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1

THE MASTER OF 1518
Antwerp, active early 16th Century
Adoration of the Magi

a pair, both oil on oak panel, framed as one each: 17¾ by 13½ in.; 45.6 by 34.5 cm.

(2) $150,000-200,000

PROVENANCE
Edward, First Earl of Ellenborough (1790-1871), London;
By whose Estate sold, London, Christie’s, 8 May 1908, lot 135, to Nicholson (as Barend van Orley);
With Kleinberger Galleries, New York;
From whom acquired by Dr. John E. Stillwell, New York;
His sale, New York, Anderson Galleries, 1 December 1927, lot 190 (as Barend van Orley);
There acquired by Kleinberger Galleries, New York, for $4,400;
From whom acquired 4 December 1927.

EXHIBITED
New York, Kleinberger Galleries, Loan Exhibition of Flemish Primitives, October - November 1929, no. 32 (lent by Buffalo Fine Arts Academy, as Bernard van Orley).

LITERATURE

These high-quality panels are characteristic works of the Master of 1518, an anonymous Mannerist artist active in Antwerp in the early 16th century. This Master was first identified by Friedländer who secured a body of work to the author of an altarpiece depicting the Life of the Virgin in the Marienkirche, Lübeck, dated 1518 on the wings. This artist freely blended both Italianate and traditional Northern themes, and his works are distinguished by a crisp focus, vivid coloration, a delicate technique, and animated figures, all of which together led to notably lively narratives, as visible in this Adoration of the Magi. These panels come close in style to this artist’s eponymous altarpiece, particularly in the distinct underdrawing visible through infrared imaging, and while their original format remains unknown, they likely originally formed part of an altarpiece or a triptych.
LUCA DELLA ROBBIA
Florence 1399/1400 - 1482 Florence
Italian, Florence, circa 1440-1450
Virgin and Child, known as the “Friedrichstein Madonna” type

tin-glazed terracotta
white figures on a blue ground, integral splayed box frame,
glazed in white with turquoise strips and blue disks in
imitation of precious marble inlay
18½ by 15¼ in.; 47.2 by 40cm.
47.2 by 38.9 by 10.1cm (maximum depth)
depth of the frame 6.3 cm; the image and related internal
strip 37.7 by 28.8 by 6.2 cm (depth of relief)

PROPERTY FROM THE ALBRIGHT-KNOX ART GALLERY

2

PROVENANCE
Santa Fiora (Grosseto), the Capuchin church or convent;
confiscated by the Comune di Santa Fiora following the
suppression of religious orders, 1866;
sold by Santa Fiora’s municipal authorities to Léon Mathieu
Henri de Somzée, c. 1867;
Brussels, de Somzée collection (documented from 1880 to
1904);
Brussels, sold by de Somzée’s widow to Rudolph
Bottenwieser, before 1913;
Berlin-New York, Paul Bottenwieser Gallery until 1927-29;
Buffalo, Buffalo Fine Arts Academy, lent on approval by Paul
Bottenwieser, 1927-29;
Buffalo, Albright Art Gallery (from 1962 Albright-Knox Art
Gallery), bought from Paul Bottenwieser with support from
the Seymour H. Knox Foundation, 3 May 1929

EXHIBITED
Brussels, Exposition Nationale Belge, 1880;
Detroit, Eighteenth Loan Exhibition of Old Masters, Detroit
Institute of Arts, 7 January - 20 February 1938

LITERATURE
Ancien à l’Exposition Nationale Belge (1880). Brussels –
Paris, 1882, pp. 305-310, pis. 389-390 fig. 5 p. 388 (engraving
after a drawing by Gustave Fraipont);
(J. Pievez, expert/auctioneer) Catalogue des Monuments
d’Art Antique (…), sommaire des Collections de Somzée.
Troisième partie. Objets d’Art Anciens (…), sale catalogue
(Brussels, 22 Rue de Palais, 24 May - 11 June 1904). Brussels
1904, p. 58 lot 1442, fig. p. 49 (4 June);
F. Schottmüller, Königliche Museen zu Berlin. Beschreibung
der Bildwerke der Christlichen Epochen. V. Die Italienischen
und Spanischen Bildwerke der Renaissance und des Barocks
in Marmor, Ton, Holz und Stuck. Berlin 1913, p. 32;
A. Marquand, Luca della Robbia. Princeton, New Jersey, 1914,
pp. 161, 243, no. 94;
International Studio, October, 1929, p. 60 (illus.);
AD, 15 December 1929, IV, p. 6 (illus.);
F. Schottmüller, “Eine Madonna des Luca della Robbia,” in
Academy notes. Buffalo Fine Arts Academy, XXI, 1930, 2,
pp. 3-7;
F. Schottmüller, Staatliche Museen zu Berlin. Bildwerke
des Kaiser-Friedrich-Museums. 2. Die Italienischen und
Spanischen Bildwerke der Renaissance und des Barocks. I.
W. R. Valentin, Catalogue of an Exhibition of Italian Gothic
and Early Renaissance Sculpture, exhibition catalogue,
Detroit Institute of Arts, 7 January - 20 February 1938,
Detroit 1938, no. 34 (pp. and pl. n.p);
C. L. Ragghianti, “La mostra di scultura italiana antica a
Detroiti (U.S.A.),” in Critica d’Arte, III, 1938, pp. 370-383, p. 175;
L. Planiscig, Luca Della Robbia, Vienna, 1940, p. 35, no. 78;
A. C. Ritchie, Catalogue of Paintings and Sculpture in the
Permanent Collection, I, Albright-Knox Art Gallery, 1949,
pp. 164-165 (illus.), 203, no. 79;
M. Downer, Long ago in Florence. The Story of the della
Robbia Sculpture. New York, 1968 (p. and pl. n.p);
C. Avery, “Three Marble Reliefs by Luca della Robbia,”
Museum Studies, VIII, 1976, p. 6-37, p.12, fig. 7, p. 13;
S. A. Nash, Albright-Knox Art Gallery. Painting and Sculpture
from Antiquity to 1942, Buffalo - New York 1979, pp. 149-149
(entry and pl. n.p);
66, 250-251 no. 28, pl. XV;
C. Avery, “Three Marble Reliefs by Luca della Robbia” [1976],
1-24, p. 5, fig. 7 p. 6;
G. Gentilini, “Della Robbia, Luca,” entry in Dizionario
Biografico degli Italiani, XXXVII, Roma 1989, pp. 279-291,
p. 284;
G. Gentilini, I Della Robbia. La Scultura invetriata nel
Rinascimento, 2 vols., Florence 1992, I, pp. 47, 102-103,104,
fig. p. 60.

$ 700,000-1,000,000

COMPLETE CATALOGUING AVAILABLE AT SOTHEBY’S.COM/NI6607
Luca della Robbia was recognized as early as 1436 by Leon Battista Alberti (De pictura, Prologus) as one of the principal protagonists of the ‘rebirth’ of Florentine art in the early fifteenth century: at the time, he was carving the marbles of the monumental Cantoria destined for Florence’s cathedral. He was celebrated – and this is how we still mainly remember him – for his brilliant “invention” of sculpture in terracotta invetriata: “a new, useful and most beautiful art”. This technique was one of the most archetypal, distinctive and admired expressions of the Florentine Renaissance, and continued to be practiced for more than a century by the heirs of his prolific workshop, a family business. This charming Virgin and Child therefore deserves our close attention: it is one of the very rare autograph works to have come onto the market in recent times, produced in the decade that saw the birth of “Della Robbian” sculpture and its recognition as a favored choice of the most cultured and sophisticated patrons of the period.

This fascinating relief has enjoyed considerable renown since 1880 when it was exhibited at the Exposition Nationale Belge in Brussels, in a section devoted to Italian art. This contained works from the vast collection belonging to Léon Mathieu Henri de Somzée (Liège 1837 - Spa 1901): a mining engineer, a wealthy financier, a parliamentarian and a collector particularly well-known for his archaeological antiquities. Two years later, in the book devoted to this important exhibition, the Virgin and Child was illustrated in a delicate engraving after a drawing by Gustave Fraipont (fig. 1) and attributed to Luca della Robbia, although some doubt was expressed as to whether it could be confused with the work of other members of the master’s family. The attribution was subsequently reaffirmed and debated by the most prominent experts. Additionally, the provenance was noted as “du monastère” of Santa Fiora in Tuscany, from where “la municipalité” apparently sold it directly to the Belgian collector, following the suppression of worship at the church of Santa Fiora. This provenance, later described as “de l’église des Capucins de Santa Fiora” when de Somzée’s collection was sold on behalf of his heirs at auction by the Galerie J. Fievez in Brussels in 1901, 1904 and 1907, though at times considered doubtful, in fact appears to be very plausible, as we shall see, and has a significant bearing on the work’s historical importance: it very likely suggests a prestigious commission by the Count of Santa Fiora, Bosio I Attendolo Sforza di Cotignola – a commission that would have been very influential in terms of disseminating Della Robbian art.

The work passed from de Somezée’s widow to Rudolph Bottenwieser and left Belgium before 1913.
May) it was finally sold by Paul Böttwieser – a Berlin art dealer operating in New York out of the Anderson Galleries Building in Park Avenue – to the Albright Art Gallery in Buffalo (from 1962 the Albright-Knox Art Gallery). Records in the gallery’s archives (Objects Files: Della Robbia, inv. no. 19294) show that the relief was bought with support from the Seymour H. Knox Foundation after having been on loan for approval for over a year to the Directors of the Buffalo Fine Arts Academy (from 8 December 1927). The records also confirm the traditional attribution to Luca della Robbia with additional authoritative and glowing endorsement from the elderly Wilhelm von Bode (undated), who judged it to be “ein Maisterwerke” by Luca, as well as from George Gronau (20 January 1929). These expert assessments are handwritten in pen on the back of two photographs of the same date, which are also useful for documenting a careful restoration carried out after the sale of the de Sommèze collection. This followed an earlier intervention datable to before 1880, as suggested by the detailed analyses conducted in 2005 in the Art Conservation Department of the State University College at Buffalo, prior to the recent, commendable restoration in 2006. Now, repairs to multiple fractures and a few holes in the glaze once again allow the work to be enjoyed in full: it is evident from period photographs, that the surface condition is far more pleasing and legible now than as it appeared in reproductions published in the second half of the twentieth century, which would certainly not have allowed its qualities to be properly appreciated.

The Buffalo museum’s acquisition of this important Della Robbian Virgin and Child was immediately publicized in various illustrated journals. In particular, a contribution by Frida Schottmüller – the respected author of substantial catalogues of Italian sculpture in Berlin museums – was published in 1930 in the periodical of the local Fine Arts Academy. In 1938 the relief was exhibited in an important exhibition of Italian Renaissance sculpture curated by Wilhelm Reinhold Valentiner at the Detroit Institute of Arts. However, although it was repeatedly described in the scholarly literature on Luca della Robbia as an autograph work datable to around 1450 (see above), the work’s compromised condition, partly resulting from inappropriate restorations, as well as its position – uncongenial to a Renaissance sculpture – in a collection that tended mainly towards contemporary art, seem to have impacted upon the attention paid to this most graceful and delicate object – as Charles Avery⁶, among others, lamented: “despite its severe fractures, which modern conservation could make nearly invisible, this relief is thus an important document in Luca’s oeuvre and deserves to be better known”⁷.

The work’s critical reception seems to be largely linked, sometimes in an unjustly subordinate role, to that of a second, better-known example of the same model, once in the Kaiser-Friedrich-Museum in Berlin, a gift from Count Donhoff-Friedrichstein (fig. 2). This had been acquired in Florence in 1888⁸, presumably from the art dealer Stefano Bardini (there is in fact a photograph of it in the Bardini Archives in the Comune di Firenze) and on the recommendation of Bode, who was about to become director of the Berlin museums. Bode published it with an attribution to Luca della Robbia on several occasions from 1889 onwards⁹. Although the Buffalo relief was already known and had been attributed to Luca since 1880, it was the Berlin version that gave its name to the typology described as the “Friedrichstein Madonna” in the fundamental monograph by Allan Marquand (1914). Most studies have focused on this example, at least until it disappeared in May 1945, after a fire broke out in the Flakbunker Friedrichshain, the anti-aircraft bunker where many works of art from the Berlin museums were being stored. The Virgin and Child, long thought “destroyed”, is now in Moscow in the stores of the Pushkin Museum, together with many other Renaissance sculptures that escaped that tragic event, as recently revealed in an astonishing conference¹⁰ by Vasily Rasognev and Neville Rowley, curators of the two museums involved in the re-emergence of this hidden heritage. We are grateful for their generous assistance. Although it has been broken into pieces and its bottom section is burnt, its condition is good enough for a more detailed comparison to be made – as has often been wished – with the Buffalo example, which has sometimes wrongly been thought a workshop “replica”¹¹.

The two reliefs appear substantially similar, including in their dimensions, which it has now been possible to check accurately (the Friedrichstein Madonna measures 47.6 x 38.9 x 10.1 cm. (maximum depth); the depth of the frame is 6.3 cm.; the image with its related strip measures 33.7 x 28.7 x 6.7 cm. (depth of relief)). It is therefore plausible that both were made in the same mold, as has been speculated elsewhere¹². This would probably have been a plaster mold, perhaps taken from an “ephemeral” clay or wax model. However, there are some notable differences in the detail of the modelling, the glazing and the technique used for the back of the terracotta.

The Berlin Virgin’s veil is more fluid and linear, rippling over the forehead in a way that still has a Late Gothic feel, while the Buffalo version has folds gathered over her head that are more complex and sharply defined, with a fringed border that is also clearly visible across Mary’s breast. The twisted sash tied around her waist is also more precisely described in the Buffalo version, while the mantle looping around her left hand has a double fold overlapping the ledge of the frame which is completely absent in the Berlin version. Both reliefs have splayed box frames, embellished with similar polychromed decoration to imitate inlays of precious materials (glass paste, fine marble, pietra dura) – like several other marble or terracotta Virgins made in the same period by Donatello and Michelozzo. However, the “copper green” glaze used in the Buffalo relief has a more delicate tone, tending towards turquoise, while in the Friedrichstein Virgin it is color deeper, similar to the green serpentine marble of Prato that appears frequently in Tuscan stone inlay and in the architectural framework of later Della Robbian production. The decorative strips in the Buffalo version also connect more satisfactorily with the blue disks in the corners, wrapping around the circular forms.

Differences are even more apparent when the backs of the two reliefs are compared. The rear of the Buffalo Virgin was hollowed out before drying in the areas of highest relief (fig. 8), in accordance with the technical practices of the best Della Robbian production; this can be seen for example in the coeval Virgin and Child of the type known as the “Genoese Madonna” in the Detroit Institute of Arts, datable to around 1445-50, as well as in the slightly later Triptych in the Bishop’s Palace, Pescia. However, the back of the Friedrichstein Virgin is solid and flat (fig. 4), as indeed is also the case with two replicas, cast from the same mold, of the Virgin and Child in a Niche, of the type known as
the “Bliss Madonna”; these are in the Metropolitan Museum of Art, New York and in the Museum of Fine Arts, Boston, and are also datable to the same period.

For the moment, since there has been very little examination of the technique used in Luca della Robbia’s studio for the earliest production of glazed terracotta, it is difficult to come to any conclusions, and various plausible hypotheses present themselves, as already indicated in relation to the two replicas of the Blis Madonna. The Buffaio Virgin, which is distinguished by more detailed modeling, more accurate technical execution (see, for example, the way that the back of the panel is finished with chamfered edges to the borders) and a more delicate palette in the glazing, could be an entirely autographic work (its high quality and its claim to this status has been endorsed by Avery 1979 and Pope-Hennessy 1980, after seeing it with their own eyes in April 1970), while the Berlin version could be a replica delegated to an assistant – such as Luca’s young nephew Andrea della Robbia (Florence 1435 - 1525), who was documented as working in Luca’s studio in 1471. After recognizing the initial experimental phase of Della Robbian art, it might be that the Buffaio Virgin was executed by Luca some time later, with a perfected technique and revisions to some of the details of the modelling. However, it is not impossible that different destinations may have accounted for such variations.

Nevertheless, there can be no doubt about Luca’s responsibility for this touching model, which clearly demonstrates the “familiar, pleasing, but suspended defect in the glaze and cracks from “faulty firing”, which he attributed to a technique that was still “inexperienced”. Without getting into the detail of this subtle argument, it is possible to add that a very early date, at least in the early 1440s, when Luca’s new art was first documented (the Tabernacle of the Sacrament made for Santa Maria Nuova, now in Santa Maria a Peretola, 1441-42, and the Resurrection in Santa Maria del Fiore, 1442-44), may be supported by its very close compositional affinity with an older model from the early 1430s, known through modest replicas in painted stucco (formerly Berlin, Kaiser-Friedrich-Museum; formerly Florence, John Pope-Hennessy collection; Passirano, Brescia, private collection; etc.). This model is distinguished by the charming invention of the Child kicking his legs in the lies in Mary’s arms as though in a cradle, an image that was taken up in a painting by Filippo Lippi (Traversetolo, Parma, Fondazione Magnani Roccia) and probably suggested by a well-known classical statue, now in the Louvre, depicting Silenus with the Infant Bacchus.

Finally, it should be remembered that specific information exists about the provenance of the present Virgin: from Santa Fiora (Grosseto), an attractive village on the slopes of Monte Amiata in southern Tuscany. This provenance, provided – as we have seen – in 1880 and 1904, when the relief was in Brussels in the Léon de Sève collection, is of particular interest and may be considered reliable.

On the back of the relief there is a round stamp that has at its center a coat of arms with a cross. This can be identified as the official emblem of the Kingdom of Italy (the Savoy crown surrounded by ornamentation of various kinds), apparently in the format in use between 1861 and 1870. It is surrounded by the text “[...] Oggetti d’Arte - Firenze [...]”. It is likely that this is the stamp of the commission for the export of art objects (Esportazione Oggetti d’Arte) of the Regie Gallerie in Florence, applied in confirmation of the license granted to the owner to take the Virgin abroad. This substantiates the account that de Somzée acquired the relief directly from the Comune di Santa Fiora, after the supression of religious orders in July 1866 resulted in the transfer of their assets to the State and to municipal authorities, who then had the power to sell works considered to be of minor importance or little local interest. It is therefore probable that the purchase was made while de Somzée was based in Italy as director of the gas works of the Compagnie Générale pour l’Éclairage et le Chauffage par le Gaz (1864-1867) – gas being a resource that was particularly plentiful in the volcanic terrain around Monti Amiata. It was during these years that de Somzée accumulated most of his art collection23.

The relief was first located, according to the 1904 catalogue, is probably the church of Santa Chiara, linked to the Capuchin convent (of Franciscan Clarists) in Via delle Monache. The church was consecrated in 1705 but contained some earlier works, including a fifteenth century wooden crucifix that was greatly revered24. It should also be added that a provenance from Santa Fiora is also indicated for an imposing Della Robbia arch, decorated with coffering and vegetable festoons, adapted as a niche in the “Salle Renaissante” of the Hotel Somzée in Brussels (Monuments d’Art Antique (…) composant les Collections de Somzée. Première partie (...), Brussel 1904, pp. XII-XIII, reproduced in the title page of the Troisième partie of the catalogue of the sale of Somzée).

This provenance is very significant, since Santa Fiora, together with the neighboring village of Radicofani, was one of the richest centers for fine Della Robbia works25, including the early, exquisite triptych (Coronation of the Virgin, St Francis Receiving the Stigmata and St Jerome Penitent) in the parish church of Santa Fiora in Lucca, made around 1464 by the young Andrea della Robbia when he was working in his uncle Luca’s studio26. These important works were commissioned by the Attendolo Sforza family, Counts of Santa Fiora and Cotignola, encouraged by Bosio I (Monteigoli 1411 - Parma 1475), a cultured and noted patron of fortune who was a supporter of Franciscan Observance, and who had become Count of Santa Fiora through his marriage in 1439 to Cecilia Aldobrandeschi27. Bosio had a particular fondness for Della Robbia images, as also indicated by a similar triptych in Santa Maria degli Angeli in Assisi – presumably requested by his daughter Anastasia for her marriage to the Signore di Perugia Braccio II Baglioni (1462) – and even earlier by the beautiful Virgin and Child Enthroned in the Museo Capitolare, Atri, which is attributed to Luca at the time of Bosio’s second marriage to Cirese de Capua, daughter of the Duke of Atri (1464). This suggests that he may have commissioned this very graceful Virgin, intended for private devotion, as a gift to his noble wife Cecilia, perhaps not long after 1439 and before his premature death in 1451.

- Giancarlo Gentilini

1. Giorgio Vasari, Le Vite de’ più eccellenti, pittori, scultori e architettori, Florence 1550
4. de ROZZA 1982
5. Catalogue 1904
6. NASH 1979
7. Schottmüller 1913
8. cf. Catalogue 1904, fig. 4 p. 49
11. 1979, p. 12
12. cf. de ROZZA 1979
13. Schottmüller 1913, pp. 31-32 no. 68, imp. 1.143
14. Wilhelm Bode, “Luca della Robbia e i suoi precursori in Firenze,” in Archivo storico dell’arte, 11, 1889, pp. 59-6; fig. 1 p. 8; a good reproduction later appeared in Denkmaler der Renaissance-Sculptur Toscanas, V, Munich 1905, p. 223
16. de Berlin a Mouza, scultura italiane del 300 e del 4000 perduta e rinvenuta (1445-2005), Florenz, Kulturhistorisches Institut, 3 May 2010
17. AVERY 1979
21. Hyken 2007, pp. 131, 155 note 8
22. Gentilini 1992, pp. 102-103
24. Schottmüller 1913, most recently Gentilini 1992, p. 60
25. 1980, pp. 35, 62
27. Evens 2002
29. Bruno Santi and Carla Prazzinelli, Le Robbiane di Radicofani e Santa Fiora, Siena 1993

The present lot is offered with a copy of a thermoluminescence analysis report from Oxford Authentication Ltd dated 24 November 2020 stating that the sample (N12092) was last fired between 450 and 650 years ago, i.e between 1370 and 1570AD.
3

LORENZO DI CREDI AND WORKSHOP

Florence 1456/9 - 1536

Adoration of the Christ Child

Tempera on panel, a tondo
Diameter 35 in.; 89 cm.

$600,000-800,000

PROVENANCE
Count Alessandro Pichi-Sermolli, Florence, having descended in his family since the 16th century; From whom acquired, 1933.

EXHIBITED

LITERATURE
“Tondo by Credi at Albright Gallery, Buffalo,” in The American Magazine of Art, April 1934, vol. 27, no. 4, pp. 212-214 (as Lorenzo di Credi and, according to Richard Offner, datable to the first decade of the sixteenth century);
The Art News, vol. 32, February 1934, pp. 3-4;
The Art Digest, vol. 8, March 1934, p. 11;
A. Ritchie (ed.), Catalogue of the Paintings and Sculpture in the Permanent Collection, Buffalo 1949, p. 115, cat. no. 55 (as Lorenzo di Credi);
B. Berenson, Italian Pictures of the Renaissance: Florentine School, New York 1963, p. 207 (as ‘Tommaso’);
B. Frederickson and F. Zeri, Census of Pre-Nineteenth Century Italian Paintings, Cambridge, Massachusetts 1972, p. 110 (as workshop of Lorenzo di Credi);

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Such is the case in the present example, where his involvement is clear in the overall pictorial quality, the choice selection of rich and vibrant colors, and in the delicate changes made to the drapery and the landscape, as revealed through infrared photography. The present tondo compares closely in figural types and composition to three other Adorations by Lorenzo di Credi: a tondo in the Metropolitan Museum of Art in New York (inv. no. 09.197), a tondo in the Uffizi Gallery in Florence (inv. 1890, no. 883), and a square panel in the Pinacoteca di Castiglion Fiorentino in Arezzo.

We are grateful to Gigetta Dalli Regoli for her assistance in the cataloguing of this entry, the expanded version of which is available in our online catalogue.

This Adoration of the Christ Child, datable to 1510-1520, belongs to a group of works painted by Lorenzo di Credi during his maturity with the assistance of his workshop. A prolific painter and draftsman, Lorenzo led one of the most successful workshops of the Cinquecento, having inherited the thriving shop of his teacher Andrea del Verrocchio in 1488. Devotional works like this were met with great success, and as such, many examples have come down to us today. While some were painted entirely by the artist alone, even more numerous in the first decades of the sixteenth century were those completed with the assistance of his workshop. These collaborative productions remained faithful to Lorenzo’s distinct style, and his intervention and guidance are clearly palpable.

Such is the case in the present example, where his involvement is clear in the overall pictorial quality, the choice selection of rich and vibrant colors, and in the delicate changes made to the drapery and the landscape, as revealed through infrared photography. The present tondo compares closely in figural types and composition to three other Adorations by Lorenzo di Credi: a tondo in the Metropolitan Museum of Art in New York (inv. no. 09.197), a tondo in the Uffizi Gallery in Florence (inv. 1890, no. 883), and a square panel in the Pinacoteca di Castiglion Fiorentino in Arezzo.

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SPAIN, TOLEDO
late 16th century
Don Juan de Cárdenas and Doña Juana de Ludeña, Duke and Duchess of Maqueda
alabaster
the hands of the Duchess are detached
heights 57½ in. and 50½ in.; 146 and 128cm.
$ 400,000-600,000

PROVENANCE
Church of San Juan Bautista, Maqueda, Toledo;
Church of Santa Maria de Los Alcazares, Maqueda, Toledo, until after 1894;
M. Schutz, Paris;
Jacques Seligmann and Co., New York;
From whom acquired, 1948

LITERATURE
M. Cervino, "Excursión a Torrijos, Maqueda, Escalona de Alberche y Almonia, " Boletín de la Sociedad Española de Excursiones, December, 1894, pp. 194-198 (illus.);
L. Reau, "Deux chefs d’oeuvre de la sculpture espagnol a Paris," in Les Beaux Arts (Le Journal des Arts), March 27, 1942, p. 3 (illus.);
Magazine of Art, December, 1948, pp. 302-5 (illus.);
A. C. Ritchie, "Two Masterpieces of Spanish Sculpture" in Gallery Notes, Fall-Winter, 1948-1949, pp. 3-5 (illus.);
AQ, Autumn, 1949, p.275 (illus.);
S. A. Nash, Paintings and Sculpture. Antiquity to 1942, Albright-Knox Art Gallery, New York, 1979, p. 188;
Rosa Lopez Torrijos and Juan Nicolau Castro, ‘La Familia Cárdenas, Juan de Lugano Y Los Encargos de escultura Genovesa en el siglo XVI’ in Bulletin of the Art and Archeology Studies Seminar, BSA, vo. 68, 2002, pp. 169-190, fig. 5 (illus.)

