



Director's Discretionary Acceptance for End of the Year Gifts

August 16, 2018

Gifts for the European Painting and Sculpture Before 1800 Department

Total Value of Gifts: \$535,000.00

Artist: Jean-Baptiste J. Pater (French, 1695 - 1736)

Title: *Three Standing Ladies*

Accession No.: 2018.34 (C10084)

Date: about 1721

Medium and Support: red chalk and graphite on paper

Dimensions: 5-3/4 x 7-7/8 in.

Metric: 14.6 x 20.01

Provenance: Probably Andrew H. Noah [1858-1931], Akron, Ohio; Sale at (American Art Association-Anderson Galleries, New York, New York) in 1939.{1} George Henry Alexander Clowes, Indianapolis, Indiana; Clowes Fund Collection, Indianapolis, Indiana, since 1958, and on long-term loan to the Indianapolis Museum of Art since 1971; given to the Indianapolis Museum of Art at Newfields in 2018.

{1} American Art Association-American Galleries, Paintings & Drawings from the Collection of the late Andrew H. Noah, Akron, Ohio, ...with other properties sold by order of the various owners, 12 April 1939, no. 17 (ill.)

Collection Ranking: B

Appraised Value: \$25,000.00

Valuation Notes: Appraisal provided by Christie's as part of 2018 Transfer from Clowes Collection

Credit Line: The Clowes Collection

Source: The Clowes Fund, Inc.
320 North Meridian Street, Suite 316
Indianapolis, Indiana 46204



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Gifts for the European Painting and Sculpture Before 1800 Department

Total Value of Gifts: \$535,000.00

Artist, attributed to: John Constable (British, 1776 - 1837)

Creation Location: United Kingdom

Title: *Harnham Bridge, Salisbury*

Accession No.: 2018.26 (C10025)

Date: about 1821

Medium and Support: oil on canvas

Dimensions: 21-1/2 x 31-1/2 in. (canvas)

31 x 39-1/2 in. (framed)

Metric: 78.7 x 100.3 (framed)

Metric: 54.6 x 80.0 (canvas)



Provenance: A.P. Fletcher, Oxford, England; by descent to Marjorie Fletcher, Constable's wife's great niece.{1} Colonel Maurice Harold Grant [1872-1962], London, England;{2} (John Nicholson, Gallery, New York, New York) in 1947; George Henry Alexander Clowes, Indianapolis, Indiana in 1947; Clowes Fund Collection, Indianapolis, Indiana, since 1958, and on long-term loan to the Indianapolis Museum of Art since 1971; given to the Indianapolis Museum of Art at Newfields in 2018.

{1} Typed excerpts from a 23 February 1934 letter by Marjorie Fletcher was shown to John P. Nicholson, and shared with Ivan Podgoursky at the time GHA Clowes purchased the painting. She writes that the painting was "in our family for three generations;" see Clowes Registration Archive, File C10025.

{2} In correspondence dated 13 February 1948, John P. Nicholson identifies that he obtained the painting from Colonel Grant the year before; see Clowes Registration Archive, File C10025

Colonel M.H. Grant was the author of several books on English landscape painting, including *A Chronological History of the Old English Landscape Painters*, 1926, reprinted 1957. See Clowes Registration Archive, File C10025

Collection Ranking: C

Appraised Value: \$20,000.00

Valuation Notes: Appraisal provided by Christie's as part of 2018 Transfer from Clowes Collection

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Artist, follower of: Adriaen Isenbrandt (Flemish, 1490 - 1551)

Creation Location: Flanders

Title: *Rest on the Flight into Egypt*

Accession No.: 2018.30 (C10054)

Date: 16th century

Medium and Support: oil on panel

Dimensions: 8 x 7 in. (panel)

Metric: 20.3 x 17.7 (panel)

Provenance: (E. and A. Silberman, Vienna, Austria and New York, New York) by 1937; {1} Dr. George Henry Alexander Clowes, Indianapolis, Indiana, in 1937; {2} Clowes Fund Collection, Indianapolis, Indiana, since 1958, and on long-term loan to the Indianapolis Museum of Art since 1971; given to the Indianapolis Museum of Art at Newfields in 2018.

