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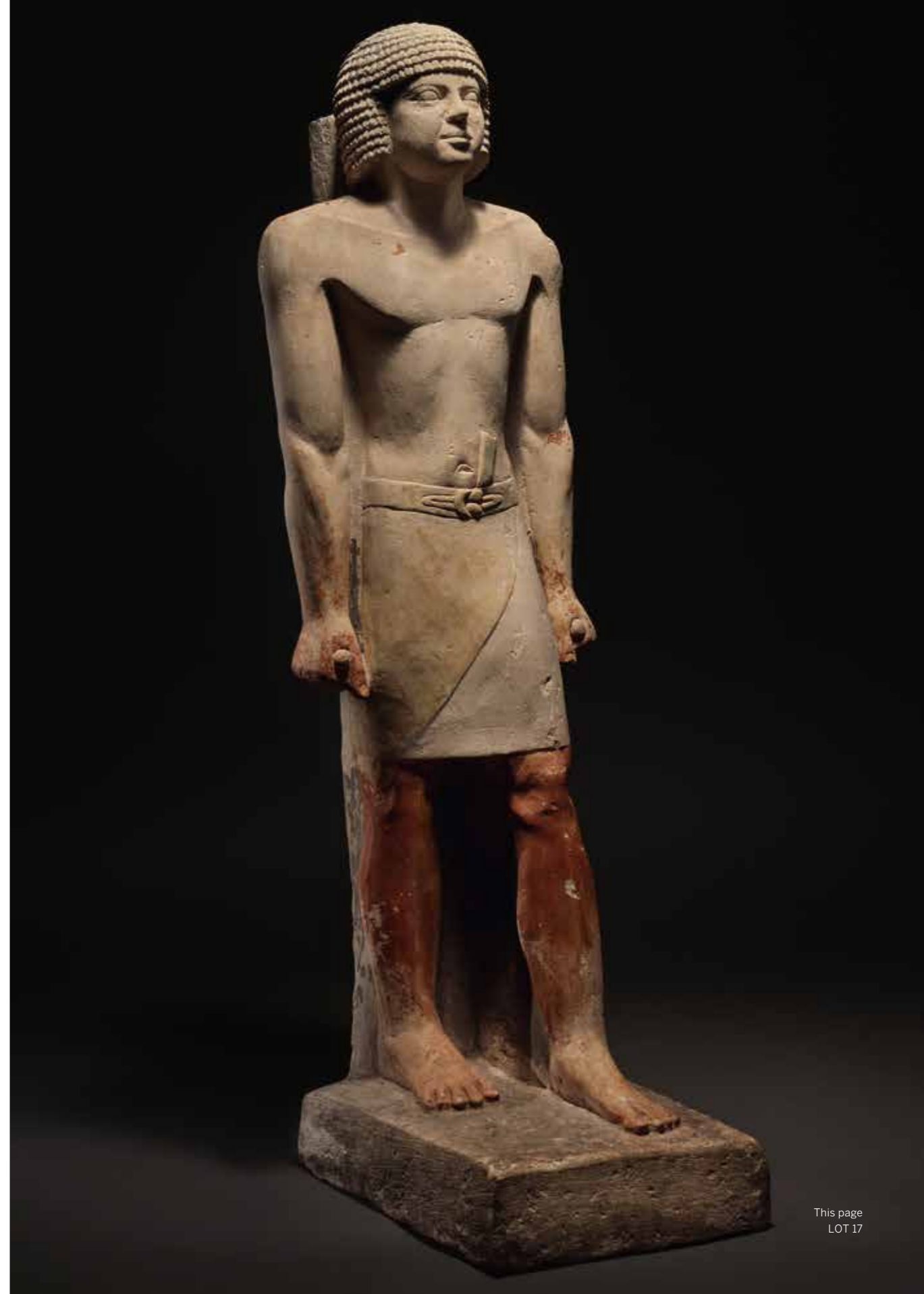


MASTER PAINTINGS  
AND SCULPTURE PART I

NEW YORK | 27 JANUARY 2022



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## MASTER PAINTINGS AND SCULPTURE PART I

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1

## SANO DI PIETRO

Siena 1405-1481

Virgin and Child

tempera on panel  
7<sup>3</sup>/<sub>8</sub> by 6<sup>1</sup>/<sub>8</sub> in.; 18.8 by 15.6 cm.

\$ 200,000-300,000

### PROVENANCE

Possibly London, Christie's, consigned between 19 November 1924 and 11 February 1925 (according to a stencil on verso);  
With Gustavo Volterra, Florence, by 1925;  
With Giovan Battista Gnecco, Genoa, by 1926;  
With Paul Bottenwieser, Berlin, September 1926 (according to the Berenson Fototeca);  
Private collection, Florence, 1984;  
Private collection, Monaco;  
From whom acquired by the present owner.

This recently rediscovered panel was painted by Sano di Pietro, one of the most prolific and successful Siennese artists of the fifteenth century. His production is always of a fine quality and refined technique, rich in decorative effects and characterized by a brilliant palette. He was at the head of a workshop that satisfied the demands of civic and religious institutions in the city, as well as those of private devotion. While he produced altarpieces, predellas, *biccherna* covers, and manuscript illuminations, he is perhaps best known today for his charming and intimate depictions of the Madonna and Christ Child, either alone or often surrounded by angels or saints, that adhere faithfully to the Siennese Trecento tradition.

Considered by some scholars as the quintessential representative of the mysticism

### LITERATURE

B. Berenson, *Italian Pictures of the Renaissance, Central Italian and North Italian Schools*, 3 vols, London 1968, vol. I, p. 373 (under Berlin, ex Bottenwieser);  
D. Sallay, *Corpus of Siennese Paintings in Hungary, 1420-1510*, Florence 2015, p. 104.

of Siennese *quattrocento* painting, this work in particular displays an extremely refined and very high level of craftsmanship, probably reinforced by his work as a miniaturist for major institutions like the *Opera Metropolitana di Siena*, and the monastery of Monte Oliveto Maggiore. In this small-scale devotional painting the Virgin appears in half-length in front of a gold background as she bends her head gently toward the Christ Child whom she supports on her right arm. The infant is dressed in a yellow tunic and a long red cloak. The delicate treatment of the faces, sharp nose, and pronounced chin of the Virgin are typical of the artist's style. Indeed, this small work is characteristic of Sano di Pietro's timeless style and among the best examples to remerge in years.





2

## LUCA SIGNORELLI

Cortona circa 1450 - 1523

Saint Nicholas of Bari saving three knights from execution

oil on panel  
10⅞ by 8¾ in.; 27 by 22.2 cm.

\$ 120,000-180,000

### PROVENANCE

Church of San Niccolò, Cortona, by 1508-1510 (first recorded in 1784, though recorded indirectly in 1583);  
Art market, Florence;  
Duke Georg II of Saxe-Meiningen (1826-1914), by 1897, said to have been acquired by him in Florence;  
Thence by descent in the Saxe-Meiningen family;  
By whom gifted to a private German collector, 1947;  
Thence by descent in the family until 2020.

### LITERATURE

B. Berenson, *The Central Italian Painters of the Renaissance*, London and New York 1897, p. 180;

This small panel by Luca Signorelli is an important recent rediscovery. Known only by description for much of the twentieth century,<sup>1</sup> it illustrates a scene from the life of Saint Nicholas of Bari, as told in the *Golden Legend* of Jacobus de Voragine. At the center of this crowded, colorful, and energetic scene is Saint Nicholas, robed in green and wearing his miter as the Bishop of Myra. Grabbing the raised sword from the hands of the writhing and grimacing executioner, he saves the three blindfolded and innocent knights kneeling before him.<sup>2</sup>

As first suggested by Laurence B. Kanter, this panel very likely once formed part of a *predella* for an altarpiece painted by Signorelli in about 1506-1510 for the confraternity church of San Niccolò in the artist's hometown of Cortona.<sup>3</sup> This portable and double-sided altarpiece, which remains *in-situ*, was used both on the altar and as a processional standard, one side of which showed the *Lamentation* and the other the *Virgin and Child Enthroned with Saints Peter and Paul*.<sup>4</sup> In 1784, the altarpiece and its *predella* were transferred from the suppressed church of San Niccolò to the nearby church of the Gesù. By the time the altarpiece was returned to the oratory of San Niccolò on 18 July

M. Crutwell, *Luca Signorelli*, London 1899, p. 133;  
G. Mancini, *La Vita di Luca Signorelli*, Florence 1903, p. 182;  
P. Lehfeldt and G. Voss, *Bau und Kunst-Denkmäler Thüringens: Herzogthum Sachsen Meiningen*, I.I, Jena 1909, p. 169;  
C. Bruschetti, "La chiesa di San Niccolò in Cortona," in *Annuario dell'Accademia Etrusca di Cortona*, XXI, 1984, pp. 13-64, especially p. 55;  
L. Kanter, "Some Later Altarpieces by Luca Signorelli," in *Studi di Storia dell'Arte*, 2, 1991, p. 88, note 24;  
T. Henry and L.B. Kanter, *Luca Signorelli: The Complete Paintings*, London 2002, pp. 223-224, under cat. no. 89;  
T. Henry, *The Life and Art of Luca Signorelli*, New Haven and London 2012, pp. 266-268.

1792 it had been separated from its *predella*, which was subsequently dismantled and dispersed. The present panel would have been joined by three other fragments by Signorelli.<sup>5</sup> One of these is lost, but two are preserved today in the High Museum of Art in Atlanta: *The Birth of Saint Nicholas* and *Saint Nicholas Rescuing Adeodatus*.<sup>6</sup>

We are grateful to Dr. Tom Henry whose letter of expertise (dated 22 July 2020) informed this entry. Laurence B. Kanter, to whom we are also grateful, has recently suggested a completion date of circa 1506 for this panel and its related altarpiece.

1. Laurence Kanter was the first to surmise the present panel's existence and relation to this *predella* series based on a detailed description of it published by Girolamo Mancini in 1903 when it was in the collection of Duke Georg II of Saxe-Meiningen.
2. J. de Voragine, *The Golden Legend: Lives of the Saints*, G. O'Neill (ed.), Cambridge 1914, p. 66.
3. Kanter 1991, p. 88.
4. Henry 2012, pp. 267-268, reproduced figs. 251 and 252. Both oil on panel, and each 152 by 175 cm.
5. The *predella* is described in the inventory taken upon the church's suppression in 1784 as "quattro quadretti con cornice dorata rappresentanti quattro miracoli di san Niccolò Vescovo di Mira autore Luca Signorelli." C. Bruschetti, *La Chiesa di San Niccolò in Cortona*, Cortona 1962, p. 10.
6. Inv. nos. 1958.53-54, both oil on panel, each 25.1 by 20.3 cm. Acquired by Samuel Kress from the Contini-Bonacossi collection, Florence, 1937, and gifted to the High Museum of Art in 1958.







3

## ALESSANDRO ALLORI

Florence 1535 - 1607

Portrait of Joanna of Austria (1547-1578), bust length, facing right

oil on copper  
6½ by 5 in.; 16.5 by 12.7 cm.

\$ 40,000-60,000

Datable to the second half of the 1560s, this small, jewel-like portrait painted on copper by the Florentine master Alessandro Allori captures the likeness of the young Joanna of Austria (1547-1578), Archduchess of Austria and later Grand Duchess of Tuscany. Born in Prague as the youngest child of the Holy Roman Emperor Ferdinand I of Austria and Anna of Bohemia and Hungary, Joanna married Francesco I de' Medici, Grand Duke of Tuscany, in Florence in December of 1565. Their union brought forth several children, including Eleanora and Marie de' Medici, the latter of whom became the queen of France.

The present picture relates to the types of portraits of Joanna painted by Allori and his workshop in the second half of the 1560s as a celebration of this important dynastic marriage. In many of these portraits, as in this one, the blue-eyed Joanna wears a sumptuous costume and magnificent jewels, many of which were commissioned from the Medici court

jewelers. The bejeweled garland in her hair, for example, made of precious stones of emerald and pearls and set into enameled mounts was likely manufactured in 1567. She also wears elegant strands of pearls, delicate urn-shaped earrings, and a large jeweled pendant of rubies and emeralds. The copper surface of this painting lends further brilliance to the stones as well as to the gilded details of her jewels and costume.

Other versions of this portrait type are known, including one very fine example on panel in the Williams College Museum of Art,<sup>1</sup> possibly the prototype of the series, one on panel in the Tesoro dei Granduchi in the Palazzo Pitti, and one on panel that appeared on the market the spring of 2016.<sup>2</sup>

We are grateful to Dr. Adriana Concin for her invaluable assistance in this catalogue entry.

1. Inv. no. 59.16, oil on panel, 43.5 by 34.8 cm.

2. Oil on panel, 47 by 38.1 cm. Sold ("Property from the Quarty Family"), Christie's, New York, 13 April 2016, lot 103, for \$209,000.



Actual size



4

## ATTRIBUTED TO HANS KAMENSETZER

c. 1440 - 1487

### CIRCA 1475-85

#### Virgin and Child Standing on a Crescent Moon

gilt, silvered and polychrome lindenwood  
height: 57 in.; 145 cm.

\$ 600,000-800,000

#### PROVENANCE

Private collection, Bolzano, Italy, until 2013;  
Private collection, United States.

This majestic sculpture of the Virgin and Child Standing on a Crescent Moon is an exceptional example of wood carving from the late Gothic period. It was most probably created by Hans Kamensetzer, a leading sculptor from the workshop of Nicolaus Gerhaert von Leyden (c.1420 - 1473), considered to be the most influential northern European sculptor of the 15th century. Like Gerhaert, Kamensetzer spent most of his working life in the Germanic regions, most notably Straßburg, Konstanz, and Vienna and his work is characterized by elaborate, vivid drapery. Swathed in a deeply carved mantel, resplendent with gilding, the present Virgin is posed with her right knee advanced, and her right hand raised slightly in a gesture of blessing or greeting.

The sculpture is particularly close to works by Hans Kamensetzer, perhaps Nicolaus Gerhaert's most important assistant and follower. Likely already a member of Gerhaert's workshop in Straßburg, Kamensetzer also moved to Vienna in 1471, probably at Gerhaert's impetus, and worked there until his own death in 1487. Kamensetzer's works are characterized by similar attentiveness to emotion and expressive drapery, but tend towards a highly elegant stylization of forms.

A close analogy for the poses in the present work is found in a small boxwood sculpture of the Virgin and Child attributed to Gerhaert's Viennese period, now in the Cloisters (fig. 1), but the elongated canon of proportions and the distinctly oblong





Fig. 1. Nicolaus Gerhaert von Leyden, *Standing Virgin and Child*, circa 1470, The Metropolitan Museum of Art, New York. Purchase, The Cloisters Collection and Lila Acheson Wallace Gift, 1996



Fig. 2. Attributed to Hans Kamensetzer, *Virgin and Child Standing on a Crescent Moon: the Hlohovec Nativity*, circa 1485, originally from Saint Martin's Cathedral, Bratislava, now in the National Gallery, Bratislava



face and pointed chin of the present carving find closer stylistic analogies in works connected to Kamensetzer's Viennese period. Many of the closest parallels were produced by Kamensetzer and his circle for locations to the east of Vienna in modern-day Slovakia (formerly the kingdom of Hungary). The high altarpiece for Saint Elizabeth's church in Košice, (1474-7) attributed to Kamensetzer, provides a compelling comparison (fig. 2). Significantly, the Virgin and Child on the Košice altarpiece also draws on the poses of the Cloisters statuette.

Two more sculptures from this group share the delicate features and expression of the Virgin and Child Standing on a Crescent Moon: the Hlohovec Nativity (c. 1485) and Annunciate Virgin (c. 1485), both originally from Saint Martin's Cathedral, Bratislava and now in the National Gallery, Bratislava. Finally, two works of Moravian provenance (also formerly part of the kingdom of Hungary) connected to Viennese production post-Gerhaert bear comparison with the

present work: a Virgin and Child on a Crescent (c. 1480-90) and an Annunciate Virgin (c. 1480-1500), both now in the Olomouc Museum of Art. The face of the Annunciate Virgin is particularly close.

Though all these related works show the influence of Kamensetzer, whether they were produced in imperial Vienna or the kingdom of Hungary remains under discussion. During this period works by artists operating in Vienna were in demand by the Hungarian court. King Matthias Corvinus of Hungary (1458-90), commissioned the high altar at Saint Elizabeth's, Košice and the high altar at Saint Martin's Cathedral, Bratislava. These artistic exchanges were given further impetus during Hungarian control of Vienna between 1485-90. Thus, although the present work bears a strong relation to Kamensetzer's Viennese production as well as that of his famous master, an exact localization is difficult to determine.

We are grateful to Dr. Anna Majeski for her assistance in the preparation of this entry.



5

## AMBROSIUS BENSON

Lombardy (?) late 15th century - before 1550 Bruges

Mary Magdalene holding an ointment jar

oil on panel  
27 by 19½ in.; 68.6 by 49.5 cm.

\$ 500,000-700,000

### PROVENANCE

Melzi collection;  
Marquis of Varese, Milan;  
With Fleischmann, Munich, about 1930;  
Edouard Jonas, New York, 1931;  
Dr. Alfred M. Frankfurter, New York;  
E.J. Magnin, New York;  
Richman Proskauer, New York;  
Thence by descent and acquired by the present collector,  
May 1994.

### LITERATURE

G. Marlier, *Ambrosius Benson et la peinture à Bruges au temps de Charles-Quint*, Damme 1957, pp. 193 and 307, no. 93, pl. XLV

As Georges Marlier notes in his monograph devoted to Ambrosius Benson, the Magdalene in this attractive painting is more the elegant grand dame of her day than penitent saint. Her beautiful figure derives from one of the sibyls in Benson's *Deipara Virgo* (Koninklijk Museum voor Schone Kunsten, Antwerp).<sup>1</sup> The design was evidently very popular as Benson used it on several occasions as a single sibyl, or as the Magdalene, either holding an ointment jar, as in this painting, or reading. An important example of the latter type was sold London, Sotheby's, 5 December 2018, lot 1. The versions that survive attest to the theme's popularity around 1530. Benson was one of the most popular, and prolific, painters of the Renaissance in the north, successfully fusing the art of his north Italian origins with the precision and delicacy of his Netherlandish peers.

The present work relates most closely in physiognomy and attributes to a painting of the *Magdalene holding an ointment jar* in the Groeningemuseum, Bruges, which Friedländer lists as the first version of this compositional type. Friedländer lists four versions in total, with a third of comparable

M.J. Friedländer, *Die Altniederländische Malerei*, vol. XI, Leiden 1933, vol. II, p. 145 cat. no. 274a;  
A.M. Frankfurter, "Thirty Five Portraits from American Collections," in *The Art News*, 16 May 1931, vol. XXIX, p. 4, reproduced;  
*Studio International*, March 1931, p. 4, reproduced in color on the cover;  
M.J. Friedländer, *Early Netherlandish Painting, The Antwerp Mannerists, Adriaen Ysenbrant*, Leiden 1974, vol. XI, p. 98, cat. no. 274a, reproduced, plate 174 (as present location unknown).

quality in Hampton Court. The beautifully refined spotted fur sleeves in the present composition are unique within this specific composition in which the Magdalene holds a jar of ointment, though is similarly found in the aforementioned Sotheby's 2018 variant where she holds a book.

A comparison between this Magdalene, Benson's sibyl in the Antwerp painting, and other images of the saint shows similarities in dress – notably the fur sleeves – as well as numerous differences. Most striking is the substitution of the headdress for the diaphanous confection worn by the Magdalene in the present work. Here, semi-transparent veils designed to off-set the fine detail of her hair and the effect of layered gauze are held in place by a gold-embroidered head band. Another distinctive feature of the work is the design of the jeweled brooch, with its prominent white pearls and large central stone, which differentiates it from other images of the Magdalene. For instance, the Bruges version features no pendant at all, but rather a more modest and simple gold necklace.

1. Marlier 1957, reproduced pl. XLIII; Friedländer 1974, vol. XI, no. 270, pl. 173.





△ 6

## PIETER VAN MOL

Antwerp 1599 - 1650 Paris

Diogenes with his lantern looking for an honest man

oil on panel  
29<sup>7</sup>/<sub>8</sub> by 32<sup>3</sup>/<sub>4</sub> in.; 75.9 by 83.2 cm.

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

### PROVENANCE

Lucien Bonaparte (1775–1840), 1st Prince of Canino and Musignano, Rome, by 1804 and until 1825 [Archivio di Stato di Roma (A.S.R.) 1804, Camerale II, Antichità e Belle Arti, busta 7, fasc. 204, in the Prima Sallone: "25. Diogene cercando uno uomo, tavola di piú figure, à mezzo corpo di Van-Mole"];

Baron James Mayer de Rothschild (1792–1868), or his son Baron Alphonse de Rothschild (1827–1905), Paris;

By whom offered, Paris, 18 January 1864 (where unsold);

Thence by descent until sold, New York, Sotheby's, 30 January 1997, lot 9;

There acquired.

### LITERATURE

G.A. Guattani, *Galleria del senatore Luciano Bonaparte*, Rome 1808, vol. 2, p. 29, cat. no. 85, reproduced;

*Choix de gravures à l'eau-forte d'après les peintures originales et les marbres de la Galerie de Lucien Bonaparte : cent*

This arresting Flemish Caravaggesque painting of *Diogenes looking for an Honest Man* is an unrivalled masterpiece from the brush of Pieter van Mol, a relatively unknown artist from the orbit of Rubens in Antwerp. Perhaps the reason for Van Mol's obscurity is the fact that he spent most of his career working in Paris and not in his native Antwerp. Born nearly eight months after Van Dyck in Antwerp in 1599, Van Mol likely apprenticed with Artus Wolffert,<sup>1</sup> and probably accompanied Rubens to Paris in 1625, when the master travelled there for the commission of the Medici Cycle in the Luxembourg Palace. Van Mol found success in Paris,<sup>2</sup> as he received many commissions in the French capital and became court painter to the King (1637) and Queen (1642) of France; in 1648 the painter was among the founding members of the *Académie Royale des Beaux-Arts*.

*quarante deux gravures*, Paris 1812, reproduced plate 11; R. Carloni, "Per una ricostruzione della collezione dei dipinti di Luciano's acquisti, vendite e qualche nota sul mercato antiquario romano," in M. Natoli (ed.), *Luciano Bonaparte: le sue collezioni d'arte, le sue residenze a Roma, nel Lazio in Italia (1804–1840)*, Rome 1995, p. 36, note 191, p. 40, cat. no. 25; M. Gregori, "La collezione dei dipinti antichi," in M. Natoli (ed.), *Luciano Bonaparte: le sue collezioni d'arte, le sue residenze a Roma, nel Lazio in Italia (1804–1840)*, Rome 1995, p. 361, cat. no. 243; B. Edelein-Badie, *Collection de tableaux de Lucien de Bonaparte, prince de Canino*, Paris 1997, pp. 81, 104, 225-26, cat. no. 153;

### ENGRAVED

Giovanni Folo (d. 1836) in *Galleria del senator Luciano Bonaparte*, Rome 1808, plate XI.

While Van Mol's *oeuvre* is replete with paintings of excellent quality, this picture is surely the artist's strongest work. It was a celebrated treasure in the collection of Lucien Bonaparte, who brought it from Paris to Rome during his self-imposed exile in The Eternal City. In a list of Bonaparte's collection compiled in 1804, the painting is described as hanging in the most important room, the "Prima Sallone." In the first catalogue of this collection from 1808, there appears an engraving after the painting by Giovanni Folo (fig. 1). Lucien then escaped to Britain in 1809 but returned to Rome after his brother's abdication in 1814. He retained his collection as long as he could, but financial pressures forced him to apply for an export permit for this painting in 1825. At that time the picture was almost certainly shipped back to Paris, where it was purchased by Baron de Rothschild and





Fig. 1. Giovanni Folo after Pieter van Mol, *Diogenes looking for an honest man*, from *Choix de gravures à l'eau-forte d'après les peintures et les marbres de la galerie de Lucien Bonaparte*, c. 1812, etching, The British Museum, London, inv. 1856.0308.342



Fig. 2. Pieter van Mol, *Head study of an elderly man*, oil on panel. Musée des Beaux Arts, Rouen.

remained in the Rothschild family for over 170 years, until its sale at Sotheby's New York in 1997, when it was purchased by the present owner.

Although this is Van Mol's masterpiece it fits into his *oeuvre* quite comfortably. A large painting by Van Mol in Orléans depicts the same subject and includes a similar grizzly and grey-bearded old man as the figure of Diogenes, again holding the lantern. In fact, the waves in the hair and beard in both portrayals are nearly identical, suggesting that Van Mol might have been working from a sketch after life that he prepared beforehand. A candidate for this sketch is the study in the museum in Rouen (fig. 2). The artist worked out this revision of the subject very carefully, as demonstrated by a preparatory drawing in Frankfurt, also at knee-length.<sup>3</sup>

As inspiration for the present painting, Van Mol could have recalled several sketches by Rubens. The bearded man on the far left could refer back to the first head on the left in Rubens' *Head Studies of Bearded*

*Man in Libourne*,<sup>4</sup> while the old woman in the center could have its roots in Rubens' *Study of an Old Woman*, which sold at Sotheby's London in 2017.<sup>5</sup> Finally, the bearded old man who served as the model of Diogenes harks back to several sketches by Rubens, such as the figure on the right in the double head study in Dayton.<sup>6</sup> In all of these borrowings Van Mol is not slavishly imitating Rubens. Instead, he is emulating the great master and seamlessly integrating these influences into a work that is entirely his own.

Diogenes of Sinope was an ancient Greek philosopher from the 4th century B.C. and founder of the Cynic school of philosophy; he despised wealth and would walk around Athens begging in public, openly criticizing those whom he encountered, and so it is said "paying homage to no one," not even Alexander the Great, whom he boldly asked to step aside, out of the path of his sunlight. His life was documented by his namesake, Diogenes Laërtius, in the *Lives of the Philosophers*, which appeared in an

Italian edition in Venice in 1611 (*Dell vite de' filosofi di Dioigenes Laertio*). In this text it is explained that Diogenes "walked around with a lantern by day and said, "I am looking for an [honest] man."<sup>7</sup> The narrative was only occasionally depicted in Flemish Baroque art,<sup>8</sup> although as we know Van Mol painted the story at least twice.

Although largely preserved in private collections for most of its history, this painting was copied on canvas, probably when the original was still in France in the 17th century, assuming that the artist brought it with him when he moved from Antwerp to Paris, or indeed if he executed the outstanding original during his French period.<sup>9</sup>

1. See M-L. Hairs, *Dans le sillage de Rubens. Les peintres d'histoire Anversois au XVIIe siècle*, Liège 1977, p. 227.

2. According to H. Vlieghe, *Flemish Art and Architecture 1585-1700*, Cambridge 1998, p. 44, the artist did not move to Paris until 1631. As Vlieghe indicates (p. 285, note 47) the celebrated series of paintings in the Church of St. Joseph of the Carmines in Paris, thought to be Van Mol's most important commission in the city, is actually by Abraham van Diepenbeeck.

3. Black chalk on paper, 14.8 by 18.8 cm. Graphische Sammlung, Städel Museum, Frankfurt, inv. no. 3234.

4. T. van Hout, *Corpus Rubenianum Ludwig Burchard, XX, Study Heads and Anatomical Studies*, London and Turnhout 2020, pp. 104-105, reproduced fig. 60.

5. Oil on panel, 50.2 by 40.6 cm. Sold London, Sotheby's, 5 July 2017, lot 54. One can also compare the old woman in the *Old Woman and a Boy in Candlelight* in the Mauritshuis, The Hague (see N. Büttner, *Corpus Rubenianum Ludwig Burchard, XII, Allegories and Subjects from Literature*, London and Turnhout 2018, pp. 368-380, reproduced fig. 235).

6. Oil on oak panel, 26 1/2 by 19 3/4 inches, Dayton Art Institute, Ohio, inv. no. 1960.82. See Van Hout 2020, cat. no. 12a, reproduced fig. 45. One can also compare the *Head Study of a Bearded Old Man* that recently sold at Christie's London, 8 July 2021, lot 3 (Van Hout 2020, pp. 192-193, cat. no. 72, reproduced fig. 248).

7. S. and R. Bernen, *A Guide to Myth & Religion in European Painting, 1270-1700*, New York 1973, p. 94; J. Hall, *Dictionary of Subjects & Symbols in Art*, New York 1974, p. 104.

8. See A. Pigler, *Barock-Themen*, Budapest 1974, pp. 389-390. See also E. McGrath, *Rubens's Subjects from History*, in *Corpus Rubenianum Ludwig Burchard*, London 1997, pp. 65-68, and A. Blankert, in *Dutch Classicism in seventeenth-century painting*, exhibition catalogue, Rotterdam 1999-2000, pp. 180-183.

9. Sale, Paris, Drouot-Richelieu, 12 December 2001, lot 16.



7

## GIOVANNI DI NICCOLÒ DE LUTERO, CALLED DOSSO DOSSI

Ferrara (?) circa 1490 - 1541/2 Ferrara

Portrait of a man in a black *beretta*

oil on panel  
25¼ by 19⅜ in.; 64.1 by 49.2 cm.

\$ 80,000-120,000

### PROVENANCE

Private collection, France, by 1956;  
With Jean Neger, Paris;  
In the collection of the present owners since before 1968.

### LITERATURE

R. Longhi, "Officina Ferrarese," in *Opere Complete*, V, 1956, p. 190;  
A. Mezzetti, *Il Dosso e Battista ferrarese*, 1965, pp. 56,  
footnote 136, pp. 106-107, cat. no. 141;  
F. Gibbons, *Dosso and Battista Dossi: Court Painters at  
Ferrara*, 1968, p. 188, cat. no. 41, reproduced, fig. 64 (as dated  
to the mid-1520s);

Dating to the mid-1520s, this intensely austere portrait of a man wearing a black *beretta* is a rare example of a painting of this genre by Dosso Dossi, a Ferrarese artist most recognized for his paintings of religious or secular subjects. Although a paucity of examples and information on Dosso's exploration of portraiture exists, he is recorded on occasion as having captured



Fig. 1. Dosso Dossi, *Portrait of a Man*, oil on canvas, Musée du Louvre, Paris, inv. no. 866

A. Ballarin, "Giovanni de Lutero, di Dosso Dossi," in *Le siècle de Titien. L'âge d'or de la peinture à Venise*, 1993, p. 469;  
A. Ballarin, *Dosso Dossi: La pittura a Ferrara negli anni del Ducato di Alfonso I*, 1994, vol. I, p. 342, cat. no. 439, reproduced, vol II, fig. 708;  
M. Lucco, in *Dosso Dossi: Court Painter in Renaissance Ferrara*, New York 1998, pp. 230, 243-245, cat. no. 48, reproduced in black and white (as Dosso Dossi?).

the likeness of leading families of the period, including the Este family and the daughters of Isabella of Aragon. Since first published by Longhi in 1956, this portrait has been consistently given to Dosso by art historians. Most recently, Mauro Lucco has attempted to put order to the group of portraits given to Dosso.<sup>1</sup> He considers the present picture, along with the *Portrait of a Man* in the Louvre (fig. 1),<sup>2</sup> as central to the understanding of Dosso's corpus of portraits, which remains today a still evolving question. Lucco draws further visual parallels in his entry to other secular works by Dosso, including the figures in the artist's ceiling roundel from the Camera del Poggiolo (circa 1524-1526)<sup>3</sup> as well as with some of the characters in his famed set of seven allegorical rhomboids likely painted for Duke Alfonso's bedroom.<sup>4</sup>

An old label on the reverse of the painting ascribes the painting to Dosso but describes it as a "supposed portrait of Christopher Columbus," an unlikely identification for the sitter. Although the identity of this mysterious sitter remains unknown, it seems most plausible that he is someone from the Ferrarese court.

We are grateful to Mauro Lucco for his assistance in the cataloguing of this lot.

1. For a full discussion, see Lucco, 1998, pp. 229-230, and cat. nos. 44-49.
2. Lucco 1998, pp. 235-236, cat. no. 45, reproduced. Oil on canvas, 95 by 77 cm.
3. Lucco 1998, pp. 187-190, cat. no. 32.
4. Lucco 1998, pp. 158-170, cat. no. 26, in particular cat. no. 26c.





8

## TADDEO DI BARTOLO

Siena 1362/3 (?) - after 1422

A Crucifixion with the Virgin, Saint John the Evangelist and a female donor figure

the reverse of the panel with export seals, the first *Dog[an]a di Pisa* and the second inscribed *MINIST...ONE...DIE...RENDITE*<sup>1</sup>  
a predella, tempera on panel, gold ground  
11½ by 18½ in.; 28.5 by 47.3 cm.

\$ 100,000-150,000

### PROVENANCE

Palazzo Gentili, Viterbo;  
Anonymous sale, Milan, Finarte, 4 June 2008, lot 206;  
Anonymous sale, Paris, Artcurial, 21 June, 2010, lot 61 (as  
Taddeo di Bartolo and Workshop);  
There acquired.

### EXHIBITED

Perugia, Galleria Nazionale dell'Umbria, *Taddeo di Bartolo*,  
7 March - 7 June 2020, no. 33.

### LITERATURE

B. Berenson, *Italian pictures of the renaissance: a list of the  
principal artists and their works, with an index of places*,  
Oxford 1932, p. 554;  
B. Berenson, *Pitture italiane del rinascimento; catalogo dei  
principali artisti e delle loro opere, con un indice dei luoghi*,  
Milan 1936, p. 476;

First published by Bernard Berenson in 1932, this spare  
and evocative Crucifixion has been considered a work by  
Taddeo di Bartolo by all subsequent scholars, although  
some have dated it to his later career. Most recently,  
however, Gail Solberg proposed a dating of *circa* 1400,  
about the time of Taddeo's return to his native Siena after  
travelling likely to Padua, as well as Genoa and Pisa.<sup>2</sup>  
The size and format suggest that it is a *predella* for an  
altarpiece. Unlike other examples of this theme painted  
by the artist (such as those examples in Avignon, Paris  
and Copenhagen), this panel pares the narrative down  
to its key players, with Christ surrounded not by crowds  
but by his mother, the mourning Virgin, and his favored  
disciple, Saint John the Evangelist. Two mourning  
angels painted in blue materialize on either side of the  
cross, and the diminutive figure of a woman, no doubt  
the patron, is kneeling at left.

While it is at present not possible to securely connect  
this panel with a known commission, an old customs seal  
from Pisa on the reverse of the panel ("*Dog[an]a di Pisa*")  
has lead Solberg to hypothesize a possible connection

P. Toesca, *Storia dell'arte italiana, Il Trecento*, Turin 1951,  
p.602, n.120 (as dated before 1400);  
S. Symeonides, *Taddeo di Bartolo*, Siena 1965, pp. 35-36,  
198, reproduced plate IIIa (as a late work by the artist);  
B. Berenson, *Italian Pictures of the Renaissance. Central  
Italian and North Italian Schools*, London 1968, p. 423;  
G. Chelazzi Dini, *Il Gotico a Siena*, exhibition catalogue, Siena  
1982, p. 337, cat. no. 121 (as a late work comparable to the  
Crucifixion in the Pinacoteca Nazionale, Siena, inv. no. 122);  
G.E. Solberg, *Taddeo di Bartolo his life and work*, PhD. New  
York University, Ann Arbor, 1991, pp. 1352-1355, reproduced  
fig. 294 (known only from black and white photographs, as  
workshop of Taddeo di Bartolo, *circa* 1405-1410);  
G. Solberg, *Taddeo di Bartolo*, exhibition catalogue, Milano,  
2020, pp. 236-237, cat. no. 33, reproduced p. 237; English  
translation of the text, pp. 370-371 (as dated *circa* 1400).

to a project in that city. The inclusion of a female donor  
figure is suggestive, as Taddeo had women patrons in  
Pisa, most significantly Datuccia Sardi, for whom he  
painted a polyptych of the Madonna of Humility in 1395  
for the church of San Francesco, as well as frescoes.  
Taddeo also worked in the Sardi family parish church  
at San Martino and the nearby convent of the Poor  
Clares (Santa Chiara Novella) for whom he painted an  
altarpiece, *circa* 1397. Solberg suggests that this *predella*  
could also be connected to that complex, for which she  
has proposed the panel of the *Madonna of Humility* in  
the Lindenau-Museum, Altenberg (inv. no. 62) as the  
candidate for the central panel; however, the relative  
sizes of the two may argue against this. Thus, while all  
these connections must remain tentative at present, what  
is clear is that this *Crucifixion* dates the final years of  
the *trecento* or first of the *quattrocento*, during Taddeo's  
period of greatest artistic achievement.

1. This is likely a seal for the Regie Rendite, the bureau overseeing the  
customs in the Granduchy of Tuscany, up until reunification  
2. In a private communication, she suggests a dating of  
1395-1400.







9

## LORENZO VENEZIANO AND WORKSHOP

active in Venice circa 1356 - 1379

### Madonna and Child

tempera on panel, gold ground, unframed  
14 by 9¼ in.; 35.6 by 23.5 cm.

\$ 40,000-60,000

#### PROVENANCE:

Anonymous sale, Ratingen, Auktionshaus Angerland;  
There acquired.

Lorenzo led a busy workshop in the third quarter of the fourteenth century, and commissions for small devotional panel paintings like the present lot always involved workshop participation. The Gothic arched framework surrounding the Madonna is typical of Lorenzo and can be found in larger examples such as the *Madonna of the Rosary* fresco from 1356 in the Chiesa di Santa Anastasia, Verona. A further detail highlighting the Gothic influence on the artist is the large, bejeweled morse clasped on the Madonna's blue mantle.





10

## GIOVANNI BELLINI

Venice 1435/40 - 1516

The Madonna and Child at a Ledge with an Apple: "The Philips Madonna"

tempera and oil on panel, gold ground  
30¼ by 20⅞ in.; 76.8 by 53 cm.

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

## PROVENANCE

With Dowdeswell Gallery, London, before 1888;  
Charles Loeser, Florence, 1888;  
From whom acquired by Julius Böhler, Munich, 1913;  
From whom acquired by Dr. Anton F. Philips, Eindhoven  
(1874–1951);  
Thence by descent to the present owner.

## LITERATURE

S. Reinach, *Répertoire des Peintures du Moyen Age et la Renaissance (1289 - 1580)*, vol. III, Paris 1910, p. 437, reproduced no. 1 (as early Bellini, according to Bernard Berenson);  
G. Gronau, *Giovanni Bellini; des Meisters Gemälde*, Stuttgart 1930, p. 16, reproduced p. 200, note 16 (as by Bellini, related to the Kessler Madonna in Amsterdam);  
L. Dussler, *Giovanni Bellini*, Frankfurt 1935, p. 156;  
R. van Marle, *The Development of the Italian Schools of Painting*, vol. XVII, The Hague 1935, p. 209 (possibly an early work by Bellini on the basis of photographs);  
C. Gamba, *Giovanni Bellini*, Paris 1937, p. 194, cat. no. 3 (as a replica of a lost original by the young Bellini);  
L. Coletti, "Revisione della Storiografia Belliniana," in *Vernice*, 4, 1949, p. 10;  
L. Dussler, *Giovanni Bellini*, Vienna 1949, p. 65 (reminiscent of a Bellinesque model);  
B. Berenson, *Italian Pictures of the Renaissance: Venetian*

*School*, vol. I, 1957, p. 31 (as by Bellini);  
F. Heinemann, *Giovanni Bellini e i Belliniani*, Venice 1959, vol. I, p. 203, cat. no. S 824, reproduced vol. II, p. 640, fig. 736 (as known only by photograph, a Venetian school painting, and dating it later, noting that the infant was "too human" for an early work);  
T. Pignatti, *L'opera completa di Giovanni Bellini*, Milano 1969, p. 95, reproduced no. 78, reproduced;  
M. de Bondt-Somer in H.W. van Os, et al, *The Early Venetian Paintings in Holland*, Maarssen 1978, pp. 27-28, reproduced fig. 17;  
A. Conti, "Giovanni nella bottega di Jacopo Bellini," in *Hommage à Michel Laclotte: Etudes sur la Peinture du Moyen Age et de la Renaissance*, Paris 1994, p. 264;  
J. Paris, *L'atelier Bellini*, Paris 1995, p. 204;  
M. Lucco, "Giovanni Bellini: his early years highlighted," in *The Philips Madonna by Giovanni Bellini*, The Hague 2017, pp. 14-29;  
M. Lucco, "Un'opera dimenticata di Giovanni Bellini (e qualche considerazione sulla sua data di nascita)," in *Giovanni Bellini: "...il migliore nella pittura"*, conference proceedings at the Fondazione Giorgio Cini, Venice 2019, pp. 13-15, reproduced p. 6, fig. 5, detail of IRR reproduced p. 10, fig. 7 (as "una sua opera cardine," datable to 1460-1462);  
M. Lucco, P. Humfrey, and G. C. F. Villa, *Giovanni Bellini: Catalogo Ragionato*, Treviso 2019, cat. no. 3, pp. 290-291, reproduced p. 81, fig. 3 (as by Giovanni Bellini, painted circa 1459-1460);  
P. Humfrey, *Giovanni Bellini*, Venice 2021, pp. 35-37, reproduced figs. 21 and IRR fig. 22 (as by Giovanni Bellini, dated circa 1460).

"[Giovanni Bellini], most excellent painter...who is famous throughout the world, and even as aged as he was, painted with excellence..."

Marin Sanudo, 1516.<sup>3</sup>





Fig. 1. Giovanni Bellini, the present *Madonna and Child*, circa 1890/1900.

Giovanni Bellini, more than any other Venetian painter of his generation, realized the full artistic potential of the Renaissance, becoming in a real sense the father of the golden age of Venetian painting. In addition to numerous “belliniani”—apprentices who would later become independent masters in their own right—he trained some of the greatest artistic geniuses of the early sixteenth century. Cima da Conegliano, Lorenzo Lotto, Sebastiano del Piombo and, most importantly, Titian, were all pupils of Bellini. His long career charts the progress of Venetian painting from a late gothic to a modern, classical style, without which the masterpieces of Giorgione and Titian would not have been possible.

