







# MASTER PAINTINGS & SCULPTURE DAY SALE

AUCTION IN NEW YORK 2 FEBRUARY 2018 SALE N09813 10:00 AM

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-5 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





#### SPECIALISTS AND AUCTION ENOUIRIES

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



Margaret H. Schwartz Co-Worldwide Head, European Sculpture and Works of Art Senior Vice President +1 212 606 7406 margi.schwartz@sothebys.com



PRIVATE CLIENT GROUP

of \$5,000 and above.

to the sale. This service is

Telephone bid requests should be received 24 hours prior

offered for lots with a low estimate

SALE NUMBER N09813 "HARRY"

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

Brad Bentoff Carolyn Floersheimer Olivia de Grelle Geraldine Nager Alejandra Rossetti David Rothschild Lily Snyder +1 212 894 1796 ASIA CLIENT LIAISON

Yin 7hao +1 212 894 1685 yin.zhao@sothebys.com



Senior Vice President, Specialist

edoardo.roberti@sothebys.com

Edoardo Roberti

+1 212 606 7230

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



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



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



Elisabeth Lobkowicz Specialist +1 212 606 7230 elisabeth.lobkowicz@sothebys.com



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



Randy Reynolds Sale Administrator, Sculpture +1 212 606 7230 randy.reynolds@sothebys.com



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

#### SALE ADMINISTRATORS

#### **PAINTINGS**

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

#### SCULPTURE

Randy Reynolds randy.reynolds@sothebys.com +1 212 606 7406 FAX +1 212 606 7236

#### POST SALE SERVICES

Michelle Strickland Post Sale Manager michelle.strickland@sothebys.com FOR PAYMENT, DELIVERY AND COLLECTION +1 212 606 7444

uspostsaleservices@sothebys.com

CATALOGUE PRICE

FAX +1 212 606 7043

\$45 at the gallery

#### FOR SUBSCRIPTIONS CALL

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



#### CONTENTS

3 AUCTION INFORMATION

5 SPECIALISTS AND AUCTION ENQUIRIES

8

### MASTER PAINTINGS & SCULPTURE DAY SALE: LOTS 101–348

305

ABSENTEE BID FORM

307

CONDITIONS OF SALE

308

TERMS OF GUARANTEE
ADDITIONAL TERMS AND CONDITIONS
FOR LIVE ONLINE BIDDING

309

**BUYING AT AUCTION** 

311

SELLING AT AUCTION SOTHEBY'S SERVICES INFORMATION ON SALES AND USE TAX GLOSSARY OF TERMS

312

IMPORTANT NOTICES

313

INTERNATIONAL DEPARTMENTS

316

INDEX

## PROPERTY OF A NEW YORK ESTATE

LOTS 101-105



101

PROPERTY OF A NEW YORK ESTATE

#### JULES CÉSAR DENIS VAN LOO

Paris 1743-1821

Snowy landscape with figures and a packhorse in the foreground

signed and dated lower left: van. Loo Cesar 1803 oil on canvas

 $14^{1}/_{4}$  by 22 in.; 36.2 by 55.9 cm.

#### PROVENANCE

Anonymous sale, South Kensington, Christie's, 24 May 1988, lot 57; With Rafael Valls, Ltd.; Anonymous sale, New York, Sotheby's, 19 May 1994, lot 40; There acquired and thence by descent.

\$ 10,000-15,000

€ 8,400-12,600 £ 7,600-11,300



PROPERTY OF A NEW YORK ESTATE

#### JEAN-BAPTISTE MONNOYER

Lille 1636 - 1699 London

Still life of flowers in a basket

oil on canvas 24<sup>3</sup>/<sub>4</sub> by 39<sup>1</sup>/<sub>4</sub> in.; 62.9 by 99.7 cm.

#### PROVENANCE

With Richard Green;

Anonymous sale, New York, Sotheby's, 11 June 1984, lot 52;

There acquired and thence by descent.

\$ 30,000-40,000

€ 25,200-33,600 £ 22,600-30,100

PROPERTY OF A NEW YORK ESTATE

## HENDRICK DE MEYER THE YOUNGER

Amsterdam 1737 - 1793

A wooded landscape with ruins and a shepherdess leading her flock

signed and dated lower right on a plank of wood: Hc Meyer: inv: fecit / 1785

oil on panel

12<sup>3</sup>/<sub>4</sub> by 17<sup>1</sup>/<sub>2</sub> in.; 32.4 by 44.5 cm.

#### **PROVENANCE**

Probably, Johann Georg Grambs, Frankfurt (1756-1817);

Probably, thence by bequest to the Städel Museum, Frankfurt, 1817 (inv. no. 588, with pendant);

Probably, from whom acquired by Filippo Benucci, Munich, by 1841;

G. Bretweiser;

By whom sold, New York, Sotheby's, 11 June 1981, lot 5;

There acquired and thence by descent.

#### LITERATURE

Probably, C.F. Starck, Das Städel'sche Kunst-Institut in Frankfurt am Main dessen Stiftung, Fortgang und gegenwärtiger Zustand, Frankfurt 1819, p. 29, cat. no. 86;

Probably, C.F. Starck, Beschreibung des Staedelschen Kunst-Instituts in Frankfurt am Main und der bis jetzt daselbst befindlichen Kunstgegenstände, Frankfurt 1823, p. 12, cat. no. 86;

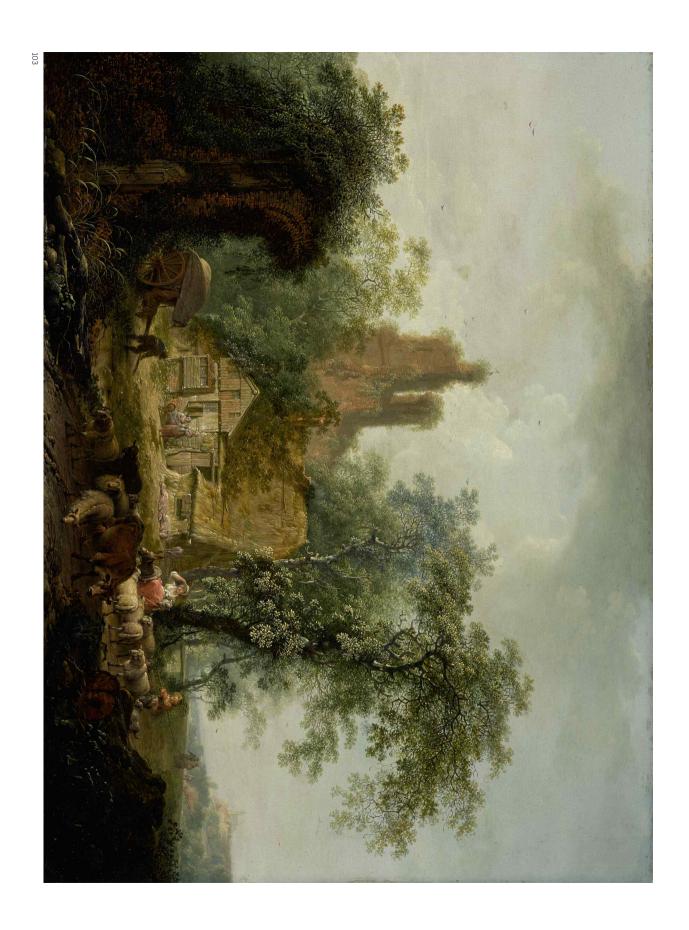
Probably, Verzeichniss der Gemälde-Sammlung des Städelschen Kunstinstituts zu Frankfurt am Main, Frankfurt 1830, p. 22, cat. no. 160; Probably, J. Sander and B. Brinkmann, Niederländische Gemälde vor 1800 in Bedeutenden Sammlungen, vol. 1, Frankfurt 1995, p. 41; M. Neumeister, Höllandische Gemälde im Städel Museum 1550-1800, vol. III, Petersburg 2010, pp. 283-284, reproduced fig. 316.

This is probably the painting formerly recorded as inv. no. 588 in the Städel Museum, Frankfurt that served as a pendant to Hendrik de Meyer's Landscape with ruins, with a flock of sheep, in front of a farmhouse (fig. 1, inv. no. 589). Although the related painting remains in the Städel Museum today, the present work was likely the one gifted by the museum to Filippo Benucci in 1841, an idea also proposed Neumeister in 2010 (see Literature). In addition to being comparable in subject, composition, medium and dimensions, both works are signed and dated in the same manner.

1. Oil on panel, 33 by 44.6 cm, signed and dated lower left: Hc. Meyer: inv: fecit / 1785.



Fig. 1 Hendrik Meyer 1737-1793, Landscape with sheep flock with farm house and ruin, 32.8  $\times$  44.4 cm, oil on panel. Städel Museum, Frankfurt am Main © Städel Museum



PROPERTY OF A NEW YORK ESTATE

#### SALOMON VAN RUYSDAEL

Naarden 1600/3 - 1670 Haarlem

## A wooded river landscape with a ferry at the outskirts of a village

signed with monogram and dated lower right, on the boat: SvR....1646(?)

oil on panel  $19^{3/4}$  by  $18^{1/2}$  in.; 50.2 by 47 cm.

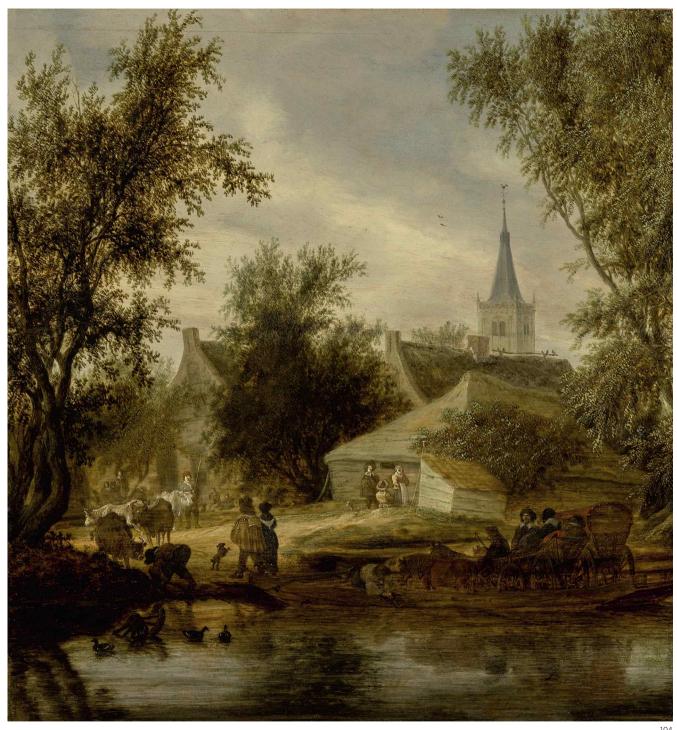
#### PROVENANCE

Mrs. Arthur Corwin, Greenwich; With Newhouse Galleries, New York; From whom acquired by Derek Lidow; By whom sold, New York, Sotheby's, 1 June 1990, lot 34;

There acquired and thence by descent.

 Salomon van Ruysdael was one of the leading figures in landscape painting of the Dutch Golden Age. Like his contemporary Jan van Goyen, Ruysdael's style was influenced by Pieter Molyn and the tonal school of landscape painting. Ruysdael, though, invented his own distinct pictorial tools to create harmonious compositions that not only set him apart from his contemporaries but also beautifully captured the landscape of his native country.

Ruysdael is perhaps most well-known for his river landscapes, the earliest of which are dated to the 1630s. Over the next few decades, his palette would develop from of more monochromatic tone to that of more varied colors. The present painting, signed and datable to the late 1640s, is typical of his works from this prolific period. A soft, golden light sets the tone for the overall scene, enlivened by subtle tones of red, green and blue. Two trees to the left and right of the picture plane frame the charming scene and serve as *repoussoir* devices that invite the eye to explore a quiet day in a village on the banks of a river.



PROPERTY OF A NEW YORK ESTATE

#### ANTHONIE PALAMEDESZ.

Delft 1601 - 1673 Amsterdam

An elegant company in conversation playing games and drinking in an interior

oil on panel 20 by 31¾ in.; 50.8 by 31.8 cm.

#### **PROVENANCE**

Anonymous sale ("The Property of a Lady"), London, Christie's, 23 July 1982, lot 120; With Richard Green, London; Anonymous sale, New York, Sotheby's, 17 January 1986, lot 108; There acquired and thence by descent.

#### **EXHIBITED**

Philadelphia, Philadelphia Museum of Art; Berlin, Gemäldegalerie, Staatliche Museen Preussischer Kulturbestiz; London, Royal Academy of Arts, Masters of Seventeenth-Century Dutch Genre Painting, 18 March - 18 November 1984, no. 95 (lent by Richard Green).

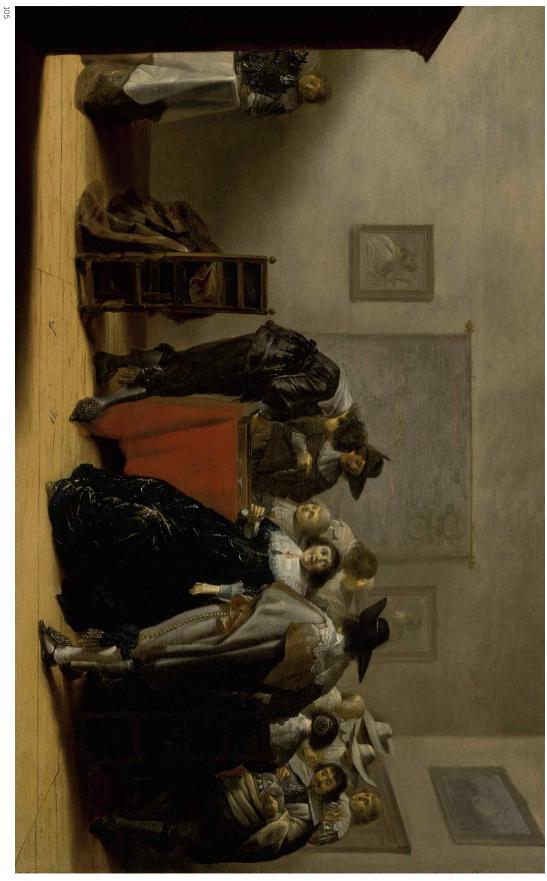
#### LITERATURE

P.C. Sutton, *Masters of Seventeenth-Century Dutch Genre Painting*, exhibition catalogue, Philadelphia 1984, pp. 291-292, cat. no. 95, reproduced plate 16.

 Within this light-filled interior by Anthonie Palamedesz., thirteen elegant figures gather around a table to play, drink, and embrace, while as a young serving boy in the shadow at the far left pours a glass of wine. On stylistic grounds, Peter Sutton dates the present painting to early in the artist's career, *circa* 1632-1634, a period in which he created some of his finest works.<sup>1</sup> This painting can be closely compared to Palamedesz's *Merry Company in an Interior* dated 1633 in the Rijksmuseum, Amsterdam (inv. no. SK-A-1906).<sup>2</sup>

- 1. See Sutton, in Literature, p. 292.
- 2. See J. Bikker, Y. Bruijnen, G. Wuestman, *Dutch Paintings* of the Seventeenth Century in the Rijksmuseum Amsterdam, Volume I-Artists born between 1570 and 1600, Amsterdam 2007, vol I. p. 299, cat. no. 226, reproduced vol. II, fig. 226.





PROPERTY FROM A PRIVATE COLLECTION

#### DANUBE SCHOOL, CIRCA 1520

Two wings from an altarpiece: The Martyrdom of Saint Catherine; The Martyrdom of Saint Barbara

a pair, both oil on fir panel the former: 58¼ by 26¾ in.; 148 by 67 cm.; the latter: 58¼ by 25¾ in.; 148 by 65.5 cm. (2)

#### **PROVENANCE**

Anonymous sale ("The Property of a Gentleman"), London, Sotheby's, 28 October 2010, lot 2; There acquired by the present owner.

 When this captivating pair of panels last appeared at auction, Dr. Ludwig Meyer suggested they were completed by an artist from the Danube School and would originally have flanked a carved wooden shrine. He noted that the composition of the Martyrdom of Saint Barbara derives in broad outline and disposition from the principal figures of Lucas Cranach the Elder's woodcut of the same subject (Bartsch 70), which dates to circa 1509. The author of the present panels, however, has adapted Cranach's composition to the taller and narrower format of an altarpiece wing. Dr. Meyer further compared the style of the present pair, particularly in the strong modelling of the figures, to two other panels of circa 1515 depicting the Martyrdom of Saint Lawrence (Sankt Lorenzkirche, Berching, Oberpfalz), although he recognized that the two pairs were not from the same hand.

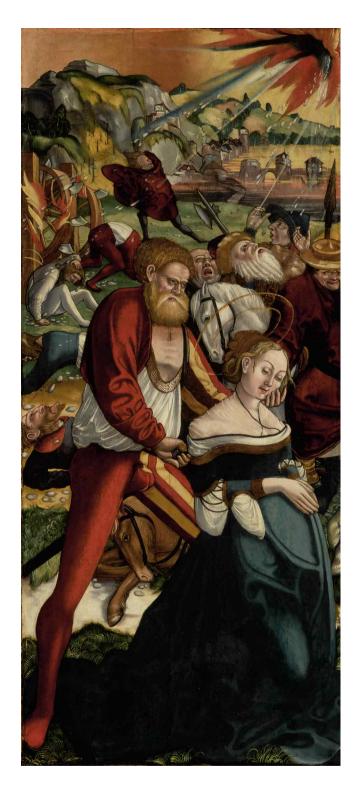
A fascinating element appears on the reverse of each panel, for both bear indications that sculptures once decorated their gilded surfaces (fig. 1). Even from the ghostly outlines that remain, one certainly seems to have been St. Francis receiving the stigmata, while the other could be Saint John the Baptist with his arm raised to hold a lamb.

Dendrochronological analysis of the fir panel undertaken by Dr. Peter Klein upholds an early dating for this pair of panels. His report, which is available upon request, suggests an earliest possible creation date of 1502 upwards.





Fig. 1 Versos of the present lot





#### GEORG GÄRTNER THE YOUNGER

Nuremberg circa 1575/80 - 1654

#### Saint John the Evangelist

signed, located, and dated center right: G. Gärtner fecit. NurimBerg / 1.6.18.

oil on panel 31% by 23½ in.; 81 by 59.7 cm.

#### **PROVENANCE**

Lüttgens collection, Aachen.

#### **EXHIBITED**

Aachen, Museumsverein, Ausstellung altniederländischer und altdeutscher Gemälde aus Aachener Privatbesitz, 1 May - 2 June 1929, no. 17;

Aachen, Suermondt-Museum, Schöne Dinge aus einer Aachener Privatsammlung, October 1971, no. 45.

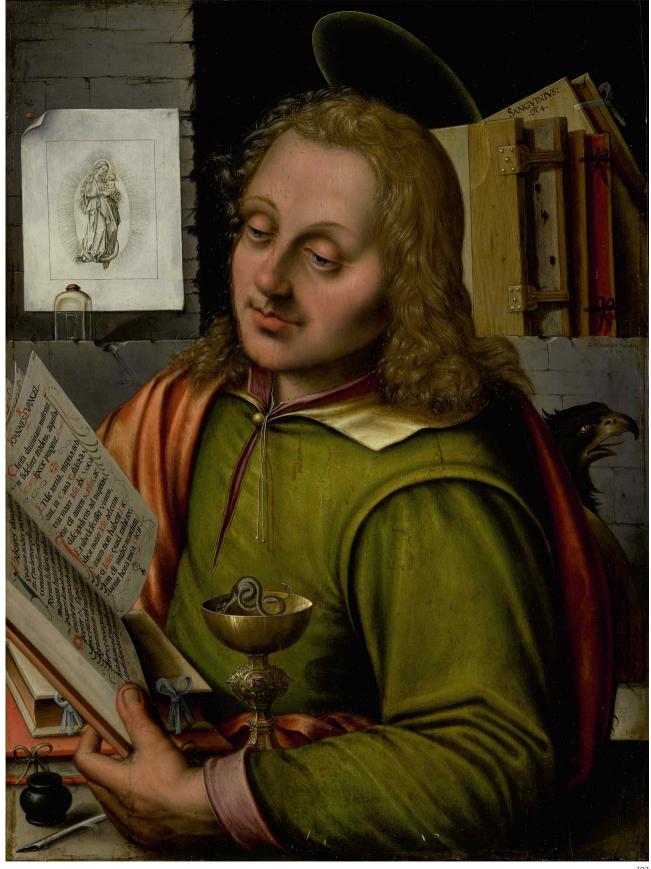
#### LITERATURE

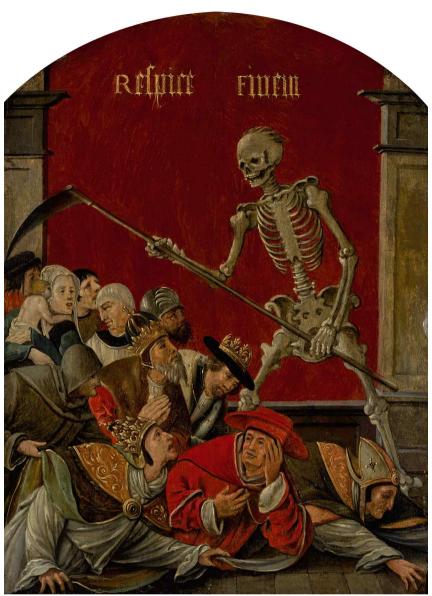
Ausstellung altniederländischer und altdeutscher Gemälde aus Aachener Privatbesitz, exhibition catalogue, Aachen 1929, pp. 11-12, cat. no. 17, reproduced incorrectly as no. 16.

Signed and dated 1618, this depiction of a young Saint John the Evangelist is a large and rare work by Georg Gärtner the Younger, a German painter and engraver active in Nuremberg in the first half of the seventeenth century. After the death of Hans Hoffmann in circa 1591-1592. Gärtner became one of the foremost artists of the Dürer Renaissance, a phenomenon of increased interest in Albrecht Dürer's works that spread throughout Europe in the late sixteenth and early seventeenth centuries with a particularly strong foothold in Nuremberg and in the courts of Prague and Munich. Praised by his contemporaries as "felicissimus Düreri imitator," Gärtner copied Dürer's works and also developed his own distinct style by combining figures and elements from various Dürer paintings and prints.

In the present painting, the youthful apostle with long flowing hair and clothed in vibrant green and red fabrics sits within a study surrounded by a number of his attributes, including the eagle, a pen, and a book opened to a page from his gospel. Characteristics of the Dürer Renaissance are found in the soft modelling, in the golden light that highlights John's features, and in the print hanging on the wall which is based on Dürer's 1514 engraving of Virgin and Christ Child standing on a Crescent Moon. The painstaking detail with which Gärtner completed this work is particularly visible in the soft golden wisps hair surrounding John's face as well as in the rendering of the clear glass bottle on the ledge near the print.

1. See A. Bartsch, *Le Peintre graveur*, Vienna 1803, vol. 7, no. 53 33





108

## SOUTH GERMAN SCHOOL, CIRCA 1600

Respice Finem (Consider the End)

oil on panel, arched top 16% by 12% in.; 43 by 31.5 cm.

\$ 30,000-40,000

€ 25,200-33,600 £ 22,600-30,100



#### CIRCLE OF JEAN CLOUET

Portrait of a man, bust length, wearing a hat and a fur-trimmed coat

oil on walnut panel 10½ by 85/8 in.; 26.7 by 21.9 cm.

#### PROVENANCE

Joseph Altounian (1890-1954); Thence by descent in the family; From whom acquired by the present collector, circa 2000.

The present panel can be placed within the circle of Jean Clouet, one of the most influential French portrait painters of the sixteenth century. By Clouet's lifetime, portraiture, particularly that of the French court, was met with increased demand, from which arose copies and variations of Clouet's works by both his small atelier and a close circle of contemporary artists that included his son, François Clouet.

The sitter in this handsome portrait, wearing a decorative feathered hat and a plush fur trimmed coat, has been identified as possibly François de Compey, Lord of Gruffy. The same sitter also appears in two anonymous sixteenth century portraits: a painting at the Château de Versailles (inv. no. 3141) and a black and red chalk drawing, formerly given to Jean Clouet, at the Musée Condé in Chantilly (inv. no. MN 72).1

This painting is sold in an old, softwood and carved frame, fitted for a sliding portrait cover that is now missing.

1. See P. Mellen, Jean Clouet, New York 1971, p. 227, cat. no. 104, reproduced plate 130 (as Jean Clouet).

\$ 40,000-60,000 € 33,600-50,500 £ 30,100-45,100



#### 110

PROPERTY OF A PRIVATE COLLECTOR

#### SCHOOL OF FONTAINEBLEAU, CIRCA 1600

#### The lovers

oil on canvas 35½ by 32¾ in.; 90 by 82 cm.

#### PROVENANCE

Stanford White, New York; By whom sold, New York, The American Art Association, 4-6 April 1907, lot 11 (as Venetian School);

Mrs. Payne Whitney, New York, 1907-44; By descent to Helen Hay Whitney, 1944; Metropolitan Museum of Art, New York; By whom sold (Anonymously), New York, Christie's, January 11, 1989, lot 173; Anonymous sale, New York, Christie's, January 11, 1991, lot 41;

Where acquired by a private American collector; By whom sold, New York, Sotheby's, 27 January 2005, lot 128;

There acquired by the present collector.

#### LITERATURE

C. Sterling, *Metropolitan Museum of Art Bulletin*, II, 1943, p. 112;

C. Sterling, French Paintings, XV-XVIII Centuries, Metropolitan Museum of Art, 1955, p. 51f, reproduced p. 52;

S. Béguin, *L'Ecole de Fontainebleau*, exhibition catalogue, Paris 1972, p. 220, under cat. no. 247.

The present painting, which has bears an impressive 20th century American provenance, repeats in composition, with slight differences, an anonymous painting in a private collection (see S. Béguin in *Literature*). That painting includes an older gentleman at the right side which is only partially visible in our work.

\$ 50,000-70,000

€ 42,000-59,000 £ 37,600-53,000



#### 111

#### PRAGUE SCHOOL, CIRCA 1580

#### The abduction of Europa

oil on copper 16 by 215/8 in.; 40.6 by 55 cm.

This refined cabinet work arose from within the Prague School at the end of the sixteenth century. The painting may relate in composition to the lost painting by Bartholomeus Spränger of the same subject recorded in the 1621 inventory of Rudolf II's collection. We are grateful to Alexandra Zvereva who has suggested that this work could be a collaboration between two artists active in the Rudolfine court, Dirk de Quade Ravesteyn and Jacob Hoefnagel, the former likely responsible for the figures and the landscape while the latter for the objects in the foreground.

\$ 20,000-30,000 € 16,800-25,200 £ 15,100-22,600 PROPERTY FROM A NEW YORK COLLECTION

## FRANS POURBUS THE ELDER AND WORKSHOP

Bruges 1545 - 1581 Antwerp

#### Christ among the Doctors

oil on panel 443/8 by 54 in.; 112 by 137.2 cm.

#### **PROVENANCE**

Léon Ghinet, Liege, by 1905 until at least 1911; Anonymous sale, Munich, Weinmüller Münchener Kunstversteigerungshaus, 26 June 1963, lot 1149 (as Willem Key);

(as willer Rey),
Private collection, Germany;
With Galerie Bodan, Konstanz, 1968;
Private collection, Germany;
Anonymous sale, London, Christie's, 14
December 2001, lot 8 (as Circle of Frans Pourbus the Elder);
Private collection, New York.

#### **EXHIBITED**

Liége, Exposition Universelle et Internationale de Liége, Exposition de L'Art Ancien Au Pays de Liége, 1905, no. 1037 (as attributed to Lambert Lombard);

Charleroi, Exposition de Charleroi, 1911, no. 71 (as Lambert Lombard).

#### LITERATURE

G. Hulin van Loo, "Notes sur quelques tableaux gatois," in *Bulletin de la Société D'Histoire et D'Archeologie De Gand*, Ghent 1906, p. 67 (as a replica of the central composition in Frans Pourbus' triptych for Viglius d'Ayatta);
S. Bergmans, "Le triptyque de Viglius d'Aytta de François Pourbus 'van die beroerlycke tyden,'" in Revue Belge D'Archéologie et D'Histoire de L'Art, IX, 1939, p. 211;

S. Bergmans, *La Peinture Ancienne*, Ses *Mystères-Ses Secrets*, Brussels 1952, pp. 47-48; S. Bergmans, "Deux oeuvres retrouvés de François Pourbus l'Ancien: a) Volet de triptyque, en revers: Saint Légier; b) La premère version du triptyque de Viglius s'Aytta," in *Revue Belge d'Archéologie et d'Histoire de l'Art*, XXXVI, 1967, 1-4, pp. 3-16, reproduced fig. 6;

G. Brackez, Fran Pourbus de Oudere (1545-1581) Een Blik op Zijn Leven en Oeuvre, 2011-2012, masters dissertation, University of Ghent, Belgium, pp. 81-82, cat. no. A66. In her 1967 article, Dr. Simone Bergmans proposed this is as an autograph version of Frans Pourbus the Elder's altarpiece of 1571 in the Cathedral of Saint Bavo, Ghent, also known as the *Viglius Triptych*. The altarpiece's patron, Viglius van Ayatta (1507-1577), is visible in the bright red robe and green hat on the left.

The primary difference among these two paintings lies in the number and identity of the figures that surround the high-priest at center. Bergmans, who dates the present painting to circa 1566-1567, suggests that the revisions were a response to Viglius' demands to change the figures included in the composition in order to align himself with the fluctuating politics of the late 1560s and early 1570s. Because Pourbus was already far along in the present design, to meet the demands of his patron, he and his workshop likely abandoned the composition of the present work to start afresh with that of the altarpiece now in Ghent. For example, Charles de Lorraine (Cardinal of Guise) appears to the right of the priest in the present work. He was active at the 1561 Colloguy of Poissy, but towards the end of the 1560s he had fallen out of favor with many of the courts of Northern Europe, most notably being expelled from Catherine de Medici's in 1570. In the final Viglius Triptych, he seems to be replaced with Jacques Hessels, a member of the Council of Troubles, a powerful group assembled in 1567 to denounce religious and political incendiaries of the era.1

The argument for this work as a collaboration between Pourbus himself and his workshop is further supported by the visible pentimenti throughout the panel, such as the position of the figure standing in the left foreground. Inspection under IRR reveals the outlines of two additional figures, one kneeling in the lower right and one standing at center, changes that reveal how Pourbus was actively working through the composition (fig. 1). At the time of its 2001 sale, the present work was sold with a certificate from Jan de Maere dated 10 December 1999, which stated his belief that this is an autograph work by Pourbus, left incomplete at the time of his death and later finished by his studio.

1. See Bergmans, 1967, in Literature.



Fig. 1 Infrared Reflectography of the present lot





113 (ONE OF TWO)

## FOLLOWER OF GIUSEPPE ARCIMBOLDO

## Anthropomorphic allegories of Spring and Summer

Spring bears an inscription upper left: *PRIMABERA*;

Summer bears a signature on the collar: GIUSEPPE / ARCIMBOLDO and a date 1572 on the epaulette;

Summer also bears an inscription upper right ESTIO

a pair, both oil on canvas each:  $38^{1}/_{2}$  by  $31^{1}/_{2}$  in.; 98 by 80 cm.

(2)

#### PROVENANCE

With Galerie Andree & Hipola, Madrid, by 1962; Private Collection, Paris.



113 (TWO OF TWO)

Milanese by birth, Giuseppe Arcimboldo found huge fame and success at the courts of Vienna and Prague for his unusual anthropomorphic designs such as the present pair of the seasons Spring and Summer. Celebrated for their wit and artifice, the composite heads were much imitated in the artist's lifetime and his idiosyncratic style arguably makes him the most modern sixteenth-century painter, whose work continued to resonate with artists well into the twentieth century, particularly with the Surrealists and Salvador Dalí.

These two compositions are among Arcimboldo's most famous. They represent allegories of Spring and Summer, the prime versions of which are in the Musée du Louvre.

\$80,000-120,000 €67,500-101,000 £60,500-90,500

## FOLLOWER OF GIUSEPPE ARCIMBOLDO

Anthropomorphic portrait of Herod the Great

oil on panel  $7\frac{1}{2}$  by  $5\frac{3}{4}$  in.; 19 by 14.5 cm.

 Although no autograph head of Herod by the Rudolfine court painter Arcimboldo is known today, based on extant similarly composed compositions, there is likely to have been a now lost original. Another portrait of Herod, formerly attributed to Arcimboldo, but now believed to date from the seventeenth century, is in the Tiroler Landesmuseum Ferdinandeum, Innsbruck (fig. 1). Both paintings depict Herod the Great (74/73 BC-4BC), the King of Judea, in an oriental outfit and with a sumptuous crowned head scarf. Herod's face is formed by an amalgam of children's figures, a reference to the Biblical narrative of the Massacre of the Innocents.

Whether an original existed or not, Arcimboldo's influence on painting was profound well into the seventeenth century, and his originality lives on in the present work. Two additional, different versions exist: one formerly in the collection of the Prince of Lichtenstein, now in the Cardazzo collection, Venice and one in the Poletta collection, Brescia.¹ The unusually small scale of the present painting suggests that it was painted to form part of a *Kunstkammer* or cabinet of curiosities.

1. B. Geiger, I Dipinti Ghiribizzosi di Giuseppe Arcimboldi: Pittore Illusinista del Cinquecento (1527-1593), Florence 1954, reproduced, plates 82 and 83.



Fig. 1 Attributed to Giuseppe Arcimboldo, *Head of Herod*, circa 1566. Public Domain





115

#### ATTRIBUTED TO GIOVANNI DA ASOLA

active in Venice by 1512 - 1531 Venice

#### The Annunciation

oil on poplar panel 23½ by 19¼ in.; 59.5 by 48.8 cm.

We are grateful to Mauro Lucco for proposing the attribution to the Brescian painter Giovanni da Asola.

Along with his son Bernardino, Giovanni acquired some prominence in the 1530s in Venice. Asola assimilated something of the prevailing Venetian style of the period into his own work, but remained predominantly a painter of the Lombard style; it is thought that much of his work in Venice was

for export home. Lucco notes that whilst the overall feel of this composition is Venetian, the architecture is more Brescian, and the handling of the surface distinctly like that of artists from that region, such as Dosso Dossi and Moretto da Brescia, particularly in their early works.

Lucco specifically references the stylistic similarities with Asola's *Two musicians in a landscape* in the Kelvingrove Museum, Glasgow.¹ Further comparable works by the artist include the *Garden of Love* in the National Gallery, London,² the *Adoration of the Shepherds* at Kansas City³, and the *Saint Jerome* at the Rijksmuseum, Amsterdam.⁴ Lucco notes also that the vaguely Codussian style of the architecture in the present work is almost identical to that in Giovanni da Asola's 1526 organ shutters, painted for the Church of San Michele in Isola, on Murano.⁵

- 1. See P. Humfrey et. al., *The Age of Titian*, exh. cat., Edinburgh 2004, pp. 86-87, cat. no. 16, reproduced.
- 2. Inv. no. NG930. Currently catalogued as 'probably Bernardino da Asola'.
- 3. Inv. no. 34-104. See E.W. Rowlands, *The Collection of the Nelson-Atkins Museum of Art: Italian Paintings* 1300-1800, Kansas City 1996, pp. 160-164, reproduced.
- 4. Inv. no. A 3995. See P. van Thiel, All the Paintings of the Rijksmuseum in Amsterdam; A completely illustrated catalogue, Amsterdam 1976, p. 242, cat. no. A3995, reproduced.
- 5. They are now in the collection in the Museo Correr, Venice. See B. Berenson, Italian Pictures of the Renaissance, Venetian School, London 1957, vol. I, p. 88, reproduced vol. II, figs. 799-802.



#### 116

#### BARTOLOMEO DI GIOVANNI

Documented in Florence between 1488 and 1511

Pietà with Saint Nicodemus, the Virgin Mary and Saint John the Evangelist

tempera on panel 81/4 by 111/8in.; 21 by 28.3 cm.

#### **PROVENANCE**

Borromeo collection, Milan; Museo Borromeo, Palazzo di Milano (opened to the public in the last quarter of the 19<sup>th</sup> century).

#### LITERATURE

Isola Bella, Archivio Borromeo, Inventario dell'appartamento de Conte Giberto Borromeo nel suo Palazzo in Piazza Borromeo 7. Milano (started on 23 November 1914 and updated), "Stanza da letto della Principessa Rosanna Borromeo, 1 Dicembre 1926, Quadri della Pinacoteca Borromeo, N. 66. Una Pietà. Attribuito al Ghirlandaio. Scuola fiorentina su tavola."

The attribution of this small panel to Bartolomeo di Giovanni has been confirmed by Nicoletta Pons who dates it to circa 1488-1490. Depicting the Pietà with Saint Nicodemus, the Virgin Mary and Saint John the Evangelist, it once formed part of the predella of an altarpiece. The body of Christ is seen being lowered into the sepulchre by Nicodemus who is flanked by the Virgin Mary and Saint John. In the background at left is a small, quickly painted vignette of Christ carrying the cross while, at right, the Holy Women, or Three Maries, are seen making their way to Christ's tomb. This painting can be compared to two other depictions of the Pietà by Bartolomeo di Giovanni: one is the central panel of a predella for an altarpiece by Domenico Ghirlandaio (formerly in Chiesa di San Marco, Florence and now in the Galleria degli Uffizi); the other, also a central panel, is in the Walters Art Gallery, Baltimore.1

The earliest work by Barolomeo di Giovanni is the *predella* to another altarpiece by Ghirlandaio, depicting a *Sacra Conversazione*, of *circa* 1475-80 (Lucca Cathedral). Bartolomeo frequently collaborated with Ghirlandaio, in whose workshop

he may have trained. He also had a working relationship with Botticelli with whom he is thought to have collaborated on the *spalliere* depicting *Nastagio degli Onesti's Banquet in the Wood (circa* 1483, Museo del Prado, Madrid). Though specializing in small-scale paintings, Bartolomeo produced a few large independent works, such as the *Deposition* (Toronto, Art Gallery of Ontario) and a *tondo* depicting the *Madonna and Infant Saint John the Baptist Adoring the Christ Child*, sold in these Rooms (31 January 2013, lot 132).

An expertise by Nicoletta Pons, dated 25 June 2010 accompanies this lot. We are grateful to Mauro Natale for providing information on the Borromeo collection and inventory.

1. See N. Pons, *Bartolomeo di Giovanni*, exhibition catalogue, Florence 2004, pp. 14-15, reproduced fig. 6, and p. 77, reproduced fig. 3c; and p. 47, fig. 39 reproduced.

\$ 40,000-60,000 € 33,600-50,500 £ 30,100-45,100 PROPERTY FROM A PRIVATE COLLECTION

#### NICCOLÒ DI PIETRO GERINI

Active in Florence, Pisa and Prato between 1366 - circa 1414/15

## Christ on the Cross with the Virgin, Saints John and Mary Magdalene

tempera on panel, gold ground, with an arched top 1434 by 1538 in.; 37.5 by 39 cm.

#### **PROVENANCE**

Alfonso Tacoli Canacci (1726 – 1801) by 1790, Florence, his label affixed to the reverse; Kotzenberg Collection, Frankfurt; Private collection, Europe.

#### LITERATURE

A. Tacoli Canacci, Catalogo ragionato dei pittori della Scuola Toscana: le cui tavole originali sono state raccolte ordinatamente in serie cronologica & presentate davanti al trono della Sacra Cattolica Reale Maestà di Carlo IV, re delle Spagne, dal marchese Don Alfonso Tacoli Canacci gentiluomo di camera e colonello al servizio di S.A.R. il serenissimo infante duca di Parma, Florence 1790, cat. no. 28 (as Giotto di Bondone); B. Berenson, 'Quadri senza casa - Il Trecento fiorentino,' in Dedalo, Milan and Rome 1932, vol. I, p. 20, reproduced p. 18 (as a follower of the Gerinis or Lorenzo Pietro Nelli);

B. Berenson, *Homeless Paintings of the Renaissance*, ed. H. Kiel, London 1969, p. 134, reproduced p. 135, fig. 229;

R. Offner, Supplement to the Corpus of Florentine Painting. A Legacy of Attribution, ed. H.B.J. Maginnis, New York 1981, p. 82, (as workshop of Gerini);

M. Boskovits, *Pittura fiorentina alla vigilia del Rinascimento*, Florence 1975, p. 410 (as Gerini).

\$ 40,000-60,000 € 33,600-50,500 £ 30,100-45,100

Berenson first published this panel in 1932,

placing it alongside another Crucifixion which he believed to be by the same hand whose identity remained elusive to him; "ci lascia in dubbio se attribuirla a Lorenzo, a Pietro Nelli o a qualche loro ignoto compagno: forse è di Pietro." The present panel, as Berenson also noted, is more impressive however, not only in its inventive use of space but in the expressive faces and gestures of the figures. The Madonna's pose, forming a diagonal line echoing that of the prostrate Mary Magdalene, provides the scene with sense of movement which is amplified by the rippling folds of her mantle, falling from her raised arms. It was Miklos Boskovits who identified the lunette as an autograph work by Niccolò di Pietro Gerini, an attribution also endorsed by Federico Zeri, and dated it between 1395 and 1400.2

By the late 18th century the painting was in the collection of the Florentine aristocrat and amateur art historian, Marchese Alfonso Tacoli Canacci. In 1790 Tacoli Canacci compiled a catalogue of his collection of 375 Tuscan paintings which he dedicated to King Charles IV of Spain, stating in the book's title page his intention to commit the collection itself into the hands of king in the hope it would in turn be offered to the Royal Academy of Parma for the benefit of the public.3 The present painting was included in the catalogue and his label, affixed to the reverse of the panel, is inscribed: Etruria Pittrice / no. 28, with Tacoli Canacci's own attribution: Della prima maniera / Giotto di Bondone / (...) discepolo di Cimabue / nato nel 1276.1306 (see fig.1).

Niccolò di Pietro Gerini worked predominantly

in Florence but is also known to have completed commissions in Prato and Pisa. Believed to have trained in the workshop of Taddeo Gaddi, the artist closely followed models by Andrea di Cione, called Orcagna, and worked frequently with Andrea's brother, Jacopo di Cione. The majority of the artist's works are collaborations and identifying his hand among those of his partners is somewhat challenging, providing little comparative material for autograph works such as the present one.

In a letter dated 1 August 2011, Miklòs Boskovits renewed his attribution of this panel to Niccolò di Pietro Gerini on the basis of photographs.

- 1. See B. Berenson 1932 under *Literature*, op. cit., p. 20, reproduced p. 19.
- 2. See M. Boskovits under *Literature*, *op. cit.*, and the Zeri Fototeca, under entry no. 3415 (with erroneous bibliography).
- 3. See A. Tacoli Canacci, under Literature.



PROPERTY FROM A PRIVATE COLLECTION

#### TADDEO DI BARTOLO

Siena 1362/3 (?) - after 1422

#### Saint Agnes

tempera on poplar panel, gold ground, unframed original panel: 35.5 by 26 cm.; 14 by  $10^{1/4}$ in. with extensions: 37.5 by 30.5 cm.;  $14^{3/4}$ by 12 in.

#### **PROVENANCE**

Charles Fairfax Murray (1849-1919), Florence; From whom acquired in 1890 in Florence by Prince Johann II of Liechtenstein (1840-1929), as 'Gaddo di Bartolo' for £370;

Thence by descent in the family;

By whom sold, ("Property from the Liechtenstein Princely Collections"), London, Sotheby's, 7 July 2011, lot 186;

There acquired by the present collector.

#### **EXHIBITED**

Lucerne, Kunstmuseum, 1948, Meisterwerke aus den Sammlungen des Fürsten von Lichtenstein, cat. no. 39:

Vaduz, Italienische Kunst des XIV bis XVI Jahrhunderts aus den Sammlungen des Fürsten von Liechtenstein, 1972, cat. no. 26, reproduced plate XXVII.

#### LITERATURE

W. Suida, *Oestereichisches Kunstchatze*, Vienna 1911, vol. I, plate X (as Ambrogio Lorenzetti); R. Van Marle, *The Development of the Italian School of Painting*, The Hague 1924, vol. II, p. 426, note 1 (as Ambrogio Lorenzetti);

A. Kronfeld, Führer durch die Fürstlich Liechtenseinische Gemäldegalerie in Wien, Vienna 1931, p. 173, cat. no. 869 (as Taddeo Bartoli); B. Berenson, Italian Pictures of the Reniassance, Oxford 1932, p. 552;

G. Sinibaldi, *I Lorenzetti*. Siena 1933, p. 2320 (as Ambrogio Lorenzetti);

R. Van Marle, *The Development of the Italian School of Painting*, The Hague 1934, vol. II, p. 623, note 1 (here and below as Taddeo di Bartolo); S. Symeonides, *Taddeo di Bartolo*, Siena 1965, reproduced plate LII;

B. Berenson, Italian Pictures of the Renaissance, Central Italian Schools, London 1968, vol. I, p. 423; G. Wilhelm, in the exhibition catalogue, Italienische Kunst des XIV. bis XVI. Jahrhunderts. Aus den Sammlungen des Fürsten von Liechtenstein, Vaduz 1972, p. 18, cat. no. 26, reproduced figure XXVII;

G.E. Solberg, *Taddeo di Bartolo: His life and work*, unpublished Ph.D. diss., New York University 1991, pp. 463-65, reproduced fig. 268.

J. Kräftner, A. Hanzl and K. Klopf-Weiss, in the exhibition catalogue, *Auf Goldenem Grund. Italienische Malerei zwischen Gotischer Tradition und dem Aufbruch zur Renaissance*, Vienna 2008, pp. 46 and 98, cat. no. 19.

