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# MASTER PAINTINGS AND SCULPTURE PART I

NEW YORK | 1 FEBRUARY 2024



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# MASTER PAINTINGS AND SCULPTURE PART I

AUCTION IN NEW YORK  
1 FEBRUARY 2024  
10 AM

ALL EXHIBITIONS FREE  
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Friday, 26 January  
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10:00 am–5:00 pm

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1:00 pm–5:00 pm

Monday, 29 January  
10:00 am–5:00 pm

Tuesday, 30 January  
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TUESDAY 30 JANUARY

10 AM

A SCHOLAR COLLECTS  
WEDNESDAY 31 JANUARY

10 AM

MASTER WORKS ON PAPER FROM FIVE  
CENTURIES  
WEDNESDAY 31 JANUARY

11 AM

THE ESTATE OF JIMMY YOUNGER  
WEDNESDAY 31 JANUARY  
2 PM

MASTER PAINTINGS & SCULPTURE PART I  
THURSDAY 1 FEBRUARY  
10 AM

MASTER PAINTINGS PART II  
THURSDAY 1 FEBRUARY  
2 PM

THE ONE  
FRIDAY 2 FEBRUARY  
10 AM

MASTER SCULPTURE & WORKS OF ART  
FRIDAY 2 FEBRUARY  
11 AM

OLD MASTER AND BRITISH WORKS  
ON PAPER  
26 JANUARY THROUGH 2 FEBRUARY  
CLOSES AT 1 PM

19TH CENTURY EUROPEAN PAINTINGS &  
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FRIDAY 2 FEBRUARY  
3 PM

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SATURDAY 3 FEBRUARY  
10 AM



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PROPERTY OF A PRIVATE COLLECTOR

301

## NARDO DI CIONE

Florence 1320 - 1366

### Madonna Annunciate; Angel Gabriel

tempera on panel, gold ground, shaped top, a pair  
each panel: 15 5/8 by 9 in.; 39.7 by 22.9 cm.

\$ 600,000-800,000

#### PROVENANCE

Private collection, Florence, before 1975;  
With Derek Johns, London;  
From whom acquired by the present collector, 2010.

#### LITERATURE

M. Boskovits, *Pittura fiorentina alla vigilia del Rinascimento, 1370-1400*, Florence 1975, p. 197 note 59, reproduced figs. 5, 6;

H. Maginnis, *A Legacy of Attribution, Supplement to Richard Offner Corpus*, New York 1981, p. 25, reproduced fig. 47 (as Rosano Nardesque Master);

A. Tartuferi, *Dal Duecento agli Orcagna, Il restauro della Madonna col Bambino di Ignoto Fiorentino del Duecento e del trittico di Santa Maria degli Angeli di Nardo di Cione*, Livorno 2001, p. 58, reproduced figs. 10, 11.

Among the most important artists working in fourteenth-century Florence, Nardo di Cione executed these lyrical panels in the first half of the 1350s. They beautifully exemplify the pictorial elegance and chromatic sensitivity for which he has long been celebrated. The soft, almost tender, modelling of the faces; gemlike brilliance of the costumes; and delicacy of the punchwork imbue the two figures with a sophisticated majesty.

During the same decade that Nardo produced these panels, which almost certainly formed the crowning elements of a now-dismembered multipart altarpiece, he was at work on his masterpiece: the frescoes decorating the Strozzi Chapel in Florence's Church of Santa Maria Novella. Depicting Hell, Paradise, and the Last Judgement, the cycle constituted, in the words of Richard Offner, "one of the most ambitious and grandiose achievements" of the Florentine Renaissance.<sup>1</sup> That project was completed by 1357, when Nardo's brother, Andrea di Cione, installed the chapel's altarpiece.

<sup>1</sup>R. Offner, *A Critical and Historical Corpus of Florentine Painting: The Fourteenth Century*, sec. 4, vol. II, Nardo di Cione, New York 1960, p. v.





PROPERTY OF A PRIVATE COLLECTOR

302

## CARLO CRIVELLI

Venice 1430 - 1495 Ascoli Piceno

### Apostle Holding a Book

tempera on panel, gold ground  
painted surface: 10 7/8 by 8 in.; 27.6 by 20.3 cm.

\$ 800,000-1,200,000

#### PROVENANCE

Private collector, Italy;  
By whom anonymously sold ("The Property of a European Private Collector"), London, Christie's, 26 January 2001, lot 89;  
Where acquired by Galerie Sarti, Paris;  
From whom acquired by the present collector, 2011.

#### LITERATURE

S. Papetti, in *Le Marche disperse, repertorio di opere d'arte dalle Marche al mondo*, C. Costanzi (ed.), Milan 2005, p. 145, cat. no. 121;

S.G. Casu, *The Pittas Collection, Early Italian Paintings (1200-1530)*, Florence 2011, pp. 34, 35, reproduced fig. 6.1;

M. Minardi, in *The Alana Collection, Vol. III, Italian Paintings from the 14th-16th Century*, S. Chiodo and S. Padovani (eds.), Florence 2014, pp. 59-66, cat. no. 9, reproduced.



Fig. 1 Carlo Crivelli, Christ the Redeemer, tempera on panel, gold ground.  
El Paso Museum of Art, inv. no. K336B.





Fig. 2 Carlo Crivelli, *Saint Bartholomew*, tempera on panel, gold ground. Milan, Castello Sforzesco, inv. no. 33/1.



Fig. 3 Carlo Crivelli, *Saint John the Evangelist*, tempera on panel, gold ground. Milan, Castello Sforzesco, inv. no. 33/2.



Fig. 4 Carlo Crivelli, *Saint Peter*, tempera on panel, gold ground. Milan, Castello Sforzesco, inv. no. 1959.15.15.



Fig. 5 Carlo Crivelli, *Saint Andrew*, tempera on panel, gold ground. Formerly Amsterdam, Proehl collection.



Present Lot



Fig. 6 Carlo Crivelli, *Saint James the Greater*, tempera on panel, gold ground. Pittas collection.

Together with depictions of the eleven other Apostles, who flanked a central figure of Christ, the present work formed the bottom tier of a three-level polyptych, structurally similar to Crivelli's 1473 altarpiece in the Church of Saint Emidio, Ascoli Piceno. In 1976, Federico Zeri identified several panels with similar dimensions, formats, and punchwork that made up the predella.<sup>1</sup> To date, seven pieces (including the present work) are known: *Christ the Redeemer* at the El Paso Museum of Art (fig. 1); *Saint Bartholomew* and *Saint John the Evangelist* at the Castello Sforzesco, Milan (figs. 2, 3); *Saint Peter* at the Yale University Art Gallery (fig. 4); *Saint Andrew* formerly in the Proehl collection, Amsterdam (fig. 5); and *Saint James the Greater* in the Pittas collection (fig. 6). Even as each Apostle exists within a self-contained space, together they form a fraternity of animated debaters. Such physical liveliness both indicated the strength of their religious convictions and evinced the passions of their souls, understood at the time as expressed through bodily movement.

Various scholars have offered proposals reconstructing the now-dismembered altarpiece. While no consensus has yet been reached, the predella panels have been associated with several commissions, including the polyptych Crivelli painted for the Church of San Francesco, Montefiore dell'Aso; the so-called Fesch-Erickson polyptych painted in 1472, likely for the Church of San Domenico, Fermo;<sup>2</sup> and the 1476 polyptych formerly in the Church of San Domenico, Ascoli Piceno.<sup>3</sup>

<sup>1</sup> F. Zeri, "Cinque schede per Carlo Crivelli," in *Arte Antica e Moderna* 13 (1961), pp. 158-176.

<sup>2</sup> The central *Madonna and Child Enthroned* is today in the Metropolitan Museum of Art (inv. no. 1982.60.5).

<sup>3</sup> The principal parts of which, known as the *Demidoff Altarpiece* are now in the National Gallery, London.



303

## MASTER OF THE JUDGEMENT OF PARIS

active in Florence in the first half of the 15th century

Madonna and Child with Saints John the Evangelist,  
John the Baptist, Anthony Abbot, and Saint James

tempera on panel, gold ground, shaped top, in an engaged frame  
painted surface: 30 1/4 by 17 3/4 in.; 77.0 by 45.0 cm.

\$ 200,000-300,000



Fig. 1 Master of the Judgement of Paris, *Judgement of Paris*, tempera on panel. Florence, Museo Nazionale del Bargello, inv. no. 2026C.

Executed in the first half of the fifteenth century, this large and impressive devotional panel exudes the elegance, refinement, and grace that typified Florentine painting. The resonances with the devotional paintings of Fra Angelico, the city's principal artist in the first half of the Quattrocento, are particularly compelling.

Roger Fry and Osvald Sirén first identified this anonymous Florentine hand in two near-contemporaneous articles of 1910 and 1914. The scholars independently assembled a body of work related to a *desco da parto*, or birth salver, depicting the Judgement of Paris in the Museo Nazionale del Bargello (fig. 1).<sup>1</sup> Since then, scholars have sometimes identified the artist as Cecchino da Verona.<sup>2</sup> The attribution of the present painting to the Master of the Judgement of Paris was first suggested by Federico Zeri.<sup>3</sup>

As is characteristic of the painter's work, the elongated figures are defined through elegantly tapered limbs and their oval faces are rendered with a miniaturist's delicacy. The ornate punchwork used to delineate the different halos is especially sophisticated and underscores the dual interest in surface decoration and emotional sensitivity that defines the artist's body of work.

<sup>1</sup> R.E. Fry, "Letter to the Editor, Catalogue Raisonné de la Collection Martin le Roy," in *Burlington Magazine* 17 (April-September 1910), pp. 126-127; O. Sirén, "An Early Italian Picture in the Fogg Museum in Cambridge," in *Art in America* 3 (1914), pp. 36-40.

<sup>2</sup> F. Zeri, "Inediti del supposto 'Cecchino da Verona,'" in *Paragone* 2, no. 17 (1951), pp. 29-32.

<sup>3</sup> Fondazione Federico Zeri, Fototeca no. 11465.





PROPERTY FROM THE COLLECTION OF JACQUES GOUDSTIKKER

304

## GIOVANNI DI SER GIOVANNI GUIDI, CALLED SCHEGGIA

San Giovanni Valdarno 1406 - 1486 Florence

### Triumph of Lucius Aemilius Paullus after the Battle of Pydna

tempera and oil on panel, gold ground  
22 3/4 by 59 in.; 57.8 by 150.0 cm.

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

#### PROVENANCE

Count Nardi, Florence, 1878;  
Joseph Spiridon (1845-1930), Paris;  
His sale, Berlin, Cassirer & Helbing, 31 May 1929, lot 50;  
With Jacques Goudstikker, Amsterdam, acquired at  
the above sale for M. 30,000 and until July 1940 when  
Aryanised by Reichsmarschall Herman Göring (inv.  
no. 214);  
Recovered by the Monuments Officers and taken to the  
Munich Central Collection Point, 1945 (MCCP no. 5250);  
In the custody of the Dutch Government;  
Restituted to the heir of Jacques Goudstikker and  
Kunsthandel Jacques Goudstikker NV., 6 February 2006.

#### EXHIBITED

Amsterdam, Rijksmuseum, *Oude Kunst*, July - August  
1929, no. 93;  
Amsterdam, Galerie Goudstikker, *Nouvelles Acquisitions  
de la Collection Goudstikker*, November - December  
1929, no. 22;  
Amsterdam, Stedelijk Museum, *Italiaansche Kunst in  
Nederlandisch Bezit*, 1 July - 1 October 1934, no. 230;  
Amsterdam, Rijksmuseum, long-term loan from  
Instituut Collectie Nederland, Amsterdam, 1960 - 2006;  
Greenwich, Connecticut, Bruce Museum; New York,  
Jewish Museum, *Reclaimed: Paintings from the  
Collection of Jacques Goudstikker*, 10 May 2008 -  
2 August 2009, no. 3.

#### LITERATURE

P. Schubring, *Cassoni, Truhnen und Truhnenbilder  
der italienischen Frührenaissance, Ein Beitrag zur  
Profanmalerei im Quattrocento*, Leipzig 1915, pp. 246-  
247, cat. no. 116, reproduced pl. 21 (as Master of the  
Battle of Anghiari);  
W. Weisbach, *Trionfi*, Berlin 1919, p. 37 note 1;  
R. van Marle, *The Development of the Italian Schools of  
Painting*, vol. X, The Hague 1928, p. 558, reproduced;

In this sumptuous painting Scheggia depicts the triumphal entry of the Roman general Lucius Aemilius Paulus into Rome following his 168 B.C.E. defeat of King Perseus of Macedonia at Pydna. Originally adorning the front of a *cassone*, or marriage chest, the elegant furnishing once decorated a Tuscan palazzo. Such objects were paraded through the city as part of the nuptial procession from the bride's family home to that of the groom.

A cavalcade of chariots, horses, oxen, soldiers, and civilians unfolds (somewhat unusually) from right to left before a panoramic landscape. At right, the hero, holding a sword and wearing parade armor, rides a golden float decorated with a winged baldachin. Before him walks the vanquished King of Macedon, wearing a stylized turban. With hands bound before him, he is accompanied by his wife and their two young sons, who process alongside an empty throne, reminding viewers of his lost kingdom. Heralded by a pair of trumpeters, a cart piled high with booty, including golden idols, arms and armor, and assorted trophies, leads the procession. At left, a schematic view of Rome (indicated by the Colosseum, Column of Trajan, Pantheon, and Pyramid of Cestius) frames the composition.

While classically inspired, the work offers a pictorial amalgam of the antique and contemporary worlds: while the subject derives from Plutarch, the literary tradition of "trionfi" was popularized by the Tuscan poet Petrarch, writing in the third quarter of the fourteenth century. Moreover, the figures wear fifteenth-century Florentine dress and the procession itself would have resonated with urban festivals that evoked triumphal entries from antiquity. Indeed, in 1491, to mark the Feast Day of the city's patron, Saint John the Baptist, Lorenzo de' Medici, Florence's de facto ruler and the city's greatest patron of the arts, commissioned a reenactment of Lucius Aemilius Paullus' triumphal entry. Perhaps this was intended to pay homage to the Roman general's ability to relieve the population of taxation thanks to the copious war booty he transported from Macedonia.

Everett Fahy correctly attributed the present painting to Giovanni di Ser Giovanni, called Scheggia, the younger brother of Masaccio.<sup>1</sup> The elaborate surface decoration, geometric compositional framework, and ornate tooling are all hallmarks of his artistic production. Previously, the work had been attributed to the Master of the Battle of Anghiari, an artist so-named by Paul Schubring after a *cassone* in the National Gallery of Ireland, Dublin (inv. no. NGI.778), with whom twenty-five paintings were at one time associated.

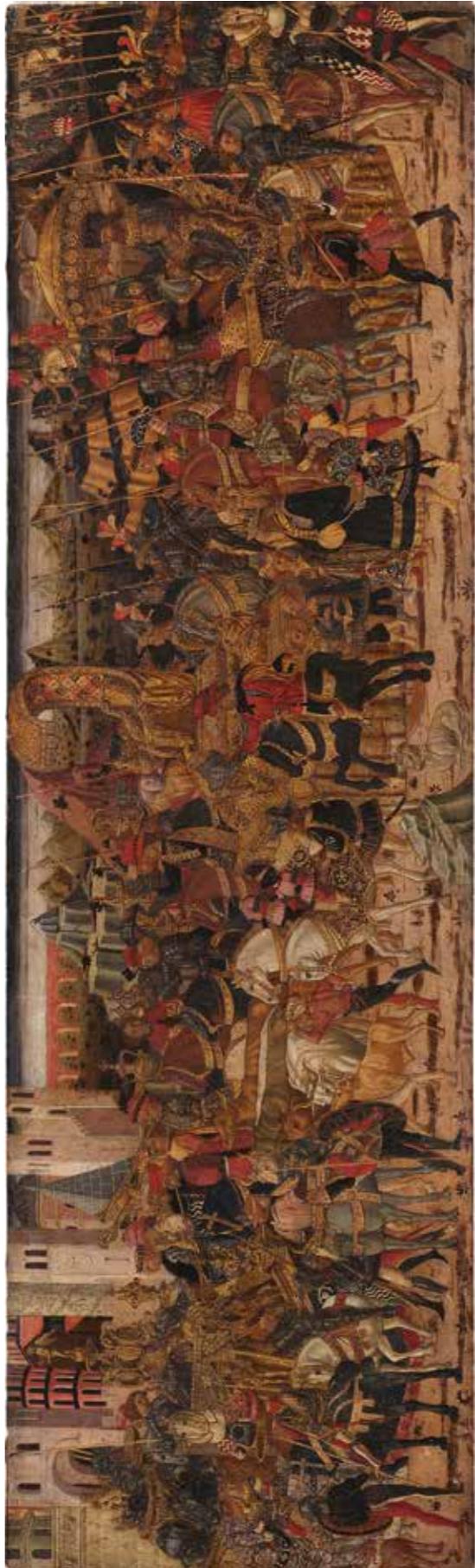




Fig. 1 Giovanni di Ser Giovanni Guidi, called Scheggia, *Triumph of Caesar*, tempera on panel, gold ground. Katonah, New York, Caramoor Center for Music and the Arts.

#### LITERATURE CONTINUED

*Catalogus van eenige schilderijen en een beeldhouwwerk*, exhibition catalogue, Amsterdam 1929, cat. no. 93;

R. van Marle, "Die Sammlung Joseph Spiridon," in *Der Cicerone* 21 (1929), p. 181;

*Catalogue des Nouvelles Acquisitions de la Collection Goudstikker*, exhibition catalogue, Amsterdam 1929, cat. no. 22;

*Italiaansche Kunst in nederlandsch Bezit*, exhibition catalogue, Amsterdam 1934, cat. no. 230;

*The Florentine Paintings in Holland, 1300-1500*, H.W. van Os and M. Prakken (eds.), Maarssen 1974, p. 85, cat. no. 48, reproduced;

E. Callmann, *Apollonio di Giovanni*, Oxford 1974, pp. 46 notes 36 and 86 (under rejected attributions);

*All the Paintings of the Rijksmuseum in Amsterdam, A Completely Illustrated Catalogue*, P.J.J. van Thiel (ed.), Amsterdam 1976, p. 631, cat. no. A 3974, reproduced;

C. Wright, *Paintings in Dutch Museums*, London and Totowa 1980, p. 261;

*Le tems revient, 'l tempo si rinnova, Feste e spettacoli nella Firenze di Lorenzo il Magnifico*, exhibition catalogue, P. Ventrone (ed.), Milan 1992, p. 249, cat. no. 713, reproduced;

G. Hughes, *Renaissance Cassoni, Masterpieces of Early Italian Art, Painted Marriage Chests, 1400-1550*, Sussex 1997, p. 229;

S. Cartwright, in *Reclaimed: Paintings from the Collection of Jacques Goudstikker*, exhibition catalogue, P. Sutton (ed.), New Haven 2008, pp. 84-87, cat. no. 3, reproduced (as Master of the Battle of Anghiari);

N.H. Yeide, *Beyond the Dreams of Avarice, The Hermann Goering Collection*, Dallas 2009, pp. 53, 255, cat. no. A216, reproduced.

Often depicting scenes intended to valorize marital and civic life, such *cassoni* were typically conceived in pairs. The companion to the *Triumph of Lucius Aemilius Paullus after the Battle of Pydna*, illustrating the *Triumph of Caesar* is today at Caramoor Center for Music and the Arts (fig. 1). The presence of the Strozzi family's crescent arms suggests that the pair may have been commissioned to mark the marriage of one of its members.

#### A NOTE ON THE PROVENANCE

In 1929, the present work and its pendant were among the paintings in Joseph Spiridon's collection sold in Berlin. There the panel was acquired by the Amsterdam-based Jacques Goudstikker, among the most renowned tastemakers, dealers, and art collectors of his day. During the Nazi invasion of the Netherlands, over 1,400 works were appropriated from him, and while he managed to escape Amsterdam with his wife and son, he tragically died aboard a ship during his Dover passage. The remarkable survival of his black notebook, in which he itemized every work in his vast stock, has been an invaluable source in tracing works formerly in his possession. In a 2006 landmark decision, over 200 of the vast number of pictures which had been handed over to the Dutch state in 1946, were restituted to Goudstikker's heir, including the present superb *cassone*.

<sup>1</sup>See Fondazione Federico Zeri, Fototeca no. 108819.





PROPERTY FROM THE COLLECTION OF JACQUES GOUDSTIKKER

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## MASTER OF THE AGIOLPHUS ALTAR

active in Antwerp in the first half of the 16th century

### Saint Agricetus of Trier and Saint Anno of Cologne

oil on panel  
84 1/4 by 26 3/8 in.; 214.0 by 70.0 cm.

\$ 300,000-500,000

#### PROVENANCE

The Church of Santa Maria ad Gradus, Cologne, by *circa* 1520–21, and subsequently separated from the altar between about 1803–1817;

Fürstlich Hohenzollernsche Sammlungen, Sigmaringen, by 1874 (inv. no. 4877, as Lower Rhenish School, early 16th century);

Ludovic de Spiridon collection, Rome;

By whom sold, Amsterdam, Frederik Muller, 19 June 1928, lot 47 (as Michael Pacher);

Where acquired by Jacques Goudstikker, Amsterdam, (inv. no. 2092) until July 1940 when Aryanised by Reichsmarschall Herman Göring;

In the custody of the Dutch Government (NK 2610), 5 May 1945;

Restituted to the heir of Jacques Goudstikker and Kunsthandel Jacques Goudstikker NV, 6 February 2006.

#### EXHIBITED

Amsterdam, Galerie Goudstikker, *Catalogue des Nouvelles Acquisitions de la Collection Goudstikker*, October – November 1928, no. 26;

Venlo, Limburgs Museum, long-term loan from the Instituut Collectie Nederland, Amsterdam, dates unknown.

This large and magnificent panel of Saint Agricetus of Trier (*circa* 260–335) and Saint Anno II of Cologne (*circa* 1010–1075) once served as one of the painted outer wings of a large early-sixteenth century altarpiece dedicated to Saint Agiolphus. Created in Antwerp in about 1520 and exported to the Rhineland for the church of St. Maria ad Gradus in Cologne, the complex altarpiece had two sets of painted wings on each side of an elaborately carved central shrine. In 1817, the altarpiece moved to the nearby Cologne Cathedral, where it still can be viewed today in the southern transept (fig. 1). Prior to the altarpiece's relocation, however, the outer wings of the altarpiece had already been separated and their panels dispersed, including the present lot. As such, this panel's reappearance offers an exciting opportunity to further examine the skill, prowess, and achievement that defined the remarkable painted elements of one of the largest and most important examples of late Gothic carved altarpieces from Antwerp that remains in existence today.





Fig. 1 Agilolphus Altarpiece, Cologne Cathedral, South Transept. © Hohe Domkirche Köln, Dombauhütte; Photo: Matz and Schenk.

#### LITERATURE

F.A. Lehner, *Fürstlich Hohenzollernsches Museum zu Sigmaringen*, Sigmaringen 1874, p. 39, cat. no. 128, and subsequently included in the revised 1883 edition (as Lower Rhine, early sixteenth century);

M.J. Friedländer, *Die Altniederländische Malerei*, vol. XI, Leiden 1934, p. 43;

M. Stechow, "An Antwerp Altarpiece for Cologne Reconstructed," in *Art in America* 30, no. 1 (January 1942), pp. 5–17, reproduced fig. 3;

I. Hiller, H. Vey and T. Falk, *Katalog der deutschen und niederländischen Gemälde bis 1550 (mit Ausnahme der Kölner Malerei)* im Wallraf-Richartz-Museum und im Kunstgewerbemuseum der Stadt Köln, Cologne 1969, pp. 71–72;

M.J. Friedländer, *Early Netherlandish painting*, vol. XI, Leiden 1974, p. 28, reproduced pl. 35 (as Antwerp Mannerist);

*Old master paintings. An illustrated summary catalogue*, Zwolle-The Hague 1992, p. 395, cat. no. 3532, reproduced (as Southern Netherlandish school, circa 1520);

B. Lambert, "St. Maria ad gradus," in *Colonia Romana* 11 (1996), pp. 61–75 (including a full drawing of the altarpiece);

W. Hansmann and G. Hoffmann, *Spätgotik am Niederrhein: Rheinische und Flämische Flügelaltäre im Licht neuer Forschung*, Cologne 1998, p. 269 note 291;

N.H. Yeide, *Beyond the Dreams of Avarice*, The Hermann Goering Collection, Dallas 2009, p. 67, cat. no. A328 (as Michael Pacher).

Cologne's Agilolphus altar, also known as the Altar of the Five Moors, is one of many late Gothic carved altarpieces exported from Antwerp during the late-fifteenth and early-sixteenth centuries.<sup>1</sup> It was commissioned from Antwerp in about 1520–21 for the high altar of the east choir of Saint Maria ad Gradus, a church founded by Herman II and completed in 1075 by Archbishop Anno II. Anno revered the church immensely and even brought the relics of St. Agilolphus to the site in 1062. This altarpiece, which featured two sets of painted wings flanking a carved central shrine above a predella, was a *Doppelwandelaltar*, or a double-transformation piece with three states.<sup>2</sup> In the first state, the altarpiece was closed; in the second, the first set of wings were opened to reveal scenes from the lives of Saints Anno and Agilolphus; and in the third, the state visible today in the cathedral, the inner wings were opened to reveal a carved central shrine illustrating scenes from the Life of Christ and painted wings enlivened with stories from the Life of Mary. Beneath the main altarpiece is a predella into which the shrine of the relics of St. Agilolphus and later the Five Moors were once housed, and carved wooden sculptures of Saint Anno, Saint Agilolphus, and Mary would have adorned the top of the central shrine.<sup>3</sup> According to Birgit Lambert, it seems probable that by the time the altarpiece was moved to the Cologne Cathedral in 1817, many of the panels on the secondary outer wings, including the present, had already been sold, probably after Saint Maria ad Gradus was dissolved around 1803 as a result of the French occupation.<sup>4</sup>

Max Friedländer was the first to identify several of these dispersed panels, but this task was fervently taken up again in 1942 by Wolfgang Stechow who also proposed a reconstruction of the outer wings of the original altarpiece that has been subsequently endorsed by several scholars.<sup>5</sup> The present panel would have been visible on the left in the first state when the altarpiece was completely closed (fig. 2). Its pendant, a comparable panel of Saints Agilolphus and Blaise (fig. 3) formerly in the collection of F.A. Weinzheimer in Fiesole but today in the Maternus Chapel of the Cologne Cathedral,<sup>6</sup>



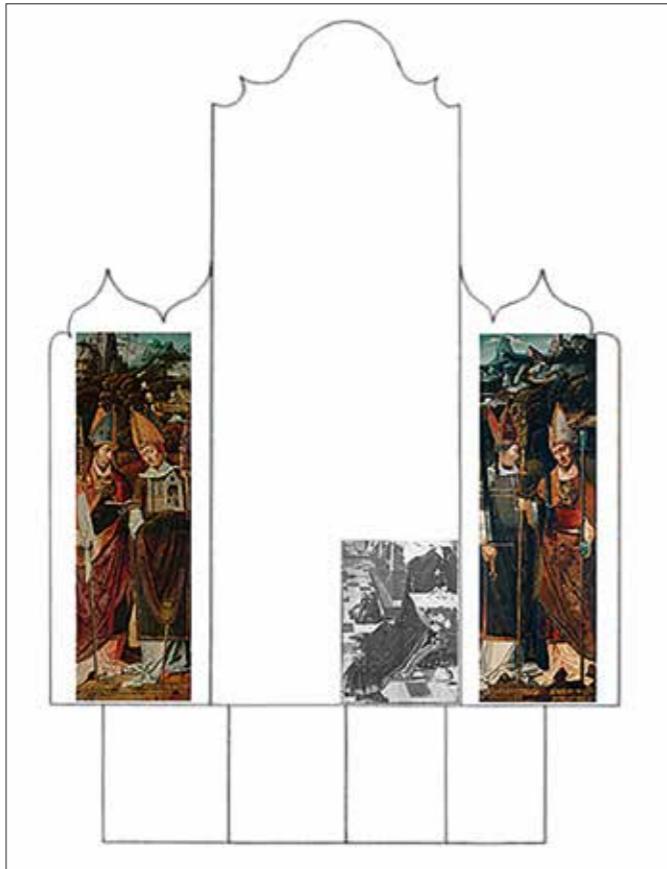


Fig. 2 Proposed reconstruction of the first state of the Agilolphus Altarpiece, Cologne.

would have appeared on the right. Between these two panels that soared in height was an *Annunciation* of even larger dimensions. One fragment of this *Annunciation* showing the lower body of the kneeling Virgin set in an interior with a dog is today in the Wallraf Richartz Museum in Cologne (see detail in fig. 2), while another fragment of the head of the Angel appeared on the market in Switzerland in 1954.<sup>7</sup> On the reverse of both of these fragments are scenes that would have been discernible when the outer wings were opened: the reverse of the former depicts *Agilolphus Celebrating Mass*<sup>8</sup> while the latter depicts a scene from the life of Saint Anno. Two other panels showing scenes from the life of Agilolphus from the secondary wings were also formerly in the possession of Weinzheimer in Fiesole,<sup>9</sup> and several other scenes from the life of Saint Anno have also been located: a panel of *St. Anno of Cologne Receiving the Donation of Siegburg* is today in the Chazen Museum of Art in Madison, Wisconsin<sup>10</sup> and two panels illustrating the *Consecration of Saint Anno and Henrich IV Giving Alms* were sold on the market in 1927 as the Monogrammist H.A.<sup>11</sup>

Stately, full-length depictions of Saints Agricetus of Trier (left) and Anno II (right), both of whom were revered archbishops in Cologne, fill the entirety of the present panel. They are both set before a rolling and detailed Netherlandish landscape, and just below their feet are the same gilt identifying inscriptions found throughout nearly all of the painted panels of the altarpiece. A relatively rare figure in history, Saint Agricetus of Trier was the patriarch of Antioch and a bishop of Trier. He succeeded Cologne's first-known bishop, Maternus of Cologne, serving in this role from about 314–329, and like Agilolphus, his relics were also kept in the church of St. Maria ad Gradus. Saint Anno II served as Archbishop of Cologne from 1056 until 1075. In addition to serving prominent secular and religious roles throughout the Holy Roman Empire during the reign of Henry IV (1050–1106), he also built

many monasteries and churches in and around Cologne. He is shown here holding a small early sixteenth century model of Saint Maria ad Gradus, the church he founded in 1075, upon which rest small figures of the Annunciation. Infrared reflectography shows that the artist made subtle changes in the appearance of this building, perhaps suggesting that its architectural detail was of importance to the patron or artist.

The artist of this panel is most often referred to as The Master of the Agilolphus Altarpiece. This anonymous artist employed a notably bold and vibrant palette and has been described by scholars as an Antwerp mannerist of the early sixteenth century. Friedländer remarked particularly on the proportions of the bishops' bodies being typical of the Antwerp mannerist school, expressing that "the two stately saints are represented in a rather impressive and restrained fashion..."<sup>12</sup> Previously, the painted wings had been connected to the workshop of Adrian van Overbeck (active 1508–1529),<sup>13</sup> an Antwerp master in the Guild of St. Luke. This notion, however, has since been rejected and doubly confirmed by infrared analysis of the Wallraf-Richartz panel which revealed a markedly different use of underdrawing.<sup>14</sup> Other erroneous attributions have included Michel Pacher as well as an artist from the lower Rhenish school, among others.

#### A NOTE ON THE PROVENANCE

In the years after the outer wings were separated from the main altarpiece, this panel and several others depicting scenes from the life of Saint Anno entered the Princely Collection of the Hohenzollerns in Sigmaringen.<sup>15</sup> Although it is not exactly clear when the panel of Agricetus and Anno entered that collection, it was recorded there by 1874. The panel then passed to Ludovic de Spiridon in Rome, in whose collection it remained until auctioned in 1928 when it was acquired by the Amsterdam-based Jacques Goudstikker, among the most renowned tastemakers, dealers, and art collectors of his day. During the Nazi invasion of the Netherlands, over 1,400 works were appropriated from him, and while he managed to escape Amsterdam with his wife and son, he tragically died aboard a ship during his Dover passage. The remarkable survival of his black notebook, in which he itemized every work in his vast stock, has been an invaluable source in tracing works formerly in his possession. In a 2006 landmark decision, over 200 of the vast number of pictures which had been handed over to the Dutch state in 1946, were restituted to Goudstikker's heir, including the present masterpiece

<sup>7</sup> For a full description of this altarpiece, its carved elements, and how it would have been transported a long distance, see B. Schwanecke, "Der Agilolphusaltar im Kölner Dom: Aufbau, Würdigung und Restaurierungsbericht," in *Kölner Domblatt* 43 (1978), vol. 43, pp. 37–50.

<sup>8</sup> This idea was first put forward by Stechow in 1942 and endorsed by subsequent scholars. See M. Stechow, "An Antwerp Altarpiece for Cologne Reconstructed," in *Art in America*, 30 no. 1, (January 1942), pp. 15–16.

<sup>9</sup> For an image of the altarpiece with the carved saints, see Schwanecke 1978, p. 270, fig. 96.

<sup>10</sup> According to Lambert, that the outer wings did not move to the Cologne Cathedral in 1817 suggests they were already dismantled by that period. See Lambert 1996, p. 64, note 54.

<sup>11</sup> Stechow 1942. The proposed reconstruction of the altarpiece is explored in even further depth by Birgit Lambert in her 1996 article on "St. Maria ad gradus" in *Colonia Romana* (see Literature).

<sup>12</sup> We are grateful to Dr. Klaus Harder for confirming the present location of this panel in the Cologne Cathedral. This panel was acquired for the Cathedral in 1986, as discussed in "Tafel vom Agilolphus-Altar erworben," in *Kölner Domblatt* 52 (1987), p. 266.

<sup>13</sup> Sale, Lucerne, Fischer Auktionen 22–26 June 1954, lot 2372.

<sup>14</sup> Wallraf Richartz Museum, Cologne, inv. no. WRM 0467, oil on panel, 100 by 70.5.

<sup>15</sup> Stechow 1942, p. 8, reproduced figs. 7 and 8. Both panels are also reproduced in the Frick Digital Archive.

<sup>16</sup> Inv. no. 13.1.2, oil on panel, 40.5 x 28.5 inches, Gift to the University of Wisconsin-Madison in 1913 from Charles R. Crane. This scene, as recorded in *Vita Annonis II*, illustrated the moment when Saint Anno is presented with the site in Siegburg upon which he defeated Heinrich, Count of Palatine, in 1060. This spot of land that would later house the Benedictine Abbey of Siegburg in 1064.

<sup>17</sup> Anonymous sale, Cologne, Lempertz, 3 May 1927, lots 5 and 6 (as Monogrammist H.A.). Both oil on panel, 100 by 68 cm. On the panel of *Heinrich IV Distributing Silver to the Poor*, there is a monogram H.A. on the blue belt of the beggar, perhaps providing a hint to the initials of the anonymous master. The 1927 catalogue also references the connection to the Master of Linnich.

<sup>18</sup> M. J. Friedländer, *Early Netherlandish painting*, vol. XI, Leiden 1974, p. 28.

<sup>19</sup> P. Clemens, H. Vogts, W. Zimmermann, *Die Kunstdenkmäler der Stadt Köln. Im Auftrage des Provinzialverbandes der Rheinprovinz und mit Unterstützung der Stadt Köln*, vol. 6, no. III, Düsseldorf 1937, pp. 235–236; W. Hansmann and G. Hoffman, *Spätgotik am Niederrhein: rheinische und flämische Flügelaltäre im Licht neuer Forschung*, Cologne 1998, p. 269. Also discussed in Hiller, Vey, and Falk 1969.

<sup>20</sup> Hansmann and Hoffman 1998, pp. 271–73.

<sup>21</sup> For the other smaller panels from the altarpiece, see Lehener 1864, cat. nos. 62–64.

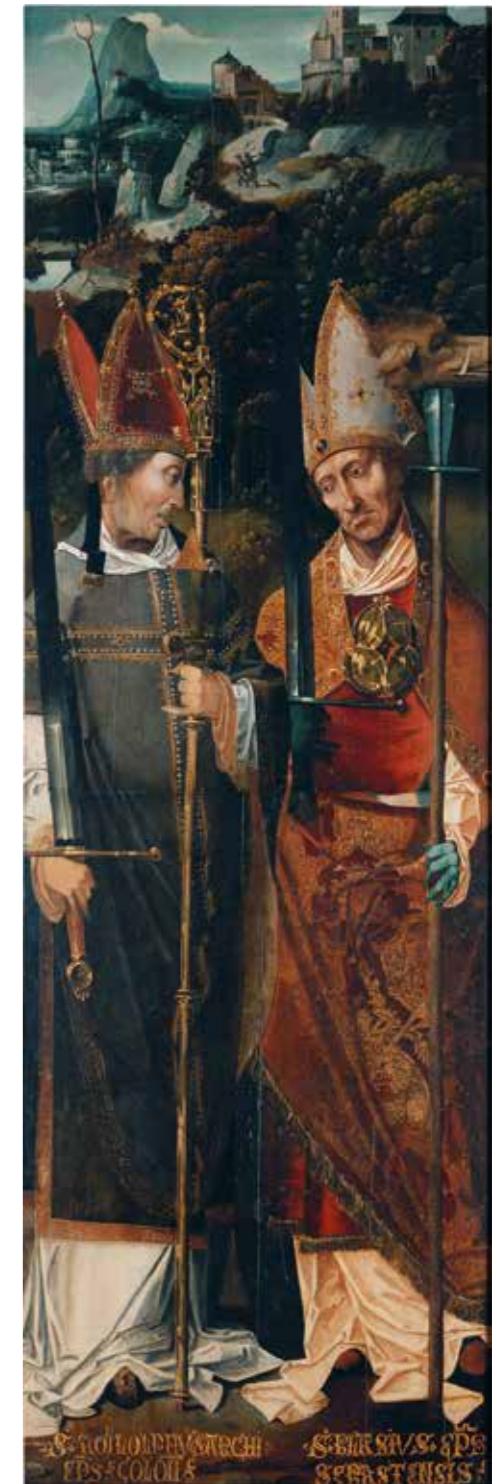


Fig. 3 Master of the Agilolphus Altar, Saint Agilolph and Saint Blaise, oil on panel. Cologne Cathedral. © Hohe Domkirche Köln, Dombauhütte; Foto: Matz und Schenk.



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

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## SWABIAN SCHOOL, CIRCA 1480–1490

Swabian School, *circa* 1480–1490

Saint Ursula and the Eleven Thousand Virgins Returning to Cologne (recto);  
Saints Catherine of Alexandria and Two Ecclesiastics (verso)

oil on panel, with gold ground details on verso  
25 1/8 by 31 7/8 in.; 64.0 by 81.0 cm.

\$ 150,000-250,000

### PROVENANCE

Musée Galliera, Paris, June 11, 1971, lot 58 (as Cologne School, *circa* 1500);

Château de Gourdon;

Their collection sale ("Les Collections du Château de Gourdon"), Paris, Christie's, 29-31 March 2011, lot 507 (as Cologne School, *circa* 1500, and as Ursula's arrival in Basel).

This charming double-sided panel was probably painted in about 1480–1490 in the Allgäu, a Swabian region in southern Germany. One side illustrates an important episode from the popular legend of Saint Ursula, while the other depicts three standing saints (Catherine, a bishop saint, and a papal saint) set against a red background with gilt carnations. This work very likely originally served as a panel for a wing of a larger altarpiece, with Saint Ursula visible when the altar was open and the three saints when closed.

Saint Ursula, the beautiful daughter of a Christian King, was betrothed to the pagan Aetherius. Prior to their marriage, Ursula arranged a pilgrimage to Rome, a journey where she was accompanied by 11,000 maidens across eleven ships. From Tiel they traveled to Cologne, then sailed up the Rhine to Basel from where they walked across the Alps to Rome. There, Ursula met Pope Cyriacus and his papal party, all of whom returned with her and her companions to Basel where they boarded ships and set sail homewards down the Rhine. After stopping in Mainz to collect her now-baptized bridegroom Aetherius, the party continued toward Cologne, which had by then come under the rule of the Huns. Upon her arrival there, Ursula refused the Hun commander's advances, a rebuke that led to the murder of her and her companions and subsequently to her canonization. In the present panel, Pope Cyriacus and the crowned Aetherius appear in Ursula's boat, confirming the scene depicts her return to Cologne following her trips to Rome and Mainz and prior to her untimely demise by the Huns, shown here as armored warriors.

Even though skylines for such scenes during the period were often complete fantasy, that the city pictured bears closer affinities to the topography of Basel than to the church-lined skyline of Cologne may lend weight to the idea that the artist, unfamiliar with Cologne, was probably from another region. Indeed, the architecture and figural elements of the present panel comes closer to the style of late Gothic artists from the Allgäu region, more specifically artists from the circle of the artist Ulrich Mair of Kempten.

We are grateful to Dr. Bernd Konrad, whose expanded expertise forms the basis of this cataloguing entry.





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## ATTRIBUTED TO QUINTEN MASSYS THE ELDER AND WORKSHOP

Louvain 1465–1530 Antwerp

### Lamentation

oil on a thin canvas, with a painted gilt border  
38 5/8 by 26 3/4 in.; 98.0 by 68.0 cm.

\$ 300,000-500,000

### PROVENANCE

Private collection, Spain;

Anonymous sale, Madrid, Duran, 27 September 2018,

lot 72 (as Flemish School, 19th century);

Where acquired by the present collector.

This recently rediscovered *Lamentation* is an exceptionally powerful rendering of a composition renowned throughout Antwerp during the sixteenth century. The many versions known of this image are thought to take as their precedent a lost original by Quinten Massys, the founder of the Antwerp School, but none rivals the quality, finesse, and completion of the present work. Painted with exacting detail and imbued with undeniable gravitas and monumentality, this picture is the strongest known example of its type. It comes so remarkably close to the hand of the master that Dr. Larry Silver, to whom we are grateful, has proposed this may be the lost original datable to the very last years of the artist's career.

In this painting, a sorrowful Mary tenderly embraces the lifeless body of her Son. Their pyramidal figures fill the foreground of the scene, bringing a palpable sense of immediacy to the image. Mary's voluminously draped figure supports the thin and gaunt frame of Christ, the beautiful folds of her white veil complementing the delicate features of her round face. Her warm skin, flushed cheeks and rosy lips offset the haunting pallor of Christ, a powerful contrast that further enhances the poignancy of this intimate moment. As tears fill her eyes and run down her cheeks, Mary places one last kiss on the lips of Christ. Above their heads appears the rocky outcropping of Calvary, atop which rise the three crosses of the crucifixion. To the right of their heads, Joseph of Arimathea, visible in profile with outstretched arms, prepares his own tomb for Christ's burial. Two gentlemen in conversation meander along a path near the left edge, and a highly detailed walled cityscape of Jerusalem appears in the middle distance, beyond which a rolling landscape gently recedes into the deep horizon to a point where it becomes one with the blue of the sky above. Adding a final degree of finish to the scene, a painted gilt border frames the composition.

Quinten Massys was a highly innovative artist who built a successful career in the early sixteenth century in Antwerp, which at that time was a flourishing city booming with economic and artistic opportunity. The father of an artistic dynasty of his own, Massys was born in Louvain in about 1465–1466. In 1491, he was admitted as a master painter to the Guild of St. Luke in Antwerp, and as early as 1495, he welcomed his first apprentices to his workshop.<sup>1</sup> Although details of his earliest artistic training are unknown, a keen awareness and response to works of other artists is reflected in his œuvre. This includes not only northern artists such as Rogier van der Weyden, Louvain-based Dieric Bouts, Hans Memling, and Gerard David, among others, but also Italian artists, most importantly, Leonardo da Vinci, although the exact origins of his connections to Southern Europe are uncertain. As Massys's career progressed, his increasingly devout religiosity found echoes in his artistic output, particularly in the last decade of his career. He spent the very end of his life at a Carthusian monastery in Kiel, where he died in 1530. Soon after, his two sons Cornelis and Jan Massys registered as masters in Antwerp's guild, and the latter, who worked very closely in the style of his father, may indeed have taken over his thriving workshop.

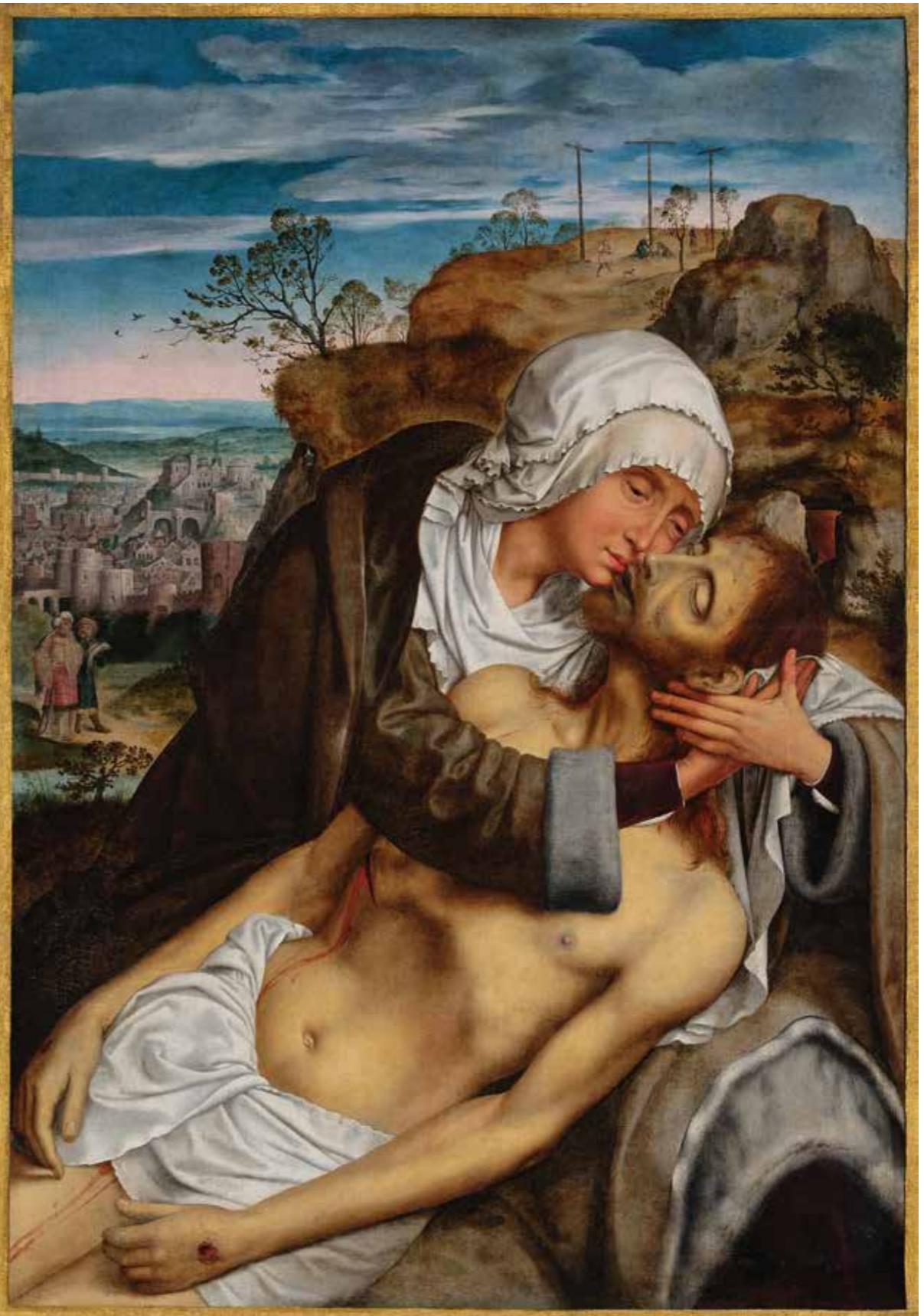




Fig. 1 Quinten Massys, *Lamentation*, central panel from the altarpiece of the Guild of the Joiners, oil on panel. Antwerp, Royal Museum of Fine Arts. © Art in Flanders / Bridgeman Images

During the first few decades of the sixteenth century, Quinten Massys explored themes of the Lamentation on several occasions. One of the earliest instances is the central panel for the *St. John Altarpiece* (fig. 1)<sup>2</sup> which was commissioned in 1508 for the Antwerp Cathedral by the chapter of the city's joiner's guild and completed in 1511. That painting betrays an awareness of Rogier van der Weyden's famed *Descent from the Cross*, an altarpiece Massys would have encountered in Louvain as a young man. Massys's more restrained *Lamentation* of about 1514<sup>3</sup> shares some compositional affinities with works of a similar subject by Dieric Bouts, particularly in the full-length rendering of the stiff body of the deceased Christ resting on the lap of his mother. His later works were suffused with less majesty and more humanity, so as to inspire greater piety and emotion from the viewer, as wonderfully exemplified in the present composition, which shares some visual parallels with a panel from the workshop of Gerard David in the Philadelphia Museum of Art.<sup>4</sup>

Like other devotional images from Massys's late career, this Lamentation is known in multiple variants, nearly all of which record only the central figures at half-length and omit the detailed cityscape at left. These versions largely differ by way of quality and narrative detail, but none matches the scale, level of execution, or the comprehensiveness of the present work.<sup>5</sup> Two variants include a copy ascribed to Massys's workshop in the Royal Museum of Fine Arts in Brussels, but formerly in the collection of Charles d'Arenberg, and another copy in the Royal Museums of Fine Arts in Antwerp (fig. 2).<sup>6</sup> Several other examples are today in Spanish collections,<sup>7</sup> and that so many of these types have links to Spain suggests that Massys's original may have been in that region very early in its lifetime. Such a detail should not be surprising, for Massys's reputation stretched far outside the Netherlands, and several of his works were exported to the Iberian Peninsula. Even after his death, Massys's reputation held strong, and one of the most captivating records of the popularity of the present composition is found in Willem Key's panel of the same subject from about 1553 in the Alte Pinakothek in Munich (fig. 3).





Fig. 2 Quentin Massys, *Lamentation*. Royal Museum of Fine Arts Antwerp, inv. no. 565.



Fig. 3 Willem Key, *Lamentation of Christ*, oil on oak panel. Munich, Alte Pinakothek, inv. no. 539.