{1} The Silberman brothers provided G.H.A. Clowes with a pamphlet briefly documenting the painting, which included certificates by two scholars, Gustav Glück and Wilhelm Suida, both issued in Vienna in spring 1937. The painting was attributed to the Master of the Female Half-Length Figures at the time.

{2} The painting is listed on an insurance inventory dated 7 June 1937; see Clowes Registration Archive.

Collection Ranking: C

Appraised Value: \$30,000.00

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Total Value of Gifts: \$535,000.00

Italian

Artist: Unknown

Creation Location: Italy

Title: *The Annunciation*

Accession No.: 2018.31 (C10097)

Date: about 1450

Medium and Support: terra-cotta with traces of polychromy

Dimensions: 18 x 22 in.

Metric: 45.7 x 55.9

Provenance: Constantini, Florence, Italy, who possibly acquired the terra cotta relief in Prato, Italy; {1} Charles Fairfax Murray [1849-1919], London, England. {2} Adolph von Beckerath [1834-1915], Berlin, Germany, by 1898 and until his death; {3} Estate auction at (Rudolf Lepke, Berlin), in 1916. {4} Elizabeth Drey of (Paul Drey Gallery, New York, New York) by 1962; Edith Whitehill Clowes in 1962; {5} Clowes Fund Collection, Indianapolis, Indiana, on long-term loan to the Indianapolis Museum of Art since 1971; given to the Indianapolis Museum of Art at Newfields in 2018.

{1} This is suggested in the auction catalogue, Nachlass Adolf von Beckerath, Berlin, Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 1916, lot no. 65 (ill. plate 10).

{2} Ibid.

{3} Von Beckerath is identified as the owner of the terra cotta relief in Ausstellung von Kunstwerken des Mittelalters und der Renaissance aus Berliner Privatbesitz veranstaltet von der kunstgeschichtlichen Gesellschaft, Alte Akademie der Künste, 20 May – 3 July 1898, p. 82, with installation photo plate LIX.

{4} Nachlass Adolf von Beckerath, Berlin, Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 19 May 1916, lot no. 65 (ill. plate 10).

{5} Bill of Sale from Paul Drey Gallery to Edith Whitehill Clowes, 15 May 1962, in Clowes Registration File, C10097)

Collection Ranking: B

Appraised Value: \$30,000.00

Valuation Notes: Appraisal provided by Christie's as part of 2018 Transfer from Clowes Collection

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Artist: Abraham Willaerts (Dutch, 1603 - 1669)

Creation Location: The Netherlands

Title: *Seascape with Ruins on a Cliff*

Accession No.: 2018.28 (C10086)

Date: 1641

Medium and Support: tempera and oil on panel

Dimensions: 14-1/4 x 20-1/4 in. (panel)

Metric: 36.19 x 51.4 (panel)

Mark Description: Signed, lower right

Provenance: Baron Henri-Marie-Bruno-Joseph-Léon Kervyn de Lettenhove [1856-1928], St. Michel-lez-Bruges and Brussels, Belgium; by descent to Colette H. Dawson [Mrs. John W. Dawson], Zionsville, Indiana, from 1948; {1} purchased by Mrs. George Henry Alexander Clowes [1885-1967], Indianapolis, Indiana, in 1960; {2} Clowes Fund Collection, Indianapolis, Indiana, since 1967, and on long-term loan to the Indianapolis Museum of Art since 1971; given to the Indianapolis Museum of Art at Newfields in 2018.

{1} Upon the death of Baron Henri Kervyn de Lettenhove in 1928, his estate was divided between his wife (who died in 1934) and one surviving child, the Vicomtesse Roger le Sergeant d'Hendecourt (died 1942). The four children of the latter were minors on the death of their father; two died in 1945, and the estate remained undivided until 1948, when it was inherited by Colette Dawson and her sister. Correspondence from John W. Dawson to Allen W. Clowes, 23 September 1960, see Clowes Registration Archive.

{2} Sales agreement, 19 August 1960, see Clowes Registration Archive.