These magnificent tomb effigies are rare survivals of Spanish Renaissance alabaster sculpture. They represent a noble couple, Don Juan de Cárdenas and Doña Juana de Ludeña, the Duke and Duchess of Maqueda, kneeling in devotion and clad in contemporary dress. The effigies originally faced the high altar in the church of San Juan Bautista, Maqueda in the province of Toledo. The couple’s costumes are authentic for the period and the faces are individualized, underscoring the Spanish fondness for realism.

The Duke wears full armour over a chainmail shirt and a ‘close helm’ (or helmet) with his visor raised, exposing his thoughtful expression. His armour is engraved with scrolls and masks in the Italian style and his waist supports a belt from which a dagger hangs. The cowters and polynes (elbows and knees) are unusual and suggest that the armour is a generic type adapted by the sculptor. His breastplate is adorned with the cross of the Order of the Knights of St. John.
Alabaster was an elite material associated with royal, noble or ecclesiastical stature. The material also evokes human flesh which made it an appropriate material for effigies. It was a rare and more attractive commodity than ordinary stone and it was used for the tombs of French rulers beginning around 1275, which set the cultural trends for much of Europe. During the Renaissance, non-recumbent effigies became more popular and variations showed the deceased lying on their side as if reading, kneeling in prayer, or even standing. The present effigies would have served as memorials to the family of the Duke and Duchess and would have been revered by their descendants and the local inhabitants of Maqueda. Although the sculptor of these exceptional figures is unknown, he is likely to have been active in Toledo, which was a cultural center during the 16th century. The skill with which the costume and portraits are rendered suggests an experienced Castilian sculptor influenced by Italian prototypes, in the tradition of the Italian court sculptors Leone and Pompeo Leoni.

Leone Leoni and his son Pompeo were the official sculptors to Charles V and Philip II. Together, they produced figures and busts in marble and bronze for members of the royal family including Charles V, Empress Isabella, her son Philip II, and her sisters Mary of Hungary and Eleanor of France, all of which are now in the Prado, Madrid. Pompeo spent much of his life in Spain at the court of Madrid and specialized in kneeling funerary figures, best exemplified by his spectacular works representing Charles V and his family that adorn the high altar in the church of San Lorenzo in the Escorial which he executed after 1591. Pompeo’s work set the style for funerary art in the late Renaissance and several of his kneeling tomb figures, such as his figure of the Infanta Doña Juana, sister of Philip II, in the convent of the Descalzas Reales in Madrid (fig. 1) and his gilt bronze statues of the Duke of Lerma, minister of Philip III, and his wife in the Valladolid Museum correspond in pose, costume, and general character to the Albright-Knox figures. Art historians including Planiscig, Reau and Swarzenski ascribed the Albright-Knox sculptures to Pompeo Leoni on the basis of their Italianate style and probably took into consideration the fact that the most important member of the Cárdenas family, Guiterre de Cárdenas, worked for Philip II. However, the eminent scholar of Spanish sculpture, Beatrice Gilman Prosko, who worked at the Hispanic Society of America from 1920 until 1972, emphatically stated in her 1956 study of Pompeo Leoni that these effigies are the work of an artist from the Toledan school in

The Duchess is in court attire with a bodice and skirt made of cut and checkered velvet with funnel sleeves. Her face, with its serene expression, is accentuated by a high collar and ruff. Her coiffure is unusual with small, tight curls of hair framing her face, with the hair gathered high on the crown of her head and fastened at the back, and with loose tresses falling about her shoulders. Her cape is also attached to the back of her head and cascades down the sides of her body. The Duchess’s neck is adorned with a long bejeweled chain, and a second one surrounds her waist, falling below her tight bodice onto her full skirt. Her costume is elaborate, indicating her noble status. Both figures are kneeling on tasseled cushions.

and the form of the breastplate and helmet, as well as other elements including the boldly roped edges, connote a mid 16th century date.

Fig. 1 Pompeo Leoni, Joanna of Austria, Monasterio de Las Descalzas Reales, Madrid

Fig. 2 Pedro de la Cuadra, Doña María de Castro, Monasterio de Santa Catalina de Siena, Valladolid, Spain
of Toledo. His son Diego de Cárdenas y Enríquez received the title of first Duke of Maqueda from Carlos I in 1529. Don Juan de Cárdenas was the nephew of Don Gutierre, commander of Valencia del Ventoso and later named Duke of Maqueda. Maqueda sits in a strategic location: the Romans and then the Moors held “Maqqada”, meaning stable and firm, in great esteem for its topographic position.

The Order of the Knights of St. John, to which Don Juan belonged, was a Catholic Military Order established in 603 when Pope Gregory commissioned a hospital to be built in Jerusalem, with the main purpose of caring for the sick and injured pilgrims arriving at the Holy Land. By 1530, the knights had arrived and settled in Malta, after being given the island by the King of Sicily, Charles I of Spain. The knights stayed in Malta and the island remained under the rule of the Order for the next 250 years. The possession of Malta, with its strategic location, helped the Sovereign Order keep the seas open between Malta, France, Spain, Italy and Palestine. In 1565, the Order held off the Turkish enemy and stopped the Ottomans from further expanding their empire in the Western Mediterranean.

During the first half of the 20th century, these sculptures of the Duke and Duchess were removed from the church of San Maria Los Alcazares and sold to the Parisian antiquary M. Schutz. They were then acquired by the Albright Art Gallery in 1948, through the New York dealers Jacques Seligmann and R. Stora. When the Albright Art Gallery purchased them, these extraordinary effigies were hailed in the Buffalo newspapers as “masterpieces of Spanish sculpture” and “[among] the best pieces outside of Spain”. Despite the high quality of the work, these sculptures have remained anonymous. They are rare examples of Spanish Renaissance sculpture in remarkably good condition and representing a significant family dynasty closely associated with the court of Spain.
GIOVANNI DI FRANCESCO TOSCANI
Florence 1372-1430
Madonna and Child with angels

tempera on panel, gold ground
painted surface: 35 by 21 in.; 88.9 by 53.3 cm.
with engaged frame: 45½ by 23½ in.; 115.6 by 59.7 cm.

PROPERTY FROM THE ALBRIGHT-KNOX ART GALLERY

$ 200,000-300,000

PROVENANCE
Achillito Chiesa, Milan, until 1927;
His sale, New York, American Art Association, 23 November 1927, lot 121 (as Florentine 14th-15th century; for $900);
There acquired with funds from the James H. Madison Fund for the Fine Arts Academy, Buffalo (thereafter Albright Art Gallery).

LITERATURE
A.C. Ritchie, Albright Art Gallery: Catalogue of the Paintings and Sculpture in the Permanent Collection, Buffalo 1949, pp. 116-117 (as Master of the Griggs Crucifixion);

Since the early twentieth century, a stylistically uniform group of paintings has been attributed, by Offner and others, to the anonymous Master of the Griggs Crucifixion, a name derived from the altarpiece at the Metropolitan Museum, New York. The artist was identified with the discovery of a 1423 document recording payment to Giovanni Francesco Toscani for a pair of frescoes clearly belonging to the same oeuvre in the Ardinghelli chapel in Santa Trinità, Florence. Toscani’s primary influence was the sculptor Lorenzo Ghiberti, but he also worked in the International Gothic style and is therefore close to Arcangelo di Cola da Camerino and Rossello di Jacopo Franchi. Offner noted Toscani’s “raw, vigorous personality” and listed his defining characteristics as pale green and pink flesh tones, uniform curly blonde hair, tight mouths, and the nimbus-shaped halo with a pattern resembling Kufic script against a cross-hatched ground.1 All of these features are on display in the Albright-Knox panel, in addition to the charming iconographic additions of the trio of musician angels floating at upper right and the coral necklace worn by the infant Christ, intended as both a protective amulet and possibly a teething toy.

1. See Offner 1933, p. 173.
Salomon van Ruysdael
Naarden circa 1602 - 1670 Haarlem
River landscape with fishermen tending their nets along a bank
signed and dated on second boat from left: SvRUISDAEL
1642
oil on oak panel
20¼ by 32 in.; 52.7 by 81.3 cm.
$ 200,000-300,000

PROVENANCE
With Thos. Agnew & Sons, London;
George B. and Jenny R. Matthews, Buffalo, NY by 1935;
By whom bequeathed to the Albright Art Gallery, 1952.

LITERATURE
W. Stechow, Salomon van Ruysdael, eine Einführung in seine Kunst, Berlin 1938, p. 125, no. 562 (as circa 1640);
W. Stechow, Salomon van Ruysdael, eine Einführung in seine Kunst, revised version, Berlin 1975, p. 147, no. 504A (as signed and dated 1642);
P.C. Sutton, Dutch Art in America, Washington, D.C. 1986, p. 37, reproduced fig. 47 (as dated 1642);

Signed and dated 1642, the present river scene represents Salomon van Ruysdael’s favorite subject from the middle period of his career: fishermen tending their nets along a riverbank. Although this painting has been discussed infrequently in the literature on the artist, it is nevertheless a finely preserved example of his monochrome river landscapes. By the 1640s Van Ruysdael had developed an independent approach to landscape, concentrating on calm compositions executed with a limited tonal range, which required him to create depth by blending a restricted palette of browns, greys and yellows. Van Ruysdael repeated and reworked the present compositional format, with the riverbank receding sharply towards the right horizon and clouds dominating the upper right quadrant; yet within this formulaic approach he reveals an infinite creativity, never slavishly repeating himself but always envisioning the scene anew. Here the looming grey clouds are parting to make way for a blue sky in the distance, with its accompanying sunlight already burning off the humidity over calm seas.
HUGO VAN DER GOES
Ghent circa 1440 - 1482 Brussels

The descent from the cross
distemper on a finely woven canvas
21 by 15 in.; 53.1 by 38 cm.
$3,000,000-5,000,000

PROVENANCE
Landry collection;
From whom acquired by a private collection, New York, 1951.

EXHIBITED
Bruges, Musée Communal des Beaux-Arts, Le Siècle des primitifs flamands, 26 June - 11 September 1960, no. 28;
Detroit, Institute of Arts, Flanders in the Fifteenth Century: Art and Civilization, October - December 1960, no. 23;

SELECTED LITERATURE
E. Panofsky, Early Netherlandish Painting, vol. 1, Cambridge, Massachusetts 1953, pp. 338, note 2, and p. 502;
M.J. Friedländer, From Van Eyck to Bruegel, London 1956, p. 45, note 2, reproduced plate 96;
G. Marlier, “Das Jahrhundert der Flämischen Primitiven,” in Weltkunst, 15 July 1960, p. 12, reproduced;
F. Winkler, Das Werk des Hugo van der Goes, Berlin 1964, pp. 45-47, 50-51 and 133, reproduced p. 48, fig. 28;
Hugo van der Goes, Centre d’Art de Rouge-Cloître, exhibition catalogue, Auderghem 1982, pp. 14, 44, reproduced fig. 4;
J.H. Marrow, “Symbol and Meaning in Northern European Art of the Middle Ages and the Early Renaissance,” in Simiolus, XVI, No. 2/3, 1986, pp. 157, 169, reproduced fig. 5;
D. Woldthol, The Beginnings of Netherlandish Canvas Painting, 1400-1530, New York and Cambridge 1989, pp. 27-33, 47-48, cat. no. 13, reproduced figs. 46, 51, 73;
J. Sander, Hugo van der Goes: Stilentwicklung und Chronologie, Mainz 1992, pp. 141-155, reproduced fig. 58 and color plate 26;
D. Van Verschueren, Groeningemuseum, exhibition catalogue, Bruges 1994, pp. 205-206, 208, reproduced fig. 151;
E. Dhanens, Hugo van der Goes, Anderlecht 1998, pp. 183-184, 375, reproduced in color p. 183 (as attributed to Hugo van der Goes);
O. Pacht, Early Netherlandish Painting from Rogier van der Weyden to Gerard David, Munich 1994, pp. 205-206, 208, reproduced fig. 151;
E. Dhanens, Hugo van der Goes, Antwerp 1998, pp. 183-184, 375, reproduced in color p. 183 (as attributed to Hugo van der Goes);
innovative style was enormously influential, impacting both contemporary artists and those of subsequent generations. Born in 1440, he joined the Ghent painter’s guild in 1467 under the sponsorship of Justus van Ghent, a close friend whom he would surpass as the leading artist in his native town by about 1470. Here, his talents were celebrated, and he regularly welcomed private and civic commissions, including decorations for public pageants. His prestige, however, reached far beyond Ghent. In 1468 and around 1475 he received invitations from the towns of Bruges and Leuven, the former so that he might create decorations to celebrate the wedding of Charles the Bold, Duke of Burgundy, and Margaret of York, and in the second case to assist in the inventorying and perhaps completion of paintings left unfinished in the studio of the recently deceased Dieric Bouts. Around 1475, he entered an Augustinian priory, the Red Cloister (Rood Klooster), near Brussels as a lay brother (frater conversus), giving up many of his worldly possessions to live a more contemplative life. He still enjoyed special privileges and received permission to paint and to welcome distinguished visitors, such as the Holy Roman Emperor Maximilian I. It was also here that he gradually descended into madness, and his daily life was filled with bouts of anxiety and depression. As described by a fellow member of the monastery, Gaspar Ofhuys, Van der Goes tragically died in 1482 following a trip he made to Cologne.

In this vivid, arresting and harrowing image, the lifeless, slumping body of Christ, placed both frontally and diagonally, serves as a visual anchor. Each corporeal feature—his muscular torso and arms, the gaping wounds marking his chest and hands, his partially opened mouth, and the orbits of his half-closed eyes turned upwards—is subtly modeled. Around his head, which is crowned with thorns, is a halo of slender golden rays. Surrounding him are three men who have helped bring him down from the cross. Painted around 1480, this powerful and intensely moving Descent from the Cross by Hugo Van der Goes is an emblem of devotional piety and ranks among the most important examples of Early Netherlandish art to appear at auction in the modern era. Painted with tempera on a finely woven piece of linen textile (Tüchlein in German), it is a rare example of a technique employed in the fifteenth century, notably by painters of the southern Netherlands. It originally served as the left wing of a small diptych, the other half of which is in the Gemäldegalerie in Berlin (fig. 1), and its rediscovery in 1950 by the foremost specialist of Netherlandish painting, Max Jakob Friedländer (1867–1958), remains one of the most significant art historical finds of the twentieth century.

Hugo van der Goes was a key figure of the early Northern Renaissance. His distinguished reputation, like those of Jan van Eyck and Rogier van der Weyden who preceded him, was widespread. Though his career spanned only about fifteen years, his unique and innovative style was enormously influential, impacting both contemporary artists and those of subsequent generations. Born in 1440, he joined the Ghent painter’s guild in 1467 under the sponsorship of Justus van Ghent, a close friend whom he would surpass as the leading artist in his native town by about 1470. Here, his talents were celebrated, and he regularly welcomed private and civic commissions, including decorations for public pageants. His prestige, however, reached far beyond Ghent. In 1468 and around 1475 he received invitations from the towns of Bruges and Leuven, the former so that he might create decorations to celebrate the wedding of Charles the Bold, Duke of Burgundy, and Margaret of York, and in the second case to assist in the inventorying and perhaps completion of paintings left unfinished in the studio of the recently deceased Dieric Bouts. Around 1475, he entered an Augustinian priory, the Red Cloister (Rood Klooster), near Brussels as a lay brother (frater conversus), giving up many of his worldly possessions to live a more contemplative life. He still enjoyed
Donatian’s Cathedral, the largest place of worship in wealthy van der Paele donated the painting to Saint Bruges (fig. 2). After or slightly before his death, the circa 1434–1436 and today in the Groeningemuseum, George and the Donor, Canon van der Paele celebrated circa (1370–1443), who commissioned Jan van Eyck’s man in the upper left bears a remarkable resemblance other clutching the nails from the cross. The balding on a rung of the ladder with one hand and with the other clutching the nails from the cross. The balding man in the upper left bears a remarkable resemblance with the Flemish churchman, Joris van der Peale (circa 1370–1443), who commissioned Jan van Eyck’s celebrated Virgin and Child with SS. Donatian and George and the Donor, Canon van der Peale, painted circa 1434–1436 and today in the Groeningemuseum, Bruges (fig. 2). After or slightly before his death, the wealthy van der Peale donated the painting to Saint Donatian’s Cathedral, the largest place of worship in Bruges during the fifteenth century, where from the time it was displayed it enjoyed great fame. It is almost certain that Van der Goes would have seen it during his visit to the city in the late 1460s. Van der Peale was known throughout the Netherlands, and his likeness appears in paintings by other artists even well into the sixteenth century; painters such as Adriaen Isenbrandt, for example, represented him as a kneeling figure in his Mass of Saint Gregory.1 The present lot was originally the left wing of Van der Goes’ diptych known as the Small Deposition. Its companion is the aforementioned Lamentation (fig. 1) in Berlin.2 That painting, of the same dimensions and executed in the same medium on fine canvas, shows the sorrowful Virgin at the center in blue, facing in the direction of Christ’s body with a down-turned head and hands crossed on her chest. She is surrounded by a group of similarly grieving figures, Saint John and the Three Marys who partake in the mother of Christ’s suffering and balance the composition of the diptych as a complete devotional image. Modern photographic technology has revealed a faint grid pattern on both canvases, suggesting that perhaps a drawing was used to carefully delineate the composition on the pieces of fabric.

Although each canvas can function independently, as a pair they form a visual and integrated whole. Thematically they relate to one of Hugo van der Goes’ most replicated images—the Large Deposition known mostly from a surviving fragment and numbers of later copies, and reflected in a drawing in the Albertina in Vienna (fig. 3), which has its compositional roots in Rogier van der Weyden’s Descent from the Cross in the Museo del Prado, Madrid.1

Like the larger, lost interpretation of the theme, the Small Deposition diptych was relatively popular and gave rise to a number of copies, slavish transcriptions and derivations which provide testament to the widespread and enduring influence not only of the present image but also of Van der Goes’ works in general. Perhaps the most famous example inspired by the present work and its companion is Hans Memling’s Deposition diptych of circa 1485-1490 (figs. 4 and 5). Even though it is not a point for point copy, Memling’s composition mimics Van der Goes’ close-up, half-length, and innovative rendering in two sections of the sacred subject.

At some point in their history the two wings of Van der Goes’ Small Deposition were unhinged and went their separate ways. Even though the Berlin canvas was known since the nineteenth century, when in was in the Panciatichi collection in Florence, the present painting was thought lost until its rediscovery in the mid-twentieth century. As has been noted, prior to its publication by Friedländer in 1950, its existence was suggested only through copies and scholarly hypotheses. In 1913, Grete Ring was among the first to postulate its existence, basing her argument on a sixteenth-century copy on linen canvas in the Lindenau Museum, Altenburg (fig. 6) at one time attributed to Justus van Ghent. Other later copies have been traced to the Bargello in Florence3 and the Harvard Art Museums.4

That the present painting and its pendant survive to this day is remarkable indeed. As indicated above, both are painted in an early Netherlandish technique consisting of distemper laid onto fine woven linen widely available in Flanders at the time of Van der Goes. The canvas was usually prepared with a glue sizing so lightly applied that the threads of the cloth remained clearly visible. While this technique was widespread in the Netherlands, because of its delicacy, surviving examples of it from the fifteenth century are excessively rare. With respect to Hugo van der Goes, apart from the two valves of the Small Deposition (the present work and its companion in Berlin) and the Virgin Mary and St. John in the Christ Church Picture Gallery at Oxford (acc. no. JBS 231), a surviving fragment of the mostly destroyed Large Deposition, few
other examples are known by Van der Goes, who seems to have employed this technique regularly. Well-known Tüchlein by other early Netherlandish artists include an Adoration of the Magi by Justus van Ghent dated circa 1465 in the Metropolitan Museum of Art and The Annunciation by Dieric Bouts dated circa 1450-1455 in the J. Paul Getty Museum. The cold and wet climate of northern Europe was not forgiving with respect to these canvases. Van Mander even lamented during his lifetime that many such works “have been ruined by damp in the walls, a very common malady here in the Netherlands.”

Tüchlein that were sent to warmer and drier climes of Southern Europe such as Italy, where there was a great enthusiasm for such pictures (Andrea Mantegna and his brother-in-law Giovanni Bellini adopted this technique when painting a number of major works), however, tended to survive in relatively good condition. Such geographical movement could explain the survival of van der Goes’ Descent From the Cross and its companion. The fact that the Berlin canvas was

formerly in Panciatichi collection in Florence lends would suggest that both paintings travelled south as a diptych before they were separated.

In terms of style, the painting under discussion can be dated to circa 1480, thus placing it in the last years of the artist’s life. Even though it is difficult to formulate a precise chronology for Van der Goes’ output, as there are no signed and dated paintings or drawings on which to base it, there are a few core examples of the work he produced during his brief career that can serve as benchmarks. The first is the artist’s Adoration of the Magi, also known as the Montforte Altarpiece, which dates to about 1470, followed by his Adoration of the Shepherds, also known as the Portinari Triptych, which was painted in the mid-1470s. Both of these masterpieces point to the possibility that Van der Goes made a trip to Italy at some earlier point of his career. The last in this group is his famed Death of the Virgin, which can be chronologically situated around 1481-1482 (fig. 7), in that work the faces of the Apostles can be likened to the figure in the upper right background of the present painting. When associating these examples, Van der Goes’ stylistic progression comes more clearly into focus. As his career advanced, he turns away from Italianate influences and a more finished and fluid style inspired by Van Eyck and moves toward a more planar treatment of space, and a more summarized narrative, immediate in its impact. All these characteristics are exemplified in The Descent from the Cross; in it, superfluous details are discarded in favor of nearly abstracted form and intense emotion, a visual interpretation of the topos that had already been explored by Rogier van der Weyden in his diptych of the Crucifixion with the Mourning Saint John the Evangelist Mourning in Philadelphia (fig. 8). Neither painting exhibits extreme movements or gestures, the background is suggested by areas of black, green and gray, and the narration is essentially restricted to the weight of the Savior’s traumatized body before or after it is lowered and, in the case of The Descent, to the presence of the ladder.

Supporting a later dating within Van der Goes’ relatively small oeuvre is the account of his years as a lay brother in the Red Cloister, a monastery in which the austere rules of self-abnegation and piety were to the solemn subject matter which in turn accorded with the austerity of Hugo van der Goes’ life in the priory and the psychological pain he was enduring as his life was coming to a close. A direct communion with the Son of God through fervent prayer and self-abnegation. Often, images assisted in eliciting such an experience, as exemplified in the present work, the composition of which removes all inconsequential details so as not to distract from what is essential in the final episode of Christ’s Passion requiring an intimate complicity on the part of the viewers, who are meant to participate in the scene as if they find themselves at the base of the cross. Additionally, the use of relatively inexpensive pigments and supports lent themselves to a more sober color scheme and matte surface texture that was entirely suited to the solemn subject matter which in turn accorded with the austerity of Hugo van der Goes’ life in the priory and the psychological pain he was enduring as his life was coming to a close.

Please note This painting has been requested for the forthcoming exhibition Hugo van der Goes to be held at the Gemäldegalerie, Berlin from April - July 2022 and the Groeningemuseum, Bruges from September - December 2022.

1. Oil on panel, 72 by 56 cm, circa 1515-1530, Madrid, Museo del Prado, inv. no. P101944.
2. Tempera on canvas, 53.6 by 34.7 cm, Berlin, Gemäldegalerie der Staatlichen Museen zu Berlin - Preussischer Kulturbesitz, inv. no. 1562.
3. Oil on panel, 147.5 by 21 cm, Cambridge, Harvard Art Museums, inv. no. 0.204.
5. Oil on panel, 253 by 586 cm, Florence, Uffizi Gallery, inv. no. 1718.
6. Oil on panel, 235 by 586 cm, Florence, Uffizi Gallery, inv. no. 3193-3194.
7. Wolfthal 1989, p. 34. She records a surviving seven canvases by Hugo van der Goes.
10. Wolfthal 1989, p. 34.
11. Oil on panel, 147.2 by 241.4 cm, Berlin, Gemäldegalerie der Staatlichen Museen zu Berlin - Preussischer Kulturbesitz, inv. no. 1718.
12. Oil on panel, 253 by 586 cm, Florence, Uffizi Gallery, inv. no. 3193-3194.
13. Oil on panel, 147.8 by 122.5 cm, Bruges, Groeningemuseum, inv. no. 0.204.
14. For further discussion of this comparison, see Marrow 1986, p. 156-157.
GERARD SEGHERS
Antwerp 1591 - 1651
Repentant Mary Magdalene
oil on canvas
47½ by 68⅞ in.; 121 by 174.9 cm.
$300,000-500,000

PROVENANCE
Possibly, Jan Frans Wolschot;
His sale, 1138 place de Meir, Antwerp, 1 September 1817 and
following days, lot 232;
With Joseph Hunin;
Julien van de Weegaete, Ghent;
With Société Labatut, Paris, 1988;
From whom acquired.

EXHIBITED
Paris, Société Labatut, Exposition de Tableaux des XVIIe et
XVIIIe siècles, 21 September - 20 December 1988, no. 9;
Florence, Palazzo Pitti, La Maddalena tra Sacro e Profano,
1986-87, no cat. no.;
Washington, D.C., National Gallery of Art, Art for the Nation:
Gifts in Honor of the 50th Anniversary of the National Gallery
of Art, 1991, no cat. no.;
Boston, Museum of Fine Arts; Philadelphia, Museum of
(requested).