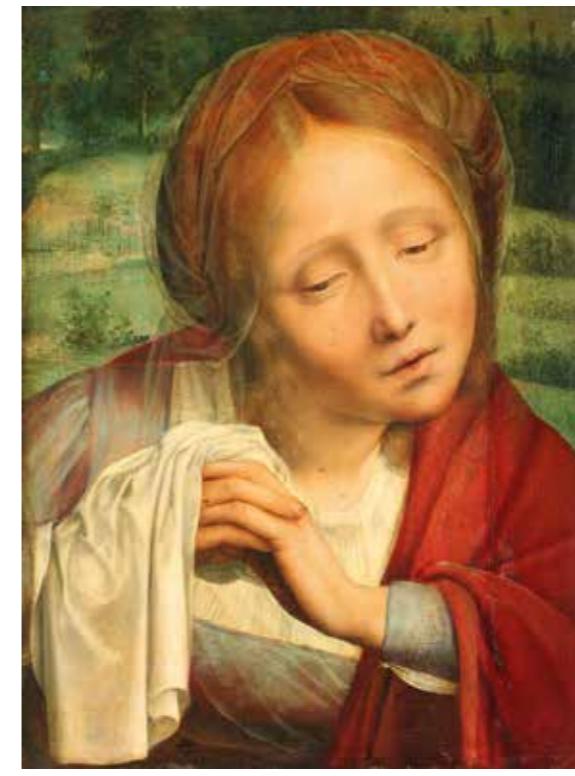


Fig. 4 Quentin Massys, *Grieving Mary Magdalene*, oil on oak panel. Berlin State Museums, Gemäldegalerie / Christoph Schmidt.

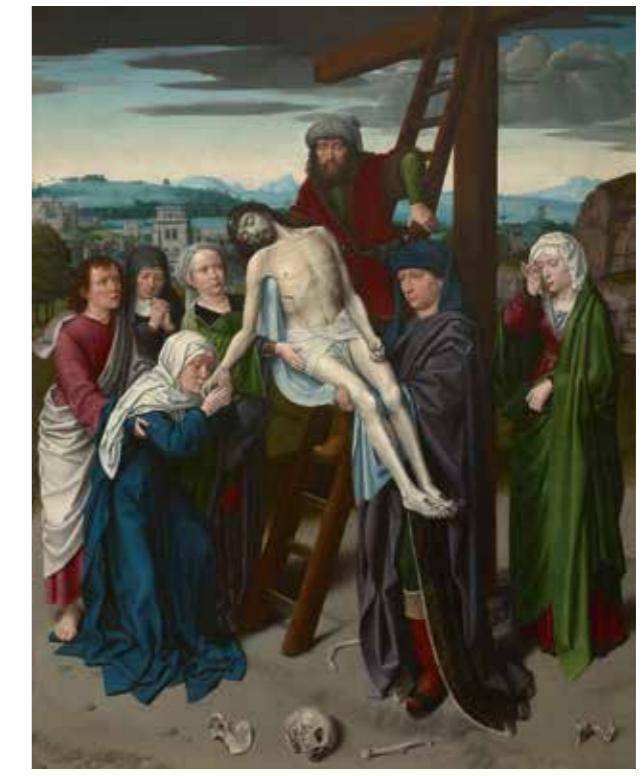


Fig. 5 Gerard David, *Deposition*, oil on canvas. New York, The Frick Collection, inv. no. 1915.1.33. © The Frick Collection.

Massys's lost original certainly served as direct inspiration for Key, who changed the scene really only by reversing the orientation and presenting the dead Christ with a more classical torso.

From the thin strokes of hair emerging at the edge of the beautiful folds of the Virgin's veil, to the highly detailed landscape and cityscape, and to the subtle modeling of the flesh tones of his figures, several compositional details throughout the present painting can be linked to Massys's output and style. The same two men walking along the uneven path at left, for instance, appear in Massys's *Crucifixion* of circa 1515 in the National Gallery of Canada.<sup>8</sup> The Virgin's rounded face, thin nose, and partially closed downcast eyes find parallels in the artist's 1529 *Rattier Madonna*,<sup>9</sup> but perhaps even more so in the tear-filled sorrowful visage of his *Grieving Magdalene* of about 1526 (fig. 4).

Several instances of Massys painting in glue tempera on fine linen (also known as *tüchlein*) are known, but this painting was executed in oil on a very thinly woven canvas. The oil on canvas technique was already in use by Italian artists like Titian during Massys's lifetime,<sup>10</sup> and although it would become a more common medium for Northern artists in the seventeenth century, several early examples are known by Netherlandish hands. In addition to Lancelot Blondeel's 1523 canvas of Saints Cosmas and Damian in Sint Jakobskerk in Bruges, his 1545 canvas of *St. Luke Drawing the Virgin* in the Groeningemuseum in Bruges, and Joachim Bueckelaer's slightly later *Four Elements* in the National Gallery in London, among others, perhaps the earliest and most well-known is Gerard David's large *Deposition* (fig. 5), painted in about 1495–1500 and today in the Frick Collection, New York. Considering his creative spirit and his aforementioned awareness of artistic practices prevalent in both the North and the South, such a novel degree of innovation in choice of medium would not be surprising for Massys, particularly at the end of his career. Of additional note, like the present work, the Frick canvas also has a painted border, a detail which is found in traces

at the edges of Massys's *tüchlein* of a *Virgin and Child with Saints Catherine and Barbara* in the National Gallery, London.<sup>11</sup> As many canvases of the period were made for export, such borders may have sometimes served as a decorative element or as a guide for restretching once the work reached its destination.<sup>12</sup>

We are grateful to several art historians for kindly sharing their opinions on this painting's attribution, including Dr. Larry Silver, Till-Holger Borchert, Peter van den Brink and Prof. Dr. Maximiliaan Martens, among others. Larry Silver, who has examined the work firsthand and has assisted in the cataloguing of this lot, accepts this painting as a late work by Quinten Massys. From high resolution images, Till-Holger Borchert believes it was produced by Quinten Massys with assistance from his Workshop, and Peter van den Brink considers it a high-quality example from the artist's Workshop. Maximiliaan Martens, who has also examined the work firsthand, situates the canvas in the direct following of the artist.

<sup>1</sup> His apprentices at this early period of his career included Ariaen (?van Overbeke), Willem Muellenbroec, Eduart Portugalijs, and Hennen Boeckmaker.

<sup>2</sup> Royal Museum of Fine Arts, Antwerp, inv. nos 245–49. For a full discussion on this altarpiece, see L. Silver, *The Paintings of Quinten Massys with Catalogue Raisonné*, Montclair 1984, pp. 204–205, cat. no. 11, the center reproduced plate 20.

<sup>3</sup> Musée du Louvre, Paris, inv. no. 2203.

<sup>4</sup> See, for example, a small panel from the Workshop of Gerard David in the Philadelphia Museum of Art (inv. no. 54, oil on panel, 19.8 x 18.3 cm).

<sup>5</sup> A copy of the present composition by an anonymous artist in the circle of Massys recently appeared on the market in February 2020: Anonymous sale, Philadelphia, Freeman's, 18 February 2020, lot 4 (as Circle of Quinten Massys the Elder).

<sup>6</sup> Silver 1984, p. 229, cat. nos 47 A 1 and 47 B 1 respectively.

<sup>7</sup> For example, one recorded in the Lazzaro-Galdiano Collection, Madrid (Silver 1984, cat. no. 47 A 2) and another in the Cathedral in Seville.

<sup>8</sup> Oil on oak panel, 51 by 36.5 cm, inv. no. 6190.

<sup>9</sup> Musée du Louvre, Paris, inv. no. 20. Silver 1984, pp. 229–230, cat. no. 48, reproduced plate 68.

<sup>10</sup> For example, see three paintings by Titian at the National Gallery, London: *Bacchus and Ariadne* of circa 1520–23 (NG 35), *Portrait of Girolamo Fracastoro* of circa 1528 (NG 3949) and his *Boy with a Bird* datable to the late 1520s (NG 933).

<sup>11</sup> National Gallery, London, inv. no. NG3664, glue tempera on linen, 93.5 by 110.3 cm.

<sup>12</sup> Painted borders are somewhat common on tüchlein, such as on Dieric Bouts' *Entombment* in the National Gallery, London (inv. no. NG664).



PROPERTY FROM THE MARTELLO COLLECTION

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## ANTONIO DE' BARDI GIOVANNI MINELLO

Padua circa 1465 – Venice 1529

### Bust of a Young Woman

marble

height of bust, without green marble socle: 8 7/8 in.; 22.5 cm.

\$ 120,000-180,000

#### PROVENANCE

Alessandro Morandotti (1909-1979), Rome;  
Countess Ruth Constantino (d. 2023), New York,  
before 1963;  
Thence by descent to the present collector.

#### EXHIBITED

Washington, D.C., National Gallery of Art, long-term  
loan, 2004 - 2023.

#### LITERATURE

A. M. Schulz, "Two new works by Antonio Minello," in *Burlington Magazine* 137, no. 1113 (December 1995), pp. 805-806, reproduced figs. 21, 22;  
A. Luchs, *Tullio Lombardo and Ideal Portrait Sculpture in Renaissance Venice*, Cambridge 1995, pp. 105-106, 299, reproduced figs. 188, 189;  
R. Roani, in *In the Light of Apollo: Italian Renaissance and Greece*, exhibition catalogue, Mina Gregori (ed.), vol. I, Athens 2004, pp. 438-439, cat no. X.19;  
*Gli Este a Ferrara: Il camerino di alabastro: Antonio Lombardo e la sculptura all'antica*, exhibition catalogue, Matteo Ceriana (ed.), Milan 2004, p. 210;  
A. Luchs, in *Tullio Lombardo and Venetian High Renaissance Sculpture*, exhibition catalogue, Washington, D.C. 2009, pp. 82-85, cat. no. 5;  
A. M. Schulz, *The Sculpture of Tullio Lombardo*, London/Turnhout 2014, p. 58, cat. no. 66;  
A. Bacchi, "Rinascimento Privato," in *The Adventures of a Renaissance Sculpture: Antonio Minello's Apollo from Padua to Rome and Vienna*, Walter Padovani (ed.), Milan 2019, p. 55, reproduced fig. 30.



Fig. 1 Antonio Minello, *Mercury*, 1527, marble. London,  
Victoria and Albert Museum, inv. no. A.44-1951.





Fig. 2 Antonio Minello, detail of the *Investiture of Saint Anthony*, circa 1500-1519. Padua, Cappella del Santo, S. Antonio.



Fig. 3 Antonio Minello, *Saint Giustina*, polychrome stucco. Florence, Museo Bardini.

Greek legend, but in the Roman version of the story, Aeneas is the central character; thus the reference to Dido.<sup>2</sup>

Her facial expression was likely inspired by the great classical sculpture of Laocoön and his sons, unearthed in Rome in 1506, which became widely known through engravings and drawings. Schulz notes that this physiognomy is a trope that Minello repeats in many of his sculptures including his signed figure of *Mercury* of 1527, now in the Victoria and Albert Museum, London and made for the noted 16th century scholar and art collector Marcantonio Michiel.<sup>3</sup> According to Schulz, the dating of the present bust should approximate that of the *Mercury* (fig. 1).<sup>4</sup>

Antonio Minello's name first appears in April 1483 in documents of the Arca of the Basilica di S. Antonio at Padua when he was working under his father, Giovanni Minelloi, in the extensive decoration of the basilica's choir screen and later the Cappello del Santo.

Antonio was entrusted with three funerary monuments in SS Giovanni e Paolo in Venice in honor of military heroes from the Siege of Padua, circa 1512-15, and the relief of the *Investiture of St. Anthony* in the Cappello, 1513-19 (fig. 2). Among the smaller, refined sculptures in his oeuvre are *Pan and Luna*, circa 1525, now in the Bayerisches Nationalmuseum in Munich and his *bust of a woman* in the Museo Bardini, Florence (fig. 3) based on Minello's statue of *S. Giustina*, circa 1512, on the facade of the Cappello del Santo.<sup>5</sup> On 4 January 1524, after the death of Lorenzo Bregno, Minello acquired the older sculptor's workshop in Venice and moved his business there.

Together with the leading proponents of the classically-inspired "ideal" portrait, Minello championed this sculptural aesthetic with a combination of finesse and a vitality of carving that distinguished him from the work of sculptors from antiquity.

1. A. Luchs 2009, p. 82.

2. A. Luchs 2009, pp. 82 and 85, n. 2

3. A. M. Schulz 2014, p. 58

4. A. M. Schulz 1995, p. 806

5. A. M. Schulz, 'Four new works by Antonio Minello' in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, XXXI, no. 2/3, 1987, pp. 291-326





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## DOMÉNIKOS THEOTOKÓPOULOS, CALLED EL GRECO

Heraklion 1541 - 1614 Toledo

### Martyrdom of Saint Lawrence

oil on panel  
18 1/2 by 20 1/8 in.; 47.0 by 51.1 cm.

\$ 400,000-600,000

#### PROVENANCE

Private collection, Switzerland;  
From whom acquired by the present owner.

This newly discovered painting by El Greco, one of the most original artists of sixteenth-century Europe, is a remarkable early work. Executed *circa* 1568 or 1569, almost immediately after the artist's arrival in Venice from Crete, the painting shows how rapidly he internalized myriad visual sources that together coalesce in this rare panel that helps elucidate the great painter's artistic genesis.

Born in Crete to a Greek Orthodox family of government functionaries who worked for the Venetian colonial service, El Greco arrived in Venice between January and August 1568. He remained there for just over two years and is recorded in Rome (via Verona, Parma, and Florence) by late 1570. His time in Venice, though critical to understanding El Greco's artistic trajectory, remains somewhat opaque. For instance, while he certainly knew Titian, and likely visited his workshop, it has yet to be determined if the two painters ever directly worked together.



Fig. 1 Doménikos Theotokópoulos, called El Greco, *Adoration of the Magi*,  
oil on panel. Athens, Benaki Museum, inv. no. 3048.





Fig. 2 Doménikos Theotokópoulos, called El Greco, *Modena Triptych*, oil on panel. Bergamo, Accademia Carrara, inv. no. GE8095.



Fig. 3 Doménikos Theotokópoulos, called El Greco, *Annunciation*, oil on panel. Madrid, Museo Nacional del Prado, inv. no. P000827. © Bridgeman Images.



Fig. 4 Andrea Medolla, called Schiavone, *Saint Thomas*, etching.



Fig. 5 Giulio Bonasone, *Cupid in the Elysian Fields*, engraving (detail).

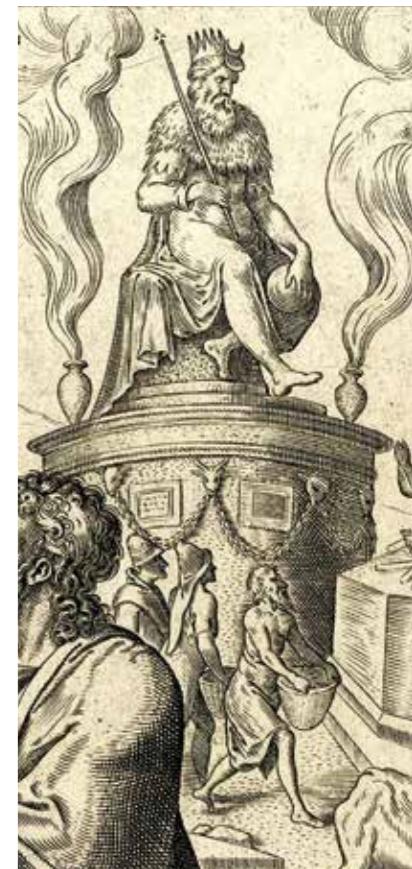


Fig. 6 Philips Galle, after Maerten van Heemskerck, *Elijah Challenges Ahab and the Priests of Baal*, engraving (detail).

The present painting, like all known works produced by El Greco in the late 1560s, reflects a certain striving quality. He appears at once to be searching for compositional resolution, figural cohesion, and gestural legibility, with varying degrees of success. Much as in other early paintings, including the *Adoration of the Magi* in the Benaki Museum, Athens (fig. 1), the *Modena Triptych* at the Accademia Carrara (fig. 2), and the *Annunciation* at the Museo del Prado (fig. 3), El Greco brings together motifs from a number of etchings and engravings.<sup>1</sup> As in those works, he adapts, transposes, and modifies. The elongated figural forms, with agitated twisting drapery and spindly fingers, recall those in Andrea Schiavone's prints: the man in green framing the composition at right strikes the same downcast pose as the apostle *Saint Thomas* (fig. 4). For *Saint Lawrence*, who, with arms tied above his head, bucks forward slightly, El Greco seems also to have borrowed from Giulio Bonasone's *Cupid in the Elysian Fields* (fig. 5). For the statue of

Neptune seated upon a large, festooned plinth at left, El Greco appears to have drawn from *Elijah Challenges Ahab and the Priests of Baal*, engraved by Philips Galle after Maerten van Heemskerck (fig. 6). And for the slightly disjointed architectural elements, which reveal El Greco's early difficulty with the construction of fully legible perspectival space, he incorporated elements from Dirck Volkertsz. Coornhert and Cornelis Cort.

El Greco culled not only from graphic sources circulating in Italy, but also from the works of the great colorist Jacopo Tintoretto. The burnt citric oranges (which also appear in El Greco's near-contemporaneous *Entombment of Christ* in the National Gallery, Athens<sup>2</sup>), in particular, recall the Venetian's luminous tones, as does El Greco's use of pure white to indicate luster in the flickering highlights that animate the draperies. Additionally, the corporeality of certain poses suggests an interest in Michelangesque figural force, as filtered through Tintoretto's Venetian gaze. (The receding tiles that demarcate



Fig. 7 Infrared reflectography of the present lot by Shawn Digney-Peer, Fine Art Imaging Services, LLC.

the composition's left side also recall such patterned floors in Tintoretto's compositions; a similar geometric motif appears in El Greco's *Annunciation* [fig. 3].<sup>1</sup>

Infrared reflectography recently conducted on the panel (fig. 7) reveals the marvelously free brushwork that underpins the entire composition. Executed with a dark liquid pigment, the underdrawing is remarkable for its fluidity, spontaneity, and vigor, recalling the same approach evident in the *Modena Triptych* and the *Prado Annunciation*, both executed in these same years, when El Greco was a fledgling painter.<sup>3</sup>

<sup>1</sup> See F. Marias, "Crete, Italy, Toledo," in *El Greco of Toledo, Painter of the Visible and the Invisible*, exhibition catalogue, F. Marias (ed.), Madrid 2014, pp. 125-135.

<sup>2</sup> inv. no. 9979.

<sup>3</sup> See M. Garrido Pérez, *El Greco pintor, Estudio Técnico*, Madrid 2015, pp. 57-87, cat. no. 2, figs. 2.10, 2.12, 2.14, 2.15, 2.17, and pp. 95-101, cat. no. 4, figs. 4.2, 4.5.





310

## FRANCISCO DE HERRERA THE YOUNGER

Seville 1612 - 1685 Madrid

### David with the Head of Goliath

oil on canvas, unlined  
24 1/2 by 16 in.; 62.2 by 40.6 cm.

\$ 40,000-60,000

#### PROVENANCE

Possibly Alonso García de Oñate, Madrid (inventory of 1670).

#### EXHIBITED

Madrid, Museo Nacional del Prado, *Herrera el Mozo y el Barroco total*, 25 April - 30 July 2023, no. 34.

#### LITERATURE

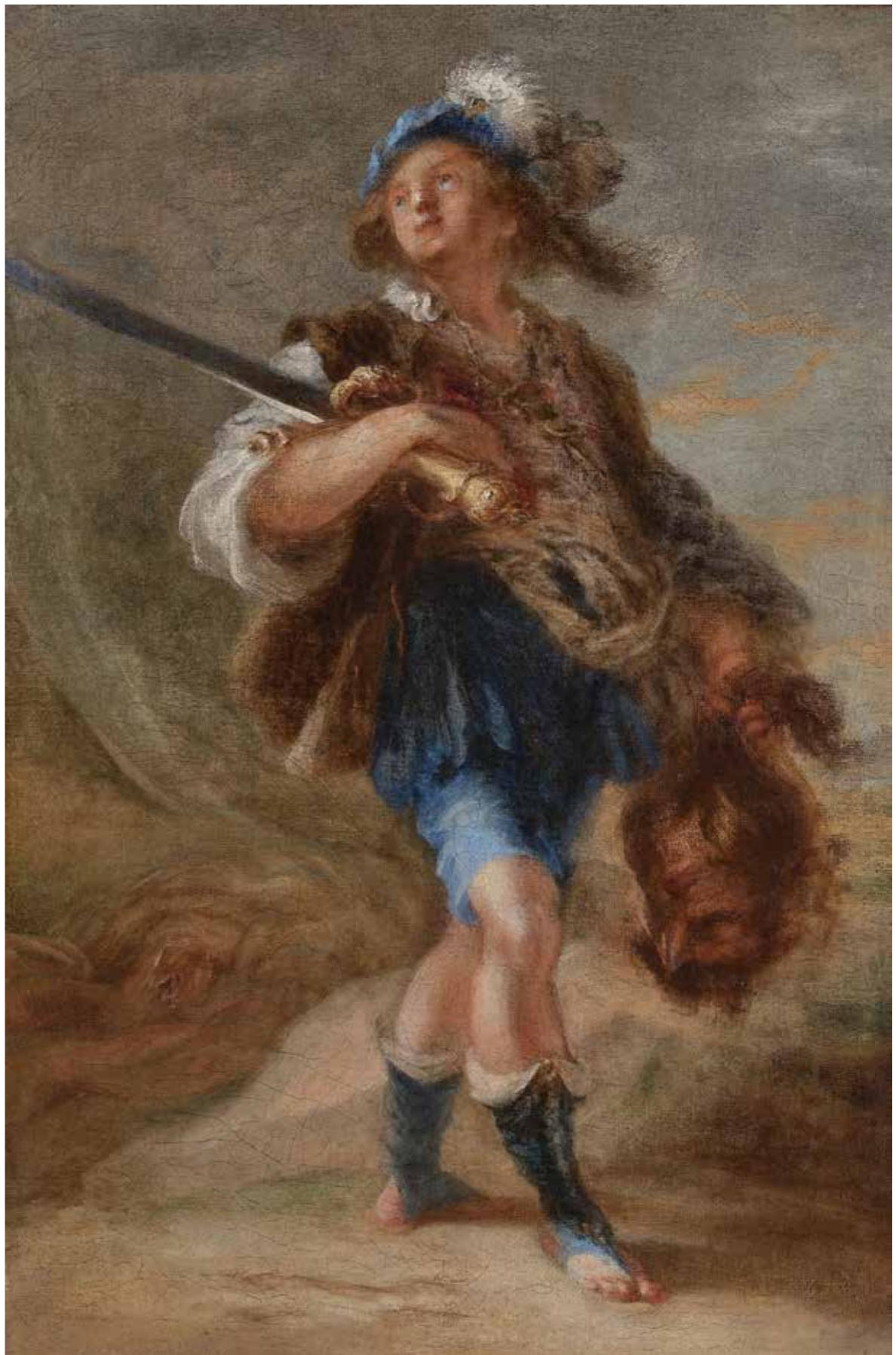
A. Martínez Pérez in *Herrera el Mozo y el Barroco total*, exhibition catalogue, B. Navarrete Prieto (ed.), Madrid 2023, pp. 204-205, cat. no. 34, reproduced.

Dated *circa* 1665-1669, this depiction of *David with the Head of Goliath* by Herrera the Younger was recently included in the Prado Museum's 2023 exhibition of the Sevillian artist's works. One of the most unique and innovative artists of the Spanish Baroque, Herrera the Younger achieved considerable fame during his lifetime, though reputation suffered over the centuries due to the destruction and disappearance of much of his œuvre. An architect, painter, printmaker, and stage designer, Herrera demonstrated exceptional versatility throughout his career. After periods in Rome and Seville, the artist returned to Madrid in 1660 or 1661, where he painted the present work and established a career at court through the support of important patrons, eventually leading to his appointment by King Charles II to *Maestro Mayor de Obras Reales* (Senior Master of Royal Works) in 1677.

Possibly an oil sketch executed for an unknown larger composition, the present canvas illustrates the biblical passage narrated by the prophet Samuel that describes the confrontation between David and the Philistine Goliath (1 Samuel 17:50-51). Already victorious, the young hero holds his trophy—the decapitated head of Goliath—in one hand and balances his sword on his shoulder with the other. Advancing with a confident stride, David leaves behind the conquered giant's headless corpse, rendered in the background at left with dry, allusive brushstrokes. Here Herrera demonstrates his powers of invention, approaching the canvas with rough and free brushwork that generates movement with expressive force. Especially characteristic of the artist's pictorial style is the resolution of David's face, loosely modeled and smoothly applied, recalling his similar treatment of the *Santa Teresa de Jesús* from the same period in the Prado Museum, Madrid (inv. no. P005144).

A brilliant colorist, Herrera enhances his sandy, earthen palette with vivid blue pigments applied to the hero's skirt, sandals, and cap, crowned with bristly strokes of white plumage. The artist's rich sense of color is complimented by loose brushwork, ridges of impasto, and passages of drier pigment that together produce spectacular textural variety. Especially potent at upper right, the dynamic, atmospheric quality of the sky is rendered through the layered application of thin green and blue glazes, a technique also observed in Herrera's canvas of *circa* 1665, *An Artillery General* (Diego de Quiroga Fajardo?), in the Prado Museum, Madrid (inv. no. P001127).

As noted by Benito Navarrete Prieto in the Prado's exhibition catalogue, this exuberant oil sketch may correspond to a canvas listed in Alonso García de Oñate's inventory of 1670, described as: "Quatro pinturas pequeñas con marcos negros de mano de don Francisco de Herrera que son Dabid, San Juan, Santa Margarita y Santa Lucía tasadas todas en mill trescientos y veinte reales." García de Oñate was a frequent collaborator of the sculptor and master architect Sebastián de Benavente, one of Herrera's close friends and professional colleagues in Madrid.





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## BARTOLOMÉ ESTEBAN MURILLO

Seville 1618 - 1682

### Holy Family with a Young Saint John the Baptist

oil on canvas  
30 7/8 by 37 in.; 78.3 by 94.0 cm.

\$ 400,000-600,000

#### PROVENANCE

A.G. Nicholson, London, by 1927;  
Thereafter acquired by the present owner.

#### LITERATURE

D. Angulo Iñiguez, *Murillo*, Madrid 1981, vol. II, p. 420, cat. no. 1250; vol. III, reproduced fig. 547 (under "obras discutibles").

Murillo painted this luminous composition *circa* 1670, a time when he explored the subject of the Holy Family with a young Saint John the Baptist on several occasions. Depicted with painterly subtlety, the graceful scene is at once intimate and serene. The soft brushwork and use of transparent glazes, especially apparent in the fluid rendering of the draperies, are characteristic of Murillo's late work.

Long celebrated for his humanizing renditions of conventional religious subjects, Murillo focuses the composition on the infant Christ's tender embrace of his slightly older cousin. The attentive gazes of both Mary and Joseph, the latter leaning on a staff seemingly lost in contemplation, underscore the children's familiar rapport. Cast in a soft, almost golden light, they appear simultaneously as venerated holy characters and as an ordinary family of humble origin.

Murillo treated this subject in several near-contemporaneous works. As if probing the personal and theological relationships among the central protagonists, he experimented with different poses, gestures, and moods. Among these is a large work produced for the Sacristy of the Capilla de la Antigua in Seville Cathedral and today in the Wallace Collection (fig. 1), as well as versions in Belvoir Castle, Grantham (property of the Duke of Rutland); the Harvard Art Museums, Cambridge (inv. no. 1930.189); and the Museo Nacional de Bellas Artes, Havana.<sup>1</sup> The existence of both a workshop variant and a slightly later copy of the present composition attests to its early success.<sup>2</sup>

<sup>1</sup> E. Valdivieso, *Murillo, Catálogo razonado de pinturas*, Madrid 2010, pp. 446-447, cat. no. 266, reproduced; p. 446, cat. no. 265, reproduced; p. 448, cat. no. 267, reproduced; p. 448, cat. no. 268, reproduced.

<sup>2</sup> For the former, see Munich, Hampel, 23 September 2021, lot 389; for the latter, see Bath, Bonham's, 16 July 2007, lot 638.



Fig. 1 Bartolomé Esteban Murillo, *Holy Family with the Infant Saint John the Baptist*, oil on canvas. London, Wallace Collection, inv. no. P58.





PROPERTY FROM THE ESTATE OF MARILYN SCHIFF

312

## DANIEL SEGHERS

Antwerp 1590 - 1661

### Still Life of Flowers in a Glass Vase

signed lower right: *DS. Soc.<sup>is</sup> JESS*

oil on copper

11 5/8 by 8 1/4 in.; 29.5 by 21.0 cm.

\$ 250,000-350,000

#### PROVENANCE

With Galerie Nissl, Vaduz;

Acquired via private sale, Sotheby's, 2002.

This beautifully-preserved copper by Daniel Seghers, one of Antwerp's leading seventeenth-century flower painters, is among the artist's relatively rare "pure" flower paintings. The balanced design and harmonious palette of the intimate composition eschew pictorial distraction, inviting the viewer to contemplate the luminous flowers, on which two nearly-translucent butterflies have just alit. Delicately rendered with jewel-like clarity, the blooms, about to blossom, appear almost redolent. Indeed, Seghers's friend Constantijn Huygens, Secretary to the Dutch stadholders and one of the period's leading art patrons, described Seghers's floral still lifes as appearing so life-like that "one could almost smell them."<sup>1</sup>

Seghers likely inherited his fascination with the meticulous rendition of botanical forms from his teacher Jan Brueghel the Elder, frequently considered the greatest exponent of the still life genre. Such close examination of nature, on the part of both the artist and viewer, was understood as a stimulus to religious meditation. While the pink and white roses, striped tulip, and red crown imperial lilies were all cultivated locally in Belgium, they also possessed religious symbolism as allusions to the Virgin's purity and virtue.

In 1614, at the age of twenty-four, Seghers converted to Catholicism and entered the Jesuit Order in Mechelen as a lay brother. He took his final vows in 1625. Thereafter, as in the present painting, he signed his works both with his own name (or initials) and with a notation of his religious affiliation. With the exception of two years in Rome, Seghers spent the rest of his career working from a Jesuit monastery in Antwerp. Even so, his paintings were collected both by local intellectuals, including Huygens, and by monarchs across Europe, among them Prince Frederick Henry of Orange-Nassau, Queen Christina of Sweden, and Charles I of England.

<sup>1</sup>"In Praestantissimi Pictoris Dan. Segheri Flores," in *De gedichten van Constantijn Huygens*, J.A. Worp (ed.), Groningen 1894, p. 43 (14 February 1645).





PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

313

## OSIAS BEERT THE ELDER

Antwerp circa 1580 - 1623

Still Life with Cherries in a Wanli  
Porcelain Bowl, Hazelnuts on a  
Pewter Plate, and Three façon-de-  
Venise Wine Glasses

oil on copper  
15 by 19 5/8 in.; 38.1 by 39.7 cm.

\$ 150,000-250,000

### PROVENANCE

Private collection, France;  
With Galerie Sanct Lucas, Vienna, by 1997;  
From whom acquired by the present collector.

The still life paintings of Osias Beert are characterized by their unusually high viewpoint whereby the objects, arranged in carefully balanced and self-consciously artificial compositions, are offered to the beholder on steeply sloping tabletops. Beert became the chief exponent of this rather advanced concept of enhancing the visibility and appreciation of the objects depicted. The careful arrangement of three loose cherries beside the Wan-Li bowl is a motif which recurs in Beert's early panel in the Heinz collection.<sup>1</sup> A similar date of between 1605 and 1610 has been suggested for this picture by Fred Meijer, to whom we are grateful.

<sup>1</sup> See I. Bergstrom, in *Still Lifes in the Golden Age: Northern European Paintings from the Heinz Family Collection*, exhibition catalogue, Washington 1989, p. 95, cat. no. 3, reproduced.





PROPERTY FROM A NEW YORK PRIVATE COLLECTION

314

## JACOB DUCK

Utrecht circa 1600 - 1667

### Guardroom Interior with Sleeping Soldiers, a Raiding Party, and Looted Treasure

oil on oak panel  
19 1/2 by 29 1/4 in.; 49.5 by 74.3 cm.

\$ 80,000-120,000

#### PROVENANCE

Count Johann Rudolf Czernin (1757-1845), Vienna, by 1844 (inv. no. 239);  
Thence by descent to Count Eugen Karl Czernin von Chudenz (1796-1868), Vienna;  
Thence by descent within the family;  
From whom acquired by Galerie Sanct Lucas, Vienna, 1989;  
With Otto Naumann, New York;  
With Hall & Knight, New York;  
From whom acquired by the present collectors.

#### LITERATURE

G. Parthey, *Deutscher Bildersaal. Verzeichniss der in Deutschland vorhandene Ölbilder verstorbener Maler aller Schulen*, vol. II, Berlin 1864, p. 21 (as A. Leduc);  
G.F. Waagen, *Die vornehmsten Kunstdenkmäler in Wien*, vol. I, Vienna 1867, p. 308, cat. no. 13 (as A. le Duc);  
W. Bode, *Studien zur Geschichte der Holländischen Malerei*, Braunschweig 1883, p. 139;  
A. von Wurzbach, *Niederländisches Kunstlerlexikon*, vol. I, Amsterdam 1906, p. 433;  
K. Lilienfeld, "Duck (Duyck), Jacob," in *Allgemeines Lexikon der Bildenden Künstler*, U. Thieme and F. Becker (eds.), vol. X, Leipzig 1914, p. 40;  
W. Drost, *Handbuch für Kunsthissenschaft*, *Barockmalerei in den Germanischen ländern*, Wildpark-Potsdam 1926, p. 190;

Set within the interior of an abandoned Romanesque church, this exceptional guardroom scene is a characteristic work by the Dutch Golden Age painter Jacob Duck. Though he lived and worked in Utrecht, Duck modeled his style on Amsterdam artists such as Pieter Codde and Willem Duyster and concentrated on contemporary genre, particularly guardroom scenes (*cortegaerdjes*). Celebrated for their resplendent technique and striking original details, Duck's paintings often serve as a vehicle for social commentary—in this case, the theme of moral vigilance.

Frequently observed in Duck's paintings from the 1630s, the composition is conspicuously divided in two, separating the sleepers at left and those awake at right, mediated at center by a moral instructor—the vigilant, richly-dressed cavalryman who surveils the sleepers with one hand readied on his sword's hilt. Emblematic of idleness and neglect, the dozing soldiers are characterized



#### LITERATURE CONTINUED

- K. Wilczek, *Katalog der Graf Czernin'schen Gemäldegalerie in Wien*, Vienna 1936, pp. 33-34, cat. no. 239;
- J.A. Spicer et. al., *Masters of Light, Dutch Painters in Utrecht during the Golden Age*, exhibition catalogue, New Haven and London 1997, pp. 235-236, reproduced fig. 2;
- N. Salomon, *Jacob Duck and the Gentrification of Dutch Genre Painting*, Doornspijk 1998, pp. 43, 50, cat. no. 78B and 78c, (as two different paintings), reproduced pl. IV and fig. 9;
- J. Rosen, "The Dutch Guardroom Scene of the Golden Age: A Definition" in *Artibus et Historiae* 27, no. 53 (2006), p.173 note 27;
- R. Juffinger and I. Walderdorff, *Czernin: Verzeichnis der Gemälde*, Vienna 2015, p. 62, reproduced;
- J. Rosen, *Jacob Duck c. 1600-1667, Catalogue Raisonné*, Amsterdam 2017, p. 127, cat. no. 20A, reproduced.

as morally inferior by the surrounding objects, associated with excessive drinking, smoking, and gambling: discarded tobacco pipes, an overturned ale jug, and a backgammon board. In stark contrast, the trio at right examines a rich display of looted treasures, presumably poached from the idle company. A favored tactic of this artist, two of the figures seem to directly address the viewer, who is made an accomplice in their scheme, through both gaze and gesture. The viewer thus becomes an active participant in Duck's theatrical tableau and a recipient of the satirical moral commentary, intended to delight and amuse a seventeenth-century Dutch audience.

Originally trained as a goldsmith, Duck beautifully describes the rich metals and materials of the objects of vertu on display, rendered with meticulous attention to density, temperature, and tactile qualities. Displayed on a table at far right of the composition, the polished surfaces of a gilt standing cup and silver tazza reflect glints of light conveyed by touches of white paint. Duck's lustrous technique is showcased by the slick sheen of pink and yellow fabric creased over the table's edge and nacreous pink and white pearls threaded together in loose strands. Presented to the viewer by the cavalier along the rightmost edge of the panel, the large silver platter reappears in a comparable work by Duck in the Louvre, Paris (inv. no. 1228).





PROPERTY OF A PRIVATE COLLECTION, NEW YORK

315

## ANTHONIE DE LORME

Doornik 1610 - 1673 Rotterdam

### Interior of a Protestant Church at Night with Figures

signed and dated lower left: *A.de.Lorme: / 1649.*  
oil on panel, the reverse stamped with the panel maker's  
mark "4MM"  
34 by 47 1/8 in.: 86.4 by 119.7 cm.

\$ 100,000-200,000

#### PROVENANCE

Colonel Edward Gordon Douglas-Pennant (1800-1886),  
1st Baron Penrhyn of Llandegai, Penrhyn Castle, Bangor,  
Gwynedd Wales;

Thence by descent to his grandson, Edward Douglas-  
Pennant (1864-1927), 3rd Lord Penrhyn, Penrhyn Castle,  
Bangor, Gwynedd Wales;

By whom sold, London, Sotheby's, 3 December 1924,  
lot 69;

With Asscher and Welcker, London, 1936;

Anonymous sale, London, Sotheby's, 6 December 1972,  
lot 124;

Where acquired by M.A. Bonning;

Anonymous sale ("The Property of a Lady"), London,  
Christies, 29 March 1974, lot 55;

Where acquired by Hart;

Anonymous sale ("The Property of a Gentleman"),  
London, Christie's, 9 December 1988, lot 104;

With Johnny van Haeften, London;

From whom acquired by the present collector, 1989.

#### LITERATURE

A.D. Pennant, *Catalogue of the Pictures at Penrhyn  
Castle and Mortimer House in 1901*, Bangor 1902,  
cat. no. 224 (as erroneously on canvas);

B.G. Maillet, *Intérieurs d'Églises 1580-1720: La Peinture  
Architecturale des Écoles du Nord*, Wijnegem 2012,  
p. 268, cat. no. M-0545, reproduced.





316

## SIR PETER PAUL RUBENS

Siegen 1577 - 1640 Antwerp

### Self-Portrait of the Artist as a Young Man

oil on western European oak, with Baltic oak additions  
original panel: 21 7/8 by 15 3/4 in.; 55.5 by 40.0 cm.  
with Baltic oak additions: 26 7/8 by 19 3/8 in.; 68.2 by 49.4 cm.

\$ 3,000,000-5,000,000

#### PROVENANCE

The artist's estate;  
Thence either by descent to his daughter, Clara Johanna Rubens (1632-1689) or his son, Frans Rubens (1633-1678);  
Thence, if via the former, by descent to Philippe Constantin van Parys (1665-1729), the son of Clara Johanna Rubens and Philippe van Parys (d. 1699), Lord of Merksem and Dambrugge, or, if via the latter, by descent to Catherine Françoise Rubens (1667-1717), the daughter of Suzanna Charles (d. 1682) and Frans Rubens;  
Thence by descent to Jean-Baptiste Jacques van Parys (d. 1787), the son of Philippe Constantin van Parys and Catherine Françoise Rubens;  
Thence by inheritance to his sister, Isabelle Alexandrine Joséphine van Parys (1704-1792), who married François Charles Hyacinthe Joseph, Count of Respani;  
Thence by descent to their daughter, Catherine Hyacinthe Ghislaine Respani (1738-1800), who married Jean-Baptiste, Vicomte van der Fosse;  
Thence by descent to their son, Alexandre François Ghislaine, Vicomte van der Fosse (1769-1840);  
Thence by descent to his daughter, Justine van der Fosse (1795-1853), Countess van der Stegen de Schriek;  
By whose heirs sold (under the name "M[onsieur] Van Parys"), Brussels, Etienne le Roy, 6 October 1853, lot 25 (as Peter Paul Rubens, "Portrait de Rubens," 55 by 40.5 cm.);

Where acquired by Georges Edouard Warneck on behalf of Leroy d'Étiolles (1798-1860), Paris, for 1,900 francs;  
His estate sale, Paris, Hôtel Drouot, 21-22 February 1861, lot 101 (as Peter Paul Rubens, "Portrait d'homme (Rubens lui-même?)," 62 by 51 cm.);  
Where acquired by Adolphe-Henry Guignot (1820-1872) on behalf of Auguste Louis Joseph de Morny (1811-1865), Duc de Morny, for 3,000 francs;  
With Charles Sedelmeyer Gallery, Paris, by 1894 (as Peter Paul Rubens, "Portrait of the Artist's Brother," about 59.7 by 48.3 cm.);  
Carl Robert Lamm (1856-1938), Näsby Castle, near Stockholm, Sweden;  
His sale, New York, American Art Galleries, 22 February 1923, lot 619 (as Peter Paul Rubens, "Portrait of Philip Rubens"); Where acquired by A. Schmidt, for \$7,500;  
John Åke Truls Wiberg (1902-1963), Sweden, by 1942;  
Thence by descent;  
Anonymous sale, Uppsala, Auktionskammare, 15-18 June 2021, lot 607 (as Circle of Anthony van Dyck, "Portrait of a gentleman," 59.5 by 40.0 cm. panel set into a 68.5 by 49.5 cm. panel);  
Where acquired by the previous owner.





Fig. 1 Sir Peter Paul Rubens, *Portrait of Philip Rubens, the Artist's Brother*, oil on oak panel. Detroit Institute of Arts, inv. no. 26.385.



Original western European oak panel (55.5 by 40.0 cm.) of the present lot.

#### LITERATURE

G.P. Mensaert, *Le peintre amateur et curieux, ou Description générale des tableaux des plus habiles maîtres...*, Brussels 1763, p. 262;

*Illustrated Catalogue of 100 Paintings of Old Masters of the Dutch, Flemish, Italian, French and English Schools belonging to the Sedelmeyer Gallery*, Paris 1894, p. 48, cat. no. 39, reproduced (as Peter Paul Rubens, "Portrait of the Artist's Brother," about 59.7 by 48.3 cm.);

M. Rooses, "Oeuvres de Rubens, Addenda," in *Bulletin-Rubens* 5 (1910), p. 71 (as Peter Paul Rubens, "Portrait of the Artist's Brother").

This recently rediscovered self-portrait was painted by Sir Peter Paul Rubens in Antwerp *circa* 1610-1611, shortly after his return from an eight-year sojourn in Italy, where he came of age as an artist. Rubens was then about thirty-three years old. At exactly the time he portrayed himself here, he was establishing himself as the greatest European painter north of the Alps. This painting is almost certainly coeval with his magnificent *Raising of the Cross* triptych, painted for the Cathedral of Our Lady in Antwerp and still in situ, a work that together with others from around the same moment announces the Baroque style in Northern European art. In this small-scale painting Rubens adapts the boundless energy of his large-scale works to capture his own features on an intimate scale. It is swiftly painted with an economy of brushwork that would become characteristic of his portraits, most of which he produced in the succeeding decade.

As is detailed in this catalogue entry, the portrait remained in Rubens's possession and that of his descendants until 1853. Its provenance thereafter is unbroken until 1894. Subsequently, it emerged in the possession of a Swedish collector John Åke Truls Wiberg (1902-1963) and was sold in Sweden in 2021.

Given how busy Rubens was at the time he painted this self-portrait, it is hardly surprising that it is executed in a rapid, sketch-like manner. The panel in its current form comprises a central, original section measuring 55.5 by 40.0 cm that was subsequently enlarged at all the sides, the original part being set into a later panel.<sup>1</sup> Rubens almost always painted sketches and sketch-like paintings (including landscapes) on fragments or offcuts of oak planks, presumably left over from other projects in his studio (paradoxically a practice not adopted by his pupils and collaborators such as Jacob Jordaens and Anthony van Dyck). One cannot be sure if this was the present panel's genesis, however, as the central section comprises a plank of western European oak with a very broad grain running in a curve from lower left to upper right (and Baltic oak additions). Such panels are often found in paintings, including works to which Rubens contributed the figures, by his contemporaries such as the Brueghel brothers, so that the use of such a panel—often comprising a single large plank—is not at all unusual. The panels do however tend to warp in compound curves, which may explain the present panel's subsequent treatment, presumably carried out in the nineteenth century. The important point is that the central original panel here contains Rubens's intended (and completed by him as intended) self-portrait.

Speculation about the original dimensions of the panel only becomes relevant when comparing this self-portrait with Rubens's strikingly similar



Fig. 2 Sir Peter Paul Rubens, *Peter Paul Rubens, Philip Rubens, Justus Lipsius, and Johannes Woverius*, known as "The Four Philosophers," oil on panel. Florence, Palazzo Pitti, Galleria Palatina inv. no. 85.



Fig. 3 Sir Peter Paul Rubens, *Peter Paul Rubens, Philip Rubens, and Four Friends*, oil on canvas. Cologne, Wallraf-Richartz Museum, inv. no. Dep. 248 (on long-term loan from the Federal Republic of Germany).

portrait of his brother Philip Rubens, now in Detroit (fig. 1).<sup>2</sup> The handling and brushwork in both portraits are very similar. The depiction of Philip today appears slightly more finished, perhaps because the painting may have been intended as a present, but also because Philip is wearing a more elaborate ruff, which inevitably required more care than Rubens's own simple unadorned white collar. The rapidly brushed backgrounds in both are also very similar, as are the sparsely indicated costumes. While both portraits may not have necessarily sprung from an urge on Rubens's part to record his and his brother's appearances simultaneously, the placement and proportions of the sitter in each would have been very similar (55.5 by 40.0 and 68.6 by 53.7 cm, respectively).

The painter's elder brother, Philip Rubens (1574-1611) was a renowned humanist and pupil of Justus Lipsius. From 1601 to 1607 Philip lived in Rome, where Peter Paul lodged with him. Rubens portrayed himself and Philip together with Lipsius and Johannes Woverius in a painting dating *circa* 1611-1612 known anecdotally as "The Four Philosophers," now at the Galleria Palatina, Florence (fig. 2). Believed to have adorned Philip Rubens's tomb, the work was probably painted to commemorate his early death in 1611.<sup>3</sup> Although the Detroit portrait is sometimes thought to be posthumous, it certainly looks to have been painted *ad vivum*. Philip appears in what is probably Rubens's first self-portrait, in which the brothers appear side-by-side with four other friends now in Cologne (fig. 3).<sup>4</sup> They are set in a crepuscular landscape that has been definitively identified as a view from Mantua's Palazzo Ducale, where the work was almost certainly painted *circa* 1602-1604.

In a celebrated self-portrait of *circa* 1609 (fig. 4), Rubens portrayed himself with his wife Isabella Brant in a garden setting; the painting, often referred to as "The Honeysuckle Bower," is today in Munich.<sup>5</sup> Instantly recognizable, Rubens appears with arched eyebrows, almond-shaped eyes, puckered lips, aquiline nose, flourishing moustache, and what would become known as a "Van Dyck goatee." His receding hairline (already noticeable in the Mantua and *The Four Philosophers* paintings) is less pronounced than in the present self-portrait, yet he looks rather younger than his thirty-two years, and scarcely older than in the Mantua painting from several years earlier. As is evident from Rubens's later self-portraits (such as that of 1623 in the Royal Collection, London, in which he looks younger than forty-six), Rubens was not averse to making himself appear more youthful on occasion. The present self-portrait, by contrast, seems more honest: the artist looks like a man in his early thirties.<sup>6</sup>



Fig. 4 Sir Peter Paul Rubens, *Peter Paul Rubens and Isabella Brant in a Garden*, known as "The Honeysuckle Bower," oil on canvas. Munich, Alte Pinakothek, inv. no. 334.

An examination of Rubens's technique in the present work reveals a number of characteristics familiar from his other paintings, especially sketch-like ones.<sup>7</sup> He started by rapidly applying a light brown background, leaving a reserve for the head. Once completed, he filled in the reserve, in a few places covering some strands of hair. Exactly this technique can be seen in the Detroit portrait of Philip Rubens (fig. 1). One of Rubens's devices for creating the impression of life in his sitters was to underpaint sections of flesh with shades of red and blue that would show through the translucent, skin-colored glazes above, thereby breathing life into his renderings. This phenomenon is observable in many of his early works, including this self-portrait and that of his brother. In Rubens's portraits of his close relatives and friends, he would leave the clothing sketched so as to direct the viewer's attention to the face, rather than the clothing. Here, the suit is deliberately dark so as to make the face appear lighter. By so doing, he sought to give to the portrait an intense vivacity. In the earliest four self-portraits in which Rubens represents himself alone, he always wears a roughly sketched-in black garment, similar to the one he wears here. These costumes are often composed of the same elements: a cloak or cape on one shoulder, simple buttoned doublet with epaulette, and flat white lace collar. Such clothing is characterized by its sobriety and *non finito* appearance; for Rubens's official portraits, costumes appear more elaborate and refined.

We are grateful to Hans Vlieghe and Otto Naumann for sharing their thoughts on this painting following first-hand inspection. Both endorse Rubens's authorship. Hans Vlieghe views the head in its entirety and perhaps the collar as being from Rubens's hand. It is not impossible that the painted surface in the peripheral areas, and especially the fugitive black pigment, have, like the panel itself, undergone a measure of metamorphosis due to the passage of time and various conservation measures. However, it is important to note that the rapidly sketched black costume in the well-preserved *Portrait of Philip Rubens, the Artists Brother* (fig. 1) almost completely lacks form and volume, despite every brushstroke being legible. As such, there is no reason to think that the present self-portrait looked any different. That there was a reserve left for the collar, which is very freely painted wet-in-wet, leaves no doubt that it too formed part of the original conception.

We are also grateful to Professor Nils Büttner for confirming that the work will be included in a future *Addenda and Corrigenda* volume of the *Corpus Rubenianum Ludwig Burchard*.



Fig. 5 Philip Fruytiers, *Portrait of Helena Fourment with her Four Eldest Children*, watercolor, bodycolor, and graphite on vellum. London, Royal Collection, inv. no. RCIN 452433. Royal Collection Trust / © His Majesty King Charles III 2023.

#### A NOTE ON THE HISTORY OF THE PAINTING

On 16 September 1639, a codicil was added to the 1631 will of Rubens and his wife Helena Fourment. It stated that the children from Rubens's first and second marriages were to be treated equally following his death.<sup>8</sup> On 27 May 1640, three days before his death, Rubens drew up his final will and testament, in which he made a number of stipulations concerning his children, including repeating that the children from both marriages should be treated equally.<sup>9</sup> His books were to go to Albert Rubens; the agates and medals to Albert and Nicolaas; the drawings collected or made by Rubens were to be assembled for a son or son-in-law who might wish to become an artist. Rubens's works of art (paintings, sculptures, etc.) were to be sold in due course; portraits, however, were to be treated separately. Those depicting the artist and his wives were to go to his children with those respective wives, but the passage in the will concerning self-portraits is potentially ambiguous: "the portraits of the testator's wives and of himself corresponding thereto."<sup>10</sup> This passage might be interpreted that self-portraits of himself with either wife were to go to the children of the wife portrayed and that self-portraits of the artist alone were to go to the children of the wife to whom he was married at the time of the portrait's creation, but the subsequent history of the present self-portrait in the van Parys family proves that this self-portrait (together with portraits of both of Rubens's wives) remained with Helena Fourment's children: either Frans Rubens (1633-1678) or his sister Clara Johanna (1632-1689), whose children were marrying cousins and thus would have reunited their parents' inheritances. Thus it is certain that upon Rubens's death the present self-portrait was inherited by one of his and Helena Fourment's two children, thereafter passing by one or the other to the Van Parys family.