Taddeo di Bartolo is first recorded in Siena as a polychromist of statuettes for the cathedral's new choir stalls in 1386 and as an independent painter in 1389, the year of his first known dated work. Somewhat peripatetic, he is known to have worked in Pisa and Genoa and Vasari records that he went as far afield as Padua, though no works from this period survive. On his return to Siena he quickly established himself as Siena's leading painter and remained so until his death.

As is typical for Taddeo's figures, Saint Agnes, shown here with her attribute of a lamb, is presented with a powerful monumentality which fills the pictorial space. We are most grateful to Dr Gaudenz Freuler for suggeting that judging from the panel's size, it once formed part of a lateral pilaster. Solberg (see *Literature*) links the present work to a group of four panels formerly in the Loew-Beer Collection, Frankfurt (op. cit., fig. 267). The comparable physiognomies, format and decorative details, particularly in the working of the haloes, suggests a similar date of execution circa 1415-20.

#### A note on the provenance

Charles Fairfax Murray, the renowned Pre-Raphaelite artist, was an avid collector and connoisseur of early Italian art, which was an important influence on his own work. He was a respected expert in this field and acted as a consultant for several museums including the Fitzwilliam, the Fogg Art Museum at Harvard University, the Boston Museum of Fine Arts and the National Gallery who acquired works by Matteo di Giovanni, Nicolò di Buonaccorso, Andrea del Castagno, Giovanni Bellini, and Barna da Siena on his advice. From 1875 he lived in Tuscany with his Italian wife, firstly in Siena and later in Florence.

The present work was acquired from Murray by Prince Johann II of Liechtenstein in 1890. The prince was an enthusiastic collector whose love of early Italian paintings from the 14<sup>th</sup> and 15<sup>th</sup> centuries greatly enhanced that area of the Liechtenstein collections. An art historian in his own right, he was advised by the great German scholar Wilhelm von Bode.



# PIETRO DI FRANCESCO DEGLI ORIOLI

Siena 1458 - 1496

#### Allegory of faith; Allegory of charity

the first inscribed at top: FIDES RECTA (True Faith); the second inscribed at top: CARITAS CONSVMMATA (Charity Realized)

a pair, both oil on panel the first:  $35\frac{1}{8}$  by  $18\frac{1}{8}$  in.; 89.2 by 46 cm. the second:  $35\frac{1}{8}$  by  $18\frac{5}{8}$  in.; 89.2 by 48 cm. (2)

These allegorical depictions of Faith and Charity formed part of a series of the Three Theological Virtues with a third painting depicting Hope that was on the art market in London in 2000.1 That painting, of almost identical size, is also inscribed at the top in Latin with the identification of the figure: SPES CERTA (Hope is Certain). These types of panels, often comprising allegories or depictions of figures from antiquity, were very popular in Siena in the late 15<sup>th</sup> century and into the 16th century. They were usually incorporated into the decorative scheme of a room or set into pieces of furniture.2 Another such set of the Three Theological Virtues, by an Umbrian painter, circa 1500 (formerly ascribed to the Griselda Master and Pietro di Domenico) is in the Metropolitan Museum of Art (acc. no. 1982-177.1-3).

Pietro di Francesco Orioli was an important painter in Siena in the late 15<sup>th</sup> century. He trained in the workshop of Matteo di Giovanni and his artistic activity is recorded as early as 1474, though his earliest known works date from the late 1470s. Orioli's paintings have, in the past, often been confused with those of Giacomo

Pacchiarotti, until Alessandro Angelini provided clarification concerning Orioli's *oeuvre*. One of his most important paintings is his fresco of 1489, the *Washing of the Feet*, in the Baptistry, Siena. Orioli was known to be particularly devout and was an active member of the Confraternity of Saints Jerome, Francis and Bernardino in Siena. He died prematurely and, according to documents, was greatly mourned throughout the city. It was stated that he "was a most excellent painter, and apt to become even better."

We are grateful to Laurence Kanter for confirming these paintings to be by Orioli and for bringing the painting of *Hope* to our attention. He dates the series to the late 1480s.

- 1. London, Christie's, 3 November 2000, lot 44, oil on panel, 88.9 by 47 cm., where incorrectly titled "A female saint."
- 2. See L. Kanter, in *Painting in Renaissance Siena 1420-1500*, exhibition catalogue, New York 1988, p. 346.
- 3. See A. Angelini, "Da Giacomo Pacciarotti a Pietro Orioli," in *Prospettiva*, 29, April 1982, pp. 72-78; and "Pietro Orioli e il momento 'urbinate' della pittura senese del Quattrocento," in *Prospettiva*, 30, July 1982, pp. 30-43.
- 4. See G. Fattorini, in *Renaissance Siena*, *Art for a City*, exhibition catalogue. London 2007, p. 357.



Fig. 1 Pietro di Francesco degli Orioli, *Allegory of Hope*, oil on panel, 35 by 18.5 in.





119 (ONE OF TWO)

119 (TWO OF TWO)

# MASTER OF SAN MINIATO

Active in Florence circa 1460 - 1480

Madonna and Child with Saints Francis and Jerome adoring the Crucifixion above

tempera and gilt on panel, rounded top overall: 411/4 by 231/2 in.; 106 by 60 cm.

 The work of the Master of San Miniato was first isolated by Bernard Berenson in 1913, who named the painter after an altarpiece in the small town of San Miniato al Tedesco, in the province of Pisa. Berenson identified eight works by the artist, whom he noted appeared to have been formed under the influence of Filippo Lippi, but "felt to such a degree the attraction of Pesellino that he never got over it, although he lived to come under the influence of Botticelli and perhaps of Ghirlandajo as well." Since then, the artist's *corpus* has been added to generously by numerous scholars, and his unique artistic personality has become clearer, even if his exact identity remains elusive.

The present Madonna and Child is typical of the artist's work, most of which was produced for private domestic devotion. A few versions of this composition by the artist exist, with variations. Most close to the present work is a painting now in the Depositi of the Uffizi, Florence (inv. 3356), which was formerly in the Odescalchi collection, Rome (see G. Dalli Regoli, Il "Maestro di San Miniato," 1988, pp.222-223, no. 21, reproduced, fig. 167). That painting was damaged in the past, and the bottom section of the composition, from about the waist of the Christ Child down, has been lost. The present panel, which is in much better state, also has the same lunette above, with Saints Francis and Jerome adoring the Crucifixion. Recently, another version of the composition, but with Saint Francis and the Baptist in the lunette above, was sold at the Dorotheum, Vienna (20 October, 2015, lot 21).

1. B. Berenson, Homeless Paintings of the Renaissance, 1969, p. 184.



PROPERTY FROM A PRIVATE COLLECTION

# MASTER OF THE PIETÀ

Active in Siena in the mid-fourteenth century

#### The Crucifixion

tempera on panel, gold ground, with a shaped top  $22\frac{1}{4}$  by  $9\frac{7}{8}$  in.; 56.5 by 25 cm.

#### **PROVENANCE**

Fritz August von Kaulbach Collection, Munich, until 1929;

His sale, Munich, Hugo Helbing, 29-30 October 1929, lot 154 (as Sienese School, circa 1350); With Julius Böhler, Munich; Private Collection, Europe.

#### **LITERATURE**

M. Meiss, 'Italian Primitives at Konopiště', in *The Art Bulletin*, vol. 28, no. 1, March 1946, pp. 7-8, 12, reproduced fig. 12;

G. Freuler, Manifestatori delle cose miracolose: arte italiana del '300 e '400 da collezioni in Svizzera e nel Liechtenstein, Einsiedeln 1991, pp. 58-59, cat. no. 14, reproduced in color.

#### \$ 200,000-300,000

€ 168,000-252,000 £ 151,000-226,000

This intimate Crucifixion was published by Millard Meiss in his 1946 article and was among the first paintings to be identified as by the Master of the Pietà. Meiss assembled a group of seven paintings, ascribing them to the same anonymous hand and giving an eighth to his workshop. The group included two panels portraying the Pietà: one in the Musée du Petit Palais, Avignon (inv. no. 20438) and the other in the Institute of Arts, Detroit (inv. no. 35.11-35.12): then the earliest known Sienese treatments of the subject, their author was thus christened the "Master of the Pietà." 1 Despite this moniker, the Crucifixion was the subject most frequently depicted by the artist; Meiss listed five treatments of the theme, to which we can now add the Crucifixion with the Two Thieves. the Madonna, Saint John and Mary Magdalene published by Cristina de Benedictis in 2001 and offered in this same sale as lot 17.2

Meiss identified the present panel as forming the right hand wing of a diptych, uniting it with a Madonna and Child enthroned with saints, formerly in the Foresti collection, Milan.3 Not only are the panels of identical size and shape, but indeed the tondo in the cusp of the present painting, showing the Madonna Annunciate, is matched in the Foresti panel by the Archangel Gabriel, his right side shown in profile in order to face her. Freuler notes the pose of the Madonna as being derived from Simone Martini's full length figure in the San Ansano altarpiece, now in the Uffizi. Florence (inv. no. 451-453): her torso facing forwards, she turns her head over her right shoulder with a lowered gaze to face the Archangel.4 The diptych's composition and construction recalls that of a similar diptych in Konopiště Castle near Prague and their smallscale suggests both were intended for private devotion.5

The panel is beautifully painted, capturing the moment in which the Madonna, overcome with anguish, collapses and is caught by her pious companions. The artist masterfully conveys the emotion and drama of the scene and the figures at the foot of the cross and angels surrounding the body of Christ are each endowed with a singular expression of personal grief. The drapery is convincingly represented and elegantly arranged: the mantle of Saint John the Evangelist is draped loosely over his shoulder, falling in deep heavy folds from his clasped hands while Christ's cloth is folded over itself at the waist, falling in tight creases denoting the fine, translucent fabric.

Scholarship remains divided as to the chronology of this artist's oeuvre. The master's earlier works. such as the Crucifixion in a private collection also published by Freuler, adhere stylistically to models from the 1350s, showing an intensity of emotion and drama reminiscent of Lippo Memmi. The present panel, however, belongs to the group of panels assigned to the latter part of his career: while still drawing heavily from models by Simone Martini, these later works, likely dating between the 1360 and 1375, show a greater affinity with Luca di Tommé and the brothers, Pietro and Ambrogio Lorenzetti.<sup>6</sup> The later typology of this Crucifixion corresponds with paintings by Luca di Tommé executed in the late 1360s, thus suggesting a date of circa 1370 for the present work 7

- 1. See M. Meiss under *Literature*, *op. cit.* p. 8, reproduced figs. 14 and 15 respectively.
- 2. See G. Freuler under *Literature*, *op. cit.*, p. 58; C. De Benedictis "Il Maestro della Pietà. Iconografia e Devozione" in *Opera e giorni. Studi su mille anni di arte europea dedicati a Max Seidel, edited by K. Bergdolt and G. Bonsanti*, Venice 2001, pp. 163-166, reproduced fig. 1.
- 3. M. Meiss, op. cit., p. 7, reproduced fig. 12.
- 4. G. Freuler, op. cit., p. 58.
- 5. M. Meiss, op. cit., reproduced fig. 5.
- 6. G. Freuler, op. cit., pp. 55-57, cat. no. 13, reproduced.
- 7. Ibid., p. 59.



PROPERTY FROM THE COLLECTION OF SAUL STEINBERG

# GIROLAMO DI BENVENUTO DEL GUASTA

Siena 1470 - 1524

## Cleopatra and the asp

 $38 \text{ by } 20\frac{1}{2} \text{ in.; } 96.5 \text{ by } 51.5 \text{ cm.}$ 

tempera on panel

#### PROVENANCE

Chigi Saraceni collection, Siena; Luigi Grassi, Florence, by 1965; With Richard Feigen & Co., New York.

#### LITERATURE

B. Berenson, *Italian Pictures of the Renaissance - Central Italian and North Italian Schools*, 1968, v. I p. 188;

O. Pujmanovà, *Arte rinascimentale italiana nelle collezioni ceche*, 1997, p. 114;

N. Edwards, in *Art and Love in Renaissance Italy*, exhibition catalogue, New York 2008, p. 314, under cat. no. 144.

This panel is one of a set of three formerly in the Chigi Saraceni collection, Siena. The other two panels, one depicting the Vestal Tuccia and the other Portia, are in Sternberk Castle (Czech Republic) and the Musée de Chambéry, respectively. These particular kinds of panels, comprising sets of allegories of the Virtues or depictions of heroes and heroines of antiquity, were used for a type of interior decoration that flourished in Siena in the later 15th century and throughout the 16<sup>th</sup> century.<sup>1</sup> As with this painting of Cleopatra, these figures were often set against extensive landscape backgrounds, as if viewed through tall windows, and were probably set into the wall of a room and separated by some sort of framing element.

Another such set of panels, depicting the *Three Theological Virtues*, by an Umbrian painter, *circa* 1500 (formerly given to the Griselda Master and Pietro di Domenico) is in the Metropolitan Museum of Art (acc. no. 1982.177.1-3).

1. See L. Kanter in *Painting in Renaissance Siena 1420-1500*, exhibition catalogue, New York 1988, p. 346.







# FRENCH, LIMOGES, FIRST THIRD 13TH CENTURY

# Pair of plaques with apostles

champléve enamel on parcel-gilt copper 3% by 1% in.; 9.8 by 3.3 cm.

#### **PROVENANCE**

Kofler-Truniger Collection, Lucerne, Before 1964-1971:

Sotheby's New York, 20 November 1997, lot 29

#### EXHIBITED

Sammlung E. und M. Kofler-Truniger, Luzern, Kunsthaus, Zurich 1964;

Mittelalterliche Kunst der Sammlung Kofler-Truniger, Luzern, Suermondt Ludwig Museum, Aachen 1961;

The Keir Collection, Nelson Atkins Museum of Art, 1983

#### LITERATURE

Schnitzer, Bloch & Ratton, Email, Goldschmiede und Metallarbeiten, Europaisches Mittelalter Sammlung E. und M. Kofler-Truniger, II, 1965, E56, pl. 39

#### 124

PROPERTY FROM THE ESTATE OF DR. HEINRICH MEDICUS

# GERMAN, IN GOTHIC STYLE

# Small bust of a bishop saint

gilt copper, set with glass jewels height 43/8 in.; 11.3 cm.

An analogous gilt copper reliquary bust of a bishop, of similar dimensions, overall design and constructions, is in the Rijksmuseum, Amsterdam and called "second half 15th or second quarter 19th century." See Onnoter Kuile, *Koper & Brons*, the Rijksmuseum, 1986, cat. no. 38









PROPERTY FROM THE ESTATE OF DR. HEINRICH MEDICUS

# FRENCH, LIMOGES, MID 13TH **CENTURY**

# **Crucified Christ**

champléve enamelled and parcel-gilt copper height 10 in.; 25.4 cm.

# PROVENANCE

Kofler-Truniger Collection, Lucerne, Before 1964-

Sotheby's New York, 23 September 1998, lot 99

## **EXHIBITED**

Sammlung E. und M. Kofler-Truniger, Luzern, Kunsthaus, Zurich, 1964, cat. no. 894; Mitteraleriche Kunst der Sammlung Kofler-Truniger, Luzern, Suermondt Ludwig Museum, Aachen 1965 cat. no. E100; The Keir Collection, Nelson Atkins Museum, Kansas City 1983, cat. no. 38

#### LITERATURE

Schnitzler, Bloch & Ratton, Email, Goldschmiede und Metallarbeiten, Europaisches Mittelaiter, Sammlung E. und M. Kofler-Truniger, II, 1965, E100, pl. 51

\$12,000-15,000 € 10,100-12,600 £ 9,100-11,300 PROPERTY FROM THE COLLECTION OF HOWARD AND SARETTA BARNET

# SPANISH(?), POSSIBLY LATE 12TH/13TH CENTURY

#### Head of a cleric

limestone

height 9½ in.; 23.5cm., upon a variegated reddish marble base.

#### **PROVENANCE**

Mathias Komor

The present lot recalls the Romanesque heads of Spanish stone sculpture, particularly in the region of Catalonia. The treatment of the hair, shorn high on the head (in this case tonsured), and the large almond-shaped eyes with well-defined upper and lower lids crowned by a prominent brow, are

features of a number of heads also seen on capitals and reliefs in churches along the pilgrimage route to Santiago de Compostela, in the towns of Frómista, Lieda, and also north of the Pyrenees in Moissac.

The distinct form of St. John's beard which curves steeply below the cheekbone and is incised with wriggle-work, is evident on figures on capitals in Saint Martin, Frómista (Durliat, *op. cit.* nos. 85, 198-9).

#### RELATED LITERATURE

Marcel Durliat, La Sculpture romane de la route de Saint-Jacques: de Conques à Compostelle, Mont-d-Marsan, 1990, no. 85, 298, and 299; Ángela Franco Mata, 'Imagen del yacente en la Corona de Castilla (ss. XIII-XIV)' in Boletín del Museo Arqueológico Nacional, Madrid, no. 20, 2002



# FRENCH, PROBABLY METZ, CIRCA 1300-1320

#### Saint John the Baptist

limestone

height 471/4 in.; 120 cm.

This powerful figure of Saint John the Baptist is shown standing with a frontal posture. His slender eyes are accentuated by the bold, stylized, parallel lines of wrinkles on his forehead. The Saint's hair is partially shorn, tucked behind his substantial ears, and long and parted on the back. His simple robe falls in straight, vertical folds, revealing his bare feet below. He holds the emblem of the Agnes Dei, the lamb of God, in his proper left hand.

While the arrangement of St. John's drapery is more geographically generalized, it is characteristic of French sculpture from the 13<sup>th</sup> century onward. The physiognomy, however, is specific to the region of Upper Lorraine, what was once called Lotharingia.

A similarly draped stone figure of Saint John holding the Agnus Dei, from the first quarter of the 13<sup>th</sup> century is in Etienville (Northern France) in the church of St. Sauveur- le-Vicomte. The minimalist garment, the folds of drapery and the simplified treatment of the Saint's hands and feet juxtaposed with a more refined carving of the head is analogous to the present sculpture. The limestone, however, comes from the Lorraine region, specifically the from the mid-jurassic hills of Moselle located in northwest Metz. Furthermore, the same details, including the distinctive ears and the broad, squarish face with somewhat pinched facial features is seen on sculptures, including the St. Laurent in in Verdun-et-Toul, just West of Metz (Schmoll gen. Eisenwerth, cit., p. 380, cat no. 242 and a standing deacon, probably Stephanus, from Meurthe-et-Moselle (Schmoll gen. Eisenwerth, cit., p. 486, cat. no. 319).

#### RELATED LITERATURE

J. A. Schmoll gen. Eisenwerth, Die lothringische Skulptur des 14. Jahrhunderts: ihre Voraussetzungen in der Südchampagne und ihre, Petersberg, 2005;

Ralph Melcher (cur.), Lothringische Skulptur des 14. Jahrhunderts, exhibition catalogue, 14 May to 30 July 2006, Museum in der Schlosskirche, Petersberg, 2006;

Fabienne Joubert, La Sculpture Gothique en France XII-XIII siècles, Paris, 2008

\$ 45,000-60,000

€ 37,800-50,500 £ 33,800-45,100







PROPERTY FROM THE PHILADELPHIA MUSEUM OF ART SOLD TO BENEFIT THE ACQUISITIONS FUND

# FRENCH. 15TH CENTURY

## Corbel with a winged lion

sandstone

13 by 17 by 221/4 in.; 33 by 43.2 by 56.5 cm.

#### **PROVENANCE**

Purchased with Museum funds from the George Grey Barnard Collection, 1945

#### LITERATURE

Martin Weinberger, *The George Grey Barnard Collection*, New York, 1941, no. 92, pl. XXVII; Joan A. Holladay and Susan L. Ward, *Gothic Sculpture in America*, vol. III, The International Center for Medieval Art, New York, 2016, p. 445

Fantastic beasts appeared in architecture throughout the Middle Ages. The present sculpture would have supported a statue or the springing of a vault, and it has been suggested that this piece may have served an heraldic function in a family chapel (*Gothic Sculpture*, op. cit., p. 445).

#### 129

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

# FRENCH OR ITALIAN, POSSIBLY 12/13TH CENTURY

Relief of a bird and a serpent

#### limestone

 $161\!\!/\!_2$  by  $97\!\!/\!_8$  in.; 42 by 25 cm., in a later painted wood frame:  $217\!\!/\!_8$  by 15 in., 55.5 by 38 cm.

\$ 4.000-6.000

€ 3,400-5,100 £ 3,050-4,550



PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

# FRENCH, PERHAPS MEUSE VALLEY, LATE 13TH CENTURY

# Seated Virgin and Child

polychrome wood with a metal plaque to the reverse inscribed: *M.D.* height 48% in.; 124 cm.

#### **PROVENANCE**

The church of Vézelise, Meurthe et Moselle, by repute

The present group belongs to a type of sculpture known as *Sedes Sapientiae* (the Throne of Wisdom), popular in Europe during the 12th and 13th centuries. The subject shows the Virgin's role as principal mediator between God and man in the Incarnation, the moment that Christ became human. In this sculpture, the Virgin is seated frontally and hieratically on a throne and she becomes the throne to the Christ Child as he perches on her lap, symbolizing her role in giving birth not only to the human Jesus, but also to the divine Christ.

\$ 20,000-30,000 € 16,800-25,200 £ 15,100-22,600







PROPERTY FROM THE PHILADELPHIA MUSEUM OF ART SOLD TO BENEFIT THE ACQUISITIONS FUND

# SOUTH GERMAN, CIRCA 1500

#### **Bust of Christ**

oak

height 161/2 in.; 41.9 cm.

#### PROVENANCE

Purchased with Museum funds from the George Grey Barnard Collection, 1945

#### LITERATURE

Martin Weinberger, *The George Grey Barnard Collection*, New York, 1941, no. 94, pl. LVI; Joan A. Holladay and Susan L. Ward, *Gothic Sculpture in America*, vol. III, The International Center for Medieval Art, New York, 2016, p. 501

Perkinson (*Gothic Sculpture*, *op. cit.*, p. 501) notes that the present sculpture is stylistically analogous to figures ascribed to the Ulm workshop of Jörg Syrlin the Elder from the third quarter of the 15th century. The high cheekbones and treatment of the eyes and eyelids are similar to several of his figures in the stalls of the Ulm Minster.

\$ 6,000-8,000

#### 132

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

# ENGLISH, SOMERSET, 16TH CENTURY

## Fountain head

stone

 $11^5\!/\!\!s$  by  $12^3\!/\!\!4$  by  $5^1\!/\!\!s$  in.; 29.5 by 32.4 by 13 cm. on later stand

#### **PROVENANCE**

With Robert Hirschhorn, London, 2009

\$6,000-9,000

€ 5,100-7,600 £ 4,550-6,800



PROPERTY FROM THE PHILADELPHIA MUSEUM OF ART SOLD TO BENEFIT THE ACQUISITIONS FUND.

# FRENCH OR NETHERLANDISH, 16TH CENTURY

St. Martin on Horseback

limestone

29 by 24 by 12 in.; 76.2 by 61 by 30.5 cm.

#### **PROVENANCE**

Purchased with Museum funds from the George Grey Barnard Collection, 1945

#### LITERATURE

Martin Weinberger, *The George Grey Barnard Collection*, New York, 1941, no. 98, pl. XXX; Joan A. Holladay and Susan L. Ward, *Gothic Sculpture in America*, vol. III, The International Center for Medieval Art, New York, 2016, p. 480

\$ 2,500-5,000

€ 2,100-4,200 £ 1,900-3,800









PROPERTY FROM THE PHILADELPHIA MUSEUM OF ART SOLD TO BENEFIT THE ACQUISITIONS FUND

# FRENCH, SECOND HALF 15TH CENTURY

# Capital

#### limestone

octagonal form with band of acanthus leaves 19 by 32 by 32 in.; 48.3 by 81.3 by 81.3 cm.

#### LITERATURE

Martin Weinberger, *The George Grey Barnard Collection*, New York, 1941, no. 54-56, pl. XVI; Joan A. Holladay and Susan L. Ward, *Gothic Sculpture in America*, vol. III, The International Center for Medieval Art, New York, 2016, p. 441-442

\$ 5,000-7,000

€ 4,200-5,900 £ 3,800-5,300

#### 135

PROPERTY FROM THE PHILADELPHIA MUSEUM OF ART SOLD TO BENEFIT THE ACQUISITIONS FUND

# FRENCH, SECOND HALF 15TH CENTURY

# Capital

#### limestone

octagonal with twisted twig motif 21 by 32 by 30 in.; 53.3 by 81.3 by 76.2 cm.

#### LITERATURE

Martin Weinberger, *The George Grey Barnard Collection*, New York, 1941, no. 54-56, pl. XVI; Joan A. Holladay and Susan L. Ward, "Pennsylvania," *Gothic Sculpture in America*, vol. III, The International Center for Medieval Art, New York, 2016, p. 441-442

\$ 4,000-6,000

€ 3,400-5,100 £ 3,050-4,550

PROPERTY FROM THE PHILADELPHIA MUSEUM OF ART SOLD TO BENEFIT THE ACQUISITIONS

# FRENCH, SECOND HALF 15TH CENTURY

# Capital

limestone 16 by 32 by 32 in.; 40.6 by 81.3 by 81.3 cm.

#### LITERATURE

Martin Weinberger, The George Grey Barnard Collection, New York, 1941, no. 54-56, pl. XVI; Joan A. Holladay and Susan L. Ward, Gothic Sculpture in America, vol. III, The International Center for Medieval Art, New York, 2016, p. 441-

\$1,500-2,500 € 1,300-2,100 £ 1,150-1,900

#### 137

PROPERTY FROM THE PHILADELPHIA MUSEUM OF ART SOLD TO BENEFIT THE ACQUISITIONS

# FRENCH, BURGUNDIAN, LATE 15TH CENTURY

# Bishop Saint

polychrome stone height 48 in.; 122 cm.

#### LITERATURE

Martin Weinberger, The George Grey Barnard Collection, New York, 1941, p. 18, no. 84

The facial features, including the distinctive broad face and square-shaped jaw, seen on the present figure of a bishop saint are analogous to those on several figures ascribed to the Burgundian sculptor Antoine Le Moiturier (1425-1495) and his school. Also compare the treatment of the drapery and the gothic script on the front of several of the bases which include the name of the saint (Dijon 1974, cit., figs. 2-9).

#### RELATED LITERATURE

Antoine Le Moiturier, le dernier des grands imagiers des ducs de Bourgogne, exhibition catalogue, Musée de Dijon, 1973; La sculpture Bourguignonne en Auxois et eb Autunois a la fin du XV siècle, Musée de Dijon, Palais des Ducs de Bourgogne, 1974

\$10,000-15,000 



PROPERTY OF A SOUTHWEST COLLECTOR

# SPANISH, SECOND HALF 13TH CENTURY

#### Crucifix

polychrome wood height of crucifix 89½ in.; 227.3 cm. height of figure 71 in.; 180.3 cm.

#### PROVENANCE

Private collection, Lisbon, Portuga

\$ 40,000-60,000 € 33,600-50,500 £ 30,100-45,100 This life-size sculpture of the crucified Christ would have been displayed between the choir and the nave of a church, the space reserved for the congregation, and it would have provided a dramatic focal point for the faithful. The Spanish medieval tradition of representing Christ was focused on realism; sculptors used flesh tones and often accentuated Christ's wounds to induce greater emotion in the viewer. Here, the figure, with drooping head, closed eyes, and limp body, emphasizes Christ's humanity and suffering. This particular treatment gained currency around in the 13<sup>th</sup> century, in contrast to more upright and triumphant representations of Christ on the cross of earlier centuries.

#### RELATED LITERATURE

Paul Thoby, Le Crucifix des origines au Concile de Trent: Etude iconographique, Nantes, 1959





## 139

PROPERTY FROM THE ESTATE OF CATHERINE AUCHINCLOSS: A REFINED EYE

# FRANÇOIS HABERT

Active in Paris, mid-17th century

Still life of flowers in a blue and white Chinese porcelain bowl with a red admiral butterfly on a wooden ledge

signed lower right: F. HABERT. F

oil on panel

 $10^{5}$ /8 by  $14^{1}$ /4 in,; 27.3 by 36.2 cm.

## PROVENANCE

With Galerie de Jonckheere;

Anonymous sale, Christie's London, 7 July 2000, lot 48:

There acquired by the present collector.

#### **EXHIBITED**

Paris, Musée du Petit Palais, *Peintres de Fleurs en France 17e-19e Siècles*, 19 May – 2 September, 1979, no. 13.

#### LITERATURE

M. Faré, Le grand siècle de la nature morte en France, le XVIIe siècle, Fribourg, 1974, p. 271; E. Coatalem, La nature morte française au XVIIe siècle, Dijon 2014, p. 186, reproduced p. 187. François Habert was active in Paris from about 1643-1652, though little is known about his life, including whether he was French or Flemish. As Eric Coatalem notes, the prices listed for his paintings in 18th century inventories indicate that he was an important and successful artist.¹ His paintings, of which only a handful are known today, range from large-scale, grand tablescapes with ornate fabrics, food, and objects to more restrained compositions such as the present painting.

1. See Coatalem, under Literature, p. 184.

\$60,000-80,000

€ 50,500-67,500 £ 45,100-60,500



# PIETER GERRITSZ. VAN **ROESTRAETEN**

Haarlem 1630 - 1700 London

A vanitas still life with a violin, a skull draped with laurel branches, a silver ginger jar, a recorder, a letter with a red seal, a silver gilt hardstone cup, and a silver dish, all on a marble ledge

oil on canvas 251/8 by 293/4 in.; 63.8 by 75.6 cm.

#### **PROVENANCE**

Private collection, England, by 1864 (according to a label on the reverse); Sitley and Paverbrow;

Anonymous sale, London, Christie's, 1 August 1929, lot 185, to van Slochem (as signed); Franciscus Wilhelmus van der Haagen, Arnhem, by 1938 (according to an inscription on the reverse);

Anonymous sale, Amsterdam, Christie's, 20 June 1989, lot 28;

Anonymous sale, New York, Christie's, 31 May 1990, lot 10;

There acquired by the present collector (\$26,000).

We are grateful to Fred G. Meijer for endorsing the attribution on the basis of images.

\$ 8,000-12,000

141 No Lot



142

PROPERTY OF A PRIVATE COLLECTOR

# LOUIS VALLÉE

died 1653 Amsterdam

# Portrait of a gentleman, threequarter length

signed lower right: *Louis vo* oil on canvas 45<sup>1</sup>/<sub>4</sub> by 35<sup>7</sup>/<sub>8</sub> in.; 114.8 by 91 cm.

 Little is known of the Dutch artist Louis Vallée, and only a handful of works by him are known. He is recorded in the burial register as having lived on the Warmoesstraat, in the parish of the Oude Kerk. From the signed works there can be deduced a short window of activity from 1646-53, but this apparently short career leads to speculation of an early death; indeed the artist may have been carried off by the plague which was raging in Amsterdam in 1653.

143

# JACOB VAN LOO

Sluis 1614 - 1670 Paris

#### Venus and Adonis

signed with the artists monogram: *J.V.L* and false signature, on the rock lower left: *Van der. Werff* 

oil on canvas

31½ by 27 in.; 80 by 69 cm.

\$60,000-80,000

€ 50,500-67,500 £ 45,100-60,500



#### **PROVENANCE**

Pieter Locquet, Amsterdam;
By whose Executors Sold, Amsterdam,
September 22, 1783, lot 207, for 145 florins, to
Coclers (as by Jan van Loo);
Georges Aubry, Paris;
His deceased sale, Paris, Drouot, February 13,
1939, lot 116 (as by A. van der Werff);
Anonymous sale, Paris, Hôtel Drouot, Maîtres
Ader-Picard-Tajan, April 24, 1972, lot 163 (as by
A. van der Werff);

Private collection, Paris, until 2012; By whom anonymously sold, Paris, Sotheby's, June 21, 2012, lot 22;

Acquired from the above by the present owner.

#### LITERATURE

Connaissance des Arts, no. 242, April 1972, p. 36 (as by A. van der Werff);

E.J. Sluijter, De "hedensche fabulen" in de Noordnederlandse Schilderkunst, circa 1590-1600. Een proeve van beschrijving en interpretative van schilderijen met verhalende onderwerpen uit de klassieke mythologie, La Haye, 1986, pp. 121-127, 240-241, reproduced p. 455, no. 178;

E.J. Sluijter, De "heydensche fabulen" in de schilderkunst van de Gouden Eeuw. Schilderijen metverhalende onderwerpen uit de klassieke mythologie in de noordelijke Nederlanden, Leyde, 2000, p. 75-77, 141 and 253 (notes 74 and 76), reproduced p. 253, no. 244;

D. Mandrella, *Jacob van Loo* (1614-1670), Paris 2011, p. 186, no. P.115, reproduced p. 187.

When the present work sold at auction in 1939 and in 1972 it was thought to be by Adriaen van der Werff because of the false signature. Today this painting is an undisputed work by Jacob van Loo and can be compared to another attested work by the artist *Scene with Bacchantes*, now in the Rijksmuseum, Amsterdam (inv. no. SK-A-3483).

Jacob van Loo is known for his large scale history paintings. During his lifetime van Loo gained popularity with the exceptional quality of his female figures, particularly his nudes which were said to have rivaled Rembrandt's. David Mandrella, the author of Jacob van Loo's catalog raisonné, dates the present picture to the late 1650s when van Loo shifts his focus to painting more precise works on a smaller scale.

PROPERTY FROM THE WELDON COLLECTION, NEW YORK

# PIETER VAN MOL

Antwerp 1599 - 1650 Paris

#### Study of a boy's head

oil on shaped paper  $9\frac{1}{2}$  by  $8\frac{1}{4}$  in.; 24.1 by 21 cm.

#### PROVENANCE

John Bertram, circa 1859;

Thence by descent to Michael John Redman; Acquired by Angus Neill, Felder Fine Art, London, 1998;

With Deborah Gage, London (all of the above as by Jacob Jordaens);

There acquired by Mr. and Mrs. Henry Weldon in 2000.

\$ 25,000-35,000

€ 21,000-29,400 £ 18,800-26,300

When acquired for the Weldon collection in 2000, this sensitively painted oil sketch was ascribed to the hand of Jacob Jordaens. A number of scholars supported that attribution, placing it among the early works of that master, and dating it to *circa* 1616.

More recently, however, this study has been convincingly identified as a work by the Flemish painter Pieter van Mol, datable to before 1631 when he left Antwerp for Paris. While Jordaens oil studies are usually more free and sketchy in handling, the Study of A Boy's Head is more fully worked up and finished. Striking similarities in execution can be seen with another oil study ascribed to van Mol, Young Man Wearing a Mitre, in the collection of the Musée du Louvre (fig. 1): the similar manner in which the neck areas are rendered, half in light and half in shadow; the strong use of pink in the flesh tones to suggest the youthful bloom of the cheeks; the impasto in white and light brown on the collars; the beautifully detailed rendering of the hair and its highlights; and the thin layers of grey brush strokes over brown in the background.

Van Mol began his artistic training in 1611 with the little-known painter Seger van der Graeve and later studied with Artus Wolfort. He was received as a master of the Antwerp Guild of St. Luke in 1622. Van Mol settled in Paris where he was appointed Painter to Queen Anne of Austria in 1642 and eventually participated in the founding of the Académie Royale de Peinture et de Sculpture in 1648.



Fig. 1 Attributed to Pieter van Mol, *Young Man Wearing a Mitre*, oil on panel. 55.5 by 46.5 cm. Musée du Louvre, Paris. (INV. M.I. 941) ©RMN-Grand Palais/ Art Resource. NY.



PROPERTY FROM A PRIVATE COLLECTION

# REMBRANDT SCHOOL, 17TH CENTURY

# An old woman weighing gold coins

bears signature and date upper left: *Rembrandt* / 1647

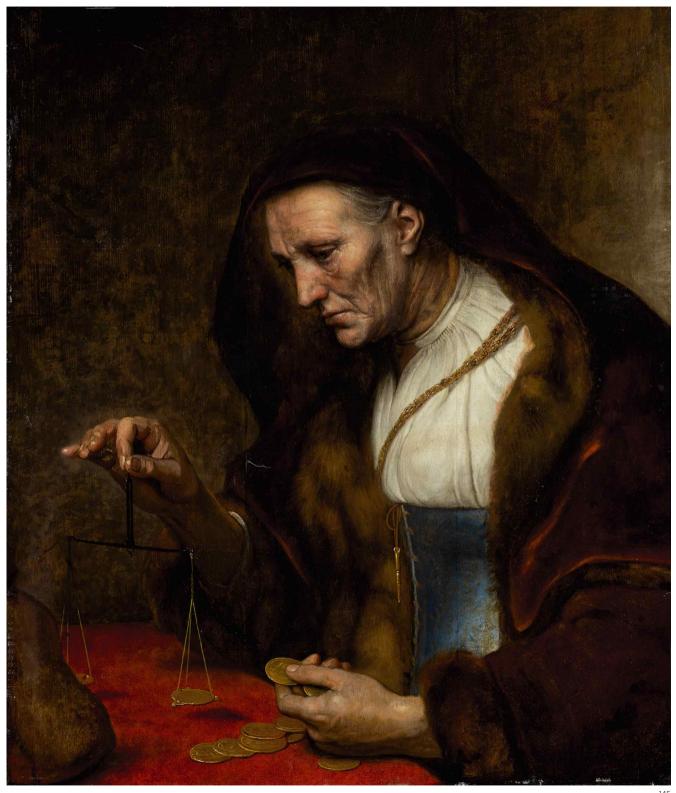
oil on panel 34 by 28<sup>3</sup>/<sub>4</sub> in.; 86.4 by 73 cm.

#### **PROVENANCE**

Anonymous sale, London, 9 December 1931, lot 59, to A. Field (as Rembrandt); With D. Katz, Dieren, by 1943 (according to an inscription on an RKD mount); Private collection, The Netherlands; Thence by descent in the family; By whom anonymously sold ("The Property of a Gentleman"), London, Sotheby's, 10 July 2003, lot 18, for \$155,428; There acquired by the present collector.

 Although a firm attribution to this confidently executed work has thus far eluded scholars, this painting displays similarities to works by pupils of Rembrandt, including Christoph Paudiss, Karel van der Pluijm, and Abraham van Dyck. Notable comparisons can be drawn between the present work and Abraham van Dyck's *'Grace before dinner,'' An old couple seated at a Table,* formerly in the collection of Emile Wolf and sold 8 June 2017, lot 19.<sup>1</sup>

1. Oil on canvas, 26 3/4 by 29 3/4 inches. See W. Sumoswki, Gemälde der Rembrandt Schüler, vol. I, Landau/Pfalz 1983, p. 673 cat. no. 384, reproduced p. 705.



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

# **GERRIT VAN HONTHORST**

Utrecht 1590 - 1656

#### The flea hunt

indistinctly signed and dated lower left oil on canvas 43½ by 35½ in; 110 by 89.5 cm.

\$ 250,000-350,000 € 210,000-294,000 £ 188,000-263,000

#### **PROVENANCE**

Probably Jan Willem Frank, The Hague; His sale, The Hague, Jan Willem Frank, 5 April 1762, lot 46;

H.M. van Straaten, The Hague; His sale, The Hague, Van Marle & Bignell, 7 March 1944, lot 67;

With Richard Knight, London;

With Trafalgar Galleries, London;

Anonymous sale ("Property of a European Private Collector"), London, Christie's, 4 July 1997, lot 26; Where purchased by the present collector for \$262,181.

#### **EXHIBITED**

London, Royal Academy, *Trafalgar Galleries at the Royal Academy III*, 1983, no. 26.

#### LITERATURE

G. Hoet (P. Terwesten ed.), Catalogus of Naamlyst van Schilderijen..., The Hague 1770, p. 248; J.R. Judson, Gerrit van Honthorst, The Hague 1959, p. 236, no. 178c (as a copy); H. Braun, Gerard und Willem van Honthorst, Ph.D., diss., University of Göttingen, 1966, p. 335, no. 5 (as doubtful); B. Nicolson, The International Caravaggesque Movement, Oxford 1979, pp. 61 and 230; J. Judson, "New Light on Honthorst", Hendrick ter Brugghen und die Nachfolger Caravaggios in Holland, Braunschweig 1988, p. 113; Royal Academy, Trafalgar Galleries III, London 1983, pp. 66-9, cat. no. 26, reproduced in color; B. Nicolson, Caravaggism in Europe, Oxford 1979, (ed. L. Vertova) Turin 1990, vol. I, p. 127, reproduced vol. III, plate 1254; J. Judson and R. Ekkart, Gerrit van Honthorst, Doornspijk 1999, pp. 199-200, cat. no. 258, reproduced plate. 149 (as a workshop copy after a lost original).

continued

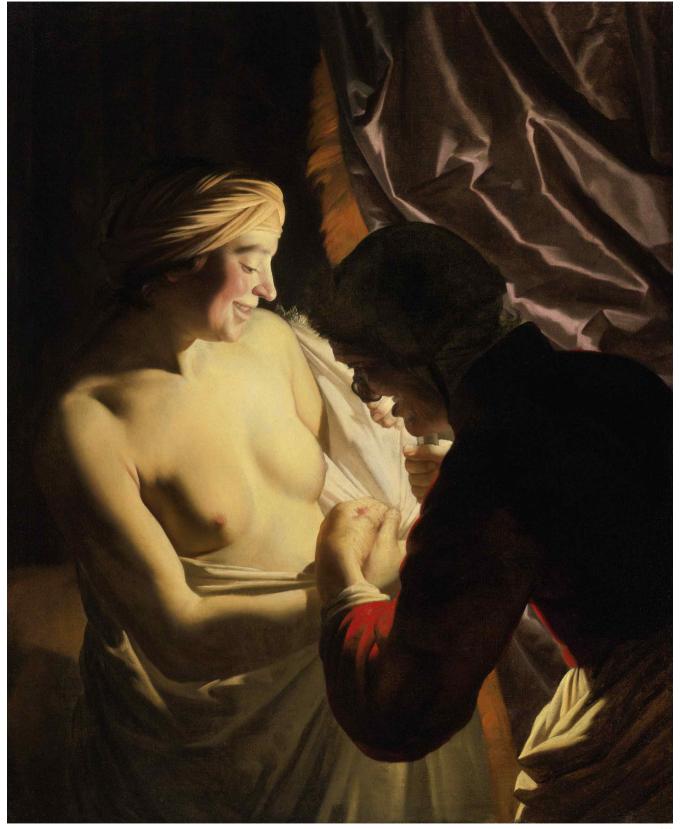




Fig. 1 Gerard van Honthorst (1592-1656), The Flea Hunt, 1621, oil on canvas, The Dayton Art Institute

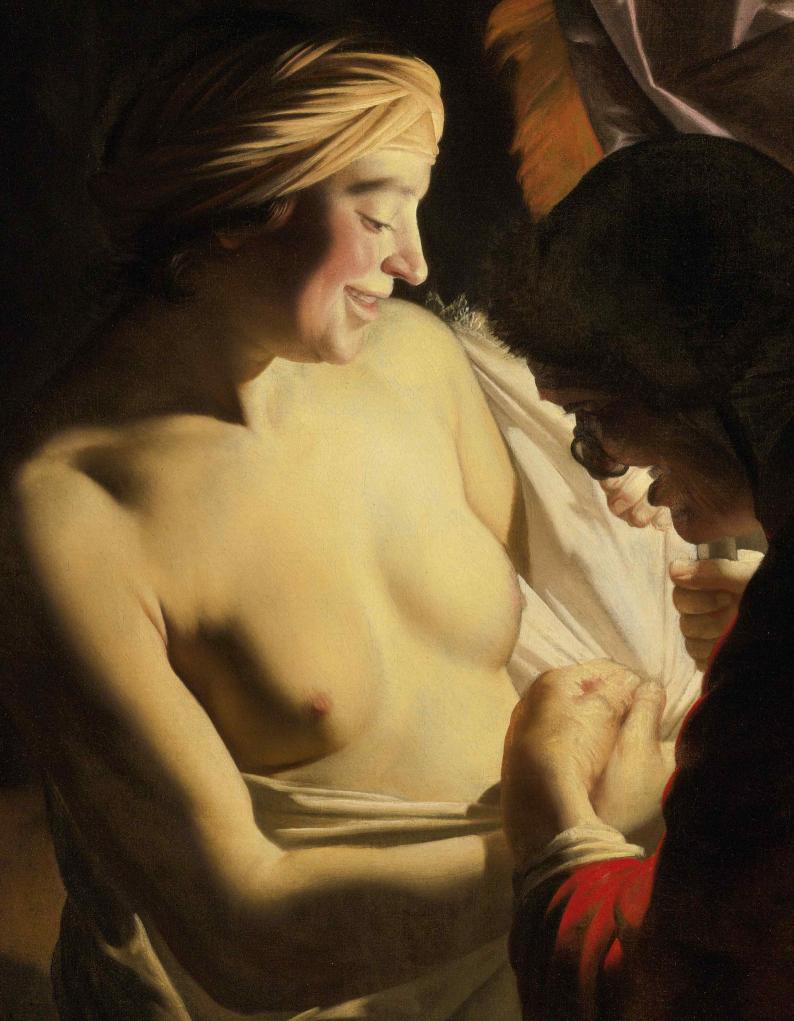
Wayne Franits has recently examined this candlelit *Flea Hunt* in the original and considers it a characteristic work by Honthorst, datable to *circa* 1623-25. Though Judson and Ekkart list this work as a workshop replica after a lost original (see Literature), it is clear that they had not examined the painting when it was sold as autograph shortly before the publishing of their 1999 monograph, given the sale's omission from that book. That a lost original separate to the present canvas actually exists remains unclear, and barring direct knowledge of another autograph extant example, this painting should be considered the only known authentic version.<sup>1</sup>

Honthorst introduced the theme of the flea hunt into Netherlandish painting. As with so many of Honthorst's genre scenes, an allusion to promiscuity and general playfulness is used, though here it is more directly referenced through the use of the flea hunt theme. From antiquity, the flea has been used as a symbol for sex owing to its proclivity to sucking blood from its targets. Writers as early as Aristotle, Pliny and Ovid, and continuing on to Honthorst's contemporaries John Donne, Peter Woodhouse and Christopher Marlowe, all wrote on the intimate and intense associations of the flea with sex.2 Honthorst eliminates any subtle innuendo here as he depicts the procuress helping the smiling, half naked woman search for fleas on her clothing, all lit by Honthorst's quintessential candlelight. Honthorst treated the subject in another painting, signed and dated 1628 (see fig. 1; The Dayton Art Institute, Ohio) which includes two peeping voyeurs in the background of the scene, yet another aid to the viewer in these otherwise not so subtle metaphors.