LITERATURE
J.C. Serre and J. Leegenhoek, Tableaux des XVIIe et
XVIIIe siècles, Société Labatut, Paris 1988, pp. 31-32, no. 9,
reproduced (as Seghers);
D. Bienneck, Gerard Seghers, Lingen 1992, p. 259, no. C15,
reproduced (as a copy [French?] after a lost original);
A.K. Wheelock, Jr., Flemish Paintings of the Seventeenth
Century. The Collections of the National Gallery of Art
reproduced in color (as Seghers).

ENGRAVED
Lucas Vorsterman, inscribed: Amour meus Crucifixus est...
Albertina, Vienna, H/I/II/28/33.

Gerard Seghers painted this luminous Penitent
Magdalene in the late 1620s, during his mature
period, which was characterized by the increased
influence of Peter Paul Rubens. A religious subject
popular across Europe throughout the Renaissance
and Baroque periods, the Magdalene is a symbol of the
contemplative life, and her external beauty serves to
emphasize the contrast between her former, sinful life
and her devout faith. Following a specifically Northern
tradition of depicting the Magdalene reclining and
reading devotional literature, Seghers also added
a thistle, a symbol of constancy in Dutch art, and a
miniature crucifix, which may have been inspired by
the artist’s membership in a Jesuit confraternity.

After becoming an independent master in Antwerp
at age seventeen and joining the Jesuit Confraternity
of the Society of Bachelors in 1611, Seghers spent
the 1610s in Italy where he studied the works of the
Caravaggisti, in particular Bartolomeo Manfredi.
He returned to his native Antwerp as the Twelve
Year Truce was ending, in 1620, and assisted Rubens
with projects including the decoration of the Jesuit
Church in 1621. As a result of his association with
Rubens, Seghers gradually lightened his color palette
and imbued his figures with more evanescent skin
and flowing blonde hair, as seen here. The still life
elements of the skull and book are rendered in great
detail with strong light and shadow, as is characteristic
of Seghers. The landscape on the other hand is
broadly executed, suggesting that Seghers may have
 collaborated with Jan Wildens (1586 - 1653), who often
painted landscapes in religious history paintings.
REMBRANDT

ABRAHAM AND THE ANGELS
REMbrandt Harmensz. van Rijn

Abraham and the Angels

signed and dated lower edge, left of center: Rembrandt f. 1646
oil on panel
6⅜ by 8⅜ in.; 16.1 by 21.1 cm.
$ 20,000,000-30,000,000

PROVENANCE
Martin van den Broeck, 1646/7 (see text); By whom exchanged with Andries Ackersloot, Amsterdam, 1647; From whom likely purchased by Ferdinand Bol (1616–1680), Amsterdam, inventory 8 October 1669; Jan Six (1638–1700), Amsterdam; His sale, Amsterdam, J.P. Zomer, 6 April 1702, lot 40 (for 34.10 guilders); Benjamin West, P.R.A. (1738–1820), England; His sale, London, Christie’s, 25 June 1824 (Lugt 8360), lot 58 (to Samuel for 200 guineas, or unsold); His sale, London, Christie’s, 2 May 1824 (Lugt 8367), lot 53 (where unsold); Haldiman, Esq., England; Richard Saunders-Eric, M.P. Colchester 1836 (according to J. Smith, vol. 7); Sir Thomas Baring (1772–1848), 2nd Bt., London (lent to British Mosaic Society 1840, no. 16); His sale, London, Christie’s, 23 June 1848, lot 98, to Fuller; Stanley collection (perhaps Edward and Mary Dorothy Stanley, or their son Capt. E.A.V. Stanley), Quoit Rock, Somerhill; With Frederik Muller & Co., Amsterdam; Jansoon, Amsterdam, until 1923 (according to W.R. Valentiner, 1921); From whom acquired for Walter & Catalina von Pannwitz, Heemstede, NL and later New York, by 1926; The Aurora Trust, New York City, established in 1950 by Catalina von Pannwitz; From whom acquired by Alfred Bader and Otto Naumann, Ltd., 2004; From whom acquired by present owner, 2005.

This small panel by Rembrandt has remained in private hands for over a century and a half. Nevertheless, it is one of the most well-documented paintings by the artist, and it has the distinction of never being doubted in the literature. As the renowned Rembrandt scholar Ernst van de Wetering has stated, the painting’s reliable signature and date, as well as the “unmistakably Rembrandtse character of its conception and execution,” secure its authority. Moreover, this is almost certainly the “Abraham with the three angels by Rembrandt” (Abraham mette drie engelen van Rembrant) that was described in a transaction in Amsterdam between two merchants on 28 March 1647, a year after the painting was executed.
Even though this is a small picture, and parts of it are freely executed like a sketch, we can make out the details of the complex biblical story that it depicts. This is the moment in Genesis (18:1-15), when Abraham, who has generously offered nourishment to three complete strangers, recognizes that two of them are angels, while the third is the Lord himself, indicated here by the luminous figure of an angel who is the principal source of light in the scene. We are witnessing the precise instant when God reveals Himself to Abraham and prophesies that his elderly wife Sarah will bear him a son within a year; this son would be Isaac, patriarch of the Israelites and according to Matthew (1:1-17) a link in the lineage from David and Abraham to Christ. Abraham is also regarded as the father of the Muslim people through his first child, Ishmael. We can almost make out the smile on the disbelieving Sarah's face, as she leans out of the door of their home and overhears the proclamation of the Lord.

The Bible clearly indicates that the encounter occurred “on the heat of the day,” however Rembrandt has chosen to depict an evening scene in order to enhance the divine light that emanates from the principal angel—an apparition that, according to the States General Bible annotated this passage to explain that the men were human “in appearance and according to Abraham’s opinion, but in reality [there were] two angels and the third the Lord Almighty Himself, who deemed themselves for the duration of this mission in human form.”

Clearly, Rembrandt read the States General Bible very carefully, but he also had in mind artistic precedents for the Old Testament scene: one possible source is the painting from Ireland by his teacher, Pieter Lastman, which is currently on loan to the museum in Kassel (fig. 1). The angel who reveals Himself as the Lord is not differentiated from his companions, other than His prominent placement and His gesture towards Abraham. Another possible inspiration for Rembrandt might have been the etching-etching by the Dutch printmaker Jan Barentsz. Muckers from 1637 (fig. 2), where the artist distinguished the Lord from the two angels by surrounding His head with a halo of divine light and depicting them somewhat in the guise of Jesus Christ. In a later etching of the subject from 1645 (fig. 3), Rembrandt imagines the revealing angel as the pitarialk God the Father, with his long flowing white beard. Like the painting under discussion, Rembrandt has shown the protagonists sitting at a table that is situated close to the ground, in conformity to what was then understood as the common dining practices of the ancients. In the later etching, Rembrandt derived much of the composition from his study of a Moghul miniature, which he copied in a drawing (fig. 4) that was likely executed in the same year as the print.

There are other parallels between Rembrandt’s etched and painted treatments. In both scenes, the protagonists are seated in the shade of a large tree, apparently in reference to the “terebinth trees of Marme,” where the biblical episode was supposed to have taken place, but also to direct reference to the passage in Genesis, where it is described that the three visitors set under a tree as they ate. Furthermore, Abraham’s son Ishmael is shown in the print, in clear reference to the later event, when Abraham banishes Hagar and their son from the family home. Ishmael can be identified as the boy stretching his bow over the house above the potted plants.

As often occurs with Rembrandt, we see parallels in his work throughout his career. In addition to his etched treatments of this theme, there are also precedents to the Abraham and the Angels in his paintings. From the late 1630s and throughout the 1640s, Rembrandt strove to determine the ideal arrangement of figures in space in order to create a balanced and convincing composition. In his Risen Christ appearing to Mary Magdalene, now in the Royal Collections (fig. 5), we see a very similar angel sitting on Christ’s tomb, with his wings stretched out and his leg lying straight in front of him, in mirror image to the principal angel in our painting. In this painting Rembrandt has also employed a similar compositional device, wherein the foreground falls away to reveal a pronouced drop in terrain. In the present picture, we can make out a cow in this transitional area, which is undoubtedly a reference to the slaughter of the beast that Abraham prepared for his guests’ meal. The painting in the Royal Collections dates from 1638, and two years later Rembrandt was to create another New Testament scene set in semi-darkness and with an abrupt drop in topography, the superb Visitation of 1644, in London’s National Gallery (fig. 6). Here a horse and groom fill the void some six-to-eight feet below the paving stones on the far right. Another remarkable painting that demonstrates Rembrandt’s innate sense of composition and his expert control of the brush on a relatively small scale is Christ and the Woman taken in Adultery of 1644, in London’s National Gallery (fig. 7). In reviewing these three paintings that were executed between 1638 and 1644 it becomes...
clear that even though Rembrandt is better known for his expansive canvases and expressive brushstrokes, he also possessed a great painterly facility on a small scale. His formulation of the *Abraham and the Angels* is in keeping with these precedents in his oeuvre, albeit on a reduced scale.

What all these paintings have in common is that they possess a convincing illusion of space, without extensive use of linear perspective. This quality in Rembrandt's work, especially his use of *houding*, was praised by his contemporaries. *Houding* can be described as the creation of space by the judicious use of color and tone, a convincing rendering of light and shade, and the implementation of overlapping objects and figures and their diminution of scale as they recede from foreground to background. The goal of mastering *houding* was to create a satisfying arrangement of differentiated figures, rendered in harmonious colors and set into a convincing and balanced illusionistic space. The concept was elaborated upon by Rembrandt’s pupil, Samuel van Hoogstraten, in his instruction manual for young painters of 1678, the “Introduction to the Lofty School of Painting.” Van Hoogstraten describes *houding* as an ordered arrangement of chiaroscuro, with which one creates a sense of depth in a painting; moreover, he stressed the importance of symmetry, harmony and proportion toward the understanding of the concept. We should keep in mind that Van Hoogstraten was a pupil of Rembrandt’s precisely when the master painted the *Abraham and the Angels*. Many of Van Hoogstraten’s thoughts on the broader aspects of painting were highly dependent on what Rembrandt taught him during this period.

The present painting is the perfect representation of Rembrandt’s employment of *houding*; the only perspectival element is the walking stick, set aside in the immediate foreground by the angel on the left. This staff and its shadow set the four figures solidly in a defined space, in an area that we imagine exists a few feet from the bottom edge of the painting, and some ten to fifteen feet from where we stand in witness. Muted tones define a plausible space throughout: the red cloak of the angel seen from behind on the left; Sarah’s red bodice on the right; the subtle green of the potted plants before the house; and finally, the night.
skies in the distant background to the left, rendered in restrained tones of slate blue. With little use of color, Rembrandt has created an illusion of convincing space in a small surface area. Rembrandt’s talent in the application of houding is not immediately evident in his earliest works executed in Leiden in the 1620s; nor is it readily apparent in his powerful, Baroque compositions of the mid-1630s. Instead, Rembrandt’s mastery of houding develops slowly throughout his contemplative works of the 1640s, reaches perfection later in the decade, and would remain a hallmark of the master’s style for the remainder of his career.11

Throughout his career, Rembrandt was very inventive and discovered new ways of rendering the same subject, as we have seen in the present Abraham and the Angels and his later treatment of the subject in an etching (fig. 3). Yet one finds parallels and self-borrowings in his works, and it is clear that the master’s acute visual memory could conjure up and re-employ any number of compositions and figures. It has never before been noted in the literature that after the death of his wife Saskia in 1642, the artist’s works underwent a transformation. He moved away from the Baroque concept of capturing the most dramatic instance of a story, such as the gouging out of an eye in The Blinding of Samson (1636) or the sudden drop of a knife in mid-air in The Sacrifice of Isaac (1635), and began to explore more contemplative scenes instead of focusing on Baroque violence and mayhem. This change in style is exemplified by two of the works already cited: the Abraham and the Angels was already sold by the time he executed Supper at Emmaus.

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drawings that were dependent on Rembrandt’s style of draughtsmanship." These two drawings are evidence that Van Hoogstraten saw the painting in Rembrandt’s studio in 1646 and jotted down his reminiscences. The first drawing is a vague recollection, while the second must have been executed in front of the painting itself, so many elements are derived from the painting. There is no doubt that Samuel van Hoogstraten knew our painting directly: his finished drawing of Abraham and the Angels (fig. 12) is also directly dependent on our painting. Note especially the figure of Sarah, quietly opening the door on the right.

This painting is one of the most well-documented paintings by Rembrandt in existence. We cited the transaction that took place in Amsterdam in 1647, the year after the painting was executed. On 28 March of that year a certain merchant named Martin van den Broeck exchanged this painting, along with three other paintings by Rembrandt, with Andries Ackersloot for ship provisions. Ackersloot probably sold this painting to Rembrandt’s pupil, Ferdinand Bol. When Bol drew up an inventory of his possessions on the occasion of his second marriage in 1669, he listed a painting of “Abraham and the angels” (by Rembrandt) (“Abraham en de Engel, Rembrandt”). We are reasonably certain that this refers to our painting and not to another depiction of the subject by Rembrandt, because Bol himself executed at least one painting that shows the direct influence of the present picture’s design (fig. 13). Here we see Abraham on the left hand side, similarly kneeling and holding an ever with which to wash the feet of his guests or to provide them with water; the principal angel wears white robes and has white wings, and he is bathed in light; finally, we note the large tree under which Abraham and his guests dine, as well as Sarah in the doorway at the right. The relationship between these two scenes makes it certain that Rembrandt’s student owned this very painting. It is highly unusual for any Rembrandt painting to be documented twice in the seventeenth century, let alone the year after its execution and again within the artist’s lifetime.

The impressive provenance of this panel continues throughout the eighteenth century and up to the present. It was next owned by Jan Six, the famous friend and patron of Rembrandt. An “Abraham with the angels, very good, by Rembrandts” appeared in the sale of Six’s collection held in Amsterdam in 1702. The little panel next appears in the collection of the expatriate American artist, Benjamin West, and it was included in his estate sale at Christie’s in London in 1824. In the mid-nineteenth century the picture entered the important collection of Thomas Baring, later Lord Northbrook. After passing through several other hands, it finally entered the celebrated Pannwitz Collection in Heemstede, later to be incorporated into the Aurora Trust. It remained with the Pannwitz family for at least ninety years, until it was sold privately to the present owner.

3. See J.S. Seidenstein, 2017, pp. 25, fig. 3.
4. See J.S. Seidenstein, 2017, pp. 12, fig. 5.
7. First observed by David de Witt in 2004.
9. R. van Manders, Het Schilderboek, Haarlem 1604; S. van Hoogstraten, Inleyding tot de Hooge Schoole der Schilderkonst ende de zichtbare Werelt, Rotterdam, 1678.
10. See E. van de Wetering, 2016 (note 8), passim.
13. See P. Schathorn and E. Hintzinger, 2019 (note 6), D50-D483 for the 168 drawings from the 1640s, and E16-E175 for the thirteen etchings. For the newly six surviving paintings from the late 1630s until 1646, see V. Manuth, M. van de Wetering, 2019, nos. 135-142.
14. Commissioned by Sotheby’s, the dendrochronologist Peter Klein examined the painting in Ruislhoof and found that it was painted on Nussbaum, or walnut. His report of 17 June 2020 is available upon request in the Department of Old Master Paintings. Klein has recorded only three other paintings by Rembrandt on walnut, all three in the Kunsthistorisches Museum in Vienna (E. van de Wetering, 2015, nos. 62a, 62b and 256 [a fragment]).
15. For Van Hoogstraten’s drawings, see W. Sumowski, Drawings of the Rembrandt School, New York 1981, pp. 2453-2829. Sumowski’s no. 1133 is our fig. 15.
19. The other painting by Bol that reveals knowledge of Rembrandt’s Abraham and the Angels is a painting of the same subject in the Dutch State Art Collections; see A. Blankert, Ferdinand Bol: Rembrandt’s Disciple, in Ferdinand Bol and Govaert Flinck, Rembrandt’s Master Pupils, exhibition catalogue, Amsterdam 2017, pp. 43-52. The painting was sold as Attributed to Bol at Christie’s London, 9 December 2003, lot 164.
20. The painting brought only 34 guilders, 10 stuivers at the Six sale, which seems too low for a genuine Rembrandt. However, it is argued in the Corpus of Rembrandt Paintings (see E. van de Wetering, 2011, p. 424) that this price (the Corpus lists an incorrect price of 31 guilders, 10 stuivers) is in conformity with values for small paintings at this time. We are grateful to Jan Six XI for providing the correct sale price as recorded in the 1702 catalogue of the Six sale.
EXHIBITED
London, British Institution, Pictures by Italian, Spanish, Flemish, Dutch, and French masters, June 1840 - 1841, no. 16;
Amsterdam, Rijksmuseum, Rembrandt tentoonstelling ter plechtige herdenking van het 300-jarig bestaan der Universiteit van Amsterdam, June – September 1932, no. 18;
Yokohama, Sogo Museum of Art, Rembrandt and the Bible, October – December 1986, no. 7;
Amsterdam, Museum Het Rembrandthuis, Rembrandt: zoektocht van een genie, April – July 2006, no. 52;
Berlin, Gemäldegalerie Alte Meister, Rembrandt: Genie auf der Suche, August – November 2006, no. 52;
New York, Frick Collection, Divine Encounter: Rembrandt’s Abraham and the Angels, May – August 2017, no. 1;
Moscow, Jewish Museum and Tolerance Center, Rembrandt Seen Through Jewish Eyes, 5 October 2016 – 12 January 2023, requested.

LITERATURE
J. Smith, A catalogue raisonné of the works of the most eminent Dutch, Flemish, and French painters, vol. 7, London 1836, p. 2; cat. no. 2 (as in the collection of Jan Six);
Catalogue of Pictures by Italian, Spanish, Flemish, Dutch, and French masters, exhibition catalogue, London 1840, cat. no. 16;
C. Hofstede de Groot, Holländische Maler, vol. VI, Esslingen 1915, p. 24, cat. no. 1a;
W.R. Valentijn, Rembrandt: wiedergefundene Gemälde (1910-1925) in 120 Abbildungen, Stuttgart 1925, p. 55;
J.W. Rosenberg and W.R. Valentijn, Rembrandt Handzeichnungen I, 1925, nos. 12 and 13;
J.W. Rosenberg and W.R. Valentiner, 1920) in 120 Abbildungen, Stuttgart 1921, p. 55;
W.R. Valentiner, 1915, p. 24, cat. no. 1a;
Rembrandt: wiedergefundene Gemälde (1910-1925) in 120 Abbildungen, Stuttgart 1925, p. 55;
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HISPANO-FLEMISH SCHOOL, CIRCA 1490

Christ as the Man of Sorrows

oil on oak panel
15¾ by 12¼ in.; 40 by 31.1 cm.
$ 150,000-200,000

PROVENANCE
With Valery Taylor Gallery;
From whom acquired by Hester Diamond, New York, December 1990 (as Hispano Flemish Master, circa 1480-1500, trained in the circle of Hugo van der Goes);
From whom acquired by the present collector.

EXHIBITED
New York, Metropolitan Museum of Art, on loan, 5 September - 6 December 2006.

In this small yet powerful depiction of Christ as the Man of Sorrows, Christ seems to release his final breath. The simplicity of the black background helps to draw all attention to Christ’s corporeal figure, which extends outward toward the audience, particularly along the lower edge, creating an even more intimate engagement with the viewer. Christ’s figure is perfectly balanced in the center of a simple composition, and the gold of the framing device is delicately replicated in the golden Fleur-de-lis rays that surround his down-turned head crowned with a thick wreath of thorns. Down his brightly illuminated body fall beads of blood, that both drip into his eyes and mouth, while also gathering in the crevice of his collarbone and the palm of his hand. Paralleling these droplets on his face are translucent beads of tears and sweat that fall downward to his beard.

The origin of this striking image lies in a Byzantine icon housed in the church of Santa Croce in Gerusalemme in Rome by 1385-1386. It’s popularity spread throughout Europe in the 15th century, and while it did find a strong foothold in the Netherlands, for example in the workshop of Hugo van der Goes, it was also popular throughout the Iberian peninsula, where such small paintings of devotion were in high demand.

The specific painting method of the black hatching on the gold trompe-l’oeil frame is found in Rogier van der Weyden’s Seven Sacraments Altarpiece (Royal Museum of Fine Arts, Antwerp) as well as in the work Master of the Saint Ursula Legend, notably his Virgin and Child in the Metropolitan Museum of Art. That these motifs entered into the work of Iberian artists is, of course, not at all surprising given the vast influx of Netherlandish art into the Burgundian ruled Spanish peninsula. The intensity and specificity with which Christ’s blood, sweat, and tears are rendered, however, are a particularly Spanish trait.
This portrayal of Saint Jerome in his Study is of a very high quality, painted in 1533 by an accomplished Flemish hand. It is characterized by a painstaking attention to detail, both in the rendering of Saint Jerome and in the sculptural embellishments that surround him in his study. A window at left illuminates Jerome’s contemplative face and distinctly drawn features, from the furrow of his brow to the long and flowing tendrils of his beard. His right hand supports the ponderous weight of his head, while the index finger of his left rests firmly on a skull, which, like the candle nearby, is a symbol of the fragility of life. He is surrounded by ornate and intricately decorated items, from the bible in front of him to the luxurious metal objects that fill the interior space. A soft light highlights the elaborately designed surfaces of the metalwork found on the clock, the chandelier, and the hanging urn behind him. The light also draws the eye to the small niche in the background, in which can be found a small crucifix and sculptures of the Virgin and Saint John the Evangelist.

This composition ultimately derives from Albrecht Dürer’s celebrated work of the same subject that he painted in the Netherlands in 1521, which is today in the Museu Nacional de Arte Antiga in Lisbon (fig. 1). Dürer’s Jerome left a strong impression on contemporary Netherlandish painters such as Joos van Cleve, Quentin Massys, and Pieter Coecke van Aelst, among others, all of whom explored the compositional tropes regularly in the years that followed. What differentiated Coecke van Aelst from other artists,
however, was that in addition to his skills as an artist, he was also one of the earliest known artists who was also skilled in designing decorative objects, a skill that was translated into many of the painted objects in his compositions, as visible in his *Saint Jerome in his Study* that recently appeared at auction (fig. 2). The present panel is comparable in composition and detail to such examples as this. This panel also shares some stylistic similarities, particularly in the drawn quality of Jerome’s figure, to the group of works around the Master of the Lille Adoration, while the highly sculptural metalwork is also somewhat reminiscent of works by Mannerist artists active in Northern France during this period, such as the the Master of Amiens, an artist who had close contact to Antwerp through artists like Jan de Beer.

Infrared imaging of the present panel provides insight into the mind of its confident author (fig. 3). It reveals a rather extensive network of distinct and vigorous underdrawing, which was used to capture the features of Jerome’s face, the folds of his costume, and the position of the bible and the stand upon which it rests. A number of small but notable changes are also visible in such images, including the placement of the fingers on both of his hands, including the index finger of his left hand, which was extended in length. It also reveals changes to the shape of the skull as well as to the positions of the candelabra and the lower section of the wooden stand in the foreground.

2. See Harvard Art Museums, inv. No. 1962.26, oil on panel, 99.7 by 83.8 cm.
5. Oil on panel, 81.2 by 64.1 cm, Sold, New York, Christie’s, 28 January 2015, lot 104, for $665,000.
6. We are grateful to Dr. Ellen Konowitz for noting some stylistic similarities between the drawn quality of Jerome’s face and hands and the paintings grouped around the Master of the Lille Adoration.
7. We are grateful to Till-Holger Borchert for suggesting a connection to Mannerist artists of Northwest France like the Master of Amiens.
12

PSEUDO JACOPINO, CIRCA 1335 - 1340
active in Bologna, circa 1325 - 1350/60

Crucifixion with Saints and Archangel Michael above

tempera on panel, gold ground, with an arched top
16⅞ by 13¼ in.; 42.9 by 33.6 cm.
$ 300,000-400,000

PROVENANCE
Chalandon collection, Château de Grange Blanche, Parcieux, near Lyon; with Giovanni Salocchi, Florence, by 1953; G. Riva, Milan; with ArtInvest Ltd.; there acquired by the present owner, 2014.

LITERATURE

Active in the first half of the fourteenth century in Bologna, the still-anonymous artist known as Pseudo Jacopino was an important figure among the first generation of Bolognese painters in the days of Giotto. Roberto Longhi first identified Jacopino di Francesco, an artist active in the third quarter of the fourteenth century in Pavia, Lombardy, and Bologna. However, the group of paintings that Longhi associated with Jacopino were later proven to date decades earlier, thus the “Pseudo” was added to this earlier Jacopino’s name to differentiate the two artists. A seminal figure in the development of Bolognese trecento painting, the Pseudo Jacopino derived influence from Riminese painters and early Bolognese manuscript illustrations. Several phases of his career have been delineated by more recent scholars, and to the latest phase belong a group of polyptychs that suggest the work of another hand (sometimes referred to as the Master of the Bologna Polyptychs).

The iconography of this devotional panel unites the moment of Christ’s death on the cross with the Last Judgment presided over by St. Michael, shown above the cross holding scales containing human souls and fending off a black demon representing Satan. The figures are represented hieratically, with Christ and the four central saints appearing larger than the diminutive Mary Magdalene at the foot of the cross, yet the Pseudo Jacopino imbued the scene with human emotion as well. While the patron saints, John the Baptist and a Franciscan saint, hold their attributes and gaze stoically at the viewer, the Virgin and St. John the Evangelist are filled with anguish, as seen in their distorted facial expressions and tense hand gestures. The roundels depicting Saints Mark and John suggest that this panel belonged to a diptych or had a pendant panel that would have included the remaining two Evangelists.

13

APOLLONIO DI GIOVANNI

Florence circa 1416 - 1465

Triumph of Julius Caesar

inscribed upper center: CESARE,
tempera and gold ground on panel
16⅝ by 24½ in.; 42.2 by 62.2 cm.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

$ 150,000-200,000

PROVENANCE
Possibly commissioned by the Pucci family, Florence;
Lord Faringdon, United Kingdom;
By whom sold, London, Sotheby’s, 13 June 1934, lot 14;
W.B. Chamberlin, Hove, Sussex;
By whom sold, London, Christie’s, 25 February 1938, lot 39;
Anonymous sale, New York, Christie’s, 25 January 2002, lot 21;
There acquired.