Fig. 6 Sir Peter Paul Rubens, *Portrait of Helena Fourment, Clara Johanna, and Frans*, oil on panel. Paris, Musée du Louvre, inv. no. 1795.

Clara Johanna Rubens, the eldest of Rubens' five children with Helena Fourment (see fig. 5) married Philippe Constantin van Parys, Lord of Merksem and Dambrugge, on 13 May 1655.<sup>11</sup> Rubens portrayed Helena Fourment with Clara Johanna and their second child, Frans in a charming portrait today in Paris (fig. 6).<sup>12</sup> Frans Rubens, again depicted by his father in a drawing of *circa* 1635 in Dresden married Suzanna Charles in 1661.<sup>13</sup> Together they had four children who survived infancy, one of whom, Catherine Rubens married her cousin Philippe van Parys (see below). Of the remaining three children, Isabella Helena (1635-1652) remained unmarried, Peter Paul (1637-1684) became a priest, and Constantia Albertina (1641-1709 or 1712) became a nun. As dictated by the 1639 codicil and 1640 final will and testament, Rubens's children with his first wife Isabella Brant were treated equally.<sup>14</sup> They likewise inherited works of art that descended in the family until the latter part of the eighteenth century, when inherited by Rubens's granddaughter Helena Francisca, who married Jan-Baptist Lunden. The works of art in this line of inheritance, however, are document and an unaccounted-for self-portrait is not among them.

Clara Johanna Rubens and Philippe Constantin van Parys had several children, the first of whom Jacob Ignatius was baptized on 25 March 1656. The present painting's subsequent provenance, however, makes it highly likely that the work was instead inherited by Philippe Constantin van Parys (named for his father), who had four children with his wife and first cousin, Catherine Françoise Rubens. The youngest of the four, Jean-Baptiste Jacques van Parys (d. 1787), Canon of Saint James's Church, Antwerp, inherited five paintings by Rubens upon his father's death in 1699. The present work is the first described in Guillaume Pierre Mensaert's 1763 publication on collections in the Low Countries (see fig. 7): "Canon Parys...owns, among other rare paintings, a portrait of Rubens, another portrait of a man, and two portraits representing Rubens's second and third [sic] wives, and a Christ on the Cross, all by this famous Master."<sup>15</sup>

Upon Jean-Baptiste Jacques van Parys's death on 24 April 1787, his eldest sister, Isabelle Alexandrine Josephine van Parys inherited his collection. On 11 October 1729, she had married François Charles Hyacinthe Joseph, Count di Respani and together they had a daughter, Catherine Hyacinthe Ghislaine Respani, who inherited the work. On 2 July 1763, Catherine married Jean-Baptiste, Vicomte van der Fosse. They had six children, of whom their eldest

Le Chanoine Parys, qui est de la famille de Rubens, du côté de sa troisième femme, possède entr'autres tableaux rares, le portrait de Rubens, un autre portrait d'homme, & deux portraits qui représentent la seconde & la troisième femmes de Rubens, & un Christ en croix; le tout de la main de ce fameux Maître.

Fig. 7 Excerpt from G.P. Mensaert, *Le peintre amateur et curieux, ou Description générale des tableaux des plus habiles maîtres...* Brussels 1763, p. 262.

son, Alexandre François Ghislaine, Vicomte van der Fosse inherited the picture, which subsequently passed to his daughter Justine van der Fosse, Countess van der Stegen de Schrieck.

Upon the Countess's death in 1853, the Van der Fosse de Schrieck heirs consigned the entire collection, under the name "M[onsieur] Van Parys" (presumably due to that collection's renown), to auction. Although it had been expanded since the time of Clara Johanna, at the collection's core were the two portraits of Rubens's wives and the present self-portrait. The catalogue's foreword indicates that all three works came from the collection of the Van der Fosse de Schrieck heirs, descendants of Jean-Baptiste Jacques van Parys, Canon of St James's Church, Antwerp, and Rubens's great-grandson and heir. The introduction concluded, "Thus we can affirm that these three precious works have not ceased to belong to his descendants since the death of P.-P. Rubens; they have been preserved religiously and intact for more than two centuries, in the same family, with all the respect and veneration that such works inspire."<sup>16</sup>

The present self-portrait, listed as "Portrait of Rubens" (fig. 8), was accompanied by the following description: "His large and prominent brow is framed by thick, curly hair, over his lips are thin moustaches, whose extremities blend in with the beard that covers the lower part of the face. About his shoulders a coat is thrown, over which a white collar is folded. The expression in this portrait is striking; all the various lines of the physiognomy are artistically drawn and point to an energetic character. H[eight]. 55 cm. L[ength]. 40 1/2 cm. Wood."

The dimensions of the present painting's central panel accord exactly with the dimensions in the Van Parys sale catalogue, indicating that the work had not yet been enlarged at that time. At this sale the painting was purchased for the substantial amount of 1,900 francs by the French dealer Georges Edouard Warneck on behalf of Dr. Leroy d'Étiolles. In an 1856 Belgian legal case, Leroy d'Étiolles reported that Warneck was his "usual guide in the purchase of paintings," confirming that the dealer had acquired the painting for him. Upon the dispersal of Dr. Leroy d'Étiolles's collection at auction on 21-22 February 1861, less than eight years after the Van Parys sale, the present painting appears as lot 101: "Portrait of a man (Rubens himself?). W[ood]. — H[eight]. 0.62 — L[ength]. 0. 51 cm." It is described as a "Bust portrait, three-quarters to the right; bare-headed, moustache and pointed beard of Louis XIII; plain collar, folded down, black doublet. Neutral background. This energetic and colorful painting must be from the period of Rubens, returning from Italy, being influenced by the Venetians — around 1610? The subject appears to be about thirty years old, which would be the age of Rubens at that time." While the description matches the present painting precisely, the measurements suggest that by then it must have been partly enlarged.

1900 № 25. RUBENS (PIERRE-PAUL).

Warneck

Portrait de Rubens.

Son front large et saillant est orné d'une chevelure épaisse et bouclée; ses lèvres sont dominées par de légères moustaches, dont les extrémités se confondent avec la barbe qui recouvre le bas de la figure. Sur ses épaules se trouve jeté un manteau, sur lequel est rabattu un col blanc.

Ce portrait est d'une expression frappante; tous les traits si variés de la physionomie y sont rendus avec art et en accusent le caractère énergique.

H. 55 cent. L. 40 1/2 cent. Bois.

Les trois portraits ci-dessus ont appartenu au chanoine Van Parys, et sont décrits dans MESSAERT, — *Le Peintre amateur*, — page 197; dans la *Vie de Rubens*, par MICHEL, page 360, et proviennent des familles Respani et Van der Fosse. (Voir l'avant-propos du présent Catalogue.)

Fig. 8 Excerpt from the "M. Van Parys" sale catalogue; Etienne le Roy, Brussels, 6 October 1853, lot 25.

At the Leroy d'Étiolles sale the present painting was acquired for 3,000 francs (one of the most expensive lots in the sale) by the lawyer Adolphe-Henry Guignot, presumably on behalf of the next owner, Auguste Louis Joseph de Morny, for whom Guignot often acted anonymously. A half-brother of Napoleon III, the Duc de Morny was a significant paintings collector, who in the late 1830s began buying and regularly reselling paintings via public auction and private sale, often under a pseudonym. His name appears in the provenance—"Collection of Duc de Morny. Dr. Leroy D'Étiolles."—listed by Sedelmeyer Gallery, in whose 1894 catalogue the present work appears. The catalogue describes it: "Bust: slightly turned to the right; three-quarter face, Bare-headed; dense hair of a dark chestnut colour; moustache and small, pointed beard. Dark cloak, hanging loose; long, white collar. Panel, 1 ft. 11 1/2 in. by 1 ft. 7 in." (about 59.7 by 48.3 cm). The work's given dimensions are slightly smaller than previous recorded, suggesting they may have been taken when the painting was still framed. Following the painting's publication in Sedelmeyer's *Illustrated Catalogue of 100 Paintings of Old Masters*, which marked the first instance of the work's photographic reproduction, Ludwig Burchard, the foremost authority on Rubens at the time, recognized Rubens's authorship of the painting, which he connected with the artist's *Portrait of Philip Rubens, the Artist's Brother* (fig. 1).<sup>17</sup>

The painting next appears in the collection of Swedish engineer and industrialist Carl Robert Lamm, who sold the work in February 1923 at the American Art Galleries in New York. The illustrated catalogue evocatively describes the painting as a "Head and shoulders portrait of a man of definitely modeled features, broad and bulbous of forehead, slender nose and sensitive mouth, dark eyes set well back. Reddish-chestnut hair worn at generous length, full in volume and brushed at once with freedom and with care"; it also cites expertises supporting the attribution to Rubens written by Max Rooses, Hofstede de Groot, and Dr. Wilhelm Bode. Purchased at the auction by one "A. Schmidt," the painting soon returned to Sweden: by

1942, it had been acquired by entrepreneur and politician John Åke Truls Wiberg, whose art collection included paintings by Old Masters such as Rubens, Jacopo Tintoretto, and Van Dyck. Wiberg's prior ownership was noted in the provenance of the painting's subsequent sale in Uppsala, Sweden on 15-18 June 2021, where it appeared unrecognized with an attribution to the Circle of Anthony van Dyck.

#### TECHNICAL INFORMATION

The original panel is of western European oak, whereas the additions are of Baltic oak. There appear to have been two alterations to the painting's dimensions, and consequently, its appearance. Between the Van Parys sale in 1853 and the Leroy d'Étiolles sale in 1861, the panel was expanded by 7 cm in height and 10.5 cm in width. This was done by adding vertical panels at left and right, and more narrow horizontal panels top and bottom. After 1894, the painting was again enlarged at bottom through the addition of a horizontal strip of 6.5 cm in height. It is not clear, however, when the original panel was set into its Baltic oak support, which can be seen on the reverse, but this likely occurred during the first phase of enlarging, probably to address the original plank's incipient warping.

<sup>1</sup> Taylor Stonor Richardson's report, 25 October 2023.

<sup>2</sup> *Rubens in Private: The Master Portrays his Family*, exhibition catalogue, B. van Beneden (ed.), London 2015, pp. 156-157, cat. no. 12, reproduced.

<sup>3</sup> *Rubens in Private*, p. 43, reproduced.

<sup>4</sup> *Rubens in Private*, pp. 146-147, cat. no. 7, reproduced.

<sup>5</sup> *Rubens in Private*, p. 41, reproduced.

<sup>6</sup> inv. no. RCIN 400156. *Rubens in Private*, pp. 136-137, cat. no. 2, reproduced. In addition to present painting and the 1623 self-portrait in the Royal Collections, Rubens only depicted himself in standalone self-portraits on four occasions: in circa 1604-1605 (Antwerp, private collection, on loan to the *Rubens & Women* exhibition, Dulwich Picture Gallery, through 28 January 2024); circa 1615 (Florence, Galleria degli Uffizi, inv. 1890 no. 1764); circa 1623-1630 (Antwerp, Rubenshuis); and circa 1638-1640 (Vienna, Kunsthistorisches Museum, inv. no. 527). On the first, see J. Scott, in *Rubens & Women*, exhibition catalogue, B. van Beneden and A. Orrock (eds.), London 2023, p. 78, cat. no. 1, reproduced.

<sup>7</sup> See Richardson's report, 25 October 2023.

<sup>8</sup> *Rubens in Private*, p. 250.

<sup>9</sup> *Rubens in Private*, pp. 250-251.

<sup>10</sup> "de Counterfeytels [portraits] van syns testateurs huysvrouwen ende van hem selven daerop corresponderende," quoted in *Rubens in Private*, p. 251.

<sup>11</sup> *Rubens in Private*, pp. 224-225, cat. no. 35, reproduced.

<sup>12</sup> *Rubens in Private*, pp. 217-219, cat. no. 32, reproduced. The painting was preceded by a circa 1632 sketch-like self-portrait with Helena Fourment, Nicolaas Rubens (the painter's son with Isabella Brant), and Clara Johanna as an infant today in the Philadelphia Museum of Art (inv. no. 662).

<sup>13</sup> Kupferstichkabinett, inv. no. C962. See *Rubens in Private*, pp. 222-223, cat. no. 34, reproduced.

<sup>14</sup> The distribution of Rubens's estate appears to have taken several years and was punctuated by the marriages of several of his children (and the production of their own wills). A notarial deed of 24 January 1643 records the distribution of the estate between the children from both his first and second marriages. See *Rubens in Private*, p. 252.

<sup>15</sup> "Le Chanoine Parys... posséda entr'autres tableaux rares, le portrait de Rubens, un autre portrait d'homme, & deux portraits qui représentent la seconde & la troisième femmes de Rubens, & un Christ en croix; le tout de la main de ce fameux Maître." Mansaert 1763, p. 262. The author seems to have lived under the misapprehension that Rubens was married three times, rather than twice.

<sup>16</sup> "Ainsi nous pouvons affirmer que ces trois précieuses productions n'ont pas cessé, depuis le décès de P.-P. Rubens, d'appartenir à ses descendants; elles ont été conservées religieusement et intactes pendant plus de deux siècles, dans une même famille, avec tout le respect et la vénération que de telles œuvres inspirent."

<sup>17</sup> We are grateful to Nils Buttner for bringing this to our attention.



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## SIR ANTHONY VAN DYCK

Antwerp 1599 - 1641 London

### Self-Portrait with Upturned Mustache and Raised Left Hand

oil on canvas, an oval  
27 1/4 by 22 5/8 in.; 69.1 by 57.5 cm.

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

#### PROVENANCE

Probably painted for Charles I (1600-1649), King of England, Scotland, and Ireland, Whitehall Palace, London, circa 1637-1639;

His estate sale held by Parliament, London, St. James's Palace, 9 May 1650;

Where acquired by Remigius van Leemput (1607-1675), for £15.10s;

Charles II (1630-1685), King of England, Scotland, and Ireland, Whitehall Palace, London (1666 inv. no. 290, "Sr Anthony Vandyke, Sr Anthony Vandyke in an oval");

Thence by inheritance to James II (1633-1701), King of England, Scotland, and Ireland (according to Vertue, "Sir Anthony Vandyck's picture done by himself");

Thence by inheritance to William III (1650-1702), King of England, Scotland, and Ireland, Prince of Orange, Whitehall Palace, in the passage between the Closet and the Green Room, and taken to Paleis Het Loo, Appeldoorn, by 1702, mentioned in 1712 (inv. no. 11, "Antonie van Deyk, sijn Portrait, dog maer gemeen") and 1713 (inv. no. 894, "Het pourtrait van van Dijk door hem selfs");

Sold by the Dutch government through Jan van Beuningen, Amsterdam, Pieter Raket, 13 May 1716, lot 33 ("Van Dyck—Zyn Eygen Pourtrait, rond, door eyge hand," for 28 florins);

Certainly Colonel George Tomline (1813-1889), Orwell Park, Suffolk, by 1854;

Thence by inheritance to George Pretyman (1895-1979);

By whom sold, London, Christie's, 28 July 1933, lot 27 ("Sir A. Vandyck, Portrait of the Artist, In black jacket slashed with white, white lawn collar and black cloak, in a painted oval");

Where acquired by Samuel Hartveld Galleries, Antwerp and New York;

Standish Backus, Sr., (1875-1943), New York;

Thence by inheritance to his wife, Lotta Estelle Backus (1884-1996);

By whose estate sold, New York, Parke-Bernet, 17 December 1969, lot 7 (as After Van Dyck);

This confident and elegant *Self-Portrait* by Sir Anthony van Dyck is one of a group of self-portraits executed by the artist in his later career. Having become one of the most famous artists in Europe, Van Dyck, like his contemporaries Rubens and Rembrandt, painted images of himself from very early in his career, when just a teenager (such as the paintings in the Gemäldegalerie der Akademie der bildenden Künste, Vienna, or the Rubenshuis, Antwerp) onwards. Some are quite flamboyant, such as the famous *Self-Portrait with a Sunflower* (fig. 1, private collection). However, a smaller group of works, painted later in his life, are more restrained, if no less elegant, and afford the modern viewer with a distinctly introspective and emotional self-examination by one of the greatest portrait painters of any age.

The present painting dates to this later phase, circa 1637-1639. In fact, it would appear to be the penultimate example of self-portraiture by Van Dyck, only superseded by the *Self-Portrait* of circa 1637-1639 formerly in the collection of the Earl of Jersey and now in the National Portrait Gallery, London (fig. 2).<sup>1</sup> That picture appears to have remained in the artist's own collection until his death and was later acquired by his admirer, and artistic heir, Sir Peter Lely.<sup>2</sup> As in the ex-Jersey picture, Van Dyck shows himself bust-length, his head turned to look at the viewer. Here, his aspect serene and self-aware, but not haughty, and he is simply, if elegantly, dressed in black, with a large white collar. He points to himself with his left hand, as if to confirm his own status, and does not wear the gold chain given to him by Charles I, preferring to present himself as a gentleman, albeit in somewhat informal dress (as he invariably did in his self-portraits). This is a portrait of an artist comfortable with his position, and a royal favorite.

Indeed, based on archival records, the present *Self-Portrait* is almost certainly the work first described in the inventory of the collection of King Charles I himself, drawn up between about 1637 and 1639 by his surveyor of pictures, Abraham van der Doort. Van der Doort notes that the portrait hung in Whitehall Palace, in "the little roome Betwene...the Breakfast chamber and the longe gallorie," where it was "open de reht ljeht" (upon the right light), meaning the painting was lit from the viewer's left. The inventory does not specify the support but it does give dimensions that correspond to the present painting. The entry describes the portrait as a "Picture of Sr Anthonie Vandike done by himself to the Shouldrs with his left hand at his breast in an Oval carved wooden frame." In a 1934 article in the *Burlington Magazine*, Gustav Glück was the first to identify the present painting as that recorded in the royal collection, quite rightly pointing out that no other self-portrait by Van Dyck matches these descriptions, in terms of the light source, the gesture of the hand, the measurements, and the format.<sup>3</sup> At Whitehall, the painting hung





Fig. 1 Sir Anthony van Dyck, *Self-Portrait with a Sunflower*, oil on canvas. Private collection. © Bridgeman Images.



Fig. 2 Sir Anthony van Dyck, *Self-Portrait*, oil on canvas. London, National Portrait Gallery, inv. no. NPG 6987. © Bridgeman Images



Fig. 3 X-radiograph of the present lot.

#### PROVENANCE CONTINUED

Where acquired by J. Green:

Buffalo Bill Historical Center, Cody, Wyoming;

By whom sold, New York, Sotheby's, 8 June 1988, lot 50 (as Manner of Sir Anthony Van Dyck, "Portrait of a Man");

Where acquired by a private collector:

By whom anonymously sold, New York, Christie's, 6 June 2006, lot 40 (as After Van Dyck);

Art market, London;

Where acquired by the present owner.

#### EXHIBITED

Antwerp, Rubenshuis Museum, long-term loan, 2016 - 2020;

Turin, Galleria Sabauda, *Van Dyck, Pittore di Corte*, 16 November 2018 - 3 March 2019, no. 37.

in the same space as self-portraits by Peter Paul Rubens and Daniel Mytens.<sup>4</sup> As the present work does not appear in any payment records to Van Dyck, it was likely a gift from the artist, who no doubt wished to be represented together with his former master and a former rival.

After King Charles I was executed in 1649, Parliament sold his collection at Saint James's Palace, where the Van Dyck self-portrait was listed for £15. It eventually sold on 9 May 1650 for £15.10s to Remigius van Leemput, an artist who frequently copied Van Dyck's works in England and was possibly an assistant to the master in his studio there. Leemput bought so many works at the royal collection sale (forty-three paintings and twelve statues), many for the purpose of resale, that after the Restoration, the commissioners for the return of the king's property opened a case against him. The present self-portrait was likely recovered at this time as it is next recorded in the collections of King Charles II and King James II, respectively. King William III apparently brought the painting to Holland, where it was the only Van Dyck self-portrait recorded in the English royal collection after 1688. This work appeared on the so-called "Stanhope List" of pictures requested by English envoy to the Dutch States General, Alexander Stanhope, on behalf of Queen Anne after William III's death.<sup>5</sup> Although described in an inventory of his collection at Paleis Het Loo as "dog maer gemeen" ("but quite ordinary"), the Dutch refused the request.<sup>6</sup> The government quietly sold some of the collection, including this painting, in 1716 after William III's successor John William Friso died young and left an empty throne.

Van Dyck self-portraits appeared in several eighteenth- and nineteenth-century sales, but none can be said with certainty to be the present work.<sup>7</sup> However, the painting must have been available to artists, as a copy of the present self-portrait, possibly by Charles Jervas (1675- 1739), also in an oval format, is now in the National Museum, Belgrade.<sup>8</sup> In addition, a photograph of a drawing in black, white, and sanguine chalk copying the head of the present painting is in the Oliver Millar archives at the Paul Mellon Centre, London; this appears to date from the late-seventeenth or perhaps early-eighteenth century, and bore a traditional attribution to Lely.<sup>9</sup> Another probably late-seventeenth-century drawn copy is in the British Museum.<sup>10</sup>

#### LITERATURE

Probably G. Vertue, *A Catalogue of the Collection of Pictures &c. belonging to King James the Second*, London 1758, p. 11, cat. no. 124 (as Van Dyck, Self-Portrait);

G. Waagen, *Treasures of Art in Great Britain*, London 1854, vol. III, p. 441 (as Van Dyck, Self-Portrait);

G. Glück, "Self-Portraits by Van Dyck and Jordaens," in *Burlington Magazine* 65, no. 380 (November 1934), pp. 195-197 (as Charles I's Van Dyck Self-Portrait);

Probably "Vertue Note Books: Volume IV," in *Walpole Society* 24 (1935-1936), p. 97;

Probably O. Millar, "Abraham Van der Doort's Catalogue of the Collections of Charles I," in *Walpole Society* 37 (1958-1960), p. 38;

Probably O. Millar, "The Inventories and Valuations of the King's Goods 1649-1651," in *Walpole Society* 43 (1970-1972), p. 267, cat. no. 178;

Probably *Paintings from England: William III and The Royal Collections*, R. van Leeuwen (ed.), The Hague 1988, p. 73, reproduced;

Probably K. Jonckheere, *The Auction of King William's Paintings*, 1713, Amsterdam 2008, p. 262;

*Van Dyck, a Complete Catalogue of the Paintings*, S. Barnes, N. de Poorter, O. Millar, and H. Vey (eds.), New Haven and London 2004, p. 629, cat. no. IV.A2, reproduced (as a later copy after Van Dyck, rectangular format);

B. Grosvenor, "A Self-portrait by Sir Anthony van Dyck (1599-1741) from the collection of Charles I," in *British Art Journal* 16, no. 3 (Winter 2015-2016), pp. 54-59, reproduced pp. 55, 57, and in infrared reflectography p. 58 (as Van Dyck);

S. Barnes, in *Van Dyck, Pittore di Corte*, exhibition catalogue, A.M. Bava and M.G. Bernardini (eds.), Turin 2018, p. 235, cat. no. 37 (as Van Dyck).

The painting is recorded in 1854 with absolute certainty by Gustav Waagen as in the possession of Colonel George Tomline at Orwell Park, Suffolk, whose collection also included Rembrandt's *Man in Oriental Costume*, formerly in the collection of King William II and today in the Metropolitan Museum of Art, as well as Bartolomé Estebán Murillo's *Christ Healing the Paralytic*, now in the National Gallery, London. Tomline's heir, George Pretymen, sold the portrait in 1933 at Christie's, London, where it was acquired by the Antwerp and New York dealer Samuel Hartvel. The painting was subsequently published by Gustav Glück, who identified it as the same portrait recorded in King Charles I's collection.

An important part of understanding the subsequent history of this *Self-Portrait* is tied to a campaign of "restoration" that appear to have occurred in the early nineteenth century. By the time the painting was with Colonel Tomline, it had been converted from an oval to a rectangular format by adding spandrels in the four corners. Although reproduced by Glück in 1933 as an oval, the 1933 Christie's sale catalogue noted it was "in a painted oval," thus confirming its rectangular shape. In addition to this, early photographs of the picture clearly show that the picture had been extensively covered by later overpaint over the entire background, and in areas like the collar and hands, to "perfect" areas where Van Dyck had used a more fluid and expressionistic technique, a manner of painting that today is exciting and admired (and that Van Dyck especially deployed in his self-portraits), but which in the nineteenth century was considered a fault. It is these additions to the painting, changes in format, and later overpainting that obscured the quality of the picture, despite Glück's authoritative opinion on the work.

Indeed, within a generation, the painting was sold in 1969 by the estate of Lotta Estelle Backus, widow of New York lawyer Standish Backus, Sr., as "After Van Dyck." Thereafter it was, in a curious turn of fate, part of the collection of the Buffalo Bill Historical Center in Cody, Wyoming, apparently due to the similarities between the two legendary men's moustaches. The Buffalo Bill Historical Center sold the portrait in 1988, when it was incorrectly identified as "Manner of Sir Anthony van Dyck, Portrait of a Man." Acquired there by a private collector, the painting next appeared in the 2004 Van Dyck catalogue raisonné, in which Sir Oliver Millar, on the basis of a black



Fig. 4 Infrared reflectography of the present lot, detail.

and white photograph probably taken when the picture was with Hartvelt, catalogued it as a later copy. When the painting next appeared at auction in 2006, it was sold as a copy after a lost original due to its overpainted state.

Recently, after a sensitive restoration, the early nineteenth century additions were removed and the painting returned to its original oval shape. The dark overpaint that was added over the background was also removed. In addition, scientific imaging, including X-ray (fig. 3) and infrared reflectography, reveals several important adjustments: Van Dyck originally planned for a longer collar with a different pattern of folds and substantially reworked the left hand, moving it up higher and adjusting the length of the fingers (see fig. 4). Returned to its original format and free of later additions to the paint layer, this *Self-Portrait* can now be appreciated as an important late masterpiece by Van Dyck and has been exhibited as such at both the Rubenshuis Museum in Antwerp and the Galleria Sabauda in Turin. In the exhibition catalogue produced by the latter, the Reverend Susan Barnes, co-author of the 2004 Van Dyck catalogue raisonné, concurred with Glück that the present work was the portrait that formerly hung in Whitehall Palace. Barnes concluded that it was thus a portrait "truly worthy of a king."

<sup>1</sup> Sold Sotheby's, London, 9 December, 2009, lot 8 for £8,329,250.

<sup>2</sup> See Grosvenor 2015-2016, p. 56.

<sup>3</sup> See Glück 1934, p. 201, and for a fuller, compelling argument for this identification, see Grosvenor 2015-2016.

<sup>4</sup> Both of these pictures remain in the Royal Collection. Rubens: signed and dated 1623, oil on panel, 85.7 by 62.2 cm., inv. no. RCIN 400156; Mytens: circa 1630, oil on panel, 68.3 by 58.9 cm., inv. no. RCIN 404431.

<sup>5</sup> inv. no. 6: "the head of Van Dyck by himself" See R. van Leeuwen 1988, p. 73.

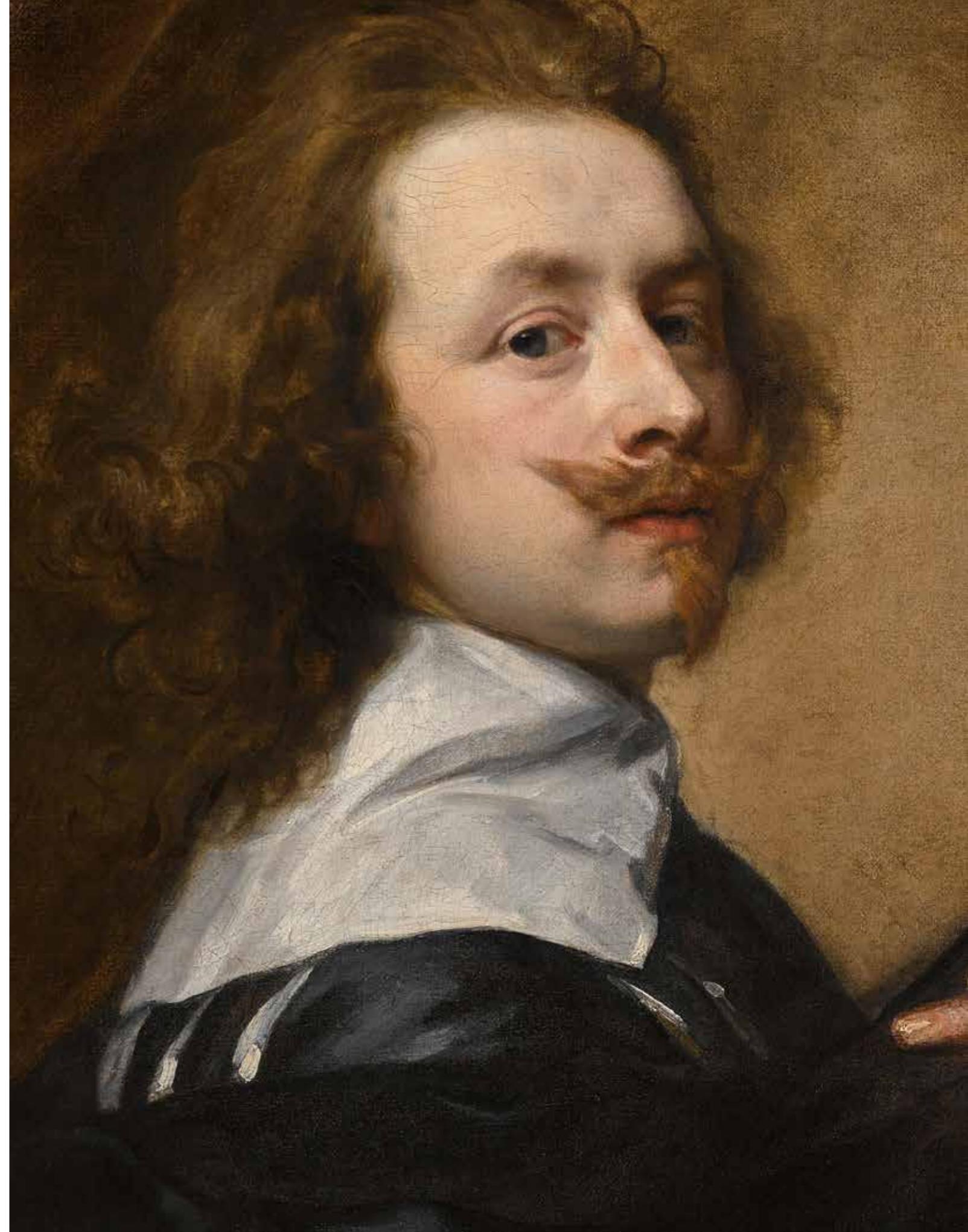
<sup>6</sup> This judgment may have been simply a reflection of the taste of the time: at Van Dyck's death, a self-portrait left in his collection was valued at only 6s.8d, whereas a portrait of Charles I was valued at £5.

<sup>7</sup> For instance, a Van Dyck self-portrait in which the left hand of the artist, wearing a black costume with white collar, is visible, appears in three early nineteenth-century Dutch sales. Its dimensions are listed as 30 by 20 *pouces* (roughly 30 by 20 in.). However, the painting's support is listed each time as panel, and each lot is described as having been painted for Louis XIV rather than Charles I (though Van Dyck is not known to have made a self-portrait for the French monarch). The sales were: Amsterdam, Schley, 18 September 1811, lot 26: "portrait de ce peintre célèbre, peint par lui-même pour Louis XIV; on voit sa main gauche; sa collarette blanche est bien plissée, son habillement est noir. Ce morceau précieux est très-bien fini;" bought by Henry Croese; Amsterdam, Waterham, 20 July 1812, lot 13; Amsterdam, Roos, 27 May 1818, lot 17, bought by Albertus Brondgeest.

<sup>8</sup> Oil on canvas, 66 by 52.2 cm.

<sup>9</sup> In correspondence with Sir Oliver Millar, September 1987 (location unknown).

<sup>10</sup> London, British Museum, inv. no. 1997U.65.





PROPERTY FROM THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITION FUND

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## SIR HENRY RAEBURN R.A., P.R.S.A.

Edinburgh 1756 - 1823

### Portrait of William Scott-Elliott of Arkleton (1811-1901)

oil on canvas  
47 5/8 by 37 in.; 121.0 by 94.0 cm.

\$ 100,000-150,000

#### PROVENANCE

In the artist's collection until his death in 1823;  
Thence by descent in the Raeburn Family;  
Their sale ("By Order of the Raeburn Family"), London, Christie's, 7 May 1877, lot 13;  
Where acquired by the sitter of the portrait, William Scott-Elliott (1811-1901), Arkleton, Langholm;  
Thence by descent to his grandson, Walter Travers Scott-Elliott (1895-1977), Arkleton, Langholm;  
By whom sold, London, Sotheby's, 12 May 1927, lot 87;  
Where acquired by Gooden & Fox, London;  
With Duveen, London, 1927;  
From whom acquired by Jules Semon Bache (1861-1944), New York, 1927;  
The Bache Foundation, New York, 1944-1945;  
From whom acquired by the Metropolitan Museum of Art, New York, 1945.

#### EXHIBITED

Edinburgh, Associated Society of Artists, 1815, no. 42;  
Edinburgh, Associated Society of Artists, 1816, no. 118;  
Edinburgh, Royal Scottish Academy, *Works of Deceased and Living Scottish Artists*, October 1863, no. 43;  
Edinburgh, Royal Academy, National Galleries, *Sir Henry Raeburn, R.A.*, October - November 1876, no. 187;  
New York, Reinhardt Galleries, *Paintings of Women and Children by Masters from the Fifteenth to the Twentieth Century*, 23 February - 16 March 1929, no. 19;  
New York, Metropolitan Museum of Art, *The Bache Collection*, 16 June - 30 September 1943, no. 58;  
New York, Metropolitan Museum of Art, *Small Illusions: Children's Costume 1710-1920*, 20 June - 9 September 1990.

The author of this work, Sir Henry Raeburn, R.A., produced some of the most endearing images of childhood during the Romantic era. Described by David Mackie as "an unusually fine example," Raeburn's portrait of the four or five-year-old William Scott-Elliott of Arkleton, Dumfriesshire, is a superb example of the artist's painterly bravura balanced with a profound level of sensitivity. Raeburn's portraits of children remain amongst the painter's most highly prized works and are rarely encountered on the art market.<sup>1</sup>

William Scott-Elliott (1811-1901) was born into a family of Scottish landowners. He is known to have practiced law and became a Writer to the Signet in 1833. His mother Margaret Elliot (d. 1816) was the sole heir of her family's ancestral home, the baronial estate of Arkleton located near Langholm, Dumfriesshire. In 1807 she married a Leith merchant named Adam Scott (d. 1821) and their son and heir would adopt both of their names. When the present work was sold by Sotheby's in 1927, the catalogue recounted the sitter's recollections that Raeburn had personally requested to paint him, as his parents were the artist's neighbors (presumably in Edinburgh, where he lived and worked for his entire career). Curiously, the portrait stayed in the Raeburn family's possession and was only later acquired by the sitter in 1877. As Mackie had noted, "It is not clear how he [the sitter] was able to identify this as his own portrait more than sixty years after sitting."

Painted in 1815, this particularly sweet and poetic full-length portrait depicts Scott-Elliott in his robes of infancy, standing proudly and nonchalantly next to a collection of freshly picked flowers. Throughout his career Raeburn excelled in sensitive and playful portraits of children and this example was completed in the same year he became a full member of the Royal Academy.<sup>2</sup> Paintings such as these represent changing attitudes surrounding notions of innocence and the increasingly liberal education of children explored by philosophers such as Jean-Jacques Rousseau (1712-1788) during the Enlightenment.<sup>3</sup> The fashion in Britain for presenting children in inventive and experimental ways was particularly promoted by the so-called "Fancy Pictures" first painted by the Royal Academy's first president, Sir Joshua Reynolds (1723-1792).<sup>4</sup> The youthfulness of Raeburn's sitter is expressed with





Fig. 1 Sir Henry Raeburn, *Quentin McAdam*, oil on canvas. New Haven, Yale Center for British Art, Paul Mellon Collection, inv. no. B1981.25.509.

#### LITERATURE

W. Armstrong, *Sir Henry Raeburn*, London 1901, p. 115;  
E. Pinnington, *Sir Henry Raeburn*, R.A., London 1904, p. 225;

E. Brandu, "La collection des tableaux anciens de M. Jules S. Bache, à New-York," in *La Renaissance* 11 (May 1928), p. 184;

"Women and Children Shown at Reinhardt's," in *Art News* 27 (23 February 1929), p. 1;

W. Heil, "The Jules Bache Collection," in *Art News* 27 (27 April 1929), p. 4;

*A Catalogue of Paintings in the Collection of Jules S. Bache*, New York 1929, n.p., reproduced;

A.M. Frankfurter, "Paintings by Raeburn in America," in *Antiquarian* 14 (January 1930), reproduced p. 33;

A.L. Mayer, "Die Sammlung Jules Bache in New-York," in *Pantheon* 6 (December 1930), p. 542;

*A Catalogue of Paintings in the Bache Collection*, New York 1937, n.p., cat. no. 59, reproduced;

*Duveen Pictures in Public Collections of America*, New York 1941, n.p., cat. no. 297, reproduced;

*A Catalogue of Paintings in the Bache Collection*, revised edition, New York 1943, n.p., cat. no. 58, reproduced;

J.L. Allen and E.E. Gardner, *A Concise Catalogue of the European Paintings in The Metropolitan Museum of Art*, New York 1954, p. 80;

D. Mackie, *Raeburn, Life and Art, A Complete Catalogue of the Artist's Work*, unpublished Ph.D. thesis, University of Edinburgh and Yale University 1994, vol. IV, pp. 372–373, cat. no. 257;

K. Baetjer, *European Paintings in The Metropolitan Museum of Art by Artists Born Before 1865: A Summary Catalogue*, New York 1995, p. 197, reproduced;

M. Secrest, *Duveen: A Life in Art*, New York 2004, p. 474;

K. Baetjer, *British Paintings in The Metropolitan Museum of Art, 1575-1875*, New York 2009, p. 174, cat. no. 85, reproduced.

a heightened sense of whimsy and humor. The cross-legged position of his dainty legs, for example, is a pose usually adopted by grown-men in portraits, not toddlers.

The artist's distinctive brushwork, which make his portraits immediately recognizable, is evident throughout the canvas. His particularly broad application of paint, in which contours are softened to great effect, adds to the work's informality and charm. The handling of details, such as the brightly colored flowers, are executed with a looseness that can rightly be described as proto-impressionistic. Scott-Elliott's portrait can be compared directly with Raeburn's more costume orientated portrait of *Master Quintin McAdam of Vraigengillian* (fig. 1), now in the Paul Mellon Collection at the Yale Centre for British Art.<sup>5</sup> The Yale painting, also completed in 1815, exhibits the same dark green background with sketchily painted trees, an effect that likewise allows the figure to stand out brightly against these murky depths.

<sup>1</sup> The last significant full-length portrait of this caliber was the *Portrait of Sir Evan Murray-MacGregor of MacGregor in Tartan*, which was sold at Christie's, London, 8 July 2014, lot 64 for £458,500. Before this example, the last comparable painting was *The Allen Brothers (Portrait of James and John Lee Allen)* formerly with Simon Dickinson Ltd., from whom acquired by the Kimbell Art Museum, Fort Worth, in 2002.

<sup>2</sup> A particular fine earlier work is *The Paterson Children*, dated to 1790-1793, preserved by the National Trust and Polesdon Lacey, Surrey. <https://www.nationaltrustcollections.org.uk/object/1246448>

<sup>3</sup> H.-H. Ewers, "Children of Nature, Children of God: Images of Childhood and Children's Literature from the Enlightenment to Romanticism" in *The Changing Face of Childhood: British Children's Portraits and their Influence in Europe*, exhibition catalogue, M. Neumeister (ed.), London and Frankfurt, 2007, pp. 47–57.

<sup>4</sup> M. Postle, *Sir Joshua Reynolds, The Subject Pictures*, Cambridge 1995, pp. 58–120.

<sup>5</sup> Sir Henry Raeburn, R.A., *Master Quintin McAdam of Vraigengillian*, oil on canvas, 154.9 x 120 cm. Yale Center for British Art, Paul Mellon Collection; <https://collections.britishart.yale.edu/catalog/tms:993>





PROPERTY FROM THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITION FUND

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## SIR JOSHUA REYNOLDS, P.R.A.

Plympton, Devon 1723–1792 London

Portrait of Nancy (née Parsons) Horton (circa 1735–1814 or 1815),  
Later Viscountess Maynard

oil on canvas  
36 1/4 by 28 in.: 92.1 by 71.1 cm.

\$ 600,000-800,000

### PROVENANCE

In the collection of the sitter and thence by descent in the Maynard family, Easton Lodge, Essex, to Frances Greville, née Maynard (1861–1938), 5th Countess of Warwick;

With Frank. T. Sabin, London, 1928;

From whom acquired by Agnew & Sons, London;

From whom acquired by Jules Semon Bache (1861–1944), New York, 1928;

The Bache Foundation, New York 1944–1945;

From whom acquired by the Metropolitan Museum of Art, New York, 1945.

### EXHIBITED

New York, Metropolitan Museum of Art, *The Bache Collection*, 16 June – 30 September 1943, no. 60;

Toronto, Art Gallery of Toronto, *Loan Exhibition of Great Paintings in Aid of Allied Merchant Seamen*, 4 February – 5 March 1944, no. 57;

New York, Metropolitan Museum of Art, *Interwoven Globe: The Worldwide Textile Trade, 1500–1800*, 9 September 2013 – 5 January 2014, no. 100b.

### LITERATURE

C.R. Leslie and T. Taylor, *Life and Times of Sir Joshua Reynolds*, vol. I, London 1865, pp. 278, 282, 347, 430; vol. II, pp. 41, 54;

A. Graves and W.V. Cronin, *A History of the Works of Sir Joshua Reynolds P.R.A.*, vol. II, London 1899, pp. 486, 635, 732;

*A Catalogue of Paintings in the Collection of Jules S. Bache*, New York 1929, n.p., reproduced;

"The Antiquarian's Picture Gallery," in *Antiquarian* 13 (September 1929), p. 37, reproduced;

*Unknown Masterpieces in Public and Private Collections*, W.R. Valentiner (ed.), vol. I, London 1930, cat. no. 92, reproduced;

This sensual and contemplative portrait by Sir Joshua Reynolds, the first president of the Royal Academy of Arts, is the most celebrated surviving likeness of Nancy Parsons, one of eighteenth-century Britain's most famous political courtesans. Parsons is depicted in a highly fashionable Turkish masquerade dress, a lavish costume that is a beautiful and sophisticated evocation of the decadence befitting a consort of Dukes, Earls, and Viscounts.

The most striking feature of this portrait is Parsons's exuberant turban and Turkish gown. Reynolds stands at a crossroads in popular and artistic taste. The enthusiasm for *Turquerie*, which visually evoked stereotypes of Eastern exoticism, was fashionable in Britain from the 1720s onward.<sup>1</sup> Its appearance in portraiture has often been linked to Masquerade dress, costumes worn during the era's decadent entertainments and festivities.<sup>2</sup> Contemporary French painters often depicted women in such dress as mistresses in Turkish harems.<sup>3</sup> However, in the British context, Reynolds and his contemporaries painted many respectable married women and aristocrats in this mode.

By the time Reynolds completed Parsons's portrait in the late 1760s he had already been experimenting with *Turquerie* in his paintings for over a decade. A clear comparison with his *Portrait of The Hon. Mrs. John Barrington* (fig. 1), painted a decade earlier, demonstrates how far the artist had progressed in this particular genre in terms of sophistication and depth. Turkish dress, however, reoccurs in portraits of Parsons. George Willison (1741–1797) painted her in *circa* 1771 wearing such a costume for a likeness now in the Yale Center for British Art (fig. 2).

The visual cues in this portrait also look backward in time stylistically and offer evidence of Reynolds's fascination with the Old Masters. The dramatic lighting and loosely painted golden orange drapery reveals, in particular, Reynolds's devotion to seventeenth-century Dutch artists. Rembrandt's paintings, in particular, often displayed a preoccupation with Eastern themes and dress.<sup>4</sup> The work also takes inspiration from seventeenth-century Italian artists, including the introspective female sibyls and muses by Domenichino and Guercino, often painted wearing luxurious clothing in contemplative poses.<sup>5</sup> This eclectic mixture of sources of inspirations makes this an exemplary example of portraiture in the "Grand Manner."





Fig. 1 Sir Joshua Reynolds, *The Hon. Mrs John Barrington*, oil on canvas. Suffolk, Gainsborough's House, inv. no. L0014.



Fig. 2 George Willison, *Nancy Parsons in Turkish Dress*, circa 1771, oil on copper. New Haven, Yale Center for British Art, Paul Mellon Collection, inv. no. B1981.25.681.

#### LITERATURE CONTINUED

A.L. Mayer, "Die Sammlung Jules Bache in New-York," in *Pantheon* 6 (December 1930), p. 542;  
H. Tietze, *Meisterwerke europäischer Malerei in Amerika*, Vienna 1935, p. 340, reproduced pl. 228 [English edition, *Masterpieces of European Painting in America*, New York 1939, p. 325, reproduced pl. 228];  
*A Catalogue of Paintings in the Bache Collection*, New York 1937, n.p., cat. no. 60, reproduced;  
E.K. Waterhouse, *Reynolds*, London 1941, p. 59, reproduced pl. 120;  
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"English Portraits in the Jules Bache Collection," in *Connoisseur* 113 (March 1944), pp. 51, 53, reproduced;  
J.L. Allen and E.E. Gardner, *A Concise Catalogue of the European Paintings in The Metropolitan Museum of Art*, New York 1954, p. 83;  
D. Loeffler Smith, "Great Artists as Teachers," in *American Artist* 29 (September 1965), p. 60, reproduced;  
M. Cormack, "The Ledgers of Sir Joshua Reynolds," in *Walpole Society* 42 (1970), pp. 122, 124, 142;  
E. Waterhouse, *Reynolds*, London 1973, pp. 21, 47, cat. no. 48, reproduced pl. 48;

#### LITERATURE CONTINUED

Anne [Nancy] Parsons was said to have been the daughter of a Bond Street tailor and began her professional life as an *Opera figurante* on the London stage. Mirroring the life of the royal mistress Nell Gwyn (1650-1687) a century earlier, such roles often attracted the attention of wealthy suitors offering money in exchange for female companionship. Although the details of her early life are unclear, Parsons is said to have married a Mr. Haughton (or Horton), a West Indies slave trader who is believed to have taken her to Jamaica. The union did not last, as she returned to London soon afterward and by the 1760s had become involved with several high-ranking government officials including William Petty (1745-1777), 2nd Earl of Shelburne.

In 1763, Parsons began an affair with prominent politician Augustus Henry FitzRoy (1735-1811), 3rd Duke of Grafton, with whom she attended public events at Ascot and the Opera in the presence of royalty. As his consort, she often became embroiled in political life, especially after FitzRoy became Prime Minister in 1768, their relationship was often lampooned in popular poems at the time. Much to the surprise of her paramour, she also embarked on an affair with John Frederick Sackville (1745-1799), 3rd Duke of Dorset, an enthusiastic patron of the arts.

It was at this time that Parsons likely sat to Reynolds. Dated by David Mannings to 1767 or 1769, this timing is significant due to Sackville's considerable patronage of Reynolds at this very moment.<sup>6</sup> Indeed, the artist's pocketbooks show that Sackville and Parsons (referred to as "Horton" in the artist's records) sat for him multiple times in 1769, resulting in this portrait and Sackville's full-length painting at Knole.

In 1776, Parsons married Charles Maynard, 2nd Viscount Maynard (1751-1824), who was about ten years her junior. The two married that September and then traveled to the continent, where in 1784 they encountered the young Francis Russell (1765-1802), 5th Duke of Bedford, with whom they entered into a *ménage à trois* until about 1787. Parsons and Maynard then separated, and she spent the remainder of her life devoting herself to acts of charity and piety. She was eventually buried outside Paris after her death in 1814 or 1815.

#### LITERATURE CONTINUED

A. Ribeiro, *The Dress Worn At Masquerades in England, 1730 to 1790, and Its Relation to Fancy Dress in Portraiture*, D.Phil. dissertation, Courtauld Institute of Art 1984, p. 246, reproduced pl. 90;  
K. Baetjer, *European Paintings in The Metropolitan Museum of Art by Artists Born Before 1865: A Summary Catalogue*, New York 1995, p. 186, reproduced;  
D. Mannings and M. Postle, *Sir Joshua Reynolds: A Complete Catalogue of His Paintings*, vol. I, New Haven 2000, p. 264, cat. no. 939; vol. II, reproduced fig. 938;  
K. Baetjer, *British Paintings in The Metropolitan Museum of Art, 1575-1875*, New York 2009, pp. 74-76, 189, cat. no. 31, reproduced;  
H. Belsey, *Thomas Gainsborough: The Portraits, Fancy Pictures and Copies after Old Masters*, vol. II, New Haven and London 2019, p. 584, under cat. no. 623.

#### A NOTE ON THE PROVENANCE

This painting descended directly from the sitter through the Maynard family to Frances (née Maynard) Greville (1861-1938), 5th Countess of Warwick.<sup>7</sup> Known as "Daisy" to her friends, the Countess was a famous socialite turned radical socialist who for a number of years during the 1880s to 1890s was the favored mistress of Edward, Prince of Wales and later King Edward VII (1841-1910). She presided over the first major dispersal of artworks from the Maynard collections at Easton Lodge, Essex, and the Greville collections at Warwick Castle in the 1910s and 1920s. This included paintings by Rubens, Rembrandt, Van Dyck, as well as her own portrait by John Singer Sargent. The majority of these works were eventually acquired by American buyers and have since entered American museums.<sup>8</sup> After passing through the hands of several dealers, the present portrait was acquired by the banker, collector, and philanthropist Jules Semon Bache (1861-1944) from whom the Metropolitan Museum of Art acquired a significant collection of Old Masters in 1944.

<sup>1</sup> H. Williams, *Turquerie: An Eighteenth-Century European Fantasy*, London 2014, pp. 89-101.

<sup>2</sup> Ribeiro 1984, pp. 241-247.

<sup>3</sup> Williams 2014, pp. 102-104.

<sup>4</sup> A noteworthy Rembrandt in this mode that was in London until 1773 was *Haman Recognizes his Fate*, now in the State Hermitage Museum, Saint Petersburg.

<sup>5</sup> London, Wallace Collection, inv. no. P131.

<sup>6</sup> For an account of Dorset's patronage of Reynolds see J. Chu, "High Art and High Stakes: The 3rd Duke of Dorset's Gamble on Reynolds," in *British Art Studies* 2 (2016): <https://www.britishartstudies.ac.uk/issues/issue-index/issue-2/high-art-high-stakes>.