Of all the subjects favored by Giovanni Bellini, his depictions of the Madonna and Child have been perhaps the most prized by collectors. This *Madonna and Child* is a key early work by the artist. It has been dated by Mauro Lucco to circa 1460, just after Bellini set up an independent workshop in 1459 in the parish of San Lio, near the Rialto Bridge. Even at this early date, Bellini’s progressive approach to the subject is evident. The gold ground on which the image is painted represents a conservative trend still prevalent in Venetian painting in the mid-fifteenth century, espoused by the rival Vivarini family of painters; it harkens back to Venice’s enduring relationship with the art of the Greek east. However, the dynamism of the pose of the figure of the infant Christ in this

painting demonstrates Bellini’s awareness of the “new style” being formulated throughout Italy. The composition echoes the terracotta reliefs of this same theme by Donatello, whose own work had made such an impression in Venetian artistic circles during the previous two decades. Indeed, Mauro Lucco has recently connected the pose of the *bambino* with that of one of the putti in the so-called “Trono di Saturno,” a pair of ancient reliefs that decorated an archway between Piazza San Marco and the Frezzaria which furnished inspiration not just for Donatello, but also Mantegna, Titian and Sansovino.<sup>2</sup>

While known to scholars, this *Madonna and Child* has been largely inaccessible for the last century. It was acquired by Anton Philips (1874-1951), the great entrepreneur and co-founder of Royal Philips Electronics from the famous Munich dealer, Julius Böhler, after which it has remained in the family’s collection.<sup>3</sup> Most modern scholars have known it only through old black and white photographs, likely taken when the painting was in the collection of Charles Loeser in Florence, or shortly thereafter. The earliest images of the painting show later enhancements, likely made in the 19<sup>th</sup> century (fig. 1): a band of *pseudo-kufic* decoration interspersed with pearl rosettes was along the edge of the Virgin’s mantle (indeed, a small section of this has been purposefully left at foot of the Infant Christ lower right). The plain, mulberry tunic of



Fig. 2. Giovanni Bellini, *Madonna and Child*, Gift of The Ahmanson Foundation (M.85.223), Los Angeles County Museum of Art.

the Madonna was also covered with a pomegranate/damask design. These later additions were removed in the first half of the twentieth century, to reveal the artist’s original intent. However, these accretions no doubt caused some confusion amongst scholars who were studying the picture only in photographs. Except for the engraved reproduction of the image published by Salomon Reinach, the painting was only reproduced in print by Gronau in 1930, who himself commented he had never seen the original. This inaccessibility led to a wide variety of opinions on the painting, from variations in dating, to the painting being a studio work, and even a suggested attribution to Bellini’s contemporary, Lazzaro Bastiani by Anchise Tempestini.<sup>4</sup> Federico Zeri rejected that assertion, and considered it to be from the “*stretto ambito di Giovanni Bellini*,” while Jean Paris restituted the painting to Giovanni Bellini himself. Bernard Berenson, presumably one of the few scholars who had seen the painting first hand when it was in the Loeser collection in Florence, had already given it to the young Bellini, according to Reinach in 1910, and it appears in his 1957 lists.

Most recently, in writing his definitive *catalogue raisonné* on the works of Bellini, Mauro Lucco was able to examine the painting firsthand in February 2016 together with Peter Humfrey after its recent restoration. Like Berenson, Lucco considers this an early work, and places it at the very beginning of

Bellini’s canon. He notes that the photographs he had himself previously seen were not indicative of the painting’s “level of quality and invention.” Stylistically, it reflects the moment when the young Bellini, still influenced by Jacopo, is beginning to “*trovare la sua propria strada*.”<sup>5</sup> It would appear to date to slightly later than a *Madonna and Child* in the Los Angeles County Museum of Art (inv. no. M.85.223) which has generally in the past been given to Jacopo Bellini, but which he and Humfrey now consider to be by the young Giovanni (fig.2). The facial type of the Madonna and especially of the Infant Christ in both works are clearly analogous. However, the present panel would appear to antedate other *Madonne* by Bellini, including ones in the Rijksmuseum, Amsterdam<sup>6</sup> and the Gemäldegalerie, Berlin<sup>7</sup> showing a similar approach to the subject, with the Virgin standing at a parapet, an apple emblematic of the original sin placed on the ledge in the front right foreground.

1. As translated, “Zuan Belin, optimo pytor, [...] la cui fama è nota per il mondo, et cussi vecchio come l’era, dipenzeva per excellentia...” Marin Sanudo, 1516.  
 2. Lucco 2019, p. 291; *La Primavera del Rinascimento*, exhibition catalogue, Palazzo Strozzi, Florence 2013, p. 342.  
 3. The Berenson archive at I Tatti states that the painting was with Steinmeyer in New York in 1914, but as Julius Böhler and Fritz Steinmeyer worked closely together and formed a partnership in the early 1920s, it seems likely that this was a painting that they were working on together.  
 4. Bondt-Somer 1978 notes that this was suggested orally.  
 5. Lucco 2019, p. 290 [“to find his own way”].  
 6. Inv. no. A 3287.  
 7. Inv. no. 1177.



11

## FRA DIAMANTE

Terranuova circa 1430 - after 1492

The Madonna and Child with Three Angels: "The Benson Madonna"

tempera on panel  
29 7/8 by 20 5/8 in.; 75.9 by 52.5 cm.

\$ 300,000-500,000

### PROVENANCE

William Graham (1817-1885), 35 Grosvenor Place, London, before 1882 (as Filippo Lippi);  
His deceased sale, London, Christie's, 8 April 1886, lot 340 (as Filippo Lippi);  
There acquired by Robert Henry Benson (1850-1929), London, until at least 1895 (as Fra Diamante);  
With Duveen Brothers, Paris (as School of Filippo Lippi);  
From whom acquired by Commendatore Paolo Gerli, Milan, 4 September 1934;  
From whom purchased by a Swiss private collector, 1936, and by descent until 2000s;  
Acquired by a European private collector, 2000s;  
By whom sold, New York, Sotheby's, 24 January 2008, lot 39 (as Fra Diamante);  
There acquired.

### EXHIBITED

London, Royal Academy of Arts, *Exhibition of Works by the Old Masters*, 1875, no. 185 (as Filippo Lippi), lent by Graham;  
London, Royal Academy of Arts, *Exhibition of Works by the Old Masters*, 1895, no. 151 (as Florentine School), lent by Benson;  
Manchester, City Art Gallery, *Loan Exhibition of the Benson Collection of Old Italian Masters*, April 27 - September 3, 1927, no. 70 (as Fra Diamante);

Fra Diamante was raised in the Carmelite convent in Prato, though he never actually took the habit of the Carmelites but was rather a Vallombrosan monk by 1460, when he is listed as "Don Diamante." The Vallombrosians belonged to a branch of the Benedictine Order, deriving their name from their abbey outside Florence. Diamante is also mentioned as Fra Filippo Lippi's *garzone* in 1454 and worked with his teacher on the frescoes of the main chapel of the Prato Cathedral between 1452/3 - 1465. He became Lippi's primary assistant and collaborated with his master frequently. Indeed, toward the end of Lippi's career, Diamante completed some of Lippi's works, making attributions difficult, and the present lot was thought to be the work of Lippi until Berenson recognized it as by Fra Diamante.<sup>1</sup>

One important collaborative project between Lippi and Fra Diamante is the mural cycle dedicated to the

Prato, Museo di Palazzo Pretorio, *Da Donatello a Lippi: officina pratese*, 13 September 2013- 13 January 2014, no. 6.4 (as Fra Diamante).

### LITERATURE

*Catalogue of Pictures Ancient and Modern [Graham Collection]*, London 1882, p. 10, cat. no. 213 (as Filippo Lippi);  
G. Gronau, in *Repertorium für Kunstwissenschaft*, vol. XVIII, 1895, p. 228;  
A. Graves, *A Century of Loan Exhibitions 1813-1912*, London 1913, vol. I, p. 347 (as Florentine School), and vol. II, p. 710 (as Filippo Lippi);  
*Catalogue of Italian Pictures at 16 South Street, Park Lane, London and Buckhurst in Sussex, Collected by Robert and Evelyn Benson*, London 1914, p. 33, cat. no. 18 (as Fra Diamante);  
*Loan Exhibition of the Benson Collection of Old Italian Masters*, exhibition catalogue, Manchester 1927, p. 24, no. 70;  
B. Berenson, *Italian Pictures of the Renaissance. Florentine School*, vol. I, London 1963, p. 59;  
I. Tronconi, in *Da Donatello a Lippi: officina pratese*, edited by A. De Marchi and C. Gnoni Mavarelli, exhibition catalogue, Milan 2013, pp. 208-09, no. 6.4;  
I. Tronconi, in *The Alana Collection, vol. III: Italian Paintings from the 14th to 16th Century*, edited by S. Chiodo and S. Padovani, Florence 2014, no. 11, pp. 73-78, reproduced in color p. 75 and color detail p. 76.

Virgin in the apse of the cathedral of Santa Maria dell'Assunta in Spoleto, begun in 1466 and completed by Diamante alone after Lippi's death in 1469.<sup>2</sup> Luciano Bellosi and later Isabella Tronconi have proposed areas in which Fra Diamante's hand can be seen in the frescoes, and that similarities with these frescoes can be used to identify his hand in other works, such as the present lot. In particular, the Christ Child in the *Nativity* in Spoleto shares with the present Christ Child a round head, "herculean" proportions, chubby legs, and foreshortened hands. Tronconi dates the present lot to the 1470s, after Diamante's return from Spoleto, when he was fully under the sway of the Francesco di Stefano, called Pesellino. His style here is very smooth and the gemstones on the Virgin's robe are treated with extra attention.

1. Berenson 1927, p. 24.

2. Tronconi 2014, p. 74.





12

## BARTOLOMEO VIVARINI

Active in Venice 1450-1491

### Madonna and Child

signed on the ledge lower center .B°. VIVAR . DA . M.  
oil on panel  
27½ by 20¾ in.; 70 by 51.8 cm.

\$ 80,000-120,000

#### PROVENANCE

Erhardt collection, Berlin;  
With Agnews, London, by 1929;  
With French & Co., New York, by February 1955 (according to  
an annotation in the Villa I Tatti archive);  
From whom acquired on 7 August, 1968 by Marcel Bich,  
Paris, France;  
From whom acquired by the present owner.

Bartolomeo Vivarini, with his older brother and nephew Alvise, was a dominant figure of Venetian painting in the second half of the fifteenth century, rivaling the Bellini family. Based in Murano, they produced works for local patrons as well as further afield, providing altarpieces for churches in Istria, the Marches and even Apulia.

This engaging Madonna and Child is typical of the paintings that Bartolomeo Vivarini produced for household devotion. The Virgin is shown against a cloth of honor with a rocky landscape in the distance and behind a ledge upon which the artist has signed his name. His linear style, which was influenced in his youth by Mantegna, is still evident. However, this work appears to respond to the innovative treatment of this subject by Giovanni Bellini in the 1470s. This panel dates most likely to circa 1480/85, and it is stylistically related to two dated works of 1481—one in the Legion of Honor in San Francisco (inv. no. 54459) and one in the Galleria Sabauda in Turin (inv. no. 160)—as well as an undated painting of circa 1480 in the Philadelphia Museum of Art (inv. no. 157).

#### LITERATURE

R. van Marle, *The Development of the Italian Schools of Painting*, The Hague, 1923-38, vol. XVIII (1936), p. 131;  
R. Pallucchini, *I Vivarini (Antonio, Bartolomeo, Alvise)*, Venice 1962, p. 128, cat. no. 206, reproduced fig. 206.





13

## GIOVANNI ANTONIO BAZZI, CALLED SODOMA

Vercelli 1477 - 1549 Siena

## Madonna and Child with Saints Jerome and Catherine of Siena

inscribed in brush on the reverse of the panel in a 17<sup>th</sup>/18<sup>th</sup> century hand: *Ope[ra] [d/]e Sodo[m/]A/ del..DIM[ORA?]/ PiCCOLOM[I]NI* and with an inventory number 96

oil on panel

32 by 24 in.; 81.3 by 61 cm.

\$ 300,000-500,000

## PROVENANCE

Probably, Piccolomini collection, Siena (according to the inscription on the reverse);

W.D. Clark, London;

By whom sold, London, Sotheby's, 26 November, 1958, lot 27

(as by Sodoma, "The Holy Family with St. Clare");

Acquired by the present owner circa 1980.

The preeminent artist in Siena in the opening years of the sixteenth century, Giovanni Antonio Bazzi, called Sodoma, was a painter of considerable versatility and inventiveness, producing altarpieces, allegories, pictures of mythological and classical subjects, important works in fresco for both secular and ecclesiastical patrons, and even paintings for funeral biers (*testate di cataletti*).

This elegant *Madonna and Child with Saints Jerome and Catherine of Siena* exemplifies the type of painting that Sodoma produced for private devotion. Half-length *sacre conversazioni* were popular in Siena from the mid-15<sup>th</sup> century and in the present panel Sodoma continued that tradition in an updated form. The central figures of the Madonna and Child betray the artist's awareness of both Leonardo and Raphael, the latter of whom he knew in Rome. The Madonna and Child are flanked by Saint Jerome, identifiable by the scarlet drapery and the snout of his lion at lower left, and by the plaintive figure of Saint Catherine of Siena at right. The dark background is used to strong effect, emphasizing the emotion of the scene, where the two saints hold out crosses to the still infant Christ.

The inclusion of Catherine of Siena would have especially appealed to a local audience. Indeed, the still legible but partially indistinct inscription written by brush in a seventeenth or eighteenth century hand on the reverse of the panel suggests its early Siennese provenance: *Ope[ra] [d/]e Sodo[m/]A/ del..DIM[ORA?]/ PiCCOLOM[I]NI*. Several branches of the Piccolomini family in Siena had works by Sodoma, although it is difficult to connect this panel to a specific family member.<sup>1</sup>

This painting should date to Sodoma's maturity, circa 1530. The figural type of the Madonna and Child recalls that in the *Adoration of the Magi* commissioned by the Arduini family for the church of Sant'Agostino in Siena which was *in situ* before 1533.<sup>2</sup> Certainly, the figure of Saint Catherine is reminiscent of the same saint and her fellow Dominican nuns in the frescoes painted by Sodoma in 1526 for the Chapel of Saint Catherine in the Basilica of San Domenico, Siena.

1. In an inventory made in 1678 after the death of Orazio Piccolomini, there is an entry for a "*Madonna, Giesù, Sta. Cat. a et altro Santo di buonis. ma mano*" with no attribution to an artist other than to note the quality. The measurements are given as "*alto c. a un braccio la pittura e 3/4 largo*" which is rather smaller than the present panel, although throughout the inventory they appear to be rather approximate overall (hence the "circa" listed on most entries where measurements are given).

2. See A. Hayum, *Giovanni Antonio Bazzi—"Il Sodoma,"* Ph.D. diss., 1968, published 1976, pp. 211-212.





◇ ◦ 14

## ALESSANDRO DI MARIANO FILIPEPI, CALLED SANDRO BOTTICELLI

Florence 1444/5 - 1510

The Man of Sorrows

inscribed along the neckline of Christ's robe: [CHR]ISTO/ JESVNAZAR/ ENOR[...]

tempera and oil on panel  
27<sup>1</sup>/<sub>8</sub> by 20<sup>3</sup>/<sub>4</sub> in.; 69 by 51.4 cm.

**Estimate Upon Request**

### PROVENANCE

Adelaide Kemble, later Mrs. Edward John Sartoris (1815–1879), Rome and Warnford Park, Bishop's Waltham, Hampshire;  
Thence by descent to her great-granddaughter, The Hon. Pamela Margaret Stanley, later Lady Cunynghame of Milncraig (1909–1991), London;  
By whom sold, London, Sotheby's, 27 November 1963, lot 9, for £10,000 (as Alessandro Filipepi, called Botticelli);  
There acquired by Butler as agent for the present owner.

### EXHIBITED

Frankfurt am Main, Städel Museum, *Botticelli: Likeness, Myth, Devotion*, 13 November 2009 – 28 February 2010, no. 78; Requested for the forthcoming exhibition, Minneapolis, Minneapolis Museum of Art, *Botticelli and Renaissance Florence: Masterworks from the Uffizi*, 15 October 2022 – 8 January 2023.

### LITERATURE

R. Lightbown, *Sandro Botticelli*, London 1978, vol. II, under cat. no. C49, p. 142 (listed under "Workshop and school pictures");  
B. Eclercy, in *Botticelli: Likeness, Myth, Devotion*, exhibition catalogue, Frankfurt 2009, pp. 354–357, no. 78, reproduced in color and as a detail on p. 252 (as Botticelli);  
S. Nethersole, "Exhibitions: Botticelli, Frankfurt," in *The Burlington Magazine*, CLII, no. 1283, February 2010, p. 128 (as workshop of Botticelli, an opinion he has recently revised following first-hand inspection; see below);  
D. Ekserdjian, "Leonardo's *Salvator Mundi* and the Dramatic Close-up," in *Leonardo da Vinci Salvator Mundi*, Christie's, New York, 15 November 2017, pp. 130–131, reproduced in color on p. 131 (as Sandro Botticelli).

Profoundly arresting and highly original, Sandro Botticelli's *Man of Sorrows* is a defining masterpiece from the artist's late career. Dating to the cusp of the sixteenth century, this painting enriches our understanding of a Florentine artist best known for his beautiful Madonnas, captivating portraits, and enchanting allegorical and mythological scenes. After the political and religious uprisings in Florence in the 1490s, a notable shift occurred in Botticelli's pictorial language, and his works became more somber and spiritual in character. Although religious in subject, this painting has a strikingly realistic quality that imparts the individuality of a portrait. Christ's two distinct natures as both perfectly divine and perfectly human find their fullest expression here, a testament to the prodigious talents of one of the greatest artists of the Italian Renaissance. An important rediscovery, this picture comes to light as scholars argue for a more nuanced reading of Botticelli's work in the context of his own spirituality and a fuller understanding of the creative impulses that led to the innovative masterpieces of his late years.



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## THE MAN OF SORROWS

In Botticelli's *Man of Sorrows*, the viewer encounters Christ wearing a pleated crimson robe in a strictly frontal pose, set against a somber, dark background. His half-length figure, nearly life-size, fills the composition; his long, flowing auburn hair frames his brightly illuminated and sensitively modeled face. Delicate drops of blood from the sharp tendrils of his crown of thorns trickle into the softly reddened areas around his slate gray eyes, his gaze at once both sorrowful and serene. A closely trimmed beard sets off his high cheekbones, strong jaw-line, and thin upper lip, ever so slightly raised, as if parted to speak. With tightly bound arms and wrists, he crosses his hands in front of his chest, displaying to the viewer the wounds of the Crucifixion on his hands and at his side. Though nearly imperceptible, the delicate asymmetries in the picture further imbue it with a palpable sense of immediacy and remarkable psychological depth, particularly in the faint irregularity of the position of Christ's eyes, and even more so in the gentle lean of his head to the left, a slightly straining muscle in his neck suggesting he has perhaps only just shifted position.

The delicate halo of angels painted *en grisaille* and orbiting Christ's head is perhaps the painting's most distinctive feature. Clothed in billowing fabrics, their graceful figures contrast markedly with the crown of long, sharp, blue-green thorns. All but one angel shield their grief-stricken faces from the sight before them, as they hold the *Arma Christi*, or the instruments of Christ's Passion that symbolize his death and suffering. Botticelli captured each of these implements in naturalistic colors and with meticulous detail. On the left is the ladder that features in the Raising of the Cross and the Descent; the scourge used to flagellate Christ; and the lance with which he was stabbed; on the right is the column to which Christ was bound and flogged; as well as the pincers used to draw out the nails; finally the sponge soaked in vinegar and fixed to a pole that is offered to Christ before his death. Crowning the design at the top is the cross, which is prominently positioned above Christ's head as a symbol of his sacrifice, but also

as the universal emblem of the Christian religion. A trio of angels connected by the elegant, serpentine lines of a ribbon-like cloth—possibly the shroud to wrap Christ's body for burial—is arranged around the cross: the central figure kneels in reverence before it; the one at left holds up the three nails used to fasten Christ's hands and feet to the cross; and the angel on the right may have once held the hammer to drive in these nails.<sup>1</sup> The most conspicuous omissions from the *Arma Christi* are the chalice used to catch Christ's redeeming blood as well as the *sudarium*, or veil, used by Saint Veronica to wipe the sweat from Christ's brow as he bears his cross to Calvary. The viewer is left to imagine these in the hands of one of the angels hidden, or partially hidden, from sight, including the one whose foot appears from behind Christ's hair at right.

Indeed, in Botticelli's conception, the Passion is further evoked by two accessories: the crown and the rope used by the soldiers for his arrest, rendered here as doubled loops that bind Christ's upper arms and wrists, as well as a variation of the words of the *titulus* from the cross (INRI: *Iesus Nazarenus Rex Iudaeorum*, or Jesus the Nazarene King of the Jews) partially inscribed on the neckline of his robe: [CHR]ISTO/ JESVNAZAR/ ENOR[...].

In this painting, Botticelli seamlessly blends Christ's divinity and humanity into one, or in other words, his dual nature as both fully God and fully man. The directness of the image—above all the piercing quality of Christ's gaze—evokes secular imagery and portraiture in such a way that it elicits a powerful and discernible response. Concurrently, the close-up view presents the head and torso of Christ displaying three wounds: those in his hands from when he is nailed to the cross and the wound in his right side inflicted with a lance by one of the soldiers after his death. Thus, the viewer is invited to contemplate simultaneously the Crucifixion, Redemption, and Resurrection. The intense religious experience elicited in the mind of the viewer by the sheer physical presence of the crucified Christ illuminates both his humanity and his divinity.

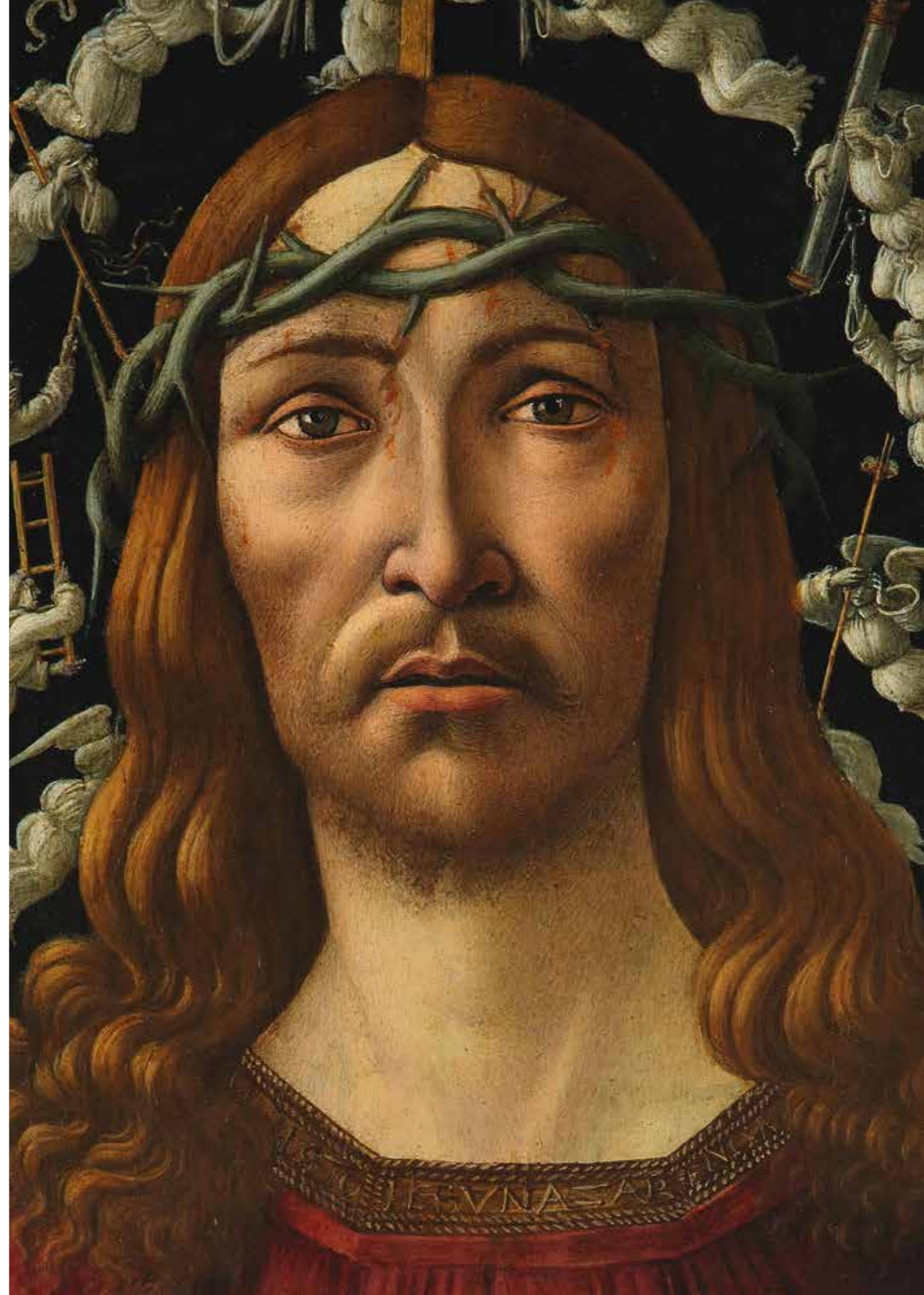






Fig. 1. Sandro Botticelli, *Mystic Nativity*, National Gallery, London, © Art Resource, NY

Botticelli's *Man of Sorrows* has been in private hands since the nineteenth century when it was first recorded in the collection of the famed opera singer Adelaide Kemble Sartoris (1815–1879). The painting remained with her descendants until its auction in 1963, where it was acquired by the present owner. At the time of that sale, Federico Zeri identified it as an autograph work by Botticelli and suggested a completion date of about 1500. Due in part to the picture remaining out of the public eye for much of the last century, thus hampering its study and discussion, it was largely overlooked in critical scholarly discourse. Until its inclusion in the major monographic exhibition devoted to Botticelli at the Städel Museum in Frankfurt in 2009–2010, the painting was not widely known in the literature on the artist, receiving only a brief mention in Ronald Lightbown's catalogue of Botticelli's work, in which he took a restrictive view of the artist's production. More recently, however, this highly original painting has been reassessed in the context of Botticelli's late career and Zeri's opinion in favor of its autograph status has

been upheld by several art historians, foremost among them Laurence B. Kanter and Keith Christiansen, both of whom know it firsthand and consider it a remarkable work by Sandro Botticelli.

As pointed out by Kanter, there are long-standing misconceptions surrounding Botticelli's late career as first perpetuated by Vasari, and the artist's late paintings still provoke some debate today. Botticelli's work around the turn of the century became increasingly spiritual, and his *Mystic Nativity* of 1500 in the National Gallery, London (fig. 1)<sup>2</sup>—the only signed and dated painting by the artist—is a case in point.<sup>3</sup> Herbert Horne, the early twentieth-century cataloguer of Botticelli's work, accepted as autograph only five paintings from the artist's last decade. In his 1978 publication, Lightbown listed this *Man of Sorrows* under "workshop and school pictures" as one of the versions of this subject to have been attributed to Botticelli or his workshop. Unillustrated, he describes it as the *Redeemer*, following his discussion of a group of three paintings of the Resurrected Christ: a version



Fig. 2. Sandro Botticelli, *The Resurrected Christ*, Detroit Institute of Arts, Detroit

at the Detroit Institute of Arts (fig. 2)<sup>4</sup> attributed to Sandro Botticelli by some scholars but deemed to be a workshop product by others; and two variants at the Accademia Carrara, Bergamo (fig. 3) and the Fogg Museum, Cambridge.<sup>5</sup>

When presented in the 2009-2010 exhibition at the Städel Museum, this painting was denoted as an unpublished, fully autograph work. In the exhibition catalogue, it is discussed in detail by Bastien Eclercy, who writes: "...the rediscovered painting from a private collection thus not only represents an important new example of Botticelli's late period, but also adds a striking facet to our understanding of the depiction of Christ in the Renaissance."<sup>6</sup> At the time of the exhibition, Scott Nethersole referred in very few words to its attribution in his review of the show.<sup>7</sup> He proposed that the attribution of the aforementioned Detroit *Christ* (fig. 2), described in the Städel catalogue as a workshop painting of around 1490 and depicting a different iconographic type, be swapped with that of the present painting on qualitative grounds.



Fig. 3. Sandro Botticelli, *Christ Crowned with Thorns*, Accademia Carrara, Bergamo, HIP / Art Resource, NY

However, comparison of the two does not bear out this view, and Nethersole has since revised his opinion and is considerably more positive about the present painting's attribution.<sup>8</sup> He now considers *The Man of Sorrows* to have been largely painted by Botticelli. Following examination of the infra-red images of the painting, he is reassured by the changes throughout the composition and particularly those made to the hands, consistent with Botticelli's workshop practice.

As Eclercy aptly argues in his entry on the present *Man of Sorrows*: "In both quality and complexity, the painting far surpasses the half-length depictions of Christ from the Botticelli workshop currently known to scholars."<sup>9</sup> Christiansen singled out the extraordinary figure of Christ, whose face shows signs of humanity and judgement: Christ as the Son of Man and Christ the judge. Kanter considers it a masterpiece of the artist's late period and dates it to the first decade of the 1500s, placing it later than the *Mystic Nativity* of 1500 in the National Gallery in London, and perhaps even as late as 1510, very



Fig. 4. Sandro Botticelli, *Coronation of the Virgin*, Uffizi Gallery, Florence

close to Botticelli's death. While Kanter supports the autograph status of the Detroit *Christ*, he considers that painting to be one in a series of repetitions of types, but he regards the present *Man of Sorrows* as a wholly original work by Sandro Botticelli.

The most inventive feature of this painting is the remarkable ring of angels encircling Christ's head. This motif, along with the bold conception of the painting as a whole, belie the originality of a master of the highest order and further point to Botticelli's creative mind. Traditionally, such angels were found surrounding Christ as the Man of Sorrows as he stands in the tomb and displays his wounds, whereas here they form Christ's halo. In terms of pose and the *all'antica* style of their garments, as well as the articulation of wings and feet, the angels are comparable in form and expressiveness to those in Botticelli's *Coronation of the Virgin* altarpiece from San Marco, today in the Uffizi Gallery, Florence (fig. 4), and in the aforementioned *Mystic Nativity* (fig. 1).

These angels and their strong graphic presence, moreover, are especially akin to the celestial figures in one of Botticelli's greatest achievements: his magnificent series of drawings made to illustrate the epic poem *The*

*Divine Comedy* (*La Divina Commedia*) by Italy's most celebrated medieval poet, Dante Alighieri (1265–1321). This project to illustrate all one hundred of the poem's cantos was undertaken for Lorenzo the Magnificent's cousin and former ward, Lorenzo di Pierfrancesco de' Medici (1463–1503), the owner of Botticelli's famous mythologies. The poem describes the author's imaginary journey through Hell, Purgatory and Heaven. Botticelli grappled with the immense challenge of rendering Dante's allegory on the quest for spiritual enlightenment for many years, beginning this endeavor probably in the 1480s and continuing until the 1490s. In his *Lives of the Artists*, the sixteenth-century biographer Giorgio Vasari tells us Botticelli wasted much time and effort on his Dante project, "neglecting his work and thoroughly disrupting his life." Although this ambitious program remained unfinished, it still stands as one of the greatest expressions of Botticelli's genius, and clear visual affinities can be drawn between the figures that animate Dante's poems and the angels in the *Man of Sorrows*. Close comparisons, for example, appear in Botticelli's drawings for Paradiso IV and Paradiso XXVIII, both of which are today preserved in the Kupferstichkabinett, Berlin.<sup>10</sup>



Fig. 5. Sandro Botticelli, Illustration of Dante's "The Divine Comedy", *Paradise IV*, Kupferstichkabinett, Staatliche Museen, Berlin, bpk Bildagentur / Art Resource, NY

Further corroboration for the *Man of Sorrows* autograph status lies in the remarkable visual parallels between it and works found elsewhere in Botticelli's corpus. Indeed, use of subtle gradations of light and shade to model Christ's face, a trademark stylistic element of the artist, has recently been compared with Botticelli's portrait of Michele Marullo Tarcaniota.<sup>11</sup> The manner in which the hands are painted, particularly in the way both little fingers are rendered with a slight bend, is a consistent detail employed by the artist throughout his career, such as in all three of the figures in the *Bardi Altarpiece* of about 1484–1485 in the Staatliche Museen in Berlin.<sup>12</sup> Additional analogies are visible in Botticelli's *Lamentation* in the Poldi Pezzoli Museum (fig. 6), a late work by the artist that not only features a similar blue-green crown of thorns but also employs a figure covering her face in grief, a gesture echoed by the angels that comprise Christ's halo. This action is a seeming allusion to a pathos ridden formula suggested by Leon Battista Alberti in his *De Pictura*, particularly how by covering a mourning figure's face the artist creates an emotional response that allows the audience to more completely imagine the full extent of this state of grief.<sup>13</sup>

## HISTORICAL CONTEXT

Alessandro di Mariano di Vanni Filipepi, known as Sandro Botticelli, was born around 1444–1445, the son of a tanner.<sup>14</sup> He lived and worked in Florence for nearly all his career, and his considerable talents were recognized at a young age. A consummate Italian Renaissance artist, he was the progenitor of some of the most enduring images of the age. In the 1470s and 1480s, Botticelli secured regular commissions and support from the Medici family and their elite entourage, for whom he painted opulent religious works and sophisticated mythologies expressing the highest ideals of classical literature and philosophy. Botticelli's *Man of Sorrows*, however, arose from a markedly different moment in his career, one that bore witness to a dramatic shift in the political, social, and religious life of the Florence he knew so well.

This painting is thought to date to the final years of Botticelli's artistic practice, from the years around 1500 to perhaps even as late as 1510, the year he died. The last years of the fifteenth century were deeply troubled: in 1494 Florence was invaded by foreign armies, the Medici family was expelled, and fears of an apocalypse at the turn of the half-millennium were fueled by the hell-fire preaching of the fervent



Fig. 6. Sandro Botticelli, *Lamentation*, Poldi Pezzoli Museum, Milan



Fig. 7. Sandro Botticelli, *Mystic Crucifixion*, Fogg Museum / Harvard Art Museums, Cambridge, Massachusetts

Dominican friar Girolamo Savonarola (1452–1498). Appointed Prior of San Marco, the convent favored by the Medici, Savonarola grew in power and popular appeal in the 1490s. A charismatic preacher, he railed against the sin and iniquity of the Florentine populace, becoming a veiled religious dictator. He declared Florence a new Jerusalem, demanded that the citizens purge themselves of sin and instigated the Bonfire of the Vanities: luxury objects, clothing and paintings considered idolatrous were burned, including possibly some works by Botticelli. Eventually the Signoria—Florence’s ruling council—arrested Savonarola, tried him, and made him confess to being a false prophet. On 28 May 1498, they had him hanged and burnt as a heretic in the Piazza della Signoria. Yet even after his death, Savonarola’s impassioned religiosity had a lingering effect on the populace of Florence and on the pictorial language of artists for years to come.

Savonarola scorned the type of art which gave Botticelli his fame, though the artist remained devoutly Christian throughout his life. In his biography of the artist, Vasari declared the painter to have been among Savonarola’s followers (known as *piagnoni*,

or “weepers”). Indeed, Botticelli’s brother, Simone, with whom he shared a house, was documented as a supporter of Savonarola, and in November 1499, over a year after the friar’s execution, Simone wrote in his diary that he used Sandro’s studio for clandestine meetings of sympathizers. Vasari’s claim that Botticelli never painted again after Savonarola’s death is untrue. Instead, the artist undoubtedly fell under the friar’s influence, as did the wider Florentine population, and Savonarola’s teachings impacted not only the subjects he chose to depict but also those in demand among the collecting public of this period around the turn of the millennium. In these later years, Botticelli began to produce more sober and spiritual paintings, and his style became more archaic in form. Themes from the sermons of the Dominican preacher surface in paintings such as the *Mystic Nativity* in the National Gallery (fig. 1) and the *Mystic Crucifixion* of about 1500 preserved in the Fogg Art Museum (fig. 7), both of which transcribe separate apocalyptic visions of Savonarola. Certainly, *The Man of Sorrows* underscores Savonarola’s message of a return of his contemporaries to the fundamental tenets of the Christian faith.





Fig. 8. Hans Memling, *The Man of Sorrows*, Palazzo Bianco, Genoa, HIP / Art Resource, NY



Fig. 9. Petrus Christus, *Head of Christ*, Metropolitan Museum of Art, New York

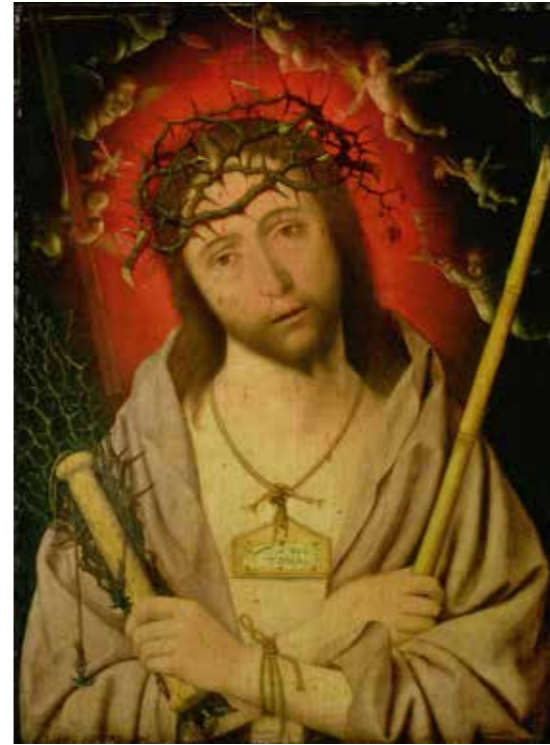


Fig. 10. Jan Mostaert, *Christ as the Man of Sorrows with a Halo of Angels*, Hamburger Kunsthalle, Hamburg

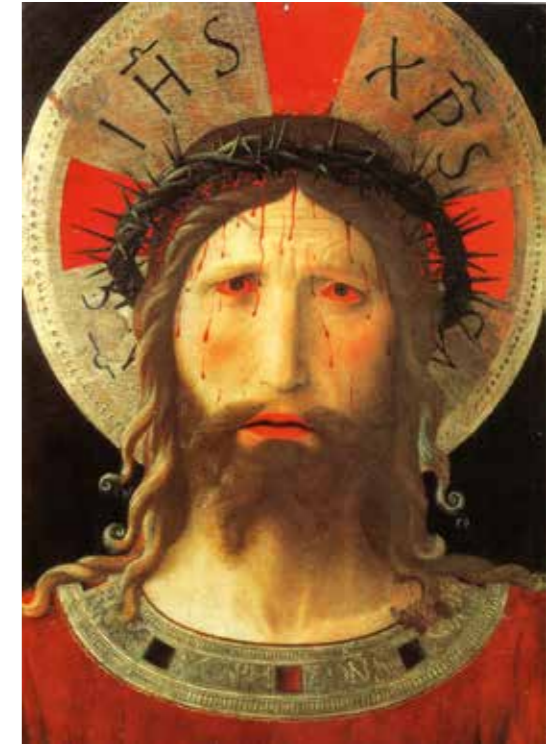


Fig. 11. Fra Angelico, *Head of Christ*, Santa Maria del Soccorso, Livorno

## ICONOGRAPHY

Rooted in early Christian imagery, half-length depictions of Christ reached their apogee during the High Renaissance. The potency of this representation inspired varied treatments of the theme on both sides of the Alps, with Northern artists focusing on the trauma of Christ's Passion and Italian artists exploring the inherent humanity of the Godhead incarnate. Botticelli's *Man of Sorrows* is wholly reflective of this dual creative impulse explored by some of the greatest artistic geniuses of the early modern era.

In his unique design of the *Man of Sorrows*, Botticelli integrated several thematically related pictorial types whose iconographic traditions occasionally overlap.<sup>15</sup> First is the archetypal image of the later Middle Ages of Christ as the Man of Sorrows (or *Imago pietatis*), a devotional image in which Christ prominently displays the wounds in his side and hands after his Crucifixion. Second is the *Ecce Homo*, or the moment when a scourged Christ stands before Pontius Pilate and a crowd. In this tradition, he is shown bound with ropes with his arms crossed before him, and he wears a crown of thorns and a purple robe—the color emphasizing his royal status as Christ the King, a

descendant of the house of David. The final is the *vera icon*, or the “true image” of the face of Christ, like the one imprinted on Veronica's veil as he carried his cross on the way to Calvary; in this tradition Christ is often shown frontally, upright, in direct confrontation to the viewer. In seamlessly combining all of these pictorial types into one united whole Botticelli captures an image that suspends temporal constraints.

Though unprecedented in his *oeuvre* and the wider artistic landscape, Botticelli's iconographic invention reflected influences from both the North and the South. The impact of Northern artists is perhaps reflected in Botticelli's choice and treatment of this subject matter, particularly insofar as such works conveyed an intensity of spiritual feeling shared by Botticelli himself. For example, the iconography of the Redeemer, shown in the act of blessing as the *Salvator Mundi* and combined with the attributes of the Man of Sorrows, wearing a crown of thorns and presenting his wounds, is prevalent in fifteenth century Netherlandish painting. Botticelli's *Christ* in Detroit, for instance, bears a marked resemblance to a *Man of Sorrows* by Hans Memling whose provenance

can be traced to a Florentine collection and is today preserved at Palazzo Bianco, Genoa (fig. 8).<sup>16</sup> The direct manner in which Christ is presented also harks back to other models, the work of Eyckian artists such as Petrus Christus offering some additional analogies. For instance, Christus' small devotional image of Christ in the Metropolitan Museum of Art of about 1445 similarly treats the head as a portrait (fig. 9). The connection between Botticelli and the North also runs in the other direction, and echoes of Botticelli's highly original iconography are found in the later work of Haarlem painter Jan Mostaert (*act.* 1498; *d.* 1552/3), particularly in his *Christ as the Man of Sorrows with a Halo of Angels* in the Hamburger Kunsthalle (fig. 10).

