent French art historian, wrote of de la Hyre: “He was a subtle painter, with a light brushstroke, a sense of delicate atmospheric values, and skill in combining bright, unusual colors. La Hyre heralds the French eighteenth century, foreshadowing both Boucher’s grace and the affected Neoclassical sobriety of the pupils of David.”<sup>1</sup>

An earlier version of the composition, which is in a more vertical format, omitting the tree on the right, and features five *putti* instead of six, was described in a 1777 sale and is now lost. A later copy of that picture is in the Musée des Beaux-Arts, Marseille (inv. no. 253).<sup>2</sup>

1. P. Rosenberg and J. Thuillier, under *Literature*, p. 110.

2. *Ibid.*, p. 232, cat. nos. 188 and 188c. The latter is reproduced.



ANGELI QVI  
ET MEDOR

ANGELI

## CLAUDE VIGNON

Tours 1593 - 1670 Paris

Joseph interpreting dreams  
in prison

signed center right on the entablament:  
*Vignon jn/f*  
oil on canvas  
53⅞ by 74 in.; 136 by 188 cm.

€ 200,000-300,000

€ 168,000-252,000 £ 151,000-226,000

## PROVENANCE

Godefroy de Beaumont, Paris;  
His sale, Paris, 28 April 1823, lot 37;  
Private collection, Orleans;  
With Galerie Heim, Paris;  
Speelman, London, by 1963;  
With Old Master Galleries, London, by January 1973;  
Sale, Paris, Hôtel Drouot, 29 April 1974 (not in the catalogue);  
With Herner-Wengraf, London, 1975;  
With Colnaghi, London, 1976;  
Charles de Beistegui (1894-1970), Château de Groussay, Montfort l'Amaury;  
Thence by descent to his nephew, Juan de Beistegui;  
By whom sold, Sotheby's, Montfort l'Amaury, Château de Groussay (auction on the premises, 3 June 1999, lot 558.

## LITERATURE

G. Isarlo, *Caravage et le Caravagisme Européen*, Aix-en-Provence 1941, vol. II, p. 252;  
W. Fischer, "Claude Vignon," in *Nederlands Kunsthistorisch Jaarboek*, 1962-1963, XIV, no. 47, p. 179, reproduced fig. 51, p. 171 (as circa 1623);  
B. Nicolson, "Current and Forthcoming Exhibitions," in *The Burlington Magazine*, vol. CXV, January 1973, p. 52, reproduced fig. 53 (as circa 1620);  
A. Brejon de Lavergnée and J.-P. Cuzin, *Valentin et les caravagesques français*, exhibition catalogue, Paris 1974, p. 254 (as signed and dated 162[3]?);  
P. Pacht Bassani, "Claude Vignon," in *Storia dell'Arte*, no. 28, 1976, pp. 274-275, under note 50, p. 275, under note 77, p. 283, reproduced fig. 27;  
J.-P. Cuzin, "Jeunes gens par Simon Vouet et quelques autres. Notes sur Vouet portraitiste en Italie," in *La Revue du Louvre et des Musées de France*, no. 1, 1979, p. 28, under note 39;  
B. Nicolson, *The International Caravagesque Movement. Lists of Pictures by Caravaggio and his Followers throughout Europe from 1590 to 1650*, Oxford 1979, p. 107 (as signed and dated 162(?), wrongly mentioned as being in the Museo de Arte de Ponce, Puerto Rico)  
B. Nicolson, *Caravaggism in Europe*, 2nd ed. rev. & enlarged by Luisa Vertova, Turin 1990, vol. I, p. 206, cat. no. 786, vol. II, reproduced fig. 786 (as signed and dated 162(?), wrongly mentioned as being in the Museo de Arte de Ponce, Puerto Rico);

P. Pacht Bassani, *Peintres français du XVIIe siècle*, exhibition catalogue, Charenton 1986, pp. 278-279;  
P. Grate, *French Paintings I Seventeenth Century*, Swedish National Art Museums, vol.1, Stockholm 1988, p. 62 and 64;  
P. Pacht Bassani, *Claude Vignon 1593-1670*, Paris 1992, pp. 209-210, cat. no. 63, reproduced fig. 63 (as signed on the stone pedestal, date effaced);  
P. Malgouyres, *Peintures françaises du XVIIe siècle: La collection du Musée des Beaux-Arts de Rouen*, Rouen 2000, p. 209, under cat. no. 189.

This magnificent, large-scale canvas by Claude Vignon combines the Caravaggesque elements that the artist absorbed in Italy with his preferred Mannerist style, as seen in the undulating poses of the figures and bold use of color in Joseph's outfit. The subject of the painting comes from Genesis, in which Joseph, the young son of Jacob, explains his dreams to two of the King of Egypt's servants, who were imprisoned for having incurred the King's disfavor.

Though the date is no longer visible, Herner Weingraf (see *Provenance*) recorded it as 1623 before the work was restored, and scholars agree that a dating of 1620-1623, shortly after Vignon's return to Paris from Italy, is stylistically accurate. After his return from Rome in 1623 Vignon very quickly ingratiated himself into the court of Louis XIII which allowed him to experiment further with his art, so that as seen here, there were early signs of his taste for the exotic, and of the electric brushwork and unusual combination of colors that characterize his later paintings.

Claude Vignon was a remarkably prolific and important French painter of the 17th century, whose style exhibits the influence of his many travels throughout Europe during his career. Born in Tours, he received his early training in Paris and though he was first recorded in Rome by 1618, he was likely based there from as early as 1610. He was part of the community of French painters working in Rome in the wake of Caravaggio's death, including Simon Vouet and Valentin de Boulogne, who were greatly influenced by the master as well as his closest follower, Bartolomeo Manfredi. Vignon's style, particularly after his return to Paris by his marriage in 1623, exhibits a sensitivity to the mannerist styles and colors of Northern artists.

Another composition by Vignon of a young singer, half-length, repeats Joseph's pose and costume; his right hand has simply been downturned to grasp a songsheet, transforming him from the Old Testament hero into an anonymous vocalist.<sup>2</sup> A copy of the figure of Joseph is also recorded.<sup>3</sup> Vignon returned to the subject in a large-scale painting of circa 1643, now in the Musée des Beaux-Arts de Rouen.<sup>3</sup>

The present painting comes from the famous collection of Charles de Bestegui, which was sold at his residence, the Château de Groussay in France, by Sotheby's in 1999.

1. Recorded in Pacht Bassani 1992 (see *Literature*) as lost, the painting re-emerged at auction, London, Sotheby's, 6 December 2012, lot 189.

2. P. Pacht Bassani, 1992, under *Literature*, p. 210, cat. no. 63 C, reproduced, now lost.

3. Inv. no. SR 71. See P. Malgouyres under *Literature*, p. 208-9, cat. no. 189, reproduced.





## ABRAHAM JANSSENS THE ELDER

Antwerp 1567 - 1632

## Saint Jerome

oil on canvas  
74<sup>5</sup>/<sub>8</sub> by 58<sup>5</sup>/<sub>8</sub> in.; 189.5 by 149 cm.

\$ 200,000-300,000

€ 168,000-252,000 £ 151,000-226,000

## PROVENANCE

A Carthusian Convent in Lier, Belgium;  
 Private collection, Lower Austria;  
 By whom sold, Dorotheum, Vienna, 18 March  
 1992, lot 58 (as Janssens);  
 From whom acquired by the present owner.

Like many of his contemporaries, Janssens travelled to Italy, where he was recorded in Rome in 1598 and 1601. He was strongly influenced throughout the rest of his career by what he saw there. His monumental figures, such as the present strikingly sculptural Saint Jerome, are strikingly Michelangelesque, more so than the works of any of his countrymen. He also certainly fell under the spell of Caravaggio. Janssens' Caravaggism, the dominant facet of his mature style, probably underwent repeated renewal through the prism of fellow Northern artists returning from Rome over the succeeding decades. The present highly Caravaggesque painting, for example, with its dramatic diagonal lighting, strong chiaroscuro and almost totally dark background, is particularly close to Caravaggio's *Saint John the Baptist in the Wilderness* in Kansas City, which dates from *circa* 1604, although Janssens returned to his native Antwerp in *circa* 1602.<sup>1</sup>

The present composition evidently enjoyed considerable publicity, since it is known in several other autograph versions: in The Chrysler Museum of Art, Norfolk, Virginia;<sup>2</sup> in The Museum of Fine Arts, Budapest;<sup>3</sup> in Ampleforth Abbey, Yorkshire;<sup>4</sup> and in a work sold at Sotheby's in New York, 25 January 2017, lot 27, for \$400,000 hammer price.<sup>5</sup>

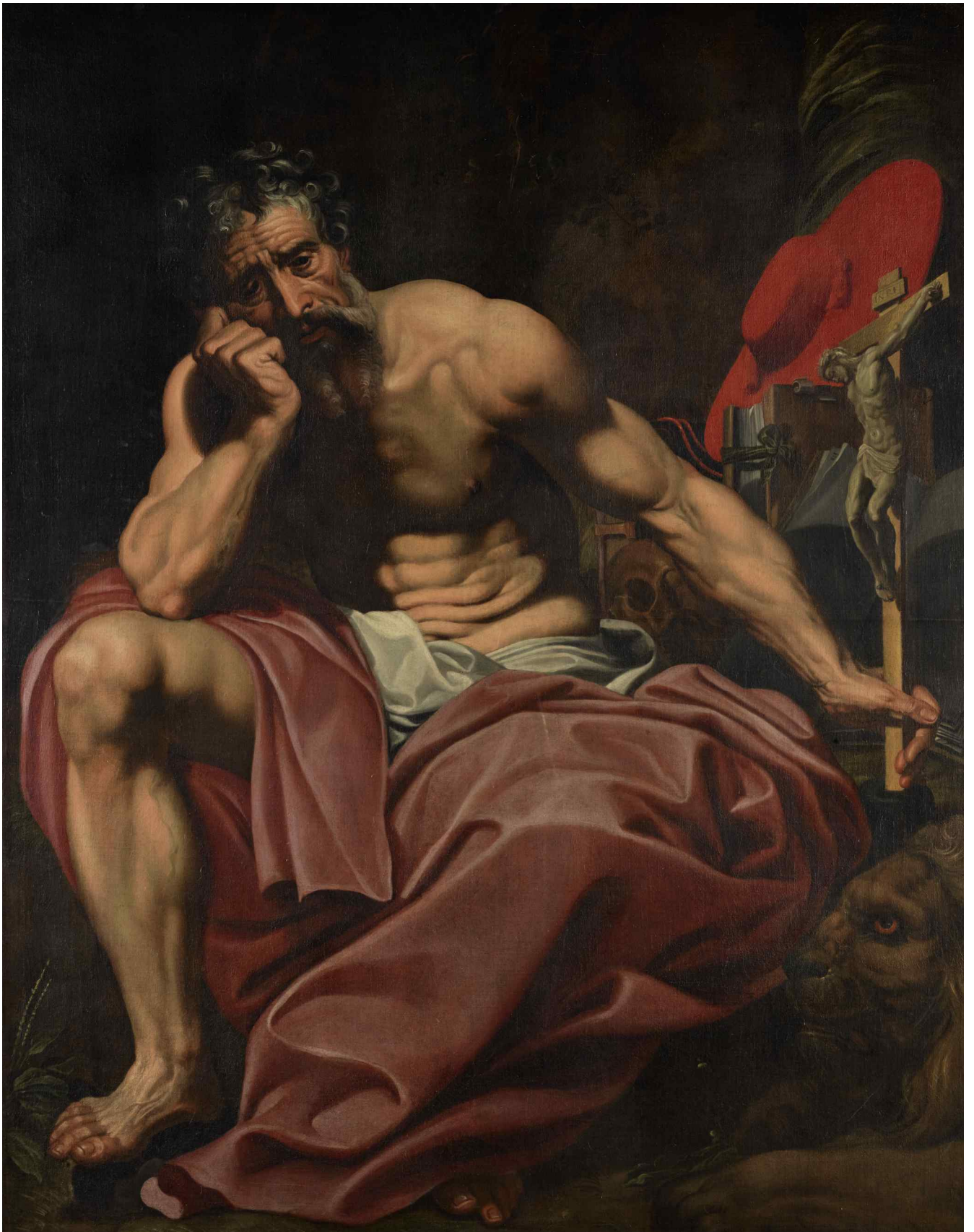
1. Nelson Atkins Museum of Art, inv. no. 52-25; see E.W. Rowlands, *Italian paintings 1300-1800. The collections of the Nelson-Atkins Museum of Art*, Kansas City 1996, pp. 215-26, cat. no. 25, reproduced in colour p. 217.

2. Inv. no. 71.459, 152 by 118 cm.; see D. Weller, *Saints and Sinners, Darkness and Light: Caravaggio and his Dutch and Flemish Followers*, exh. cat., Norfolk 1998, p. 152, cat. no. 26, reproduced.

3. Inv. no. 731, 181 by 141 cm.; see Weller 1998, p. 154, under cat. no. 26, reproduced fig. 1.

4. 176.5 by 141 cm.; photograph kept in the Witt Library, The Courtauld Institute, London.

5. 190 by 149.5 cm.



Pisa 1563 - 1639 London

### The Madonna and Child

oil on canvas  
18 by 13<sup>7</sup>/<sub>8</sub> in.; 45.8 by 35.3 cm.

**\$ 400,000-600,000**

€ 336,000-505,000 £ 301,000-451,000

This delicately painted depiction of the *Madonna and Child* is a newly discovered work by Orazio Gentileschi, most likely dating to his final period in England (1626-39). It depicts the Virgin bending over the Infant Christ, who rests on a mattress before her, theatrically illuminated and placed against a dark background. The pose of the Madonna is particularly evocative—she raises her hand almost in adoration of her son, and the artist has positioned her head tilted forward and sharply foreshortened.

While a precise dating for the present canvas is elusive, the pose of the Madonna links it to one of the most famous paintings of Gentileschi's English period. In 1633, the artist sent a *Finding of Moses* to Philip IV of Spain as a gift (Museo del Prado, Madrid, inv. P00147, see Fig. 1). That painting was the second version of the composition, the artist having completed a slightly different example for his patron Charles I (private collection, UK). Unique to the Prado painting, there is a figure of a young, turbaned woman at right, a lady in waiting to Pharaoh's daughter. She stands next the princess and bends over the basket in which the infant Moses is being presented, her arm raised in surprise.