<sup>7</sup> It appears that this painting survived the 1918 great fire of Easton Lodge that also claimed many historic documents relating to the estate, including inventories from the eighteenth and nineteenth centuries. There were later sales of other paintings from the Maynard line at Sotheby's, London, 21 November 1938 and Christie's, London, 28 May 1948.

<sup>8</sup> Peter Paul Rubens, *Thomas Howard Earl of Arundel* (Boston, Isabella Stewart Gardner Museum); Rembrandt van Rijn, *The Standard Bearer, Floris Soop* (New York, Metropolitan Museum of Art); Anthony van Dyck, *Margareta de Vos* (New York, The Frick Collection); John Singer Sargent, *Lady Warwick and Her Son* (Worcester Museum of Art).



PROPERTY FROM THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITION FUND

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## GEORGE ROMNEY

Dalton-in-Furness, Lancashire 1734 - 1802 Kendal, Cumbria

### Portrait of Frances (née Puleston) Cooke (1765-1818)

oil on canvas  
50 by 39 1/2 in.; 127.0 by 100.3 cm.

\$ 250,000-350,000

#### PROVENANCE

Commissioned by the sitter's husband, Bryan Cooke (1756-1821), Owston, Doncaster, Yorkshire, and Gwysaney, Mold, Flintshire;

Thence by descent to his great-grandson, Philip Tatton Davies-Cooke (1863-1946), Owston, Doncaster, Yorkshire, and Gwysaney, Mold, Flintshire;

From whom acquired by Duveen, New York and London, 1927;

From whom acquired by Jules Semon Bache (1861-1944), New York, 1927;

Bache Foundation, New York, 1944-1945;

From whom acquired by the Metropolitan Museum of Art, New York, 1945.

#### EXHIBITED

London, Royal Academy of Arts, *Winter Exhibition*, 6 January - 14 March 1896, no. 35;

New York, Metropolitan Museum of Art, *The Bache Collection*, 16 June - 30 September 1943, no. 61;

Indianapolis, Herron Museum of Art, *The Romantic Era: Birth and Flowering 1750-1850*, 21 February - 11 April 1965, no. 13;

New York, Metropolitan Museum of Art, *The Eighteenth-Century Woman*, 12 December 1981 - 5 September 1982.

#### LITERATURE

G. Paston, *George Romney*, London 1903, p. 192 (as engraved by H. Greenhead);

H. Ward and W. Roberts, *Romney: A Biographical and Critical Essay with a Catalogue Raisonné of his Works*, vol. I, London 1904, pp. 111, 119; vol. II, p. 32;

A.B. Chamberlain, *George Romney*, New York 1910, p. 322;

E. Brandus, "La collection des tableaux anciens de M. Jules S. Bache, à New-York," in *La Renaissance* 11 (May 1928), pp. 184, 186;

W. Heil, "The Jules Bache Collection," in *Art News* 27 (27 April 1929), pp. 4, 23, reproduced;





Fig. 1 George Romney, *Portrait of Emma Hart, later Lady Hamilton*, oil on canvas. Boston, Museum of Fine Arts, inv. no. 2019.651. © Wikimedia.

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K. Baetjer, *British Paintings in The Metropolitan Museum of Art, 1575-1875*, New York 2009, pp. 131-133, cat. no. 59, reproduced;

A. Kidson, *George Romney: A Complete Catalogue of His Paintings*, vol. I, New Haven 2015, p. 145, cat. no. 281, reproduced; vol. III, p. 856.

Typical of the artist's portraiture, free from the often fussy and encumbered visual references employed by his rival Sir Joshua Reynolds, Romney's portrait of Mrs. Cooke focuses on the essentials required for a successful and beautiful likeness. Alex Kidson has suggested that the sitter probably would have "cherry picked" elements of the design inspired by examples on display in Romney's studio. Notably, the composition and feeling of this portrait is not far from depictions of Romney's most famous muse, Lady Emma Hamilton (1765-1815). Many of the core elements, including the tilted black hat, pose, and drapery, mirror the celebrated *Emma in a Black Hat* (fig. 1), a portrait painted in the mid 1780s, just prior to this work.<sup>3</sup> The painter's bold brushwork too, which enhances the sculptural quality of the white drapery, is in this instance beautifully preserved behind a layer of thick yellowed varnish.

Curiously, a reproduction of this painting came to fame in Stanley Kubrick's Academy Award nominated 1962 Hollywood adaptation of Vladimir Nabokov's *Lolita*. In the climactic final scene, where actor James Mason's character Humbert Humbert confronts the abductor Clare Quilty, the assailant pursues his foe around his mansion with a gun. In an attempt to hide himself, Quilty uses the painting as a screen. This disguise fails, as Humbert sees his shadow, shoots through the canvas, and thus kills his foe. Among the fatalities is (a reproduction of) Romney's portrait, which is left peppered by bullet holes.

<sup>1</sup> Kidson 2015, pp. 144-145, cat. nos. 279, 279a, and 280 (all untraced).

<sup>2</sup> Kidson 2015, vol. III, p. 856.

<sup>3</sup> Boston, Museum of Fine Arts.





PROPERTY FROM THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITION FUND

321

## THOMAS GAINSBOROUGH, R.A.

Sudbury 1727 – 1788 London

Portrait of John Hobart (1723-1793),  
2nd Earl of Buckinghamshire

oil on canvas  
29 1/2 by 24 3/4 in.; 74.9 by 62.9 cm.

\$ 100,000-150,000

### PROVENANCE

Sir Joseph Benjamin Robinson (1840-1929), 1st Baronet, Cape Town, South Africa;  
His sale, London, Christie's, 6 July 1923, lot 8 (as *General Bligh*);  
Where acquired by Knoedler;  
With Knoedler, New York, and Scott & Fowles, New York, 1923-1924 (as *General Thomas Bligh*);  
From whom acquired by William R. Timken (1866-1949), New York, 1924;  
Thence by inheritance to his wife Lillian S. Timken (1881-1959), New York;  
By whom bequeathed to the Metropolitan Museum of Art, New York, 1959.

### EXHIBITED

New York, Knoedler, *Gainsborough, 1727-1788*, 3 – 15 December 1923, no. 16 (as *General Thomas Bligh*).

### LITERATURE

E. Waterhouse, "Preliminary Check List of Portraits by Thomas Gainsborough," in *Walpole Society* 33 (1953), p. 9 (as *General Thomas Bligh*);  
E. Waterhouse, *Gainsborough*, London 1958, p. 55 (as *General Thomas Bligh*?);  
J. Canaday, "Flip of Coin Helps Divide Fortune in Art," in *New York Times* (May 15 1960), p. 77;

This painting depicts the eighteenth-century politician and aristocrat John Hobart, 2nd Earl of Buckinghamshire. Among his many political roles, the sitter served as MP for Norwich, Privy Councilor to King George II, Envoy to the Imperial Court at Saint Petersburg, and finally Lord Lieutenant of Ireland between the years 1776-1780.

Educated at Westminster School and later Christ's College, Cambridge, Hobart dedicated his life and career to politics. After holding several political positions in Norfolk during his youth, and completing a tour of Italy in 1746-1747, he ascended to the Earldom of Buckinghamshire at the age of thirty-three in 1756, heralding a new era of progress at the Hanoverian court. Just prior in December 1755, he was appointed Comptroller of the household to King George II, and in January 1756 became a Privy Councilor. Hobart's proximity to the monarch led to an appointment as a Lord of the Bedchamber, a post which he held for over a decade. Under the reign of the new monarch George III, Hobart was entrusted to lead an envoy for negotiations at the court of Catherine the Great in 1762. Although his spell in Saint Petersburg ended in a political stalemate, he was given a magnificent tapestry of Tsar Peter the Great by the Empress, a work of art that remains at Blickling Hall.<sup>1</sup> Upon his return to England, Hobart rejected the generous offer of becoming Ambassador to Spain. A decade later, in 1777, he received his most significant appointment as Lord Lieutenant of Ireland. His tenure in this role, which continued until 1780, was marked by concessions regarding free trade with Britain. Hobart died at Blickling in 1794, several years after his loss of office, and was buried underneath a pyramid mausoleum there designed by Joseph Bonomi the Elder (1739-1808).





Fig. 1 Thomas Gainsborough, *John Hobart (1723-1793), 2nd Earl of Buckinghamshire*, oil on canvas. Norfolk, Blickling Hall, inv. no. NT 355541. © National Trust.

#### LITERATURE CONTINUED

K. Baetjer, *European Paintings in The Metropolitan Museum of Art by Artists Born Before 1865: A Summary Catalogue*, New York 1995, p. 188, reproduced p. 187 (as *Portrait of Man called General Thomas Bligh*);

K. Baetjer, *British Paintings in The Metropolitan Museum of Art, 1575-1875*, New York 2009, pp. 95-96, cat. no. 41, reproduced (as *Portrait of a Man*);

H. Belsey, "A Gainsborough Sitter Identified: John Hobart, 2nd Earl of Buckinghamshire," in *Metropolitan Museum Journal* 45 (2010), pp. 211-215, reproduced fig. 1;

H. Belsey, *Thomas Gainsborough. The Portraits, Fancy Pictures and Copies after Old Masters*, vol. I, New Haven and London 2019, p. 124, cat. no. 122, reproduced (as painted circa 1784).

This portrait derives from the same sitting as Thomas Gainsborough's full-length portrait of the Earl that survives at Blickling Hall in Norfolk, today in the care of the National Trust (fig. 1). This grand and imposing image, dated to *circa* 1784, shows the Earl wearing the robes of the Lord Lieutenant of Ireland; the portrait contains several floral sprigs, perhaps playful representations of shamrocks, alluding to Hobart's position. Another three-quarter length portrait, presumed to have been produced for Hobart's London home, was offered at auction in 2018.<sup>2</sup> Surprisingly, until 2010 the identification of this bust-length portrait remained unknown. It was sold from the collection of Sir Joseph Benjamin Robinson (1840-1929), 1st Baronet in 1923 as a portrait of General Thomas Bligh (1685-1775), an identification proven untenable by the time of Katharine Baetjer's 2009 catalogue of the Metropolitan Museum of Art's British paintings collection. This misidentification of the sitter undoubtedly stemmed from the sitter's jacket, the blue color and gold embroidery of which resembles that of a Navy officer. Importantly, this uniform does not accord with Buckingham's biography. Although the exact meaning of its appearance here remains a mystery, Hugh Belsey has connected it with a contemporary anecdote about Hobart, who is said to have taken "principle delight in... an old coat,"<sup>3</sup> perhaps a humorous remark on the opulent and fussy robes captured in Gainsborough's full-length portrait.

<sup>1</sup> Saint Petersburg Manufactory, after a design by Louis Caravaque, *Peter The Great at the Battle of Poltava*. Norfolk, Blickling Hall, The National Trust.

<sup>2</sup> Christie's, London, 5 July 2018, lot 58.

<sup>3</sup> Belsey 2010, p. 214.





PROPERTY FROM THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITION FUND

322

## JOHANN LISS

Oldenburg 1597 - 1631 Verona

### Nymph and Shepherd

oil on canvas, unframed  
41 1/8 by 37 3/8 in.; 104.5 by 94.9 cm.

\$ 200,000-300,000

#### PROVENANCE

Possibly in Prague, where drawn by Aegidius Sadeler II (1568-1629);  
With Grant, London, until 1803;  
By whom anonymously sold ("A Well-known Collector of Distinguished Judgement"), London, Christie's, 11-12 February 1803, lot 41;  
Where acquired by George Kinnaird (1754-1805), 7th Lord Kinnaird;  
Art market, Spain, until 1920s;  
Where acquired by a private collector, United States;  
Thence by descent to their grandson, United States (as Italian School);  
From whom acquired by Simon C. Dickinson, London and New York, 1997;  
From whom acquired by the Metropolitan Museum of Art, New York, 1999.

#### LITERATURE

R. Klessmann, *Johann Liss: A Monograph and Catalogue Raisonné*, Doornspijk 1999, pp. 76, 79, 160-161, cat. no. 27, reproduced pl. 25 (as *Cymon and Iphigenia* from Boccaccio's *Decameron*).

This sensual and mysterious painting is an outstanding baroque rendition of a classical pastoral theme by the German-born painter Johann Liss. Soon after its production, Aegidius Sadeler II (1568-1629), the Imperial court engraver, produced a drawing after the work (fig. 1), which also relates to a scene of *Bathing Nymphs* in the Städtischen Kunstsammlungen, Augsburg (fig. 2). Liss was undoubtedly one of the most extraordinary talents working in Antwerp and across Italy during the opening decades of the seventeenth century, prior to his untimely death at the age of thirty-four in 1631. Representing an amalgamation of styles and influences, inspired by his constant travel across the Continent, this painting is particularly indebted to Italian masters such as Annibale Carracci (1560-1609) and Correggio (active by 1514-1534)<sup>1</sup>. Rediscovered in a private collection in 1997 and identified as a work by Liss soon thereafter in Rüdiger Klessmann's 1999 catalogue raisonné, this painting represents a significant addition to the painter's *oeuvre*.

A serene sleeping nymph lies in a grove of twisting tree roots and branches. A shepherd peers over a branch to observe her, while another figure points the way through the darkness. Enough light has found its way through the thicket to illuminate the slumbering woodland creature. The influences witnessed

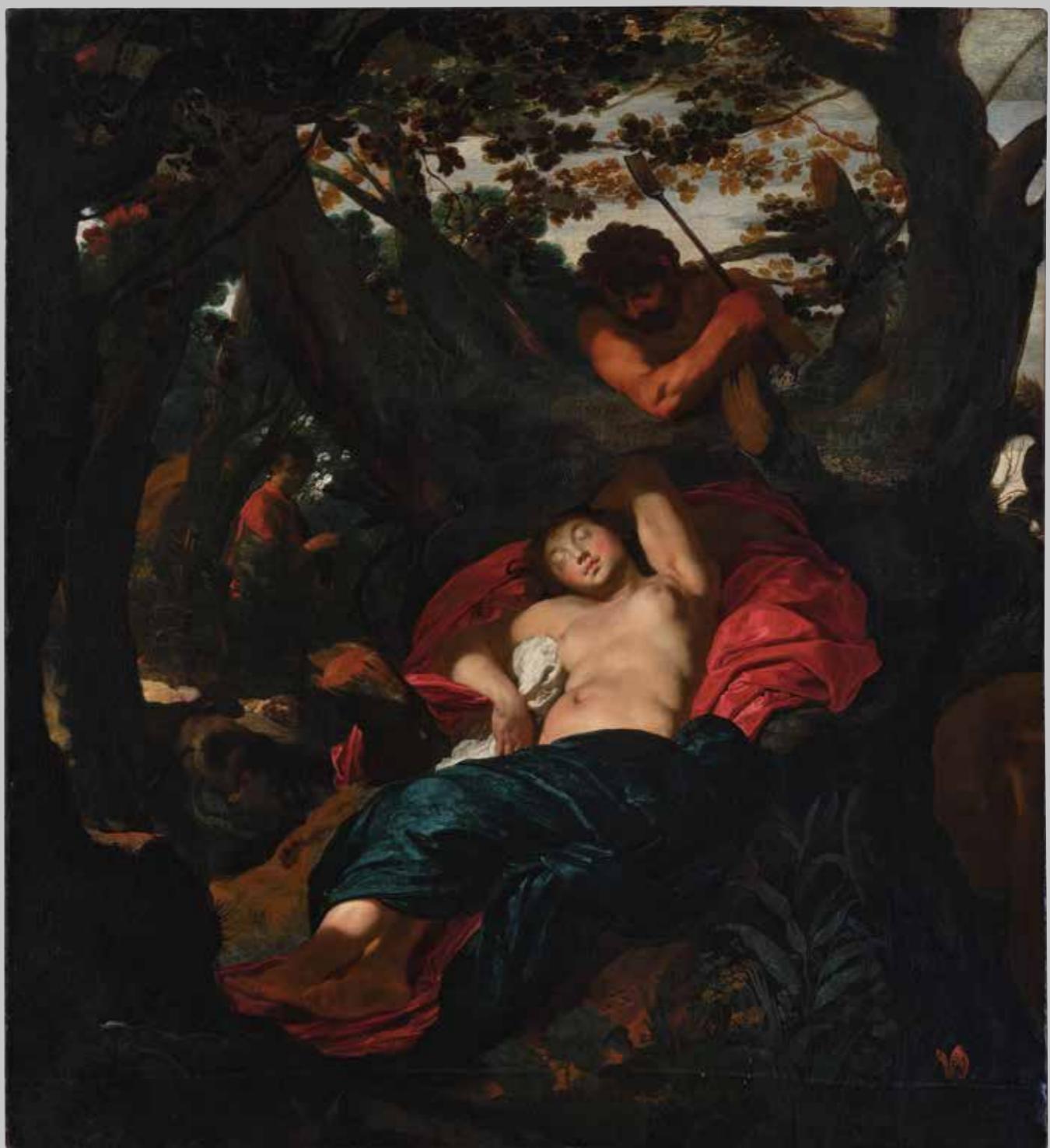




Fig. 1 Aegidius Sadeler, after Johann Liss, *Bathing Nymphs*.



Fig. 2 Johann Liss, *Salmacis and Hermaphroditus (Bathing Nymphs)*, oil on canvas. Augsburg, Kunst Sammlungen, inv. no. L 870. © Art Collections and Museums Augsburg.

in this composition are remarkably varied, a feature which is the hallmark of Johann Liss. Tentatively dated to 1625, when the artist was established in Rome, the chronology of Liss's few surviving works remains a mystery. The knotty woodland setting shows an awareness of the landscapes of the Fleming Paul Bril (circa 1554-1626), who was active in Rome at the time Liss was travelling through the city. The sleeping nymph, however, might be traced back a century earlier to the contorted nudes produced by Correggio. Liss may well have had the opportunity to see the artist's *Satyr and Nymph with Cupid*, now in the Musée du Louvre, Paris, which had been in the Gonzaga collection in Mantua during the painter's time in Italy.<sup>2</sup> Other comparisons to the lighting and atmosphere of Annibale Carracci's works have been highlighted, alongside the particularly Rubensian treatment of the flesh, recalling the provocative sensualism of Flanders. The balance between these competing elements find harmony in Liss's rendering.

Conjecture remains regarding the subject's correct identification. Klessmann interpreted the scene as depicting Cymon and Iphigena as recounted in Boccaccio's *Decameron*. This tale surrounds the discovery of the beautiful Iphigena by Cymon, a young man born into wealth who rejects his station in order to become a shepherd. As recounted by the poet, Cymon's encounter inspires a life transformation in order to be worthy of such a maiden. Furthermore, Klessmann interpreted the scene's woodland setting, and prominent red butterfly in the lower right corner, as representative of Cymon's transformation. Further comparisons have also been made with a contemporary engraving by Jacob Matham (1571-1631).<sup>3</sup>

This interpretation has been contested more recently by the scholar Joshua P. Waterman, who cast doubt on the composition's adherence to the Bocaccio

tale.<sup>4</sup> The mystery surrounding the scene's identity is further complicated by the connection between this painting and Sadeler's drawing (fig. 1) after it. The comparison between them, coupled with recent technical analysis indicates that approximately one-third of the original canvas at the right edge was cropped, probably no earlier than the eighteenth century. This intervention likely eliminated certain narrative elements, the awakened nymph and goats shown on the right side of Sadeler's drawing, among them. Based on this, Waterman infers that the scene cannot depict Cymon and Iphigena, as the additional figures do not accord with the episode from the *Decameron*.

Alternatively, Waterman suggested the subject is a generic sylvan scene, derived from the contemporary taste for pastoral representations. This is supported by the existence of another related painting of *Bathing Nymphs* in the Städtischen Kunstsammlungen, Augsburg (fig. 2), which too is accompanied by a corresponding Sadeler drawing in the Louvre, Paris.<sup>5</sup> The relationship between these two works, and the fact that both had been reduced on the left and right margins respectively, was reason for Waterman to suggest they were likely to have a shared history and provenance. As Sadeler was working as an engraver to the Imperial Court in Prague, it is tempting to suggest that these paintings were originally situated in this important center for the collection and patronage of art.<sup>6</sup>

<sup>1</sup> Klessmann 1999, p. 161.

<sup>2</sup> Oil on canvas, 188 by 230 cm. Paris, Musée du Louvre, Paris.

<sup>3</sup> Klessmann 1999, p. 80, reproduced fig. 78.

<sup>4</sup> Waterman's 2012 catalogue note for this painting was commissioned by the Metropolitan Museum of Art and can be consulted on request.

<sup>5</sup> Klessmann 1999, pp. 159-160, cat. no. 26, reproduced. Grey ink and wash on paper, 35 by 47 cm.

<sup>6</sup> This suggestion was made by Waterman.



PROPERTY OF A PRIVATE COLLECTOR

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## SALOMON VAN RUYSDAEL

Naarden 1600 or 1603 - 1670 Haarlem

### Ships on the Boven-Merwede with Gorinchem in the Distance

signed on the gunwale of the foreground vessel: SVR  
dated on the leeboard of same vessel: 1659  
oil on panel  
16 1/2 by 14 5/8 in.; 41.9 by 37.1 cm.

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

#### PROVENANCE

M. Laurent-Richard, Neuilly;  
His sale, Paris, Hôtel Drouot, 23-25 May 1878, lot 108,  
for 4,950 francs;  
Count Paul Demidoff (1839-1885), Villa di San Donato,  
Florence;  
His sale on the premises, Pillet, Le Roy, Mannheim, 15-17  
March 1880, lot 1106, for 6,100 lire;  
Possibly J.F. Du Sart;  
Possibly his estate sale, Brussels, J. & A. Le Roy, 26-28  
June 1884, lot 129;  
Comtesse de Labadye, Paris;  
With François Kleinberger, Paris, 1903;  
Jonckheer Ch. van de Poll, Haarlem, by 1915;  
Anonymous sale, Amsterdam, Sotheby Mak van Waay,  
7 November 1978, lot 92, for 740,000 guilders;  
British Rail Pension Fund, London, probably by 1981;  
By whom sold, London, Sotheby's, 5 July 1995, lot 32;  
Where acquired by Robert Noortman, London;  
From whom acquired by Michel David-Weill (1932-  
2022), New York and Paris;  
With Robert Noortman, London;  
From whom acquired by the present collector, after 2004.

#### EXHIBITED

London, Geffrye Museum, long-term loan, 1981 - 1995.



*“The calm lyricism as well as the pictorial subtlety of his river scenes are not easily forgotten.”*

– Seymour Slive

#### LITERATURE

G.D. Gratama, “Tentoonstelling van Oude kunst uit het bezit van bewoners van Haarlem en omstreken,” in *Onze Kunst* 28 (1915), reproduced p. 77;

W. Stechow, *Salomon van Ruysdael*, Berlin 1975, p. 77, cat. no. 57 (as signed but not dated);

W. Liedtke, *Dutch Paintings in The Metropolitan Museum of Art*, vol. II, New Haven and London 2007, p. 809 note 11, under cat. no. 185 (with incorrect date of 1650).

Increasingly in the late 1650s, Ruysdael placed a still greater emphasis on the sky, which here takes up more than three-quarters of the composition, and the billowing clouds, which provided movement in an otherwise peaceful scene. In the present work a stiff breeze enters from the left, causing the Dutch flag atop the ship to fly and creating many choppy ripples on the surface of the water. The clouds range from bright white to gray and partially block the sun. Everything is carefully drawn: Ruysdael sets the semi-transparent darkened sails against sunlit clouds, outlining the fabric with thin dark lines.

Looking downstream and west on the river Waal, which is part of the waterway known as the Boven Merwede fed by the Rhine, the town of Gorinchem appears on the north bank at right. Although Gorinchem is near to both Dordrecht and Utrecht, depictions of the town are rare in Dutch paintings. This is one of very few examples known by Salomon van Ruysdael. An earlier view of Gorinchem, signed and dated 1646, is at the Metropolitan Museum of Art, New York; and a smaller version of the latter dated 1649 is recorded in a private collection, Boston. Here, Ruysdael has exaggerated the size of the Groote Kerk tower on the shore for dramatic effect. Despite the apparent realism of the setting, it is the composition itself that is of primary importance.







PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

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## ADAM WILLAERTS

Antwerp 1577 - 1664 Utrecht

### Dutch Ships off a Rocky Coast with a Fishmarket on the Beach

signed and dated lower right: *A willaerts / 1620*  
oil on panel  
23 by 43 1/2 in.; 58.4 by 110.5 cm.

\$ 200,000-300,000

#### PROVENANCE

Janina Barcikowska;  
By whom loaned to the National Museum, Warsaw, until  
at least April 1989;  
Private collection, Germany;  
From whom acquired by the present owner, *circa* 1990.

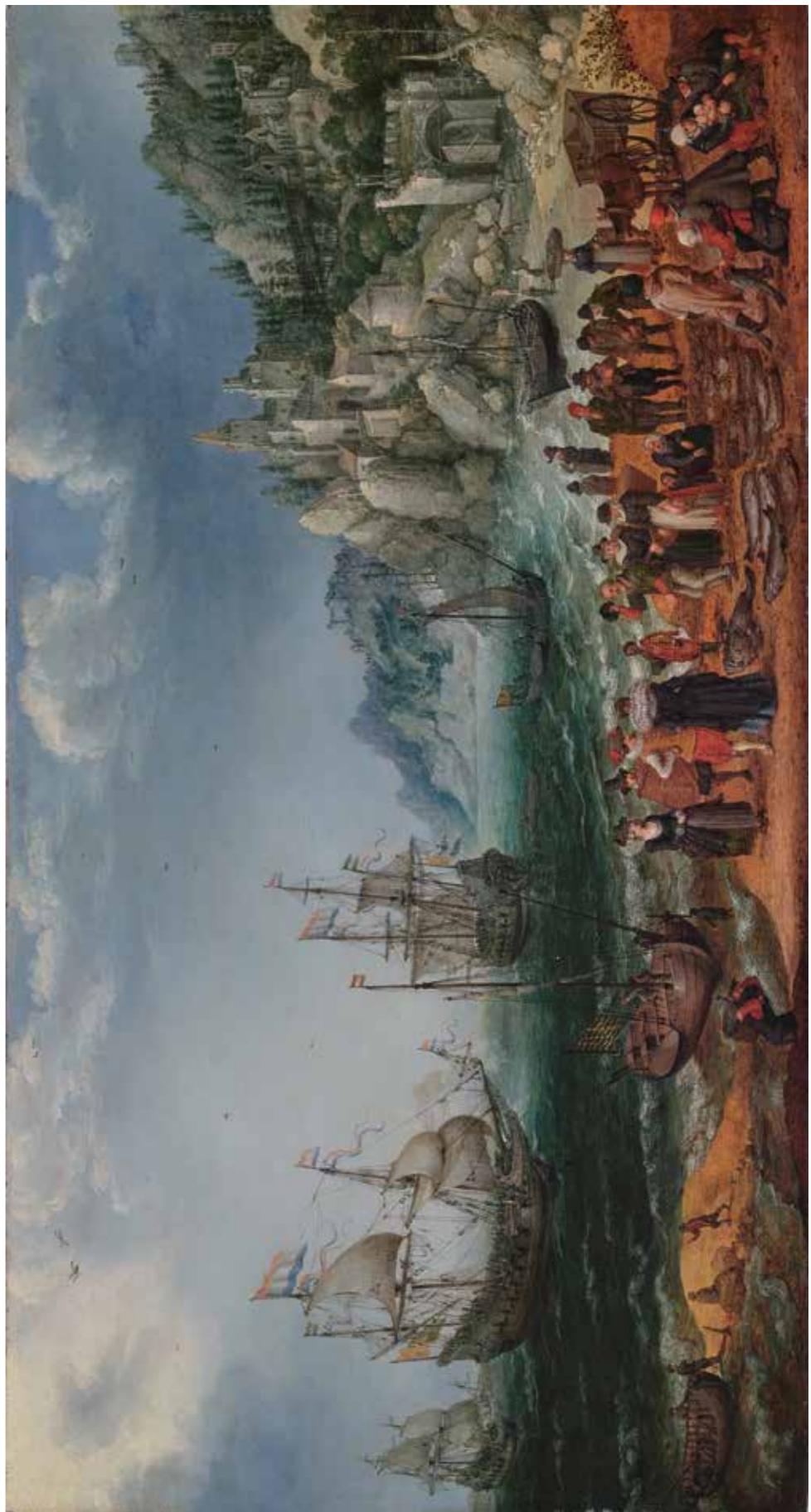
#### EXHIBITED

Warsaw, National Museum, on loan, until *circa* 1989.

Signed and dated 1620, this coastal scene was painted by Adam Willaerts at the height of his powers. Reliant upon his creative capacities, Willaerts specialized in marine paintings despite having always worked in Utrecht, a landlocked city, where he was a founding member of the painters' Guild of St Luke.

While his invented harbors often incorporate elements from real life, this example is especially interesting for its various references to the artist's hometown. Nestled in the chalky cliffs, the distant church depicted at upper right is the famous *Mariakerk*. The city gate below can be identified as the *Gildpoort*, a gate to the so-called "Stadsvrijheid" (City Freedom), and the tower-like structure beyond reminds of the *Servaastoren*, a sixteenth-century tower in the defensive wall of Utrecht that once marked the entrance to the *Nieuwegracht*. Inspired by his native city, Willaerts blends truth and fantasy within this composition to produce a remarkable sense of romanticism and adventure.

In this work Willaerts effectively merges the Dutch traditions of landscape, seascape, and genre painting. Three Dutch man-o'-wars with billowing sails navigate the choppy waters while a *kaag* sails into the cove and a few fishing boats have already pulled up onto the beach. Along the shoreline, a fishmarket bustles with townsfolk and elegantly dressed figures. Among the many charming anecdotal details, a fisherman hauls his catch up the dune at left, a woman nurses a child at right, and another balances an empty basket on her head beside a wooden, horse-drawn cart. Like many of Willaert's paintings, the composition adopts a three-zoned color scheme—a brown foreground, green middle distance, and pale blue sky—inspired by Jan Breughel the Elder and the Mannerist tradition. Scattered touches of red in the costumes of the foreground figures lend chromatic variation to the mainly tonal palette, a common tactic employed by the artist with enlivening effect.





PROPERTY FROM THE ESTATE OF MARILYN SCHIFF

325

## PIETER CODDE

Amsterdam 1599 - 1678

### Elegant Company of Musicians

oil on panel  
15 3/4 by 21 in.; 40.0 by 53.3 cm.

\$ 60,000-80,000

#### PROVENANCE

Count Anton Georg Apponyi (1751-1817), Vienna;  
Josef Winter (1815-1862), Vienna;  
Thence by descent to his daughter, Baroness Auguste  
Stummer von Tavarnok (1848-1896), Vienna;  
By whose estate sold, Vienna, Wawra, 20 April 1931, lot 13;  
Ernst Wilhelm Sachs (1929-1977), Schweinfurt;  
By whom sold, London, Sotheby's, 24 June 1970, lot 101;  
With Herner Wengraf, London, by 1974;  
With Noortman & Brod, London, 1978;  
From whom acquired by a private collector, New York;  
By whom anonymously sold ("Property of a Private  
Collector, New York") New York, Sotheby's, 2 June  
1989, lot 34;  
Where acquired.

#### EXHIBITED

Vienna, Österreichisches Museum für Kunst und  
Industrie, *Gemälde alter Meister aus dem Wiener  
Privatbesitz*, August - September 1873, no. 17 (as Pieter  
de Grebber).

#### LITERATURE

*Die Ausstellung von Gemälde alter Meister aus dem  
Wiener Privatbesitz*, exhibition catalogue, Vienna 1873,  
p. 5, cat. no. 17;  
O. Eisenmann, "Die Ausstellung von Gemälde alter  
Meister aus dem Wiener Privatbesitz," in *Zeitschrift für  
Bildenden Kunst* 9 (1874), p. 60, cat. no. 17;

Renowned for his meticulous technique and practically invisible brushwork, Pieter Codde established his reputation as a leading genre painter in Amsterdam. In this beautifully-preserved example, the artist fully demonstrates his technical brilliance, reveling in the depiction of texture, light, and color. Conceived in the tradition of Codde's musical companies, this elegant ensemble of musicians would have possessed an underlying symbolic meaning to a seventeenth-century audience, for whom music-making was recognized as a metaphor for love.



#### LITERATURE CONTINUED

T. von Frimmel, *Verzeichnis der Gemälde in Besitz der Frau Baronin August Stummer von Tavarnok*, Vienna 1895, p. 16, cat. no. 35;

A. von Wurzbach, *Niederländische Künstlerlexikon*, vol. I, Vienna and Leipzig 1906, p. 310;

T. von Frimmel, *Lexikon der Weiner Gemälde-Sammlungen*, vol. I, Munich 1913, p. 60;

*Catalogue of Acquisitions at Vlle Biennale Des Antiquaires*, Paris, London 1974, cat. no. 11, reproduced;

E. Benezit, *Dictionnaire Critique et Documentaire des Peintres, Sculpteurs, Dessinateurs, et Graveurs*, Paris 1976, p. 90;

*A Selection of Important Paintings by Old and Modern Masters from our 1978 Collection*, London 1978, n.p., cat. no. 3, reproduced;

J. Rosen, *Pieter Codde (1599-1678), Catalogue Raisonné*, Newcastle upon Tyne 2020, p. 272, cat. no. 40B, reproduced.

Characterized by a subdued palette and simplistic elegance, this delightfully refined and harmonious composition is enlivened by the matrix of poses, gestures, and glances adopted by the six richly-clothed guests. The central couple tenderly joins hands, eliciting music's amorous associations, while the other men and women are grouped informally behind them. Equipped with a muted palette of greens, browns, and blacks, the artist concentrates on the vivid representation of various textures and materials, absorbing and reflecting sunlight that floods in from a window at upper left beyond the picture space. The figures' fashionable clothing is painted with the utmost care and attention to detail. Rendered with astonishing precision, the gleaming silk garments shimmer in the light which reveals intricate patterns of the damask, a subtle yet sensational detail. Silver thread embellishes the lady's green dress and gold ribbon rosettes adorn the man's shoes, each seeming to sparkle with spectacular visual effect.

Codde often reproduced his most successful paintings, and the popularity of this particular composition is evidenced by three other known versions. Jochai Rosen identifies a panel in the Staatliches Museum, Schwerin (inv. no. 74), as the prime version, dated *circa* 1630. A second version is in the National Museum, Warsaw (inv. no. 131120), and a third is in private ownership.





PROPERTY OF A DUTCH PRIVATE COLLECTOR

326

## PIETER CLAESZ.

Berchem 1597/98–1660/61 Haarlem

Still Life with a Gilt Tazza, a Pewter Jug and a Fluted Wine Glass, Together with a Lemon, a Bread Roll, Oysters and Tobacco on Plates, All on a Wooden Table Draped with Dark Green and White Cloths

signed in monogram and dated lower center on the knife: 1635 PC  
oil on panel  
34 by 40 in.; 86.4 by 101.7 cm.

\$ 300,000-400,000

### PROVENANCE

With Kunsthandel Douwes, Amsterdam;  
From whom acquired by a private collector, the  
Netherlands, 1955;  
Thence by descent to the present collector.

### LITERATURE

N.R.A. Vroom, *A modest message as intimated by the painters of the 'monochrome banquetje'*, vol. II, Schiedam 1980, p. 147, cat. no. 760, reproduced (as Adriaen Kraen);  
M. Brunner-Bulst, *Pieter Claesz. der Hauptmeister des Haarlemer Stillebens im 17. Jahrhundert*, Lingen 2004, pp. 172-175, 239, cat. no. 62, reproduced.

Signed and dated 1635, this large panel is a particularly fine example of the semi-monochrome still lifes painted by Pieter Claesz. at the height of his career. Enlivened by a wonderful but restrained array of golds, silvers, and beiges, this work is illustrative of the *monochrome banquetje* tradition popularized in Haarlem in the 1630s and 1640s by Claesz. and his contemporary Willem Claesz. Heda (1593–1680). What sets this painting apart within Claesz.'s body of work is that it is a rare instance in which the Dutch artist employs a strong diagonal compositional scheme instead of his more frequented vertical or horizontal schemes—a choice that lends the scene a notable degree of dynamism and immediacy.

A cool and clear light illuminates this captivating arrangement of objects from the upper left. Set atop a table draped in a dark moss-colored cloth are sumptuous wares, vessels, comestibles, whose varied surfaces, colors, and shapes serve as a pleasing visual counterpart to the luminous and cascading folds of the white fabric partially draped and seemingly casually gathered across the table's surface. Upon the table are three pewter plates, one with a bread roll and tobacco, one with oysters, and one with a peeled and sliced lemon. In the space between these plates are a knife and a variety of nuts. At the center of the composition, a gilt *tazza* rests atop an overturned glass *roemer*. Across the far edge of the table are a small glass of beer, a large pewter jug, and a soaring fluted wine glass. The pleasing contrast among all the objects—from the roundness of the bread roll to the tall delicacy of the wine glass, and from the hard and voluptuous jug to the soft white fabric whose folds are reflected upon its shimmering surface—all lend a brilliance to the scene. Such brilliance is further enhanced by the minute details Claesz. renders, including the small leaves of tobacco tumbling out of its paper vessel and the single lemon seed atop the plate.





Fig. 1 Willem Claesz. Heda, *Still Life with a Gilt Cup*, oil on panel. Amsterdam, Rijksmuseum, inv. no. SK-A-4830.

Alongside Heda, Claesz. was one of the foundational figures in the development of the distinguished tradition of still-life painting in Haarlem in the second quarter of the seventeenth century. Although very little documentary evidence exists to shed light on the relationship between these two artists, the visual parallels in their paintings—particularly in their chosen motifs, compositions, and palettes—suggest that they were quite familiar with each other's practice and output. Indeed, by the early 1630s, the slightly older Heda first began to incorporate themes found in Claesz.'s paintings for his own works. In comparing the present panel to Heda's 1635 panel today of the same subject today in the Rijksmuseum (fig. 1),<sup>1</sup> the visual exchange between the two artists becomes unquestionably clear. Together they established a new manner of rendering everyday objects, using the effects of light, tone and meticulous detail to define space, volume, and form.

While Haarlem seems certainly to have been a bustling bastion of creativity for these two artists, the influence of still life artists from neighboring cities is palpable in their works, particularly during the 1630s. In the present painting, for example, an awareness of the works by the Amsterdam painter Jan Jansz. den Uyl (1595/6-1639), an exact contemporary of Claesz., seems unquestionable. This is particularly compelling when comparing this panel with its monumentality and elegance to Den Uyl's 1633 *Still Life of a pewter jug and a silver tazza on a table* formerly in the collection of Cecil and Hilda Lewis but recently auctioned in July 2022.<sup>2</sup>

We are grateful to Dr. Fred G. Meijer for his assistance in the cataloguing of this entry.

<sup>1</sup> Inv. no. SK-A-4830, oil on panel, 87.8 by 112.6 cm., signed and dated lower edge, just right of center on the tablecloth: *HEDA. 1635*.

<sup>2</sup> Oil on panel, 90.4 by 71.7 cm., signed lower center with the artist's owl device and dated center left, on the jug, *1633*. Sold from the collection of Cecil and Hilda Lewis, London, Christie's, 7 July 2022, lot 14, for £3,142,500.





PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

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## BALTHASAR VAN DER AST

Middelburg 1593 / 1594 or 1657 Delft

### Still Life of Fruit in a Basket with Flowers and Shells

Resting on a Table

oil on panel

15 by 19 1/4 in.; 38.1 by 48.9 cm.

\$ 150,000-250,000

#### PROVENANCE

With Gebr. Douwes, Amsterdam and London, by 1976;

With Richard Green, London, 1977;

Anonymous sale, Vienna, Dorotheum, 13 November 1979, lot 3;

Anonymous sale, London, Christie's, 10 April 1981, lot 62;

Anonymous sale, New York, Christie's, 18 June 1982, lot 78;

Where acquired by J. Gismondi, Paris, and until at least 1984;

Anonymous sale, New York, Sotheby's, 30 January 1997, lot 139A;

Where acquired by the present collector.

This magnificent still life of fruit, flowers, and exotic shells is amongst Van der Ast's most successful compositions. It has much in common with other works from the mid-1620s, notably in the placement of singular elements, purposefully arranged, before a central basket piled high with various fruits with the shells sub-sectioned to one side.

After 1628 Van der Ast did not date any of his still lifes, rendering a chronology of his complete *oeuvre* somewhat difficult. However, in those works that are dated, between 1619 and 1628, a gradual progression of Van der Ast's style is discernible. He trained in the studio of his brother-in-law Ambrosius Bosschaert the Elder and entered his household in 1609 after his father's death that year. Van der Ast's early works follow the model set by his nephew Ambrosius Bosschaert the Younger, alongside whom he would have worked in the workshop. Gradually Van der Ast adopted his own style and motifs, introducing new elements, such as the variety of sea shells. Reflecting the taste for exotic rarities imported from the New World, such shells, like tulip bulbs, were the subject of great monetary speculation. Included amongst the shells here are, at center right, the Episcopal Miter (*mitra mitra*: Linnaeus 1758) and, just beneath, a Marbled cone (*conus marmoreus*: Linnaeus 1758), both from the Indo-Pacific region. Van der Ast's still lifes were initially rooted in the traditions of Jan Brueghel the Elder and Roelandt Savery but by the 1620s, with ambitious, minutely observed and realistic paintings such as the present work, he built a reputation that established him at the very forefront of Netherlandish still life painting.





PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

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## SCIPIO PULZONE

Gaeta 1544 - 1598 Rome

### Portrait of a Young Noblewoman, Possibly Identified as Lavinia della Rovere or Vittoria Accorambini

oil on canvas  
21 1/4 by 16 1/4 in.; 54.0 by 41.3 cm.

\$ 200,000-300,000

#### PROVENANCE

Boyd collection, Kyllachy House, Inverness-shire, Scotland;  
From whom acquired, along with the contents of  
Kyllachy House, by a private collection, Inverness-shire,  
Scotland, 1975;

By whom anonymously sold, London, Bonhams, 9 July  
2008, lot 1 (as Studio of Scipione Pulzone);  
Where acquired by the present collector.

#### LITERATURE

A. Ribeiro, *Facing Beauty: Painted Women & Cosmetic Art*, New Haven and London 2011, pp. 75-80, reproduced  
fig. 53 and in detail fig. 54 (as Attributed to Scipione  
Pulzone, and as depicting an unknown woman);

A. Vannugli, "Scipione Pulzone ritrattista," in *Scipione Pulzone: Da Gaeta a Roma alle Corti europee*, exhibition  
catalogue, A. Acocci and A. Zuccari (eds.), Rome 2013,  
p. 51, reproduced fig. 18 (as possibly depicting Vittoria  
Accorambini);

B. Furlotti, "Scipione Pulzone's Beautiful Women: A  
Portrait of Lavinia della Rovere," in *Rivista d'Arte* 6  
(2016), pp. 131-151 (proposes the sitter as Lavinia della  
Rovere, and as dateable to about 1575);

L. Goldenberg Stoppato, "Appunti 'fiorentini' per il  
corpus della ritrattistica degli Orsini," in *Gli Orsini e i Savelli nella Roma dei papi. Arte e mecenatismo di  
antichi casati dal feudo alle corti barocche europee*, A.  
Amendola and C. Mazzetti di Pietralata (eds.), Rome  
2017, pp. 313-333 (as Jacopo Zucchi, and identifies the  
sitter as Vittoria Accorambini).

"....in the making of portraits Scipione  
is held marvelous by all."<sup>1</sup>

– Raffaello Borghini, 1584

This exquisitely refined and elegant portrait of a beautiful young Roman noblewoman dates to about 1575. The naturalism of her likeness as well as the remarkable details of her costume and facial features are all hallmarks of the hand of Scipione Pulzone, the leading portraitist in Rome in the last few decades of the sixteenth century. Eagerly sought after by many of Italy's most eminent families, Pulzone painted portraits of popes, cardinals, dukes, nobles, and many of the most beautiful women of the period, as evidenced in this wonderfully preserved example. The sitter's attire and presence reveal her as a woman of high social standing, and among the various possibilities put forth as to her possible identity, Lavinia della Rovere and Vittoria Accoramboni are perhaps the most compelling.

In this bust-length portrait, a clear and natural light source illuminates a young sitter against a dark background. With her captivating hazel-colored eyes and her faint smile, she engages directly with the viewer. The softness of her delicate features and creamy pale skin, which are enhanced by her rouged cheeks and coral lips, are further complimented by the intricate folds of her fine ruff made of Italian *reticella* lace.<sup>2</sup> She is richly attired in a crimson velvet corset with prominent oversleeves embroidered with threads of gold and silver atop an ivory silk dress. Her corset is edged with luminescent pearl buttons whose added base of gold thread lends them a naturalistic acorn shape. Atop her light, golden brown hair, which frames her face with soft curls, is an intricate enameled and jeweled headpiece, near which rests a plume of daisies and feathers as additional flowers are woven into the thin plaits at the back of her head. According to Aileen Ribeiro, the sitter appears to be attired in a Spanish-style costume that was popular in about 1575, the Spanish influence particularly visible in the slits in the oversleeves to reveal her lighter bodice beneath.<sup>3</sup>

Born in Gaeta, Scipione Pulzone studied under Jacopino del Conte and was largely active throughout his successful career in Rome, where he joined the Accademia di San Luca in 1567. In addition to ecclesiastical commissions, Pulzone specialized as a painter of portraits, and according to his biographer Giovanne Baglione, he had no equal in this realm, particularly in the true and diligent manner with which he brought his sitters alive.<sup>4</sup> Indeed, Pulzone eschewed the popular Mannerist tendencies in favor of a return to the naturalism championed by artists from generations prior, including Raphael and Titian, and he also absorbed the portraiture style emerging from the Habsburg Court with painters such as Anthonis Mor. His artistic reputation stretched outside of Rome and he travelled several times in his career to the Aragonese court in Naples and the Medici court in Florence to paint portraits of prominent individuals there. His sitters included the likes of Popes Pius V and Gregory XIII, Cardinals Alessandro Farnese and Giovanni Ricci, aristocratic figures including Ferdinando I de' Medici, Grand Duke of Tuscany, Juana of Austria, Christine of Lorraine, and Marie de' Medici, among many others.

Scipione's authorship of this portrait has been endorsed by several scholars, among them, Dottor Antonio Vannugli and Dr. Barbara Furlotti, to whom we are grateful.<sup>5</sup> Vannugli draws stylistic comparisons between this



work and several other examples by the artist in which he models the facial features of his sitters with a soft and delicate chiaroscuro. Such examples include Pulzone's 1571 *Portrait of a noblewoman* in a Swiss private collection,<sup>6</sup> his portrait of a young woman identified by some as Felici Orsini in the Galleria Colonna in Rome,<sup>7</sup> and his rendering of the young Andrea Cesi in his altarpiece of Maria Immacolata, painted originally for San Bonaventura al Quirinale but today in the Church of San Francesco in Ronciglione.<sup>8</sup> Jacopo Zucchi, Pulzone's main rival in Rome in the last quarter of the 16<sup>th</sup> century, has also been put forth as the possible author of the present portrait, by Dr. Lisa Goldenberg Stoppato.

In her lengthy discussion dedicated to this portrait (see *Literature*), Dr. Barbara Furlotti proposes that the sitter may be Lavinia della Rovere (1558–1632), one of the two daughters of Guidobaldo della Rovere, Duke of Urbino, and Vittoria Farnese, sister of Cardinal Alessandro Farnese. Lavinia's beauty was renowned throughout Italy, celebrated even in poems by Torquato Tasso, who praised her dark eyes.<sup>9</sup> In Dr. Furlotti's analysis, the delicately rendered pearl buttons in the form of acorns on her corset offer subtle visual clues as to her identity, as acorns and oak branches were emblems commonly associated with the Della Rovere family.<sup>10</sup> Despite her beauty and grace, many attempts were made to secure Lavinia a husband, among the most important being a possible arrangement to wed Giacomo Boncampagni (1548–1612), son of Pope Gregory XIII and close friend of Pulzone's. These negotiations took place in 1575, and it is possible that this portrait was commissioned by Cardinal Alessandro Farnese as a gift for Giacomo when his niece Lavinia arrived in Rome with her mother in that year.<sup>11</sup> Sadly, the marriage negotiations fell apart and Lavinia eventually married Alfonso Felice d'Avalos d'Aquino, Marques of Vasto and Pescara, several years later in 1583 at the age of twenty-five. Although there are no confirmed likenesses of Lavinia as a young woman to compare the present work to, she may be the same woman of a slightly more advanced age that appears in a portrait attributed to Federico Barocci in the State Hermitage Museum in St. Petersburg.<sup>12</sup>

Antonio Vannugli and Dr. Lisa Goldenberg Stoppato have posited that the sitter may be Vittoria Accoramboni (1557–1585), an Italian noblewoman whose beauty and charm made her irresistible to many. Her life met a tragic end, for she was murdered after disputes over the will of her recently deceased second husband, the Duke of Bracciano (Paolo Giordano Orsini). Her fame and reputation, however, lived on long after her death. Vannugli first compared the likeness of the woman in the present portrait to a painting in the Peterhof Museum, St. Petersburg, which bears an inscription along the upper edge that reads *Victoria Corombona*.

Although the identity of the beautiful young woman remains an intriguing point of discussion,<sup>13</sup> this exceptionally well-preserved portrait serves as a testament to the remarkable prowess of one of the greatest Italian portraitists of his age.

<sup>6</sup> R. Borghini, *Il Riposo*, L.H. Ellis (ed.), Toronto 2007, p. 277.

<sup>7</sup> The lace identified by Aileen Ribeiro 2011, p. 76.

<sup>8</sup> Ribeiro 2011, pp. 75–76.

<sup>9</sup> G. Baglione, *Le Vite De' Pittori, Scvltori Et Architetti: Dal Pontificato di Gregorio XIII. del 1572. In fino a' tempi di Papa Urbano Ottoau nel 1642*, Roma 1642, p. 53: "non hebbe eguale; e si vivi li faceva, e con tal diligenza, che vi si sarebno contati fin tutti i capelli, et in particolare li drappi che in quelli ritraheva parevano del loro originale più veri, e davano mirabil gusto."

<sup>10</sup> Other scholars in support of the attribution to Scipione Pulzone include Eduard Safarik, Mina Gregori, and Barbara Furlotti, among others.

<sup>11</sup> A. Dern, *Scipione Pulzone*, Weimar 2003, pp. 95–96, cat. no. 6, reproduced fig. 3.

<sup>12</sup> A. Dern, *Scipione Pulzone*, Weimar 2003, pp. 134–135, cat. no. 37, reproduced fig. 42.

<sup>13</sup> Dern 2003, pp. 124–125, cat. no. 30, reproduced fig. 34.

<sup>14</sup> Furlotti 2015, 141.

<sup>15</sup> Emblems of a sitter's identity are also found in a contemporary portrait by Jacopo Zucchi of Clelia Farnese, who is shown wearing a necklace intertwined with the emblems of her family and that of her husband's Giovan Giorgio Cesarin.