Judson/Ekkart illustrate (cat. D47, fig. 148) a pen, wash, and chalk drawing of a similar composition (Museum der bildenden Künste, Leipzig, inv. no. N.I. 436) that they argue served as the inspiration for the present composition. That drawing likely repeats a *Magdalen in Ecstasy*, considered a lost original by Caravaggio, which is known in numerous painted versions by Lodovicus Finsonius (Musée des beaux-arts, Marseilles) and Wybrand de Geest, (Don Santiago Alorda collection, Barcelona).

We are grateful to Wayne Franits, Professor of Art History at Syracuse University, for his assistance in the cataloguing of this lot.

- What appears to be a different painting to the present work, though whose autograph status is unknown, was possibly sold Fa. E. Kahlert & Son & Others sale, Berlin, H.W. Lange, 18-20 June 1940, lot 24. That picture is described as being signed in monogram upper right, and is of different dimensions to the present work.
- 2. J.R. Judson and R. Ekkart, under Literature, p. 199. John Donne's poem The Flea is one of the better known modern literary sources



# MAERTEN RYCKAERT

Antwerp 1587 - 1633

A panoramic mountainous river landscape with figures on a path, a village and fishermen beyond

oil on panel 193/8 by 333/4 in.; 49 by 85.7 cm.

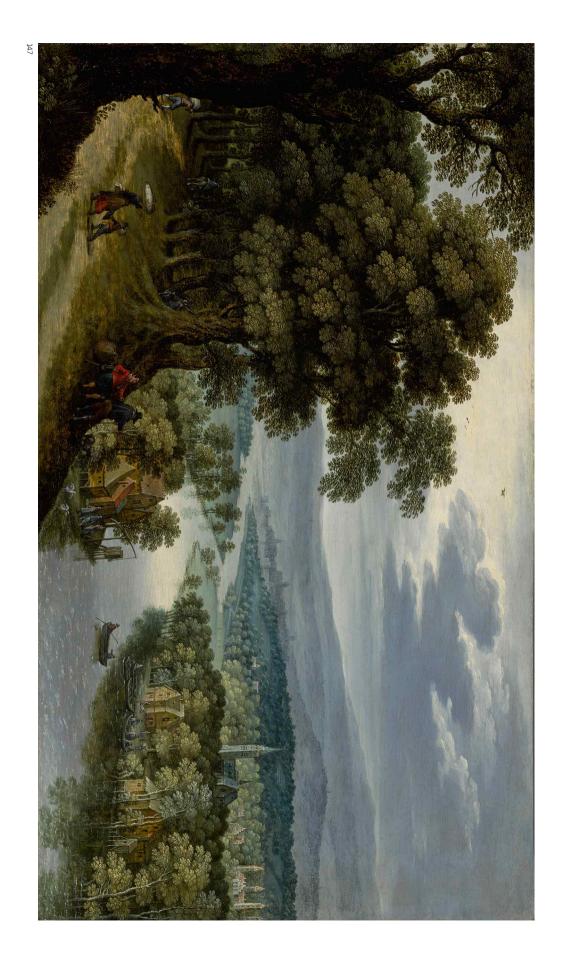
#### PROVENANCE

Anonymous sale, New York, Sotheby's, 5 June 2008, lot 14;

There acquired by the present owner.

 This idyllic panoramic landscape reveals the influence of Paul Bril on Ryckaert's style, whose work Ryckaert would have seen in Rome during his sojourn in Italy between 1605 and 1610. The present painting, with its gentle diagonals, low horizon, and subtle rendition of light, echoes Bril's work from his late Roman period when the artist had incorporated the classicizing elements of the landscapes of Annibale Carracci and Adam Elsheimer. The chalky, hazy blues and brilliant emerald greens that dominate this composition are typical of Ryckaert's palette. Particularly striking here are the deftly rendered figures.

We are grateful to Dr. Luuk Pijl for endorsing the attribution on the basis of images.





# JACOPO VIGNALI

Pratovecchio 1592 - 1664 Florence

# Saint John the Baptist

oil on canvas, oval 33% by 25% in.; 86 by 64.4 cm.

We are grateful to Francesca Baldassari, who has seen this painting firsthand, for confirming it to be a work by Vignali.

\$ 30,000-40,000



#### 149

# GIOVANNI FRANCESCO GUERRIERI

Fossombrone 1589 - 1655 Pesaro

The Triumph of David

oil on canvas, unlined 40 by  $50^{1}/_{2}$  in.; 101.6 by 128.3 cm.

PROPERTY FROM A PRIVATE COLLECTION

# CIRCLE OF ANNIBALE CARRACCI

Portrait of Cardinal Odoardo Farnese (1583-1626), three-quarter length, seated in the Camerino degli Eremiti in Palazzetto Farnese, before a window, with the court entertainer "Hairy Harry" and his dog, the river Tiber and the Farnesina beyond

oil on canvas, in its original walnut gilt cassetta frame

543/4 by 431/8 in.; 139.1 by 111.4 cm.

\$80,000-120,000 €67,500-101,000 £60,500-90,500

#### **PROVENANCE**

Cardinal Odoardo Farnese, Palazzo Farnese, Rome:

By descent to his nephew Odoardo I Farnese; By descent to his son Ranuccio II Farnese, Palazzo del Giardino, Parma; Private collection, Genoa, since 1930.

#### LITERATURE

"Inventario dei beni Farnese, 2 novembre 1641," (Archivio Segreto Vaticano, arm. LXI, reg. 14), in B. Jestaz (ed.), Le Palais Farnèse, III, 3, L'Inventaire du Palais et des propriétés Farnèse à Rome en 1644, Rome 1994, p. 126, note 99 (in the stanza del Guardarobba, "Uno in tela, cornice di noce tocca d'oro, ritratto del Cardinale a sedere.");

Also recorded in the 1644 inventory, as cat. no. 3082 (op. cit.);

"Quadri di Palazzo del Giardino di Parma nel 1680 c." (Naples, Archivio Farnesiano, Casa e Corte Farnesiana, s. VIII, b.54), in G. Bertini, La Galleria del duca di Parma, Storia di una collezione, Bologna 1987, p. 257 (in the Appartamento del Ser.mo Principe Odoardo - Camera vicina alla Galleria di S. A. S.sma: "514. Un quardo alto braccia due, oncie una, e mezza, largo braccia uno oncie sette, e mezza. Un ritatto del Sig.r Cardinale Odoardo con rocchetto, tiene nella destra un breviario posto sopra di una tavola coperta di scarlato, e nella sinistra un memoriale, di...n. 646."

In this intimate portrait, the great collector and patron Odoardo Farnese is shown seated before a window which gives on to the River Tiber and the Villa Farnesina. The artist must have been a member of the cardinal's close entourage for the figure shown center right with his dog is "Hairy Harry," the cardinal's court entertainer, who is known from Agostino Carracci's portrait of Hairy Harry, Mad Peter and Tiny Amon, in the Museo nazionale di Capodimonte, Naples (fig. 1). There can be no doubt about the identify of the cardinal because the Farnese family coatof-arms is shown on the inkwell on the table and his physiognomy is known from Annibale Carracci's Christ in glory with saints and Odoardo Farnese in the Uffizi, Florence (fig. 2), as well as Domenichino's portrait in a private collection.

From the window the Villa Farnesina can be seen, where Raphael's frescoes can be found, with Gianicolo Hill. This is the view from the Palazzetto Farnese, built by Odoardo in 1602 on the bank of the Tiber, which is linked to the main Palazzo Farnese by a covered corridor over the Via Giulia. In the Palazzetto Odoardo created the Camerino degli Eremiti, a private hideaway for his circle of intellectuals to meet, which was conceived by Annibale Carracci and frescoed by Lanfranco and Domenichino.

All the aforementioned artists working in Odoardo's milieu were pupils of Annibale Carracci but the present portrait comes closest in style to the work of Domenichino. Richard Spear does not feel that the work can be attributed to Domenichino while Francesco Petrucci does feel that it is a typical work by the artist from circa 1600-02.



Fig. 1 Agostino Carracci, *Hairy Harry, Mad Peter and Tiny Amon*, 1598-1600, oil on canvas, 101 by 133 cm, Museo Nazionale di Capodimonte, Naples



Fig. 2 Annibale Carracci, Christ in Glory with saints and Odardo Farnese, Firenze Galleria Palatina



Detail of the present work



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

#### JACOPO ZUCCHI

Florence circa 1540 - 1596 Rome

Portrait of a young lady in an embroidered dress and pearls, three-quarter length, her hand resting on a small book on a table

oil on canvas  $52\frac{1}{4}$  by  $41\frac{5}{8}$  in.; 132.7 by 105.9 cm.

#### **PROVENANCE**

Thomas Jeffersen Bryan (1802-1870), New York; By whom bequeathed to the New York Historical Society, in 1867 (acc. no. 1867.51);

Their sale, ("The Property of the New York Historical Society"), New York, Sotheby's, 12 January 1995, lot 54 (as Florentine School, circa 1575);

There acquired by the present collector.

#### LITERATURE

Catalogue of the Bryan Gallery of Christian Art from the Earliest Masters to the Present Time, New York 1853, p. 5, cat. no. 45 (as Bronzino); R. Grant White, Companion to the Bryan of Gallery of Christian Art, New York 1853, pp. 35-36, cat. no. 45 (as Bronzino);

L. Einstein and F. Monrod, "Le Musée de la Societé Historique de New York," in *Gazette* des Beaux-Arts, May 1905, p. 418 (as Circle of Bronzino);

Catalogue of the Museum and Gallery of the New York Historical Society, New York 1915, p. 65, cat. no. B51, (as Bronzino).

Though the identity of the woman in this portrait remains unknown, it is clear from her lavish costume and elegant pose that she is a member of the Florentine court. Sumptuary laws at the time let only married ladies of the nobility to wear more than a single strand of pearls; given the sitter's four strands of opera-length pearls, she is not only married but also quite well-off. Her elaborate black, yellow, and cream-colored embroidered dress with a delicate lace collar is of extraordinary richness and is certainly Spanish. The influence of Hispanic style was prevalent at the Medici court in Florence given Cosimo I's wife was Eleonora of Toledo.

The painting once belonged to the celebrated New York connoisseur, Thomas Jefferson Bryan (1802-1870) and later formed part of the collection of the New York Historical Society (see Provenance). Bryan opened the Bryan Gallery of Christian Art in 1852, comprising his collection of some 500 paintings, including works attributed to Leonardo da Vinci, Giotto, Titian and Mantegna. Much of the collection was transferred to the New York Historical Society in 1867 and the present work was among those eventually bequeathed to the institution upon Bryan's death in 1870.

We are grateful to Carlo Falciani for proposing, based on photographs, the attribution to Jacopo Zucchi, who studied under Giorgio Vasari and later worked for Cardinal Ferdinando de' Medici at his Palazzo Firenze.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

# ATTRIBUTED TO CARLO SARACENI

Venice 1579 - 1620

Judith with the head of Holofernes

oil on copper 131/4 by 101/2in.; 33.3 by 26.6 cm.

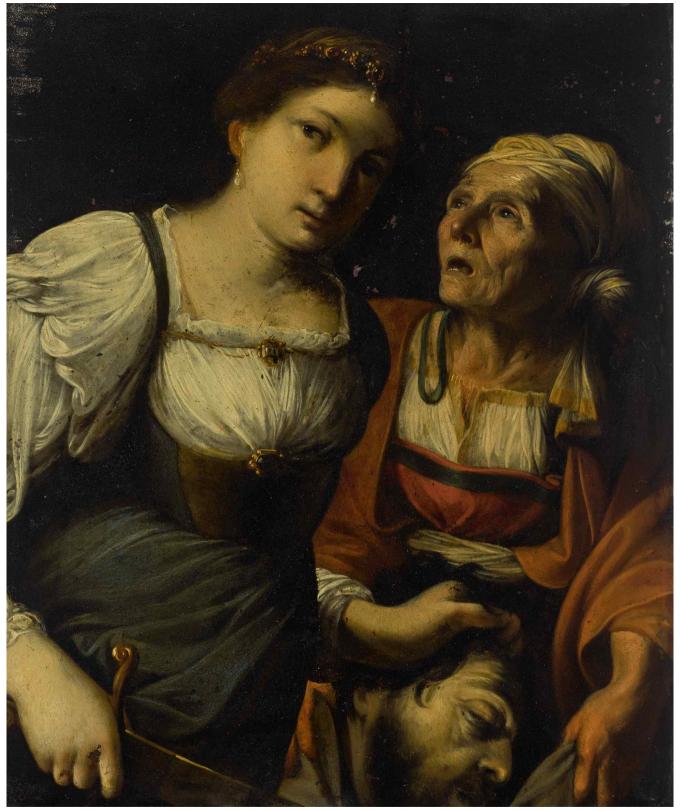
Saraceni painted the popular subject of Judith with the head of Holofernes twice in his career, in two different compositions; both exist in numerous versions by the artist and his workshop. The composition which the present painting follows shows Judith upright and turning to look straight at the viewer, with the head in her left hand and a sword in her right. Her maid is just beyond her shoulder but still quite forward in the composition, lit brightly; both women wear colorful clothing, Judith with a jeweled hairpiece and brooches. The colorful drapery is depicted in a classical and elegant manner, with the fabric in Judith's hair blowing beyond her. The prime version, now in a private collection in Madrid<sup>1</sup> was completed in the early 1610s, just after the death of Caravaggio.

The artist's other treatment exhibits the influence of the *Caravaggist* style on Saraceni's work (fig. 1). Painted in a darkly lit interior, Judith is seen at the center of the composition, looking up at the viewer. Her maid is in the lower left corner, looking up at Judith, who holds up the head of Holofernes with her left hand. While scholars date the first versions of each composition to 1610-15, the contrast between the more classical version with the dramatic, tenebrist treatment is a fascinating study into the changing styles of painting in Rome in the wake of Caravaggio's death.

1. Oil on copper, 33 by 26 cm., see M.G. Aurigemma, *Carlo Saraceni 1579-1620*, Rome 2013, pp. 235-237, reproduced p. 236.



Fig. 1 Carlo Saraceni, *Judith with the Head of Holofernes*, KHM-Museumsverband



PROPERTY FROM THE ESTATE OF MELANIE LINDENBAUM

## **LUCA GIORDANO**

Naples 1634 - 1705

#### The sacrifice of Manoah

signed on the foot of the altar lower center: *Luca Giordano / .F.* 

oil on canvas, unlined 49 by  $72\frac{1}{2}$  in.; 124.1 by 184.7 cm.

We are grateful to Giuseppe Scavizzi for endorsing the attribution to Giordano, based on photographs. Professor Scavizzi dates the picture to *circa* 1650-1655, thus ranking it among Giordano's earliest compositions.

\$60,000-80,000

€ 50,500-67,500 £ 45,100-60,500





PROPERTY FROM AN AUSTRIAN PRIVATE COLLECTION

# JACOPO ROBUSTI, CALLED JACOPO TINTORETTO

Venice 1518 - 1594

#### Portrait of a man

oil on canvas 17 by 135/8 in.; 43 by 34.5 cm.

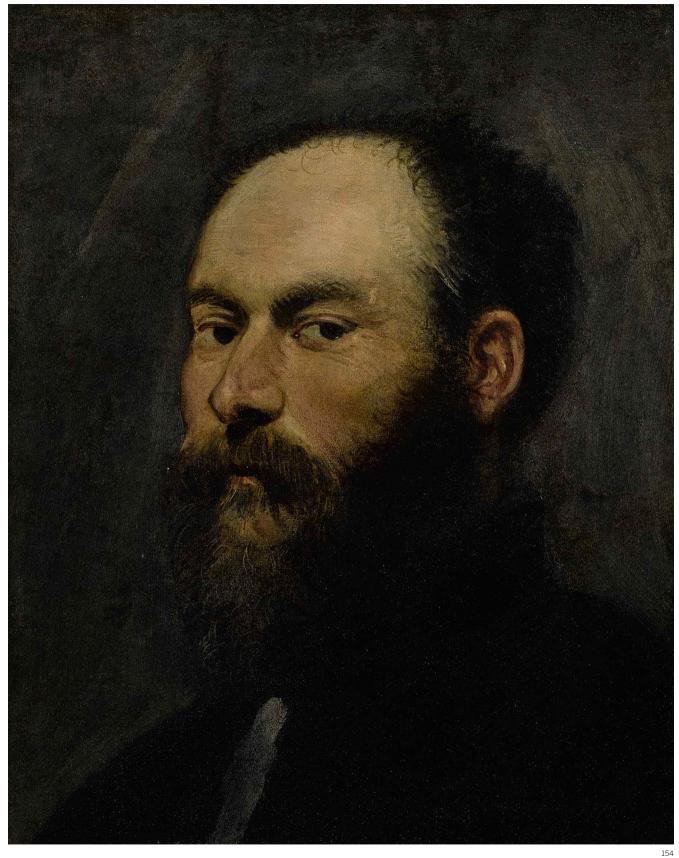
#### PROVENANCE

Private collection, England; With Galerie Sanct Lucas, Vienna, by 1974.

#### LITERATURE

P. Rossi, "Osservazioni sui ritratti di Jacopo Tintoretto," *Arte Veneta*, XXIII, 1969, pp. 72, 83, n. 9, reproduced in black and white p. 74, fig. 81; P. Rossi, *Jacopo Tintoretto*, *I Ritratti*, Venice 1974-1976, p. 127, reproduced in black and white fig. 135 (as *circa* 1566); *Jacopo Tintoretto Portraits*, exhibition catalogue, Milan 1994, p. XI–XII, p. XIII, n. 26, reproduced in black and white p. IX (as *circa* 1566).

In Rossi's article of 1969, in which she first published the portrait, she gives it a dating of about 1565–70 and places it close in date and treatment to Tintoretto's *Portrait of Jacopo Sansovino* at the Uffizi, Florence.



# WORKSHOP OF SIR PETER PAUL RUBENS

Siegen 1577 - 1640 Antwerp

## The Adoration of the Shepherds

oil on panel 143/4by 11 in.; 37.5 by 28 cm.

#### PROVENANCE

Petrus Franciscus van Schorel (1716-1778); His sale, Antwerp, 7 June 1774, lot 6, to Van Merlen;

Philippe-Auguste Hennequin (1762-1833); Thence by descent and from whom acquired by the present owner.

#### LITERATURE

H. Devisscher and H. Vlieghe, *The Life of Christ Before the Passion: The Youth of Christ*, in *Corpus Rubenianum*, *Ludwig Burchard*, Part V, vol. 1, 2014, p. 62, under cat. no. 10 (under copies, #2).

 The composition of this lively work on panel follows that of Rubens' *circa* 1614 altarpiece in St. Paul's Church, Antwerp (Fig. 1). This is one of Rubens' most successful interpretations of the *Adoration of the Shepherds*, as its essential composition was first taken up by him in yet an earlier, 1608 commission for the Oratorian church in Fermo. Straddling the visual line between oil sketch and finished *ricordo*, this particular work follows the final design of the Antwerp altarpiece most closely, while its more subdued coloring and overall palette recalls Rubens' technique from his Italian sojourn.

This picture once belonged to the French Neoclassical artist Philippe-Auguste Hennequin (1762-1833). Hennequin trained under both Hughes Taraval and Jacques-Louis David, to whom his work is much indebted. It descended through Hennequin's family until it was recently acquired by the present owner.

156 No Lot



Fig. 1 Peter Paul Rubens, Birth of Christ, Adoration of the Shepherds, oil on canvas, 400 x 300 cm. Credit: Sint Pauluskerk, Antwerp, Belgium/ Bridgeman Images





157 (ACTUAL SIZE)

#### ELIAS VAN DEN BROECK

Antwerp 1649/50 - 1708 Amsterdam

Forest floor still life with butterflies

oil on panel 5 by 4 in. 12.7 by 10.2 cm.

\$10,000-15,000 € 8,400-12,600 £ 7,600-11,300 158

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

### PIETER VAN BLOEMEN

Antwerp 1657 - 1720

Roman landscape with figures and animals in front of the Temple of Vesta

oil on canvas 281/4 by 38 in.; 72 by 96.5 cm.

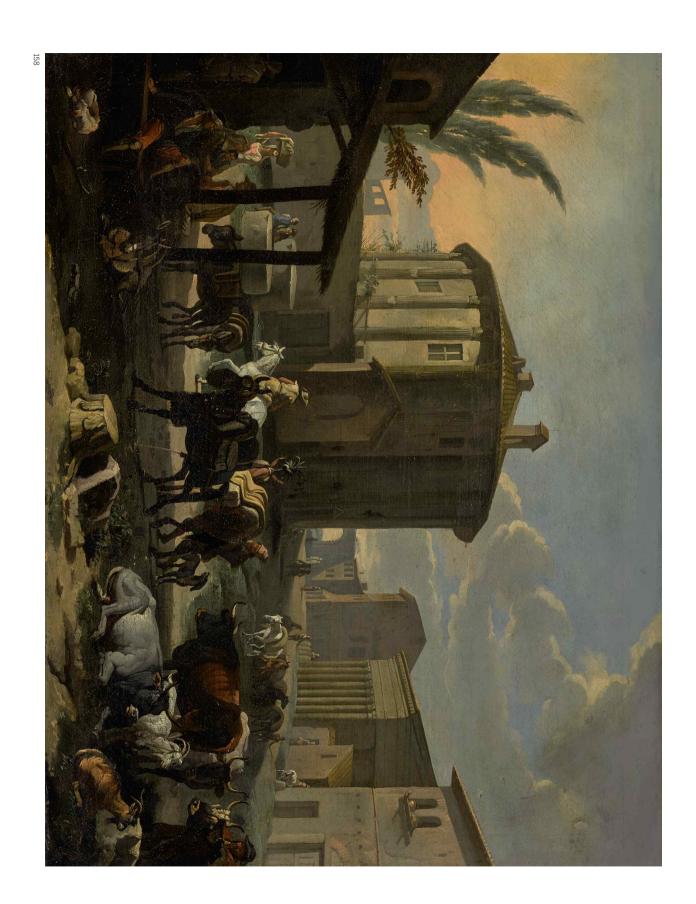
#### **PROVENANCE**

Harald Petri, Antwerp; Sale, Amsterdam, Frederick Muller, 30 November 1926, lot 73 (as by Lingelbach); A. Cohen (from a label on the reverse); Anonymous sale ("Property of a Private Collector"), New York, Sotheby's, 15 January 1987, lot 35; There acquired by the present collector.

The temple at the center of this painting is most probably the one which stood near Santa Maria in Cosmedin, Rome. A drawing of the structure by the artist is in the British Museum, London.<sup>1</sup> The building has been known variously as the Temple of Portunus, the Temple of the Cybele, or the Temple of Vesta. By van Bloemen's time it had been transformed into the Roman Catholic church of Santa Maria del Sole.

1. See A.M. Hind, Catalogue of Drawings by Dutch and Flemish Artists preserved in the Department of Prints and Drawings in the British Museum, 1923, col. II, p. 85, no. 1, inv. no. 1920 4 20 12

\$ 30,000-40,000 € 25,200-33,600 £ 22,600-30,100





PROPERTY OF A PRIVATE MIDWEST COLLECTOR

## SOUTH GERMAN OR AUSTRIAN, 15TH CENTURY

#### Madonna and Child

polychrome lindenwood height 27½ in.; 70 cm.

#### PROVENANCE

Sotheby's Amsterdam, 16 April, 2007, lot 63

 160

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

## BRUSSELS, CIRCA 1520

## Tapestry of Saint Veronica

silk and wool 2 ft. 9 in. by 1 ft. 10 in.; 84 by 56 cm., within later oak frame

#### PROVENANCE

Mrs. William Randolph Hearst; With Bruno Cooper, Norfolk, 1996



160

161

PROPERTY FROM AN AMERICAN PRIVATE

# ENGLISH, PROBABLY 13TH/14TH CENTURY

#### Corbel head

limestone with traces of polychromy  $14^{1}/_{2}$  by 9 /4 by 7 in.; 37 by 23.5 by 18 cm.

#### PROVENANCE

Sir Francis Hill; English Private Collection; With Foster-Gwin Antiques, San Francisco

Sir Francis Hill (1899-1980), mayor of Lincoln, Chancellor of the University of Nottingham, and a distinguished historian and archaeologist of medieval Lincolnshire, uncovered the present piece in the early foundation of St. Peter at Arches in Lincoln while supervising its demolition in 1933.

The 12th century in England was marked by a transition from native regional idioms of church decoration to increasingly sophisticated and cosmopolitan stone carving styles influenced by French and Continental developments.

The boldly carved eyes, whimsically stylized hair and moustache, and deeply chiseled teeth are characteristic of mid 12th century English Romanesque carvings, while the vertical form, heavily drilled high relief, and traces of pigment suggest a date closer to the the 13th/14th century. As a result of the iconoclasm of successive ages, particularly in protestant England, extant architectural elements of this period are rare.

\$ 20,000-30,000 € 16,800-25,200 £ 15,100-22,600





PROPERTY FROM THE ESTATE OF ELAINE LUSTIG COHEN

## NORTHERN FRENCH, LATE 14TH CENTURY

### Head of a prophet

limestone height 6¾ in.; 17.1 cm.

#### PROVENANCE

With Mathias Komor, New York; Acquired from the above in 1971

With eyes half-closed, as if in deep meditation, and strong, deeply furrowed brow, the present Gothic sculpture bears close affinity to a head in the Chateau de Mehun-sur-Yèvre attributed to the workshop of André Beaunevue (Fastes du Gothique, op. cit., no. 105). The similarly gaunt face with prominent cheekbones and the distinctly long, straight strands of hair in the beard emphasize the close associations and collaboration between sculptors in the Chambrai region.

#### RELATED LITERATURE

Les Fastes du gothique : le siècle de Charles V, exhibition catalogue, Galeries nationales du Grand Palais, 9 October, 1981-1 February, 1982, 105, p. 55

\$ 5,000-8,000

# PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

## FRENCH, ÎLE-DE-FRANCE, 13TH CENTURY

## Virgin and Child

limestone height 45½ in.; 115 cm.

#### LITERATURE

Jacqueline Boccador, *Statuaire médiévale de collection*, 2 vols., 1972, vol. 1, no. 226 and 227, p. 245

By the 13th century, sculptures of the Virgin and Child in France no longer possessed the austere appearance of Byzantine icons. The rigid figure style gave way to more natural forms and sculptures became more human. In the present sculpture of the Mother and Child, the influence of Chartrain art on the surrounding regions is evident.

The carved figures on the tympanums and piers of the portals of the cathedral of Chartres were the first to display this new figure style. Sculptures became nearly detached from their architectural settings and, like the present group, were carved more fully in the round.

Here, the Virgin's drapery moves gently as she shifts her weight from one leg to the other, a characteristic that developed into a tangible swing of the body that became synonymous with French 14th century high Gothic sculpture.

\$ 15,000-25,000 € 12,600-21,000 £ 11,300-18,800



163 (DETAIL)







# FRENCH, 14TH CENTURY

## Bishop Saint

limestone, traces of polychromy height 5034 in.; 129 cm.

The refined carving of the mitre, the richly beaded orphrey panels on his vestments and the jeweled morse used to fasten the sides of the vestment around his shoulders underscore the sophisticated taste of patrons in the Gothic period in France.

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

CIRCLE OF MICHEL ERHART (CIRCA 1440-1445 - AFTER 1522 ULM) SOUTH GERMAN, ULM, LATE 15TH CENTURY

#### Saint Barbara

limewood height 43 in.; 109 cm.

#### PROVENANCE

Joseph and Lilo Schaeffer Kaskell, Berlin and New York City by 1930

\$ 12,000-18,000

€ 10,100-15,200 £ 9,100-13,600









PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

## FLEMISH, ANTWERP, CIRCA 1520

#### Two soldiers

partially polychromed and gilt oak height 20 in.; 52 cm.

## EXHIBITED

Château de Laarne, Brussels, *Catalogue de l'exposition sculptures du moyen age conservées dans des collections privées belges*, September-November, 1969, cat. no. 64, pp. 128 and 129

\$10.000-15.000

### 167

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

## FLEMISH, ANTWERP, CIRCA 1500

#### Soldier with halberd

partially polychromed oak height  $13\frac{1}{4}$  in.; 33.5 cm.

\$5,000-7,000

€ 4,200-5,900 £ 3,800-5,300

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

## BRUSSELS, CIRCA 1500

# Angel holding the robe of Christ

oak height 123/s in., 31.5 cm.

#### PROVENANCE

\$10,000-15,000

€ 8,400-12,600 £ 7,600-11,300









PROPERTY OF A PRIVATE AMERICAN COLLECTOR

## ITALIAN, 15TH CENTURY

Virgin and Child enthroned

gilt and polychrome walnut height 37½ in.; 95.3 cm.

\$ 4,500-5,500 € 3,800-4,650 £ 3,400-4,150 170

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

## GERMAN, NUREMBERG?, CIRCA 1525-50

Candleholder in the form of a wildman

brass, on a later metal stand figure 75/8 in.; 19.5 cm. overall 71/8 in.; 20 cm.

For a similar figure, now in the Harvard University Art Museums (1962.79), see Timothy Husband, The Wildman. Medieval Myth and Symbolism (exh. cat.), The Metropolitan Museum of Art, 9 October, 1980 - 11 January 1981, no. 49, fig. 117.

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

## GERMAN, CIRCA 1600

## Strong box

iron-mounted oak with the initials A.E.M. on the lid, with key 14 by  $27^{1/2}$  by  $25^{3/4}$  in.; 35.5 by 70 by 65.5 cm.

#### PROVENANCE

With Patrick Reijgersberg, Haarlem, 1998

For a nearly identical coffer, see the Victoria and Albert Museum, no. M. 249-1921, called a "coach coffer." The initials on the lid are for the owner, who was probably a merchant.

\$10,000-15,000





PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

## PROBABLY GERMAN, CIRCA 1500-1550

Landsknecht in the form of a twolight candlestick

brass

height 6  $\frac{1}{4}$  in.; 16 cm., on a later metal base

For a nearly identical figure as part of a double candlestick, see Onno ter Kuile, *Koper & Brons*, Rijksmuseum, 1986, no. BK-16927.

 173

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

## PROBABLY GERMAN, LATE 16TH CENTURY

Censer

bronze

height 61/8 in.; 15.5 cm.

\$ 1,500-2,500

€ 1,300-2,100 £ 1,150-1,900

174

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

## GERMAN, 14TH/15TH CENTURY

Pricket candlestick in the form of a chimera

bronze

height 5½ in.; 14 cm.

\$ 2,000-3,000

€ 1,700-2,550 £ 1,550-2,300

175

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

## FLEMISH, FIRST HALF 15TH CENTURY

Double candleholder in the form of a man

brass

height 51/8in.; 15 cm., on a later wood base

During the 15th and 16th centuries, it was fashionable to cast the shafts of candlesticks with statuettes of male figures with outstretched arms supporting either a pricket or socket. The pourpoint or doublet with bag sleeves, pointed beard and bowl haircut came into fashion in the last decade of the 14th century and appear in both miniatures and metalwork of that date.

\$1,000-1,500

€ 850-1,300 £ 800-1,150

P ROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

ATTRIBUTED TO THE WORKSHOP OF MICHEL ERHART (C. 1440 TO 1445 – AFTER 1522 ULM) GERMAN, ULM, CIRCA 1490

St George and the Dragon

gilt and polychromed limewood height 41¾ in.; 106 cm.

#### **EXHIBITED**

Les Sculptures médiévales allemandes dans les collections belges, 6 october- 30 november 1977, R. Didier, H. Krohm, P. Kurmann, Brussels, 1977, cat. no. 32, pp. 76-77

The late Gothic sculptor Michel Erhart and his sons Gregor and Bernard were employed in the workshop of Jörg Syrlin the Elder and after 1474, he established his own workshop in Ulm. The style of the present figure is indicative of the workshop's production in the 1490s. The recurring drapery schemes, including the bold diagonal line of the partly lifted and gathered mantel, displayed in Gregor Erhart's angel from circa 1490-1500 (Ulm, cit., cat. no. 59) is duplicated in the present figure of Saint George. The characteristic long tresses falling on his shoulders and terminating in tight curls, the relatively short nose, the dimpled chin, and the strong brow coupled with the oblong shape of the face with high forehead are specifically evident here. These motifs are also apparent in the Madonna and Child, by Gregor Erhart and workshop circa 1490-94 from Blaustein-Ehrenstein (Ulm, cit., cat. no. 53). The majority of altarpieces and sculptures by both Michel and Gregor are lost and attempts to isolate Gregor's work from his father's continue to challenge scholars.

#### RELATED LITERATURE

Michel Erhart & Jörg Syrlin d. Ä. Spatgotik in Ulm, exhibition catalogue, Ulmer Museum, 2002; Michael Baxandall, *The Limewood Sculptors of Renaissance Germany*, New Haven, 1980.

\$ 20,000-30,000 € 16,800-25,200 £ 15,100-22,600









## 177

PROPERTY FROM AN AMERICAN ESTATE

## JAN VAN HAENSBERGEN

Utrecht 1642 - 1705 The Hague

A portrait of an artist wearing a red hat, half length, behind a ledge

oil on panel  $81\!/\!s$  by  $61\!/\!s$  in.; 20.6 by 15.6 cm.

### PROVENANCE

Anonymous sale, New York, Sotheby's, 20 May 1971, lot 62 (as attributed to Frans van Mieris the Younger);

There acquired and thence by descent.

\$ 6,000-8,000

€ 5,100-6,800 £ 4,550-6,100



#### 178

PROPERTY FROM AN AMERICAN ESTATE

## PIETER BOUT

Brussels circa 1640 - after 1689

## ADRIAEN FRANSZ. BOUDEWIJNS

Brussels 1644 - 1719

An Italianate river landscape with wagons, figures, animals, and a ferry

oil on panel  $9^{1\!/2}$  by  $12^{7\!/8}$  in.; 24.1 by 32.7 cm.

### PROVENANCE

J. David Gonzenbach; Anonymous sale, London, Sotheby's, 3 July 1991, lot 249; There acquired and thence by descent.



179

PROPERTY FROM AN AMERICAN ESTATE

## JAN MIENSE MOLENAER

Haarlem circa 1610 - 1668

# A happy couple in a landscape

indistinctly signed lower left: Mole...

oil on panel

14 by 123/4 in.; 35.6 by 32.4 cm.

## PROVENANCE

Dr. Leon Lilienfeld, Vienna, 1917; Thence by inheritance to his widow Antonie Schulz Lilienfeld, Winchester MA, 1938; By whose estate sold, New York, Sotheby's, 17 May 1972, lot 22;

There acquired and thence by descent.

#### LITERATURE

G. Glück, Niederländische Gemälde aus der Sammlung des Herrn Dr. Leon Lilienfeld in Wien, Vienna 1917, p. 65, cat. no. 42, reproduced p. 22; S. Lillie, Was Einmal War, Vienna 2003, p. 688, cat. no. 42 (as signed and dated lower left: *J. Molenaar* 1647).

We are grateful to Dr. Dennis Weller for endorsing the attribution on the basis of images.

\$ 30,000-40,000

€ 25,200-33,600 £ 22,600-30,100



#### 180

PROPERTY FROM AN AMERICAN ESTATE

#### JAN VAN MIERIS

Leiden 1660 - 1690 Rome

## The Toper

signed left of center: Mieris

oil on panel

 $8\frac{1}{8}$  by  $6\frac{1}{2}$  in.; 20.6 by 16.5 cm.

## PROVENANCE

Cyril Andrade, Esq., London; Henry Blank, Newark;

By whose estate sold, New York, Sotheby Parke Bernet, 16 November 1949, lot 4 (as Willem van

Anonymous sale, New York, Christie's, 9 June 1978, lot 114 (as attributed to Willem van Mieris).

A mezzotint by Abraham Blooteling reproduces this composition and is inscribed lower left: J. van Mieris Pinxit.1

1. See F.W.H. Hollstein, Dutch and Flemish etchings, engravings and woodcuts c.1450-1700, Amsterdam 1949, no. 268.

\$4,000-6,000

PROPERTY FROM AN AMERICAN ESTATE

#### JACOB DUCK

Utrecht (?) circa 1600 - 1667

An interior with a gentleman presenting a snuff box to a seated lady stringing a pearl

oil on canvas laid down on panel  $22^{3}$ /s by  $18^{1}$ /2 in.; 56.8 by 47 cm.

#### **PROVENANCE**

Probably, Dr. Bragge, London; By whom probably sold, London, Prestage, 25 January 1754, lot 54, for £26 (as Gabriel Metsu, "A young Gentleman at his Mistress's Toylet giving her a Pinch of Snuff, she is stringing a Pearl, width 1ft 6 in, height 1 ft 10 in"); Collection at Forty Hall, Enfield (as Gabriel Metsu); Collection at White House, Tonbridge (as Gabriel Metsu);

Metsu);
Mrs. Whitelaw Reid (as Gabriel Metsu);
Thence by descent to her son, Ogden Reid,
New York (as Gabriel Metsu);
Thence by descent to his widow, Mrs. Ogden Reid
(as Gabriel Metsu);
By whose estate sold, New York, Sotheby's,
20 May 1971, lot 33 (as Jacob Duck);
There acquired by Leger Galleries, and
subsequently purchased by the present family.

#### LITERATURE

Probably, A. Waiboer, *Gabriel Metsu: Life and Work, A Catalogue Raisonné*, New Haven 2012, p. 306, cat. no. C-220 (as Gabriel Metsu, known only through description).

\$ 40,000-60,000 € 33,600-50,500 £ 30,100-45,100

Jacob Duck was originally trained as a goldsmith, and began his studies as a painter with Cornelis Droochsloot at what was then the advanced age of twenty-one. At that time, painting in Utrecht was largely the domain of the Caravaggisti, but Duck took a different direction, modelling his style on the works of the Amsterdam artists Pieter Codde and Willem Duyster. He concentrated on contemporary genre scenes, particularly those of guardrooms and interiors with elegantly dressed figures, as visible in the present painting. Although long considered a work of Gabriel Metsu, this painting, which depicts a brightly lit interior with gentleman presenting a snuff box to a lady stringing a pearl at a table draped in colorful fabrics, exemplifies Jacob Duck's controlled style as well as his restrained vet striking palette.

We are grateful to Fred G. Meijer for endorsing the attribution after first hand inspection. We are also grateful to Dr. Jochai Rosen for endorsing the attribution on the basis of images and for suggesting a completion date of *circa* 1658-1662.





182

PROPERTY FROM AN AMERICAN ESTATE

#### **DIRCK HALS**

Haarlem 1591 - 1656

An interior scene with cavaliers and a group of ladies playing music around a table, with two figures preparing to serve wine at the right

oil on panel 22<sup>3</sup>/<sub>4</sub> by 32<sup>3</sup>/<sub>4</sub> in.; 57.8 by 83.2 cm.

## PROVENANCE

Anonymous sale, New York, Sotheby's, 22 October 1970, lot 27; There acquired and thence by descent.

 183

PROPERTY FROM AN AMERICAN ESTATE

# CIRCLE OF JAN PHILIP VAN THIELEN

Still life of flowers in a glass vase

oil on canvas  $17^{1/2}$  by  $11^{1/2}$  in.; 43.5 by 28.5 cm.

#### PROVENANCE

Honourable Irving M. Scott, San Francisco; Thence by descent in the family; By whom sold, New York, Sotheby's, 4 November 1982, lot 2 (as circle of Nicolaes van Veerendael); There acquired and thence by descent.

\$ 15,000-20,000

€ 12,600-16,800 £ 11,300-15,100





#### 184

PROPERTY FROM AN AMERICAN ESTATE

# FOLLOWER OF JAN VAN DER HEYDEN

A view of an old fortified town with figures returning from a hunt

oil on panel  $15^{1/2}$  by  $21^{5/8}$  in.; 39.4 by 54.9 cm.

#### PROVENANCE

Antony Sijdervelt, Amsterdam (as Jan van der Heyden and Adriaen van de Velde); His sale, 23 April 1766, lot 36, to Fouquet; F.X. Burton, Brussels;

Acquired from the above by the Imperial Gallery, Vienna, 6 September 1792 until deaccessioned 17 March 1923 (as Jan van der Heyden); From whom acquired by Dr. Hans Wendland, Basel; With Van Diemen, Amsterdam, by 1930 (as Jan van der Heyden); Nils Nessen;

By whom anonymously sold, New York, Sotheby's, 30 May 1979, lot 258 (as Jan van der Heyden);

There acquired and thence by descent.

#### LITERATURE

J. Rosa, *Gemälde der K.K Gallerie*, Vienna, 1796, vol. II, p. 164, no. 22 (as Jan van der Heyden); C. Haas and S.F. Perger, *Kaiserliche königliche bilder-galerie im Belvedere zu Wien*, vol. III, Vienna 1825, n.p., reproduced in engraving (as Jan van der Heyden);

G.F. Waagen, *Die Vornhemsten Kunstdenkmäler in Wien*, Vienna 1866, p. 100, cat. no. 39 (as Jan van der Heyden);

E.R.V. Engerth, Kunsthistorische Sammlungen des Allerhöchsten Kaiserhauses, Gemälde.
Beschreibendes Verzeichniss, Vienna 1884, vol. II, p. 188, cat. no. 898 (as Jan van der Heyden); Kunsthistorische Sammlungen des Allerhöchsten Kaiserhauses: Führer Durch Die Gemäldegalerie Alte Meister, Vienna 1892, pp. 310-11, cat. no. 1240 (as Jan van der Heyden);

Kunsthistorische Sammlungen des Allerhöchsten Kaiserhauses: Die Gemäldegalerie Alte Meister, Vienna 1907, p. 297, cat. no. 1315 (as Jan van der Heyden); H. de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, vol. VIII, London 1927, p. 370, cat. no. 133 (as Jan van der Heyden); H. Wagner, *Jan van der Heyden*, Amsterdam 1971, p. 117, no. 133 (as wrongly attributed to van der Heyden by Hofstede de Groot, and as copy after signed painting by van der Heyden in Firles Place, Lewes).<sup>1</sup>

## ENGRAVED

Von Rosmäsler, after drawing by S. von Perger.<sup>2</sup>

See Wagner, in *Literature*, p. 102, cat. no. 153, reproduced.
 See C. Haas and S. von Perger, in *Literature*.

\$ 30,000-40,000

€ 25,200-33,600 £ 22,600-30,100



## 185

PROPERTY FROM AN AMERICAN ESTATE

# JAN EKELS THE ELDER

Amsterdam 1724 - 1781

A view of Amsterdam with young boys at play near the Haarlemmerpoort

oil on panel 15¾ by 18⅓ in.; 40 by 47.9 cm.

## PROVENANCE

Anonymous sale, New York, Sotheby's, 16 June 1977, lot 25;

There acquired and thence by descent.

\$ 20,000-30,000

€ 16,800-25,200 £ 15,100-22,600

PROPERTY FROM AN AMERICAN ESTATE

## GASPAR PEETER VERBRUGGEN THE ELDER

Antwerp 1635 - 1681

Still life of a glass vase flowers in a stone niche with tulips, peonies, narcissi and other flowers and a butterfly

signed and dated lower left on the niche: SPER . P . VERBRVGGEN . f 1664

oil on canvas  $21^1\!/\!_4$  by  $157\!/\!_8$  in.; 53.8 by 40.3 cm.

#### PROVENANCE

With Waterman Gallery, Amsterdam, by 1979; Mrs. Monika Maitland Lewis; By whom anonymously sold, New York, Sotheby's, 7 June 1984, lot 38; There acquired by Richard Green; From whom acquired and thence by descent.

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





## 187

PROPERTY FROM AN AMERICAN ESTATE

## **CORNELIS BEELT**

Rotterdam circa 1612 - circa 1664 Rotterdam or Haarlem

A winter scene with skaters on a frozen canal, a townscape at left

oil on canvas 24 by 35½ in.; 61 by 90.2 cm.

## PROVENANCE

With S. Pollak, London; Mr. H. Gemmeke; By whom anonymously sold, New York, Sotheby's, 11 June 1981, lot 128; There acquired and thence by descent.

## EXHIBITED

Sarasota, Ringling Museum of Art, 1979-81.

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

\$ 30,000-40,000



## 188

PROPERTY FROM AN AMERICAN ESTATE

# MATTHEUS VAN HELMONT

Antwerp 1623 - 1679 Brussels

# An interior scene with merry-making figures

signed lower right: M V / Hellemont F

oil on canvas

 $10^{5}$ /8 by  $14^{1}$ /8 in.; 26.9 by 35.9 cm.

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

\$ 20,000-30,000

€ 16,800-25,200 £ 15,100-22,600



#### 189

PROPERTY FROM AN AMERICAN ESTATE

# QUIRINGH GERRITSZ. VAN BREKELENKAM

Zwammerdam circa 1622/30 - after 1669 Leiden

# An interior scene with an artist and his family

signed with monogram upper right: QB oil on panel  $18\frac{1}{4}$  by  $25\frac{5}{8}$  in.; 46.4 by 65.1 cm.

#### **PROVENANCE**

Mrs. Paul Bergman, New York; By whom anonymously sold, New York, Sotheby's, 22 October 1970, lot 82; There acquired and thence by descent. In this painting, the artist fills his pipe by the fireplace, his palette resting on a chair. To his left is his wife, feeding their child, while their other child plays with a doll near a wickerwork cradle at left.