Collection Ranking: C

Appraised Value: \$40,000.00

Valuation Notes: Appraisal provided by Christie's as part of 2018 Transfer from Clowes Collection

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Artist: Francisco Meneses Osorio (Spanish, 1636 - 1721)

Creation Location: Spain

Title: Virgin of Sorrows

Accession No.: 2018.32 (C10056)

Date: about 1690

Medium and Support: oil on canvas

Dimensions: 20 x 14-3/4 in. (canvas)

36-7/8 x 25-1/8 in. (framed)

Metric: 50.8 x 37.4 (canvas)

Metric: 93.6 x 63.8 (framed)

Provenance: Marquess of Lansdowne, Lansdowne House, London, England, and Bowood, Wiltshire, England, by around 1840, until 1930;{1}

Sale at (Christie's, London) in 1930.{2} (Howard Young Galleries, London and New York, New York) in 1930;{3} Purchased by Elizabeth Holmes Fisher [1867-1955], Los Angeles, California, in 1930.{4} (Newhouse Galleries, New York) by 1966; Purchased by Edith Whitehill Clowes, Indianapolis, Indiana, in 1966;{5} on long-term loan to the Indianapolis Museum of Art since 1971; given to the Indianapolis Museum of Art at Newfields in 2018.

{1} See Catalogue of the Collection of Pictures belonging to the Marquess of Lansdowne, K.G. at Lansdowne House, London, and Bowood, Wilts., 1897, no. 98, as The Madonna in Prayer.

{2} Christie's, London, Ancient and Modern pictures, 7 March 1930, lot no. 55. Notes at the USC Fisher Museum of Art suggest it was purchased by "Mason".

{3} See information provided by the University of Southern California (USC) Fischer Museum of Art, Los Angeles, in e-mail correspondence June 2018.

{4} Ibid.

{5} Bill of Sale from Newhouse Galleries to Edith Whitehill Clowes, 6 June 1966, in Clowes Registration Archive, File C10056).

Collection Ranking: C

Appraised Value: \$55,000.00

Valuation Notes: Appraisal provided by Christie's as part of 2018 Transfer from Clowes Collection

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Total Value of Gifts: \$535,000.00

Artist: Bernardino Luini (Italian, 1481 - 1532)

Creation Location: Italy

Title: *Madonna and Child with St. John the Baptist and the Lamb*

Accession No.: 2018.33 (C10053)

Date: about 1520

Medium and Support: oil on panel

Dimensions: 32 x 23 in. (panel)

approximately 45-3/8 x 36 x 3-1/2 in. (framed)

Metric: 115.2 x 91.4 (framed)

Metric: 81.2 x 58.4 (panel)

Mark Description: Coat-of-Arms with biscione, verso: [blue snake devouring a human, white eagle, three fleurs-de-lis]

Provenance: Possibly Duke Francesco (II) Maria Sforza [1495-1535], Milan, Italy.{1} Count Istvan Ambrózy-Migazzi [1869-1933], Hungary.{2} (E. and A. Silberman Galleries, Budapest, Hungary, and Vienna, Austria, later New York, New York;{3} Dr. George Henry Alexander Clowes, Indianapolis, Indiana, by 1937; Clowes Fund Collection, Indianapolis, Indiana, since 1958, and on long-term loan to the Indianapolis Museum of Art since 1971; given to the Indianapolis Museum of Art at Newfields in 2018.

{1} A coat-of-arms on the verso of the panel has been linked by some scholars to the Sforza family because it features the "biscione," a blue snake devouring a human. Others, like Mark Roskill, have questioned this, since the other elements of the coat-of-arms (a white eagle and 3 fleurs-de-lis) cannot be traced to a particular line of this lineage.

{2} Ambrózy-Migazzi is a surname for which there are multiple spellings. Count Istvan, a naturalist and founder of the Mlyňany Arboretum, today in Slovakia, was likely only a minor collector of art, although paintings now at the New Orleans Museum Art, New Orleans, Louisiana (61.73) and the Toledo Museum of Art, Toledo, Ohio (36.21) are also from his collection;

{3} Dr. G.H.A. Clowes purchased several paintings from Elkan and Abris Silberman which derived from central European collections.