<sup>16</sup> Scipione Pulzone full length portrait of Giacomo Boncampagni sold at Christie's New York on 30 January 2013, lot 129, for \$7,586,500.

<sup>17</sup> Inv. no. ΓΘ-13, oil on canvas, 113.5 x 93.5 cm.

<sup>18</sup> As noted by Furlotti 2015, Emma Braid-Taylor proposed that the sitter may be Margherita Gonzaga d'Este (1564–1618); Eduard Safarik put forth the idea that it may be a posthumous portrait of Joanna of Aragon (1502–1575).





PROPERTY FROM A NEW YORK PRIVATE COLLECTION

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## ANDREA BOSCOLI

Florence 1560 - 1607

### Madonna and Child with the Infant Saint John the Baptist

oil on panel  
36 1/4 by 27 5/8 in.; 92.1 by 70.2 cm.

\$ 80,000-120,000

#### PROVENANCE

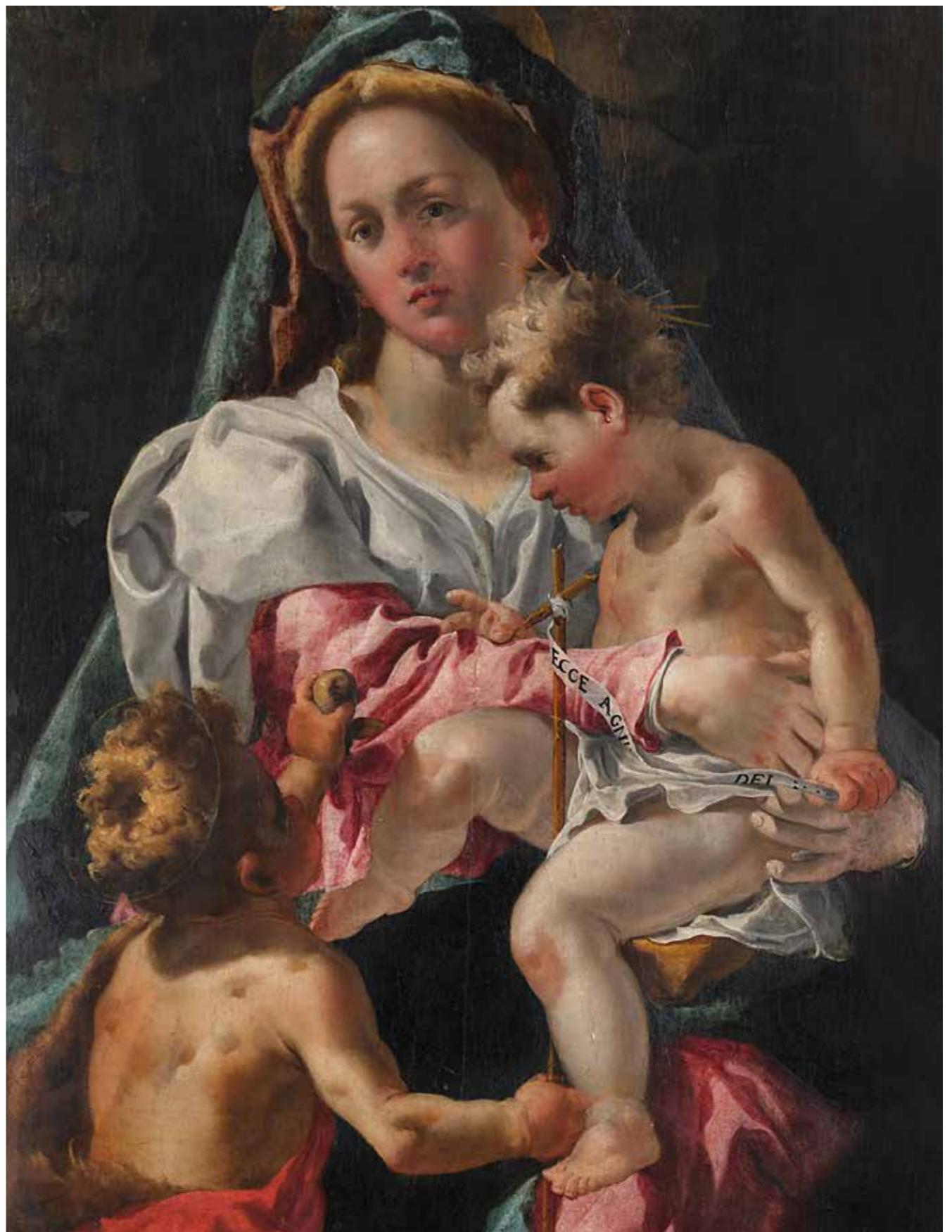
Probably acquired from the artist by Luca di Potenti, Borgo San Jacopo, Florence, 20 December 1594; Joachim (Gioacchino) Ferroni (d. 1909), Rome; His estate sale, Rome, Jandolo et Tavazzi, 14-22 April 1909, lot 676 (as Florentine School, 15th century); Private collection, Berlin; With Julius Böhler, Munich and Paul Cassirer, Berlin (half-share), 24 November 1921; From whom acquired by R. Svoboda, Prague, 21 October 1922; Private collection, Prague; From whom confiscated, circa 1948; Acquired by the National Gallery, Prague, 1950 (inv. no. 0-10297); Restituted to the heirs of the aforementioned private collection, 1992; Thence by descent to the present owners.

#### EXHIBITED

Prague, National Gallery, 1950-1992; Warsaw, National Museum, Sztuka czasów Michała Anioła, December 1963-March 1964, no. 80 (as Parmese School, Mid-16th Century).

#### LITERATURE

A. Forlani, "Andrea Boscoli," in *Proporzioni* 4 (1963), pp. 103, 132, cat. no. 27, reproduced fig. 41; D. Heikamp, "Il Libro di debitori e creditori di Andrea Boscoli," in *Proporzioni* 4 (1963), p. 184; *Il Tempo di Michelangelo*, exhibition catalogue, Warsaw 1963, pp. 66-67, cat. no. 80, reproduced fig. 177 (as Parmese School, Mid-16th Century); L. Daniel, in *National Gallery in Prague, European Old Masters: Šternberk Palace*, Prague 1993, p. 40, cat. no. 20, reproduced; F. Baldassari, *Florentine Paintings of the 17th and 18th Centuries*, exhibition catalogue, Padua 2007, p. 8, under cat. no. 1; N. Bastogi, *Andrea Boscoli*, Florence 2008, pp. 124-125, 230, 239-240, cat. no. 11, reproduced pp. 123, 239, figs. 125, 284 (detail).



This lively, yet lyrical, depiction of the *Madonna and Child with Saint John the Baptist* is almost certainly the painting described on 20 December 1594 in Boscoli's *Libro dei conti*, or record book, as "Our Lady with the child in her arms presenting the cross to Saint John."<sup>1</sup> The entry records the price of forty-two lire paid for the painting (along a second work) by "Master Luca di...Potenti," a carpenter from Borgo San Jacopo in Florence. Rendered with a chromatic alchemy characteristic of Boscoli's works, the panel offers a potent example of the late Florentine mannerism. He synthesizes various artistic sources, self-consciously emulating paintings by his fellow Florentine painters. As the present composition attests, works by Andrea del Sarto, Jacopo Pontormo, and Rosso Fiorentino remained crucial touchpoints in the city's artistic imagination throughout the sixteenth century.

The three figures are silhouetted against a dark background that emphasizes the play of light and shadow on their forms and enhances the figures' plasticity. The infant Christ holds one end of a ribbon bearing the inscription, "ECCE AGN[US] DEI," while Saint John the Baptist presents him with an apple, a symbol of Eve's original sin, for which Christ will sacrifice his own life. The present composition bears striking similarities with Boscoli's *Holy Family with Saints Elizabeth and John the Baptist*, in the Luzzetti collection, Florence.<sup>2</sup>

<sup>1</sup>Boscoli's *Libro dei Conti*, reproduced in D. Heikamp 1963, fol. 11v: "Maestro Luca di...Potenti, legnaiolo, al presente in borgo Soto Jacopo sopr'Arno deve dare questo di 20 di dicembre 1594 lire quaranta due, tanti sono per avere auto da mme dua tele di un bracc[io] e terzo incircha, dipintovi dentro in una la nostra Donna col putto in collo che presenta la croce a San Giovannino, ne l'altra un Cristo morto sopra del sepolcro abbracciato da la Nostra Donna, santa Maria Maddalena che li bac[i]a la mano e Nicchodemus che lo regge sotto le braccia; dati a lui proprio."

<sup>2</sup>See N. Bastogi 2008, pp. 229-230, cat. no. 3.



PROPERTY FROM A SOUTH AMERICAN PRIVATE COLLECTION

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## NEAPOLITAN FOLLOWER OF CARAVAGGIO, CIRCA 1640

### Fruit Seller Presenting a Bunch of Grapes Before a Sumptuous Array of Fruit

oil on canvas, unframed  
48 1/4 by 64 3/4 in.; 122.6 by 164.5 cm.

\$ 80,000-120,000

#### PROVENANCE

Private collection, South America;  
From whom acquired by the present owner.

Completed in the first half of the seventeenth century, this beautifully arranged composition is an important and evocative example of the tradition of Neapolitan still-life painting, executed by an artist who was directly impacted by Caravaggio's ground-breaking, naturalistic and observational approach to this genre. Although an attribution for this striking canvas remains elusive, its quality points to a highly accomplished hand, indebted to Caravaggio's aesthetic legacy and anticipating the later Baroque elaborations of still-life painting in Italy.

Depicted against a dark background is the figure of a young woman, a fruit seller, surrounded by a sumptuous array of fruit including pomegranates, figs, plums, and melons. Looking outward, she weighs grapes on a scale with one hand while presenting another bunch to the viewer. Of note are the meticulously observed surfaces of the various varieties of fruits on display, showcasing the artist's consummate skill in rendering contrasting textures and subtle nuances of the natural world, captured with remarkable realism. Form and depth are created through the delicate play of light and shade, pointing to the Caravaggesque influences in the artist's approach.

The work is likely to be the product of two artists, one executing the still life elements and the other the female figure. The stark lighting and layered, complex composition find parallels with the work of Luca Forte (circa 1615-before 1670), one of the leading still-life painters in the first half of the Neapolitan *seicento*, thought to have trained in the studio of Aniello Falcone (1600-1656) alongside Paolo Porpora (1617-1673). His work bears the influence of contemporary still-life painters in Rome such as Tommaso Salini (1575-1625) and Bartolomeo Cavarozzi (1587-1625). Recently re-assigned to the latter's *œuvre* is *Still life with a Violinist*, a composition also featuring an abundant array of fruit and a figure.<sup>1</sup> Similarly to the present work, the figure also appears to be by a different hand.

<sup>1</sup> G. Papi, *Bartolomeo Cavarozzi*, Soncino 2015, pp. 30, 172, reproduced pl. LXXVI.





PROPERTY FROM THE ESTATE OF MARILYN SCHIFF

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## CESARE DANDINI

Florence 1596 - 1657

Woman Crowned with Laurel Leaves with a Child,  
Possibly an Allegory of Love

oil on canvas  
20 1/2 by 15 3/8 in.; 52.1 by 39.1 cm.

\$ 80,000-120,000

### PROVENANCE

Possibly Stiozzi Ridolfi collection, Florence (undated inv. 68/I no. 66), by the seventeenth century;  
With O. Klein, New York, 1960-1962;  
Anonymous sale, New York, Sotheby's, 14 January 1988,  
lot 136;  
Where acquired.

### LITERATURE

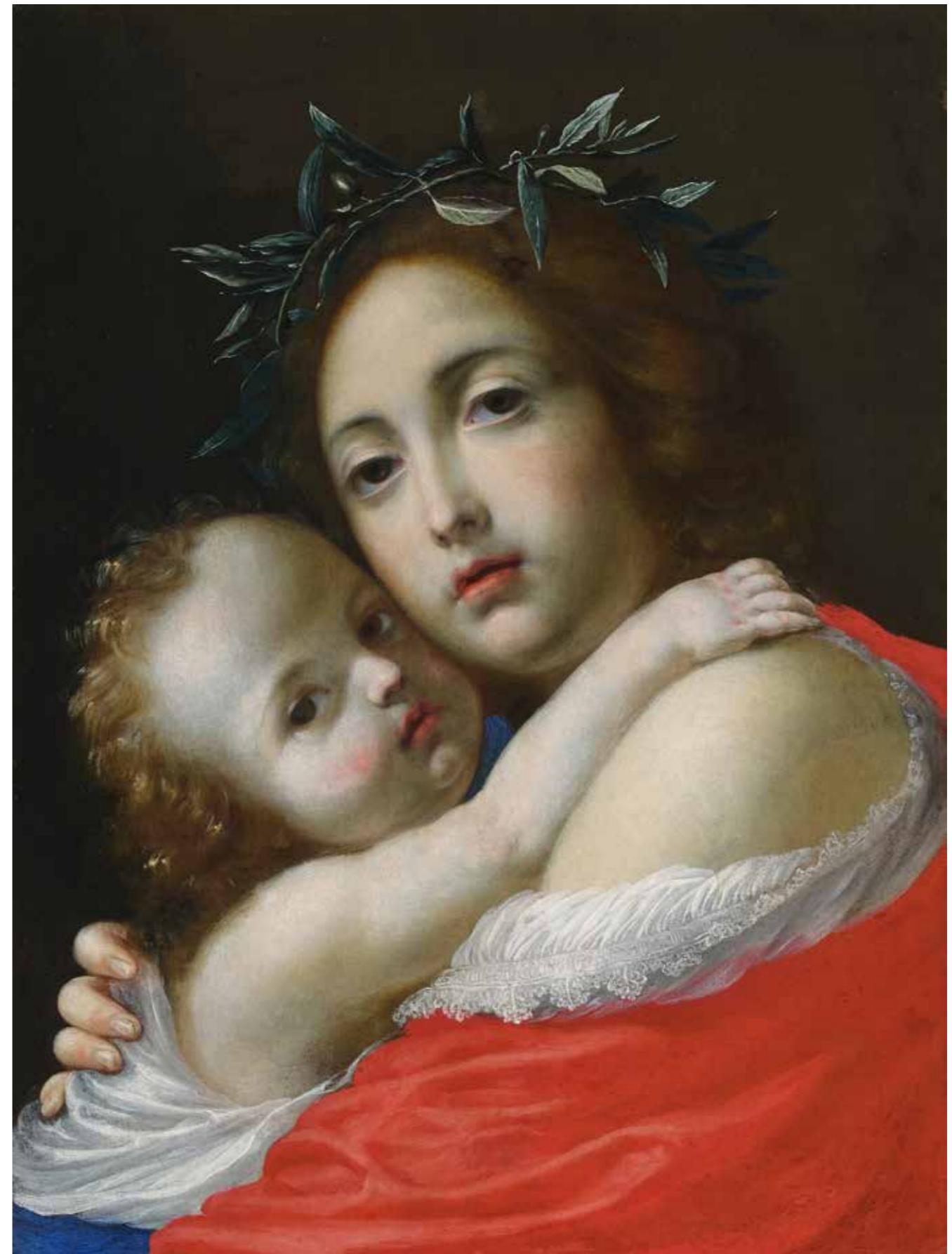
S. Bellesi, Cesare Dandini, Toronto 1996, pp. 148-150,  
cat. no. 93, reproduced p. 149.

This elegant yet enigmatic work typifies the late artistic production of the seventeenth-century Florentine painter Cesare Dandini. Depicted half-length, the serene dark-haired woman looks directly at the viewer as she tenderly embraces a young child. Although crowned with a laurel wreath, her identity remains elusive. Yet the painting's compositional and chromatic harmony embody the *vaghezza*, or graceful elegance, for which Dandini has long been celebrated.

Refined and restrained, the woman wears a cerise gown and lace-trimmed blouse that has slipped off her shoulder. Almost certainly conceived as an allegorical figure, she may personify love, fame, poetry, or artistic inspiration, any one of which would explain the inclusion of her floriate crown. Dandini combines the naturalistic and idealized in the image. The woman's oval face and deep-set dark eyes evoke the naturalism of portraiture, while the painting's conceit is intellectually classicizing.

Sandro Bellesi has suggested that the present work may correspond with a painting of *"Una femmina con un amorino"* in an undated seventeenth-century inventory of the paintings belonging to the Stiozzi Ridolfi family in Florence.<sup>1</sup>

<sup>1</sup> Bellesi 1996, p. 150.





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## ORAZIO GENTILESCHI AND WORKSHOP

Pisa 1563 - 1639 London

### Penitent Magdalene

inscribed lower right: 233, *M. de R.*  
oil on canvas  
61 5/8 by 76 in.; 156.5 by 193.0 cm.

\$ 400,000-600,000

#### PROVENANCE

Gaspar Remisa Miarons (1784-1847), 1st Marquis of Remisa, Madrid (1846 inv. no. 233);  
Thence by descent to his daughter, María Dolores Remisa Rafo, 2nd Marquise of Remisa;  
Thence by inheritance to her husband, Jesús Muñoz y Sánchez (1820-1932), 2nd Marquis of Remisa (posthumous inv. no. 1389);  
Probably thence by descent to a private collector, Madrid;  
By whom anonymously sold, Madrid, Ansorena, 23 June 2014, lot 34 (as Attributed to Gentileschi);  
Where acquired by the present collector.

#### EXHIBITED

Cleveland Museum of Art, *Variations: The Reuse of Models in Paintings by Orazio & Artemisia Gentileschi*, 11 April – 28 August 2021 (as Attributed to Gentileschi).

#### LITERATURE

*Orazio and Artemisia Gentileschi*, exhibition catalogue, K. Christiansen and J.W. Mann (eds.), New Haven and London 2001, p. 178 note 19, under cat. no. 35;  
C. Korkow and M. Steele, "Variations: The Reuse of Models in Paintings by Orazio & Artemisia Gentileschi," in *Collection in Focus* (25 March 2021), reproduced figs. 7, 8 (as Attributed to Gentileschi).

Orazio first conceived this iconic composition in the early 1620s and repeated it, with certain variations, throughout his career. The existence of autograph and semi-autograph versions, as well as several contemporary copies, testifies to the elegiac image's enduring popularity. The present version, executed by Orazio in tandem with members of his highly-trained workshop, was probably produced in Genoa in 1621 or 1622, at the same moment he executed the version for Giovanni Antonio Sauli (private collection).<sup>1</sup>

Orazio first depicted the recumbent Magdalene lost in divine reverie in a work formerly in the collection of George Villiers, 1st Duke of Buckingham, and now in the Kunsthistorisches Museum, Vienna.<sup>2</sup> Using the same cartoon, or full-scale drawing, for the outstretched protagonist, Orazio then produced the Sauli canvas, one component of a tripartite commission that included *Lot and his Daughters* and *Danaë* (fig. 1), both in the J. Paul Getty Museum, Los Angeles.<sup>3</sup> Orazio subsequently reused that cartoon to produce the present painting, which closely replicates the prime in Vienna. The figure's contours and the cascading folds of the ochre drapery closely correspond, with the only significant adjustment occurring in her left foot, here positioned at a downward angle. Other variations are discernable in the fall of the Magdalene's auburn locks and the pooling of the fabric on the ground before her.

As was typical of Orazio's practice, even when using the same cartoon, he varied compositional elements, as with the still life passage at lower right and the background landscape. The open book on which the Magdalene props her elbow reiterates the same passage from the Sauli painting, in which the skull sits directly on the ground. In the present painting, a cross and halo are also included, underscoring the work's devout nature. The blue tones in the sky have faded with time, almost certainly due to Orazio's use of a blue smalt pigment, less stable, though more readily available, than azurite. This suggests that the work, rather an official commission, may have been executed on speculation, intended from its inception as a way of soliciting favor, and perhaps future commissions, from a new patron.





Fig. 1 Orazio Gentileschi, *Danaë and the Shower of Gold*, oil on canvas. Los Angeles, J. Paul Getty Museum, inv. no. 2016.6.



#### A SPANISH CONNECTION

By the nineteenth century, the present painting was already in Spain. Therefore, it seems probable that Orazio conceived the work with a potential Spanish client in mind. In 1846, the canvas is recorded in the Madrid collection of Gaspar Remisa Miarons, the Marquis of Remisa. The inscription on the painting's bottom right, "233, *M.d e R.*," corresponds with that inventory, which lists the painting as hanging in the Marquis's office: "The Magdalene in the desert, full-length, life-size and lying on the ground."<sup>4</sup> Following Gaspar Remisa's death the following year, the painting passed to his daughter and son-in-law, María Dolores Remisa Rafo and Jesus Munoz y Sanchez, the 2nd Marquise and Marquis of Remisa. Thereafter, the *Penitent Magdalene* probably passed to one of their four children, by one of whose descendants the work was very likely sold in June 2014, the first time in its history that it appeared at auction.

<sup>1</sup>Baroque: Masterpieces from the Fisch Davidson Collection, New York, Sotheby's, 26 January 2023, lot 7, for \$4,890,000.

<sup>2</sup>inv. no. 179.

<sup>3</sup>inv. nos. 98.PA.10 and 2016.6.

<sup>4</sup>"*La Magdalena en el desierto, de cuerpo entero, de tamano natural y recostada sobre el suelo.*"



333

## ELISABETTA SIRANI

Bologna 1638 - 1665

### Madonna and Child with a Goldfinch

signed on the tie of Madonna's mantle: *E. A. SI*

oil on canvas, unlined

32 5/8 by 23 1/2 in.; 82.9 by 59.7 cm.

\$ 80,000-120,000

#### PROVENANCE

Painted by the artist for Archpriest Pi[u]mazzo, circa 1663;  
Possibly Giovanni Bonomi (b. 1703);  
Art market, Milan;  
Art market, Genoa;  
Where acquired by the present owner.

#### LITERATURE

C.C. Malvasia, *Felsina pittrice vite de' pittori bolognesi...*,  
G. Zanotti (ed.), vol. II, Bologna 1748, p. 399.



Fig. 1 Elisabetta Sirani, *Madonna and Child*, oil on canvas.

© Klesch Collection.



This expressively painted work marks an exciting addition to the *oeuvre* of the seventeenth-century Bolognese painter Elisabetta Sirani. The biographer, and her Bolognese contemporary, Carlo Cesare Malvasia lauded Sirani's virtuoso brushwork, writing that she possessed "the best brush in Bologna." Such painterly skill is evident in the present work, in which Sirani depicts the Madonna and Child with a touching relatability. The serene mother, wearing a simple headscarf and unadorned garments, bounces the plump baby on her lap. He, in turn, holds a small bird, emblematic of his childlike playfulness and symbolic of his future sacrifice on the cross.

In composition, the present work closely relates to Sirani's signed and dated *Madonna and Child* from 1664 (fig. 1).<sup>1</sup> Sirani herself elucidated the connection between the two paintings in her *Nota delle Pitture datto da me Elisabetta Sirani*: "A Blessed Virgin, half figure; which in disposition is very similar to the one I did for a Florentine Gentleman, but with a totally different concept, and yet another, because where in that one the Christ Child caresses his Mother, here [the present work] he shows [her] a swallow,

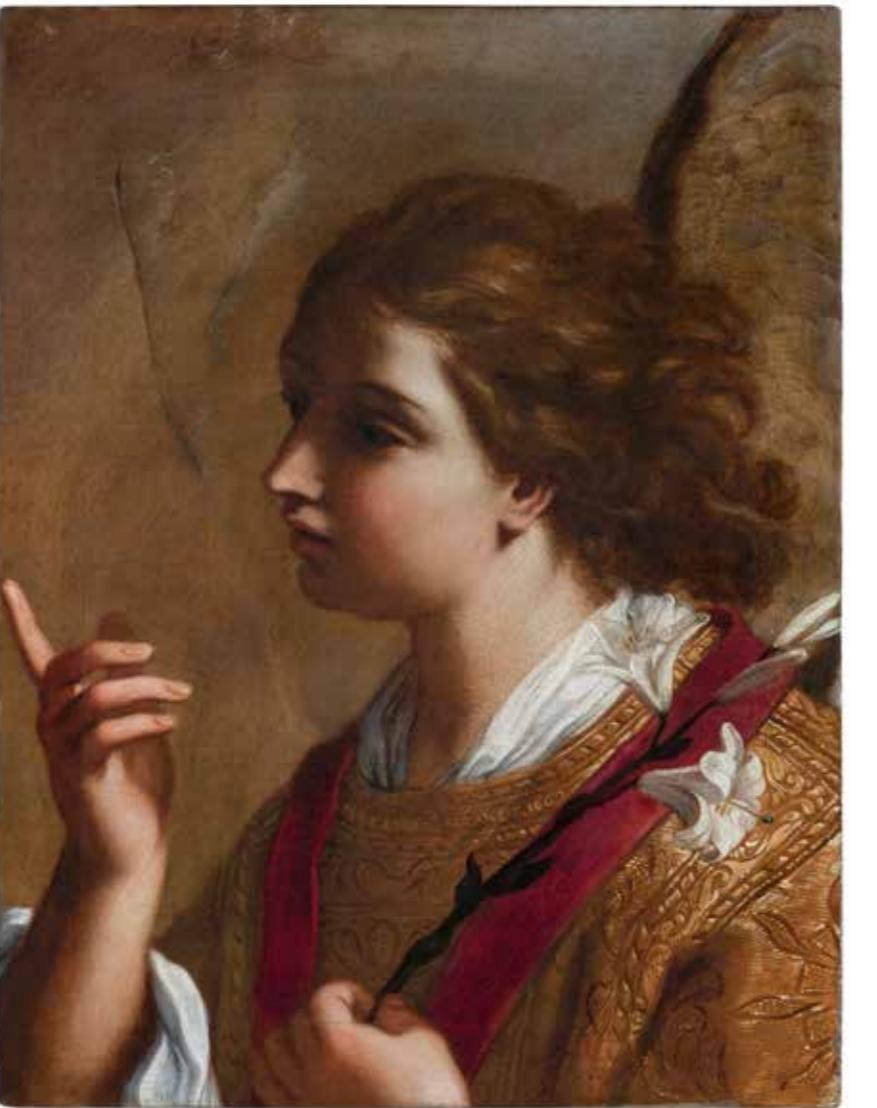


Fig. 2 Elisabetta Sirani, *Archangel Gabriel*, oil on canvas. Formerly with Galerie Canesso.

for the signor Archpriest of Pimazzo.”<sup>2</sup> The present painting’s facture, with sweeping brushwork and broad use of impasto, as much as its pictorial style, defined by a rich palette of earth tones and corporeal modeling of the figures, recalls Sirani’s *Archangel Gabriel* (fig. 2) and *Saint John the Baptist*, both signed and dated 1663.<sup>3</sup>

Like many women artists, Elisabetta was the daughter of a painter, Andrea Sirani, whose workshop she eventually ran. As the “maestro” of a large studio, she not only supported her extended family, but also trained the next generation of Bolognese women artists, including her two sisters, Anna Maria and Barbara.

We are grateful to Professor Adelina Modesti for endorsing the attribution to Elisabetta Sirani on the basis of digital images and for her assistance cataloguing this work.

<sup>1</sup> See A. Modesti, *Elisabetta Sirani*, Los Angeles 2023, p. 123, reproduced fig. 77.

<sup>2</sup> Translation by Adelina Modesti. “Una B.V. mezza figura; che di disposizione è ben simile a quella che feci ad un Cavallier Fiorentino, ma d’idea totalmente diversa, e d’altro ancora, perchè dove in quella il Bambino fa carezze alla Madre, qui mostra una rondine, per il sig. Arciprete di Pimazzo.” Malvasia 1748, vol. II, p. 399.

<sup>3</sup> See Modesti 2023, pp. 27, 66, reproduced figs. 8, 44. The latter was sold London, Bonham’s, 8 December 2016, lot 52.





PROPERTY OF A PRIVATE COLLECTOR

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## NICOLAS RÉGNIER

Maubeuge, Flanders *circa* 1590 – 1667 Venice

### Young Woman Singing Accompanied by a Lute Player

indistinctly signed lower center on the music sheet: *RENIER*  
oil on canvas

\$ 300,000-500,000

#### PROVENANCE

Believed to have been acquired by the grandfather of the previous owner in the 1920s;  
Anonymous sale ("Property from a Family Collection"), London, Sotheby's, 7 July 2005, lot 34;  
Where acquired by the present collector.

#### EXHIBITED

Nantes, Musée d'Arts de Nantes, *Nicolas Régnier, L'homme libre, v. 1588–1667*, 1 December 2017 – 11 March 2018, no. 13.

#### LITERATURE

A. Lemoine, *Nicolas Régnier (alias Nicolo Renieri) ca. 1588–1667, Peintre, collectionneur et marchand d'art*, Paris 2007, pp. 48, 240–241, cat. no. 39, reproduced;  
A. Lemoine, in *Nicolas Régnier. L'homme libre, v. 1588–1667*, exhibition catalogue, Nantes 2017, pp. 123–125, cat. no. 13, reproduced.

Unknown to scholars until its appearance on the market in 2005, this work has been identified by Annick Lemoine as one of Régnier's masterpieces, executed in Rome in the early 1620s. With its fluid handling, creamy textures, and elegant balance of figural and still-life elements, this exceptional painting displays all the hallmarks of Régnier's style at the height of his career in the Eternal City, both for the quality of its execution and state of preservation.<sup>1</sup> Following the 2005 sale, the work was restored to its former glory and its signature was revealed.

Of Flemish origin, Régnier is documented in Rome from about 1617 where, according to Joachim von Sandrart, he frequented the workshop of Bertolomeo Manfredi, an Italian follower of Caravaggio. Alongside his contemporaries Valentin de Boulogne, Claude Vignon, and Simon Vouet, Régnier also became one of the founding members of the "Bentvueghels," the society of Dutch and Flemish artists then active in the city.<sup>2</sup>

Deeply indebted to Caravaggio, who died in 1610, this loosely painted and confidently executed work depicts a young woman singing, her mouth half-open and her finger pointing delicately to the musical score laid out in front of her. She is accompanied by a lute-player, his concentrated gaze intently directed toward her as he attempts to keep time with her. He is seen plucking the strings of an eleven-course baroque lute, an instrument that was entirely contemporary with the early seventeenth century. Régnier's accuracy in depicting both the instrument and the musical scores is impressive.





Fig. 1 Michelangelo Merisi da Caravaggio, *Lute-Player*, oil on canvas. Saint Petersburg, Hermitage Museum, inv. no. ГЭ-45.

The still life elements in this composition are particularly refined; the coupling of the lute with a violin and musical scores, waiting patiently on the table below, are reminiscent Caravaggio's *Lute Player* in the The State Hermitage Museum, Saint Petersburg (fig. 1).<sup>3</sup> The almost identical violin, with a similar marquetry in-lay on the fingerboard as seen in the Hermitage painting, suggests that Régnier had the opportunity to study Caravaggio's painting directly. Although the score in this work appears never to have been intended to be read, unlike Caravaggio's song books, the positioning of this musical still life serves a double purpose of enhancing the illusion of depth in this composition.

Other than the undisputable influence of Caravaggio, this work shares similarities with the works of Simon Vouet, alongside whom Régnier worked in Rome from 1622 to 1625, the year in which Régnier left Rome for Venice. It is of no surprise that in the past this painting was tentatively attributed to Vouet by some scholars who considered it to have been executed during his Roman sojourn (that is *circa* 1616-1618 or perhaps later, in the mid- to late-1620s). Particularly comparable in execution to the present work is the white sleeve of the gypsy in Vouet's *Fortune-Teller* in the National Gallery of Canada, Ottawa.<sup>4</sup>

A secondary version of this painting, of comparable dimensions and with minor differences to the composition, is currently untraced and is known to scholars from black and white photographs held at the Fondazione Longhi and Kunsthistorisches Institut archives in Florence, where it is recorded as with Dr. Curt Benedict in Berlin in 1927. Slightly more schematic in treatment and less fluidly painted, it differs from the present work as the female figure is depicted adorned with a pearl on her forehead.<sup>5</sup>

<sup>3</sup>Since its appearance on the market almost twenty years ago the work has been conserved, revealing the artist's signature at lower center on the musical score.

<sup>2</sup>Lemoine 2007, pp. 30, 32.

<sup>3</sup>inv. no. ГЭ-45.

<sup>4</sup>inv. no. 6737.

<sup>5</sup>Lemoine 2007, p. 241, cat. no. 40, reproduced.





PROPERTY FROM A FAMILY COLLECTION

335

## CHARLES-ANTOINE COYPEL

Paris 1694 - 1752

### Joseph Accused by Potiphar's Wife

signed and dated lower left: *Charles Coypel 1737.*

oil on canvas

39 1/2 by 51 in.; 100.0 by 129.4 cm.

\$ 400,000-600,000

#### PROVENANCE

Marin Delahaye, Hôtel Lambert, Paris, by October 1753;

Thence by inheritance to his wife, Marie-Edmée de Saint-Marc Delahaye;

Her posthumous sale, Paris, Hôtel Lambert, 1 December 1778, lot 29;

Madame La Comtesse de Maille, Paris;

Her sale, Paris, Galerie Georges Petit, 28 February 1921, lot 29;

Anonymous sale, Paris, Galerie Charpentier, 15 December 1958, lot 35;

André Marie;

Acquired by the family of the present collector, 1999.

#### EXHIBITED

Paris, Salon, 1737.

#### LITERATURE

*Mercure de France, Dédié au Roy*, (September 1737), p. 2019;

E. Bellier de la Chavignerie and L. Auvray, *Dictionnaire général des artistes de l'école française depuis l'origine des arts du dessin jusqu'à nos jours*, Paris 1882, vol. I, p. 316;

U. Thieme and F. Becker, *Allgemeines Lexikon der bildenden Künstler von Antike bis zur Gegenwart*, vol. VIII, Leipzig 1913, p. 27;

F. Ingersoll-Smouse, "Charles-Antoine Coypel," in *La revue de L'art ancien et moderne* 37 (March 1920), p. 286;

I. Jamieson, *Charles-Antoine Coypel, premier peintre de Louis XV et auteur dramatique (1694-1752)*..., Paris 1930, p. 16;

A. Pigler, *Barockthemen. Eine Auswahl von Verzeichnissen zur Ikonographie des 17. und 18. Jahrhunderts*, vol. I, Berlin 1956, p. 80;





Fig. 1 The "Hôtel Lambert" (townhouse) on the île St Louis in Paris, engraving.

#### LITERATURE CONTINUED

- M-L. Blumer, in *Dictionnaire de biographie français*, vol. IX, Paris 1961, reproduced fig. 1147;
- A. Schnapper, "Musées de Lille et de Brest. A propos de deux nouvelles acquisitions: 'Le chef d'œuvre d'un muet' ou la tentative de Charles Coypel," in *La Revue du Louvre* 4-5 (1968), p. 259, reproduced fig. 5;
- E. Zafran, "Charles Antoine Coypel's Painting Ejecting Thalia," in *Apollo* (April 1980), p. 287, note 25;
- T. Lefrançois, "L'influence d'Antoine Watteau sur l'œuvre de Charles Coypel," in *Antoine Watteau (1694-1721): le peintre, son temps et sa légende*, Paris and Geneva 1987, p. 70;
- E. Zafran, *The Rococo Age*, exhibition catalogue, Atlanta 1983, p. 38;
- C. Bailey, *The Loves of the Gods : Mythological Painting from Watteau to David*, exhibition catalogue, New York 1992, p. 311;
- T. Lefrançois, *Charles Coypel, Peintre du roi (1694-1752)*, Paris 1994, pp. 298-299, cat. no. P182, reproduced;
- R. Simon, *Hogarth, France and British Art: The Rise of the Arts in 18th-century Britain*, London 2007, p. 144, reproduced fig. 127;

This supremely elegant depiction of *Joseph Accused by Potiphar's Wife* was painted by Coypel in 1737. It was among his handful of entries for the Paris Salon in that same year, and comes with a distinguished history and provenance dating back to the 18th century. From at least 1753 until 1778, this picture formed part of the illustrious Marin collection, most of which hung at the distinguished Hôtel Lambert, a grand mansion that sits at the eastern tip of the île Saint-Louis on the river Seine in Paris (fig. 1). Built between 1640 and 1644, it was designed by architect Louis Le Vau for the financier Jean-Baptiste Lambert. After Lambert's death in December 1644, only about eight months after moving into the residence, his younger brother Nicolas Lambert de Thorigny inherited the property and continued with the construction. It was Nicolas who commissioned most of the magnificent interior decoration, executed by the most famous French painters of the time including Charles Le Brun and Eustache Le Sueur (see, for example, the *Allegory of Poetry* by Le Sueur sold in these rooms 28 January 2016, lot 37). Nicolas Lambert de Thorigny died in 1692 and the residence passed by descent in his family until 1729. Thereafter it belonged to various owners, including the Marquise du Châtelet, Voltaire's mistress, who sold it in 1745 to Marin Delahaye, the earliest known owner of this Coypel. Upon Marin Delahaye's death in 1753, his brother Marc-Antoine Delahaye de Bazinville inherited the residence, but





Fig. 2 Charles-Antoine Coypel, *Joseph accused by Potiphar's wife*, pen and ink and wash. Private Collection.

the painting passed into the ownership of de la Haye's wife. It first appears in a posthumous inventory of Marin de la Haye at the Hôtel Lambert in October 1753, where it is listed as a pendant to a *Susannah and the Elders* by François de Troy. Later, this painting, along with Madame de la Haye's collection, was sold in her posthumous auction, at the Hôtel Lambert no less, in 1778.

The story of *Joseph and Potiphar's Wife* is taken from the Book of Genesis, Chapter 39. It recounts the story of the son of Jacob and Rachel, who was enslaved and sold to an Egyptian named Potiphar, a captain of the Pharaoh's guard. Joseph was favored by Potiphar and became the steward of his household, where Joseph caught the eye of Potiphar's wife. Joseph resisted temptation from Potiphar's wife, who thence accused him of trying to seduce her and ordered Potiphar's imprisonment. Coypel's dramatic rendering of the scene occurs at the very moment of accusation and subsequent sentencing. Potiphar's wife, in her shimmering white and pink silk dress and pearl headpiece, feigns distress as she takes comfort in the lap of her enraged husband. His flowing leopard cape is a clear allusion to the animalistic rage of his perceived betrayal by Joseph. The couple dramatically gesture to the defenseless Joseph who stands wrongly accused before them. His face is beautifully rendered in profile, with elongated facial features that seem to enhance his strong stoicism.

Detailed chalk drawings of the present composition and its protagonists are extant to testify to the care Coypel took in composing the painting (see literature, Lefrançois 1994, cat. nos. D73-76). Among these is a signed sheet in black, red and white chalk which sold at Christie's New York, 30 January 1997, lot 158 (fig. 2). That preparatory drawing is closest to the final painting, with only minor differences, notably the inclusion of a vase to the right of Joseph in the chalk study, and a slightly modified disposition of the foreground drapery.





PROPERTY FROM A FRENCH PRIVATE COLLECTION

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## JEAN JOUVENET

Rouen 1644 - 1717 Paris

### Birth of Bacchus

oil on canvas  
62 1/4 by 50 3/4 in.; 158.0 by 129.0 cm.

\$ 200,000-300,000

### PROVENANCE

Commissioned from the artist by Louis, Dauphin of France (1661-1711) for the dining room of the Château de Meudon in 1700;

Possibly anonymous sale, London, 3 June 1829, lot 63;  
Where acquired by Dujardin;

J. de Vigny;

His sale, Paris, Hôtel Drouot, 8 May 1911, lot 8 for 4,000 francs (as *L'Enfance d'Hercule*, French School, 18th Century);

Anonymous sale, Paris, Hôtel Drouot, 28 November 1985, lot 217;

Where acquired by La Scala, Paris;  
Private collection.

### EXHIBITED

Paris, Grand Palais, *Biennale des Antiquaires*, 1986.

### LITERATURE

"Mémoire pour servir à l'Histoire de la Peinture, Vie de feu M. Jouvenet," in *Mercure de France* (July 1730), p. 1489;

A. Dezallier d'Argenville, *Abregé de la vie des plus fameux peintres...*, Paris 1745, vol. II, p. 356;

E.-H. de Grouchy, *Meudon, Bellevue et Chaville*, Paris 1893, p. 76;

N. Bailly and F. Engerand (eds.), *Inventaire des tableaux du royaume : inventaires des collections de la Couronne, rédigé en 1709 et 1710*, Paris 1899, p. 411;

J. Guiffrey (ed.), *Comptes des bâtiments du roi sous le règne de Louis XIV, 1706-1715*, vol. V, Paris 1901, (1706) pp. 38-39; (1710) p. 448;





Fig. 1 Antoine Coypel, *Silenus smeared with blackberries by Églé*, oil on canvas. Musée de Reims, inv. no. 2019.1.15. © Christian Devleeschauwer.



Fig. 2 Charles de La Fosse, *The Triumph of Bacchus*, oil on canvas. Paris, Musée du Louvre, inv. no. 4537.



Fig. 3 Bon Boullogne, *Venus, Bacchus and Ceres*, oil on canvas. Paris, Musée du Louvre, inv. no. 8608.



Present lot

#### LITERATURE CONTINUED

- P. Marcel, *La peinture française au début du dix-huitième siècle, 1690-1721*, Paris 1906, p. 199;  
P. Biver, *Histoire du Château de Meudon*, Paris 1923, pp. 149, 460-461, 472, 485, 533;  
A. Schnapper, "Le Grand Dauphin et les tableaux de Meudon," in *Revue de l'Art* 1-2 (1968), pp. 57-64, reproduced fig. 3;  
A. Schnapper, *Jean Jouvenet 1644-1717 et la peinture d'histoire à Paris*, Paris 1974, pp. 140, 205, 229, cat. no. 87, reproduced fig. 86;  
C. Bailey, *The Loves of the Gods: Mythological Painting from Watteau to David*, exhibition catalogue, New York 1992, pp. 107, 136, 138-140, reproduced p. 140, fig. 3;  
*The Language of the Nude: Four Centuries of Drawing the Human Body*, exhibition catalogue, Burlington 2008, p. 106;  
A. Schnapper, *Jean Jouvenet 1644-1717 et la peinture d'histoire à Paris*, C. Gouzi (ed.), Paris 2010, pp. 104-105, 254, cat. no. P126, reproduced.

In 1694 King Louis XIV acquired the Château de Meudon as a gift for the Grand Dauphin, his only son and heir. In the following years, the Dauphin renovated and redecorated the palatial estate and commissioned several new paintings for its interior decoration, including the set of four dining room overdoors.<sup>2</sup> According to the *Comptes des Bâtiments du Roi* (Accounts of the Buildings of the King), Jouvenet, Boullogne, La Fosse, and Coypel were each promised 700 *livres* for their work, and were eventually paid by the Crown in 1706.<sup>3</sup> Mostly unoccupied after the death of the Grand Dauphin in 1711, the château had fallen into disrepair by the dawn of the French Revolution. In an inventory dated "9 germinal an II" (the Revolutionary calendar equivalent of March 29, 1794), all four overdoor paintings, including the present work, were listed among the objects from Meudon worthy of transfer to the Musée du Louvre.<sup>4</sup> Unlike the other three paintings, Jouvenet's *Birth of Bacchus* does not appear to have reached the museum. The mystery of its whereabouts during the nineteenth century remains unsolved, however it could be the same painting described in an 1829 London sale catalogue, where acquired by "Dujardin." In 1911, the present work re-emerged in the auction of a Monsieur J. de Vigny, where illustrated in the sale catalogue and erroneously described as "*L'Enfance d'Hercule*" (The Childhood of Hercules) by an anonymous French artist.<sup>5</sup> Despite the incognizant omission of its authorship and provenance, the painting was distinguished in the catalogue as an "*important panneau décoratif*," indicating that its significance was readily understood from the exceptional quality of execution alone.

Jouvenet was a master of his own style, which evolved over time from the classical vein of Poussin and Le Brun to a more ample, intense, and lyrical approach informed by Rubens and the Bolognese masters. In the present painting, he illustrates Mercury taking leave of the nymphs of Nysa, who have been entrusted with the care of the infant Bacchus. The graceful composition is charged with energy and movement, conveyed by the oblique shoulders and theatrical, exclamatory gestures of the figures, all organized along dynamic diagonals. Punctuated by rich blues, purples, and greens in the draperies, Jouvenet's palette seems to borrow from Titian's vivid pigments and tonal luminosity. A preparatory figure study for one of the nymphs is preserved in the Crocker Art Museum, Sacramento.<sup>6</sup>

<sup>1</sup>Antoine Coypel, *Silenus smeared with blackberries by Églé*. Reims, Musée des Beaux-Arts, inv. no. 2019.1.15; Charles de La Fosse, *The Triumph of Bacchus*. Paris, Musée du Louvre, inv. no. 4537; Bon Boullogne, *Venus, Bacchus, and Ceres*. Paris, Musée du Louvre, inv. no. 8608.

<sup>2</sup>Paris, Archives Nationales, inv. no. O<sup>1</sup> 1518 (*Estat de la dépense à faire pour les ouvrages et réparations des châteaux de Meudon et de Chaville...pour l'année 1701*); the paintings are mentioned among a list of works completed in 1700 to be paid in 1701: "Quatre tableaux d'histoire par Lafosse, Jouvenet, Coypel, et Boulogne l'aîné pour mettre sur [les portes de la salle à manger, estimez 700 [livres] chacun."

<sup>3</sup>See J. Guiffrey 1899.

<sup>4</sup>Archives Seine-et-Oise, Q.88, no. 141 (*Recollement, deliverance et transports de meubles du Château de Meudon*); also published by P. Biver 1923, p. 533, inv. no. 80.

<sup>5</sup>See Provenance.

<sup>6</sup>Sacramento, Crocker Art Museum, inv. no. 1871.427. For a reproduction of the drawing, see exhibition catalogue 2008, p. 106.



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## JUSEPE DE RIBERA, CALLED LO SPAGNOLETTO

Játiva, Valencia 1591 – 1652 Naples

### Saint James the Greater

oil on canvas  
29 1/8 by 25 in.; 74 by 63.5 cm.

\$ 200,000-300,000

### PROVENANCE

Private collection, Switzerland;  
With Helikon Gallery, London, by 1974;  
With Galerie Canesso, Paris, by 2008;  
Thereafter acquired by the present owner.

### LITERATURE

N. Spinoza, *L'Opera completa del Ribera*, Milan 1978, pp. 100-101, cat. no. 50a, reproduced (as probably an autograph version of the Prado picture);

A.E. Pérez Sánchez, in *Ribera 1591-1652*, A.E. Pérez Sánchez and N. Spinoza (eds.), exhibition catalogue, Madrid 1992, p. 254, under cat. no. 47 (as an autograph replica of the Prado picture);

N. Spinoza, *Ribera*, Naples 2003, p. 278, under cat. no. A88, reproduced (as probably an autograph version of the Prado picture);

N. Spinoza, *Ribera*, Naples 2006, p. 302, under cat. no. A106 (as probably an autograph version of the Prado picture);

N. Spinoza, *Ribera, La Obra Completa*, Madrid 2008, p. 377, under cat. no. A127, reproduced (as an autograph replica of the Prado picture).

This deeply engaging depiction of Saint James the Greater is a highly accomplished autograph variant of a work in the Museo del Prado, Madrid. The composition originates from one of Ribera's most successful and archetypal series depicting the Apostles, executed around 1630 for the Duke of Alcalá, Viceroy of Naples.<sup>1</sup>

This depiction of Saint James the Greater is an eloquent example of Ribera's deep interest in the naturalistic rendition of his subjects, showcasing his consummate skill in capturing the textures and subtleties of skin and the play of light on the human face. This is particularly evident in the sitter's masterfully executed flesh tones, particularly in his forehead and hands that are rendered with thick and vivid brush strokes. The apostle is depicted as a pilgrim against a neutral background with his iconographical attributes, a scallop shell on his shoulder and a staff, his gaze engaging with the viewer. Ribera's choice of ordinary men as models for his paintings, notably his series of saints and apostles, brought an immediacy to his work that is reinforced by the intense realism and vibrant handling of paint.

Ribera returned to this composition on several occasions. Another autograph replica is in the Palazzo Durazzo Pallavicini, Genoa.<sup>2</sup> A workshop repetition was sold in London in 1999.<sup>3</sup>

<sup>1</sup> inv. no. P001082.

<sup>2</sup> Spinoza 1978, pp. 100-101, cat. no. 50b, reproduced.

<sup>3</sup> Spinoza 2008, p. 377.





PROPERTY FROM THE ESTATE OF HERMAN SCHICKMAN

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## LUIS MELÉNDEZ

Naples 1716 - 1780 Madrid

### Still Life of Artichokes and Tomatoes in a Landscape

signed on small stone at right: *L. M<sup>z</sup>*

oil on canvas

24 5/8 in. by 32 5/8 in.; 62.4 by 82.7 cm.

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

#### PROVENANCE

Edward Sackville-West (1901-1965), 5th Baron Sackville;  
By whose estate sold ("The Property of the late Lord Sackville"), London, Sotheby's, 16 March 1966, lot 71;  
Where acquired by Hallsborough Gallery, London;  
From whom acquired by Herman Shickman, by 1970.

#### EXHIBITED

Amsterdam, Historisch Museum, 1970;  
Raleigh, North Carolina Museum of Art; Dallas, Meadows Museum; New York, National Academy of Design, *Luis Meléndez: Spanish Still-Life Painter of the Eighteenth Century*, 12 January - 1 September 1985, no. 24;  
London, National Gallery, *Spanish Still-Life from Velázquez to Goya*, February - May 1995, no. 59  
Indianapolis Museum of Art; New York, Spanish Institute, *Painting in Spain in the Age of Enlightenment. Goya and His Contemporaries*, 23 November 1996 - Spring 1997, no. 58;  
Washington, D.C., National Gallery of Art; Los Angeles County Museum of Art; Boston, Museum of Fine Arts, *Luis Meléndez: Master of the Spanish Still Life*, May 2009 - May 2010, no. 28;  
New York, Metropolitan Museum of Art, long term loan, 1999 - 2018.