But perhaps one of the most striking predecessors to Botticelli's exploration of this theme is Fra Angelico's *Head of Christ* of circa 1435 in the Church of Santa Maria del Soccorso in Livorno (fig. 11), one of the earliest half-length portrayals of Christ against a somber background explored by an Italian artist, though with clear roots also in the North. Like the present painting, Fra Angelico shows a frontal Christ crowned with thorns with bloodshot eyes and

wearing a red robe with the words *REX REGUM* inscribed in the gold of his collar. Fra Angelico's work was influential on contemporary and later artists, even inspiring a copy by Benozzo Gozzoli, today in the Museo della Basilica in San Francesco in Assisi. In Botticelli's treatment of Christ, there is also a pronounced emphasis on the wound in his side, underscoring his identity as the Resurrected Christ. Andrea del Verrocchio's celebrated sculpture of *Christ and St Thomas*, completed in 1483 for the exterior of Orsanmichele in Florence, has also been discussed as a point of departure for Botticelli's image. In the sculpture, Christ opens his robe to reveal the wound so that Thomas may see for himself by touching that Christ is risen from the dead. The implicit meaning in Botticelli's painting places the viewer in the role of Thomas, thereby acting as witness to Christ's Resurrection.

Botticelli's “pathos laden” image of Christ as the Man of Sorrows is described as “resolutely symbolic” by David Ekserdjian, who favors a dating of around 1500 for the work.<sup>17</sup> Interestingly, the most striking contemporary comparisons to this painting are two other masterpieces from exactly the same moment:



Fig. 12. Albrecht Dürer, *Self-Portrait*, Alte Pinakothek, Munich

Albrecht Dürer's Christ-like *Self-Portrait* (fig. 12) and Leonardo da Vinci's *Salvator Mundi* (fig. 13). The former is the ultimate example of an artist looking at earlier Flemish models of this type in order to re-imagine their own image making. The latter, while differing in mood, shares with the protagonist of the present picture an "apparent refusal to allow the viewer to look away," according to Ekserdjian.<sup>18</sup> Indeed, Botticelli endows Christ's gaze with great intensity of feeling, compelling the viewer to look and urging us to meditate.

## TECHNICAL SUMMARY

This painting has survived in overall good condition, allowing for a fuller appreciation of Botticelli's confident skills as a painter. Although painted late in the artist's life, characteristic elements regularly employed by Botticelli throughout his career are

visible throughout. The modeling of Christ's flesh, for example, is built up with delicate brushstrokes of brown and pink atop soft creamy tones. The three dimensional cross at the top of Christ's head was rendered by way of incisions into the painted surface, a practice commonly employed by Botticelli to help lay out certain elements of his composition, as visible in his *Portrait of a Young Man Holding a Roundel*.<sup>19</sup>

Further insight into the artist's creative process is unveiled through modern imaging technology. Infrared imaging of Botticelli's *Man of Sorrows* reveals a number of changes he made as he worked through the composition (fig. 14). Some adjustments are visible, for example, in the placement of a few of the thorns on his temple, an alteration to the position of Christ's eyebrows, a slight shift in the outline of his chin, and a lowering of Christ's wound at his side. The distinct changes observable in the rendering of Christ's hands further underscore Botticelli's authorship, particularly



Fig. 13. Leonardo da Vinci, *Salvator Mundi*

in the refined contours of the fingers as well as their placement in space. In addition to the noticeable shift in the foreshortening of Christ's proper left thumb, his middle finger on that same hand was originally conceived as visible outside of the open wound, an idea the Botticelli ultimately changed in his final conception.

The same infrared imaging also shows elements of a partial and unrelated underdrawing, affirming that the panel was originally prepared for an entirely different image. Although difficult to discern in an upright position, when turning the infrared image upside down, outlines of what appear to be early stages of the figures of the Christ Child and the Madonna come more clearly into view. Mother and Child appear close to the upper edge of the composition and seem to be pressed cheek to cheek in an endearing composition, derived from the venerable image of the *Virgin Eleousa* (of "tenderness"), a type that was common in the Greek tradition and adapted

by many later Italian painters of the Renaissance. The head of the Christ Child, with his upward gaze, is supported by the left hand of the Madonna, and the thick folds of her mantle are visible at her shoulder near the right of the composition. This particular compositional pose is found in a number of paintings by Botticelli and from his workshop, indicating that the earlier idea for a painting of the Madonna, a mainstay of Botticelli's production, was replaced with what would be a virtually unique and inspired invention by the master.

The reverse of the panel bears what appears to be an old and as yet unidentified inventory number (355.) painted in red in the upper left corner. Also visible near the center of the upper edge is a wax seal that may point to provenance of the painting in Rome, possibly where the earliest recorded owners, the Sartorises, acquired it, as they resided in the Eternal City for many years.

## PROVENANCE

Like many paintings by Botticelli, the provenance of this painting dates back to the nineteenth century. It was in this period of a reawakened interest in late *quattrocento* Florentine history and art that Botticelli resumed his rightful position as one of the most admired and beloved artists of the Renaissance. Botticelli's *Man of Sorrows* once formed part of the collection of the wealthy politician Edward John Sartoris (1814–1888) and his wife Adelaide Kemble Sartoris (1815–1879), a famous opera singer and the niece of the celebrated actress Sarah Siddons and John Philip Kemble. It then descended in the Sartoris family until Adelaide's great-granddaughter, The Hon. Pamela Margaret Stanley, consigned it in 1963 for sale at Sotheby's, where it was acquired by the present owner.

Adelaide and Edward Sartoris were well-connected in society and within many artistic circles in the places they lived and traveled, spending ample time in Italy, particularly Rome, as well as Paris and London. Frederic, Lord Leighton, met the couple in Rome in 1853, and they quickly were counted among his closest friends. Regularly frequenting Adelaide's literary and artistic Salons in Rome, Leighton formed a very strong relationship with Adelaide, one that could be described as an intense but platonic adoration, devotion and reliance, and one that would last until her death in 1879. Leighton painted several portraits of Adelaide and Edward's eldest daughter, May Sartoris, perhaps the most recognizable being the one today in the Kimbell Art Museum.<sup>20</sup> May was also the grandmother of the Hon. Pamela Margaret Stanley, the consignor of the present painting when it last appeared on the market in 1963. A recently rediscovered painting by Leighton entitled "Italian Girl," which belonged to Edward and Adelaide Sartoris, was sold at Sotheby's, London, on 14 July 2021, lot 1. Their collection also featured a number of Old Masters, including the present work as well as a Gentile da Fabriano today preserved in the National Gallery of Art in Washington, D.C., as part of the Samuel H. Kress Collection.<sup>21</sup>

Please note that this painting has been requested for the forthcoming exhibition, "Botticelli and Renaissance Florence: Masterworks from the Uffizi," to be held at the Minneapolis Institute of Art from 15 October 2022 – 8 January 2023.

1. Here, this would form a suitable pairing with the instrument held by the angel opposite, albeit that admittedly what remains of its shape is not readily legible as such.
2. Inv. no. NG1034, oil on canvas, 108.6 by 74.9 cm. Greek Inscription roughly translated: *I Sandro made this picture at the conclusion of the year 1500 in the troubles of Italy in the half time after the time according to the 11th chapter of Saint John in the second woe of the Apocalypse during the loosing of the devil for three and a half years then he will be chained in the 12th chapter and we shall see [...] as in this picture.*
3. Botticelli's only other signed work is his drawing for *Paradiso* canto XXVIII, inscribed: *Sandr/ di ma/ rian*, ('Sandro, son of Mariano'), written in miniature script on a card held by an angel.
4. Inv. no. 27.3, oil on panel, 45.7 by 29.8 cm.
5. Lightbown 1978, vol. II, nos. C47 - 49; see also L. Kanter and H.T. Goldfarb, *Botticelli's Witness: Changing Style in a Changing Florence*, exhibition catalogue, Boston 1997, pp. 41–43, no. 4.
6. Frankfurt 2009–10, p. 357.
7. *The Burlington Magazine*, February 2010, p. 128.
8. London, 23 July 2021.
9. Frankfurt 2009–10, p. 354.
10. *Sandro Botticelli: The Drawings for Dante's 'Divine Comedy'*, exh. cat., H.-Th. Schulze Altcapenberg (ed.), Berlin, Rome and London, 2000.
11. Eclercy in Frankfurt 2009–10, no. 20, p. 78.
12. Inv. no. 106, tempera on panel, 185 by 180 cm. Frankfurt 2009–10, no. 20, p. 78.
13. *De Pictura*, 42. In this passage, Alberti discusses an ancient painting of the Sacrifice of Iphigenia by Timanthes. In this painting, Timanthes suggests the idea of portraying Iphigenia's grieving father, Agamemnon, with a veil covering his face.
14. Sandro's nickname *botticelli*, or little wine cask, was likely one he inherited from his older and barrel-chested brother, who held a similar nickname of *botticello*.
15. Eclercy in Frankfurt 2009–10, no. 78, p. 356.
16. A copy of Memling's work, which is thought to have been executed around 1480, attributed to Domenico Ghirlandaio, is in the Philadelphia Museum of Art (inv. no. cat. 1176a). For further discussion, see P. Nuttall, *From Flanders to Florence: The Impact of Netherlandish Painting*, New Haven 2004, fig. 267.
17. Ekserdjian 2017, pp. 130–131.
18. Ekserdjian 2017, p. 131.
19. Sold New York, Sotheby's, 28 January 2021, lot 15, for \$92 million.
20. Inv. no. ACF 1964.03, oil on canvas, 152.1 by 90.2 cm. Another was recently sold at Christie's, London, 12 December 2019, lot 164. Oil on canvas, 53.5 by 43.2 cm.
21. Inv. no. 1939.1.255, oil on panel, 95.7 by 56.5 cm.



Fig. 14. Infra-red reflectogram of the present lot



15

## JACOB FERDINAND VOET

Antwerp 1639 - 1689 Paris

Self portrait, bust-length

inscribed on the reverse of the original canvas: *Ritrato di J. Ferdinando Voet originale/ fatto da lui medemo in Milano l'anno 1681/ Il mese de luglio in esto de anni quaranta/ et faciato alla...sorella/nella...Milano...*

oil on canvas, in a painted oval  
28<sup>5</sup>/<sub>8</sub> by 22<sup>7</sup>/<sub>8</sub> in.; 72.7 by 58.1 cm.

\$ 30,000-50,000

Jacob Ferdinand Voet painted this nearly monochrome self portrait in July 1681 while in Milan. It relates very closely to two other self portraits, one of which dates to *circa* 1673 and is today in the Galleria degli Uffizi, Florence,<sup>1</sup> and one, which is similarly inscribed and datable to 1682 - 1686, is in the Pinacoteca Brera, Milan.<sup>2</sup> The present lot dates between the two, and presents Voet as a masterful artist as well as a man of status and wealth.

Voet earned acclaim in Rome during the 1670s as a portraitist of nobility, though he was forced to leave when Pope Innocent XI disapproved of his revealing

portraits of women. He arrived in Milan in 1680 and in 1681, the year of this self portrait, he was also recorded in the employ of the Medici in Florence. The focus on the sitter against a plain background and emphasis on the eyes are hallmarks of his portraits of elite sitters, and here he presents himself as equally important.

We are grateful to Francesco Petrucci for confirming the attribution to Voet on the basis of photographs.

1. Oil on canvas, 76 by 56 cm., inv. no. 1896 - 1890.

2. Oil on canvas, 86 by 66 cm.





16

## LUCAS CRANACH THE ELDER AND WORKSHOP

Kronach 1472 - 1553 Weimar

Madonna and Child with angels

signed with the artist's closed winged serpent at top  
oil on panel  
22¼ by 13¾ in.; 56.5 by 34.9 cm.

\$ 800,000-1,200,000

## PROVENANCE

Alphonse ridder de Stuers (1841-1919), 's-Heerenberg/Paris;  
His estate sale, Amsterdam, Frederik Muller & Cie, 12-15 April  
1932, lot 254;  
With Kunsthandel P. De Boer, Amsterdam, 1961;  
H. Krueger, Geneva, 1961;  
S.T. Fee, Texas;  
By whom anonymously sold, New York, Christie's, 9 May  
1985, lot 16, where unsold (as Lucas Cranach the Elder);  
Subsequently acquired by the present owner.

Catalogued by M.J. Friedländer in his seminal 1932 monograph, this mature work by Lucas Cranach from circa 1540, last seen on the open market in 1985, is the highest quality version of this important religious composition known today. Various examples by Cranach and his workshop attest to the popularity of the composition, though extant versions would be appear to be of inferior quality to the present work. Panels are recorded both by Friedlander-Rosenberg, *op. cit.*, 1978, p. 147, and the Cranach Archive online database. They include one in the Kunsthistorisches Museum, Vienna; a second Capuchin Church, Innsbruck; the third formerly with Goudstikker, Amsterdam, probably by Cranach the younger; a fourth formerly in the Metropolitan Museum, New York, a copy by Cranach the younger; and a fifth listed in the Hugo Helbing sale, Munich, 1912.

It has been noted through a number of Cranach's Virgin and Child compositions an awareness of the work of Pietro Perugino. Although Cranach was clearly aware of facets of Italian art from early in his career, a number of works painted beginning from from the 1510's show a heightened affinity

## EXHIBITED

Fort Worth, Texas, Kimbell Art Museum, *Old Master Paintings: Cranach to Corot*, 1982, no. 1.

## LITERATURE

M.J. Friedländer and J. Rosenberg, *Die Gemälde von Lucas Cranach*, Berlin 1932, cat. no. 313K;  
M.J. Friedländer and J. Rosenberg, *The Paintings of Lucas Cranach*, London 1978, p. 147, cat. no. 388L.

with contemporary Italian painting, and this has led some scholars, notably Mark Evans, to speculate that Cranach might have made a journey to Italy, possibly in early 1509.<sup>1</sup> Evans compares a Cranach *Virgin and Child* of 1509-10 with a painting of the same subject by Francesco Francia which itself reveals echoes both of Perugino and early Raphael.<sup>2</sup> As Bodo Brinkmann has noted, Cranach's *Uffizi Madonna and Child with Saint John* of circa 1514 is reminiscent of the early work of Raphael and Perugino, and the present work has an asymmetric note also found in Perugino.<sup>3</sup> While the visual evidence that Cranach absorbed influences from Tuscan and Umbrian painting is abundantly clear, it seems unlikely that he was able to squeeze a transalpine return journey in winter between New Year and Easter 1509, as Evans has raised as a possibility, and if he had, he would have had no time to look before turning round. Nonetheless, the present picture is striking evidence that Cranach was receptive to Italian influences at this time.

1. See M. Evans, in B. Brinkman (ed.), *Cranach*, exhibition catalogue, Frankfurt 2007, pp. 49-61, and especially p. 57.

2. *Idem*, pp. 56-7, reproduced figs 10 & 11.

3. For the Uffizi picture see Brinkmann, *op. cit.*, pp. 144-5, no. 16, reproduced in color.







17

## AN EGYPTIAN LIMESTONE FIGURE OF A MAN, LATE 5TH DYNASTY, CIRCA 2440-2355 B.C.

striding on a rectangular base with slightly tapering back pillar, his arms held to his sides, his hands gripping short staves, with powerful legs and broad shoulders, and wearing a short wrap-around kilt, knotted belt with tab drawn up beside the navel, and short layered wig of notched curls; remains of red pigment on the body, yellow on the flap of the kilt, blue and turquoise on the knot and tab of the belt, and black on the wig, pillar, and base.  
height 31 $\frac{3}{8}$  in; 80.3 cm.

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

### PROVENANCE

Excavated at Giza (serdab of Weri and Meti [G2415]), by American archeologist, George Andrew Reisner, on behalf of the Harvard University-Museum of Fine Arts, Boston expedition and awarded to the museum by the Egyptian Government Antiquities Service in 1921  
Museum of Fine Arts, Boston, accession no. 21.2595  
(Sotheby Parke Bernet, New York, December 14th, 1978, lot 304, illus.)  
British Rail Pension Fund, United Kingdom (Sotheby's, London, July 2nd, 1996, no. 52)  
acquired by the present owner after the above sale

### EXHIBITED

Glasgow, Glasgow Museum and Art Gallery, November 1982-June 1993  
New York, The Metropolitan Museum of Art, November 1996-May 2021

### PUBLISHED

A. Sanborn, "Recent Acquisitions from Egypt. New Installation of the Primitive and Old Empire Rooms." in *Bulletin of the Museum of Fine Arts*, Boston 20, No. 11, April 1922, p. 25, reproduced;  
W. S. Smith, *A History of Egyptian Sculpture and Painting in the Old Kingdom*, Oxford, 1946, p. 74, G2415(3);  
W.S. Smith, *Ancient Egypt as Represented in the Museum of Fine Arts, Boston*, Boston, 1960, p. 56;  
B. Porter and R. Moss (2nd edition revised and augmented by Jaromir Malek), *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings: Vol. III, Part I Abu Rawash to Abusir*, Oxford 1974, p. 93;  
Y. Markowitz, J. L. Haynes and R. E. Freed, *Egypt in the Age of the Pyramids*, Boston, 2002, p. 86-91;  
Giza Pyramids Archive: <http://www.gizapyramids.org/view/objects.asitem/SiteFinds@864/15/title-asc?t:state=flow=1c382e59-18ba-435f-a91b-654c61d8d69b>



Egypt's Old Kingdom (circa 2663-2195 B.C.) is considered its Classical Age and nothing later ever quite equaled it. Renowned for its spare purity of form, the sculpture of this, the Age of the Pyramids, has a timeless beauty and serenity unmatched by other periods. This commanding statue of a man is an outstanding example of the art of this incomparable era.

The figure was excavated by the great American archeologist, George Andrew Reisner working for the Museum of Fine Arts, Boston at Giza in the shadow of the Great Pyramid in 1913 and was awarded to the Museum by the Egyptian Government Antiquities Service through partage or a division of finds, which allowed foreign expeditions to retain and export some of the material they discovered in the course of their work.

The statue came from a tomb (G 2415) located in the Great Western Cemetery beside the Pyramid of Khufu belonging to a man named Weri and his wife Meti dating to the Fifth Dynasty, probably during the reign of Niuserra circa 2432-2421 B.C. It originally stood in the *serdab* or statue chamber, a feature of these *mastaba* tombs which contained sculptures of the tomb owner and his family. The statues served a purpose as

a home for the spirit in case anything might happen to the mummy. For this reason an individual might have multiple images of him or herself, and usually depicted as young and vigorous. This statue is one of seven limestone figures that were found in the *serdab*, including ones of Weri and a pair statue of a man named Ikhui and his wife Bebi, who may have been relatives of Weri.

The statue is uninscribed, but most probably represents Weri, and depicts him striding forward with his left leg advanced in a pose typical of the period. He wears a wig composed of rows of curls and a knee-length kilt tied at the waist with a belt knotted in the front and the tab end sticking up beside his navel. His muscular arms grasp two round bosses, a stylistic feature often found in Egyptian sculpture. The cubic form of the image along with the back pillar were intended to make sure that the sculpture would survive intact as an eternal home for the soul. Such large statues are rare, as is the preservation of much of the pigment on the surface. William Stevenson Smith, art historian of the Old Kingdom, noted that the Weri group of sculptures, "...characterizes the best of the small private statues of Late Dynasty V."





18

## LORENZO MONACO AND WORKSHOP ASSISTANT, POSSIBLY THE YOUNG FRA ANGELICO

Florence circa 1370 - 1423/24

The Madonna of Humility with adoring angels

tempera on panel, gold ground  
35¼ by 22½ in.; 89.5 by 56.2 cm.

\$ 400,000-600,000

### PROVENANCE

Art market, Dover, England;  
There acquired by Victor G. Fischer, Washington, D.C., by 1905;  
From whom acquired by the Metropolitan Museum of Art, New York, 1909;  
By whom sold ("Property from the Metropolitan Museum of Art, Sold to Benefit the European Paintings Acquisitions Fund"), New York, Christie's 29 January 2014, lot 104 (as Lorenzo Monaco and Workshop);  
There acquired by the present owner.

### LITERATURE

O. Sirén, *Don Lorenzo Monaco*, Strasbourg 1905, pp. 36-37, reproduced plate V (as Lorenzo Monaco);  
B. Burroughs, "Principal Accessions," in *Bulletin of the Metropolitan Museum of Art*, New York, IV, no. 8, August 1909, pp. 141-142 (as Lorenzo Monaco);  
B. Berenson, *The Florentine Painters of the Renaissance*, New York and London 1909, p. 154 (as an early work by Lorenzo Monaco);  
M. Bernath, *New York und Boston, mit 143 Abbildungen*, Leipzig, 1912, p. 68 (as Lorenzo Monaco);  
V. Lazareff, "Una Madonna di Lorenzo Monaco a Mosca," *L'Arte*, XXVII, 1924, p. 124 (as Lorenzo Monaco);  
R. van Marle, *The Development of the Italian Schools of Painting*, The Hague 1927, IX, p. 134, reproduced fig. 87 (as Lorenzo Monaco);  
W. Suida, "Lorenzo Monaco," in *Allgemeines Lexikon der bildenden Künstler*, XXIII, Leipzig 1929, p. 392 (as Lorenzo Monaco);  
B. Berenson, *Pittura italiana del rinascimento*, Milan 1936, p. 258 (as Lorenzo Monaco);  
G. Pudelko, "The Stylistic Development of Lorenzo Monaco-I," in *The Burlington Magazine*, December 1938 (vol. LXXIII, no. 429), p. 238, note 13 (as Lorenzo Monaco);

H.B. Wehle, *A Catalogue of Italian, Spanish and Byzantine Paintings*, New York 1940, pp. 18-19 (as Lorenzo Monaco, circa 1404-1406);  
G.-P. de Montebello, "Four Prophets by Lorenzo Monaco," in *The Metropolitan Museum of Art Bulletin*, volume XXV, no. 4, December 1966, pp. 164-166, reproduced fig. 14 (as Lorenzo Monaco);  
F. Zeri with E.E. Gardner, *Italian Paintings: A Catalogue of the Collection of the Metropolitan Museum of Art, Florentine School*, New York 1971, pp. 67-68, reproduced (as Workshop of Lorenzo Monaco and dated circa 1405-1410);  
B.B. Fredericksen and F. Zeri, *Census of Pre-Nineteenth-Century Italian Paintings in North American Public Collections*, Cambridge 1972, p. 111 (as Lorenzo Monaco);  
M. Boskovits, *Pittura fiorentina alla vigilia del Rinascimento, 1370-1400*, Florence 1975, p. 243, under note 200, p. 350 (as Lorenzo Monaco, circa 1400-1405);  
M. Laclotte and E. Mognetti, *Inventaire des collections publiques françaises: Avignon - Musée du Petit Palais, Peinture Italienne*, Paris 1976, p. 119, under cat. no. 199 (repeats Zeri's attribution);  
M. Laclotte and E. Mognetti, *Avignon, musée du Petit Palais: Peinture italienne*, Paris 1987, p. 129, under cat. no. 119, (repeats Zeri's attribution);  
M. Eisenberg, *Lorenzo Monaco*, Princeton 1989, pp. 150-151, reproduced fig. 141 (as Workshop of Lorenzo Monaco);  
E. Skaug, *Punch marks from Giotto to Fra Angelico*, Oslo 1994, I, p. 284 (as Lorenzo Monaco);  
M. Laclotte and E. Moench, *Peinture italienne: musée du Petit Palais Avignon*, Paris 2005, p. 125, under cat. no. 129 (repeats Zeri's attribution);  
A. G. de Marchi, *Revelations: Discoveries and Rediscoveries in Italian Primitive Art*, Rome 2013, pp. 49-50, reproduced fig. 41.



Lorenzo Monaco was one of the leading artists of his age and the greatest proponent of the last flowering of the Gothic style of painting in Florence. While his output was robust and well delineated, the particulars of his life have remained somewhat elusive to scholars, who have yet to ascertain the year or place of his birth. He was born Piero di Giovanni and only assumed his monastic name, Lorenzo Monaco, after taking his vows in 1391 and entering the Camaldolese monastery of Santa Maria degli Angeli in Florence. He was ordained a subdeacon in 1392 and a deacon in 1396, but at some time after this date he opened up a workshop outside of the monastery and soon became one of the most successful and sought after artists working in Florence in the early Quattrocento.

This beautiful Madonna of Humility with two adoring angels was a devotional work likely originally intended for private display. From the noble image of the Madonna to the harmonious tones of blue, pink, and purple, this painting is exemplary of the high refinement of detail and color as well as the grand elegance of form so characteristic of Lorenzo Monaco's work. Purchased by the Metropolitan Museum of Art in 1909, it was one of the first Italian Renaissance works to enter the institution, remaining in their collection until 2013. Since the painting was first published as such by Osvald Sirén in 1905, its attribution to Lorenzo Monaco has been upheld by several art historians. Others, however, including Federico Zeri, instead have proposed an attribution to the artist's workshop. Zeri suggested that the same workshop artist was also responsible for the *Saint Laurence Triptych* of 1407 (Musée du Petit Palais, Avignon), a work that Michelle Laclotte believes was designed by Lorenzo Monaco and painted under direct supervision. In more recent years, new information on the artist's workshop has revealed a number of highly accomplished hands in his workshop that were well-vetted by the master and upon whom he would rely to meet the high demand for his works.

What seems likely is that the large and noble Madonna at the center of the present composition was painted by Lorenzo Monaco, while the other figures were revised later by a talented workshop assistant. The later intervention is confirmed by changes visible in the work, both the naked eye and with technical imaging. First, the angels were originally conceived for a higher register, later lowered to their current placement, and ghosts of their original halos are faintly visible to the naked eye. Shifts and changes were also made in the figure of the Christ Child. It seems possible that the hand tasked with making the changes to this composition was the young Fra Angelico, who at this early period of his career would have still been known as Guido di Pietro, prior to his becoming a Dominican friar. All three figures are highly naturalistic, particularly in the proportions of the Christ-Child, and all are rendered with astonishing quality and detail, from the cross-hatched highlights, to the string tie holding the collar of Christ's cape together, and to the flowing ribbons that twist convincingly across and around the angels. Such distinct stylistic elements further point to the hand of the young Fra Angelico.

Although the present work may have been started during the first decade of the fifteenth century, it probably dates to about 1412-1413 and possibly as late as 1414, a proposed execution date later than what has historically been proposed in the literature (circa 1403-1410). Another autograph version of this composition of a slightly earlier date is today in the Pushkin Museum of Fine Arts in Moscow (inv. no. 144), and it differs only in the details of the Virgin's veil and the tonalities of the colors. The central portion of the work also is recorded in a tondo formerly in the collection of the Early of Southesk, described by Eisenberg as a modern copy.





19

## FILIPPINO LIPPI

Prato circa 1457 - 1504 Florence

Penitent Mary Magdalene adoring the True Cross in a rocky landscape

tempera grassa on panel, with a shaped top and a later engaged frame  
25½ by 12¼ in.; 64.8 by 31.1 cm.

\$ 500,000-700,000

### PROVENANCE

Probably: Gustaf Graf von Ingenheim (1789-1855) [*Graf von Ingenheim'sche Bildersammlung, Erbinventar - Gemäldeverzeichnis*: Nr. 33, Reisewitz, 1883, as Carpaccio: 'Büßende Magdalena mit langem Haar, vor einem Cruzifix knieend'];  
Franz Xaverius Gustav Maria Graf von Ingenheim, Reisewitz (1846 - 1919) acquired 4 February 1898 (according to label on reverse);  
Thence by descent to Harald Graf von Ingenheim, Starnberg bei München (1892 - 1978);  
From whom acquired by Julius Böhrer & Co, Munich, 21 February 1952 (stock #5-52);  
From whom acquired by M. Knoedler & Co., New York, 26 March 1952 (stock #4851);  
From whom acquired by Denys Sutton (1917 - 1991), 2 January 1964, and by descent;  
By whom sold, New York, Christie's, 26 January 2005, lot 65; There acquired.

### EXHIBITED

London, Wildenstein, *The Art of Painting in Florence and Siena from 1250 to 1500*, 25 February - 10 April 1965, no. 65 (as dated to circa 1485-1488);  
Paris, Musée du Luxembourg; Florence, Palazzo Strozzi,

This hauntingly beautiful painting for private devotion is an early work of Filippino Lippi datable to circa 1478-1480. At this time, Lippi was a close adherent to the style of his second teacher, Sandro Botticelli, in terms of color palette and composition. The penitent Magdalene had a cult devotional following in quattrocento Florence; Lippi drew inspiration for this panel from Donatello's famous wooden sculpture of Magdalene (circa 1453 - 55) for the Florence Baptistery. Lippi emphasizes the Magdalene's ascetic piety with her emaciated figure, sallow skin, and uncontrolled hair that doubles as a garment. The extreme devotion of the saint evokes an emotional response in the viewer, and the high level of miniscule details in her features and in the landscape require close looking.

*Botticelli e Filippino: L'inquietudine e la grazia nella pittura fiorentina del Quattrocento*, 1 October 2003 - 22 February 2004, no. 59;  
New York, Metropolitan Museum of Art, September - December 2006, on loan;  
Madrid, Museum Thyssen-Bornemisza, *Ghirlandaio y el Renacimiento en Florencia*, 23 June - 10 October 2010, no. 59.

### LITERATURE

*The Art of Painting in Florence and Siena from 1250 to 1500*, exhibition catalogue, London 1965, p. 38 (as dated to circa 1485-88);  
P. Zambrano and J.K. Nelson, *Filippino Lippi*, Milan 2004, pp. 178, 324-325, cat. no. 18, reproduced fig. 170;  
J.K. Nelson in D. Arasse, ed., *Botticelli e Filippino: L'inquietudine e la grazia nella pittura fiorentina del Quattrocento*, exhibition catalogue, Florence 2004, pp. 304-06, no. 59;  
J.K. Nelson, "Maddalena ritrovata. L'apparizione" di due Maddalene di Filippino Lippi," *Art e Dossier*, no. 199, April 2004, pp. 42-47;  
A.S. Melikian-Chirvani, "Pricing the Old Masters," *International Herald Tribune*, 5-6 February 2005, p. 9;  
G.J. van der Sman, ed., *Ghirlandaio y el Renacimiento en Florencia*, Madrid 2010, exhibition catalogue, no. 59, p. 224, reproduced in color p. 225.

In quattrocento Florence, the penitent Magdalene had a cult devotional following thanks to the city's Archbishop and Prior of San Marco, the future St. Antoninus (1389 - 1459) and his detailed writings on her as patroness of the Dominican Order. Lippi's Magdalene kneels on hard rock, and indeed the faithful viewer was intended to contemplate the painting from a kneeling position as well, based on the foreshortened perspective of the cross. Here she venerates the life-size, intact True Cross on which Christ died, believed to have been broken into many pieces and its relics dispersed to churches worldwide after its discovery in the fourth century. Many relics were seized by crusaders from Constantinople in 1204, and one such relic is held in Santa Maria del Fiore (Florence Cathedral), which may explain Lippi's incorporation of this iconography into the Penitent Magdalene narrative.





20

## ANDREA DEL SARTO

Florence 1486 - 1530

Portrait of a man (Ottaviano de' Medici?) wearing a large hat, with a box of wax seals resting on a ledge before him

oil on canvas  
31<sup>7</sup>/<sub>8</sub> by 25<sup>3</sup>/<sub>8</sub> in.; 81 by 64 cm.

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

### PROVENANCE

Private collection, Naples;  
Brought by the family of the above to New York when they emigrated, 1908;  
Thence by descent.

Following the departures of Leonardo da Vinci, Michelangelo, and Raphael from Florence by 1508, Andrea del Sarto emerged as the preeminent painter in the city (a circumstance that led one scholar to bestow on him the ironic designation “Florentine *caposcuola* by default”). He oversaw a large and industrious workshop, and numbered among his gifted pupils and followers Pontormo and Rosso Fiorentino, luminaries of the Florentine *maniera*. His style fuses a delicate sfumato inspired by Leonardo with a subtle, luminous and jewel-like palette. Surfaces are crystalline, polished and prismatic, with flesh and fabric undifferentiated. A quiet and deeply moving pathos imbues his numerous altarpieces and private devotional images, while his portraits—which share the exquisite coloristic sensibility of his religious compositions, if in a more subdued range—offer penetrating likenesses of his mostly reticent sitters.

Prolific as a painter of frescoes and religious narratives, and also as a draftsman, Andrea del Sarto executed relatively few portraits over the course of his roughly 30-year career. This singular example—whose authorship was proposed by the late Sydney Freedberg in 1991 (letter to the owner) and is unassailable on stylistic grounds—is an important new addition to his oeuvre, and significantly augments his relatively small corpus as a portraitist. A mature work produced during the last decade of his career, it dates from the

mid-1520s, a period of intense activity. In those years, the artist was absorbed in the ongoing campaign to fresco the Chioostro dello Scalzo with scenes from the life of St. John the Baptist, and completing the monumental *Last Supper* in the refectory of San Salvi, a monastic church on the outskirts of Florence. Internal evidence in the portrait itself supports this proposed chronology: the sitter’s clothing, notably the broad-brimmed hat, and voluminous upper sleeve, worn here under a mantle, likewise points to a date in the 1520s: the unknown young man in a contemporaneous portrait by Rosso Fiorentino (National Gallery of Art) wears a similar hat and tunic with ballooning sleeve (sartorial flourishes that would soon disappear from the lexicon of Florentine male fashion, replaced by small berets and tighter, often slashed, sleeves).

This dating places the work some seven or eight years later than the celebrated portrait of a man—possibly Lorenzo di Matteo Peri, a Florentine stationer—in the National Gallery, London (fig. 1), with which it nevertheless shares a number of similarities, notably the same half-length format and tight compression of the sitter in a shallow, unarticulated space; the presence and placement of a single, sparse piece of furniture; and the dark, non-descript background. Their faces each partly enveloped in shadow, both sitters’ heads are turned at the identical  $\frac{3}{4}$  angle and their poses, with arm extended along the lower





Fig. 1. Andrea del Sarto, *Portrait of a Young Man*, oil on linen, The National Gallery, London, inv. no. NG690.

edge of the composition, are analogous, if essentially reversed, with one seen from the front and the other from the rear. Separating the execution of these two masterful portraits was Andrea's presumed trip to Rome, where he would have seen Raphael's recent work. Unparalleled in Florentine portraiture of the period, the sober dignity of the man in the present portrait is indebted to Raphael's portrayals of male sitters like Baldassare Castiglione (Louvre), Agostino Beazzano (Palazzo Doria-Pamphilj), and Antonio Tebaldeo (whereabouts unknown), all executed in the mid-1510s.

The identity of Andrea del Sarto's sitter is unknown, but his elegant and obviously costly attire conveys his wealth and elevated social standing. While most of the artists' portraits, like those of his collaborator Franciabigio (1482-1525), depict merchants, artisans, and functionaries—identified by the tools of their respective trades that appear as attributes in their portraits—the subject here is a patrician. In the 1520s, when the portrait was painted, Florence was nominally a republic, although the powerful Medici family—long the de facto rulers of the city, which clung to the trappings of its republican past while knowing the pretense was performative rather than authentic—had reestablished a political stranglehold after a period of exile. In this perilous and politically fraught decade, which culminated in the bloody Siege of Florence in 1529-30, the decisive demise

of the republic, and the official establishment of the Medici as autocratic hereditary dukes, the populace was divided into pro-Medicean and pro-republican camps. Some portraits of the period contain coded messaging about the sitter's political leanings. Given that it lacks any of the devices believed to signal pro-Republican (and therefore anti-Medicean) sentiments, this portrait may depict someone in the pro-Medici camp, a surmise bolstered by the observation that the sitter wears the traditional colors—red and blue—of the familiar Medici *stemma* (coat-of-arms) with its red *palle* (balles) and blue fleur-de-lis.

It has been suggested that the sitter is Ottaviano de' Medici (1484-1546), a member of the cadet branch of the Medici family. As yet uncorroborated by documentary evidence, the proposal is compelling nonetheless, and it warrants due consideration. Ottaviano was married to Lorenzo de' Medici's granddaughter Francesca Salviati—the probable subject of a fetching portrait by Bronzino (Städel Museum)—a pedigree that gave him impressive bona fides in pro-Medicean circles, and he operated as the loyal agent and overseer of the family's interests in Florence during the pontificates of the Medici popes Leo X (r. 1513-21) and Clement VII (r. 1523-34). Ottaviano, moreover, was the patron of Andrea del Sarto, who painted the *Medici Holy Family* (Uffizi) for him; when his Medicean allegiance landed him in prison during



Fig. 2. Michelangelo, *Lorenzo de' Medici, Duke of Urbino*, detail from his tomb, Medici Chapels, San Lorenzo, Florence. Scala / Art Resource, NY

the waning days of the Florentine republic, the artist safeguarded the coveted picture until Ottaviano was freed and could take ownership. (The grateful client paid him double.) He was also a mentor of the artist and biographer Giorgio Vasari, who credited his early success at the new Medici ducal court in Florence in the mid-1530s to Ottaviano's sponsorship.

One of Ottaviano's principal undertakings as the Medici steward in Florence was the formation of a family portrait gallery, for which he gathered and occasionally commissioned images of illustrious relations. These included Raphael's *Leo X* (Palazzo Pitti), *Lorenzo de' Medici, Duke of Urbino* (private collection), and *Giuliano de' Medici, Duke of Nemours* (a version is in the Metropolitan Museum of Art), and Pontormo's *Cosimo de' Medici, Pater Patriae* (Uffizi). Here again, he and Andrea del Sarto intersected: when the newly elected Pope Clement VII ordered Raphael's portrait of Leo X sent off as a gift in 1523 (roughly the date of the present work), Ottaviano, loathe to relinquish it, had Sarto execute a copy, which was dispatched in its stead. So masterful was the replica that it persuaded in its deception (and so in demand was the original that Ottaviano later had Vasari make another copy).

As the Medici popes' trusted "boots on the ground" in Florence, which they surveilled from their perch in Rome, Ottaviano's most important official assignment was to oversee the campaign to fresco the *salone*

of Poggio a Caiano, a villa outside Florence, with historical and mythological scenes propagandistically celebrating the Medici dynasty. Foremost among them was Andrea del Sarto's *Tribute to Caesar* (1520-21), carried out not long before the portrait.

A clue to the identity of the sitter resides in the small casket on the table and its contents. These appear to be wax seals, which can be construed as symbols of authority and high station, both of which Ottaviano de' Medici enjoyed. Alternatively, they may represent the kind of precious and esoteric bibelots frequently displayed by sitters in Renaissance portraits as signs of their cultivated taste and erudition. Whoever the sitter here might be, his averted gaze and introspective mien suggest contemplation rather than action; significantly, his aspect recalls one of Michelangelo's *capitani* in the Medici Chapel (fig. 2), who appears lost in thought. The portrait transcends mere descriptive likeness to capture what Leonardo called the "moti mentali"—the animating movements of the mind—and affirms the truth of Vasari's declaration that Andrea del Sarto was "senza errore": in essence, the perfect painter.

Linda Wolk-Simon

An extended essay by Linda Wolk-Simon, to whom we are grateful, is available in the online catalogue.



21

## THE MASTER OF THE PARROT

Active in Antwerp in the second quarter of the 16th century

Mary Magdalene

oil on panel  
29½ by 24½ in.; 74.9 by 62.2 cm.

\$ 200,000-300,000

### PROVENANCE

Private collection, Italy;  
Anonymous sale, Genoa, Wannenes Art Auctions,  
29 November 2012, lot 81;  
Private collection, United Kingdom.

This vibrant, crisp, and enchantingly detailed portrayal of Mary Magdalene is a characteristic work of the Master of the Parrot, an anonymous yet highly accomplished hand active in Antwerp and possibly Bruges in the second quarter of the sixteenth century. A contemporary of the Master of the Female Half-Lengths, this artist shares some stylistic affinities with Pieter Coecke van Aelst, with whom he may have trained. In an important 1949 article, Max J. Friedländer first identified a group of paintings by this artist, who he aptly named after the exotic birds that appear in a number of the compositions given to the master.<sup>1</sup> As this group has grown over the years, so have thoughts about this master, now thought possibly to be a group of Flemish artists working together in the same workshop in Antwerp, one that specialized in devotional images for the wealthy bourgeois population. Consistent stylistic elements found throughout the works ascribed to this master are elegant and finely painted females with slightly oval faces and fingernails, long necks and fingers, wide foreheads and delicate eyebrows, all of which are visible in the present picture.

This painting is a particularly captivating depiction of Mary Magdalene, who was a very popular subject for artists and collectors in Flanders in the sixteenth century. She is seen here set before a stone niche and a

clothe of honor adorned with pearls and gold brocade, her lavishly attired figure filling the composition. An ermine mantel lined with black velvet is draped over her shoulders, partly covering her elegant gown edged with gold brocade, and a large gold crucifix with a fleur-de-lis is draped around her neck on a thick gold chain. A shimmering blue sash is looped around her waist, serving as a striking contrast to the rich red velvet near the cuff of her sleeves. She wears a large sapphire ring, and her opulent headdress is adorned with rubies, pearls, and gold. In her right hand she holds an elaborate gold ointment jar set atop a devotional book, while in her left she holds a pink flower, symbolizing a belief that she was the bride of Christ. Before her is a stone ledge with a raised edge, upon which rests cherries, a knife, and a sheathed dagger, while behind her are particularly distinct and inventive landscapes that recall the work of Joachim Patinir.

The free and sketchy underdrawing rendered with a liquid medium and applied with a brush is revealed through infrared images of the present painting. Such imaging also unveils a number of compositional changes to the design made by the artist, including shifts in the hands, details of the costume, and the face, such as her left eye.

1. M.J. Friedländer, "Der Meister mit dem Papagei," in *Phoebus. Zeitschrift für Bildende Kunst*, vol. II, no. 2, 1949.







## FRANS POURBUS THE ELDER

Bruges 1545/6 - 1581 Antwerp

Portrait of a bearded gentleman, bust-length, wearing a gold chain

oil on panel  
20⅝ by 16½ in.; 52.4 by 41.9 cm.

\$ 60,000-80,000

This portrait of an unknown gentleman was painted by Frans Pourbus the Elder, one of the leading Flemish portrait painters of the sixteenth century. He likely first trained with his father, Pieter Pourbus, in Bruges, but by 1564 he is recorded working in the studio of Frans Floris in Antwerp. Although his style can be closely compared to that of his contemporaries Anthonis Mor and Adriaen Thomasz. Key, distinguishing features of Frans Pourbus the Elder's works are his innate ability to capture the psychology of his sitters, his observational skills, and his highly detailed depictions of costumes, all of which are visible in the present portrait. With a confident brush, Pourbus has rendered this man in a nearly half-length format against a dark background. The sitter

engages directly with the audience with a furrowed brow and perhaps even with a faint smile on his face. His elegant attire and his gold chain affirm his elevated position in society, and although his identity remains unknown, his strawberry-blond hair, closely cropped on the crown of his head and forming a thick and forked beard, is one of his distinctive characteristics. Some similarities can be drawn between this portrait and Pourbus' bust-length *Portrait of an Old Man* in the Manchester Art Gallery.<sup>1</sup>

We are grateful to Professor Dr. Koenraad Jonckheere for endorsing the attribution of the present lot on the basis of digital images.