*continued*





Fig. 1 Orazio Gentileschi (1562-1647), *Moses saved from the waters*, 1633, oil on canvas, 242 by 281 cm. Museo Nacional del Prado/ Art Resource, NY.

The drama and novelty of his invention must have pleased Gentileschi, as he has reprised it in the present canvas. The attendant of Pharaoh's daughter has been transformed into the figure of the Madonna, although she does wear the same exotic headdress and sumptuous scarf (as is fitting, Orazio has omitted the pendant pearl worn by the Egyptian maid to decorate her turban). The infant also switches his role to that of the Infant Christ. His position is flipped and altered, but as is so emblematic of Gentileschi's style, he rests on a brilliantly white sheet, the shadows rendered in tones of blue and grey. Details as minor as folds in the scarf and sleeve of the Virgin are retained as well, and match those in the Prado picture.

Orazio Gentileschi occasionally made repetitions of his own compositions on a smaller scale; famous examples include the *David* in Palazzo Spada, which exists in versions of smaller format and on copper. The present composition is not known in a large scale, autograph version, although a painting considered to be a studio production is in a private collection.<sup>1</sup> In addition, Gianni Papi has noted other examples of Gentileschi excising

poses from one composition and adapting them for use in another.<sup>2</sup> One is the figure of the Virgin in the *Vision of Saint Francesca Romana* painted in 1618-19 for Fabriano (now Galleria Nazionale delle Marche, Urbino), whom he transformed in a canvas of a few years later into *Saint Cecilia*, now in the National Gallery, Washington, DC. Another example is from his *Judith and Holofernes* in the Wadsworth Athenaeum, Hartford, where the heroine is repurposed for the figure of a *Woman Playing Violin*, in the Detroit Institute of Arts, both from the artist's Genoese period.

We are grateful to Prof. Gianni Papi for confirming the attribution to Gentileschi based on first hand inspection. He tentatively dates the painting to just after the large canvas in the Prado (1633) on stylistic grounds. However he does not exclude the possibility that it might have been painted earlier, even before he reached England.

1. See P. Carofano, "Introduzione" in *Atti delle Giornate di Studi sul Caravaggismo e il Naturalismo nella Toscana del Seicento*, 2009, p. 8, fig. 1 (as by Orazio Gentileschi).

2. In a private communication, dated 14 December, 2017.



Riale d'Alagna 1575/80 - 1632/3

## Ecce Homo

oil on canvas  
16½ by 11⅝ in.; 42 by 29.7 cm.

\$ 200,000-300,000

€ 168,000-252,000 £ 151,000-226,000

One of the most strikingly original painters of the early *seicento*, Tanzio combined the innovations of Caravaggio (whose style had developed in the same tradition of Lombard painting) with his own more robust and eccentric idiom. He trained in his native Varallo with his older brothers, the sculptor Giovanni and the fresco painter Melchiorre d'Enrico, but left in early 1600 for Rome. It is there that he came into contact with the prevailing Caravaggesque style. Tanzio is also believed to have made a trip to Naples and the Abruzzi also, returning to his home town around 1615. His work is defined by the combination of the Caravaggesque realism he learnt on his travels South, with the modified elegance of Lombard Late Mannerism.

We are grateful to both Marco Tanzi and Filippo Maria Ferro for independently endorsing the attribution of this *Ecce Homo* to Tanzio. This subject, and the small scale devotional nature of this panel is unique within Tanzio's *oeuvre*. Both Ferro and Tanzi propose a date of execution to the mid 1620's, the moment at which Tanzio emerges from the dominating influence of Caravaggio. During this mature period Tanzio looked more the early Baroque style, and to Daniele Crespi in particular whose work of the early 1620s shared Tanzio's move toward stark, simple narratives and new clarity of form. Tanzio's *Visitation* in the Church of San Brizio, Vagna, is known to date from these same years and is consistent with this *Ecce Homo* in its modeling and tonality.<sup>1</sup> The face of Saint Joseph in the *Vagna Visitation*, depicted in half shadow behind the figure of Elizabeth, turned slightly and so in three-quarter view, is particularly comparable to this depiction of Christ, not only in the angle of his tilted head, but also in the highlights of his skyward looking eyes, and the painterly furrowed brow.

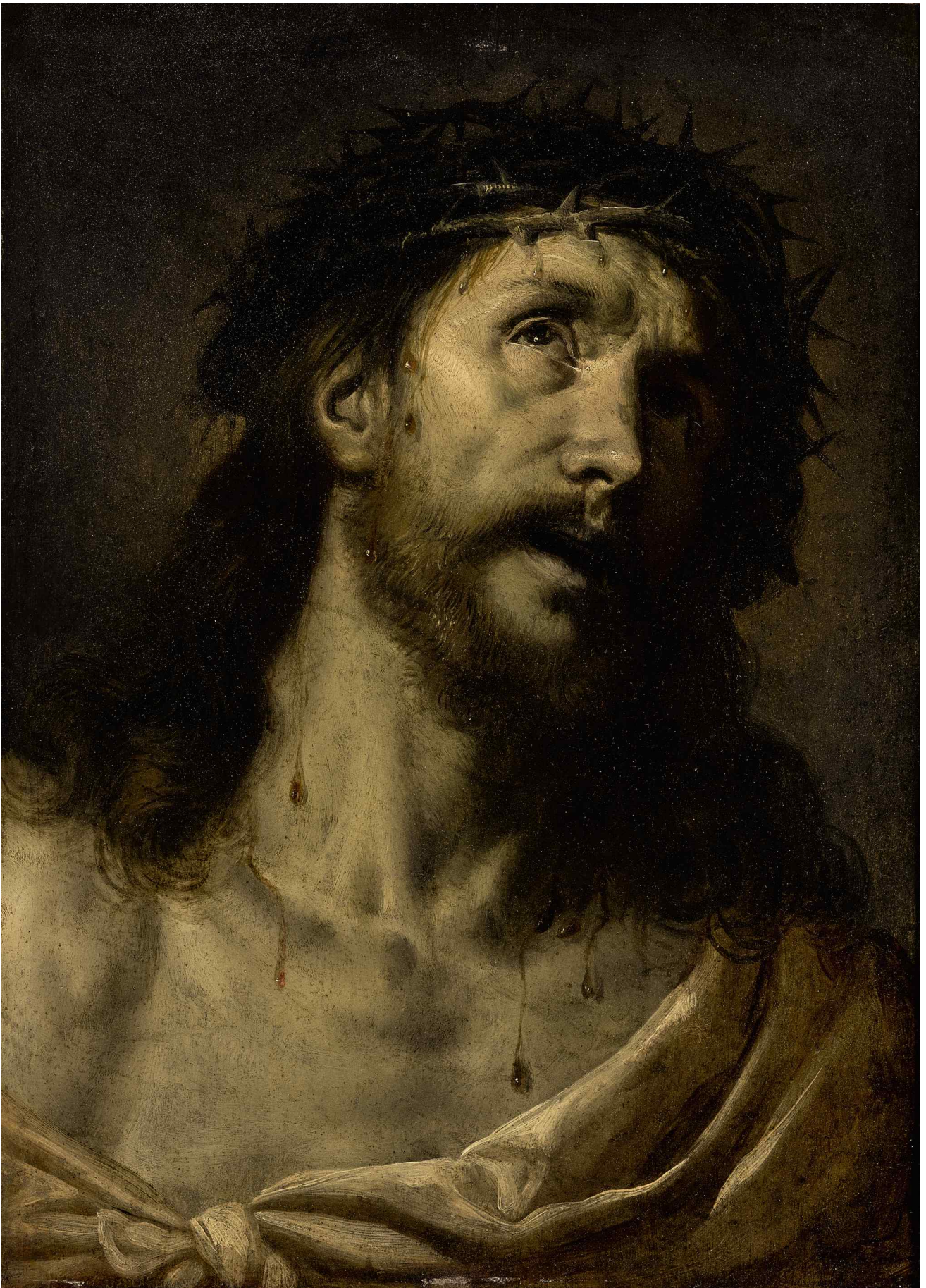
Tanzio's painstaking rendering of the texture of Christ's skin, of the saline blurring under His eyes and of the glistening blood and sweat, evoke within the onlooker a degree of empathy and spiritual contemplation that prove this panel just worth as a private devotional image. It's mystical fervor evokes the works of Tanzio's Spanish and Flemish contemporaries that he likely encountered in his aforementioned travels. Ferro notes particularly the influence of Dieric Bouts's painting that is regarded as a reliquary at the Church of Sacro Monte, in Varallo. In the same church a polychrome wood figure of Christ of 1510 by Tanzio's neighbor, the painter and sculptor Gaudenzio Ferrari, must have inspired Tanzio in his rendering of this emotive *Ecce Homo* (fig. 1).

1. See M.B. Castellotti, *Tanzio da Varallo; realism fervore e contemplazione in un pittore del Seicento*, exh. cat., Milan 2000, p. 121, cat. no. 25, reproduced p. 122-3.



Fig. 1 Gaudenzio Ferrari, polychrome wood figure of Christ, Church of Sacro Monte, Varallo.





# LUCA GIORDANO, CALLED LUCA FA PRESTO

Naples 1634 - 1705

## Venus at Vulcan's Forge

signed on the rock lower center: .L.G. (in  
ligature)  
oil on canvas  
70<sup>1</sup>/<sub>8</sub> by 89<sup>7</sup>/<sub>8</sub> in.; 180 by 228.3 cm.

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

**€ 168,000-252,000    £ 151,000-226,000**

The subject of this grand composition is taken from Virgil's *Aeneid*. The scene is set in the "underground cavern and galleries leading from [Mount] Etna" on the island of Sicily, the location of Vulcan's forge, as described in the *Aeneid* (8.370-453). Here, Vulcan-- the god of fire and metalworking--engages in discourse with his wife Venus as he and his workers create what will become arms that she will later give to her mortal son Aeneas. At Venus' side is Cupid, who clings to her for protection amidst the fire and cacophony of sound. Giordano envisaged this story on other occasions, though more often choosing to illustrate the story as told in Ovid's *Metamorphosis*. In that telling Venus commits adultery with Mars, following which Vulcan discovers his wives transgressions and ultimately catches her with a fine gold woven net.

Both the present example and the more commonly depicted version of the story, see for example the canvas in the National Gallery of Ireland, are both treated with Giordano's signature warm coloring and free, loose brushwork. As with the National Gallery canvas, this work can be dated to Giordano's early maturity, *circa* 1655-1660. By this point in his career, Giordano had moved away from emulating the heavily Neapolitan technique of his teacher Jusepe de Ribera, and begun to incorporate the lush coloring and rapid paint application made popular by Titian and, later, Peter Paul Rubens.

We are grateful to Giuseppe Scavizzi for endorsing the attribution to Giordano, based on photographs.







## VINCENZO CAMPI

Cremona 1530/5 - 1591

A fruit and vegetable seller,  
surrounded by her wares

signed, inscribed, and dated lower right:  
*VINCENTIVS CAMPVUS/CREMONENSIS*  
F. 1583

oil on canvas

55½ by 85 in.; 141 by 216 cm.

\$ 400,000-600,000

€ 336,000-505,000 £ 301,000-451,000

## PROVENANCE

Private collection, Brussels;  
Anonymous sale, London, Sotheby's, 9  
December 1987, lot 12;  
With Galleria Previtali, Bergamo, 1987;  
From whom purchased by the present collector.

## LITERATURE

F. Frangi, *La Pittura in Italia. Il Cinquecento*,  
Milan 1988, vol II, p. 665;  
A. Morandotti, *La Natura Morta in Italia*, Milan  
1989, vol I, p. 216, reproduced fig. 248;  
L. Salerno, *Nuovi studi su la natura morta  
italiana*, Rome 1989, p. 20;  
F. Paliaga, "Alcune proposte per l'attività  
di genere di Vincenzo Campi," in *Annali:  
Fondazione di Studi di Storia dell'Arte Roberto  
Longhi*, vol. II, 1989, p. 69, reproduced p. 45b;  
M. Gregori, *La fruttivendola: Vincentivs Campvs  
Cremonensis*, exhibition catalogue, Bergamo 1989;  
M. Gregori, "Note su Vincenzo Campi pittore di  
naturalia e su alcuni precedenti," in *Paragone*,  
vol. 501, 1991, p. 76, note 38;  
M. Natale (ed.), *Pittura italiana dal '300 - '500*,  
Milan 1991, p. 87;  
F. Paliaga, *Vincenzo Campi*, Soncino 1997,  
pp. 54-58, 98, 182, cat. no 38, reproduced in  
color plate XXX.

In this large and engaging painting, Vincenzo Campi renders one of his most recognizable and classic subjects: a young fruit and vegetable seller surrounded by her wares. A variation on the artist's celebrated *Fruttivendola* in the Pinacoteca di Brera (fig. 1),<sup>1</sup> the present composition is filled with a new array of produce and is animated with differing characters, most notably the young man at left with an amusingly contorted face and a finger in his ear. Yet, just like the version in Brera, Campi has anchored this scene with a beautiful female, setting her slightly off center within a foreground teeming with baskets of goods and placing her before a landscape within which two figures are gathering fruit from the branches of a tree that rises along edge of the painting. Signed and dated 1583, this is a mature work by Vincenzo Campi that exemplifies the types of naturalistic, and sometimes humorous, genre scenes he turned to after the 1570s.

Like the Brera example, which is part of a series relating to a group of paintings commissioned by the Great banking house of Fugger for Schloss Kirchheim around 1580, the present composition serves to highlight the intriguing links between Campi and the treatment of similar subjects by northern artists such as Joachim Beuckelaer.<sup>2</sup> Around the mid-sixteenth century, the Flemish Beuckelaer, along with his teacher Pieter Aertsen, established a new tradition of still-life painting with renderings of elaborate displays of food in markets and kitchens. The impact of this new genre spread throughout Europe and found a stronghold in Lombardy with Vincenzo Campi, who may have had access to Beuckelaer's works in Cremona.