#### LITERATURE

"Bibliografía. Mercado de Arte," in *Archivo Español de Arte* 39, no. 154-55 (1966), p. 256, no. 210, reproduced pl. III;  
E. Tufts, *A Stylistic Study of the Paintings of Luis Meléndez*, doctoral dissertation, New York 1971, p. 183, cat. no. 58, reproduced fig. 53;  
J.J. Luna, *Luis Meléndez: Bodegonista español del siglo XVIII*, Madrid 1982, p. 31, reproduced;  
E. Tufts, "Luis Meléndez, Still-Life Painter 'Sans Pareil,'" in *Gazette des Beaux-Arts* (November 1982), p. 163, cat. no. 82, reproduced;  
E. Tufts, *Luis Meléndez: Eighteenth-Century Master of Spanish Still Life*, with a Catalogue Raisonné, Columbia, Missouri 1985, p. 103, cat. no. 81, reproduced p. 185, pl. 81;



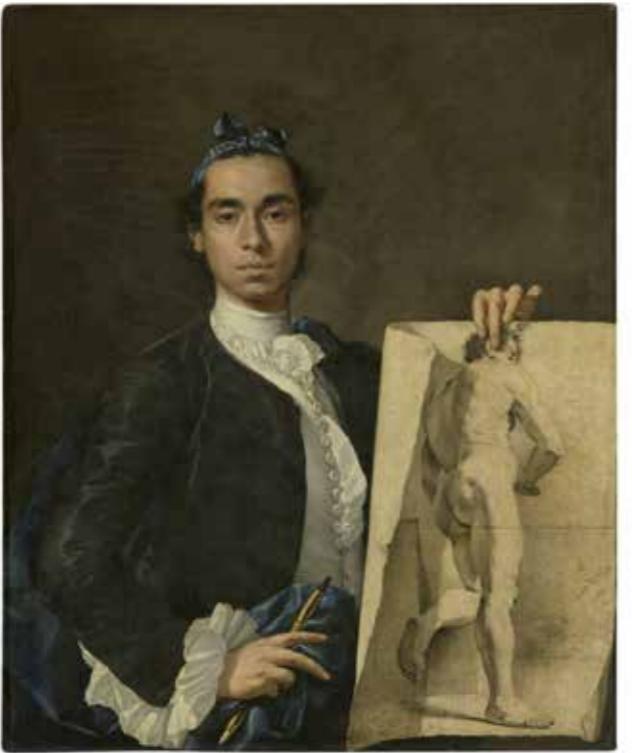


Fig. 1 Luis Meléndez, *Self-Portrait*, oil on canvas. Paris, Musée du Louvre, inv. no. RF2537.

#### LITERATURE CONTINUED

E. Tufts and J.J. Luna, *Luis Meléndez: Spanish Still-Life Painter of the Eighteenth Century*, exhibition catalogue, Dallas 1985, pp. 100-101, cat. no. 24, reproduced pp. 4, 101; N.A. Mallory, "Dallas, Luis Meléndez," in *The Burlington Magazine* 985 (April 1985), p. 260;

J. Brown, "Review of 'Luis Meléndez. Eighteenth-Century Master of the Spanish Still Life with a Catalogue Raisonné,'" in *Art in America* 73 (October 1985), p. 17;

J.J. Luna, "America en los bodegones de Luis Meléndez," in *Madrid en el contexto de lo hispánico*, Madrid 1994, p. 537

J.J. Luna, *Los alimentos de España en la pintura de bodegones de Luis Meléndez*, Madrid 1995, p. 46, reproduced;

W.B. Jordan and P. Cherry, *Spanish Still-Life from Velázquez to Goya*, exhibition catalogue, London 1995, pp. 161-162, 216, cat. no. 59, reproduced p. 162;

R. Kasl and S.L. Stratton, *Painting in Spain in the Age of Enlightenment. Goya and His Contemporaries*, exhibition catalogue, New York 1996, pp. 268-270, cat. no. 58, reproduced pp. 122, 268;

P. Cherry and J.J. Luna, *Luis Meléndez: Still Lifes*, exhibition catalogue, Dublin 2004, p. 108, under cat. no. 14, reproduced fig. 64;

P. Cherry and J.J. Luna, *Luis Meléndez: Bodegones*, exhibition catalogue, Madrid 2004, p. 180, under cat. no. 13, reproduced fig. 95;

P. Cherry, *Luis Meléndez: Still-Life Painter*, Madrid 2006, pp. 150, 154, 540, cat. no. 81, reproduced p. 461;

G.A. Hirschauer and C.A. Metzger, *Luis Meléndez: Master of the Spanish Still Life*, exhibition catalogue, Washington, D.C. 2009, pp. 152-155, cat. no. 28, reproduced pp. 153, 155.

Meléndez came from a family of artists. His father, Francesco Antonio Meléndez (1682-1758), was a royal painter trained in Madrid; upon completing his studies in 1699, he moved to Italy and traveled throughout the country before settling in Naples. It was there that he met and married María Josefa de Durazo y Santo Padre Barrille y Rodríguez (c. 1685-1751) and bore three children, the second of which was Luis. The family left Naples and returned to Spain in 1717. Francesco Antonio developed a successful career as a miniature court painter in Madrid and was named as the first Master Director of Painting of the Provisional Academy of Arts, which began in 1744.

Luis Meléndez originally set out to be a figure painter and studied under the French royal portraitist Louis-Michel Van Loo while he was in Madrid. Perhaps with his father's influence, in 1744 he left Van Loo's studio to become one of the first students of the Provisional Academy. While a student there he completed a *Self-portrait* (fig. 1) in 1746 which shows him proudly displaying a black chalk drawing of a muscular nude figure, exhibiting his great ambitions as a young artist. Unfortunately, his dreams of being an academic figure painter were foiled when Meléndez and his father were expelled from the Provisional Academy of Arts in 1748 due to souring relations with the leadership, an ironic situation as Francesco Antonio had helped to found the Academy. Thus the young Meléndez became a miniature painter, and also turned to what was then considered the minor genre of still life.

Still life painting in Spain had virtually disappeared between the end of the seventeenth and beginning of the eighteenth centuries. What interest there was in the subject was satisfied by importing pictures and sometimes the artists themselves from Italy. From 1748, the year he left the Academy, to 1752, Meléndez lived in Rome and Naples, where he was exposed to contemporary still lifes and well as the work of the famous artists of the preceding century.



Fig. 2 Luis Meléndez, *Still Life with Figs, Wicker Basket, Pumpkin, Bread, Wine Skin, and a Knife*, oil on canvas. Madrid, Museo Nacional del Prado, inv. no. P000940. © Bridgeman Images.

The Neapolitan Giacomo Nani (1698-1770), whose still lifes show a similar simplicity and concentration on mundane food stuffs and table ware, is often cited as an influence on him. The earliest dated still lifes by Meléndez are from 1759 and 1760, once he had returned to Madrid, though their quality is so high it is hard to believe this was his first foray into the subject matter.

In the end, Meléndez's originality and skill set him apart from his contemporaries in Spain and Italy. Despite the humble nature of the objects portrayed, his still lifes have a remarkable grandeur and monumentality. Here in the *Still Life of Artichokes and Tomatoes in a Landscape*, as in most of his paintings, he chooses a low vantage point and sets the objects very close to the picture plane. He arranges the artichokes carefully on top one another, mixing in other greens to vary the textures; two tomatoes that are just turning red are snugly placed into the pile. A few small pears and some pea pods are scattered in front of the pile and four large, juicy tomatoes balance the composition in the right foreground. The exact placement of the objects is crucial and carefully calibrated. Meléndez paints the various vegetables and fruits from every direction, so we can see the wonderful, sculptural curves and sharp ridges of the artichokes from all sides, and how the segments of the tomatoes bulge out and then curve back in toward the stems. Even the pears, which otherwise would be overlooked, are shown in various positions, standing up elegantly as well as toppled over and seen from the bottom, with delicate stems holding them up. He differentiates the smooth surfaces of the tomatoes and pears from the tough green leaves of the artichokes and the crinkling, stiff leaves of the greens, and while everything appears to be just piled together, it is all carefully drawn out in a distinct diagonal composition, pulling the viewer's eye from the top of the green leafs down to the curving lines of the swollen tomatoes.



Fig. 3 Luis Meléndez, *Still Life with Artichokes and Peas in a Landscape*, oil on canvas. Private collection.

Perhaps the greatest achievement of Meléndez's late career was his extensive still life series commissioned by the Prince of Asturias for his New Cabinet of Natural History. The extensive and important group comprised of forty-four still lifes, today divided between the Museo Nacional del Prado, the Patrimonio Nacional, and the Museo Nacional de Escultura; the dated works in the group range from 1759 to 1774, and there are documents dating the delivery of the works to the Prince beginning in 1771 and continuing for multiple years, with a final payment made on 25 February 1777 (and a documented dispute over the payments with ultimately ended the relationship). Included in this group are four large-scale still lifes set into landscapes, with dimensions almost identical to the Shickman painting, and similar diagonal compositional schemes (fig. 2).<sup>1</sup> These four works, each of which features a dominant fruit that is grown in Spain (cantaloupe, watermelon, pomegranate, and grapes), are dated between 1771-1774 and, given the similarities to the Shickman picture, it is generally acknowledged that the present work must also date from this time. Indeed, it has also been suggested that the Shickman picture could have been painted as part of the commission for the Prince, though ultimately not delivered given the payment dispute. Not only is the Shickman picture composed in a similar manner and on the same size canvas, but the artichoke is also an important product of the Iberian Peninsula and the Spanish-ruled regions of Southern Italy.<sup>2</sup>

Another work by Meléndez which features a similar pile of artichokes and pea shoots, set in a lighter and more sparse landscape without the tomatoes, is in a private collection (fig. 3). In this instance, he has varied the landscape and supporting elements enough that they certainly stand out as separate paintings completed for individual clients, and though it has similar dimensions to the Shickman painting and the four works painted for the Prince of Asturias, it does not feature the same dark, diagonal landscape scheme which is repeated in the other five works of this scale.

<sup>1</sup> See P. Cherry 2006, under *Literature*, cat. nos. 33-36, reproduced pp. 415-418.

<sup>2</sup> See R. Kasl and S. L. Stratton 1997, under *Literature*, p. 269.





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## UBALDO GANDOLFI

San Matteo della Decima, near Bologna 1728 - 1781 Ravenna

Three Academic Studies:

Male Nude Seated on a Rock;

Male Nude Seen from Behind, Leaning on a Rock;

Male Nude Seen from the Front, St. Sebastian

oil on canvas  
each canvas: 26 1/4 by 18 7/8 in.; 66.7 by 48.0 cm.

\$ 60,000-80,000

### PROVENANCE

Private collection;  
Thence by descent;  
With Trinity Fine Art, London;  
Thereafter acquired by the present owner.

These mature oil sketches, dating to the late 1570s, mark an exciting addition to the artist's oeuvre. Ubaldo Gandolfi's skill in capturing the effect of light on the human form is readily apparent in all three works. Painted directly from life (likely by candlelight) with great confidence of execution, the trio exemplifies the artist's practice of studying pose, gesture, and expression by working directly from nude models.

A prolific draftsman and the inheritor of Bologna's great academic tradition begun by the Carracci in the sixteenth century, Gandolfi trained at the Accademia Clementina di Pittura, Scultura, e Architettura at the Instituto delle Scienze. Between 1745 and 1749 he received three medals for figure drawing and in 1760 he was appointed Director of Drawing. Much like Ubaldo's oil sketches of posed models in the Molinari Pradelli and Petrucci collections, the present paintings were almost certainly conceived as autonomous works, rather than as *modelli* for larger compositions.<sup>1</sup>

We are grateful to Professor Donatella Biagi Maino for endorsing the attribution to Ubaldo Gandolfi.

<sup>1</sup> See D. Biagi Maino, *Ubaldo Gandolfi*, Turin 1990, p. 255, reproduced fig. 74; D. Biagi Maino, in *Arte barocca nella collezione Petrucci*, Rome 2017, pp. 64-67, reproduced figs. 26, 26.1.



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## EVARISTO BASCHENIS

Bergamo 1617 - 1677

### Still Life with Musical Instruments

oil on canvas  
38 3/8 by 55 1/2 in., 97.5 by 141.0 cm.

\$ 600,000-800,000

#### PROVENANCE

Giovanni Carlo Santi, Piacenza;  
By whom given to Ferdinando de' Medici (1663-1713),  
Grand Prince of Tuscany, Palazzo Pitti, Florence, 1699;  
Thence by descent and inheritance;  
Private collection, Paris, until 2013;  
Butterfly Institute of Art, Lugano, 2013;  
Thereafter acquired.

#### EXHIBITED

Florence, Galleria degli Uffizi, *Il Gran Principe Ferdinando de' Medici (1663-1713), Collezionista e mecenate*, 26 June - 3 November 2013, no. 8.

#### LITERATURE

M. Chiarini, "I quadri della collezione del Principe Ferdinando di Toscano, III," in *Paragone* 26, no. 301 (March 1975), p. 75;

L. Strocci, "Il gabinetto d'opere in piccolo del Gran Principe Ferdinando a Poggio a Caiano," in *Paragone* 27, no. 309 (February 1976), p. 100, under cat. no. 89;

I. Della Monica, in *Bartolomeo Bimbi, Un pittore di piante e animali alla corte dei Medici*, exhibition catalogue, S.M. Trkulja and L.T. Tomasi (eds.), Florence 1998, p. 120, under cat. no. 57;

P. Carofano, in *Nella luce di Caravaggio, "dipignere di maniera, e con l'esempi avanti del naturale."* exhibition catalogue, P. Carofano (ed.), Montale 2011, p. 10, reproduced p. 11;

F. Paliaga, "Dalla Laguna all'Arno, Cosimo III, il Gran Principe Ferdinando de' Medici e il collezionismo dei dipinti veneziani a Firenze tra Sei e Settecento," Ph.D. Dissertation, University of Udine 2013, p. 259, reproduced fig. 185;

F. Paliaga, in *Il Gran Principe Ferdinando de' Medici (1663-1713), Collezionista e mecenate*, exhibition catalogue, R. Spinelli (ed.), Florence 2013, p. 152, cat. no. 8, reproduced.

*"What attracted him [Baschenis] was the warm tonality of the polished wood as much as the complex stereometry of the shapes. By means of a dry, almost 'photographic' realism, he thus produced abstract-cubist designs in which highly sophisticated space definitions are supported by the constant and superimposition of flat, bulging, smooth, broken, or meandering forms."<sup>1</sup>*

—Rudolph Wittkower



This monumental musical still life offers a nuanced visual exploration of form and texture. A mature work, dating to *circa* 1650, the grand composition features a dazzling display of elaborate objects, as befits a painting once owned by Ferdinando de' Medici, Grand Prince of Tuscany. The warm tones of the various types of wood are enlivened by the range of rich textures, all bathed in a dramatic, almost Caravaggesque, light. Baschenis seemingly marries subject and form, producing a work that both depicts the trappings of musical performance and evokes its very sound through a harmony of form and color.

Framed by a sumptuous swag of brocaded fabric at upper left, an assortment of string and wind musical and astrological instruments lie in disorder atop a Turkish carpet. The virtuosic foreshortening of the musical instruments, whose necks form oblique diagonals that recall perspectival orthogonals, draws attention to the composition's formal complexity and underscores Baschenis's overriding concern with graphic structure. At right, a solitary orange has been placed before the open bottom drawer of an elaborate ebony cabinet with carved ivory inlay.

*Still Life with Musical Instruments* abounds with passages that play on the *trompe l'oeil* conceit that a painting rendered with the utmost faith to nature can deceive a viewer. A fly appears to have alit on the curling sheet music in the center foreground, almost inviting the viewer to attempt to swat it away. And even the dramatic curtain recalls the famous Plinian tale of the Greek painter Zeuxis, who was so fooled by Parrhasius' realistic rendering of fabric that he attempted to remove a fictive curtain from one of the latter's still lifes. At left, the round back of an overturned lute has gathered dust, through which several fingers appear to have been run. As Francesco Maria Tassi wrote in the eighteenth century: "a less than clever person, seeing a lute in a painting completely covered with dust except for some natural streaks apparently made by someone, wanted to put his hands on the painting, and seeking to clean it with his own handkerchief became aware of the trick, which resulted in some comical moments."<sup>2</sup> That the instrument lies face down gathering dust, however, also imbues the work with a symbolic undertone in a seeming evocation of the biblical passage, "all are of dust, and all turn to dust again."<sup>3</sup>

The eldest son of Cosimo III de' Medici, the Grand Duke of Tuscany, Ferdinando was himself a music aficionado. He played the harpsichord, collected the type of rarified instruments depicted by Baschenis, and supported contemporary musicians, among them Handel, who staged *Rodrigo*, his first opera, in Florence in 1707. So enamored with the present work was Ferdinando that he commissioned a half-size reproduction from Bartolomeo Bimbi to hang in his "gabinetto d'opere in piccolo," or "cabinet of small pictures," in his country villa in Poggio a Caiano.<sup>4</sup>

<sup>1</sup> Quoted in A. Bayer, *The Still Lifes of Evaristo Baschenis: The Music of Silence*, exhibition catalogue, New York 2000, p. 44.

<sup>2</sup> Quoted in Bayer 2000, p. 84.

<sup>3</sup> Ecclesiastes, 3:20.

<sup>4</sup> Florence, Palazzo Pitti, Galleria Palatina, inv. 1890, no. 5801. The description in the Guardaroba of Bimbi's copy is impressively detailed: "un Quadro copiato di Evaristo Baschenis, detto Prete bergamasco, entrovi alcuni strumenti musicali, cioè un liuto col corpo all'insù sul quale apparisce esservi della polvere e della ditta su la medesima polvere, con il suo nastro amaranto, una viola con il suo arco con le corde all'in giù e un foglia di musica con le sue note su il quale vi è posata una mosca; vi è uno stipo nero aperto, con otto cassettoni d'avorio con prese dentro, e uno sportello nel mezzo pure d'avorio con una figura nel mezzo e sua bocchetta per le chiavi dorata, e lavoro pur dorato alle quattro cantonate di detto stipo s'apre davanti su lo sportello sul quale vi è posato un arancio con foglia, e una cassetta con lavori di paglia di diversi colori; e su il medesimo stipo vi è posato un chitarrino con il corpo all'in giù, et una tromba, più a dietro vi è un altro stipetto color di noce serrato nel mezzo con un ganghero, o uncino, sopra del quale vi è posato, uno zufolo, e un violino con le corde in su, e su un altro piano vi posano quattro libri un sopra l'altro, una sfera con suo piede e una chittara con le corde all'in su, con fascie, manico e tastiera nera intarsiata d'avorio, quali cose tutte posano su una tavola coperta con un tappeto alla persiana, di diversi lavori e colori; su in alto vi è un gran panno, fondo verde di ricamo a fiorami grandi d'oro, foderato di amaranto, o cremisi, alzato e legato in vari luoghi con cordoni e nappe verde con oro." Quoted in Della Monica 1998, p. 120.







PROPERTY FROM THE COLLECTION OF CRISTINA AND MARCO GRASSI

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## FRANCESCO ZUCCARELLI

Pitigliano 1702 - 1788 Florence

### Country Dance in an Italianate Landscape

signed, dated, and inscribed lower center: *F.º Zuccarelli fece / 1753. / Londra*

oil on canvas, in the original carved, gilt, and swept frame  
41 5/8 by 59 3/4 in.; 106.0 by 152.0 cm.

\$ 100,000-150,000

#### PROVENANCE

Donna Fosca and Senator Mario Crespi, Milan;  
Thence by inheritance to his step-daughter, Elvira  
("Biki") Leonardi Bouyeure (1906-1999), Milan;  
With Adriano Ribolzi, by 1979;  
With Frederick Mont, New York;  
From whom acquired by the present collectors, 1980s.

#### EXHIBITED

Venice, XXI Esposizione Biennale Internazionale d'Arte di Venezia, June - September 1938, no. 297;  
Venice, Palazzo Ducale, *Dal Ricci al Tiepolo, I pittori di figura del Settecento a Venezia*, 7 June - 15 October 1969, no. 124.

#### LITERATURE

P. Zampetti, *Dal Ricci al Tiepolo, I pittori di figura del Settecento a Venezia*, exhibition catalogue, Venice 1969, pp. 274-276, cat. no. 124;  
F. Dal Forno, *Francesco Zuccarelli, pittore paesaggista del Settecento*, Verona 1994, pp. 38, 51, cat. no. 67, reproduced;  
R. Pallucchini, *La Pittura nel Veneto, Il Settecento*, Milan 1996, vol. II, pp. 323, 330, cat. no. 498, reproduced;  
F. Spadotto, *Francesco Zuccarelli*, Milan 2007, pp. 35, 136-137, cat. no. 211, reproduced.

Francesco Zuccarelli painted this lively composition in 1753, a year after arriving in London, as indicated by the prominent signature and inscription on the stone at bottom left. The festive scene of arcadian levity unfolds before an idealized Italian countryside. The composition brims with charming anecdotal passages that imbue the work with an almost whimsical character. The ebullient mood that pervades the painting is characteristic of Zuccarelli, who enjoyed tremendous popularity during his lifetime.

At right, a trio of musicians accompanies a couple engaged in a country dance. Surrounded by companions enjoying the summer afternoon, the dancers may soon be joined by the young man at far right who extends his hand to ask the seated woman for a dance. Far above the merriment, a woman lays out her laundry to dry. At left, a peasant couple—perhaps a bride and groom—greets three elegantly-attired figures on horseback. The young man doffs his hat as the riders, accompanied by a pair of hounds, appear set to embark on a hunting expedition. Amid the landscape's rolling hills are an aqueduct and cypress grove, beyond which Zuccarelli renders a distant mountain range with evocative *sfumato*.

Born in Umbria, Zuccarelli began his training in Florence and then studied in Rome, where he encountered the work of Claude Lorrain and developed a specialization in pastoral landscapes. Zuccarelli relocated to Venice around 1730, where he met Joseph Smith, who probably facilitated the painter's 1752 trip to England. A founding member of the Royal Academy, Zuccarelli was later elected president of the Venetian Academy before retiring in Tuscany.





PROPERTY FROM THE COLLECTION OF CRISTINA AND MARCO GRASSI

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## THOMAS PATCH

Exeter 1720 - 1782 Florence

### Florence a View of the Arno River with the Ponte alla Carraia

signed lower left on boat: *PATCH*  
oil on canvas  
37 7/8 by 76 in.; 96.2 by 193.0 cm.

\$ 80,000-120,000

#### PROVENANCE

Private collection, England;  
From whom acquired by Luigi Grassi, Florence;  
From whom acquired by the present collectors, 1980s.

#### LITERATURE

M. Gregori and S. Blasio, *Firenze nella pittura e nel  
disegno dal trecento al settecento*, Milan 1994, p. 240,  
reproduced figs. 307-309.

The English painter, caricaturist, and dealer, Thomas Patch depicts this sweeping Florentine vista looking west from the Lungarno Guicciardini. The view is awash in a golden light: the Arno glistens and the building facades almost glow in the setting sun. After settling in Florence in 1755, Patch produced such cityscapes for English Grand Tourists, eager to commemorate their time abroad.

Patch depicts the Ponte alla Carraia in its sixteenth-century iteration, as designed by Bartolomeo Ammanati.<sup>1</sup> The five-arch structure connects the Oltr'Arno (on the left bank) with what is today Piazza Goldoni (on the right bank). The u-shaped Palazzo Corsini, among the city's grandest Baroque palaces, frames the composition at right, its multiple terraces offering panoramic views of the city. The inclusion of a procession traversing the bridge suggests the painting may commemorate one of the city's feast days. In addition to capturing Florence's architectural landmarks, Patch pays equal attention to the city's inhabitants, whether taking in the scenery from the water, promenading along the riverbanks, or congregating in small groups.

In 1763, Patch produced another, slightly smaller, version of the scene (one of a pair depicting the Arno alternatively by day and night, both today in the Royal Collections), that attests to the composition's popularity with contemporary collectors.<sup>2</sup>

<sup>1</sup> The bridge was rebuilt in 1304, 1333, 1557, and 1948, following its 1944 destruction by the Nazis.

<sup>2</sup> inv. nos. RCIN 403518 and 403534; the latter is the crepuscular scene.





PROPERTY FROM THE LOUIS-DREYFUS FAMILY COLLECTIONS

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## THOMAS GAINSBOROUGH, R.A.

Sudbury 1727 - 1788 London

Wooded Landscape with Cows, a Drover and Mounted Peasant, and Distant Buildings

oil on canvas  
24 1/2 by 29 1/2 in.; 62.2 by 75.0 cm.

\$ 300,000-500,000

### PROVENANCE

Probably purchased from the artist by Robert Palmer (1715-1787), London, or his son, Richard Palmer (d. 1806);

Thence by descent to the latter's son, Robert Palmer (1793-1872), Holme Park, Berkshire, by 1845;

Thence by descent to Mrs. Golding Palmer, London; Her sale, London, Christie's, 28 July 1916, lot 25;

Where acquired by Thomas Agnew & Sons, Ltd., London, for 2,500 guineas;

With Knoedler Co., New York, 1916;

With Reinhardt Galleries, New York;

Private collector, United States;

By whom anonymously donated in order to raise acquisition funds to the Tacoma Art Museum, Washington;

From whom acquired by private sale by the present collector.

### EXHIBITED

London, Schomberg House, 1786;

London, British Institution, 1845, no. 79 or 86.

### LITERATURE

G.W. Fulcher, *Life of Thomas Gainsborough, R.A.*, London 1856, p. 203;

E. Waterhouse, *Gainsborough*, London 1958, p. 121, cat. no. 995, reproduced pl. 271;

J. Hayes, *The Landscape Paintings of Thomas Gainsborough*, London 1982, vol. I, p. 182; vol. II, pp. 564-565, cat. no. 181, reproduced fig. 181.

Encapsulating the finest qualities of Gainsborough's late romantic style, this tranquil landscape of rustic simplicity was painted *circa* 1786 as one of a pair. This work's companion, *Wooded Landscape with Cows, Sheep, and a Herdsman by a Pool*, achieved the artist's auction record at the time when it was sold in 2008.<sup>1</sup> Gainsborough himself exhibited the landscape duet at his gallery at Schomberg House, on Pall Mall. The composition is derived from several drawings executed by Gainsborough in the late 1770s and a simpler version of the landscape, painted *circa* 1778-1780, is today at the Tate Britain (inv. no. N05803). Grouping man and beast at the center of a lush, verdant landscape, Gainsborough creates a sense of harmonious unity. Indeed, leading Gainsborough scholar Hugh Belsey described the present work as possessing a "melodic elegance," a quality accentuated by the confident handling of the paint and subtlety of chromatic tonality.

Both this painting and its pair were likely purchased directly from the artist by Robert Palmer, a successful solicitor who lived in Great Russell Street and served as the Chief Steward to the 4th Duke of Bedford. Acting as the latter's principal agent in the 1770s and 1780s, Palmer oversaw the planning and construction of London's Bedford Square, built between 1775 and 1784. Both Palmer and the Duke owned works by Gainsborough and commissioned their own portraits from him, the Duke in the 1760s and Palmer in 1783.

<sup>1</sup> New York, Christie's, 15 April 2008, lot 57, where sold for \$5,752,000. The two works remained together until the 1916 sale of Palmer's descendant, where they were acquired by Agnew's and subsequently separated.





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## JACQUES LAURENT AGASSE

Geneva 1767–1849 London

### Dark Bay Hunter with a Gray Mare in a Landscape

signed lower left: J.L. Agasse  
oil on canvas  
28 1/8 by 36 in.; 71.4 by 91.4 cm.

\$ 300,000-500,000

#### PROVENANCE

Possibly George Pitt, 2nd Lord Rivers, Stratfield Saye;  
Possibly by whose estate sold, London, Christie's, 20-24  
September 1828, lot 91 (*Portraits of favourite horses*);  
Possibly anonymous sale, Zurich, Bollag, 27 October  
1934, lot 2;  
Alfred Hausmann, Zurich.

#### EXHIBITED

Geneva, Musée d'Art et d'Histoire; London, Tate Gallery,  
Jacques-Laurent Agasse, 1767-1849, 10 November 1988  
- 2 April 1989, no. 21.

#### LITERATURE

J-L Agasse, *Record Book*, MS, 1800-1849 (recorded  
under the date 24 June 1806);  
R. Loche, *Jacques-Laurent Agasse (1767-1849) ou la  
séduction de l'Angleterre*, exhibition catalogue, Geneva  
1989, p. 82, cat. no. 21, reproduced.

Set against a sun-drenched country landscape, this equine portrait exemplifies the qualities of Jacques-Laurent Agasse's finest works, characterized by a high degree of refinement and anatomical precision. This painting is almost certainly the same canvas documented by the artist in his *Record Book* on June 24, 1806: "pt [portrait] of a black hunter and a white mare. Size Kitcat."<sup>1</sup> In the summer of 1806 at the invitation of George Pitt, 2nd Lord Rivers (1751-1828), the Swiss-born artist resided at Stratfield Saye, the Lord's Hampshire estate and the location of his famous stud farm and greyhound kennel. Lord Rivers was a sporting enthusiast, in both life and art, and Agasse recorded his patron's beloved horses on several occasions during the course of his career, including *Lord Rivers' Stud Farm at Stratfield Saye* of 1807 which features the same white mare seen here in the foreground.<sup>2</sup>

In the present painting, Agasse depicts two horses—a dark bay or "black" hunter and a gray mare—with remarkable physiognomic attention and psychological depth. Rendered with smooth, nearly invisible brushstrokes, the handsome hunter stands attentively, ears perked forward and tail raised. The white mare responds with flared nostrils and pinned-back ears that signal her discontent. Beyond merely capturing their likenesses, Agasse develops within the image a sense of personality and emotion through their subtle gestures. In contrast with the broader, painterly treatment of the landscape elements, both horses are described by nearly-invisible brushstrokes with the utmost polish and precision. The brilliant sheen of their coats, silken and glistening in the sunlight, is a particularly striking effect that demonstrates the artist's keen observation of nature, often cited as the source of his artistic powers.

Though Swiss by birth, and French by training—Agasse studied under Jacques-Louis David and honed his animalier skills by attending courses at the Parisian Muséum d'Histoire Naturelle—Agasse spent the majority of his career in England. He first travelled from the Continent to London with Lord Rivers, who went on to serve as the artist's most important patron. Agasse exhibited at the Royal Academy's annual exhibition, where his first submission in 1801 was of a "Portrait of a Horse." Following in the tradition of George Stubbs, Agasse's paintings enjoyed widespread popularity among wealthy British collectors and equestrian enthusiasts.

<sup>1</sup>See Literature.

<sup>2</sup>Jacques-Laurent Agasse, *Lord Rivers' Stud Farm at Stratford Saye*. New Haven, Yale Center for British Art, inv. no. B1981.25.740.





PROPERTY FROM A DISTINGUISHED COLLECTION

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## FRANÇOIS-JOSEPH NAVÉZ

Charleroi 1787 - 1899 Brussels

### A Pilgrimage

signed and dated lower right: *F.J. Navez 1824*

oil on canvas

52 3/8 by 42 5/8 in.; 133.0 by 108.0 cm.

\$ 150,000-250,000

### PROVENANCE

Anonymous sale, Amsterdam, Sotheby's Mak van Waay, 30 October 1979, lot 189;  
Where acquired by the present collector.

### LITERATURE

L. Alvin, *Fr. J. Navez, Sa vie, ses œuvres et sa correspondance*, Brussels 1870, p. 290;  
D. Coekelberghs, *François-Joseph Navez, La nostalgie de l'Italie*, exhibition catalogue, Ghent 1999, p. 83,  
reproduced fig. 127.

In this compelling painting by the celebrated nineteenth-century neoclassical Belgian artist François-Joseph Navez, the viewer encounters the poignancy of a family's pilgrimage to a Marian shrine, as indicated by the inscription in the painting's upper-left corner. The subtle figural modeling is Neoclassical in inspiration, but the strong chiaroscuro and the natural setting reflect the painter's debt to Italian painting. Navez dramatizes the moment by casting a cool bright light on the faces of the mother and kneeling child, as well as the ill child's limp body and ashen skin. The soldier's dark robes, downcast eyes, and bowed head further draw attention to the serious nature of the child's condition as the dog's direct gaze seemingly challenges onlookers not to turn away from suffering.

Recognized for his precocious talent at the Brussels Académie des Beaux-Arts, Navez was celebrated for winning first prize at the 1812 Ghent Salon at the age of twenty-five. He studied with the period's preeminent history painter, Jacques-Louis David, and was an avid admirer of Jean-Auguste-Dominique Ingres, adopting his smooth surfaces, sculpted forms, and sharp contours. This painting reflects both David's aesthetic and Ingres' painterly precision while also exemplifying Navez's mature style that developed after several years of study in Italy. Navez's genre scenes were popular among collectors, and throughout his successful career he returned to the theme of the sick or sleeping child, as well as to images of ordinary Italians and their regional costumes and traditions.





PROPERTY FROM A SWISS PRIVATE COLLECTION

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## JOSEPH CHINARD

Lyon 1756 - 1813

Bust of Marie Julie Clary (1771-1845), wife of Joseph Bonaparte,  
Queen of Naples and Spain

signed and dated on front of the base *Chinard f. d'après nature 1808*  
terracotta  
height: 24 3/4 in.; 63.0 cm.

\$ 150,000-250,000

### PROVENANCE

Marie Julie Clary, Queen of Naples, Spain and the Indies (1771-1845);  
Possibly thence by inheritance possibly to her sister-in-law, Caroline Bonaparte (1782-1839), and her husband Joachim Murat (1767-1815);  
Possibly thence by inheritance possibly to his brother, André Murat, (1760-1841);  
Possibly thence by descent possibly to his son, Pierre Gaëtan Murat (1798-1847);  
Possibly thence by descent to his son, Joachim Murat (1828-1904);  
Thence by descent to his daughter, Clotilde Murat (1868-1949) and her husband Paul Lebaudy (1858-1937), 20 Place Vendôme, Paris;  
Thence by inheritance to his brother, Pierre Lebaudy and his wife Madame Pierre Lebaudy;  
Thence by descent.

### EXHIBITED

Probably, Paris, Louvre, *Salon du Musée Napoléon*, 1808;  
Paris, Galerie des Champs-Élysées, *Exposition historique et militaire de la Révolution et de l'Empire*, May 1895, no. 526: (on loan from Pierre Lebaudy)  
Paris, Union centrale des Arts, Pavillon Marsan, *Exposition d'œuvres du sculpteur Chinard de Lyon (1756-1813)*, 1909, cat. no. 71 (on loan from A. M. Paul Lebaudy);  
Kanagawa, The Hakone Open-Air Museum, 6 September - 26 October 2008, *The Art of Gem engraving from Alexander the great to Napoleon III*, cat. no. 82;  
Fukuoka, Fukuoka City Museum, *The Art of Gem engraving from Alexander the great to Napoleon III*, 15 November - 23 December 2008, cat. no. 82.

### LITERATURE

G. Bapst, in *Exposition historique et militaire de la Révolution et de l'Empire*, exhibition catalogue, Paris 1895, cat. no. 526;  
P. Lafond, *Art décoratif et le mobilier sous la République et l'Empire*, 1900, reproduced;  
P. Vitry, in *Exposition d'œuvres du sculpteur Chinard de Lyon 1756-1813*, exhibition catalogue, E. Lévy (ed.), Paris 1909, cat. no. 71;  
S. Lami, *Dictionnaire des sculpteurs de l'école française au dix-huitième siècle*, vol. I, Paris 1910-1911, p. 214;  
A. Germain, *Les Artistes lyonnais des origines à nos jours*, Paris 1911, p. 34;  
F. Desverney, *Le Vieux Lyon à l'Exposition internationale urbaine, 1914: description des œuvres, objets d'art et curiosités : notices biographiques et documents historiques inédits*, Paris 1915, p. 134;  
W. G. Schwark, *Die Porträtwerke Chinards*, Berlin 1937, no. 110;  
G. Hubert, *La Sculpture dans l'Italie napoléonienne*, Paris 1964, p. 352;  
D. Scarisbrick, in *The Art of Gem engraving from Alexander the Great to Napoleon III*, exhibition catalogue, Fukuoka 2008, cat. no. 82, p. 335, reproduced p. 99;  
D. Scarisbrick, *Bijoux à portrait : camées, médailles et miniatures des Médicis aux Romanov*, London 2011, p. 229, reproduced p. 232, fig. 238.





Fig. 1 Joseph Chinard, *Joséphine Bonaparte*, marble. London, Victoria and Albert Museum, inv. no. A36-1939.



Fig. 2 Joseph Chinard, *Joséphine Bonaparte*, terracotta. Paris, Château de Malmaison, inv. no. MM 70.10.1.



Fig. 3 Jean-Baptiste Wicar, *Julie Clary*, terracotta. Naples, private collection.

The epitome of the self-aggrandizing portraits of the First French Empire, this magnificent bust of Marie Julie Clary, wife of Joseph Bonaparte and sister-in-law of Napoleon, was made by Joseph Chinard in 1808. It marks the moment when Julie, then aged thirty-seven years old, was crowned Queen of Spain (1808-1813), having been Queen of Naples for three years (1806 to 1809).

During her reign as Queen of Spain, however, Julie chose to live in France, especially in her residence in Mortefontaine (Oise). Although she fulfilled her role as sovereign from a distance, this did not prevent Julie from playing an active role as a political advisor to her husband and as an ambassador for the emperor.<sup>1</sup> After the rout of the French army in 1813, she acquired the Château de Prangins in Switzerland (near Lake Geneva). In 1815, following the defeat at Waterloo and Napoleon's fall, Joseph Bonaparte went into exile in the United States. Julie lived for six years with her children in Frankfurt, before she settled permanently in Florence, residing at the Palazzo Serristori, where her husband joined her in 1840.

#### PORTRAITS OF A NEW DYNASTY

Chinard became an official sculptor to the imperial family and through his portraits contributed to the creation of a new visual language for the portrayal of the Empire's leading personalities, thereby marking a significant break with those of the *Ancien Régime*. Chinard portrays his sitters with more neutral expressions than in portraits of the second half of the eighteenth century, while Baroque drapery gives way to a frontality of pose and the reinvented pomp championed by the Bonaparte family. Inspired by Greco-Roman culture, the Bonaparte family preferred to have themselves portrayed dressed *all'antica*, in line with the Neoclassical principles that appeared in France on the eve of the Revolution. Chinard's busts display his virtuosic skills as a portraitist and reflect the Bonaparte family's pronounced taste for antiquity. Within these tenets this terracotta portrait of Julie Clary exemplifies his Napoleonic portraiture.

Chinard's most prestigious commissions included portraits of Princess Augusta of Bavaria;<sup>2</sup> Elisa and Felix Baciocchi;<sup>3</sup> Joséphine de Beauharnais; and the new Empress Marie-Louise. He produced several busts of the first empress,



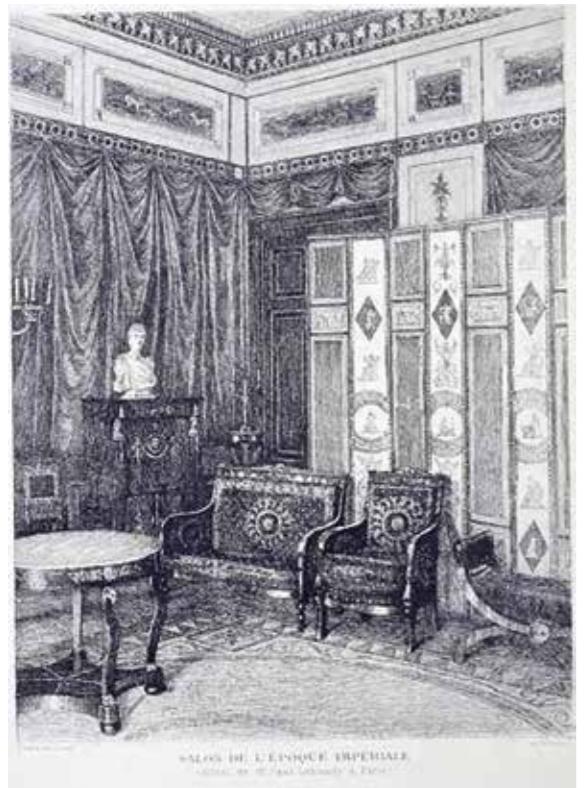


Fig. 4 Photograph of the Salon of Paul Lebaudy in his the Hôtel Particulier at Place Vendôme circa 1900, inside cover of book by P. Lafond, Paris, 1900.



Detail of Fig. 4"

in marble and terracotta, which were exhibited at the Salon in 1806 and 1808: there is a life-size marble in the Victoria & Albert Museum (fig. 1), while Malmaison has another marble<sup>4</sup> as well as a half life-size terracotta (fig. 2).

Chinard trained in Lyon in the atelier of the sculptor Barthélémy Blaise (1738-1819) and his career remained closely linked to the city of his birth until his death in 1813. He made several trips to Rome to study classical sculpture and it was here in 1786 that he was awarded first prize in sculpture by the Accademia di San Luca. Upon his return to France, Chinard was admitted to the Académie des Sciences, Belles-Lettres et Arts in Lyon; he was appointed professor in 1807 by decree of the emperor. He quickly – and enduringly – found favor with Napoleon and became a portraitist to the Bonaparte family as well as to the aristocracy of Lyon. His bust of Juliette Récamier, the influential woman of letters who hosted a celebrated literary Salon in Paris, is one of the most emblematic works of the era.

#### STATUS AND PROVENANCE

Modeled from life in 1808, this terracotta of Julie Clary is traditionally thought to have been made while Chinard was staying in Lyon between 30 July and 10 August. During this period Julie Clary is also known to have been in Lyon. Indeed, a letter written from Lyon on 24 July 1808 by Julie to Joseph Bonaparte discusses portraits of her husband.<sup>5</sup>

As in the paintings of Julie Clary by Robert Lefèvre (1807), François Gérard (1808) and Jean-Baptiste Wicar (1808), Chinard pays particular attention to his sitter's clothing and jewelry. The queen wears a toga *all'antica* secured at the shoulder with a brooch, beneath which there is a glimpse of a low-cut imperial dress with *chérusques* (standing collarettes) and short gathered sleeves. On her head, Julie wears a sumptuous diadem made from cameos and pearls, with a central medallion containing a portrait of her husband Joseph, flanked on each side by portraits of their daughters, Zénaïde and Charlotte, which seem to be identical to those that can be seen in an engraved portrait by Jean-Baptiste Wicar (fig. 3).



Julie Clary's elegant, antique-inspired diadem is characteristic of the antique inspired parures favored by the women of the imperial family that echoed Napoleon's desire to present himself as a new Augustus. Like Louis XIV before him, Napoleon was convinced that the display of precious jewelry not only affirmed his authority but also encouraged French trade and boosted the economy. He gave members of his family cameo or intaglio portraits carved by the greatest gem cutters of his time, including Nicola Morelli, Giuseppe Girometti, and Luigi Pichler.<sup>6</sup> Encouraged by her husband, Joséphine gave numerous commissions to craftsmen for the carving of gems that were then mounted by esteemed jewelers, such as Marie-Etienne Nitot and his son François Regnault. Paving the way for the fashion for cameos skillfully mounted on tiaras and in parures, the influence of Napoleonic formal dress was seen not only in France but throughout Europe.

Only two portraits of Julie Clary by Chinard are recorded: the present terracotta and a plaster listed in the annual Salon in October 1808 at the Musée Napoléon (no. 622). However, since no other documentary evidence of the plaster exists other than the *Salon livret* and the *Annales du musée et l'école moderne des Beaux-Arts* for the Salon of the same year, it is possible that these two sources were mistaken about the material of the bust and it was the present terracotta that was exhibited in 1808.<sup>7</sup> Doubt about the accuracy of the 1808 *Livret* and *Annales* is confirmed by Stanislas Lami's listing of the portrait of Julie Clary belonging to Paul Lebaudy (1858-1937) as plaster, when in fact this was certainly the present terracotta. In addition, in the following decades there are several references to the Salon exhibit being a terracotta, such as in the landmark exhibition of Chinard's sculpture at the Pavillon de Marsan in 1909 (cat. 71).

At the turn of the twentieth century, the present bust was exhibited at many events relating to the Empire and to Chinard, notably in 1895 at the Galerie des Champs Elysées (loaned by Paul Lebaudy), then in 1900 it was illustrated in Paul Lafond's publication dedicated to *Art décoratif et le mobilier sous la République et l'Empire*, thus confirming its presence in Paul Lebaudy's *hôtel particulier* in Place Vendôme (fig. 4). As mentioned above, the bust was shown in 1909 at the Pavillon de Marsan in Paul Vitry's exhibition devoted to Chinard, by which time it belonged to Paul Lebaudy's brother Pierre. Paul Lebaudy was heir to a family whose fortune had been made in the sugar industry. His second marriage was to Clotilde Murat (1868-1949), the great-great-grandniece of Joachim Murat and Caroline Bonaparte. It is tempting to suppose that Chinard's bust of Julie Clary descended through the historic collection of the Murat family, either as a gift to Caroline Bonaparte (1782-1839) who succeeded Julie Clary as Queen of Naples in 1808, or from Joachim and Caroline Murat's son, André (1760-1841), or grandson Pierre Gaëtan (1798-1847), or great-grandson Joachim (1828-1904), Clotilde's father.

This official yet intimate bust of Julie Clary is a valuable record of one of the most prominent women in the Bonaparte family, unjustly remembered less vividly than Napoleon's wives and sisters. Chinard has left us a rare, perhaps even unique portrait of her.

#### RELATED LITERATURE

- M. Rocher-Jauneau, *L'Œuvre de Joseph Chinard (1755-1813) au Musée des Beaux-Arts de Lyon*, Lyon, 1978;  
G. Dufour, "Julie Clary, reine du royaume de Naples et des deux Siciles et d'Espagne" in *Cahiers d'études romanes*, 42, 2021, pp. 253-270.

<sup>1</sup> Dufour 2021, p.253

<sup>2</sup> Marble, Salon 1808

<sup>3</sup> Former Penha-Longa collection, Lyon, petite-nature busts

<sup>4</sup> Dufour 2021

<sup>5</sup> Scarisbrick 2011, p. 266

<sup>6</sup> The hypothesis that the material is wrongly described in the Salon reference is given weight by the existence of a handwritten note made by Charles-Paul Landon in his personal copy of the *Annales du musée et de l'École moderne des Beaux-Arts de 1808*, in which the word 'plâtre' is underlined.

<sup>7</sup> S. Lami 1910-1911, p. 214





PROPERTY FROM A FRENCH FAMILY COLLECTION

347

## THÉODORE GÉRICAULT

Rouen 1791 - 1824 Paris

### Portrait of Zoë Elmore

oil on canvas  
25 3/4 by 21 5/8 in.; 65.5 by 55.0 cm.

\$ 300,000-500,000

#### PROVENANCE

Executed for the sitter and her husband, Adam Elmore (1784-1849), London, 1821;  
Thence by inheritance and descent to the present collectors.

#### LITERATURE

G. Bazin, *Théodore Géricault, étude critique, documents et catalogue raisonné*, Paris 1997, vol. VII, p. 21.

With an impeccable provenance that can be traced directly to the sitter, this painting is a rare work from Géricault's brief period in London. Executed in 1821, when the artist was living with Zoë and her husband Adam Elmore (fig. 1), the portrait, one of the relatively few formal likenesses produced by the artist, almost uniquely evinces the influence of British portraiture on the Frenchman.

Elmore, with a book in her hand, reclines languidly on a chaise-longue; her cashmere shawl falls onto the carpet, adding an informal, even intimate, passage. Wearing a white silk dress, she appears physically at ease, but mentally preoccupied, a state of inner turmoil suggested by the dark clouds gathering in the distance that can be seen through the open window at left. This slightly melancholic undertone imbues the depiction with a Romantic sensibility, but one tempered by the painter's supple technique and delicate touch, evocative of British portraits, particularly those of Thomas Lawrence and David Wilkie. While in London, Géricault sought to synthesize these two approaches. As he wrote his colleague Horace Vernet: "Every school has its own character. If one could bring all their qualities together, would we not arrive at perfection? It demands continuous effort and great love."<sup>2</sup>



“How I would like to be able to show even the most skilled painters several portraits that so closely resemble nature, whose poses leave nothing to be desired, and that truly lack only the ability to speak!”

Théodore Géricault to Horace Vernet

Zoë (née Séguin) Elmore (1797-1877), the daughter of a wealthy French businessman, married the successful English horse breeder and accomplished equestrian Adam Elmore (1784-1849) in 1816. The couple hosted a number of musicians and artists at their London home at 3 John Street, off Edgware Road. In addition to Géricault, Jules-Robert Auguste and Eugène Delacroix (to whom Adam gave riding lessons) stayed with the young couple during the 1820s. How Géricault first made the couple’s acquaintance—at the races, through a mutual friend such as Auguste, or via another connection—remains unknown, but the painter and horse-lover stayed with the Elmores for several months at the end of his second London sojourn.

The hospitality of the Elmores, as both friends and benefactors, enabled Géricault to immerse himself in the English artistic scene. He collaborated on a series of prints with the lithographer Charles Hullmandel and attended the Royal Academy’s annual dinner on the invitation of its president, Sir Thomas Lawrence. Visiting the society’s spring exhibition made a particularly strong impression on Géricault. He wrote Vernet about the “beautiful portraits” on display “that so closely resemble nature, whose poses leave nothing to be desired, and that truly lack only the ability to speak.”<sup>3</sup> The present portrait could be described in the same glowing terms.

We are grateful to M. Philippe Grunche for having confirmed the authenticity of the work following first-hand inspection.

<sup>1</sup> “Que je voudrais pouvoir montrer aux plus habiles même plusiers portraits qui ressemblent tant à la nature, dont les poses faciles ne laissent rien à désirer et dont on peut vraiment dire qu'il ne leur manque que la parole!” Quoted in Clément 1879, pp. 200, 202.

<sup>2</sup> “Chaque école a son caractère. Si l'on pouvait parvenir à la réunion de tous les qualités, n'aurait-on pas atteint la perfection? Cela demande de continuels efforts et un grand amour.” Quoted in C. Clément, *Géricault, étude biographique et critique avec le catalogue raisonné de l'œuvre du maître*, Paris 1879, p. 201.

<sup>3</sup> “des beaux portraits de cette année...” and as in note 1. Quoted in Clément 1879, pp. 200, 202.



Fig. 1 Théodore Géricault, *Portrait of Adam Elmore on the beach*, oil on canvas.  
To be offered in Master Paintings, Part II.



PROPERTY FROM THE ESTATE OF MARILYN SCHIFF

348

## ENGLISH FOLLOWER OF CANALETTO

### Venice, a View of the Riva degli Schiavoni, Looking West

oil on canvas  
29 by 46 in.; 73.7 by 116.8 cm.

\$ 150,000-250,000

#### PROVENANCE

Richard B. Flagg, Milwaukee, by 1962;

By whom anonymously sold ("Property of a Private Collector, Milwaukee, Wisconsin"), New York, Sotheby's, 12 January 1989, lot 129, (as Studio of Canaletto);

Where acquired by a private collector;

By whom anonymously sold ("Property from a Distinguished Private Collection"), New York, Sotheby's, 5 June 2002, lot 102 (as William James);

Where acquired.

#### LITERATURE

W.G. Constable, *Canaletto*, Oxford 1962, vol. II, p. 235, cat. no. 122e (as School of Canaletto);

W.G. Constable, *Canaletto*, J.G. Links (ed.), Oxford 1976, vol. II, p. 246, cat. no. 122e ("from a photograph, by Canaletto, perhaps with some studio assistance");

W.G. Constable, *Canaletto*, J.G. Links (ed.), Oxford 1989, vol. II, p. 246, cat. no. 122e ("from a photograph, by Canaletto, perhaps with some studio assistance").

This splendid Venetian view depicts the Riva degli Schiavoni observed from a point near San Biagio. The broad perspective accommodates a panoply of Venetian architectural landmarks: beyond the wooden footbridge at right is the facade of the Forni Militari; farther down the Riva is the Doge's Palace and Campanile of San Marco; toward the center is the Dogana and the Santa Maria della Salute; and at far left on the horizon is the campanile of San Giorgio Maggiore.