1. Inv. no. 1950.298, oil on panel, 40.6 by 30.4 cm.





Actual Size



23

## ANTONIO ALLEGRI, CALLED CORREGGIO

Correggio 1489 (?) - 1534

### Saint Mary Magdalen reading

inscribed on the reverse in a 19th or early 20th-century hand: *The Magdalen / Cristoforo Allori*  
oil on panel

8 $\frac{7}{8}$  by 10 $\frac{7}{8}$  in.; 22.5 by 27.7 cm.

\$ 4,500,000-5,500,000

#### PROVENANCE

Probably commissioned for Isabella d'Este, Marchioness of Mantua (1474–1539), Ducal Palace, Mantua, after 1517;

Possibly Carlo Beccaria (1605–1680), treasurer of the Farnese, Parma (according to his inventory of 1680, transcribed by Filangieri di Candida 1902);

Farnese collection, Parma, by c. 1680 or slightly later c. 1690–95 until 1736; recorded in the Palazzo del Giardino, in the third of the principal rooms, called that of the "Madonna of the Cat," by c. 1680 or slightly later c. 1690–95; in the Galleria, by 1708; in the Palazzo Ducale, by 1731; in the Palazzo Reale, hanging in the 'primo Corridore,' by 1736 (in the inventory made for the transfer of the collection to Naples);

Farnese collection, Naples, from after 1736 until probably the 1790s;

Private collection, Virginia, USA, from about 1860 onwards;

Whence acquired by the present owner.

#### LITERATURE

Possibly *Nota de' Quadri ritrovati nell'eredità del Sig. Carlo Beccaria, in parte passata ai Farnesi, a. 1680*, no. 14: "Una Maddalena sopra l'assa che legge del Correggio," (Filangieri di Candida 1902, p. 291);

*Inventario de' Quadri esistenti nel Palazzo del Giardino*, undated, c. 1680, or slightly later c. 1690–95 (ASP Casa e Corte Farnesiana, s. VIII, busta 54), f. 13, hanging in the "Terza Camera/ Detta della Madona della Gatta": "Un Quadro alto oncie cinque, largo oncie sei in tavola. Una S.<sup>ta</sup> Maria Madalena distesa nella Grotta, con una mano sotto il Libro, l'altra che sostiene il capo sopra il Libro/ del Coreggio n.º 11," (Bertini 1987, p. 240, no. 112);<sup>1</sup>

*Quadri di antica ragione Della Casa Farnese – alias esistenti nel Palazzo del Giardino*, late seventeenth century (undated), incomplete inventory (ASP Casa e Corte Farnesiana, s. VIII, busta 54): "11. Coreggio. S. Maria Maddalena distesa nella grotta con una mano sotto il libro, l'altra che sostiene il capo oncie 5 – oncie 6. tavola.;"

*Inventario di quanto si trova nella Galeria di S.A.S. si de' quadri come delle medaglie, et altro a cura del Signor Steffano Lolli*, 1708 (ASP, Casa e Corte Farnesiana, s. VIII, busta 53, fascicolo 5): "Quadro con cornice dorata alto onc.º

cinque, largo onc.º sei in tavola. S.<sup>ta</sup> Maria Maddalena distesa in una Grotta, appoggia il capo sopra/ la mano destra, e tiene la sinistra sotto d'un libro. Viene dal Coreggio/ n.º 11." (Bertini 1987, p. 110, no. 76);

E. Wright, *Some Observations Made in Travelling through France, Italy, &c. In the years 1720, 1721, and 1722*, 2 vols, London 1730, p. 453 (as a copy in Parma, "said to be by Titian, but it seem'd to me rather in Carracci's manner' of the 'highly finished... rather over-laboured' Magdalen in Modena");

*Borro dell' Inventario fatto de' mobili, degli oggetti preziosi, della Libreria, della Quadreria, del medagliere, dell'Armeria, e di quanto contenevasi nel Ducal palazzo di Parma*, 1731 (ASN, Archivio Farnesiano, busta 1853/I, vol. V): "N.º 76: Quadro con cornice dorata alto onzie cinque, Largo onzie sei in Tavola Santa Maria Madalena distesa in una grotta appoggia il capo sopra la mano destra, e tiene la sinistra sotto d'un libro... Viene dal Coreggio N.º 11.";<sup>2</sup>

*Elenco de' quadri, e di altre suppellettili del Real Palazzo di Parma, colla stima di ciascun oggetto, fatta coll'assistenza del Sig. Conte Gruppini/ di 91 pag colla somma*, 1736 (ASN, Archivio Farnesiano, busta 1853/III, vol. XI): "N.º 11. Un quadro con Cornice nera, e filetto d'oro rappresentante S.M.<sup>a</sup> Mad.<sup>na</sup> in un Paese/ Stimato... d 25.";

*Quadri della Regio-Ducale Galleria di Parma*, 1736 (ASN, Archivio Farnesiano, busta 1853/III), 1736, as hanging in the "primo Corridore" of the Regio Ducale Galleria: A[lto] B[raccia]–[oncie] 5/ L[argo] B[raccia]–[oncie] 6/ sull'assa/ S.<sup>ta</sup> M.<sup>a</sup> Mad.<sup>a</sup> nella grotta con Libro sopra la sinistra. N.º 11./ viene dal Coreggio";

P.-J. Grosley, *Observations sur l'Italie et sur les Italiens données en 1764, sous le nom de deux Gentilshommes Suédois*, London and Paris 1774, p. 101 (English transl. T. Nugent, *New Observations on Italy and its Inhabitants written in French by two Swedish gentlemen*, London 1769, vol. II, p. 146: "there is all the reason in the world to suppose, that the real original, done by Correggio for the Farnese his sovereigns, is that in the possession of the heir of the family" [at Capodimonte]);

T. Puccini, *Relazioni epistolari di un viaggio da Roma a Napoli*, MS account of visit to Capodimonte, 1783, fol. 246 v.: "La Maddalena dormiente, il Cristo all'orto per Correggio sono durettili," (Mazzi 1986, p. 26);



G. Campori, *Raccolta di cataloghi ed inventarii inedita...*, Modena 1870, under no. XXIV, transcription of c. 1680 inventory, p. 217;

A. Filangieri di Candida, "La Galleria Nazionale di Napoli," in *Le Gallerie Nazionali Italiane, Notizie e Documenti*, 5 vols, 1893–1902, vol. V, Rome 1902, pp. 222 and 291;

M.C. Mazzi, "Tommaso Puccini: un provinciale 'cosmopolita,'" in *Bollettino d'arte*, 37–38, May–August 1986, p. 26, under Appendix II, "Appunti presi da Tommaso Puccini durante le sue visite a Capodimonte (1783)";

G. Bertini, *La Galleria del Duca di Parma, Storia di una Collezione*, Bologna 1987, under "I Dipinti della Galleria del Duca di Parma nell'inventario del 1708," p. 110, no. 76 ("Quadro con cornice dorata alto onc.e cinque, largo onc.e sei in tavola. S.ta Maria Maddalena distesa in una grotto, appoggia il capo sopra la mano destra, e tiene la sinistra sotto d'un libro. Viene dal Correggio n. 11:" as an unidentified copy after Correggio, perhaps a copy of the Dresden painting);<sup>3</sup> and under "Quadri di Palazzo del Giardino di Parma nel 1680c.," p. 240, no. 112 ("Un quadro alto oncie cinque, largo oncie sei in tavola. Una S.ta Maria Madalena distesa nella grotto, con una mano sotto il libro, l'altra che sostiene il capo sopra il libro, del Correggio n. 11");

M. Spagnolo, "Correggio's Reclining Magdalen, Isabella d'Este and the cult of St Mary Magdalen," in *Apollo*, June 2003, pp. 37–45;

D. Ekserdjian, "Correggio's reclining 'Magdalen' rediscovered," in *The Burlington Magazine*, 161, 1396, July 2019, pp. 556–561.

#### ENGRAVED

Raphael Morghen (1761–1833), in Naples, c. 1770–78.

Newly rediscovered, this exquisite painting on panel has recently been identified as Correggio's long-lost picture of the reclining Magdalen, one of his most celebrated masterpieces, hitherto only known in the form of copies. Probably commissioned by Isabella d'Este, Marchioness of Mantua (1474–1539) after her visit in 1517 to the shrine devoted to Saint Mary Magdalen at Sainte-Baume, south-east France, it boasts a distinguished provenance. In the late seventeenth and early eighteenth centuries it was one of a number of prized small-scale masterpieces by Correggio owned by the Farnese. Housed in the Palazzo Ducale in Parma, and later moved to their palace at Capodimonte, Naples, *Saint Mary Magdalen* was displayed with other works by the master, such as *La Zingarella* and the *Mystic Marriage of Saint Catherine*, which are both still at Capodimonte. Inventory records, descriptions, dimensions and an engraving after this painting all support the identification of the present work as the one formerly in the Farnese

Collection. Most importantly, its status as an original by Correggio is confirmed by its exceptional artistic quality, which is wholly consistent with autograph paintings such as the *Saint Mary Magdalen* at the National Gallery, London. A date in the late 1510s has been independently proposed by Davide Gasparotto and David Ekserdjian, a dating with which Hugo Chapman is broadly in agreement.

In this sophisticated and elegant painting Correggio translates a representation of the reclining Magdalen into an image of enduring beauty and profound spirituality. In the words of Hugo Chapman, "the painting is a wonderfully moving meditation on female piety." With characteristic subtlety, it succeeds in blurring the boundaries between the sacred and the profane by alluding to the saint's legend and to her religious devotion, while at the same time suggesting her seductive allure. Barefoot, the Magdalen is depicted in a grotto setting that evokes the wilderness where she lived in solitude. Lying on the ground and deeply absorbed in reading a large devotional book, she cradles it with her left forearm, while propped up on her right elbow; in a remarkably natural gesture, she leans on its pages as she rests her head on her hand. The Magdalen's sensuous body is cocooned in a robe that envelops also her head. Beside her, the ointment jar, whose lustrous surface is exquisitely rendered, catches the light that falls on her as she reads; and the finely painted clasps that form part of the book binding also gleam. In contrast to the rocky backdrop that shimmers in the distance, the grotto setting is otherwise dark.

Correggio's image of the reclining Magdalen is one of the earliest Italian versions of this highly unusual theme. Its iconography, which is discussed by Maddalena Spagnolo (see Literature), relates to a sculpture of the saint once located in her shrine at Sainte-Baume in Provence and now lost, although known through copies.<sup>4</sup> Correggio, in faithful emulation of his model, conceives the Magdalen as she lies on the ground in front of the grotto at Sainte-Baume, reading while supporting her head in her hand. The nearby basilica of St Maximin, which claimed to be the repository of her relics, was also central to the cult of Saint Mary Magdalen and to the iconography of this painting; indeed, at the far left of the composition Correggio depicts the abbey above the distant cliff face, while the sailing vessel in the distance refers to the saint's sea voyage to Provence.

Of all the versions of the composition, the one generally regarded until now as having the best claim to being Correggio's original, is one on copper, formerly at the Gemäldegalerie, Dresden, and before that in the Este collection in Modena, missing since the Second World War (fig. 1). However, its authorship as a work by Correggio has not been unanimously accepted. In a recent article that presents the sensational rediscovery of Correggio's original, David Ekserdjian examines a range of questions relating to the picture's iconography and patronage, as well as stylistic and chronological considerations (see Literature). Building on the work of Gaetano Ghiraldi published over two decades ago in the 1998 exhibition catalogue devoted to the art collections of the Galleria Estense, which clarified the Este provenance of the Dresden painting, Ekserdjian traces the latter's provenance.

Ghiraldi dispelled the myth surrounding the Este painting, identifying it not as Correggio's original but as the copy after Correggio by Cristofano Allori (1577–1621), first documented in 1609, when Cosimo II de' Medici, Grand Duke of Tuscany, gave it as a gift to Princess Eleonora d'Este (1597–1661) when she took the veil.<sup>5</sup> In a document listing the gifts, the picture is described as a small painting on copper of the reclining Magdalen after Correggio in an elaborate silver frame with precious stones. Its author is noted as Bronzino but this reference must be to Cristofano Allori, son of Alessandro Allori (1535–1607), Bronzino's pupil and heir. Ekserdjian suggests that its designation as a copy after Correggio may have been forgotten and its status upgraded to that of an original when it passed out of Eleonora's ownership and reached Modena. By 1663, when it is first securely recorded there, it is listed in an inventory without an attribution. Recorded again in successive Este inventories, the painting was widely admired as one of Correggio's greatest achievements.<sup>6</sup> As Ghiraldi has convincingly argued, the fame of the Este collections bolstered its claim as an autograph work and its true provenance fell into obscurity. It remained in the Galleria Estense until the mid-eighteenth century when Francesco III d'Este sold a portion of the collection to Augustus III of Saxony: one hundred pictures, including the Magdalen on copper, were sent to Dresden in 1746. Not until the mid-nineteenth century were doubts expressed about Correggio's authorship.

The medium, support and dimensions of the Dresden *Magdalen* differ from the painting presented here. The discrepancy – not insignificant – is a key factor in establishing the primacy of this version on panel, which accords with records of it in inventories, over the version on copper.<sup>7</sup> Even more significant than the dimensions in establishing this as Correggio's original is its grotto setting, markedly different from the wooded landscape of the lost Dresden copper. The latter's verdant landscape features in innumerable copies of its design, whereas the grotto depicted here, as well as the distant abbey, only feature in this painting and in one other, the sole known replica of this design: an eighteenth-century copy on canvas housed at Southampton City Art Gallery (fig. 2).<sup>8</sup> This important difference distinguishes this design from written descriptions and old photographs of the Dresden painting before its disappearance and from the many copies after the latter version.

All the copies that follow the Dresden prototype, which is executed on a copper support, are either also on copper or on canvas and all are considerably larger (approximately 6 cm. higher and 12 cm. wider). The copies also differ from the present work in showing a much more elongated female saint than the more rounded proportions of the figure in Correggio's panel. Furthermore, the explicit mention of the grotto in seventeenth-century inventories is highly significant since the Dresden prototype shows not a grotto but a landscape with stones in the foreground and background vegetation. Always the settings of the copies employ a wide landscape, never a grotto, as a backdrop. Some copies, such as the version by Allori (Palazzo Pitti, Florence), also incorporate a skull, in the case of the latter with a crucifix.

Maddalena Spagnolo has argued persuasively that the highly distinctive iconography adopted by Correggio should be understood as a reflection of Isabella d'Este's special interest in the saint.<sup>9</sup> The evidence strongly suggests that the Gonzagas of Mantua – and very possibly Isabella herself – were the painting's original patrons. Both Isabella d'Este and her son Federigo (1500–1540) visited Mary Magdalen's shrine in Provence within a year of each other. In the summer of 1516, the young Federigo arrived in France in the retinue of King François I for a journey motivated by political and religious reasons. Following a tour of the Loire, the



Fig. 1. After Correggio, *St Mary Magdalen*, before 1609, copper, 29 by 39.5 cm, formerly Gemäldegalerie, Dresden, © Alinari Archives / Art Resource, NY

party proceeded to Provence to visit the pilgrimage sites dedicated to the Magdalen. After visiting St Maximin, where they venerated the relic of Saint Mary Magdalen's head, the company went to see the hermitage at Sainte-Baume where the saint had lived as a penitent, before continuing their tour of the south.

So eager was the Marchioness to undertake "il viaggio de santa Maria Magdalena" that she herself visited the shrine in March 1517, following in the footsteps of her son Federigo. Keeping closely to a similar itinerary to his, Isabella then travelled to Marseilles, Aix, Arles and Avignon, and later spent a few days in Lyons, where she admired some very beautiful pictures of the Magdalen and ordered some of the saint to be sent to her in Mantua.<sup>10</sup> As Spagnolo relates, the paintings only arrived there in April 1518 after some delay and Isabella was disappointed with the results, for they were not as beautiful as the ones she had seen in Lyons. Rather than keep them for her own collection she decided to give them away. She resolved to do the same with another Magdalen, sourced in Lyons by Stazio Gadio, the Gonzaga *maestro di casa*, in April 1518, when he was in France with Federigo on the occasion of the Dauphin's baptism. In Stazio's letter to Isabella, he stated that he had made every effort to find a beautiful Magdalen to please her, while bemoaning the dearth of beautiful figures of the saint. If deemed not beautiful enough and not to her liking, Isabella

reserved the right to give it away. A few months later, doubtless aware of his mother's appetite for such works and her recent disappointments, Federigo ordered – most likely on her behalf – two Flemish paintings of the Magdalen ("due Magdelene dipinte... hopera fiamincha") from his agent Nicolò Nobili.

Isabella's continuing interest in Saint Mary Magdalen is attested a decade later by a letter dated 3 September 1528 addressed to her by Veronica Gambarà about a masterpiece painted by "il nostro maestro Antonio Allegri", which she describes in detail as showing the saint in a cave genuflecting, her hands clasped and raised to heaven.<sup>11</sup> Its whereabouts today unknown, this lost kneeling Magdalen is known from an engraving by Piloty.<sup>12</sup> As Maddalena Spagnolo has pointed out, Veronica's letter is the earliest surviving document to link Correggio and Isabella. She makes two important observations: firstly, that Correggio was already known to her, as is clear from the wording of the letter; and secondly, that Isabella's special interest in the depiction of the Magdalen at the cave was commonly recognized, at least in the courts near Mantua.<sup>13</sup>

Spagnolo draws attention to two records linking Correggio's *Reclining Magdalen* to the court of Mantua: firstly, an entry in the Gonzaga inventory of 1627 that refers to "la Madalena in terra copia del Coregio del Fetti" (Fetti's painting – if the attribution is reliable – is lost but the record does indicate the presence



Fig. 2. After Correggio, *St Mary Magdalen*, eighteenth century, canvas, 23.2 by 29.3 cm, Southampton City Art Gallery

of a version of Correggio's composition in Mantua in the early seventeenth century);<sup>14</sup> and secondly, an unpublished letter by Ortensio Landi, lost but recorded by Braghirolli in 1872, in which Correggio was said to have painted a *Magdalen reading* for Federigo Gonzaga in around 1533.<sup>15</sup> While this tantalizing evidence – were it verifiable – gives some support to the idea that Federigo commissioned Correggio's painting for his mother, none the less on balance it is more likely that Isabella, rather than her son, was the original recipient of Correggio's sophisticated painting, given her tendency to provide detailed iconographical instructions and her devotion to the Magdalen. Indeed, Spagnolo makes a convincing case that it was executed for Isabella d'Este, a theory supported by David Ekserdjian. Stylistic reasons discussed below for dating Correggio's painting to about 1519, rather than the early 1530s, also strengthen the case for Isabella's patronage.

Isabella d'Este was not the only aristocratic lady in Italy interested in owning representations of the Magdalen. Vittoria Colonna, Marchioness of Pescara (1492–1547), also sought such works. Even after receiving a *Magdalen* painted by Titian in 1531 she persisted in requesting one from Isabella's collection. Speculation over which painting she sought has led scholars to propose different candidates, including Correggio's *Kneeling Magdalen* and his *Reclining Magdalen*. It may be that the latter was given as a gift

to Vittoria Colonna but without further evidence this suggestion remains unproven. In any case Isabella arranged for the painting in question to be copied before its departure and Ekserdjian raises the possibility that one of the many pictures of the Magdalen recorded in the 1627 Gonzaga inventory was that copy.<sup>16</sup>

Another possible lead to the Magdalen's later sixteenth-century provenance is given by the Florentine art historian and biographer Filippo Baldinucci (1625–1696) in his *Notizie de' Professori del Disegno da Cimabue in qua* (1681). There in his biography of Cristofano Allori he mentions a picture of the reclining Magdalen that was among the beautiful paintings collected by "il cavaliere Gaddi" – Niccolò Gaddi (1537–1591) – who lived in Florence in the time of Grand Duke Francesco de' Medici (1541–1587).<sup>17</sup> Baldinucci describes it minutely: "a small figure of a St Mary Magdalen in the desert, almost wholly covered by a blue drapery, reclining propped up on her right arm, and reading a book, which she holds in her left hand, all the work of Correggio." He goes on to report that somehow the picture came to the attention of Cristofano and that he copied it again and again and from those copies proliferated more copies by at least one of his pupils. Such was the demand that many believed them to be Allori's invention. However, Baldinucci says nothing of the picture's whereabouts and with Gaddi's death the trail runs cold, for the painting does not feature in his posthumous inventory.

The next documentary record of the picture places it securely in one of the most distinguished ducal collections in Italy, that of the Farnese in Parma. From about 1680, or slightly later, until 1736, Correggio's *Magdalen* is recorded in Parma as hanging at the Palazzo Ducale and is listed in six inventories. The *Magdalen* is described in the most precise and detailed of these, the *Inventario de' Quadri esistenti nel Palazzo del Giardino*, a document that is traditionally dated about 1680 but is thought to be later, perhaps drawn up at some point in the first half of the following decade.<sup>18</sup> In this inventory, both dimensions and medium are given, frame descriptions and old and new inventory numbers. Applying conventional conversion, the dimensions given in the inventory of 5 *oncie* in height by 6 *oncie* in width are equivalent to 22.7 by 27.3 cm. This corresponds with the present panel, which was originally approximately 5 mm. greater in height before the rebate was removed.<sup>19</sup> The few millimeters lost along the bottom edge can be assessed through the painted copy on canvas at Southampton City Art Gallery, which measures 23.2 by 29.3 cm. The precise description, medium, support and almost identical size make it certain that the present work is the picture described in the inventory.<sup>20</sup>

How Correggio's *Magdalen* came to be part of the Farnese collection is not yet known. One intriguing possibility is that it belonged to Carlo Beccaria (1605–1680), treasurer of the Farnese in Parma. A work fitting its description – “A *Magdalen* on panel reading by Correggio” – is recorded in a list of Beccaria's paintings bequeathed in part to the Farnese. Drawn up in 1680, the year of Beccaria's death, and transcribed by Filangieri di Candida, who published it in 1902, the list records the painting under item 14. If it does indeed denote the present work, it would make it the earliest written description of Correggio's painting known to date.<sup>21</sup>

Be that as it may, soon after Beccaria's death, Correggio's painting is recorded at the Palazzo del Giardino of the Farnese in Parma in their inventory of about 1680 (commonly referred to with that date

but probably drawn up slightly later). In this, the first of the Farnese documents to include the present work, all paintings are listed with an attribution and sometimes even “school” or “workshop” as identifiers. As might be expected, the most important pictures were displayed in the principal rooms, while minor pictures were kept in various private apartments and feature towards the end of the inventory. The *Magdalen* is listed in the third of the principal rooms, known as the “Terza Camera detta della Madonna della Gatta” (the room named after the *Madonna of the Cat* at the time thought to be by Raphael and now given to Giulio Romano; at Capodimonte, Naples). This reflects the high esteem in which Correggio's *Magdalen* was held. Among the highlights displayed in this room were Parmigianino's *Holy Family with the young Saint John the Baptist*, still at Capodimonte; several works by Annibale Carracci, now dispersed between Capodimonte, the Musée Condé, Chantilly, and the Galleria Nazionale, Bologna; as well as Correggio's small gem, still in Naples, the *Mystic Marriage of Saint Catherine*, a work of the early 1520s painted on a panel of comparable dimensions to the present work.

Described as hanging in the Galleria by 1708, the record of the *Magdalen* in the inventory of that date retains the same numbering as in the earlier Farnese inventory. It describes the composition's principal elements in a similar way, while adding further details on framing (it was displayed in a gilt frame) and a significant demotion in terms of its attribution (“viene dal Coreggio” means it is a copy of an original by Correggio). By 1736 Correggio's *Magdalen* is recorded as hanging in the “primo Corridore” at the Palazzo Reale in the inventory of that year, drawn up to record the works to be transported to Naples. Although after 1736 the *Magdalen* no longer appears in Farnese inventories, other circumstantial evidence proves the painting went to Naples with the rest of the collection. Works were initially stored at the Palazzo Reale, with only a small proportion on display. The majority, including probably the present work,

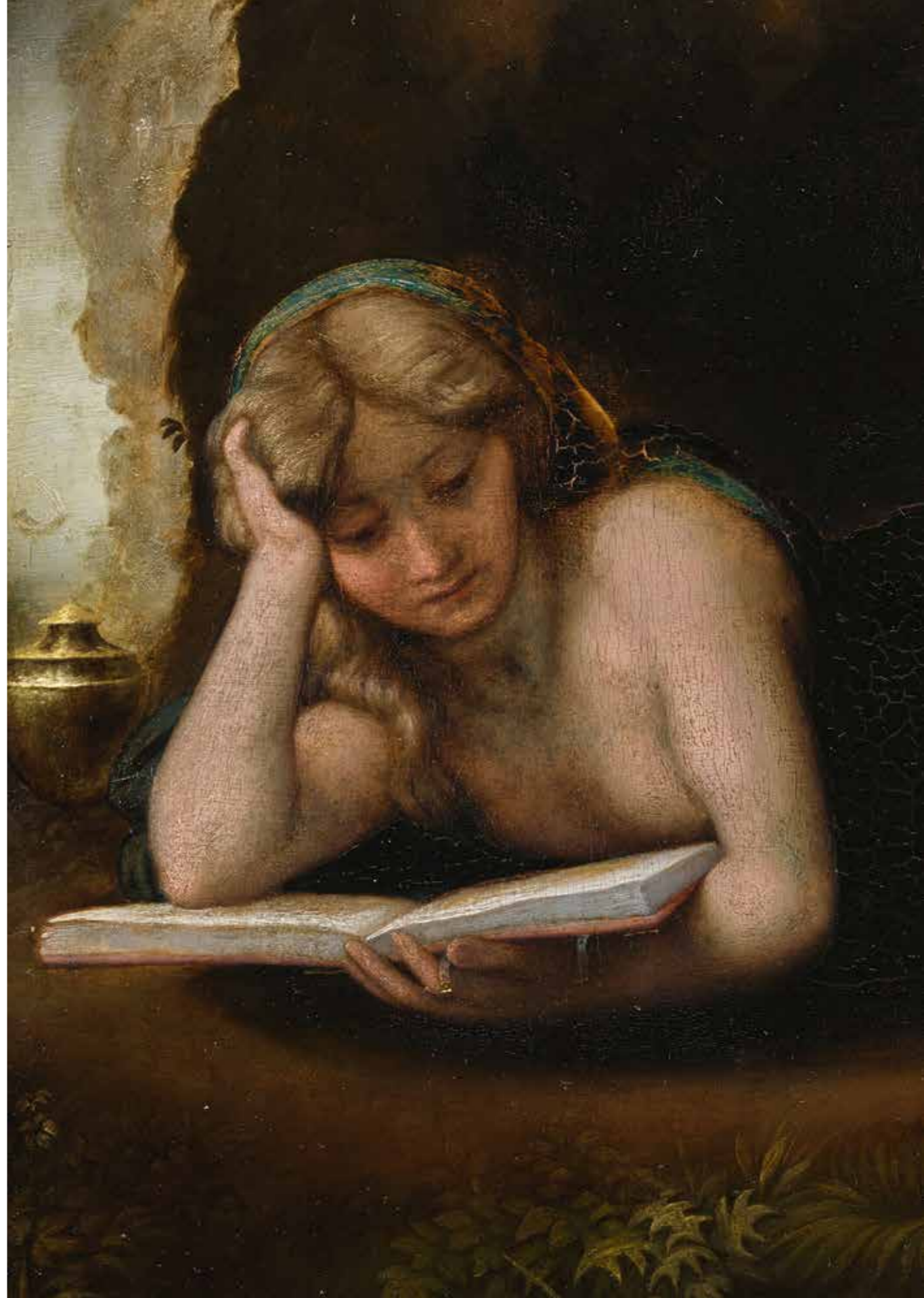




Fig. 3 Raphael Morghen, after Correggio, *St Mary Magdalen*, engraving, 15.6 x 20.4 cm. British Museum, London

remained stored in crates under conditions that were far from ideal. By 1758 the Palazzo at Capodimonte was ready to house the paintings, the *Magdalen* had regained its earlier autograph status, and was noted in travellers' accounts as displayed there.

Of significance as a further demonstration of the work's return to favor and as evidence of the painting's continuing presence in Naples in the 1770s is an engraving of it by Raphael Morghen (1761–1833), which he made at some time between about 1770 and 1778 (fig. 3).<sup>22</sup> The painting's link to Morghen's engraving was first noted by Hugo Chapman. Morghen, who was born in Naples in 1761 (and not 1758 as is commonly stated), was the son of Filippo Morghen (1730–1807), himself an engraver and print dealer, who moved to Naples from Florence. The family was well connected at the Bourbon court. Stylistically Morghen's print of the *Magdalen* is comparable to his earliest engravings, which he executed at the young age of nine; by age twelve he was considered a fully trained engraver. A small print, rather crudely executed, the *Magdalen* is not recorded in the complete catalogue of his works by Robert Halsey. Nevertheless it is likely to date to the early 1770s and certainly no later than 1778, when Morghen, aged seventeen, left Naples for Rome.

Morghen's engraving – the only print to match the rediscovered *Magdalen* – clearly reproduces the latter composition and not the Allori derivation reproduced in countless other prints, a reflection of the fact that the fame of the Dresden version eclipsed that of Correggio's original. The engraving, which is inscribed "Ant. Allegri da Coreggio pin.", is distinctive in featuring the grotto, the silhouette of the mountain on the left, with the sailing boat and the tiny building of the basilica of Mary Magdalen in Saint-Maximin-la-Sainte-Baume. It also reproduces the flowers and plants in the foreground that none of the other versions has, apart from the faithful copy in Southampton. Furthermore, the figure's compact proportions differ markedly from the elongated forms of the Allori derivation. The rounded forms of Correggio's *Magdalen* denote a voluptuousness more akin to the feminine ideal of the early Cinquecento.

The *Magdalen* must still have been in the collection at Capodimonte in 1783, when it was described by Tommaso Puccini in his account of his visit there,<sup>23</sup> but it is not yet known when exactly the painting left the collection. A *terminus ante quem* is provided by the 1799 inventory made by Ignazio Anders after the sack of Naples, which no longer lists the *Magdalen*.<sup>24</sup>



Fig. 4 Infra-red reflectogram of the present work

As Davide Gasparotto has pointed out, the *Portrait of a Collector* by Parmigianino today in the National Gallery, London, and the *Portrait of a Man*, also by Parmigianino, now at the York City Art Gallery, shared the same destiny as the *Magdalen* by Correggio, since they left the Farnese collection in unknown circumstances during the turbulent years of the Napoleonic period, and entered the antiquarian market of the early nineteenth century.<sup>25</sup>

The panel is highly refined in its detail and the figure of the *Magdalen* is in excellent state, as is the meticulously detailed foliage in the foreground, which is not found in any of the other known versions – as Ekserdjian points out – and the distant coastal landscape. Although overall the effect is darker than it would originally have appeared, notably in the area of the saint's robe, which shows degradation of the blue pigments, an occurrence found also in other paintings by Correggio, nevertheless the painting retains the figure's subtle qualities and the beautiful tonal gradations of the setting. With a delicate play of carefully nuanced tones, Correggio portrays the *Magdalen*'s unselfconscious beauty. The volume of her hair is rendered in a particularly sensuous way, its blonde waves framing her lovely face. She

is illuminated partly by light falling from the left but also by its reflection from the pages of her book, highlighting her cheeks, in contrast to the more shadowed areas of her face, especially her downcast eyes. Correggio not only conveys her total absorption in the act of reading, he also captures the intimacy of a woman in contemplative solitude, unaware of the world around her; the effect on the viewer is beguiling.

Infra-red reflectography reveals some *pentimenti* by the artist; the principal changes are an adjustment to the pages of the book, most obviously around the *Magdalen*'s left breast, which was originally covered by the upturned left-hand page; and some reworking to the area of the right-hand page to show more space between her raised torso and the book's flat surface (fig. 4). In the center foreground the foliage has likewise been slightly altered and there is some indication that the outline of the woman's feet was adjusted.

Stylistically Correggio's painting is datable to a year or two later than the *Magdalen* at the National Gallery (fig. 5).<sup>26</sup> The juxtaposition of the two paintings in 2018 helped shed light on the stylistic and chronological relationship between them. Certainly, they share several features: in both the saint is shown in blue, semi-nude, hair unbound, with the same



Fig. 5 Correggio, *St Mary Magdalen*, c. 1518–19. Canvas, 38.1 x 30.5 cm. National Gallery, London, Bridgeman Images

as Correggio's original – incorrectly, as is now widely recognized – was deemed a great coup for the Dresden Gallery and indeed it was one of its most highly prized (and costly) purchases. Upon its arrival there, the *Magdalene* became a favorite of the king's and by 1750, if not before, it was hanging in his bedroom. In 1746 when Dresden was under attack from the Prussians the picture was handed to the queen for safe keeping; and two years later, following the city's surrender and the Gallery's relocation to Königstein, only the *Magdalen* and one other painting – Raphael's *Sistine Madonna* – had special crates built to safeguard their transit.

The desirability of this treasured masterpiece made it the object of an art theft in 1788. By coincidence, in October of that same year, the scandalous Venetian writer Giacomo Casanova was travelling to Dresden. In his infamous memoirs he vividly describes the thorough search he and his luggage had to undergo during the hunt to recover the masterpiece. In a detailed letter to Prince Belozelski, Russian Minister to the Court of Dresden, he writes, "Trust me my Prince..., I have known many Magdalens but none made me swear as much as the one of Correggio".<sup>27</sup> The picture even featured in the list of desiderata in *The Wants of Man*, the celebrated poem written in about 1840 by John Quincy Adams, sixth President of the United States (fig. 6). Only very recently have the historical fortunes of Correggio's long-lost original been disentangled from the history and erroneous attribution of the Dresden picture.

Among the greatest rediscoveries of modern times, Correggio's *Magdalen* constitutes an Italian Renaissance masterpiece of real distinction. His interpretation of the Sainte-Baume Magdalen, while remaining faithful to the iconographic detail of his French prototype, succeeded in transforming its compositional elements to create a work of unrivalled elegance. Endlessly imitated, the original, which boasts a superb provenance, can now take its rightful place at the head of a long line of derivations, most of which departed from the restrained elegance of his original conception. Only now with the re-emergence of this intimate painting can the artist's true intentions be fully appreciated and properly understood in the context of his work and the patronage of the Gonzaga.

attributes of book and ointment jar, the latter so similar in form that it could be taken for its pair; the wild setting and careful attention paid to vegetation are also common to both. Independent cabinet pictures of Mary Magdalen were rare, especially full-length depictions, as David Ekserdjian points out. Indeed, the complimentary qualities of these two pictures and Isabella d'Este's desire to possess such images, led him to propose that the standing *Magdalen* may also have been commissioned by the Marchioness of Mantua. Her patronage of Correggio was to culminate in his two Allegories of *Virtue* and *Vice* for her Studiolo; meanwhile, her son Federigo ordered for the Emperor Charles V arguably Correggio's finest works on canvas: the four great mythologies of the *Loves of Jove*.

"La famosissima Maddalena" – among the most widely copied images of the eighteenth and nineteenth centuries – holds a special place as an icon of western art. Its acquisition from the Este collection

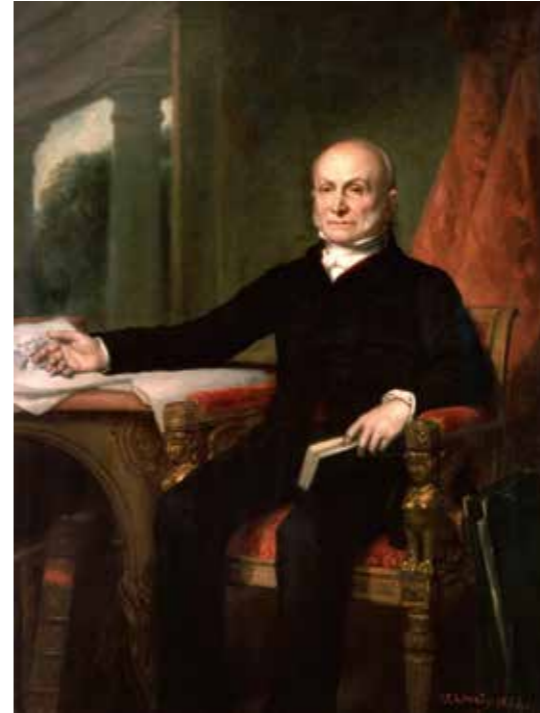


Fig. 6 George Peter Alexander Healy, *John Quincy Adams*, oil on canvas, White House, Washington, D.C.

1. According to Campori 1870, datable to c. 1680; according to Giuseppe Bertini c. 1690–95; email communication, 20.10.19.
2. The numbering has been corrected twice because of addenda to the inventory: nos "69" and "74" crossed out; renumbered as no. "76".
3. Bertini converts the dimensions from *braccia* and *once parmigiane* to centimetres as 22.7 by 27.3 cm.
4. For Spagnolo's discussion of Isabella d'Este and the lost "Reading Magdalen" see also M. Spagnolo, *Correggio: Geografia e storia della fortuna (1528–1657)*, Cinsello Balsamo 2005, pp. 23–35.
5. G. Ghiraldi, "Il mito della 'Maddalena leggente' del Correggio nella storia delle Collezioni Estensi," in *Sovrane Passioni, Le raccolte d'arte della Ducale Galleria Estense*, J. Bertini (ed.), exhibition catalogue, Modena 1998, pp. 106–15.
6. First mentioned as a work by Correggio in a document of 1682.
7. Dresden, oil on copper: 29 by 39.5 cm.
8. Southampton City Art Gallery, inv. no. 122; oil on canvas, 23.2 by 29.3 cm.; C. Wright, *Renaissance to Impressionism: Masterpieces from Southampton City Art Gallery*, London 1998, p. 87, no. 15.
9. Spagnolo 2003, pp. 37–45.
10. Spagnolo 2003, p. 39.
11. C. Gould, *The Paintings of Correggio*, London 1976, p. 280; transcription of letter on p. 186.
12. Reproduced in Ekserdjian 1997, p. 174, fig. 195.

13. Spagnolo 2003, p. 40: "intendentissima di simili cose."
14. R. Morselli, *Le collezioni Gonzaga: L'elenco dei beni del 1626–1627*, Milan 2000, p. 155, under n. 265. See also on p. 332, carta 749 r, no. 1375: a small unframed painting of the Magdalen in the desert valued at the modest sum of 12 *lire*.
15. W. Braghirolli, "Dei rapporti di Federico II Gonzaga con Antonio Allegri," *Giornale di erudizione artistica e letteraria*, vol. I, 1872, p. 332, based on information received from Carlo Malaspina, who saw the letter when he was in charge of the library of the Benedictines from September 1849 to April 1852. According to the letter, which was addressed to the Marchioness of Novellara, Lando informed her that "Correggio had just painted a marvelous *Magdalen Reading* for the magnificent Lord of Mantua, which delighted the latter so greatly that – as well as rewarding him generously – he had ordered him for the next year, 1534, to paint a happy subject for a room in the ducal palace, in the spirit of the many others he had previously done for him..."; for the translation, see Spagnolo 2003, p. 44, n. 39. For an assessment of the reliability of the letter, see Spagnolo 2003, p. 45, n. 40.
16. Spagnolo 2005, pp. 34–35.
17. *Notizie de' Professori del Disegno da Cimabue in qua*, Florence 1846, vol. III, p. 734: "una piccola figura di una S. Maria Maddalena nel deserto, quasi tutta coperta d'un panno azzurro, e in atto di giacere appoggiata al destro braccio, leggendo un libro, che tiene colla sinistra mano, tutta fattura del Correggio."
18. ASP Casa e Corte Farnesiana, s. VIII, busta 54. According to Campori 1870, datable to c. 1680; according to Giuseppe Bertini c. 1690–95; email communication, 20.10.19.
19. Its original height would have been approximately 23 cm. Small panels with these dimensions seem to have been a standard size used by Correggio and are a characteristic of several pictures of horizontal and vertical format.
20. On the accuracy of the measurements given in this inventory, see for example the painting by Correggio of comparable dimensions, his *Mystic Marriage of St Catherine*, still at Capodimonte, the actual size of which is 28.5 by 23.5 cm. ("once sei e un quarto, largo once cinque e mezza", which converted equates to 28.5 by 24.9 cm.)
21. Filangieri di Candida 1902, p. 291, under *Nota de' Quadri ritrovati nell'eredità del Sig. Carlo Beccaria, in parte passata ai Farnesi*, a. 1680: "Una Maddalena sopra l'assa che legge del Correggio".
22. An impression is in the collection of the British Museum, London; inv. no. 1837,0408.151, 15.6 by 20.4 cm. R. Halsey, *Raphael Morghen's Engraved Works. Being a descriptive catalogue of all the engravings of this master*, London 1885.
23. For transcription of manuscript with detailed description of his visit in 1783 to Capodimonte see Mazzi 1986.
24. Anonymous note dated August 1799 in the Archivio di Stato, Palermo, reported by Bertini in Bertini 1987, p. 54.
25. D. Gasparotto, "Due note parmigianesche," in *Aurea Parma*, LXXXVI, III, September–December 2002, pp. 379–86; National Gallery, London, NG6441; and York City Art Gallery, inv. 739.
26. NG2512; oil on canvas, 38.1 by 30.5 cm.
27. "Croyez-moi, mon prince, que le seul droit vrai et existant est celui du plus fort. Le droit des gens est je crois comme celui de l'amour, droit quand il n'est pas fait, fait quand il n'est pas droit. J'ai connu bien des Magdalaine [sic], mais aucune ne m'a fait tant jurer comme celle du Corregio"; M. Leeflang, "Le vol d'un Correggio," *Les Lettres françaises*, 5 June 2010, no. 72.





24

## QUIRINGH GERRITZ. VAN BREKELENKAM

Zwammerdam circa 1622/30 - after 1669 Leiden

The Lacemaker's School

signed with monogram and dated on wooden box at lower left: Q B 1654

oil on panel

24½ by 34 in.; 62.2 by 86.4 cm.