LITERATURE
E. Callman, Apollonio di Giovanni, Oxford 1974, p. 46, note 36, pp. 47-48, 73, cat. no. 52, reproduced plate 205;

Celebrated for his inventive designs of both secular subjects and episodes from ancient history, Apollonio di Giovanni headed a thriving workshop specializing in the production of luxuriously decorated cassoni and spallieri to meet the demands of Florence’s elite. The present work, a masterful and lively depiction of the Triumph of Caesar, can be definitively linked to another panel by Apollonio di Giovanni depicting the Triumph of Scipio Africanus which was previously in the Gambier-Perry collection in London (fig. 1). The pairing of the Triumph of Caesar and the Triumph of Scipio Africanus relates to a humanist debate that was well-known at the time these panels were made and that sought to establish the superiority of Scipio, the republican, over Caesar, the tyrant. In both panels, the artist has painted the processions before settings of famous ancient Roman monuments including the Pantheon, Colosseum and Trajan’s column, all well known to Apollonio’s clientele, but not contemporaneous with the stories depicted.
SANO DI PIETRO

Siena 1405-1481

Nativity

tempera and gold ground on panel
20⅝ by 15⅞ in.; 52.4 by 40.3 cm.

$ 400,000-600,000

PROVENANCE
Miss Dora Wilson;
By whom sold, London, Sotheby’s, 26 February 1958, lot 30;
Fielding Lewis Marshall, London;
By whom sold, London, Bonhams, 28 March 1974;
With Coleghi, London, by 1978;
Barbara Pasecka Johnson, by 1988;
Anonymous sale ("The Property of Private Collector"),
New York, Christie’s, 31 January 1997, lot 127;
With Calypso Paintings, Ltd.;
From whom acquired, 2002.

EXHIBITED
London, Sotheby's, Exhibition of the Marshall Collection, 31 December 1973 - 8 January 1974, no. 93;
Waraw, Royal Castle, Opus Sacrum, 10 April - 23 September 1990, no. 8.

LITERATURE
G. Damiani, I Libri di Coro, L'Osservanza di Siena: La Basilica e i suoi condici miniati, 1984, p. 163;
K. Christiansen, in Painting in Renaissance Siena 1420-1500, exhibition catalogue, New York 1988, pp. 166-167, cat. no. 25, reproduced;
A.S. Labuda, Opus Sacrum, exhibition catalogue, Warsaw 1990, pp. 62-65, cat. no. 8;
P. Tomi, La Pinacoteca Nazionale di Siena, I dipinti dal XII al XV secolo, 3rd edition, Genoa 1990, p. 201;

Enlivened by delicate touches of gold, this sweet and beautifully detailed Nativity scene was painted by Sano di Pietro, one of the most important and prolific 15th century Sienese artists. Here, God the Father, surrounded by a choir of thirteen angels, looks down upon a simple wooden stable set before a hilly landscape with the soft pink outlines of a distant cityscape faintly visible on the horizon. In the stable, Mary and Joseph kneel before the Christ child, as two onlooking animals stand nearby. The white dove, a symbol of the Holy Spirit, appears at center, descending towards Christ within God’s golden rays. Towards the upper right, a fourteenth angel announces the birth of Christ to two shepherds, with their canine companion and a pen of sheep, who look up to the sky with astonished expressions.

When in the collection of Fielding Lewis Marshall, a date of about 1450 had been proposed for this work. In the 1988 catalogue of the seminal exhibition Painting in Renaissance Siena, however, Keith Christiansen revised this date by drawing comparisons among four thematically similar works by the artist: a Nativity predella panel in the Pinacoteca Vaticana (fig. 1),1 a small altarpiece fragment illustrating The Annunciation to the Shepherds in the Pinacoteca in Siena, one miniature of the Nativity in the Museo Civico Medievale in Bologna,2 and another miniature in the Museo Diocesano in Pienza. Taking this entire group together, Christiansen proposed that all were created over a sequence of time, with the small fragment in Siena being the prototype of the group, dating to circa 1450. The two miniatures followed next, dating to about 1460 or soon after. Next would be the predella in the Vatican, followed at the end by the present panel, a mature work dated to circa 1465-1475.3

1. Inv. no. 144.
2. Inv. no. 562, tempera, gold and ink on vellum, 70 by 49.5 cm. See Christiansen 1988, pp. 254-255, cat. no. 21, reproduced.
BOTTICELLI
RENAISSANCE MAN
ALESSANDRO DI MARIANO FILIPEPI,
CALLED SANDRO BOTTECELLI
Florence 1445 - 1510

Property from an important private collection

In exceptionally good condition, this painting of a Young Man Holding a Roundel embodies Sandro Botticelli’s greatest achievements as a portraitist. Praised by the great Italian Renaissance scholar and museum director John Pope Hennessy as “a giant among portraitists,” Botticelli was celebrated in this field, yet precious few examples of his portraits survive today. Were it not for his fashionable tunic, the supremely elegant individual depicted here could have stepped out of one of Botticelli’s mythological or religious paintings, so striking is his resemblance to the beautiful figures that inhabit those works. Innovative in form and at the same time wholly characteristic of Botticelli’s genius, this timeless masterpiece dates to the height of his career. It represents the perfect visual expression of late quattrocento Florentine culture, yet the crisp simplicity of its setting and the lifelike presence of the sitter renders it profoundly modern.

PROVENANCE
Most probably acquired by Sir Thomas Wynn, 3rd Bt and later Baron, 1st Lord Newborough (1736–1807) in Tuscany, where he lived from 1782–91 and married his second wife, Maria Stella Petronilla Chiappini; Thence probably by descent to his son, Thomas John Wynn, 2nd Lord Newborough (1802–1832), Glynllifon Park, Llanwnda, Caernarvon; Thence probably by inheritance to his brother, Spencer Bulkeley Wynn, 3rd Lord Newborough (1803–1888), Glynllifon Park, Llanwnda, Caernarvon; Thence by descent to his youngest son, Frederick George Wynn (1853–1932), Glynllifon Park, Llanwnda, Caernarvon; Thence by inheritance to his nephew Thomas John Wynn (1878–1957), 5th Lord Newborough, Glynllifon Park, Llanwnda, Caernarvon; From whom acquired by Frank Sabin, circa 1935; By whom sold to Sir Thomas Ralph Merton (1888–1969), Stublings House, Maidenhead, by May 1941; Thence by descent to his wife, Violet Marjory Merton (1891–1976); By whose Trustees sold (“The Property of the late Lady Merton, sold by Order of the Trustees”), London, Christie’s, 10 December 1962, lot 92 (as a “Portrait of Giovanni di Pierfrancesco de’ Medici”); Where acquired by the present owner.

Estimate Upon Request
A MASTERPIECE OF RENAISSANCE PORTRAITURE

An attractive young man, seen at half-length and in three-quarter view, sits in front of a stone window frame. Graceful and poised, he is probably aged to his late teenage years. His long, golden hair, parted at center, frames the delicate features of his face, which is animated by his piercing eyes and finely modeled countenance. His brow is strong, his cheekbones high and softly blushed, his nose distinctive, his chin dimpled, his neck long, and his lips thin and rosy, pursed with an air of self-assurance. The subtle hues of his mauve doublet, closed at the neck and fastened with a row of buttons down his chest, perfectly complement the warmth of his skin, while its tonal gradations define his slender and strong figure.

With a confident pose, the sitter presents one of the picture's most striking features: a roundel of a bearded saint with his right hand raised. This small gold-ground painting, which dates to fourteenth-century Siena, is a separate work of art altogether. It is set into Botticelli's panel flush with the surface, held in a painted frame and balanced atop a stone parapet. With both hands, the sitter steadies his prized object as he tips it backward ever so slightly, the light from above casting glints of yellow on the fictive frame. The fingers of his left hand and the shadows they cast on the stone below further add to the work's illusionism, while the intensity of his gaze, calm expression, and lifelike quality pay eloquent testament to Botticelli's prodigious skills and innovative mind.

This young man emanates a powerful and engaging presence. He is placed forward in the picture plane in direct conversation with his audience. His face offers an endless array of expressions, some more permanent while others more fleeting, ranging from a confident propriety and a sly inner knowing to an approachable warmth and an intellectual grandeur. His lifelike figure fills the composition, balanced and framed on all sides by strong and crisp tones of grey; the curves of his features are impeccably balanced against an unpretentious backdrop of simple geometric forms set into place by a carefully planned network of lines and angles. The seemingly uncomplicated setting coupled with the sitter's two fingers, which deftly cross over the pictorial boundary, create a wholly convincing three-dimensional space that extends from within the realm of the sitter into that of the viewer.

This portrait descended for generations in the Newborough family in northern Wales, where it hung in the family seat of Glynllifon. It was unknown to scholars before it appeared on the art market in the early 20th century, acquired from the Welsh family by Frank Sabin in about 1935. When he sold the painting to the renowned British scientist and collector Sir Thomas Ralph Merton in about 1941, Kenneth Clark, then Director of the National Gallery in London, wholly endorsed its attribution to Botticelli and praised it as “one of the finest fifteenth-century portraits I have ever seen on the market.” First published as Botticelli by Alfred Scharf in his 1950 catalogue of the Merton collection, this portrait remained largely out of the public eye for the next few decades, aside from its inclusion in the 1960 Royal Academy Exhibition at Burlington House in London. As such, much of the twentieth-century critical discourse on the artist overlooked this painting, including the monographic studies by Roberto Salvini (1958) and Gabriele Mandel (1970). Roberto Longhi first introduced a possible attribution for this work to Francesco Botticini, an attribution later favored by Everett Fahy; while Ronald Lightbown included it under his tentative category of “other paintings attributed to Botticelli or his school.” However, in almost all the years since this painting was acquired by the present owner in 1982, it has been on public view, hanging in prominent international museums (including the Metropolitan Museum of Art in New York and the National Gallery of Art in Washington D.C.) and featuring in important exhibitions as a masterpiece by Botticelli. It is widely considered by scholars today to be one of the artist's finest and most significant works.
BOTTICELLI'S EARLY CAREER, 1470-1486

Sandro Botticelli is the consummate Italian Renaissance artist, the progenitor of some of the most enduring and endearing images of the age, including the Primavera (fig. 2) and The Birth of Venus (fig. 3). The great prestige he achieved during his lifetime subsided after his death in 1510, as his style was considered old-fashioned alongside the grand manner of Raphael and Michelangelo. It was not until the end of the nineteenth century, with its 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. As Walter Pater so eloquently said of the artist, “he is before all things a poetical painter, blending the charm of story and sentiment, the medium of the art of poetry, with the charm of line and color, the medium of abstract painting.”

Fig. 1. Sandro Botticelli: Self Portrait of the artist, a detail from The Adoration of the Magi, Uffizi Gallery, Florence (© Fine Art Images, Bridgeman Images)

Fig. 2. Sandro Botticelli, Primavera, Uffizi Gallery, Florence. Image © Raffaello Bencini (Bridgeman Images).

Fig. 3. Sandro Botticelli, Birth of Venus, Uffizi Gallery, Florence. (Bridgeman Images).

By 1475-1476, Botticelli painted his famed Adoration of the Magi, an altarpiece commissioned by Gaspare del Lama for his family chapel in Santa Maria Novella (fig. 5). Writing more than a century after it was painted, Giorgio Vasari praised this altarpiece as “truly a most admirable work; the composition, the
design, and the coloring are so beautiful that every artist who examines it is astonished.11 The altarpiece underscores Botticelli’s predilection for portraiture. In addition to including his own self-portrait in the right foreground (fig. 1), Botticelli populates this religious scene with several generations of the Medici, preserved for posterity in an engaging range of poses and facial expressions.12 Such important and ambitious commissions as this helped to bring prestige to the artist who examines it is astonished.”12 The altarpiece is, the first half of the 1480s, a dating also proposed by the curators of the 2009-2010 exhibition Botticelli: Likeness, Myth, Devotion at the Städel Museum in Frankfurt. Others have suggested a dating to the late 1470s,13 which would add significantly to the portrait’s rarity, bringing it closer in terms of its chronology to Botticelli’s famed Portrait of a Young Man with the Medal of Cosimo il Vecchio in the Uffizi (fig. 10), datable about 1475, and the sequence of portraits of Giuliano de’ Medici (fig. 11), painted posthumously after his assassination on Easter Sunday of 1478. Whatever the precise dating, the present portrait shares many characteristics that define Botticelli’s works at the peak of his career, from the late 1470s to the mid-1480s, and many of his best works—including the Primavera (circa 1480) and The Birth of Venus (circa 1485)—can all be dated within a few years of this pivotal moment.

This Portrait of a Young Man Holding a Roundel also belongs to this period of fevered artistic creativity. Richard Stapleford, in the first comprehensive overview of the portrait, dates it to Botticelli’s time in Rome or in the two or three years following, that is, the first half of the 1480s, a dating also proposed by the curators of the 2009-2010 exhibition Botticelli: Likeness, Myth, Devotion at the Städel Museum in Frankfurt. Others have suggested a dating to the late 1470s,14 which would add significantly to the portrait’s rarity, bringing it closer in terms of its chronology to Botticelli’s famed Portrait of a Young Man with the Medal of Cosimo il Vecchio in the Uffizi (fig. 10), datable about 1475, and the sequence of portraits of Giuliano de’ Medici (fig. 11), painted posthumously after his assassination on Easter Sunday of 1478. Whatever the precise dating, the present portrait shares many characteristics that define Botticelli’s works at the height of his powers: confident rendering, elegant refinement, and visual innovation.

**BOTTICELLI AND THE MEDICI**

Botticelli’s name is synonymous with the Florence of Lorenzo de’ Medici (1449-1492), known already in his own lifetime as Lorenzo the Magnificent. Born into the most powerful banking family of the Florentine Republic, the son of Piero di Cosimo de’ Medici and Lucrezia Tornabuoni, Lorenzo became de facto head of state in 1469 and led the Republic until his death in 1492. He was a wise and talented leader, whose political strengths, which emulated those of his grandfather Cosimo il Vecchio, were equally rivaled by his passion for the arts. Lorenzo, who was an avid collector himself, fostered some of the greatest artistic and intellectual minds of his age, serving as an enthusiastic patron to painters, sculptors, poets, and philosophers. In addition to Botticelli, he welcomed to his court the artists Andrea del Verrocchio, the Pollaiuolo brothers, Domenico Ghirlandaio, Michelangelo, and Leonardo da Vinci as well as the humanist scholars Marsilio Ficino, Angelo Poliziano, and Giovanni Pico della Mirandola. The flourishing cultural center that he created opened endless cultural possibilities and opportunities, and Vasari would later aptly describe his reign as “truly a golden age for men of talent.”15

Botticelli was one of the most successful and sought-after artists in Florence during this golden age. In the 1470s and 1480s, he secured regular commissions and support from the Medici family, as well as from their elite entourage and religious establishments. He would quickly become the choice artist of this group of patrons, under whose auspices he enjoyed great favor and painted some of his most complex masterpieces. In this fertile environment, Botticelli was close to some of the greatest minds of the era, many of whom would inspire much of his pictorial language. Within these intellectual circles at the Medici court, Renaissance Humanism found firm grounding. It led to a revived interest in classical antiquity and ancient texts, inspired the collecting of ancient objects, focused attention on the individual, and placed an increased emphasis on artistic invention. The present portrait is very much a product of that erudite and highly educated world.

As is the case with many portraits of this period, the identity of the handsome young sitter in this painting has been lost to history. He is likely a member of the Medici family or someone from their close circle, and his resemblance to the men of this family is emphasized by Karla Langedijk in her survey of Medici portraiture.26 In his 1950 catalogue, Scharf dismissed the idea that the young man might be Piero de’ Medici (1472-1503), son of Lorenzo the Magnificent, instead identifying the sitter as Giovanni di Pierfrancesco de’ Medici (1467-1498), also known as Giovanni “il Popolano,” Lorenzo’s cousin from a secondary branch of the family who was later to marry Caterina Sforza in 1497—a union which would produce the line that would later become the Grand Dukes of Tuscany. This identification is particularly attractive, as his own older brother, Lorenzo di Pierfrancesco de’ Medici (also “il Popolano”), was likely the first owner of the Primavera and the Birth of Venus, however this idea has not found universal support.27 Some resemblance can also be drawn to the likeness of the young Lorenzo
portraiture was in part a response to the dazzling presence. Undoubtedly, Botticelli’s exploration of single figure alone, rendered with a more lifelike however, emphasis had begun to shift towards the advances that are on full display in the portrait of the Goldsmith Jan de Leeuw at the Victoria and Albert Museum in London (fig. 9), one of the only female portraits in which the artist has turned the sitter in a three-quarter rather than a profile view. Botticelli furthered these developments by using architectural elements to define interior spaces. In the 1470s, he started to experiment with these settings by using fictive constructions to create a deeper illusion of three-dimensionality, thus drawing the viewer’s eye into the space that his sitters occupied. This is visible in his Portrait of a Young Woman said to be Smeralda Bandinelli, circa 1470, in the Victoria and Albert Museum in London (fig. 9).25 One of the only female portraits in which the artist has turned the sitter in a three-quarter rather than a profile view. This approach was perhaps more successfully realized in his Portrait of a Man of circa 1475, formerly in the Museo Filangieri, Naples (and destroyed during the Second World War).26

Botticelli’s earliest efforts in portraiture were produced at about the same time he began to receive important public commissions, no doubt a sign of the young artist’s growing prestige. Perhaps the first of these is the depiction of another fashionable Florentine youth, the Portrait of a Young Man with a Mazzocchio, circa 1470, in the Palazzo Pitti, Florence (fig. 8).24 In that painting, the sitter is shown in the simplest manner possible: head and shoulders against a neutral light blue background. Even at this early date, there is already a patently successful attempt to render the sitter’s personality. The youth’s slightly pursed lips and his somewhat haughty glare suggest, if nothing else, that he is extremely pleased with his very fashionable attire. Botticelli’s attempts at psychological analysis never slackened after this, and his subsequent portraits only magnified in skill and scope.

**BOTTICELLI AS A PORTRAITIST**

To the contemporary mind Botticelli’s mythological and religious masterpieces represent the near summation of Florentine Renaissance art and culture. He should be equally celebrated, however, for his portraits. Although fewer in number, they provide a more direct window into late quattrocento society than do his saints or mythological figures. Only about a dozen portraits by him survive, almost all in museum collections, but they represent an important part of Botticelli’s corpus and provide a deeper understanding of his genius. Botticelli remained at the forefront of innovation in this genre, exploring spatial relationships and effects of light in his composition. He was instrumental in advancing portraiture to its more fully modern form, propelling it from the decorative or summary likenesses of the mid-fifteenth century towards the advances that are on full display in the present picture. Only he and a few other painters of his day, such as the Pollaiuolo brothers, began to convey a sense of personality and inner character that had not been attempted in Italy since antiquity.

Florence had already witnessed a revived interest in the genre of portraiture by the mid-fifteenth century. Many of the portraits of this earlier period often depicted their subjects in profile or as donors in summary likenesses of the mid-fifteenth century, such as the Pollaiuolo brothers, began to convey a sense of personality and inner character that had not been attempted in Italy since antiquity.

Medici, but it also had distinct roots in a tradition already established in Northern Europe. Netherlandish artists were among the first painters in the fifteenth century to capture realistic, bust-length likenesses of individuals turned in a three-quarter view. Their mastery of the oil technique allowed them to produce minutely rendered illusionistic details which astounded their contemporaries. Jan van Eyck’s Portrait of the Goldsmith Jan de Leeuw20 from earlier in the 15th century is a striking example of this, so is Hans Memling’s more contemporary Portrait of a Young Man in the Metropolitan Museum of Art in New York (fig. 7),21 which was likely sent to Florence soon after it was completed in circa 1472-1475. The latter of these and other works by Northern artists were to have a lasting impact on Florentine art by the time Botticelli was painting his first portraits in the 1470s.
he sets his sitter in front of a landscape, a nod to the northern tradition, includes a roundel in pastiglia meant to represent a medal of Cosimo il Vecchio. Although the technique is different, the comparison between the Uffizi portrait and this Portrait of a Young Man Holding a Roundel is unavoidable and suggests a more than coincidental connection between the sitter and the objects that they hold out for us to examine. While the earlier example in the Uffizi presents a clear message—that the young man is very much pro-Medici—the handsome young man in the present portrait remains a tantalizing enigma. The latter portrait of Giuliano de’ Medici is part of a series of posthumous portraits commissioned from Botticelli after Giuliano’s assassination on Easter of 1478. Like the present example, Giuliano is placed against a simplified background of pietra serena, the cool grey stone that defined much of Florentine architecture of the period. With downcast eyes, he is turned partly in profile, an element which allows for his distinct, and almost saintly features, to be captured. Resting on the parapet in the lower left are a twig and a turtledove, possibly symbols to remind the viewers of his untimely death.

THE ROUNDEL

One of this picture’s most fascinating elements is the round, gold ground panel proudly held in the hands of the dashing young man—an older work of art set into the new. It is by Bartolomeo Bulgarini, a fourteenth century Siene artist whose refined technique reveals the influence of Duccio, Ugolino di Nerio and Pietro Lorenzetti. The grain of the wood and the truncated punchwork of the background confirm it as a fragment—one not always round in shape, but rather cut out of a larger, vertical panel. While some of the gilding around the curved edges has been repaired, the figure of the saint has survived, like the rest of this painting, in very good condition. He is depicted half-length with a long grey beard, balding head and wearing a grey mantle atop an orange robe. Set against a gilded background, he is surrounded by a network of geometric punchwork that serves to frame his figure in a manner not unlike the painted architectural setting behind the young man. The saint lacks any identifiable iconographic attributes, and only his right hand is visible, raised in an apparent gesture of blessing.

Bulgarini was active from about 1337-1378, primarily in Siena but also in other cities throughout Tuscany. This included Florence, where his works were still present in Botticelli’s lifetime, including a polyptych painted in the 1340s for the Covoni family in Florence, possibly for their family chapel in the basilica of Santa Croce. This polyptych, which included a number of Franciscan saints in each register, was recorded by Vasari in his lifetime as still in Santa Croce in the chapel of Saint Sylvester. Many art historians have considered an altarpiece by Bulgarini that was in the Museo di Santa Croce until 1966 (and now in storage) to be identifiable as the Covoni polyptych, although more recent information has brought this into question. In his 1987 article, Stapelford discussed stylistic similarities between a bust of an angel from that altarpiece and the saint in the roundel discussed
To these minds, it is integral to the meaning of the painting, as are the “medal” of Cosimo il Vecchio to the Uffizi portrait, and the turtledove and dead twig to Giuliano’s portrait in Washington. Scharf and Chastel suggested the roundel may be evidence of a special devotion of the sitter to the object or the saint, while Stapleford introduced the idea of it being a vanitas object, one that highlighted the passage of time and the transience of the material world. Stapleford notes, “the power of Botticelli’s portrait lies in his ability to express the exquisite beauty inherent in life while simultaneously confronting the fragility of that beauty.”

Nagel, whose essay Conversation Across Time: Botticelli’s Young Man Holding a Roundel is available upon request within the department, considers the roundel’s inclusion as consistent with the cultural and intellectual milieu of the period as well as its artistic and collecting practice. By the late fourteenth century, the trade of icons and trecento panels was thriving, as revered archaic objects and fragments from dismantled medieval altars flooded into the hands of avid collectors and artists. Other support for the roundel being intended by Botticelli lies in the visual similarities between the young man and the saint, which do not appear to be merely coincidental: both are depicted in half length, both are attired in simple clothing, both are framed by a geometric element, and both add dimension to their compositions by the position of their fingers. In addition, the strong illusion created by Botticelli in this portrait would argue against an element such as a pastiglia medallion, a three dimensional addition that would counteract the effect crafted by the artist’s faultlessly calibrated execution of the fictive frame into which it would have been set and by the sitter’s perfectly articulated hands.

All said, the originality of the roundel and its significance have yet to be fully resolved, for in no other portrait by Botticelli or his contemporaries is such a conceit used, the closest analogy being the Uffizi portrait (fig. 10). What is certain, however, is that the roundel is of an older age and that an intricate network of carefully incised lines made by Botticelli in the preparatory stages of this portrait affirms his innovative conception of a round object to be set in this position within a painted frame.
TECHNICAL FINDINGS

This painting has survived in remarkable condition. Its excellent state of preservation underscores Botticelli’s confident and consummate skills, yet further insights into his mind and his creative process are revealed through modern imaging technology, which unveils information beyond the painted surface. X-radiographs, for example, point to fascinating changes in the evolution of the portrait; the sitter’s hair was lengthened to his shoulders and changes were made to the collar of his tunic (fig. 12). Infrared reflectography reveals a freely executed underdrawing in parts of the picture, some of which show how Botticelli made various adjustments to the composition (fig. 13). For instance, Botticelli used gestural lines to sketch the shape of the sitter’s slender torso. He made changes to the position of the sitter’s hands, the placement of his left shoulder, the profile of his neck and chin, and the position of the row of buttons on his tunic. The hands show denser and more vigorous brush marking than the face, and they are painted over completed costume and architectural elements. The technical findings for this portrait are more fully explored by Karen E. Thomas and Matt Hayes in an analysis available upon request, titled *The Materials and Making of Botticelli’s Portrait of a Young Man Holding a Roundel*.