This vast composition derives from an original work by Giovanni Antonio Canal, called Canaletto, today in Sir John Soane's Museum, London, datable to *circa* 1734-1735.<sup>1</sup> That canvas was purchased directly from the artist by Marshal Johann Matthias Schulenburg (1661-1747) in February 1736. By 1775, it made its way to London where it was admired by English connoisseurs and artists alike, evidenced by the existence of several eighteenth-century reproductions of varying quality.<sup>2</sup>

Among the recorded versions after Canaletto's prototype, this painting merits distinction as an especially beautiful example, approaching the master's virtuosic touch. W.G. Constable reportedly examined the present work in Boston in 1946 and at the time believed it was produced by Canaletto's studio. Upon further consideration he later revised his opinion, assigning authorship to Canaletto himself, perhaps with some studio participation. In Canaletto's 1976 monograph, J.G. Links (who knew the painting only from a photograph) lists eight versions of the Soane picture, of which he distinguishes only two as products of the Venetian master, possibly in collaboration with his studio: the present work and a version in the Seattle Museum.<sup>3</sup>

After great success in Venice, Canaletto traveled to England and from the moment he arrived in London in 1746, his works were widely admired and collected by English society. The Venetian painter became a vital source of inspiration for contemporary English artists such as Samuel Scott (1702-1772), William Marlow (1740-1813), and William James, whose admiration for Canaletto helped to revitalize the genre of English topographical landscape painting. Very little is known about the enigmatic James, to whom this painting was at one point attributed. He regularly exhibited at the Society of Artists and Royal Academy between 1761 and 1771, and was a pupil or assistant in Canaletto's studio in England between 1746 and 1755 according to some early sources.<sup>4</sup> As such, his name has historically been assigned to numerous views of both Venice and London based on Canaletto's compositions.



<sup>1</sup> Giovanni Antonio Canal, called Canaletto, *Riva degli schiavoni, Venice*, London, Sir John Soane's Museum, inv. no. P66.

<sup>2</sup> The painting was offered at auction in London by the Schulenburg family at Christie's, 12-13 April 1775, lot 60.

<sup>3</sup> See Constable and Links 1976; Studio of Canaletto, *The Riva degli Schiavoni Looking West*. Seattle Art Museum, inv. no. 61.148.

<sup>4</sup> The most commonly cited biographical reference to James' employment in Canaletto's London studio is E. Edwards, *Anecdotes of Painters*, London 1808, pp. 26-27.



PROPERTY FROM THE ESTATE OF MARILYN SCHIFF

349

## POMPEO BATONI

Lucca 1708 - 1787 Rome

### Portrait of Stephen Beckingham (1730 or 1731-1813)

signed, dated, and inscribed on a label on the stretcher: *Stephen Beckingham /*

*Pompeo Batoni Pinxit / Romae 1752*

oil on canvas

38 3/4 by 28 3/4 in.; 98.4 by 73.0 cm.

\$ 150,000-250,000

#### PROVENANCE

Painted in Rome for Stephen Beckingham VI (1730 or 1731-1813), 1752, and then brought to London;

Thence by descent to his daughter, the Hon. Dorothy Charlotte Montagu (1766-1821);

Thence by inheritance to Catherine Gregorie Brickdale (1788-1870);

Thence by descent to her son, Mathew Inglett Fortescue-Brickdale (1817-1894), Quantock Farm, Somerset;

Thence by descent to his son, Charles Fortescue-Brickdale (1857-1944);

Thence by descent to his son, Matthew Fortescue-Brickdale (1890-1969);

Thence transferred to the Matthew Fortescue-Brickdale Will Trust;

By whom sold ("The Property of the Matthew Fortescue-Brickdale Will Trust"), London, Christie's, 22 November 1985, lot 119;

With Stair Sainty Matthiesen, New York, 1986;

Acquired via private sale, Sotheby's, New York, circa 1998.

The preeminent portraitist in eighteenth-century Rome and among the most celebrated painters in Europe at the time, Pompeo Batoni painted Stephen Beckingham VI in 1752. Polished in finish, yet spontaneous in handling, Batoni's *Portrait of Stephen Beckingham* is at once fresh and refined. This rare combination enabled Batoni to produce "a striking likeness of everyone he paints," as one Englishman living in Rome recounted, of which the present work is a pristine example.<sup>1</sup>

Batoni's *Portrait of Stephen Beckingham* must have captured an especially vivid and memorable likeness of its sitter. As an inscription on the work's stretcher relates, the portrait along with all of Beckingham's luggage, was lost en route from Rome to England. Several years later, Beckingham attended a dinner party where another guest inquired if he had ever travelled to Italy, having recognized him from a portrait that "greatly resemble[ed] him" that the guest had seen lingering in an Italian Custom House. The portrait was thus recovered in a fortuitous turn of events that offers a remarkable testament to Batoni's artistic abilities.<sup>2</sup>

The only child of Stephen Beckingham V and Mary Cox (fig. 1), Stephen Beckingham VI attended Leipzig University before traveling to Rome in 1752. Although Batoni had initially built his reputation as a history painter, by the 1750s, his main artistic enterprise was the production of stately portraits of Grand Tourists, who sought to commemorate their visits to Rome. While Beckingham may have carried a sword, his costume—fur-trimmed green frock coat with gold braiding, red jacket trimmed with gold frogged fastenings, and gold sash—is an invented evocation of the uniforms worn by hussar soldiers. Perhaps intended to evoke Saxon prototypes, the somewhat exotic outfit—similar to that worn by John Woodeare in Batoni's near-contemporaneous portrait (fig. 2)—endows the British gentleman with a swashbuckling air.





Fig. 1 William Hogarth, *Wedding of Stephen Beckingham and Mary Cox, 9 June 1729, at the Parish Church of Saint Benet, London*, oil on canvas. New York, Metropolitan Museum of Art, inv. no. 36.111.



Fig. 2 Pompeo Batoni, *Portrait of John Woodeare*, oil on canvas. Minneapolis Institute of Art, inv. no. 78.24.

#### LITERATURE

- A.M. Clark, in *Pompeo Batoni*, A.M. Clark (ed.), Oxford 1985, p. 254, cat. no. 164, reproduced fig. 154;  
M. Rutenberg, in *An Aspect of Collecting Taste*, exhibition catalogue, New York 1986, pp. 29-30, cat. no. 9, reproduced;  
B. Ford and J. Ingamells, *A Dictionary of British and Irish Travellers in Italy, 1701-1800*, New Haven 1997, p. 73;  
E.P. Bowron, in *Art in Rome in the Eighteenth Century*, E.P. Bowron and J.J. Rishel (eds.), Philadelphia 2000, p. 299;  
I. McIntyre, *Joshua Reynolds, The Life and Times of the First President of the Royal Academy*, London 2003, p. 49 note;  
E. Debenedetti, "Un'idea di Roma, 1750-1823, La linea teorica dell'architettura," in *Architetti e ingegneri a confronto, I, l'immagine di Roma fra Clemente XIII e Pio VII*, E. Debenedetti (ed.), Rome 2006, p. 16;  
E.P. Bowron and P.B. Kerber, in *Pompeo Batoni: Prince of Painters in Eighteenth-Century Rome*, exhibition catalogue, E.P. Bowron and P.B. Kerber (eds.), New Haven 2007, p. 38;  
L. Barroero, "Non solo 'Milordi': La società romana nei ritratti di Batoni," in *Pompeo Batoni, 1708-1787. L'Europa delle Corti e il Grand Tour*, exhibition catalogue, L. Barroero and F. Mazzocca (eds.), Milan 2008, p. 86;  
E.P. Bowron, *Pompeo Batoni, A Complete Catalogue of his Paintings*, New Haven and London 2016, vol. I, pp. 181-182, cat. no. 157, reproduced.

In Rome, where Beckingham lived in the via della Croce by the Spanish Steps, he commissioned works from a number of artists. In addition to the present portrait and a version in miniature, these included several drawings from Richard Wilson and a painting of *Time Discovering Truth* from Thomas Jenkins.<sup>3</sup> Beckingham also acquired several classical sculptures from Jenkins as well as landscape paintings by Wilson; drawings by Jacob Ennis, Jean-Baptiste Lallemand, Charles-Louis Clérisseau, and Paolo Fidanza; and sculptures by Simon Vierpyl and Cristiano Dehn.<sup>4</sup> Several years after Beckingham's return to London, he married Dorothy Sawbridge of Olantigh, Kent; the couple divided their time between Knightsbridge, Bourne Place, Kent, and Ivy House, Hampton Court.

<sup>1</sup> Bowron 2008, p. 37.

<sup>2</sup> "This Portrait was brought from Rome by Mr Beckingham. In returning to England by sea it together with all Mr Beckingham's Baggage was lost, by some accident to the Vessel, in which Mr Beckingham was -- Some years after at a dinner party, Mr Beckingham was asked if he had ever been in Italy, the person who asked the question stating that he had seen in an Italian Customs House a Portrait greatly resembling him. This led to enquiry, and the Portrait was recovered -- Stephen Beckingham Esq. by Pompeo Batoni"

<sup>3</sup> A list of pictures in Beckingham's Knightsbridge home includes the present portrait, valued at 30 sequins as well as "D[itt]o in miniature by d[itt]o," valued at 15 sequins. See Clark 1985, p. 254.

<sup>4</sup> See Ingamells 1997, p. 73.







PROPERTY FROM A MIDWESTERN COLLECTION

350

## SEBASTIANO RICCI

Belluno 1659–1734 Venice

### Bacchanal in Honor of Pan; The Feast of Silenus

a pair, both oil on canvas  
each canvas: 39 by 44 7/8 in.; 99.0 by 114.0 cm.

\$ 300,000-500,000

#### PROVENANCE

Probably commissioned in by Count Johann Matthias von der Schulenburg (1661-1747), Venice, 1731;

Transferred after his death with other pictures from the collection to Hehlen, Germany, 1747;

His estate sale, London, Christie's, 13 April 1775, lots 37 and 38;

Private collection, Genoa;

Anacleto Frezzati, Venice, by 1976;

With Matthiesen Fine Art Ltd., London;

From whom acquired by the present collector, 1987.

#### EXHIBITED

Hanover, Forum des Landesmuseums; Düsseldorf, Kunstmuseum, Venedigs Ruhm im Norden: die grossen venezianischen Maler des 18. Jahrhunderts, ihre Auftraggeber, und ihre Sammler, 3 December 1991 - 26 April 1992, no. 70.

#### LITERATURE

P. Zampetti, "Due Baccanali di Sebastiano Ricci," in *Atti del Congresso Internazionale di Studi su Sebastiano Ricci e il suo tempo, Udine 1975*, Milan 1976, pp. 126-127;

J. Daniels, *Sebastiano Ricci*, Bath 1976, p. 156, cat. nos. 542 (a)-(b), reproduced figs. 57-58;

J. Daniels, *L'opera completa di Sebastiano Ricci*, Milan 1976, p. 136, cat. nos. 510-511, reproduced;

T. Wessel, *Sebastiano Ricci und die Rokoko Malerei*, Freiburg 1984, pp. 172-181;

A. Binion, *La galleria scomparsa del maresciallo von der Schulenburg*, exhibition catalogue, Milan 1990, pp. 84, 137, 140, 294;

M. Trudzinski and B. Schälicke (eds.), *Venedigs Ruhm im Norden*, exhibition catalogue, Hanover 1992, pp. 228-229, cat. no. 70;

R. Pallucchini, *La pittura nel Veneto, II Settecento*, vol. I, Milan 1995, pp. 59-60;

A. Scarpa, *Sebastiano Ricci*, Milan 2006, pp. 326-327, 344, cat. nos. 521-522, reproduced p. 205, figs. 684, 686-687.

First published by Pietro Zampetti in 1976, this superb pair of canvases depicting *The Bacchanal in Honor of Pan* and *The Feast of Silenus* are almost certainly those commissioned in 1731 by the celebrated patron of the arts Johann Matthias von der Schulenburg (1661-1747). In addition to the present pair, Ricci painted two further versions of these pendants: one pair which sold at Christie's London in 1975, and another pair, now separated (*Bacchanal* is in a private collection and *Feast* is in the Worcester Art Museum (inv. no. 1970.65)).<sup>1</sup> In his 1976 monograph, Jeffrey Daniels published a fourth pair, painted by an anonymous follower, in which the nudes are modestly covered with drapery and garlands of flowers.<sup>2</sup> As Annalisa Scarpa writes, the present paintings are of such noticeably superior quality that they are almost certainly the pair described in Schulenburg's collection. A German aristocrat and general of the Saxon and Venetian armies, Schulenburg settled in Venice upon his retirement where he amassed a spectacular collection, including masterpieces by Raphael, Giorgione, and Correggio. Schulenburg was also a great patron, commissioning works from Giambattista Pittoni, Francesco Simonini, and Giovanni Battista Piazzetta to name but a few, and he kept Gian Antonio Guardi on a monthly salary.

On February 23, 1731, Ricci was paid an initial sum of 70 *zecchini* for the pair and received a further 115 *zecchini* exactly two years later, plus an additional 3 *zecchini* paid to Ricci's servants for transporting the paintings.<sup>3</sup> The paintings appeared in an inventory of Schulenburg's collection dated May 30, 1738: "Two companion paintings with gilt frames, representing numerous bacchanals of figures, of men, women, satyrs and reliefs...").<sup>4</sup> Following the Count's death, the pair is again mentioned in two estate inventories compiled in August 1747 and between 1750 and 1774 until sent to London for auction in 1775.

Three extant preparatory drawings for the *Bacchanal in Honor of Pan* and the *Feast of Silenus* document Ricci's robust creative process. His initial idea for the *Bacchanal* is recorded by a sketch, now in the Galleria dell'Accademia, Venice. While the artist varied the positions of some of the lateral figures, his final painting remained largely faithful to the preliminary drawing. Additionally, there are two sketches for the figure of Silenus in the pendant work, both of which are preserved in the Royal Collection, Windsor Castle (inv. nos. RCIN 907025 and RCIN 907025). Giacomo Leonardis produced engravings of Ricci's *Bacchanal* and *Feast* scenes in 1769 in which the figures are draped in a manner most similar to those in the aforementioned, now-separated pair, offered at Sotheby's London in 1964.<sup>5</sup>

<sup>1</sup> See A. Scarpa 2006, p. 205, cat. no. 176 and p. 344, cat. no. 559, reproduced figs. 689 and 688 respectively.

<sup>2</sup> See J. Daniels 1976, under cat. no. 508; Anonymous sale, London, Sotheby's, 11 March 1964.

<sup>3</sup> See A. Binion 1990, p. 84.

<sup>4</sup> See A. Binion 1990, p. 84: "Due quadri compagni con cornice dorate Rappresentano Baccanali Numerosi di figure, di uomini, Donne, Satiri e Bassi rilievi / alti 5 / larghi 6 / 540 / 1000."

<sup>5</sup> See A. Scarpa 2006, p. 205, under cat. no. 176.







PROPERTY FROM THE ESTATE OF MARILYN SCHIFF

351

## FRANCESCO ZUGNO

Venice 1708 - 1787

### Reunion of Anthony and Cleopatra in Alexandria

oil on canvas, shaped top  
56 5/8 by 105 1/8 in.; 143.8 by 267.0 cm.

\$ 80,000-120,000

#### PROVENANCE

With D'Atri, Paris;  
With Brummer Gallery, New York, by March 1936;  
With A. and E. Silberman Galleries, New York (inv. no. 2015-C), after 1938;  
High Museum, Atlanta, by 1952 (inv. no. 50.33);  
By whom anonymously deaccessioned ("Property of an Institution"), New York, Sotheby's, 3 June 1988, lot 86;  
Where acquired.

#### EXHIBITED

Saint Louis, City Art Museum, long-term loan, March 1936;  
Kansas City, Nelson Gallery of Art, *Anniversary Loan Exhibition: Venetian Paintings, Drawings, Prints of the Eighteenth Century*, 28 November - 30 December 1937, nos. 44, 46 (as Giandomenico Tiepolo);  
Chicago, Art Institute of Chicago, *Paintings, Drawings and Prints by the Two Tiepolos: Giambattista and Giandomenico*, 4 February - 6 March 1938, no. 42 (as Giandomenico Tiepolo);  
West Palm Beach, Norton Gallery and School of Art, *Baroque Painting of the Sixteenth to Eighteenth Centuries and Dutch Masters of the Seventeenth Century*, 1 - 20 February 1949, no. 25 (as Giandomenico Tiepolo).

#### LITERATURE

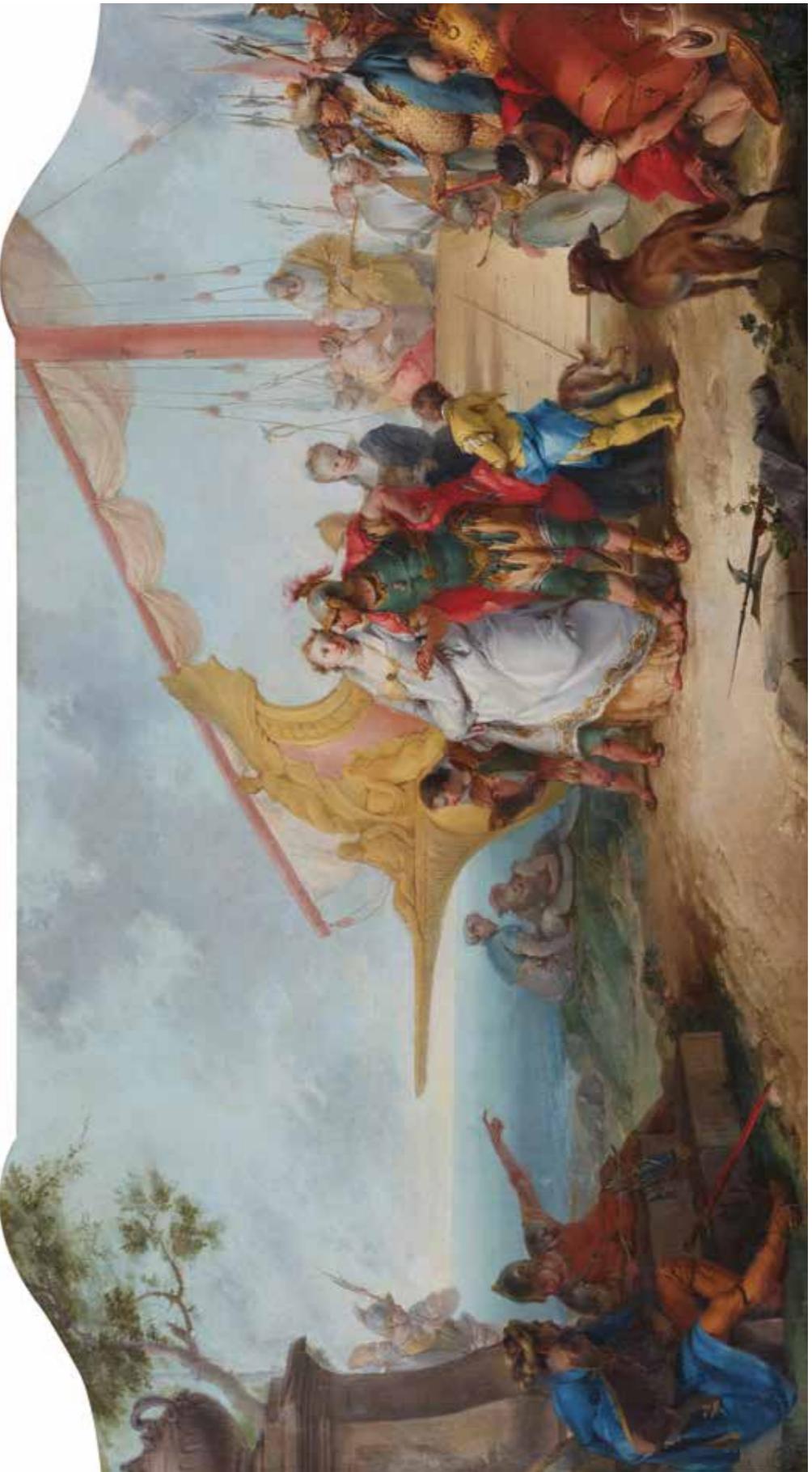
G. Fiocco, "Aggiunte di Francesco Maria Tassis alla Guida di Venezia di Anton Maria Zanetti," in *Rivista mensile della citta di Venezia* 6 (1927), p. 145 (as Zugno);  
*Loan Exhibition of Paintings, Drawings and Prints by the Two Tiepolos: Giambattista and Giandomenico*, exhibition catalogue, Chicago 1938, p. 32, cat. no. 42 (as Giandomenico Tiepolo);  
*Baroque Painting of the Sixteenth to Eighteenth Centuries and Dutch masters of the Seventeenth Century*, exhibition catalogue, West Palm Beach 1949, n.p., cat. no. 25 (as Giandomenico Tiepolo);  
R. Pallucchini, *La Pittura Veneziana del Settecento*, Bologna 1952, vol. II, p. 26 (as Zugno);  
G.M. Pilo, "Francesco Zugno," in *Saggi e Memorie di storia dell'arte* 2 (1958-1959), pp. 343, 349, 363, cat. no. 31, reproduced fig. 34 (as Zugno);  
B.B. Frederickson and F. Zeri, *Census of Pre-Nineteenth Century Italian Paintings in North American Public Collections*, Cambridge 1972, p. 214 (as Zugno).

Zugno renders this majestic encounter on the shores of Alexandria with a luminous palette and energetic brushwork. The work features a dazzling array of elegantly-attired figures whom Zugno rhythmically arranges throughout the atmospheric environment as if *dramatis personae* on an elaborate stage set. Executed in the 1740s, the grand horizontal composition was, almost certainly, originally part of a magnificent decorative ensemble filling a vast room in an eighteenth-century Italian palazzo.

Depictions of the meeting of Antony and Cleopatra proliferated during the 1740s, when Giandomenico Tiepolo depicted the subject on several occasions. One such rendition appears in Tiepolo's fresco cycle that fills the ballroom of Venice's Palazzo Labia, from which Zugno drew inspiration. Indeed, the present work was previously attributed to Tiepolo, with whom Zugno studied and collaborated.

As first recounted by Plutarch, the Egyptian queen Cleopatra (the last member of the Ptolemaic dynasty to rule Egypt) and the Roman general Marc Anthony (ruler of the eastern half of the Roman Empire) were lovers and military allies. Their melodrama of lust, passion, and anguish inspired generations of artists, who translated their triumphs and ultimate deaths into visual, poetic, and operatic form.

Here, Zugno depicts Anthony's return to Alexandria following a successful military campaign in western Asia. Cleopatra has come to greet the returning hero, still wearing his military dress, who presents her with the spoils of war. Wearing a white turban and gold robe, Artavasdes, the captured king of Armenia, stands at right as chests of booty are unloaded from the vessel. Although ostensibly set in Egypt, the scene could have transpired in Zugno's native Italy: the blond-haired Cleopatra wears a type of silver gown then fashionable in Venice.





PROPERTY FROM A SWISS PRIVATE COLLECTION

352

## FRANÇOIS-ANDRÉ VINCENT

Paris 1746 - 1816

### La Jeune Napolitaine

signed and dated lower right: *Vincent f. Napol 1774*

oil on canvas

32 by 19 5/8 in.; 81.5 by 50.0 cm.

\$ 400,000-600,000

#### PROVENANCE

Pierre-Jacques-Onésyme (1715-1785), Bergeret de Grancourt, Paris;

His estate sale, Paris, Le Blanc, Le Monier, 24 April 1786, lot 93;

Where acquired by J. Desmarest for 572 livres;

Count Potocki;

Dora Alderson Curtis;

With Wildenstein and Co., New York;

From whom acquired by Jacqueline and Matt Friedlander, Moultrie, Georgia, 1966;

By whom anonymously sold ("The Property of a Private Collector, Georgia"), New York, Sotheby's, 3 June 1988, lot 115;

Where acquired by David Paul, Miami;

By whom anonymously sold ("From a Private Collection, Miami"), London, Christie's, 6 July 1990, lot 99;

With Emmanuel Moatti, Paris, by 1991;

From whom acquired by the present collectors, 1997.

#### EXHIBITED

Paris, Salon, 1777, no. 192;

Atlanta, High Museum of Art, *The Rococo Age, French Masterpieces of the Eighteenth Century*, 5 October - 31 December 1984, no. 35;

Kansas City, Nelson-Atkins Museum of Art, on loan, 1988-1990;

Rome, Villa Medici, *J.H. Fragonard e H. Robert a Roma*, 6 December 1990 - 24 February 1991, no. 173;

London, Tate Gallery; Rome, Palazzo delle Esposizioni, *The Grand Tour: The Lure of Italy in the Eighteenth Century*, 10 October 1996 - 7 April 1997, no. 152.





Fig. 1 Jean-Honoré Fragonard, *Neapolitan Woman, Sitting Outside*, brown ink over traces of black chalk on ribbed laid paper. Frankfurt, Städel Museum, inv. no. 1104Z.

#### LITERATURE

- La Prêtresse, ou nouvelle manière de Prédire ce qui est arrivé*, Rome and Paris 1777, p. 20;
- J.-C. Deloynes, *Exposition de peintures, sculptures et gravures, année littéraire*, MS, 1777, fol. 797;
- G. de Saint Aubin (illus.), *Explication des peintures, sculptures et gravures, de Messieurs de l'Académie Royale*, Paris 1777, p. 37, cat. no. 192;
- P.-J.-B. Chaussard, "Notice Historique sur Vincent, peinture d'histoire, par Chaussard," in *Revue Universelle des Arts* 17 (April-September 1863), p. 50;
- H. Lemonnier, "Notes sur le peintre Vincent," in *Gazette des Beaux-Arts* 32 (October 1904), p. 292;
- J.-P. Cuzin, "De Fragonard à Vincent," in *Bulletin de la Société d'Histoire de l'Art Français* (1981), pp. 109-110, reproduced fig. 9;
- E. Zafran, in *The Rococo Age, French Masterpieces of the Eighteenth Century*, exhibition catalogue, Atlanta 1983, pp. 89-91, cat. no. 35, reproduced p. 75;
- J. Baillio, "French Rococo Painting: A Notable Exhibition in Atlanta," in *Apollo* 119, no. 263 (January 1984), pp. 18-20, reproduced pl. III;
- M. Stuffmann, in *Französische Zeichnungen im Städelischen Kunstinstitut, 1550 bis 1800*, exhibition catalogue, Frankfurt 1986, p. 155, reproduced fig. 12a;
- J.P. Cuzin, *Jean-Honoré Fragonard, Vie et oeuvre*, Paris 1987, p. 166;
- C.B. Bailey, "Conventions of the Eighteenth-Century Cabinet de tableaux: Blondel d'Azincourt's *La première idée de la curiosité*," in *Art Bulletin* 69, no. 3 (September 1987), pp. 441-442, reproduced fig. 14;

During his two-month stay in Naples, Vincent witnessed the feast days of the city's patron saint, Janarius, and the King of Naples, a time when local costumes were at their most extravagant. Here Vincent captures the splendor of the woman's elaborate festival costume with brilliant exactness and execution. By illuminating the model against a dark background, Vincent exploits the various fabrics and textures of her clothing. With a meticulous technique, he lavishes in the details of her poppy red skirt, gold embroidery, and rich display of jewelry—a synthesis of Spanish, Italian, and Islamic influences. The woman, perhaps a professional model, has a round face and gentle smile, described with the naturalism and close attention of a portrait. Each element of her costume is excessively detailed, attesting to the artist's concern for documentary precision, then unheard of in French painting. As seen here, the diligent representation of picturesque costumes would become a constant of Vincent's work.

While in Rome in 1774, Vincent was introduced to Bergeret de Grancourt, one of the wealthiest collectors in France, who commissioned his portrait from the artist.<sup>1</sup> Accompanied by Fragonard and Bergeret and perhaps at their invitation, Vincent journeyed to Naples from mid-April to mid-June of that year, during which time he painted this sumptuous work. At the same moment, the woman depicted here also posed for Fragonard, who drew her on at least two occasions: a full-face wash drawing in the Morgan Library, New York (fig. 1) and a full-length seated portrait in the Städelisches Kunstinstitut, Frankfurt (fig. 2). In both drawings, Fragonard's inscriptions identify the woman as "femme de Ste. Lucie", possibly a street vendor or pedestrian of the famous *Passeggiata di Santa Lucia* in Naples. Two additional drawings (both locations unknown), variously attributed by scholars to either Fragonard or Vincent, also depict this model in a similar pose, but the relationship between the drawings and the finished painting remains unclear.<sup>2</sup>





Fig. 2 Jean-Honoré Fragonard, *Portrait of a Neapolitan Woman*, brown wash over black chalk. New York, The Morgan Library and Museum, inv. no. 2001.60.

#### LITERATURE CONTINUED

P. Rosenberg, *Fragonard*, exhibition catalogue, New York 1988, pp. 396, 398, under cat. nos. 191 and 192, reproduced fig. 2;

J.H. Fragonard e H. Robert a Roma, exhibition catalogue, Rome 1990, pp. 246-247, cat. no. 173, reproduced;

*The Grand Tour: The Lure of Italy in the Eighteenth Century*, exhibition catalogue, London 1996, cat. no. 152, reproduced;

P. Rosenberg, *Du dessin au tableau, Poussin, Watteau, Fragonard, David et Ingres*, Paris 2001, p. 133, reproduced;

E. C. Mansfield, *The Perfect Foil: François-André Vincent and the Revolution in French Painting*, Minneapolis 2012, pp. 67-68, 240 note 58;

J.P. Cuzin, *François-André Vincent, 1746-1816, Entre Fragonard et David*, Paris 2013, pp. 49, 383-384, cat. no. 181 P, reproduced p. 49.

Following his return to France, Vincent exhibited the present painting at the Salon of 1777. Its inclusion in the salon, nearly three years after its execution, is proof of the importance that the artist attributed to this picture. The composition was sketched there by Gabriel de Saint-Aubin in the margins of the exhibition catalogue, or *livret*, where it is recorded as “*Une figure en pied: costume Napolitain*.”<sup>3</sup> Though there is no mention of the painting’s owner in the *livret*, it is probable that Bergeret de Grancourt already owned it by that time. Vincent’s painting was received with praise, described by one viewer as “worthy of the great masters.”<sup>4</sup> Indeed, the picture hung in Grancourt’s collection as a pendant to Gerbrand van den Eeckhout’s *Man with a Large Hat* (location unknown).<sup>5</sup> Though at first glance a seemingly unusual pairing, the richness and dramatic light of the present work would have been, according to eighteenth-century taste, “Rembrandtean” in quality.

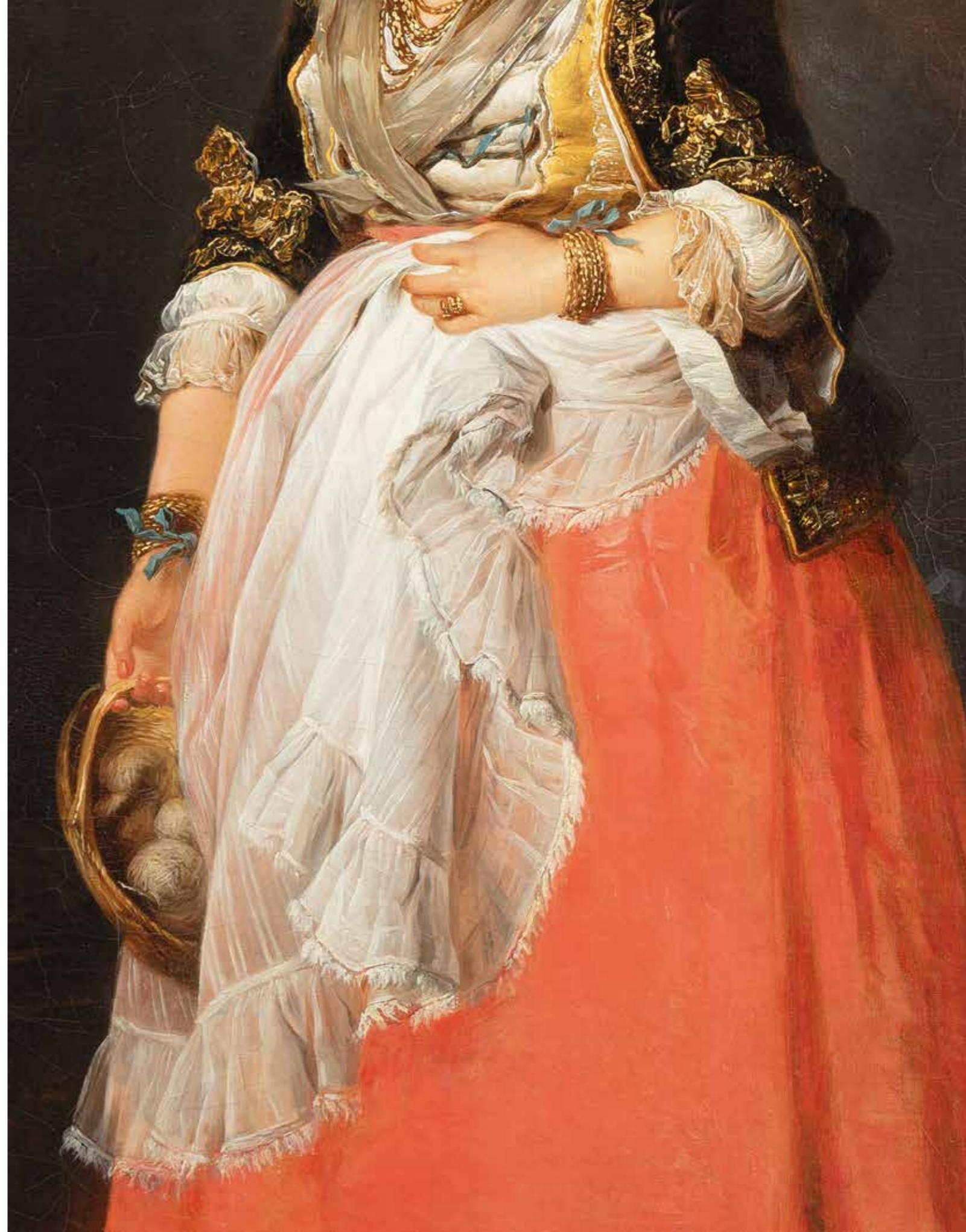
<sup>1</sup> François-André Vincent, *Portrait de Pierre-Jacques-Onésyme Bergeret*. Besançon, Musée des Beaux-Arts d’Archéologie, inv. no. D.843.1.27.

<sup>2</sup> See J.P. Cuzin 2013, p. 383, cat. nos. 179D and 180D; the first was formerly in the Charles Gasc collection circa 1857 and last documented with Galerie Pardo, Paris in 1963 (as by Fragonard); the second is known only from a nineteenth-century sale catalogue illustration (Hotel Drouot, 16-17 May 1898, lot 121).

<sup>3</sup> See G. de Saint Aubin 1777, Bibliothèque nationale de France.

<sup>4</sup> *La prétresse ou nouvelle manière de Prédire*, Paris 1777, p. 20.

<sup>5</sup> According to the description of the present work in the 1786 sale catalogue of Grancourt’s collection.





PROPERTY FROM A WEST COAST JEWISH INSTITUTION

353

## GUSTAV BAUERNFEIND

Sulz 1848 - 1904 Jerusalem

### The Western Wall

signed and inscribed lower left: *G. Bauernfeind / Jerusalem*  
oil on canvas  
50 by 38 7/8 in.; 127 by 98.7 cm

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

#### PROVENANCE

Mr. & Mrs. Theodore E. Cummings, Los Angeles, California;  
Donated to the present owner, A West Coast Jewish Institution.

"Life here is at best an endless string of privations; yet I must admit that the people amongst whom I live here never fail to exert their peculiar fascination over me each time I step out into the street and catch sight of the procession of characters marching past."

Bauernfeind, Palestine 1885, letter to his mother and sister

An awe-inspiring rendition of one of the Holy Land's most iconic sites, Gustav Bauernfeind's rediscovered painting of the Western Wall belongs to a series of large-scale depictions of the Holy Land that form the core of his artistic *oeuvre*. The artist draws upon his fastidious talent as a realist painter, and his first-hand observations of Middle Eastern culture, in order to present an image that is culturally and archaeologically accurate and appropriately reverential in tone. *The Western Wall* represents the apogee of Bauernfeind's understanding of Eastern culture.

In this timeless view, men and women, Ashkenazim and Sephardim, worship together before the Western Wall in Jerusalem's Old City, sacred to Judaism and Islam alike. The visible part of the wall is one segment of a far longer retaining wall, originally erected as part of Herod the Great's expansion of the Second Jewish Temple. This undertaking resulted in the encasement of the natural hill, known to Jews and Christians as the Temple Mount, into a huge rectangular platform, the site of the temple itself until its destruction by the Romans in 70 CE.

The Western Wall's holiness in Judaism derives from its proximity to the Temple Mount, being considered the closest of the four retaining walls to the former Holy of Holies. Jewish devotion at the site of the Wailing Wall dates from the early Byzantine period, and reaffirms the rabbinic belief that "the Divine presence never departs from the Western Wall." The term "Wailing Wall" was coined by European travelers to the site who witnessed the mournful vigils of pious Jews before the relic of the sacred temple. In Muslim tradition, the Wall, known as the Buraq, is the site where the Prophet Mohamed tied his winged steed, al-Buraq, on his night journey to Jerusalem before ascending to paradise, and today constitutes the western border of al-Haram al-Sharif, the precinct of the Dome of the Rock and the Al-Aqsa Mosque.

The German-born Bauernfeind made three extended trips to Palestine—in 1880-1881, 1884-1887, and finally in 1888-1889—before settling permanently in Jerusalem with his family in 1896. Perhaps as a result of his training as an architect in Stuttgart, Bauernfeind was particularly interested in the monuments and urban





Fig. 1 Gustav Bauernfeind, *Market in Jaffa*, 1887. Oil on canvas, 32 by 43 in.; 82 by 109 cm. Private Collection.



Fig. 2 Charles Wilson, *Picturesque Palestine*, London 1881, p. 43.

architecture of the places he visited in Cairo, Jerusalem, Jaffa, and Damascus; and his understanding of perspective is nowhere more clearly manifested than in the present work (fig. 1).

However, his virtuosity as a draftsman was tempered by a deep interest in the people and cultures he encountered. Armed with his sketchbook and Detektiv camera—a miniature spy camera that he hid in his waistcoat with the lens peeping through buttonhole—he explored the city, recording his impressions. He would then work these up into finished paintings, typically in his studio during intervals in Germany. These works were destined for his dealer, Arthur Sulley, in London or for private patrons. Bauernfeind often interrupted his tours due to financial issues, challenging living and working conditions, and frequent bouts of illness, meaning that his large-scale works of Palestine, like the present example, are few in number and therefore highly coveted by collectors today.

While today men and women are separated at the Wall, in keeping with Orthodox Jewish custom, under Ottoman rule (1517–1917), men and women were allowed to mingle there on Fridays and holy days. In 1881, explorer Sir Charles W. Wilson published an illustration and description of the Western Wall in *Picturesque Palestine*, recounting that “Jews may often be seen sitting for hours at the wailing place, bent in sorrowful meditation over the history of their race and repeating often the words of the 79th Psalm (fig. 2). On Fridays especially, Jews of both sexes, of all ages and from all countries assemble.” In Bauernfeind’s monumental composition, Ashkenazi and Sephardic Jews gather together at the Wall before the Sabbath or on a holiday, with men at the front (including children)—some draped in tallit, others wearing a shtreimel (fur-trimmed hat worn predominantly by Ashkenazi Jews), fez or tarbush (worn predominantly by Sephardic Jews), or a yarmulke—and women at the back. Several figures read from open prayer books in silent or whispered prayer, lending an auditory element to the reverential scene. Others have inscribed their names, together with loved ones, onto the stone wall, visible at right—a precursor to the more modern tradition of placing written prayers in the wall.



HIGHLIGHTS FROM

# THE ONE

2 FEBRUARY | 10 AM



1

## GRIFO DI TANCREDI

Painted Cassetta with the Vir Dolorum, the Madonna and Saint John the Evangelist, and a Female Saint (Saint Helena?), Ten Female Martyr Saints, and Ten Angels

act. by 1271 until at least 1303 Florence  
tempera on panel, gold ground

11 by 9 1/4 by 12 in.; 28.0 by 23.5 by 30.5 cm.

\$ 1,400,000-1,800,000

HIGHLIGHTS FROM

# THE ONE

2 FEBRUARY | 10 AM



PROPERTY OF THE KRESS FAMILY

14

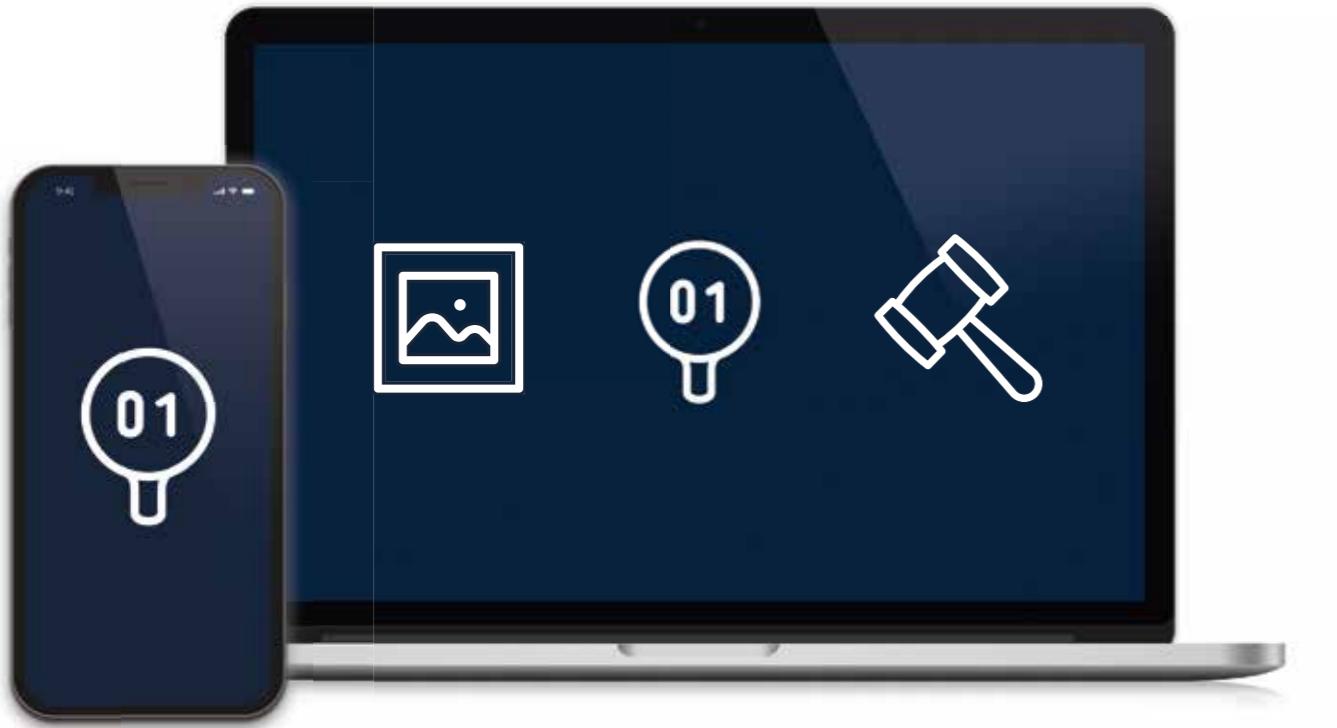
## ANTWERP SCHOOL, EARLY 17TH CENTURY, WITH PAINTINGS BY JAN VAN BALEN

Flemish Cabinet with Scenes from Ovid's Metamorphoses

ebonized wood  
53 by 31 1/4 by 14 in.; 134.6 by 79.4 by 35.5 cm

\$ 60,000-80,000





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**(a)** All Lots are offered for sale in the condition they are in at the time of the sale. You acknowledge that many Lots are of an age and type such that they are not in perfect condition. Catalogue descriptions and condition reports may refer to imperfections of a Lot or Referenced Content, but Lots or Referenced

Content may have other faults not expressly referred to in the Catalogue or condition report. Illustrations are for identification purposes only and may not convey full information as to the actual condition of a Lot or Referenced Content.

**(b)** You accept responsibility for carrying out your own inspections and investigations of Lots in which you may be interested. You should inspect a Lot before bidding to determine and to satisfy yourself as to its condition, size, description and whether it has been repaired or restored, as applicable, and we accept bids on Lots solely on this basis. Condition reports may be available to assist when inspecting Lots. Lots may be available for viewing in person at our premises or another location and viewing information will be available on our website. For any NFT Lot, in addition to the foregoing, you are solely responsible for reviewing and inspecting the smart contract, if available, prior to your purchase.

**(c)** You acknowledge that our knowledge of each Lot is partially dependent on information provided by the Seller, and we are not able to and do not carry out exhaustive due diligence on each Lot. Information provided to you regarding any Lot, including any estimates, information in the Catalogue, condition reports, or information in respect of the age of hand-coloring in maps, atlases or books, is a matter of opinion only and not a representation of fact. This information is dependent upon, among other things, the condition of the Lot, the degree of research, examination or testing that is possible or practical in the circumstances, and the status of generally accepted expert opinion, research and scientific or technical analysis at the time of cataloguing. Any estimates should not be relied upon as a prediction of the selling price or value of a Lot and may be revised from time to time in our absolute discretion.

**(d)** If the Lot is an NFT, you acknowledge and agree that our staff are not information technology or data experts, and that by bidding in the auction of the NFT, or otherwise purchasing or acquiring the NFT, you accept that NFTs are subject to inherent technological risks which may affect their performance now or in the future. You further acknowledge and agree that the characterization and regulatory scheme governing NFTs, cryptocurrencies, and blockchain technology is uncertain and undetermined, that your purchase and/or receipt of the NFT complies with applicable laws and regulations in your jurisdiction, and that new regulations or policies may materially adversely affect the sale or resale of the NFT.

**(e)** If the Lot is an NFT, you acknowledge and agree that the NFT may be subject to resale royalties, including to a Sotheby's Group Company, through application of the smart contract or other technical solution on any subsequent resales of the NFT. On any such resale by you, you may be obligated to collect and remit to the appropriate party resale royalties as applicable, and you are responsible for any network fees and/or gas fees that may apply to such payments as well as any transaction duties imposed by law.

**(f)** We reserve the right to withdraw any Lot from an auction or to cancel an auction, whether prior to or during the auction, and we will not be liable to you for any claims, causes of action, liabilities, damages, losses, or expenses in connection with such withdrawal or cancellation.

**(g)** Unless otherwise specified, all auction Lots are offered subject to a Reserve. The Reserve for a Lot cannot exceed the Lot's low estimate. In an auction, you acknowledge that we may reduce the Reserve for any Lot at any time during the auction, provided it has been agreed with the Seller prior to any such reduction.

**(h)** Each Lot offered will be referenced by its Lot number assigned in the Catalogue. Unless we specify otherwise, bids must be on a per-Lot basis.

(i) Experiences will be fulfilled by the relevant entity or entities specified in its description in the Catalogue. We do not plan, host, operate, fulfill, endorse, verify, vouch for, investigate or vet any Experience. For each Experience, any incidental costs and expenses such as fees for travel, food or lodging are the sole responsibility of the Buyer unless otherwise expressly stated in the Experience description.

(j) The Buyer is solely responsible for identifying and obtaining any necessary export, import, firearm, endangered species or other permit for a purchased Lot. Any symbols or notices in the Catalogue reflect our reasonable opinion at the time of cataloguing and are included for informational purposes only. Without prejudice to Condition 3(k), neither we nor the Seller make any representations or warranties as to whether any Lot is subject to export or import restrictions or any embargoes. The denial of any permit or license will not justify cancellation or rescission of the sale or excuse any delay in payment. We will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to our satisfaction of compliance with this Condition.

#### (k) DISCLAIMER OF WARRANTIES:

(i) All Lots are offered for sale "AS IS," without any guarantee, representations or warranties by us or the Seller, except for the express representations and warranties given by the Seller and the Authenticity Guarantee, which we, as principal, provide to the Buyer. We and the Seller disclaim all implied warranties, including but not limited to merchantability and fitness for a particular purpose, except in so far as such obligations cannot be excluded by law. Neither we nor the Seller give you any guarantee, representation or warranty as to the correctness of the Catalogue or other images or descriptions of the condition, completeness, size, quality, rarity, value, importance, medium, frame, provenance, exhibition history, or literary or historical relevance of any Lot, and no statement anywhere, whether oral or written, will be deemed such a warranty, representation or assumption of liability. Except as expressly set forth elsewhere in these Conditions of Business for Buyers, neither we nor the Seller make any representations or warranties as to whether any Lot is subject to copyright or whether the Buyer acquires any copyrights, including but not limited to, any reproduction rights in any Lot.

(ii) In the case of NFTs, in addition to the above and except for the express representations and warranties given by the Seller and the Authenticity Guarantee, which we, as principal, provide to the Buyer, neither we nor the Seller make any representations or warranties as to the following: (1) whether the NFT or any Referenced Content is subject to copyright; (2) the nature, character, contents, condition, behavior, operation, performance, security, integrity, metadata, persistence, quality, technical details or terms of the smart contract, NFT or the Referenced Content, including without limitation any further iterations of the same; (3) that the smart contract, NFT or Referenced Content or the delivery mechanism for the NFT does not contain vulnerabilities, viruses or malware or other harmful components, or that either will function as any bidder or Buyer expects or without error or mistake; (4) the uniqueness of the Referenced Content; (5) that the NFT is reliable, correctly programmed, compatible with your or others' computer systems, up-to-date, error-free, compatible with your digital wallet or meeting your requirements, or that defects in the NFT can or will be corrected; or (6) the accuracy or reliability of any simulation or videos depicting the intended performance of the NFT or the Referenced Content, whether displayed on our websites or on any other platform.