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

\$ 25,000-35,000

€ 21,000-29,400 £ 18,800-26,300



#### 190

PROPERTY FROM AN AMERICAN ESTATE

# ATTRIBUTED TO AERT VAN **DER NEER**

Amsterdam circa 1603/4 - 1677

Moonlit river landscape with farms to the left, bare trees to the right, a bank in the foreground with two figures, and a windmill in the center background

signed with monogram lower right: AV DNoil on panel

 $14\frac{1}{2}$  by  $21\frac{5}{8}$  in.; 36.8 by 54.9 cm.

## PROVENANCE

Private Collection, Vermont; Acquired in 1980 and thence by descent.

#### LITERATURE

W. Schulz, Aert van der Neer, Doornspijk 2002, pp. 406-7, cat. no. 1121 (as copy or imitation).

\$10,000-15,000  PROPERTY FROM AN AMERICAN ESTATE

# 17TH CENTURY FOLLOWER OF PIETER BRUEGHEL THE YOUNGER

## The Return from the Kermesse

oil on panel 21½ by 25½ in.; 54.6 by 64.8 cm.

#### PROVENANCE

Dina Rubenstein, by 1970; By whom anonymously sold (The Property of a Private Collector, Massachusetts), New York, Sotheby's, 4 June 1980, lot 10 (as attributed to Pieter Brueghel the Younger); There acquired and thence by descent.

#### LITERATURE

K. Ertz, *Pieter Brueghel der Jüngere, 1564-1637/1638. Die Gemälde mit kritischem Oeuvrekatalog,* Lingen 1988-2000, vol. II, p. 921, cat. no. A1332, reproduced (as unknown follower of Pieter Brueghel the Younger).



PROPERTY FROM A PRIVATE FRENCH COLLECTION

## **BICCI DI LORENZO**

Florence 1373 - 1452

## Madonna and Child with Saints John the Baptist and Peter

tempera on panel, shaped top, gold ground, in a carved and gilt tabernacle frame with paired Solomonic columns

overall:  $38\frac{3}{8}$  by  $18\frac{1}{2}$  in.; 97.5 by 47 cm. painted surface:  $30\frac{5}{8}$  by  $15\frac{3}{4}$  in.; 77.8 by 40 cm.

#### **PROVENANCE**

With Alessandra di Castro Antichità, Rome; From whom acquired by the present owner in 2010.

 Born in Florence, Bicci di Lorenzo trained with his father, Lorenzo di Bicci, eventually taking over their thriving workshop which he, in turn, passed on to his son, Neri di Bicci. His earliest dated work, of 1414, is a triptych in the church of San Lorenzo a Porciano in Stia, outside Florence. Despite all the artistic innovations taking place in Florence n the early 15<sup>th</sup> century, Bicci di Lorenzo did not adopt any of the newer stylistic trends, instead adhering closely to the traditional Gothic treatment of his subjects for the duration of his career.

This panel depicting the Madonna and Child flanked by Saint John the Baptist and Saint Peter is accompanied by a copy of an expertise by Andrea G. De Marchi confirming it to be a work by Bicci di Lorenzo and datable to the 1420s or 1430s. It can be compared to another work by the artist, formerly in the Metropolitan Museum of Art and sold in these Rooms, depicting the Madonna and Child with Saint Matthew and Saint Francis. That picture, which is dated to the 1430s, shows a very similar placement of the figures and use of intricately designed fabric as a decorative element. The roses in the upper background of the present work are a slightly later addition, no doubt reflecting the taste of a particular owner

1. New York, Sotheby's, 31 January 2013, lot 5.



PROPERTY FROM AN ESTATE

# WORKSHOP OF DOMENICO GHIRI ANDAIO

Florence 1448/49 - 1494

#### Madonna adoring the Infant Christ

oil on panel 201/4 by 151/4 in.; 51.4 by 38.7 cm.

\$ 25,000-35,000 € 21,000-29,400 £ 18,800-26,300

This charming composition of the Virgin and Child was popular in the prolific workshop of Domenico Ghirlandaio and is known in over eight versions, including one in the Museum of Fine Arts, Boston (inv. no. 46.1429) and another at the Bowes Museum, Barnard Castle (inv. no. BM 40).1 Although they all follow the same design, there are very slight variations among the various paintings, particularly in the landscapes, decorative borders of the Virgin's fabrics, and the ledge. In the present work, for example, the elegant frieze with putti surrounding a vase of fruit on the ledge does not appear in the others. The composition is thought to have been devised by Ghirlandaio to be easily reproduced, and the variants of this composition are ascribed to his workshop, sometimes more specifically to Bastiano Mainardi, Ghirlandaio's pupil and brother-in-law. The figure of the seated and plump Christ with his right hand raised in benediction also appears in another composition popular in the Ghiarlandaio workshop, The Madonna and Child with the Infant Saint John the Baptist and Three Angels, which is also sometimes given to Bastiano Mainardi and also known in several variants, including one in the Kress Collection.<sup>2</sup>

- 1. See L. Kanter, *Italian Paintings in the Museum of Fine Arts Boston, 13th-15th Century,* vol. I, Boston 1994, pp. 169-170, cat. no. 49, the former reproduced p. 170, the latter p. 171.
- 2. This painting was gifted by the Samuel H. Kress Foundation to the Birmingham Museum of Art (inv. no. 1961.97). See Masterpieces East & West from the Collection of the Birmingham Museum of Art, exhibition catalogue, Birmingham



#### PIETRO DI DOMENICO

Siena circa 1457 - circa 1533

Madonna and Child with Saint Bernardino and Saint Catherine of Siena

tempera on panel, gold ground painted surface: 215/8 by 153/4 in.; 55 by 40 cm.

#### **PROVENANCE**

Piccolomini collection, Siena; Private collection, U.S.A.

#### **EXHIBITED**

Siena, Mostra dell'Antica Arte Senese, April -August 1904, Room 33, no. 1[382] (as Sienese School, late 15th century, lent by Conte Tommaso Piccolomini).

#### LITERATURE

R.C. Morrison, "An Elusive Sienese Master of the Fifteenth Century," in *Art in America*, XVIII, October 1930, p. 307 (as Pietro di Domenico); R. van Marle, *The Devolopment of the Italian Schools of Painting, The Renaissance Painters of Tuscany*, vol. XVI, The Hague 1937, p. 456 (as possibly an early work of Bernardino Fungai?); F. Zeri, *Italian Paintings in the Walters Art Gallery*, 1976, vol. 1, p. 131, under cat. no. 88 (as School of Siena 15th century);

F. Zeri and E.E. Gardner, *Italian Paintings: A Catalogue of the Collection of the Metropolitan Museum of Art*, vol. 3, *Sienese and Central Italian Schools*, New York 1980, p. 99 (as unknown Sienese painter, late XV century).

\$100,000-150,000 €84,000-126,000 £75,500-113,000 This painting was first ascribed to Pietro di Domenico by R.C. Morrison in 1930 (see Literature). Federico Zeri later included it among a group of anonymous paintings, datable to the end of the 15<sup>th</sup> and into the early 16<sup>th</sup> century, influenced stylistically by Benvenuto di Giovanni and several other Sienese artists of the late 15<sup>th</sup> century, such as Girolamo di Benvenuto and Bernardino Fungai. More recently, Dr. Everett Fahy confirmed the present painting to be a work by Pietro di Domenico, on the basis of photographs.<sup>1</sup>

The corpus of Pietro di Domenico is grouped around two signed paintings — a Nativity with Saints Martin and Galganus in the Pinacoteca Nazionale, Siena, and a Madonna and Child with Saints Jerome and John the Baptist, in the City Art Gallery, York (inv. no. YORAG:730). He was born in Siena in 1457, however there is some confusion concerning the date of his death with suggestions ranging from 1501 to as late as 1533. A certain "Pietro di Domenico dipintore." who entered the Confraternità di San Girolamo in 1497 and died in 1501, is perhaps most plausibly identifiable as the artist.2 The inclusion of Saint Jerome, the confraternity's eponymous figure, in so many of Pietro di Domenico's works would appear to substantiate his identification as the painter in the confraternity record.3 In addition, Pietro Orioli, with whom the artist is closely related and whose influence is evident in his more mature works, was a member of the same confraternity.4 Pietro di Domenico likely received his initial training in the shop of Benvenuto di Giovanni, however the works of Francesco di Giorgio and Matteo di Giovanni also influenced the young painter.

- 1. Based on information provided by the present owner.
- 2. S. Padovani and B. Santi, *Buonconvento: Museo d'arte sacra della Val d'Arbia*, Genoa 1981, p. 40.
- 3. K. Christiansen et al., *Painting in Renaissance Siena: 1420-1500*, exhibition catalogue, New York 1988, p. 345.

  4. *Ibid.*



PROPERTY FROM A PRIVATE COLLECTION

## ELISABETTA SIRANI

Bologna 1638 - 1665

#### Venus and Cupid

signed on the quiver: ELISA SIRANI F.1664

oil on canvas

411/4 by 321/4 in.; 105 by 82 cm.

#### **PROVENANCE**

Commissioned by Count Annibale Ranuzzi, according to Count Carlo Cesare Malvasia; By descent to Count Girolamo Ranuzzi (see inventory taken after his death on March 13, 1788);

Anonymous sale, Stockholm, Bukowski, 29 May 2007, lot 434, for SEK 1,725,000 (\$250,000); With Adam Williams, New York; From whom acquired by the present owner.

#### LITERATURE

Count Carlo Malvasia, Inventory of the estate of Count Girolamo Ranuzzi, 1788;

A. Modesti, "Patrons as Agents and Artists as Dealers in Seicento Bologna," in *The art market in Italy: 15th-17th centuries; II mercato dell'arte in Italia: secc. XV-XVII*, Modena 2003, p. 379, note 9:

A. Modesti, *Elisabetta Sirani, 'Virtuosa', Women's Cultural Production in Early Modern Bologna*, Turnhout 2014, p. 342-3, cat. no. 119, reproduced p. 342 and on the cover.

 A rare and talented artist in 17th-century Bologna, Elisabetta Sirani achieved international fame during her lifetime, while her sudden and mysterious death at just twenty-seven only added to her renown in her native city. Painted a year before she died, this dynamic and colorful composition of *Venus and Cupid* is a splendid example of the artist's later work. The elegant and sumptuous Venus looks out at the viewer, her right hand gesturing toward the playful cupid, who has shot two arrows at the tree in the background. The undulating figures and bright, warm colors are typical of the artist's late work.

Sirani likely received her initial training from her father, Giovanni Andrea Sirani, who was principal assistant in the workshop of Guido Reni. By the age of twenty, however, she was head of her own workshop and was later the first woman to found an academy of design for female artists. Sirani enjoyed enormous success, forging a prolific career as a painter and draftsman and becoming one of the the most celebrated Bolognese artists of the mid-seventeenth century. After her early death in 1665, the entire city of Bologna went into mourning and arranged a magnificent funeral; as a final tribute, she was buried next to Guido Reni.





195A

## 195A

# GIOVANNI PIETRO RIZZI PEDRINI CALLED GIAMPETRINO

active in Milan 1510-1540

## Madonna and Child

oil on panel. 26  $^{1}$ /2 by 18  $^{3}$ /4 in.; 67.3 by 50.1 cm.

#### PROVENANCE

Ethel Le Vane, Madrid, by March 1954.

This typical work by Giampietrino once belonged to Ethel Le Vane, the writer and dealer who was well acquainted both with Bernard Berenson, who kept an image of the work in his photo files (Villa I Tatti no. 122392), as well as J Paul Getty, whom she advised in his acquisitions. A bust of Ms La Vane is in the collection of the Getty Museum.

The attribution has been endorsed by Dottoressa Cristina Geddo, a copy of whose expertise accompanies the present lot.

\$ 50,000-70,000 € 42,000-59,000 £ 37,600-53,000



# THE PSEUDO BARTOLOMEO DI GIOVANNI

Active in Florence in the late 15th century

The Madonna and infant Saint John the Baptist adoring the Christ Child

oil on panel, tondo diameter: 33% in.; 86 cm. The so-called Pseudo Bartolomeo di Giovanni is the name given by Federico Zeri to a distinct artistic personality, active in Florence in the late 15<sup>th</sup> century, working within the circle of Bartolomeo di Giovanni and Domenico Ghirlandaio. He grouped this master around the set of five panels depicting the *Story of Job* in the Gemäldegalerie, Staatliche Museen, Berlin. (inv. nos. 1346-1350). This tondo can be compared to the Berlin paintings in the similar physiognomy of the figures, and the device of smaller figures in the sky surrounded by a yellow circle, also seen in two of the Berlin panels.¹ Another painting

ascribed to this master by Zeri is the *Dead Christ Supported by Saint Nicodemus* in the Museo del Tesoro della Basilica di San Francesco e Collezione F.M. Perkins, Assisi. The composition of the present work is based on a prototype by Sebastiano Mainardi, another Ghirlandaiesque master. An interesting and whimsical touch is the inclusion of a giraffe in the background at left.

1. Job Afflicted with Boils (inv. no. 1348) and The Repentance of Job and the Blessing of God (inv. no. 1350).

\$ 50,000-70,000 € 42,000-59,000 £ 37,600-53,000

## GIUSTO DE' MENABUOI

active in Lombardy and Padua circa 1349 - 1390

## Crucifixion; Saint Anthony Abbot on the reverse

tempera on panel, pointed top 23 by 13% in.; 58.4 by 35.2 cm.

 We are extremely grateful to Professor Andrea De Marchi for his attribution to Giusto De' Menabuoi, a 14th-century Florentine artist who was mostly active in Lombardy and later in the Veneto as a painter of both panels and frescoes. The present work was probably executed during his Lombard sojourn during the 1360s. The small tabernacle depicting the Coronation of the Virgin, in the National Gallery, London, is signed by the artist, dated 1367, and located in Milan: "JUSTUS ME PINXIT IN MED."

The reverse of the panel (fig. 1) shows an intriguing later depiction of Saint Anthony Abbot in the desert. Professory De Marchi tentatively attributes this scene to the Lombard painter Giovan Mauro della Rovere known il Fiamminghino (1575-1640), supporting the probable Lombard origins of the work.



Verso of the present lot



## GIULIANO DI PIERO DI SIMONE BUGIARDINI

Florence 1475 - 1554

# Madonna and Child with Saint John the Baptist

oil on panel 30 by 24 in.; 76.3 by 61.1 cm.

#### **PROVENANCE**

Governor William W. Scranton and First Lady Mary L. Scranton, Pennsylvania; Thence by descent in the family.

Giuliano di Piero di Simone Bugiardini was active in Florence during the height of activity of that city's Renaissance. He was a pupil of Domenico Ghirlandaio, the scion of official Florentine taste. and Piero di Cosimo, a representative of its more eccentric aspects. In his youth, he was an assistant to Fra Bartolommeo and Mariotto Albertinelli. Bugiardini did not limit his artistic studies to painting, but was a pupil also of the sculptor Bertoldo di Giovanni in the garden Academy sponsored by Lorenzo the Magnificent at the Medici villa at San Marco. It was there that he could have met Michelangelo, who became his lifelong friend. Michelangelo felt comfortable enough with Bugiardini to invite him to Rome in order to learn the art of painting buon fresco which Michelangelo needed in order to complete his commission to paint the Sistine ceiling. And it was Bugiardini who tended to the seriously ill Buonarroti in the summer and fall of 1531.

Bugiardini was patronized by a number of influential and notable persons, including the Rucellai family, for whom he painted the strikingly original Martyrdom of Saint Catherine for the family chapel in Santa Maria Novella, Florence, where it remains in sitù. Bugiardini was particularly successful in his works for private veneration, such as the present example, which show a mastery of invention and color, and which are of a size and format suited to his artistic temperament and talents. Through this Madonna and Child with Saint John the Baptist, Bugiardini displays an awareness of the paintings of Raphael, as well, of course, to his friend Michelangelo. The compositional device of the Madonna holding an open book is a direct reference to Michelangelo, specifically to his drawing of the Madonna del Silenzio in the collection of the Duke of Portland, Laura Pagnotta dates the present composition, for which there exists another version in a private Italian collection (L. Pagnotta, Giuliano Bugiardini, Milan 1987, p. 223, cat. no. 71, reproduced fig. 71.), to just after circa 1538, based on the dating of the Duke of Portland Michelangelo drawing.







PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

## SOUTH GERMAN, SWABIA?, CIRCA 1480

St George and the dragon

polychromed limewood height 26 in.; 66 cm.

#### PROVENANCE

Pollak & Winternitz, Vienna, 1934; The Thyssen-Bornemisza Collection; Sotheby's London, 9 December 2005, lot 11

#### LITERATURE

Anthony Radcliffe, Malcolm Baker, Mark Maek-Gérard, The Thyssen-Bornemisza Collection: Renaissance and Later Sculpture, London, 1992, no. 61, p. 310

\$8,000-12,000 €6,800-10,100 £6,100-9,100

## 200

PROPERTY FROM THE COLLECTION OF SHIRLEY HAZZARD AND FRANCIS STEEGMULLER

# FRENCH OR GERMAN, 15TH CENTURY

Head of a bishop

parcel-gilt limestone height 6 ¾ in.; 17.1 cm.

\$5,000-8,000 €4,200-6,800 £3,800-6,100

# SPANISH, LATE 13TH/EARLY 14TH CENTURY

Enthroned Virgin and Child

gilt and painted pine height 28¾ in.; 73 cm.

\$ 20,000-30,000

€ 16,800-25,200 £ 15,100-22,600





202

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

## FLEMISH, CIRCA 1500

The good and the bad thieves

oak

heights 173/4 and 171/2 in.; 45.2 and 44.5 cm., on lucite bases

PROVENANCE

With J. Zeberg Antiques, Belgium, 2006

\$ 4,000-6,000

€ 3,400-5,100 £ 3,050-4,550

203

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

# SOUTH NETHERLANDISH, BRABANT, CIRCA 1500

Crucified man (the good thief)

polychrome wood height 21½in., on a modern metal stand: 22¼ in., 56.5cm.

PROVENANCE

with Bernhard Decker Kunsthandel, 2004 with Luc De Bakker, Belgium, 2007

\$ 6,000-9,000



#### PROPERTY FROM A PRIVATE COLLECTION

# FRENCH, EARLY 14TH CENTURY

# Virgin and Child

marble, mounted on associated base with pierced quatrefoils height of the figure 29¾ in.; 75.5 cm. height of the base 6 in.; 15 cm.

#### **PROVENANCE**

Private collection Dr. Wolfgang Hofstatter and thence by descent; Sotheby's, London, 2 December 2008, lot 20

## RELATED LITERATURE

F. Baron, *Sculpture Française I - Moyen Age*, Musée du Louvre, Paris, 1996, p. 130

\$ 18,000-22,000 € 15,200-18,500 £ 13,600-16,600









PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

## ENGLISH, CIRCA 1680

#### Needlework casket

silk and paper on wood with later perspex feet with various allegorical and Biblical scenes, the reverse with decoupage decoration and the interior fitted with drawers 101/s by 113/4 by 113/4 in.; 25.7 by 29.8 by 29.8 cm.

#### **PROVENANCE**

The Richmond Collection, Christie's London, 23 June 1987, lot 168; With Alistair Sampson, London, 1994

\$ 15,000-25,000 € 12,600-21,000 £ 11,300-18,800

206

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

# FLEMISH, CIRCA 1450

The Virgin and Child

alabaster height 13in., 33cm.

## 207

PROPERTY FROM AN AMERICAN PRIVATE

# FRENCH, FONTAINEBLEAU?, SECOND HALF 16TH CENTURY

Needlework picture with mythological scene

silk and metal thread diameter 15 in.; 38 cm., within later giltwood frame

#### **PROVENANCE**

With Bruno Cooper, Norfolk, 1997

\$ 5,000-8,000 € 4,200-6,800 £ 3,800-6,100



208

208

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

# ENGLISH, NOTTINGHAM, 15TH CENTURY

#### Virgin and Child

alabaster with traces of gilding and polychromy height of group 121/4 in.; 31 cm., on later base

#### PROVENANCE

With Sam Fogg, London

 The majority of the surviving Nottingham alabasters are in the form of rectangular reliefs that were incorporated into larger altarpieces. However, this alabaster group was made as a free-standing, independent statuette rather than as part of a relief. The Madonna and Child likely would have been placed in a position of honor on the side of a high altar, framing the central scenes and paired with another figure on the opposite side. The width of the present sculpture, the facial type, rendering of the hair, crown and patterns of drapery folds are analogous to a figure of St. Barbara in the Victoria & Albert Museum (inv. no. A61-1921), published in Francis Cheetham, English Medieval Alabasters. With a Catalogue of the Collection in the Victoria and Albert Museum, Oxford, 1984, cat. no. 6, p. 77.







PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

# FLEMISH OR GERMAN, PROBABLY CIRCA 1600

Pair of Lions Sejant

orass

 $8\,{}^{1\!/_{\!\!4}}$  by  $14^{1\!/_{\!\!8}}$  in.; 21 by 36 cm. each

\$ 8,000-12,000

#### 210

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

# NETHERLANDISH, FIRST HALF 15TH CENTURY

## Pair of candlesticks

brass

both inscribed to the inside twice: 161 heights 151/3 in.; 39 cm.

For similar pricket candlesticks with the upper rim of the drip-pans crenelated and three lion-form feet, see Sigrid Wechssler-Kümmel, *Chandeliers, lamps et appliques de style*, Fribourg, 1963, no. 70 and Onnoter Kuile, *Koper & Brons*, Rijksmuseum, 1986, nos. 110-114.

\$ 7,000-10,000

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

# ENGLISH, NOTTINGHAM, EARLY 15TH CENTURY

#### The Entombment

alabaster 17 by 8¾ in.; 43 by 22.4 cm., on modern black steel support

#### **PROVENANCE**

With Strachen Fine Art, London 2014

England dominated the market for carved stone altarpieces in Europe for most of the fourteenth and fifteenth centuries and Nottingham was the major center for production. Alabaster was found in the quarries near Derby, west of Nottingham and sculptors capitalized on the softness of the stone which made it easy to carve. Standard designs were used for the reliefs, although no two panels are alike. Following the dissolution of the

monasteries in 1539, the industry suffered as the number of commissions diminished, dying out completely by the end of the reign of King Henry VIII in 1547.

#### RELATED LITERATURE

Francis Cheetham, *Alabaster Images of Medieval England*, Woodbridge, 2003

\$ 15,000-20,000

€ 12,600-16,800 £ 11,300-15,100





212

PROPERTY OF A PRIVATE MIDWEST COLLECTOR

# SOUTHERN NETHERLANDISH, BRABANT, EARLY 16TH CENTURY

## The Deposition of Christ

partially polychromed and giltwood  $17^3$ /4 by  $4^3$ /4 by  $13^3$ /8 in.; 45 by 12 by 34 cm.

#### PROVENANCE

Sotheby's London, 5 July, 2016, lot 31

\$ 6,000-8,000

€ 5,100-6,800 £ 4,550-6,100

213 No Lot

214

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

# FLEMISH, PROBABLY ANTWERP, EARLY 16TH CENTURY

## Pilaster with figures of soldiers

polychrome oak with a collector's monogram and the number 27 painted on the reverse 25½ by 4¾ in., 64 by 12 cm.

\$ 2,000-4,000

€ 1,700-3,400 £ 1,550-3,050

215

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

# SOUTH GERMAN, FRANCONIA, LATE 15TH CENTURY

The Virgin and St. John

polychrome wood heights 35½ and 34½ in.; 90.2 and 87.5 cm.

#### PROVENANCE

Joseph and Lilo Schaeffer Kaskell, Berlin and New York City by  $1930\,$ 

\$15,000-25,000











PROPERTY OF A PRIVATE MIDWEST COLLECTOR

# FLEMISH, MALINES, EARLY 16TH CENTURY

Saint Anne teaching the Virgin

polychrome walnut height 14 in.; 35.5 cm.

PROVENANCE

Sotheby's Amsterdam, 16 April, 2007, lot 7

\$ 5.000-8.000

€ 4,200-6,800 £ 3,800-6,100

217

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

## FLEMISH, MALINES, CIRCA 1520

## Virgin and Child

partially polychromed walnut height 91/8 in.; 25 cm.

#### **EXHIBITED**

Catalogue de l'exposition sculptures du moyen age conservées dans des collections privées belges, Château de Laarne, September-November, 1969, cat. no. 19, pp. 38 and 39

\$ 2,000-4,000

€ 1,700-3,400 £ 1,550-3,050

218

PROPERTY OF A PRIVATE COLLECTOR

# SOUTH NETHERLANDISH, BRUSSELS LATE 15TH CENTURY

## The Marriage of the Virgin

stamped on the reverse with Brussels sculptor's guild mark

oak

height 18 in.; 46 cm.

## PROVENANCE

Federico Aldao

## RELATED LITERATURE

P. Williamson, Netherlandish Sculpture 1450-1550, London 2002

\$ 6,000-8,000

€ 5,100-6,800 £ 4,550-6,100



219

# SOUTH GERMAN OR FRENCH, ALSACE, EARLY 16TH CENTURY

#### Saint Catherine

limewood, traces of polychromy and gilding height 40 in.; 102 cm.

#### PROVENANCE

Christie's New York, 21 October, 2005, lot 465

Stylistic links exist between this figure of Saint Catherine and the figure of Saint Barbara in the Museum of Fine Arts, Boston (1947.1020) called "French, Alsace," and the reliquary bust of Saint Margaret, attributed to Nicolas Gerhaert van Leyden and workshop, in the Art Institute of Chicago (1943.10). The sculptor clearly worked within the sphere of influence of Gerhaert who was active in Strasbourg by 1460. While the features are not identical, the diminutive mouths and turned up and pinched noses with very narrow bridges and the treatment of her hair with gathered braids are characteristic features in many of Gerhaert's female figures.

#### RELATED LITERATURE

Gothic Sculpture in America, I. New England Museums, New York and London, 1989, no. 26, pp. 44-46

\$8,000-12,000 €6,800-10,100 £6,100-9,100







height of cross (associated) 63¾ in.; 162 cm.

Collection of Millicent Rogers (1902-1953); Thence by descent

\$ 8,000-12,000

# 221

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

# SOUTH GERMAN, SWABIA, **CIRCA 1500**

#### St. Barbara

polychrome limewood height 36 in.; 92 cm., on metal base

#### PROVENANCE

With Lane Fine Art, Ltd., 1997

\$6,000-9,000

€ 5,100-7,600 £ 4,550-6,800

# NETHERLANDISH, FIRST HALF 17TH CENTURY

# Kneeling figure of young woman

limestone height 221/4 in.; 56.5 cm.

#### PROVENANCE

J. W. McConnell, Montreal

This figure was made for an altar, perhaps as a donor figure for a chapel of a choir, or for a funerary monument. The figure is unfinished on her left side indicating that it was originally set against a wall.

The appearance of kneeling figures on tombs became more widespread in the Lowlands and in England in the later 16th century. With hands clasped in prayer, they were meant to display the religious conviction of the deceased and were often combined with scenes from the Crucifixion or Resurrection.

#### RELATED LITERATURE

Frits Scholten, Sumptuous Memories: Studies in Seventeenth-century Dutch Tomb Sculpture, Zwolle, 2003.







# NORTHERN NETHERLANDISH, GUELDERS, PROBABLY NIJMEGEN, CIRCA 1490-1500

#### Ecce Homo

oak

39½ by 59 by 11½ in.; 100 by 150 by 30 cm.

\$ 350,000-450,000 € 294,000-378,000 £ 263,000-338,000

Relatively little northern Netherlandish sculpture from the later Middle Ages have survived. Most of the retables were destroyed during the surges of iconoclasm that swept the Low Countries after the mid-16<sup>th</sup> century. In this exceptional and monumental example of northern Netherlandish late Gothic art meticulously individualized facial

expressions and the psychological relationships between the characters are compelling and must have greatly impacted the viewer for whom the work was originally intended.

In its original context, this group formed a section of a wing of a monumental altarpiece that included episodes from the Passion of Christ. The Ecce Homo relief would have been situated just above eye level and a scene of the Crucifixion probably occupied the center. Divided into three individual groups, the gestures of the figures are both differentiated and coordinated, creating a rhythm and drama within the scene. The lively interaction between the figures reveals a sculptor with an extraordinary narrative talent. Especially striking is the carving of fine details which is evident in the curls of hair, the costumes, the jewelry and the accessories. Attention is drawn to gemstones, brooches, tassels, and fringes, the chain around Pilate's neck, the pouch on his belt, the helmet adorned with dragon's wings on the soldier on the far right.

The physiognomy of the characters, with grimacing faces and gaping mouths bearing their teeth and tongues, is typical of North German sculpture. The skill of the sculptor is also immediately evident in his compositional arrangement of the thirteen figures included in the narrative. The figures at the front are nearly carved in the round, giving them an appearance of freedom of action and enhancing the scene's theatricality.

The *Ecce Homo* relief was carved around 1490-1500 in oak, the wood most commonly used in Netherlandish and Lower Rhenish sculpture. Probably created by an artist active in the northern part of the former duchy of Guelders and Nijmegen, the sculpture was most likely originally polychromed; the wood remains in an overall excellent state of preservation.

continued



Fig. 1 Martin Schongauer (c. 1447-1491), copper plate, circa 1480, Ecce Homo



The composition may have been inspired by contemporary prints as German engravings of the late 15<sup>th</sup> century were distributed throughout Europe almost immediately after they were printed. Prints made by Martin Schongauer in the Upper Rhine valley were especially popular aqs they were used by sculptors as a source for their own compositions. Several details from Schongauer's *Ecce Homo* print, both composition and decorative, were adopted by the sculptor of the present relief (fig. 1).

The scene depicts Jesus presented to the crowd, following the betrayal by Pontius Pilate, the Flagellation and Christ receiving the crown of thorns. According to the writing of the Apostle John, "Ecce Homo" are the words Pilate announces as he leaves Jesus to the judgment of the crowd ( John, 19, 4-6): "Once more Pilate came out and said to the Jews gathered there, "Look, I am bringing him out to you to let you know that I find no basis for a charge against him.' When Jesus came out wearing the crown of thorns and the purple robe, Pilate said to them, "Here is the man!" As soon as the chief priests and their officials saw him, they shouted, "Crucify! Crucify!" But Pilate answered. "You take him and crucify him. As for me, I find no basis for a charge against him."

Here, Christ is standing at the top of the stairs, to the left of the composition, wearing the crown of thorns, a robe around His shoulders and His hands tied with a rope. He is surrounded by the Priests and Pilate who points to him. The crowd is gathered at the bottom of the stairs, with other soldiers and the Executioner carrying two Instruments of the Passion: the whip and nails for the cross.

This ambitious composition shows the virtuosity of the North German sculptors who were widely influenced by the Netherlands. During the 15<sup>th</sup> century, the flourishing trade between large Netherlandish and German cities favored artistic exchanges. It was common for German native artists - such as Martin Radeleff, Bernd Notke

(1435-1509/17), Henning van der Heide (1487-1520) or Hans Brüggeman (1480-1540) - to be trained with Netherlandish sculptors before establishing their own workshops in Germany. The originality of the relief contrasts with the more repetitive retables made in the Southern Netherlandish centers of Brussels and Antwerp for European export. Several high-quality altarpieces representative of this school of wood carving still exist in the former duchy of Kleve. Another example from neighboring Guelders, an oak relief with the Dispute between St John the Baptist and the Scribes, now in the Museum of Arnhem, serves as a comparison to the present work. The density of the composition, the elaborate detail and drapery schemes, as well as the figures' caricature-like physiognomies are similar. Although he remains anonymous, the carver of the Ecce Homo relief demonstrates narrative artistry equal to the celebrated named masters of Northern Netherlandish retable art, including Adriaen von Wesel, Arnt of Kalkar, and Henrik Douverman.

#### RELATED LITERATURE

Désiré Paul Raymond Arthur Bouvy, Middeleeuwse Beeldhouwkunst in de Nordelijke Nederlanden, Amsterdam, 1947, S.127-128; Onzebeeldhouwkunst de late middeleeuwen, exhibition catalogue, Utrecht Museum van Nieuwe Religieuze Kunst, 1954, no. 14; 'The Heilige Sippe', in Country Life, 12 June, 1958, p. 1301:

R. Didier, H. Krohm, Les sculptures médiévales allemands dans les collections belges, exhib. cat. Société Générale de Banque, Brussels, 1977, no. 75; H. Manske, *Der Meister von Osnabrück*, Berlin, 1990, p. 718;

Marieke van Vlierden, *Hout-en steensculptuur* van Museum Catharijneconvent, ca. 1200-1600, Utrecht, 2004, S124-126

We wish to thank Professor Dr. Hartmut Krohm for his research on the present relief







### 224

# FRENCH SCHOOL, EARLY 19TH CENTURY

# Study of a pineapple plant

inscribed lower left: 169

oil on paper laid on canvas 13 by  $8\frac{1}{2}$  in.; 33 by 21.7 cm.

\$ 6,000-8,000

€ 5,100-6,800 £ 4,550-6,100



# JEAN BAPTISTE PILLEMENT

Lyon 1728 - 1808

A river landscape with a shepherd, a bull, goat and sheep in the foreground, fishermen in a boat beyond

signed and dated lower left: J. Pillement / 1780 oil on canvas 19½ by 26 in.; 49.8 by 66 cm.

#### **PROVENANCE**

Raymond Subes (1891-1970), Paris; By descent to Françoise Blanc-Subes (1927-2015) and Jacques Subes (1924-2002), château des Évêques, Saint-Pandelon, France.

\$ 30,000-50,000 € 25,200-42,000 £ 22,600-37,600 PROPERTY FROM THE COLLECTION OF J.E. SAFRA

#### PIERRE-ANTOINE DEMACHY

Paris 1723 - 1807

# The book market beneath the Louvre

signed lower left: IEMACHY

oil on panel

15½ by 19½ in.; 39.4 by 49.7 cm.

#### **PROVENANCE**

Anonymous sale, Paris, Ader Picard Tajan, 9 April 1990, lot 108;

Anonymous sale, London, Sotheby's, 9 July 1998, lot 380;

Where acquired by the present collector for \$93,979.

#### LITERATURE

F. Roussel-Leriche and M. Petkowska Le Roux, *Le Témoin Méconnu: Pierre-Antoine Demachy 1723-1807*, pp. 106-7, under cat. no. 18, reproduced fig. 31.

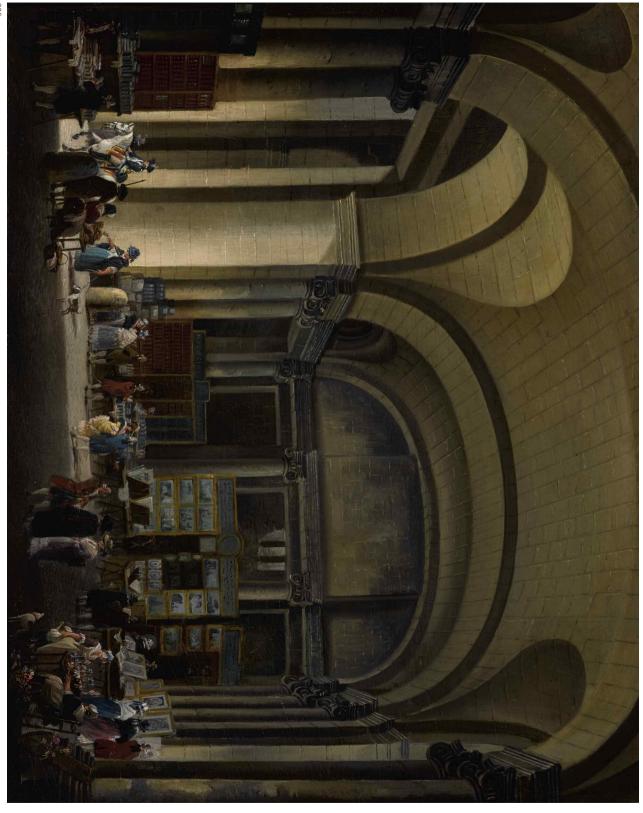
 In this lively scene, bright sunlight streams through the colonnades of the lower galleries of the Louvre, where dealers have set up stands with rows of books, prints, stamps, and other collectibles. Middle class Parisians are bustling about the space, looking through the offerings, chatting with the vendors, and lining up to make their purchases. One figure leaves the space on horseback, while another holds onto the leash of a small dog while she browses.

This fascinating view into the commercial side of 18th century Paris is by Pierre-Antoine Demachy, an artist who specialized in the depiction of architectural paintings as well as *trompe-l'oeil* compositions. Born and bred in Paris, he was *reçu* into the Académie royale de peinture et de sculpture in 1755. By the 1770s he had received a workshop in the Louvre and in 1784 he moved into an apartment on the first floor.

A similar painting of the same subject, signed and dated *1791*, is in the collection of the Musée Carnavalet, in deposit at the Musée du Louvre, Paris.<sup>1</sup> Both paintings share the same view and a similar sense of light, but the arrangement of the various bookstands and the figures are quite different. Roussel-Leriche and Petkowska Le Roux (see *Literature*) consider the present picture to be the prime version of the composition as it is higher in quality and suggest a much earlier dating of 1775-80.

1. Inv. no. P. 1039, oil on canvas, 38.5 by 58 cm., signed and dated *Demachy 1791*. See F. Roussel-Leriche and M. Petkowska under *Literature*, pp. 106-7, cat. no. 18, where they also suggest possible participation from the daughter of the artist in the painting dated 1791.







# 227

# THE ELIZABETH A. KECK COLLECTION

#### JEAN-BAPTISTE MALLET

Grasse 1759 - 1835 Paris

#### The letter

oil on canvas  $18^{1/4}$  by  $21^{5/8}$  in.; 46.2 by 55.5 cm.

Jean-Baptiste Mallet first exhibited at the Salon in 1791, after spending time as an apprentice to Pierre Paul Prud'hon in Paris. He exhibited in both oil and gouache, primarily painting genre subjects of elegant figures in interiors. While the influence of his contemporaries Louis-Leopold Boilly and Marguerite Gerard are evident, Mallet's works had a unique sense of setting; he placed his characters in grand, theatre-like compositions and paid great attention to decorative details such as the costumes and interior design.



# 228

'PROPERTY FROM A NEW YORK PRIVATE

# CHARLES AMÉDÉE PHILIPPE VAN LOO

Rivoli 1719 - 1795 Paris

The School of Athens

oil on canvas 26 by 40½ in.; 66 by 103 cm. This vibrant sketch is almost certainly the presentation *modello* submitted to Frederick II of Prussia for the completed *School of Athens* which van Loo painted for the King's Sans-Souci palace in 1748. Born into a family of artists, van Loo was the son of Jean-Baptiste van Loo and the nephew of Carle van Loo. He studied in Italy and returned to Paris for only a short time before being offered the position of "Painter to His Prussian Majesty."

\$ 20,000-30,000

€ 16,800-25,200 £ 15,100-22,600



NICOLAS-HENRY JEAURAT

#### NICOLAS-HENRY JEAURAT DE BERTRY

Paris 1728 - 1796

Still life of musical instruments, a globe and other objects on a table draped in a red velvet cloth, with a young girl holding a bow

oil on canvas 31% by 39½ in.; 81 by 100.2 cm.

#### PROVENANCE

Anonymous sale ("Property of a Gentleman"), London, Sotheby's, 8 July 1999, lot 219; There acquired by the present collector for \$53,738 Jeaurat de Bertry was born in Paris in the generation following Jean-Baptiste Chardin and the influence of that master on his work is unmistakable, especially in the younger artist's tables de cuisine or kitchen still lifes. This painting is a particularly fine and large scale example of that genre. A pupil of his uncle Etienne Jeaurat, who was a professor at the Académie Royale de Peinture et de Sculpture, Jeaurat de Bertry, somewhat unusually, was both nominated and accepted into the Académie on the same day, 31 January 1756. Only five years later, in 1761, he was named peintre de la Reine to Queen Marie Leczinska, consort of Louis XV, and set up residence in Versailles where he remained until her death in 1768. In his later career, Jeaurat de Bertry turned to portraiture and landscape painting, but it is for his considerable skill as a still life painter that he is best known today.

 230

# ATTRIBUTED TO CHARLES-ANTOINE COYPEL

Paris 1694 - 1752

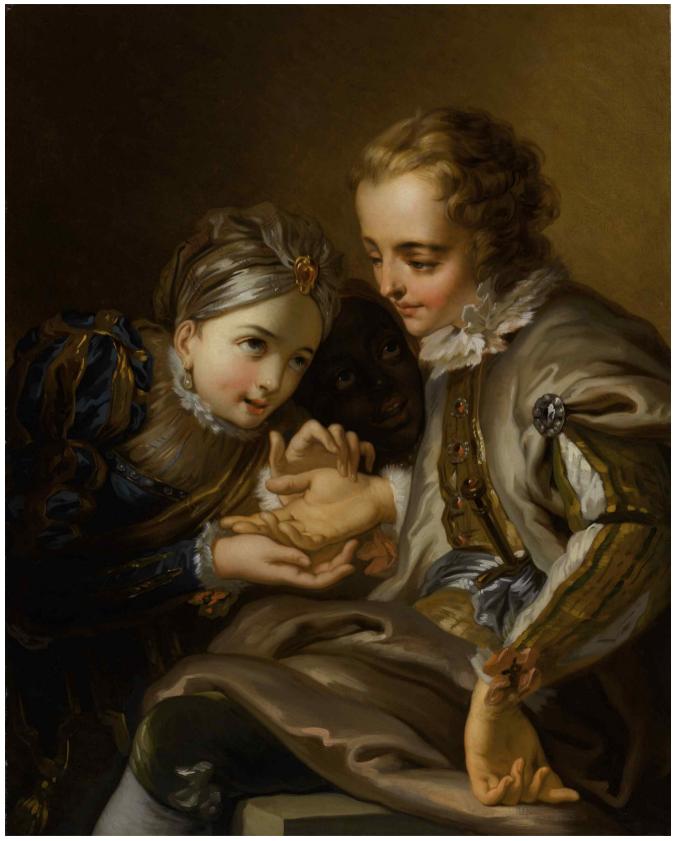
#### The fortune teller

oil on canvas 31½ by 25½ in.; 80 by 64.7 cm.

Two versions of this charming painting exist, the present painting and one which was in the collection of J.E. Safra, who acquired it at Christie's New York, 27 January 2000, lot 17. The Safra painting has been confirmed as the one previously in the collection of Ange-Laurent de La Live de Jully (1725-1779) and included in the 1770 auction of his collection.1 That catalogue, however, mentions a "head of a Negro" between the two figures, and the Safra picture does not include that figure, whereas the present painting does.

1. Paris, 2-14 May 1770, lot 81 (catalogue by Pierre Rémy; 160 livres to Eberts)

\$ 40,000-60,000 € 33,600-50,500 £ 30,100-45,100





231

# ATTRIBUTED TO JEAN-BAPTISTF OUDRY

Paris 1686 - 1755 Beauvais

A parrot and a dog on a stone ledge alongside a vase of flowers, a green curtain beyond

oil on canvas 15 by 32<sup>1</sup>/<sub>4</sub> in.; 38.1 by 82 cm.

This charming painting possibly dates from Oudry's early career, around 1710-1712, at the end of his apprenticeship with Nicolas de Largillierre. The ledge presentation, macaw, little dog, glass vase with flowers, and sprig of foliage are all elements seen in some of his earliest paintings, though the execution is different from his more developed style. Hal Opperman and Karen Chastagnol, who are preparing a revised catalogue and critical study of Oudry, believe that this work is very likely by the young Oudry, although they are unable to make a firm attribution on the basis of a photograph. We are grateful to them for their assistance in the cataloguing of this painting.

 232

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

# JEAN-BAPTISTE DESHAYS, CALLED LE ROMAIN

Colleville 1729 - 1765 Rouen

A young woman, said to be Madame Deshays, turning towards the viewer and holding a book

oil on canvas, oval 23% by 195% in.; 60.6 by 49.9 cm.

#### PROVENANCE

P-A. Baudouin;

His estate sale, Paris, P. Rémy, 15 February 1770, lot 27:

Where acquired by Tassart;

Possibly M. Le Roy de Senneville;

Possibly by whom sold, Paris, A.J. Paillet, 26 April 1784, lot 15;

Mme. Basan;

By whom sold anonymously ("Madame B\*\*"), Paris, Paillet, 4 April 1791, lot 25;

Georges Wildenstein, Paris (as Boucher); Confiscated from the above by the Einsatzstab Reichleiter Rosenberg (ERR), August 2, 1940 (as Boucher);

Taken by Hermann Göring (inv. RM 1036) and moved from Schloss Veldenstein to Berchstegaden (inv. 2094, as Boucher); Munich Central Collection Point, (inv. 7144), August 6, 1945 (as Boucher); Repatriated to the French government, April 4, 1946, and restituted to Wildenstein April 1949 (as Boucher);

Elizabeth Hawes;

By whose estate sold, New York, Christie's, 18 May 1994, lot 83;

With Galerie Cailleux, Paris;

By whom sold, New York, Christie's, 23 October 1998, lot 91;

There acquired by the present collector.

#### LITERATURE

M. Sandoz, *Jean-Baptiste Deshays*, Paris 1977, pp. 96, 108, 155, cat. nos. 104A and 205; A. Bancel, *Jean-Baptiste Deshays*, Paris 2008, pp. 45, 165-66, cat. no. P.139, reproduced pp. 44, 166;

N. Yeide, *Beyond the Dreams of Avarice: The Hermann Goering Collection*, Dallas 2009, no. A1045, reproduced p. 152.

This sitter in this painting is traditionally identified as Jeanne Elisabeth Victoire Boucher (1735-c. 1772), the eldest daughter of François Boucher and later the wife of Deshays. She and the artist were married in 1758, just seven years before his premature death. It is likely that this portrait was completed early in their marriage, when Madame Deshays was in her mid-twenties. Though in the mid-20th century the painting was attributed to Boucher himself, Alistair Laing re-attributed the painting to Deshays in 1998.