The theme found in the present painting was undoubtedly popular among collectors during Campi's lifetime, for in addition to the present work, the version in Brera, and the series in Schloss Kirchheim, a few other iterations are known by the artist, including one formerly with Colnaghi in London.<sup>3</sup>

1. Inv. no. 333, oil on canvas, 145 by 210 cm

2. The other paintings from the Brera series include *Pescivendoli* and *Pollivendoli*, see F. Paliaga, 1997, in *Literature*, pp. 175-176, cat. nos. 25-26, reproduced plates XXII and XXIII. For the Kirchheim series, all of which measure around 135 by 220 cm and some of which are dated to 1580 and 1581, see *ibid.*, pp. 177-179, cat. nos. 29-33, reproduced figs. 14-18.

3. Oil on canvas, 143 by 214 cm. See *Ibid.*, p. 181, cat. no. 37, reproduced plate XXIX.



Fig. 1 Vincenzo Campi, *Fruit Seller*, Milan, Pinacoteca di Brera









RACHILITO

Naples 1634 - 1705

## Democritus and Heraclitus: a pair

Heraclitus inscribed: *ERACLITO*  
 both, oil on canvas  
 each: 28 by 22 in.; 71 by 55.9 cm.  
 (2)

\$ 150,000-200,000

€ 126,000-168,000 £ 113,000-151,000

## PROVENANCE

William Randolph Hearst, New York and Los Angeles;  
 E. Hackcliffe;  
 Patrick Horne, Massachusetts (here and the above according to the below sale);  
 Anonymous sale ('A New York Estate'), New York, Doyle, 19 May 2004, lot 6113 (as School of Jusepe de Ribera);  
 Where purchased by the present owner.

## LITERATURE

G. de Vito, 'Luca Giordano appunti vari', in *Ricerche sul '600 napoletano*, 2005, pp. 123ff;  
 G. Scavizzi, 'A youthful work by Luca Giordano called Luca Fa Presto', in Matthiesen Gallery, *Liberation and Deliverance*, London 2012, p. 37;  
 G. Scavizzi, *Luca Giordano, la vita e le opere*, Naples 2017, pp. 67-68, reproduced in color pp. 118-19, plates 19 and 20.

These striking representations of the Greek philosophers Democritus and Heraclitus follow in the tradition of Giordano's well-known Philosopher series from the 1650s. Both these and his earlier compositions are indebted to the work of Jusepe de Ribera, with whom Giordano is thought to have trained (though there is no documentary evidence proving this was actually the case). Giordano's philosophers from the 1650s are strongly reminiscent of Ribera's single-figure compositions of half-length saints and philosophers of the 1620s and '30s, many of which would have been accessible to Giordano in a number of important Neapolitan collections at the time, as noted by the biographer Bernardo De Dominicis.<sup>1</sup> Indeed confusion between the two artists' works led to many paintings by Giordano of this type being erroneously ascribed to the Spanish painter instead.<sup>2</sup> Giordano's philosophers are normally shown half-length, in sharp contrast of light and shadow, against a dark background, accompanied by a number of attributes (such as books, scrolls, compasses or a mirror). Their identification is often unclear, though the artist is known to have had recourse to antique sculptures to represent Socrates, Seneca and Cato amongst others. Many of the philosophers are generically represented, however, and the figures are shown as beggars ('filosofi-mendicanti') or scientists ('filosofi-scienziati'); that is alchemists, mathematicians, geographers or astrologers. Few documented patrons of these paintings are known but one can assume that these 'philosophers' were commissioned by intellectuals who intended to hang them in their studies or libraries. The paintings allowed Giordano to represent different figure types and facial expressions, and though they were generally not portraits of real people Giordano is known to have represented both himself and his father as philosophers (now in the Alte Pinakothek, Munich).<sup>3</sup>

Both works are framed by painted cartouches and flower garlands. According to Nicola Spinosa, the latter were executed by Giuseppe Recco (Naples 1634 - 1695 Alicante) with whom Giordano often collaborated from 1666, when the two are first recorded as colleagues. Recco was the most accomplished member of a family of still-life specialists. His influences derive largely from the Spanish realist tradition of Bodegón painting, though it is possible that he may have visited Lombardy and been exposed to the work of Evaristo Baschenis.

1. Ribera's paintings could be found in Giordano's time in collections such as those of the Duca della Torre, Duca di Maddaloni, Principe di Avellino, and the third Duca di Alcalá, viceroy of Naples and Palermo.

2. Such as, for example, the two philosophers *Heraclitus* and *Democritus* in the Pinacoteca Civica Tosio Martinengo, Brescia; see Ferrari & Scavizzi, *op. cit.*, vol. I, p. 254, cat. nos. A22.a and A22.b, both reproduced vol. II, figs. 85 and 86.

3. 4. Inv. nos. 492 and 493; Ferrari & Scavizzi, *ibid.*, vol. I, p. 255, cat. nos. A29.a and A.29.b, both reproduced vol. II, figs. 95 and 96.







Haarlem 1620 - 1683 Amsterdam

### The Battle between Alexander and Porus

signed lower right: *N. Berchem*  
oil on canvas  
43¾ by 60¼ in.; 111 by 153 cm.

\$ 250,000-350,000

€ 210,000-294,000 £ 188,000-263,000

#### PROVENANCE

Nicholas van Bremen;  
His sale, Amsterdam, 15 December 1766, lot 54;  
Sir Robert Price, Bt., M.P., by 1837;  
His sale, Foster's, London, 11 June 1856 (235  
gns. to Smith for Oppenheim);  
Johann Mortiz Oppenheim, Cannon St. West,  
London;  
His sale, Christie's, London, 4 June 1864, lot 39  
(175 gns. to Holloway);  
E.N.F. Loyd, London;  
His sale, London, Christie's, 30 April 1937,  
lot 86 (90 gns. to Vicars);  
With Vicars Brothers, London;  
Anonymous sale, London, Christie's, 9 December  
1988, lot 97 (£90,000);  
Anonymous sale ("The Property of a Private  
Collector"), New York, Sotheby's, 23 January  
2003, lot 38, (\$344,000);  
Anonymous sale ("The Property of an Estate"),  
New York, Christie's, 8 June 2011, lot 19  
(\$302,500).

#### EXHIBITED

London, British Institution, 1837, no. 47.

#### LITERATURE

J. Smith, *A catalogue raisonné, etc.*, IX  
(supplement), London, 1842, p. 609, cat. no. 48.  
C. Hofstede de Groot, *Verzeichnis der Werke,*  
*etc.*, IX, London, 1926, p. 85, cat. no. 126;  
*Connoisseur Magazine*, April 1939, reproduced  
plate 100.

This dramatic painting, dating from late in Berchem's career, is a rare historical subject by the artist. Berchem gained great popularity during his lifetime as a painter of pastoral scenes, hunting parties and seaports, many of which show the influence of his sojourn in Italy. However, in a departure from his usual subject matter, the artist here depicts the epic Battle of the Hydaspes which took place in 326 B.C. between the armies of Alexander the Great and Porus, a powerful Indian king.

The Battle of the Hydaspes, one of Alexander's greatest victories, occurred in what is now the Punjab province of Pakistan. His army crossed the river Jhelum (known to the Greeks as the Hydaspes) to meet Porus' forces, which outnumbered Alexander's and included a cavalry of fearless war elephants. Despite these seeming advantages, Porus was defeated and captured. Alexander, having been impressed by his bravery in battle, allowed Porus to continue governing his territory. One particularly tragic aftermath of the battle was the death of Alexander's beloved horse Bucephalus, who had carried him into every one of his battles in Greece and Asia. Alexander was so grief stricken that he named a city in India, Bucephalia, in his honor. In Berchem's depiction of this historic event, he brilliantly depicts the frenzied action at the peak of battle, demonstrating his skill at portraying a highly complex composition with dynamic equestrian groupings. Berchem must have been pleased with his work given the detailed and large-scale signature at the lower right of the canvas.

Another important historic battle painting depicting *The Israelites Capture of Judea*, also datable to later in Berchem's career, is in the Dunkirk Museum.



Detail of signature



## 64 JAN SIBERECHTS

Antwerp 1627 - circa 1703 London

Pastoral landscape with a shepherdess on a donkey carrying a basket of flowers, and fording a stream with a village in the distance and with a Church, almost certainly Edensor, near Chatsworth, Derbyshire

signed and dated on the stone lower right:  
*J. Siberechts / 1683*  
 oil on canvas  
 52<sup>3</sup>/<sub>4</sub> by 48<sup>1</sup>/<sub>16</sub> in.; 134 by 122 cm.

\$ 250,000-350,000

€ 210,000-294,000 £ 188,000-263,000

## PROVENANCE

T. Jefferson, London;  
 Anonymous sale, London, Christie's, 8 July 1929, lot 72;  
 With Asscher and Welcher, London;  
 Paul Larsen, London;  
 Anonymous sale, New York, Sotheby Parke Bernet, 15 November 1950, lot 80;  
 Anonymous sale ('The Property of a Private Collector'), New York, Christie's, 11 January 1989, lot 129;  
 There purchased by the present collector.

## LITERATURE

T.H. Fokker, *Jan Siberechts*, Brussels 1931, pp. 52, 74, and 98, reproduced, plate 38;  
 J. Harris, *The Artist and the Country House*, London 1979, p. 47.

Jan Siberechts arrived in England from Flanders in 1673, under the aegis of George Villiers, 2nd Duke of Buckingham, and at once attracted notable patrons, no doubt owing to his well-established reputation among the Flemish elite. His new English patrons included the Duke of Lauderdale (for whom he probably painted a large panorama of the Thames from Richmond Hill), Sir Thomas Thynne and Sir Thomas Willoughby. Willoughby commissioned magnificent prospects of Wollaton Hall in Nottinghamshire, and also a very similar view to the present composition looking towards Henley which is dated 1693. Though it has been suggested previously that Siberechts never painted so far north as Derbyshire, it is clear that he did, owing to drawings made by Siberechts around Chatsworth, as well period extant invoices between he and the then Duke of Devonshire, and most compelling of all a magnificent painting depicting *Chatsworth from the East* (circa 1703; fig. 1), acquired this year by the Chatsworth House Trust. The depicted Church here almost certainly represents Edensor, near the grounds of Chatsworth. Though the structure which would have been known to Siberechts was torn down in the 19th century for a larger Victorian structure, a circa 1860 photo of the church in its original form does strongly resemble the painted structure shown here (fig. 2).

An inferior version of this painting, formerly at Finedon Hall, Northamptonshire, was sold London, Sotheby's, 13 July 1994, lot 93. Another horizontal version, dated 1684, was formerly in a German private collection.



Fig. 1 Jan Siberechts (1627–1703), *A View of Chatsworth*, circa 1703



Fig. 2 Old St. Peter's Church from South, Edensor, c. 1860.  
 Courtesy of Derbyshire Libraries / [www.picturethepast.org.uk](http://www.picturethepast.org.uk)





## 65 PIERRE SUBLEYRAS

Saint-Gilles-du-Gard 1699 - 1749 Rome

Ulysses discovering Achilles  
amongst the daughters of  
Lycomedes

oil on canvas  
38½ by 52¾ in.; 97.8 by 134 cm.

\$ 200,000-300,000

€ 168,000-252,000 £ 151,000-226,000

**PROVENANCE**

With Matthiesen Gallery, London, by 1989;  
Anonymous sale, New York, Sotheby's, 30  
January 1997, lot 69;  
There acquired by the present collector.

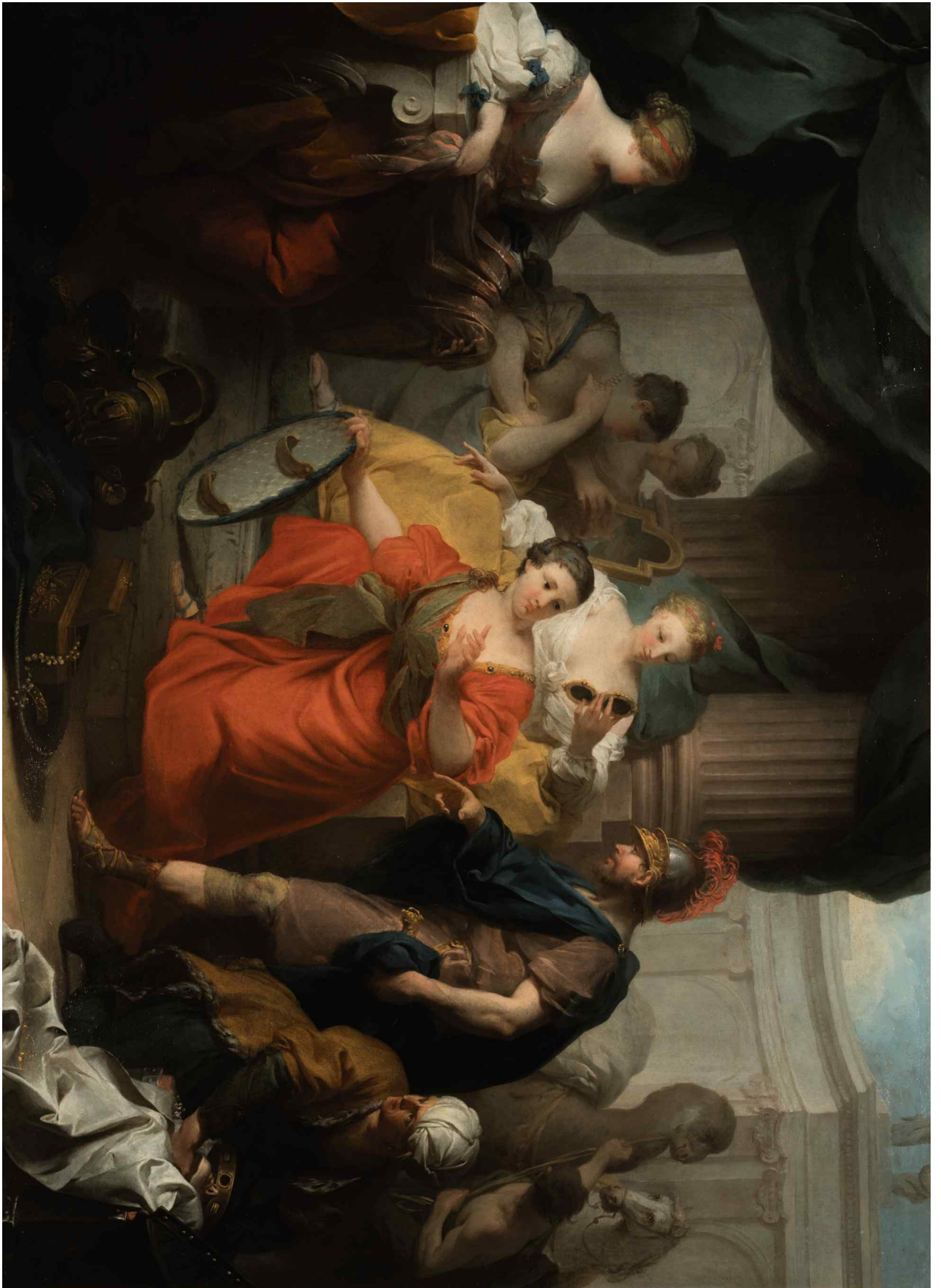
**LITERATURE**

J. P. Marandel, in *French Paintings 1700-1840*,  
exhibition catalogue, Matthiesen Gallery,  
London 1989, pp. 41-42, cat. no. 10,  
reproduced (erroneously reproduced in  
reverse; according to a footnote in the  
catalogue, the painting was not included in  
the exhibition).