#### 4. Buyer Representations and Warranties

- (a) You represent and warrant to us and the Seller that at all relevant times:
- (i) your bids on any Lot are genuine and are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with any applicable antitrust laws;
- (ii) your performance under these Conditions of Business for Buyers has not and will not violate any applicable law, regulation or code in any jurisdiction;
- (iii) regarding any Lots containing alcoholic beverages, where required by applicable law, you are properly licensed, permitted or otherwise authorized to purchase, receive, possess and/or cause to transport alcoholic beverages;
- (iv) your purchase of a Lot and, if you are acting as an agent on behalf of a principal, the arrangement between you and your principal, will not facilitate tax crimes;
- (v) you have no knowledge or reason to suspect that (1) the funds used to purchase a Lot are connected with the proceeds of criminal activity, or (2) you or your principal, if applicable (or, if you are an entity, any person(s) or entity(ies) with a beneficial or ownership interest in you), are under investigation, charged with, or convicted of any substantive or predicate money laundering or economic sanctions crime, terrorist activity, tax evasion or act in violation of any anti-bribery or anti-corruption laws or regulations;
- (vi) you (and your principal, if applicable) are not, nor are you (or your principal, if applicable) owned (in whole or in part), controlled, or acting on behalf of, an entity or individual that is: (1) the subject of economic sanctions, embargoes or other trade restrictions in any jurisdiction, including those administered and enforced by the United States, European Union or any of its member states, United Kingdom, United Nations Security Council, or other applicable sanctions authority (collectively, "Sanctions"), or (2) located, organized, or resident in a country or territory that is the subject of Sanctions (including Crimea, Cuba, Iran, North Korea, Syria, the Russian Federation and Belarus) (collectively, "Sanctioned Jurisdictions");
- (vii) the Purchase Price will not be funded directly or indirectly by or from anyone that is the subject of Sanctions or located, organized, or resident in a Sanctioned Jurisdiction;
- (viii) no party directly or indirectly involved in the transaction is the subject of Sanctions or is owned (in whole or in part) or controlled by any individual or entity that is the subject of Sanctions or otherwise located, organized, or resident in a Sanctioned Jurisdiction, except as expressly authorized in writing by the government authority having jurisdiction over the purchase and with our prior express written consent;
- (ix) if you are acting as agent on behalf of a principal, you have taken steps reasonably designed to ensure compliance with Sanctions, anti-money laundering, anti-terrorism, and anti-bribery or anti-corruption laws, including but not limited to, conducting appropriate due diligence on your principal and screening source of funds. You will retain and make available upon request the documentation evidencing such due diligence for at least five years after the purchase, and all commissions payable to you for this consignment have been authorized by your principal;

(xi) your purchase will not cause (or otherwise result in) us, Sellers, or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, or anti-bribery or anti-corruption laws; and

(xii) you have full legal authority without any further action or other party's consent to enter into and perform under these Conditions of Business for Buyers and to give these representations and warranties; if you are an entity, the individual bidding on your behalf is authorized to do so and the entity is duly incorporated or formed, validly existing and in good standing in the jurisdiction where it is incorporated or formed.

(b) We may, in our sole discretion, rescind the sale of a Lot if we reasonably determine that (i) any of the Seller's representations or warranties is inaccurate, incomplete or breached; or (ii) the sale has subjected or might subject us or the Seller to liability.

#### 5. Indemnity

You shall indemnify and hold us, each Sotheby's Group Company, our and their respective officers and employees, and the Seller harmless against any and all claims, causes of action, liabilities, damages, losses, and expenses (including but not limited to reasonable attorneys' fees), arising out of or in connection with any inaccuracy, incompleteness or breach of any of your representations or warranties or breach of your obligations under these Conditions of Business for Buyers to the fullest extent permitted by law.

#### 6. Bidding

(a) You must create an account and provide the requested information in order to bid. We may require financial references, guarantees, deposits or other security, as we determine necessary or appropriate.

(b) To bid on a Lot containing an NFT, you must have a digital wallet capable of supporting and accepting the NFT.

(c) To bid on any auction Lot designated as a "Premium Lot," you must complete the required Premium Lot pre-registration application. We must receive your application at least 3 business days prior to the commencement of the auction, and our decision whether to accept your application will be final. Online bidding may not be available for Premium Lots.

(d) We advise Bidders to place their bids directly, either in person at the auction (where available) or through our Online Platforms. If you elect to bid or to participate in an auction held through an Online Platform, you are responsible for making yourself aware of all salesroom notices and announcements, which will be available on the Online Platforms.

(e) We also accept written bids and telephone bids, by arrangement with the Bids Department. A written bid, also known as an absentee bid, is where a Bidder submits a maximum bid ahead of a live auction, which will be executed on the Bidder's behalf by the auctioneer at the lowest bid increment possible, as may be determined at the auctioneer's discretion, and never for more than the maximum amount the Bidder indicates. Written bids and telephone bids are offered as a courtesy for no additional charge, at the Bidder's risk and subject to our other commitments at the time of the auction. We will seek to carry out written bids, endeavoring to ensure that the first received of identical written bids has priority. We will not accept liability for failure to place written or telephone bids.

(f) For certain sales, Bidders are permitted to submit via the Online Platform a maximum bid before the start of a live auction (an "Advance Bid"). Advance Bids will be executed on your behalf automatically up to your predefined maximum value in response to other bids placed on the Lot, including bids placed by us on behalf of the Seller, up to the amount of the Reserve (if applicable). The current leading bid will be visible to all

Bidders; the value and status of your Advance Bid will be visible only to you, unless it is the leading bid. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment.

(g) All bidding will be in the currency of the sale location. As a courtesy to Bidders, a currency board is operated in many salerooms for live auctions for informational purposes only. Online Bidders will not be able to see any such currency conversion board that may be displayed in the auction room.

(h) We reserve the right to refuse or revoke permission to bid before or during a sale for any reason. For live auctions with bidding in person, we may refuse admission to the auction. For timed auctions, we also reserve the right to deactivate your account at any time prior to, during, or after an auction.

(i) For timed auctions, live auctions with Advance Bidding, and online sales, you may cancel a bid after you place it only if (i) the description of or the condition report for the Lot has been materially revised after the bid was placed; or (ii) a notice regarding the Lot has been posted on our website after the bid was placed. Other than in the foregoing limited circumstances, you agree that any bid you place, regardless of the means by which you have done so, is final and you will not be permitted to amend or retract it. For all auctions and sales, should your bid be successful, you irrevocably agree to pay the full Purchase Price and any applicable Buyer's Expenses. We are not responsible for any errors that you make or that are made through your Sotheby's account in placing a bid on a Lot.

#### 7. Conduct of an Auction

(a) An auction is by its nature fast-moving and bidding may progress very quickly. In a live auction, the auctioneer will commence and advance the bidding at levels and in increments the auctioneer considers appropriate (including by reference to any advance bids made). The auctioneer has discretion to vary bid increments in the auction room and on the telephone but Bidders using Online Platforms may not be able to place a bid that is less than a whole bidding increment above the previous bid.

(b) In a timed auction, bidding opens at an amount that is at or below the low estimate for the Lot and escalates in bid increments that we determine. We may vary the amount of the bid increments during a timed auction. Lots will be closed sequentially, either by the online system or, in some cases, by a live auctioneer. If closed by the online system, Lots will close sequentially in 30-second or one-minute intervals (as indicated on the sale page) unless a bid is placed within one minute of a Lot's scheduled closing time, in which case we will extend the sale of that Lot by two minutes from the time of the last bid and such extensions may be repeated for a maximum period of two hours. The extension of any Lot's closing time does not affect any other Lot's closing time; therefore, it is possible that Lots will close out of numerical Lot order.

(c) With respect to Parcels, at the auctioneer's discretion, the successful Bidder of the first Lot in a Parcel will have the option, but not the obligation, to purchase in consecutive order one or more of the remaining Lots in the Parcel, each at the same successful bid price as the first Lot. If any Lots in the Parcel are not purchased, the auctioneer will open the bidding on the next unsold Lot in the Parcel, and the successful Bidder of that Lot will have the option, but not the obligation, to purchase in consecutive order one or more, if any, of the remaining Lots in the Parcel, each at the newly-established successful bid price.

(d) The auctioneer (or, in a timed auction, the online system) may open bidding on any Lot by placing a bid on behalf of the Seller below the Reserve. The

auctioneer and Sotheby's representatives may further bid by placing successive or consecutive bids for a Lot up to the amount of the Reserve, or if there is an irrevocable bid on the Lot, up to the amount of the irrevocable bid. In a timed auction, such bids will be counted toward the total bid count displayed on the Online Platform.

(e) The auctioneer (or, in a timed auction, the online system) may refuse or reject any bid, including bids that have previously been accepted, withdraw any Lot, or reopen or continue the bidding (including after the fall of the hammer or, in a timed auction, the close of a Lot). If the Reserve for a Lot is not met, the auctioneer may withdraw the Lot from sale, and the auctioneer or online system will announce that the withdrawn Lot has been "passed," "withdrawn," "returned to owner," "unsold," "bought-in" or the equivalent.

(f) In the case of error or dispute with respect to bidding, either during or after the auction, we in our sole discretion may refuse any bid, withdraw a Lot, determine who the Buyer is, continue or re-open the bidding, cancel the sale of a Lot, or re-offer and re-sell a Lot (including after the fall of the hammer or, in a timed auction, the close of a Lot), and take such other action as we reasonably deem appropriate. In the case of any dispute, our sale record will be absolute and final. In the event of any discrepancy between any online records or messages provided to you and our sale record, our sale record will prevail. Where we decide to cancel the sale of a Lot or to re-offer and sell a Lot following an error or dispute with respect to bidding, we will notify the Buyer of such decision as soon as reasonably practicable.

(g) Subject to Conditions 7(e) and 7(f), the Buyer will be: in a live auction, the highest Bidder accepted for a Lot at the fall of the hammer; in a timed auction, the highest Bidder accepted for a Lot on the close of the Lot; in the case of a Bidder bidding as agent, such Bidder's principal will be the Buyer. This means that, subject to Condition 7(e), the sale contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer in a live auction, or on the close of a Lot in a timed auction, whereupon the Buyer becomes liable to pay the full Purchase Price and any applicable Buyer's Expenses. The sale contract between the Seller and the Buyer of a Lot will be final at the end of the auction session.

(h) Any post-auction sale of Lots will be made pursuant to these Conditions of Business for Buyers.

#### 8. Payment

##### (a) Generally.

(i) Buyers will be invoiced after the sale. For online Bidders, the purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on our website is provided for your convenience only. In the event of any discrepancy between the online purchase information and the invoice we send you following the sale, the invoice will prevail. We may process payments through third-party service providers, which may post operating rules related to payment on their respective websites and change such rules from time to time. For credit card payments, you authorize us, and our third-party service providers, to immediately charge your selected payment method for all amounts presented to you in the checkout and purchase process.

(ii) For auction Lots, the Buyer's Premium and Overhead Premium will be added to the Hammer Price on a per-Lot basis and are payable by the Buyer as part of the Purchase Price.

(iii) The Buyer also must pay as part of the Purchase Price any applicable sales tax, compensating use tax, VAT, consumption tax, goods or services tax or other indirect taxes, luxury tax, excise tax, and duties or tariffs (collectively, "Taxes"), as well as any applicable

where and as required by applicable law. We will collect any applicable Taxes and artist resale right royalty on the purchase of a Lot where and as required by applicable law. The Buyer shall pay the Purchase Price in full without any deduction for taxes of any kind, unless such deduction is required by law. In any such case, the amount due to us from the Buyer will be increased to an amount that after deduction for any such taxes leaves an amount equal to the Purchase Price.

(iv) Payment of the Purchase Price for a Lot and any Buyer's Expenses is due from the Buyer in the currency of the relevant sale (except to the extent permitted in Condition 8(b)) immediately upon conclusion of the auction, notwithstanding any requirements for export, import or other permit. The Buyer's obligation to pay the full Purchase Price and any applicable Buyer's Expenses is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever.

(v) We will not accept payment from a source other than the Buyer. If you are registered to bid as a company, your company will need to pay for any purchases in the name of the company via an accepted payment method. Partial payment for a Lot is not permitted.

(vi) Title in a purchased Lot will not pass to the Buyer until we have received the full Purchase Price in cleared funds. We will release a Lot to the Buyer or Buyer's agent after we have received from the Buyer the full Purchase Price and any applicable Buyer's Expenses in cleared funds and appropriate identification of the Buyer and Buyer's agent (if any), unless we are prevented from doing so by an event beyond our control. Any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the full Purchase Price and any applicable Buyer's Expenses.

(b) Payment in cryptocurrency: for Lots eligible for payment in cryptocurrencies, payments made in cryptocurrency shall be subject to the terms in this Condition 8(b) in addition to the terms set forth in Condition 8(a) above.

(i) We will accept payment in cryptocurrency only for Lots designated as eligible for such in the Catalogue or by any oral or written announcement or notice prior to or during the sale, and only in the following cryptocurrencies: Bitcoin (BTC), Ether (ETH) and USD Coin (USDC).

(ii) The amount due will be the cryptocurrency equivalent at the time payment is made of the amount invoiced, and Buyer will be responsible for applicable network fees required to successfully conduct the transaction on the blockchain.

(iii) Any payment in cryptocurrency must be made within ten (10) business days of your receipt of the invoice from us, and payment must be made between the hours of 9:00am and 12:00pm Eastern Time, Monday through Friday (and not on a U.S. public holiday).

(iv) Payment must be made from an account or digital wallet in your name maintained with one of the following platforms: (1) Coinbase Custody Trust; (2) Coinbase, Inc. (including Coinbase, Coinbase Pro and Coinbase Prime accounts); (3) Fidelity Digital Assets Services, LLC; (4) Gemini Trust Company, LLC; or (5) Paxos Trust Company, LLC. Partial payments from multiple digital wallets will not be accepted, and we may require you to provide documentation to confirm that you own the wallet used to make payment.

(v) Payments in cryptocurrency will not be accepted other than in accordance with this Condition 8(b). If you make payment in cryptocurrency other than in accordance with Condition 8(b), including where we determine or reasonably believe, in our sole discretion,

that any of your representations and warranties are inaccurate, incomplete or breached, we may, in our sole discretion, return those funds to you, hold you responsible for all third-party fees (including, without limitation, network fees, taxes, transfer fees, etc.), and require you to pay in the fiat currency of the sale. In addition, in the event we make any refund of Taxes to you and you paid such Taxes using cryptocurrency, you understand and agree that we may, at our sole discretion, refund you (1) the same amount(s) of the same cryptocurrency that you paid to us for such Taxes; (2) the amount(s) in fiat currency that we invoiced to you for such Taxes; or (3) the fiat currency equivalent at the time the refund is made of the amount(s) of cryptocurrency that you paid for such Taxes. In no circumstance will you be entitled to receive any appreciation on the value of the cryptocurrency that you provided to us as payment in connection with a refund.

(vi) Once you initiate a cryptocurrency transaction, the transaction cannot be reversed; this is inherent in the nature of cryptocurrencies and not a policy set by us. You are responsible for verifying that you have sent the correct amount to the correct digital wallet address.

(vii) If you make payment in cryptocurrency from a digital wallet or account, you represent and warrant the following: (1) you own the digital wallet and the cryptocurrency used to make payment; (2) the digital wallet or account is not directly or indirectly hosted, operated, or otherwise controlled by anyone that is the subject of Sanctions or located, resident, or organized in a Sanctioned Jurisdiction; (3) the cryptocurrency or any other assets in the digital wallet or account used for the bid or purchase were not sourced from anyone that is the subject of Sanctions or located, resident, or organized in a Sanctioned Jurisdiction; and (4) your payment in cryptocurrency will not cause (or otherwise result in) us, Sellers, or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, anti-bribery or anti-corruption laws, or any other applicable laws. We may, in our sole discretion, refuse payment in cryptocurrency from any Buyer if we reasonably determine any of the Buyer's representations or warranties are, or would be as a result of such payment, inaccurate, incomplete or breached.

(viii) We shall have no liability for any payment made by you in cryptocurrency that is not received by us for whatever reason.

(ix) You acknowledge the risks inherent to the use of cryptocurrency, including without limitation the risk of faulty or insufficient hardware, software, and internet connections; the risk of introduction or intrusion of malicious code or software; the risk of hacking or unauthorized access to your digital wallet or information stored therein, or of theft or diversion of funds therefrom; volatility and unstable or unfavorable exchange rates; and the risk of unfavorable regulatory intervention and/or tax treatment in relation to transaction in such currency. We will have no liability for any of the foregoing.

## 9. Consequences of Late- or Non-payment

(a) The Buyer is required to pay the full Purchase Price for a Lot and any applicable Buyer's Expenses in cleared funds within five days of the auction. If the Buyer fails to do so without our prior agreement, the Buyer will be in default. In such case, without prejudice to any rights or remedies the Seller may have, we may in our sole discretion exercise one or more of the following rights or remedies in respect of each Lot for which the Buyer has failed to pay in full, to the fullest extent permitted by law, in addition to any and all other rights or remedies available to us or the Seller by law or in equity:

## 10. Collection and Delivery of Purchases

(i) store the Lot at our premises or, if the Lot is an NFT, in our or the Seller's digital wallet, or elsewhere at the Buyer's sole risk and expense;

(ii) cancel the sale of the Lot;

(iii) set off any amounts owed to the Buyer by a Sotheby's Group Company against any amounts outstanding from the Buyer in respect of the Lot or any damages suffered by us as a result of breach of contract by the Buyer;

(iv) apply any deposits and/or payments made to us by the Buyer as part of the Purchase Price and Buyer's Expenses towards such Lot or any other Lot purchased by the Buyer, or to any shortfall on the resale of any Lot pursuant to paragraph (viii) below, or to any damages suffered by us as a result of breach of contract by the Buyer;

(v) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(vi) charge interest at the annual percentage rate of 6% above the prime rate, but in no event greater than the maximum rate permitted by law, from the date on which payment is due to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(vii) If you make payment in cryptocurrency from a digital wallet or account, you represent and warrant the following: (1) you own the digital wallet and the cryptocurrency used to make payment; (2) the digital wallet or account is not directly or indirectly hosted, operated, or otherwise controlled by anyone that is the subject of Sanctions or located, resident, or organized in a Sanctioned Jurisdiction; (3) the cryptocurrency or any other assets in the digital wallet or account used for the bid or purchase were not sourced from anyone that is the subject of Sanctions or located, resident, or organized in a Sanctioned Jurisdiction; and (4) your payment in cryptocurrency will not cause (or otherwise result in) us, Sellers, or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, anti-bribery or anti-corruption laws, or any other applicable laws. We may, in our sole discretion, refuse payment in cryptocurrency from any Buyer if we reasonably determine any of the Buyer's representations or warranties are, or would be as a result of such payment, inaccurate, incomplete or breached.

(viii) We shall have no liability for any payment made by you in cryptocurrency that is not received by us for whatever reason.

(ix) You acknowledge the risks inherent to the use of cryptocurrency, including without limitation the risk of faulty or insufficient hardware, software, and internet connections; the risk of introduction or intrusion of malicious code or software; the risk of hacking or unauthorized access to your digital wallet or information stored therein, or of theft or diversion of funds therefrom; volatility and unstable or unfavorable exchange rates; and the risk of unfavorable regulatory intervention and/or tax treatment in relation to transaction in such currency. We will have no liability for any of the foregoing.

## 10. Collection and Delivery of Purchases

(a) The provisions of this Condition 10(a) apply to all Lots (or portions of Lots) that are not NFTs:

(i) The Buyer is obliged to arrange collection of purchased Lots no later than 30 calendar days (or 60 calendar days if the Buyer is a Sotheby's Preferred member) after the date of sale, or if applicable, within the time stipulated in the relevant sale information available on our website.

(ii) Except as set out in this Condition 10(a)(ii), all packing and handling are at the Buyer's risk. We will not be liable for any acts or omissions of third-party packers or shippers. For Lots from a Wine & Spirits auction where we arrange for domestic shipping at your request on your behalf, we will charge you a non-refundable fee at a rate of 1% of the Purchase Price for all domestic shipments arranged. Such fee covers property handling and administration and bearing liability for loss or damage to the Property while in our possession. We will only be liable for breakage or loss during transit. All packages must be inspected upon receipt and breakage or loss reported to us immediately upon delivery of the property. We will not refund any shipping charges, packing charges, or fees.

(iii) If you request Sotheby's to assist with shipping purchased Lots to you, we will include a shipping quote outlining the Buyer's shipping costs (the "Buyer's Shipping Quote"). For international Buyers, the

Buyer's Shipping Quote will be exclusive of any taxes or duties, and it is your responsibility to ascertain and pay all international duties, custom charges, taxes, charges and tariffs owed to the appropriate government entity or that otherwise need to be paid prior to shipment and/or delivery including any third-party charges necessary to facilitate shipment. Once you have accepted the Buyer's Shipping Quote and we have received in full the Purchase Price, applicable Buyer's Expenses and you have paid in full the amount stated in the Buyer's Shipping Quote by the payment deadline, we will arrange shipment of the Lot to you to the address you provided on your account following conclusion of the sale. Purchased Lots cannot be delivered to P.O. boxes, and we are unable to arrange delivery to those locations specified as excluded zones in the shipping costs calculator that is available on the Online Platform. If you request delivery of a Lot to any such destination, we reserve the right to require you to collect the Lot from us or to arrange delivery of the Lot by a third-party carrier.

(iv) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that Lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; and

(v) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs, and in such case, we will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

(vi) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a Lot within 30 calendar days (or 60 calendar days if the Buyer is a Sotheby's Preferred member) of the conclusion of the auction, we will store the Lot at the Buyer's expense and risk at our premises or with a third party. The applicable charges are set out at <https://www.sothbys.com/en/lote-collection-fees>. Regarding uncollected Lots from a Wine & Spirits auction, if a purchased Lot remains uncollected after 90 days, we may send it to our wine warehouse, upon which time applicable state and local sales tax will be charged. The Buyer hereby agrees to the Virtual Cellar Terms of Use, Storage Terms of Use and Auto-Renewal Policy with regard to the storage of such Lot(s), which can be found at <https://www.sothbyswine.com/hy/storage>.

(vii) If a purchased Lot is not collected within six months of the auction, the Buyer authorizes us, having given 30 days' notice to the Buyer at their address or email address last provided to Sotheby's, to arrange a resale of the Lot by auction or private sale (at Sotheby's or elsewhere), with estimates and reserves at our discretion (including offering Lots without reserves). Any such sale conducted by a Sotheby's Group Company will be conducted under the standard Conditions of Business for Sellers and the Conditions of Business for Buyers, if any, applicable to the relevant sale. If the Lot sells, we will be entitled to deduct from the sale proceeds our Buyer's Premium, Overhead Premium, standard seller's commission and any other costs we incur in selling the Lot, and any excess will be

remitted to the Buyer. The balance of the sale proceeds must be collected by the Buyer within six years of the sale, failing which such proceeds will be forfeited by the Buyer and Sotheby's shall have the right to retain such balance for Sotheby's own account.

(b) The provisions of this Condition 10(b) apply to all Lots (or portions of Lots) that are NFTs:

(i) In order to receive an NFT, the Buyer must have a digital wallet that is capable of supporting and accepting the NFT, that the Buyer owns, and to which the Buyer has access. The Buyer understands and acknowledges that not all digital wallets can support storage of a non-fungible token, and that if the Buyer's wallet does not support storage of the NFT purchased by the Buyer, the Buyer may not be able to access that NFT. If the Buyer fails to provide us with an address for a digital wallet that is capable of supporting and accepting the NFT within five business days of the conclusion of the sale, we may, in our sole discretion, treat the NFT as transferred to the Buyer for purposes of Condition 11(a)(iii), treat the NFT Lot as a Lot for which the Buyer has failed to pay in full for purposes of Condition 9, and hold the Buyer responsible for all resulting third-party fees (including, without limitation, custodial fees, insurance, network fees, taxes, transfer fees, etc.).

(ii) We or the Seller will mint or transfer the NFT to the digital wallet that the Buyer has specified, after the Buyer has met the conditions in Condition 8 and subject to any additional timing or criteria included in the Catalogue or other descriptions of the Lot. We or the Seller will transfer the NFT to the wallet address specified by the Buyer and are not responsible for confirming that the Buyer has supplied us with the correct or a valid address. We and the Seller are not responsible if the transfer of the NFT to the Buyer's wallet fails, unless such failure is the result of us sending the NFT to a wallet address other than the one provided by the Buyer

## 11. Risk and Responsibility for Lots

(a) Risk and responsibility for a purchased Lot will transfer to the Buyer as follows:

(i) **For Lots (or portions of Lots) that are not NFTs in live auctions:** on the earlier of: (1) collection of the Lot, or (2) the 31<sup>st</sup> calendar day (or the 61<sup>st</sup> calendar day if the Buyer is a Sotheby's Preferred member) after the sale, or if applicable, the expiry of the time specified in the special sale information available on our website, except that risk and responsibility for wine or spirits casks will transfer to the Buyer upon the fall of the hammer. For any Lots stored at a third-party location and not available for collection from our premises, your provision to us of instructions authorizing the release to you or your agent shall constitute collection by the Buyer.

(ii) **for Lots (or portions of Lots) that are not NFTs in timed auctions:** (1) if we dispatch the Lot to the Buyer (using the method of shipping the Buyer specified for the Lot), when the Lot comes into the physical possession of the Buyer or the Buyer's designated agent or (2) if collection by the Buyer is available, when the Buyer or the Buyer's designated agent collects the Lot, except that in either of the foregoing, risk and responsibility for wine or spirits casks will transfer to the Buyer upon the fall of the hammer. If you choose to exercise any right you may have to cancel the contract for the purchase of the Lot (in accordance with the procedure set out at Condition 12 below), you acknowledge that the Lot is at your risk and that you should therefore insure the Lot against loss or damage until it is returned to us.

(iii) **For Lots (or portions of Lots) that are NFTs:** After transfer of the NFT to the digital wallet specified by you, you are responsible for secure storage of the NFT in the wallet or other storage mechanism you use to receive personalized or made to the Buyer's specifications) (the "Consumer Cancellation Right") for any reason during the period of 14 calendar days after you or your designated agent (other than the carrier) acquires physical possession of the Lot or, if the Lot is an NFT, after the date that you have submitted payment but before we or the Seller have initiated the transfer of the NFT to the wallet specified by you (the "Consumer Cancellation Period"). Once, however, we or the Seller have initiated the transfer of the NFT to the wallet specified by you, you agree that you will no longer have the right to cancel the sale under the terms of this Condition. By submitting a bid, you hereby consent to us transferring the NFT Lot to you immediately following your payment and that upon such transfer you will lose any right of withdrawal or cancellation you may have under the Consumer Cancellation Right. To exercise the Consumer Cancellation Right in relation to a Lot, the Consumer must (1) notify us of intention to cancel by a clear statement (e.g. a letter sent by post, fax or email or you may use the model cancellation form provided in Condition 12(c)) prior to the end of the Consumer Cancellation Period, and (2) return the Lot to us in the same condition as when you or your representative received it, by no later than 14 calendar days after providing notice of intent to cancel.

(ii) You shall return the Lot or deliver it to us at such address as we may specify for the purpose, without undue delay and in any event no later than 14 calendar days from the day after which you notify us of your intention to cancel your purchase of the Lot. This deadline is met if you send back the Lot before the period of 14 calendar days has expired. You must bear the direct costs of returning the Lot. If we had arranged for the Lot to be delivered to you, we estimate that the cost of returning the Lot by the same means is likely to be similar to the cost of delivery, but it is not possible for us to be more accurate as to this cost due to the many variables involved in our worldwide business model and the means by which a return might be made.

(iii) If the foregoing conditions for exercising the Consumer Cancellation Right are met, we will reimburse the Buyer for Purchase Price, if paid, plus standard delivery charges, if we are required to do so in accordance with the Consumer Cancellation Right. We will not process the reimbursement unless and until the Lot is returned to us or you have supplied us with evidence of having returned the Lot to us.

(iv) We will make the reimbursement to the Buyer using the same method of payment as the Buyer used for the initial transaction, unless expressly agreed otherwise. We will not charge the Buyer any fee in connection with processing the reimbursement.

(v) We will not reimburse the Buyer for any supplementary costs that arose if you chose a type of delivery other than the least expensive type of standard delivery offered by us or any import duties you incur as a result of you returning the Lot to us. We are entitled to deduct from the reimbursement the amount of any loss in value of the Lot that is caused as a result of unnecessary handling by you.

(vi) If you exercise a Consumer Cancellation Right pursuant to this Condition 12 and you paid any amount(s) due using cryptocurrency, we may, at our sole discretion, refund you (1) the same amount(s) of the same cryptocurrency that you paid to us; (2) the amount(s) in fiat currency that we invoiced to you; or (3) the fiat currency equivalent, based on the exchange rate quoted by a financial entity designated by us, at the time the refund is made of the amount(s) of cryptocurrency that you paid. In no circumstance will you be entitled to receive any appreciation on the value of the cryptocurrency that you provided to us as payment in connection with a refund.

**(b) Cancellation of Delivery Services**

**(i)** If you are a Consumer who habitually resides in the European Union or United Kingdom, then you have the right to cancel the contract for any delivery services in connection with your purchase of a Lot (the "Services Cancellation Right") for any reason during the period of 14 calendar days after the conclusion of the contract for delivery services (the "Services Cancellation Period").

**(ii)** If you request us to begin performance of the delivery services during the Services Cancellation Period and subsequently decide to exercise your right to cancel the provision of services during the Services Cancellation Period, you shall pay us the cost of the services that have been performed by the time you exercise your cancellation right. We will make any reimbursement due to you not later than 14 days after the date on which we are informed about your decision to cancel the services. We will make the reimbursement to you using the same method of payment as you used for the initial transaction, unless expressly agreed otherwise. We will not charge any fee in connection with processing the reimbursement.

**(c)** To exercise a Consumer or Services Cancellation Right, you must notify us of your intention to cancel by a clear statement (e.g. a letter sent by post, fax or email) prior to the end of the Consumer or Services Cancellation Period. Alternatively, you may use the following model cancellation form:

To: Sotheby's [insert the name of the company within the Sotheby's Group conducting the relevant sale]

I/We\* hereby give notice that I/We\* cancel [my/our online purchase of the following goods[\*]] [the provision of the following delivery services [\*]].

Ordered on [\*]/received on [\*].

Name of Consumer(s):

Address of Consumer(s):

Signature of Consumer(s) [only if the notification is in hard copy]

Date:

[\*] Delete as appropriate

**13. Exclusions and Limitations of Liability**

**(a) Generally**

**(i)** Neither we nor the Seller will be liable for errors or omissions in the glossary of terms, if any, or the Catalogue or other descriptions of the Lot, though if we discover a material error or omission in such materials prior to the auction, we will endeavor to provide a correction, time permitting.

**(ii)** We reserve the right to withdraw any Lot before the conclusion of the sale and will have no liability to you for such withdrawal. Regarding Experiences, we reserve the right to withdraw any Experience before or after the sale, and we will have no liability to you for such withdrawal.

**(iii)** We offer the Online Platforms as a convenience to clients. The application that enables participation via the Online Platforms is optimized for broadband connectivity (DSL or cable modem). Broadband or other internet capacity constraints, corporate firewalls and other technical problems beyond our reasonable control may create difficulties for some users including, for example, in relation to accessing an auction via the Online Platforms and in maintaining continuity of such access. Neither we nor the Seller will be liable to you for any failure to execute bids through our Online Platforms, or errors or omissions in connection therewith, including, without limitation, errors or failures caused by (1) any loss of connection between you and our Online Platforms; (2) a breakdown on or problem with our Online Platforms or other technical services; or (3) a breakdown or problem with your internet connection, computer, mobile device or system.

**(iv)** We are not liable to you for any acts or omissions in connection with the conduct of the auction or for any matter relating to the sale of any Lot, other than as set out in the Authenticity Guarantee, or as may be required by applicable law.

**(v)** The Seller of any Lot is not liable to you for any acts or omissions in connection with any matter relating to the sale of such Lot, other than a breach of the express representations and warranties given by the Seller.

**(vi)** Unless we own a Lot offered for sale, we are not responsible for any breach of these Conditions of Business for Buyers by the Seller.

**(vii)** Neither you nor we nor the Seller will be liable for any special, consequential, indirect, incidental or punitive damages.

**(viii)** With respect to Experiences, no Sotheby's Group Company, nor our and their respective officers and employees, will be liable for any negligent act or omission of any person or entity providing any goods or services arising out of or in connection with the fulfillment of an Experience or the Buyer's participation in the Experience, or for any claims, causes of action, liabilities, damages, losses, or expenses (including but not limited to reasonable attorneys' fees) arising out of or in connection with the Buyer's interaction with the Seller or any third party in connection with an Experience.

**(ix)** Without prejudice to Conditions 13(a)(i)-(viii), our and the Seller's aggregate liability to you under these Conditions of Business for Buyers for any claim relating to a Lot will not exceed the amount of the Purchase Price of the Lot actually paid, except in the case of our willful misconduct or fraud, or in the case of death or personal injury caused by our negligent acts or omissions.

**(b)** In addition to the terms set forth in Condition 13(a) above and without limiting Condition 3(j) above in any way, NFTs shall be subject to the additional terms in this Condition 13(b).

**(i)** We are only selling the ownership rights to the NFT and in no way are we responsible for any resales or secondary market sales of the NFT or the Referenced Content or any iterations of the same. Any copyright(s) in and to the NFT and Referenced Content, including but not limited to, any reproduction rights in any Referenced Content, remain with the creator(s) thereof, and the purchase of the NFT does not constitute an assignment of any copyright(s) in and to the NFT or Referenced Content. If you purchase an NFT, then, including without limitation, these Conditions of Business for Buyers, and any Listing Terms, we hereby grant you a worldwide, non-exclusive, non-transferable, royalty-free license to use, copy and display the NFT and the Referenced Content for such purchased NFT solely for the following purposes: (a) for your own personal, non-commercial use; (b) as part of a marketplace that permits the purchase and sale of your NFTs; or (c) as part of a third party website or application that permits the inclusion, involvement, or participation of your NFT. This license only lasts as long as you are the valid owner and holder of the NFT associated with the Referenced Content. If you sell or transfer the NFT to another person, this license will transfer to such other owner or holder of the NFT, and you will no longer have the benefits of such license. All rights not expressly granted herein are reserved.

**(ii)** You agree that you may not, nor permit any third party to do or attempt to do any of the following without our (or, as applicable, our licensors') express prior written consent in each case: (a) modify the Referenced Content for NFTs in any way, including, without limitation, the shapes, designs, drawings, attributes, or color schemes; (b) use the Referenced Content for your NFT to advertise, market, or sell any third party product or service; (c) use the Referenced

**(vi)** You have sufficient understanding of NFTs, digital wallets and other storage mechanisms, cryptocurrencies, blockchain technology, and the use, characteristics, functionality, programming,

Content for your NFT for any derogatory or defamatory purpose that creates harmful associations or a risk of harm, damage or liability to any of the Sotheby's Group Companies, e.g., in connection with images, videos, or other forms of media that depict hatred, intolerance, violence, cruelty, or anything else that could reasonably be found to constitute hate speech or otherwise infringe upon the rights of others; (d) sell, distribute for commercial gain (including, without limitation, giving away in the hopes of eventual commercial gain), or otherwise commercialize merchandise that includes, contains, or consists of the Referenced Content for your NFT; (e) attempt to trademark, copyright, or otherwise acquire additional intellectual property rights in or to the Referenced Content for your NFT; (f) create, sell or attempt to create or sell fractionalized interests in the Referenced Content or any NFT; or (g) otherwise utilize the Referenced Content for your NFT for your or any third party's commercial benefit.

**(iii)** If the Referenced Content associated with your NFT contains third party copyrights, trade secrets, trademarks, know-how, patent rights or any other intellectual property rights recognized in any country or jurisdiction in the world (collectively, "Third Party IP") (e.g., licensed intellectual property from any rights holder, such as music performance rights or publicity rights), you understand and agree as follows: (a) you will not have the right to use such Third Party IP in any way except as incorporated in the Referenced Content for your NFT, and subject to the license and restrictions contained herein; (b) depending on the nature of the license granted from the owner of the Third Party IP, we may need to (and reserve every right to) pass through additional restrictions on your ability to use the Referenced Content; (c) to the extent that we inform you of such additional restrictions, you will be responsible for complying with all such restrictions from the date that you receive the notice, and that failure to do so will be deemed a breach of the license contained herein; (d) such third party owns and retains all right, title and interest in and to such Third Party IP except as expressly licensed hereunder; and (e) the licensor of such Third Party IP shall be a third-party beneficiary of (but not a party to), and entitled to enforce, these Conditions of Business for Buyers against you with respect to such Third Party IP.

**(iv)** Transfer of ownership to an NFT will not guarantee that you will continue to have access to the Referenced Content to which it relates and you further acknowledge and agree to the risks associated with purchasing, using, transferring, and owning NFTs, as applicable, including, but not limited to, telecommunications, network, server, or blockchain failures, malfunctions, or disruptions; risk of losing access to the NFT due to lost or forgotten private key(s) or password(s) or corrupted wallet files; mis-typed addresses or incorrectly constructed transactions; viruses, phishing, brute forcing, hacking, security breaches, mining attacks, or other means of cyber-security attack; custodial or buyer error; regulatory interference in one or more jurisdictions; token taxation; personal information disclosure; uninsured losses; and other unanticipated risks.

**(v)** Neither you nor we nor the Seller will be liable for any special, consequential, indirect, incidental or punitive damages, including, as applicable, damages relating to any of the risks or disclaimed attributes set forth in Condition 13(b)(iii). In addition to the above, we will not be liable for any loss whatsoever related to damage or corruption to the Referenced Content, failure of the NFT to reference the Referenced Content, or loss of, or other security or persistence issues related to, the Referenced Content.

**(vi)** You have sufficient understanding of NFTs, digital wallets and other storage mechanisms, cryptocurrencies, blockchain technology, and the use, characteristics, functionality, programming,

and/or other material characteristics of all of the foregoing, to fully understand and agree to these Conditions of Business for Buyers and the disclaimers and risks outlined herein, or have consulted with professional advisors in relation to the foregoing such that any participation by you in the auction of any NFT constitutes an informed acceptance of such disclaimers and risks.

**14. Data Protection**

**(a)** We will hold and process your personal information and may share it with another Sotheby's Group Company for use as described in, and in line with, our Privacy Policy published on our website <https://www.sothbys.com/privacy-policy> or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

**(b)** We may film auctions or other activities on any Sotheby's Group Company's premises and such recordings may be transmitted over the internet via our website or other Online Platforms or social media. Online and telephone bids may be recorded and you agree to such recording.

**15. AUTHENTICITY GUARANTEE**

**(a)** We, as principal, provide an Authenticity Guarantee to the Buyer, subject to the following terms and conditions, that the Lot is not a "counterfeit". For these purposes, a "counterfeit" means a Lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any glossary of terms). No Lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting). Notwithstanding anything to the contrary in this Condition 15, with respect to NFTs, unless otherwise set forth on the respective Lot page on our website, the Authenticity Guarantee is regarding the authorship of the Referenced Content, if any.

**(b)** The Authenticity Guarantee is provided for a period of five years after the date of the auction (the "Guarantee Period"), except as otherwise provided in Condition 15(h) below.

**(c)** The Authenticity Guarantee is provided solely for the benefit of the Buyer and cannot be transferred to any third party.

**(d)** To claim under the Authenticity Guarantee, the Buyer must:

**(i)** notify us in writing within three months of receiving any information that causes the Buyer to question the authenticity or attribution of the Lot and in any event by no later than the expiry of the Guarantee Period, specifying the Lot number and the date of the sale in which it was purchased, and providing all the information in the Buyer's possession in support of the Buyer's claim; and

**(ii)** return the Lot to us or, at our direction, to the Seller or another third party, in the same condition as at the date of sale to the Buyer and be able to transfer good title in the Lot, free from any third-party interest or claim(s) arising after the date of the sale.

In addition, we may also require the Buyer to obtain at the Buyer's cost the reports of two independent and recognized experts in the field, mutually acceptable to us and the Buyer. We will not be bound by any such reports and we reserve the right to seek additional expert advice at our expense.

**(e)** We reserve, in our absolute discretion as principal, the right to reject a claim under the Authenticity Guarantee if:

**(i)** the catalogue description was in accordance with the opinions of scholars and experts, which are generally accepted and known or privately expressed

and/or other material characteristics of all of the foregoing, to fully understand and agree to these Conditions of Business for Buyers and the disclaimers and risks outlined herein, or have consulted with professional advisors in relation to the foregoing such that any participation by you in the auction of any NFT constitutes an informed acceptance of such disclaimers and risks.

**(ii)** the only method of establishing that the Lot was a counterfeit at the date of the sale would have been by means or processes not then generally available or accepted, unreasonably expensive or impractical to use, or likely to have caused damage or loss of value to the Lot;

**(iii)** the manner in which the Lot is said to be a counterfeit is due only to damage, restoration, modification work of any kind (including repainting or over-painting) present at the time of the sale, or the inability of the manufacturer, maker or relevant archives to confirm the authenticity and attribution of the Lot; or

**(iv)** the manner in which the description of the Lot is incorrect does not result in a material loss in value of the Lot.

**(f)** Subject to the above, if we reasonably determine that the Lot is a counterfeit, we will ensure that the sale is rescinded, and that the Buyer is refunded the Purchase Price in the currency of the sale.

**(g)** The rescission of the sale and the refund of the Purchase Price is the Buyer's sole remedy available under the Authenticity Guarantee and is in lieu of any other remedy that might otherwise be available to the Buyer as a matter of law or in equity.

**(h) Additional provisions specific to Lots in Jewelry, Wine & Spirits, Tea and Books & Manuscripts auctions:**

**(i)** With respect to Lots containing any gemstone, jade or pearls, the Authenticity Guarantee is that the gemstone or pearls are genuine or of natural origin, and the Guarantee Period for any claim that the gemstone, jade or pearls are not genuine or of natural origin is 21 days from the date of the auction.

**(ii)** With respect to Lots sold in a Wine & Spirits or Tea auction, the Authenticity Guarantee is that the producer and vintage (and for Tea, type) is as stated in the description of the Lot, and the Guarantee Period is 21 days from the date of the auction.

**(iii)** With respect to Lots sold in a Books & Manuscripts auction, the Authenticity Guarantee also includes a guarantee to the Buyer for a Guarantee Period of 21 days from the date of the auction that, subject to Conditions 15(c)-(g), the Lot's text and/or illustrations are not materially defective. Subject to the following exceptions, if we reasonably determine that the text or illustrations in a Lot are materially defective, we will ensure that the sale is rescinded, and that the Buyer is refunded the Purchase Price in the currency of the sale. We reserve the right to reject a claim under this Condition 15(h) if:

**(1)** the Lot comprises an atlas, an extra-illustrated book, a volume with fore-edged paintings, a periodical publication or a print or drawing;

**(2)** in the case of a manuscript, the Lot was not described in the Catalogue as complete;

**(3)** the defect complained of was mentioned in the Lot description or the item complained of was sold unnamed in a Lot;

**(4)** the defect complained of is not a defect in text or illustration, such as without limitation, damage to bindings, stains, foxing, marginal wormholes, lack of blank leaves or half titles or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates or error in the enumeration of the plates, or is based on the age of hand-coloring in maps, atlases or books; or

**(5)** the manner in which the text or illustrations are defective does not result in a material loss in value of the Lot.

**16. Miscellaneous**

**(a)** You shall provide to us, upon our request, verification of identity and any additional information required to comply with our Know Your Client requirements, applicable law or to evidence your authority to enter into these Conditions of Business for Buyers. If you are an agent acting on behalf of a principal, you shall also disclose to us the identity of the principal and provide to us, upon our request, verification of identity and any additional information required to comply with our Know Your Client requirements, applicable law with respect to you and the principal or to evidence your authority to bid on behalf of and to bind the principal. We reserve the right to seek identification of the source of funds received. If we have not completed our enquiries in respect of Know Your Client, Sanctions, anti-money laundering, anti-terrorist financing or other checks as we consider appropriate concerning you (or your principal, if applicable) to our satisfaction or if we are not satisfied in our sole discretion with the results of such enquiries, we may, in our sole discretion, prohibit you or the principal from bidding, or not complete, cancel or rescind the sale of any Lot, including refusing or returning any payment, as appropriate, and take any further action required or permitted under applicable law without any liability to you.

**(b)** You are personally liable for your bid. If you are an agent acting on behalf of a principal, you and your principal are bound by the terms of these Conditions of Business for Buyers and jointly and severally assume your obligations and liabilities under them.

**(c)** We own the exclusive copyright to all images and written material we produce relating to each Lot. You cannot use them without our prior written permission. We may use them as we deem appropriate, to the extent permitted by law, before, during or after the sale of a Lot.

**(d)** The Conditions of Business for Buyers, including the Authenticity Guarantee, and the express representations and warranties and indemnity given by the Seller together are the entire agreement between us, the Seller and you with respect to the subject matter hereof and supersedes all prior or contemporaneous written, oral or implied understandings, representations or agreements relating to the subject matter of this agreement. If any part of this agreement is deemed invalid or unenforceable, such invalidity or unenforceability will not affect the remaining provisions, which will remain in full force and effect. No act, omission or delay by us shall be deemed a waiver or release of any of our rights.

**(e)** These Conditions of Business for Buyers are binding upon you, your estate, heirs, executors, devisees, representatives, administrators, successors and permitted assigns.

**(f)** You may not assign or delegate your rights or obligations under these Conditions of Business without our prior written consent.

**(g)** Notices to us should be in writing and addressed to the department in charge of the sale, quoting the reference number specified for the auction.

**17. Law and Jurisdiction**

This agreement will be governed by and construed in accordance with the laws of the State of New York. In the event of a dispute arising from or relating to this agreement, you agree to submit to the exclusive jurisdiction of the state courts of and the federal courts sitting in the State and County of New York, though we will retain the right to bring proceedings in a court other than the state and federal courts sitting in the State and County of New York.

Last Modified December 14, 2023

## 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 Business for Buyers, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Business for Buyers, as amended by any oral announcement or posted notices.

### 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 Business for Buyers will so state and this symbol will not be used for each lot.

#### ○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If this auction has a printed catalogue, a PDF catalogue or both and the guaranteed property symbol for a lot is not included in such catalogue or if there is no printed catalogue or PDF catalogue and the guaranteed property symbol for a lot is not included at the time the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that there is a guarantee on the lot by one or more of the following means: the lot's specific webpage will be updated to include the guaranteed property symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

#### ● 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. From time to time, a Sotheby's shareholder may be an irrevocable bidder. 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 will be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If this auction has a printed catalogue, a PDF catalogue or both and the irrevocable bid is not secured until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the irrevocable bid is not secured until after the

digital catalogue is initially available for viewing, then Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the irrevocable bid symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### ✖ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer's premium and overhead premium. In certain instances, interested parties may have knowledge of the reserve. If this auction has a printed catalogue, a PDF catalogue or both and the interested party's possible participation in the sale is not known until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the interested party's possible participation in the sale is not known until after the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that an interested party may bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the interested parties symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that an interested party may bid 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. Please also refer to the section on Endangered Species in the information on Buying at Auction.

#### II Monumental

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

#### ◊ Premium Lot

In order to bid on "Premium Lots" (in print catalogue or in the lot's specific webpage) you may be required to complete a 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 all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

#### ⊖ US Import Tariff

Please note that this lot is subject to an import tariff. The amount of the import tariff due is a percentage of the value declared upon entry into the United States. The amount of the import tariff is not based on the final hammer price. The buyer should contact Sotheby's prior to the sale to determine the amount of the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a domestic address, or if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. The import tariff is included in the purchase price and, where applicable, sales tax will be added to the purchase price as per our Sales and Use Tax section.

#### ✖ Cryptocurrency Payments

We will accept cryptocurrency as payment for lots with this symbol, within the parameters specified in the Conditions of Business for Buyers (or where applicable, in the Conditions of Sale and Additional Conditions of Sale for Payment by Cryptocurrency) applicable to the sale and only on the terms and conditions set out therein as of the date of the sale. Please review those terms and conditions if you are interested in paying in cryptocurrency, and contact Post Sale Services for more information.

#### ✖ Financing Eligible

Lots with this symbol indicate that financing of up to 50% of the lot's low auction estimate is available for eligible borrowers through Sotheby's Financial Services. More information is available at [sothebys.com/bidnowpaylater](http://sothebys.com/bidnowpaylater) or by speaking to your Sotheby's Relationship Manager.

#### ✖ National Heritage Lot

Lots with this symbol are part of the National Heritage of Mexico and cannot be permanently exported from Mexico. Accordingly, the lot will be offered for sale in New York but will not be available in New York for inspection or delivery. The lot will be released to the buyer in Mexico in compliance with all local requirements. Prospective buyers may contact Sotheby's representatives in Mexico City and Monterrey at [sothebys.mexico@sothebys.com](mailto:sothebys.mexico@sothebys.com) for an appointment to view the work.

## 2. BEFORE THE AUCTION

**Bidding in advance of the live auction** For certain sales, you may bid in advance of the live auction ("Advance Bids") on [sothebys.com](http://sothebys.com) or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to amend the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have enabled push notifications) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Please note in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push notifications (if enabled on your device).

**Absentee Bidding for Live Auctions** If you do not wish to bid online during a live auction, you may place your bid ahead of time, either via [sothebys.com](http://sothebys.com) or the App, or by submitting your bid in writing to the Bids Department. Once the live auction opens, when the lot that you are interested in comes up for sale, the auctioneer will execute the bid on your behalf, at the lowest bid increment possible, as may be determined

**The Catalogue** The catalogue will help familiarize you with property being offered at the designated auction. Prospective bidders should consult [sothebys.com](http://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 include 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, or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

**Online Bidding** Bidders are encouraged to submit bids online on [sothebys.com](http://sothebys.com) or through the Sotheby's App. For information about registering to bid on [sothebys.com](http://sothebys.com) or through the Sotheby's App, please see [sothebys.com](http://sothebys.com). 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.

**Economic Sanctions** The United States, the United Kingdom and the European Union maintain economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States, the United Kingdom and the European Union of certain items originating in sanctioned countries. The purchaser's inability to import any item into these countries 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 and the Overhead 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 and an overhead premium will be added to the hammer price and are payable by the purchaser as part of the total purchase price. The applicable buyer's premium and overhead premium rates are as set forth in the Conditions of Business for Buyers.

**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.

**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.

**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, your invoice will be mailed to you. The final price is determined by adding the buyer's premium, overhead premium and any other applicable charges 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 payments in the form of cash or cash equivalents.

**Payment by Credit Cards** Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. A 2.5% surcharge fee will be applied to the total payment plus applicable sales tax for clients who wish to pay for their purchase using a credit card at New York auctions and for New York private sale transactions. Other payment methods besides credit card do not incur a surcharge fee. Credit card payments may not exceed \$200,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html> or (b) through the Sotheby's App.

**Payment by Check** Please contact Post Sale Services for information regarding payment by check.

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

#### Collection and Delivery

##### Post Sale Services

+1 212 606 7444

FAX: +1 212 606 7043

[uspostsaleservices@sothebys.com](mailto:uspostsaleservices@sothebys.com)

All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a reminder your property cannot be released until payment has been received and cleared.

**Results** Sale results are available on [sothebys.com](http://sothebys.com) and on the Sotheby's App.

**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.

auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. 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.

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

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

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

## IMPORTANT NOTICES

**Property Collection** All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. During this time, payment for property is still due as per the Conditions of Business for Buyers. Post Sale Services will be in touch for future collection scheduling or shipping arrangements.

**Property Payment** All property must be paid in full before collection or release from any of our or our vendor's premises. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com). Payment will not be accepted at any offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

**Loss and Liability** Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises or our vendor's premises by the buyer at their expense no later than 30 calendar days following the auction. 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.

**Collection & Shipping** All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction.

For any in-person collections at any of our vendor's premises, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to [billsoflading@sothebys.com](mailto:billsoflading@sothebys.com) and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com) to start your collection process.

## 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.

## 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.

#### 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.

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