\$ 100,000-150,000

### PROVENANCE

Delafield et al. sale, New York, Sotheby Parke Bernet, 21 January 1982, lot 35;

With Richard Green, London;

From whom acquired, 21 March 1983.

### LITERATURE

P.C. Sutton and C. Brown, *Von Frans Hals bis Vermeer. Meisterwerke holländische Genremalerei*, exhibition catalogue, Philadelphia/Berlin/London 1984, p. 118, reproduced;

Van Brekelenkam specialized in scenes of domestic life inspired by the Leiden School of painting, but the present subject of a woman teaching young ladies to make lace is likely unique in Dutch painting of the period. The figures should not be identified as a mother and her daughters, but rather as a woman and her unrelated students who have come specifically to learn this skill, as the pile of lace-making pillows on the shelf attests.<sup>1</sup>

The artist reused the figural type of the young woman with oval face, high forehead and pointed nose in several paintings datable to the mid-to-late

P.C. Sutton and C. Brown, *Masters of Seventeenth Century Genre Painting*, exhibition catalogue, Philadelphia 1984, p. 159, reproduced fig. 1;  
A. Lasius, *Quiringh van Brekelenkam, Doornspijk 1992*, pp. 26-27, 29, 98, 118, cat. no. 63, reproduced plate 11 (as location unknown).

1650s and early 1660s.<sup>2</sup> The present composition is also closely related to a smaller panel painting, also monogrammed, of *Women Sewing* in the Koninklijke Musea voor Schone Kunsten, Brussels, that dates to the same year or shortly after.<sup>3</sup> In both scenes, similar female figures sit in the same room with an open window at left and a wooden chair with a broom propped against it to the right.

1. O. Naumann in P.C. Sutton and C. Brown 1984, p. 118.

2. A. Lasius 1992, p. 27, note 20.

3. Oil on panel, 47.5 x 64 cm. Inv. 3300. A. Lasius 1992, cat. no. 134.





25

## JACOBUS VREL

active in Delft and Haarlem 1654 - 1662

### Old woman seated with a young girl before a window

signed in the banner lower right: *Jacobus Vrell*  
bears signature on wall lower right: *JVREL* (*JV* in ligature)  
oil on panel  
17<sup>3</sup>/<sub>8</sub> by 13<sup>1</sup>/<sub>4</sub> in.; 44.3 by 33.8 cm.

\$ 300,000-500,000

#### PROVENANCE

Purchased by the great-grandfather of present owner,  
Budapest, Hungary;  
Thence by descent.

This intimate genre scene is a new addition to the small *oeuvre* of Jacobus Vrel and has been included in the recently published catalogue raisonné as an autograph work. The renewed focus on the artist has confirmed that he was a precursor to Delft artists Johannes Vermeer and Pieter de Hooch rather than a follower; he could have been active as early as the 1630s but was certainly active by the 1640s. Quiet interior scenes featuring an older woman with a child doing domestic chores and everyday activities recur in Vrel's body of work, but rather than provide a complete narrative, he allows the viewer to fill in details of the story, such as the relationship between the woman and child. The mysterious mood of Vrel's genre scenes would be carried further by later genre painters and adds to his appeal for modern viewers.



Fig. 1. Jacobus Vrel, *A Seated Woman Looking at a Child through a Window*, oil on panel, 47.5 × 39.1 cm. Paris, Fondation Custodia, Frits Lugt Collection

#### LITERATURE

B. Ebert, C. Tainturier and Q. Buvelot, eds., *Jacobus Vrel: Searching for Clues to an Enigmatic Artist*, exhibition catalogue, Munich/Paris/The Hague 2021, cat. no. 37, pp. 19, 62, 64, 126, 225, reproduced p. 189 in color.

Vrel dated only one of his paintings,<sup>1</sup> so it is difficult to establish a chronology or to date the present lot, however the older female figure appears in several other compositions. The closest comparison is a painting of similar dimensions in the Fondation Custodia – Collection Frits Lugt, Paris, where the woman, wearing the same dress and shawl, leans over in her chair to peer at a young girl on the other side of the window (fig. 1).<sup>2</sup> In the present work, the woman and girl stand in a similarly spare room before a large paned window, which leads to an interior courtyard, and both examine a piece of cloth. One possibility is that the woman has just finished combing the girl's hair for lice, a common chore in the seventeenth century, and they are looking at the results. A similar woman and blond girl of a similar age engage in delousing the young child's hair in a painting now in the Detroit Institute of Arts.<sup>3</sup> Despite the mundanity of the activity, the child's calm demeanor almost makes the subject elegant.

This painting has an unusual double signature: the original signature appears on the small banderole at lower right, and is consistent with Vrel's signatures on other works. At some point in the painting's history, the true signature must have been obscured and a second, apocryphal signature was added against the wall.

1. *Woman Leaning out of an Open Window*, signed and dated *J. Vrel. 1654*. Oil on panel, 66.5 × 47.4 cm. Vienna, Kunsthistorisches Museum, inv. GG 6081.
2. Oil on panel, 47.5 × 39.1 cm. Paris, Fondation Custodia – Collection Frits Lugt.
3. Oil on panel, 55.9 × 40.6 cm. Detroit Institute of Arts, Gift of M. Knoedler & Co., 1928.





26

## DUTCH SCHOOL, CIRCA 1600-1650

Portrait of a child, full length, holding a kolf stick

oil on panel  
15½ by 10½ in.; 39.4 by 26.7 cm.

\$ 40,000-60,000

### PROVENANCE

Miss Phylis Pearson;  
By whom sold, London, Christie's, 29 March 1968, lot 110 (as  
Aelbert Cuyp);  
Where acquired by Edward Speelman, London;  
From whom presumably acquired by the family of the  
present owner.

This painting of a young child in an elaborate fur costume is a rare example from the Dutch Golden Age of a full-length child portrait holding a *kolf* club. What at first might appear to be a humble winter ensemble is, upon closer inspection, a quite lavish fur costume with matching hat, shoulder cape, and bodice. Together with the textured and beautifully stippled fur of the costume, the embroidered skirt and red silk lace shoes lend further emphasis to the extremely refined quality of the painting. It has been suggested that this highly specific costume may originate from Poland, based on comparison with a full-length portrait of a young boy in so-called "Polish dress" by Caspar Netscher in the Czartoryski Museum, Krakow.<sup>1</sup>

The game of *kolf*, in which a club was used to hit a stuffed leather ball, was a popular game in the provinces of Holland in the sixteenth and seventeenth centuries, regularly appearing in paintings and drawings from the period. The image of a child

holding a *kolf* club and wearing formal dress became a particularly popular format in children's' portraiture, though to find an example on such a small scale and with no landscape adornment is a true rarity.

The likely painter of this small panel has thus far eluded scholars, but it does seem to have been executed during the first half of the seventeenth century and possibly in Amsterdam by an artist in the close circle of Thomas de Keyser, Dirck Dircksz. Santvoort, or Gerard ter Borch. De Keyser, in particular, was highly influential in developing the full-length children's portrait, though his work in this sub-genre often include elaborate interiors. The present panel, with its intimate scale, simple background, and highly specific fur costume suggest a work of an extremely personal nature, possibly not intended for the open market.

1. M.E. Wieseman, *Caspar Netscher and late seventeenth-century Dutch painting*, Doornspijk 2002, cat. no. 120.





27

## HENDRICK AVERCAMP

Amsterdam 1585 - 1634 Kampen

Figures skating on a frozen lake with an elegant couple in the foreground

signed with monogram lower center, on the trunk: HA (in compendium)

oil on panel

8⅞ by 12 in.; 21.3 by 30.3 cm.

\$ 600,000-800,000

### PROVENANCE

Rudolf Brockhaus (1838 - 1898), Leipzig;  
Private collection, Germany, and by descent until sold, New  
York, Christie's, 18 April 2018, lot 10 (as Studio of Avercamp);  
There acquired.

### EXHIBITED

Leipzig, Leipziger Kunstverein, *Einundzwanzigste  
Sonderausstellung ältere Meister aus sächsischem  
Privatbesitz, 1889-1890* no. 5.

Although last sold as a studio work in 2018, this charming winter landscape is unmistakably an autograph, monogrammed work by Avercamp, the master of the ice scene. Clara Welcker had published the present lot in her catalogue raisonné but it was out of the public eye for the entire twentieth century. Recent technical analysis, including Hirox microscopy and infrared reflectography, has confirmed that the present painting is consistent with Avercamp's working methods as seen in other works analyzed for recent exhibitions. A watercolor of the same view by Avercamp is now in the Albertina, Vienna (fig. 1). The two compositions are nearly identical, with the exception of small details like additional birds in the sky of the Albertina watercolor.

### LITERATURE

F. Schlie, "Leipzig. Museum. Die Ausstellung ältere Meister aus sächsischem Privatbesitz," in H. Janitschek, *Repertorium für Kunstwissenschaft*, vol. XIII, Berlin and Stuttgart 1890, p. 159 ("an extraordinary good little painting");  
C. Welcker, *Hendrick Avercamp 1585 - 1634, bijgenaamd "De Stomme van Campen" en Barent Avercamp 1612-1679: „Schilders tot Campen“*, Doornspijk 1979, p. 212, cat. no. S.53.1.

Little is known about the life of Avercamp, a deaf-mute known as "De Stomme van Kampen" [the mute of Kampen] and it seems likely that he worked alone, without studio assistants. Avercamp is celebrated for his lively scenes of everyday Dutch activity on the ice, including skating, sledding, *kolf*, people-watching, and more mundane activities like transporting goods and even bodily functions. During the fifteenth through nineteenth centuries, the provinces of Holland experienced a "Little Ice Age" and the many canals connecting towns and provinces were often completely frozen, requiring inhabitants to use the ice as a thoroughfare and makeshift town square. Here, Avercamp captures the wide range of ages and social classes that took to the ice: the elegantly dressed





Fig 1. Hendrick Avercamp, *Winter landscape with skaters*, monogrammed lower center. watercolor on paper, 18.2 by 30.3 cm. Albertina, Vienna, inv. 8592

couple in the left foreground looks on as a woman wearing a face mask is escorted in a horse-drawn sleigh, surrounded by children propelling themselves on sledges, and also looking on at right is a peasant man carrying a sack and accompanied by his dog.

**TECHNICAL ANALYSIS**

Dendrochronological examination performed by Dr. Ian Tyers in December 2017 confirmed that the single vertical oak panel support came from a tree felled in Northern Europe after circa 1603. Additional technical analysis performed by Gwendolyn Boevé-Jones in February 2019 supports the attribution to Avercamp, as the paint layers, technique, and execution are consistent with other works by the artist. Boevé-Jones' report is available upon request.

The grayish *imprimatura* layer applied with thick brushstrokes is composed of the same pigments as seen in other works by Avercamp and is visible in raking light. Avercamp's detailed underdrawing is visible to

the naked eye in areas such as the horse's mane and is entirely consistent with his drawing style in works on paper and in other underdrawings for paintings. The excellent state of the panel's preservation allows one to appreciate the subtle pink, blue, and yellow glazes Avercamp used in the sky. The milky blue was created with Avercamp's favored mixture of lead white, lamp black, and smalt that allowed him to capture the chill of winter afternoon light.

**A NOTE ON PROVENANCE:**

Rudolf Brockhaus was the son of Heinrich Brockhaus (1804 - 1874), who managed his family's successful publishing company, F.A. Brockhaus. Rudolf's uncles Friedrich and Hermann both married the elder sisters of composer Richard Wagner. Rudolf's maternal grandfather, Heinrich Wilhelm Campe, was an entrepreneur, diplomat, and collector of paintings and drawings.





28

## GERRIT DOU

Leiden 1613 - 1675

### Young man drawing by candlelight

oil on panel, in an incised oval within a painted oval  
5⅞ by 4¾ in.; 14.9 by 12.1 cm.

**\$ 150,000-250,000**

#### PROVENANCE

Possibly Ewout van Dishoek (1678-1744), Middelburg;  
His posthumous sale, The Hague, 9 June 1745, lot 34.

This diminutive panel with its incised oval containing the central composition is a rediscovered original work by Gerrit Dou and is likely identical to the painting described in the estate sale of Ewout van Dishoek (1678 – 1744) Heer van Domburgh, in 1745. In the soft glow of candlelight, a young man sketches a plaster cast of a statue, possibly Orpheus playing music for Cerberus. The artist or scholar in his studio was a favorite subject of Dou, and was equally popular among erudite patrons as a reminder of the intellect required to produce and appreciate such refined paintings. Showing the young man working well into the night allowed Dou to display his skill with nocturnes and the play of candlelight on the figure's face and various surfaces, a technique that, according to Samuel van Hoogstraten, "amazed the beholder."<sup>1</sup> The incised oval inside a rectangular composition is unusual, although oval compositions and panels with arched tops are typical of Dou. It is possible that Dou began with the oval and expanded the composition into a rectangle, while the painted spandrels at each corner may be an altogether later addition.

Junko Aono mentioned a copy of this composition painted and sold by Louis De Moni (1698 - 1771), who

#### LITERATURE

J. Aono, *Confronting the Golden Age. Imitation and Innovation in Dutch Genre Painting 1680 - 1750*. Amsterdam 2015, pp. 61, 137 note 43.

made a career of imitating his predecessors. In all likelihood, De Moni's copy was sold as a work by Dou at the Dorotheum, Vienna, 14 October 1997, lot 59. The Dorotheum painting is twice the size of the present panel, and lacks an incised oval, suggesting it was made after this work. Compositional differences also exist between the two: in the Dorotheum painting, here assumed to be the De Moni copy, the painted spandrels only appear on top rather than in all four corners, and the red curtain stops shorter than it does in the present lot. De Moni's copy of Dou's *Young Man Drawing by Candlelight* was advertised as a copy in De Moni's 13 April 1772 collection sale in Leiden, but nonetheless sold for a relatively high price (108 guilders). The price fetched by the copy reflects the enduring popularity of Dou's candlelight scenes, which in their original versions sometimes sold for thousands of guilders.

We are grateful to Dr. Ronni Baer for endorsing the attribution to Gerrit Dou after firsthand inspection. Dr. Baer agrees with our assessment that both the inner and outer ovals are original and that the spandrels may be a later addition.

1. S. van Hoogstraten, *Inleyding tot de hooge schoole der schilderkonst: anders de zichtbaere werelt*, Rotterdam 1678, p. 268.



Actual size

Portrait of a man  
1642



Portrait of a woman  
1642





## NICOLAES ELIASZ. PICKENOY

Amsterdam 1588 - 1650/6

Portrait of a man in black holding a pair of kid leather gloves; Portrait of a lady in black holding a pair of kid leather and coral silk gloves

the former inscribed and dated upper right: *Aetatis Suae 26 Anno 1635*; the latter inscribed and dated upper right: *Aetatis Suae 22 Anno 1635*

a pair, both oil on panel  
each: 48 by 34 $\frac{7}{8}$  in.; 121.9 by 98.6 cm.  
(2)

\$ 450,000-550,000

### PROVENANCE

Prince Léon Radziwill (1880-1927);  
His widow Princess Dolores Constance Johanna Maria ('Dolly') Radziwill (1886-1966), later Mrs Mogens Tvede (according to labels on the reverse of both paintings);  
Anonymous sale, Paris, Palais Galliera, 8 June 1967, lots 7 and 8;  
There acquired by a private collector, France;  
By whom sold, Paris, Boisgirard-Antonini, 19 June 2013, lot 118;  
There acquired by the present owner.

In the years just before Rembrandt settled in Amsterdam, Nicolaes Eliasz Pickenoy (1588- 1650/56) was the leading portrait specialist in the city, with Thomas de Keyser as his most important rival. Most probably he studied painting with Cornelis van der Voort (1576-1624), who was the founding father of seventeenth century Amsterdam portraiture and whose influence is clearly visible in Pickenoy's work. Pickenoy's style shows the same rather sharp contours as Van der Voort's, but is a little bit softer thanks to the use of more shadows. His first known work is the *Anatomy lesson of Sebastiaen Egbertsz de Vrij* of 1619 (Amsterdam Museum), formerly attributed to Thomas de Keyser. During the next twenty-five years the artist made dozens of portraits, including eight official group portraits and many pendant paintings of Amsterdam sitters. His painting style changed little if at all during his career, but he reached the peak of his abilities in the early 1630s. Even after Rembrandt had settled in Amsterdam and developed his more modern style of portraiture, Pickenoy remained very popular among the Amsterdam upper class. Only after 1640 did his popularity apparently began to fade, but he remained active until the mid-1640s. Apart from portraits, he painted a few biblical and mythological scenes. Pickenoy only rarely signed his paintings, but in most of his works his style can be recognized easily.

Among the highlights in his *oeuvre* are the pendants of a twenty-seven-year-old man and his twenty-one-year-old wife of 1632 (J. Paul Getty Museum, Los Angeles), the

### EXHIBITED

Madrid, Museo Thyssen-Bornemisza, *Rembrandt and Portraiture in Amsterdam 1590-1670*, 2020, nos. 13-14.

portrait of a young woman of 1633 (The Detroit Institute of Arts, Detroit) and the full-length portraits of Cornelis de Graeff and Catharina Hooft of 1636 (Staatliche Museen, Berlin). The present portraits of a twenty-six-year-old man and a twenty-two-year-old woman, painted in 1635, also show his capacities as a portraitist at their best. They are most probably painted shortly after their marriage, but in spite of the inscriptions with their ages, we have no indications to identify the sitters. They surely belonged to the Amsterdam upper class, like all the other sitters of Pickenoy.

The present portraits were sold in Paris in 1967 in an auction that contained among others works of art from the collection of Prince Léon Radziwill (1880-1927), the well-known French society figure of Polish descent, who was a friend of Marcel Proust and is said to have been the model for Robert de Saint-Loup in Proust's *À la Recherche du Temps Perdu*. Through his mother Louise Blanc, Radziwill inherited the Casino at Monte Carlo, making him one of the richest men in Europe.

After Radziwill's death in 1927, the paintings apparently remained in the possession of his widow, who was also his cousin, Princess Dolores Constance Johanna Maria ('Dolly') Radziwill (1886-1966). On the reverse of both panels there are owners' labels inscribed 'Madame Mogens Tvede', referencing Dolly's third husband, the Danish architect and painter Mogens Tvede (1897-1977), making it clear that she most probably kept the paintings until her death.







30

## CHARLES WAUTIER

Mons 1609 - 1703 Brussels

Portrait of Baron Evrard de Fourneau de Cruyckenbourg (b. 1641) as a youth, wearing the order of the Knights of Malta

signed and dated lower left: *C. WAVTIER / 1654*; and charged with the sitter's coat of arms and inscribed upper left: *MESSIRE EVRARD DE FOVRNEAV / EAGE DE 13 ANS CLR DE / MALTE / GRAND MAESTRE / -1654-*

oil on canvas, unframed  
25¾ by 22⅞ in.; 65.5 by 58.2 cm.

\$ 60,000-80,000

### PROVENANCE

Anonymous sale, Florence, Pandolfini Casa d'Aste,  
12 February 2019, lot 121 (as Flemish School, 17th Century),  
for €515,400;  
There acquired.

Evrard de Fourneau de Cruyckenbourg (b. 1641) was the son of Philippe-François de Fourneau, Comte de Cruyckenbourg, Baron de La Chapelle-Saint-Ulric (d. 1666) and Isabelle de Berchem, Dame de Ranst et de Millegem (1616-1666). Philippe-François and Isabelle married on 20 April 1629 and had four children: Philippe Théodore (1630-1701), Henri François, Charles Antoine, and Evrard. Here Evrard is seen in his adolescence, aged 13 years old, wearing the order of the Knights of Malta with which he was appointed on 11 July 1655. Later in life he became commander of the Order in Villedieu lès Saultchevreuil, France and in 1690 in Kaaster, Flanders (or Cäestre, now France). Little is known of the de Fourneau family but they seem to have come from or lived in Brussels. The shield in the coat of arms (upper left) is covered by the so-called “bonnet

de baron Brabançon” - a type of crown that was used exclusively in the Southern Netherlands. This crown only came into use during the Austrian rule (1715-1795), implying that the coat of arms is a later addition.

Prof. Katlijne van der Stighelen, to whom we are grateful, has endorsed the attribution to Charles Wautier. While Charles and his sister Michaelina (1604 - 1689) shared a house and studio throughout their lives, it is unlikely that they would have collaborated in a significant way on such a standard-sized portrait. Nevertheless it cannot be excluded that Michaelina may have added some finishing touches - for example to the hair -- which is more characteristic of Michaelina's style. However, this hypothesis doesn't correspond with the fact that the portrait is fully signed by Charles Wautier.





31

## ARTEMISIA GENTILESCHI

Rome 1593 - after 1654 Naples

Portrait of a seated lady, three-quarter length, in an elaborate and gold-embroidered costume, possibly Caterina Savelli, Principessa di Albano

oil on canvas  
51¼ by 38⅝ in.; 130.2 by 98.1 cm.

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

### PROVENANCE

Sir Foster Cunliffe, Bt., Acton Hall, Wrexham, no. 25;  
His deceased sale ("Sold by Order of the Trustees"), London,  
Sotheby's, 1 February 1950, lot 135, for £40 to Wollheim (as  
Sustermans);  
Richard Wollheim, Esq., London;  
Mrs. James Hasson;  
By whom sold, London, Christie's, 20 February 1981, lot 92  
(as J. Sustermans);  
With Trafalgar Galleries, London, 1983;  
Barbara Piasecka Johnson Foundation, Princeton, from 1987;  
Anonymous sale ("The Property of a Private Collector"),  
London, Sotheby's, 8 July 1999, lot 73;  
There acquired.

### EXHIBITED

London, Trafalgar Galleries, *Trafalgar Galleries at the Royal  
Academy III*, October 1983, no. 27;  
New York, Richard L. Feigen & Company, Inc., *Artemisia*,  
15 June – 23 April 1998;  
Paris, Musée Maillol, *Artemisia Gentileschi. Pouvoir, gloire  
et passions d'une femme peintre*, 14 March – 15 July 2012,  
no. 15.

Although known today for her numerous self-portraits, often in the guise of allegorical figures, Artemisia Gentileschi was celebrated by her contemporaries as a painter of portraits.<sup>1</sup> Only a few of these have survived, however, and this stately depiction of an elegant and beautiful young woman must rank amongst her very best examples in the genre. Stylistically, it should date to early 1620, just after the artist's return from Florence to Rome, where she would remain until 1627. Indeed, during her seven year stay in the papal capital, Artemisia seems to have been particularly sought after for her likenesses; Filippo Baldinucci noted that once back in Rome, the artist "*si diede prima a far ritratti de'quali fece moltissimi in Roma.*"<sup>2</sup>

### LITERATURE

*Trafalgar Galleries at the Royal Academy III*, exhibition catalogue, London 1983, pp. 70-73, cat. no. 27, reproduced in color;  
M.D. Garrard, *Artemisia Gentileschi*, New Jersey 1989, p. 378, under Appendix A, no. 4;  
G. Papi, in *Artemisia*, exhibition catalogue, Florence 1991, p. 157, under cat. no. 21, reproduced fig. 89 (know from photographs, as "Artemisia Gentileschi(?");  
A. Guite, in *Artemisia*, exhibition catalogue, New York, Richard L. Feigen & Co., Inc., 1998;  
R.W. Bissell, *Artemisia Gentileschi and the Authority of Art*, Pennsylvania State University, 1999, p. 237, cat. no. 26, reproduced fig. 120 (the author who gives an extensive bibliography dates it to 1630);  
F. Solinas, "Ritorno a Roma, 1620-1627," in *Artemisia Gentileschi. Storia di una passione*, exhibition catalogue, Milan 2011, pp. 83, 86-87, reproduced fig. 2 (as "Portrait of Princess Caterina Savelli"; and dated to the spring of 1620);  
*Artemisia Gentileschi. Pouvoir, gloire et passions d'une femme peintre*, exhibition catalogue, Paris 2012, pp. 88, 96-97, reproduced in color;  
A. Grassi, *Artemisia Gentileschi*, Pisa-Ospedaletto 2017, pp. 172-175, reproduced.

This *Portrait of a Seated Lady* bears close comparison to two other important examples from the early 1620s: a *Portrait of a Lady with a Fan* (Sovereign Order of Malta) and Artemisia's most ambitious portrait of the Roman period, the full length *Portrait of a Gonfaloniere* (fig. 1). The latter can be firmly dated; there is a period inscription on the reverse (perhaps by the artist herself) with the date of 1622. The *Gonfaloniere* is a grand image, depicting a man in full armor, standing in an interior, his hand resting on a draped table. A papal banner (*gonfalone*) that gives the painting its title hangs in the background. It was for many years the only portrait securely attributed to Artemisia. The Maltese *Portrait of a Lady with a Fan*



reappeared only in 2003. It is of similar dimensions to the present canvas, and depicts a slightly older woman, standing against a dark background. Since its rediscovery, numerous scholars have noted that it is likely a picture recorded in the inventories of the Balbi family of Genoa—it has been correctly observed that the pose of the sitter and general treatment of the subject shows clear influence of Flemish portraiture then popular there. It has been hypothesized that this might have been Artemisia's intent. While we do not know if she traveled to Genoa (where her father Orazio had moved in 1621), it seems likely that a portrait like this, perhaps destined for a Genoese collection, was her attempt to appeal to local taste and even to test the waters for a possible visit.

The present *Portrait of a Seated Lady* represents a different approach to portraiture from these two other works. The sitter, who appears to be in her late 20s or early 30s, is resplendently dressed in a black, somewhat conservatively styled, dress, which has nevertheless been elaborately embroidered with gold thread. She is seated in a large chair and turns three quarters to her right. The tone of the picture is more formal, likely representing the prevailing taste of Artemisia's Roman aristocratic audience. Francesco Solinas has noted compositional similarities to the portraits of Lavinia Fontana, who spent her final years in Rome painting for a similar clientele.<sup>3</sup>



Fig 1 Gentileschi, Artemisia (1597-C.1651), *Portrait of a Gonfaloniere*, 1622. Musei Civici d'Arte Antica, Bologna. HIP / Art Resource, NY.

A compelling clue as to the sitter in this portrait is provided by the correspondence of the artist, discovered and translated by Francesco Solinas in 2011. In a letter of 5<sup>th</sup> of March, 1620, Artemisia Gentileschi, having arrived in Rome from Florence only a few weeks before, wrote to Francesco Maria Maringhi, her lover and confidant, that she was already busy at work painting a portrait of the “Principessa di Albano” and tasked him with sending her some *galanterie* that might please her sitter and her sisters. Solinas has since hypothesized that this stately portrait of a beautiful young woman may be identified with that reference. In 1620, the “Principessa di Albano” would almost certainly refer to Caterina, wife of Paolo Savelli, Principe di Albano, who at the time of the sitting would have been 31 years of age. In addition, her dress which is influenced by Spanish court fashion has been dated by Aileen Ribeiro to probably right around 1620, again fitting well with the date of Savelli's sitting.<sup>4</sup> Without the lack of corroborating documentary evidence this identification must remain tentative, although it seems very apt, both based on the likely dating of the painting itself and the age of Caterina when she would have sat to Artemisia.

Although appearing at auction in the mid-20<sup>th</sup> century with attributions to Justus Suttermans, an annotation on a Witt photo mount made by Hermann Voss (1884-1969), one of the pioneering scholars of the Italian Baroque, was the first time the painting was attributed to Artemisia Gentileschi, who at the time would have been still a little known figure. The painting was exhibited as by Artemisia when it was shown at the Trafalgar Gallery in 1983, after which it entered the Johnson Foundation Collection and was not widely available for study. Its reappearance at auction in 1999 allowed a new generation of scholars to examine the painting. In his catalogue raisonné which appeared the same year, Ward Bissell dated the painting to possibly the 1630s, suggesting that it might be identifiable with a portrait of a “duchessa” that Artemisia mentioned in a letter to Cassiano del Pozzo in December 1630, when she had moved to Naples. As the small corpus of Artemisia's portraiture has expanded, however, this *Portrait of a Seated Lady* has been generally dated to a decade earlier by scholars.

1. Numerous early sources note her pre-eminence as a portrait painter: Baldinucci, Sandrart, de Dominici, and as late as Horace Walpole in 1765, who observed “Artemisia Gentileschi was also in England, was reckoned not inferior to her father in history, and excelled him in portraits [Anecdotes of Painting in England, 1786, reprinted 1871, p. 136].”
2. “She focused primarily on painting portraits, of which she made a lot in Rome,” F. Baldinucci, *Notizie...1812* edition, vol X, p. 251.
3. Solinas 2011, p. 86.
4. *Trafalgar Galleries at the Royal Academy III*, exhibition catalogue, 1983, and recently again in a private communication.





32

## CARLO SARACENI

Venice 1579 - 1620

The penitent Saint Peter

oil on copper, laid down on panel  
8¾ by 6¾ in.; 22.2 by 17.1 cm.

\$ 60,000-80,000

### PROVENANCE

Private collection, Germany.

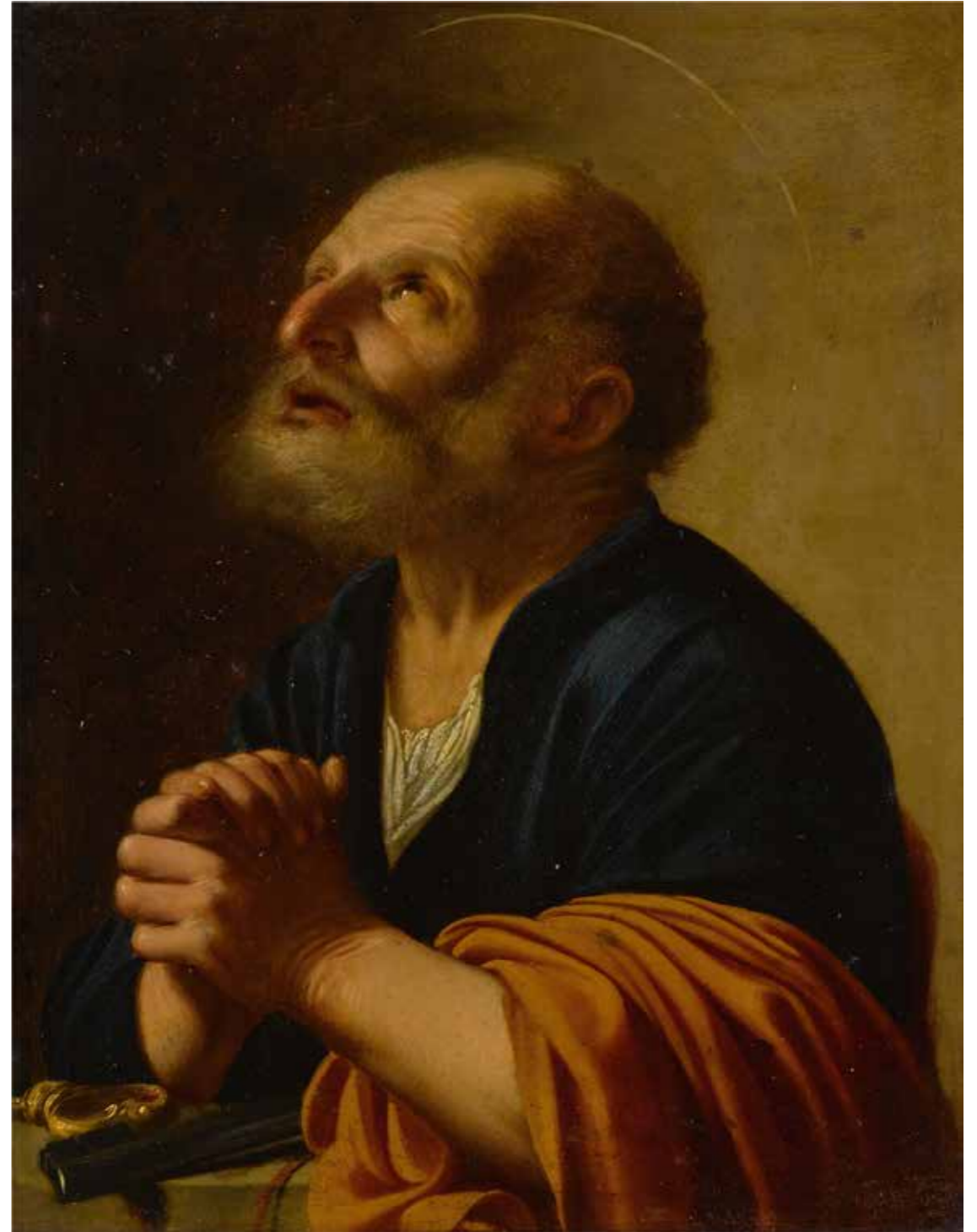
Working in the first part of the seventeenth century, Carlo Saraceni began and ended his life in Venice but spent several years in Rome where he embraced the Caravaggesque movement and created a body of work that surpassed a defined regional style. He often utilized copper, as in the present painting, a material that encapsulated the vibrancy of the period, and he preferred it for smaller versions of larger compositions or isolated paintings.

This *Penitent Saint Peter* is a wonderful example of Saraceni's exploration of the copper medium as well as a specific composition, which he repeated several times, a testament to its popularity. The primary version is in the Fabrizio Lemme Collection in Rome<sup>1</sup>

and is thought to have been executed in 1618. Two separate workshop versions have appeared on the market in the past thirty years.<sup>2</sup> The present lot is believed to have been executed between 1618-1620, before the artist left for Rome. The superb quality of the figure lends itself as a work completed by the master rather than one of his pupils.

We are grateful to Professor Maria Giulia Aurigemma for endorsing the attribution to Carlo Saraceni on the basis of digital photographs.

1. M. Pupillo, in *Carlo Saraceni, un Veneziano tra Roma e l'Europa 1579-1620*, exhibition catalogue, Rome 2013, p. 310-311, reproduced.
2. See New York, Christie's, 3 November 1999, lot 205 and Vienna, Dorotheum, 17 October 2017, lot 272.





33

## JOHANN LISS

Oldenburg 1597 - 1631 Verona

A lute player

oil on canvas  
41% by 33% in.; 105.7 by 85.4 cm.

\$ 80,000-120,000

### PROVENANCE

Anonymous sale, Munich, Neumeister, 1-2 July 1981, lot 717 (as circle of Pieter van Laer); Private collection, Saint Barthélemy.

This nearly life-sized, dark-haired, plump-cheeked lute player donning a magnificently plumed wide-brimmed hat was painted by the German artist Johann Liss in Venice, likely in the early 1620s, after his travels through the North and before his trip to Rome. Rendered with an exceptional freedom of handling and extraordinary skill, the musician leans against a stone balustrade looking towards his fingers, a faint smile on his lips as he tunes his instrument. The implied harmony of sound is paralleled by the harmony of the composition, with the rich tones of the sitter's red cloak providing a pleasing contrast to the shimmering whites of his blouse, as his shadowed silhouette stands out against the soft blue of the sky beyond.

That little documentation of Liss' career exists makes a chronology of his output somewhat difficult. It is of no surprise that Klessmann admitted "a residue of uncertainty" with respect to the dating of the present picture. In 1986 he dated it to Liss's first stay in Venice in the early 1620s, revising this date to the artist's second stay in Venice in the late 1620s in 1999, comparing the loose and vigorous brushwork

### LITERATURE

R. Klessman, "Addenda to Johann Liss," in *The Burlington Magazine*, vol. 128, no. 996, March 1986, p. 192, reproduced fig. 20 (as dating to the early 1620s); R. Klessmann, *Johann Liss: A Monograph and Catalogue Raisonné*, Ghent 1999, p. 168, cat. no. 34, reproduced plate 38 (as dating to the late 1620s).

to Liss's *Sacrifice of Isaac* in the Uffizi Gallery,<sup>1</sup> which he dates to *circa* 1629-1630. Klessmann's initial dating to the early 1620s, however, seems more plausible. Stylistically and thematically, *Liss's Lute Player* has a Northern feel, seemingly inspired by the merry-making scenes he would have encountered in Holland early in his career. At the same time it bears visual affinities to the work of Domenico Fetti, a contemporary active in Venice around 1622. Furthermore, as Klessmann highlighted in 1986, there are distinct parallels between this lute player and other figures in Liss's earlier career, including the standing male figure in his *Gallant Couple* at Schloß Pommersfelden,<sup>2</sup> and a similarly costumed gentleman near the center of his *Prodigal Son* in the Germanisches Nationalmuseum in Nuremberg.<sup>3</sup>

1. Inv. 1890, no. 1376, oil on canvas, 88 by 70 cm. Klessmann 1999, pp. 125-126, cat. no. 4, reproduced plate 37.
2. Collection of Dr. Karl Graf von Schönborn-Wiesentheid, inv. no. 337, oil on canvas, 64.5 by 49.5 cm. Klessmann 1999, pp. 165-166, cat. no. 32, reproduced plate 5.
3. Inv. no. Gm 1882, oil on canvas, 160.5 by 240 cm. Klessmann 1999, pp. 132-138, cat. no. 9, reproduced plates 9 and 10.





34

## JUSEPE DE RIBERA, CALLED LO SPAGNOLETTO

Játiva, Valencia 1591 - 1652 Naples

Saint Joseph with a plane and square

oil on canvas  
29 by 24½ in.; 73.7 by 62.2 cm.

\$ 150,000-200,000

### PROVENANCE

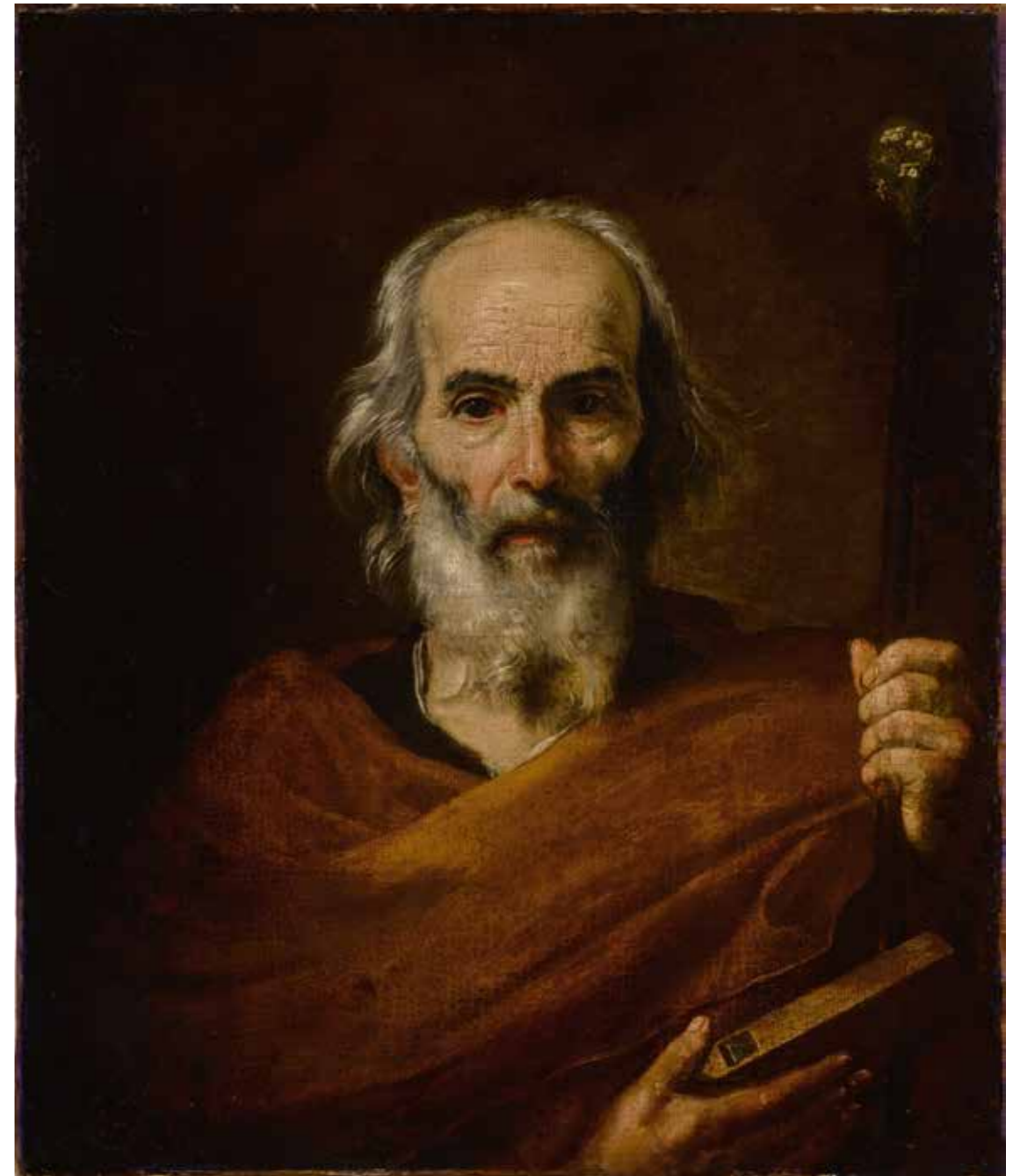
Possibly, Lieutenant Colonel Lowthorpe-Lutwidge, Holmrook Hall, Cumberland;  
Possibly, by whom sold, London, Christie's, 21 November 1924, lot 82 (as Ribera, *A Saint at his Devotions*).

Ribera's honest and direct depiction of *Saint Joseph* displays the artist's mastery of startling and stark realism. The saint is shown here in a half-length format holding a plane and square, the attributes of his profession as a carpenter. The picture follows a tradition of similarly-rendered Saints shown in closely cropped formats and with stunningly sober realism. Ribera had painted such holy men—a subject that had been popular in Rome in the early decades of the seventeenth century—from the very beginning of his career. The saints he painted, often Jerome, Anthony Abbot, Paul the Hermit, or Onophrius, were interchangeable; thin and wizened figures of great mysticism and aestheticism, all with wrinkled skin and matted hair. What Ribera did vary, however, was the compositions in which he portrayed them, and the variety and invention that he employed in their execution is exceptional. He presented these

images not simply as portraits, as did so many of his contemporaries, but as icons of spirituality. Paintings of the format of this *Saint Joseph*, however, were intended for private galleries, and they are listed in Neapolitan collections early on, sometimes by the name of the saint depicted and sometimes generically as '*Santi Anacoreti*'. They were avidly collected abroad as well; the artist's biographer De' Dominici despaired that trying to list all of the artist's easel pictures would be impossible, because having "*passate per molte mani sono sparse in varie Città dell'Europe, ne sono a nostra notizia pervenute.*"<sup>1</sup>

We are grateful to Professor Nicola Spinosa for endorsing the attribution to Ribera. Professor Spinosa dates the picture to *circa* 1640.