This grand composition by Pierre Subleyras was first attributed to the artist by Pierre Rosenberg, at the time of the 1989 exhibition at the Matthiesen Gallery in London. It likely dates from *circa* 1735, just after Subleyras left Palazzo Mancini (the seat of the French Academy in Rome) but before his 1739 marriage to Maria Felice Tibaldi, a portrait miniaturist.

The subject is taken from the story of Achilles, set during the Trojan War. Knowing that her son would die if he fought in the war, Achilles's mother disguised her son as a woman and sent him to live hidden amongst King Lycomedes's daughters. When war threatened, Ulysses and his Greek comrades went to fetch him. In order to expose him, they brought the daughters a number of gifts, including some weapons amongst the jewelry and clothing; Achilles instinctively picked up the weapons rather than the more feminine gifts, exposing his true identity.

Pierre Subleyras was one of the most important French portraitists and painters of religious compositions in the first half of the 18th century. After briefly training with his father, in 1717 Subleyras entered the studio of Antoine Rivalz in Toulouse. He moved to Paris in 1726 and almost immediately won the Prix de Rome; he moved to Italy in 1728 and stayed in Rome for the remainder of his life. Many of his patrons came from the minor French nobility in addition to local Italian and private collectors and religious orders. His sober and restrained classicism was a harbinger of later Roman painting and the artist filled innumerable commissions for history and religious paintings, as well as portraits and genre paintings.



66

## FRANCISCO GUTIÉRREZ

Active in Madrid, second half of the 17th century

Extravagant architectural capriccio with a state barge on a canal and Pharaoh's daughter finding Moses

inscribed with monogram and dated on the reverse before relining: FGz 1693 / M  
oil on canvas  
66⅞ by 85 in.; 168 by 216 cm.

\$ 175,000-225,000

€ 147,000-189,000 £ 132,000-169,000

## PROVENANCE

Anonymous sale, London, Sotheby's, 8 July 1992, lot 1;  
There acquired by the present collector for \$348,368.

This painting is related to a group of works by the Spanish painter Francisco Gutiérrez depicting biblical subjects set within grandiose mannerist architectural settings. These include a set of six capriccios depicting *Joseph in Heliopolis*, the *Arc of the Covenant*, the *Judgment of Solomon*, *Solomon and the Queen of Sheba*, the *Betrothal of the Virgin*, and *Christ in the House of Simon the Pharisee*, all now in the Colegiata at Villagarcía de Campos (Valladolid).<sup>1</sup> In addition, three of these paintings are recorded as signed on the reverse with the same monogram as that found on the reverse of the present painting before it was relined. A similar architectural capriccio by Gutiérrez, also including the *Finding of Moses*, is in the Museum of Fine Arts, Bilbao and further examples of his work are in the Prado, Madrid and the Museum of Fine Arts, Seville.

Little is known about the details of Gutiérrez's life. He was active in Madrid and is probably the artist cited as "*Don Francisco Gutiérrez Cavello, pintor*" in 1662 in relation to the estate of one doña María Pérez de Burgos.<sup>2</sup> Stylistically, Gutiérrez's figure groups derive from Juan de la Corte, but his complex architectural renderings betray a likely knowledge of the engravings and designs from Northern and Central Europe, particularly the work of Hans Vredeman de Vries (1527-*circa* 1606).

The date of 1693, recorded on the reverse of this painting before it was lined, places it chronologically as one of the artist's latest known works. Recently, a pair of paintings by Gutiérrez, dated 1696 and 1698, also with the monogram *F.GZ* on the reverse, was sold at Sotheby's London, 27 April 2016, lot 758.

1. See D. Angulo Iñiguez and A.E. Perez Sanchez, *Historia de la Pintura Española, Pintura Madrileña del Segundo Tercio del Siglo XVII*, Madrid 1983, p. 72, cat. nos. 5-10, reproduced figs. 71-76.

2. *Ibid.* p. 70.



## 67 SIR THOMAS LAWRENCE, P.R.A.

Bristol 1769 - 1830 London

## Portrait of Mrs. Joseph Inchbald

oil and black chalk on canvas  
28 by 25 in.; 71.1 by 63.5 cm.

\$ 150,000-200,000

€ 126,000-168,000 £ 113,000-151,000

## PROVENANCE

William Dacres Adams, Private Secretary to William Pitt the Younger, and thence by descent until 1994;

With Thos. Agnew &amp; Sons, Ltd., London: From whom acquired by the mother of the present owner.

## EXHIBITED

London, Royal Academy, *Sir Thomas Lawrence, P.R.A.*, 28 October - 31 December 1961, no. 35; New Haven, Yale Center for British Art; Fort Worth, Kimbell Art Museum; Richmond, Virginia Museum of Fine Arts, *Sir Thomas Lawrence, Portraits of an Age, 1790-1830*, 1993, no. 24.

## LITERATURE

J. Boaden, ed., *Memoirs of Mrs. Inchbald*, London 1833, vol. I, pp. 342, 349, vol. II, pp. 246-248;  
W. Armstrong, *Lawrence*, London 1913, p. 141;  
K. Garlick, *Sir Thomas Lawrence*, 1954, p. 43;  
K. Garlick, "A catalogue of the paintings, drawings and pastels of Sir Thomas Lawrence," in *The Walpole Society*, Vol. 39 (1962-1964), p. 110;  
K. Garlick, *Sir Thomas Lawrence: a complete catalogue of the oil paintings*, Oxford 1989, p. 212. cat. no. 429a;  
K. Garlick, *Sir Thomas Lawrence, Portraits of an Age, 1790-1830*, exhibition catalogue, New Haven 1993, p. 66 cat. no. 24, reproduced p. 67.

## ENGRAVED

Stipple engraving, Samuel Freeman, 1797, plate to *The Monthly Mirror* (1807).

Elizabeth Simpson Inchbald, the daughter of a Suffolk farmer, left home at an early age determined to make a career on the stage. She married the actor Joseph Inchbald (1735-1779), playing Cordelia to his Lear in her debut in 1772 in Bristol. In the ensuing years, she performed in numerous roles, not only in Shakespearian drama, but in 17<sup>th</sup> century comedies and tragedies as well as contemporary plays, appearing in London and Dublin. Though she had numerous admirers, her acting was never critically acclaimed and she began to devote her energy into writing both plays and fiction. In 1789, she retired from the stage to write full time, achieving considerable success. Her work for the stage included comedies, sentimental dramas and farces, some of which were original and others of which were adaptations of French and German plays. Inchbald is best known today for her novel *A Simple Story* (1791), and to readers of Jane Austen's *Mansfield Park* in which her play, *Lover's Vows* (1798) is the drama enacted by some of the characters in a private theatrical and deemed rather unsuitable, as it follows the story of a "fallen woman" and her illegitimate son.

Inchbald is thought to have met Lawrence through the actress Sarah Siddons with whom she had a close friendship. This portrait of *circa* 1796, left unfinished, provides us with insight into Lawrence's working method when beginning a portrait. According to his early biographer, Allan Cunningham, "His constant practice was to begin by making a drawing of the head full size on canvass; carefully tracing dimensions and expression. This took up one day."<sup>1</sup> At the next sitting, Lawrence would begin to paint the head. In this portrait of Mrs. Inchbald, we see exactly this method with the head having been almost fully worked up while her torso is delineated by black chalk drawn directly on the canvas. Though never completed, Lawrence has already captured the beauty and keen intelligence of his sitter.

Another portrait of Elizabeth Inchbald by Lawrence, dating from a few years later, was sold at Sotheby's London on 10 July 1991, lot 54.

1. See A. Cunningham, *The Lives of the most eminent British Painters, Sculptors and Architects*, London 1833, vol. 6, pp. 194-195.



Paris 1733 - 1808

## Grotta di Posillipo

monogrammed on the verso: *R*  
oil on earthenware plate  
diameter 6 $\frac{1}{8}$  in.; 15.5 cm.

\$ 60,000-80,000

€ 50,500-67,500 £ 45,100-60,500

## PROVENANCE

Jean Nicolay, France, by 1958;  
Sold at auction at Stukker, Berne 1990s;  
Where acquired by the parents of the current  
owners;  
Thence by descent to the current private  
collection, Germany.

## EXHIBITED

Kunsthalle Hamburg, *EUROPA 1789*,  
17 September - 19 November 1989, no. 197.

## LITERATURE

J. Nicolay, "Les Assiettes Prison D'Hubert  
Robert", *Connaissance des Arts*, April 1958,  
pp. 36 - 41, no. 2, repr. on page 36.

On October 29, 1793, at the beginning of the Terror, Hubert Robert was arrested and jailed by the Revolutionary authorities for having failed to renew his citizen's card. He was held initially at the convent of Sainte-Pélagie and transferred, on the night of January 30-31, 1794, to the seminary of Saint-Lazare, the site of a former leper's house. He was not released until after the fall of Robespierre in July of that year. While imprisoned, he consoled himself by painting and drawing (fig. 1). Materials on which to paint were scarce and he began to use the earthenware prison plates on which his food was served as his "canvases." While some of these plates depict scenes of life within the prison, the majority are landscapes.

The present painting depicts a group of figures in the Grotta di Posillipo in Naples; its dark and dramatic lighting recalls the moody prison scenes of Magnasco and Goya, as well as the famous *Carceri* etchings by Piranesi. Robert spent a little over a decade in Italy, and during that time completed a drawing expedition to the southern city in 1760 with the Abbé de Saint-Non, whom he met in Rome. Robert, a prolific artist, would return to his sketches of Italy throughout his career for inspiration in his paintings, though it is likely that the present work (as it was painted while he was imprisoned) came from the artist's memory.



framed image

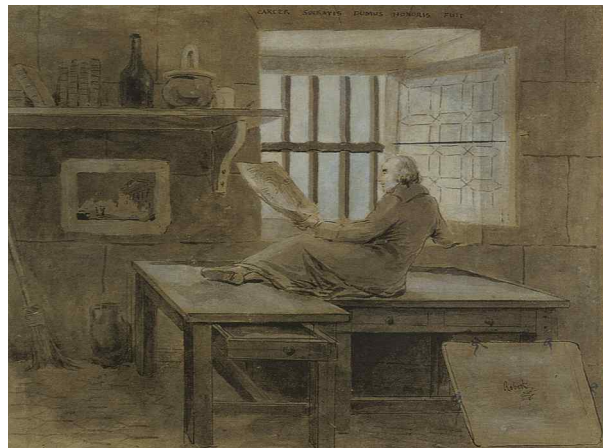


Fig. 1 Hubert Robert, 1733-1808. *Hubert Robert in His Cell in the Prison of St. Lazare*, pen and brown ink on paper, with brown and gray wash and watercolor, 7 $\frac{1}{16}$  by 9 $\frac{3}{8}$  in.; 17.9 by 23.8 cm.









## 69 NICOLAS LANCRET

Paris 1690 - 1743

## Winter

oil on canvas  
45¼ by 37 in.; 115 by 94 cm.

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

€ 1,260,000-1,680,000 £ 1,130,000-1,510,000

## PROVENANCE

Commissioned from the artist by Jean-François Lériget de la Faye (1674-1731), Paris, and mentioned in his estate inventory of 26 September 1731, no. 87 (as part of a set of four, see catalogue note);

By descent to his nephew, Jean-François Lériget de la Faye II, Paris;

Pierre Vigné de Vigny (1690-1772), Paris, by 1753;

His sale, Paris, P. Remy, 1 April 1773, lot 100 (as part of a set of four);

Where acquired by Louis-François Mettra (1738-1804) for 1785 *livres* (for the set of four); Pierre-Eugène Secrétan (1836-1899);

His sale, Paris, Galerie Charles Sedelmeyer, Chevalier and Aulard, 1 July 1889, lot 133;

Acquired after the above sale by a member of the Schneider family, probably Henri Schneider (1840 – 1898);

By descent to his daughter Madeleine Schneider (1879-1969), wife of Henri, Marquess of Juigné (1874-1951);

By descent to Colette de Juigné (1902-1989), wife of Armand, 9th duke of Lorge (1902-1996);

By descent to Jacques-Henri, 10<sup>th</sup> duke of Lorge (1928-2014);

Thence by descent to the present collectors.

## EXHIBITED

Paris, Galerie Georges Petit, *Exposition de Peinture: Cent Chefs-d'Oeuvre des Collections Parisiennes*, June 1883, no. 115 (titled *La Partie de Cartes*).