A smaller version of the composition was sold in the Marczell de Nemes sale, Amsterdam, 13 November 1928<sup>1</sup> and a further version, of lesser quality, was sold at Sotheby's London, 1 November 1991, as by a follower of Boucher.

1. See A. Bancel, p. 166, cat. no. P.140.





#### 233

# ATTRIBUTED TO ANGELICA KAUFFMANN, R.A.

Coira 1741 - 1807 Rome

# Self-portrait holding a palette and brushes

indistinctly signed and dated or inscribed on the palette: Angelic...An f/17..3(?)

oil on canvas

24 by 19 in.; 61 by 48.3 cm.

# PROVENANCE

Anonymous sale, London, Christie's, 25 March 1966, lot 25 (as by "Kauffmann"), for 440 Guineas, to Richardson.

#### LITERATURE

A. Rosenthal, *Angelika Kauffmann, Bildnismalerei im 18. Jahrhundert*, Berlin 1996, pp. 20, 320, reproduced p. 322, fig. 119 (as circa 1766-75); B. Baumgärtel, in *Angelika Kauffmann*, exhibition catalogue, Düsseldorf 1998, p. 224, under note 3, p. 228, under cat. no. 107 (as a copy of the self-portrait painted in 1773).

This painting relates to a self-portrait by the artist painted in 1773 for Mary, Countess de Salis.

\$ 30,000-40,000

€ 25,200-33,600 £ 22,600-30,100



#### 234

# PIETER CASTEELS III

Antwerp 1684 - 1749 Richmond

Waterfowl on a pond with other birds in a parkland setting

signed and dated lower left: *PCassteels/172*6 oil on canvas 32½ by 45 in.; 82.6 by 114.3 cm.

\$ 25,000-35,000 € 21,000-29,400 £ 18,800-26,300



#### 235

#### ABRAHAM WILLAERTS

Utrecht circa 1603 - 1669

## Portrait of Jan Both

oil on panel, en grisaille

oil on panel

5<sup>3</sup>/<sub>8</sub> by 4<sup>1</sup>/<sub>8</sub> in.; 13.6 by 10.5 cm.

#### ENGRAVED

Coenraet Waumans (Antwerp 1619-?), 1649

 The attribution of this finely executed *grisaille* is recorded as early as 1668, when Willaerts' authorship was recognized by the image's engraver, Coenraet Waumans. Willaerts is best known for his marines, which are stylistically close to those of his father Adam, though he also painted several portraits of prominent figures, both single figures and family groups.¹ Grisaille portraits such as this were used as preparatory oil sketches meant to guide engravers in their practice as they provided clear direction for the use of monochromatic light and shade. This particular practice is perhaps best known through Anthony van Dyck's *lconographie* series.

1. See for example a Family Portrait, signed and dated 1660, in the Fitzwilliam Museum, Cambridge (inv. no. 534); a Family Portrait near a harbour, signed and dated 1650, in Musée des Beaux-Arts de Valenciennes, Valenciennes (inv. no. P. 46.1.173); a Portrait of a man, signed and dated 1644, in Centraal Museum, Utrecht (inv. no. 6864); and the Portrait of Witte Cornelisz. De With (1599-1658), in a private collection (see R.K.D., The Hague).



# SALOMON VAN RUYSDAEL

Naarden 1600/3 - 1670 Haarlem

Still life of game on a ledge and in a basket, a landscape beyond

oil on panel 28½ by 23¾ in.; 72.4 by 59.4 cm.

We are grateful to Fred G. Meijer for confirming the attribution to Salomon van Ruysdael based on photographs. While Ruysdael is known for his landscapes and marines, he did paint a few still lifes, mostly of game in baskets or hanging above a ledge. The present picture can be compared to the still life of birds in a basket in the Frans Hals Museum, Haarlem (inv. no. os 73-43), which is signed and dated 1659.

\$ 30,000-40,000 € 25,200-33,600 £ 22,600-30,100



237

#### JAN TEN COMPE

Amsterdam 1713 - 1761

Amsterdam, a view of Dam square, towards the Kalverstraat with the town hall to the right, and the Waag to the left

signed and dated lower left: I:T:Kompe./1739 19 by 25½ in.; 48 by 64.5 cm.

#### **PROVENANCE**

S.A. Westerhof;

Thence by descent to his widow, Henriette van der Schagen, Amsterdam;

Her sale, Van der Schley, Yver, Amsterdam, 16 May 1781, lot 10 (for Fl.102 to Van der Schley); Private collection, the Netherlands, from the early 20th century until recently.

\$40,000-60,000 € 33,600-50,500 £ 30,100-45,100 238

PROPERTY FROM A PRIVATE COLLECTION

# **BARTHOLOMEUS BREENBERGH**

Deventer 1598 - 1657 Amsterdam

#### Wooded landscape with Latona and the Lycian Peasants

signed and indistinctly dated lower left: BBreenberch f. / 163(?)0 (BB in ligature)

oil on canvas 251/4 by 451/2 in.; 64.1 by 115.6 cm.

#### **PROVENANCE**

Anonymous sale, Amsterdam, Zomer, 7 May 1709, lot 66 (as Faabel daar de Boeren in Kikvorschen veranderen, van B.Breenberg); B. van Riemsdijk, Amsterdam, before 1942; Thence by descent in the family; With Richard Feigen, New York.

#### **EXHIBITED**

Chicago, Richard L. Feigen & Co., Six Centuries of Myth and Legend, 26 February - 30 April 1988, no. 11;

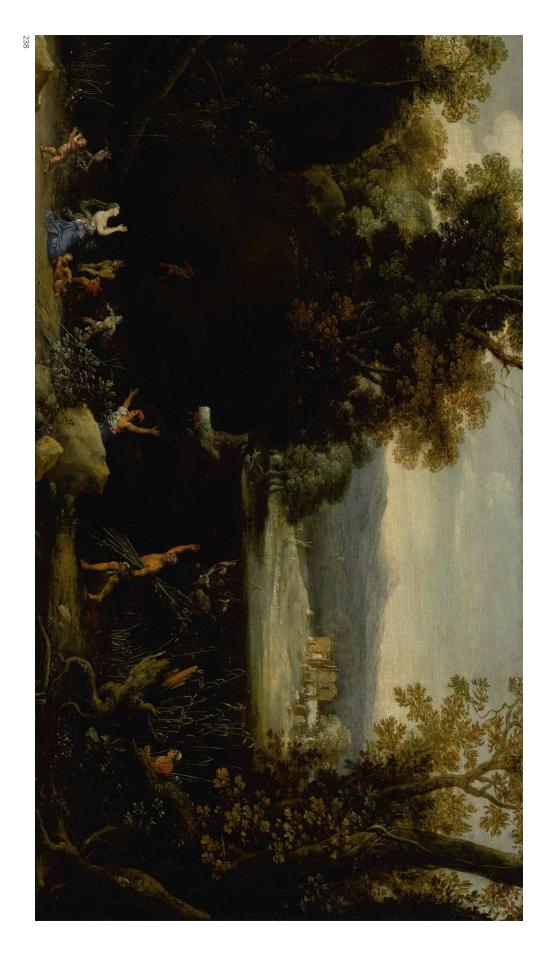
New York, Richard Feigen, Bartholomeus Breenbergh, 20 November - 20 December 1991, no. 6.

#### LITERATURE

M. G. Roethlisberger, Bartholomeus Breenbergh: The Paintings, Berlin 1981, pp. 54-55, cat. no. 116, reproduced:

M.G. Roethlisberger, Bartholomeus Breenbergh, exhibition catalogue, New York 1991, pp. 20-21, cat. no. 6, reproduced.

\$40,000-60,000 € 33,600-50,500 £ 30,100-45,100





239

# JAN VAN KESSEL THE ELDER

Antwerp 1626 - 1679

A sturgeon and thornback ray with a cod, oysters, mussels and other fish on a seashore, a ship in the distance

signed lower right: *I. V. KESSEL. F* 

oil on copper

 $6\frac{1}{2}$  by  $8\frac{7}{8}$  in.; 16.5 by 22.5 cm.

\$15,000-20,000

€ 12,600-16,800 £ 11,300-15,100

#### PROVENANCE

By family tradition in a private collection since the 1850s;

From whom acquired by the present owner.

#### LITERATURE

K. Ertz and C. Nitze-Ertz, *Die Maler Jan van Kessel. Jan van Kessel der Ältere 1626–1679, Jan van Kessel der Jüngere 1654–1708, Jan van Kessel der 'Andere' ca. 1620 – ca. 1621,* Lingen 2012, p. 237, cat. no. 279, reproduced.

The landscape may by another hand, possibly Bonaventura Peeters (Antwerp 1614-1652), with whom van Kessel is known to have collaborated.



#### ADAM DE COSTER

Mechelen 1585/6 - 1643 Antwerp

Card players by candlelight

oil on canvas 431/8 by 571/8 in.; 109.5 by 147 cm.

\$ 20.000-30.000 € 16,800-25,200 £ 15,100-22,600

#### **PROVENANCE**

A.C. Nomico, Alexandria, 1949; Caloyannis collection, Athens, by the late 1940s or early 1950s;

Thence by descent in the family: Private collection, by 2012.

#### **EXHIBITED**

Athens, National Gallery and Alexander Soutzos Museum.

#### LITERATURE

Advertisement in Connoisseur, March 1949, p. 50, reproduced:

B. Nicolson, "Notes on Adam de Coster," in The Burlington Magazine, vol. 103, no. 698, May 1961, p. 186;

B. Nicolson, "Candlelight Pictures from the South Netherlands," in The Burlington Magazine, vol. 108, no. 758, May 1966, pp. 252-256, fig. 45; B. Nicolson, The International Caravaggesque Movement, Oxford 1979, p. 44;

B. Nicolson, Caravaggism in Europe, Turin 1989, vol. I, p. 101, reproduced vol. II, fig. 1595.

In the absence of signed and documented works by De Coster, all attributions have been based on Lucas Vorsterman's engraving after a lost original entitled The Trick-trak player.1 The present painting, which was also engraved by Vorsterman, shares a number of similarities with this key, lost work. Both compositions are multifigural and lit by candlelight, with a figure in the foreground partially shading the light source. The artist adopts a low viewpoint in both paintings which means that the table-tops are hardly visible. Lastly, the same wide-brimmed hat is worn by the standing gentleman on the far left of the former's engraving (which would presumably have been the right of the actual painting) and by the man standing at the far right in the present painting.

A second version of this composition, previously attributed to Georges de la Tour and depicting just the left-hand figure group, is in the Musée Municipal, Guéret.<sup>2</sup>

- 1. See B. Nicolson, under Literature, 1966, p. 255, fig. 47.
- 2. See J. Thuillier, Tout l'oeuvre peint de Georges de la Tour, Paris 1973, reproduced plate D14.

PROPERTY FROM THE COLLECTION OF J.E. SAFRA

# JACQUES D'ARTHOIS

Brussels 1613 - 1686

A wooded landscape with a shepherdess passing a steep bank, probably on the edge of the Fôret de Soignes

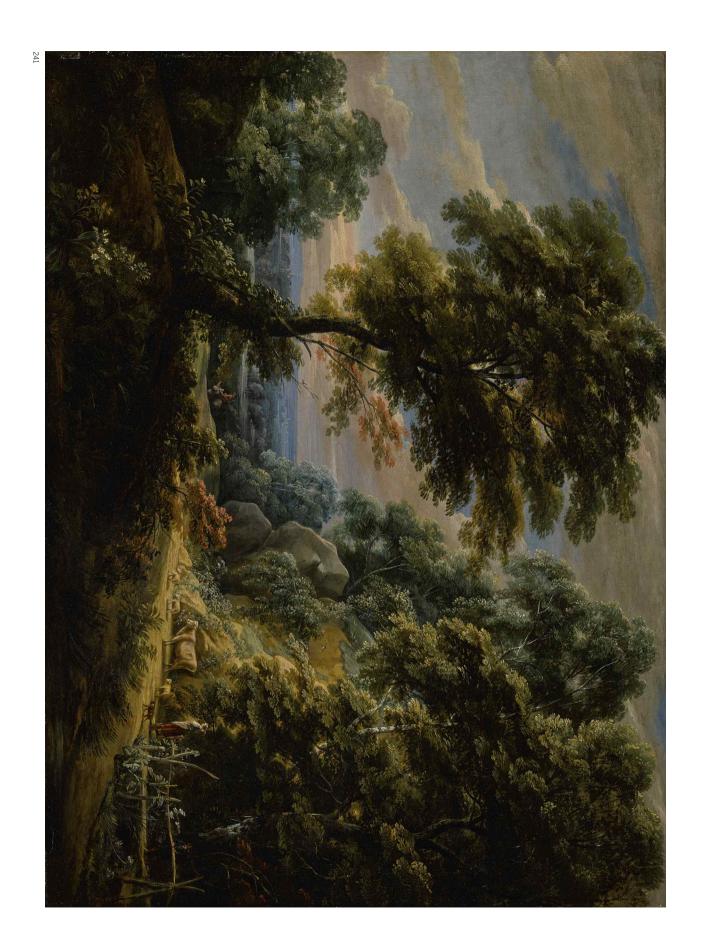
signed and dated lower left: *Jacques d. Arthois* / 1671

oil on canvas, unlined 34½by 47 in.; 87.4 by 119.5 cm.

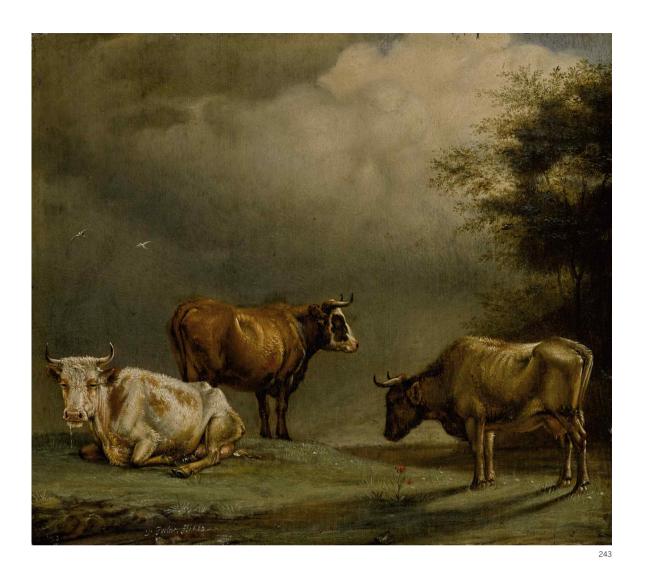
#### PROVENANCE

Anonymous sale ("Property from a Spanish Private Collection"), London, Sotheby's, 4 December 2008, lot 219; There acquired by the present collector for \$65,686.

 A leading landscapist of the Brussels school, Jacques d'Arthois was known for his lush and detailed depictions of the Forêt de Soignes on the southeast edge of Brussels, where he owned a home. Signed and dated 1671, this impressive, large-scale painting is likely an image from that area and shows d'Arthois at his best: thick, colorful foliage is vividly painted in a lively composition which draws the eye diagonally through the picture and to the detailed vista beyond.







PROPERTY FROM THE COLLECTION OF J. E. SAFRA

# PIETER VAN DEN BOSCH THE YOUNGER

Amsterdam circa 1612 - after 1663 London

A trompe l'oeil still life with a swag of grapes, pears, peaches, apples, plums, and butterflies decorating a niche with a glass roemer

signed and dated lower center: P. v. Bosch . f 1654 oil on canvas, unframed 401/2 by 325/8 in.; 102.9 by 82.9 cm.

#### PROVENANCE

Dr. Law Adam, Far End, France Hill Drive, Camberley;

Anonymous sale, London, Christie's, 2 July 1928, lot 72 (as J.D. De Heem, to Collings); Anonymous sale, Amsterdam, Christie's, 20 June 1989, lot 247 (as Paulus van den Bosch).

The fruit still-life painter Pieter van den Bosch was active by 1645 in Amsterdam, where he probably completed the present work. Although little is known of his career, he moved to London by 1663 and it is thought that he is the same artist responsible for works once given to Paulus van den Bosch.

We are grateful to Fred G. Meijer for endorsing the attribution on the basis of images.

 243

# ATTRIBUTED TO PAULUS PIETERSZ. POTTER

Enkhuizen 1625 - 1654 Amsterdam

#### Three cows in a pasture

bears signature and date lower center left: p.Potter.f:1653

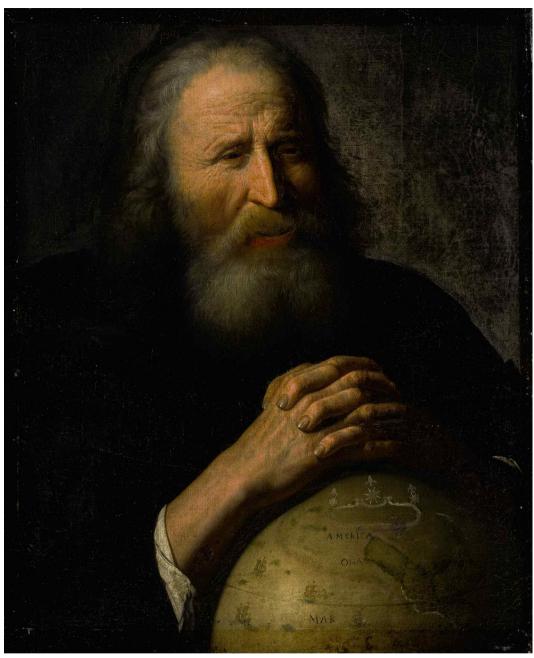
oil on oak panel  $12^{1/2}$  by  $14^{1/2}$  in.; 32 by 37 cm.

# PROVENANCE

Dr. Alfred Heppner, Berlin, 1929.

The seated cow on the left is very similar to the bull in Potter's *Cattle in a meadow* of 1652, now in a private collection, New York.<sup>1</sup>

1. See A. Walsh, E. Buijsen, and B. Broos, *Paulus Potter Paintings, Drawings, and Etchings*, Zwolle 1994, pp. 138-9, reproduced p. 139.



#### 244

# JOHAN MOREELSE

Utrecht after 1602 - 1634

Heraclitus with a globe

oil on canvas  $25^{1\!/_{\! 2}}$  by  $20^{5\!/_{\! 8}}$  in.; 64.8 by 53 cm.

\$ 15,000-20,000 € 12,600-16,800 £ 11,300-15,100 The Greek philosopher Heraclitus (*circa* 535-*circa* 475 BC) was known as the "weeping philosopher" who mourned the fate of mankind. It is interesting to note in this depiction the inclusion of "America" on the globe he is contemplating.



#### 245

# ATTRIBUTED TO ADAM DE COSTER

Mechelen 1585/6 - 1643 Antwerp

# The card players

oil on canvas 34% by  $44\frac{1}{2}$  in.; 96.2 by 113 cm.

The card player seated at center, his dark haired opponent in the foreground, and the smoking onlooker at the far right of the present composition all can be closely compared to figures in Lucas Vorsterman's engraving after a lost work by Adam de Coster, which depicted trictrac players and a musician around a table (fig. 1).



Fig. 1 Lucas Vorsterman After Adam de Coster, *The backgammon-players; four men and a woman playing the lute, in a candle-lit interior,* c. 1630-40, engraving, 1949,0406.15, AN489370001, ©Trustees of the British Museum.



#### 246

# NORTHERN NETHERLANDISH SCHOOL, FIRST HALF OF THE 17TH CENTURY

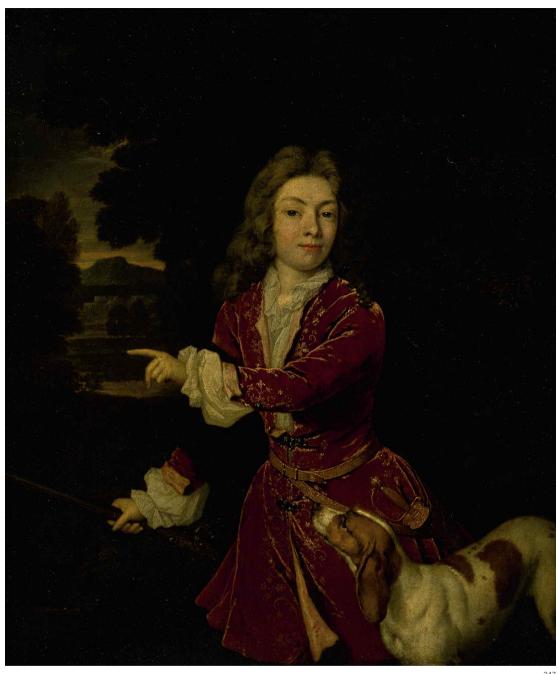
Portrait of a gentleman, bust length, with a black hat and a ruff

oil on panel 263/4 by 225/8 in.; 67.9 by 57.5 cm.

# PROVENANCE

The Hearst Collection; Ugo Donati, Lugano, by 1947; Private collection, Lugano, since 1947.

\$ 20,000-30,000 € 16,800-25,200 £ 15,100-22,600



# 247

# **CONSTANTIJN NETSCHER**

The Hague 1668 - 1723

Portrait of a young hunter in a landscape with his dog

signed and dated upper right: Const Netscher/1703

oil on canvas  $20^{3}$ /s by  $17^{1}$ /4 in.; 52.7 by 43.8 cm.

# PROVENANCE

Mademoiselle Jeanne-Marie Dusart; Her deceased sale, Mechelen, Le Roy, 6-7 June 1864, lot 73;

There acquired by Mademoiselle Reynaerts.

\$ 40,000-60,000

€ 33,600-50,500 £ 30,100-45,100



248

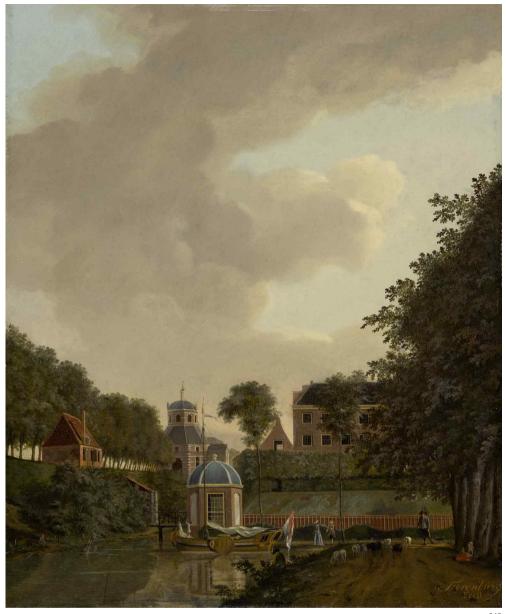
# ATTRIBUTED TO HENDRICK TER BRUGGHEN

Deventer 1588 - 1629 Utrecht

Portrait of a young man, possibly a self-portrait

oil on canvas 231/8 by 191/8 in.; 58.7 by 48.5 cm.

It has been suggested that this may be a selfportrait of the artist, painted during his sojourn in Italy *circa* 1605-1614.



#### 249

PROPERTY FROM AN AMERICAN COLLECTION

#### GERRIT TOORENBURGH

Amsterdam 1732 - 1785 Nijkerk

Utrecht, a view of the Wittevrouwenpoort with the Suikerhuis

signed lower right: Toorenburg/Fecit

15<sup>1</sup>/<sub>4</sub> by 12<sup>1</sup>/<sub>2</sub> in.; 38.7 by 31.7 cm.

oil on panel

#### PROVENANCE

Anonymous sale, Amsterdam, van der Schley, 13 September 1797, lot 143, to Berg;

Isidor Ritter von Klarwill (né Pollak) (1842-1898); Henriette von Klarwill (1848-1927), Vienna, widow of the above;

Their Estate sale, Berlin, Rudolf Lepke, 17 April 1928, lot 87;

Anonymous sale, Berlin, Rudolf Lepke, 29 October 1929, lot 192;

Anonymous sale, Vienna, Dorotheum, 18 May 1965, lot 110;

Anonymous sale, London, Christie's, 10 June 1966, lot 60;

A. van der Meer, Amsterdam;

From whom acquired in 1969 by a private American collector, and thence by descent to her son;
By whom (anonymously) sold, New York,
Sotheby's, 19 May 1994, lot 145;
There acquired by the present collector.

#### LITERATURE

Dr. T. von Frimmel, "Die Sammlung Henriette von Klarwill in Wien," in *Blätter für Gemäldekunde*, B.11., H.1., March/April 1906, p. 24, reproduced p. 20.

PROPERTY FROM THE WELDON COLLECTION, NEW YORK

#### JAN FRIS

Amsterdam 1627/8 - 1672

Still life with an earthenware jug, a deck of cards and smoking paraphernalia

oil on panel 15 by 115% in.; 38.1 by 29.4 cm.

\$ 40,000-60,000 € 33,600-50,500 £ 30,100-45,100

#### PROVENANCE

J. Danser Nijman, Amsterdam; Macalester Loup, The Hague; Henry Phillip Hope (1774-1839), London; Thence by descent to his nephew Henry Thomas Hope (1808-1862), London;

By whom bequeathed to his widow, Anne Adèle Bichat;

By whom bequeathed to her grandson, Henry Francis Hope Pelham-Clinton-Hope, (1866–1941) 8th Duke of Newcastle-under-Lyne, in 1884; With Asher Wertheimer, London, 1889; With Duits, London; Alfred Brod, 1956.

#### **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. 8; New York, Finch College Museum of Art, The Collection of Mr. and Mrs. Henry H. Weldon, 11 May – 30 June 1966, no. 11;

Birmingham, AL, The Golden Age of Dutch Painting, 22 April – 18 June 1995, no. 6; 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. 19;

Baltimore, The Walters Art Gallery, An Eye for Detail, 17<sup>th</sup>-Century Dutch and Flemish Paintings from the Collection of Henry H. Weldon, 20 June – 5 September 1999, no. 18.

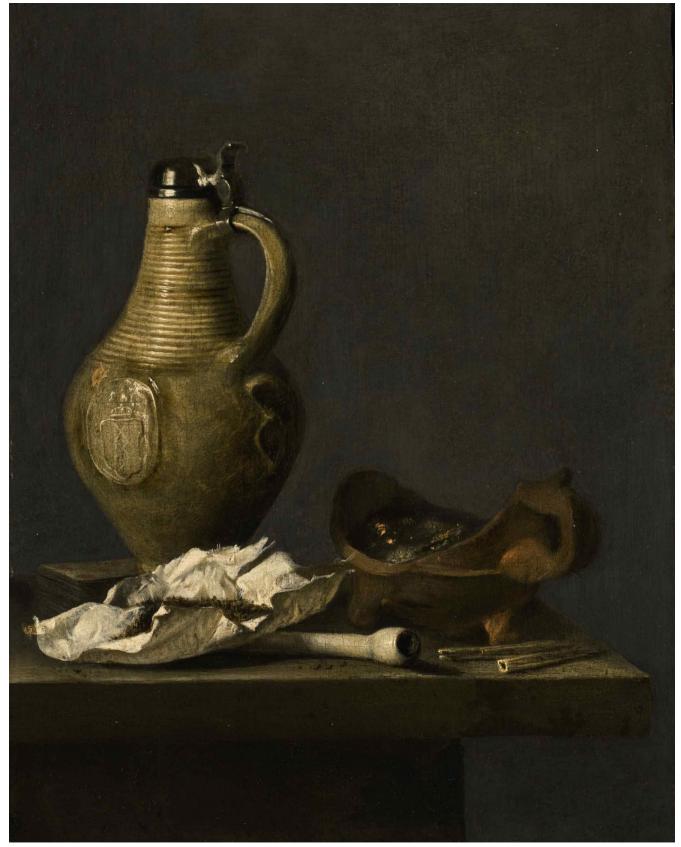
#### LITERATURE

S. Nihom-Nijstad, Reflets du Siècle d'Or. Tableaux Hollandaise du dix-septième siècle, Collection Frits Lugt, Paris 1983, p. 52; N.T. Minty, In the Eye of the Beholder: Northern Baroque Paintings from the Collection of Henry H. Weldon, exhibition catalogue, New Orleans 1997, pp. 49-50, cat. no. 19, reproduced p. 50; An Eye for Detail, 17<sup>th</sup>-Century Dutch and Flemish Paintings from the Collection of Henry H. Weldon, exhibition catalogue, Baltimore 1999, pp. 48-49, cat. no. 18, reproduced p. 49.

These modest toebackie, or so-called tobacco still lifes, gained popularity in the Dutch Republic from the 1620s onward and compositions such as this constituted the greater part of Jan Fris' output. The earliest signed example by the artist, recorded with Nystad, Paris in 1960, dates to 1647 and he returned to the subject repeatedly throughout his career, into the early 1670s.1 The artist's toebackje are characterized by a simple, monochrome palette, subtly punctuated by the crisp white of the pipe and papers. The artist included a German Westerwald earthenware jug, bearing the three Xs of the Amsterdam coat-ofarms and the pijpentest or brazier, specifically associated with the variety of Gouda pipe shown here. Both the jug and brazier would be datable to circa 1640.

In her 1983 catalogue (see Literature), Saskia Nihom-Nijstad compares this painting with a signed panel at the Fondation Custodia, Paris.<sup>2</sup> The Paris panel, though somewhat larger in size, measuring 16 1/8 by 12 3/8 in.; 41 by 32.5 cm., includes the same elements of smoking paraphernalia. The present composition, however, differs in the inclusion of a deck of cards, piled in the background behind the pitcher. This still life appears to be a simple allegory of leisure and humble recreation. Yet the playing cards, coupled with the tobacco and pitcher, could be viewed as a warning against the vices of gambling, smoking and drinking.<sup>3</sup>

- 1. F.G. Meijer and A. van der Willigen, A Dictionary of Dutch and Flemish Still-life Painters Working in Oils, 1525-1725, Leiden 2003, p. 85.
- 2. S. Nihom-Nijstad, under Literature, cat. no. 30.
- 3. New Orleans 1997, under Literature.





251

# **CORNELIS VAN POELENBURGH**

Utrecht 1594/95 - 1667

#### The finding of Moses

signed with initials lower right: C. P. oil on copper 11 by 9 in.; 28 by 22.9 cm.

\$15,000-20,000 € 12,600-16,800 £ 11,300-15,100

#### 251A

PROPERTY FROM A PRIVATE COLLECTION

## **GIOVANNI ANTONIO PFLLEGRINI**

Venice 1675 - 1741

#### The Continence of Scipio

oil on canvas  $50\frac{1}{8}$  by 40 in.;  $127.5 \times 102$  cm.

#### **PROVENANCE**

Silvano Lodi, Munich; Anonymous sale, London, Christie's, 10 March 1978, lot 65;

Anonymous sale, New York, Sotheby Parke-Bernet, 12 January 1979, lot 141;

There purchased by Paul H. Ganz, New York; His estate sale, New York, Sotheby's 4 June 1987, lot 114;

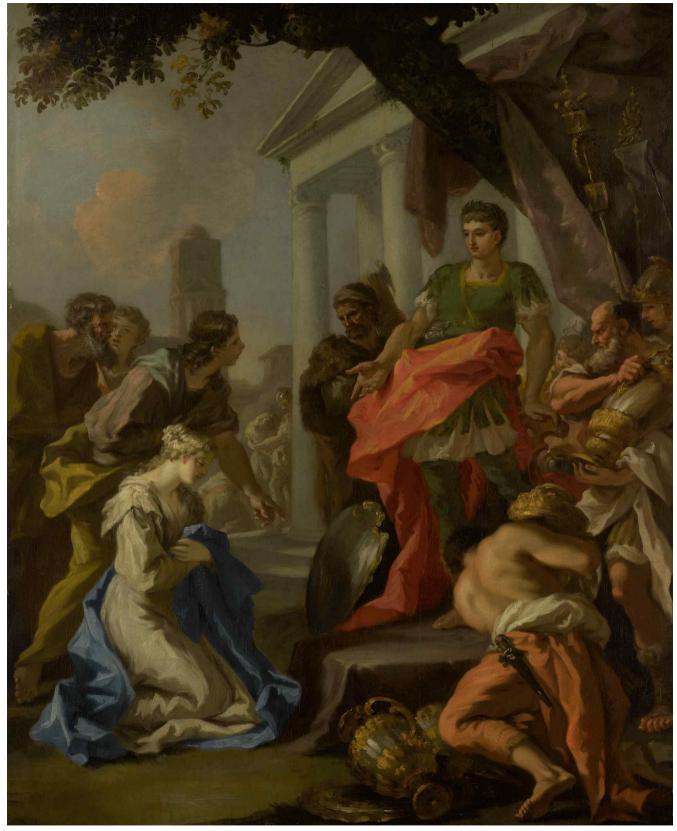
There purchased by the present collector.

#### **EXHIBITED**

The Cleveland Museum of Art, European Paintings of the 16th, 17th, and 18th Centuries: A Catalogue of Paintings, 1982, p. 385, under cat. no. 170; G. Knox, Antonio Pellegrini, Oxford 1995, p. 249, cat. no. P.315.

Another version of this composition is located in the Cleveland Museum of Art.

\$ 25,000-35,000 € 21,000-29,400 £ 18,800-26,300



251A

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

# SPANISH, LAST QUARTER 16TH CENTURY

#### Processional cross

parcel-gilt silver height 33¾ in.; 85.7 cm., on metal stand

\$ 30,000-50,000

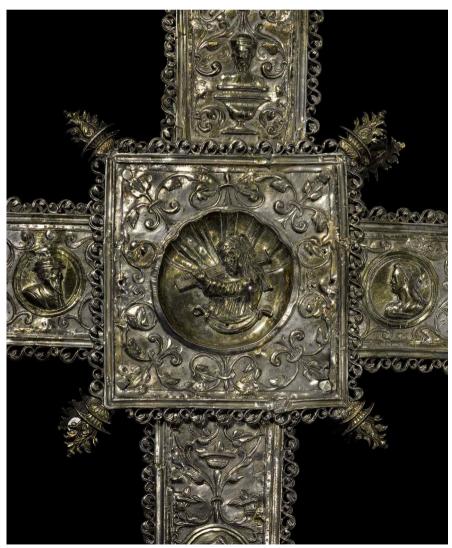
€ 25,200-42,000 £ 22,600-37,600

#### PROVENANCE

Sotheby's London, 9 December 2005, lot 58

#### RELATED LITERATURE

Charles Oman, *The Golden Age of Hispanic Silver, 1400-1665*, London, 1968, cat. nos. 90, and 101, figs., 178, 192, 193



Detail of reverse





PROPERTY OF A PRIVATE MIDWEST COLLECTOR

CIRCLE OF CHRISTOPH DANIEL SCHENCK (1633-1691), SOUTHERN GERMAN, LAST QUARTER 17TH CENTURY

#### Crucifixion

wood, on a polychomed wood terrasse and an ebonised wood cross and base height 183% in.; 46.5 cm.

#### PROVENANCE

Sotheby's London, 5 July, 2016, lot 121

This dramatic style of carving in this Crucifixion group relates to the work of the Konstanz sculptor Christoph Daniel Schenck and his circle. Compare the slender forms and the treatment of the drapery on Schenck's figures, including the St. John in Weissenau (op. cit., no. 75) and a Crucifixion ascribed to his circle (op. cit., no. 82).

#### RELATED LITERATURE

Christoph Daniel Schenck, 1633-1691, exhibition catalogue, Württembergisches Landesmuseum, Stuttgart (et al.), Sigmaringen, 1996

 PROPERTY FROM THE ESTATE OF THOMAS J PERKINS

# GERMAN OR FRENCH, CIRCA 1600

#### Casket

silver-brass-and mother-of-pearl-inlaid walnut 75% by 181% by 121% in.; 19.4 by 46.4 by 31.1 cm.

#### PROVENANCE

Peter Finer, London

\$ 15,000-25,000

€ 12,600-21,000 £ 11,300-18,800



PROPERTY OF AMERICAN AUTHOR GAIL SHEEHY AND AMERICAN EDITOR CLAY FELKER

# WORKSHOP OF ANDREA DELLA ROBBIA (1435-1525) ITALIAN, FLORENCE EARLY 16TH CENTURY

Lunette with St. Lucy flanked by angels

glazed terracotta  $17^{1}/_{2}$  by  $32^{3}/_{4}$  in.; 44.5 by 83 cm.

#### **PROVENANCE**

William Randolph Hearst; With the Los Angeles County Museum of Art; Their sale, Sotheby's New York, 25 November, 1986, lot 34

#### **EXHIBITED**

W. R. Valentiner, *Gothic and Renaissance Sculptures*, Los Angeles County Museum, 1951, p. 88, no. 32

Compare Allan Marquand, *Andrea della Robbia* and his Atelier, vol. II, Princeton, 1922, nos. 203 and 204 for similar lunettes from the workshop, incorporating a central figure flanked by angels with hands cross at their chest or clasped in prayer.

Andrea della Robbia belonged to one of the most distinguished families of sculptors in the Renaissance. He worked alongside his renowned uncle, Luca della Robbia (1399/1400-1482), and later led their workshop with unparalleled success.

#### RELATED LITERATURE

Giancarlo Gentilini, I *Della Robbia e l'"arte nuova"* della scultura invetriata, exhibition catalogue, Fiesole, Basilica di Sant' Alessandro, 29 May - 1 November 1998, Florence, 1998

\$ 25,000-45,000

€ 21,000-37,800 £ 18,800-33,800







# CIRCLE OF ANDREA DEL VERROCCHIO (CIRCA 1435-1488) ITALIAN, FLORENCE, CIRCA 1500

#### Bust of Christ the Redeemer

terracotta height 20½ in.; 52 cm.

Although generally regarded as originating in the Verrocchio workshop, terracotta busts of this type were probably produced by contemporaries outside of the master's studio. These sculptures show a varying degree of reliance on Verrocchio's model of the head of Christ from his immensely successful monumental bronze sculpture of Christ and St. Thomas for Orsanmichele in Florence, which he began in 1466.

#### RELATED LITERATURE

J. Pope-Hennessy, *Catalogue of Italian Sculpture in the Victoria and Albert Museum*, vol. I, London, 1964, pp. 209-210, no. 197; A. Butterfield, *The Sculptures of Andrea del Verrocchio*, New Haven/ London, 1997, pp. 56-80;

B. Boucher (ed.), *Earth and Fire. Italian Terracotta Sculpture from Donatello to Canova*, exh. cat. The Museum of Fine Arts, Houston, and The Victoria and Albert Museum, London, New Haven/ London, 2001, pp. 150-151, no. 22

This lot is sold with a copy of a thermoluminescence analysis report dated January 4, 2016 from Laboratory Kotalla, Haigerloch, Germany, indicating that the sample (no. 3097) taken from the present lot was last fired approximately 520 years ago.

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

# AFTER MATTEO CIVITALI (1436-1502) ITALIAN, LATE 15TH CENTURY

#### Saint Sebastian

terracotta height 17½ in.; 44.5 cm.

#### **PROVENANCE**

Collection of Millicent Rogers (1902-1953); thence by descent

In 1482, Matteo Civitali was commissioned by Domenico Bertini to replace the existing Cappella del Volto Santo in the Cathedral of San Martino, Lucca in which a marble figure of St. Sebastian was to be placed.

The present terracotta figure is a reduction of Civitali's marble figure, probably made to commemorate the famous statue. A plaster of the marble was cast in 1866 and is now in the Victoria and Albert Museum, London.

#### RELATED LITERATURE

Matteo Civitale e il suo tempo...exhibition catalogue, Museo Nazionale di Villa Guinigi, 3 April - 11 July 2004, pp. 256-258

This lot is sold with a Thermoluminescence Analysis Report from Oxford Authentication Ltd., indicating that sample no. N117m49 taken from the present sculpture was last fired between 300 and 600 years ago.

\$ 4,000-6,000 € 3,400-5,100 £ 3,050-4,550

257

# ITALIAN, TUSCAN, LATE 15TH CENTURY

#### Kneeling Virgin from a Nativity

polychrome terracotta height 23 in.; 58.4 cm.

This lot is sold with a copy of a thermoluminescence analysis report dated January 4, 2016 from Laboratory Kotalla, Haigerloch, Germany, indicating that the sample (no. 2927) taken from the present lot was last fired approximately 520 years ago





PROPERTY FROM THE PHILADELPHIA MUSEUM OF ART SOLD TO BENEFIT THE ACQUISITIONS FUND

# PROBABLY NETHERLANDISH, 15TH/16TH CENTURY

Cross with Symbols of the Four Evangelists

oak, with traces of gilding and polychromy height  $81\frac{1}{2}$  in.; 207 cm.

#### PROVENANCE

Purchased with Museum funds from the George Grey Barnard Collection, 1945

#### LITERATURE

Martin Weinberger, *The George Grey Barnard Collection*, New York, 1941, no. 97; Joan A. Holladay and Susan L. Ward, *Gothic Sculpture in America*, vol. III, The International Center for Medieval Art, New York, 2016, p. 385

\$ 5,000-8,000 € 4,200-6,800 £ 3,800-6,100

Corpus Christi

parcel-gilt bronze height 161/4 in.; 41.9 cm.

\$6,000-8,000

€ 5,100-6,800 £ 4,550-6,100



# AFTER DONATELLO (1386/87-1466) OR GHIBERTI (1378-1455) ITALIAN, FLORENCE, POSSIBLY FIRST HALF 15TH CENTURY

#### Nativity

polychrome stucco, gilt and painted wood frame

the relief 17<sup>3</sup>/<sub>4</sub>by 13<sup>3</sup>/<sub>4</sub> in.; 45.1 by 34.9 cm. the frame 40 by 22 in.; 101.6 by 55.8 cm.

The present relief is the third known version of this composition; the earliest example and one made of terracotta is now in the Detroit Institute of Arts (known as the *Ford Nativity*) and another stucco version is in the Bardini Collection, Florence.

Three separate episodes are represented here: the Nativity, the Annunciation to the Shepherds and the Adoration of the Shepherds. Each scene recalls Ghiberti's use of classically inspired figures in a naturalistic landscape setting seen in his work on the Baptistry doors in Florence, a style that was widely hailed and replicated throughout the century.

In the first half of the 20th century, Bode and Valentiner attributed the Ford Nativity, to Lorenzo Ghiberti based on stylistic grounds. More recently, Bellosi and Gentilini have attributed the composition to the young Donatello based on comparisons with his documented works from the first quarter of the 15th century.

Donatello was apprenticed to Ghiberti from 1404 to 1407 and their mutual influence justifies the debate. Both sculptors defined the new Renaissance style of relief sculpture and the work of both artists was replicated by their contemporaries (Motture, op. cit.), partially because of the growing market for private devotional images.

#### RELATED LITERATURE

Enrica Neri Lusanna and Lucia Faedo, *Il Museo Bardini a Firenze. Le Scultura*, Milan, 1986, p. 244 no. 169, fig. 207; Alan P. Darr, Peter Barnet, Antonia Bostrum, *Italian Sculpture in the Detroit Institute of Arts*, vol. I, London 2002, cat. no. 51, pp. 92-95;

Peta Motture, "Making and Viewing: Donatello and the Treatment of the Relief," in Depth of field: the place of relief in the time of Donatello, Leeds, 2004, pp. 18-29







261A

261

# GERMAN, UPPER RHINE, EARLY 16TH CENTURY

Corpus Christi

polychrome limewood height 49½ in.; 125 cm.

 261A

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

# GERMAN, PROBABLY RHENISH, CIRCA 1500

Dormition of the Virgin

partially gilt limewood with collector's monogram and the number 27 painted on the reverse height 171/3 by 153/8 in.; 44 by 39 cm.



262

# ITALIAN, LOMBARD, LATE 15TH CENTURY

The Madonna and Child with donors

marble

25 by 28½ by 2 in.; 63.5 by 72.5 by 5 cm.

The last decades of the 15th century were a fertile period for art in Lombardy and sculpture in particular. Artists gravitated to busy building sites, such as the Duomo in Milan and the Certosa di Pavia for work. Giovanni Antonio Amadeo

(1447-1527) was among the leading Lombard sculptors whose idiosyncratic style of carving, including his brittle, bunched and stylized drapery and the placement of his protagonists in shallow interior spaces, defined the art of the region.

Compare a relief of the Madonna and Child with the kneeling figure of Pier Candido Decembrio, all set within similar interior space with garlands suspended from the walls, on the humanist's Decembrio's tomb in Sant' Ambrogio, Milan.

#### RELATED LITERATURE

Janice Shell and Liana Castelfranchi, *Giovanni Antonio Amadeo*. *Scultura e Architettura del suo tempo.....*, Milan, 1993, fig. 14; Miari T. Fiorio and Graziano A. Vergani (eds.),

Miari T. Fiorio and Graziano A. Vergani (eds.), La scultura al museo d'arte antica del Castello Sforzesco a Milano, Milan, 2010

\$ 8,000-12,000

€ 6,800-10,100 £ 6,100-9,100

# ITALIAN, TUSCAN, 15TH CENTURY

## Woman in profile

marble and stone  $17\frac{1}{2}$  by  $15\frac{3}{8}$  by 4 in., 44.5 by 39 by 10 cm.

This charming portrait of a young woman was created in 15th century Tuscany by a sculptor who clearly embraced the style of Mino da Fiesole (1429-1484). Although the hair style and drapery are simplified, the physiognomy is not generic and the influence of classical Roman portraiture is also evident.

#### RELATED LITERATURE

Geneviève Bresc-Bautier et. al., *Les sculptures* européennes du musée du Louvre, Paris, 2006, p. 172, RF115

\$15,000-25,000

€ 12,600-21,000 £ 11,300-18,800





PROPERTY FROM A PRIVATE COLLECTION

# ITALIAN, PADUA, FIRST HALF 16TH CENTURY

Inkwell in the form of Marcus Aurelius on horseback

bronze height 9 ¼ in.; 23.5 cm.