Comparable working techniques are found in other portraits by Botticelli. Infrared imaging recently undertaken of the Uffizi’s *Portrait of a Young Man with the Medal of Cosimo il Vecchio* (fig. 10) shows a similarly applied underdrawing to define the edge of the face, lips, and eyes. It also reveals that many changes were made to the placement of that sitter’s fingers after the stucco relief was set into the panel, for the medal was larger than planned, so the fingers had to be reimagined. Similar to the present portrait, Botticelli’s *Portrait of a Lady known as Smeralda Bandinelli* (fig. 9) shows compositional changes to the sitter’s arms, hands and sleeves, made as the painted composition
was evolving—an illustration of how this technique was typical of Botticelli's working practice and design process already in the early 1470s. In that painting, Botticelli similarly used incised lines to lay out the composition after his underdrawing for the sitter was largely complete.44

PROVENANCE

The importance of the present portrait is even further enhanced by its distinguished provenance. While old inventory numbers on the reverse would seem to indicate earlier, seventeenth- and eighteenth-century owners (fig. 14), the portrait is first securely recorded in the collection of the Newborough Family of Glynllifon Park, Caernarfon, (fig. 15) Wales, probably by the late eighteenth century. According to Newborough family history, and further discussed by Brian Moloney in a series of essays, Sir Thomas Wynn (1736-1807), 1st Lord Newborough, is thought to have been its first recorded owner. Sir Thomas Wynn, who served as a member of Parliament from 1761-1807 and was raised to the peerage in 1766, likely acquired the painting in Florence, where he lived from 1762-1791 in "a very obscure manner", according to Horace Mann. It is thought that he possibly received it as a gift from Leopold II (1747-1792), Grand Duke of Tuscany from 1765-1790. While in Florence, Wynn married his second wife, a young woman by the name of Maria Stella Petronilla Chiappini (1773-1843), an equally eccentric character who later in life claimed she was the legitimate heir of Louis Philippe, Duc d'Orléans, having been secretly traded at birth for a male child. Lord Newborough returned to Wales in 1791 with a reluctant Maria Stella, probably with the painting in tow.

Letters in the Newborough archives reveal that Spencer Bulkeley Wynn (1803-1888), 3rd Lord Newborough and the youngest son of the 1st Lord Newborough and Maria Stella, was also actively acquiring paintings for the Newborough Collection from the 1840s until the 1870s, leaving open the possibility that if not the 1st Lord Newborough, it certainly could have been the 3rd who acquired the present painting. The 1st Lord Newborough died a wealthy man in 1888. While the baronetcy passed to his grandson, Charles Henry Wynn (1847-1876), 4th Lord Newborough, his estate at Glynllifon was in the hands of his nephew Thomas John Wynn (1878-1957), 5th Lord Newborough. After Frederick George Wynn's death in 1932, many of the family's possessions came on the market, including furniture, decorative arts, paintings, and the present portrait, which was sold by Lord Newborough, possibly through an intermediary agent, to the London dealer Frank Sabin in circa 1935. This portrait in turn was sold by Sabin in 1941 to the distinguished British physicist, spectrometrist, and inventor Sir Thomas Ralph Merton (1888-1969), whose achievements in the realm of the sciences were matched by the caliber of his art collection. He was a true connoisseur, finding a passion for art after visiting museums around Europe with his son John, who would go on to be an accomplished artist himself. Sir Thomas's carefully curated collection, amassed in the 1930s and 1940s, consisted of over thirty masterworks of the highest quality, primarily examples from the Italian and Northern Renaissance that dated from 1450 to 1520. His collection was formed with an astute eye—one directed not towards size or subject, even though many of the paintings were portraits, but rather towards brushwork, color and the quality of pigments—elements inspired by his scientific background and his interest in spectrometry. This Botticelli portrait was undoubtedly the highlight of his collection, serving as the frontispiece of his 1950 collection catalogue written by Scharf as well as the poster image for the 1960 Royal Academy Exhibition of Italian Art in Britain. Other notable paintings from his collection included Bartolomeo Montagna's Virgin and Child with a Saint of circa 1483 today in the Walker Art Gallery, Liverpool, Lucas Cranach the Elder's Portrait of a Woman Holding Grapes in a private collection (fig. 16), Botticelli's Madonna and Child with a Pomegranate in an Alcove, Hans Holbein the Younger's Portrait of Johannes Froben, among many others. Merton's passion for the arts also extended into the positions he held on several museum boards, including the National Gallery as well as its Scientific Advisory Board, and the board of the National Portrait Gallery. After his death in 1969, his collection passed to his wife, Violet Marjory Merton, and after she died in 1976, many of the paintings from the collection came on the market. The present portrait was acquired by the present owner in 1982 at Christie's in London, where it was sold by the order of the Merton Trustees.
PROVENANCE
Ludwig Knaus (d. 1910), Berlin, before 1910 (as Frans Hals);
His estate sale, Berlin, Lepke, 30 October 1917, lot 11;
Camillo Castiglione, Vienna;
By whom sold, Amsterdam, Frederik Muller & Co., 17 November 1925, lot 63 (as Frans Hals, for NGL. 25,000);
With K.W. Bachstitz, The Hague, by 1926 (as Frans Hals; Stock no. Ru. 1207);
Probably Fritz Thyssen collection and confiscated from him by the National Socialist Authorities 1939;
In storage with the Folkwang Museum Essen by 1942 (recovered from Warstein);
Wiesbaden Central Collecting Point, after 1945;
Restituted to the Thyssen family by the British administration after May 1949 and thence by descent to Federico Augusto Count Zich-Thyssen de Zich et Vásenykö.

EXHIBITED
Berlin, Staatliche Museen zu Berlin, Restaurierte Kunstwerke in der Deutschen Demokratischen Republik, April - June 1890, no. 78 (as Frans Hals).

LITERATURE
E.W. Moes, Frans Hals, sa vie et son oeuvre. Translated by J. de Bosschere. Brussels 1909, no. 167 (as Frans Hals);
C. Hofstede de Groot, Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII. Jahrhunderts. vol. III, Frans Hals. Esslingen/Paris 1909, no. 260 (as very early Frans Hals, c. 1610-12, notes that at Berlin exhibition in 1890 several connoisseurs called it Thomas de Keyser);
W. Bode and M.J. Binder, Frans Hals, sein Leben und seine Werke, Berlin 1914, no. 87;
W.K. Valentiner, Frans Hals...Klassiker der Kunst vol. XXVIII, 2nd rev. ed. Stuttgart/Berlin/Leipzig 1925, no. 7 (c. 1615, neither Thomas de Keyser nor Willem Buytewech but Hals);

G. Piens, “Beiträge zur Kunst des Willem Buytewech,” in: Jahrbuch der Preußischen Kunstsammlungen vol. XLVII (1926), pp. 96-97 (as Buytewech, c. 1615);
J.S. Kunstreich, Der ‘Geistreiche Willem’: Studien zu Willem Buytewech. Kiel 1959, p. 31, no. XVIII (doubts attribution to Buytewech);
E. Haverkamp-Begemann, Willem Buytewech. Amsterdam 1959, p. 76, no. 13 (as possibly by Buytewech);
S. Silve, Frans Hals. London 1974, vol. 3, p. 142, no. D37, reproduced fig. 158 (as probably Buytewech);
C. Grimm, Frans Hals. The Complete Work, forthcoming (as probably Buytewech).

This spirited portrayal of a confident Dutch dandy has been variously attributed to Frans Hals (1581 - 1666) and Willem Buytewech (1591 - 1624) since the late-nineteenth century. It was exhibited as Frans Hals in Berlin in 1890, and Hofstede de Groot believed it to be one of the earliest works by Hals, circa 1610-12. The painting continues to be the subject of lively debate, as recent scholars have pointed out visual associations with the work of Willem Buytewech, a contemporary of Hals who is known for his prodigious talent as a draughtsman, as well as a handful of paintings on a relatively small scale. Though Buytewech specialized in genre painting, it is not unusual for Dutch artists of the early seventeenth century to have painted a small number of portraits, most likely for friends and family. Prof. Dr. Claus Grimm intends to publish the portrait in his forthcoming updated catalogue raisonné of Hals as most likely being the work of Buytewech, while Martin Bijl has recently suggested an attribution to Hals based on similarities with oil sketches formerly attributed to Dirck Hals that he attributes to Frans Hals.

COMPLETE CATALOGUING AVAILABLE AT SOTHEBY'S.COM/N10607
HERRI MET DE BLES II
Antwerp, active second quarter of the 16th century
An extensive mountainous landscape with a metal foundry,
showing various stages of the production of iron and steel
signed with the artist’s device of an owl, lower left, near the
foundry
oil on oak panel
15 by 28 in.; 38.1 by 71.1 cm.
$ 600,000-800,000

PROVENANCE
Probably, King Milan I of Serbia (1854-1901), Paris, after
1889;
From whom acquired by the family lawyer, Maître Obradović;
From whom acquired by Branko Ilić (1889-1966), Novi Sad,
Serbia, by the 1920s;
From whom acquired as a gift by Jelena Palamarčuk (1913-
2006), Novi Sad, Serbia;
With Aukcijska Kuća Srbinovski, Novi Sad;
From whom acquired by the present owner, 2010.

One of the most important figures in the history of
landscape painting, standing at the very beginnings
of its development as a stand-alone genre, is the
mysterious Flemish painter known only as Herri met
de Bles. Almost nothing is known of this artist’s place
of birth, his lifespan or his real surname, ‘Herri met de
Bles’ being a nickname that literally means ‘Harry with
the white forelock’. Despite the mystery of his identity,
he enjoyed great popularity in his own time and had a
huge influence on later art, being the first to specialize
in non-religious landscape painting for a Renaissance
audience increasingly interested in the natural world.
His early biographers could only comment that he was
probably born near Bouvines or Dinant in the Southern
Netherlands, that he signed his works with a little owl,
that his celebrity stretched as far as Italy (where he
was known as ‘la Civetta’, the little owl) and that even
the Holy Roman Emperor was a great fan of his work.
Modern scholars have argued that he must have been
the ‘Herry de Patinir’ who was registered as a master
of the Antwerp Guild of Saint Luke in 1535, suggesting
that he might have been a nephew of the great genius
of religious landscape painting, Joachim Patinir.

In recent decades, it has become increasingly clear to
scholars that the group of paintings which has come
down to us as the work of Herri met de Bles, none of
which are signed other than by the inclusion of the
famous owl symbol, can in fact be separated into two
distinct groups by two different hands. These two
groups have been labelled “Herri met de Bles I” and
“Herri met de Bles II.” Neither has a better claim to
authorship by the historically documented Herri, and
the second group is substantially rarer than the first.
The present lot, a marvelous landscape notable for the
quality of its execution, its varied topography, and its
intricate, miniatyristic detail, is a masterpiece from that
group labelled “Herri met de Bles II.” In addition to its
high painterly quality, it stands out as one of the earliest
known early depictions of the production of steel, using
cutting edge techniques recently developed in one of the
most vitally important industries of the time.

1.  H. Devisscher, Herri met de Bles, 2003, Grove Art Online.
2.  Dr. Luc Serck, to whom we are grateful, has proposed the
   Notname “The Master of the Flight Into Egypt of Copenhagen”
   for the “Herri met de Bles I” group. Dr. Serck plans to publish
   this painting and his information on this artist in a forthcoming
   article titled “Bles et son double: Le ‘Maitre de la fuite en Egypte
   de Copenhague.’”
Dirk Valkenburg was born in Amsterdam, where he became a pupil, first of a certain Kuilenburg, then of the portrait- and genre painter Michiel van Musscher (1645-1705), and finally of Jan Weenix (1640-1719), a highly successful painter of animals and still life.

After traveling to Augsburg and Vienna at the end of the seventeenth century, he settled in Amsterdam in 1701. In 1706-07, under contract for the Amsterdam plantation owner Jonas Witsen, he traveled to Surinam in order to draw and to paint the landscape, exotic birds and plants found on Witsen’s plantations there. Although mainly renowned for his game still lifes and animal paintings, Valkenburg also painted outdoor genre scenes and portraits of a high standard.

In 1699, Valkenburg delivered a set of four magnificent paintings to Johann Adam von Liechtenstein, which are still preserved in the Princely collection.

The present painting borders on the genre of the game piece, but cannot properly be regarded as such. The owl as a motif, however, is often associated with the hunt for small birds. Captured owls were frequently used to attract other birds, luring them into traps and onto glue sticks. Owls are night hunters and it is the nature of such small birds to chase them away by day with shrieks and flurried attacks. Paintings of this hunting method were quite common in the seventeenth century. In them, the owl is a victim, both of the hunter, who abuses him, and of the smaller birds mocking and threatening him. Here, in contrast and quite exceptionally, the owl, a large Eurasian or European eagle-owl (Bubo-bubo), is shown as a victorious hunter himself. This type of owl is one of the largest of the species and is widespread, but it cannot be found in the Netherlands. The bird is a night predator and hunts for a wide range of prey species, from birds of various sizes to small mammals and insects. Thus, to find it represented with a chicken as its prey, as in this painting, is not surprising.

We are grateful to Fred G. Meijer for endorsing the attribution to Valkenburg, and for his contribution of the above essay. An expanded version is available through the online catalogue at Sothebys.com
FRANS POURBUS THE ELDER
Bruges 1545/6 - 1581 Antwerp

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

19

Portrait of a young woman, aged 17, holding a small spaniel wearing a collar of bells
 dated upper left: Ao DNI 1576; and inscribed above an armoirial cartouche at upper right: Ætatis Svæ 17
oil on panel
43 by 30½ in.; 109.2 by 77.5 cm.
$ 70,000-90,000

PROVENANCE
Camille Lelong, France, by 1902;
Her sale, Paris, Galerie Georges Petit, 8-10 December 1902, lot 6 (as Antonio Moro);
There acquired by Charles Sedelmeyer, Paris (as Antonio Moro);
From whom acquired by E.R. Bacon, 1905;
Anonymous sale, London, Christie’s, 14 March 1924, lot 39 (as Antonio Moro);
A. Ward;
Marie Thérèse, Comtesse de la Beraudiere, Paris;
Her sale, New York, American Art Association, 11-13 December 1930, lot 303 (as A. Moro);
There acquired by J.J. Bodell;
Private collector, Providence, Rhode Island;

EXHIBITED
Paris, Sedelmeyer Gallery, 100 paintings by old masters of the Dutch, Flemish, Italian, French, and English schools, 1905, no. 22 (as Antonio Moro).

LITERATURE
Art Prices Current, 1923-1924, no. 5, vol. 3, p. 124;

This is one of the finest portraits by Frans Pourbus the Elder to appear on the market in recent history. Dated 1576, it is a mature example by this Flemish artist, one in which he has captured an exquisitely detailed and vividly engaging likeness of a young lady, aged 17. The graceful features of her face are framed by a delicate lace cap and linen ruff. She wears a patterned maroon bodice decorated with gold stripes and buttons, a gold chain stomacher, a black skirt, a sleeveless jacket and three ornate rings. In her right hand, she holds a small lapdog wearing a collar of silver bells, who has been rendered with great care. This type of toy spaniel no longer exists. It was bred in the sixteenth century at certain European courts, including that of Philip II of Spain, who often gifted these cherished pets to family, royals and aristocrats.1 It has alternatively been suggested that this dog could be a chihuahua, a breed that would have been rare to Europe in the sixteenth century, brought from the New World to the European courts.

Some compositional similarities can be drawn between this portrait and Pourbus the Elder’s Portrait of a Woman with a Dog (1568) in the Gemäldegalerie in Dresden (inv. no. R33), while more notable stylistic similarities can be found in the face and costume of his Portrait of a young lady (1581) in the Museum of Fine Arts in Ghent. The pendant to the present portrait is a three-quarter length Portrait of a Man with a Hound (1576), which also includes an armoirial in the corner that has yet to be determined.2 While the identities of the sitters remain a mystery, a link to the Le Clerq family has been suggested.3

We are grateful to Dr. Koenraad Jonckheere for endorsing the attribution of the present lot on the basis of images. We are also grateful to Dr. Annemarie Jordan Gschwend for her assistance in identifying this rare breed of spaniel.

1. Two such spaniels appear in the double portrait attributed to Hans Eworth of Philip II of Spain and Mary I of England at Woburn Abbey. Another appears in Arcimboldo’s Portrait of Empress Maria and her family (today at Schloss Ambras, Innsbruck, inv. no. 3448). That dog was gifted by Philip II to Maria upon her departure from Spain in 1558.
2. Friedländer 1947, p. 64, reproduced fig. 5.
Siena 1362/3 (?) - after 1422

Saint Francis of Assisi and Saint William of Malaval: a pair of roundels

 tempera on panel, gold ground
 each, diameter: 12¼ in.; 33.5 cm.
 (2)

$ 100,000-150,000

PROVENANCE
Private collection, Milan.

EXHIBITED
Perugia, Galleria Nazionale dell’Umbria, Taddeo di Bartolo, 7 March - 7 June 2020, no. 10.

LITERATURE

This pair of roundels, both with vertical wood grain, likely originated as parts of an altarpiece made at the end of the trecento or beginning of the quattrocento. The two saints depicted, St. Francis of Assisi and St. Guglielmo di Maravalle (William of Maleval) both led exemplary lives as founders of religious orders in Italy. While devotion to Francis is widespread across Europe, Guglielmo is more obscure and suggests that the roundels came from an altarpiece for a church in southern Tuscany, where the saint retired at the end of his life. Taddeo completed several commissions in this period that may be linked to the roundels: an altarpiece for the Casassi of Pisa in 1395, frescoes for a local church in Montieri in the Maremma in 1401, and an altarpiece for the Confraternity of San Francesco in Volterra finished in 1411, the latter of which has traced lines suggesting that roundels originally surrounded the main image.
TADDEO DI BARTOLO
Siena 1362/3 (?) - after 1422

Saint Simon; Saint Francis of Assisi: a pair

Tempera on panel, gold ground
St. Simon, painted surface: 39½ by 15 in.; 100.3 by 38.1 cm.
St. Francis, painted surface: 40 by 16 in.; 101.6 by 40.6 cm.
both, engaged frames: 43½ by 17 in.; 110.5 by 43.2 cm.

$400,000-600,000

PROVENANCE
Commissioned for the Campigli-Sardi Chapel, San Francesco, Pisa, 1390, and until 1846; With Moretti Fine Art; From whom acquired, 2008.

LITERATURE
M. Boskovits, Maestri senesi e toscani nel Lindenau-Museum di Altenburg, Siena 2008, p. 115, reproduced in color p. 114, fig. 18a;

ENGRAVED (St. Francis):
Don Niccolo Catalano, in Fiume del Terrestre Paradiso... 1652

The two panels presented here belonged to a signed and dated Marian altarpiece completed in 1395 by Taddeo for the sacristy chapel at San Francesco in Pisa, the second most important Franciscan location in Tuscany. The standing saints represent the culmination of Taddeo’s work in Pisa, where he produced some of his most beautiful paintings, and illustrate the combination of his Sienese heritage with local traditions, for example in the inventive carpentry of the altarpiece from which these panels originated.

In the reconstructed altarpiece, the central panel, depicting a Madonna of Humility, is flanked by four standing saints: St. John the Baptist and the present St. Simon on the left, and St. Andrew and the present St. Francis on the right. Approximately ten smaller vertical standing saints would have formed buttresses or pilasters on the extreme edges of the polyptych. The complete ensemble remained in situ until 1846, and since 1953 the Madonna and Sts. John and Andrew, along with a number of the smaller panels now (erroneously) reframed as a triptych with predella, have been housed at the Szépmúvészeti Múzeum, Budapest. Thanks to several historical accounts of the altarpiece by writers including Giorgio Vasari and the Franciscan Ludovico Nuti as well as a 1652 engraving of St. Francis, the full composition of the altarpiece was never lost, and when the St. Simon and St. Francis panels reappeared in 2007, a complete visual reconstruction of the polyptych was possible and undertaken by both Gaudenz Freuler (fig. 1) and Gail Solberg. While Freuler placed the two present panels closest to the Madonna, Solberg argues that St. Simon and St. Francis should instead be outermost lateral saints, as they are slightly lower in the hierarchy of saints than John the Baptist and the apostle Andrew.
THE MASTER OF MARRADI

active in Florence during the second half of the 15th Century

The Death of Lucretia at the Banquet of Lucius Junius Brutus

oil and tempera on panel

15⅞ by 22⅜ in.; 40.3 by 56.8 cm.

$ 400,000-600,000

PROVENANCE
Alexis-François Artaud de Montor, Paris, by 1811;
His sale, Paris, Hotel Ventres Mobilières, 16-17 January 1867, lot nos 98-100 (as Andrea Orcagna, along with two companion panels);
There acquired by Louisville (according to Ebersman);
James-Alexandre, Comte de Pourtalès-Gongier, Paris;
His sale, Paris, Hôtel Drouot, 21-22 February 1867, lot 230 (as Orcagna, along with two companion panels);
Claude Lafonvane, Paris;
By whom sold, Paris, Palais Galliera, 10 April 1962, lot 9 (as school of Benozzo Gozzoli);
With Wildenstein, New York, by 1977 (according to the Zeri website);
Private collection, New York;
With Hall & Knight, New York;
From whom acquired, 2002.

LITERATURE
A-F. Artaud de Montor, Considerations sur l’état de la peinture en Italie dans le quatre siècles qui ont précédé celui de Raphael, 1811, pp. 94-97 (as Andrea Orcagna);
A-F. Artaud de Montor, Peintres primitifs: Collection de tableaux rapportée d’Italie, Paris 1843, pp. 41-42 (as Andrea Orcagna);
P. Schubring, Cassoni: Truhen und Truhenbilder der italienischen Frührenaissance, 1915, p. 278, cat. nos. 263-163;
F. Zeri, “La Mostra ‘Arte in Valdesa’ a Certoldo,” in Bollettino d’Arte 48 (1963): pp. 245-48 (as by the same author as a group of panels in Marradi);
E. Fahy, Some Followers of Domenico Ghirlandajo, 1976, p. 183 (as Master of Marradi; missing);

The Master of Marradi is the pseudonym coined in 1963 by Federico Zeri (see Literature) to refer to the anonymous Florentine cassone painter whose biggest group of works can be found in the Badia del Borgo (or Santa Reparata) in Marradi. Previously also called the Master of Apollini Sacrum by William Suida and the Maestro Tondo by Roberto Longhi, the Master of Marradi was likely a pupil of of Domenico Ghirlandaio and his detailed style is characterized by the use of fifteenth-century Florentine clothing on historical figures.

The present panel is the second in a series of four panels recounting the story of Lucretia; the first depicts her rape, this (the second), her suicide, the third depicts her funeral, and the fourth the expulsion of her rapist and the ruling family from Rome. The first three panels remained together until the 1867 sale (see Provenance) and first and third panels now belong to the Lehman Collection at the Metropolitan Museum of Art, while the final panel was sold at Sotheby’s New York 26 January 2012, lot 11 (fig. 1). Each panel is painted with the same details throughout, such as the same block capital inscriptions identifying key figures and similar gilt punchwork in textiles and on horses’ saddles.

1. Inv. 1975.1.78 and 1975.1.76

Fig. 1 Master of Marradi, The Expulsion of King Tarquinius Superbus and his son Sextus from Rome. Sold New York, Sotheby’s, 16 January 2012, lot 11.
23

JACOPO ROBUSTI, CALLED JACOPO TINTORETTO
Venice 1518 - 1594

Portrait of a bearded man, possibly Prince Antonio di Santacroce of Rome

oil on canvas
23⅜ by 18 in.; 59.2 by 45.6 cm.
$ 300,000-500,000

PROVENANCE
Niccolò Rangoni and Mary Ryan Rangoni (according to a label on the reverse of the frame);
Ian Woodner, New York;
With Stanley Moss, New York;
With Salander-O'Reilly Galleries, New York;
From whom acquired, July 1999.

LITERATURE

This frankness of the image is reminiscent of a type of bust-length portraiture that Tintoretto produced throughout his entire career, bookended by two of the greatest self-portraits of the Renaissance: his ferocious painting of himself as a young man of 1546/7 (Philadelphia Museum of Art, inv. 1983-190-1), and one painted near the end of his life, circa 1588 (Musée du Louvre, Paris, inv. 572). In the addendum to her earlier catalogue of Tintoretto’s portraits, Paola Rossi considered the present canvas to be datable to about the same time at the earlier of these, close to 1546, by comparison with the small Portrait of a Bearded Man, painted on panel, signed and dated 1546 (Uffizi, Florence, inv. 1887). Such an early dating for the present portrait, however, seems unlikely; the handling of the Philadelphia Self Portrait and the Uffizi panel are much more controlled, even allowing for the latter’s support, which lends itself to a higher finish.

Of the troika of sublime painters who dominated Venetian art in the 16th Century, it is Tintoretto whose portraits are the most immediate to the modern eye. Compared to the stately and dignified potentates that Titian depicted, or the colorfully dressed Venetian patricians that turned to Veronese, Tintoretto—especially in his smaller, bust-length images—is a much more direct and engaging portraitist. Vasari’s snippy comment that ‘Tintoretto’s swift technique, performed with “such rapidity, that, when it was thought that he had scarcely begun, he had finished” is simply an observation of exactly the freedom of brushwork that is so admired by a contemporary audience, and that brings the sitter’s in his canvases so much closer to us today.’

As with many of Tintoretto’s portraits, we are not sure of the identity of the sitter. Indeed, there is no extraneous visual information to even suggest his social class; he does not wear the senatorial or procuratorial robes sometimes seen in the artist’s half-length portraits. The painting has in the past been identified as Prince Antonio di Santacroce when it was in the Rangoni Machiavelli collection in Modena. The Santacroce were a noble Roman family with fiefdoms throughout central Italy.


2. While we cannot trace the painting further back than the Rangoni Machiavelli collection in Modena, Luisa, daughter of Antonio di Santacroce, Principe di San Gemini, married Aldobrandino Rangoni Machiavelli in 1869, which may prove to be relevant to the earlier provenance of this painting.
24

ROMAN FOLLOWER OF CARAVAGGIO AND SIMON VOUET,
CIRCA 1620-25
Salome with the head of Saint John the Baptist
oil on canvas
38½ by 53 in.; 97.9 by 134.2 cm.
$ 100,000-150,000

PROVENANCE
Private collection, France;
With Heim Gallery, London, 1968 (as Vouet);
Private collection, England;
Anonymous sale, London, Sotheby’s, 10 July 1974, lot 97 (as Vouet);
There acquired by I. Kreisler;
With Heim Gallery, London (as Vouet);
There acquired by the present collector in 1980.

EXHIBITED
London, Heim Gallery, French Paintings and Sculptures of the
17th Century, Part I: Summer Exhibition, 12 June - 15 August
1968, no. 1 (as Vouet);
Birmingham Museum and Art Gallery, on long term loan,

LITERATURE
B. Nicolson, “Current and Forthcoming Exhibitions: French
Pictures chez Heim.” The Burlington Magazine, August 1968,
p. 475, reproduced fig. 65:
A. Brejon and J.-P. Cuzin, Valentin et les Caravaggesque
français. Paris 1973-74, p. 257 (as by an unknown student or
follower of Vouet);
B. Nicolson, The International Caravaggesque Movement,
Oxford 1979, p. 110 (as by a follower of Vouet, reflecting his
Caravaggesque phase);
B. Nicolson, Caravaggio in Europe, 2nd ed., Oxford 1990,
p. 232, reproduced vol. II, fig. 752 (as by a follower of Vouet,
reflecting his Caravaggesque phase).