## LITERATURE

*Le Mercure de France*, June 1730, p. 1184;

S. Ballot de Sovot, *Eloge de Lancret, Peintre du Roi*, Paris 1743 (ed. Guiffrey, Paris 1874), pp. 19-20, 70;

A.-J. Dézallier d'Argenville, *Abrégé de la vie des plus fameux peintres*, Paris 1752, vol. III, p. 290;

*Affiches, annonces, avis divers*, Paris 1753, p. 92;

G. Wildenstein, *Lancret*, Paris 1924, pp. 49, 70-71, cat. no. 10 (with the engraving by Le Bas reproduced as fig. 7);

M. M. Grasselli, "Eleven New Drawings by Nicolas Lancret," *Master Drawings*, vol. XXIII/XXIV, no. 3, 1985/6, pp. 380-81 (with the engraving by Le Bas reproduced p. 382, fig. 6)

M.T. Holmes, *Nicolas Lancret and Genre Themes of the Eighteenth Century*, unpublished PhD dissertation, New York University 1986, pp. 13-15, 17, 18, under cat. no. 2;

M.T. Holmes, *Nicolas Lancret 1690-1743*, New York 1991, p. 70, under cat. no. 6;

G. Glorieux, *Le Château de Condé - une Demeure de Plaisance au Siècle des Lumières*, Paris 2004, pp. 30;

M.T. Holmes, *Nicolas Lancret: Dance Before A Fountain*, Los Angeles 2006, pp. 86, 89-90;

R. Ziskin, *Sheltering Art: Collecting and Social Identity in Early Eighteenth-Century Paris*, Pennsylvania 2012, pp. 100-102.

## ENGRAVED

Jean-Philippe Le Bas, 1730.

*continued*





Fig. 1 Jacques-Philippe Lebas (1707-1783), after Nicolas Lancret (1690-1743), *Autumn*, engraving, etching, 43.5 x 34.7 cm. Inv. No. 6527LR. Photo: Michael Urtado. © RMN-Grand Palais/ Art Resource, NY.

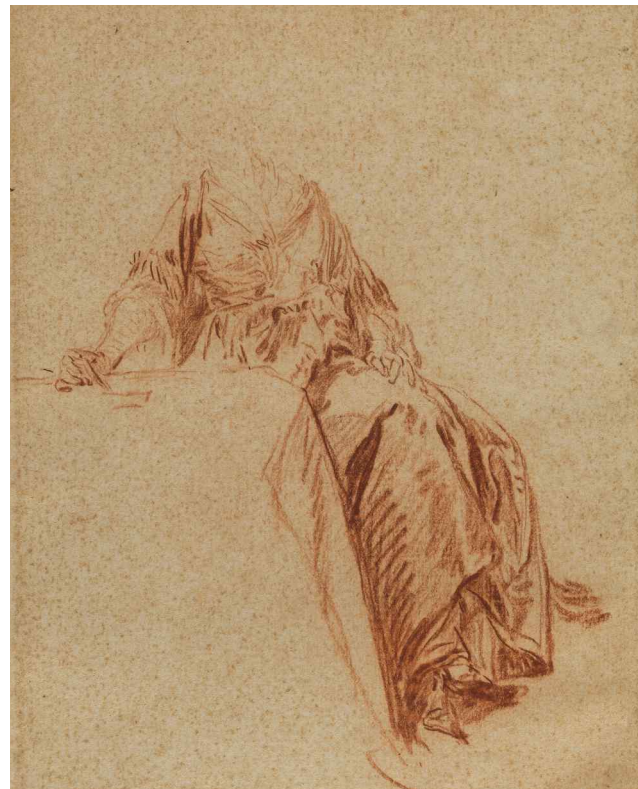


Fig. 2 Nicolas Lancret, *Sitting woman study*, sanguine on beige laid paper, H. 19.9 cm; L. 15.4 cm. Bonnat-Helleu Museum, Bayonne Museum of Fine Arts. © Bayonne, Bonnat-Helleu museum / photo A. Vaquero.

This early masterpiece by Nicolas Lancret, datable to 1719-21, was last seen in public in 1889; the reappearance of *Winter* is one of the most exciting and important discoveries of the artist's *oeuvre* in recent history. The painting, one of the earliest known depictions of a *Régence* interior, is part of a cycle of *Four Seasons* commissioned directly by the French diplomat Jean-François Lériget de la Faye at a momentous point in the young artist's career. While the paintings still exhibit the influence of his mentor, Antoine Watteau, their magnificent quality undoubtedly helped to establish Lancret's name as an independent master.

Lancret's allegory of *Winter* depicts the everyday pleasures of upper-class society in early 18th-century France, set in a stately *Régence* interior. A group of figures are gathered in a refined drawing room; a fire lit in the background and fur-lined overgowns worn by the elegant ladies identify the season as winter. A card game is taking place at the table; some players are discussing strategy while others seem lost in thought, and the woman sitting at the center looks directly out at the viewer rather than at her hand. Two women nearby are reading a score while a third stands behind them, seemingly humming along. The young lady in the foreground entertains a kitten, while an older woman sits by the fire in the background, a small dog in her lap.

Lancret was best known for his *fête galante* paintings, which most often featured figures in an outdoor setting, rather than an interior as in the present painting. He began his career as a student of Claude Gillot, from about 1712 onwards; Gillot, who also taught Antoine Watteau, specialized in genre and theatrical scenes. Indeed it is commonly thought that Lancret's decision to enter the studio of Gillot was based on his great admiration for Watteau. While Lancret was never Watteau's pupil, they developed a friendship and Lancret continually looked to Watteau as a mentor. In 1719, Lancret was *reçu* into the Académie Royale as a painter of *fêtes galantes*, a category created specifically for Watteau a few years prior. The relationship between the two artists soured, however, at the Exposition de La Jeunesse, when two paintings by Lancret were received so positively that many thought they were by Watteau. The elder artist did not appreciate it when his friends mistakenly complimented him on the paintings, and thus broke ties with the young Lancret. Watteau died in 1721, and Lancret quickly established his name as an independent master, eventually developing his own style by shifting his figures further forward in his compositions and animating them with livelier gestures, both in his drawings and his paintings.





The current lot



Fig. 3 Nicolas Lancret, *Summer*, oil on canvas, 115.9 x 95 cm. The State Hermitage Museum, St. Petersburg Photograph © The State Hermitage Museum /photo by Vladimir Terebenin

Based on the preparatory drawings that exist for Lancret's paintings, Grasselli dates the commission to as early as 1719-21,<sup>1</sup> right after the artist was *reçu* into the Académie and began to step out of Watteau's shadow. At least four sketches for *Winter* are known today and all exhibit Lancret's seemingly effortless ability to depict his figures in spontaneous, natural poses. Voluminous, sweeping fabrics fall softly on their bodies and capture light in a way that exudes movement and gesture from the figures. His sketches, such as the one in red chalk depicting the central figure of *Winter*, are done in quick, broad strokes, emphasizing the folds and shadows of the costumes to render a dimensional, living figure beneath (fig. 1, now in the Musée des Beaux Arts, Bayonne, inv. no. 1654). Additionally, a double-sided drawing by Lancret in the Graphische Sammlung im Städelschen Kunstinstitut, Frankfurt, includes sketches for the two figures on the far left of the sheet<sup>2</sup> and a sketch

for the seated woman reading at center right is in the Musée Carnavalet, Paris.<sup>3</sup>

In 1730, the set of *Four Seasons* was engraved, with each season completed by a different printmaker. The engravings were published in the *Mercure de France* and widely distributed, spreading Lancret's name and reputation beyond France, as well as popularizing the compositions. Since the late 19<sup>th</sup> century, *Winter* has only been known through Jean-Philippe Le Bas's engraving (fig. 2). Two of the other paintings in the set, *Spring* and *Summer*, are now in the State Hermitage Museum in St. Petersburg (figs. 3 and 4); *Autumn* was until recently in the collection of the Homeland Foundation at Wethersfield House in Millbrook, New York, which was formed by the American collector Chauncey Stillman (fig. 5). The four paintings had remained together through the Vigny sale in 1773 (see Provenance).





Fig. 4 Nicolas Lancret, *Spring*, oil on canvas, 115 x 95 cm. The State Hermitage Museum, St. Petersburg Photograph © The State Hermitage Museum /photo by Vladimir Terebenin



Fig. 5 Nicolas Lancret, *Autumn*, oil on canvas, formerly in the collection of Chauncey Stillman at Wethersfield House

In addition to its allegorical subject of *Winter*, the painting is one of the earliest known depictions of a *Régence* interior. Following the death of Louis XIV in 1715, the Baroque style associated with the King's regime fell out of favor with the aristocracy, who shifted their taste towards more intimate settings after the turbulence of his reign. Much of society moved from Versailles back to town houses in Paris (and even more so following the court's movement to the Palais Royal). Interiors were decorated with a more harmonious, feminine style featuring curved lines, damask fabric wall panels, and delicate, airy furniture (which evolved into the playful, *Rococo* style of interior design that was popular during Louis XV's reign). Lancret's drawing room in *Winter* shows a home in transition between eras: the stiff backs of the chairs and heavy tapestry that covers the table echo the previous Louis-XIV style, while the wall hangings, sinuous picture frames and curved lighting elements embrace the new *Régence* look.

#### A Note on the Provenance

Lériget de la Faye was a highly regarded French diplomat with a military background who spent time in London, Genoa and Rome. He was a member of the court of Louis XIV and served as a special adviser to the King, but was also a connoisseur of the arts and thus transitioned from his previous diplomatic life to the cultural and literary world of *Régence* Paris quite naturally. Lériget notably had a close friendship with the comtesse de Verrue (1670 - 1736), one of the most esteemed and influential art collectors in Paris at the time (and through whom he was likely introduced to Lancret). Lériget amassed a large and important art and book collection, enjoyed theater and ballet, and wrote poetry.

In 1717, Lériget purchased a grand house on the rue de Sèvres; two years later he acquired two other homes nearby and connected them to create a substantial *hôtel* in which to house his growing collection and host fellow art enthusiasts.

---

Upon entering, his esteemed visitors were led through a series of themed rooms, each housing a different area of his collection: Chinese porcelain, antique and modern bronzes, terracotta sculptures, and finally the paintings, the collection for which he was best known. Ultimately, they found themselves in the grand salon, which opened onto the garden. At his death, Lériget's house was filled with around 250 paintings; according to Rochelle Ziskin, the only works which can be definitely placed in a particular room were Lancret's series of seasons, which were set into the paneling at the end of the celebrated Salon.<sup>4</sup>

Lériget's support of the young Lancret was immeasurably important to the artist's early career. Indeed, in his biographies of members of the Académie, D'Alembert described Lériget as "a man of taste," preferring "the masterpieces of a virtually unknown painter to a mediocre painting by a celebrated artist."<sup>5</sup> According to Lancret's friend and biographer Ballot de Savot, Lériget was so impressed when Lancret brought him the second painting of the set of seasons that he decided to pay the artist double the price they had originally agreed upon.<sup>6</sup>

After Lériget's heir sold the pictures, they entered the collection of the architect Pierre Vigné, called Vigné de Vigny, and were sold as one lot in his 1773 sale to the art dealer Louis-François Mettra; at some point thereafter, they were separated. *Spring* and *Summer* were acquired by the Empress Catherine the Great of Russia via the dealer Klostermann in 1782 and remain

in the State Hermitage Collection. The location of *Autumn* during the 19th century is unknown, but it was recorded in the collection of Baron Edmond James de Rothschild (1845-1934) by 1924 and was sold by his daughter in 1971.

By the 1880s, *Winter* was in the collection of the leading copper industrialist Pierre-Eugène Secrétan (1836-1899), who famously donated 60,000 kilos of copper sheets to make the Statue of Liberty in the 1870s. After the copper crash in 1889, Secrétan staged an elaborate sale of his extensive art collection with the gallerist Charles Sedelmeyer, producing catalogues in French as well as English in order to attract both local and American bidders. This was the last public appearance of *Winter* until now; it was purchased by a private collector in the auction and has remained in his family's collection until the present day.

We are grateful to Mary Tavener Holmes for her assistance with the cataloguing of this painting.

1. See M. M. Grasselli under Literature, p. 380.

2. *Ibid.*, p. 377 and 380, reproduced plates 43a and 43b.

3. *Ibid.*, p. 380 and 388, reproduced plate 46.

4. See R. Ziskin under Literature, pp. 97-102.

5. J. Le Rond d'Alembert, *Histoire des membres de l'Académie française*, Paris, 1787, IV, p. 432 (translated in M. Tavener-Holmes, p. 70)3.

6. "Lorsque M. Lancret fut porter à M. de la Faye le second tableau, M. de la Faye dut si touché de son progrès qu'il rompit le premier marché fait et lui donna le double de prix don't ils convenus." Ballot de Savot, pp. 19-20.



70

## JEAN ANTOINE WATTEAU

Valenciennes 1684 - 1721 Nogent-sur-Marne

“Viosseu” or Chinese musician;  
Chinese woman of Kouei Tchéou:  
A pair of paintings

a pair, both oil on canvas  
each: 9¼ by 7¼ in.; 23.4 by 18.2 cm.  
(2)

**\$ 400,000-600,000**

**€ 336,000-505,000 £ 301,000-451,000**

## PROVENANCE

Painted for the King's cabinet, Château de la Muette, circa 1708-1716;  
Possibly anonymous sale, Paris 28-29 April 1829, lots 71 and 72 (as lot 71, Antoine Watteau, *Composition de deux figures de Chinois, dont l'un joue de la vielle* and lot 72, *Jeune fille assise dans un jardin; près d'elle est un jeune garçon; Pendant du precedent*);  
*Chinese Musician* only: Possibly Bezançon de Wagner;  
*Chinese Musician* only: Anonymous sale, New York, Sotheby's, 11 January 1996, lot 151;  
*Chinese Woman* only: Private collection, Switzerland, 2009; acquired through Sotheby's private treaty sale, November 2009.