#### **PROVENANCE**

Daniel Katz Ltd., London, October 1987

Originally providing both ink and light for its renaissance owner, the shell serves as the ink pot and the candle nozzle in the figure's left hand. The bronze also would have provided a testament to the owner's erudition by making reference to antiquity through the equestrian portrait of the emperor Marcus Aurelius on horseback. The composition was derived from perhaps the most famous antique model, the over life-size

equestrian bronze on the Capitoline Hill in Rome, which avoided destruction during the Middle Ages because it was mistakenly thought to represent Constantine, the first Roman emperor to officially recognize Christianity.

This bronze belongs to a group of domestic objects which have been attributed both to Riccio and Severo da Ravenna, although it is likely that their production was widespread. A comparable example was included in the celebrated von Hirsch sale (Sotheby's, London, 22 June, 1978, lot 335), and two variant examples were included in the exhibition of bronzes *Natur und Antike* in Frankfurt (cit.) in 1985-86.

#### RELATED LITERATURE

Frankfurt, Liebieghaus Museum alter Plastik, Natur und Antike in der Renaissance, 5 December 1985 - 2 March 1986, p. 356, nos. 55 and 56.



265

# FROM THE WORKSHOP OF NICOLÒ ROCCATAGLIATA (1593-1636) ITALIAN, VENICE, CIRCA 1600

the Sacrifice of Isaac

bronze

 $6^{1}$ /8 by  $15^{3}$ /4 in.; 15.5 by 40 cm.

The present skillfully rendered relief represents a possible addition to the relatively small religious oeuvre of a sculptor who is primarily known for his bronze statuettes of putti and mythological subjects. The attribution of the present bronze to Nicolò Roccatagliata's workshop rests largely on a comparison with the reliefs on the tomb of the Doge Leonardo Loredan in San Giovanni e Paolo, Venice, previously attributed to Cattaneo but now convincingly linked to Roccatagliata's workshop by Kryza-Gersch (Kryza-Gersch, cit., figs. 22 and 23). Specifically the physiognomies of the bearded men, the meticulous detail on the edges of the drapery and the plants covering the ground are analogous to this Sacrifice of Isaac. It is also tempting to connect this relief to the Allegory of the Eucharist in the church of San Moisè but while the accomplished modelling in the areas of high relief are comparable, the lively manner in which the low relief appears to be drawn into the bronze with a stylis does not appear in this relief.

Nicolò Roccatagliata was born in Genoa around 1560 and entered the workshop of the silversmith Agostino Groppoat a young age. Having trained also with his son, Cesare, Nicolò moved to



Venice sometime before 1594, when he was commissioned to execute bronze figures and sconces for the church of San Giorgio Maggiore. Nicolò is thought to have remained in Venice for the remainder of his career, probably as the master of a substantial workshop that included his talented son, Sebastian Nicolini. Nicolini became an eminent bronze sculptor in his own right and, before his father's death, frequently collaborated with him on commissions. This is evidenced by their joint signature on the large-scale antependium relief dated 1633 in the Venetian church of San Moisè.

Nicolò Roccatagliata's style was strongly informed by the Venetian Mannerist aesthetic and has much in common with the work of his contemporaries, Alessandro Vittoria and Tiziano Aspetti. While the styles of Nicolò and his son are almost indistinguishable, Nicolò seems to have favored a more precise and angular style of drapery in his figures which is evident in the present relief.

#### RELATED LITERATURE

Claudia Kryza-Gersh, 'Due altari seicenteschi a San Marco: Nicolò Roccatagliata e Sebastiano Nicolini, e la produzione di ornamenti in bronzo per le chiese veneziane', in, L'industria artistica del bronzo del Rinascimento a Venezia e nell'Italia settentrionale,, Atti del Convegno Internazionale di Studi, Venezia, Fondazione Giorgio Cini, 23 and 24 October 2007, Verona 2008, pp. 253-272.

 266

WORKSHOP OF ANDREA

PROPERTY FROM THE ESTATE OF DR. HEINRICH

# RICCIO ITALIAN, PADUA, EARLY 16TH CENTURY

#### Putto carrying a shell

height of bronze: 4¾ in.; 12.3 cm., on rosso antico marble base

#### **PROVENANCE**

The Cyril Humphris Collection His sale, Sotheby's New York, 11 January, 1995, lot 94

Versions of this bronze exist in noted institutions including the Victoria and Albert Museum, London, and the Kaiser Friedrich Museum, Berlin. See L. Planiscig, *Andrea Riccio*, Vienna, 1927, fig. 226: J. Pope-Hennessy, *Renaissance Bronzes from the Samuel H. Kress Collection*, London, 1965, fig. 498.





267



268

PROPERTY FROM THE ESTATE OF DR. HEINRICH MEDICUS

# CIRCLE OF ALESSANDRO VITTORIA (1525-1608) ITALIAN, VENICE, LATE 16TH CENTURY

#### Virgin of the Annunciation

bronze on wood socle

height of bronze 10 in.: 25 cm.

#### PROVENANCE

The Cyril Humphris Collection; His sale, Sotheby's New York, 11 January 1995, lot 90

While this statuette might be interpreted as an allegorical figure of Wisdom, it is more likely to be a representation of the Virgin of the Annunciation. For a similar pose and drapery, see the figure of St. Catherine by Alessandro Vittoria on the altar of S. Giuliano, Venice, illustrated in Planiscig (*cit.*, figs 536 and 539).

#### RELATED LITERATURE

L. Planiscig, Venezianische Bildhauer der Renaissance, Vienna, 1921.

\$ 6,000-8,000

#### 268

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

# NETHERLANDISH, CIRCA 1600

#### Cow

bronze

height of bronze  $53\!\!/\!\!s$  in.; 14.7 cm., on variegated marble base

#### PROVENANCE

Sotheby's Amsterdam, 11 June 2003, lot 306

\$ 3,000-5,000

€ 2,550-4,200 £ 2,300-3,800

PROPERTY FROM THE ESTATE OF DR. HEINRICH

# CIRCLE OF HANS MONT (1546-1585?) PRAGUE, LATE 16TH/EARLY 17TH CENTURY

#### Inkstand in the form of Venus

bronze

height of bronze 95/8 in.; 25 cm. on yellow marble base

#### PROVENANCE

The Cyril Humphris Collection; His sale, Sotheby's New York, 11 January, 1995, lot 138

#### **EXHIBITED**

Exhibition of Mannerist Art, Manchester, 1956.

Hans Mont joined the court of Emperor Maximilian II in Vienna in 1575, upon the recommendation of Giambologna, with whom Mont worked in Florence. Following the ascension of Rudolph II, Mont followed the emperor to Prague where he became court sculptor prior to the arrival of Adrien de Vries. The present figure's exaggerated, twisting pose recalls the attitude of the marble group of Venus and Mars by Mont in the National Gallery of Prague (Prague um 1600, op. cit., no. 73).

Similarly, the bronzes of the *Venus and Adonis* also in Prague and the *Callipygian Venus* catalogued as 'after Hans Mont' in the Herzog Anton Ulrich-Museum, Braunschweig (*Prague um 1600*, op. cit., vol. I, nos. 73-74) are related both in figure style and facial type. Penny suggests that another version of the *Callipygian Venus* in the Ashmolean Museum, Oxford may be by the German sculptor Hubert Gerhard.

Another version of this bronze was sold in these rooms on the 6 July 1989, lot 57 but with a circular bowl inkwell set into the rockwork base.

#### RELATED LITERATURE

Prague um 1600. Kunst und Kultur am Hofe Rodolfs II, Essen & Vienna, 1988; Nicholas Penny, Catalogue of European Sculpture in the Ashmolean Museum, Oxford 1992, Vol II

\$ 10,000-15,000 € 8,400-12,600 £ 7,600-11,300





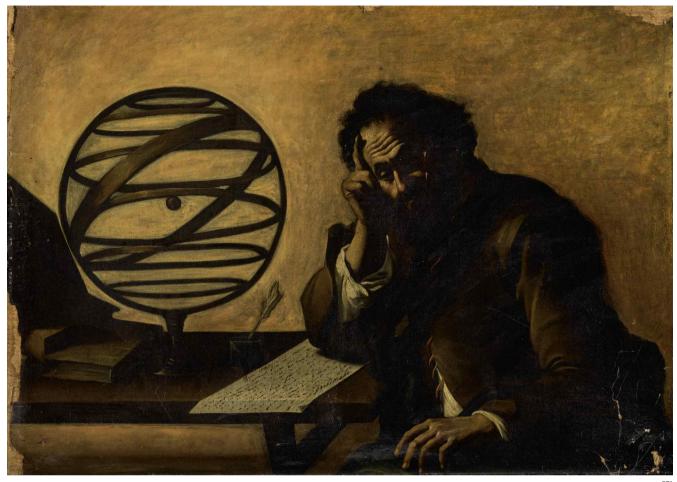
# 270

# CIRCLE OF NICOLAS RÉGNIER

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

oil on canvas  $26\frac{3}{4}$  by  $21\frac{1}{2}$  in.; 68 by 54.8 cm.

\$ 8,000-12,000



## 271

# ATTRIBUTED TO MATTIA PRETI

Taverna, Calabria 1613 - 1699 Valletta, Malta

#### Archimedes

inscribed on the scroll lower center: *onia una / Archimede* 

oil on canvas, unframed 381/8 by 531/4 in.; 96.7 by 135.3 cm.

\$ 50,000-70,000

€ 42,000-59,000 £ 37,600-53,000

# THE MASTER OF THE ANNUNCIATION TO THE SHEPHERDS

active in Naples circa 1620 - 1640

A peasant boy eating pasta

oil on canvas  $30\frac{1}{3}$  by 25 in.; 77.1 by 63.5 cm.

 This depiction of a mischievous young boy eating pasta captures a curious sub-genre of Neapolitan culture. As meat prices rose in the 17<sup>th</sup> century, pasta became less expensive and provided a more affordable alternative. *Maccheroni* (as all types of Neapolitan pasta were then termed) was sold by street vendors and often cooked in a meat broth, giving much-needed sustenance to peasants, who traditionally ate it with their hands. So-called *mangiamaccherroni* (macaronieaters) became a familiar spectacle in the streets of Naples, so much so that in the 18<sup>th</sup> and 19<sup>th</sup> centuries, tourists would pay for plate of hot pasta in order to watch peasants scoop it with their hands and swallow it whole.

From the 16<sup>th</sup> century, these *mangiamaccheroni* became a popular subject in Neapolitan painting, at times used as a humorous personifications of "taste" in representations of the five senses. Luca Giordano painted a number of *mangiamaccheroni* (though with an adult protagonist rather than a

child) including one in the Princeton University Art Museum, Princeton (fig. 1; inv. no. y1985-35) and another in the Kunsthistorisches Museum, Vienna (inv. no. 9064).1 The small boy in the present painting, however, instantly recalls one of the young urchins in Bartolomé Estaban Murillo's iconic Two Boys Eating Pie in the Alte Pinakothek. Munich (fig. 2).2 The boys' poses are very similar, with right arm raised, head tilted upward and eyes fixed on the next mouthful, pinched between finger and thumb. Giordano's two representations of taste date to circa 1660 and Murillo's waifs slightly later, between 1665 and 1675. The Master of the Annunciation to the Shepherds, however, was active in Naples during the first half of the century, meaning this impish pasta-eater predates the paintings by Giordano and Murillo by at least two decades. Given the distinct likeness of the respective figures, it is possible that Murillo used the present figure as a model for the pieeater in the Munich picture.

We are grateful to Prof. Ricardo Lattuada for proposing the attribution after firsthand inspection.

- O. Ferrari and G. Scavizzi, Luca Giordano: L'opera completa, Naples 1992, vol. I, p. 270, cat. No. A133, reproduced vol. II, p. 535.
- 2. E. Valdivieso, *Murillo: Catalogo razonado de pinturas*, Madrid 2010, p. 550, cat. no. 401, reproduced.



Fig. 1 Bartolome Esteban Murillo (1618-82), Children Eating a Pie, 1670-75, oil on canvas, Alte Pinakothek, Munich, Germany / Bridgeman Images



Fig. 2 Luca Giordano (1634-1705), Pasta Eater: Allegory of Taste, c. 1660, oil on canvas, 91.5 by 74 cm (36 by 291/8 in.), Museum purchase, John Maclean Magie, Class of 1892, and Gertrude Magie Fund, 1985-35. Princeton University Art Museum / Art Resource, NY





273

#### **GASPARE TRAVERSI**

Naples 1722/4 - 1770 (?) Rome

An old beggar, lying down, his hand reaching out

oil on canvas 215/8 by 271/8 in.; 54.7 by 69.1 cm.

The prime version of this painting is in the Musée d'Art et d'Histoire, Narbonne. We are grateful to Prof. Nicola Spinosa for confirming the attribution of the present painting based on photographs.

1. See G. Forgione, *Gaspare Traversi*, p. 176, cat. no. A46, reproduced p. 88, p. XXIV.

 274

PROPERTY FROM A PRIVATE COLLECTION

# ROMAN SCHOOL, FIRST QUARTER OF THE SEVENTEENTH CENTURY

The Giant Orion

oil on canvas, unlined  $50^{5/8}$  by  $39^{1/2}$  in.; 128.6 by 100.3 cm.

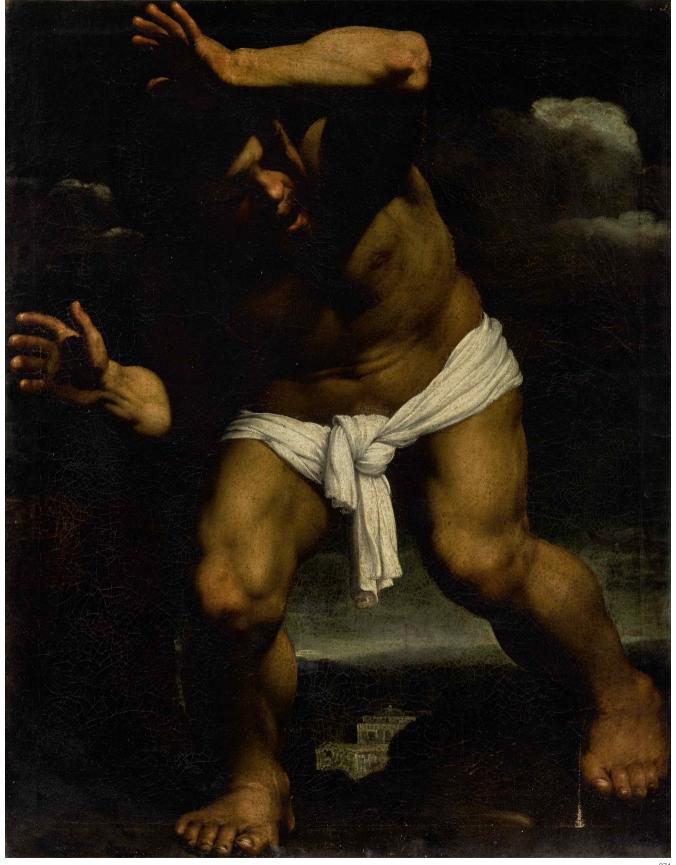
#### **PROVENANCE**

Ricchini collection, Villa Cheirasca, Italy; Romanengo collection, Genoa, since 1873. The as-yet unidentified artist was almost certainly active in Rome shortly after the turn of the seventeenth century, when the extraordinary number of painters from all over Europe to the Città Eterna created a fecund and febrile artistic milieu. The author of this unusual depiction of the Giant Orion must have seen the Belvedere Torso, today in the Vatican Museums, as well as possibly being aware of the series of nudes painted by the Carracci family.

Having been blinded by Oenopian, the huntsman Orion is seen here regaining his sight at the break of a new dawn on the island of Lemnos, as per Apollodorus' tale. After his death Zeus elevated Orion to the Heavens, where a constellation was named after him.

\$ 50,000-70,000

€ 42,000-59,000 £ 37,600-53,000



#### JACOPINO DEL CONTE

Florence circa 1515 - 1598 Rome

Portrait of a gentleman, threequarter length, standing and holding a pair of gloves in his right hand, his left hand resting on a book, before a green curtain

oil on panel, transferred to canvas 4334 by 34 in.; 111.1 by 86.3 cm.

#### **PROVENANCE**

Palazzo Capponi, Florence; Vicomte Jules de Peyronnet (1804-1972); Thence by descent to his granddaughter, Lady Mary Isabel Peyronnet Browne (1881-1947), Mount Browne, Guildford, Surrey; By whose Estate sold, London, Christie's, 12 March 1948, lot 114 (as Bronzino, "Portrait of Niccolo Marchiavelli"), for 120 Guineas, to Agnew's;

With Thos. Agnew and Sons, London (as Bronzino);

From whom acquired by a European collector; Thence by descent in the family until 2015 when acquired by the current owner.

#### LITERATURE

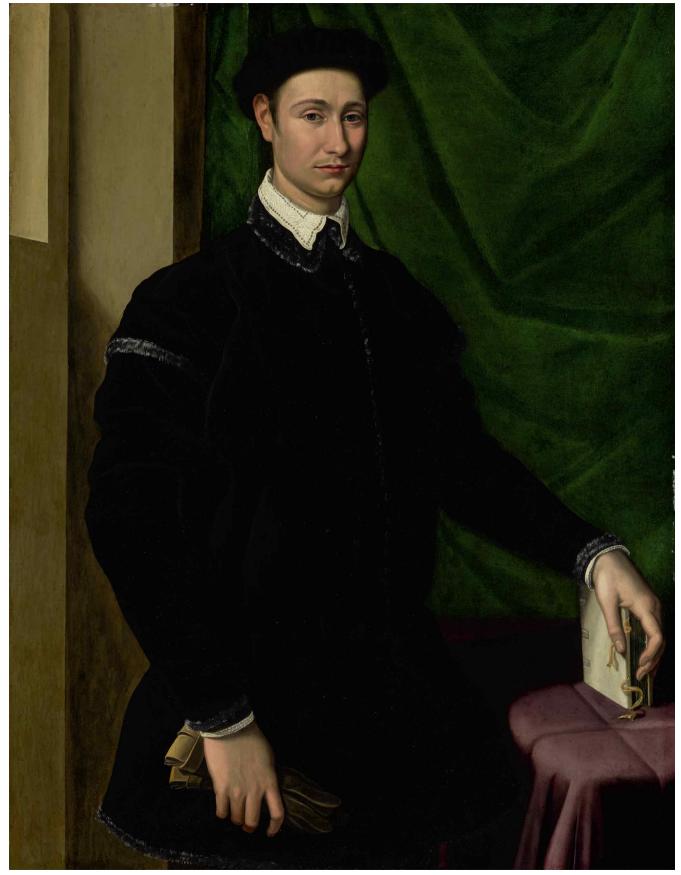
S. Lecchini Giovannoni, "Alcune proposte per l'attività ritrattistica di Alessandro Allori," in *Antichità viva*, VII, 1, 1968, pp. 53, 56, reproduced fig. 11 (as Alessandro Allori);

F. Zeri, "Rivedendo Jacopino del Conte," in *Antologia di belle arti*, 6, 1978, p. 120, reproduced fig. 14.

\$100,000-150,000 €84,000-126,000 £75,500-113,000 Jacopino del Conte was born in Florence where he was a pupil of Andrea del Sarto and worked independently on a number of devotional works after his master's death in 1530. By 1538 he had settled in Rome and was a member of the Accademia di San Luca. While continuing to paint religious subjects, notably a fresco cycle for the decoration of the oratory of San Giovanni Decollato, he also turned to portraiture, eventually becoming one of Rome's leading portrait painters. According to his biographer, the painter Giovanni Baglione, he painted all the popes of his time, as well as cardinals, Roman princes, ambassadors and nobility.<sup>1</sup>

This portrait was published by Federico Zeri (see Literature) in 1978 as by del Conte after having been given to Bronzino and then to Alessandro Allori. The identity of the sitter, at one time thought to be Niccolo Machiavelli, remains unknown. Stylistically it can be placed within del Conte's works of the early 1540s. His Portrait of Cardinal Niccolo Gaddi (Vienna Kunsthistorisches Museum), of circa 1545, depicts a similar architectural background in the left background, with light falling through a window, and Gaddi similarly holds gloves in one hand. More striking is the similar pose and bearing of Ottavio Farnese in del Conte's double portrait of Farnese and Pope Paul III (formerly Barsanti collection, Rome).

1. See. G. Baglione, *Le vite de' pittori, scultori et architetti*, Rome 1649, p. 75.





276

# MASSIMO STANZIONE

Orta di Atella 1585 - 1656 Naples (?)

# Madonna and Child

oil on canvas 493/4 by 393/8 in.; 126.4 by 100 cm.

We are grateful to Dr. Nicola Spinosa for confirming the attribution to Stanzione on the basis of photographs.

\$ 30,000-40,000



#### 277

# CRISTOFANO DI PAPI, CALLED DELL' ALTISSIMO

Active 1552 - 1605 Florence

## Portrait of Ezzelino III da Romano

inscribed along upper edge: ECELINUS DE ROMANO PATAVINORUM TYRANUS

oil on panel  $243\!\!/\!_4$  by  $181\!\!/\!_2$  in.; 62.9 by 47 cm.

\$ 20,000-30,000

€ 16,800-25,200 £ 15,100-22,600

Ezzelino III da Romano was a Paduan warlord who rose to power in the 13th century and was killed in 1259 at the Battle of Cassano. Another version of this composition is in the Uffizi Gallery, Florence. 1 1. Oil on panel, 60 by 45 cm. See *Gli Uffizi Catalogo Generale*, Florence 1979, p. 627, cat. no. 185, reproduced.



#### 278

# FLORENTINE SCHOOL, SIXTEENTH CENTURY

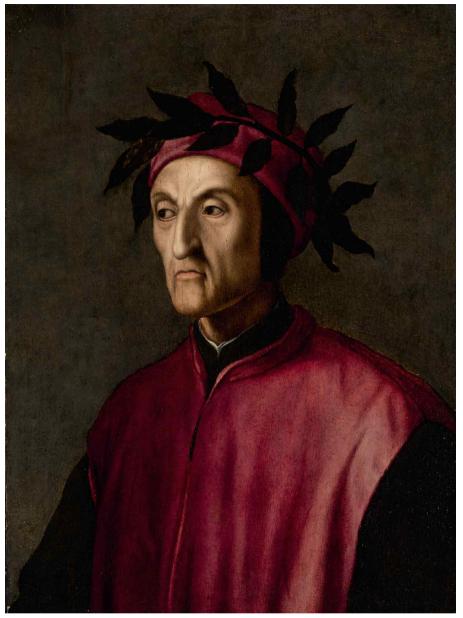
#### Portrait of Petrarch

oil on panel 17 by 20 in.; 68.6 by 50.6 cm.

The numerous posthumous portraits of Dante Alighieri and Francesco Petrarca, also known as Petrarch, are testaments to the Florentine poets' enduring reputation. Both poets remained popular subjects long after their deaths, particularly among Florentine painters of the sixteenth century. Among the most famous examples of their likenesses can be found in

Giorgio Vasari's group portrait of *Six Tuscan Poets* now in the Minneapolis Institute of Art (inv. no. 71.24) and Agnolo Bronzino's allegorical portraits of Dante, Petrarch, and Bocaccio that he painted for his beloved friend Bartolomeo Bettini. A variant of the allegorical portrait of Dante formerly given to Bronzino is in the National Gallery of Art, Washington, D.C.<sup>1</sup>

1. Inv. no. 1961.9.57, oil on panel, 127 by 120 cm. See M. Brock, Bronzino, Paris 2002, p. 164, reproduced



# 279

# FLORENTINE SCHOOL, SIXTEENTH CENTURY

# Portrait of Dante

oil on panel 27 by 20 in.; 68.6 by 50.6 cm.

See previous lot.

\$ 40,000-60,000

€ 33,600-50,500 £ 30,100-45,100





# ATTRIBUTED TO CARLO **MARATTI**

Camerano 1625 - 1713 Rome

### Mystic marriage of Saint Catherine of Alexandria

oil on canvas, in an 18th century frame  $30^{1/2}$  by  $22^{3/8}$  in.; 77.5 by 56.8 cm.

#### PROVENANCE

Marquis of Grimaldi; Humberto Palma, by 1962; Prince B. Obrenović; Pliveric; By whom (anonymously) sold, New York, Sotheby Parke-Bernet, 29 April 1965, lot 5; Where acquired by Sidney Edison.

#### **EXHIBITED**

Santiago, Chile, Municipal Gallery, Cien Cuadros, Exposición de Arte Antiguo Europeo, November 1962, no. 25.

\$ 40.000-60.000 € 33,600-50,500 £ 30,100-45,100 281

# MICHELANGELO RICCIOLINI

Rome 1654 - 1715 Frascati

### Daniel in the lion's den

oil on canvas 38<sup>1</sup>/<sub>4</sub> by 51<sup>3</sup>/<sub>4</sub> in.; 97 by 131.5 cm.

#### **PROVENANCE**

Private collection, USA.

We are grateful to Dottor Francesco Petrucci for proposing the attribution on the basis of images. He dates the work to 1685-90, when the artist was still influenced by Carlo Maratta.

\$ 30,000-40,000 € 25,200-33,600 £ 22,600-30,100

#### CARLO MARATTI

Camerano 1625 - 1713 Rome

# KAREL VAN VOGELAER, CALLED CARLO DEI FIORI OR DISTELBLOOM

Maastricht 1653 - 1695 Rome

Portrait of a young woman, three quarter length, as Flora

oil on canvas 50½ by 395% in.; 128.2 by 100.7 cm.

#### PROVENANCE

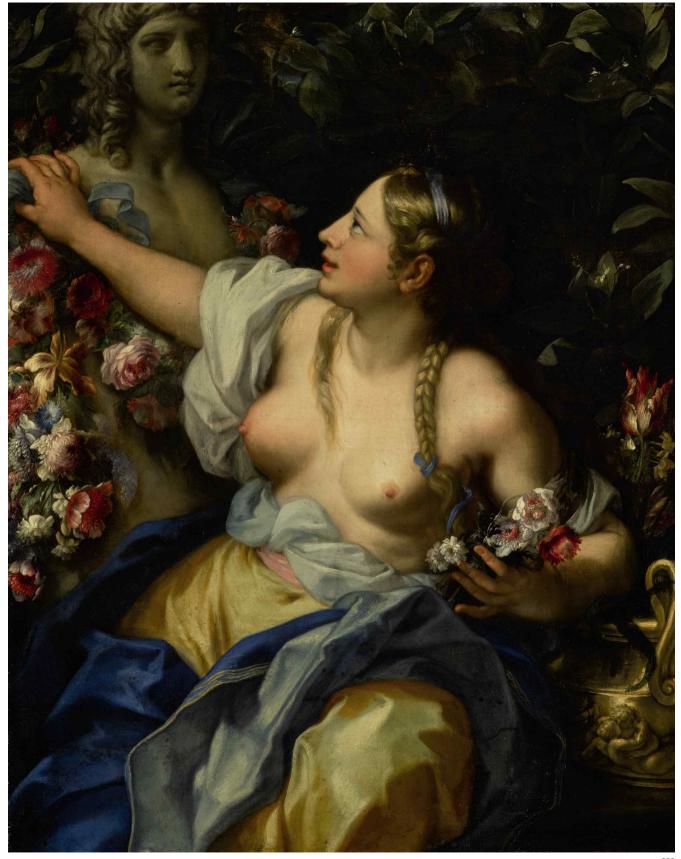
Anonymous sale, Cologne, Van Ham, 21 November 2008, lot 552 (as Maratta).

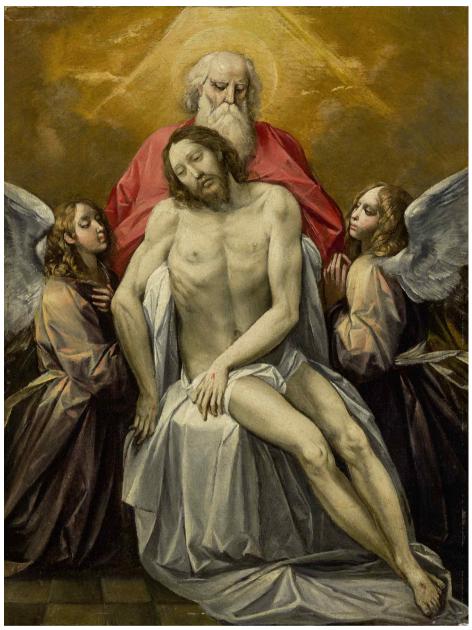
 We are grateful to Francesco Petrucci and Dario Beccarini for, independently, confirming the figure of Flora to be by Maratti, on the basis of photographs. We are also grateful to Yuri Primarosa, also on the basis of photographs, for identifying the flowers to be by Karel van Vogelaer, one of the floral still life painters who collaborated with Maratti. Paintings by Maratti depicting the subject of Flora are documented in several old inventories including that of Livio Odescalchi (1713-14); Francesca Gommi (1711), the artists's wife; and Marchese Niccolò Maria Pallavicini.<sup>1</sup>

The pose of Flora is very close to that of the female figure by Maratti in *Still Life with a Woman Picking Grapes* in the Hermiatge Museum, St. Petersburg, which is a collaborative work by Maratti and Christian Berentz.

This painting is accompanied by a copy of a photo-certificate from Wilhelm Suida, dated Zurich, September 1932, stating this painting to be a work by Carlo Maratti.

1. See The Getty Provenance Index Databases, Item 1063, Archival Inventory I-629 (Odescalchi); D.L. Bershad, "The Newly Discovered Testament and Inventories of Carlo Maratti and His Wife Francesca (Gommi)," in Antologia di belli arti, no. 25-26 1985, p. 83; and S. Rudolph, Niccolò Maria Pallavicini, L'ascesa al Tempio della Virtù attraverso il Mecenatismo, Rome 1995, p. 87.





#### 283

# GIUSEPPE CESARI, CALLED CAVALIERE D'ARPINO

Arpino or Rome 1568 - 1640 Rome

The dead Christ supported by God the Father and two angels

oil on canvas 26 by  $19^{5}$ /s in.; 66 by 49.9 cm.

We are grateful to Dr. Marco Simone Bolzoni for endorsing the attribution to Arpino. He dates it to late in the artist's career.

This painting relates closely to another painting of this subject by the artist in the Fondazione Sgarbi-Cavallini.¹ That painting has been dated to *circa* 1630-35.

1. See H. Röttgen, *Il Cavalier Giuseppe Cesari D'Arpino*, Rome 2002, p. 470, cat. no. 251, reproduced.



# STUDIO OF GIULIO CESARE **PROCACCINI**

Bologna 1574 - 1625 Milan

Saint Michael Archangel

oil on canvas 235/8 by 175/8 in.; 60 by 44.8 cm.

This painting relates closely to the Saint Michael Archangel by Procaccini, painted on panel and of almost identical size, in the Pinacoteca Ambrosiana, Milan (inv. no. 147).

\$ 20,000-30,000 € 16,800-25,200 £ 15,100-22,600



285

# ANTONIO MERCURIO AMOROSI

Comunanza, Ascoli Piceno 1660-1738

Nude asleep in an interior, an older woman beyond

oil on canvas 20% by 435% in.; 53 by 111 cm.

 286

PROPERTY FROM A PRIVATE COLLECTION

# GIROLAMO BURATTI

Montecassiano 1580 - Ascoli Piceno 1655

#### David with the head of Goliath

signed in monogram on the base of the blade: GB oil on canvas  $48\frac{1}{2}$  by 36 in.; 123.2 by 91.4 cm.

#### PROVENANCE

Acquired by the family of the present owner in London, *circa* 1975.

Another version of the present composition, also signed in monogram on the sword, is located in the Pinacoteca Foresiana, Livorno.





287

# FRANCESCO CAIRO

Milan 1607 - 1665

Reclining nude, possibly Sophonisba

oil on canvas 373/4 by 511/8 in.; 96 by 129.8 cm.

We are grateful to Francesco Frangi who confirms the attribution to Cairo, on the basis of photographs. He dates it to the second half of the 1640s.

\$ 50,000-70,000

€ 42,000-59,000 £ 37,600-53,000



287A

# 287A

# NEAPOLITAN SCHOOL, 17TH CENTURY

#### The Annunciation

oil on canvas  $43\frac{3}{4}$  by  $66\frac{1}{4}$  in.; 111.2 by 168.3 cm.

A possible attribution to Onofrio Palumbo has been suggested for this lot. Palumbo studied with Artemisia Gentileschi during her stay in Naples and the facial types in this *Annunciation* are reminiscent of her style.

\$ 30,000-40,000

€ 25,200-33,600 £ 22,600-30,100

# MARCANTONIO FRANCESCHINI AND STUDIO

Bologna 1648 - 1729

# Hagar and the angel

oil on canvas 855/s by 845/sin.; 217.5 by 215 cm.

#### **PROVENANCE**

Anonymous sale, London, Sotheby's, 11 December 1996, lot 42 (as by Franceschini); There acquired by the present collector.

#### LITERATURE

D.C. Miller, *Marcantonio Franceschini*, Turin 2001, p. 197, under cat. no. 95 (as a workshop replica, perhaps partially retouched by the artist himself).

 The composition of this painting is related to Franceschini's other treatment of the same subject in the Galleria Nazionale di Palazzo Spinola, Genoa.¹ As Miller observes, the pose of the angel, which is very similar in both paintings, is derived from the figure of Romulus appearing to Proculus in the mural by Agostino Carracci in the Palazzo Magnani, Bologna.

1. See D. Miller, under Literature, p. 197, cat. no. 95, reproduced in color plate XXVII.



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

# JEAN-JOSEPH-XAVIER BIDAULD

Carpentras 1758 - 1846 Montmorency

#### View of the Ponte Rocco. Tivoli

signed with initials lower center: *Jph Bd* and dated lower right: *1812* 

oil on canvas  $13\frac{1}{2}$  by  $8\frac{5}{8}$  in.; 34 by 22 cm.

#### **PROVENANCE**

Anonymous sale, London, Christie's, 9 July 1999, lot 57:

There acquired by the present collector for \$232,738.

 Bidauld first traveled to Italy in 1785 and was encouraged by the marine painter and landscapist Claude-Joseph Vernet to paint *en plein air*, completing sketches outdoors that could later be worked up into finished paintings. These Italian drawings would serve as the basis for the artist's paintings even after he returned to France in 1790, and the present painting, dated 1812, is emblematic of the Italian views which made him so famous. Bidauld exhibited regularly at the Salon in Paris from 1791 until his death, receiving a gold medal the same year the present picture was painted. At the height of his career, Bidauld's patrons included Napoléon, Louis XVIII, and Charles IV of Spain.

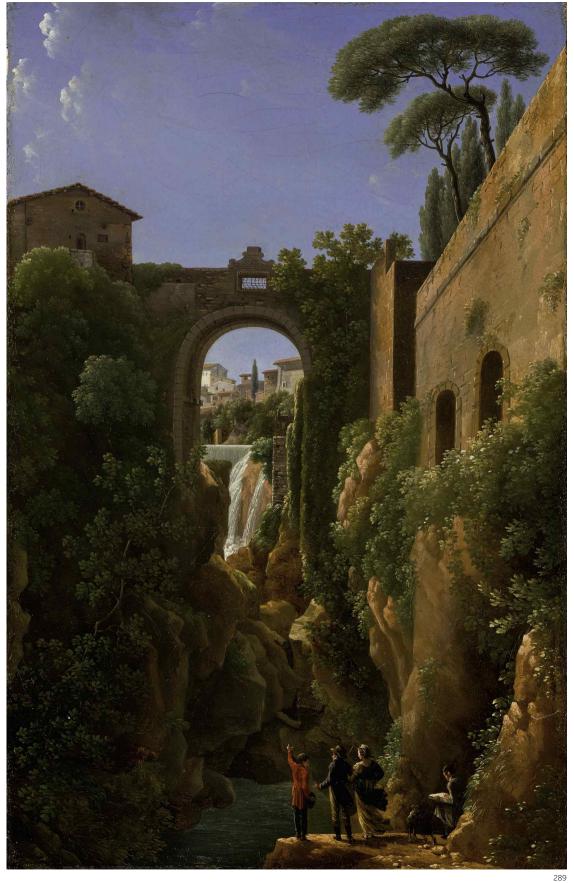
Tivoli was a popular destination for artists traveling through Italy. Bidauld's elegant composition from the bottom of the falls, looking up at the Ponte Rocco, exhibits his impressive sense of light. The bridge is seen in shadow, but the warm Italian sunlight hits the waterfall, trees, and hilltop village beyond, coming from the far left, toward the viewer. The figures on the ledge below are also admiring the bridge, with their backs to the viewer; the sunlight illuminates

them and a breeze comes off the falls, blowing the dress of the young woman. An artist is seen sketching alongside his dog, perhaps an ode to Bidauld's days spent drawing *en plein air*. A bright yet cool blue sky draws the viewer's eye to the top of the painting, where just a few whisps of clouds are seen at upper left.

Some scholars have suggested that Bidauld took a second trip to Italy around 1810; if that is the case it is likely the present painting was related to that journey. Stéphane Rouvet, who is currently preparing a catalogue raisonné on the artist in which this painting will be included, believes that if this second trip, still debated today, had taken place, it was probably thanks to the sponsorship of the collector Sommariva (1760-1826) who commissioned a number of views of Italy from Bidauld.

A larger version of the composition, dated 1811, was with James Mackinnon and exhibited at W. Mark Brady & Co. in New York in 1998.<sup>1</sup> Rouvet believes the present picture to be the more accomplished of the two versions. We are grateful for his assistance with the cataloguing of this lot

1. See Paintings and Sketches, 1780-1870, 6-21 May 1998, no. 5





290

# **WOLFGANG ADAM TÖPFFER**

Geneva 1766 - 1847 Morillon

# A rocky, wooded landscape with a waterfall and figures

inscribed on the reverse: Le tableau a été fait de la main de Adam Töpffer / Esther Töppfer

oil on paper laid on board  $11^{1}/_{2}$  by  $177/_{8}$  in.; 29.2 by 45.4 cm.

#### PROVENANCE

Possibly Esther Töpffer (according to an inscription on the reverse).

 291

# KARL GOTTFRIED TRAUGOTT FABER

Dresden 1786 - 1863

# View of Dresden through an open window

oil on canvas

16% by 12% in.; 43 by 32.8 cm.

Another version of this composition by Faber, with slight differences, is in the Dresden Gemälde Galerie Neue Meister Albertinum (inv.no. 2010/07; oil on canvas, 43 by 33.5 cm). That picture is dated to 1824.

The view looks to the south from the window of a popular inn named Antons, located upriver from Dresden on the left bank of the Elbe.¹

1. See S. Rewald, in *Rooms with a View, The Open Window in the 19th Century*, exhibition catalogue, New York 2011, p. 54, under cat. no. 14.



#### ANNE VALLAYER-COSTER

Paris 1744 - 1818

A bust of Minerva, armour, muskets, a drum, a standard, the baton of command of a Maréchal de France, a laurel wreath and the Orders of Saint-Louis and of the Saint-Esprit, all on a stone ledge

signed and dated lower left: *Mlle. Vallayer* 1777 oil on canvas 43<sup>3</sup>/<sub>4</sub> by 61<sup>3</sup>/<sub>8</sub> in.; 111 by 156 cm.

#### **PROVENANCE**

Madame Vissitier, by 1777; Vicomte G. Chabert;

His sale, Paris, Galerie Georges Petit, 5 June 1909, lot 12 (with its pendant *Still life with* porcelain vase, marine plants, shells, and various mineralogical specimens as lot 11);

Anonymous sale, Paris Hôtel Drouot, 9 June 1923, lot 15;

Madame Potin;

By whom sold, Galerie Georges Petit, Paris, 22 April 1929, lot 25 (25,000 francs);

Marcel Midy;

Anonymous sale, Paris, Hôtel Drouot, 7 March 1941, lot 15 (22,000 francs);

Anonymous sale, Paris, Galerie Charpentier, 15 December 1959, lot 30 (1,100,000 francs); With Wildenstein, New York;

There acquired by James Ling, Dallas, Texas in 1968:

LTV Steel Corporation, Dallas, Texas; Mr. Rege Gold, DuBois, Pennsylvania; Anonymous sale, London, Christie's, 9 July 1993, lot 45 (£119,100);

There acquired by a private collector; By whom sold ("Property of a Private Collector"), London, Christie's, 7 December 2010, lot 35 for £262,250 (\$419,168).

#### **EXHIBITED**

Paris, Salon, 1777, no. 101 (lent by Madame Vissitier);

Paris, Galerie Heim, *Hommage à Chardin*, 6 June-10 July 1959, no. 84, reproduced pl. 38; Los Angeles, Los Angeles County Museum of Art, *Women Artists*, *1550-1950*, 21 December 1976-13 March 1977, no. 54.

#### LITERATURE

Lettres pittoresques à l'occasion des tableaux exposés au Salon en 1777, chez Gueffier, Paris, 1777, 7th letter (collection Deloynes, no. 190, pp. 35-6);

E. Dacier, Catalogue de ventes et livrets de Salons illustrés par Gabriel de Saint-Aubin, Paris 1909-1921, IV, pp. 20-1, illustrated;

J. Seznec and Jean Adhémar, eds., *Denis Diderot.* Les Salons, Paris, 1967, IV, Salons de 1769, 1771, 1775, 1781, p. 201;

M. Faré, La Nature Morte en France. Son histoire et son évolution du XVIIe au XX siècle, Geneva, 1962, I, p. 222; II, reproduced pl. 426;

M. Roland Michel, *Anne Vallayer Coster*, Paris, 1970, pp. 187-8, no. 264;

M. and F. Faré, *La Vie Silencieuse en France. La nature morte au XVIIIe siècle*, Fribourg and Paris, 1976, pp. 223, 229, reproduced pl. 356; A. Sutherland Harris and L. Nochlin, *Women* 

Artists, 1550-1950, exhibition catalogue, Los Angeles 1977, no. 54; C. Grimm, Natures Mortes italiennes, espagnoles et francaises' 1996, p. 79, reproduced;

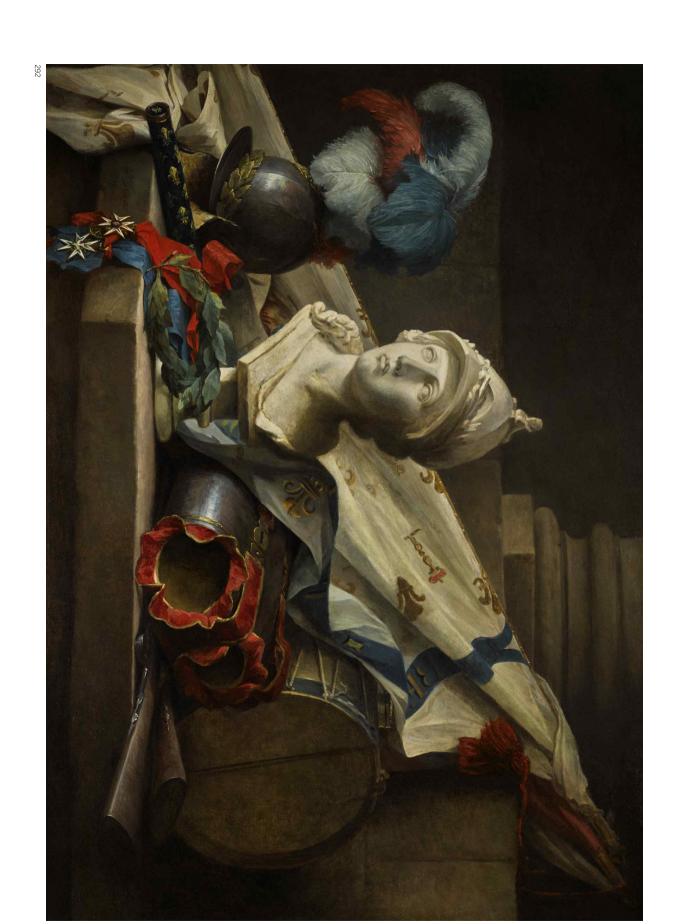
E. Kahng and M. Roland Michel, *Anne Vallayer-Coster: Painter to the Court of Marie-Antoinette*, Dallas Museum of Art, 2002, p. 203, no. 44.

This grand and impressive still life by Anne Vallayer-Coster was exhibited at the Salon of 1777 and sketched by Gabriel de Saint-Aubin in his copy of the Salon's <code>livret.¹</code> At the time, it was exhibited with a pendant which remained with the painting until the 1929 sale (present location unknown, see <code>Provenance</code>). A rare and successful female artist, Vallayer-Coster was <code>reçu</code> into the Academie Royale in 1770 and exhibited at the Salon for the first time the following year. Though her <code>oeuvre</code> consists mostly of still lifes, she also painted a number of portraits.

1. See M. Roland Michel, under Literature, reproduced p. 66.

\$ 150,000-200,000

€ 126,000-168,000 £ 113,000-151,000



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

# JEAN VALETTE-FALGOUS, CALLED VALETTE-PENOT

Montauban 1710-1777

Trompe l'oeil still life of bottles, fruit, plates and other objects along two wooden shelves

oil on canvas 24½ by 30¼ in.; 62.3 by 77 cm.

#### **PROVENANCE**

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, 2 June 1999, lot 153 (as attributed to Penot); Where acquired by the present collector for FRF 554,270 (\$87,573).

 Jean Valette-Falgous, called Penot, was a French artist of the 18th century known for his *trompe l'oeil* still lifes, which were intended to "trick the eye" of the viewer into thinking the image was a three-dimensional object. This *trompe l'oeil* of various cooking oils and objects along wooden shelves is typical of Valette Penot, and is similar in composition to the *Trompe l'oeil with a sculpture of Hercules* in the Musée des Beaux-Arts, Rennes (fig.1). The present painting comes from the famous collection of Charles de Bestegui, which was sold at his magnificent residence, the Château de Groussay in France, by Sotheby's in 1999.



Fig. 1 Jean Valette-Falgores, called Penot (1710-1777). Tromp-l'œil with a statuette of Hercules. Oil painting, 80 x 63 cm. INV794-1-141. Photo: Louis Deschamps. Musée des Beaux-Arts, Rennes, France. © RMN-Grand Palais/Art Resource, NY.