The author of this powerful yet restrained and elegant
depiction of Salome with the head of Saint John the
Baptist has continued to elude scholars, though
the influence of Simon Vouet, and specifically his
Roman Caravaggesque period, is evident. One of the
most important and influential French artists of the
seventeenth century, Simon Vouet was born in Paris
but moved to Italy in 1613, and though he spent time
in Venice, Naples, Bologna, Milan and Florence, it was
in Rome where his career flourished. Caravaggio had
died in 1610 but left an indelible mark on the city, as
painters like Vouet absorbed his powerful realism and
dramatic use of chiaroscuro, advancing his aesthetic
legacy for generations to come.

Vouet received a pension from King Louis XIII and
remained in Italy for fourteen years, absorbing the
influences of the Caravaggisti as well as the more
classicizing styles of the Carracci and Guido Reni.
Upon returning to Paris in 1627, Vouet became the
Premier peintre du Roi, a title he held until his death
in 1649. Vouet’s influence on French painting in the
17th century cannot be overstated: he is credited
with bringing the Italian Baroque to France, where it
captured the attention of a whole new generation of
artists.
ATTRIBUTED TO
JUAN PANTOJA DE LA CRUZ
Madrid 1551 - 1608

Portrait of a gentleman in armor, traditionally said to be
Don Fernando Alvarez de Toledo, 3rd Duke of Alba, full-length
oil on canvas
75¼ by 44 in.; 191.1 by 111.8 cm.
$ 300,000-500,000

PROVENANCE
In the collection of a Spanish aristocratic family, from whom passed by marriage in the 19th Century to the family of the current owner.

This imposing and regal full-length portrait is characteristic of the courtly Spanish style popularized by Juan Pantoja de la Cruz and his contemporaries. Pantoja de la Cruz worked for the Spanish royal family from about 1585 onwards, and on Philip III’s accession to the throne in 1598 became official portrait painter to the court. His style, with its restrained demeanor and close attention to pattern and detail, was formed upon that of his mentor, Alonso Sanchez Coello, in whose workshop he was an official and on many of whose late works he certainly collaborated. Coello in turn spent time in Flanders where he encountered Antonius Mor, and from Mor both he and Pantojoa de la Cruz absorbed a tight, linear, and naturalistic style, which is exemplified in the present portrait. Pantoja de la Cruz’s importance in the lineage of court portraiture is attested to by the number of portraits he executed of Margaret of Austria, Queen of Spain, the most important of which are probably those of 1604 (Houston, Museum of Fine Arts), 1605 (London, Royal Collection, Buckingham Palace) and 1606 (Madrid, Prado), all painted in Valladolid, where the court was established between 1601 and 1606.

This subject of this swagger portrait has traditionally been identified as Fernando Álvarez de Toledo y Pimentel (1507–1582), third Duke of Alba, a Spanish nobleman, diplomat, general, viceroy of Naples and Portugal, and governor of Milan and the Netherlands. The likeness relates to a 1549 three-quarter length portrait of the Duke of Alba in the Hispanic Society Museum and Library (acc. no. A105). That work features different armor and overall design to the present example but offers a key link from which to understand the present example. An even closer likeness and comparison is the portrait which resides in the Galleria Borghese (fig. 1). That work, of seemingly less refined quality and condition to the present example, is of bust length and traditionally recognized as by an anonymous Venetian artist. It has indeed been suggested that the author of this full-length portrait may be north Italian, though it’s inspiration and tone originate in the Spanish Hapsburg court.

Fig. 1 Venetian Painter, Portrait of Fernando Alvarez de Toledo, Duke of Alba. Galleria Borghese, Rome.
26

BARTOLOMEO BETTERA

Bergamo 1639 - end of the 17th Century, Milan

A still life with musical instruments and a globe on a table, a curtain behind

Oil on canvas
41½ by 59 in.; 105.4 by 150.2 cm.

$150,000-200,000

PROVENANCE
Premoli Collection, Rome;
With Silvano Lodi, Rome (as Evaristo Baschenis);
There acquired in 1988.

EXHIBITED
Bergamo, Galleria Lorenzelli, Un Incontro bergamasco. Ceresa-Baschenis nelle collezioni private bergamasche, 1972, no. 28 (as Evaristo Baschenis);
Berlin, Gemäldegalerie, Italianische Stillebenmalerei aus drei Jahrhunderten, Sammlung Silvano Lodi, September - October 1985, no. 38 (as Evaristo Baschenis);
Bergamo, Galleria d’arte moderna e contemporanea, Evaristo Baschenis e la natura morta in Europa, October 4, 1996 - January 12, 1997, no. 48 (as attributed to Evaristo Baschenis).

LITERATURE
M. Valsecchi, Un Incontro bergamasco. Ceresa-Baschenis nelle collezioni private bergamasche, Bergamo 1972, plate XXVIII;

This large and impressive still life by Bartolomeo Bettera demonstrates the artist’s masterly command of perspective and foreshortening whilst balancing a complex arrangement of large objects within a tight composition. Bettera was apprenticed to Evaristo Baschenis (1607-1677) in Bergamo whose style he spent a lifetime successfully imitating, without ever quite reaching the highest standards set by his master. Bettera’s still lifes are characterized by a richer palette and usually include a denser arrangement of objects than those of his master; he adapted Baschenis’ style to the taste and decorative elaboration of the late-Baroque.

We are grateful to Alberto Crispo for confirming the attribution to Bettera on the basis of photographs.

A true connoisseur and one of the great New York collectors of his generation, Alexis Gregory (1936-2020) was a friend and patron to numerous museums and arts organizations. His homes in Paris and New York, where he loved to entertain, were filled with important Renaissance bronzes, 17th and 18th century French and Italian paintings of the highest quality, and an impressive collection of French furniture. Alexis was the founder of The Vendome Press and wrote several books on travel; he also served on the International Advisory Board at Sotheby’s as well as the Visiting Committee of Paintings at the Metropolitan Museum of Art. Upon his death, his important collection of French Paintings was given to the Israel Museum in Jerusalem.
CESARE DANDINI
Florence 1596 - 1657

Still life of two shelducks hanging from their bills

oil on canvas
32½ by 27½ in.; 82.6 by 69.9 cm.
$ 150,000-200,000

PROVENANCE
Cardinal Giovan Carlo de’ Medici (1599 - 1648), Casino di Via della Scala, 1647, later Villa di Castello, 1663, and sold by auction by 1664;
Purchased in Italy by Charles Stuart Street (b. 1864), Cape Cod, MA, before 1930;
James Pfeufer, Cape Cod, MA, 1964;
Robert Champion III, Grosse Point, MI, 1965;
Acquired by present owner, 1970.

LITERATURE
S. Casciu in Natura morta italiana tra Cinquecento e Settecento, Mina Gregori (ed.), exhibition catalogue, Milan 2002, p. 266 (as Suttermans);
S. Bellesi in Il Corridoio vasariano agli Uffizi, Caterina Caneva (ed.), Consiglio Bolzanò 2002, p. 127, under no. 16 (as possibly by Cesare Dandini?);
S. Bellesi, Cesare Dandini. Addenda al catalogo dei dipinti, Florence 2007, pp. 32-33, reproduced in color fig. 30 (as Dandini);
C. Profeti in Villa Medicea di Poggio a Caiano, Museo della Natura Morta. Catalogo dei dipinti, Stefano Casciu (ed.), Livorno 2009, p. 383, under no. 153 (as Suttermans);

This elegant still life depicts two common shelducks (Tadorna tadorna) hanging from a fantastical bracket, rendered so lifelike as to create a trompe-l’oeil effect against the neutral background. Medici inventories of the seventeenth century describe two still lifes of hanging waterfowl by Cesare Dandini and Giusto Suttermans, and the present lot has been thought to be the one by Suttermans since 1989. However, it is now possible to securely attribute the present work to Dandini, and its pendant, hanging at the Uffizi as the work of Dandini, to Suttermans (fig. 1). Painted between 1637 and 1647, the Still life of two shelducks was first recorded in the 1647 inventory of Cardinal Giovan Carlo de’ Medici at the Casino di Via della Scala. The elegant technique and choice of species indicate that the painting served as a hunting trophy for its wealthy and powerful patron.

We are grateful to Dr. Lisa Goldenberg Stoppato for informing us that this painting has been re-attributed to Dandini and for her assistance in cataloguing this lot. Her full report is available on request.
GUIDO RENI
Bologna 1575 - 1642
Ecce Homo
oil on canvas
28¼ by 21⅞ in.; 71.6 by 55.8 cm.
$ 1,200,000-1,800,000

PROVENANCE
Gustaf Adolf Sparre (1746-1794), by whom presumed to have been bought on the grand tour between 1768 and 1771; In the Posthumous inventory of Sparre’s effects drawn up in 1794, when in the Sahlgren-Sparre Palace in Gothenburg; no. 25, in the Blue Chamber; Thence by descent in Gothenburg to his son-in-law Jacob Gustaf de la Gardie (1768-1842); By whom sold circa 1840 with the entire Sparre Collection to Carl Count de Geer of Leufstra; Kept at the Palace in Gothenburg until 1855, when given to the granddaughter of the above and sent to her house at Wands in southern Sweden; Thence by family descent in the same house until sold (‘The Property of a Gentleman’), London, Sotheby’s 6 December 2006, lot 39; There acquired by the present owner.

LITERATURE

“That which again in our day led men’s eyes to marvel at and their voices to celebrate Guido’s name was surely the lovely accompaniment of grace with which he tempered his colors, thereby making himself superior to everyone and obliging fame to pursue him with prizes and honors. Guido’s noble genius gave him a mind uplifted to beauty, and through the study of the most beautiful forms he amplified it to the highest degree, spreading the light of his heavenly idea.”

In his 1984 catalogue of Reni’s paintings, Stephen Pepper dated both the Dresden versions of the Ecce Homo to circa 1636-7 and proposed a ‘slightly later’ dating for the present canvas on the basis of photographs. Dr. Andreas Henning, Curator of Italian Paintings at the Gemäldegalerie in Dresden, also dates the Dresden copper to around 1636-7. Given the very close parallels in both style and format between this and the other versions of the composition it seems reasonable to suppose that they were all painted within a short space of time of each other. The present canvas may therefore come just after the Dresden works but before those generally assigned a slightly later date around 1639-40, such as the oval Christ crowned with thorns in the Louvre in Paris, or the largest of the whole series, the famous half-length Ecce Homo in the Fitzwilliam Museum in Cambridge. Such a dating is also evident in the style of the painting itself, which reflects Reni’s change from the early 1630s onwards from his earlier high coloring and careful brushstrokes to a much lighter almost silvery palette, in which the paint is more thinly applied and the forms less detailed.

Although its early history is not known, this painting has the distinction of having remained in the same Swedish noble family collection for over two centuries since it was first acquired by the celebrated collector and connoisseur Count Gustav Adolf Sparre (1746–1794) during his Grand Tour of Europe between 1768 and 1771. It is likely this extended period of ownership in the Sparre collection is the reason this painting has survived in such an exceptional state of preservation.

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1. Inv. nos. 329 and 330. Copper, 76 x 60 cm., and canvas 79 x 65 cm. respectively. Pepper 1984, pp. 274-5, nos. 161 and 162, reproduced plates 186 and 187 (plates incorrectly transposed). The author surmised that the former had been destroyed during the war when it had in fact been returned to the gallery in 1974. See also H. Marx (ed.), Gemäldegalerie Alte Meister Dresden, Cologne 2005, vol. II, p. 427, nos. 1454 and 1455, both reproduced. The paintings were bought separately and entered the collections in Dresden at different dates in the mid-eighteenth century.

CARLO DOLCI

Florence 1616 - 1687

Mater Dolorosa

oil on canvas

29½ by 25 in.; 75 by 63.5 cm.

$ 200,000-300,000

PROVENANCE

Wynne Ellis (1790–1875), London and Hertfordshire; His posthumous sale (“The Third Portion of the Wynn Ellis Collection”), London, Christie’s, 17 June 1876, lot 73, for £19–8s. 6d. to Waters; Anonymous sale (“The Property of a Gentleman”), London, Christie’s, 24 March 1922, lot 117, for £13–13s. to Turner; Art market, United Kingdom; Private collection, USA; Private collection, United Kingdom.

A significant addition to his œuvre, this unpublished painting by the most important Florentine artist of the Seicento captures the spiritual intensity of the Virgin in prayer. The success of Dolci’s composition is attested by the existence of at least two autograph variants – one at the National Museum of Western Art, Tokyo, and another recently sold at Sotheby’s and now in a private collection – and numerous copies, including one at the Cleveland Museum of Art. The painting’s rich tonality and the refinement of the Virgin’s self-contained pose distinguish this as arguably the finest of the known versions. According to Francesca Baldassari, the leading Dolci scholar and author of the first catalogue raisonné on the artist, “the high pictorial quality of this painting justifies its inclusion among Dolci’s autograph versions of the subject.” The work, which relates to several other images focused on single figures for private devotion, is datable to the 1650s and belongs to a high point in Dolci’s career, when his technique is at its most polished.

Dolci’s rendering of the Virgin’s features is closely comparable to the Virgin of Soriano (private collection, England), one of only two fragments known to have survived from an altarpiece dated 1656 commissioned by Giovanni del Nobolo for the family chapel at Sant’Andrea a Cennano, near Montefalco. This, together with a beautiful drawing by Dolci executed in red and black chalk and inscribed with the date “9 GN 1653” (British Museum, London), provides an important point of reference for the dating of the Mater Dolorosa. As Baldassari notes, the study relates to the present work and was used also for the hands of the male saint in the painting on copper of Saint Francis praying (private collection, New York); for the Virgin Annunciate at the Louvre; as well as for the other images of the Mater Dolorosa, such as the version in Tokyo.
WILLEM CLAESZ. HEDA
Haarlem circa 1596 - 1680

A banquet piece with an overturned tazza and oysters

signed and dated on the knife lower right: Heda 1635

oil on panel
23 3/4 by 31 3/4 in.; 60.2 by 80 cm.

$ 2,500,000-3,500,000

PROVENANCE
Jean Dollfus, Paris;
His sale, Paris, Galerie Georges Petit, 20-21 May 1912, lot 51, to Schnell;
Acquired from the Dollfus Family by a private Swiss collector;
By whom anonymously sold, New York, Sotheby's, 10 January 1991, lot 66;
There acquired by Richard Green;
From whom acquired.

EXHIBITED
New York, Richard Green, Exhibition of Fine Old Master Paintings, 1991, no. 8;
New York, Richard Green, Selected Fine Old Master and Impressionist Paintings, 1993;
Washington, D.C., National Gallery of Art, June 2001 - June 2003, on loan;

LITERATURE
N.R.A. Vroom, De schilders van het monochrome banketje, Amsterdam 1945, cat. no. 201;

Willem Claesz. Heda's still lifes are among the greatest achievements of the Dutch Golden Age, and this magnificently refined example, signed and dated 1635, ranks among the best of his lengthy and successful career. Using a seamless balance of simple and expensive objects in the present painting, Heda captures such enormous richness and complexity that a striking sense of monumentality envelops the scene. His muted palette allowed for a greater attention to be placed on the visual effects of refracted and reflected light, one of Heda's greatest interests. Here, a golden light shining from the left softly falls over the objects, from the delicate glassware bottle near the left edge, to the variegated edges of the oysters, to the richly patterned surface of the overturned tazza, while the panes of a window reflected in the roemer reveal the ultimate source of this illumination.

Alongside Pieter Claesz., Heda was one of the leading still-life artists in Haarlem. Together they introduced the genre of the monochrome banquet piece. Heda's earliest painting dates from 1621, though it is his output of the mid 1630s that displays his greatest maturity. While Heda took special care in imbuing each scene with a degree of individuality, specific objects reappear in works of comparable dates. The same roemer and overturned tazza, for example, appear in two still lifes by Heda in the Rijksmuseum, Amsterdam, one dated 1634 and the other dating 1635, the latter of which also includes similar pewter plates of oysters, the swirl gadrooned glass vessel, and a paper twist of tobacco.

In addition, similar objects appear in a comparable still life of 1636 by his contemporary Pieter Claesz., today in the Mauritshuis.

1. oil on panel, 44.5 by 62 cm, inv. no. SK-A-4377
2. oil on panel, 88 by 113 cm, inv. no. SK-A-4830.
3. oil on panel, 44 by 63 cm, inv. no. 1125.
MARTEN VAN CLEVE THE ELDER
Antwerp circa 1527 - before 24 November 1581
Children’s Games
oil on oak panel
29¾ by 42⅜ in.; 75.4 by 107 .5 cm.
$ 300,000-500,000
PROVENANCE
Karl Eugen, Herzog von Wurttemberg (1728–93), Schloss Ludwigsburg, 1767 inventory, fol. 108, no. 2 (as a pendant to the ‘Entry of Christ into Jerusalem’ attributed to the Brunswick Monogrammist, also acquired by the Staatsgalerie Stuttgart);
Thence by descent, possibly at Stuttgart following the abandonment of Ludwigsburg in 1775, and in the Staatsgalerie Stuttgart, probably from 1843, and certainly by 1902, inv. no. 1085;
Whence deaccessioned in 1958;
Heinz Kisters, Kreuzlingen, by 1969;
Sale, Toulouse, Marc Labarbe, 12 December 2019;
Private collection, Belgium.
LITERATURE
W. Spemann, Verzeichnis der Gemäldesammlung im Kgl. Museum der Bildenden Künste zu Stuttgart, Stuttgart 1903, p. 43, cat. no. 110 (as Style of Pieter Brueghel the Younger);
T. van Frimmel, ‘Reisenotizen aus der Stuttgarter Galerie’, in Blätter für Gemäldekunde, Vienna 1907, III, p. 116, cat. no. 130 (as Pieter Baltens);
K. Lange-Tübingen, Verzeichnis der Gemäldesammlung im Kgl. Museum der Bildenden Künste zu Stuttgart, Stuttgart 1907, p. 97, cat. no. 130 (as Style of Pieter Brueghel the Younger), and p. 287 (with Theodor von Frimmel’s opinion, as Pieter Baltens);
Verzeichnis der Gemäldesammlung im Kgl. Museum der Bildenden Künste zu Stuttgart, Stuttgart 1931, p. 24 (as Pieter Brueghel the Younger);
Katalog der Staatsgalerie Stuttgart, Stuttgart 1957, pp. 28-29 (as Pieter Baltens?);
G.T. Faggin, ‘De genre-schilder Marten van Cleef’, in Oud Holland, vol. 80, 1965, reproduced fig. 12 (as after Marten van Cleve);
G. Marlier, Pierre Brueghel le Jeune, Brussels 1969, p. 350, reproduced p. 351, fig. 216 (as Marten van Cleve);
Museumskataloge Graz, 1994, p. 101 (according to Ertz 2014);
S.J. Kostyshyn, A reintroduction of the life and work of Peeter Baltens alias Custodis of Antwerp (1527–1584), doctoral diss., Case Western Reserve University, Cleveland, Ohio 1994, cat. no. 112-A, reproduced fig. 158 (as Marten van Cleve or Workshop);
K. Ertz, Marten van Cleve 1524–1581, Kritischer Katalog der Gemälde und Zeichnungen, Lingen 2014, pp. 43 and 169, cat. no. 74 (with incorrect image reproduced, as Marten van Cleve).
The work depicts almost forty individual games, from walking on stilts and blowing bubbles, to ‘playing shop’, leapfrog and ‘follow the leader.’ The prominent see-saw is one among a number of games not found in Bruegel’s painting, which have clearly been drawn from Van Cleve’s own imagination and his evident sympathy and delight in the children’s pastimes. Scholarly interpretation of the meaning behind depicting so many and such a variety of activities has been wide-ranging, but an intended association between childhood and folly seems indisputable. The game of blindman’s buff, for example, where a girl with her head covered by a blue cloak attempts to catch a boy, her make-believe ‘bridegroom’, hints at the Flemish proverb ‘to put a blue cloak on someone’, describing the actions of an unfaithful wife, her deceit, and the folly of her husband. The figure of the schoolmaster on the left, that Klaus Ertz even identifies as a possible self-portrait of the artist, adds to the moral reading of the spectacle, and Van Cleve’s depiction of the scene from a lower vantage point, unlike the aerial perspective employed in Bruegel’s encyclopedic composition, allows the viewer to observe the fray as a fellow bystander.

1 - Blind pots (blindpotten)
2 - See-saw (wipplank)
3 - Fart-in-throat (pet en guelle)
4 - Hand stacking
5 - Stilts (op kleine stelen loopen)
6 - Playing shop, or making pigment from bricks (winkel houden)
7 - ‘How many horns does the goat have?’ (Bok, bok sta vast)
8 - Blowing soap bubbles (zeepbellen blazen)
9 - Pin-cushion game (bikkelen)

10 and 11 - Follow the leader (rattenstaart)
12 - ‘Who sits here in the blue tower?’ (wie zit er in mijn blauwen Toren?)
13 - Piggyback (kalfen ver)
14 - Digging a well (put graven)
15 - Hand seat (koele-koelemeien)
16 - Blocking game, with piggyback (kalfen ver)
17 - Blindman’s buff (blindemansnetje)
18 - King of the Castle (de berg is mijn)
19 - Leapfrog (haasje over)
20 - Rolling hoops (hoepelen)
21 - Baptismal procession (de doop)
22 - Charades, or performing a play (toneel spelet)
23 - Playing in a pair
24 - Turning cartwheels (duikelen)
25 - Roundelay (ring dansen)
26 - Pushing someone off the bench (van de bank duwen)
27 and 28 - Tag (krijgertje, tikkertje), hints at the Flemish proverb ‘to put a blue cloak on someone’, describing the actions of an unfaithful wife, her deceit, and the folly of her husband.
29 - Turning somersaults (tabak rollen)
30 - Bowls (trappingsje schieten)
31 - Spinning tops (de kletsnon)
32 - Rocking a barrel (schommelen)
33 - Pirouettes (vondraaiten)
34 - Horse Bayard and the Four Heemskinderen (Ros Beiaard en de vier Heemskinderen)
35 - Playing alone
36 - Tag (krijgertje, tikkertje)
37 - Running the Gauntlet (de spitskar)
38 - Rocking a barrel (schommelen)
39 - Spinning tops (de kletsnon)
40 - Playing shop, or making pigment from bricks (winkel houden)
41 - ‘How many horns does the goat have?’ (Bok, bok sta vast)
32

RACHEL RUYSCH
The Hague 1664 - 1750 Amsterdam

Still life with flowers in a vase on a ledge with a dragonfly, caterpillar, and butterfly

signed and dated lower left: Rachel Ruysch 1698

oil on canvas

19 by 15 ¾ in.; 48.3 by 40 cm.

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

PROVENANCE
Sale of P. Locquet, Amsterdam, 22 September 1783, lot 312 (for fl. 200);
There acquired by Van der Schleij, Amsterdam;
Count Czernin von Chuadenitz, Vienna, 1810 (cat. no. 95);
Theence by descent until sold to Galerie Sanct Lucas, Vienna, 1948;
From where acquired for a private collection, Austria;
From whom acquired by present owner, early 1990s.

LITERATURE
C. Hofstede de Groot, A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters... vol. 10, Stuttgart/London 1928, p. 317, no. 40 (wrong date and size given);
K. Wilczek, Katalog der Graf Czernin'schen Gemäldegalerie, Vienna 1936, cat. no. 95;
M.H. Grant, Rachel Ruysch 1664 - 1750, Leigh-on-Sea 1956, p. 39, cat. no. 152, Illustrated;
R. Juffinger and J. Waldendorff, Czernin, Verzeichnis der Gemälde, Vienna 2015, p. 147, reproduced.

This exquisite still life by Rachel Ruysch, one of the most celebrated female artists of the early modern era, features poppies, marigolds, daisies, irises, and forget-me-nots, among other flowers, casually arranged in a glass vase. A butterfly and caterpillar have flocked to the colorful array, signaling the remarkable power of nature to transform living things. Painted relatively early in her career, the canvas is in imperceptibly good condition and is one of a pair of still lifes signed and dated 1698 that once belonged to the illustrious Czernin collection in Austria.

Rachel Ruysch is widely regarded as one of the most successful still-life artists of the Dutch Golden Age and was the first female Netherlandish artist to win international recognition. Born in Amsterdam in 1664, Ruysch began training with the still-life painter Willem van Aelst (see lot 36) at age fifteen and continued to paint for some 64 years. On her last known dated paintings, a pair of flower pictures in Lille, she proudly added her age, 83, to the signature and date. 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 artist had significant social and professional barriers to overcome to even begin a career as an artist. It also speaks to the high status and value of finely painted still lifes in the late seventeenth-century, despite their traditionally low ranking among the genres of painting.
The present work is relatively early and showcases Ruysch’s deep color palette and a dark, undefined background inspired by the works of Jan Davidsz. de Heem. The centrally placed flowers—the white and red poppies, the pink carnation, and the blue iris—create a pyramidal composition in primary colors, and the surrounding violets, daisies, and marigolds with their bright blues, yellows, reds, and whites, serve to balance the color palette throughout the arrangement. Such a bouquet is based on studies of real flowers, but, as is common in Dutch still lifes of this period, it almost certainly did not exist in reality, as the flowers would bloom and open at different times. The insects add movement and vitality to the nature morte and taken individually or together traditionally symbolize Christian resurrection and the frailty of life.

Ruysch’s intimate knowledge of the minute creatures seen in this composition is indicative of both the culture in which she lived and her particular upbringing. The recent invention of the microscope engendered increased curiosity in naturalia amongst artists and scientists alike. Moreover, her father, Frederik Ruysch, was a celebrated professor of botany and anatomy, his wunderkammern a popular destination for visiting dignitaries. Access to such curiosity cabinets of preserved specimens as well as her father’s scientific publications would have enabled careful examination of insects and butterflies, which Ruysch executes with scientific precision in paintings such as this one. The accuracy of the flora and fauna in Ruysch’s works made them highly prized by erudite patrons who envisioned themselves as scholar-princes.