Collection Ranking: B

Appraised Value: \$70,000.00

Valuation Notes: Appraisal provided by Christie's as part of 2018 Transfer from Clowes Collection

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Artist: Abraham Govaerts (Flemish, 1589 - 1626)

Artist: Ambrosius Francken II (Flemish, 1585 - 1632)

Creation Location: Flanders

Title: *Virgin and Child in a Wooded Landscape*

Accession No.: 2018.29 (C10010)

Date: about 1615-1620

Medium and Support: oil on panel

Dimensions: 21-1/4 x 31-1/2 in. (panel)

26-7/8 x 36-7/8 in. (framed)

Metric: 68.3 x 93.6 (framed)

Metric: 54 x 80 (panel)

Provenance: Baron Henri-Marie-Bruno-Joseph-Léon Kervyn de Lettenhove [1856-1928], St. Michel-lez-Bruges and Brussels, Belgium; by descent to Colette H. Dawson [Mrs. John W. Dawson], Zionsville, Indiana, from 1948;{1} purchased in 1960 by Edith Whitehill Clowes [Mrs. George Henry Alexander Clowes] [1885-1967], Indianapolis, Indiana;{2} Clowes Fund Collection, Indianapolis, Indiana, since 1958, and on long-term loan to the Indianapolis Museum of Art since 1971; given to the Indianapolis Museum of Art at Newfields in 2018.

{1} Upon the death of Baron Henri Kervyn de Lettenhove in 1928, his estate was divided between his wife (died 1934) and one surviving child, the Vicomtesse Roger le Sergeant d'Hendecourt (died 1942). The four children of the latter were minors on the death of their father, two died in 1945, and the estate remained undivided until 1948, when it was inherited by Colette Dawson and her sister. John W. Dawson, letter to Allen W. Clowes, 23 September 1960 (IMA, Clowes Collection Archive).

{2} Sales agreement, 19 August 1960 (IMA, Clowes Collection Archive).

Collection Ranking: B

Appraised Value: \$60,000.00

Valuation Notes: Appraisal provided by Christie's as part of 2018 Transfer from Clowes Collection

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Total Value of Gifts: \$535,000.00

Artist, follower of: Rogier v. Weyden (Flemish, about 1399 - 1464)

Creation Location: Flanders

Title: *Portrait of a Man*

Accession No.: 2018.27 (C10085)

Date: about 1450

Medium and Support: oil on canvas

Dimensions: 14 x 10 in. (canvas)

approximately 20 x 16 x 1-1/2 in. (framed)

Metric: 50.7 x 40.6 (framed)

Metric: 35.5 x 25.3 (canvas)

Mark Description: Seal, red oval wax on the stretcher bar: Galerie Sedelmeyer Paris."

Label, paper adhered once on the verso of the painting bears a round ink stamp and handwritten date: Galerie Weber, Hamburg | 1897 [handwritten] | 969 [inventory number]

Stamp at verso on stretcher bar: [Customs]

Provenance: (Galerie Sedelmeyer, Paris, France);{1} Eduard Friedrich Weber [1830-1907], Hamburg, Germany, in 1897.{2} Marczell von Nemes [1866-1930], Munich, Germany, by 1930.{3} Probably Countess Vetter von der Lilie, Vienna, Austria;{4} (E. and A. Silberman Galleries, New York, New York);{5} Dr. George Henry Alexander Clowes [1877-1958], Indianapolis, Indiana, in 1934; Clowes Fund Collection, Indianapolis, Indiana, since 1958, and on long-term loan to the Indianapolis Museum of Art since 1971; given to the Indianapolis Museum of Art at Newfields in 2018.

{1} A red oval wax seal on the stretcher bar can be deciphered to read: Galerie Sedelmeyer Paris."

{2} A paper label, once on the verso of the painting, bears a round ink stamp which can be deciphered to read: Galerie Weber, Hamburg. It also bears the hand-written date "1897" as well as the inventory number "969". Eduard Weber did not own a gallery but amassed a large and important private collection which he called the Galerie Weber. This painting is not included in any of the published posthumously in Berlin in 1912 with other parts of this collection.