1. Trans. .. "passed through many hands are spread out in the various cities of Europe, and are thus lost to our knowledge": B. De' Dominici, *Vite de' Pittori, Scultori ed Architetti Napoletani*, Naples 1742, reprint Sala Bolognese 1979, vol. III, p. 14.





35

## BALTHASAR VAN DER AST

Middelburg 1593/94 - 1657 Delft

A tulip, a carnation and roses, with shells and insects, on a ledge

signed lower left: *B. van der ast*  
oil on panel  
12 by 15<sup>7</sup>/<sub>8</sub> in.; 30.5 by 40.3 cm

\$ 200,000-300,000

### PROVENANCE

With Kunsthandel P. de Boer, Amsterdam, by 1934;  
Ludwig Arnold Stroink (1886-1969), Enschede, by 1955;  
Anonymous sale, Amsterdam, Mak van Waay, 7 April 1970,  
lot 2;  
Anonymous sale ("Property from a European Collection"),  
London, Christie's, 4 July 2018, lot 18;  
There acquired by the present owner.

### EXHIBITED

Amsterdam, Kunsthandel P. de Boer, *De helsche en de  
fluweelen Brueghel en hun invloed op de kunst in de  
Nederlanden*, 10 February - 26 March 1934, no. 235;

Balthasar van der Ast was taught by his brother-in-law Ambrosius Bosschaert the Elder (1573-1621), the pioneering flower painter of the first decades of the seventeenth century. Works such as the present one from the 1630s, in which a choice number of blooms and a few shells are placed on a ledge with flying insects, are an innovation of Van der Ast. The personality of each flower and shell is brought out by their being placed against neutral backgrounds, with just enough overlapping to bind the composition together. Van der Ast derives from Bosschaert the sense of sculptural solidity of his objects and exquisite attention to each individual petal or curl of shell, but gives his painting a softness and atmosphere that moves away from the more linear approach of Bosschaert and his own early work. He is not afraid to pose his flowers in unexpected ways, for example the roses placed face-down on the ledge, the better to appreciate the ruffles of the petals.

The composition is dominated by the red-and-white striped tulip, a flower regarded as rare and precious in the 1630s. The northern Netherlands was in the grip of "tulipmania", with bulbs changing hands for thousands of florins by 1636-7. An Admiraal van Enkhuizen bulb sold at an auction in Alkmaar on 5th

Dordrecht, Dordrechts Museum, *Boom, Bloem en Plant: Nederlandse meesters uit vijf eeuwen*, 16 July - 31 August 1955, no. 6 (lent by L.A. Stroink, Enschede).

### LITERATURE

L.J. Bol, *The Bosschaert Dynasty: Painters of Flowers and Fruit*, Leigh-on-Sea 1960, p. 76, cat. no. 47, reproduced plate 41a.

February 1637 for 5,200 florins, when 10,000 florins would have purchased a fine house on a fashionable canal in Amsterdam. The market then dramatically collapsed, although the Dutch continued their skill in developing new tulips and the bloom kept its place in floral still lifes. The beautiful, flame-like markings so superbly delineated on Van der Ast's tulip were caused by a virus which ultimately weakened the bulb, although the cause was not known at the time. The fascination for connoisseurs was to see which bulbs would 'break' with these scarlet, burgundy or purple stripes. The tulip in the present painting is no doubt based on an example studied from life and recorded in watercolors kept in the studio for reference. A number of such watercolors attributed to Van der Ast are in the Fondation Custodia, Paris.<sup>1</sup> The shells in this painting are also collectors' items, important elements of the cabinets of curiosities that became popular in the seventeenth century. They reflect increasing interest in the natural world and the trading and colonial voyages of Dutch sailors. In the foreground left is a marble cone shell from the Indian Ocean, with a murex behind; at foreground right is an auger shell.

1. For example *La Nouvelle van der Cuijp*, inv. no.6534-25. Each tulip is named in elaborate calligraphy.





36

## RACHEL RUYSCH

The Hague 1664 - 1750 Amsterdam

Still life of carnations, hibiscus, morning glories, and other other flowers on a ledge, with a butterfly

oil on canvas  
13 by 10½ in.; 33 by 26.5 cm.

\$ 80,000-120,000

### PROVENANCE

Henry Mosler, by whom acquired in Paris in the late 19th century;  
Thence by descent to Mrs. J. Fuller Feder;  
Thence by descent to Joseph F. McCrindle, New York (1923-2008);  
By whom anonymously sold ("Property of a Private Collector, New York"), New York, Sotheby's, 2 June 1989, lot 23;  
There acquired by the present collector.

Widely regarded as one of the most successful still-life artists of the Dutch Golden Age, Rachel Ruysch was the first female Netherlandish artist to win international recognition. Ruysch began training with the still-life painter Willem van Aelst at age fifteen and continued to paint for some 64 years. In the course of her career she married the portraitist Juriaen Pool (1666 - 1745), had ten children and was named, with her husband, as court painter to the Elector Palatine Johann Wilhelm in Düsseldorf. The fact that Ruysch held such a highly coveted post speaks to her uncommon success, as a woman she would have had significant social and professional barriers to overcome to even begin a career as an artist.

Ruysch frequently employed the nosegay, or posy motif, and can be credited with popularizing the genre. Her teacher, Van Aelst, pioneered this type of composition late in his career, in the 1670s, when Ruysch was working under him. As her own career progressed, Ruysch developed a more intimate aesthetic than her teacher, favoring an increasingly lighter color palette and more decorative approach; her nosegays had a more casual and personal feel to them. Though most of Ruysch's nosegays, including the present example, are dated to the 1680s or very early 1690s, she did revisit the concept during the last decade of her life, perhaps as the scale was more approachable to an artist in her eighties.

### EXHIBITED

Minneapolis, Minneapolis Art Institute, on loan, 1963-65;  
New Haven, Yale University Art Gallery, on loan, 1965-73.

Here Ruysch's abundant nosegay of carnations, morning glories, and other flowers sits delicately on a ledge. The dark backdrop and shaded outer flowers heighten the beauty of the illuminated central buds. This meticulously rendered still life may appear simple, but it bursts out of the frame with a great deal of life. Dr. Marianne Berardi dates the present example to *circa* 1690, during the brief period when she was experimenting with more tightly arranged floral heads in her nosegays, with the blossoms stacked up on each other in a more tower-like format, rather than on a diagonal.<sup>1</sup>

The present work is singular among the artist's nosegays in its inclusion of a white hibiscus blossom with red splotches in its center. Native to China, this flower is the *Hibiscus syrianus*, commonly known as the Red Heart Rose of Sharon, and Ruysch employed it with some regularity in her bouquets during the later 1690s and early 1700s, thus making the present example one of the artist's earliest depictions of the dramatic blossom. Berardi notes that the absence of roses, one of her signature flowers, indicates that Ruysch was perhaps experimenting with something new in this painting.

This painting will be included in the forthcoming catalogue and monograph on the works of Rachel Ruysch by Dr. Marianne Berardi, to whom we are grateful for her assistance with the cataloguing of this work.

1. A copy of Dr. Berardi's entry on the painting is available upon request.







37

## ADRIAEN COORTE

Middelburg (?) 1660 (?) - after 1707

Still life of *fraises-de-bois* in a Wan-Li bowl upon a stone ledge

signed and dated on the stone ledge lower left: *A Coorte/1704*

oil on canvas

11¾ by 8⅞ in.; 30 by 22.6 cm.

\$ 1,500,000-2,000,000

### PROVENANCE

Possibly Auguste Coster, Antwerp/Brussels;

Possibly his posthumous sale, Brussels, Joseph Fievez, 4 – 6 April 1907, lot 68 ('Coorbe [*sic*] (A.) Fraises. Signé: A. Coorbe 1704. Haut., 0.28 Larg., 0.22. T[oile].');

Private collection, France, for much of the 20<sup>th</sup> century;

From whom acquired by Bob Haboldt, Paris, 2005;

Exhibited at the Florence Biennale;

There acquired by the present collector, 2005.

### EXHIBITED

The Hague, Mauritshuis, *Ode To Coorte, The still lifes of Adriaen Coorte*, 23 February - 8 June 2008, no. 55.

Coorte's deceptively simple still lifes depicting fruit, nuts, vegetables and shells, set against a plain dark background, are enormously appealing to the modern eye. Having fallen into obscurity in the eighteenth and nineteenth centuries, Coorte's work was only first fully published in 1952-53 by Laurens J. Bol. That publication and Bol's subsequent exhibition of twenty-one of Coorte's paintings at the Dordrechts Museum in 1958 brought the artist back into the public's consciousness and secured his reputation as one of the most distinctive and original Dutch still life painters.

### LITERATURE

Possibly L.J. Bol, *Adriaen Coorte: A Unique Late Seventeenth Dutch Still-Life Painter*, Assen 1977, p. 57, cat. no. 63;

Q. Buvelot, *The still lifes of Adriaen Coorte (active c. 1683-1707) With oeuvre catalogue*, The Hague 2008, pp. 42, 114, cat. no. 55, reproduced p. 6 frontispiece, p. 58, fig. 55;

B. Haboldt, *Singular vision: Haboldt & Co.'s old master paintings and drawings since 1983*, Amsterdam, New York, and Paris 2012, p. 129, reproduced.

The details of Coorte's life are largely unknown; even the years of his birth and death remain a mystery, though he is thought to have been a native of Middelburg in Zeeland. Dated paintings by the artist range from the years 1683-1705. His earliest works feature birds in landscapes and are so close in style to the works of Melchior d'Hondecoeter (1636-1695) that it has led to strong speculation that Coorte worked with him in Amsterdam.<sup>1</sup> Bol's research revealed that between 1700 and 1900, most works by Coorte were to be found in collections in Middelburg and its vicinity



leading to the conclusion that this is where the artist spent the greater part of his career.<sup>2</sup> In addition, in a written record from the yearbooks for 1695-96 of the painters Guild of Saint Luke in Middelburg, it is noted that an artist referred to as “Coorde” was fined for selling paintings in that city without being a guild member. By that date, Coorte had been an active painter for at least thirteen years and it is curious that he would not have been a member of the painter’s guild. From this, some scholars have deduced that, perhaps, Coorte was a gentleman painter or amateur.<sup>3</sup> Certainly, in his mature style, he does not show the marked influence of other artists, and the restraint and simplicity of his compositions is at odds with the more opulent still life paintings that were the prevailing fashion of the time.

Today, Coorte’s known *oeuvre* consists of about sixty-four paintings. Many of his compositions, like the present one, depict natural objects set on a stone ledge against a dark background. One of his favorite subjects was wild strawberries (*fragaria vesca*) which he included in no less than eighteen paintings. Sometimes they were combined with other fruits and vegetables, such as gooseberries and asparagus. In other paintings, as here, they are the central focus, most often depicted in a small earthenware bowl and, more infrequently, in a blue and white Wan-Li porcelain bowl. Only three paintings, including the present one, depict strawberries contained in these

precious imported porcelain objects. All of these date from 1704, and in each example the porcelain bowl is decorated with intricate deer motifs, making them among the rarest of Coorte’s compositions. Of the three extant pictures of this specific type, one is in the Los Angeles County Museum of Art, and the other is in the Ivor Foundation.<sup>4</sup> The third and last remaining example is the present canvas.

Here, the vibrant red of the tiny berries is varied with greenish yellow patches on some of the fruit, and their stippled texture has been meticulously rendered. A single white blossom sprig juts vertically out of the bowl, a compositional device which Coorte employed in other works of this type. A small cluster of berries with their stems still attached casually rest on the stone ledge just to the left of the Wan-Li bowl. The rich red hues of the berries are juxtaposed by the cooler tones of the porcelain bowl, which itself is carefully and minutely drawn with linear deer designs. The composition is intensely focused and intimate, a feeling made all the more visceral by the hallmark starkness of the blank background, and the soft, diffuse light which washes over the scene with effortless elegance.

1. Buvelot 2008, cat. nos. 2 and 3, both signed and dated 1683, in the collection of Fondation Aetas Aurea and Ashmolean Museum, Oxford respectively.

2. Buvelot 2008, p. 18 and Bol 1977 pp. 4-5 and 31.

3. Buvelot 2008, p. 18.

4. Buvelot 2008, cat. nos. 53 and 54.





38

## JAN VAN HUYSUM

Amsterdam 1682 - 1749

### The Holy Family at rest in Egypt

signed and dated lower right: *Jan van Huysum / fecit 1727*  
oil on canvas  
21 by 28 ¾ in.; 53.3 by 73 cm.

\$ 150,000-200,000

#### PROVENANCE

Jean Dulong, Amsterdam;  
His posthumous sale, Amsterdam, De Winter & Yver,  
18 April 1768, lot 6 (with its pendant as lot 7);  
There acquired by Jan Jansz. Gildemeester, Amsterdam;  
His sale, Amsterdam, 11 June 1800, lot 92 (with its pendant  
as lot 93);  
There acquired by Bernardus de Bosch (or possibly by the  
art dealer Fouquet);

In the very specialized world of early eighteenth century Dutch art, Jan van Huysum was rather unusual in working in two very different genres: still life and landscape. His landscapes are perhaps less well known than his famous flower paintings, but nonetheless make up a significant part of his *oeuvre*. Van Huysum's landscapes include both oil paintings and elaborate finished watercolors, always composed in a rather Claudian manner and often, as here, incorporating a biblical or classical subject. Van Huysum's prominent placement of the female Sphinx, the pyramid, and the

His sale, Amsterdam, 10 March 1817, lot 12 (with its pendant as lot 13);  
With Gebr. Douwes, Amsterdam, by 1929;  
Private collection, New York;  
By whom anonymously sold ("Property of a New York Private Collector"), New York, Sotheby's, 5 April 1990, lot 357 (reproduced on the cover);  
There acquired by the present collector.

detailed Obelisk betray the artist's precocious interest in Egyptian antiquity, as well as firmly denoting the locale portrayed in the picture.

The pendant to the present lot, *Arcadian Landscape with a Herm of Priapus*, is in the Amsterdam Museum.<sup>1</sup> The two paintings remained together until their auction in 1817 (see Provenance). A finished drawing of the composition, in brush and gray and brown ink, is at the Teylers Museum, Haarlem (fig. 1).

1. Oil on canvas, 53.5 by 73.5 cm., signed and dated lower right: *J. Van Huysum / fecit 1728*, inv. no. SA 25174.



Fig 1 Jan van Huysum, *Rest on the flight into Egypt*, gray pen and brown and gray brush on paper, 28.5 by 39.5 cm., The Teylers Museum, Haarlem, inv. no. T 008.



39

## VALERIO CASTELLO

Genoa 1624 - 1659

### The Flight into Egypt

oil on canvas, unlined  
58¼ by 67¾ in.; 146.2 by 171.9 cm.

\$ 150,000-200,000

#### PROVENANCE

The Barons Ajroldi di Robbiate, Lombardy;  
Thence by descent to General Baron Luigi Ajroldi di Robbiate  
(1868-1937);  
Private collection, Germany;  
Anonymous sale, Vienna, Dorotheum, 13 April 2011, lot 456;  
There acquired by the present owner.

This large canvas, one of Valerio Castello's most dramatic and emotive depictions of the *Flight into Egypt*, was painted while the Genoese artist was at the peak of his career. The deep color palette, energetic brushwork, and rhythmic movement used to depict the procession of the Holy Family and the gesticulating angels who follow them, display the increasing influence that the works of Peter Paul Rubens and Anthony Van Dyck exerted upon Castello during the last decade of his life.

Born in Genoa, Castello trained in the workshops of Domenico Fiasella and Giovanni Andrea de'Ferrari before traveling to Milan and Parma, where he was inspired by the works of Correggio and Parmigianino. But it was when he returned to his hometown and encountered paintings by Van Dyck that his inventive style was born. Assimilating influences from Parma, the Milanese School, and the colony of northern

painters that contributed to the flourishing artistic life in Genoa during the mid-seventeenth century, Castello secured a reputation as one of the most original Genoese artists of the period.

Castello executed two compositions of the *Flight into Egypt*, one of horizontal orientation, exemplified by the present work, and one of vertical orientation. The vertical composition has been dated to the mid-1640s by Camillo Manzitti, and there are two extant versions of it.<sup>1</sup> Manzitti has dated the present painting to the middle of the following decade and, aside from this canvas, there is a *bozzetto* of the horizontal format that was formerly in the collection of Archduke Franz Ferdinand of Austria and is now in a private Genoese collection.<sup>2</sup>

<sup>1</sup> One is in the Palazzo Bianco, Genoa and another is in a private collection in the same city. C. Manzitti, *Valerio Castello*, Turin, 2004, pp. 170-171, cat nos. 170 and 171.

<sup>2</sup> Manzitti 2004, pp. 171-172, cat no. 172.





A 40

## ARTEMISIA GENTILESCHI

Rome 1593 - after 1654 Naples

Susanna and the Elders

oil on canvas  
104<sup>3</sup>/<sub>8</sub> by 82<sup>5</sup>/<sub>8</sub> in.; 265 by 210 cm.

\$ 1,800,000-2,500,000

## PROVENANCE

Luigi Romeo, Barone di San Luigi, Naples, before 1642 (with its pendant depicting *David and Bathsheba*);  
Private collection, France, by 1990s;  
By whom anonymously sold ("Property of a Gentleman"), London, Sotheby's, 6 December 1995, lot 53 (as Artemisia Gentileschi);  
There acquired.

## LITERATURE

B. de' Dominici, *Vite de' pittori, scultori, ed architetti napoletani*, vol. III, Rome 1742, pp. 198-9;  
E. Brunetti, *Situazione di Viviano Codazzi*, Florence 1956 pp. 59-60, note 28;  
Colnaghi, exhibition catalogue, London 1963, under cat. no. 25, reproduced plate 14;  
"Notable Works of Art now on the Market", in *The Burlington Magazine*, vol. CV (June 1963), supplement III, opposite p. 292 (as the unlocated pendant to the Columbus *David and Bathsheba*);  
G.L. Briganti, L. Trezzani, and L. Laureati, "Viviano Codazzi", in *Pittori Bergamaschi dal XIII al XIX secolo, Il Seicento*, vol. I, 1983, p. 706, cat. no. 161, under missing works (as a collaborative work with the figures by Artemisia, the architecture by Codazzi, and the landscape by Domenico Gargiulo);  
N. Spinosa, *La pittura napoletana del '600*, Naples 1984, reproduced plate 424 and in color plate VII (as a collaborative work between Artemisia, Codazzi, and Gargiulo);  
M.D. Garrard, *Artemisia Gentileschi*, 1989, 516, note 212, (as the untraced pendant to the Columbus *David and Bathsheba*);  
R. Contini, in *Artemisia*, exhibition catalogue, Florence 1991, pp. 113 (as "notevole, ma difficile," but probably Artemisia with Codazzi and Gargiulo);  
D. Ryley Marshall, *Viviano & Niccolo Codazzi & Baroque Architectural Fantasy*, Milan 1993, pp. 153-155, cat. no. VC56 (as a collaborative work between Artemisia, Viviano Codazzi,

This painting is almost certainly one of a pair of pictures described by Bernardo de' Dominici in the collection of Luigi Romeo, Barone di San Luigi as follows: *In casa del fu Dotto Luigi Romeo, Barone di S. Luigi, che ha sempre professato buon gusto in genere di pittura, ed ove solean trattarsi a divertimento molti virtuosi Pittori de' qui nominati, veggonsi opere*

and Gargiulo, datable to either shortly before 1638 or circa 1641);  
G. Sestieri in Sestieri and B. Dapra, *Domenico Gargiulo detto Micco Spadaro, paesaggista e 'cronista' napoletano*, Milan 1994, pp. 3, 92, cat. no. 23 (as a collaborative work between Artemisia, Codazzi, and Gargiulo);  
G. Pagliarulo, "Artemisia: La Betsabea di Gosford House," in *Nuovi Studi* vol. I (1996), p. 154;  
R.W. Bissell, *Artemisia Gentileschi and the Authority of Art*, University Park 1999, pp. 85, 266-67, cat. no. 38 (as a collaborative work with the figure of Susanna and prime responsibility for the composition by Artemisia, the Elders possibly by Cavallino, and the architecture and background by Gargiulo after a design by Codazzi, and as datable to 1637/8 and the pendant to the Columbus *David and Bathsheba*);  
R. Lattuada, in *Orazio and Artemisia Gentileschi*, K. Christiansen and J.W. Mann (eds.), exhibition catalogue, New York 2001, pp. 384-385, 390-391 notes 54-57 (as a collaborative work with the figure of Susanna by Artemisia, the Elders by Cavallino, and the architecture and background by Gargiulo after a design by Codazzi and as pendant to the Columbus *David and Bathsheba*);  
J.W. Mann, in *Orazio and Artemisia Gentileschi*, K. Christiansen and J.W. Mann (eds.), exhibition catalogue, New York 2001, p. 417 under cat. no. 80, reproduced p. 414, fig. 144 (difficult to attribute without seeing the picture in person, as by Artemisia and more likely Cavallino);  
B. Daprà, in N. Spinosa (ed.), *Ritorno al barocco da Caravaggio a Vanvitelli*, exhibition catalogue, Naples 2009, p. 148, under cat. no. 162 (as a collaborative work between Artemisia, Codazzi, and Gargiulo);  
N. Spinosa, in *Artemisia Gentileschi e il suo tempo*, F. Baldassari (ed.), exhibition catalogue, Milan 2016, p. 66, note 16 (as the figures by Artemisia, architecture by Codazzi, and background by Gargiulo);  
L. Treves (ed.), *Artemisia*, exhibition catalogue, London 2020, pp. 214, 216, under cat. no. 33, 235 note 4.

*egregie dello Spadaro... Due quadri grandi con figure al naturale, che esprimono le storie di Bersabea, e Susanna, che sembran di mano di Guido son dipinti dalla famosa Artemisia Gentileschi, e l'Architettura di Viviano, con gli arbori, e vedute dello Spadaro...<sup>1</sup> The companion painting of *Bathsheba* is now in the Columbus Museum of Art, Ohio (fig. 1). The painting exemplifies the genre*

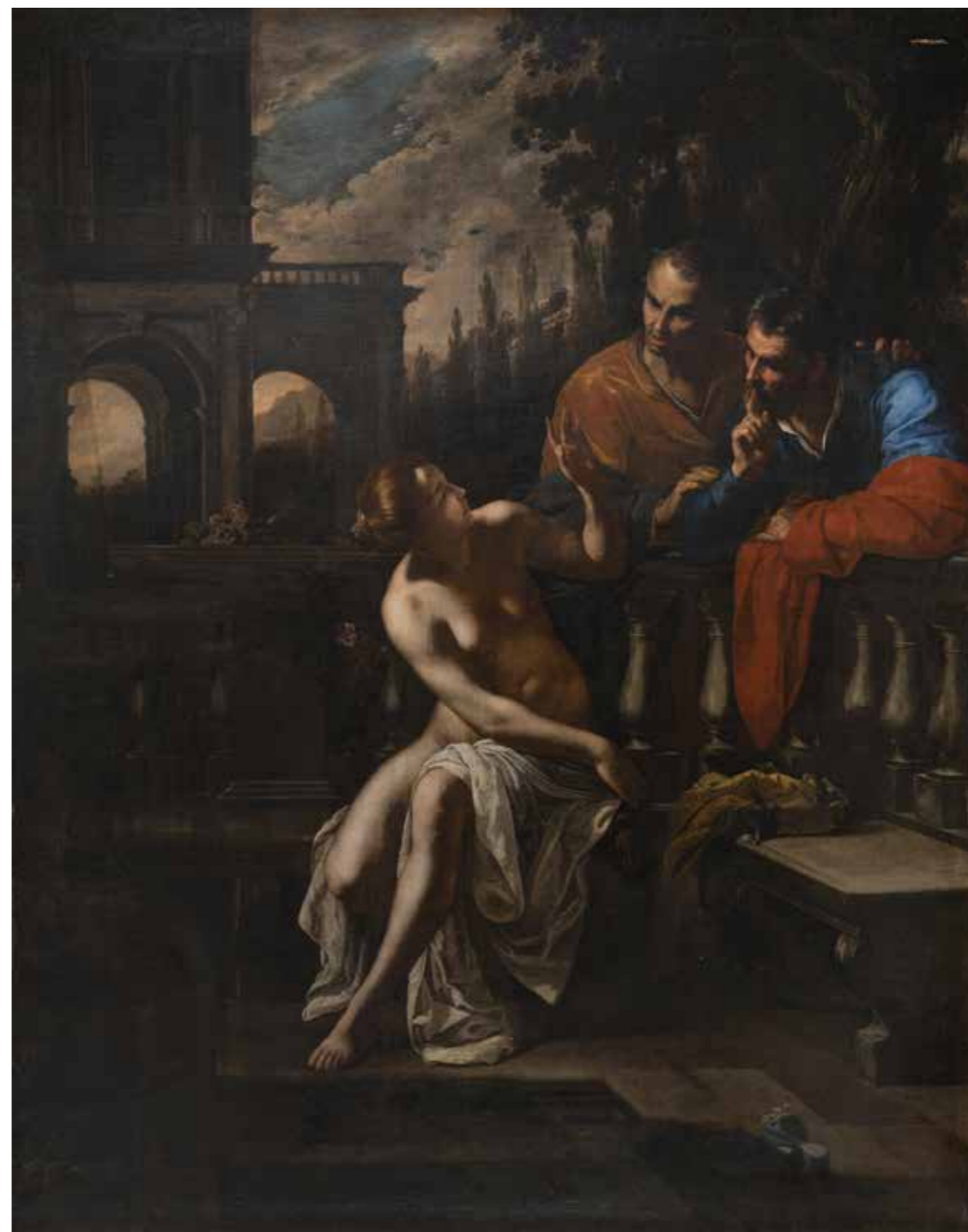




Fig. 1. Artemisia Gentileschi, *Bathsheba*, oil on canvas, 104 1/2 x 82 1/2 inches, Columbus Museum of Art, Ohio, inv. no. 1906.006

for which Artemisia is best known today: history paintings featuring female protagonists.

Sometimes presented by latter-day scholars as a proto-feminist, Artemisia revelled in depictions of female heroines such as Judith and Sisera, as well as more traditional subjects such as Cleopatra, Danae, and female personifications of allegories. In the present work the heroine rejects the advances of unsavory elders seeking to test her fidelity to her husband. First depicted by Artemisia at the same time as her rape trial against Agostino Tassi in 1611, the subject of Susanna has become for modern viewers a symbol of the artist and her struggle against abuse and misogyny, whether or not this was the intention of the artist. What is clear, however, is that religious and mythological subjects featuring the female nude delighted Artemisia's patrons.

Artemisia's collaboration with fellow painters in Naples during her late career has been the subject of much scholarly debate. In the present lot and its pendant, Artemisia was responsible for the overall design and conception as well as the primary female nude figures, and indeed Garrard catalogued it as the work of Artemisia alone, and Spinosa believes all figures are by Artemisia. As recorded by de' Dominici the architecture is probably the work of Viviano Codazzi (1604 - 1672) and the background by Domenico Gargiulo, called Micco Spadaro (1609 - 1675). This arrangement has been supported by the majority of authors to discuss this painting in the last century, though opinions differ slightly on whether Viviano designed or executed the architecture. It has also been suggested, by Bissell, Lattuada, and Mann, that the

present figures of the Elders, and possibly also the discarded slipper, are the work of Bernardo Cavallino (1616 - c. 1656), who was well established in Naples at this time. Other collaborations with varying levels of participation from Cavallino, Viviano and/or Gargiulo include the *Bathsheba* formerly in the Museum der bildenden Kunst, Leipzig and sold Sotheby's New York, 29 January 2020, lot 41,<sup>2</sup> as well as the *St. Januarius in the Amphitheatre at Pozzuoli* and *Saints Proculus and Nicea*, both now in the Museo di San Martino, Pozzuoli.

Artemisia was a chameleonic painter who adapted her style, palette, and technique to the city in which she was working, and the present lot demonstrates the Neapolitan elements she picked up from her surroundings--strong chiaroscuro used to model the figure and accents of saturated primary colors in the draperies. Garrard and Bissell propose a date for the pendant pair of 1637/38, just before Artemisia's departure for London, though she continued to work in Naples upon her return in 1641. According to Alessandro da Morrona in 1792, Artemisia painted another large scale pair of *Bathsheba* and *Susanna* for Averardo dei Medici in 1652; that *Bathsheba* is probably the one now in the Pitti Palace, Florence, but the *Susanna* is untraced.<sup>3</sup>

1. "In the house of the late, learned Luigi Romeo, Baron of S. Luigi, who has always professed good taste in the genre of painting, and where many virtuous painters mentioned here used to linger, there are excellent works by Spadaro... Two large paintings with life-size figures that tell the stories of Bathsheba and Susanna, which appear to be by the hand of Guido were painted by the famous Artemisia Gentileschi, and the architecture is by Viviano, with the trees and view by Spadaro."

2. Related versions of the former Leipzig *Bathsheba* are now in Florence and Bari. See Garrard 1989

3. Oil on canvas, 286 by 214 cm. *Pisa Illustrata nelle arti del Disegno*, vol. II, 1792, pp. 269-70, reference cited by Contini 1991, p. 27.





41

**GABRIELE RENZI**

active in Rome 1637-1670

AND

**FRANCESCO CONTINI****CIRCA 1658-61**

Princess Anna Colonna Barberini (1601-1658)

gilt bronze and black marble  
 height of figure: 31 3/4 in.; 80.5 cm.  
 width of figure: 25 1/2 in.; 65 cm.  
 depth of figure: 23 in.; 58.5 cm.  
 the epitaph: 34 by 35 1/2 in.; 86.5 by 90 cm.

**\$ 150,000-250,000****PROVENANCE**

Church of Santa Maria Regina Coeli, Rome (church closed in 1870);  
 Palazzo Barberini, Rome, after 1877;  
 Acquired from the above by Joseph Brummer, New York, early 20th century;  
 Acquired from the above by the Albright Art Gallery, 1946

**EXHIBITED**

New Haven, Connecticut, Yale University Art Gallery,  
*Paintings and Sculpture* from the Albright Art Gallery, 1961

**LITERATURE**

Filippo Titi, *Studio di Pittura, Scultura, et Architettura, nelle chiese di Roma*, Rome, 1674, 1763 ed. P. 32;  
 Antonio Nibby, *Roma, nell'anno 1838*, 1839;  
 William Wetmore Story, *Roba Di Rom*, United Kingdom, Chapman and Hall, 1863;  
 Vincenzo Forcella, *Iscrizioni della Chiese e d'altri Edificii di Roma*, XI, Rome, 1877, p. 545;  
 Steven A. Nash, *The Albright-Knox Gallery, Paintings and Sculpture from Antiquity to 1942*, no. 97;  
 "Anna Colonna Barberini," in *The Art Quarterly*, Summer, vol. IX, 1946, pp. 271 and 273, no. 3 (illus. P. 270);

This unique and documented gilt-bronze sculpture of Princess Anna Colonna Barberini, the illustrious matriarch of the Barberini family, was originally part of the funeral monument created for her tomb in the convent Church of Santa Maria Regina Coeli in Rome. The effigy was surrounded by a decorative framework and a sarcophagus that was designed under the supervision of the architect Francesco Contini. The black marble epitaph below the bronze bust was executed by *scalpelino* Gabriele Renzi, a sculptor and stone mason active in Rome during the mid-seventeenth

*Buffalo Evening News Magazine*, 12 October 1946 (illus.);  
 Katharine B. Nielson, "A Portrait Bust of Princess Anna Colonna Barberini" in *Buffalo Fine Arts Academy Albright Art Gallery, Gallery Notes*, vol. XI, January 1947, no. 2, pp. 3-21;  
*Pallas*, XI, 1947, no. 3, p. 25; H. Swarzenski, *Phoebus*, II, 1948, no. 1, p. 38;  
 Andrew C. Ritchie, *Catalogue of Paintings and Sculpture in the Permanent Collection*, Albright Art Gallery, 1949, pp. 158-159 (illus.), 203, no. 77;  
 Pio Pecchiai, *I Barberini*, Archivi d'Italia e Rassegna Internazionale degli Archivi, Rome, 1959, p. 181 (illus.);  
 C.D. Onofrio, *Roma nel Seicento*, Rome, 1968, p. 127 (reprint 1660 guidebook to Rome by Fioravante Martinelli);  
 Giuseppe Sacchi Lodispoto, "Anna Colonna Barberini e il suo Monumento nel Monastero di Regina Coeli" in *Strenna dei Romanisti*, XLIII, April 1982, p. 46-478 (illus.);  
 Marilyn Dunn, "Piety and Patronage in Seicento Rome: Two Noblewomen and Their Convents" in *The Art Bulletin*, vol. 76, no. 4, 1994, pp. 644-663;  
 Caroline Castiglione and Suzanne Scanlan, "Death Did Not Become Her: Unconventional Women and the Problem of Female Commemoration in Early Modern Rome" in *Early Modern Women*, vol. 11, no. 2, Arizona State University, 2017, pp. 59-93

century who worked with Gian Lorenzo Bernini. Renzi also provided the *modelli* for the architectural and sculptural elements of the monument. He completed this impressive tomb figure, with the assistance of the bronze caster Francuccio Francucci and gilder Carlo Mattheia, after the Princess's death in 1658.

In 1873 the convent was sequestered by the Italian government, and the church was demolished in 1881. The effigy was taken to the Palazzo Barberini where it remained until it was acquired by Joseph Brummer in the early part of the 20th century.





42

## DIRCK VAN BABUREN

Wijk bij Duurstede, near Utrecht circa 1594/5 - 1624 Utrecht

Christ driving the money changers from the temple

oil on canvas  
68<sup>5</sup>/<sub>8</sub> by 86<sup>3</sup>/<sub>8</sub> in.; 174.3 by 219.4 cm.

\$ 300,000-500,000

### PROVENANCE

Possibly, Manzitti collection, Genoa;  
Anonymous sale, Rome, Christie's, 7 April 1987, lot 130, as  
Nicolas  
Tournier;  
Art market, Spoleto, 1987;  
Private collection, Turin;  
From whom acquired.

### LITERATURE

M. Bonzi, 'Un quadro del Palazzo Mari', [?], 30 April 1934, p. 1,  
reproduced (as possibly by Valentin de Boulogne [according  
to Franits 2013]);  
B. Nicolson, *Caravaggism in Europe*, Turin 1989, 2nd ed.,  
revised and enlarged by L. Vertova, vol. I, p. 93; reproduced  
vol. III, fig. 1029 (as "Caravaggesque Unknown, South  
Netherlandish [between Rombouts and Baburen]");  
L.J. Slatkes, "Bringing Ter Brugghen and Baburen Up-To-  
Date," in *Bulletin du Musée National de Varsovie XXXVII*  
(1996), pp. 204-205, note 29;

This impressive canvas was rediscovered as the work  
of Dirck van Baburen in 1996, prior to which it was  
mistakenly identified as Nicolas Tournier. The subject  
of Christ driving the money changers from the temple,  
previously rare in European art, gained popularity  
after the Council of Trent as a reminder of the  
importance of clearing the Church of corruption. Van  
Baburen drew inspiration for this composition from  
Caravaggio's seminal *Martyrdom of Saint Matthew*  
for San Luigi dei Francesi, as well as from other  
treatments of the present subject by his Italian and  
French contemporaries in Rome.<sup>1</sup> Dating to about 1617  
- 1618, this is one of a small number of Van Baburen's  
Italian works remaining in private hands.

One of the closest comparisons with Van Baburen's  
canvas is a painting by Bartolomeo Manfredi now  
in the Musée des Beaux-Arts et d'Archéologie de  
Libourne, which dates from some time between 1610  
and 1617.<sup>2</sup> Both artists positioned Christ at left and

N. Hartje, *Bartolomeo Manfredi (1582-1622): Ein Nachfolger  
Caravaggios  
und seine europäische Wirkung: Monographie und  
Werkverzeichnis*, Weimar 2004, p. 153, note 582;  
L.J. Slatkes and W. Franits, *The Paintings of Hendrick ter  
Brugghen (1588- 1629)*, Philadelphia 2007, p. 165, under  
no. A53;  
W. Franits, *The Paintings of Dirck van Baburen, ca. 1592/93-  
1624: Catalogue Raisonné*, Philadelphia 2013, pp. 95-96, 276,  
no. A5, reproduced in color plate 5;  
G. Capitelli, "Dutch Caravaggists in Rome," in *Caravaggio and  
the Painters of the North*, exhibition catalogue, Madrid 2016,  
p. 37 (as possibly a "mélange" drawn from the oeuvre of  
Baburen and Ribera)  
B. Ebert and L.M. Helmus, eds., *Utrecht, Caravaggism and  
Europe*, exhibition catalogue, Utrecht and Munich 2018-2019,  
p. 184.

included the figure of the woman with the basket of  
birds on her head (representing the people selling  
doves in the temple) at right, but Van Baburen added  
tension and drama by twisting the figure of Christ  
away from the viewer and adding the shocked and  
half-clothed man at center stretching his arm as he  
runs away. Van Baburen's picture, in turn, seems to  
have inspired Valentin de Boulogne's version now in  
the Galleria Nazionale d'Arte Antica, Palazzo Barberini,  
which is datable to 1618 - 1622. Indeed Valentin's  
version of the subject was similar enough to Van  
Baburen's that Bonzi apparently attributed the present  
work to Valentin in the 1930s.

1. A. Lemoine in *Valentin de Boulogne: Beyond Caravaggio*, exhibition  
catalogue, New York and Paris 2016-2017, p. 126, no. 17.

2. While Nicole Hartje dates Manfredi's painting to 1610-1612, Rosella Vodret  
believes it dates slightly later, to 1616-1617. See Hartje 2004, p. 135-137, 304-  
308, no. 8; R. Vodret, "Bartolomeo Manfredi (Ostiano 1582-Roma 1622)," in  
*I Caravaggeschi; percorsi e protagonisti*, A. Zuccari, ed., vol. II, Milan 2010,  
p. 525.







43

## ITALO-FLEMISH SCHOOL, 17TH CENTURY

A market scene with various figures, market stalls, and buildings, with a landscape beyond

oil on canvas  
45 $\frac{1}{8}$  by 80 in.; 114.6 by 203.2 cm.

\$ 60,000-80,000

This large canvas captures a bustling market scene teeming with colorful figures, stalls, and buildings, all set before a green landscape. Rambunctious children fill the foreground, their games flanking a group of gentlemen on horseback in the center. Beyond them are a variety of figures selling a wide array of objects, clothing, and food. Two strong diagonals invite the audience deeper into the scene. The first is the line of market stalls at center that recedes into the distance through an archway and onto a tree-lined road; running parallel to these stalls are the two buildings in the background, one with shop windows and another a church, around which figures congregate.

This painting likely arose from the hand of a Dutch or Flemish artist active in Rome or Tuscany during the mid-late seventeenth century, as suggested by the costume of the elegant figures on horseback in the foreground. This artist seems to have been aware

of a Flemish tradition with roots in the work of the sixteenth century artist Pieter Bruegel the Elder. Like Bruegel's *Children's Games* in the Kunsthistorisches Museum in Vienna, this painting records a view captured from a birds-eye perspective, a technique that allows for the expansive and energetic scene to most fully unfold for the audience. Some affinities can also be found in the paintings of the *Bamboccianti*, a group of northern artists active in Rome from about 1625 until the end of that century and who introduced into Italy their specialty of capturing everyday life. Artists of note from this group when considering the present work were Jan Miel, Michelangelo Cerquozzi, Michael Sweerts, and Willem Reuter, among others. This painting also bears some compositional similarities to Jacques Callot's print illustrating the *Fair at Impruneta* (1620), particularly in the way the various buildings in the left foreground and the distance frame the scene.





44

## JAN LIEVENS

Leiden 1607 - 1674 Amsterdam

Bust of a man with cap and gold chain

oil on panel  
21 7/8 by 15 1/2 in.; 55.6 by 39.6 cm.

\$ 200,000-300,000

### PROVENANCE

D.J.A. Kessler, The Hague;  
With Gebr. Douwes, Amsterdam, 1925 (as Jan Lievens?);  
Anonymous sale, New York, Christie's, 14 January 1993, lot 61;  
Where acquired by the present collector.

### EXHIBITED

Tel Aviv, The Tel Aviv Museum of Art, *Jan Lievens: The Sacrifice of Isaac*, 17 November 1997-15 February 1998, no. 7.

This loose and confidently drawn depiction of a bearded man with gold chain can be dated to *circa* 1629-32. During this time Jan Lievens resided in Antwerp and enjoyed a particularly productive period of great artistic development. The evidence for dating this work is based on comparison with similar applications of paint in other works, which similarly employ this highly expressive and "rough manner," most notably Lievens' *Capuchin monk with a rosary*, dated 1629, belonging to the Marquess of Lothian.<sup>1</sup> The subject would appear to be the same model used for the seated figure in Lievens' *Feast of Esther* from *circa* 1625 (Raleigh, North Carolina Museum of Art), as well as that depicted in a similarly formatted *tronie* sold New York, Sotheby's, 04 June 2015, lot 91.

The fanciful studies from life, often exotically costumed, that Lievens, Rembrandt, and their followers painted in large numbers are not portraits as

### LITERATURE

H. Schneider, *Jan Lievens Sein Leben und Seine Werke*, Haarlem 1932, p. 179, cat. no. LXIV (as manner of Lievens);  
W. Sumowski, *Gemälde der Rembrandt Schüler*, Landau/Pfalz 1994, vol. VI, p. 3518, reproduced in color, p. 3536 (as a copy after a lost original from *circa* 1635-40);  
D. J. Lurie, *Jan Lievens: The Sacrifice of Isaac*, exhibition catalogue, Tel Aviv 1998, cat. no. 7, reproduced;  
B. Schnackenburg, *Jan Lievens, friend and rival of the young Rembrandt*, Petersberg 2016, pp. 40, 82, 86, 102, 104, 292, cat. no. 109, reproduced in color.

such and are known as *tronies*, the term that was used for them by at least 1630. Those depicting old bearded men are sometimes known generically as prophets; here old age is associated with wisdom, not folly. Constantijn Huygens' autobiographical account of 1629-31 records that a number of Lievens' *tronies* had already found their way into prominent collections, including those of the Stadtholder Prince Frederik Hendrik, his treasurer, Thomas Brouart, the artist Jacques de Gheyn III, and the Amsterdam tax collector Nicolaas Sohier.<sup>2</sup> Huygens continues: "*There are works of inestimable value and unrivalled artistry. May their maker be preserved for us in the length of days*".<sup>3</sup>

1. Schnackenburg 2016, p. 292.

2. See V.C. Treanor, in A.K. Wheelock Jr., *Jan Lievens. A Dutch Master Rediscovered*, exhibition catalogue, New Haven & London 2008, p. 120, under no. 20.