The pendant to this flower piece, also signed and dated 1698, is a fruit piece of the same dimensions featuring peaches, grapes, hazelnuts, plums, and a half cantaloupe on a marble table. First appearing in the sale of P. Locquet, Amsterdam, in 1783, the two paintings entered the collection of Count Czernin von Chudenitz by 1810, where they were among other masterpieces of Dutch art, including Vermeer’s famous Art of Painting, now in the Kunsthistorisches Museum, Vienna. The Ruysch pair remained together until the years following World War II, when the present lot, along with many others, was sold to pay for repairs to the Czernin palace after bombings. At that time the present lot went to Galerie Sanct Lucas and the pendant to the Swiss Embassy in Vienna, where it remains. A large portion of the former Czernin collection now forms the collection of the Salzburger Landessammlungen.

1. For more on the provenance and relationship between the pendant pair, see Berardi 1998, pp. 220-21, 251-53. Berardi was unaware of the present lot’s existence at the time of her dissertation due to discrepancies in dimensions in earlier publications.
DAVID TENIERS THE YOUNGER
Antwerp 1610 - 1690 Brussels
Peasants smoking and drinking in a tavern
signed lower right: D TENIERS
oil on panel
15½ by 23½ in.; 39.4 by 59.7 cm.
$ 400,000-600,000

PROVENANCE
John Loftus, 2nd Marquess of Ely, 1830;
Richard Arts, Esq., by 1831;
Anonymous sale, Paris, Hotel Drouot, May 1905;
Where acquired by Madame E. Warneck;
Anonymous sale, Paris, Hotel Drouot, May 1907;
There acquired by A. DeGaray;
G. Neumans, Fieves, Brussels and Paris, by December 1924 until at least 1927;
S. Hibbard, London;
With Victor Spark, New York;
Anonymous sale (Property from a Private Collection),
New York, Christie’s, 11 January 1989, lot 158;
There acquired by the present collectors.

EXHIBITED
New York and Maastricht, Noortman & Brod, Adriaen Brouwer, David Teniers the Younger: a loan exhibition of paintings, 7 October - 11 December 1982 (according to Christie’s 1989 [see Provenance] the painting was in the exhibition, but it is not in the catalogue).

LITERATURE
J. Smith, A catalogue raisonné of the works of the most eminent Dutch, Flemish, and French painters..., vol. III, Edinburgh 1831, p. 404, cat. no. 539.

This group of smokers and drinkers reveling in a tavern is an excellent example of the peasant genre scenes for which David Teniers II is best known. John Smith described the scene in his 1831 comprehensive catalogue as being “painted with extraordinary breadth and vigorous effect,” and the fine condition of the panel preserves these characteristics 200 years later.1 On the basis of subject matter, color palette, and execution, the present lot can be dated to the 1630s-1640s, while Teniers was active in Antwerp. Although such scenes have often been described as warnings against moral vices and intoxication, the figures in this panel are jolly rather than deplorable and suggest instead enjoyment of all things in moderation.

AERT DE GELDER
Dordrecht 1645 - 1727

Portrait of a young man behind a balustrade, possibly a self-portrait of the artist

oil on canvas
26⅜ by 21¼ in.; 67 by 54 cm.

$ 800,000-1,200,000

PROVENANCE
Possibly Amsterdam, collection Francois Ignace de Dufresne;
Possibly his sale, Amsterdam, De Winter, Cok, Yver, 22 August 1770, lot 271;
A. Krantz, Aachen, since at least since 1969;
Private collection, Germany, 1978;
By whom sold, Cologne, Van Ham Kunstauktionen, 24 October 2019, lot 01019;
There acquired by the present owner.

LITERATURE
W. von Moltke, Arent de Gelder : Dordrecht 1645 - 1727, Doornspijk 1994, p. 102, cat. no. 89, reproduced, plate 89, p. 104, under cat. no. 94;

Arent (or Aert) de Gelder was almost certainly Rembrandt's last pupil. He began his training in his native Dordrecht, probably around 1660, under Samuel van Hoogstraeten, who had also been a Rembrandt pupil twenty years before. It is probably from Hoogstraeten that De Gelder got his characteristic warm color scheme in which muted brown tones are nearly always enlivened by deep reds. Perhaps prompted by Hoogstraeten's departure for England in September 1662, De Gelder became apprenticed to Rembrandt in Amsterdam, where he is said to have remained for two years. Although there is no record of him in Dordrecht until 1669, it is highly likely that he left Rembrandt's workshop several years before the latter's death in that year.

The present re-discovered Portrait of a Young Man Behind a Balustrade abundantly testifies to a specifically late Rembrandtesque approach. Until now known only in art historical literature from black/white reproductions, this important early work by de Gelder only recently resurfaced, and its subsequent restoration have caused a true metamorphosis. The portrait's sitter, very possibly the artist himself, is a handsome young man seemingly in his twenties with long brown wavy hair and a shapely countenance. Against a dark background, and strongly lit from the right – the right-hand side of his face remaining in shadow – he intriguingly stares at the viewer. Dressed in a greenish jacket with spectacular gold-brocade, eyelet-slashed sleeves, he engagingly leans his left arm over a stone balustrade, his elbow protruding over it. The shadow that his arm casts on the ledge cleverly enhances the portrait's trompe l'oeil three-dimensionality. The young man's right arm, self-confidently positioned in his side (the so-called
‘Renaissance elbow’), had previously been completely painted out but reappeared in full form subsequent to cleaning. Another splendid surprise is the rich, silvery silk turban that the young man wears. For unknown reasons, this beautiful headpiece had also been completely over-painted and replaced by a brownish furry hat. In its current, and original iteration, the style and execution of this portrait instantly recalls that of the late Rembrandt, especially in the treatment of the brocade sleeve, which closely echoes Rembrandt’s rendering of the clothing in his Portrait-Historié of a Couple as Isaac and Rebecca, better known as The Jewish Bride, in the Rijksmuseum. De Gelder must have known that masterpiece first-hand, possibly witnessing its creation in Rembrandt’s studio. Although one immediately considers the man’s famous golden sleeve, in fact it seems to be the woman’s sleeve that comes closest to De Gelder’s effort, both in its subtle tonality, the depiction of the creases, and the scratches in the wet paint – visible all over Rembrandt’s painting that add strongly to the fabric’s liveliness. As for the young man’s pose and his leaning on a stone ledge, De Gelder here likewise relied on his teacher. Rembrandt’s etched Self Portrait with Saskia of 1636, the etched Self Portrait of 1639, and the painted Self Portrait of 1640 in the National Gallery, London were De Gelder’s prime examples. Jacket with spectacular gold-brocade, eyelet-slash sleeves, he engagingly leans his left arm over a stone balustrade, his elbow protruding over it. The shadow that his arm casts on the ledge cleverly enhances the portrait’s trompe l’oeil three-dimensionality. The young man’s right arm, self-confidently positioned in his side (the so-called ‘Renaissance elbow’), had previously been completely painted out but reappeared in full form subsequent to cleaning. Another splendid surprise is the rich, silvery silk turban that the young man wears. For unknown reasons, this beautiful headpiece had also been completely over-painted and replaced by a brownish furry hat. In its current, and original iteration, the style and execution of this portrait instantly recalls that of the late Rembrandt, especially in the treatment of the brocade sleeve, which closely echoes Rembrandt’s rendering of the clothing in his Portrait-Historié of a Couple as Isaac and Rebecca, better known as The Jewish Bride, in the Rijksmuseum. De Gelder must have known that masterpiece first-hand, possibly witnessing its creation in Rembrandt’s studio. Although one immediately considers the man’s famous golden sleeve, in fact it seems to be the woman’s sleeve that comes closest to De Gelder’s effort, both in its subtle tonality, the depiction of the creases, and the scratches in the wet paint – visible all over Rembrandt’s painting that add strongly to the fabric’s liveliness. As for the young man’s pose and his leaning on a stone ledge, De Gelder here likewise relied on his teacher. Rembrandt’s etched Self Portrait with Saskia of 1636, the etched Self Portrait of 1639, and the painted Self Portrait of 1640 in the National Gallery, London were De Gelder’s prime examples.

152 COMPLETE CATALOGUING AVAILABLE AT SOTHEBYS.COM/N10607
SIR ANTHONY VAN DYCK
Antwerp 1599 - 1641 London

Portrait of Thomas Wentworth, 1st Earl of Strafford (1593-1641)

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

35

oil on canvas
49 ½ by 39 ½ in.; 125.7 by 101 cm.

$ 700,000-1,000,000

PROVENANCE
Possibly Sir Roland Egerton, 1st Bt., of Oulton Park, M.P. (d.1646);
Recorded at Oulton Park, in Cheshire, seat of the Egerton family, by 1732;
Thence by descent to Oulton to Sir John Grey-Egerton, 15th Bt. (1920-2008);
By whom sold (‘The Property of Sir John Grey-Egerton, Bt.’),
London, Christie’s, 11 November 1994, lot 3 (as ‘Studio of Sir Anthony van Dyck’);
Anonymous sale (‘Property from a Private Collection’),
London, Sotheby’s, 30 June 2005, lot 16 (as ‘Follower of Sir Anthony van Dyck’);
Anonymous sale, London, Christie’s South Kensington,
6 July 2012, lot 46 (as “Follower of Sir Anthony van Dyck”);
There acquired by the present owner.

SELECTED EXHIBITIONS
London, British Institution, 1820, no. 45;
London, British Institution, 1864, no. 31;
London, Grosvenor Gallery, Van Dyck Exhibition, 1886-87;
Leeds City Art Gallery, Works by the Old Masters, 1889.

LITERATURE
J. Dallaway, An Account of all the Pictures exhibited in the
Rooms of the British Institution from 1813 to 1823, London
1824, no. 45;
J. Smith, A catalogue Raisonne of the Works of the Most
Eminent Dutch, Flemish and French Painters, 9 vols., London
1831-1842, p. 170, no. 588;
Descriptive catalogue of the Pictures and other Works of Art
at Oulton Park, Cheshire, privately published 1864, pp. 20-22, no. 25;
E. Larsen, The Paintings of Anthony van Dyck, 2 vols., Freren
O. Millar, et al., Van Dyck. A complete catalogue of the
paintings, New Haven and London 2004, p. 597, under no. IV. 214;

ENGRAVED
By O. Lacour (fl. circa 1886-1891).

Previously covered in later overpaint, this painting was
considered for much of the last century to be a studio
variant of the famous full-length portrait of Strafford
with his hound in the Fitzwilliam collection (Millar,
IV.214). Recent restoration, however, has revealed
the full power of Van Dyck’s original brushwork and
the painting is now unanimously accepted by the
leading scholars in the field as an autograph work
by the artist himself, which probably predates the
Fitzwilliam portrait. Numerous pentimenti, revealed
during restoration, demonstrate changes made to the
composition by the artist during the painting’s creation,
such as the position of the baton, adjustments to the
helmet and the armor at the right, as well as to the hair
and collar. When the painting was exhibited in 1864, The
Times commented: “The palm of interest in portraiture
this year must be awarded to Vandyck’s stately
Strafford,… This is indeed the complete presentment
of a powerful individuality, done without affectation or
effort, yet with consummate conscientiousness”. 1

Strafford was a close ally of Charles I, described by
Clarendon as “the greatest subject in power, and
little inferior to any in fortune, that was at that time
in either of the three kingdoms.” Successively Lord
President of the Council of the North, Lord Deputy
of Ireland and Lieutenant-General of the Army of
the North, at the height of his career Strafford was
second only to the King in his authority. However, his
influence generated many enemies in Parliament and,
in the political fallout leading up to the outbreak of the
Civil War, he was impeached in 1641 and ultimately
beheaded following a Bill of Attainder – the King
himself being forced to sign his death warrant.

First recorded at Oulton park, seat of the Egerton
family, in 1732, it is possible that this portrait was
originally owned by Sir Roland Egerton, 1st Bt. Egerton
was a great supporter of the Royalist cause during the
Civil Wars and the son-in-law of Arthur, 13th Baron
Grey de Wilton, who had been one of Strafford’s predecessors as Lord Deputy of Ireland.

1. Quoted in Descriptive catalogue of the Pictures and other Works of
Art at Oulton Park.
WILLEM VAN AELST
Delft 1627 - 1683 Amsterdam
Still life with grapes in a basket, peaches on a silver dish, medlars, two butterflies, a fly and a snail, all on a red velvet cloth over a partially draped ledge
signed upper right: Guill. van Aelst.
oil on canvas
29 ½ by 22 ¼ in.; 74.9 by 56.5 cm.
$ 1,000,000-1,500,000

PROVENANCE
Galerie Sanct Lucas, Vienna, by 1936;
Bas de Geus van den Heuvel, Amsterdam and Nieuwersluis, 1963-1976;
By whom sold, Amsterdam, Sotheby’s, 30 April 1976, lot 36;
Anonymous sale, London, Christie’s, 30 March 1979, lot 36;
Bücker collection, Düren, 1981;
Anonymous sale, London, Christie’s, 10 July 1998, lot 27;
From whom acquired by the present collectors.

EXHIBITED
Maastricht, Stedelijke Museum Maastricht, D cuidt tentoonstelling, Limburgsche Kunstkring, August 1939, no. 34;
Schiedam, Stedelijk Museum, 1951-1952 and 1957-1958;
Arnhem, Gemeentemuseum, Collectie B. de Geus van den Heuvel te Nieuwersluis, 11 December 1960 - 26 February 1961, no. 1;
Haarlem, Frans Halsmuseum, De landman en de muze: een tentoonstelling van schilderijen, aquarellen, tekeningen, grafiek, beeldhouwwerken en handschriften, 14 June 1965 - 29 August 1965, no. 1;

LITERATURE
P. Sutton, in Otto Naumann, Ltd: Old Master Paintings, New York 1999, p. 6;

Willem van Aelst painted this beautiful still life of a table laid with fruits late in his career in Amsterdam, where he was an important exponent of the pronkstilleven (ornate or sumptuous still life) genre. He confidently signed his name in the Italian fashion to remind viewers of his travels in Italy, where he worked for the Medici family, and where he first developed the compositional format of such fruit still lifes. The impeccable condition of the present canvas allows for appreciation of the various textures, reflections of light, and gradations of color that made Van Aelst a highly sought-after artist among elite patrons in the late seventeenth-century Netherlands.
Van Aelst developed his fruit still life compositions in the employ of the Medici family, and from the late 1650s on, many of these fruit pieces featured peaches and grapes arranged on and around a silver dish. The present still life expands upon his earlier arrangements and its silvery tonality is indicative of his late career. The excellent condition of the canvas allows for appreciation of the almost obsessively rendered textures, like the dusty film on the grapes, the cracked outer peels of the chestnuts, and the crinkled leaves, ranging from deep blue on the right to dying yellow on the left, and the complicated twists of vine tendrils. In style and composition, the present painting is most similar to the fruit piece dated 1677 now in the Gemäldegalerie Alte Meister, Kassel (fig. 1). Van Aelst clearly reworked favorite arrangements and featured favorite props repeatedly in still lifes, a common practice for artists in this genre. Both the present painting and the Kassel painting also feature Red Admiral and Cabbage butterflies, and the Kassel work also includes a mouse hiding in the left corner.

The high quality and rarity of props favored by Van Aelst serve to demonstrate the artist’s skill at rendering elegant objects but also point to the high cost of the paintings themselves. Van Aelst’s patrons would likely own similar luxury items as portrayed in the still life, and the artist strove to present himself as equally wealthy. The silver auricular rimmed dish here is not identifiable but resembles pieces made by successful silversmiths whose pieces feature in others of Van Aelst’s works, for example Johannes Lutma and Johannes Pagendarm.1

Fig. 1 Willem van Aelst, Still Life with Fruit, mouse, and butterflies, 1677. Oil on canvas, 68.5 by 58.3 cm. Kassel, Gemäldegalerie Alte Meister, inv. GK447

Born in Delft 1627, Van Aelst was the nephew and pupil of Evert van Aelst, and a precocious artist who became a member of the painter’s guild in his home city in 1643 at only sixteen. He traveled to France shortly after and worked in Italy 1649-56 where he became court painter to Grand Duke of Tuscany Ferdinand II de’ Medici. Relocating to Rome, he joined the Bentveughels, or Birds of a Feather, the society for Northern painters. After his return to the Netherlands he signed his name in Italian (Guillermo), as in the present lot. He moved to Amsterdam where he found wealthy patrons for his still lifes of fruits, flower arrangements, laid tables, and spoils of the hunt. According to Arnold Houbraken, who was not averse to exaggeration, Van Aelst was an obnoxious character given to bragging about the gold chain he had earned from the Grand Duke. In any case he was certainly financially successful and trained other important still life painters, including Rachel Ruysch (see lot 32).

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Juxtaposed with the sumptuous material goods are signs of the brevity of life from the natural world, reminding the viewer that riches are temporary. The decaying yellow leaves at upper left are rare in Van Aelst’s works, and they visually rhyme with the rotting medlars nearby. Interestingly, this unusual fruit was not considered edible until it had undergone controlled rotting, a process called “bletting” that resulted in the color and texture shown here. The butterflies, a symbol of transformation, can suggest both the human soul striving for perfection and the brevity of any single stage of life.

JAN FRIS
Amsterdam 1627/8 - 1672
A still life with a stoneware jug, a glass of beer, playing cards and smokers’ requisites
signed and dated lower right on the ledge: J. Fris. 1665.
oil on oak panel
19¼ by 16½ in.; 49 by 42 cm.
$ 300,000-500,000

PROVENANCE
Collection P. Mantz;
His sale, Paris, 10 May 1895, lot 27 (as P. Fris);
Christie’s, London, 15 April 1983, Lot 21;
With David Koetser Gallery, Zurich, 1983;
With Noortman & Brod, London and Maastricht, 1984;
Private collection, Germany;
By whom anonymously sold, Cologne, Kunsthaus Lempertz, 12 May 2012, lot 1286;
There acquired by the present owner.

EXHIBITED

LITERATURE

Toebackjes, or so-called tobacco still lifes, gained popularity in the Dutch Republic from the 1620s onward and compositions such as this make up the majority of Jan Fris’s oeuvre. The earliest signed example by the rare Amsterdam artist, recorded with Nystad, Paris in 1960, dates to 1647 and he returned to the subject repeatedly throughout his career. The artist’s toebackjes are characterized by a restrained, monochrome palette, subtly punctuated by the crisp white of the pipe and papers. His attention to the variance of surfaces and textures of the objects present a complex and engaging composition even within the parameters of the muted color scheme. While the present still life appears to be a simple allegory of leisure and humble recreation, the artist’s inclusion of a deck of playing cards, coupled with the tobacco and pitcher, could be viewed as a warning against the vices of gambling, smoking and drinking.

COMPLETE CATALOGUING AVAILABLE AT SOTHEBYS.COM/N10607
AMBROSIOUS BOSSCHAERT THE ELDER
Antwerp 1573-1621 The Hague

A still life of white and red roses, a tulip, anemones, a hyacinth, a pansy, lily-of-the-valley, and other flowers in an ornamented glass vase on a hard-stone ledge, with a shell, a bluebottle and a Red Admiral butterfly

signed with monogram and dated lower right: AB, 1621
oil on copper
13¾ by 9¾ in.; 35.2 by 25 cm.

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

PROVENANCE
By descent in a French private collection since at least the early nineteenth century;
By whom sold, Paris, Gros & Delettrez, 1 June 2012, lot 12;
There acquired by the present owner.

Hidden away in a French private collection for over two hundred years, this painting is an important addition to the known oeuvre of Ambrosius Bosschaert the Elder, a pioneer in the specialist genre of flower painting which developed from the early seventeenth century. Bosschaert’s first dated painting is of 1605, although he appears to have begun to specialize in painting flowers several years before. He frequently, as here, painted on copper, a more costly, stable, and smooth support than panel, which allowed him to achieve an exquisite gloss and delicacy of finish. This painting dates from 1621, when Bosschaert was living in Breda. It reflects the confidence of his mature work, when he was able to orchestrate a substantial number of flower species – well over a dozen – on a relatively small support into a vibrant composition with spatial depth, movement and tonal harmony, without sacrificing the individual details and charms of each flower.

“Bosschaert’s extremely high standard for the execution of his paintings ensured that each of them was, and particularly in a meticulous state of preservation as this example still is, a highly desirable jewel of art.”

Fred G. Meijer
Characteristically, Bosschaert grouped together flowers which bloom at different times of the year, from the tulip and fritillary of spring to the roses of June. All, to the seventeenth-century mind, celebrate God’s Creation. The composition is dominated by the yellow iris and red tulip, which provide a magnificent burst of energy at the top of the picture. Strongly lit, rounded flowers—the roses, marsh marigold and poppy anemones—echo the shape of the vase. In between, more delicate, feathery plants such as the sprig of rosemary and forget-me-nots, mostly in cool tones of blue and green, bind the composition together and rest the eye. Like most seventeenth-century painters of floral still lifes, Bosschaert composed his bouquets with the aid of individual studies of flowers and objects. As a result he could freely repeat and rearrange motifs in various paintings. In this example, too, twins of flowers and other motifs from earlier works can be found, but Bosschaert appears to have put extra effort into this painting in order to present various blooms that were unseen in his earlier work.

The elaborate mould-blown glass vase, embossed with gilded lion heads biting small gold rings, can be found in only one other of Bosschaert’s still lifes, a floral bouquet from 1617, now in the Halvøy Museum in Stockholm, inv. no. K.A. 19. That painting includes the same dark red poppy anemone in the same spot, with a similar Atalanta butterfly alighted on it, and a pansy below. The anemone can also be found in Bosschaert’s bouquet from 1619 in the Rijksmuseum, Amsterdam, inv. no. SK A 1522, where it is paired with the pink rose from the present composition in reverse. Also in reverse, the red-and-white tulip can be found in several of Bosschaert’s floral still life’s from 1618 to 1621, among them the impressive work from the first year in the Statens Museum in Copenhagen, inv. no. KMSp222, as well as in a painting from 1609, previously with P. de Boer, Amsterdam. That painting, too, includes the combination of the poppy anemone, butterfly and pansy. The shell at lower right is highly similar to the one in the same position in what is arguably Bosschaert’s most famous flower painting, the one with a view of a landscape behind the bouquet in the Mauritshuis, The Hague, inv. no. 679, which also seems to include the same dark blue hyacinth, the grape hyacinth and the fritillary found in the present bouquet.

This painting, previously known only through early copies, has close connections with a Bosschaert masterpiece also signed and dated 1621, Bouquet of flowers in a glass vase, in the National Gallery of Art, Washington DC, inv. no. 1996.35.1. It shares with the Washington painting the group of flowers placed above the rim of the vase, among them the central white rose and marsh marigold, the left-hand columbine and pink rose, and curving sprig of lily-of-the-valley. Some of the flowers in the group have been moved, such as the cyclamen, or differ in detail, such as the white rose bud, which has opened up further here. In the Washington painting the positions of the tulip and iris which crown the composition have been reversed and they have been mirrored, while the Red Admiral butterfly is perched on the tabletop, replacing the shell. Although Bosschaert reuses the same flower motifs, taken from studies kept in his studio, he always varies the details. Bosschaert’s clients will not have worried or cared that the artist repeated motifs or even parts of his compositions. After his still lifes had left the studio and got dispersed, they would only very rarely be confronted with each other. Moreover, Bosschaert’s extremely high standard for the execution of his paintings ensured that each of them was, and particularly in a meticulous state of preservation as this example still is, a highly desirable jewel of art.

We are grateful to Fred G. Meijer for his contribution of the above essay. An expanded version is available through the online catalogue at Sothebys.com

1. L.J. Bol, The Bosschaert Dynasty,1960, no. 43.
2. See J.L. Bol, ibid, no.69, as School of Bosschaert; another in the Rijksmuseum Twenthe en Ashdale, oil on panel 13 ½ x 8 ½ in / 34 x 22 cm, from the van Heel Collection. A third copy is oil on copper 13 ¼ x 9 ¼ in / 33.7 x 23.5 cm, Sotheby’s London, 6th December 1972, lot 86; Paris, Galerie d’A rt Saint Honoré, 17th Century Netherlandish Paintings, 1985; Amsterdam, Salomon Lilian, 1995, p.8 (erroneously said to be on a silver support). Several of these have, probably erroneously, been attributed to Ambrosius Bosschaert the Younger, as early works.
HUBERT ROBERT
Paris 1733 - 1808

View of a garden with a large fountain at center and figures relaxing and dancing in the foreground.

signed lower left on the top edge of the pedestal: H ROBERT
oil on canvas
99¼ by 56¼ in.; 252 by 143 cm.
$ 300,000-500,000

PROVENANCE
Madame D.;
Her sale, Paris, Galerie Charpentier, 14 May 1934, lots C and D, for 361,247 francs;
Private collector, New York;
By whom anonymously sold, New York, Sotheby’s, 17 January 1986, lot 150 (as a pair with the following lot);
There acquired by Dino Fabri;
From whom acquired by Harari and Johns, London;
From whom acquired by the present owners in 1989.

EXHIBITED

Hubert Robert was the pre-eminent French landscape painter of the late 18th century, training for over a decade in Rome before establishing himself at the center of the Parisian art world upon his return to the city in 1765. By the time the artist returned to Paris, he was already successful and well-known. He was accepted as a member of the Academy in 1766 and, in 1778, was appointed designer of the King’s gardens and given lodgings in the Louvre. He exhibited regularly at the Salons until 1797 and completed countless commissions for the nobility, aristocracy and foreign dignitaries throughout his career. He was renowned for his landscapes featuring ancient ruins and beautiful gardens, often incorporating both known and fantastical architectural elements in his compositions.