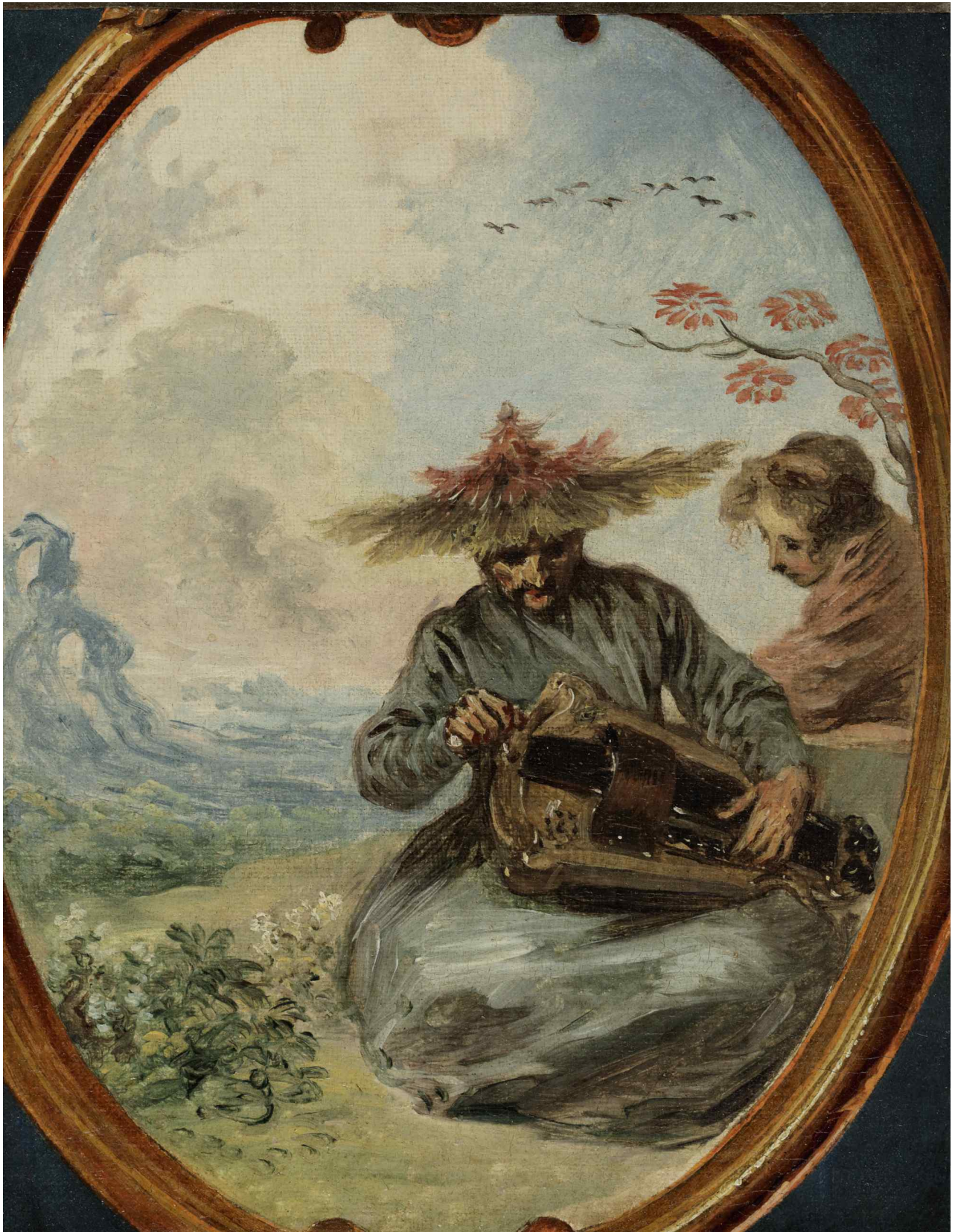
## EXHIBITED

New Orleans, New Orleans Museum of Art, *In the Eye of the Beholder: Northern Baroque Paintings from the Collection of Henry H. Weldon*, 1997, no. 68 (*Chinese Musician* only);  
Brussels, Palais de Beaux-Arts de Bruxelles, *Antoine Watteau (1684-1721). La Leçon de musique*, 8 February - 12 May 2013, nos. 125 and 126;  
Paris, Musée Jacquemart-André, *De Watteau à Fragonard. Les fêtes galantes*, 14 March - 21 July, 2014, nos. 10 and 11.

## LITERATURE

E. de Goncourt, *Catalogue raisonné de l'oeuvre peint, dessiné et gravé d'Antoine Watteau*, Paris 1875, p. 194, cat. nos. 227 and 228;  
E. Dacier and A. Vuafart, *Jean de Julienne et les graveurs de Watteau*, 1921-1922, cat. nos. 232 and 233 (for the engravings after the paintings);  
H. Adhémar and R. Huyghe, *Watteau, sa vie — son oeuvre*, Paris 1950, pp. 203-204, under cat. no. 18 (lost decorations for the Château de la Muette; engraving after *Chinese Musician* reproduced p. 96);  
F. Gétreau, “Watteau et sa generation: contribution à la chronologie et à l'identification de deux instruments,” in *Imago Musicae*, 1987, pp. 303, 307 (*Chinese Musician* only);  
P. Stein, “Boucher's chinoiseries: some new sources,” in *The Burlington Magazine*, vol. 138, September 1996, p. 599, note 8 (*Chinese Musician* only);  
M. Eidelberg and S. Gopin, “Watteau's Chinoiseries at La Muette,” in *Gazette des Beaux-Arts*, vol. 130, July/August 1997, p. 26, reproduced fig. 14 (*Chinese Musician* only; as a copy after the engraving);  
N.T. Minty, *the Eye of the Beholder: Northern Baroque Paintings from the Collection of Henry H. Weldon*, exhibition catalogue, New Orleans 1997, pp. 173-175, reproduced;  
M. Roland-Michel, in *The Age of Watteau. Chardin and Fragonard. Masterpieces of French Genre Painting*, exhibition catalogue, Ottawa 2003, pp. 115-116, reproduced fig. 77 (*Chinese Musician* only);  
K. Scott, “Playing Games with Otherness: Watteau's Chinese Cabinet at the Château de La Muette,” in *Journal of the Warburg and Courtauld Institutes*, vol. 66, 2003, pp. 196-197, reproduced fig. 3 (*Chinese Musician* only; as Attributed to Watteau);  
G. Glorieux, *Watteau*, Paris 2011, pp. 56-58, reproduced p. 57 (*Chinese Musician* only; as possibly a *modello*);  
N.P. Lallement, in *Antoine Watteau (1684-1721). La Leçon de musique*, exhibition catalogue, Brussels 2013, pp. 207-208, cat. no. 125 and 126, reproduced;  
M.T. Holmes, in *De Watteau à Fragonard. Les fêtes galantes*, exhibition catalogue, Paris 2014, pp. 58-59, 209, cat. nos. 10 and 11, reproduced p. 59 (as circa 1708).

*continued*



71 (0)



71 (ii)

These small, delightful paintings are the only known surviving works that formed part of a decorative scheme executed by Watteau for a small room in the Château de la Muette, a 16<sup>th</sup> century hunting lodge on the edge of the Bois de Boulogne. Until the reappearance of these two paintings, *Chinese Musician* in 1996 and *Chinese Woman* in 2009 (see Provenance), the designs for the château were known only from a series of thirty prints advertised for sale in the *Mercure de France* in 1731 and subsequently published in the *Recueil Jullienne* in 1734. They were described as *Diverse Figures, Chinoises et Tartares, Peintes par Watteau, Peintre du Roy...Tirées du Cabinet de sa Majesté, Au Chateau de la Meute*. The engravers included François Boucher, Edme Jeaurat and Michel-Guillaume Aubert, who engraved the present two compositions. Though the legends on the prints stated that they were “drawn from the collection of the King at La Muette,” no trace of the paintings or the commission is found in royal records or archives.<sup>1</sup> Recent scholarship has suggested that the scheme did not, in fact, originate with Louis XV, but more likely with one of the château’s former tenants, Joseph-Jean-Baptiste Fleuriau d’Armenonville, who resided at the chateau from 1705-1716.<sup>2</sup> Under Louis XIII and Louis XIV, the château was a perquisite to the office of *Capitainerie de la Varenne du Louvre* (Master of the Hunt of the Bois de Boulogne) which, from 1705, was assumed by Fleuriau d’Armenonville. He and his wife, Jeanne Gilbert, shared a passion for exotic, imported wares and an inventory of items drawn up following the death of Gilbert in 1716 indicates that La Muette had been filled to the brim with Chinese and Japanese porcelains, screens, lacquered furniture, Turkish carpets and the like. Though circumstantial, this predilection for *le goût oriental* adds credence to the theory that it was Fleuriau d’Armenonville who originally commissioned Watteau to paint the *cabinet* in La Muette. After Fleuriau d’Armenonville, the château became the home of the Duchesse de Berry, daughter of the Duc d’Orléans, Regent of France and was eventually used by Louis XV. In Dezaillier d’Argenville’s description of the château in 1762, he makes no mention of the Watteau paintings, so it appears that their existence there was fairly short-lived.<sup>3</sup>

Datable to *circa* 1708-16, the decoration for La Muette is one of the earliest examples of *chinoiserie* used in a decorative scheme in France. Watteau’s designs made a profound impact on other artists such as Boucher who took up similar themes in his own work in the 1730s and 1740s. Indeed, Watteau’s La Muette decorations, in their wider dissemination through the series of engravings, have been credited with providing the inspiration for the development of the *chinoiserie* as a distinct genre in French art.<sup>4</sup>

Watteau created thirty paintings for the room, twenty six of which were of small rectangular format. Of these twenty six, all depict a single figure in a landscape setting, except the present pair which each has two figures. The titles of the paintings are taken from the published engravings. *Viosseu or Chinese Musician* depicts a man seated on the ground, wearing a blue robe and pagoda-shaped straw hat. He plays a hurdy-gurdy while a woman behind him listens, leaning her left arm on a low wall. *Chinese Woman of Kouei Tchéou* portrays a young woman, also seated on the ground, wearing a voluminous rose-colored dressing gown with blue sash. She points at something out of the picture plane with her right hand while looking down to the left. She is accompanied by a child in a blue robe, with shaved head and crossed arms. The figures in both are set against distant, mountainous landscapes and the artist has used a palette of exquisitely subtle shades of blue, green and pink.

In her reconstruction of the *cabinet* at La Muette, Katie Scott (see Literature) proposes that the small rectangular pictures were arranged in two tiers and that *Chinese Musician* and *Chinese Woman* were positioned on the top level, possibly inset above pier-mirrors or overmantles. The *trompe l’oeil* “gilt” frames on both pictures may have formed part of the decoration or could have been added later after the room had been dismantled in order to transform them into cabinet pictures.<sup>5</sup> In addition to the figural paintings by Watteau, it is thought that there were arabesques, most likely painted by Claude III Audran with whom Watteau was working in *circa* 1708-12.

1. See K. Scott, under Literature, p. 192.

2. *Ibid.*, pp. 192-193.

3. See N. Dezaillier d’Argenville, *Voyages pittoresques des Environs de Paris*, Paris 1762, pp. 14-16.

4. See P. Stein, under Literature, pp. 599-600.

5. K. Scott, *op.cit.*, p. 196 and note 32.

71

## LOUIS-JEAN-FRANÇOIS LAGRENÉE

Paris 1724 - 1805

Charles and Ubalde, surrounded by nymphs on their way to rescue Renaud from the Palais d'Armide

signed lower right: LAGRENEE. PINXIT. ROMAÉ

oil on canvas

41½ by 55⅞ in.; 105.4 by 141.5 cm.

\$ 200,000-300,000

€ 168,000-252,000 £ 151,000-226,000

## PROVENANCE

Purchased from the artist in 1785 by Charles Claude de la Billarderie, comte d'Angiviller (1730-1809);  
Returned to Lagrenée in exchange for *L'Amitié consolant la vieillesse* in 1787, remaining in the artist's studio upon his death on 19 June 1805; His sale, Hôtel de Bullion, Paris, 12 November 1814, lot 25;  
M. Duval;  
His sale, Paris, 10 January 1865, lot 35;  
M. L. Levy;  
His deceased sale, Paris, Galerie Georges Petit, 18 June 1917, lot 40;  
M.E. collection;  
By whom sold, Paris, Hôtel Drouot, 12 June 1926, lot 50;  
Féral collection, Paris, by June 1931;  
Anonymous sale, Paris, Galerie Charpentier, 12 March 1937, lot 58;  
Possibly anonymous sale, 7 February 1951 (see M. Sandoz, 1983 under *Literature*, p. 281);  
Anonymous sale, Palais-Galliera, Paris, June 23, 1964, lot 30;  
Anonymous sale ("Property of a Lady"), New York, Christie's, 18 May 1994, Lot 106;  
There acquired by the present collector for \$184,000.

## EXHIBITED

Paris, Salon, 1785, no. 3.

## ENGRAVED

J.-F. Beauvarlet (LeBlanc, no. 39)  
P.-A. Martini, *Coup d'oeil exact de l'arrangement des tableaux du Salon de 1785*

## LITERATURE

L.J.F. Lagrenée, *Etat des tableaux faits depuis mon retour de Saint-Petersbourg*, no. 322 (as "Un tableau représentant les chevaliers danois"), in M. Sandoz, *Les Lagrenée: Louis-Jean-François Lagrenée 1725-1805*, vol. I, 1983, p. 370, no. 371; E. Benezit, *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Paris 1976, vol. VI, p. 383;  
J. Locquin, *Le peintre d'histoire en France. 1747-1785*, ed. 1978, fig. 199, as location unknown; M. Sandoz, "Louis, Jean, François Lagrenée, dit l'Ainé (1725-1805), peintre d'histoire," in *Bulletin de la Société d'histoire de l'art français*, 1961, p. 131;  
M. Sandoz, *Les Lagrenée, I. - Louis (Jean-François) Lagrenée, 1725-1805*, Paris 1983, pp. 280-282, 286, 370, 377, and 381.

This large, impressive painting was listed by Lagrenée in his inventory of works painted after his return from Saint Petersburg, where he was director of the Academy and court painter for Elisabeth, Empress of Russia (1709-1762) from 1760-1762. It was exhibited at the Paris Salon in 1785 and acquired by Charles Claude de la Billarderie, comte d'Angiviller (1730-1809), though two years later the collector returned it to Lagrenée in exchange for another painting by the artist, *L'Amitié consolant la vieillesse*.<sup>1</sup> It then remained in Lagrenée's studio until the artist's death in 1805.