3. Treanor 2008, p. 287, appendix.





45

## JACOB VAN RUISDAEL

Haarlem 1628/9 - 1682 Amsterdam

A ruined castle gateway, probably the archway of Huis Ter Kleef near Haarlem

signed in monogram lower right: *JvR*

oil on panel

10 $\frac{7}{8}$  by 14 $\frac{7}{8}$  in.; 27.6 by 37.7 cm.

\$ 400,000-600,000

### PROVENANCE

Sir Francis Cook, 1<sup>st</sup> Bt. (1817-1901), Doughty House, Richmond, Surrey, by 1901;  
Thence by descent to Sir Frederick Cook, 2<sup>nd</sup> Bt. (1844-1920), Richmond;  
Thence by descent to Sir Herbert Cook, 3<sup>rd</sup> Bt. (1868-1939), Richmond;  
Thence by descent to Sir Francis Cook, 4<sup>th</sup> Bt. (1907-1978), Richmond;  
From whom acquired by Nathan Katz (in association with Agnew's), Dieren, March 1940;  
Sold through Walter Andreas Hofer to Herman Goering, 1940;  
By whom sold through Hofer for RM 250,000, along with 8 other paintings, to Philipp Reemtsma, Hamburg, September 1940;  
Recovered by Allied Forces in November 1946 from Haus Neuerburg, Munich and sent to the Munich Central Collecting Point (no. 40520);  
Given over to the Nederlands Kunstbezit, The Hague, 1947;  
By whose authority sold, Amsterdam, Frederik Muller & Cie., 11-18 March 1952, lot 746;  
With Kunsthandel P. de Boer, Amsterdam;  
From whom acquired by Herr Hans Gompertz Gevert, Rio de Janeiro, 1952;  
Thence by inheritance to his wife, Olga Gompertz Gevert, Rio de Janeiro;  
From whom acquired directly by the previous owner in 1968;  
By whom anonymously sold ("Property of a South American Private Collector"), New York, Sotheby's, 9 June 2011, lot 5;  
There acquired by the present owner.

### EXHIBITED

Amsterdam, Kunsthandel P. de Boer, *Summer Exhibition of Old Master Paintings*, 4 July - 24 August 1952, no. 47.

### LITERATURE

*Abridged Catalogue of the Pictures at Doughty House, Richmond. (Belonging to Sir Frederick Cook, Bart., Visconde de Monserrate)*, London 1907 and 1914, p. 24, cat. no. 117 (as hanging in the Long Gallery);  
C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, vol. IV, London 1912, p. 242, cat. no. 767;  
J.O. Kronig, *A Catalogue of the Paintings at Doughty House, Richmond and Elsewhere in the Collection of Sir Frederick Cook, Bt.*, vol. II, London 1914, *The Dutch and Flemish Schools*, p. 95, no. 353, reproduced;  
J. Rosenberg, *Jacob Ruisdael*, Berlin 1928, no. 480;  
K.E. Simon, *Jacob van Ruisdael*, Berlin 1930, p. 36 (updated and revised version of 1927 doctoral dissertation);  
M.W. Brockwell, *Abridged Catalogue of the Pictures at Doughty House, Richmond, Surrey, in the Collection of Sir Herbert Cook*, London 1932, p. 43, cat. no. 353 (as hanging in the Long Gallery);  
N. MacLaren, revised and expanded by C. Brown, *National Gallery Catalogues: The Dutch School 1600-1900*, London 1991, vol. I, pp. 393-394 note 7, under cat. no. 2562;  
S. Slive, *Jacob van Ruisdael: A Complete Catalogue of His Paintings, Drawings and Etchings*, New Haven 2001, p. 96, cat. no. 72, reproduced;  
S. Reuther, *Die Kunstsammlung Philipp F. Reemtsma*, Berlin 2006, pp. 41, 43, 150;  
N.H. Yeide, *Beyond the Dreams of Avarice: The Hermann Goering Collection*, Dallas 2009, pp. 208, 419, cat. no. A1533, reproduced.



Jacob van Ruisdael, the nephew of Salomon van Ruysdael (after 1603-1670), was perhaps the most brilliant and versatile of Dutch landscape painters. He portrayed the gentle countryside around his home town of Haarlem, German hills, Norwegian waterfalls and haunting snowscapes, each work exquisitely attuned to the effects of climate and light.

The present painting was made in the first half of the 1650s, when Van Ruisdael was still living in his birthplace of Haarlem. Seymour Slive considers that it depicts the ruined gateway of the Huis ter Kleef, a castle north of Haarlem, by comparison with a drawing by Jan van de Velde of circa 1618-20 (Teylers Museum, Haarlem) which shows the gate from the opposite direction.<sup>1</sup> Huis ter Kleef was the headquarters of Don Frederick de Toledo, son of the infamous Duke of Alba, instrument of Spanish repression in the Eighty Years' War. Don Frederick captured Haarlem after a fierce seven-month siege in 1572-3. The castle was destroyed in 1573 and only partly rebuilt in 1634. Van Ruisdael painted a superb panoramic view of the ruin with Haarlem beyond in the second half of the 1670s (Musée Jacquemart-André, Paris).<sup>2</sup>

Even when working on a comparatively small scale, as here, there is a monumentality and poetry to Van Ruisdael's paintings. The ruined gateway is haloed by shadowed trees, which in turn are surmounted by brisk white cumulus clouds, tearing off to reveal patches of blue sky. Van Ruisdael worked from the background forwards, with successive applications of paint from dark to light, leaving the highlights and staffage until last. The shapes and shifting colors of the trees, particularly the light filtering through the group of trees to the right, are described with extraordinary sensitivity and realism. A solitary figure is framed in the arch, walking along the lonely track. The ruin seems to be a poignant reminder of the Dutch struggle for independence, finally achieved only a few years before this picture was painted, by the 1648 Peace of Westphalia. It may also serve as a comment on the futility of all human ambition, as the severe lines of the gateway soften and crumble back gently into the embrace of the natural world which surrounds it.

Van Ruisdael made a larger version of this view (46.7 by 64.5 cm) which is in the National Gallery, London.<sup>3</sup> Slive dated it like the present work, circa 1650, but states that 'it is arguable that [the present picture] precedes the larger version'.<sup>4</sup> The National Gallery picture has a looser arrangement of trees and a more diffused cloudscape.

#### THE COOK COLLECTION:

The collection formed by Sir Francis Cook, 1st Bt., Visconde de Monserrate (1817-1901) was one of the finest of the nineteenth century. Francis Cook entered the textile firm founded by his father after travelling in the Near East and Europe. In 1849 he bought Doughty House on Richmond Hill and in 1855 the quinta of Monserrate near Cintra, where he built a Moorish-style palace. From 1869 Francis was head of Cook, Son, & Co. which traded finished silk, linen, wool and cotton all over Britain and the colonies. Reputed to be one of the three richest men in England, Cook was created a Baronet in 1886, a year after he married (as his second wife) Tennessee Claflin, former clairvoyant, stockbroker and firebrand American feminist.

In the late 1850s Cook began collecting classical sculpture, but owned no significant pictures until 1868, when he began to be advised by Sir John Charles Robinson (1824-1913), ex-curator of the South Kensington Museum. By 1876 Cook owned 510 major works. His collection grew to include, among many other masterpieces, van Eyck's *Three Marys at the Sepulchre* (Museum Boymans-van Beuningen, Rotterdam); Velázquez's *Old woman cooking eggs* (National Gallery of Scotland, Edinburgh); Antonello da Messina's *Christ at the Column* (Musée du Louvre, Paris), Clouet's *Portrait of a lady* (National Gallery of Art, Washington DC) and Metsu's *Woman at her toilet* (Norton Simon Foundation, Pasadena, CA). In 1885 a 125ft Long Gallery was added to Doughty House to display the burgeoning collection, which Cook generously made available to scholars.

Further important paintings were added by Sir Francis Cook's grandson, Sir Herbert Cook, 3rd Bt. (1868-1939), notably Rembrandt's *Portrait of a boy* (Norton Simon Foundation) and Titian's *Portrait of a lady* ('La Schiavona') (National Gallery, London). The fortunes of Cook, Son, & Co. declined in the 1930s and forty Dutch pictures were bought by Katz of Dieren in 1939. More paintings were sold after Doughty House suffered bomb damage in 1944. Sir Francis Cook's great-grandson, also Francis, the 4th Baronet (1907-1978) moved to Jersey around 1950 taking the nucleus of thirty paintings from the collection which had been reserved for him. Among them was Nicolas Maes's Group portrait, the masterpiece of his later career.

We are grateful to John Somerville, Keeper of the Cook Collection Archive, for his assistance in the cataloguing of this lot

1. Slive 2001, pp. 95-96.
2. Slive 2001, pp. 83-84, cat. no. 59, reproduced in color.
3. Slive 2001, pp. 95-96, cat. no. 71, reproduced in color.
4. Slive 2001, p. 96, under cat. no. 72.





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## DOMÉNIKOS THEOTOKOPOULOS, CALLED EL GRECO AND WORKSHOP

Candía, Crete 1541 – 1614 Toledo

Saint Francis in Ecstasy

signed lower left: *doménikos theotokópoulos e'poiei*  
oil on canvas, unlined  
38 3/8 by 28 5/8 in.; 97.5 by 72.7 cm.

\$ 600,000-800,000

### PROVENANCE

Tomás Barrecheguren Yáñez, Granada, as of 1969;  
Ian Woodner, New York;  
With Derek Johns, Ltd., London, 1999;  
From whom acquired.

### EXHIBITED

Granada, *Figuro en la Esposicion de Arte Historico de Granada*, 1912.

### LITERATURE

*Museum, Revista mensuel de arte espanola*, vol. II, 1912, p. 258, reproduced;  
E.D.G. Trapier, *El Greco*, New York 1925, p. 148, under 'Partial List of Works' (as El Greco);  
J. Camón Aznar, *Domenico Greco*, Madrid 1950, p. 1388, no. 654 (as El Greco);  
H. Soehner, "Greco in Spanien," *Munchner Jahrbuch der bildenen Kunst*, Munich 1958/9, vol. III, no. 197, reproduced fig. 50 (as workshop of El Greco, datable to 1608-14);  
H. E. Wethey, *El Greco and his School*, Princeton 1962, vol. II, p. 225, no. X-289 (as School of Greco, 17th century);  
G. Manzini, ed., *L'opera completa del Greco*, Milan 1969, p. 125, no. 191 (as Attributed to El Greco).

"The ex-Woodner St. Francis is brimming with the kind of spontaneous energy that characterizes the very late works of El Greco. The quick and vigorous execution...reminds one of the late Picasso..."

--Bill Jordan (1940 - 2018) former deputy director and chief curator of the Kimbell Art Museum, in a letter dated 30 June 1999





Fig. 1. El Greco, *St. Francis and Brother Leo Meditating on Death*, c. 1600-05. oil on canvas, 168 x 103.2 cm. National Gallery of Canada, Ottawa, inv. 4267.

El Greco depicted Saint Francis of Assisi, founder of the Franciscan order, more than any other Christian saint. El Greco painted eleven or more different compositions relating to the life of St. Francis, and many iterations of these compositions exist in both autograph and studio versions. Recent scholarship has added nuance to the question of attribution, and currently most scholars of El Greco believe that almost all of the St. Francis paintings were done with varying levels of studio participation, including the present lot. This luminous canvas is one of four autograph examples of this rare composition by El Greco.

Although the present painting was catalogued by Wethey as one of nine works by the school of El Greco, Bill Jordan supported an attribution to El Greco in full after first hand inspection, just before the late owner acquired it twenty years ago. Jordan believed that this example is the best of all the extant

versions of Wethey's "St. Francis type III." Wethey had published three versions of this composition as El Greco and Studio and dated all to *circa* 1590-95: one is in the Musée des Beaux-Arts, Pau<sup>1</sup>; one originally hung in the Capilla de San José in Toledo before passing into the collection of the Conde de Guendulain y del Vado, Toledo, and was subsequently sold to a North American private collector during the 1990s,<sup>2</sup> and one was sold from a private European collection at Sotheby's London, 10 December 2020, lot 16.

Devotion to Francis was so popular in El Greco's lifetime that in Toledo alone there were three Franciscan monasteries, including the great San Juan de los Reyes, and a further seven religious institutions dedicated to Saint Francis. Relatively small devotional canvases dedicated to St. Francis such as the present painting would have appealed to numerous private patrons. In common with the majority of the artist's treatments of the subject, El Greco has created a design of great simplicity in which the Saint is depicted in three-quarter length, with only minimal details to the landscape, a skull - a symbol of man's mortality - placed prominently in the left foreground, with the Saint gazing in ecstasy to the divine light emanating from above. In other autograph versions of this composition, small red stigmata wounds appear on St. Francis's palms, but here the wounds are a bit larger and partially healed, as if the miracle had already occurred.

The color palette is restricted to a predominance of grays and browns, contributing to the sobriety and asceticism of the scene that conformed to the spirit of the Catholic Counter-Reformation. Compared to the Pau picture as well as the one sold recently at Sotheby's London, where the dark clouds are broken by a single bright streak of light, here, the entire upper left of the composition is illuminated so that it could be day or night. Jordan described the present picture as "brimming with the kind of spontaneous energy that characterizes the very late works of El Greco,"<sup>3</sup> and noted the confident, quick application of paint and resulting plastic qualities of the drapery folds. This technique led Jordan to suggest a date as late as *circa* 1610-14, when El Greco would have been over 70 years old. The cursory execution of the face recalls some of the late *Apostles*, and the use of the loaded brush to suggest texture is also evident in an autograph version of the most popular of El Greco's treatments of St. Francis: *St. Francis and Brother Leo Meditating on Death*, now in the National Gallery of Ottawa (fig. 1).

1. See Wethey 1962, vol. II p. 121, no. 217.

2. *Ibid.*, no. 218, reproduced vol. I, p. 263.

3. Bill Jordan in letter to previous owner, dated 30 June 1999.





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## BARTOLOMÉ ESTEBAN MURILLO

Seville 1618 - 1682

The Virgin and Child

oil on canvas  
40 $\frac{5}{8}$  by 30 $\frac{1}{4}$  in.; 103.2 by 76.8 cm.

\$ 600,000-800,000

### PROVENANCE

Charles-Alexandre de Calonne (1734-1802), Paris;  
His sale, London, Skinner and Dyke, 23-25 March 1795, lot 80, for 205 guineas;  
There acquired by Michael Bryan, London;  
By whom privately sold, Pall Mall, 1798;  
From whom acquired by Henry Hope (1735-1811), London, May 1798;  
His deceased sale, London, Christie's, 29 June 1816, lot 84, to Norton for £320.5;  
The Dukes of Bedford, Woburn Abbey, by 1818;  
Thence by descent in the family;  
Their sale, London, Christie's, 19 January 1951, for £1,600;  
With B. Hallsborough Ltd., London, 1952;  
Mrs. N. Q. Morris, London, 1967;  
Norton Simon Foundation, Los Angeles;  
By whom anonymously sold, London, Sotheby's, 16 April 1980, lot 91;  
Private collection, Geneva;  
With Derek Johns;  
From whom acquired by the present collector, March 2000.

### EXHIBITED

London, British Institution, 1821, no. 123 (lent by the Duke of Bedford);  
Plymouth and Bristol, Regional Museum Service for the South-West, *The Morris Loan Collection*, 1959-1960, no. 22.

### LITERATURE

S. Dodd, *An Historical and Topographical Account of the Town of Woburn, Its Abbey, and Vicinity*, Woburn 1818, p. 48;  
W. Buchanan, *Memoirs of Painting*, London 1824, vol. I, pp. 240 and 294;

J.D. Parry, *A Guide to Woburn Abbey*, Woburn 1831, p. 23;  
P.F. Robinson, *History of Woburn Abbey*, London 1833, p. 17;  
G.F. Waagen, *Treasures of Art in Great Britain*, London 1854, vol. II, p. 283;  
G. Scharf, *A descriptive and historical catalogue of the collection of pictures at Woburn Abbey: Catalogue of pictures, miniatures and enamels of His Grace The Duke of Bedford*, London 1875, pp. 38-39, cat. no. 45;  
E.E. Minor, *Murillo*, New York 1882, p. 76;  
C.B. Curtis, *Velázquez and Murillo*, New York and London 1883, p. 157, no. 105;  
A.L. Mayer, *Murillo*, Berlin 1913, reproduced p. 50;  
A.L. Mayer, *Murillo*, Stuttgart 1923, p. 53, reproduced;  
J.A. Gaya Nuño, *La Pintura Española fuera de España*, Madrid 1958, p. 245, cat. no. 1898;  
E. Young, *The Connoisseur*, vol. 193, 1976, p. 184, reproduced fig. 7;  
J.A. Gaya Nuño, *La obra pictórica completa de Murillo*, Milan 1978, p. 103, cat. no. 196, reproduced;  
D. Angulo Iñiguez, *Murillo: su vida, su arte, su obra*, Madrid 1981, vol. II, pp. 155-157, cat. no. 158, reproduced vol. III, plate 133;  
E. Valdivieso, *Murillo. Sombras de la tierra. Luces del cielo*, Madrid 1990, pp. 75-76;  
G. Tinterow, *Manet/Velázquez: The French Taste for Spanish Painting*, New York 2003, pp. 8-10, note 24;  
E. Valdivieso, *Murillo, Catálogo razonado de pinturas*, Madrid 2010, p. 332, cat. no. 100, reproduced;  
E. Valdivieso, *La Escuela de Murillo*, Seville 2018, pp. 139-140, reproduced.





Fig. 1. Jusepe de Ribera, *Virgin and Child*, Philadelphia Museum of Art, inv. no. E1924-3-54.

This luminous *Virgin and Child* by Bartolomé Esteban Murillo can be dated on stylistic grounds to relatively early in the artist's career, circa 1655-1660.<sup>1</sup> A work of pure grace and excellent quality, it is among the artist's finest explorations of a subject he would return to throughout his long career. As described by Buchanan in 1824, "there is a beauty and simplicity in this incomparable picture that exceeds description."<sup>2</sup> Indeed, this painting has captivated audiences for generations, and its importance is further underscored by its esteemed provenance, having once formed part of the collections of Charles-Alexandre de Calonne (1734-1802), the Dukes of Bedford, and the Norton Simon Foundation, among others.

A beautifully rendered *Virgin and Child*, imbued with tender emotion and captured with painterly subtlety, fill the center of this composition. Surrounded by a soft, glowing light, each figure gazes out at the audience, the child with a slightly timid expression typical of Murillo. Wearing a thin golden veil and a pinkish-lilac dress atop blue drapery, the Virgin wraps her arms around the Infant and covers Him with a white cloth as He nestles into her bosom. The roots of this particular composition ultimately lie within the *oeuvre* of Raphael, in particular his *Madonna della Sedia* in the Pitti Palace<sup>3</sup> and *The Mackintosh Madonna* in the National Gallery in London.<sup>4</sup> A more contemporary inspiration for Murillo, however, seems to be Ribera's painting of the *Virgin and Child* of circa 1646 today preserved in the Philadelphia Museum of Art (fig. 1).<sup>5</sup>

Some of the first collectors of Murillo's works outside of Spain were the French, with many prominent collections featuring works by the artist, including that of the Comte d'Angiviller, Jean-Louis Gaignant, the comte de Vaudreuil, and the Duc de Choiseul. The earliest recorded owner of the present canvas was the celebrated French statesman Charles-Alexandre de Calonne. When the painting was sold from the Calonne collection, it was acquired by the British art historian and connoisseur Michael Bryan. After his death, it passed into the collection of the Dukes of Bedford at Woburn Abbey, in whose collection it remained until the mid-twentieth century, after which it was acquired by the Norton Simon Foundation.

An X-RAY of the present painting reveals that Murillo reused a canvas, one that originally recorded a male figure draped in thick fabric and looking downwards to the left.

1. Valdivieso (2010) and Angulo Iñiguez (1981) both dated the painting to 1655-1660, while Mayer (1913) dated it later in the artist's career to 1660-1675.
2. Buchanan p. 290.
3. Inv. no. 151/Palatina (1912), oil on panel, diameter 71 cm.
4. Inv. no. NG2069, oil on canvas, transferred from wood, 78.8 by 64.2 cm.
5. Inv. no. E1924-3-54, oil on canvas, 69.5 by 59.5 cm.







48

## FRANCISCO JOSÉ DE GOYA Y LUCIENTES AND STUDIO

Fuendetodos 1746 - 1828 Bordeaux

Portrait of the Marquis de Caballero, seated three-quarter length, wearing uniform, the Cross of Carlos III and the Badge of the Order of Santiago

signed, inscribed and dated: *Ex.<sup>mo</sup> S<sup>or</sup> / Marques de / Caballero / Min.<sup>ro</sup> de / Gr.<sup>a</sup> y Jus. / X / Goya / 1807*

oil on canvas

41<sup>3</sup>/<sub>8</sub> by 33<sup>1</sup>/<sub>8</sub> in.; 105.1 by 84.1 cm.

\$ 400,000-600,000

### PROVENANCE

Dona Maria Mayano y Montijo, Valladolid;

With Boussard and Valladon, Paris, 1912;

With Demotte, Paris, 1923;

Oscar B. Cintas (1887-1957), New York;

By whom bequeathed to the CINTAS Foundation, Miami.

### EXHIBITED

Jacksonville, Florida, Cummer Gallery of Art, on long term loan.

### LITERATURE

A.L. Mayer, *Francisco de Goya*, Munich 1923, p. 188, cat. no. 217a, reproduced pl. 198 (as a repetition of the painting in Budapest);

One of the most influential painters of his time, Francisco de Goya excelled in a range of media and styles, from drawing and aquatint to large-scale oils and tapestry design, from fantastical and gruesome depictions of war to grand, formal portraiture such as the present work. From early in his career Goya made his name as a portraitist, and in the decades before the fall of the Spanish monarchy he was an extremely successful court painter to the royal family of King Charles IV and their circle. His ability to capture the essence and intimate personality of a sitter while continuing to convey their grandeur and power as political figures was unmatched, and his flickering, impressionist brushwork made these portraits brilliant as paintings in their own right.

Goya painted José Antonio Caballero (1754 - 1821), the Secretary of State for Grace and Justice in 1807, the year he inherited the title of Marquis de Caballero from his uncle. The Marquis is shown in his ministerial uniform, seated in a red armchair which further brings out the bright colors of his highly decorated costume. In the same year Goya painted a pendant portrait of the Marquis de Caballero's wife, María Soledad Rocha

X. Desparmet Fitz-Gerald, *L'oeuvre peinte de Goya. Catalogue Raisonné*, Paris 1928-50, cat. no. 459;

J. Gudiol, *Goya*, Barcelona 1970, vol. I, under cat. no. 544 (as a replica of the painting in Budapest);

P. Gassier and J. Wilson, *The Life and Complete Work of Francisco Goya*, New York 1971, p. 374, under cat. no. 861 (as a replica of the painting in Budapest);

R. de Angelis, *L'opera pittorica completa di Goya*, Milan 1974, p. 120, under cat. no. 464;

J.L. Morales y Marin, *Goya. Catalogo de la Pintura*, Zaragoza 1994, p. 294, under cat. no. 373 (as a replica or copy);

É. Nyerges, in *Obras Maestras del Arte Español. Museo de Bellas Artes de Budapest*, exhibition catalogue, Bilbao 1997, p. 169, under cat. no. 46 (as a replica of the painting in Budapest).

Fernández de la Peña, the Marquise de Caballero, the prime version of which is now in the Neue Pinakothek, Munich (fig. 1). Two further autograph replicas of her portrait were completed: one now is in the Montero de Espinosa collection, Madrid, and another formerly in the collection of the Dukes of Andria and now in a private American collection.<sup>1</sup>

Another version of this portrait is in the Museum of Fine Arts, Budapest.<sup>2</sup> That painting was formerly in the Marquis de Corvera collection and has traditionally been identified as the prime version of the portrait. More recently, scholars have re-examined the present painting and, given the quality, recognize that it as an autograph version of the Budapest picture, perhaps with some workshop participation. Prior to his death, Dr. William B. Jordan viewed this painting firsthand and believed it was likely to have been completed almost entirely by Goya himself; in fact, he recognized the present painting as the prime version of the portrait, instead of the Budapest picture.

A further, unfinished version of the portrait is in the MFA Houston, though its attribution remains a point of discussion.<sup>3</sup>





Fig. 1 Francisco de Goya, María Soledad Rocha Fernández de la Peña, marquesa de Caballero, oil on canvas, 105 by 84 cm., signed and dated 1807. Neue Pinakothek, Munich, inv. no. Hw.13.

**A NOTE ON THE PROVENANCE:**

The prominent industrialist and arts patron Oscar B. Cintas (1887-1957) made his fortune in the sugar and railroad businesses and served as Cuba's Ambassador to the United States from 1932-34. Throughout his life he was a passionate collector of art, and he assembled a magnificent collection of European Old Masters by the likes of Rembrandt, Bellini, Moroni and El Greco; American paintings by 20th century masters including George Bellows; and renowned historical documents including the only first edition of *Don Quixote* and the fifth and final manuscript of Lincoln's "Gettysburg Address" which he bequeathed to the nation and

remains on display in the Lincoln Bedroom of the White House. Shortly before his death, Cintas formed the CINTAS Foundation (originally called the Cuban Art Foundation), which is dedicated to supporting artists of Cuban descent. The Foundation oversees two important collections of art: contemporary work produced by CINTAS Fellows, as well as a group of Spanish Old Masters.

1. Oil on canvas, 105 by 84 cm.
2. Oil on canvas, 105.5 by 84 cm., inv. no. 3274.
3. Oil on canvas, 99.7 by 79.4 cm., inv. no. 54.26. Gassier and Wilson list it as a replica under no. 861 with a note that the authenticity was questioned by Soria. Catalogued by the MFA Houston as "In the manner of Francisco de Goya."





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## ANNE VALLAYER-COSTER

Paris 1744 - 1818

Still life of flowers in a vase on a table beside a bust of Flora, with fruit and other objects with a curtain beyond

signed and dated lower left: *M<sup>lle</sup> Vallayer./1774*

oil on canvas

60<sup>5</sup>/<sub>8</sub> by 51<sup>1</sup>/<sub>8</sub> in.; 154 by 130 cm.

\$ 1,500,000-2,500,000

## PROVENANCE

Commissioned by the Abbé Joseph Marie Terray (1715-1778), Paris;  
His estate sale, Paris, Joullain, 20 January 1779, lot 12;  
Le Boeuf collection;  
His sale, Paris, 8 April 1783, lot 92;  
With Matthiesen Gallery, London, 1959;  
With Eugene Victor Thaw, New York, 1972;  
Mr. and Mrs. Roberto Polo;  
Their sale, Paris, Ader Picard Tajan, 20 May 1988, lot 6;  
There acquired by a private collector;  
By whom anonymously sold, New York, Christie's, 31 January 1997, lot 102;  
There acquired by the present collector.

## EXHIBITED

Paris, *Salon*, 1775, no. 99;  
Zurich, Kunsthhaus, *Die Frau als Künstlerin*, 2 July 1958 - 31 August 1958, no. 126;  
Winston-Salem, The Salem Fine Art Center, North Carolina Museum of Art, *Women*, 25 March - 20 April 1972, no. 9;  
Los Angeles County Museum of Art; Austin, University Art Museum; Pittsburgh, Carnegie Institute; The Brooklyn Museum, *Women Artists, 1550-1950*, 21 December 1976 - 27 November 1977, no. 53.

This masterpiece by Anne Vallayer-Coster is one of the most important works by the artist remaining in private hands. Painted with great variance of textures and a brilliant sense of color, the grand yet intimate still life was exhibited at the Salon of 1775, when the artist was at the height of her powers and creating some of her most important floral still lifes. The painting, along with its pendant depicting *The Attributes of Hunting and Gardening* (fig. 1),<sup>1</sup> was originally commissioned by the abbé Joseph Marie Terray, then the *directeur-général des Bâtiments* under Louis XV; more recently it was included in the seminal

## LITERATURE

*Mercure de France*, October 1775, vol. I, p. 193;  
*Entretiens sur l'exposition des tableaux de l'année 1775*, Paris 1775;  
*Observations sur les Ouvrages exposés au Sallon [sic] du Louvre, ou Lettre a M. le Comte de \*\*\**, Paris 1775;  
*La lanterne magique aux Champs-Élysées, ou Entretiens des Grands Peintres sur le Sallon de 1775 [sic]*, Paris 1775;  
J. Seznec and J. Adhémar, eds., *Denis Diderot: Salons*, Paris 1957-1967, vol. IV, p. 253;  
M. Faré, *La nature morte en France: son histoire et son évolution du XVIIe au XXe siècle*, Geneva 1962, vol. I, p. 178, 229, vol. II reproduced fig. 408;  
M. Roland Michel, *Anne Vallayer-Coster: 1744-1818*, Paris 1970, cat. no. 1, reproduced fig. 103;  
M. and F. Faré, *La vie silencieuse en France: La nature morte au XVIIIe siècle*, Paris and Fribourg 1976, reproduced fig. 345, 226;  
A. Sutherland Harris and L. Nochlin, *Women Artists: 1550*, exhibition catalogue, Los Angeles 1976, pp. 179, 346, cat. no. 53;  
C. B. Bailey, *Patriotic Taste: Collecting Modern Art in Pre-Revolutionary Paris*, New Haven and London 2002, pp. 83-4, 268, reproduced p. 84, fig. 72;  
E. Kahng and M. Roland Michel, eds., *Anne Vallayer-Coster: Painter to the Court of Marie-Antoinette*, exhibition catalogue, Dallas 2002, pp. 50-51, 65-66, 201, cat. no. 30, reproduced p. 52, fig. 22, p. 65, fig. 6.

exhibition *Women Artists: 1550-1950*, held at the Los Angeles County Museum in 1976 (see *Exhibited*).

Vallayer has daringly composed a monumental display of colorful, dazzling flowers in a wide range of forms and carefully painted textures, creating an explosion of color at the center of the canvas, which is otherwise subtly lit. The large blue porcelain vase sits on a contemporary wooden table, along with a few ripe peaches, pears and plums. Grape vines bearing fruit decorate the table as well and hang over the front edge, pulling the viewer into the compositional space. Tucked behind the vase is an elegant marble bust of





Fig 1. Anne Vallayer-Coster, *Garden Still Life, with Implements, Vegetables, Dead Game, and a Bust of Ceres (The Attributes of Hunting and Gardening)* 1774. oil on canvas, National Trust Photo Library / Art Resource, NY



Fig 2. Alexander Roslin, *Joseph-Marie Terray (1715-78) Abbe of Molesmes*, 1774, oil on canvas, Bridgeman Images

Flora, adding a feminine element to the painting, as well as a red Moroccan leather portfolio and some books. A dark curtain is pulled back behind the still life, with marble columns seen in the distance. Though Vallayer's *oeuvre* exhibits a debt to Chardin's still lifes in the soft, subtle lighting technique and overall quietness, it is canvases such as this magnificent example that clearly break out of Chardin's restrained color palette in a new and empowering tone.

Anne Vallayer-Coster, along with Elisabeth Louise Vigée Le Brun and Adélaïde Labille-Guiard, was one of the three reigning female artists in late 18<sup>th</sup> century Paris during the age of Marie-Antoinette. Though all three had very different careers, they were each extremely successful artists during the time, overcoming a complicated entry process into the *Académie royale de peinture et sculpture* as women and growing extensive networks of patrons in the royal court and beyond.

When Vallayer first exhibited at the Salon in 1771, her canvases, including a still life of sea-shells and coral, were praised by the critics. Indeed, Diderot himself exclaimed that "*Il est certain que si tous les récipiendaires se présentaient comme Mademoiselle Vallayer et s'y soutenaient avec autant d'égalité, le Sallon serait autrement meublé.*" ("It is certain that if all new members made a showing like Mademoiselle

Vallayer's, and sustained the same high level of quality there, the Salon would look very different.")<sup>2</sup> When the present work and its pendant were exhibited at the Salon of 1775, Vallayer was admired for painting "like a talented man."<sup>3</sup>

#### NOTE ON THE PROVENANCE

The Abbé Joseph Marie Terray (fig. 2) served as the *directeur-général des Bâtiments* under Louis XV. Though known for his rather parsimonious rule over royal spending, he did support a number of projects for the arts, including the restoration of the *grande galerie* at the Louvre in 1774, and he notably allowed the comtesse du Barry to build and extravagantly furnish Louveciennes. Though he was not a collector of art for the majority of his life, the Abbé began commissioning sculpture and paintings from contemporary artists with enthusiasm in the 1770s, including a series of marble sculptures by Clodion, Tassaert, and Lecomte, along with large-scale pairs of paintings by Claude-Joseph Vernet and Nicolas Lépicier. Interestingly, many of these paintings, including the present one and its pendant, had connections back to the nation's agriculture, trade and farming.<sup>4</sup>

1. The pendant is now at Basildon Park, Berkshire.

2. Kahng and Michel 2002, p. 17.

3. "Les tableaux de fleurs et de fruits son traités en habile homme." See *Observations... 1775*, under *Literature*.

4. Bailey 2002, pp. 71-100.





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## SOPHIE FRÉMIET RUDE

Dijon 1799 - 1867 Paris

The death of Cenchirias, son of Neptune and the nymph Peirene

oil on canvas  
81¼ by 100¼ in.; 206.4 by 254.6 cm.

II \$ 500,000-700,000

### PROVENANCE

Anonymous sale, New York, Sotheby's, 28 February 1990, lot 5;  
There acquired by a private American collector;  
By whom anonymously sold, New York, Sotheby's, 26 May 1994, lot 8;  
There acquired by Gianni Versace (1946-1997), Miami Beach, Florida;  
His sale, New York, Sotheby's, 5 April 2001, lot 22;  
There acquired by the present collector.

### EXHIBITED

Brussels, *Salon*, December 1823;  
Ghent, *Salon*, February 1824;  
Haarlem, *Salon*, 1825.

This grand mythological composition was painted by the young Sophie Frémiet Rude when she had just emerged from the studio of Jacques-Louis David to establish herself as an important history painter in her own right. The choice of a female-centric subject, depicting the moment just after the tragic death of the nymph Peirene's son, is a poignant one for a female artist and mother especially. In the story, Diana has been hunting in the forest when one of her arrows accidentally kills the young Cenchirias, whose father was Neptune; the tears of his mother Peirene formed a spring in Corinth, where a gate is named after Cenchirias. Rude's impressive, large-scale canvas was received with high praise when it was exhibited in

### LITERATURE

*L'Oracle*, 29 December 1823, p. 4;  
*Messenger des Sciences et des Arts*, vols. IX-X, 1823, pp. 414-5;  
E. Bénézit, *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Paris 1976, vol. 9, p. 166;  
M. Geiger, *Sophie Rude: peintre et femme de sculpteur: une vie d'artiste au XIXe siècle*, Dijon 2005, pp. 61-67, cat. no. 30, reproduced p. 62;  
A. Jacobs and S. Barthélémy in *François et Sophie Rude: Un couple d'artistes au XIXe siècle, citoyens de la Liberté*, exhibition catalogue, Paris 2012, pp. 62, 77-78, reproduced p. 62, fig. 24.

the Ghent, Brussels and Haarlem *Salons* of 1823, 1824, and 1825 respectively, and today it is one of the great masterpieces by her remaining in private hands.

Sophie Frémiet studied initially with the founder of the Dijon School, François Devosge. She followed her family (staunch supporters of Napoleon) into exile in Brussels in 1815, and it was there that she became one of David's most prominent pupils. She was selected by David to make copies of two of his late masterpieces, *Télémaque et Eucharis* (J. Paul Getty Museum, Los Angeles) and *Lacolère d'Achille* (Kimbell Art Museum, Fort Worth). In 1821, she married the sculptor François Rude, with whom she collaborated on the decoration of the castle of Tervuren, a former



summer residence of the Dukes of Brabant. Rude had broken with David by 1823 and was successfully teaching and exhibiting in Brussels on her own; eventually she and her husband settled in Paris, where she became a frequent exhibitor at the Salon, winning a second-class medal in 1833. Her husband would go on to participate in the relief carvings of the Arc de Triomphe in the early 1830s.

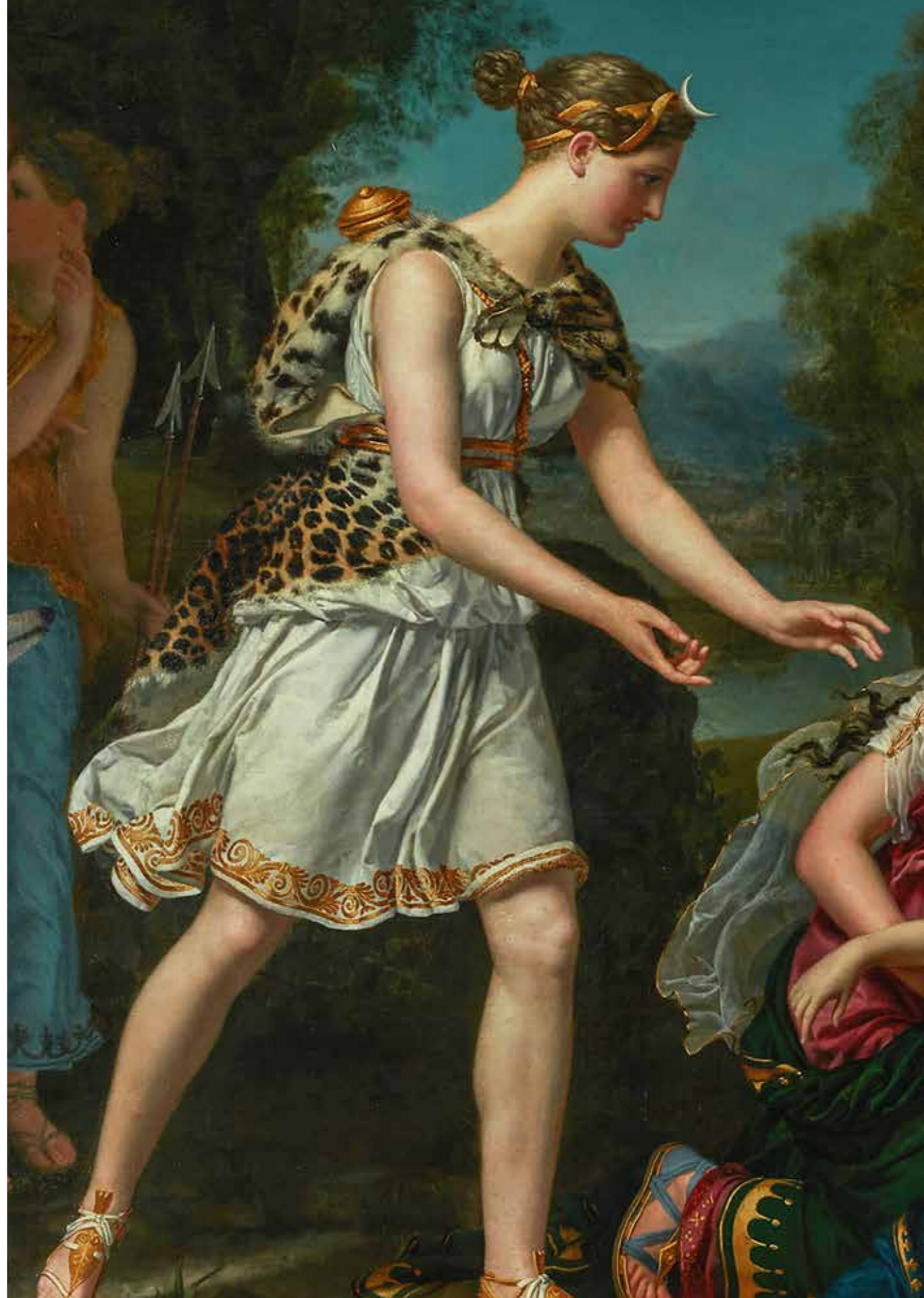
Begun in 1821 and completed in 1823,<sup>1</sup> this grand and impressive canvas depicts the death of Cenchirias can be associated with the “picture with a mythological scenery” as described in *L'Oracle* when it was exhibited in Brussels in December 1823; following that, the painting went to Ghent where it won the artist a gold medal at an exhibition in February 1824, and then was exhibited the following year in Haarlem. Rude herself described the painting as “peut-etre l'un des ouvrages les plus importants pour moi” in order to establish herself as an independent artist.<sup>2</sup>

At the center of the composition, the nymph Peirene laments the death of her son Cenchirias, kneeling in sorrow and cradling his lifeless body. She looks up, eyes reddened with tears and cheeks flush, at the standing Diana, clad in a white hunting dress with a leopard-skin sash. Diana reaches down to Peirene tenderly to comfort the forlorn mother, though Rude has left some distance between them, as if Peirene is pulling away to avoid Diana's touch. Behind Diana

is her entourage of huntresses and two dogs; to the right of Peirene are three others holding each other in sorrow. The arrow lies on the ground below, no longer penetrating Cenchirias's body but still pointing at the young boy. Rude has created a dynamic and colorful composition in what could have been a cold and harrowing moment: all of the figures are dressed in varying jewel tones, with Peirene in particularly elegant clothing full of gold embroidery.

Given the dating, it is clear that Rude had motherhood on her mind when she was painting this picture, perhaps one of the most tragic and moving stories on the subject. Rude began the work shortly after her 1821 marriage, when she was likely thinking about becoming a mother herself, and by the time she completed the painting she had given birth to her only child, Amédée. The weight of emotion and pain that Rude has conveyed on Peirene in the painting is evidence of her own embodiment of this devastating loss, which she would unfortunately experience herself in 1830.