294

# ATTRIBUTED TO PIERRE-ATHANASE CHAUVIN

Paris 1774 - 1832 Rome

View of an Italian hillside

oil on canvas 17<sup>1</sup>/<sub>4</sub> by 22<sup>7</sup>/<sub>8</sub> in.; 43.5 by 58 cm.

\$ 8,000-12,000



# 295

# ROMAN SCHOOL, EARLY 19TH CENTURY

Rome, a view of St. Peter's and the Castel Sant'Angelo

bears signature and inscribed lower right: *Schirmer. Rome.* 

oil on canvas  $11^1\!/_{\!2}$  by  $17^1\!/_{\!8}$  in.; 29.2 by 43.5 cm.

#### PROVENANCE

Mr H.D. Lyon; His sale, London, Christie's, 19 January 1959, lot 117 (as Schirmer); With Matthiesen Gallery, London; Private collection, Germany.



296 (ONE OF TWO)

# JOHANN NEPOMUK SCHÖDLBERGER

Vienna 1779 - 1853

An Arcadian landscape with a gothic church; An Arcadian landscape with a gothic fortress: a pair

both signed and dated lower center: Joh. Nep. Schödlberger / fec Viennæ /1818

oil on canvas

each: 39 3/4 by 52 in.; 101 by 132 cm.

#### **PROVENANCE**

Commissioned from the artist in the early nineteenth century;

Thence by direct decent in a European princely collection;

By whom anonymously sold (Property from a Princely Collection), London, Sotheby's, September 24, 2013, lot 191;

Acquired from the above by the present owner.

Johann Nepomuk Schödlberger was the leading romantic landscape painter in Vienna during his lifetime. Schödlberger traveled to Italy in 1817 and was heavily influenced by the neoclassical masters Claude Lorrain and Nicolas Poussin. His success was largely due to his important patrons including Emperor Franz I of Austria, King Ludwig I of Bavaria, and the Grand Duke of Weimar.

The present pair was commissioned by a princely family at the height of Schödlberger's career. His landscapes dominated the exhibitions at the Vienna Academy of Arts where he not only flourished as an artist but also became a successful teacher. One of Schödlberger's most famous students was Ferdinand Georg Waldmüller.







297

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

# NORTH ITALIAN, PROBABLY CIRCA 1600

#### Dragon

gilt bronze length 11% in.; 30 cm., on stepped red velvet covered base

#### **PROVENANCE**

Sotheby's London, 8 July 2003, lot 82

Representations of dragons, particularly those on the crests of helmets made for European nobility, became a common motif in 16th century armor. Among the greatest examples of the type include: the armor for Archduke Ferdinand II of Tyrol by Zarabaglia; an embossed helmet with a nearly identical dragon ascribed to a French armorer, circa 1590-1600, now in the Musée L'Armée in Paris; and a 16th century damascened helmet by Filippo Negroli, made for Francis I (see James Fergusson, Handbook Of The Arts Of The Middle Ages And Renaissance, London, 1855, p. 366 for a print of the 3rd example).

Andrea del Verrocchio and his workshop produced a marble relief of Alexander the Great, circa 1483-85 (now in the National Gallery of Art, Washington, D.C., 1956.2.1) with a nearly identical dragon with bat wings surmounting the king's highly decorated, embossed helmet.

#### 298

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

# GERMAN, PROBABLY DRESDEN, DATED 1693

# Humpen with the arms of Johann Georg IV su Sachsen of Saxony

painted with: I. G. D. 4. H. Z. S. I. G. B. E. u. W. G. and: Hoffkellereij Dresden. (Court Cellar, Dresden), and dated: 1693

enamelled glass height 81/8 in., 22.5 cm.

The production of enamelled glass in Saxony, made almost exclusively for the ducal courts began in the 17th century. The Archduchess Ann first ordered a group of enamelled glass around 1600; it was largely made for the *Hofkellereien*, the court cellars of the various residences belonging to the house of Saxony.

For a covered Humpen with the same coat of arms in the Cleveland Museum of Art, see Axel von Saldern, *German Enamelled Glass. The Edwin J. Beinecke Collection and Related Pieces*, The Corning Museum of Glass, Corning, New York, 1965, p. 202, fig. 356.

 299

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

# NORTH-CENTRAL ITALY, PERHAPS SIENA OR VITERBO, CIRCA 1500-1550

#### Istoriato dish

painted with arms of Siena below and probably those of the Monticoli family of Verona above, inscribed: EL CHAPITANO FALLA.TVTI GARDA.CHE IO.TE.PASSO EL.MEZVCHO and EL CAHPITANO FERONE. OTRESTAME. CHI NO.MATGO PIV POP NI, and the border with the legend AMIRA QVI.TV, painted in red on reverse: P.M.3170, and with various labels

tin-glazed earthenware diameter 163/4 in.; 42.6 cm.

#### **PROVENANCE**

Duveen Brothers by 1916; C. Hamilton, 1928; J.P. Morgan; Sotheby's London, 29 March 1971, lot 57; With Jan Roelofs, Maastricht, 2010

\$ 15,000-25,000 € 12,600-21,000 £ 11,300-18,800



# ITALIAN, PROBABLY TUSCANY, 16TH CENTURY

#### font

marble diameter 26½ in.; 66.7 cm. height 7¼ in.; 18.4 cm.

#### **PROVENANCE**

Giulio Grazioli Lante della Rovere (1849 – 1883) and his wife Maria Levaggi daughter of Marchese di Montebello:

Lydia Grazioli Lante della Rovere Guglielmi (1884 – 1969) and her husband Marchese Giorgio Guglielmi;

Thence by descent to their son Giacinto Guglielmi Grazioli Lante della Rovere, Marchese di Vulci, Marchese di Montebello and his wife Ylda Cini daughter of Count Cini di Monselice; Thence by descent;

Gifted by the family to the present owner

 Around 1489, Michelangelo carved a marble head of a faun (now lost): this was his first known work of sculpture. He copied a fragmentary work of antiquity, apparently found in Lorenzo de' Medici's garden in Florence, and made alterations to it. A plaster cast of the mask, previously in the Bargello, Florence (fig. 1) is strikingly similar to one of the masks on the present font. According to Giorgio Vasari's biography of the artist, it was the creation of this work that secured the young Michelangelo the patronage of Lorenzo de' Medici and it is presumed that his contemporaries used the young master's designs as model's in their own work. Three continuous. Classical motifs embellish the exterior of the present font. interspersed with four boldly carved masks of fauns and heads evoking Greek theatrical masks. The overall form and decoration of the vessel are characteristics found on fountain basins and fonts made throughout Renaissance Italy during the 16th century.

Giovanni Angelo Montorsoli (1507(?)-1563) was a sculptor who worked with Michelangelo and many heads and grotesque masks seen throughout his opera provide a relevant comparison to the present piece. The faun's contorted face with incised irises and deeply drilled hair on Montorsoli's Arcadia relief in S. Maria del Parto, Naples from the late 1530s-early 1540s (Laschke. cit., cat. 7, p. 211, fig. 16) and his triton on the Fountain of Orion, executed in Messina in the late 1540's (Laschke, cit., cat. 13, p. 260, fig. 109) (fig. 2) incorporate specific characteristics which further place this font within Montorsoli's orbit. The form echoes the designs he would have encountered during his sojourn in Rome when Michelangelo, who was working in Rome in 1532, called upon Montorsoli to assist with the restoration of several ancient statues in the Belvedere, in particular the Apollo and the Laocoon for Pope Clement VII.

The font was previously owned by members of the prominent Delle Rovere family who was perhaps best known for Giulio II Della Rovere (later Pope Guillio II, Julius II) whose papacy was marked by ambitious building projects and patronage of the arts and artists including Raphael and Michelangelo, Giulio II was born Guillo della Rovere and his sister-in-law was the heir to the Montefeltro family. His nephew became the famous Francesco Maria I della Rovere, Duke of Urbino. His granddaughter was Lucrezia Montefeltrio della Rovere who married Marcantonio Lante. The previous owners of the present marble font, direct descendants of this family, gave the vessel to the present owner. It appears that with the exception of Guilio II, the family was not known to have purchased works of art. Therefore it is assumed that this font came to the family by inheritance. The design, including the masks, would have fitted well within the Giardino dei Mostri (Garden of Monsters) at Bomarzo and with the sculptures at Villa Lante, Bagnaia, both owned by the family. The font was not drilled for use as a fountain. Given the Bacchic iconography, the vessel was probably made as a symbol of fertility, bacchanalian pleasure or to celebrate the wine harvest. Bacchus, as god of wine and fertility, was also patron of theater, which explains the inclusion of both satyrs and theatrical-type masks. Villa Lante at Bagnaia was first commissioned by Cardinal Gianfrancesco Gambara before 1566. The Villa and its mannerist gardens did not become well known until it passed to Ippolito Lante Montefeltro della Rovere, Duke of Bomarzo, in the 17th century.

Following the demise of Lante's last cardinal owner in 1656, the villa passed to the family of Duke Ippolito Lante, in whose family it remained for many generations. The *Bosco dei Mostri* ("Monsters' Grove") at Bormazo, named after the many larger-than-life sculptures which populate the landscape, was devised by the architect Pirro Ligorio (he completed Saint Peter's Basilica in Rome after the death of Michelangelo and built Villa d'Este in Tivoli) on commission of Prince Pier Francesco Orsini(1523-1585). It was a historical fiefdom of the Orsini family, whose Palazzo sold to Ippolito Lante Montefeltro della Rovere in 1645.

#### RELATED LITERATURE

Count Carlo Ceriana Mayneri, I Lante Montefeltro della Rovere, Ceschina, 1959;

Birgit Laschke, Fra Giovan Angelo da Montorsoli – Ein Florentiner Bildhauer des 16. Jahrhunderts, Berlin, 1993



Fig. 1 Michelangelo Buonarroti, plaster cast, *Head of a Faun*, original marble, circa 1489



Fig. 2 Fra Giovan Angelo Da Montorsoli, marble, *Triton* from the Fountain of Orion, Messina, circa late 1540s





PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

# ENGLISH, 16TH CENTURY

# Jug

silver-gilt mounted tigerware the border of the lid inscribed *TIMOR DOMINI INITIUM SAPIENTIE* (the fear of the Lord is the beginning of wisdom), Psalm 111.10 height 9% in.; 25 cm.

#### PROVENANCE

Sotheby's London, 11 November 1946, lot 160; Adda Collection, Palais Galliera, Paris, 30 November 1965, lot 184; with Mm. Laloux-Dessain, Paris

\$8,000-12,000 €6,800-10,100 £6,100-9,100



#### 302

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

# AFTER A DESIGN BY RUBENS FLEMISH, CIRCA 1670

### Queen Tomyris with the head of Cyrus

limewood 16 by 23 1/4 in.; 40.5 by 59 cm.

#### **PROVENANCE**

Christie's London, 11 December 1979, lot 121 (as English and attributed to Grinling Gibbons); With Huntington Antiques, Ltd., 1995

#### LITERATURE

Geoffrey Beard, The Work of Grinling Gibbons, London, 1989, p. 17

This composition is derived from Rubens' painting of the same subject of around 1623, now in the Museum of Fine Arts, Boston. The present relief is reversed, suggesting the wood carver's source was not the original painting but one of several engravings of this famous canvas by Paulus Pontius (1603-1658) of Antwerp. The original attribution to Grinling Gibbons, the Dutch artist who worked in England and who eventually became known as "the King's carver," was based on stylistic comparisons with his early bas relief of the Crucifixion after Tintoretto, later engraved by Agostino Carracci. A relief by Gibbons of King David Playing His Harp from the Collection of A. Alfred Taubman sold in these rooms on 27 January 2016, lot 17 and was carved after an engraving by Sadeler, based on a painting by Peter de Witt.

Beard (op. cit., p. 17) cites other reliefs previously ascribed to Gibbons such as The Last Supper at Burghley House, where Gibbons worked extensively on the interior decoration, and a large relief of the Battle of the Amazons at Warwick

Castle, copied after another Rubens canvas. The existence of these panels underscores the sculptor's use of engravings as the basis for some of his early compositions.

The scene represented is from Herodotus: Cyrus, King of the Persians, attempted to woo the Queen of the Massegetae, Tomyris, in order to acquire their territory. The Queen, aware of Cyrus' intentions toward her people, shunned him. Cyrus's army then captured her son, who took his own life, and the Queen pledged to give Cyrus his "fill of blood" when the moment was right. After a lengthy battle, the Massegetae were victorious, Cyrus was slain and Tomyris immersed his head in blood as she had pledged to do.

#### RELATED LITERATURE

David Esterly, Grinling Gibbons and the Art of Carving, Victoria & Albert Publications, London, 1998

\$ 20,000-30,000 € 16,800-25,200 £ 15,100-22,600



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

# SOUTH GERMAN, PROBABLY AUGSBURG OR NUREMBERG, 17TH CENTURY

# Standing covered cup

gilt-copper-mounted coconut shell height without halberd 133/4 in.; 35 cm.

#### PROVENANCE

Sotheby's Zurich, 3 June 1997, lot 44

\$ 4,000-6,000

€ 3,400-5,100 £ 3,050-4,550

#### 304

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

# GERMANY, PROBABLY AUGSBURG, CIRCA 1600-1620

#### Renaissance table clock with alarm

#### gilt bronze

2-inch dial, the outer twelve-hour dial enclosing a twenty-four hour dial, the reverse with alarm dial, the posted steel movement with verge escapement and balance with *replaced* hairspring, chain fusees with lipped barrels, the striking train and alarm acting on the top-mounted bell, the highly engraved case with scrolls and foliage overall, cornered with engraved Corinthian columns, the feet in the form of lions (some possibly later), the bell under a cage with cast dragons surmounted by a figure of St. George

9½ by 6 9/10 in.; 24.1 by 17.5 cm.

#### PROVENANCE

With Crijns & Stender, The Netherlands, 1997

# RELATED LITERATURE

Klaus Maurice, *Die Deutchse Raderuhr*, Vol. II, Munich 1976

\$ 25,000-35,000

€ 21.000-29.400 £ 18.800-26.300



PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

#### FERDINAND VOET

Antwerp 1639 - 1689 Paris

#### Portrait of Laura Chigi

oil on canvas 29<sup>3</sup>/<sub>4</sub> by 24<sup>3</sup>/<sub>4</sub> in.; 75.5 by 62.8 cm.

#### **PROVENANCE**

Mrs. Reginald de Koven (1862-1953), New York; Frances Leventritt, New York, thence by descent to the current owner.

#### LITERATURE

F. Petrucci, "Arricia. Palazzo Chigi," in *I Musei* della Provincia di Roma. Percorsi d'arte e di storia, exhibition catalogue, 2001, p. 62, reproduced fig. 9b:

F. Petrucci, Ferdinand Voet (1639-1689) detto Ferdinando de' Ritratti, 2005, p. 176. no. 92.

 This charming portrait depicts Laura Chigi, the first child of Prince Agostino Chigi and his wife Maria Virginia Borghese, at about fifteen years of age. Of Sienese origin, the Chigi had become a powerful family in Rome during the Renaissance, and by the 17<sup>th</sup> Century were major landholders in southern Tuscany and in Lazio. From 1661, they became the lords of the town of Ariccia.

Laura Chigi was born in Rome in 1659, during the papacy of her great-uncle, Pope Alexander VII. The present portrait shows the teenager in a dress in the French fashion, but with her hair in a more informal and youthful hairstyle than was then in fashion for older women. The portrait must date to before early 1675, when Laura took the veil, entering the Dominican convent of Santi Domenico e Sisto a Montemagnanapoli in Rome. She continued to play a part in aristocratic life in the city, and was even honored with the dedication of a play by the poet Giuseppe Berneri.



PROPERTY FROM AN ESTATE, CALIFORNIA

# **GEORGE ROMNEY**

Dalton 1734 - 1802 Kendal

#### Portrait of Mrs. Dawes

oil on canvas 36½ by 28 in.; 91.7 by 71.1 cm.

#### PROVENANCE

By descent to Charles W.W. Dawes; By whom sold, London, Christie's, 16 June 1900, lot 88, for 450 Guineas, to Dowdeswell; Wallis;

With Thos. Agnew, London;

Fischoff;

L. Hamilton McCormick, by 1906;

His sale, London, Christies, 1 December 1922,

lot 107;

There acquired by Lady Bullough for 150 Guineas; Thence by descent to her daughter Hermione,

Countess of Durham;

By whom sold, London, Christie's, 22 November 1974, lot 79, to Drew;

By whom sold, London, Christie's, 22 November 1974, lot 79 (to "Drew" according to the price list, but apparently unsold):

By whom again sold, London, Christie's, 21 November 1975, lot 76.

#### **EXHIBITED**

London, Royal Academy, *Old Masters*, 1906, no. 29.

### LITERATURE

H. Ward and W. Roberts, Romney, London 1904, vol. II, p. 42;

A. Kidson, *George Romney, A Complete Catalogue of His Paintings*, New Haven and London 2015, vol. I. p. 177, cat. no. 350, reproduced.

\$30,000-50,000

€ 25,200-42,000 £ 22,600-37,600

The sitter (died 1796) was the wife of John Dawes of Islington (1724-1788), a London stockbroker and property developer. This portrait descended in the family together with a pendant portrait of Mr. Dawes until the sale of 1900 (see Provenance), in which the portraits were sold as separate lots and purchased by different buyers. Kidson (see Literature) dates this portrait to the late 1760s and notes the virtuosic painting of the lace.

1. The pendant portrait of John Dawes is now in Fundación Lázaro Galdiano, Madrid; see A. Kidson under Literature, cat. no. 348, reproduced.







PROPERTY FROM AN EAST COAST COLLECTION

# ATTRIBUTED TO JOHN HAYLS

circa 1600 - 1679 London

# Portrait of a nobleman and a noble lady

One inscribed and dated middle right *Prince of Orange/1643*; the other inscribed and dated middle left *Princess of Orange/1643* 

a pair, both oil on oval-shaped canvas each:  $30\frac{1}{2}$  by  $21\frac{1}{2}$  in.; 77.5 by 54.6 cm. (2)

#### PROVENANCE

Anonymous sale, New York, Sotheby's, 28 January 1999, lot 467.

Few details about Hayls's life are known. He was a contemporary and rival of Sir Peter Lely and relative of the miniaturist, Samuel Cooper. His most famous work is his portrait of diarist Samuel Pepys, in the National Portrait Gallery, London and there are numerous references to Hayls in Pepys's *Diary* pertaining to his sittings in 1666.



PROPERTY FROM AN AMERICAN INSTITUTION

## PETER MONAMY

London 1681-1749

Ships in a calm near a fort

oil on canvas 525/8 by 471/8 in.; 133.7 by 119.7 cm.

We are grateful to Dr. Sarah Monks for endorsing the attribution to Monamy, based on photographs. Dr. Monks dates the work to the late 1720s or early 1730s. The flagship found at left here may be compared to a comparable vessel in a slightly earlier, 1728 Men-of-War Becalmed in the National Maritime Museum, London (BHC1008).

\$ 50,000-70,000

€ 42,000-59,000 £ 37,600-53,000



309

PROPERTY FROM AN EAST COAST COLLECTION

# SIR JOSHUA REYNOLDS, P.R.A.

Plympton, Devon 1723 - 1792 London

Portrait of Clotworthy Skeffington, 1st Earl of Massereene (1714-1757), three-quarter length, in a landscape

oil on canvas 49<sup>1</sup>/<sub>4</sub> by 39<sup>1</sup>/<sub>2</sub> in.; 125.1 by 100.4 cm.

## PROVENANCE

Major W.J. Goldsmith; With Sabin Galleries, Ltd., London; Forbes Collection, New York; By whom sold, New York, Sotheby's 28 January 1999, lot 485.

## LITERATURE

E. Waterhouse, "Reynolds's 'Sitter Book' for 1755,", in *The Volume of the Walpole Society*, vol. 41, 1966-1968, p. 165 (as circa 1744-1746); D. Mannings, *Sir Joshua Reynolds, A Complete Catalogue of His Paintings*, New Haven and London 2000, Text vol., p. 416, cat. no. 1625, Plates vol., reproduced plate 2 and fig. 15.

The sitter was the son of the  $4^{th}$  Viscount Massereene (d.1738) and his wife, Lady Catherine Chichester. He was married firstly in 1738 to Anne, daughter of Richard Daniel, dean of Down, and secondly in 1741 to Anne, only daughter of Henry Eyre of Rowter, co. Derby. He was created Earl of Massereene in 1756.

Sir Ellis Waterhouse dated this portrait to 1744-46, however David Mannings dates it to perhaps a year or two later, comparing it to the portrait of *Captain George Edgcumbe* in The National Maritime Museum, Greenwich, painted in *circa* 1748, and noting that "the sunset sky and landscape background are among Reynold's most ambitious, and most 'Venetian' inventions so far."

1. See D. Mannings, under Literature.



## SIR JOSHUA REYNOLDS. P.R.A.

Plympton, Devon 1723 - 1792 London

## Portrait of Sir Thomas Mills (died 1793)

oil on canvas, within a painted oval 30 by 25 in.; 76.2 by 63.5 cm.

#### **PROVENANCE**

Probably Sir John Milburn, by 1906; His sale, 10 June 1909, lot 117, to Colnaghi; Probably with Knoedler & Co., New York; Probably with Hirschl & Adler, New York; From whom acquired by the Columbus Museum of Arts and Sciences, Columbus, GA; By whom sold ("Property of the Columbus Museum"), New York, Christie's, 17 October 2006, lot 270 (as attributed to Reynolds, "Portrait of Sir Robert Fletcher").

#### **EXHIBITED**

Probably London, Royal Academy, 1906, no. 80 (as "Sir Robert Fletcher");

Allentown, PA, Allentown Art Museum, The World of Benjamin West, 1 May-31 July 1962, no. 44 (as a "Portrait of Major John Andre").

#### LITERATURE

J.C. Watson, Reynolds in Canada, exhibition catalogue, Waterloo 1988, p. 56, under cat. no. 18; D. Mannings, Sir Joshua Reynolds, A Complete Catalogue of His Paintings, New Haven 2000, Text vol., p. 335, cat. no. 1259.

We are grateful to David Mannings for confirming this painting to be by Reynolds, based on photographs. Though there has been some confusion in the Reynolds literature over the identification of several similar portraits of military officers, Dr. Mannings has identified the correct sitter of this portrait to be Sir Thomas Mills (died 1793) and not Sir Robert Fletcher as the sitter was identified in the 2006 sale (see Provenance). Though Reynolds also painted a

portrait of Sir Robert Fletcher, which is presently untraced, his likeness is known from the engraving made after his portrait by W. Dickinson.

Reynolds painted two portrait types of Mills, an earlier full-face version of circa 1771 known in two autograph versions (National Museum, Stockholm and Royal Ontario Museum, Toronto), and the present type, circa 1776, in which Mills is turned to the left. Another version of this portrait is in the McCord Museum of Canadian History, McGill University, Montreal.

Mills joined the army in 1759 and was a Lieutenant in the 47th Foot in 1760. He served in Quebec and in England and was knighted in 1772.

1. Adding to the confusion, Dr. Mannings has further pointed out that the reproduction of his cat. no. 650 in his catalogue raisonné (see under Literature) which is the portrait of Sir Robert Fletcher, is incorrect and mistakenly reproduces a portrait of Sir Thomas Mills (private correspondence dated 13 September 2017.

\$10,000-15,000 € 8,400-12,600 £ 7,600-11,300 PROPERTY FROM AN EAST COAST COLLECTION

## **GEORGE ROMNEY**

Dalton 1734 - 1802 Kendal

# Portrait of Lady Emilia Kerr (1756-1832), half-length

oil on canvas, within a painted oval 30 by 243/4 in.; 76.2 by 62.8 cm.

#### PROVENANCE

Painted for the sitter; Louis Perrot, Geneva; By whom sold, London, Christie's, 12 June 1931, lot 70;

Where acquired by Vicars; With M. Knoedler & Co., New York; Possibly with Newhouse Galleries, New York; Anonymous sale ("Property of an Estate"), New York, Sotheby's, 28 January 1999, lot 457.

#### LITERATURE

National Gallery Trafalgar Square Catalogue, London 1929, p. 314; A. Kidson, George Romney: A complete catalogue

A. Kidson, George Romney: A complete catalogue of his work, New Haven 2015, vol. II, p. 345, cat. no. 749a.

\$50,000-70,000

€ 42,000-59,000 £ 37,600-53,000

Romney painted two versions of this portrait in 1779-1780. The first, now in the collection of the Tate, London, was commissioned as a friendship portrait for Miss Caroline Damer and exchanged by Lady Emilia with one of Miss Damer painted by Romney during the same period.¹ According to Romney's account books, the portrait of Lady Emilia was sent off to Miss Damer in September 1779. The following year, sittings for the present portrait, painted for Lady Emilia herself, are recorded.

Lady Emilia Kerr was the daughter of William, 4<sup>th</sup> Earl of Ancram (who succeeded as 4<sup>th</sup> Marquis of Lothian in 1767) and Lady Caroline, née Darcy, daughter of Robert, 3<sup>rd</sup> Earl of Holdernesse. She married John McLeod in 1783.

1. See A. Kidson, under Literature, cat. no. 337.





## 312

PROPERTY FROM AN EAST COAST COLLECTION

# THOMAS GAINSBOROUGH, R.A.

Sudbury 1727 - 1788 London

Portrait of Robert Price, Esquire of Foxley (1717-1761), half-length

oil on canvas 301/8 by 25 in.; 76.5 by 63.5 cm.

## PROVENANCE

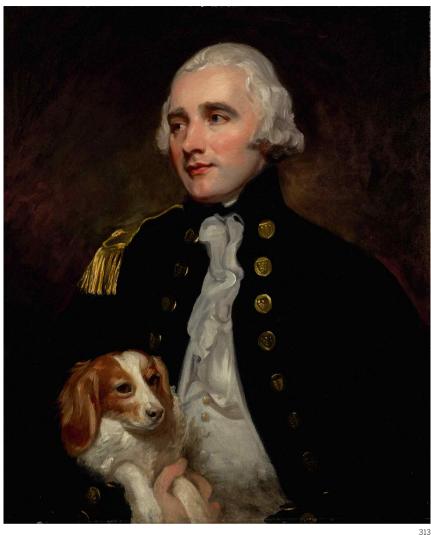
The Heathcote Art Foundation; By whom sold, New York, Sotheby's, 15 January 1987, lot 117;

The Woodcock-Koger Foundation; By whom sold, New York, Sotheby's, 28 January 1999, lot 456. This painting will be included in Hugh Belsey's forthcoming catalogue raisonné of the portraits of Thomas Gainsborough. He dates it to *circa* 1758 when the artist was briefly in Bath before settling there permanently.

Robert Price was the son of Uvedale Tomkins Price (1685-1764) and his wife Anne, daughter of Lord Arthur Somerset. During his grand tour in 1738, he studied drawing in Rome with Giovanni Battista Busiri and a number of Price's sketches can be found in public collections. In 1746 he married Sarah Barrington. Price made sketching excursions with the naturalist Benjamin Stillingfleet and drew the plates for Stillingfleet's treatise Observations on Grasses published in 1762. Gainsborough was a personal friend of the Price family and made drawings at Foxley,

their estate in Herefordshire, in 1760. Price made many changes to the landscape at Foxley, planting ornamental trees and creating scenic walks and rides. His son, Sir Uvedale Price (1747-1829) was the famous writer on the "picturesque" in English landscape.

1. Ashmolean Museum, Oxford and The National Library of Wales, Aberystwyth.



PROPERTY FROM AN EAST COAST COLLECTION

### **GEORGE ROMNEY**

Dalton 1734 - 1802 Kendal

Portrait of a naval officer, halflength, formerly identified as Sir George Grey (1767-1828)

oil on canvas 30 by 25 in.; 76.2 by 63.5 cm.

#### **PROVENANCE**

With Thos. Agnew and Sons, Ltd., London, by 1957;

R.G. Shaw;

By whom sold, London, Christie's, 7 March 1958, lot 77, for 1,100 Guineas to Latter;

Anonymous sale, San Francisco, Butterfield and Butterfield, 27 March 1991, lot 4063;

Roger Whittaker, Cubberly House, Ross-on-Wye, Herefordshire;

His sale, held on the premises of Cubberly House, Sotheby's, 12 July 1999, lot 47.

### **EXHIBITED**

London, Thos. Agnew and Sons, Ltd., Recently Acquired Pictures by Old Masters, 19 November-21 December 1957, no. 16.

#### LITERATURE

The Illustrated London News, 14 December 1957; A. Kidson, George Romney: A Complete Catalogue of His Paintings, New Haven and London 2015, vol. III, p. 719, cat. no. 1570, reproduced (as an unknown man).

Since the time this portrait appeared on the art market with Agnew's in the late 1950s, the sitter had been identified as Sir George Grey (1767-1828), whom Romney had painted at the age of seventeen in 1784.1 Agnew's catalogue (see Exhibited) dated the present portrait to 1793, when the sitter would have been twentysix. Alex Kidson (see Literature) finds this to be implausible and, in addition, there is no record of the commission at that time or later. Furthermore, he dates the picture earlier stylistically to the first half of the 1780s, noting that the spaniel appears in a number of Romney's portraits of that period.

1. See A. Kidson, under Literature, cat. no. 555.

\$ 30,000-50,000

€ 25,200-42,000 £ 22,600-37,600

PROPERTY FROM AN EAST COAST COLLECTION

## JOHN CONSTABLE, R.A.

East Bergholt, Suffolk 1776 - 1837 Hampstead

## Parkfield Place, near Ipswich

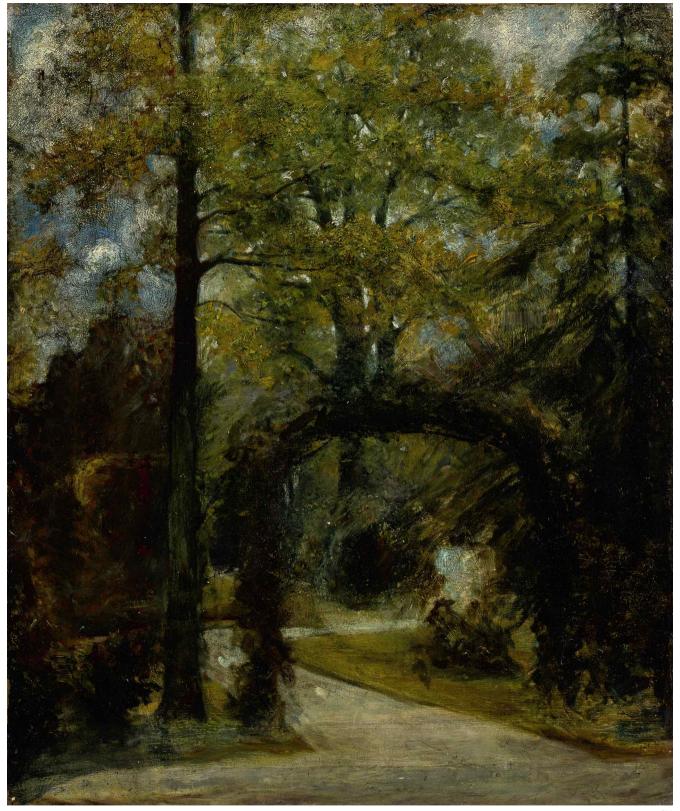
oil on canvas 24 by 20 in.; 61 by 50.8 cm.

### PROVENANCE

Anonymous sale ("The Property of a Lady"), London, Sotheby's, 24 November 1999, lot 93.

### LITERATURE

G. Reynolds, *The Early Paintings and Drawings of John Constable*, New Haven and London 1996, Text vol., cat. no. 09.71, Plates vol., reproduced in color plate 802.





### 315

PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

# ITALO-FLEMISH SCHOOL, CIRCA 1600

Virgin and Child with six angels carrying the cross

With an extensive dedicatory inscription in Latin on the reverse, dated MDCXXX

oil on copper 123/8 by 93/4 in.; 31.4 by 24.7 cm.

#### PROVENANCE

Frances Leventritt, New York, thence by descent to the current owner.

### 316

PROPERTY FROM THE COLLECTION OF SAUL STEINBERG

## TOMMASO D'ANTONIO MANZUELI, CALLED MASO DA SAN FRIANO

Florence circa 1532-1571

The adoration of the shepherds

oil on panel 29 by 197/8 in.; 73.6 by 50.4 cm.



#### PROVENANCE

The Rev. John Spencer, Florence; Captain Edward G. Spencer-Churchill (1876-1964), Northwick Park, Moreton-in-Marsh, Gloucestershire;

His deceased sale, London, Christie's, 28 May 1965, lot 16 (as Pontormo); With Richard Feigen & Co, New York.

## **EXHIBITED**

Milwaukee, Haggerty Museum of Art, Marquette University, Italian Renaissance Masters, 25 January - 20 May 2001, no. 19.

#### LITERATURE

V. Pace, "Maso da San Friano," in Bollettino d'Arte, serie V, LXI, 1976, p. 83.

This Adoration of the Shepherds relates closely to an altarpiece by Maso in the Chiesa SS. Apostoli, Florence, datable to circa 1566, though with notable differences in the positioning of some of the figures.  $^{1}$ 

Although relatively little is known of Maso's early training, he was a disciple of Andrea del Sarto and Pontormo. Held in high regard by his contemporaries, he received prestigious

commissions among which are his paintings, The Diamond Mine and The Fall of Icarus, for the decoration of the studiolo of Grand Duke Francesco I de' Medici in the Palazzo Vecchio, Florence (1570-71), and his state portrait of Francesco I (1570, Prato, Palazzo Comunale, Sala del Consiglio).

1. Another version, almost identical to the present work in composition and size, was on the market in Rome, at Asta Finarte, 27-28 May 1985, lot 460.

\$ 40,000-60,000 



317

## JACOPO LIGOZZI

Verona 1547 - 1627 Florence

Portrait of Virginia de' Medici (1568-1615)

oil on panel 133/8 by 95/8 in.; 34 by 24.5 cm.

## LITERATURE

S. Bellesi, *Pittori Fiorentini del '600 e '700*, Florence 2009, vol. 1, p. 178, vol. 3, p. 41, reproduced fig. 897.

Virginia de' Medici was the daughter of Cosimo I de' Medici, Grand Duke of Tuscany and his mistress Camilla Martelli. Another portrait of her by Ligozzi is in the Galleria degli Uffizi, Florence.



## 318

# CIRCLE OF GIUSEPPE CESARI, CALLED CAVALIERE D'ARPINO

John the Baptist in the wilderness

oil on canvas 40½ by 29¾ in.; 102.9 by 75.6 cm.



319

## FLORENTINE SCHOOL, 16TH CENTURY

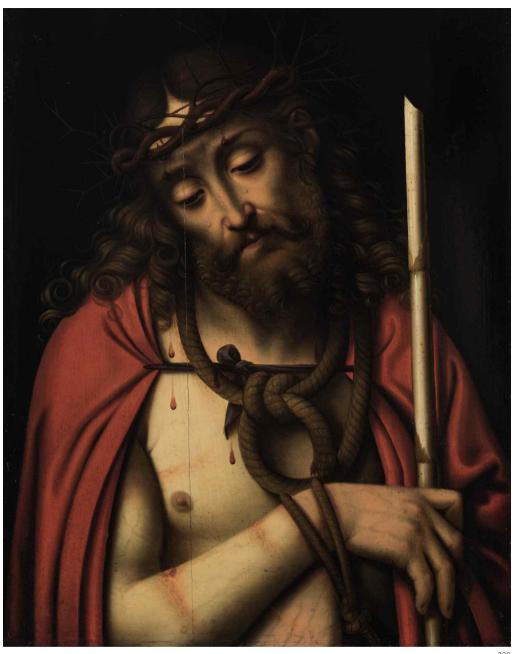
Portrait of a man

oil on panel 233% by 17% in.; 59.3 by 45.5 cm.

This intriguing portrait dates from the middle of the century, when the Mannerist style had taken over all facets of Florentine art, including portraiture. On the basis of an image Dottor Carlo Falciani, to whom we are grateful, has tentatively

associated the portrait with Maso da San Friano, one of the talented painters of Francesco de Medici's Studiolo, in Palazzo Vecchio. He specifically compares the nose structure to figures in Maso's *Fall of Icarus* in the Studiolo.

\$ 30,000-40,000 € 25,200-33,600 £ 22,600-30,100



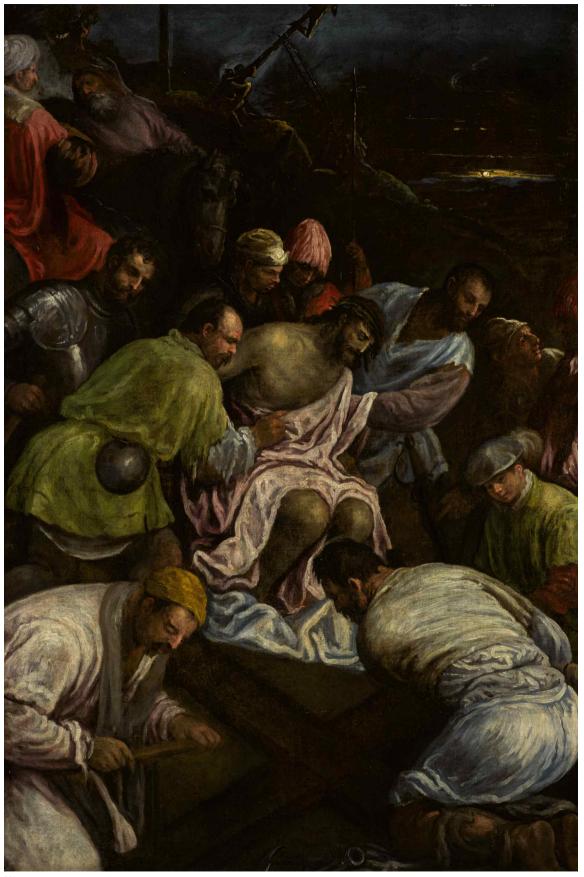
320

# CIRCLE OF ANDREA SOLARIO

## Ecce Homo

oil on panel 15 by  $11^{3/4}$  in.; 38.1 by 29.8 cm.

\$ 20,000-30,000 € 16,800-25,200 £ 15,100-22,600





## GEROLAMO BASSANO

Bassano del Grappa 1566 - 1621 Venice

## The road to Calvary

oil on canvas

76<sup>3</sup>/<sub>4</sub> by 55<sup>1</sup>/<sub>8</sub> in.; 195 by 140 cm.

The composition relates to the finished work from the 1580s in the Museo Civico in Cremona which has in the past been associated with Francesco Bassano but which is more correctly assigned to Gerolamo, his brother. The present work is either a preparatory bozzetto or, since it follows the design of the Cremona canvas almost exactly, more likely to be a modello to record the composition for the workshop to use at a later date. We are grateful to Professor Alessandro Ballarin for proposing the attribution on the basis of a digital image.

\$ 20,000-30,000 € 16,800-25,200 £ 15,100-22,600 322

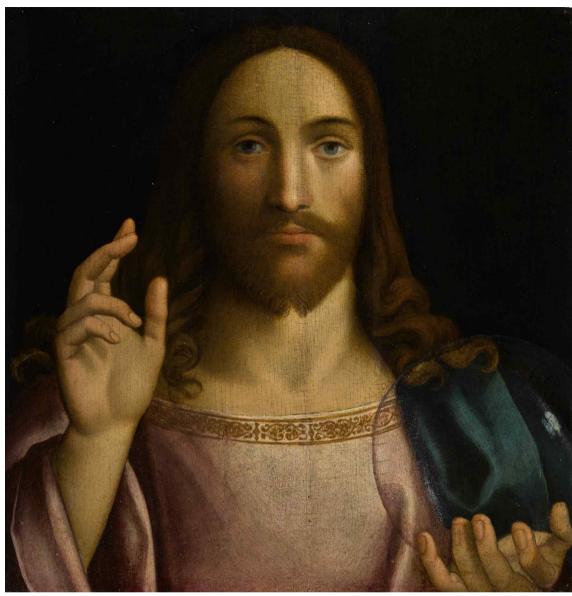
## TUSCAN SCHOOL, 17TH CENTURY

Allegory of Virtues overcoming Vice

oil on canvas  $35\frac{1}{8}$  by  $43\frac{3}{4}$  in.; 89.2 by 111.2 cm.

\$ 20,000-30,000

€ 16,800-25,200 £ 15,100-22,600



323

# FRANCESCO BISSOLO

Treviso (?) circa 1470/5 (?) - 1554 Venice

## Christ the Redeemer

oil on panel  $14^{3}\!/_{\!\!4} \ by \ 14^{1}\!/_{\!\!8} \ in.; \ 37.4 \ by \ 36 \ cm.$ 

We are grateful to Mauro Lucco for endorsing an attribution to Francesco Bissolo, on the basis of photographs. He dates it to the second decade of the 16th century.

\$ 20,000-30,000

€ 16,800-25,200 £ 15,100-22,600



### 324

# LUCA GIORDANO, CALLED FA PRESTO

Naples 1634 - 1705

## The abduction of Helen

oil on canvas  $60^{3}$ /s by  $81^{5}$ /s in.; 153.4 by 208 cm.

We are grateful to Giuseppe Scavizzi for confirming the attribution to Giordano on the basis of photographs. He dates it to the same period, *circa* 1655-1660, as two other versions, one in the Musée des Beaux-Arts, Caen and the other in a private collection, Venice.¹ Those versions are horizontal in format and include additional figures.

The Trojan prince Paris was in love with Helen and, while her husband was away, he captured her and carried her off to Troy. The Greeks mounted an expedition to rescue her which was the beginning of the Trojan War.

1. See O. Ferrari and G. Scavizzi, *Luca Giordano*, *L'opera completa*, Naples 1992, vol. 1, p. 266, cat. nos. A105 and A106, vol. 2, p. 523, figs. 182 and 183.



325

# ATTRIBUTED TO GIACOMO ZOBOLI

Modena 1681 - 1767 Rome

The assassination of Julius Caesar

oil on canvas

193/8 by 25 in.; 49.2 by 63.7 cm.

\$ 20,000-30,000

€ 16,800-25,200 £ 15,100-22,600

326

## NORTH ITALIAN SCHOOL, CIRCA 1820

Giovan Battista Perasso, called Balilla (1735-1781), throwing a stone

oil on canvas

 $46\frac{1}{8}$  by  $31\frac{1}{2}$  in.; 110.7 by 80.1 cm.

Giovan Battista Perasso, nicknamed Balilla (meaning young boy), was a Genoese urchin credited with starting the successful revolt of 1747 against the occupying Hapsburg army during the War of The Austian Successon. Tradition tells us that Balilla hurled a stone at Austrian soldiers and calling the citizens of Genoa to rise up and drive out the oppressive Hapsburg forces. Balilla's youth and revolutionary zeal resulted in him becoming a symbol of the struggle of the Italian people for independence and unification; he is considered one of the Padri della Patria (Fathers of the Fatherland). Balilla is commemorated by the famous 1862 bronze standing in the center of the Piazza Portoria in Genoa.

\$ 30,000-50,000

€ 25,200-42,000 £ 22,600-37,600









Fig. 1 Tocque, Louis (1696-1772), Abel-François Poisson, Monsieur de Vandières, Marquis de Marigny, Director of General of the King's Buildings, 1755, oil on canvas, 137 by 104 cm. MV3776. Photo: Gerard Blot, Grand Trianon, Chateaux de Versailles et de Trianon, Versailles, France ©RMN-Grand Palais/Art Resource, NY

## FRENCH, CIRCA 1760

## Daedalus attaching wings to Icarus

parcel-gilt bronze height of bronze  $13\frac{1}{3}$  in.; 34 cm. height of marble base  $4\frac{1}{3}$  in.; 11 cm.

\$ 60,000-80,000 € 50,500-67,500 £ 45,100-60,500

#### **PROVENANCE**

Probably Abel-François Poisson de Vandières, Marquis de Marigny et de Menars Probably Marigny-Paris sale, 18 March-6 April 1782

Abel-François Poisson de Vandières, marquis de Marigny and marquis de Menars (1727 – 1781), often referred to simply as marquis de Marigny, was a French nobleman and one of the most important patrons of art and architecture who served as the *Directeur Général de bâtiments*, *jardins, arts, academies et manufactures du Roi* from 1751 to 1773. He was also the brother of King Louis XV's influential mistress, Madame de Pompadour, and her heir.

The marquis' art collections and estates were extensive and the inventory of his holdings is one of the most detailed records of an important private collection in the 18th century. He owned a multitude of works of art that were gifts from Louis XV and as Madame de Pompadour's heir, many of his pieces came from her royal apartments.

continued

The subject of Daedalus attaching his son's wings was uncommon in 18th century sculpture. A cast of this composition was in the French Bronze exhibition in 1968 and another is in the Minneapolis Institute of Art (no. 71.6). The present cast of Daedalus and Icarus is the only known partially gilt example. A bronze of this description was noted in the marquis's posthumous inventory as number 981 (Alden, *cit.*, p. 311, no. 917) and reads:

Item Icare attachant des ailes a Son fils groupe en bronze son pié de Cuivre doré prisé prisé quarante [sic] Cent Vingt Liv. Cy 120

This bronze was sold in the sale of his estate: *Vente Menars no. 239 pour 200 livres.* 

The present cast would have complemented other bronzes in the marquis's collection including four bronze groups by Algardi, Girardon and Schobal, from the Salon Ovale in the King's apartments at Versailles, and with Lemoyne's bronze of Louis XV raised on a shield by three soldiers (now in the Louvre). The latter was purchased by Basan, probably an agent for the comte Grimod d'Orsay, like the gilt bronze of Daedalus and Icarus.