The subject is taken from Tasso's *La Gerusalemme Liberata* and also relates to the opera *Armide* by Glück. In the present scene, the Knights Charles and Ubalde (seen holding the magic wand), are searching for Renaud, who is being held prisoner in the palace of Armide. While on their way to rescue him, the knights are met by a group of cunning nymphs who attempt to seduce them, though they are not fooled. Lagrenée depicts this dramatic scene with both grandeur and tenderness, in a large and complex composition. The sumptuous nymphs emerge from the water, with clothing only partially draped over their bodies. While Ubalde stands magnificently at center in his armor, keeping the nymphs at bay, Charles still struggles to remove his sword from the grasp of a beautiful nymph kneeling before him. A table displays a large pile of fruits, painted with great detail; a nymph beside it lifts a delicate glass of red wine.

When it was exhibited at the 1785 Salon, the painting was extremely well-received; indeed a majority of critics preferred it to Lagrenée's other entry, depicting *Alexandre chez Sisigambis*. The *Mercure de France* called it "parfait" and *Affiches* described it as "charmant"<sup>2</sup>

Letters between the comte d'Angiviller and Lagrenée provide a fascinating insight into the work's early history. On 17 September 1783, Lagrenée wrote to his patron from Rome and mentions *Alexandre chez Sisigambis* along with a second picture, likely the present work. On 1 June 1785 he sends another letter, noting the completion of both paintings and confirming their transport to Paris, now referring to the second picture as "Ubalde." By early July the painting was in Paris, and the comte d'Angiviller wrote to Lagrenée to express his great satisfaction and tell him of his plan to include the pictures in that year's Salon.<sup>3</sup> The comte d'Angiviller, who was Directeur général des batiments et jardins du roi, owned two other paintings by Lagrenée in addition to the present work and the one it was exchanged for: *L'Amour des arts console la Peinture* of 1781, and a copy of a portrait of Beatrice Cenci, from 1787.<sup>4</sup>

1. See M. Sandoz, 1983, under *Literature*, p. 280-2.

2. *Ibid.*, p. 281.

3. *Ibid.*, p. 281.

4. *Ibid.*, cat. nos. 290 and 322 respectively.





## 72 NICOLAS-DIDIER BOGUET

Chantilly 1755 - 1839 Rome

An Arcadian landscape with shepherds playing pipes, resting on the banks of a stream, with mountains beyond

signed and dated lower right: *Boguet 1792*;  
inscribed on tomb: *Daphnis ego in silvis,  
hinc usque ad sidera notus/Formosi pecoris  
custos, formosior ipse*<sup>1</sup>

oil on canvas

21¾ by 30¼ in.; 55.2 by 76.8 cm.

\$ 30,000-40,000

€ 25,200-33,600 £ 22,600-30,100

## PROVENANCE

Hauser Collection, Caracas;

By whom sold, New York, Sotheby's, 4 June 1980, lot 207;

There acquired by the late owner.

## EXHIBITED

New York, Colnaghi, *Claude to Corot: The Development of Landscape Painting in France*, 1 November - 15 December 1990, no. 56.

## LITERATURE

A. Wintermute, ed., *Claude to Corot: The Development of Landscape Painting in France*, exhibition catalogue, New York 1990, pp. 259-161, cat. no. 56, reproduced p. 260, plate 56.

Nicolas-Didier Boguet was one of the leading French classical landscape artists working in Italy around the turn of the nineteenth century. Born in Chantilly in 1755, he enrolled at the age of twenty-two at the Académie Royal in Paris. After completing his studies in 1782, Boguet received a number of commissions, including one from Louix XVI's ambassador, Cardinal de Bernis, that brought him to Rome. Intending to stay for only six months, Boguet was seduced by the country and remained in Italy for the rest of his career, later becoming a member of the Academy of St. Luke in Rome as well as a member of the Florence Academy. Although he trained as a history painter, he established his reputation in Italy as a painter of landscapes. Such works arose after spending his summer months roaming the Tuscan countryside, sketching the natural world around him, from peaceful vistas, to rolling mountains, lush foliage, and gentle streams. Just as they were popular during his lifetime among aristocratic clientele, which included Napoleon, Boguet's enchanting views continue to captivate audiences today.

Dated 1792, this verdant and warm Arcadian landscape arose during Boguet's first Roman period (1789-1797), during which time he often included episodes from Roman history and mythology. Here, he illustrates a scene from Virgil's fifth *Eclogue* in which two shepherds, Menalcus and Mopsus, stumble upon the tomb of Daphnis, a famed poet and Sicilian shepherd known for Bacchic revelry. The Latin inscription found on his tomb reads, in translation, "I woodland Daphnis, blazoned among stars, guarded a lovely flock, still lovelier I" (Virgil, *Eclogues*, V, 43-44).<sup>1</sup>

This composition was engraved by Boguet in 1792, and a comparable drawing, likely preparatory in nature, is now preserved in the Gabinetto Nazionale delle Stampe in Rome.<sup>2</sup> To meet the strong demand of his clientele, Boguet is known to have made repetitions and variations of his works, and another version of this composition, titled *Paysage du Latium*, is recorded in a Viennese private collection.<sup>3</sup>

1. See Wintermute, under *Literature*, p. 261. See also P.J. Alpers, *The Singer of Eclogues: A Study of Virgilian Pastoral with a new translation of the Eclogues*, Berkeley, 1979.

2. See G. Fusconi, *I Paesaggi di Nicolas-Didier Boguet e I Luoghi tibulliani, dalle collezioni del Gabinetto Nazionale delle stampe*, exhibition catalogue, Lungara 1984, p. 110, cat.no. 70, reproduced p. 108.

3. 56 by 77 cm. See M.M. Aubrun, "Nicolas-Didier Boguet (1755-1839) un emule du Lorrain," *Gazette des Beaux-Arts*, LXXXIII, 1974, p. 326, cat. no. 3, reproduced.



73

## HUBERT ROBERT

Paris 1733 - 1808

Figures on horseback departing  
a ruined, vaulted building with  
colonnades

signed lower left on a pedestal: *H. Robert*  
oil on canvas  
28 $\frac{3}{8}$  by 34 $\frac{1}{4}$  in.; 71.5 by 87 cm.

\$ 200,000-300,000

€ 168,000-252,000 £ 151,000-226,000

## PROVENANCE

Anonymous sale, London, Christie's, 20 May 1920, lot 1010;

Where acquired by F. Sabin for 800 gns.;

Eugène IR, 1923 (according to a label on the reverse of the frame);

Mme Mir, Paris, 1925

Anonymous sale ("Property of a Gentleman"),

London, Sotheby's, 8 July 1999, lot 85;

There acquired by the present collector.

## EXHIBITED

Paris, Laboratoire Scientifique, *L'Art Français au Service de la Science*, 1923 (according to a label on the reverse of the frame);

Paris, 1925 (lent by Mme Mir).

Hubert Robert was the pre-eminent French landscape painters of the late 18th century, training for over a decade in Rome before establishing himself at the center of the Parisian art world upon his return to the city in 1765. During these early years, Robert developed what would be a life-long fascination with architecture and his many depictions of ruins earned him the sobriquet "Robert des Ruines." By the time the artist returned to Paris, he was already successful and well-known. He was accepted as a member of the Academy in 1766 and, in 1778, was appointed designer of the King's gardens and given lodgings in the Louvre. He exhibited regularly at the Salons until 1797 and completed countless commissions for the nobility, aristocracy and foreign dignitaries throughout his career. He was renowned for his imaginary landscapes featuring ancient ruins and beautiful gardens, often incorporating both known and fantastical architectural elements in his compositions.

The present painting includes many of the elements for which Robert was so highly lauded: a dramatic and elegant architectural setting; a charming narrative set within it; and a stunning sense of warm light pervading through the entire scene. The dust kicked up by the horses lends an air of romance and mystery to the striking and beautiful scene.

A highly finished drawing of this composition, almost certainly done in preparation for this painting, was in the Bourgarel collection and sold at Sotheby's Monaco, 5 December 1991, lot 13 (fig. 1). The drawing is inscribed, signed and dated on a stone slab center left: *Hubert Robert/... Romae/1760*, and a similar date may be proposed for the present painting, whose canvas indeed appears to be Italian. The figures come from a *circa* 1730 painting by François Boucher, now in the Springfield Museum of Fine Arts in Massachusetts; the painting was engraved with the title *Les Voyageurs*.<sup>1</sup> Robert repeats the figures in a circular painting that was until recently in the Metropolitan Museum of Art. Signed and dated 1777 and paired with a pendant *The Old Bridge*, the Metropolitan picture depicts the figures emerging from a pathway between two ruins of colonnaded buildings.<sup>2</sup> The same site as the present painting was used by Robert in another painting, this time with two women riding a camel, formerly in the collection of the Comte de Japonaise until sold at Sotheby's London, 6 March 1957, lot 160.

1. See A. Ananoff, *François Boucher*, Paris 1976, vol. I, pp. 189-90, cat. no. 53, reproduced p. 189. For the engraving see cat. no. 53/1, reproduced p. 189.

2. *The Ruins*, oil on canvas, diameter 83.2 cm. See K. Baetjer, *European Paintings in the Metropolitan Museum of Art by artists born before 1865: a summary catalogue*, New York 1995, p. 382, reproduced. The painting and its pendant were deaccessioned by the museum and sold New York, Christie's, 6 June 2012, lot 81 for \$1,874,500.



Fig. 1 Hubert Robert, *A Couple and two Donkeys in the Ruins of a Palace*.  
pen and black ink, gray and brown wash, watercolor, on black paper.  
55.2 by 66.2 cm.; sold at Sotheby's Monaco, 5 December 1991, lot 13



## 74 JOHN CLEVELEY THE ELDER

Southwark, London 1712 - 1777

### Deptford Shipyard, London

signed and dated lower right: *J. Cleveley. 1755.*  
oil on canvas  
50 $\frac{3}{8}$  by 60 $\frac{3}{4}$  in.; 128 by 154.2 cm.

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

**€ 252,000-420,000 £ 226,000-376,000**

#### PROVENANCE

With Richard Green, London;  
From whom acquired by the present owner.

This magnificent and beautifully preserved picture is one of at least six variant versions by Cleveley celebrating the launching of Royal Naval vessels at Deptford Dockyard, on the Thames, in the 1750s. British naval prowess was rising at this period and such events were invariably great public occasions. The 'King's Yard' at Deptford – the second oldest after Portsmouth – had been founded by Henry VIII in 1513. Trinity House was also founded, with its original headquarters at Deptford, in 1514. Deptford Dockyard became a major center of naval construction and maintenance thereafter, and center of a sizable town based on related activities. In 1698 Tsar Peter the Great of Russia spent three months there studying shipbuilding during his 'Great Embassy' to western Europe. From the 1660s Deptford was also particularly associated with building and maintenance of royal yachts, and by the early 1700s the new Royal Hospital for Seamen at Greenwich just downstream was the main point for their use from London.

*continued*



---

This painting shows a two-decker – probably of about 64 guns – being launched or, more accurately, ‘floated-out’ from the Deptford double dry-dock (which could accommodate two ships end to end). It is flying launching flags, including the fouled anchor of the Admiralty and the Royal Standard. To the right two other ships are under construction on building slips, and a yacht can be seen beyond, moored beside timber sheds in the small Deptford wet dock. The large building at center is the Grand Storehouse (begun in 1712), while at far left is the Master Shipwright’s house of 1704, which still stands today. Vessels lying off, in the river, include official barges, a cutter-rigged Admiralty yacht at center, and another two-decker (also of about 64 guns) at far right, riding high since it is not carrying its armament. The identity of the vessel being launched is uncertain and it may be the *Kent*, the *Berwick* or the *Hampton Court*.

John Cleveley excelled in painting such scenes. London-born in about 1712, he trained as a joiner and boat-builder before becoming a naval shipwright at Deptford and, from the 1740s, a self-taught painter and exhibitor of shipping and shipbuilding subjects, especially of Deptford. While his success with a nautical clientele was based on his detailed knowledge of the subject, his representation of the teeming life of the river may have been influenced by Canaletto, who worked in England from 1746 to 1755 (apart from short returns to his native Venice). Like

Canaletto, Cleveley transcended the topographical demands of his subjects and produced atmospheric compositions of considerable grandeur. He may have spent some time at sea as a ship’s carpenter and, at the end of his life, he was briefly seconded to work on the *Victory* (Nelson’s later flagship) at Chatham, but his family home remained King’s Yard Row, Deptford, where he died in 1777. His twin sons John and Robert, both also marine artists, were born there in 1747 and his widow Sarah continued there to her own death in 1798. A younger son, James, was carpenter in Captain Cook’s *Resolution* (1776–80)

A near-identical composition, painted a year before the present example, was sold at Sotheby’s, London, on 12 July 1995, lot 7. There are four other currently known variants, with different ships, staffage and varying dates. The present one appears to be among the best preserved, along with that of 1757 in the National Maritime Museum collection at Royal Museums Greenwich (BHC3602) which fictitiously includes the Royal George (launched 1756) at the floating-out of the Cambridge in 1755. The others are in the Yale Center for British Art, New Haven, CT, and in London (Science Museum and Government Art Collection).

We are grateful to Pieter van der Merwe of the Royal Museums Greenwich, Greenwich for his assistance in cataloguing this lot.









## 75 DAVID ROBERTS, R.A.

Edinburgh 1796 - 1864 London

## Venice, Approach to the Grand Canal

signed and dated lower right: *David Roberts . R.A. 1855*

oil on canvas

25½ by 45½ in.; 64.8 by 115.6 cm.

**\$ 200,000-300,000****€ 168,000-252,000 £ 151,000-226,000****PROVENANCE**

Commissioned from the artist by Joseph Miller (1830-1865) in 1855;  
Thence by descent to the present owner.

**EXHIBITED**

London, Royal Academy, 1856, no. 383 (as "Venice-Approach to the Grand Canal").

**LITERATURE**

J. Ballantine, *The Life of David Roberts R.A.*,  
Edinburgh 1866, p. 252, cat. no. 200.

*Venice, Approach to the Grand Canal*, one of the last great works by David Roberts left in private hands, was last seen by the wider public on the occasion of its commission and presentation at the Royal Academy of Arts in 1856.