However, correspondence in June 2013 with Carla Schminke, author of the 2004 Hamburg University dissertation Sammler in Hamburg: Der Kaufmann und Kunstreund Konsul Eduard Friedrich Weber (1830-1907), revealed that in an unpublished inventory of Weber's collection, which she viewed in 2000 in the possession of a Weber heir, since deceased, nos. 967 to 971 were all purchased at Charles Sedelmeyer's Gallery in Paris.

{3} The early Netherlandish art scholar, Max Jakob Friedländer, knew of three versions of this portrait: one formerly in the Cardon collection, Brussels (see RKD photo, Kunstwerknummer 104196); another, one in the Von Hollitscher collection, Berlin (see RKD photo, Kunstwerknummer 232913), and the Clowes Collection painting, which had belonged to Marczell von Nemes in 1930 (see Friedländer's notes on RKD photo, Kunstwerknummer 232912). Friedländer was very familiar with the von Nemes collection; he



wrote the introduction to the 1931 posthumous auction collection catalogue as well as an obituary in Pantheon, vol. 7 (1931), p. 32. {4} Art historians who documented the Clowes Collection, in 1968 (Mark Roskill, unpublished manuscript in Clowes Archive) and in 1973 (A. Ian Fraser, A Catalogue of the Clowes Collection, Indianapolis Museum of Art) both note that the painting came through Silberman Galleries from Countess Vetter von der Lilie, Vienna, but this had not been corroborated. A custom's stamp on the stretcher bar reads "Bundesdenkmalamt Wien" indicating that painting did pass through Vienna where the Silberman brothers had a gallery.

{5} Bill of Sale, dated 6 October 1934, from A. Silberman in Clowes Archive.

Collection Ranking: B

Appraised Value: \$125,000.00

Valuation Notes: Appraisal provided by Christie's as part of 2018 Transfer from Clowes Collection

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Gifts for the Decorative Arts Department

Total Value of Gifts: \$535,000.00

Italian

Creation Location: Italy

Title: *chest*

Accession No.: 2018.35 (C10093)

Date: mid-15th century

Medium and Support: cypress wood, paint

Dimensions: 53-3/4 x 20 x 19-3/4 in.

Metric: 136.5 x 50.8 x 50.2

Provenance: (E. and A. Silberman Galleries, New York, New York) by 1938; {1} George Henry Alexander Clowes in 1938; on long-term loan to Indianapolis Museum of Art since 1971; given to the Indianapolis Museum of Art at Newfields in 2018.

{1} Letter from Abris Silberman to Clowes, dated 25 October 1938, in Clowes Registration Archive, File C10093.

{2} Letter from E. and A. Silberman Galleries, Inc. to Dr. George Henry Alexander Clowes dated 25 October 1938. "I want to notify you that we have shipped today via the Railway Express Agency, prepaid, to your home address, the Italian Chest." Clowes Historical Files.

Collection Ranking: A

Appraised Value: \$30,000.00

Valuation Notes: Appraisal provided by Christie's as part of 2018 Transfer from Clowes Collection

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Director's Discretionary Acceptance for End of the Year Gifts
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Gifts for the Textile and Fashion Arts Department

Total Value of Gifts: \$535,000.00

Iranian {Persian}

Creation Location: Tabriz, Iran

Title: rug

Accession No.: 2018.36 (C10089)

Date: 1880s-1890s

Medium and Support: silk warp, silk pile 625 knots per inch

Dimensions: 120-3/4 x 166-1/2 in.

Metric: 306.7 x 422.9

Provenance: Possibly (V.B. Galleries, New York, New York);{1}
George Henry Alexander Clowes, Indianapolis, Indiana; on long-term
loan to the Indianapolis Museum of Art since 1971; given to the
Indianapolis Museum of Art at Newfields in 2018.

{1} George Henry Alexander Clowes made at least one important
purchase from the V.B. Galleries in New York, New York, so perhaps
the provenance of this silk carpet is identical. (This gallery can now
be identified as "The Galleries of Paul S. Van Baarn, Ltd." specializing
in antique tapestries, paintings, furniture and works of Art; see
"Front Matter," Burlington Magazine (March 1938): vi.)



Collection Ranking: A

Appraised Value: \$50,000.00

Valuation Notes: Appraisal provided by Christie's as part of 2018
Transfer from Clowes Collection

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