Daedalus, the architect, inventor, and craftsman of Greek legend, is shown attaching wings to the back of his son, Icarus. According to Ovid's recounting of the ancient myth, Daedalus fabricated wings of feathers and wax in order to escape the island of Crete, where he and his son were held captive by King Minos. Disregarding his father's advice, Icarus flew too close to the sun. The wax melted and he fell into the sea and drowned. The myth of Daedalus and Icarus has remained a popular parable about heeding one's elders, the dangers of excessive ambition and pride, and the benefits and risks of technological progress.

#### RELATED LITERATURE

The French Bronze 1500-1800, exhibition catalogue, New York, M. Knoedler & Co., 1968, no. 34:

Alden R. Gordon, *The houses and collections of the Marquis de Marigny*, Provenance Index of the Getty Research Institute, 2003, p. 128, no. 917: *Geneviève Bresc-Bautier, Guilhem Scherf and James D. Draper (eds.), Cast in Bronze. French Sculpture from Renaissance to Revolution*, Paris, 2009



328

328

PROPERTY FROM A PRIVATE COLLECTION

## ENGLISH, 18TH OR EARLY 19TH CENTURY

Bust of a laughing child

bronze

height of bust 9 in.; 23 cm.; height of marble socle  $3\sqrt[3]{4}$  in., 9.5 cm.

#### **PROVENANCE**

Sotheby's London, 8 December 2006, lot 132; Daniel Katz Ltd., London, 1987

In 1938, Bellamy Gardner illustrated the Chelsea factory porcelain bust of the *Laughing child*, now in the Ashmolean Museum, as a work modelled by the English sculptor Louis-François Roubiliac. Scholars have since questioned whether the attribution is tenable. While Esdaile accepted it, both Penny and Baker refrained from securely linking it to Roubiliac. Regardless of who the author is, the head is clearly based on 17th century Baroque prototypes and in particular Bernini and Duquesnoy.

Unusual for its small scale in the context of English 18th century bronze work, the model is sometimes found paired with the bust of a crying child. If intended as pendants, together they may reveal their original identification as the young Heraclitus and Democritus, the cheerful (i.e. laughing) and gloomy (i.e. crying) Greek philosphers. However the Laughing Child model was evidently more popular than its counterpart and largely reproduced independently. The present cast probably retains its original base and is set apart from other casts by its high-quality facture. A marble version of the Laughing Child by Nollekens, without pendant, is in the Hermitage.

## RELATED LITERATURE

Nicholas Penny, Catalogue of European Sculpture in the Ashmolean Museum, Oxford, 1992, 3 vols., no.457;

Malcolm Baker, Figured in Marble: the making and viewing of Eighteenth century Sculpture, London, 2000, pp.90-93, pls.69-70 and note 35, pp.174-75

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

# AFTER A MODEL BY LOUIS GARNIER (1635-1715) FRENCH, CIRCA 1710

## Bacchus

bronze, on a Siena marble base height of bronze 14¾ in.; 37.5 cm., height of base 5 in.; 12.7 cm.

#### PROVENANCE

Mallett, London

Louis Garnier was a sculptor employed by François Girardon to repair the bronzes at the Paris Arsenal from 1686 to 1692. He was also responsible for small bronze groups and statuettes. Garnier's *Bacchus* appears as a pendant to Anguier's *Amphitrite* in the Skulptursammlung Dresden, which seems to be a common pairing.

#### RELATED LITERATURE

François Souçhal, *French Sculptors*, vol. II, Oxford, 1981, pp.3 and 4, no.5; *Les Bronzes de la Couronne*, exhibition catalogue, Musée du Louvre, Paris, 1999, no. 180







PROPERTY OF CHEEKWOOD BOTANICAL GARDEN & MUSEUM, NASHVILLE, TENNESSEE

# CIRCLE OF JOHAN GEORGE DORFMEISTER (1736-1786) AUSTRIA, CIRCA 1779

Probably Joachim and Anna

wood

heights with later bases 57  $\frac{1}{2}$  in.; 146 cm. and 65 $\frac{1}{2}$  in.; 165 cm.

#### **PROVENANCE**

Mr. and Mrs. A. Herbert Rodgers (formerly at the Nashville Museum of Art)

Johann Georg Dorfmeister worked in Austria during the second half of the 18th century. After his apprenticeship, from 1757 to 1761, he studied at the Akademie der Bildenden Künste, Vienna with Matthäus Donner and with Balthasar Ferdinand Moll, who also gave him instruction in metal-casting.

After 1760 he was commissioned to create a war memorial on the occasion of Emperor Joseph II's marriage to Maria Isabella of Parma and was thereafter employed frequently by the court. Dorfmeister was equally employed by the church and was involved in the creation of sculptural programs for churches throughout Austria. His work on the two large side altars for the

pilgrimage church Maria Taferl, Pfarrkirche zur Schmerzhaften Muttergottes in lower Austria, from 1779 to 1781, which includes figures of Moses, Joachim, Anna, Abraham, Isaac, and Maria, clearly influenced the sculptor of the present pair. Their attenuated limbs and elaborate contrapposto poses relate directly to the aforementioned altar and to Dorfmeister's later work in general.

#### RELATED LITERATURE

Elfriede Baum, Katalog des österreichischen Barockmuseums im Unteren Belvedere in Wien, Munich. 1980:

I. Goritschnig, *Johann Georg Dorfmeister (1736–1786)*, *ein Beitrag zur Biographie*, Diplomarbeit, Vienna, 1995

\$ 15,000-25,000 € 12,600-21,000 £ 11,300-18,800

## SPANISH, LATE 17TH CENTURY

#### Pieta

polychrome terracotta 235/8 by 255/8 in.; 60 by 65 cm.

\$ 10,000-15,000 € 8,400-12,600 £ 7,600-11,300





332

# FRENCH, LATE 18TH CENTURY

## Portrait of a gentleman

Polychrome wax, hair, fabric height including frame 21 % in., 55 cm.

The present relief of a young man with his hair tied *en queue* is a rare example of wax portraiture of a large size modelled in France in the late 18<sup>th</sup> century.

Displays of life-size wax figures and more common smaller, hand-held portraits were immensely popular in France from the second half of the 18<sup>th</sup> century and the material provided a unique opportunity for artists to create extremely realistic images, underscored by the use of human hair and 18th century textiles.

The most celebrated of these artists was Philippe Curtius (Stockach 1737 – 1794 Paris), a Germanborn naturalized Frenchman. Curtius ran two salons with displays of wax figures, one on the Boulevard du Temple, the other at the Palais Royal. In addition to exhibiting likenesses of the most celebrated personalities of the period, Curtius was also commissioned to produce individual wax portraits of lesser nobility. As early as 1777 the *Journal encyclopédique* wrote:

Curtius, peintre - sculpteur anglois [sic], demeurant à Paris, rue de Bondi, au-des souls du boulevard de St. Martin, près de l'hôtel d'Aligre exécute toutes sortes de bustes avec tant de vérité qu'on pourroit, à très-juste titr, appliquer à ses ouvrages, quoique faits d'une nouvelle composition...On s'empresse de tous cotés à mettre en œuvre les rares talents de cet artiste, et tout le monde en est très-content. Il attrape si bien la ressemblance, que quelques particuliers ont reconnu, au premier coup d'œil, dans les figure de son attelier, plusieurs personnes qu'ils n'avoient fait qu'entrevoir une seule fois.

(Mr. Curtius, an English [sic]sculptor dwelling in Paris, in the Rue de Bondi above the Boulevard St. Martin by the Hôtel d'Aligre makes all sorts of busts with such realism that one could very rightly apply to his work, though new in composition... People hasten from all around to employ this artist's rare talent, and everyone is extremely happy with the results. He catches a person's features so perfectly that certain visitors have instantly recognized in the figures in his salon more than one individual on whom they had set eyes only once prior to that occasion). No works by Curtius appear to have survived;

only one bust of a man, now in the Musée Carnavalet, is attributed to him. While it is labelled a *Self-portrait*, there is no documentary evidence to substantiate the identity of the sitter).

His heir, and daughter, became the famous Madame Tussaud who moved to England in 1802 and brought with her *Curtius's Cabinet of Curiosities*, a variety of wax and other models, which she enlarged with her own creations.

#### RELATED LITERATURE

M. Poggesi, "The Anatomical Waxes of "La Specola," in *La Specola: Anatomie in Wachs in Kontrast zu Bildern der modernen Medizin*, P. Friess and S. Witzgall eds., Bonn, 2000, p.12-21; M. Von During, M. Poggesi, G. Didi-Huberman, *Encyclopaedia Anatomica*, Museo La Specola Florence. Cologne, 2004

333

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

## PROBABLY ITALIAN, 17TH/18TH CENTURY

## Écorché man

wax, set with glass eyes height of figure 17½ in.; 44.5 cm.

#### **PROVENANCE**

Christie's, London, 16 December 1986, lot 76

The earliest documented anatomical sculpture representing the human body was a red wax figure of a flayed man (now in the Bargello, Florence) modeled by the Florentine mannerist sculptor, Lodovico Cardi, called 'Il Cigoli' (1559 - 1613) who attended hospital dissections to better his understanding of the body. Like Cigoli, a century later, the Sicilian abbot and sculptor Gaetano Zumbo (1656-1701) studied anatomy in Bologna which quickly became a center for the production of anatomical waxes. The 18th century saw an increase in these wax models not only as sculpture but also as a means to train doctors, surgeons and midwives. In fact Bolognese artists, such as Ercole Lelli (1702-1766), Giovanni Manzolini, (1700-1755) and Anna Morandi (1716-1774), were so occupied with the accuracy or their models that they formed their sculptures around human skulls and bones.

\$ 15,000-25,000 € 12,600-21,000 £ 11,300-18,800



## BARON FRANÇOIS-JOSEPH BOSIO (1768-1845 MONACO) AFTFR 1814

## Bust of King Louis XVIII

bronze height 30 in.; 76.2 cm.

#### **PROVENANCE**

Gift of Louis XVIII to Duke Decazes, by repute; with the Heim Gallery, London; the Arthur M. Sackler Collection; His sale, Sotheby's New York, 29 January 2010, lot 518

#### RELATED LITERATURE

Stanislas Lami, *Dictionnaire des Sculpteurs de L'École Français au Dix-Neuvième siècle*, vol. I, Paris, 1914, pp. 147-163

 Louis XVIII claimed the French throne in 1795 after the death of his nephew, Louis XVI's son, but he did not reign until 1814, after the first defeat of Napoleon. Louis fled Paris upon Napoleon's escape from Elba and was restored to the throne after Waterloo. Although the sculptor François-Joseph Bosio (1768-1845) received extensive patronage from the Bonaparte family, he swiftly changed his allegiance back to the crown and produced a marble bust of King Louis XVIII (whereabouts unknown) which he exhibited in the first Salon of the Restauration in 1814.

This formidable bust of the King by Bosio is probably a variant of the Salon bust. Only four known bronze versions of this composition exist in: Le Musées Royaux de Beaux-Arts de Belgique (inv. 3609); the Metropolitan Museum of Art, dated circa 1815 (2000.630.4); a bronze cast by Lenoir-Ravrio in the Louvre (N 15812) and the present example.

Born in Monaco in 1768, François-Joseph Bosio trained in Paris under the master sculptor Augustin Pajou. He then travelled to Rome to become Canova's pupil, eventually returning to Paris in 1807. In 1822, Louis XVIII appointed Bosio premier sculpteur du Roi, after awarding

him a Knighthood of the Order of Saint Michael. The artist was subsequently made an officer of the Légion d'Honneur and created a baron by Charles X in 1825

During the Bourbon Restauration, Bosio's production flourished, and he received important commissions including a monumental equestrian sculpture of Louis XIV which was erected in the Place des Victoires in Paris. He also created the statue of Napoleon for the column of the Grande Armée in 1840 under Napoleon III.

Several of Bosio's contemporaries produced images of Louis XVIII, including the French sculptor Jean-Pierre Cortot (1787-1843) who carved a monumental, full-length marble sculpture of Louis XVIII (c. 1816-1878) for the Villa Medici, Rome.

A variant of the present bronze was sold at Christie's New York 29 January 2014 lot 57 for \$341,000. Few examples of this specific composition exist due to the destruction of images of the King after Napoleon was declared Emperor.



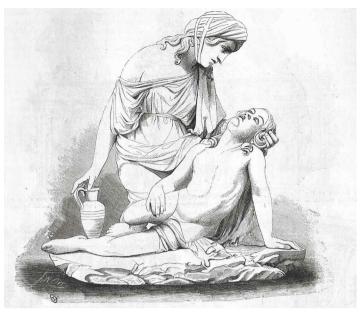


Fig. 1 Line drawing, Hagar and Ishmael by Lodovico Caselli, The World of Science, Art and Industry Illustrated Examples in the New York Exhibition 1853-54..., p. 92

PROPERTY FROM THE COLLECTION OF TTO NAUMANN

## LODOVICO CASELLI (SIENA 1817-AFTER 1862) ITALIAN, SIGNED AND **DATED 1850**

## Hagar and Ishmael in the desert

signed and dated on the base: Lod. Caselli di Firenze 1850 Fec.

marble, on faux marbre wood base the marble 471/4 by 441/8 in.; 120 by 114 cm.; the faux marble wood base 471/4by 453/4by 283/4 in.; 116 by 120 by 73 cm.

#### **PROVENANCE**

Purchased by John Elliott in 1860; Palazzo Wagnière-Fontana-Elliott, Florence, from 1904:

Thence by descent; Pandolfini auction, Florence, 28 October 2014, lot 23

\$120,000-180,000 € 101,000-152,000 £ 90,500-136,000

#### **EXHIBITED**

Florence, Catalogo dei prodotti greggi e lavoratio Della Toscana presentati alla esposizione fatta nell'anno 1850....., no 16;

New York, The Exhibition of the Industry of All Nations, Crystal Palace, Bryant Park, 1853-1854

## LITERATURE

Rapporto generale della pubblica esposizione del prodotti naturali e industrali dell Toscana fatta in Firenze nel Novembre 1850, nell' I.E.R. Palazzo Della Crocetta, Florence, 1851, p. 389; A Day in New York Crystal Palace and how to make the most of it.... New York, 1853, p. 19: B. Silliman, Jr. and C. R. Goodrich, Esq. (eds.), The World of Science, Art and Industry Illustrated Examples in the New York Exhibition 1853-54 The Industry of All Nations, p. 92 (illus.), 1854; The Photographic and Fine Arts Journal; vol. 7, March 1854, nos. 11 and 111:

Sandro Bellesi, 'Scultura e scultori all" Accademia di Belle Arti di Firenze in eta lorenese: normative, insegnamenti, collezioni d'arte. concorsi, commissioni, restauri e altro' in Accademia di Belle Arti di Firenze Scultura 1784-1915. Pisa. 2016, pp. 50, 55, 57, n. 188

Lodovico Caselli and Giovanni Dupré (1817-1882) were young emerging sculptors in Florence when in 1840 they won the triennial competition (concorso triennale del 1840) for their work. In 1842, the Accademia di Belle Arti in Florence staged an exhibition, for which the Dupré submitted a gesso model of Abel Dying. Confident in his skill with the chisel, the Sienese sculptor Caselli entered a marble group of Hagar and Ishmael (now lost), perhaps in response to his rival's submission. The work must have been hailed as a success because Caselli carved the present signed and dated marble group, an 1850 composition of the same theme, and included it in the 1850 exhibition of "prodotti greggi e lavorati..." at the Palazzo Della Crocetta, Florence where it was highly praised in the 1851 report of the exhibition: "Fu molto per la bella composizione, e per molta verità di sentiment, massime nella figura d' Ismaele...".

Following that exhibition, the Hagar and Ishmael was sent across the Atlantic to represent Italy in the New York Exhibition of Science and Industry at the Crystal Palace in Bryant Park from 1853-54 (fig. 1). Formally known as the Exhibition of the Works of Industry of All Nations, the first world's fair held in the United States in 1853 was based on the London Crystal Palace exhibition of 1851 and was similarly housed in an impressive cast iron, steel, and glass structure on the current site of Bryant Park. It showcased consumer goods and technological marvels of the age. With 4,400 exhibitors, this sculpture was one of only two photographed by the known Boston photographer J. A. Whipple. A printed sign, visible in the daguerreotype, was placed on the base of the marble instructing: "visitors are not to touch



335 (DETAIL) continued





Fig. 2 Daguerreotype, West nave of Crystal Palace exhibition in 1853 with *Hagar and Ishmael* by Lodovico Caselli

the articles". A line drawing of the sculpture and a description was included in the illustrated catalogue of the exhibition (Sillman and Goodrich (eds.), op. cit., p. 92), fig. 1. The sculpture was situated in the west nave of the Crystal Palace next to a marble group of Ganymede and the eagle by Bertel Thorwaldsen, fig. 2.

The marble returned to Florence and by 1860, it was purchased by one of the Chief Engineers for the Italian railways, the Englishman John Elliott (1822-1906). Elliott had established himself as an engineer in the British railway system and was sent to Florence in 1845 to supervise the building of 12 locomotives and to run the Florence and Pisa railway. Elliott was awarded increasingly important posts while in Italy and in 1877, he was made Cavalier of the Order of the Crown of Italy by the late King Victor Emmanuel II. In 1904, two years before his death, Elliott purchased Palazzo Wagnière, later known as Palazzo Wagnière-Fontana-Elliott after the family changed its name. Originally built in 1336, the Palazzo is located on Borgo San Frediano 8 in the Santo Spirito area of Florence. Hagar and Ishmael was given pride of place in the entryway to the Palazzo but its whereabouts remained unknown until its rediscovery in 2014.

This superb marble group depicts the Old Testament story of Hagar and Ishmael. Hagar is introduced in Genesis 16 as the Egyptian maidservant to Abraham's wife, Sarah. Aged and barren, Sarah gives Hagar to her husband in hopes that the couple will have a child by their maid. When Hagar becomes pregnant her continued presence in their household becomes intolerable to Sarah, who begins to mistreat the mother and child. More than ten years later, Sarah finally gives birth to her own son, Isaac, and the tension in Abraham's home worsens. Distrustful and cynical, Sarah

appeals to her husband, demanding that Hagar and Ishmael be sent away. So the two are cast off into the wilderness alone, Abraham providing only the bare provisions when he sees them off. Wandering the desert of Beersheba, they run out of water. In desperation, Hagar lays her son's dehydrated body under a bush and walks away, reasoning, "I cannot watch the boy die" (Genesis 21:15, NIV). God hears the cries of the child and sends an angel to call to the sobbing, hopeless Hagar, telling her to return to her son. God provides a well of water and their lives are spared. In this sophisticated composition, Caselli presents Hagar touchingly lifting the head of her collapsed son as she reaches blindly with her opposite hand for the water that will restore his life.

It is a heart-wrenching scene that clearly recalls Michelangelo's Pietà in St. Peter's Basilica. Inspiring generations of artists and patrons, it is not surprising that 350 years after Michelangelo carved his tour-de-force, Caselli would look to the Pietà when exploring themes of distressed motherhood and religious abandonment. With Hagar and Ishmael Caselli captures these universal themes in marble. Caselli must have also known Nanni di Baccio's copy of the Pietà which is preserved in Santo Spirito, Florence, steps from what would later be Elliott's home. Working with and against the Neoclassical backdrop that dominated the 19th century, Caselli's sculpture reveals cold severity alongside the heightened drama of Romanticism. The lightness and grace of his modeling recalls the blend of naturalism and classicism of the Renaissance. Embracing the Quattrocento love of detail, Caselli demonstrates mastery of his medium with finely incised details. The way Hagar's fingers entwine with her son's deep curls is particularly beautiful.

Caselli was a pupil of Louis Pampaloni and Aristodemus Costoli at the Academy of Florence where in 1840, he shared a prize for sculpture with his rival Giovanni Dupré. He was subsequently chosen by the City Fathers of Florence to create an overlifesize full-length portrait in marble of *Paul Mascagni* (1852), now prominently displayed in the piazzale of the Uffizi, the celebrated physician who had taught anatomical painting at the Accademia. That commission was part of a larger program for a series of sculptures of famous men intended for the piazzale of the Uffizi.

Apart from Caselli's monumental portrait of Mascagni, a marble bust of a nobleman (previously on the London art market), his bust of Michelangelo (circa 1872) placed above the entrance to the Casa Buonarotti and this remarkable group of Hagar and Ishmael, no other known works by the sculptor exist. The New York Crystal Palace exhibition epitomized the achievements of the entire world at a time when progress was racing forward at a speed never before known to mankind. Perhaps Elliott's attraction to the sculpture lay not only in its extreme beauty and quality but also in its importance as an example of Italian industry, technical skill and imagination which were central in his own professional achievements.

### RELATED LITERATURE

Minutes of the Proceedings of the Institution of Civil Engineers, vol. 169, London, 1907; Alfonso Panzetta, Nuovo Dizionario Sculturi Italiani dell'Ottocento e del primo Novocento, 2003, p. 206





336

## MARCO LIBERI

Padua 1640- active until the end on the 17th Century

## The Allegory of Good Counsel

oil on canvas  $36^{1}\!/_{2}$  by  $30^{1}\!/_{2}$  in.; 92.9 by 77.5 cm.

In the Allegory of Good Counsel, a subject drawn from Cesar Ripa's *Iconologia*, the book symbolizes wisdom through study while the signum triceps—a Hellenistic figure with the heads of a dog, a lion, and a wolf all on one neck—symbolizes wisdom through the contemplation of the past, present, and future. Although depictions of this allegory also included a heart on a necklace to symbolize how wisdom grows from within, in this painting, Liberi has personalized his interpretation by including a child who tenderly rests his head on the loving heart of the older, wiser, man.



337

# **GASPARE DIZIANI**

Belluno 1689 - 1767 Venice

A *bozzetto*, possibly an Allegory of the Four Continents

oil on canvas  $15\frac{3}{8}$  by  $13\frac{5}{8}$  in.; 39.1 by 34.6 cm.

The handling and coloring of this unpublished painting, which must be a *bozzetto* for an unidentified or lost finished work, are typical of Diziani.

\$ 25,000-35,000

€ 21,000-29,400 £ 18,800-26,300

FROM THE COLLECTION OF J.E. SAFRA

## **GASPARE DIZIANI**

Belluno 1689 - 1767 Venice

# The infant Moses trampling on Pharaoh's crown

oil on canvas 32<sup>1</sup>/<sub>4</sub> by 47<sup>5</sup>/<sub>8</sub> in.; 82 by 121 cm.

#### **PROVENANCE**

Anonymous sale, Paris, Ader Picard Tajan, 22 June 1990, lot 26 (as Francesco Fontebasso); There acquired by the present collector for \$142,272.

#### LITERATURE

E. Lucchese, "Sebastiano Ricci e Dintorni, Appunti sulla pittura del Settecento veneziano," in *Studi di studia dell'arte*, vol. 21, 2010, p. 222, reproduced p. 223, fig. 30 (as Gaspare Diziani).

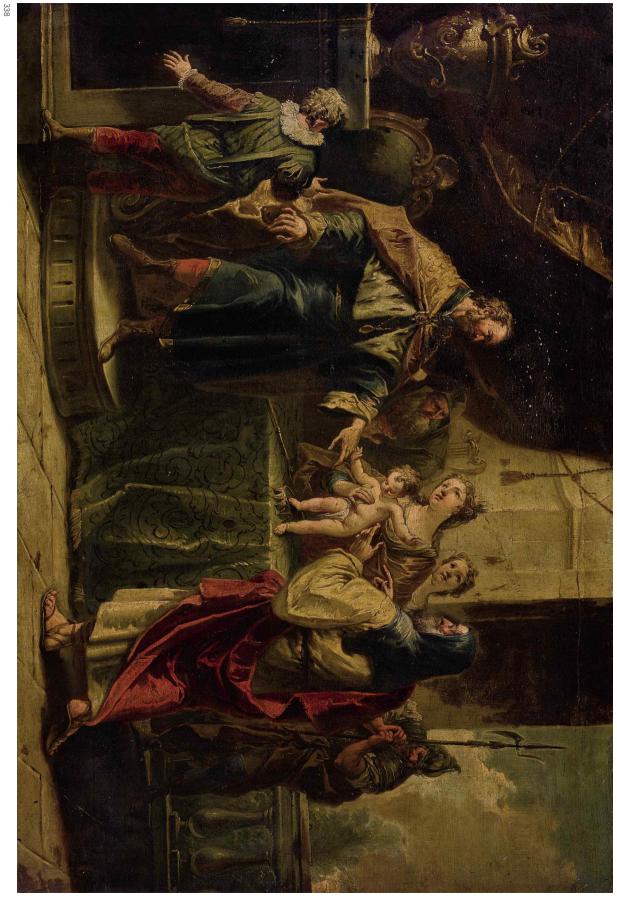
 Diziani's initial training was with Antonio Lazzarini in Belluno. He later moved to Venice where he was employed in the workshop of Gregorio Lazzarini and, eventually, that of Sebastiano Ricci. It was the latter artist who ultimately had the strongest influence on Diziani's style. Diziani produced historical, mythological and religious works, and also worked as a scenery painter in numerous Venetian theaters, leading to other commissions in Munich and Dresden.

The subject of the infant Moses trampling on the crown of Pharaoh is told by Josephus in *Antiquities of the Jews* (Book 2, 9:7). Having been rescued and adopted by Pharaoh's daughter, Moses was presented to her father. When Pharaoh playfully placed his crown on the infant's head, Moses threw it on the ground and tread on it, an omen that he would eventually overthrow Pharoah.

Another painting of this subject by Diziani is in the National Museum, Warsaw (oil on canvas, 79 by 96 cm.). That painting is datable to *circa* 1740-1747.

We are grateful to Marina Magrini for her assistance in cataloguing this lot.







339

# ATTRIBUTED TO ANTOINE PESNE

Paris 1683 - 1757 Berlin

Portrait of two children standing in an interior, with a dog and parrot

oil on canvas  $55^{1}\!/_{2}$  by  $415\!/_{8}$  in.; 141 by 105.7 cm.

#### PROVENANCE

Erbang collection, 18th century; Baron von Berks, Croatia; Gerand collection, Vienna, late 19th century; Acquired in Vienna in 1956 by Peter Rose, New York;

From whom acquired by the grandfather of the present owner in 1972.

 340

PROPERTY FROM THE COLLECTION OF J.E. SAFRA

# CARL GUSTAV CARUS

Leipzig 1789 - 1869 Dresden

Mountain landscape at dusk

oil on canvas  $8\frac{1}{8}$  by  $5\frac{7}{8}$  in.; 20.6 by 15.1 cm.

#### PROVENANCE

Possibly Caspar David Friedrich (a gift from Carus, according to the British private collector who sold the work in 2009);

Private collection, Hamburg;

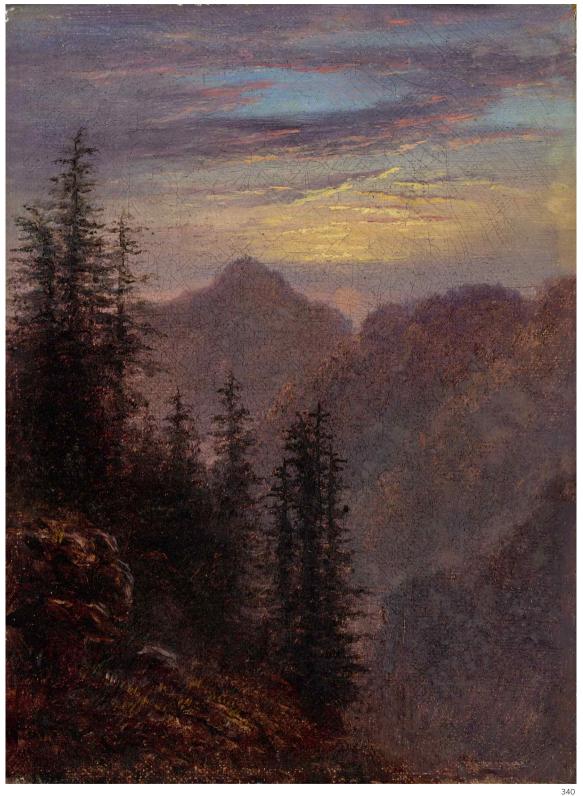
Anonymous sale, Cologne, Lempertz, 20 May 2006, lot 1357A;

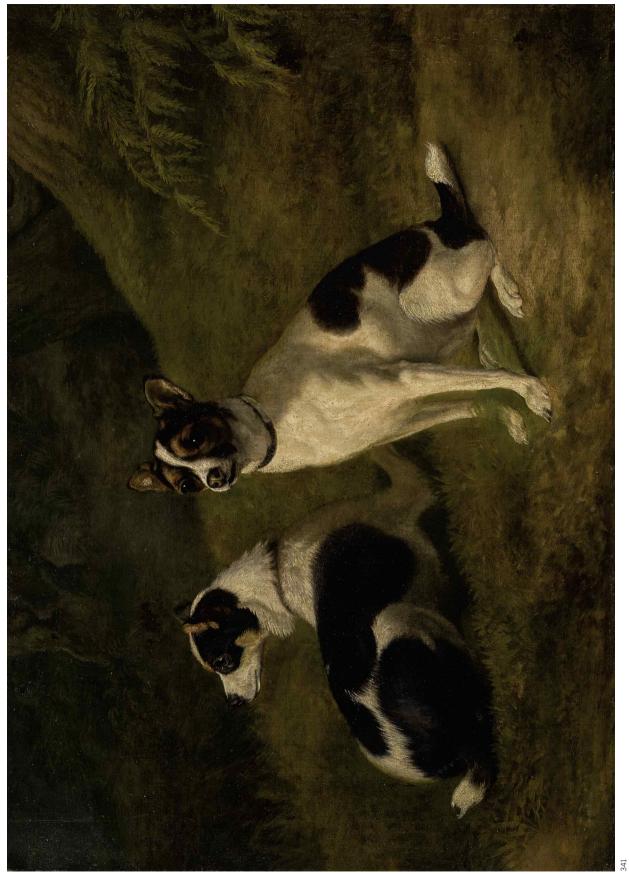
Where acquired by a British private collector; By whom sold, London, Sotheby's, 3 June 2009, lot 8; Where acquired by the present collector.

The authenticity of this work was confirmed by Marianne Prause who dates it to the early 1840s.¹ It is likely that it was painted near Dresden, depicting either the Zittauer mountain range or the Dresden Elbsandstein Gebirge.

1. See the 2006 and 2009 sales under Provenance.

\$ 40,000-50,000













342

342

# JACQUES LAURENT AGASSE

Geneva 1767 - 1849 London

#### Two terriers in a landscape

signed lower right: J.L. Agasse

oil on canvas

21 by 30 in.; 53.8 by 76.1 cm.

#### **PROVENANCE**

Staesslé, Geneva, 1980s; Private collection, Lucerne.

# EXHIBITED

Geneva, Musée d'Art et d'Histiore, *Exposition* d'Oeuvres du peintre genevois Jacques-Laurent Agasse, February - March 1930, no. 50.

We are grateful to Renée Loche who has confirmed the attribution of this painting based on firsthand inspection. She dates it to *circa* 1804-10.

Agasse moved from Geneva to London in 1800 with the plan to establish himself as a sporting painter, primarily of thoroughbred horses and dogs. He was introduced to the wealthy sporting set through his friend and patron the Hon. George Pitt, the future 2<sup>nd</sup> Lord Rivers, who he had met in Geneva around 1790. Agasse had a particular fondness for dogs and some of his finest works are canine "portraits" such as his 1805 depiction of Lord River's greyhounds *Rolla and Portia* (Musee d'Art et d'Histoire, Geneva), painted during the same period as the present work.

\$60,000-80,000

€ 50,500-67,500 £ 45,100-60,500

## FRANZ DE PAULA FERG

Vienna 1689 - 1740 London

#### The four seasons

each signed with monogram: LV (in ligature) a set of four, all oil on copper each: 63/4 by 81/8 in.; 17.2 by 20.7 cm. (4)

#### **PROVENANCE**

With Ryman & Co., Oxford.

\$ 20,000-30,000

€ 16,800-25,200 £ 15,100-22,600



#### 343

# ATTRIBUTED TO JOHANN RICHTER

Stockholm 1665-1745 Venice

## Venice, A view of the Ponte dei Pugni

oil on canvas  $51^{1}/2$  by  $77^{1}/8$  in.; 130.8 by 195.9 cm.

#### LITERATURE

D. Succi, *Il fiore di Venezia. Dipinti dal Seicento all'Ottocento in collezioni private*, Gorizia 2014, pp. 172-74, cat. no. 111, reproduced in color (as by Richter);

D. Succi, *Luca Carlevarijs*, Gorizia 2015, p. 101, reproduced fig. 81 (as by Richter).

\$ 40,000-60,000 € 33,600-50,500 £ 30,100-45,100

In 1574, Henry III of France outlawed any type of battling with clubs in Venice after having witnessed a particularly violent display of this 'sport.' Fighting with fists, however, remained extremely popular, particularly the boxing matches between the two rival factions in Venice: the Nicoletti, who wore black caps, and the Castellani, who wore red. These matches generally took place between September and the Carnival season, though less official outbursts occurred all year, and they were held either at the Ponte della Guerra in San Zulian, or (as in the present work) on the Ponte dei Pugni in San Barnaba. Both bridges had fondamenta, or banks along the canal, on either side, allowing plenty of room for spectators. Once the umpires were in place the sport would commence with matches between about ten of the best boxers from each side, accompanied by drums and trumpets. This would soon transition into the frotta, or a free-for-all, with other team members followed by members of the public, and spectators from the balconies and roofs sometimes threw heavy objects or boiling water on the crowd below. The sport was finally banned in 1705 to much popular regret, as were paintings of the subject.



# 344

# VINCENZO CHILONE

Venice 1758 - 1839

Venice, view along a canal with gondolas and figures at a fish market

oil on canvas 16¼ by 23½ in.; 41.3 by 60.7 cm.

# FRANCESCO GUARDI

Venice 1712 - 1793

A *capriccio* of an archway, with figures beneath and a lagoon beyond

oil on panel 8 by 5 in.; 20.1 by 12.8 cm.

 While Francesco Guardi is more famous today for his *vedute* paintings of Venice, he also completed a number of *capriccio* paintings such as this small-scale panel. These works of idyllic, imaginary landscapes often feature roman ruins and classical architecture, with a few figures scattered throughout to provide a sense of scale. Guardi's virtuoso brushwork captures the shimmering light of the landscape in a fantastical manner, giving bringing an impression of movement and dynamism that one would not typically encounter in a small architectural study.



(ACTUAL SIZE) 345



346

#### BFRNARDO CANAL

Venice 1674 - 1744

Venice, a view of the Grand Canal with San Simeone Piccolo

oil on canvas 21% by 315% in.; 55.6 by 80.3 cm.

We are grateful to Charles Beddington for endorsing the attribution after inspection of the original.

At left is the Fondamenta di San Simeone and Giovanni Antonio Scalfarotto's domed church of San Simeone Piccolo. At right in the foreground can be seen the Baroque façade of Santa Maria di Nazareth, also called Chiesa degli Scalzi, with the façade of Santa Lucia at right in the background. Santa Lucia and all the adjacent buildings up to the Scalzi were destroyed in 1860 to make way for the "Santa Lucia" railway station.

In addition to producing easel paintings depicting city views such as this work, Bernardo Canal was an accomplished painter of theatrical scenery and opera sets. He was the father of famed *vedute* painter Giovanni Antonio Canal, called Canaletto (1697-1768). It was through practicing alongside his father, especially in assisting him in scenery painting, that the young Canaletto learned the rudiments of draftsmanship and perspective that would serve him so well in his view painting.



#### 347

# **GIOVANNI GRUBACS**

Venice 1829 - 1919

Venice, a view of the Grand Canal from the Ponte dell'Accademia looking towards Santa Maria della Salute

signed lower left: G. Grubacs; signed and inscribed on reverse of canvas: Gio. Grubacs. /Ponte Dei Gesuiti / Calle di Rialto / 4862

oil on canvas

 $20^{3}\!/\!{\rm s}$  by  $29^{3}\!/\!{\rm s}$  in.; 51.8 by 74.6 cm.

# PROVENANCE

Nicolo Carraro and Angelo Rizzoli, Milan, until 2005.



348

# **GIOVANNI GRUBACS**

Venice 1829 - 1919

Venice, a view of the Molo looking East; Venice, a view of the entrance to the Grand Canal at sunset

a pair, both oil on canvas each:  $12\frac{1}{4}$  by 18 in.; 31 by 45.7 cm.

(2)

A similar sunset scene by Grubacs of the Bacino di San Marco and the Dogana, but larger (51.7 by 72.4 cm.) and on canvas, was sold in these rooms in January 2017 for \$162,500.1

\$70,000-90,000

# End of Sale



# Sotheby's 25

Collectors gather here.



KAREL VAN MANDER THE ELDER The Repentance of Zaccheus the Tax Collector Estimate \$60,000-80,000

Old Master Drawings, including the Collection of Professor Egbert Haverkamp-Begemann 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/MASTERDRAWINGS



# Sotheby's 55

Collectors gather here.

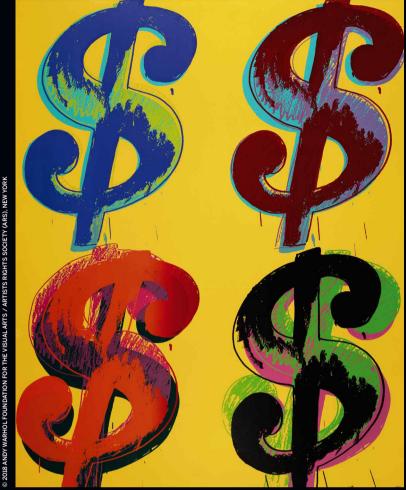


Property from a Princely Collection: Nelson, Trafalgar and the British Maritime Tradition

GAVIN HAMILTON, R.A.
Portrait of Emma Hamilton as a Sybil Estimate £150,000–200,000

Of Royal and Noble Descent Auction London 17 January 2018





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 sothebysfinancial.com





#### ABSENTEE/TELEPHONE BIDDING FORM

ADSLITTEL	TELLI HONE BIDDING I C	ZI ( IVI	
Sale Number	N09813   <b>Sale Title</b> MASTER P	AINTINGS & SCULPTURE DAY SALE   Sa	ale Date 2 FEBRUARY 2018
		ee bidding on the reverse of this form.	
	completed in ink and emailed, mailed  JNT NUMBER (IF KNOWN)	or faxed to the Bid Department at the details belo	W.
TITLE	FIRST NAME	LAST NAME	
	TIKOT NAME	LAST WANTE	
COMPANY NAME			
ADDRESS			
		COUNTRY	
DAYTIME PHONE		MOBILE PHONE	FAX
EMAIL			
Please indicate	how you would like to receive yo	ur invoices: 🔲 Email 🔲 Pos	st/Mail
Telephone num	nber during the sale (Telephone b	ids only)	
		ossible, as in the event of identical bids, the ear	liest bid received will take precedence. Bids should be
submitted at leas	st 24 hours before the auction.		
LOT NUMBER	LOT DESCRIPTION		MAXIMUM USD PRICE OR TICK ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
			\$
			\$
			\$
			\$
			\$
			\$
			\$
			\$
			\$
			\$
			\$
			\$
	purchases, if different from above.	re purchases unless you select one of the check b	poxes below. Please provide the name and address for
		POSTAL CODE	COUNTRY
☐ I will collect i	n person		
		ty to my agent/shipper (provide name)	
-	nipping quotation for purchases in t	· · · · · · · · · · · · · · · · · · ·	
	sale. I consent to the use of this informat		bsentee and Telephone Bidders, which is published in the in accordance with the Guide for Absentee and Telephone
SIGNATURE		PRINT NAME	DATE

BID DEPARTMENT 1334 YORK AVENUE, NEW YORK NY 10021 | TEL +1 212 606 7414 | FAX +1 212 606 7016 | EMAIL BIDS.NEWYORK@SOTHEBYS.COM

#### **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 nurchaser 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 nurchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (v) 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 hids 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 WIA 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

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 saleroom 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.

#### O 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 successfull. 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.

# $\triangle$ 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 hidders 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

#### 

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.

#### 

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

#### 2. BEFORE THE AUCTION

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

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

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

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

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

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

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount

paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

#### 3. DURING THE AUCTION

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

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

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

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

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

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as

little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

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

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

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

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

## Hammer Price and the Buyer's

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

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

any error or omission in foreign or United States currency amounts shown.

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

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

#### 4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

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

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html, (b) by calling in to Post Sale Services at +1212 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 husiness. 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 +1212 606 7444 FAX: +1212 606 7043 uspostsaleservices@sothebys.com

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

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

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

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

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

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

Please see the Conditions of Sale for further details.

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

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

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

they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

#### SELLING AT AUCTION

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

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

#### (1) In our galleries

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

#### (2) By photograph

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

#### (3) In your home

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

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

#### SOTHEBY'S SERVICES

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

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

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

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

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

#### INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

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

#### Why Sotheby's Collects Sales Tax

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

#### Where Sotheby's Collects Sales Tax

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

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

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

#### Where Sotheby's is Not Required

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

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

#### **Restoration and Other Services**

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

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

its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

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

#### GLOSSARY OF TERMS

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

#### **GLOSSARY FOR PAINTINGS**

#### Giovanni Bellini

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

#### Attributed to Giovanni Bellini

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

#### Studio of Giovanni Bellini

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

## Circle of Giovanni Bellini

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

#### Style of...Follower of Giovanni Bellini

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

# Manner of Giovanni Bellini

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

#### After Giovanni Bellini

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

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

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

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

#### **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.

#### **GLOSSARY FOR CERAMICS**

**Meissen Cup and Saucer**, CIRCA 1735 This states that the cup and saucer were made at the Meissen factory around the year 1735.

Meissen Cup and Saucer, CIRCA 1735 Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

**Meissen Cup and Saucer**, 1730-50 This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer, DATED 1735
This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture

**'Meissen' Cup and Saucer**, 19TH CENTURY This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

**Meissen Cup and Saucer** This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

#### 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.

#### Photography:

Bonnie Morrison Elliot Perez

#### INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

#### Master Paintings

#### **NEW YORK**

George Wachter Christopher Apostle Edoardo Roberti David Pollack Andrea Kust Calvine Harvey Elisabeth Lobkowicz Alexa Armstrong +1 212 606 7230

#### Private Sales

James Macdonald +44 (0)20 7293 5887

#### **Old Master Paintings**

#### LONDON

Alexander Bell George Gordon Arabella Chandos Andrew Fletcher Edoardo Roberti Julian Gascoigne Mark Griffith-Jones Cecilia Treves Georgina Eliot Chloe Stead +44 (0)20 7293 6414

#### AMSTERDAM

Martine Lambrechtsen +31 20 550 2203

#### PARIS

Edoardo Roberti 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 Alexander Faber Claire Anderson +44 (0)20 7293 6450

#### AMSTERDAM

Gregory Rubinstein, London +44 (0)20 7293 5417





# **INDEX**

Agasse	341	Gainsborough	312	Palamedesz.	105
Altissimo	277	Gärtner	107	Pellegrini	251A
Amorosi	285	Gerini	117	Pesne	339
Arcimboldo	113, 114	Ghirlandaio	193	Pietro di Domenico	194
Arpino	283, 318	Giampietrino	195A	Pillement	225
Asola	115	Giordano	153, 324	Poelenburgh	251
		Giusto de' Menabuoi	197	Potter	243
Bartolo	118	Grubacs	347, 348	Pourbus	112
Bartolomeo di Giovanni	116	Guardi	345	Prague School, circa 1580	111
Bassano	321	Guerrieri	149	Preti	271
Beelt	187			Procaccini	284
Benvenuto	122	Habert	139	Pseudo Bartolomeo di Gio	vanni 196
Bicci di Lorenzo	192	Haensbergen	177		
Bidauld	289	Hals	182	Regnier	270
Bissolo	323	Hayls	307	Rembrandt School	145
Bloemen	158	Helmont	188	Reynolds	309, 310
Bosch	242	Heyden	184	Ricciolini	281
Bout and Boudewijns	178	Honthorst	146	Richter	343
Breenbergh	238			Roestraten	140
Brekelenkam	189	Italo-Flemish School	315	Roman School	274, 295
Broeck	157			Romney	306, 311, 313
Brueghel	191	Jeaurat de Bertry	229	Rubens	155
Bugiardini	198			Ruysdael	104, 236
Buratti	286	Kauffmann	233	Ryckaert	147
		Kessel	239		
Cairo	287			Saraceni	152
Canal	346	Liberi	336	Schödlberger	296
Carracci	150	Ligozzi	317	Sirani	195
Carus	340	Loo	101, 143, 228	Solario	320
Casteels	234			South German School	108
Chauvin	294	Mallet	227	Stanzione	276
Chilone	344	Maratti	280		
Clouet	109	Maratti and Vogelaer	282	Ter Brugghen	248
Compe	237	Maso	316	Thielen	183
Constable	314	Master of San Miniato	120	Tintoretto	154
Conte	275	Master of the Annunciation		Toorenburgh	249
Coster	240, 245	to the Shepherds	272	Traversi	273
Coypel	230	Master of the Pietà	121	Tuscan School	322
		Meyer	103	Töpffer	290
D'Arthois	241	Mieris	180		
Danube School	106	Mol	144	Valette Penot	293
Demachy	226	Molenaer	179	Vallayer-Coster	292
Deshayes	232	Monamy	308	Vallée	142
Diziani	337, 338	Monnoyer	102	Verbruggen	186
Duck	181	Moreelse	244	Vignali	148
				Voet	305
Ekels	185	Neapolitan School	287A		
		Neer	190	Willaerts	235
Faber	291	Netscher	247		
Ferg	342	North Italian School	326	Zoboli	325
Florentine School	278, 279, 319	Northern Netherlandish Scho	ool 246	Zucchi	151
Fontainebleau School	110				
Franceschini	288	Orioli	119		
French School	224	Oudry	231		
Fris	250				

#### 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 Borromeo

Dr. Alice Y.T. Cheng

Laura M. Cha

Halit Cingillioğlu

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 Amyn 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