The painting's near-perfect condition is complemented by its unbroken provenance from its original commission by the British engineer Joseph Miller until the present day. Miller, the picture's first owner, commissioned the painting directly from David Roberts in 1855, the year before it was exhibited for the first and only time at the prestigious Royal Academy. Roberts was a full member of the Royal Academy and he first exhibited there in 1824. By 1855 he was a commercially successful and highly sought after artist, which makes the then handsome sum of £150 which Miller paid for the picture an unsurprising figure. Furthermore, that the original sketch for the painting with annotated notes by Roberts regarding Miller's commission is still in existence (fig.1) offers enlightening insight into Roberts' working method. The sketch contains the essential information of the transaction, namely the price, buyer, and the fact that it was exhibited in 1856.

*continued*





Fig. 1 David Roberts, 1796–1864, British, *The Giudecca, Venice*, Yale Center for British Art, Paul Mellon Collection

David Roberts was a great traveler, constantly seeking new material and interesting subjects for the sunlit townscape views that were so popular with collectors and the public. He often went to France and Belgium, spent a year travelling round Spain and a year in the Near East, but only visited Italy twice - once to Venice and once to Rome. His Venice visit was in October 1851, travelling via Switzerland during late September and returning through Vienna.

“I am so puzzled it will take me many days to sober down,” Roberts wrote to his daughter two days after he arrived, adding that “great as Canaletti is & much as I have hitherto admired his works, they fall short of the reality...perhaps in brilliancy of effect Turner is more near, but still it is not Venice...here is a combination of architectural beauty - with Statuary - boats - water & effects combined as impress upon the mind at once”. Ten days later he wrote to his son-in-law, Henry Sanford Bicknell, that he was “at work from 9 o’clock until 4 or 5 in the afternoon; I find a Gondola the most convenient as well as agreeable, as I can get all my traps around me & free from beggars & idlers with which the town swarms”.

He made a number of oil studies on the spot: “I have made two or three of the Doge’s Palace from the Water, which, although it has been so often done, yet I think can bear repainting; besides Venice without St Mark’s & the Doge’s Palace is like London without St Paul’s or Edinburgh without the Castle.” One of the known oil studies (in a private collection) shows the Doge’s Palace from the same viewpoint as the present lot. It is dated October 7<sup>th</sup> 1851. Roberts made a large number of oil sketches, pencil drawings and watercolors while in Venice, using them as the basis for many paintings over the next twelve years. He considered that he had been able to “skim the cream off” in the studies he made during his month in Venice.

Of the comparable works of Venice by Roberts, the most notable are: a view of similar size and almost identical view of the Doge’s Palace, Piazzetta, and Santa Maria della Salute, sold Sotheby’s London, 22 November 2007, lot 81; and *The Giudecca*, painted one year before the present work, in the Yale Center for British art.

End of Sale



Sotheby's EST. 1744  
Collectors gather here.



GIOVANNI BILIVERT  
Venus, Cupid and Pan  
Estimate \$300,000–500,000

THE  
OTTO  
NAUMANN  
SALE

Auction New York  
31 January 2018

Viewing 26 – 31 January

1334 YORK AVENUE, NEW YORK, NY 10021

ENQUIRIES +1 212 606 7230 CHRISTOPHER.APOSTLE@SOTHEBYS.COM

SOTHEBYS.COM/MASTERPAINTINGS

SOTHEBY'S, INC. LICENSE NO. 1216058. © SOTHEBY'S, INC. 2018

DOWNLOAD SOTHEBY'S APP  
FOLLOW US @SOTHEBYS  
#SOTHEBYSMASTERPAINTINGS





Sotheby's EST. 1744

Collectors gather here.



FRANCISCO DE GOYA  
No Llenas Tanto la Cesta  
(Don't Fill the Basket so Full)  
Estimate \$1,000,000–1,500,000

THE LINE  
OF BEAUTY

DRAWINGS FROM THE COLLECTION OF  
HOWARD AND SARETTA BARNET

Auction New York 31 January 2018

Viewing 26–30 January

1334 YORK AVENUE, NEW YORK, NY 10021

ENQUIRIES +1 212 606 7230 GREG.RUBINSTEIN@SOTHEBYS.COM  
SOTHEBYS.COM/BARNET

DOWNLOAD SOTHEBY'S APP  
FOLLOW US @SOTHEBYS  
#SOTHEBYSMASTERS



## THE AUCKLAND PROJECT AT SOTHEBY'S

An exhibition of works  
from the Spanish Gallery

An exhibition of outstanding Spanish Old Master paintings acquired by The Auckland Project through Sotheby's. These works will feature in the collection of the Spanish Gallery in Bishop Auckland, North East England, due to open in 2019. The Gallery forms part of an inspiring initiative to create a world-class visitor destination and revitalise this former industrial town through employment, training and educational opportunities.



JUAN VAN DER HAMEN Y LEÓN  
Portrait of a Young Boy holding a Lance

Viewing 26 January – 11 February

1334 YORK AVENUE, NEW YORK, NY 10021

ENQUIRIES +44 (0)20 7293 5887 JAMESV.MACDONALD@SOTHEBYS.COM  
SOTHEBYS.COM/AUCKLANDPROJECT

DOWNLOAD SOTHEBY'S APP  
FOLLOW US @SOTHEBYS  
#SOTHEBYSMASTERS



Sotheby's EST. 1744

Collectors gather here.



LOUIS-LEOPOLD BOILLY  
Comparing Little Feet  
Estimate €60,000–80,000

## Invitation to Consign

### Old Master and 19th Century Paintings & Drawings

Auction Paris June 2018

76 RUE DU FAUBOURG SAINT-HONORÉ 75008 PARIS  
ENQUIRIES +33 1 53 05 53 84 LUCIA.MESTRE@SOTHEBYS.COM  
SOTHEBYS.COM

DOWNLOAD SOTHEBY'S APP  
FOLLOW US @SOTHEBYS  
#SOTHEBYSOLDMASTER



© 2018 ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK



ANDY WARHOL. \$(4), 1982

## TREASURE THE ART. UNLOCK THE VALUE.

As the art market reaches new heights, it is time to look at your art in a new light.

Sotheby's Financial Services allows you to enjoy your investment in fine art, decorative art or jewellery with renewed liquidity, capitalising on its value while maintaining ownership.

With over 25 years of experience in art lending, more than \$4 billion in loans made to date, and in-depth knowledge of the international art market, we can arrange truly bespoke financing solutions for our clients.

Comprehensive valuations from renowned specialists combined with unparalleled market expertise enable us to offer loans discreetly and with unmatched speed.

Contact us for a confidential consultation today.

### Enquiries

New York +1 212 894 1130

Londres +44 (0) 207 293 6006

Hong Kong +852 2822 8188

[services@sothebysfinancial.com](mailto:services@sothebysfinancial.com)

[sothebysfinancial.com](http://sothebysfinancial.com)

**Sotheby's** EST. 1744

Financial Services



## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

---

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

### General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. 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 US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

### Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay 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 Business, 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 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.

### Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

### New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

### For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

### For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

## CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

**1. As Is** Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

**2. Inspection** Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

**3. Buyer's Premium** 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 is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

**4. Withdrawal** We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

**5. Per Lot** Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

**6. Bidding** We reserve the right to reject any bid. The highest bidder acknowledged

by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. 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 may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

**7. Online Bids via BIDnow or other Online Platforms:** Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**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 BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a 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.

#### Π 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](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://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](http://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](mailto: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](mailto: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.

**General 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](http://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.

## GLOSSARY FOR SCULPTURE

**Bronze Figure of a Woman, Maurice Giraud-Rivière.** CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

**Bronze Figure of a Woman, After Maurice Giraud-Rivière.** CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

**Maurice Giraud-Rivière, Bronze Figure of a Woman.** CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

---

## IMPORTANT NOTICES

### 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.

### Acknowledgements:

Interiors designed by Victoria Hagan.

Special thanks to the D&D Building and Holland & Sherry, Armani Casa and Chesneys.

Additional thanks to Victoria Hagan Collections, Bernd Geockler, Maison Gerard, Fortuny, and Valerie Goodman.

### Photography:

Bonnie Morrison  
Ber Murphy

### Layout:

Lisa Roth

## INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit [sothebys.com](http://sothebys.com)

### Master Paintings

#### NEW YORK

George Wachter  
Christopher Apostle  
Edoardo Roberti  
David Pollack  
Andrea Kust  
Calvine Harvey  
Elisabeth Lobkowitz  
+1 212 606 7230

#### Private Sales

James Macdonald  
+44 (0)20 7293 5887

### Old Master Paintings

#### LONDON

Alexander Bell  
George Gordon  
Richard Charlton-Jones  
Arabella Chandos  
Andrew Fletcher  
Julian Gascoigne  
Mark Griffith-Jones  
Cecilia Treves  
Georgina Eliot  
Chloe Stead  
+44 (0)20 7293 6414

#### AMSTERDAM

Martine Lambrechtsen  
+31 20 550 2203

#### PARIS

Lucia Mestre  
+33 1 5305 5341

#### MADRID

James Macdonald  
Andrew Fletcher  
+34 91 576 5714

#### MILAN

Alberto Chiesa  
+39 02 2950 0207

### Old Master Drawings

#### LONDON & NEW YORK

Gregory Rubinstein  
Cristiana Romalli  
+44 (0)20 7293 6450

#### AMSTERDAM

Gregory Rubinstein, London  
+44 (0)20 7293 5417

## INDEX

Allori	19	Delen	16	Maes	13	Tiepolo	49, 52
Ast	14	Drost	25	Manfredi	22	Tilborgh	39
		Dyck	24, 42	Master of the Chigi-Saracini Desco	2	Titian	27
Beert	37			Master of the Osservanza	5	Tommaso	29
Berchem	63	Flemish School	6	Murillo	46		
Binoit	18	Fontebasso	50			Valckenborch	36
Biondo	30			Pires	1	Valentin de Boulogne	21
Boguet	72	Gaddi	3	Prague School	11	Vanvitelli	53
Borcht	38	Galizia	20	Puligo	4	Varallo	59
Bosschaert	15	Gentileschi	58			Velazquez and Neri	48
Brescianino	28	Giordano	60, 62	Robert	68, 73	Vien	51
Brueghel	40	Gualino Pesellinesque Master	31	Roberts	75	Vignon	56
		Gutiérrez	66	Rottenhammer	41	Vouet	23
				Rousseaux	35		
Campi	61	Hals	34, 43			Watteau	70
Canaletto	54	Holbein	8	Saftleven	12	Wijnants and van de Velde	45
Cappelle	17	Hyre	55	Schrieck	44		
Caravaggio	47			Siberechts	64	Zeitblom	7
Cleveley	74	Janssens	33, 57	Subleyras	65		
Cranach	9, 10						
Creti	26	Lagrenée	71				
		Lancret	69				
		Lawrence	67				
		Lorenzetti	32				



**BOARD OF DIRECTORS**

Domenico De Sole  
**Chairman of the Board**

The Duke of Devonshire  
**Deputy Chairman of the Board**

Tad Smith  
**President and  
Chief Executive Officer**

Jessica Bibliowicz  
Linus W. L. Cheung  
Kevin Conroy  
Daniel S. Loeb  
Olivier Reza  
Marsha E. Simms  
Diana L. Taylor  
Dennis M. Weibling  
Harry J. Wilson

**SOTHEBY'S  
EXECUTIVE MANAGEMENT**

Jill Bright  
**Human Resources  
& Administration  
Worldwide**

Amy Cappellazzo  
**Chairman  
Fine Art Division**

Valentino D. Carlotti  
**Business Development  
Worldwide**

Kevin Ching  
**Chief Executive Officer  
Asia**

Adam Chinn  
**Chief Operating Officer  
Worldwide**

Lauren Gioia  
**Communications  
Worldwide**

David Goodman  
**Digital Development  
& Marketing  
Worldwide**

Mike Goss  
**Chief Financial Officer**

Scott Henry  
**Technology & Operations  
Worldwide**

Jane Levine  
**Chief Compliance Counsel  
Worldwide**

Jonathan Olsoff  
**General Counsel  
Worldwide**

Jan Prasens  
**Managing Director  
Europe, Middle East, Russia,  
India and Africa**

Allan Schwartzman  
**Chairman  
Fine Art Division**

Maarten ten Holder  
**Global Managing Director  
Luxury & Lifestyle Division**

**SOTHEBY'S INTERNATIONAL  
COUNCIL**

Robin Woodhead  
**Chairman  
Sotheby's International**

John Marion  
**Honorary Chairman**

Juan Abelló  
Judy Hart Angelo  
Anna Catharina Astrup  
Nicolas Berggruen  
Philippe Bertherat  
Lavinia Borrromeo  
Dr. Alice Y.T. Cheng  
Laura M. Cha  
Halit Cingilloğlu  
Jasper Conran  
Henry Cornell  
Quinten Dreesmann  
Ulla Dreyfus-Best  
Jean Marc Etlin  
Tania Fares  
Comte Serge de Ganay  
Ann Getty  
Yassmin Ghandehari  
Charles de Gunzburg  
Ronnie F. Heyman  
Shalini Hinduja  
Pansy Ho  
Prince Aryn Aga Khan  
Catherine Lagrange  
Edward Lee  
Jean-Claude Marian  
Batia Ofer  
Georg von Opel  
Marchesa Laudomia Pucci Castellano  
David Ross  
Rolf Sachs  
René H. Scharf  
Biggi Schuler-Voith  
Judith Taubman  
Olivier Widmaier Picasso  
The Hon. Hilary M. Weston,  
CM, CVO, OOnt

**CHAIRMAN'S OFFICE****AMERICAS**

Lisa Dennison  
Benjamin Doller  
Andrea Fiuczynski  
George Wachter

Lulu Creel  
August Uribe

**EUROPE**

Oliver Barker  
Helena Newman  
Mario Tavella  
Dr. Philipp Herzog von Württemberg

David Bennett  
Lord Dalmeny  
Claudia Dwek  
Edward Gibbs  
Caroline Lang  
Lord Poltimore

**ASIA**

Patti Wong

Richard C. Buckley  
Nicolas Chow  
Quek Chin Yeow



**Sotheby's** EST. 1744  
Collectors gather here.