1. The timeline of the painting can be identified based on the artist's letters to her friend Cécile Moyne describing the process; she first describes the choice of subject in a letter dated 29 December 1821 and finally tells her friend that she has completed the work in a letter dated 21 December 1823. Between these letters, she had to pause in the production of the painting not only for the birth of her daughter but also due to her work on the Tervuren commission, described above. See M. Geiger, under Literature, p. 62.
2. “...possibly one of my most important paintings...” Letter to Cécile Moyne, dated 21 December 1823. See M. Geiger, under Literature, p. 63.





## JEAN-BAPTISTE-PAULIN GUÉRIN

Toulon 1783 - 1855 Paris

Portrait of a woman, three-quarter length, in an elegant black velvet dress with lace trim, seated in an Empire chair on a red embroidered shawl on a terrace

signed and dated lower left: PAULIN.GUERIN / .1816.

oil on canvas, unlined

46 by 35¼ in.; 117 by 89.5 cm.

\$ 30,000-40,000

### PROVENANCE

Anonymous sale, Geneva, Piguet Hôtel des Ventes, 9 June 2021, lot 202.

Praised for his brilliance by both Jean-Auguste-Dominique Ingres and Théodore Géricault, Paulin Guérin is one of the more mysterious and captivating painters of the early 19<sup>th</sup> century. The son of a locksmith, he began his life in poverty, painting a number of self-portraits as he could not afford models; after training under Baron Gérard and Vincent, he exhibited at the Salon for the first time in 1810. His early style is rooted in the eighteenth-century tradition of Jean-Baptiste Greuze and, indeed, of some of the great English portrait painters, though he achieves in both his portraits and composition

pieces a Neoclassical personality all of his own, chiefly through his idiosyncratic use of color, light, and a very particular form of *sfumato* which, of course, also distinguishes the paintings of his contemporary Romantic painters Pierre-Paul Prud'hon, Baron Gérard, and Anne-Louis Girodet de Roussy-Trioson.

The present, highly elegant portrait was completed in 1816, at a time when Guérin had found his footing as a portraitist in Parisian society; it was only a few years later that he would paint the Duchesse de Berry which was a particular success and ensured for him a long line of important society portrait commissions for years to come.





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## NICOLAS DE LARGILLIERRE

Paris 1656 - 1746

Portrait of a lady as Pomona, traditionally identified as the Marquise de Parabère

oil on canvas  
57 by 41¼ in.; 147 by 104.7 cm.

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

### PROVENANCE

Ernest Gimpel, Paris and New York;  
From whom acquired by Comte Boni de Castellane, Paris and New York;  
Marquis de Chaponay, Paris, by 23 April 1909 and until at least 1928;  
With Wildenstein & Co., Paris;  
There acquired by Jules Strauss, Paris, and his son-in-law Roger Sauerbach, Paris, by May 1928;  
Jules Strauss, Paris, by 1935 and until 1941;  
Deutsche Reichsbank, Berlin, acquired from the above by persecution and forced sale shortly before June 1941 through Margot Jansson;  
Transferred from the above to the Gemäldegalerie, East Berlin, in 1953;  
Transferred from the above to the Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen, Dresden, in October 1959 (inv. 3821);  
Restituted to the heirs of Jules Strauss in 2021.

### EXHIBITED

Paris, Musée du Jeu de Paume, *Exposition de cent portraits de femmes des écoles anglaise et française du XVIIIe siècle*, 23 April - 1 July 1909, no. 76;  
Paris, Petit-Palais, *Largillière*, May-June 1928, no. 106;  
Copenhagen, Charlottenborg Palace, *L'Art français au XVIIIe siècle*, 25 August - 6 October 1935, no. 122;  
Munich, Haus der Kunst; Paris, Galeries Nationales du Grand Palais; Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, *Französische Gemälde des 17. und 18. Jahrhunderts in deutschen Sammlungen*, 20 April 2005 - 14 May 2006, no. 533.

This beautiful and enchanting painting of a woman as the goddess Pomona by Nicolas de Largillierre, one of the most important and sought-after portraitists in Paris during the Regency period and beyond, was recently restituted to the heirs of the renowned Jewish collector Jules Strauss after being held in the Staatliche Kunstsammlungen, Dresden since 1959. The portrait is a *tour-de-force* by the artist that exhibits his unmatched ability to capture important members of Parisian society with elegance and beauty within a

### LITERATURE

L. Dumont-Wilden, *Le Portrait en France*, Brussels 1909, p. 204;  
R. Gimpel, *René Gimpel: Journal d'un collectionneur*, Paris 1963, p. 45 (18 May 1922 entry), English language ed., New York 1987, p. 25;  
G. Pascal, *Largillierre*, Paris 1928, p. 66, cat. no. 105, reproduced plate XIII;  
H. Marx, "Französische Malerei des 18. Jahrhunderts in der Dresdener Gemäldegalerie. Die ausgestellten Bilder," in *Dresdener Kunstblätter*, vol. 17, Dresden 1973, pp. 178-179, reproduced p. 180;  
M. N. Rosenfeld, *Largillière: portraitiste du XVIIIe siècle*, exhibition catalogue, Montreal 1981, p. 216, cat. no. 43a;  
A. Waltherr (ed.), *Gemäldegalerie Dresden, Alte Meister, Katalog der ausgestellten Werke*, Leipzig, 1992, p. 251, cat. no. 3821, reproduced;  
H. Börsch-Supan, *Antoine Watteau, 1684-1721*, Cologne 2000, pp. 76, reproduced in reverse p. 77, fig. 66;  
*Französische Gemälde des 17. und 18. Jahrhunderts in deutschen Sammlungen*, exhibition catalogue, Munich 2005, cat. no. 533, p. 104, reproduced p. 105;  
R. Pic, "La longue quête d'un Largillière enfin récompensée" in *Le Quotidien de l'Art*, no. 2104, 11 February 2021, pp. 8-10, reproduced.

complex and creative compositional style that reflects both his French and Flemish tendencies.

Though born in Paris, Largillierre was trained in Antwerp before moving to London to work under Sir Peter Lely. These Flemish roots stayed with him throughout his career, seen in his warm, rusty color palettes and Van Dyckian attention to grand, curving drapery and atmospheric backgrounds within his portraits. Largillierre moved back to Paris in 1682 and four years later gained entry into







Fig 1. Nicolas de Largillière, *Portrait of the Comtesse de Montsereau and her sister*, 1714, oil on canvas, sold New York, Sotheby's, January 12, 1995, lot 89.



Fig 2. Nicolas de Largillière, *Portrait of a Lady as Pomona*, oil on canvas, Fine Arts Museum of San Francisco



Fig. 3 Jules and Marie-Louise Strauss

the Académie Royale, of which he would eventually become Director. Unlike some painters in his circle, Largillière preferred to work with private patrons, rather than on official court portraiture, and thus quickly established his reputation as the preeminent portraitist to the wealthy Parisian bourgeoisie.

Largillière often portrayed his clients as allegorical figures and developed a repertory from which his patrons could select their guise. In the present painting, the sitter is portrayed as Pomona, a rarer choice but certainly an intriguing one. The goddess of fruit and abundance in Roman mythology, Pomona, famed for her skills in garden cultivation, was often depicted amongst fruit and fruit trees, within gardens or orchards. Here Largillière has painted his sitter holding a ripe pomegranate on her lap, torn open in a suggestive and seductive manner, while resting her right hand on a larger pumpkin on a table beside her, with autumnal trees bearing grapes in the background. Vertumnus, who tricks her into letting him into her orchard by wearing a disguise, is shown just behind her, looking up at Cupid who holds his mask.

The sitter has traditionally been identified as Marie Madeleine de La Vieuville, the marquise de Parabère (1693-1755), who was the mistress of Philippe II, duc d'Orléans while he was regent of France during the

childhood reign of King Louis XV of France. Indeed, the catalogue for the exhibition at the Petit-Palais in 1928 (see *Exhibited*) describes the figure of Vertumnus as a portrait of the duc himself.

This painting dates from 1710-1714, when Largillière was at the height of his powers and popularity. The painting can be compared to another masterpiece painted by the artist around the same time, the *Portrait of the Comtesse de Montsereau as Diana, with her sister*, formerly in the New-York Historical Society and sold New York, Sotheby's, 12 January 1995, lot 89 (fig. 1). Another portrait of a woman as Pomona by Largillière, in which Vertumnus is portrayed fully in his disguise as the old woman, is now in the Legion of Honor, San Francisco (fig. 2).

#### A NOTE ON THE PROVENANCE

The renowned art collector and banker Jules Strauss (1861-1943, fig. 3) was born in Frankfurt and spent his entire adult life in France. By 1884, following his arrival in Paris in 1880, Strauss was already collecting Dutch and Flemish Masters and particularly eighteenth-century French painting. He had a strong appreciation for Watteau and owned several paintings by the master and his followers. His interest also extended to antiquities, old master drawings,

furniture, sculpture, tapestries, porcelain, books and nineteenth-century painting. By the early 1890s, he had already begun to collect the Impressionists and owned more than 150 paintings over the years, including fine works by Manet, Cézanne, Degas, Monet, Renoir, Sisley and Gauguin. In a lifetime of passionate collecting, Jules Strauss put together one of the very first remarkable collections that encompassed the finest examples of the arts from antiquity to the Impressionists.

Strauss was a connoisseur, an amateur and an insatiable collector – Pauline Baer describes “*le gout Strauss*” as shorthand for his extraordinary eye in her book *The Vanished Collection*. Many works from his extensive collection of Impressionist paintings were sold at auctions in Paris in 1902 and 1932 and several can be found in principal museum collections worldwide. Strauss was already elderly in May 1940 at the beginning of the Nazi occupation of Paris. He and his family were subjected to Nazi persecution due to their Jewish origin.

Recently, his heirs have worked extensively to research and identify works of art from the Jules Strauss collection, which were either stolen, confiscated or forcibly sold to the Nazis during the

Occupation of France, including the present painting which since 1959 and until early 2021 remained in the collection of the Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen, Dresden. The heirs of Jules Strauss and the museum were able to reconstruct the provenance and whereabouts of the painting from when it left the possession of Jules Strauss in Paris in 1941 to its arrival in Dresden in 1959. During the Nazi occupation of France, Strauss remained with his wife Marie-Louise in Paris. The painting was purchased in 1941 by the German Reichsbank in Berlin through Margot Jansson, then discovered in a safe of the German Democratic Republic's Ministry of Finance, then subsequently transferred to the National Gallery in Berlin in 1953, and finally to the Staatliche Kunstsammlungen, Dresden in 1959. In 2021, the museum restituted the painting to the heirs of Jules Strauss, according to the Washington Principles on Nazi-Confiscated Art of 1998 and the Declaration of the German Federal Government on the Locating and Restitution of Cultural Property Seized as a Result of Nazi Persecution, especially from Jewish Property of December 1999, and with the help of the French Embassy in Berlin and the French Commission for the Compensation of Victims of Spoliation.



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## FRANÇOIS BOUCHER AND STUDIO

Paris 1703 - 1770

Danäe

signed and dated lower right: *F. Boucher 1769*  
oil on canvas, with additions to the upper corners  
33<sup>5</sup>/<sub>8</sub> by 53<sup>1</sup>/<sub>8</sub> in.; 90.5 by 134.9 cm.

\$ 180,000-220,000

## PROVENANCE

Anonymous sale ("Property from a Private Collection"), New York, Christie's, 6 April 2006, lot 330; There acquired.

This sumptuous work dates from the penultimate year of Boucher's life. The great master of the *Rococo* was a prolific painter even through his final years, and as this painting attests, continued to return to many of his most beloved subjects. Boucher's *Danäe* sits in a soft, billowing pile of opulent fabrics, with her white satin sheet twisting and falling delicately to reveal her breasts. Cupid and a *putto* are emerging from the dense clouds beyond her, and a warm golden light--the source of Jupiter's shower of gold--breaks through the dark clouds in the background. This specific mythological scene is rare in Boucher's *oeuvre*, which is surprising given his affinity to similar subject matter.

A related and lively black and white chalk study by Boucher exhibits the artist's careful attention to the drapery and the delicate reflections of the light on both *Danäe*'s flesh and the fabrics surrounding her (fig. 1). Given the format of the painting and broad handling of the paint, it was likely that this painting was intended as an overdoor set into a decorative room scheme. Careful inspection reveals that it was originally scalloped-shaped, further confirming this original intention, though unfortunately its early history remains unknown. At this time in his career, Boucher led a thriving workshop to help him keep up with demand, and it is likely that his assistants contributed to much of his output at the time, including the present work. While Alastair Laing fully supports the attribution of the preparatory drawing, he believes that the painting was largely completed by the workshop. As Boucher proudly signed and dated the work, it certainly would have left his studio as a painting by the master himself.



Fig. 1 François Boucher, *A reclining nymph*, black chalk, with stumping, heightened with white chalk, and touches of black crayon, 30.7 by 41 cm., sold New York, Sotheby's, 26 January 2005, lot 147.





54

## CLAUDE-JOSEPH VERNET

Avignon 1714 - 1789 Paris

A storm near a rocky coast, with a group of fishermen pulling a wrecked boat in the foreground

signed, dated, and placed on the bark lower left: *Joseph Vernet f Romæ / 1747*

oil on canvas

29¼ by 38¾ in.; 74.4 by 97.5 cm.

\$ 250,000-350,000

### PROVENANCE

Possibly with Colnaghi, London, mid-20th century;  
Anonymous sale, Fraysse & Associés, December 5, 2012, lot 52;  
There acquired.

Signed and dated 1747, this dramatic view of a Mediterranean coast was executed while Vernet was in Rome, where he had settled in 1734. The artist was elected to the Accademia di San Luca in 1743 and approved by the Academie Royale in Paris three years later, just before he executed the present picture. By this time, the public was well-acquainted with his work and his reputation had been established amongst the local French community as well as the Roman nobility and visitors on the Grand Tour.

### LITERATURE

Probably F. Ingersoll-Smouse, *Joseph Vernet*, Paris 1926, vol. I, p. 49, cat. no. 169.

The majority of Vernet's marine compositions explore mankind's precarious relationship with nature, either celebrating the sea as a serene passage ripe with bountiful harvest or demonstrating man's fragility in the face of nature's wrath. The present work demonstrates the latter, with a dramatic storm moving off the coast in the distance and fishermen in the foreground struggling to bring their wrecked boat ashore. A further ship in the distance is keeling almost to the point of capsizing and large waves continue to crash upon the rocky shore at left.





55

## JACOPO AMIGONI

Naples 1682 - 1752 Madrid

### Jupiter and Callisto

oil on canvas  
10¼ by 14 in.; 26 by 35.5 cm.

\$ 80,000-120,000

#### ENGRAVED:

Jacopo Amigoni, dated c. 1710-50 and inscribed: *Giove di Cintia i can prende, e la faccia; e lui Calisto semplicitta abbraccia / G. Amiconi Pin. e Sculpt.*

Jacopo Amigoni spent his early career in Venice, but following the example of older Venetian painters such as Gian Antonio Pellegrini, he left the city to make a name for himself as an international artist. He quickly found an avid audience in the various courts of Europe which had developed a taste for the charm of the Venetian Rococo. In 1730, Amigoni arrived in London fresh from a series of pictorial triumphs in Venice, Rome and at the court of the Elector of Bavaria, and soon had eager patrons amongst the English nobility and even royalty.<sup>1</sup> Although he appears to have been chiefly occupied with portrait commissions while in London, his mythological paintings, such as the present picture, are amongst his most admired work.



Fig. 1. Giovanni Gutewin, engraving after Pietro Longhi, *Milord's Visitor*

This sensual and delicately-colored painting of *Jupiter and Callisto* exists in a number of autograph versions, a testament to the extreme popularity of Amigoni's composition. The most impressive of these other versions is a much larger painting in the collection of the Hermitage, St Petersburg, dated c. 1739, in which the main figures echo those of the present painting but otherwise the background, putti, hand placement and many other details differ.<sup>2</sup>

Perhaps the closest version to the present painting, though slightly smaller in size, was the one sold at auction in 2006.<sup>3</sup> Both that version and the present work correspond directly to an etching which, from the inscription, was made by Amigoni himself. While previously the print was thought to correspond to the former picture because the present version was unknown, in fact the etching more closely corresponds to the present painting in the inclusion of a small plant next to the quivers, as well as the number of quivers themselves. However the print does include the crescent moon headdress on Jupiter, which is present only in the former painting.

Further evidence of the composition's popularity is its inclusion as a painting in the background of a domestic scene engraved after a picture by Pietro Longhi (fig. 1).<sup>4</sup>

1. See for example his portraits of *Frederick, Prince of Wales* in the National Gallery, London and of *Queen Caroline* in the National Portrait Gallery, London; Scarpa Sonino 1994, pp. 33-34, reproduced.
2. Inv. no. ΓΘ-251, oil on canvas, 62 by 76 cm.
3. Oil on canvas, 37.2 by 47.6 cm. Anonymous sale, New York, Christie's, 6 April 2006, lot 90.
4. The engraving, by Gutwein, is after a painting by Longhi in the Metropolitan Museum of Art (inv. no. 17.190.12). That painting, however, features a different painting hung on the wall within the scene, though still in the style of Amigoni.





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## MICHELE MARIESCHI

Venice 1710 - 1743

Venice, a view of the Grand Canal with the Rialto bridge and the Palazzo dei Camerlenghi

possibly signed in monogram on the barrel at right: MM  
oil on canvas  
20½ by 32 in.; 52 by 81.2 cm.

\$ 400,000-600,000

## PROVENANCE

With Julius Böhler, Munich, until 1910;  
Private collection, Great Britain;  
Anonymous sale, London, Christie's, 7 July 1972, lot 29;  
With the Leger Galleries, London, 1973;  
Anonymous sale, London, Christie's, 3 December 1977, lot 86;  
Private collection, United States.

## LITERATURE

A. Morassi, "Circa gli vedutismo di Francesco Guardi, con qualche cenno sul Marieschi," in *Studies in the History of Art dedicated to W.E. Suida*, London 1959, p. 344, reproduced fig. 7;  
M. Precerutti Garberi, "Michele Marieschi ed i "capricci" del Castello Sforzesco di Milano," in *Pantheon*, vol. XXVI, 1968, p. 38;  
E. Young, "Another signed view of Venice and his capricci of Palace or Prison interiors," in *The Connoisseur*, CXCVI, September 1977, p. 3, reproduced figs. 3-4;

The view is taken from a quay where the nineteenth-century Casa Sernagiotto now stands, its position being shown clearly in paintings by Francesco Guardi.<sup>1</sup> While the viewpoint is similar to that used by Canaletto for his depictions of the subject,<sup>2</sup> the result is very different. With the Palazzo dei Camerlenghi seen almost frontally and the Fabbriche Vecchie di Rialto receding towards the right, Marieschi has created a composition which is very much his own. It is, indeed, one of the best demonstrations of the artist's characteristic wide-angled vision. The composition was popular from its inception,<sup>3</sup> and it reached a wide audience through Marieschi's own etching of it, plate 6 in his set of 21 plates published in 1741-1742 as *Magnificentiores Selectioresque Urbis Venetianum Prospectus*, and numerous derivations are known.<sup>4</sup>

The present picture is dated by Dario Succi to 1740-1741, towards the end of the artist's brief career. Its quality was particularly noted by Antonio Morassi, who described it as "stupenda," and by Mario Manzelli, for whom it is "certainly the best of the four catalogued

M. Manzelli, "Proposta per l'identificazione di Michele Marieschi e del suo alter-ego Francesco Albotto," in *Arte Veneta*, vol. XLI, 1987, pp. 112-13, no. M 2, reproduced, fig. 2;  
R. Toledano, *Michele Marieschi. L'opera completa*, Milan 1988, p. 76, cat. no. V.8.3, reproduced;  
D. Succi, in *Marieschi, tra Canaletto e Guardi*, exhibition catalogue, Castello di Gorizia 1989, pp. 160-161, reproduced, fig. 187;  
R. Toledano, *Michele Marieschi. Catalogo ragionato*, 2nd ed., Milan 1995, p. 68, cat. no. V10.c, reproduced;  
R. Pallucchini, *La pittura nel Veneto: Il Settecento*, vol. II, Milan 1996, p. 308, reproduced fig. 460;  
F. Montecuccoli degli Erri and F. Pedrocchi, *Michele Marieschi. La vita, l'ambiente, l'opera*, Milan 1999, p. 379, cat. no. 151, reproduced;  
M. Manzelli, *Michele Marieschi e el suo alter-ego Francesco Albotto*, 2nd ed., Venice 2002, p. 78, cat. no. M.08.02, reproduced;  
D. Succi, *Michele Marieschi. Opera Completa*, Pordenone 2016, p. 268, cat. no. 89, pp. 270-271, reproduced in color.

editions."<sup>5</sup> The large and especially vivacious figures are given by Young and Toledno to Giovanni Antonio Guardi. Possibly the most singular distinction of the painting is that the monogram on the second barrel from the right, first noted by Morsassi, has often been accepted as a signature. The picture is regarded as signed by Manzelli, Toledano (with reservations),<sup>6</sup> Pallucchini and Young (the latter regarding the 'M' on the far right barrel as the signature). Only three other paintings by Marieschi have been considered signed, *The Rialto Bridge and the Riva del Ferro* in the Hermitage; *The Rialto Bridge from the South* in the Bristol City Art Gallery; and *The Rialto Bridge from the North with the Arrival of the Patriarch Antonio Correr* in the collection of the National Trust at Osterley Park.

1. A. Morassi, *Guardi*, Venice 1973, vol. I, p. 412, cat. nos. 549 and 551, reproduced, vol. II, figs. 523 and 525.

2. W.G. Constable, *Canaletto*, 2nd ed., Oxford 1976, vol. I, plates 49 and 200.

3. For variants, see Toledano 1995, pp. 66-7 and 69, cat. nos. V.10. a, b and f, and the picture sold London Christie's, 8 December 1989, lot 115.

4. Constable, 1976, vol. II, pp. 304-5, under cat. no. 239.

5. As translated: "certamente la migliore delle quattro redazioni catalogate."

6. Manzelli 2002.





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## GAETANO GANDOLFI

San Matteo della Decima near Bologna 1734 - 1802 Bologna

A bearded man, bust-length in profile, wearing a brown coat

oil on canvas  
17¼ by 13¼ in.; 43.8 by 33.7 cm.

\$ 300,000-500,000

## PROVENANCE

Desmond Leslie, Esq., Castle Leslie, Co. Monaghan;  
By whom sold, London, Sotheby's, 6 December 1972, lot 2;  
W. Waddingham, Harrogate;  
Anonymous sale, London, Christie's, 6 July 1990, lot 69;  
There acquired.

This sketch of a bearded man is painted with such striking immediacy and naturalism that it seems likely to have been painted from life. Gaetano, together with his brother Ubaldo (1728-1781) and son Mauro (1764-1834), all practiced portraiture, Gaetano and Ubaldo being particularly prolific in the genre. Their head studies had a variety of functions. Some were painted from life and were intended as works of art *per se*, as is the case for Gaetano's *Portrait of Mauro as a boy* in a private collection.<sup>1</sup> Some heads were given attributes and turned into allegorical figures, such as Gaetano's *Spring, Summer, Autumn* and *Winter*, all in a private collection.<sup>2</sup> Other heads were produced as *teste di carattere*, and though painted from life they are somewhat "romanticized," such as Gaetano's *Study of a boy wearing a turban* formerly with Colnaghi, London.<sup>3</sup> Many heads were painted as studies for figures to be inserted into larger compositions and the figures were therefore painted with a specific pose and location in mind, such as Gaetano's *Head of*

## LITERATURE

P. Bagni, *I Gandolfi, Affreschi, Dipinti, Bozzetti, Disegni*, Bologna 1992, p. 530, cat. no. 499, reproduced in color;  
D. Biagi Maino, *Gaetano Gandolfi*, Turin 1995, p. 350, cat. no. 23, reproduced (as location unknown).

*a bearded old man in profile, wearing a turban*, in Los Angeles, Los Angeles County Museum of Art,<sup>4</sup> which is a study for an onlooker at the left side of Gaetano's large *Wedding Feast at Cana* in the Pinacoteca Nazionale, Bologna, of 1775.<sup>5</sup>

Though this head does not appear to relate to any figure in any of Gaetano's known larger compositions, it is quite conceivable that the sketch was painted and subsequently kept in the studio, with the intention of using it later in one of his multi-figural compositions. The confident handling of paint would suggest that this is a mature work and a comparison with the Los Angeles *Head of a bearded old man* would suggest a date, on stylistic grounds, in the 1770s.

1. Bagni 1992, p. 12, cat. no. 8, reproduced in color.
2. Biagi Maino 1995, p. 367, cat. nos. 85-88, reproduced figs. 99-102.
3. Bagni 1992, p. 25, cat. no. 21, reproduced in color.
4. Biagi Maino 1995, p. 370, cat. no. 98, reproduced fig. 117.
5. Biagi Maino 1995, pp. 370-371, cat. no. 101, reproduced in color plate LXVIII.



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**(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 (which may differ from any published Conditions of Business for Sellers) 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, 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 (which may differ from any published Conditions of Business for Sellers) 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 an 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 website or on any other platform.

**(k)** 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(j), 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.

#### **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 this agreement has not and will not violate any applicable law, regulation or code in any jurisdiction;

**(iii)** regarding any alcoholic beverages Lots, 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 law (including the UK Bribery Act 2010 and the US Foreign Corrupt Practices Act);

**(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, 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, and Syria) (collectively, "Sanctioned Jurisdictions");

**(vii)** you (and your principal, if applicable) are currently in compliance, and for the past five years have complied, with applicable Sanctions, anti-money laundering, anti-terrorism, and anti-bribery or anti-corruption laws;

**(viii)** 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;

**(ix)** no party directly or indirectly involved in the transaction will be the subject of Sanctions, nor 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, unless expressly authorized in writing by the government authority having jurisdiction over the purchase and with the prior express written consent of Sotheby's;

**(x)** 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.

**(xii)** you have full legal authority without any further action or other party's consent to enter into and perform this agreement 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 any of the Buyer's representations or warranties are inaccurate, incomplete or breached.

#### **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 this agreement.

#### **6. BIDDING**

**(a)** You must create an account and provide the requested information in order to bid. We may require financial references, guaranties, deposits or other security, as we determine necessary or appropriate, as security for your bid(s).

**(b)** To bid on a Lot containing an NFT, prior to bidding, you must have a digital wallet capable of supporting and accepting the NFT.

**(c)** To bid on any 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 auction, and our decision whether to accept your application will be final. Online bidding may not be available for Premium Lots.

**(d)** Sotheby's advises Bidders to attend the auction, either in person or through our Online Platforms, but will seek to carry out absentee written bids, endeavoring to ensure that the first received of identical written bids has priority. Sotheby's also offers clients the opportunity to bid through our Online Platforms. If you elect to bid through an Online Platform, you are responsible for making yourself aware of all salesroom notices and announcements, which will be accessible on the Online Platforms.

**(e)** Where available, written bids, telephone bids and online bids are offered as a courtesy for no additional charge, at the Bidders risk and subject to our other commitments at the time of the auction. We will not accept liability for failure to place written, telephone or online bids.

**(f)** All bidding will be in the currency of the sale location. Online Bidders will not be able to see the currency conversion board that may be displayed in the auction room.

**(g)** You shall not bid on any Lot unless your bids are genuine and are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with any applicable antitrust laws; and your bidding

will not violate any applicable law, regulation or code in any jurisdiction.

**(h)** We reserve the right to refuse or revoke permission to bid and to remove bidding privileges 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)** You agree that your bids, regardless of the means by which you have placed the bid, are final and acknowledge that you will not be permitted to amend or retract your bid. 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 bidding on a Lot.

#### **7. CONDUCT OF AN AUCTION**

**(a)** An auction is by its nature fast-moving and bidding may progress very quickly. The auctioneer will commence and advance the bidding at levels and in increments the auctioneer considers appropriate. 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 in an amount other than a whole bidding increment. Where bidders are permitted to submit online bids in advance of some live auctions, we reserve the right to adjust the opening bid prior to the start of the auction.

**(b)** In a timed auction, bidding opens at an amount 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 by the online system, Lots will close sequentially in one-minute intervals 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. 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) NOTICE:** 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 may further bid on behalf of the Seller, up to but not at the Reserve, by placing successive or consecutive bids for a Lot, or by placing bids in response to other Bidders; in a timed auction, such bids will be counted toward the total bid count displayed on the Online Platform.

**(d)** 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.

**(e)** 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. In any such case in which we decide to cancel the sale of a Lot or to re-offer and re-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.

**(f)** Subject to Condition 7(e), 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.

**(g)** Any post-auction sale of Lots will be sold pursuant to these Conditions.

#### **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.

**(ii)** 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 ARR, on the purchase of a Lot where and as required by applicable law. Sotheby's will collect any applicable Taxes and ARR 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 Sotheby's 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 permits. 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, or payment across multiple credit cards for a single 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 after we have received the full Purchase Price and any applicable Buyer's Expenses in cleared funds and appropriate identification has been provided, 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 you will be required to provide documentation reasonably requested to confirm that you own the wallet used to make payment.

(v) Payments in cryptocurrency will not be accepted other than in accordance with Condition 8(b). If you make payment in cryptocurrency other than in accordance with Condition 8(b), including where we

determine 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 and hold you responsible for all third-party fees (including, without limitation, network fees, taxes, transfer fees, etc.), and in such circumstances we may 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, at our sole discretion, may 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 for Late- or Non-payment

(a) Without prejudice to any rights or remedies the Seller may have, if the Buyer without prior agreement fails to pay the full Purchase Price for a Lot and any applicable Buyer's Expenses in cleared funds within five days of the auction, the Buyer will be in default. In any such case, we may in our sole discretion (having informed the Seller) 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, in addition to any and all other rights or remedies available to us or the Seller by law or in equity:

(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;

(iv) apply any 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 from the date on which payment is due to the date the Purchase Price and relevant Buyers Expenses are received in cleared funds (both before and after judgement);

(vii) exercise a lien over any of the Buyer's property that is in the possession of a Sotheby's Group Company, in which case we will inform the Buyer of the exercise of any such lien, and we may thereafter arrange the sale of such property and apply the proceeds to the amount outstanding;

(viii) resell the Lot at auction or by private sale, with estimates and reserves set at our discretion, and in the event such resale is for less than the Purchase Price and Buyers Expenses for that Lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(ix) commence legal proceedings to recover the Purchase Price and Buyers 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

(x) 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.

(b) In the event the Buyer fails to pay any or all of the Purchase Price for a Lot and we elect to pay the Seller any portion or all of the sale proceeds, the Buyer acknowledges that we will have all of the rights that the Seller would otherwise have against the Buyer for any such amount, whether at law, in equity, or under these Conditions of Business for Buyers.

#### 10. COLLECTION AND DELIVERY OF PURCHASES

(a) The provisions of this Condition 10(a) apply to all Lots except NFTs:

(i) The Buyer is obliged to arrange collection of purchased Lots no later than 30 calendar days 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) Following the auction, we will provide the Buyer with the invoice, which may 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 you acknowledge and agree that 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, Buyer's Expenses and the amount stated in the Buyer's Shipping Quote by the payment deadline, we will ship the Lot to you to the address you provided on your account following conclusion of the sale contract between the Seller and the Buyer. 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) If the Buyer pays the Purchase Price and Buyers Expenses but fails to collect a Lot within 30 calendar days of the auction, we will store the Lot at the Buyer's expense and risk at Sotheby's or with a third party. 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.sothebyswine.com/ny/storage>.

(v) If a purchased Lot is not collected within six months of the auction, the Buyer authorizes us, having given notice to the Buyer, to arrange a resale of the Lot by auction or private sale, with estimates and reserves at our discretion. The proceeds of such sale, less all costs incurred by us, will be forfeited unless collected by the Buyer within two years of the original auction.

(b) The provisions of this Condition 10(b) apply to NFTs:

(i) In order to receive the NFT, you must have a digital wallet that is capable of supporting and accepting the NFT, and which you, or the company you have registered to bid as, own, and to which you have access. You understand and acknowledge that not all digital wallets can support storage of a non-fungible token, and that if your wallet does not support storage of the NFT purchased by you, you may lose access to that NFT. You further understand and acknowledge that if you fail to provide us with an address for a digital wallet that is capable of supporting and accepting the NFT within five (5) business days of the conclusion of the auction, we may, in our sole discretion, treat the NFT as transferred to you 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 you 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 transfer the NFT to the digital wallet that you have specified, after you have met the conditions in Condition 8 herein. You agree that we may require you to follow a security protocol to ensure that the NFT is safely received by you. We will transfer the NFT to the wallet address specified by you and are not responsible for confirming that you have supplied us with the correct or a valid address, and we are not responsible if the transfer of the NFT to your wallet fails unless such failure is the result of us sending the NFT to a wallet address other than the one provided by you.

#### 11. RISK AND RESPONSIBILITY FOR LOTS

(a) Risk and responsibility for a purchased Lot will transfer to the Buyer as follows:

(i) for Lots in live auctions: on the earlier of: (1) collection of the Lot, or (2) the 31<sup>st</sup> calendar day 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 by a third party and not available for collection from our premises, your provision to us of instructions authorizing the release to the Buyer shall constitute collection by the Buyer.

(ii) for Lots 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 permitted, when the Buyer or the Buyer's designated agent collects the Lot, except that risk and responsibility for wine or spirits casks will transfer to the Buyer upon the close of the Lot. As a Buyer,

you acknowledge that the Lot is at your risk 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) and that you should therefore insure the Lot against loss or damage until it is returned to us.

(iii) For NFTs: After transfer of the NFT to the digital wallet specified by you, you are thereafter responsible for secure storage of the NFT in the wallet or other storage mechanism you use to receive and/or hold the NFT. You further acknowledge that you are solely responsible for any risks associated with the transferring, creating, holding, storing, or use of NFTs or a digital wallet, as applicable, including network failures or disruptions; corrupted wallet files; viruses, phishing, bruteforcing, hacking, security breaches, mining attacks, or other means of attack against the NFT; risk of losing access to the NFT due to loss of private key(s); custodial or buyer error; regulatory interference in one or more jurisdictions; token taxation; personal information disclosure; uninsured losses; failure to provide appropriate maintenance (including without limitation hosting); and other unanticipated risks. Neither we nor the Seller will not be responsible for any such risks or losses.

(b) Once risk passes to the Buyer, the Buyer irrevocably releases each Sotheby's Group Company, our and their respective officers and employees, agents, warehouses and the Seller, from any and all claims, causes of action, liabilities, damages, losses, and expenses (including but not limited to reasonable attorneys' fees) for loss of or damage to the Lot.

(c) Prior to the time when risk and responsibility for a purchased Lot transfers to the Buyer, we assume liability for loss or damage to a Lot, subject to the exclusions set out in the following subparagraph. In the event of loss or damage for which we have assumed liability, we will determine the extent of depreciation to the Lot, if any, caused by the loss or damage and compensate the Buyer in respect of that loss up to a maximum of the Purchase Price paid by the Buyer for the Lot.

(d) We will not be liable for any loss or damage (1) occurring during any process undertaken by independent contractors engaged with your consent, including but not limited to for restoration, conservation, framing or cleaning; (2) caused to frames or to glass covering prints, paintings or other flat works; or (3) caused by changes in humidity or temperature (as long as we take reasonable care in handling the Lot), normal wear and tear, gradual deterioration or inherent vice or defect (including woodworm), war, any act or acts of terrorism (as defined by our insurers), nuclear fission, radioactive contamination, or chemical, bio-chemical or electromagnetic weapons. If the Lot is an NFT, in addition to the above, we will not be liable for any loss 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.

(e) Upon your receipt of payment from us for any loss or damage to a Lot in accordance

with this Condition, you, on your own behalf and on behalf of your insurer(s), irrevocably release us and the Seller from all liability for loss of or damage to such Lot and irrevocably waive all rights and claims that you might have against us or the Seller in connection with the same.

## 12. CONSUMER CANCELLATION

(a) Timed Auction Cancellation of Purchase

(i) If you are a “Consumer” (namely a person acting for purposes that are wholly or mainly outside of your trade, business, craft or profession) who habitually resides in the European Union or United Kingdom and the Seller is a “Trader” (namely a Seller acting for purposes relating to their trade, business, craft or profession, whether acting personally or through another person acting in the trader’s name or on the trader’s behalf), then you have the right to cancel your online purchase of goods (except for goods that are 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. 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) for Lots that are not NFTs, 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 arranged for the Lot to be delivered, 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, you understand and agree that we, at our sole discretion, may 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 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 - 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 amount in proportion to the value 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 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 (which may differ from any published Conditions of Business for Sellers).

(vi) Unless we own a Lot offered for sale, we are not responsible for any breach of these Conditions 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 liability to you under this agreement for any claim relating to a Lot will not exceed the amount of the Purchase Price of the Lot, 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.

(x) Without prejudice to Conditions 13(a)(i)-(viii), the Seller’s liability to you under this agreement for any claim relating to a Lot will not exceed the amount of the Purchase Price of the Lot, except in the case of the Seller’s willful misconduct or fraud, or in the case of death or personal injury caused by the Seller’s 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) You acknowledge and agree that NFTs are not issued, minted or tokenized by us and we are solely acting as the NFT Seller’s agent to offer the NFT for sale at the auction.

(ii) We are only selling the ownership rights to the NFT and in no way are we associated with or 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 thereof.

(iii) Transfer of ownership to an NFT will not guarantee continuing 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, bruteforcing, 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.

(iv) 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.

(v) 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 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 [privacycompliance@sothebys.com](mailto:privacycompliance@sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

(b) We may film auctions or other activities on Sotheby’s premises and such recordings may be transmitted over the internet via our website or other online platforms. Online and telephone bids may be recorded.

## 15. AUTHENTICITY GUARANTEE

(a) We, as principal, provide a guarantee to the Buyer, subject to the following terms and conditions, that the information provided in the Guarantee Line (as defined) is correct. The “Guarantee Line” for each Lot is set out on the respective Lot page in the online Catalogue on our website and, where applicable, in the Guarantee Line Schedule in the hardcopy Catalogue (if any). 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 Guarantee Line is regarding the authorship of the Referenced Content, if any. The Guarantee Line may be amended by a salesroom or website posting or announcement. Buyers should refer to the glossary of terms, if any, for an explanation of terminology used in the Guarantee Line.

(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 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 3 months of receiving any information that causes the Buyer to question the correctness of the Guarantee Line and in any event by no later than the expiry of the Guarantee Period, specifying the Lot number and the date of the auction at 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.

(iii) 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 Guarantee Line was in accordance with the opinions of scholars and experts, which are generally accepted and known or privately expressed to us, as at the date of the sale, or the Lot description indicated that there was a conflict of such opinions;

(ii) the only method of establishing that the Guarantee Line was incorrect 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 Guarantee Line is said to be incorrect 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 correctness of the Guarantee Line; or

(iv) the manner in which the Guarantee Line 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 Guarantee Line in respect of a Lot is not correct, 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 Buyer acknowledges and agrees that 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 and Books & Manuscripts auctions:

(i) With respect to Lots containing any gemstone, jade or pearls, the Guarantee Period for any claim that the gemstone 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 auction, 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 un-named 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 will provide to us, upon our request, verification of identity and any additional information required to comply with our Know Your Client requirements or to evidence your authority to enter into this agreement. If you are an agent acting on behalf of a principal, you shall disclose to us the identity of 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, we may prohibit you from bidding, or not complete or cancel the sale of any Lot, 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 this agreement and jointly and severally assume your obligations and liabilities under this agreement.
- (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 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 (which may differ from any published Conditions of Business for Sellers) 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 of this agreement, 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) This agreement is binding upon, and inures to the benefit of, you, your estate, heirs, executors, devisees, representatives, administrators, successors and permitted assigns.
- (f) You may not assign your rights or delegate your obligations under this agreement 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 (which includes these Conditions of Business for Buyers and the express representations and warranties and indemnity given by the Seller) 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 Sotheby's 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 October 28, 2021

## 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.

#### ▲ Property in which Sotheby's has an Ownership Interest

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

#### ➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. 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 shall 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.

#### ▮ 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.

## 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 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).

**The Catalogue** The catalogue will help familiarize you with property being offered at the designated auction. Prospective bidders should consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

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

**Provenance** In certain circumstances, Sotheby's may 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.

**Viewing** Property will be available for viewing at an exhibition of the auction property or by appointment only at our New York premises or such other location as we may indicate from time to time as indicated on the webpage for the sale.

**Salesroom Notices** Salesroom notices amend the catalogue description after our catalogue is available. They are announced by the auctioneer and/or posted on the sale page. Please take note of them.

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

## 3. DURING THE AUCTION

**The Auction** Auctions are open to the public (subject to any governmental health or safety restrictions) without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue, on the sale page or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may

further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

**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 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, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential.

**Advance Bidding** for Live Auctions For certain live sales, where Advance Bids are accepted, if you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid. Online bidding may not be available for Premium Lots.

**In Person Bidding** for Live Auctions For the most up-to-date information regarding in person bidding, please call Sotheby's or visit Sothebys.com. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App.

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

**Online Bidding** Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App. For information about registering to bid on sothebys.com or through the Sotheby's App, please see 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.

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

as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

**Hammer Price and the Buyer's Premium 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.

**Results** Sale results are available on 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.

#### 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. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby's premises at the address noted in the catalogue (subject to any governmental health or safety restrictions). Please contact Post Sale Services for more information

regarding paying in person.

**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.

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

**Collecting your Property** 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 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 [bills@soflading@sothebys.com](mailto:bills@soflading@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 Business for Buyers:

#### GLOSSARY FOR PAINTING

##### GIOVANNI BELLINI

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

##### ATTRIBUTED TO GIOVANNI BELLINI

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

##### STUDIO OF GIOVANNI BELLINI

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

##### CIRCLE OF GIOVANNI BELLINI

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

##### STYLE OF...FOLLOWER OF GIOVANNI BELLINI

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

##### MANNER OF GIOVANNI BELLINI

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

##### AFTER GIOVANNI BELLINI

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

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

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

Dimensions are given height before width.

Pictures are framed unless otherwise stated.

#### GLOSSARY FOR SCULPTURE

**Bronze Figure of a Woman, Maurice Giraud-Rivière, circa 1925** This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

**Bronze Figure of a Woman, After Maurice Giraud-Rivière, circa 1925** This heading indicates the casting was done by another, i.e., artisans at a foundry.

**Maurice Giraud-Rivière, Bronze Figure of a Woman, circa 1925** This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

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