This work along with the following lot, an identically sized canvas of similar bucolic theme and technical execution, may have been originally commissioned as part of a cohesive decorative scheme for a private patron. Robert’s mastery of large scale landscape decorations, where fantasy was ably blended with topographical or classical architectural elements drawn from his experiences in Italy, had won him patronage of royalty and numbers of wealthy private clients. The theme of waterfalls and cascades was a favorite of the artist’s, and was often based from his experiences of the great falls at Tivoli in Italy.
HUBERT ROBERT
Paris 1733 - 1808
View of a walled garden courtyard, with a woman feeding chickens and other figures in the foreground
signed lower center on the doorstep: H ROBERT
oil on canvas
99¼ by 56¼ in.; 252 by 143 cm.
$200,000-300,000

PROVENANCE
Madame D.;
Her sale, Paris, Galerie Charpentier, 14 May 1934, lots C and D, for 361,247 francs;
Private collector, New York;
By whom anonymously sold, New York, Sotheby’s, 17 January 1986, lot 150 (as a pair with the previous lot);
There acquired by Dino Fabri;
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From whom acquired by the present owners in 1989.

EXHIBITED
JOSEPH WRIGHT OF DERBY, A.R.A.

Derby 1734 - 1797

A cottage on fire at night

oil on canvas
22¾ by 29¾ in.; 57.8 by 74.3 cm.

$100,000-150,000

PROVENANCE
With Durlacher Bros., London, by 1966;
There acquired.

LITERATURE

Fascinated by the effects of bright light within a dark setting, Wright of Derby created a number of “Cottage on Fire” landscapes, beginning in 1787, and they proved popular amongst his clientele. The present work is one of nine listed by Nicholson, and though the theme is similar in each, the individual compositions present a different take on the moody and colorful evening subject, with varying degrees of drama and calm within the scenes. Here Wright of Derby was able to show off his unmatched ability to capture a pervasive, warm light as it pierces a dark, detailed environment; he carefully plays with the deep pink and yellow tones as they fall on the various surfaces of the composition, from the ruins of a castle in the left foreground to the lush greens of the trees and forest floor.
JOSEPH WRIGHT OF DERBY, A.R.A.
Derby 1734-1797
Mr. and Mrs. William Chase, three-quarter length, in an interior
by a window, the latter holding a bird

Inscribed lower left: Mr. & Mrs. Willm Chase/md 1760
Oil on canvas
56 by 76 ins.; 138.4 by 190.5 cm.

$ 300,000-500,000

PROVENANCE
Presumably the sitters (recorded in Wright’s account book as “For a conversation picture of Mr W & Mrs Chase-£24.40”);
S. Brewin, by 1883;
Rev. Harrington O. Shore;
By whom sold, London, Christie’s, 16 December 1911, lot 98;
There acquired by Sulley;
With Wertheimer;
S. Brewin, by 1883;
Rev. Harrington O. Shore;
By whom sold, London, Christie’s, 16 December 1911, lot 98;
There acquired by Sulley;
With Wertheimer;
S. Brewin, by 1883;
Rev. Harrington O. Shore;
By whom sold, London, Christie’s, 16 December 1911, lot 98;
There acquired by Sulley;
With Wertheimer;
S. Brewin, by 1883;
Rev. Harrington O. Shore;
By whom sold, London, Christie’s, 16 December 1911, lot 98;
There acquired by Sulley;
With Wertheimer;
S. Brewin, by 1883;
Rev. Harrington O. Shore;
By whom sold, London, Christie’s, 16 December 1911, lot 98;
There acquired by Sulley;
With Wertheimer;  
Miss Faith Moor, 1917;
Viscount Lee of Fareham, by 1934;
Samuel Courtauld, by 1946;
By descent to Lord Butler, Gatcombe Park, by 1968;
With Agnew’s, London, by 1977;
There acquired by the present collector.

EXHIBITED
Derby, Corporation Art Gallery, Catalogue of the Paintings by
Joseph Wright, A.R.A., 1883, no. 97;
Derby, Corporation Art Gallery, Catalogue of the Paintings by
Joseph Wright, A.R.A., 1883, no. 97;
London, Tate Gallery, Paris, Grand Palais; New York,
Metropolitan Museum of Art, Wright of Derby, 6 September -
2 December 1990, no. 13.

LITERATURE
W. Bemrose, The Life of Joseph Wright, London and Derby
1885, pp. 118-119;
The Connoisseur, vol. XCVI, 1934, p. 322;
D. Cooper, The Courtauld Collection, London 1954,
cat. no. 244, pp. 186-7;
B. Nicolson, Joseph Wright of Derby Painter of Light, London
1968, vol. I, cat. no. 37, p. 2, 17, 23, 30-1, 39, 70, 156 under note
8, 189, reproduced vol. II, p. 28, pl. 50;
J. Edgerton, Wright of Derby, exhibition catalogue, London

Wright’s sensational portrait of Mr. and Mrs. William Chase marks a turning point in the artist’s approach
to portraiture, and indeed a turning point in the development of the British conversation piece.
Though little is known of Wright’s sitter’s, Mr. and Mrs. William Chase, the commission was clearly an
important one for the artist. It is the largest picture painted by Wright to this point in his career when
executed in circa 1762-1763. It anticipates a number of Wright’s most famous portrait masterpieces of the
following decades, specifically in its highly refined and technically brilliant background design and
ornamentation. Wright has here taken the effort to elaborate and expand the background design of the
painting, a specific decision no doubt influenced by the likely importance of the commission at this early mature career moment. Rather than include a
more standard and simple drapery framing device, Wright has here included a grand country house with
Doric pillar, a richly folded curtain, red lacquer desk, and Rococo scrollwork on the wall.1 Judy Edgerton argued that the room portrayed here, possibly fictive,
may have inspired Wright in his design of his later masterpiece An Experiment on a Bird in the Air Pump,
painted approximately four or five years’ following the present portrait. Specifically, variants of the sash
window, draped curtains, and parrot in its domed wire cage all feature in some capacity in Wright’s later
groundbreaking genre scene.

William Chase was likely a banker who inherited his father’s business. Portrait’s by Wright of the elder
Chase with his wife are in the Yale University Art Gallery. Interestingly they are dated to roughly within
a year of the present and grander group portrait.

JEAN-BAPTISTE-CAMILLE COROT

Paris 1796 - 1875 Ville d’Avray

La Cascade de Terni

signed lower left: COROT
oil on canvas
16⅛ by 22 in.; 42.2 by 55.8 cm.

$ 200,000-300,000

PROVENANCE
Anfuso collection;
Anonymous sale, Rome, Christie’s, 4 June 2001, lot 775;
Private collection, Switzerland;
Private collection, New York.

LITERATURE

Jean-Baptiste-Camille Corot first travelled to Italy in December 1825. Beginning his trip in Rome, the ancient city provided inspiration through the spring; he then relocated to Civita Castellana, then made his way to Papigno, where he worked from July through September. Often accompanied by other artists, Corot visited the area’s celebrated landmarks—notably the Cascata delle Marmore outside of Terni, created by the Romans in 271 BC and still the tallest manmade waterfall in the world. Corot recorded the dramatic, tiered falls from various vistas in drawings, oil sketches, and experimental plein air landscape paintings like La Cascade de Terni. These remarkable Italian views were the foundation of his oeuvre and inspired the Impressionists who followed him.

While some of Corot’s paintings of the Cascata delle Marmore echo his contemporaries’ use of a vertical picture space and close perspective, with the present work he employs a bold, panoramic scale to convey the falls’ power. The saturated color palette captures the strong summer sun as it is absorbed by the deep greens and shadows of dense forest. Though viewed from afar, expressive brushwork recreates the powerful torrents. Together, these carefully observed elements convey the emotional immediacy of standing before the awe-inspiring sight.
WILLIAM BOUGUEREAU
La Rochelle 1825 - 1905
Au bord du ruisseau
signed and dated lower left: W-BOUGUEREAU-1879
oil on canvas
47½ by 36 in. 120.7 by 91.4 cm.
$ 1,000,000-1,500,000

PROVENANCE
With Goupil & Cie., Paris, no. 13617, acquired directly from the artist, June 1879, as Petites baigneuses;
With Knoedler & Co., New York, probably no. 1812, acquired from the above, August 1879, as Petites baigneuses;
Probably, from whom acquired by John Julius O’Fallon, St. Louis;
Probably sold, Plaza Art Galleries, New York (according to a label on the reverse);
Private collection, New York;
By whom sold, New York, Sotheby’s, 21 May 1987, lot 94 (as Les Jeunes Baigneuses);
Anonymous sale, Paris, Hôtel Drouot, 24 November 1988, lot 31 (as Enfants au bord de la rivière);
There acquired by the present collector.

LITERATURE
C. Vendryès, Dictionnaire illustré des Beaux-Arts, Paris, 1885, p. 59;
Franqueville, Le première siècle de l’Institut de France, Paris, 1895, n.p.;
M. Vachon, W. Bouguereau, Paris, 1900, p. 153;
During his lifetime, William Bouguereau enjoyed extraordinary success, with wealthy patrons and devoted followers throughout Europe and America. Like many of his compositions, *Au bord du ruisseau* was sent to his Paris dealer Goupil’s New York associates, Knoedler & Co., who placed the artist’s work in prominent Gilded Age collections from the Northeast through the Midwest. Bouguereau’s international fame was fueled by his brilliant skill as a draftsman and painter as well as his understanding of the popular taste of the art-buying public. In the 1850s, Bouguereau, at the encouragement of his then-dealer Paul Durand-Ruel, decided to shift his choice of subject away from large religious commissions and toward the type of imagery appreciated by his wealthy collectors: peasant life, a subject of fascination at the time. Following the mid-1870s, close to a third of Bouguereau’s work was devoted to peasant subjects, inspired in part by his retreats from Paris to his childhood village of La Rochelle. Painted in 1879, a characteristically prolific year for the artist, *Au bord du ruisseau* captures two young girls as they prepare to wade into the water wetting the sand along the foreground. The model at left, with dark curls of hair that frame her distinct facial features, is immediately recognizable in two other 1879 compositions, *La tasse de lait* and his iconic *Jeunes Bohémiennes* which was exhibited to acclaim at that year’s Salon (fig. 1, 2). While their names are largely unrecorded, Bouguereau’s models were the children of La Rochelle and Paris, sketched both in studio and outdoors to accurately capture their movement and behavior. There is a naturalistic truth to Bouguereau’s representation of the girls with their rough-spun costumes, stockings carelessly crumpled on the ground, sun-touched skin, and shared glances. The casualness of the scene disguises the artist’s careful technique, the intricately balanced poses and figural modeling informed by his early study of Renaissance masters, while his smooth brushwork erases his presence — creating a balance between immobile, static form, and rich surface details, textures and colors. These real and ideal aspects of *Au bord du ruisseau* allow it to be connected yet apart from the daily life of the nineteenth century— the very quality that made Bouguereau’s work so highly desirable to his audience.
FREDERIC, LORD LEIGHTON, P.R.A.
Scarborough 1830 - 1896 Kensington

Erato
oil on canvas
67 by 42⅞ in.; 170.1 by 108.9 cm.
$700,000-1,000,000

PROVENANCE
Henry Gurdon Marquand, New York (commissioned from the artist in 1884 as part of the decoration for the ceiling of the music room at Marquand Mansion, New York where it remained until 1903);
By whose estate sold ("The Trustees of the Marquand Estate"), New York, Anderson Galleries, 23-31 January 1903, lot 92 (as Mural Paintings, a Mythological Triptych Illustrating Music, Left Panel);
There acquired by Cottier & Co;
James Ross, Montreal;
Then by descent to his son, Jack Ross;
By whom sold, London, Christie’s, 8 July 1927 as part of lot 9 (as Music);
There acquired by Nathan Mitchell, London;
With W. W. Sampson & Son, London, probably by 1930;
Miss M. E. B. Paton
By whom sold London, Christie’s, 16 November 1951, lot 116;
Sir Harold Parkinson;
By whom sold London, Christie’s, 11 July 1969, lot 75 (as A Dancing Nymph – gold background);
There acquired by Thomas;
Maple International;
Private collection, Italy;
Acquired by the present collector, circa 1980.

EXHIBITED
London, Royal Academy, no. 164;
Liverpool, Walker Art Gallery, Autumn Exhibition, 1886, no. 1049.

LITERATURE
The Athenaeum, 1886, p. 590;
The Art Journal, 1886, p. 221;
“The President’s Pictures, An Interview with Sir Frederick Leighton,” in The Pall Mall Budget, volume XXXIV, 27 May 1886, p. 6;
E. Rhys, Sir Frederic Leighton, London, 1895, reproduced in an unfinished state p. 36;
A. Corkran, Frederic Leighton, London, 1904, p. 207;
L. and R. Ormond, Lord Leighton, New Haven and London, 1975, p. 168, cat. no. 323, as Decoration in Painting for a Ceiling and cat. no. 325, as replica of left-hand panel in Decoration in painting for a ceiling (Erato), reproduced plate 158;
Erato, the Greek mythological Muse of love poetry, was part of a decorative scheme completed by Frederic Lord Leighton in 1886 for the ceiling of the “Greek Parlor” — the music room of Henry Marquand, a New York financier and the second president of The Metropolitan Museum of Art, whose vast fortune afforded an almost limitless budget for the decorations of his mansion on Madison Avenue (fig.1). Each room was themed, and in 1884 Marquand commissioned Leighton’s friend and celebrated artist Sir Lawrence Alma-Tadema to decorate his music room in a classical style, telling the artist that money was no object. Alma-Tadema designed a striking suite of furniture, the centerpiece being a magnificent piano (The Clark, Williamstown, Massachusetts). The lid was inlaid with the names of Apollo and the nine Muses, and this likely dictated the choice of subject for Leighton’s ceiling, which was commissioned to be installed directly above the instrument (fig. 2). Leighton began preparatory work on the decoration in 1885, and by January 1886 he reported on his design for the tripartite decoration to Marquand: “I have thought that in a room dedicated to the performance of music the muses will [be] the proper presiding spirits... In the central compartment therefore, I have introduced two of them; Melpomene and Thalia, the muses of sacred and epic poetry. Seated between them is Mnemosyne, the mother of the muses... In the side compartment a contrast is offered — in one I represent the poetry of love by a fair maiden [Erato] crowning her head with roses while a winged boy tunes the lyre by her side— in the other I show a Bacchante and a little faun dancing... representing the... element of revelry.”

Despite Marquand’s request that Leighton paint a sylvan background, the artist was adamant that it “should be of full rich tone on a gold ground – the effect would be rather that of the Old Masters and I think very telling.”

The panels were likely installed in late 1886, and graced the ceiling of Marquand’s mansion until after his death, when thousands of items from the home were sold at auction in 1903. They were then acquired by the railway tycoon James Ross of Montreal for his French chateau-style home and were then given to his son. In the following decades, Leighton’s muses were separated, and became independent works illuminating the artist’s lifelong interest in classicism and its aesthetic inspiration.

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ANTONIETTA BRANDEIS

Miskovice 1849 - 1926 Florence

Venice: A View of the Piazza San Marco

oil on canvas, unlined

47½ by 79 in.; 120.6 by 200.7 cm.

$ 150,000-200,000

EXHIBITED
Most probably, Turin, Esposizione Generale Italiana, 1884, no. 337 (“La piazza di S. Marco”).

LITERATURE

This magnificent view of a sunlit Piazza San Marco in Venice is one of Antonietta Brandeis’ largest and most accomplished works. It is a true celebration of her luminous and colorful palette as well as her keen eye for detail, visible in the crisp rendering of the iconic setting and the lively array of individual figures that animate the scene. Of grand dimensions, this unlined canvas has survived in beautiful condition and offers an unobscured and captivating view that transports audiences to a summer’s day in Venice in the early 1880s.

This is almost certainly the painting titled “La piazza di S. Marco” that Brandeis exhibited at the 1884 Esposizione Generale Italiana in Turin. According to Paolo Serafini, a high price was placed on that painting (5,000 Lire), described as being of large dimensions painted with great diligence (grande formato e di forte impegno). The size of this work and its important frame, typical of the period, suggests that this painting was always intended for public exhibition.

Antonietta Brandeis was a Czech artist, who traveled to Venice from Prague with her widowed mother in 1860. In 1867, she enrolled in l’Accademia di Belle Arti, where she was a successful pupil and graduated at the top of her class as one of only two female students. While Brandeis devoted much of her oeuvre to smaller scale Venetian vedute, which were the perfect memento for tourists visiting Venice as part of the Grand Tour, it is in the examples such as the present that her trailblazing achievements are on full display.


End of Sale
SIR ANTHONY VAN DYCK
Antwerp 1599 - 1641 London

Recto: An old bearded man holding a bundle beneath his arm;
verso: Various composition studies

Black, red and white chalk (recto); pen and brown ink (verso);
bears numbering in brown ink, verso: No 129.
367 by 231 mm; 14½ by 9⅛ in

$2,500,000-3,500,000

PROVENANCE
Collection of Lt.Col. J. C. Dundas, Fochtertyre, Stirling; his sale, Sotheby’s, London, 6 March 1946, lot 134;
collection of Dr. and Mrs. Francis Springell, Portinscale, Cumberland;
their sale, Sotheby’s London, 30 June 1986, lot 58;
with William Acquavella, New York, 1990;
Private Collection, USA

EXHIBITED
London, Royal Academy of Arts, Drawings by Old Masters, 1953, cat. no. 275;
London, Royal Academy of Arts, Flemish Art 1300-1700, 1953-1954, cat. no. 483;
London, Colnaghi, Drawings by Old Masters from the Collection of Dr. and Mrs. Francis Springell, 1959, cat. no. 37;
Antwerp, Rubenshuis; Museum Boymans-van Beuningen, Rotterdam, Antoon van Dyck. Tekeningen en Olieverfschetsen, 1960, cat. no. 17;
Edinburgh, National Gallery of Scotland, Old Master Drawings from the Collection of Dr. and Mrs. Francis Springell, 1965, cat. no. 32;
New York, The Pierpont Morgan Library, and Fort Worth, The Kimbell Art Museum, Van Dyck Drawings, 1991, (catalogue by Christopher Brown; shown Fort Worth only), cat. 8;
Wellesley, Mass., The Davis Museum and Arts Center, Wellesley College, and The Cleveland Museum of Art, Flemish Drawings in the Age of Rubens: Selected Works from American Collections, 1993, cat. 11;
Madrid, Museo Nacional del Prado, The Young Van Dyck, 2013, pp. 80, 84, 232 (under cat. 57), 228-9, cat. 56

LITERATURE
H. Vey, Die Zeichnungen Anton van Dycks, Brussels 1962, cat. 35, figs. 45-46;
A. McNairn, The Young van Dyck, exh. cat., Ottawa, National Gallery of Canada, 1980, p. 79, under cat. 27;
A.W.F.M. Mei, Rubens, Jordans, Van Dyck and their Circle, Flemish Master Drawings from the Museum Boijmans van Beuningen, exh. cat., Rotterdam, Museum Boijmans van Beuningen, 2001, p. 200, under cat. 53;
S.J. Barnes et al., Van Dyck: A Complete Catalogue of the Paintings, New Haven, CT, 2004, p. 27, under cat. 1.9

With a grandly conceived and brilliantly drawn chalk figure study on one side, and an abundance of rapid pen studies for various compositions, dashed off in an apparent stream of consciousness, on the other, this celebrated sheet encapsulates all that the brilliant young Van Dyck was capable of doing as a draughtsman, at the pivotal moment, in his late teens, when he was interacting most intensely with his great mentor, Sir Peter Paul Rubens, and also finding his own firm feet as an artist.

The chalk figure study, preparatory for the key early composition of The Healing of the Paralytic, is the most important of all those that Van Dyck made during this period, around 1617-20, and sheds fascinating light on his relationship with Rubens. No other Van Dyck drawing of similar significance and quality has appeared on the market since this sheet was itself last sold at auction, in 1986.
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The following lot will be offered in the Master Paintings Part II online auction closing on 30 January 2021 at 10am, Sale N10608

Sir Anthony van Dyck
Antwerp 1599 - 1641 London
The Virgin and Child

inscribed with painted inventory number, lower left: 47
oil on canvas, transferred from panel, in its original carved and gilded seventeenth-century frame
49 by 44½ in.; 124.5 by 113.3 cm.

$ 400,000-600,000

Recorded by 1713 at the palace of Het Loo, built for William III (William of Orange) and Queen Mary II, at Apeldoorn in the Netherlands, this Virgin and Child is an autograph version of Van Dyck’s celebrated painting in the Royal Collection. Painted either late in Van Dyck’s second Flemish period (c. 1630–32), or shortly after the artist’s arrival in London, the picture was probably among those removed by William III (d. 1702) from Kensington Palace to the United Provinces. It differs from the painting in the Royal Collection in the extent of the veil covering the Virgin’s head and in such details as the profile of the Christ Child’s cheek, nimbus and hair. According to Horst Vey, a side-by-side comparison with the Royal Collection picture allowed Oliver Millar to determine in 2003 that the present painting – which was formerly in a private collection in Detroit and later bequeathed in 1960 to The Detroit Institute of Arts – is another autograph version. A recent cleaning has removed the repainting and revealed the quality of the brushwork.

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Shipping Services. Sotheby’s offers a comprehensive service to 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. Sotheby’s New York office is open on a limited basis by appointment only. 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 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 wish to have their property shipped to Sotheby’s to collect property, Sotheby 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, the name and address of the consignee, the city, the state and the zip number. Sotheby’s will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the details and address that your property will 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 must be subject to the receipt of cleared funds. Please see the Conditions of Sale for further details.

Endangered Species. Certain property sold at auction, for example, forms made of or incorporating plant or animal materials such as coral, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate of exportation. It is the purchaser’s responsibility to obtain any export or import license or certificates for any species 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 reimported in the United States. Upon request, Sotheby’s is willing to assist the purchaser in attempting to obtain the appropriate licenses 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 export control. Import or export licenses and certificate requirements, or any other restrictions on exportation are the purchaser’s responsibility.

The Art Loss Register. As part of Sotheby’s efforts to support the legitimate art market and combat the illegal market in stolen property, Sotheby’s has relaunched the Art Loss Register to check all uniquely identifiable items offered for sale in catalogues that are estimated at more than the equivalent of US$500,000 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 Hatton Garden, London EC1N 8LE or by email at artloss@sothebys.com. The Art Loss Register does not guarantee the provenance or title of any catalogue item against which they search, and will not be liable for any direct or consequential losses or any nature however arising. This statement and the ALR’s service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

Selling at Auction. If you have property you wish to sell, Sotheby’s team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the front of this catalogue), General Inquiries Department or Sotheby’s regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation. There are three general ways evaluation of property can be conducted:

(1) In our galleries
You may bring your property directly to our galleries where our specialists will give you auction estimates and advice.

(2) By photograph
If your property is not portable, or if you are not able to visit our galleries, you may bring in or send clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist or maker’s mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to final evaluation upon first hand inspection.

(3) In your home
Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby’s. If there is a considerable property in question, we can arrange for an informal “walkthrough.”

Once your property has been evaluated, Sotheby’s will provide the seller with a comprehensive report that will help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers’ commission rates and other charges, auction venues, shipping and any further services you may require.

Sotheby’s offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals. Sotheby’s Valuations and Appraisals Services offer advice regarding personal property assets to fruits, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby’s can prepare appraisals to suit a variety of needs, including estate tax and plan, charitable contributions and transfer and charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate special departments to ensure that clients’ needs are met promptly and efficiently.

Financial Services. Sotheby’s offers a wide range of financial services, including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services. Tailored to meet the unique needs of museums and non-profits in the marketplace. Museum Services offers personal, professional, personal assistance and advice in areas including exhibitions, deaccessioning, acquisitions and special events.

Corporate Art Services. Devoted to servicing corporate clients, corporate art services provides corporate collection appraisal reports, advice on acquisitions and deaccessioning, manages all aspects of consignment, assists in developing art management strategies and create events catering to a corporation’s needs.

Information on Sales and Use Tax Related to Purchases at Auction.

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby’s Collects Sales Tax. Virtually all State Sales Tax Laws require a corporation to collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Sotheby’s is an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer’s premium, overhead premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.


For any property collected or received by the purchaser in the New York City, property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby’s Arranged Shipping. If the property is delivered into any state in which Sotheby’s is registered, Sotheby’s is required by law to collect the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping. Property collected from Sotheby’s New York premises by a common carrier renders the purchaser for delivery at an address outside of New York is not subject to New York State and City Tax. If the property delivered into any state in which Sotheby’s is registered, Sotheby’s is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as “common carriers.” If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby’s will collect New York sales tax at rate of 8.875% regardless of the ultimate destination of the goods. If a shipper utilizes a freight-forwarder who is registered with the Transportation Security Administration (“TSA”) to deliver property purchased at auction to a shipper other than a common carrier, no sales tax would be due on this transaction.

Where Sotheby’s is Not Required to Collect Sales Tax. Sotheby’s is currently required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby’s is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby’s is not required to collect sales tax for property delivered to the purchaser outside of the United States. Restoration and Other Services. Regardless of where the property purchased at auction is performed, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby’s will be required to collect the 8.875% New York sales tax.

Certain Exemptions. Most states impose sales taxes above the specified exemptions for the tax. For example, a registered re-seller such as an art gallery or antique dealer may purchase without incurring a sales tax liability, and Sotheby’s is currently required to collect sales tax from such re-seller. The art dealer, when selling the property, may be required to charge sales tax to his client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors. As sales tax laws vary from state to state, Sotheby’s recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

Important Notice to Purchasers. Sotheby’s New York office is open on an almost daily basis by appointment only. All auctions conducted during this time will be processed through Post Sale Services as per usual business procedure. 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 Sale. Post Sale Services will be in touch for future collection scheduling or shipping arrangements.

Property Payment. All property must be paid in full in cash or release from our premises 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 1-212-606-3444 or USPostSaleServices@sothebys.com. Payment will not be accepted at any office facility. Dealers and resellers should withdraw 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 or our vendor’s premises by the buyer at their expense not later than 30 days after the auction. Buyers are reminded that Sotheby’s liability for loss of damage to sold property shall cease on the last day of the calendar year after the date of the sale.
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 to ensure that all outstanding invoices have been paid for and that you or your agent have the appropriate photo identification upon arrival.

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 of Terms

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

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

NOTES
Photography:
Bonnie Morrison
Ber Murphy
Glenn Stajdelman
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